

Festivals shock — three cancelled

Australia 30c South Africa 26c

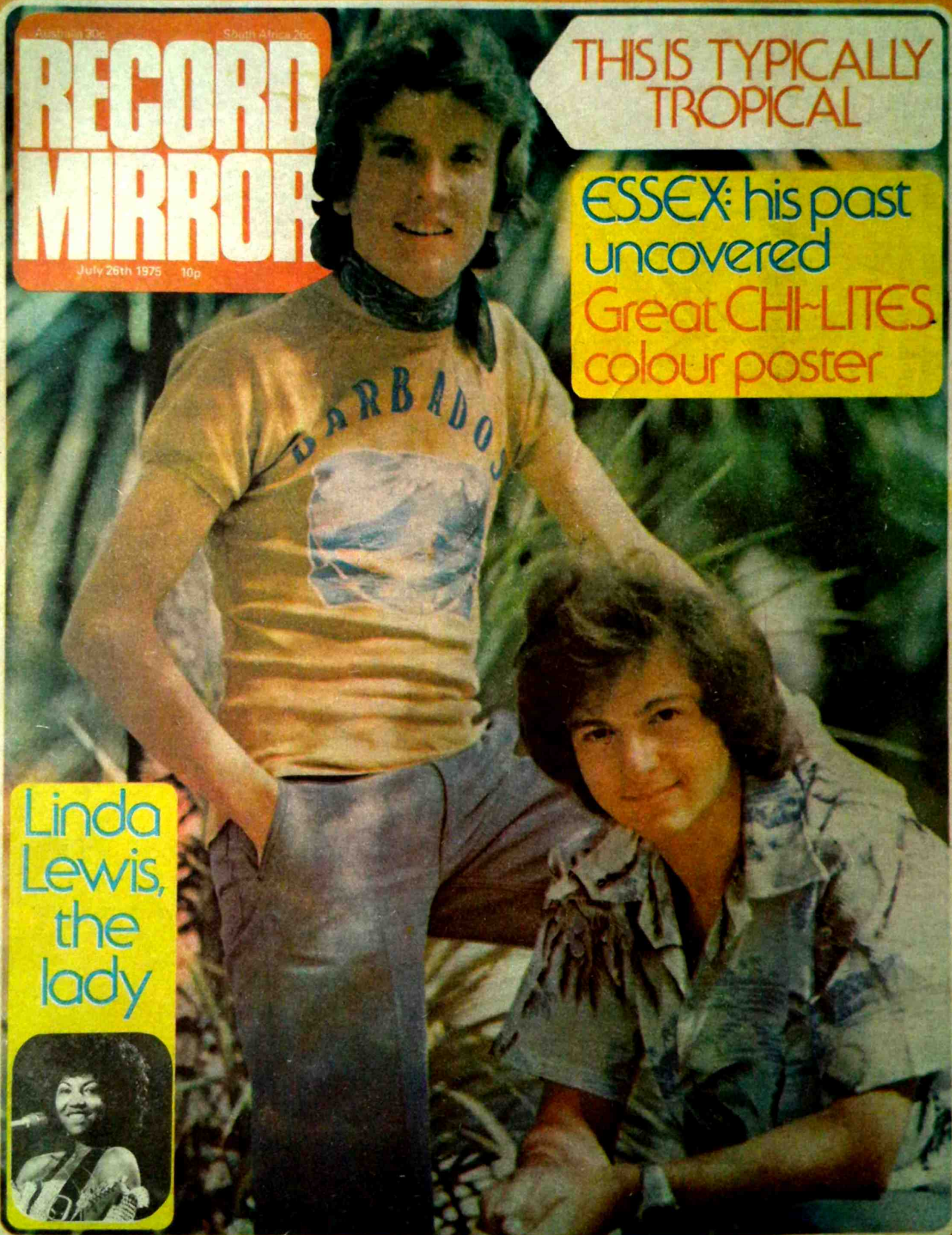
RECORD MIRROR

July 26th 1975 10p

THIS IS TYPICALLY
TROPICAL

ESSEX: his past
uncovered
Great CHI-LITES
colour poster

Linda
Lewis,
the
lady



BRITISH TOP 50 SINGLES



BAY CITY ROLLERS

- | | | | |
|----|----|---|--------------|
| 1 | 1 | GIVE A LITTLE LOVE, Bay City Rollers | Bell |
| 2 | 5 | BARBADOS, Typically Tropical | Gull |
| 3 | 2 | TEARS ON MY PILLOW, Johnny Nash | Epic |
| 4 | 3 | MISTY, Ray Stevens | Janus |
| 5 | 11 | ROLLIN' STONE, David Essex | CBS |
| 6 | 6 | HAVE YOU SEEN HER/OH GIRL, Chi-Lites | Brunswick |
| 7 | 4 | THE HUSTLE, Van McCoy | AVCO |
| 8 | 7 | EIGHTEEN WITH A BULLET, Peter Wingfield | Island |
| 9 | 10 | JE T'AIME, Judge Dread | Cactus |
| 10 | 14 | SEALED WITH A KISS, Brian Hyland | ABC |
| 11 | 12 | JIVE TALKIN', Bee Gees | RSO |
| 12 | 16 | DIVORCE, Tammy Wynette | Epic |
| 13 | 28 | IT'S IN HIS KISS, Linda Lewis | Bell |
| 14 | 8 | I'M NOT IN LOVE, 10CC | Mercury |
| 15 | 9 | DISCO STOMP, Hamilton Bohannon | Brunswick |
| 16 | 40 | IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey | Rak |
| 17 | 27 | ACTION, Sweet | RCA |
| 18 | 23 | I WRITE THE SONGS/FOR LOVE, David Cassidy | RCA |
| 19 | 21 | FOE-DEE-O-DEE, Rubettes | Polydor |
| 20 | 30 | NEW YORK CITY, T. Rex | EMI |
| 21 | 17 | MY WHITE BICYCLE, Nazareth | Moconrest |
| 22 | 13 | MOONSHINE SALLY, Mud | Rak |
| 23 | 29 | FOOT STOMPIN' MUSIC, Hamilton Bohannon | Brunswick |
| 24 | 19 | BLACK PUDDING BERTHA, Goodies | Bradley's |
| 25 | 47 | SHERRY, Adrian Baker | Magnet |
| 26 | 18 | DOING ALRIGHT WITH THE BOYS, Gary Glitter | Bell |
| 27 | 15 | WHISPERING GRASS, Windsor Davies / Don Estelle | EMI |
| 28 | 31 | BLANKET ON THE GROUND, Billie Jo Spears | UA |
| 29 | 22 | SOMEONE SAVED MY LIFE TONIGHT Elton John | DJM |
| 30 | 35 | HIGHWIRE, Linda Carr and The Love Squad | Chelsea |
| 31 | - | DELILAH, Sensational Alex Harvey Band | Vertigo |
| 32 | 36 | HARMOUR LOVE, Syreeta | Tamla Motown |
| 33 | 45 | 7-6-5-4-3-2-1-(BLOW YOUR WHISTLE) Rimshots | All Platinum |
| 34 | 48 | DOLLY MY LOVE, Moments | All Platinum |
| 35 | - | I CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics | Avco |
| 36 | 20 | MAMA NEVER TOLD ME, Sister Sledge | Atlantic |
| 37 | 50 | IT'S BEEN SO LONG, George McCrae | Jayboy |
| 38 | 25 | THREE STEPS TO HEAVEN, Showaddywaddy | Bell |
| 39 | 43 | LOVE ME BABY, Susan Cadogan | Magnet |
| 40 | 24 | MAKE THE WORLD GO AWAY, Donny & Marie Osmond | MGM |
| 41 | 42 | I DO I DO I DO, Abba | CBS |
| 42 | 41 | IT OUGHTA SELL A MILLION, Lyn Paul | Polydor |
| 43 | 38 | PER-SO-NAL-LY, Wigan's Ovation | Spark |
| 44 | 37 | SWEET CHEATIN' RITA, Alvin Stardust | Magnet |
| 45 | - | EL BIMBO, Bimbo Jet | EMI |
| 46 | 49 | GET IN THE SWING, Sparks | Island |
| 47 | - | THE LAST FAREWELL, Roger Whittaker | EMI |
| 48 | - | SEXY, M. F. S. B. | Philadelpha |
| 49 | 44 | LONG LOST LOVER, Three Degrees | Philadelpha |
| 50 | 46 | GOING TO A GO-GO, Sharonettes | Black Magic |

BRITISH TOP 50 ALBUMS



PAUL McCARTNEY & WINGS

- | | | | |
|----|----|--|----------------|
| 1 | 2 | HORIZON Carpenters | A & M |
| 2 | 1 | VENUS AND MARS, Wings | Capitol |
| 3 | 5 | ONCE UPON A STAR, Bay City Rollers | Bell |
| 4 | 6 | THE BEST OF, Stylistics | Avco |
| 5 | 4 | THE ORIGINAL SOUNDTRACK, 10cc | Mercury |
| 6 | 3 | CAPTAIN FANTASTIC, Elton John | DJM |
| 7 | 7 | STEP TWO, Showaddywaddy | Bell |
| 8 | 8 | ONE OF THESE NIGHTS, Eagles | Asylum |
| 9 | - | MUD ROCK VOL 2, Mud | RAK |
| 10 | 11 | ROLLIN', Bay City Rollers | Bell |
| 11 | 10 | TUBULAR BELLS, Mike Oldfield | Virgin |
| 12 | - | THE BASEMENT TAPES, Bob Dylan | CBS |
| 13 | 9 | THE SINGLES 1969-1973, Carpenters | A & M |
| 14 | 13 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 15 | 16 | GREATEST HITS, Cat Stevens | Island |
| 16 | 12 | GREATEST HITS OF 10cc, 10cc | Decca |
| 17 | 17 | ELTON JOHN'S GREATEST HITS, Elton John | DJM |
| 18 | 15 | MADE IN THE SHADE, Rolling Stones | Rolling Stones |
| 19 | 14 | BEST OF TAMMY WYNETTE, Tammy Wynette | Epic |
| 20 | 18 | SIMON AND GARFUNKEL'S GREATEST HITS, Simon & Garfunkel | CBS |
| 21 | 25 | BAND ON THE RUN, Wings | Apple |
| 22 | - | WHEN WILL I SEE YOU AGAIN, Johnny Mathis | CBS |
| 23 | 19 | THANK YOU BABY, Stylistics | Avco |
| 24 | 26 | PHYSICAL GRAFFITI, Led Zeppelin | Swan Song |
| 25 | 28 | THE SNOW GOOSE, Camel | Decca |
| 26 | 23 | TAKE GOOD CARE OF YOURSELF, Three Degrees | Philadelpha |
| 27 | 33 | RETURN TO FANTASY, Uriah Heep | Bronze |
| 28 | 32 | THE BEATLES 1967-1970, Beatles | Apple |
| 29 | 27 | STAND BY YOUR MAN, Tammy Wynette | Epic |
| 30 | 24 | AUTOBAHN, Kraftwerk | Vertigo |
| 31 | 21 | JUDITH, Judy Collins | Elektra |
| 32 | - | STILLS, Stephen Stills | CBS |
| 33 | 29 | THE BEST OF BREAD, Bread | Elektra |
| 34 | 35 | BRIDGE OVER TROUBLED WATER, Simon & Garfunkel | CBS |
| 35 | 22 | THE BEST YEARS OF OUR LIVES, Steve Harley/Cockney Rebel | EMI |
| 36 | 47 | THE BEATLES 1962-1966, Beatles | Apple |
| 37 | 30 | HIS 12 GREATEST HITS, Neil Diamond | MCA |
| 38 | - | RIDE A ROCK HORSE, Roger Daltrey | Polydor |
| 39 | 31 | DISCO BABY, Van McCoy | Avco |
| 40 | 36 | ROCK 'N' ROLL, John Lennon | Apple |
| 41 | - | LET ME TRY AGAIN, Tammy Jones | Epic |
| 42 | - | MEDDLE, Pink Floyd | Harvest |
| 43 | 42 | I'M STILL GONNA NEED YOU, Osmonds | MGM |
| 44 | 34 | THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman/English Rock Ensemble | AGM |
| 45 | - | FROM MIGHTY OAKS, Ray Thomas | Threshold |
| 46 | 37 | ON THE LEVEL, Status Quo | Vertigo |
| 47 | 20 | SNOWFLAKES ARE DANCING, Tomita | Red Seal |
| 48 | - | MAKE THE WORLD GO AWAY, Donny & Marie Osmond | MGM |
| 49 | 39 | AL GREEN GREATEST HITS, Al Green | London |
| 50 | - | I FEEL A SONG, GLADYS Knight & Pips | Buddah |

U.S. TOP 50 SINGLES

- | | | | |
|----|----|--|---------------------------|
| 1 | 2 | THE HUSTLE, Van McCoy & The Soul City Symphony | Avco |
| 2 | 3 | I'M NOT IN LOVE, 10CC | Mercury |
| 3 | 5 | ONE OF THESE NIGHTS, The Eagles | Asylum |
| 4 | 5 | PLEASE MR PLEASE, Olivia Newton-John | MCA |
| 5 | 1 | LISTEN TO WHAT THE MAN SAID, Paul McCartney & Wings | Capitol |
| 6 | 7 | SWEARIN' TO GOD, Frankie Valli | Private Stock |
| 7 | 6 | JIVE TALKIN', Bee Gees | Mercury |
| 8 | 15 | SOMEONE SAVED MY LIFE TONIGHT, Elton John | MCA |
| 9 | 11 | MIDNIGHT BLUE, Melissa Manchester | Arista |
| 10 | 10 | ROCKIN' CHAIR, Gwen McCrae | Cat |
| 11 | 13 | DYNAMITE, Buzuki | A & M |
| 12 | 12 | THE WAY WE WERE/TRY TO REMEMBER, Gladys Knight & The Pips | Buddah |
| 13 | 8 | LOVE WILL KEEP US TOGETHER, The Captain & Tennille | A & M |
| 14 | 16 | WHY CAN'T WE BE FRIENDS? War | United Artists |
| 15 | 17 | ROCKFORD FILES, Mike Post | MGM |
| 16 | 19 | RHINE STONE COWBOY, Glen Campbell | Capitol |
| 17 | 20 | HOW SWEET IT IS (To Be Loved By You), James Taylor | Warner Bros. |
| 18 | 18 | I'M ON FIRE, Dwight Twilley Band | Shelter |
| 19 | 22 | EVERY TIME YOU TOUCH ME (I Get High), Cha. lie Rich | Epic |
| 20 | 24 | MORNING BEAUTIFUL, Tony Orlando & Dawn | Elektra |
| 21 | 21 | WILD FIRE, Michael Murphy | Epic |
| 22 | 25 | SLIPPERY WHEN WET, Commodores | Motown |
| 23 | 6 | MAGIC, Pina | EMI |
| 24 | 30 | FIGHT THE POWER Pt. 1, Isley Bros. | T-Neck |
| 25 | 32 | AT SEVENTEEN, Janis Ian | Columbia |
| 26 | 14 | MISTY, Ray Stevens | Barnaby |
| 27 | 33 | FALL IN LOVE, Hamilton, Joe Frank and Reynolds | Playboy |
| 28 | 28 | DISCO QUEEN, Hot Chocolate | Bie Tree |
| 29 | 35 | SATURDAY NIGHT SPECIAL, Lynyrd Skynyrd | MCA |
| 30 | 34 | JUST A LITTLE BIT OF YOU, Michael Jackson | Motown |
| 31 | 37 | HOLD ON TO YESTERDAY, Ambrosia | 20th Century |
| 32 | 38 | WASTED DAYS AND WASTED NIGHTS, Freddy Fender | ABC |
| 33 | 44 | FEEL LIKE MAKIN' LOVE, Bad Company | Swan Song |
| 34 | 40 | COULD IT BE MAGIC, Barry Manilow | Arista |
| 35 | 41 | THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire | Columbia |
| 36 | 36 | SWEET EMOTION, Aerosmith | Columbia |
| 37 | 50 | BLUEBIRD, Heisen Raddy | Capitol |
| 38 | 46 | THIRD RATE ROMANCE, Amazing Rhythm Aces | Capitol |
| 39 | 27 | I'M NOT LISA, Jessi Colter | ABC |
| 40 | - | SEND IN THE CLOWNS, Judy Collins | Elektra |
| 41 | 49 | BALLROOM BLITZ, Sweet | Capitol |
| 42 | 45 | SEXY MFSB | Philadelpha International |
| 43 | - | THAT'S THE WAY THE MUSIC TAKES ME, Neil Sedaka | Rocket |
| 44 | - | RENDEROUS, Hudson Brothers | Rocket |
| 45 | - | FAME, David Bowie | RCA |
| 46 | - | LOOK AT ME (I'm in Love), Moments | Stang |
| 47 | 26 | LOVE WON'T LET ME WAIT, Major Harris | Atlantic |
| 48 | - | OH ME, OH MY, Dreams In My Arms, Al Green | Hi |
| 49 | - | HOPE THAT WE CAN BE TOGETHER SOON, Sharon Page & Harold Melvin | Philadelpha International |
| 50 | - | (Shu-Do-Do-Pa-Pa-Pa) LOVE BEING YOUR FOOL, Travis Wammack | Capricorn |

