

The Best Charts Service

# RECORD & POPSWOP MIRROR

ALL INSIDE

Confessions of a Queen-  
**FREDDIE MERCURY**

**MARC** zipped  
up and ready to boogie?

PLUS:

'I'm the world's louisiest lover' by

**GILBERT O'SULLIVAN**

And a great new series on the  
bands of the future

February 1st 1975

8p



'Our make-up stays' say  
**THE GLITTER BAND**



# BRITISH TOP 50

This week  
Last week

This week	Last week	Single	Label
1	9	JANUARY Pilot	EMI
2	1	MS GRACE Tymes	RCA
3	3	THE BUMP Kenny	Rak
4	2	NEVER CAN SAY GOODBYE Gloria Gaynor	Chelsea
5	7	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond	MGM
6	5	DOWN DOWN Status Quo	Vertigo
7	6	HELP ME MAKE IT THROUGH THE NIGHT John Holt	Trojan
8	14	GOODBYE MY LOVE The Glitter Band	Bell
9	13	PROMISED LAND Elvis Presley	RCA
10	21	SUGAR CANDY KISSES Mac & Katie Kisson	Polydor
11	8	ARE YOU READY TO ROCK Wizzard	Warners
12	22	BOOGIE ON REGGAE WOMAN Stevie Wonder	Tamla Motown
13	4	STREETS OF LONDON Ralph McTell	Warners
14	20	PURELY BY COINCIDENT Sweet Sensation	Pye
15	25	PLEASE MR POSTMAN Carpenters	A&M
16	10	STARDUST David Essex	CBS
17	11	CRYING OVER YOU Ken Boothe	Trojan
18	30	ANGIE BABY Helen Reddy	Capitol
19	12	I CAN HELP Billy Swan	Monument
20	35	NOW I'M HERE Queen	EMI
21	29	BLACK SUPERMAN (MUHAMMAD ALI) Johnny Wakelin & The Kinshasa Band	Pye
22	18	SOMETHING FOR THE GIRL WITH EVERYTHING Sparks	Island
23	27	YOU CAN HAVE IT ALL George McCrae	Jayboy
24	34	STAR ON A TV SHOW The Stylistics	Avco
25	26	FOOTSEE Wigan's Chosen Few	Pye
26	23	ROCK AND ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Kevin Johnson	UK
27	36	SHOORAH! SHOORAH! Betty Wright	RCA
28	43	IT MAY BE WINTER OUTSIDE Love Unlimited	20th Century
29	15	GET DANCIN' Disco Tex & The Sex-O-Lettes	Chelsea
30	-	YOUR KISS IS SWEET Syreeta	Tamla Motown
31	16	MY BOY Elvis Presley	RCA
32	48	I'M STONE IN LOVE WITH YOU Johnny Mathis	CBS
33	34	JUKE BOX JIVE The Rubettes	Polydor
34	19	THE INBETWEENIES The Goodies	Bradleys
35	28	UNDER MY THUMB Wayne Gibson	Pye
36	31	ONLY YOU Ringo Starr	Apple
37	38	PLEASE TELL HIM THAT I SAID HELLO Dana	GTO
38	33	YOU AIN'T SEEN NOTHING YET Bachman Turner Overdrive	Mercury
39	-	MY EYES ADORED YOU Frankie Valli	Private Stock
40	-	GOOD LOVE CAN NEVER DIE Alvin Stardust	Magnet
41	24	YOU CAN MAKE ME DANCE, SING OR ANYTHING Faces/Rod Stewart	Warners
42	42	YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White	20th Century
43	-	SIXTY MINUTE MAN Tramps	Buddah
44	-	Bachman Turner Overdrive	Mercury
45	-	MY LAST NIGHT WITH YOU Arrows	RAK
46	40	JE T'AIME Jane Birkin	Antic
47	42	YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White	20th Century
48	-	SIXTY MINUTE MAN Tramps	Buddah
49	-	WE LOVE EACH OTHER Charlie Rich	Epic
50	44	GONNA MAKE YOU A STAR David Essex	CBS