RM/BBC CHART

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

STAR BREAKERS

- 1 ALL I NEED IS YOUR SWEET LOVING Gloria Gaynor, MGM.
- 2 FAME David Bowie, RCA
- 3 TELL LAURA I LOVE HER Ricky Valance, EMI
- 4 ROCHDALE COWBOY Mike Harding, Rubbet
- 5 CRYSTAL WORLD Crystal Glass, Philips
- 6 BEST THING THAT EVER HAPPENED Gladys Knight & The Pips, Buddah
- 7 LOVE WILL KEEP US TOGETHER The Captain & Tennille, A&M
- 8 SUMMER OF '42 Biddu Orchestra, Epic
- 9 BABY GET IT ON Ike & Tina Turner, United Artists
- 10 LOVE WON'T LET ME WAIT Major Harris, Atlantic

U.S. TOP 50 ALBUMS

- | | | | |
|----|----|--|---------------------------|
| 1 | 3 | ONE OF THESE NIGHTS The Eagles | Asylum |
| 2 | 1 | VENUS AND MARS Paul McCartney & Wings | Capitol |
| 3 | 4 | LOVE WILL KEEP US TOGETHER The Captain & Tennille | A & M |
| 4 | 2 | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John | MCA |
| 5 | 5 | CUT THE CAKE Average White Band | Atlantic |
| 6 | 6 | MADE IN THE SHADE Rolling Stones | Rolling Stones |
| 7 | 10 | THE HEAT IS ON FEATURING FIGHT THE POWER Isley Bros. | T-Neck |
| 8 | 7 | THAT'S THE WAY OF THE WORLD Earth, Wind & Fire | Columbia |
| 9 | 9 | ROCKIN' LA James Taylor | Warner Bros. |
| 10 | 8 | METAMORPHOSIS Rolling Stones | Abkco |
| 11 | 12 | DIAMONDS & RUST Joan Baez | A & M |
| 12 | 13 | DISCO BABY Van McCoy & The Soul City Symphony | Avco |
| 13 | 17 | HORIZON The Carpenters | A & M |
| 14 | 16 | BETWEEN THE LINES Janis Ian | Columbia |
| 15 | 11 | TOMMY/ ORIGINAL SOUNDTRACK RECORDING | Polydor |
| 16 | 21 | CAT STEVENS GREATEST HITS | A & M |
| 17 | 20 | THE ORIGINAL SOUNDTRACK 10cc | Mercury |
| 18 | 19 | ADVENTURES IN PARADISE Minnie Riperton | Epic |
| 19 | 23 | WHY CAN'T WE BE FRIENDS? War | United Artists |
| 20 | 25 | CHOCOLATE CHIP Isaac Hayes | Hot Buttered Soul |
| 21 | 26 | STILLS Stephen Stills | Columbia |
| 22 | 27 | FANDANGO ZZ Top | London |
| 23 | 29 | TOYS IN THE ATTIC Aerosmith | Columbia |
| 24 | 14 | FOUR WHEEL DRIVE Bachman-Turner Overdrive | Mercury |
| 25 | 15 | STAMPEDE Dobie Brothers | Warner Bros. |
| 26 | 28 | CAUGHT IN THE ACT Commodores | Motown |
| 27 | 22 | MISTER MAGIC Grover Washington Jr. | Kudu |
| 28 | 34 | SPRIT OF AMERICA Beach Boys | Capitol |
| 29 | 35 | JUDITH Judy Collins | Philadelpha International |
| 30 | 32 | MELISSA Melissa Manchester | Arista |
| 31 | 29 | BLUE SKY NIGHT THUNDER Michael Murphy | Epic |
| 32 | 18 | TONIGHT'S THE NIGHT Neil Young | Reprise |
| 33 | 41 | TWO LANE HIGHWAY Pure Prairie League | RCA |
| 34 | 24 | RED OCTOPUS Jefferson Starship | Grint |
| 35 | - | BEFORE THE NEXT TEARDROP FALLS Freddy Fender | ABC/Dot |
| 36 | 30 | TO BE TRUE FEATURING THE ODDORE PENDEGRAFF | Philadelpha International |
| 37 | 40 | HAROLD MELVIN & The Bluebelts | 20th Century |
| 38 | 44 | AMBROSIA | Asylum |
| 39 | 42 | TROUBLE IN PARADISE Souther, Hillman, Furay Band | Capitol |
| 40 | 49 | SPARTACUS Triumph | Atlantic |
| 41 | 31 | WELCOME TO MY NIGHTMARE Alice Cooper | Columbia |
| 42 | 36 | CHICAGO VIII | Arista |
| 43 | - | GREATEST HITS Tony Orlando & Dawn | Philadelpha International |
| 44 | 25 | UNIVERSAL LOVE MFSB | Chelsea |
| 45 | 45 | DISCO TEX & THE SEX-O-LETTES | Motown |
| 46 | - | MOVING VIOLATION Jackson 5 | Columbia |
| 47 | 47 | NEW CITY Blood, Sweat & Tears | RCA |
| 48 | 38 | THE LAST FAREWELL & OTHER HITS Roger Whittaker | Capricorn |
| 49 | 50 | JUKE JOINT JUMP Elvin Bishop | Epic |
| 50 | - | BLOW BY BLOW Jeff Beck | Epic |

RECORD MIRROR

NEWSDESK
01-607 6411

Noise and money loss stop promoters Pop go the festivals

TWO MAJOR pop festivals, starring top acts like Kenny, The Glitter Band and Osibisa, were cancelled this week, and a third is on the danger list.

At Blackpool the Drifters and Wigans Ovation were to have joined Kenny and The Glitter

Band. But it was called off because a previous festival at the town's football ground had lost money.

Another promoter in Blackpool had also lost £1,000 after booking K.C. & The Sunshine Band on to the North Pier and the result is no more pop shows there.

CHELSEA was promis-

ing a great reggae line-up at Stamford Bridge this weekend with Osibisa, Toots & The Maytals, Arthur Louis, Lord Shorty and Papa Music, but that's fallen through because they could not get a licence.

Meanwhile Angie Bowie had flown in from Albuquerque to help compere the show with DJ Tommy Vance.

Promoters are still looking for an alternative last minute venue.

Down in TORQUAY it's almost the same story. Opposition to a festival planned for August 9 with an estimated attendance of 15,000, had been so strong that local councillors are holding a referendum amongst nearby residents to see if they approve of the festival at the town's football ground.

If the promoters get the go-ahead top acts will be booked.

'Ere cum Sabbaff

BLACK SABBATH, who have not toured Britain since May 1974, are to play 10 dates in October.

The tour opens at the Liverpool Empire on October 9. Other dates are: Birmingham Odeon (10); Southampton Gaumont (11); Bradford St. Georges Hall (15); Sheffield City Hall (16); Newcastle City Hall (18); Glasgow Apollo (19); Ipswich Gaumont (21) and Hammersmith Odeon

(22). The band will be augmented by keyboard player Gerald Woodruff to help recreate the band's new studio sound.

An album, Sabotage, will be released on August 22 and sells at £2.90. The set was recorded over the last year in London and Brussels and featured eight new original tracks.

No support act as yet been set for the tour though it is believed a top American act will be brought in.

On flight in Paris

A 25-MINUTE film starring Pilot will be shown on British television in late September.

The band leave for Paris on August 15 to start work on the film which will show them playing album and single material interspersed with scenes of them in Paris.

The film will also be shown in America, Australia and Japan in early September.

STOMP ROMP

DISCO STOMPER, Hamilton Bohannon, who tours Britain next month, has added more dates to his itinerary.

The additional dates are: Top Hat, Spenny-moor (August 23); Village, Bournemouth (26); Bailey's, Watford (September 3); Barbarella's, Birmingham (5); Free Trade Hall, Manchester (7). There is also the possibility of a major London concert.

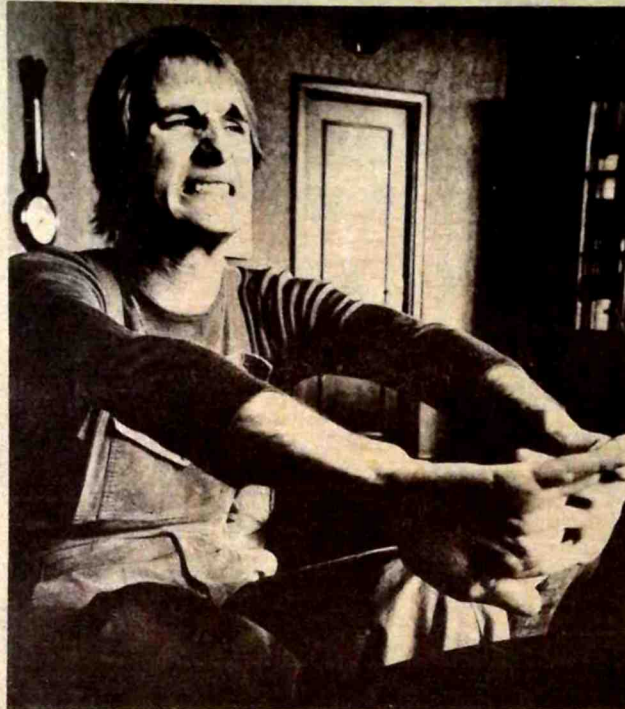
SOUND OF MUSIC

BETWEEN FEATURE films in cinemas up and down the country audiences are now being given a chance to hear latest releases by their favourite stars.

The scheme, called Cine-disc, will operate in 700 cinemas beginning this week with tracks by Helen Reddy, Manfred Mann, The Captain and Tennille, The Troggs, Tony Anthony and Barbara Streisand.

Man, he looks mean

OH MR Soft, life gets tedious enough without this extra cross to bear. So Mr. Harley's remedy seems to be the old grit teeth, stretched arms and crack your knuckles routine. Never mind Steve we won't ask you that question again. Just tell us how you're currently in the studio and planning a tour of Australia... go on then don't just sit there.



ON TARGET

FASTER THAN a speeding bullet, that's our Pete Wingfield these days, who's been jetting to Holland and then Canada to do radio promotion work on his hit single, 18 With A Bullet.

The success of the record in North America is keeping Wingfield busy, and though he has his first album out over here called Breakfast Special, he has no plans to tour Britain at the present time.

HELLO GROOVY

NEW YORK Groove is the title of the new Hello single written by Russ Ballard and due for release on August 8. The song is coupled with Little Miss Mystery which was written by three of the group.



More ballads

SINGER - WRITER Russ Ballard, formerly with Argent, is currently recording and producing his second solo album.

Russ, who produced the Roger Daltry solo album, is looking for an all-round keyboard player - singer to complete the line-up for a promotional tour in September.

A single is expected to be pulled from the album.



NEW POCO

POCO'S NEW album Head Over Heels is released this week. It was recorded in Los Angeles,

and hanging out at 6 sessions were Elvis, Kooper, Garth Hudson and Roger McGuinn.

Blanket coverage

BILLIE JOE Spear's rdng the charts with h Blanket On The Ground single, has an album of the same name due for release on August 1.

Soul Breakers...

JACKIE WILSON
Whispers/
Reet Petite

BR 23 Brunswick

AL GREEN
Oh Me, Oh My
(Dreams In My Arms)

HLU 10493 London-American

RONNIE MCNEIR
Wendy Is Gone

HLA 10494 London-American

DECCA

...don't forget **WE GOT SOUL**

Noel Edmonds' Record of The Week

All the fun of the fair as . . .

ESSEX GETS ROLLIN'



DAVID ESSEX

ALL CHANGE

B. T. EXPRESS, who have changed labels to EMI International, have an album titled Non-Stop set for October release and a single which is due out in the next six weeks.

Staying Simple

PAUL SIMON is currently putting the finishing touches to his new studio album. Entitled Still Crazy After All These Years, the LP is due for release next month. Meanwhile Art Garfunkel has finished mixing his new album, produced by Richard Perry.



KENNY: mistaken identity

DAVID ESSEX has designed the sets himself for his forthcoming autumn tour and one of the surprises will be a fairground big wheel.

The tour has now been finalised and he will open at Bristol's Colston Hall on September 14 and 15.

The remaining dates are: Cardiff Capitol (September 16); Birmingham Odeon (17 and 18); Liverpool Empire (19 and 20); Newcastle-on-Tyne City Hall (21 and 22); Glasgow Apollo (23 and 24); Aberdeen Capitol (25); Dundee Caird Hall (26); Manchester Belle Vue (27); Coventry New Theatre (28); Leicester De Montford

Hall (30).

Preston Guildhall (October 1); Southport Theatre (2); Grand Theatre Leeds (3 and 4); Southampton Gaumont (5); Bournemouth Winter Gardens (6); Wolverhampton Civic (7); Lewisham Odeon (9 and 10); Kilburn State, London (11); Southend Kursaal (12); Hammersmith Odeon (14, 15, 16, 17 and 18).

The tour musicians are: Jeff Wayne (musical director and keyboards); Mike Thorne (bass guitar); Alan Wakeman (tenor sax, clarinet and flute); David White (clarinet and saxophone); Ken Freeman (synthesizer); Jo Partridge (guitar); Barry De Souza (drums); Frank Ince (percussionist); Mark Griffiths (bass guitar).

Supreme Sensation

SWEET SENSATION are on tour with the Supremes when they visit Britain in September. They will be playing two houses a night.

(4); Manchester - venue to be set (6); Fairfield Hall, Croydon (7); Liverpool - venue to be set (12); Apollo Glasgow (14).

Sweet Sensation's other dates include: Stockton Fiesta's (July 27 to Aug 2); Liverpool Bailey's (4

to 9); Leicester Bailey's (10 to 16); Spa Pavilion, Whitby (18); Silver's Club, Salford (22); Island Hotel, Leydown, Isle Of Sheppey (23); Tiffany's, Great Yarmouth (28); Queensway Hall, Dunstable (29); Glen Ballroom, Llandudno (30).

CHILDREN'S WARD ?

GARY HOLTON, lead singer of the Heavy Metal Kids, has been admitted to University College Hospital, London for a throat operation following bleeding during rehearsals.



He will be in hospital about a week and the band have had to cancel several dates they were scheduled to play with Uriah Heep on their American tour.

Yes for Radio Three

LED ZEPPELIN, Yes, Decameron, Jethro Tull, Genesis and Greenslade, are among groups to be featured in a series of special programmes for Radio 3's Sounds Interesting every Sunday evening. The programme will concentrate on the work of one particular artist and will include interviews.

Going to the Movies

JOAN ARMATRADING and her band Movies have been booked for a three-week residency at Ronnie Scott's Club, London, beginning August 4.

The band are now fully recovered after being involved in the recent Inter-City train disaster.

Joan, who has the title track from her album Back To The Night released this week as a single, will also be at the Reading Festival on August 22.

Future plans include a European tour in September and a US tour the following month.

Who are we ?

KENNY HAVE been having a bit of trouble lately with their fans who insist on scrawling their devotion to the band all over the group's van.

They don't mind that so much, but things came to a head when they woke up one morning to find emblazoned on the van's nearside door those immortal words - Bay City Rollers. They're still wondering if it's a case of mistaken identity.

Brooks booked

FORMER VINEGAR Joe singer Elkie Brooks has been signed to A&M Records and goes into the Record Plant Studios, Los Angeles, this week to record her debut solo album.

She will be using Jackson Browne's rhythm section and producer Richie Weiss and Kenny Kerner who have been responsible for Gladys Knight albums.

Ozark mount tour

OZARK MOUNTAIN Daredevils, whose single Jackie Blue, reached No. 1 in America, fly into Britain for their first visit to play dates at Liverpool Theatre Royal (August 21) and Glasgow City Hall (22).

They have also been added to the Reading Festival for August 23 and a new single, Southern Cross, is being released to coincide with the visit.

Sailor made

WEAR SOMETHING nautical, that's what Sailor are asking fans who attend any of their seven summer dates.

The concerts are: St. George's Hall, Exeter (August 21); Pavilion,

Cheltenham (22); Village Bowl, Bournemouth (23); Penthouse Club, Scarborough (27); Winter Gardens, Cleethorpes (28); Links Pavilion, Cromer (29); Leescliff Hall, Folkestone (30).

BUSY LIZZY

THIN LIZZY are set to play the Lido Isle of Man on August 3 - one of the dates Average White Band were forced to cancel.

They are also booked for the Reading Festival on August 23 after which they will resume their American tour.



PHIL LYNOTT

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

Fastest rising single

CONWAY TWITTY, a real blast from the past, became a star again for one night this week when it was announced that a recording he had made in Russian was one of the first things American astronauts handed to their space travelling Russian friends in the link-up. The problem is, can MCA honestly claim it was the fastest rising single in the history of rock?

Three Dog Night unofficially broke the house record for Central Park concerts. It obviously affected them as they then turned up an hour late for their party afterwards.

Mick Jagger planned to make his entrance on stage in Memphis on the back of an elephant. Nobody knows why he wanted to do it nor why he backed out, but it appears the elephant earned his money anyway, as someone gave him a badge and told him to join the security guards.

Remember Arthur Brown and his fire antics? Well, New York

Band, Kiss, have now taken the act a stage further. They've taken to mouth to mouth flame throwing while performing. Already having the most dynamic show currently on tour, one wonders just where they can go next?

America kick off another international tour on August 2 in San

Francisco, winding up in London on September 3rd.

Another New York hit of the past year coming to London in the next three weeks, is Barry Manilow. He used to be Bette Midler's pianist but since having Mandy in the number one slot, he has been touring with a knockout show of his own.



KISS: flame throwing

YES CONCERT at Roosevelt Stadium was rained off in New York's most sustained period of rain since the Flood - eight days non-stop. This didn't stop Atlantic Records throwing a party for the band in honour of Roger Dean, the guy who does their cover artwork. It was quite an exhibition with Indian food and a long piano solo given by someone called Perez.

Shawn Cassidy was there and announced that his new single, titled Morning Girl is out on Warner Brothers soon.

Average White Band have just finished their summer tour of Southern USA but go back on the road after only 10 days vacation. The reason? "We want to tour, and tour, and tour . . ."



BEE GEES: ecstatic audience

BLUE WEAVER, formerly of Mott The Hoople and Straws, was in the Bee Gees band when they played in Central Park's Schaefer festival to a reportedly ecstatic audience. The Bee Gees were gentle, harmonic and rocking - really good.

Finally a word on tour cancellations. Rumour has it that the Bee Gees and Clapton are cancelling. They're not. The Rolling Stones though have cancelled their South American dates.

RECORD MIRROR

NEXT WEEK!

ROD STEWART

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The new
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Adrian Baker does a Roy Wood

Do-it-yourself SHERRY

ADRIAN BAKER, a new name. Sherry, an old song. Put the two together and hey presto, you've got a chart hit with your first ever single. That's very satisfying, especially when you've done something of a Roy Wood on it and sung all the vocals and played all the instruments — except the drums that is.

So who is this Adrian Baker? Well he's a guy who writes his own songs with ex-Stackridge man Roy Morgan, co-produces his own songs with Morgan, and up until stardom overtook him, was a much respected session singer who'd worked with Barry Blue and Paul Da Vinci.

His musical interest began at the age of seven when he started playing the piano, and by the age of 13 he'd graduated onto guitar. He joined his first band, a local outfit from Ilford, about a year later and turned professional at 17.

Through all this time Adrian was writing songs, but such was the pop nature of the bands in which he played that nothing ever really came of those early melodic creations.

But he pressed on and was still playing with bands up until six months ago. That's when things really started happening.

"We had some spare studio time one day," explained Adrian, "so on the spur of the moment we decided to record Sherry. And those spur of the moment things always seem to work out best."

There have been lots of Four Seasons' numbers like Sherry in the charts of late, but their popularity didn't have any bearing on the choice of song.

"No, we were going to do The Proud One at first," went on Adrian, "but we couldn't get hold of the lyrics. So we looked through some old songs and picked out Sherry. It's a good job we didn't do The Proud One actually because we didn't know the Osmonds were doing it and they would have wiped us away."

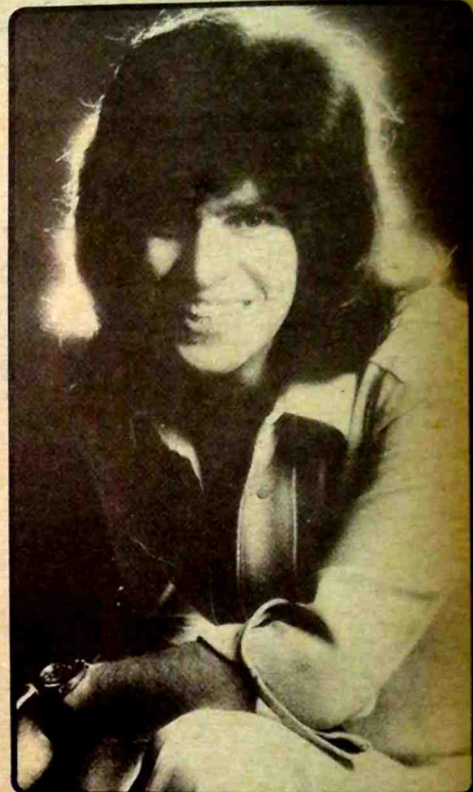
Vehicle

Despite the bulk of songs Adrian has penned over the years — most are in the files of his publishing company — as yet he has only three ready for a debut album due out in November. So the single choice of Sherry reflects neither the singer/songwriter goal he is aiming at, nor totally the distinctive harmony sound which will feature on the album.

"Sherry was purely a vehicle for getting into the charts," Adrian added. "Of course we are very pleased that it has reached the charts, though it was a bit nerve racking watching it stay in the breakers for two weeks."

"But being my first solo effort, any success would have been pleasing."

It was also a bit



by Martin Thorpe

unnerving for Adrian at Top Of The Pops. Not only did he have to overdub all his vocals for the backing tape, but he's only appeared on TV once before. — On Crack-erjack about two years ago in a pick-up outfit called Buster.

He made it in the end though, laying down all the vocals and all the instruments, except the drums, for the TV backing tape just as he did for the single itself.

"There are four vocal parts on the single," Adrian explained, "the

lead and a three-part backing harmony. It took about one-and-a-half hours to put those down, and including all the instruments and mixing four hours in all.

Lessons

"I enjoy doing everything myself, because I want to get into harmony vocals, like the Beach Boys. And I want to concentrate on my own songs as well."

All Adrian needs now to become a self-contained star is a few drumming lessons. Meanwhile he can rely on Roy Morgan to lay down the beat while he lays down six backing vocals before tea.

SWEET ARE busy — or, as Brian Connolly puts it: "For the past nine months we've been going like the clappers."

Most bands who have been going as long as Sweet would have eased up by now, but then most bands don't still have to prove, after several years of existence, that they are not just an outlet for a team of song-writers.

"That's always been our problem," says Connolly. "People have always thought of us as a writers' product, without recognising the ultimate talent of the band."

Earlier this year and soon after Sweet had decided to dispense with the Chinn and Chapman as writers of their singles, the group went a long way towards proving themselves a major force in their own right by scoring big with their own Fox On The Run.

Now comes the second Sweet-penned single, Action, and one wonders if the group considers it as important to them as its predecessor?

"Yes," says Brian. "It's every bit as important if not more so. With Fox On The Run we set out to write a commercial single pure and simple — and it worked. With this one we've gone a step further and written something that's much more in Sweet's direction, although to us it's already a little bit dated because we've gone on again since then."

"I don't think Action is as instantly commercial as Fox On The Run. At the moment it's selling mainly on the chorus, which is the most commercial feature of it, but after people have heard it a few times I think they'll appreciate its other points. With this one I'll be quite happy if we make the top twenty."

Pleased

That last remark is not intended to be an admission that Sweet can't always get the top three hits that they used to have as a matter of course. They are genuinely pleased not to be in the situation whereby, after a couple of number ones, they get a number two and people start saying that they are slipping. The main objective is to get the public to accept their change of direction and all the members of the group recognise that it has to be a gradual process.

For a long time Sweet have



BRIAN CONNOLLY

100 per cent Sweet

by Ray Fox-Cumming

dearly wanted to graduate into primarily an albums group, but, while their albums Desolation Boulevard and Sweet FA sold respectably well, it's still the singles that count most and the group have learned to acquire the virtue of patience.

For the past month they have been in Germany — Munich to be precise — where they've been putting together a new album.

Why Munich? "Because," says Brian, "it's a great studio, 24-track, with every facility we could possibly need, but more important, there are no distractions there. The phone doesn't ring and interrupt all the time and there's no time wasted in travelling to and from the studio because we can live in."

"This album is 100 per cent Sweet. We've written it, played everything on it and we're very pleased with it. We wrote all the material in only ten days and were able to work very fast in the studio."

"Hopefully this will be the album which will really make an impression for us."

Is there a follow-up single on it?

"There's no question of whether or not we've got a single on it, the question is which one do we put out. There are at least three possibles."

Formality

"If we do make it as an albums band we shall continue to put out singles — but as a formality rather than a necessity. They are very useful after all, because they do keep the name of the group fresh in the public's mind."

Now that Sweet have recorded themselves enough material to keep them stocked up until Christmas, they are going out on the road again — first of all to Australia, New Zealand and possibly Japan and then, in the early autumn, the USA.

They've never been to America before, although Little Willy was a hit for them there a long time back.

"I don't think Little Willy will affect us, it's too long ago. Ballroom Blitz is doing very well for us there at the moment and we've an album out there, which is doing nicely as well. It's a mixture of the best tracks from Desolation Boulevard and Sweet FA."

"It really is about time we went to America and personally I'm very excited about the prospect of going."

So when do you get to play in Britain again?

"Oh, I expect we shall do between six and eight dates sometime in November. It usually works out that we do some British concerts shortly before Christmas and this year should be no exception."

How long do you expect this intense spate of activity to keep going?

"Well, I can only say that at the moment, things are going very well for us. The song-writing is coming very easily to us and singles, in particular, are coming very naturally."

"Action only took a day and a half to write, but we spent three days recording it, because it's quite complicated and we wanted to get everything absolutely right."



RECORD MIRROR

NEXT WEEK! SING, STYLISTICS, SING

It all started in Barbados . . . and could run on through Christmas

by Ray Fox-Cumming

IF YOU start reading this without the slightest inkling who Typically Tropical are — don't worry.

Until the last few days no-one, apart from friends and record company people, had a clue either.

The mystery surrounding their identity was deliberate. Yin and Yan managed to heighten the curiosity of both record buyers and music journalists alike by not letting on who they were for as long as possible and the same ploy has been used equally successfully for Typically Tropical.

But now, with Barbados sitting pretty in the upper regions of the charts, Typically Tropical have blown their cover and turn out to be an English duo, Jeffrey Calvert and Max West.

Jeffrey was (and still is) an engineer at Morgan studios and Max (to go by his most recent employment) is a retired tape operator (recently of Morgan studios too).

The pair of them first met about five years ago when Max was rehearsing one of many bands to which he's belonged at one time or another. Jeffrey lived just across the road and, hearing the strains of music, popped across for a look.

The two of them quickly struck up a friendship and soon started writing songs together, which



TYPICALLY TROPICAL: Max West (left) and Jeffrey Calvert

TYPICALLY TOPICAL ?

they've been doing off and on ever since. Now they have about twenty completed titles to their names.

Before Barbados however, they never had a record out. "We did record a Christmas single for RAK once though," says Jeffrey. "But EMI weren't able to get it pressed in time so it never came out."

The pair recorded demos of many of their songs, but when they came to do Barbados, they didn't immediately reckon it as anything particularly special.

"I just thought it was a nice little reggae song," says Jeffrey, while the only thing that made it distinctive to Max was that: "It fell together much more easily and more quickly than anything else we'd ever written."

Their friends and

associates, however, felt there was something a bit special about the song and so Jeffrey, with "nothing to lose", took it up to Trojan Records, where it was greeted with enthusiasm.

Trojan, however, were slow in getting the duo into the studios to record the finished article and in the meantime a better offer and a firm recording date came from Gull, so Max and Jeffrey signed there instead.

Busy

By this time Max had lost his job as tape operator at Morgan. He'd been busy working there late one night on Barbados and overslept next morning when he should have shown up for another session. Result — the boot.

Barbados, written by the duo, was produced by

them and partly played by them as well, with Jeffrey handling the main vocal.

"Jeffrey provides the hooklines for our songs," says Max, "because he seems to have a knack for it and I do most of the arranging — I've had a classical music education, which helps."

"We got some musician friends in to help out with the playing."

And what about the voice of the Coconut Airways pilot?

"That was done by a friend of ours."

There is no exciting story behind the name Typically Tropical. "We just sat down with a list of possible names and narrowed it down to this one," explains Max.

But doesn't it rather tie you down to a certain style of music?

"Yes, but I'm afraid we didn't think of that at the

time. The choice of a follow-up will be difficult, because, while it should be in the same sort of style, we can't have another holiday record as the holiday season will be over."

You'd think that they would both worry about saddling themselves with a name that restricts them to Caribbean-flavoured music, but not a bit of it.

Artists

"We are not setting out principally to be performing artists," explains Max. "If we have another hit as Typically Tropical and it becomes necessary for us to do some live work, then we'll do it — but that isn't the main objective."

"We really want to be thought of as songwriters," continues Jeffrey, "and producers as well. What we are really

aiming at is to achieve a Chinn/Chapman situation." With their combined abilities — Jeff's engineering experience and commercial hooklines plus Max's talent for arranging — they could do just that.

Like Nicky Chinn and Mike Chapman, they have contrasting personalities. Max is every bit as extrovert and almost as flamboyant as Chapman, while Jeffrey is like the quieter, more restrained Nicky Chinn, only prettier and not as nervous (apologies to Chairman Chinn).

A lot of the songs that Jeffrey and Max have written, sprang from real-life situations. Barbados was inspired by a holiday Jeffrey had in Barbados — only he went by sea rather than air. Then there was one called The Policemen Song, which arose from them being called on by a bevy of

boys in blue to explain why they were driving around London at six in the morning in a suspicious seeming PO-van-look-alike.

And then there was that Christmas record, The Ghost Song, which was hurriedly put together after a rather spooky seance in an equally spooky house.

"I'm determined to get that one out in time for this Christmas," says Jeff. "Whether we do it or someone else does it remains to be seen." If they do it themselves clearly Typically Tropical will not do — what with all the sleet and snow that goes with Christmas. But why not, one suggests helpfully, just drop an 'r' and become Typically Topical?

"Good idea," smiles Jeff politely. Indeed yes . . . a name for all seasons.

Super stars

LEO (Jul 24 to Aug 23)

Great prospects on the money front look imminent. You seem to have the Midas touch these days when pennies are turning into nickers! Invest now while your luck's in. Otherwise it may vanish as quickly as melting ice.

VIRGO (Aug 24 to Sep 23)

Health may not have been very good lately. Perhaps your tummy is causing you sleepless

nights running back and forth to the bathroom. If your loo is big enough it's worth your while to keep a sleeping bag tucked in the corner. That way nasty accidents won't happen.

LIBRA (Sept 24 to Oct 23)

A touch of the blues will make you feel green with envy at all those happy go lucky faces you see on the street. If you want to brighten up your grey days and change colour, why not sunbathe over the local Lido where you're sure to go a golden tan.

SCORPIO (Oct 24 to Nov 23)

If someone has caused your heart to break,

don't weep all over your cuddly teddy. Things will sort themselves out and before you can say "woe is me" your friendly neighbourhood Casanova will be wanting to woo you.

SAGITTARIUS (Nov 23 to Dec 21)

It's been a long time comin' (happiness that is) so make the most of it now. Accept any spiciness invites, especially nights on the tiles. Of course it's cold to begin with. But you wait 'til things start warming up!

CAPRICORN (Dec 22 to Jan 20)

Towards the beginning of the week things

will not go according to plan. You will have to work on more craftier tactics to achieve your goal — but if you indulge in dirty play you'll be sent packing. Maximum sentence will be life in the flea pit.

AQUARIUS (Jan 21 to Feb 18)

Your volatile nature might score top marks in the hearts and flowers field, but it won't cause any tremors with the more experienced trooper. It is however quite probable that a voice from the past might become a scream in the night. But at least that means you've finally satisfied them after all those lonely years.

PISCES (Feb 18 to Mar 20)

The weekend looks like it's gonna be all systems go. The red light is blinking on and off like a short sighted bloke with a squint. Once the action cools you'll have time to assess the situation, and you'll be able to decide whether you're a raver or a slaver.

ARIES (Mar 21 to Apr 20)

Just because your lover is too weak to meet your demands it's no excuse for you to start eyeing up spare talent and ironing out your frustrations on them. You should have the manners to take on one

at a time. People begin to get restless if they have to cue for the goodies.

TAURUS (April 21 to May 21)

If you're feeling all shoo-ooo-ooo-ooo, then why not come down off the slimming machine and forget about that battle of the bulge. Next, tuck into apple pie, mother's style, and git yerself a nice pint of Guinness to wash it down. I mean, if music be the food of love, burp on.

GEMINI (May 22 to June 21)

The infinite grape vine has been issuing gossip bulletins about you lot, which to put

rather bluntly is a load of old cobblers. If you let these vines have their ugly way they'll cling to you like a magnet to paper clips, and will ruin your ego somethin' rotten.

CANCER (June 22 to Jul 23)

You are alive and well and living in Rainbow Cltee where everything is dandy and full of sugar candy. The outside world will pose a threat to your vivid daydreams but you must stop being a Walter Mitty character and come and join us now. Besides all your dirty laundry and empty milk bottles must be dealt with!

LINDA LEWIS is the kind of girl many a young lad wouldn't mind shining a light on. But she isn't just blessed with

tutti-frutti looks and snakey hips. Her vocal prowess outshines her physical appeal (attractive though she is).

Linda's latest album, Not A Little Girl Anymore, has taken at least two steps forward in the right musical direction - she seems to get more and more appealing with every new disc.

Although she wrote only four of the album's ten tracks, Linda has treated all the compositions as her own, by giving them an attractive Lewis re-vamp. Three of the ten tracks were recorded in New York and produced by Tony Silvester and Bert DeCoteaux. The other seven were recorded in London with the help of friend / musical advisor / lover / producer Jim Oregan.

"I usually write all my album tracks," she says "but this time I wanted to try something different, and I didn't want the album to sound too much like the last one (Fathoms Deep)."

Many eminent musicians appear on the credits, including Little Feats' Lowell George and Tower Of Power who also wrote the title track.

Says Linda: "They originally wrote the song for Linda Ronstadt but decided to give it to me. I'm kinda glad they did because it's true what they say, I'm not a little girl any more."

Does this mean you're actually growing up and want your music taken seriously?

"Yeah well it gets a bit boring having a cut image," she grimaces. "People often think what a cutie pie Linda Lewis / Shirley Temple... ha ha haha... yuk!" Shirley Temple aside, who do you wanna be?

Established

"I want to be everything and everyone. Like when you're just getting established, as I am, you've really got to try and get your foot in the door: I've got my toe in I think. But as I'm not yet an established artist people tend to label me and don't take into account all the things I can do. Sometimes I do sing sweet and high and like a little girl, but that's just a tiny part of me. Other times I sing deep and sexy (lowers her voice a la Fenella Fielding), but they don't seem to notice that!"

For a moment she looks like a puzzled little girl who has just got smacked on the butt for saying a rude word.

She continues: "There are some fairly low key songs on the album, I think my voice has broken actually! Anyway I do prefer to sing middle register."

She is often accused of having a very screechy pitch but some of her high, crisp notes are so perfect as to be mistaken for one of the accom-

'It gets a bit boring having a cute image'

panying string instruments. "I do try to use my voice as an instrument, I mean there are so many things I want to do with it you just wouldn't believe. Trouble is I haven't gotten around to it yet."

When she does Linda hopes to get back into the American recording studios as she found working in New York a mesmeric experience.

"I always wanted to



had just got out of the traffic jams and to top all that they didn't even turn the PA on for the first few numbers. The most enjoyable bit was when some bloke took his trousers off while I was singing and came right to the foot of the stage and stood there in the nude, I thought... nice one." Linda's ideal tour would be to get a whole bunch of people together - like a musical package deal - and just go on the road for a long time. "Who did she have in mind?"

"Oh people like Labi Siffre; Humming Bird; Gonzalez, you know and do a kind of funky tour. The funk I dig isn't by people like Barry White, to me that's a watered down kind of funk. I remember seeing all the

"Actually it would have been nice if I'd worked with him on my latest L.P. but he had complications with his contract, and so did I. Anyway, I guess he would've done a Minnie Riperton on me..."

If people take the hint, get their priorities right and start to treat the lady Linda as an artist rather than a sex object, she could find herself staying around for quite some time.

How did she feel about working in a business which is predominantly made up of male exponents? And could she survive being one of the "under-dog" minority?

She pauses for a moment, titters a little then says: "In this business a boy can look like the back of a bus and girls will fall in love with him; but a woman either has to be the girl - next-door like Olivia Newton John or butch like Suzi Quatro or sexy like the Three Degrees. I dislike it when girls are put into little sections and labelled; but if it's the only way I'd rather be regarded as cool and sexy."

But doesn't it annoy you that guys come to see you solely to ogle at your figure?

Limelight

"Yeah well five out of ten do that. But I think women in the music biz are at last getting their fair share of the limelight and people are now realising we aren't just pretty faces."

What annoys the little lady more than anything else is the fact that voyeurs automatically assume because she's black she's American. "They get very disappointed when they find out 'Oh you're not from the States' and I say no I'm from the East End."

For a girl who comes from London's dockland sector, and whose mother (LI) is still a clippy on the number 25 bus, Ms Lewis has done OK for herself. Linda reflects - with a shudder - that had she not had the incentive to make something of her life she, like her old school chums, might instead be working as a shop girl and married to a lad who's always in the boozier.

But then with her talent she really didn't have much say in the matter. Being a star just had to happen.

'I do try to use my voice as an instrument'

old Stax shows with Otis Redding, now they were great."

Touche of her new album contain funk, folk, jazz, soul. Certain musical arrangements sound like stuff on Stevie Wonder's Talking Book. Was Linda trying to emulate the Black King?

"Mmm well that was probably my piano player's fault; he pinches all his chords. My Fathoms Deep album was

Lady Linda gets a toe-hold

by Jan Iles

record in New York and when the chance came I just... grabbed it.

When we arrived there I found out that the piano player came from Ilford, which was most disappointing. The recording side of things really was exciting though. Everybody knew what they were gonna do beforehand and the whole thing was so slick and under control, whereas I usually go in the studios at home and work things out there and hope for the best. I think the discipline taught me a lot and I'll

probably go and record there some more."

Her latest single, It's In His Kiss, a hit in 1964 for Betty Everett, was one of the tracks recorded in America. It has that current disco feel to it which hitherto seemed untypical of Linda.

Admits

"Well it isn't really me," she admits, "just a little gues."

"I've always loved the song and used to sing it in the bath. When I went to America they played me

some old records in the studio, one of which was It's In His Kiss, and as soon as it came on we all said, 'that's the one'."

Although little Linda is vogue in the singles field, she can also pull the more intellectual music listener. Her appearance at Knebworth for example, was well received by both crowd and critic alike although she herself found the whole experience totally jejune.

"I wasn't too keen on it," she says frankly, "It just failed to happen. The first festival I ever went to was at the Isle of Wight with Bob Dylan and that was when everyone was hippy and was like, hanging out and it was nice. There isn't that kind of atmosphere nowadays."

Hell

"From a performer's point of view Knebworth was hell. To begin with I had to go on at eleven in the morning when everybody had just got up or

even more like a Stevie Wonder Trip, too much so."

When Stevie last graced our shores he did various radio interviews where on one of them he was asked who he'd most like to meet. Stevie, without hesitation, chose LINDA LEWIS, which is indeed a compliment many novice performers would give their longest eyelashes for.

"I nearly died," shrieks Linda who still gets elated by the thought of it. "I've always been one of his biggest fans."

"WE'RE doing everything. Sometimes we're topping the bill, some we're supporting, some clubs; we'll play anywhere." Noddy isn't really as deperate as he sounds.

Actually, sitting in their rooms in one of New York's posher hotels, Slade feel kind of good about playing in the US. Things have already gone well for them here, considering that they haven't released a record in America for at least 18 months.

Jimmy is probably the most optimistic. "This guy on WNEW (a sophisticated New York rock and roll radio station) played a record and he said 'That's Slade?' and he said 'That's amazing!' and he played it again. He could not believe that was us, that we could do that. They haven't heard any of our music for 18 months."

Noddy adds: "It hasn't changed, like if you see us on stage, the music hasn't changed drastically. The stage act just got longer and we tried all different songs like How Does It Feel which is a completely slow, different sort of song for us to put in the

Slade's American offensive

by Linda Merinoff

act and it's going to be totally unexpected for audiences who haven't seen us for years. From us they expect all loud songs."

"We've gradually built up an audience here. People will come to see us once, then by word of mouth it'll spread a little bit. I think it'll build on that this time." They all begin to talk at

once, that is except for Don who rarely says anything - unless it's an incredibly funny, down-beat one-line joke.

Jimmy: "Yeah, well over here the audiences are all older, at least they look older anyway. Beards, moustaches, you know." I tell him that Slade is a college cult in America and he laughs. "That's what we tell them

in England. We're a cult!"

Noddy: "But it's really an excuse for not selling any records here."

Dave: "The point is we'll really be in the country a long time and be able to concentrate. We've gotten rid of all our obligations in England and we're looking forward to a relaxing tour."

Sightseeing

Jimmy: "After these eight weeks we're going back for a few weeks, and then coming straight back to America again."

Although they've been over here several times before they're still doing some sightseeing. They took the ferry to the Statue of Liberty and had some photos taken like any normal tourists, although they didn't climb up inside the statue which is half the fun. They did sample American food.

Jimmy: "I had a hamburger, threw that away. I had a cup of coffee, threw that away. Had a hot dog too, it was horrible."

Don: "He makes friends easy."

The conversation eventually works itself around to Flame because they obviously like to talk about it, and Noddy explains what is happening with the film here.

"We don't know yet, no idea. It's been shown to a few of the business people and it's gotten a good reaction, but we don't know how it's going to be distributed yet. It's down to Chas, our manager, you know. We don't know if it's really the sort of thing to give the American public about us when we're starting our career over here you know. In England they

can accept us because they know how we were, but if they see Flame over here they might think that Flame is us you know. It's not a film about Slade!"

Dave adds, "Wait 'til we achieve something and then get the point across about the film. They might think that we're just a bunch of prats which is what the film is about."

The tour itself will be quite extensive. It begins in South Bend, Indiana and from there covers eastern America for the first month of July and the western regions for all of August with a few dates in Canada. In New York they will be playing at the Schaefer Beer Festival in Central Park, the high-lights of which - for Slade - will be the free beer backstage. As Dave says only half jokingly: "A year's supply of beer, that's what we're doing for."



'It'll build this time' - Nod



All change on the Smokey line

IF SMOKEY were not what one would immediately think of as manna from heaven to Chinn and Chapman, then the same was true in reverse.

Mike Chapman took one hell of a lot of persuading before he would bother to go and see them play, little knowing at the time that Smokey weren't much bothered whether he showed up or not.

"Our manager," says Smokey's lead singer Chris Norman, "had been pestering Mike to come and see us for ages and in the end he came to see us play at Hatchett's (in London's Piccadilly) only because he'd got nothing better to do that evening. "We didn't think that the Chinn / Chapman hit machine was right for us at all, so we weren't all that enthusiastic about him coming. Still, we were nervous all the same."

"They'd been together for about seven years, during which time they'd had only one line-up change and little success. "I think," says Chris, "the only reason we stayed together was that every time we got near to throwing in the towel, something would crop up that seemed like the big break."

These included a couple of recording deals, which between them produced four singles, but by the time Smokey were playing that Hatchett's date, they'd had enough of big breaks that didn't happen and were close on calling it a day yet again. As they put it: "You can only go on sleeping in the back of a van for so long."

Mike Chapman, at any rate, was impressed by what he heard of Smokey and soon brought his partner Nicky Chinn along for a listen too. The upshot of that was that the group and the song-writing duo agreed to do business.

by Ray Fox-Cumming

"We had great reservations about it at the time," admits Chris candidly, "but we thought that at least they might be able to give us a hit single."

The group were very soon to be agreeably surprised. Firstly Chinn and Chapman made no move to mould them visually into another Sweet or Mud. "They just told us," explains lead guitarist Alan Silson, "to wear whatever we felt most comfortable in."

Furthermore, the song-writers were not bent on tailoring Smokey's musical abilities to fit the kind of song for which Chinn and Chapman are primarily known. They set about writing songs that would fit in easily with what Smokey had already been doing.

Airplay

The first Smokey album was written mostly by the group themselves and contained only two Chinn / Chapman songs, one of which, Pass It Around, was to be the group's first single since the alliance.

"Chinn and Chapman thought it would be a hit," says Chris, "but it never got much airplay and so did very little."

And what do you think of that first LP in retrospect?

"I think that there were probably too many different things on it and a lot of people criticised it

for not having a proper sense of direction."

Now, with their second single, If You Think You Know How To Love Me, again a Chinn / Chapman song, Smokey have their first hit and already they have a second LP completed and set for release in October.

It is called Changing All The Time, "which," says bassist Terry Utley, "is appropriate, because we are changing all the time — and hopefully getting better."

Part of the album was recorded in London and part in Paris, the move being necessary because Mike Chapman became a tax exile and could no longer work in this country.

The production has a very American feel to it. "That's deliberate," says Chris. "Since Mike Chapman's been living in L.A. he's become very conscious of the American market. In fact, he sees it as being more important to us, if anything, than Britain."

Since Smokey joined Chinn and Chapman and the RAK label, they've not played many dates — apart from supporting Pilot on their ill-fated tour earlier this year.

"It wasn't a good tour for Pilot," says Terry, "because they didn't manage to fill the halls."

"But it was great for us — firstly because it was good practice and secondly because we weren't supporting an act who were so huge that the audiences had come to hear nothing but them. People didn't scream for Pilot all the way through our sets. They were prepared to sit and listen."

Now, with their hit behind them, Smokey can afford to bide their time before going out on the road again and one gets the impression that the policy is to wait until they've had enough success to warrant going out as a headlining act.

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SUSAN CADOGAN

Out of London's East End came David Essex

A right little charmer

DAVID ESSEX has always been a star. His natural charisma and charm was given even more credibility because it grew among the garbage, the broken homes, the scrimp and the scrape.

He was born David Cook in June 1947 at Plaistow East London, where actions speak louder than words and fight the good fight with all thy might isn't just what you sing at Sunday Mass.

During his childhood the Cook family witnessed hard times. Due to Mr Cook's increasing ill-health he had to give up his job in the docks for 18 months which meant that David and his mother had to seek help from the local council. For a sensitive child this must have been a blow to his pride. It gave him the incentive to make something of himself in later life.

David's first school, Star Lane Primary, in Canning Town was a Victorian brown bricked establishment built in 1893. One of his teachers, Miss Hood, is now Headmistress and remembers David as a chirpy, cheeky chappie with a smile that could melt any school mam's heart.

She says: "All the pupils here are proud to be at the same school that David Essex went to."

In her office she has a signed photograph. There's a message inscribed which says: "To Miss Hood, you've been marvellous."

"I was very fond of him, he was such a bright boy and I knew that winning smile would take him anywhere."

When he was 12 he got his first part-time job in a local open air market. To sell his gunnors' wares he'd charm the old dears so they wouldn't shop elsewhere.

David remembers those times as care-free and enjoyable: "I wore a little cheese-cutter cap, smoked cigarettes and thought I was the cat's whiskers. My lunch was a packet of five Weights, six pence worth of chips and a pickled onion. What a life! It was always an anti-climax to go back to school."

Tough

In many ways David was a tough nut. He had to be in order to defend himself against the street punks whose fetish was to pick on any weakling or sniveller. At Shipmans Secondary Modern School he hung around with the rough crowd and almost got expelled once or twice for being a disruptive pupil.

His way of escaping the claustrophobic school-room was to hang around the local fairground where he sometimes worked on the dogdems. Remember That'll Be The Day, his first major film role? The part he played wasn't so very far removed from his own teenage experiences.

Today he still loves that kind of nomad life and says: "Had I not gotten into the music business I'm sure I would be working on a fairground somewhere. I suppose it's because I have gipsy blood in me and I love that kind of freedom." His mother is supposed to be related to the famous Gipsy Rose Lee of tea leaves fame.

Socially, David would frequent East End boozers (of which there is one on practically every street corner). He and the

Tracing David's rise to fame



Daddy David with daughter Verity and wife Maureen

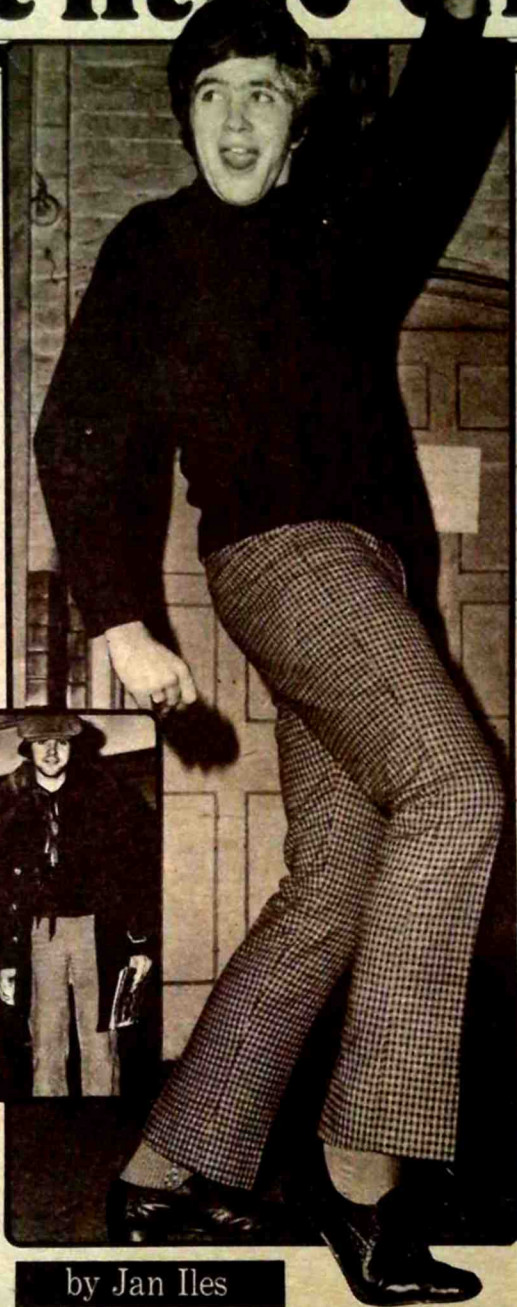
gang would tart themselves up every Saturday night and then clad in their parkers, suits and suede shoes, rode to the 'in' pub on a fleet of Lambrettas, shouting and cussing to people along the way.

"I was a right little flash geezer," David said recently. "I used to get dressed up in me forty duff mohair suit and me hushpuppies and have myself a good ol' Saturday night beer - up. I was a bit of a heavy drinker in those days."

Obscure

Despite the Who, Mods and Rockers, he was a musical snob, preferring obscure R&B to heavy ribald rock. Favourites of his were anything black and rawly blue.

Amazingly he reckons he wasn't much of a stud. He obviously had his fair share of the 'fluff' but secretly the good-looking lad was shy and awkward with girls.



by Jan Iles



He Haa! Essex in '66. The girls called him "Sexy Legs"

"I was never what you'd call um, a flirt because I used to prefer hanging around with the boys as a sort of cover up. I felt safer in numbers!"

He and his mates spent the occasional night 'Up West', and, as the story goes, one particular night whilst walking down London's Soho he passed the Flamingo club and went inside to have a 'butcher's'. He ended up staying all night because the drummer of the band

Left: The baby-faced whizz-kid during his days with Decca Records

completely knocked him for a six. From then on his mind was made up; he was going to charm his dad into buying a cheap second hand drum kit so he could form his own band.

Unfortunately his dad wasn't too struck on the idea. They lived in a council flat that had paper thin walls!

"But", said David craftily, "I kept on at him and when I saw this beautiful snare drum in a secondhand shop in East Ham for thirty bob he went out and bought it for me."

Natural

Even today David's natural drumming instincts play a major part in his record productions. There is always a distinctive bass and percussion sound predominating his arrangements.

David's next step was to find a place in which his band could rehearse. He finally persuaded Licenced Mr J. Butcher of the Eagle in Stratford to let them practice in his spare room at the top of the pub. Mr Butcher remembers those times vividly.

"They were great lads and a lot of young girls used to come into the pub to ask me if they might slip upstairs and watch them practise because they were nuts on the curly haired drummer."

"Actually I used to get a lot of famous people in 'ere who wanted to hear the band, including Mary Quant's husband and a few other toffs."

Derek Bowman, now David's manager was one of those 'toffs'. Bowman was told about the band's potential by a business friend. He was then a journalist on the Daily Express and admitted that he knew nothing whatsoever about music. All the same he promised to visit the pub in Stratford to satisfy his curiosity.

Striking

He recalls: "They sounded really good as we walked up the stairs but once we entered the room the band froze in their tracks because as David told me later they were all petrified by our presence."

Bowman's initial impression of David was a surprising one.

"David had the most striking blue eyes I'd ever seen and was a rather chubby, fresh faced teenager. But his drumming had a flippant, kind of arrogant style as though he thought he was the best drummer ever."

Bowman was hooked. He persuaded David to split the band, embark on a solo career and to change his name from Cook to Essex.

"I took him along to the Beatles producer, George Martin but he didn't think the sound was good or

commercial enough, but I could still see the boy's enormous potential and kept working on him night and day."

He signed a three year recording contract with Decca made six diabolical single shocks and was completely misguided and manipulated in the bargain.

"The first record," David recalls, "was with a 30-piece band and I was so nervous I couldn't even sing! Ironically the song was called Fears Came Tumbling Down."

David continues: "In those days I sung in my Tom Jones voice. It was dreadful, though eventually in '65 '66, I started to ease off. I toured around the country with a soul band, calling ourselves David Essex and the Mood Indigo."

Alas these times were equally fruitless. Instead of using his head and



Essex in Stardust

working with a three piece band David used a nine piece affair and made little or no bread. To make matters worse they had a really bad agent who booked them in Edinburgh for one evening and Bognor the next.

Fortunately for David, Bowman who never really understood the politics of pop (being a theatre critic and all) persuaded him to find solace in the theatre. Which wasn't really a bad idea.

Star

David's view of the Rep theatre he was pushed into: "I think it was good for me in many ways. You know we played in hick towns where there were more people in the cast than in the audience!"

In 1970 things picked up. He made his debut film appearance in Assault and then All Coopers Are... But his biggest break was waiting just around the bend.

Godspell opened in London in November '71, with Essex playing the lead role of Jesus Christ which later was to be hailed as one of the best stage musicals around at that time.

The rest, as they say, is history!

LINDA CARR, that mighty good-looking minx from LA isn't what you'd call an impatient gal with a need for instant success. After all, she has waited fifteen long years to have a hit record!

The hit record in question is a pulsating disco delight called Highwire, which is in both the American and British charts and climbing higher and higher.

It all started when she left high school at seventeen. Linda decided that singing was her forte so she joined James Brown, filling in the gap left by the departure of her good friend, the late Tammy Terrell. But somehow success didn't come as easily as the young lady expected.

Speaking to Linda on the trans-Atlantic link-up, she said: "I was working with James Brown for about six months but I never really liked the way he treated people. For a start he didn't pay too good, about 150 dollars a week, and like we were always touring different States so my money never lasted long."

Following the James Brown union, Linda decided that she could do well touring with hot-shot bands, so joined the Stax extravaganza which included Sam and Dave and Percy Sledge. In 1967 they did a promotional tour of Europe, which Linda fondly remembers: "It was great working in London, I really adored it. The audiences at that time were so vital and alive, I was really happy on that tour."

No matter how joyful she was about live shows she still wasn't creating any ripples on the record scene. Linda released a version of Tony Camillo's I Feel A Song In My Heart Again and although it was a mighty opus, it just flopped into obscurity. The same applied to the Barry White/Felice Taylor song I Feel Love Coming On, which she recorded long before Love Unlimited put it in the

chart.

What was de matter? The somewhat puzzled Linda, try as she may, couldn't have a hit! She knew her voice, with its immaculate pitch and enormous range wasn't at fault:

"My voice has always been pretty good so I think the problem stemmed from lack of promotion. I didn't get very much airplay even though the songs I recorded were all great numbers."

Prior to her singles' flops Linda turned her

by Jan
Iles

hand to acting. To her amazement she was more successful selling her looks and figure than she was selling her voice. Although she landed a few good TV parts, music was still in her blood, so she returned to the record rat-race to have a few more cracks at the whip. At first things were pretty much the same; miss after miss until Kenny Nolan, hit maker, star shaker, came into her life. Kenny had met Linda when she was about eighteen, and

remembering the babe's talent asked her to come along and audition for a selection of new toons he wanted to release. Apart from Linda there was a bevy of other young cuties hoping to be chosen, but Ms Carr made the others seem as shabby as a bunch of East End pub crooners.

"I started to sing and wasn't even through the first line when Kenny stopped me and said, 'that's it baby, you're the one... quick someone go and call up Gene Page and get him right on over here.' And that was it!", she giggles.

Made

From then on Linda was made. After all, everything Kenny Nolan writes turns into a hit. Among his classic etudes are Lady Marmalade; Get Dancing; Swing Your Daddy and My Eyes Adored You. He has also written Linda's follow up to Highwire called Dial L For The Love Squad. Meanwhile Gene Page, the man behind Barry White's arrangements went to work on Linda and the Love Squad and supplied some big fat arrangements to compliment their style of singing.

"Gene Page is terrific", Linda opines, "he did an arrangement on Highwire

which really suited my brand of singing. He's also got charm, like he's so smooth, but wow very expensive!"

As Linda knows, money is no object when you've got a hit record on your hands. "I think it's a great record, worth the time and the money that

has gone into it because the people really dig the song and that's important."

Ironically Linda who is fundamentally a ballad singer, has had her one and only smash with a funky number. But if that's the way the cookie

crumbles, she ain't complaining. Her versatile range means she can swing high, low, fast or ex-tra slow and because of her extraordinary talents is currently being hailed as a cross between Diana Ross and Aretha Franklin.

"I guess I am a little like Diana, I admire her style and she's very sophisticated. I hope to concentrate on the classy dinner rooms as opposed to touring, I've had enough of that kind of life."

OK, maybe her cabaret act isn't the most original one but that's because she hasn't enough material. She therefore has to select other people's hits which she hopes her audience will like and presents them in her own inimitable style.

"I do a few Diana Ross numbers and a few Aretha numbers and some Chaka Kahn stuff, but I really would like to include more of my own material."

The follow-up, Dial L For The Love Squad is going to be very much Linda Carr's own 'baby'. She and her backing singers The Love Squad (whom the record was named after) are planning to act out the song on stage in a visually captivating manner. They hope to include

sirens and dry ice to give the impression that there's a fire on stage and the girls will appear clad in firemen's helmets and hot-pants (probably with hose-pipes to boot).

For the time being though, Linda is sticking to her conservative image of low cut gowns and flick-up hairstyles.

Expensive

"I've always loved clothes like the ones Diana wears on stage. Mine are similar but not as expensive because I haven't got her money."

But who needs a purse full of dollar bills if you're being hailed as queen of the crop, as Linda is? Whilst appearing in cabaret at Acapulco, whimps like Sammy Davis Jr (one of her old flames); Frank Sinatra and playboy heavy Hugh Hefner were seen gracing the audience and really having themselves a ball.

Says Linda: "Frank Sinatra and Hugh came to see my show on two consecutive nights, so I guess they must have enjoyed my repertoire."

Now Linda Carr is well and truly fixed up for fame on the other side of the fence. It should have happened yonks ago but no matter, 1975 is gonna be her most celebrated year. Diana and Co, had better beware.



LINDA CARR: Diana and Co. better watch out

RCA's SOUL EXPLOSION GOES ON



Just released, four new soul explosions. Three new albums from American toppers Wilson Pickett, The Hues Corporation and The Main Ingredient.

And Britain's own new explosive soul act Eruption have a first single - 'Let me take you back in time'. Produced by Billy Jackson, producer of The Tymes.

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THE HUES CORPORATION
'Love Corporation' SF 8446

THE MAIN INGREDIENT
'Rolling Down A Mountainside' SF 8438

WILSON PICKETT
'Join Me And Let's Be Free' SF 8439

AND THE FIRST GREAT SINGLE FROM ERUPTION
'LET ME TAKE YOU BACK IN TIME' RCA 2581





CHI-LITES



RECORD MIRROR

HERE we go then. The first in a series of features highlighting the individual personalities that go to make up Kenny. We'll take each member of the band one by one and look at how he started, what his music influences are and general background. This week guitarist Chris Redburn comes under the spotlight.

IF it wasn't for The Troggs, Chris Redburn would be taking his A levels about now. But he's not, he's a TV personality, he's recognised in the streets and making lotsa money. Instead of playing in a banana warehouse refrigerator he's playing some of the country's top halls.

He's been with Kenny for about two years, the first year as Chuff, and he's known everyone in the band for a long time before they came together.

They all come from the Enfield area of London, and in various combinations went to school together. Chris's education is one of private means, starting off at the George Spicer Primary And Infant Prep School with Andy the drummer in Kenny, then on to Aldenham Boarding School.

Stardom

He then met another future member of Kenny in Ricky at the East Herts College of Further Education. With his four O levels Chris went on to take A levels but suddenly left college when stardom with Kenny came along as a very enticing alternative.

Chris has been into music since he was eight, when he turned right onto

the Stones to spite his Beatie adoring sister. He even joined the fan club.

His next step in the musical ladder was to try it out for himself, picking up an acoustic guitar at the age of thirteen and fumbling along on some simple, Dylanish folk songs.

"They were the easiest

'We became big so quickly'

to play," explained Chris. "That is until this bloke next door, who was mad on Chuck Berry, taught me a few rock and roll chords and so it was rock 'n' roll from then on."

Some two years later, at the tender age of 15 Chris joined his first band called Legend which also

OUT OF THE BANANA WAREHOUSE

featured Kenny men Andy and Rick.

"I suppose for our age we were pretty good," added Chris. "We played anything really. We had very basic equipment and did parties, school dances and things — all for nothing. Our biggest gig was when we supported Byzantium."

On and off Legend were together for about six months before they broke up, and it was another six months before Chris joined another band, and that was Chuff.

At the time of Legend there was another local band called Terrific and the two were great rivals.

And Chuff was formed from the nucleus of the two outfits and that's how Jan came along.

"Chuff wrote their own material mainly," explained Chris, "and Jan wrote a lot of folk songs which we adapted into rock. We even played some Yes stuff one time."

Now this is where the banana warehouse



comes in. Let Chris explain:

"We used to rehearse about five times a week and one of the roadies worked in this banana factory (they're making them now uh?). And so we practised in this refrigerator in the banana warehouse. Our biggest moment then was when we played the Speakeasy for £20 and were asked back for £40."

But there was some even bigger time to come. The band went to see some outfit playing at Enfield Poly, and they got talking to the Students Union guy who invited them to support the Troggs the next week as the booked band had suddenly pulled out.

The Troggs were managed by a company called Starlite Artists, and it didn't take their representatives at the gig long to figure out that this support band Chuff showed a lot of potential.

Bump

Starlite showed the boys a couple of songs, one of which was The Bump. The boys recorded it, everyone liked it, they changed the band's name to Kenny turned professional and a new hit machine was born.

"Obviously my parents are very pleased, though it can get a bit much when mum is bringing me autograph books from the neighbours first thing in the morning. But she puts up with the kids outside the house, and the phone always ringing, and even keeps a scrapbook.

by Martin Thorpe



"HE SAID HE'S SEEN SOME SIGHTS IN HIS TIME BUT MY SKIN BEATS THEM ALL!"



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SOUL STIRRINGS

by Giovanni Dadomo

soul gossip

MR BIG STUFF, the Jean Knight disco classic, is currently being prepared for re-issue August 8 following huge public demand. Apparently the re-issue is being given a special 'disco mix' - let's just hope it doesn't end up like one of those hideous electronically re-channelled for stereo jobs a lot of Fifties classics have gotten. An excellent trio of records from the new Capitol Soul label: Life's Do The Disco Bump Paris One and Two is a really superb dance record that deserves to be enjoyed even though its subject matter is a little passe; sounds like a fluid blend of the Ohio Players and the Commodores and has an absolute monster of a bass line. Next come the Tavares brothers with *It Only Takes A Minute*. A cut from the lads' forthcoming *In The City* album and their strongest single yet with more than its share of chart chances. Finally Natalie Cole's *This Will Be*. Natalie is Nat King Cole's daughter but you wouldn't know it from hearing this powerful up-tempo shouter with its eighteen to the dozen finale. A lady to watch. By the way, speaking of Tavares there's a pretty hefty rumour the group will be over sometime in the autumn. Looks like Nismo King will be out on his own from now on, what with one Javell infanticipating and the other setting sights on a career of her own. Finally some reader info: Nick Hartly reckons you can pick up on some fine Souls sounds on *Mi Amigo* (259 mw) every Sunday from 2.00 until 3.00 while over in Nottingham, Soul Sherrif Derek Allen is still zapping some of the finest Soul sounds around on his *Soul Over Nottingham* show. Check 'em out and, as it's *Wailers'* week, don't forget to keep on chucking!

album pick

THE NATURAL FOUR: Heaven Right Here On Earth (CURTOM K56142). With about fifty per cent of this album in the more than capable hands of Curtom's wonderboy writer-arranger-producer Leroy Hutson, the *Natural Four* stand a better chance than most of springing free of that 'just another vocal group' tag. And it's a hard break to make, even with a wizard at the controls - strings and rich harmonies are pretty much the order of the day and tracks like *Love's So Wonderful* are just a trifle too near Stylistics territory for comfort. Most of the time though, especially on the faster numbers - *What's Happening Here* for example has an instantly appealing skip-rope chorus that would make a strong single cut whilst on Hutson's own grand ballad *While You're Away* the boys produce harmonic effects that sound like they were made by a cosmic barbershop quartet. Although by no means an instant classic (it lacks consistency, for a start) *Heaven... ain't a bad place to lay your head.* GD

US soul singles

- 1 (1) FIGHT THE POWER PT. 1, Isley Bros.
- 2 (3) SEXY MFSB
- 3 (2) THE HUSTLE, Van McCoy & The Soul City Symphony.
- 4 (5) DO IT IN THE NAME OF LOVE, Ben E King.
- 5 (4) I'LL DO ANYTHING YOU WANT ME TO, Barry White.
- 6 (7) 7, 6, 5, 4, 3, 2, 1 (BLOW YOUR WHISTLE), Gary Toms Empire.
- 7 (6) PLEASE PARDON ME (YOU REMIND ME OF A FRIEND), Rufus.
- 8 (-) HOPE THAT WE CAN BE TOGETHER, Sharon Page.
- 9 (10) FREE MAN, South Shore Commission.
- 10 (8) SOONER OR LATER, Impressions.



BETTY DAVIS: voice like a diamond in a pile of pebbles

BETTY AND THE BOOPS

"I'M SCHIZOPHRENIC!" says the voice on the end of the transatlantic cable.

What's all this then? Is it a new type of intercontinental psychoanalysis, a clip from the new Mel Brooks movie - or just some very wealthy New York loonie with a sack of dimes who gets her kicks making crazy phone calls to London before breakfast?

In fact none of the above explanations could be further from the truth, the US half of this particular dialogue being the responsibility of one Betty Davis (Ms), an astounding new singer whose already considerable underground/cult following should shortly expand to make Betty one of the most promising new names to emerge in quite a while.

But that's only one of the reasons we've got the lady on the hotline - in fact the major catalyst that set our itchy fingers to dialling the New York code was a new single name of *Shut Off The Light*, an astounding mixture of hambone funk and one of the most distinctive voices that's howled its way out of a speaker in recent months. To say that Betty sounds like *Howling Wolf* with laryngitis sounds like an insult - in fact it's a compliment, and even if Betty's vocal style doesn't carry the mellowing effect of say, *Minnie Riperton's*, it's still a voice that stands out like a diamond in a pile of pebbles.

Betty was born in Durham (North Carolina version), and grew up on her grandparents' farm. In between helping out with the crops and animals the young Betty would tune in to grandma's collection of Blues albums, drawing both solace and inspiration from the raw electric sounds of folks like B. B. King, Jimmy Reed, and the broom-dustin' sounds of Elmore James. By the time she was ten she was writing songs of her own.

Meanwhile, back on the as yet 'Boop' - less hotline, Betty fills in:

"It's not really the kind of background that the majority of black singers had - I never went to church all that much (laughs)."

As things turned out Betty's singing career was as much the result of a happy accident than of any premeditation on her part. She'd been writing all these songs you see, but her first career was modelling.

Now before we get back to Betty let's get one other vital bit of historical data out of the way - like the fact that her name is the result of her marriage at one time to jazz genius Miles Davis. Okay Bet, over to you:

"After the marriage ended I needed some money because I didn't

want any alimony... - BOOP - BOOP - BOOP - (Egad - if it isn't the old dialling tone).

"... alimony so I took up modelling," Betty explains, catching her breath as the booper boops.

"I was working in London and some friends called me up and asked if I'd be interested in appearing in a concert they were arranging. Now I'd been writing songs again but I hadn't done any singing but I agreed to have a go at it."

By the time Betty got back home though the concert had fallen through but she nevertheless decided to start plugging her songs:

"I originally signed as a writer but the opportunity to do an album came up and I decided to try it."

Betty's first album was recorded in San Francisco a couple of years ago and had the advantage of excellent supporting players culled from some of the best musicians in the Bay Area.

Although the record wasn't a major commercial success Betty started to build up a sizeable following, and her second LP *They Say I'm Different* cemented that following and increased it slightly but didn't really break her through to mass acceptance. Things are about to change it seems, for Betty is currently finishing up a new album that she hopes will reach all the people out there in musicianland.

"The trouble with the first company I was with is they had no knowledge of how to package my music," Betty begins, "and they were also afraid, they just didn't know."

BOOP - BOOP -
"What to do with it. The new album is a totally different thing for me because the first two were done on a totally creative level but this time I'm trying to consider the fact that the music has to reach out to a lot of people."

Betty explains that she has her own band playing on the record and that they're currently working pretty hard Stateside with the possibility of a UK visit sometime in the autumn. Which ties up practically all the loose ends except the matter of that highly singular vocal style:

"I'm into sound - I don't really consider myself a singer - I'm more into projecting the sounds I can make than hitting notes. I never sang straight because the people that influenced me like Sly or Jimi never did that. You take the majority of singers and they can't really sing because it'll ruin their voices."

BOOP - BOOP -
Oh belt up, I wanna play my Betty Davis single.

Wigan Casino all-nighter Top 20

From the Mecca of British soul.

- 1 1 Let Me Do It, The Bels
- 2 - Elija, Rocking With Soul - Hank Jacobs
- 3 4 Cracking Up Over You - Tommy Hunt
- 4 5 Get Out - Tommy Hunt
- 5 2 Runaway - The Chantells
- 6 3 You've Come A Long Way Baby - Flower Shoppe
- 7 7 I Can't Help Myself - Johnny Ross
- 8 - Save Our Love - Soul Patrol
- 9 6 Mine Exclusively - Fred Smith Orchestra
- 10 8 Set My Heart At Ease - Mikki Farrow
- 11 18 Send Him Back - The Pointer Sisters
- 12 - Try A Little Harder - The Key Men Strings
- 13 11 I'm Coming Home In The Morning - Lou Pride
- 14 17 Zola - King Errison
- 15 15 The Trip - Dave Mitchell And The Screammers
- 16 - I Don't Like It - Tommy Bush
- 17 - The Champion - Willie Mitchell
- 18 14 The Day My Heart Stood Still - Ollie Jackson
- 19 16 You Touched Me - Judy Harris
- 20 - Singing About Love - The Darlings

HOTTIPS

- Come On Train - Don Thomas (Import)
Love You Baby - Eddie Parker (Import)

Compiled by Russ Winstanley and Richard Searling.

Intoxicating

Dear Face,
I am writing in connection with the letter from the three Roller fans from Fulham. I can understand why that certain person they mentioned whom they wrongly mistook for you was drunk. You would have to be drunk to go to a Rollers concert!
Rolling Stones fan, Huddersfield.

Ah no, surely the music's enough of an intoxication in itself.

Come clean

Dear Face,
We are two Rollers fans who have had just about enough of Les McKeown's continued lying about his girlfriend, Elaine Campbell. He might as well come clean and admit it because we know it's true. We've got proof. Did any of you other Roller fans listen to their interview on Radio Luxembourg? Come on Rollers, you're not doing your fans any justice by lying to us all.
Sue and Ju, North Wakes.

Quite a jealous little thing, aren't you? We've heard from Les himself that Elaine is his brother's girlfriend, and that's that.

Disappointed

Dear Face,
What on earth has happened to David Cassidy? His casual clothes have gone, his boyish charm has disappeared, even his voice has changed for the worse. So what if he was getting older, he didn't look it. Now his lovely hair's been cut, he wears suits, and where has that beautiful music he used to



DAVID CASSIDY
sing gone? After being an ardent fan of his, it was a great disappointment to see him as he is now. Please whatever happened to the David Cassidy I knew?
Ex David Cassidy fan, Tottenham.

Perhaps now he wants to be appreciated for his recording work and not his looks. I've never really liked Cassidy but I must admit I prefer the 'new' Cassidy to the old.

Nasty

Dearest Face,
Us Rollers fans absolutely adore you and the nasty remarks you print about the Rollers. We think you're fantastic and your long hair gets us all going. We dig your fantastic remarks to



THE FACE

OK, there I was then . . . The Face. Ousted, discarded, thrown on the rubbish pile. The Rollers fans have finally won. I give up. From now on just write to: Letters, Record Mirror, Spotlight House, 1 Benwell Road, London N7. Goodbye . . . Oh no! Not in the Face.

letters and would dearly love to meet you in the street. So then we could bash your face in.

T'isha, Chris, Joan, Blackpool.

Don't bother darlings, ten have tried already and they've all fallen by the wayside due to my inner strength and the bodyguard I always keep by me.

Curses

Dear Face,
I would like to do a bit of swearing and cursing about Mickie Most and

RAK records and their attitude towards Mud. They seem to have deliberately shillyshallyed and delayed Mud Rock 2 for as long as they could and now we hear they plan to release singles from this album which can only do Mud harm. This is not even good business, it's just silly and I would have thought a big man like Mickie Most would have been above such antics.
Andrea George, Chelmsford.

Andrea George, Chelmsford.

You won't win any votes if you ever appear on New Faces.

Leg pull

Dear Face Flannel,
We are ex-Rollers fans! Guess why? (Dunno, tell me more). Well, ever since Rutland Weekend Television began we have gradually fallen in love with that sexy, super dooper person Neil Innes. Wow!, he's exceedingly tasty and better looking than Eric Faulkner. Can you tell us where we can buy photos and posters or find out his shoe size, collar size, and inside leg measurements?
4 Neil devotees, Buckhurst Hill.



MUD

What a stupid question. How about asking him out for a personal fitting? Make sure your hands aren't cold though, for some of the measurements.

Le Creep

'Elo Face,
I am a French citizen and came to England to camp in Essex. I find your letter page much to my amusement, but you should be so glad of good artists which from your country come. In France we have no good singers or groups Charles Aznavour is a creep, we like him not. I like the groups; La Who, Led Zep, Le Rollers and la Free group. Who is Eamonn Percival? Is he a creep too? Do English people like him as a good guitarist?
Francois Jeaner.
Eamonn Percival is a creep. I don't know whether he is a good guitarist or not but he's played with the Nashville Teens and Jimmy James and The Vagabonds.

married, nor are they puppets. The reason why they do not go out with girls is because they work hard and have no time for them. If you don't believe me, ask Tam Paton.
Dedicated Rollers fan, Peterborough.

If you don't believe him, ask me and as you won't believe me ask Roy Jenkins and if you don't believe him ask Harold Wilson and if you don't believe him ask Raquel Welch and if you don't believe her, well who can you believe?

Enthralled

Dear Face,
You asked us to start writing about Knebworth. May I just say that the Pink Floyd held an audience of over 100,000 enthralled until just after 12.30 at night. Such is the pulling power of the Floyd that thousands of people like myself roughed it overnight so we wouldn't have to miss any of the sounds of the greatest band ever to walk the earth. Could the Rollers pull over 100,000 people to one concert? I don't think so, even if it was free!
Floyd freak, Southampton.



ROGER DALTREY

Believer

Dear Face,
In answer to the Quo fan from Medway, Kent, the Rollers are not

I was there and agree that the Floyd provided a good show, although fellow RM'er, Peter Harvey will disagree with me. I must admit though that I've seen them play better.



'MAN OF MY WORD'

Say no more . . .

A great new single from

SON OF A GUN

Winners of the TV series New Faces. And recently featured on Saturday Scene, TisWas and Shang A Lang TV shows.

SON OF A GUN are getting around. Ask for their new single at your local record store.

RCA 2582



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by Sue Byrom

Mud don't deserve it

MUD: One Night (Rak 213)

Unbelievably swift follow-up from RAK records, who are now Mud's ex-record company. Taken from the Mud Rock-2 album, this is Les doing his down-tempo Elvis. It has very little merit as a single, but as Moonshine Sally proved, Mud are currently enjoying tremendous loyalty from their fans and they seem prepared to buy anything bearing their favourite group's name. It'll be a hit, but it doesn't deserve to be.

THE STYLISTICS: Can't Give You Anything (But My Love) Avco 6105 039

Currently over in this country, and doing very well too, this is their follow-up to Sing Baby Sing — and also a track from their new album, Thank You Baby. Not as immediately catchy as their last one, but it's the chorus that gets you in the end — melodic, swingalong. Nice sound.

THE WOMBLES: Super Womble (CBS 3480)

Whisking the furry lads from their excursions into the realms of top hats and tails right up to the future, here's SuperWomble — and you can tell 'cos he's got his name on his chest. The middle section goes into a guitar break that sounds very like early Stones — if anything, Mike Batt's pretty versatile when it comes to his friends!

LULU: Boy Meets Girl (Chelsea 2005 031)

After her success with Take Your Mama For A Ride, Lulu's obviously hoping that she's now back with a bang. Unfortunately, this follow-up isn't anywhere as strong as it could be... rather it's an average song, sung well enough, but it lacks that je ne sais quoi.



LULU: something lacking

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear



STYLISTICS: the chorus gets you

THE SENSATIONAL ALEX HARVEY BAND: Delilah (Vertigo ALEX 001)

Recorded live at his gig at Hammersmith in May of this year, Alex and the lads give a somewhat different treatment to the old Tom Jones classic. Probably be one of those records you either love or hate — I'm one of the latter, but I reckon it still might see Alex and the boys in the charts.

DIANA ROSS AND MARVIN GAYE: Don't Knock My Love (Tamla Motown TMG 953)

It's been quite a while since we've heard anything from this combination, but they've made up for it by bringing out a good, happy beaty number. OK, it's an old track from their album, but still sounds fine, and should stand a good chance chart-wise.



MUD: swift follow-up

CLANCY: Baby Don't You Do It (Warner Bros K 16579)

Currently playing at Ronnie Scott's in London with Maria Maudaur, Clancy's sound seems to be an amalgam of lots of nice things. Somehow I can't see this as a hit single, but it could be an interesting taster for their album or a live show.

KC & THE SUNSHINE BAND: That's The Way (I Like It) Jayboy 99)

And that's the way we like it too, KC... fast, funky beat that's tailor-made for the discos and dancers. The band is over here as well, so that should give the record a good push as well.

STEVE RUSSELL: Summer Love (Jet 757)

Summer can provide a lot of excuses for being silly, but even this season has a limit. I don't know anything about this gentleman, but the song is very airy-fairy and trips along endlessly with unnecessary repetition of the chorus.

ZAGER & EVANS: In The Year 2525 (RCA 2575)

Six years since this first hit the turntables, and a monster hit it turned out to be for them too. Now it's chances of making it twice probably depends on the nostalgia of the DJ and whether or not it still has an appeal. Could be a small hit.

JAN AND DEAN: Sidewalk Surfin' (UA UP 35897)

Great cheers went up in the office when this one came on — a 1975 version (new works) of the Jan and Dean classic. Surfing's moved off the beaches and onto the sidewalks, and if you're about to take your life in your hands by riding one of these boards on wheels, you might as well listen to a good record at the same time. Nostalgia lives...

JIM GILSTRAP: House Of Strangers (Chelsea 2005 032)

Takes a brave man to release a follow-up to his first hit single that doesn't try to imitate the previous sound, but that's what Jim's done. Starts off a lot slower, but then goes into a more up-tempo chorus that's very commercial and catchy, especially after a couple of plays.

MANHATTEN TRANSFER: Java Jive (Atlantic K 10644)

Currently the smartest band in the States, the word is gradually building up over here about them. Taken from their recent album, it's real swoon — around — moon — around stuff, harking back to them golden days of the 1930s give or take a decade. No way it'll be a hit, but remember you read about them in Record Mirror first!

20th CENTURY SEEL BAND: Endless Vibrations (UA UP 35899)

Got the saucepans ready? Start bashing, then. Winners of New Faces, 4069)



JIM GILSTRAP: change of pace

have appeared on the Russell Harty Show, and now... nine guys who together play 40 steel drums and throw in a bit of singing as well. Should have a lot of support in view of current popularity of this kind of rhythm so who knows?

CAROL DOUGLAS: Will We Make It Tonight (RCA 2580)

This is the lady who recently repeated Sonny's success in the charts with Doctor's Orders. She had an advantage with the last one in that it was already a well-known tune, this time she's starting from scratch, and pleasant as it is, it's not that strong although it improves with hearing. Again, it's fine for soul discos.

THE POINTER SISTERS: How Long (Betcha' Got A Chick On The Side) ABC 4069)

Somewhat these ladies have lost the magic that made a new release a thing to look forward to, and this single (taken from their album Steppin') doesn't improve the situation. It sounds like the intro to Yes We Can — and only the intro, because the single consists basically of repeating a couple of phrases.

STEPHANIE DE SYKES: Jesse (Bradley's 7521)

In my 'umble opinion, this is one of the most beautiful songs around, written by Janis Ian. Roberta Flack's version of this can cause total breakdown if played at an emotional moment, and I prefer her version. Still, there are probably a lot of people who haven't heard any other version, so they'll like this very sad, moving song.

SONGWORDS

GIVE A LITTLE LOVE

Words and music by John Goodison and Phil Walman.

sung by THE BAY CITY ROLLERS

It's a teenage dream to be seventeen
And to find you're all wrapped up in love
And I found that you made a dream come true
Now I do believe in what they say.

Chorus:
You've got to give a little love
Take a little love
Be prepared to forsake a little love
And when the sun comes shining through
We'll know what to do
Give a little love
Take a little love
Be prepared to forsake a little love
When the sun comes shining through
We'll know what to do.

When I walk with you there is just we two
And the world goes by
But I just don't care
And I know one day that I'll find the way
To be safe and sound within your heart
So until I do I'm gonna...
Chorus: Give a little love etc etc...
Reprise: When the sun comes shining through
we'll know what to do.

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DISCO PAGE

James Hamilton's new spins

SOME light relief - mainly, details about my own secret system for making flower displays and gardens look lovely in the dark!

I must confess that I've never really gone in for the more flashy types of disco lighting. Instead, over the years I've developed a rather theatrical method of using coloured filter gels on my lights to emphasize flower arrangements and architectural features indoors, and - on a much larger scale - whole gardens and houses out of doors.

The basis of this system, apart from miles of electrical cable and dozens of adaptors, is a time-consuming assembled set of nearly

FLOWER POWER

sixty swivel-mounted Par 38 150 watt lamps, some spot but mostly flood, all fitted with Rank Strand colour frame holders (and if you can get any of them these days you'll be lucky!). Indoors I use specially wired switching circuits that give me many ways of controlling the lighting,

while out of doors the Par 38s are very often wired up in conjunction with 500 watt or 1000 watt floods (which I hire). Anyway, on to the principle of the idea.

Light casts shadows, and several sources of light cast several shadows. If the lights are different colours, they

combine to produce yet another colour where they all overlap, and then the shadow of each is filled in by whichever other colours can reach it. The effect of a vase of flowers or anything else multifaceted when lit, preferably from ground level, by several sources of different coloured light is one of distorted reality and incredible depth. In gardens, a border of flowers looks like a jewel box if each individual clump is lit with a different colour so that one stands out against another. All this is hard to explain without the benefit of some colour pics, but hopefully you can get some idea of the effects that are possible. I'll try and expand on the methods and results at a later date.

HOT TIPS

"Cinemoid" is the brand name of the most commonly available coloured gel for use as filters in theatre lights, etc. A combination of the following Cinemoid colours will make most flower displays look incredible: - Number 14 Blue - Green, No. 38 Golden Amber, No. 12 Deep Rose, No. 45 Daylight, No. 26 Mauve, No. 6 Primary Red, No. 22 Moss Green, and - depending on the flowers - No. 36 Pale Lavender (Surprise Pink), No. 1 Yellow or a duplication of one of the others. Those are trade secrets, y'all!

DJ HOT LINE

BIDDU ORCHESTRA Exodus (Epic LP) is the flash from Phil Black (Barry Butlins, Wales), and I agree that the whole album is as useful in its way as was the old JOHNNY HARRIS Movements (Warners) ... action for BEACH BOYS Sail On Sailor (Reprise) sez Les Aron (Club Rex, Bognor Regis) and for BEACH BOYS Breakaway (Capitol) retorts Mark Rymann (Porthcawl, Mid - Glams) more confusing, Mark Rymann's pushing BRIAN CADD Gimme Gimme Good Lovin' (Chelsea), as is Marc Roman (Charing, Kent) ... lucky there's several hundred miles between them! ... Rockin' Roy Williams (Wild Wax Show, Acton) had 'em boppin' to ROY HALL Diggin' The Boogie (MCA Rockabilles LP) down at the Lyceum last week ... Jon Taylor (Crocker's, Norwich) digs Z.Z. TOP Tush (London) ... El Bimbo dying the death for Tony Farmer (Stevenage, Herts), but they do like such as RUFUS THOMAS Funky Bird (Stax) and DISCO TEX Boogie Flap (Chelsea) at his Watford New Penny residency ... Peter Dunn (Haverfordwest, Pems.) prefers BIMBO JET El Bimbo Part 2 (EMI), informal now, Alex Henderson (Victoria Bars, Weymouth) lists SOUTH SHORE COMMISSION Free Man (Pye), JIMMY CASTOR BUNCH Potential (Atlantic) and FABULOUS BLADES Jerk Baby Jerk (Route) ... surprisingly mundane, RIMSHOTS are top for Doctor John (Newport, Salop) this week ... what's up, Doc? ... John Faul (Warley, West Midlands) gives the nod to Jo King's Daddy Dewdrop remake, 53RD & 3RD Chick - A - Boom (UK) ... GLORIA GAYNOR All I Need Is Your Sweet Lovin' (MGM) a breaker for Vic Trotter (Dunfermline, Scotland), as is JOE SIMON Get Down Get Down (Polydor) for Alan Gold (Brighton, Sussex) ... Charts in by Wednesday if possible, please ... thank! OOPS! So finally it turns out to be Paul Waldron NOT Phil Cordell who's behind the Harry Hastings single ...

K.C. & THE SUNSHINE BAND: That's The Way (I Like It) (Jay Boy BOY 99). Casey and the kids get a crystal clear rhythm thing going and get to chanting "That's the way I like it, uh-huh, uh-huh." Millions will concur.

UH-HUH!



K.C. AND THE SUNSHINE BAND

THE STYLISTICS: Can't Give You Anything (But My Love) (Avco 6105039). Eddie Calvert lives! SOUTH SHORE COMMISSION: Free Man (Pye 7N 25688). Bunny Sigler penned / prod. Norman Harris arr, vocal group dancer with untypical Philly backing which sets it apart ... and has made it a big NY disco hit. Disco mix flip. JOHNNY RIVERS: Help Me Rhonda (Epic EPC 3482). Punchy re-working beefed up by Brian and the Beach Boys (reputedly) in the background - some help!

BOBBY BYRD: Headquarters (Augusta GA) (Seville SEV 1095). Incredible jerky choppy sparse TK funk which stand alone on the instrumental flipside version. BLACK BLOOD: A.I.E. (A. Mwana) (Bradley's BRAD 7518). Genuine African funk (tho' with rather suspect Hair-type harmonies) just starting to hit US R&B, this launches Bradley's new "black label". Shades of "Soul Makossa" with chanting.

THE BEST EVER & MUHAMMAD ALI: The People's Choice - Muhammad Ali (Polydor 2901594). "I'm a banaanad brother" yells Ali as useable intro, then the Shirelles (and if that isn't Shirley and the girls I'll be surprised) do the actual singing over fairly funky rhythms. THE CHANTELES: Runaway (Black Magic BM 108). Effete soul singing - Northern rhythm track - Del Shannon tune - instrumental version flip - strangely effective.

FREDDY FENDER: Wasted Days and Wasted Nights (ABC 4067). Probably two people remember Joe Barry - well, this Louisiana - steeped rolling semi - slowie is like Joe (and thus Fats Domino), and is the real thing in comparison with MUD's similar re-working of One Night (Rak 213). Guess which'll hit? MATATA: Gimme Some Lovin' (President PT 438). British-based Afro-Funk with James Brown-type things goin, on. Hit me one time, good god!

5000 VOLTS: Still On Fire (Phillips 6006464). Sing-along Los Bravos. SMOKY & THE FABULOUS BLADES: Jerk, Baby Jerk (Route RT 10). Great if esoteric blues instrumental with pounding beat and harmonica to the fore, aimed squarely up North. THE PEARLS: Love Sensation (Private Stock PVT 28). Careful listening reveals that these cooling chix and their groaning boyfriend are singing about a blow-job! Dancers will hear a fluidly pumping Steely Danish beat. Scubiddu!

RECORD MIRROR'S

NATIONAL DISCO TOP 20

- 1 (5) Barbados, Typically Tropical ... Gull
2 (1) The Hustle, Van McCoy & Soul City Symphony ... Avco
3 (3) Jive Talking, Bee Gees ... RSO
4 (9) Foot Stompin Music, Hamilton Bohannon ... Brunswick
5 (4) 7654321 Blow Your Whistle, The Rimsshots ... All Platinum
6 (11) Eighteen With A Bullet, Pete Wingfield ... Island
7 (2) Disco Stomp, Hamilton Bohannon ... Brunswick
8 (7) Have You Seen Her, Chi-Lites ... Brunswick
9 (16) Sealed With A Kiss, Brian Hyland ... ABC
10 (-) Its In His Kiss, Linda Lewis ... Arista
11 (14) El Bimbo, Bimbo Jet ... EMI (Import)
12 (12) Highwire, Linda Carr & The Love Squad ... Chelsea
13 (13) Tears On My Pillow, Johnny Nash ... CBS
14 (-) Dolly My Love, Moments ... All Platinum
15 (-) Baby Get It On, Ike & Tina Turner ... United Artists
16 (-) Dynamite, Tony Camillo & Bazuka ... A&M
17 (6) I'm Not In Love, 10 CC ... Mercury
18 (15) Going to a Go-Go, Sharonettes ... Black Magic
19 (18) Summer of '42, The Biddu Orchestra ... Epic
20 (-) Its Been So Long, George McCrae ... Jay Boy

BREAKERS

- Breakers
Harmour Love, Syreeta ... Tamia Motown
Thumb A Ride, Earl Wright ... Capitol
Je T'Alme, Judge Dread ... Cactus

CHART CHANCE!

HERE'S ANOTHER chance to become a contributor to this page. Just fill in the form below ... Now!

I wish to register as a contributor to RM's national weekly disco chart.
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CLUB
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SIGNED
Authorised by NAME
club manager: SIGNED

STRAIGHT FROM THE STATES

BILLY DAVIS: Three Steps From True Love (ABC 12106). The "other" version of the Reflections' hit, this import (a hit too) has less emphatic Detroit Emeralds rhythm and muzzier vocal track. JAMES BROWN: Dead On It, Pts 1 and 2 (Polydor PD 14279). Long jive rap intro over suspenseful synthetic noises before the tension's broken by basically instrumental funkier. No way his best but beautifully done as ever. JACKIE MOORE: Make Me Feel Like A Woman (Kayvette 5122). M/s Precious Precious sho' feels real on this TK label's soul-drenched slow rolling thumper.



JAMES BROWN

HAMILTON'S TOP TEN

- 1 Misty, Ray Stevens ... JANUS
2 Now It's Paul McCartney, Clive Baldwin ... MERCURY
3 It Oughta Sell A Million, Lyn Paul ... POLYDOR
4 El Bimbo, Bimbo Jet ... EMI
5 She's A Great Great Girl, Harry Hastings ... BELL
6 Eighteen With A Bullet, Pete Wingfield ... ISLAND
7 You Go To My Head, Bryan Ferry ... ISLAND
8 Reconsider, Narvel Felts ... ABC
9 Tears On My Pillow, Johnny Nash CBS
10 Dreaming A Dream, Crown Heights Affair ... DE LITE

Albums

Wingfield gets another bullet

PETE WINGFIELD: Breakfast Special (Island ILPS 9333)

Where has this man been all these years? We know he played with one or two groups - including Van Morrison's 1974 pick-up band, and earlier Colin Blunstone - we know he's the ace session pianist, but for God's sake, we didn't know he was a major new talent. If you've any doubts after Eighteen With A Bullet (included here) the wider, more soulful style of this man is fully displayed on this, his debut LP. Aside from a number called Kangaroo Dip and a little ditty called Pot Of Jelly, there's less of the whimsy in Bullet, more of the falsetto vocalising, and a lot of good tunes. Wingfield writes love songs and sings them in a soft-soul style perfectly balanced by the crystal clear, chunky funky backings. Sometimes he double tracks, sometimes he glides faultlessly in and out of falsetto, and always he has the full range of keys behind him. If strings or a little moaning sax are needed, of course they are there. Seems the man has just been biding his time. He's got a lot of answers...

PH HOT TUNA: America's Choice (Grunt FTR 2003)

Breakaway outfit from Jefferson Airplane, originally playing when Airplane not, but now fully independent. Obviously sound is very much like Airplane's West Coast sound, so on that score there is little new they have to offer. But as an alternative continuation of the Airplane / Starship sound they offer some interesting listening, with their mixture of funk and blues. Some great guitar work from founder member Kaukonen.

MT YIN AND YAN: Tales For Heads (EMI EMC 3084)

One hit single does not a whole LP make. S'pity you, 'cause If and Butch



LOU REED



PETE WINGFIELD: a major new talent

Soap were equally good cuts, but there's the, er, rub. Both sides of the single were funny because they took the piss out of Kojak; the LP, unfortunately, merely takes the piss out of things. Like there's the phone-in show featuring an amputation, the dentist sketch that will make you squirm, the chat show, a lot of sound effects, silly songs, corny jokes... It's not funny. Bill Mitchell and Chris Sandford have great voices, really flexible, but they need good material. This set won't do.

PH CARAVAN: Cunning Stunts (Decca SSKL R5210)

Caravan are one of those bands who've been around a long time (this is their seventh album), who've always promised to make it really big, but never crossed the final hurdle. They always get good reviews, audiences at their concerts are avid converts, and people who watch them see them as some sort of personal discovery. Basically its violin-driven rock, with little intellectual strains here and there. Obviously the same amount of thought that went into the sleeve design and the album's title has gone into the music, so will they make it big this time?

MT LOU REED: Metal Machine Music (RCA CPL2-1101)

Lou, fascinated by a book that's supposed to be impossible to read all the way through (Andy Warhol's A) has gone and made himself a double

album that's allegedly equally impossible to hear start to finish. It has no words, no tunes and, for that matter, no instruments and 99 sane people out of 100 will find it insufferable after two minutes. If, however, you can conquer your initial irritation and just let it and your thoughts run, you might have fun - I did. For chrissakes though, don't buy it without first putting yourself to the test. The actual records apart, the cover's nice and so are Lou's sleeve notes, though I do wish he would desist from being such a drug snob. It's getting very boring.

SB THE SUPREMES: The Supremes (Tama Motown STML 11293)

There's a line on the album sleeve that defines the word 'supreme' - and amongst the adjectives is the phrase 'highest in degree'. A lot of people reckon now that the position The Supremes had at the top of that particular musical tree has been taken over by those Philly ladies, the Three Degrees, but it's all a question of preference. The Supremes don't however, produce sounds these days that make you say 'that's the Supremes!'. Instead, as shown on this album, they're opting for a mixture of fast and slow numbers that combine to make an album that's fine, but really it's a case of come back Diana, all is forgiven. The other thing that's really weird, is that on half the numbers, whoever's doing lead vocals sounds more like Dusty Springfield than Dusty Springfield.

SB DAVID CASSIDY: The Higher They Climb (RCA RS 1012)

When I spoke to Cassidy recently, he played me a couple of tracks from this album by way of illustrating the changes he'd gone through, and how he'd put these tracks down to sum up - often tongue-in-cheek - the way he'd felt about that period in his life. Then it seemed to work; now, listening to both sides straight through, it doesn't taken separately there are some OK tracks. Common Thief being one of the best. Strung together as a concept album, there seems to be very little concept there for the hearing. Instead I'm afraid, it begins to sound like an exercise in self-indulgence. David produced the album along with Bruce Johnston, and there's everything in here but the kitchen sink - tons of echo, multi-tracking the works! Trouble is, it doesn't replace what's essentially missing - originality and variety.



DAVID CASSIDY: very little concept

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WHO, WHEN AND WHERE

DESPITE ALL the bad reviews and nasty comments in some quarters, there are still many loyal fans of Marc Bolan who must be anxious to show their support on his current tour. This week they'll get their chance at Great Yarmouth Tiffany's July 23, Hastings Pier July 25, Folkestone Leascliffe Hall 26.

THURSDAY

JULY 24th
LOVE AFFAIR, City Hall, Salisbury
SASSAFRAS, Winter Gardens, Penzance
SUPERCHARGE, Banyan Tree, Liverpool
NUTZ, Marquee, 90 Wardour Street, London W1
UFO, The Highwayman, Cheadle
JUDAS PRIEST, Cleopatras, Derby

COUNTRY GAZETTE, Dingwalls, Camden Lock, London NW1
BUNNY, The Granary, Bristol
THE SPANGLES MOB, Alhambra Pub, Seaford, Brighton
KENNY, Tiffany's, Great Yarmouth
THE FOUNDATIONS, Royal Centre Hotel, Dundee
GONZALEZ, Golden Lion, 490 Fulham Road, London SW6
STRUTTERS, Hope &

anchor, 207 Upper Street, London N1
JAILBAIT, Sundown, Charing Cross Road, London WC2
BAND CALLED O, Nag's Head, High Wycombe
NOMAN'S BAND, Newlands, 40 Stuart Road, London SE15

FRIDAY

JULY 25th
THE NEUTRONS, City Hall, St Albans
PETE ATKINS / JULIET LAWSON, Ebbsisham Hall, Ashley Road, Epsom
AJ WEBBER, Manchester Festival
NUTZ, Crown Hotel, Marlow
JUDAS PRIEST, Regency Ballroom, Ilkerton
SASSAFRAS, Blue Lagoon, Newquay
S U T H E R L A N D BROTHERS & QUIVER, locarno Sunderland
WALLEY, 76 Club, Burton on Trent
STEVE GIBBONS / BURLESQUE, Dingwalls, Camden Lock, London NW1
MOON, Pavilion, Cheltenham
GOOD HABIT, Civic Centre, St Albans
MARC BOLAN & T. REX, Hastings Pier
GROUCHO, Shoulder of Mutton Hebdon Bridge
STRANGE DAYS, Hardinge Arms, Derby
THE FOUNDATIONS, Royal Centre Hotel, Dundee
CIMARONS, Brent Town Hall, Forty Lane, Wembley
ION MISTRESS, Golden Lion, Solihull
WISPER, Imperial Hotel, Nottingham

SUPERCHARGE, Lion Hotel, Warrington
POODLES, Marquee, 90 Wardour Street, London W1
OSIBISA, Stamford Bridge Stadium
PURE CHANCE, Cambridge Folk Festival
S U T H E R L A N D BROTHERS & QUIVER, southport Football Club
UFO, Casino Club, Wigan
WALLY, Boat Club, Nottingham
GLIDER, The Granary, Bristol
MARC BOLAN & T. REX, Leascliffe Hall, Folkestone
BEARDED LADY, Speakeasy, 48 Margaret Street, London W1
LEO KOTIKE, Cambridge Folk Festival
KENNY, Frenchman's Motel, Fishguard
GONZALEZ, top Spot, Margate
COOKING, Sundown, Charing Cross Road, London WC2
WISPER Showboat, Milford Haven
BAND CALLED O, Johnson Hall, Yeovil



OSIBISA

SUNDAY

JULY 27th
ALAN PRICE, Royal Court Theatre, London
FRED WEDLOCK, Highwayman Inn, Staffs
SUPERCHARGE, Sportsman, Liverpool
VAN DER GRAAF, Victoria Palace, London
HARLOT, Marquee, 90 Wardour Street, London W1

JUDAS PRIEST, Winning Post, Twickenham
SPARROW, Webbington Country Club, Somerset
MOON, Nashville, Kensington, London
THE FOUNDATION, Watermill Hotel, Paisley
MIKE HARDING, Brunswick Hotel, Crewe
THE STYLISTICS, Free Trade Hall, Manchester
A BAND CALLED O, Pavilion, Torquay

Brecknock, 227 Camden Road, London NW1
SASSAFRAS, Golden Diamond, Sutton in Ashfield
CLANCY, DINGWALLS, Camden Lock, London NW1
MAJOK BULL, Speakeasy, 48 Margaret Street, London W1
KENNY, Top of the World, Stafford
WISPER, Black Swan, Sheffield
THE STYLISTICS, City Hall, Newcastle

MONDAY

JULY 28th
SHIRLEY SCOTT TRIO, Ronnie Scott's, 47 Frith Street, London W1
HUMPHREY LYTTLETON, holland Park Court Theatre, London
MUSCLES, Barbara's, Birmingham
CHRIS FARLOWE, ALBERT LEE / MADELEINE BELL & OTHERS, Marquee, 90 Wardour Street, London W1
SUPERCHARGE,

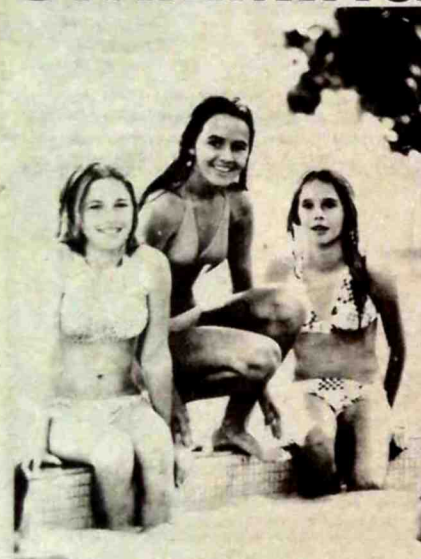
TUESDAY

JULY 29th
BUDGIE, Winning Post, Twickenham
ALEX, Holland Park, London
BAND CALLED O, Marquee, 90 Wardour Street, London W1
CLIMAX BLUES BAND, Mayfair, Newcastle
JUDAS PRIEST, Ivanhoe, Huddersfield
SASSAFRAS, Top rank, Cardiff
JOHN BALDRY, Dingwalls, Camden Lock, London NW1
MOON, Newlands Tavern, 40 Stuart Road, London SE15
BANDANA, Speakeasy, 48 Margaret Street, London W1
ALBERTOS, 100 Club, Oxford Street, London W1

COMING EVENTS

LEO KOTIKE / STEFAN GROSSMAN, Victoria Palace, London (August)
JNR WALKER & THE ALL STARS / KC & THE SUNSHINE BAND, odeon, Hammersmith (August 7)
PROCOL HARUM, London Palladium (August 10)
SUPERCHARGE, Barbara's, Birmingham (August 3)
THE NEUTRONS, Marquee, London (August 5)

SWIMMING



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SATURDAY

JULY 26th
THE NEUTRONS, Priory Hotel, Scunthorpe
MUSCLES, Piccadilly, Swindon

Forth gets prestige

RADIO FORTH claimed first round in the commercial station's "prestige battle" when they managed to interview the Duke of Edinburgh.

On the programme Forth Forum, the Duke talked about his boyhood, his education and the effects of royal duties on his family life.

The programme, presented by Forth's head of news, Tom Steele, also featured commentary on the royal visits to Edinburgh by the Queen and Prince Philip and King Carl Gustav of Sweden.

tune in



RADIO'S INSIDE SECRETS: This is the scene in Metro's new large Studio Three where lunchtime yoga sessions are helping diminish the stresses and strains of keeping the station on the air 20 hours a day.

Birmingham goes European

OVER the past few weeks BRMB have been going European with French weeks, then Swedish, Dutch and last week German.

During a link up with Deutsche Ye-le something rather remarkable happened: The German station on its shortwave band

broadcasts not only to Germany but SE Asia and other countries and a local radio ham listening to the live six minute link up on BRMB also tuned in to the short wave German transmission and taped it. When the link up was concluded he had a good enough quality

recorded that he phoned up BRMB with the news; they asked him to play it back and that went out live on the air back on BRMB. It's a roundabout way of making a programme but sure makes it interesting. BRMB's new motto: re-haf vays of making you listen?

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Trenchtown Experience

THE WAILERS / Lyceum, London.

I'LL NEVER be able to look a roast chicken in the face again — not without a twinge of sympathy anyway — that's how hot it was in the Lyceum last Friday; everywhere you looked you'd catch the butterfly flutter of concert programmes turned into impromptu fans and before the evening was even half done a section of roof was peeled back to let the heat out.

The support band, Third World, are quite simply one of the most versatile and proficient outfits I've seen this year. Their set was a reggae-rooted panorama cross-pollinated with Soul and Funk elements that had the warm crowd hooting for more and must have ensured a respectably large number of advance orders for Third World's forthcoming Island album.

Finally it was time for the aptly-dubbed Trenchtown Experience — Bob Marley and The Wailers took the stage to tumultuous applause and proceeded to deliver the goods in a manner that must have out-done the expectations of even their most devoted followers. Coasting on the solid bass keyboard/rhythm guitar triumvirate provided by Aston 'Family Man' Barrett, organist Tyrone Downing, and Marley's own Gibson guitar, the remaining instruments (lead guitar, drums, congas and the voices of the depleted I Three — now a singing, swinging twosome) made their contributions to a musical tapestry as vivid and provocative as any music currently being made on the planet. The poignant No Woman No Cry stood its ground amongst such cocksure stalwarts as Kinky Reggae and Get Up, Stand Up and even the melodic Stir It Up proved

a lot earthier than it's ever sounded on record.

The focal point was Marley himself — his proud crown of dreadlocks shaking as he executed a beautiful stumbling dance; Marley shading his eyes as an adoring audience sang the chorus of No Woman, No Cry on his behalf; Marley as black crucifixion with arms extended and a boiling smile on his lips; Marley hurling the final proud "Ras - la-far - II" out into the darkness. The crowd howled for more and the group came back for a twenty minute

encore that was almost a complete show in itself — the message was Lively Up Yourself and the audience complied readily. When it was finally all over there were few cries for another encore — it was obvious to almost everyone present that the Wailers had given as much as they could and that the audience had had all it could take. All that remained was for Bob Marley to be handed the keys to the city on the understanding that he'd bring his band back as soon as possible.

GIOVANNI DADOMO

P.S. — Sad to report, there was one sour note that spoiled a great evening's entertainment for many of those present; this was due to the gang(s?) of purse snatchers who took advantage of the heat and crowding in order to help themselves to others hard-earned money and whose cruel and selfish behaviour is a tasteless contradiction of everything Bob Marley and The Wailers stand for. A pax on 'em.



BOB MARLEY & THE WAILERS

THE STYLISTICS Cunard Hotel, London.

THE ROSTER of artists who've appeared at the Cunard in the last few weeks has included Dionne Warwick, Abbe Lane, Jerry Lewis and Trini Lopez — all top American acts. It wasn't until this Monday, though, that the hotel heard it's first real sounds of applause —

and to those of us who'd been to all the other opening nights, it was a very strange sound, having been heard so little.

Freda Payne opened the night's entertainment, and proved that she's the owner of a very versatile voice. Her range of material covered Stevie Wonder's All In Love Is Fair as well as Jacques Brel's Caroussel, with her 1970 number one, Band Of Gold, getting an enthusiastic round of applause.

She ended her set with some fine scat singing, after telling us how she'd started off as a jazz singer and was now glad she could go back to it. Ms Payne is a lady with a lot of talent.

A short break, and then, ladies and gentlemen — The Stylistics! They came on to what was for the Cunard, tumultuous applause, and went straight into I Can't Give You Anything (But My Love), their current single, showing all the

harmonies and rhythms that have made them so popular in this country. By the time they came to Sing Baby Sing there was cheering and loud shouts — led by one lady in the audience who insisted on screaming out at the end of each number: "You've gotta sing You Make Me Feel Brand New, sing that one!" Even the Stylistics were grinning after she'd said it three times.

Cunard wakes up to style

mood slightly and had the frogs smooching with anything they could lay their hands on.

The Cop's Are Coming, undoubtedly the highlight of their act, led into an instrumental half way through and gave Holton time to change into appropriate leather gear. Looking as menacing as 5ft 5in would allow, he emerged from behind an amplifier and proceeded to tell the audience how policemen tend to lose their heads — literally that is — when they cross paths with the Kosher Kid!

Throughout the set, it was the amazing vocal versatility of Russell Thompkins Jr. that stood out. Around him, the other four members of the group harmonised and mimed in that special soul language of theirs. That lady got her wish when they finished the act with Brand New, and left the stage to a standing ovation. They re-appeared to sing their new single again.

He managed to get through to the non-English speaking crowd by shouting out "Ca va?", between a almost every number, but after The Turk, it was proved that music is the message and everyone was living around having a jolly good time.

If you've seen the Kids, you probably love them or hate them, most people prefer to hate them. However, their tongue in cheek rock is catching on (especially in London), and The Kids seldom fail to create an impact. Maggie Boothroid

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WHOLESALE & OVERSEAS ORDERS WELCOME

Quelle finesse

THE KIDS/FRANCE THE MARCHE Couvertis used as a market during the daytime and is acoustically designed for shouting out the price of fish, which accounted for the echo during The Kids set. Had the place been full of seats or people, the sound would have been much better, but with only about 200 in the audience it was somewhat muffled. The Kids played their usual set starting with

Hard at the Top followed by Bottle of Red Wine, which Gary Holton dedicated to 'all those who like to drink', which the audience didn't understand partly because they had already consumed more than enough. The new keyboards player (John Sinclair) who looks every bit as bizarre as Gary, played the introduction to It's The Same, a more serious song, which changed the

Goody goody gun shots

WATCH OUT the Goodies, the Rochdale Cowboy, alias Fred Akroyd the Korn Beef Kid, is on your trail!

He's taken exception to their use of what he claims is his Black Pudding Bertha. So Mike Harding, currently in the breakers with Rochdale Cowboy has challenged the Goodies to a duel (or jool as he puts it).

Choice of weapons; tripe, chip papers, spud guns, dead moggies, boogies or real black puddings, it's up to the Goodies. Venue is the Heckmondwyke Corral.

Mike Harding waits for an answer to his challenge. Will the Goodies accept the challenge or get out of town? See this page for further developments. (Fade into Bonanza theme. Be dedede dedede dedede dede der.



MIKE HARDING

(what is the middle-aged generation coming to) in protest over the move.

One local councillor was so worried about the possible hippy invasion that he told residents: "The only advice I can give people is this

wretched festival does come is lock up your daughters and pray for rain."

That councillor's no fool. He knows them young wenches'll be skipping over the fence at the quickest opportunity.

Rock 'n' roll plague

DID YA see it, did ya read it, can ya believe it department. Thwarted Windsor Free Festival organisers this year have accepted a Government invitation to hold their little soiree on a disused airfield at Watchfield in Oxfordshire (Jefferson Airplane will not be landing).

Local residents, eager to make the organisers feel at home and eager to make the front page have been making loud noises

REFLECTIONS

EDITED BY PETER HARVEY

Sssh...

WELL, talking of the shape of things to come, have you seen the Tubes yet? Not the London sort darling, those San Francisco boys; they're totally outrageous... But equally daring was that Kevin Godley from 10cc, who's recently moved into Moon's old asylum - Keith really was a piggy wass' he? And of course that Liz Taylor has been putting pen to paper, but of course she's only writing about herself. Will she call her book, On The Way Up? And while we're on females, did you see, hear, Judy Collins on that In Concert programme? Honestly, she's just too perfect

It's the Real Thing

THE GEEZER with the curly barnet and the highly commercial largynitis you know about already but the three dudes he's hanging out with you might not recognise so readily.

Unless of course you have a photographic memory you can wind back to our May 24 issue

to check out Soul Stirrings. And there you'll find 'em, larger than life and twice as funky - Chris Amoo, Ray Lake and Dave Smith a.k.a The Real Thing, the Liverpool-based Soul trio who provide the vocal muscle on D.E.'s current single.

The reason everybody looks so happy is the boys are doing a lot of harmony work on David's next album and on top of that they'll also appear with him on both his forthcoming UK and American tours. Er... another round of grins please landlord.

Freda Payne could teach her a thing or two about charisma - she got stuck in the lift when she should have been on stage at London's Cunard (Titanic) night spot... And as for Alex Harvey, Tom Jones will probably turn in his hammock. Deblah is not enough. He had to perform it live on TOTP - and prove what the show lacks...

Political poppy

AAAAAGH... the politics of pop: See this geezer 'ere, can you believe he's so stuck on Maggie Thatcher he's got a single out on Bell called Oh Margaret. His name is Gavin Barrett, he's from Bermuda, and he's a lifelong supporter of the Tory party. Need we say more?



GAVIN BARRETT

And stop Press - FLASH - Those Longmuir brothers (you remember the Bay City Rollers) have gone to ground in Epping Forest - Thurnwood to be precise. We would have told you the name of the house but they paid us too much...

Meanwhile, dear Elton has been at it again. Determined to quench his UK failure, he sang with the Eagles AND the Doobie Brothers at Oakland Stadium in the States... Also from the States, we hear the Stones will now tour South America next year, followed by Asia and Africa - hmmm

SHORT CUT

DIAMONDS ARE the hardest known substance to man, and one man who knows a lot about being hard is songster Neil Diamond.

Not only has the man been going to fencing lessons but he's been riding his motor bike through the canyons around Los Angeles. He'll have a stab at anything y'know.

And nearly connected, the other Rolling Stone, Mr Essex, has spurned the Keep Britain Tidy campaign because they wouldn't allow him to appear as a tramp. Also, the dear boy is sharing equal billing and equal pay with the Real Thing on their American tour together. Now don't that beat all? BYE BYE XXX XXX

Ride a Rock Horse

SUBTLE SUMMER HYPE: The place, a seaside town in Sussex (Hastings to be precise); the plan - to dish out enough 50p vouchers to make the Doobie Brothers the biggest selling albums band in Christendom. The truth -

when these bandits rode into Clacton to begin the campaign, they were besieged by old age pensioners claiming to be Doobie Brothers fans



Bendits: besieged by OAP's

yesteryear charts

25th July 1970

- 1 1 In The Summer Time - Mungo Jerry
- 2 2 All Right Now - Free
- 3 13 The Wonder Of You - Elvis Presley
- 4 4 Lola - The Kinks
- 5 3 Up Around The Bend - Creedence Clearwater Revival
- 6 5 It's All In The Game - The Four Tops
- 7 10 Something - Shirley Bassey
- 8 21 Neanderthal Man - Hollies
- 9 11 Love Of The Common People - Nicky Thomas
- 10 7 Cottonfields - The Beach Boys

24th July 1965

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

23rd July 1960

- 1 1 Good Timin' - Jimmy Jones
- 2 2 Please Don't Tease - Cliff Richard
- 3 3 Shakin' All Over - Johnny Kidd and The Pirates
- 4 4 Made You / Johnny Comes Marching Home - Adam Faith
- 5 10 Look For A Star - Garry Mills
- 6 5 Ain't Misbehavin' - Tommy Bruce
- 7 14 When Will I Be Loved - The Everly Brothers
- 8 6 Maru / Robot Man - Connie Francis
- 9 7 What A Mouth - Tommy Steele
- 10 8 Angela Jones - Michael Cox

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