## Singles

## Albums

This week  
Last week

This week	Last week	Album	Label
1	1	ELTON JOHN'S GREATEST HITS, Elton John	DJM
2	9	HIS GREATEST HITS Englebert Humperdinck	Decca
3	29	STARDUST, Sound Track	Ronco
4	11	ELVIS PRESLEY'S 40 GREATEST HITS, Elvis Presley	Arcade
5	-	WARNER BROTHERS MUSIC SHOW Various	Warner Bros
6	2	TUBULAR BELLS, Mike Oldfield	Virgin
7	6	CAN'T GET ENOUGH, Barry White	20th Century
8	12	SHEER HEART ATTACK, Queen	EMI
9	8	DAVID ESSEX, David Essex	CBS
10	7	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
11	4	THE SINGLES 1969-1973, Carpenters	A&M
12	15	MUD ROCK, Mud	RAK
13	13	ROLLIN', Bay City Rollers	Bell
14	3	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
15	5	BAND ON THE RUN, Paul McCartney and Wings	Apple
16	30	CRIME OF THE CENTURY, Supertramp	A&M
17	14	AND I LOVE YOU SO, Perry Como	RCA
18	22	SHOWADDYWADDY, Showaddywaddy	Bell
19	18	HIS 12 GREATEST HITS, Neil Diamond	MCA
20	16	SMILER, Rod Stewart	Mercury
21	10	COP YER WHACK OF THIS Billy Connolly	Polydor
22	24	NOT FRAGILE, Bachman-Turner Overdrive	Mercury
23	19	ROCK YOUR BABY, George McCrae	Jayboy
24	21	RELAYER, Yes	Atlantic
25	20	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
26	45	I'M LEAVING IT ALL UP TO YOU, Donny & Marie Osmond	MGM
27	-	MEDDLE, Pink Floyd	Harvest
28	34	PROPAGANDA, Sparks	Island
29	-	ROCK ON, David Essex	CBS
30	-	THE BEST OF JOHN DENVER, John Denver	Victor
31	41	A TAPESTRY OF DREAMS Charles Aznavour	Barclay
32	26	RAINBOW, Peters and Lee	Philips
33	25	SERENADE, Neil Diamond	CBS
34	-	MOTOWN CHARTBUSTERS VOL. 9, Various	Tamla Motown
35	40	THE BEST OF BRED Bred	Elektra
36	-	INNVISIONS Stevie Wonder	Tamla Motown
37	17	GOODBYE YELLOW BRICK ROAD, Elton John	DJM
38	33	REMEMBER YOU'RE A WOMBLE Wombles	CBS
39	44	MUSIC EXPLOSION, Various	K-Tel
40	23	COUNTRY LIFE, Roxy Music	Island
41	42	BAD CO., Bad Company	Island
42	43	THIS IS THE MOODY BLUES, Moody Blues	Threshold
43	84	FOREVER AND EVER, Demis Roussos	Philips
44	28	BACK HOME AGAIN, John Denver	Victor
45	-	WORLD OF YOUR 100 BEST TUNES Various	Decca
46	-	ABRAXAS, Santana	CBS
47	-	A THOUSAND VOLTS OF HOLT, John Holt	Trojan
48	-	SCOTT JOPLIN PIANO RAGS, Joshua Rifkin	Nonesuch
49	31	THE THREE DEGREES, Three Degrees	Philadelphia
50	-	PILE DRIVER, Status Quo	Vertigo

## RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



ELTON JOHN: Top of the album charts.

# TOP 50 CHARTS

from Billboard

## Singles

This week	Last week	Single	Label
1	2	LAUGHTER IN THE RAIN Neil Sedaka	MCA
2	4	FIRE Ohio Players	Mercury
3	5	BOOGIE ON REGGAE WOMAN Stevie Wonder	Capitol
4	3	YOU'RE NO GOOD Linda Ronstadt	Atlantic
5	10	PICK UP THE PIECES Average White Band	A&M
6	1	PLEASE MR POSTMAN Carpenters	MGM
7	3	MANDY Barry Manilow	B&B
8	8	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond	Arcade
9	15	BEST OF MY LOVE Lesley	Capitol
10	12	SOME KIND OF WONDERFUL Grand Funk	Chelsea
11	14	GET DANCIN' Disco Tex and The Sex-O-Lettes	Midland International
12	13	DOCTOR'S ORDERS Carol Douglas	MGM
13	9	NEVER CAN SAY GOODBYE Gloria Gaynor	United Artists
14	7	ONE MAN WOMAN / ONE WOMAN MAN Paul Anka with Odis Costas	United Artists
15	16	ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis	Columbia
16	20	BLACK WATER Doobie Brothers	Warner Bros
17	21	DREAM John Lennon	Apple
18	23	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn	MCA
19	19	FREE BIRD Lynrd Skynrd	Mercury
20	11	LUCY IN THE SKY WITH DIAMONDS Elton John	RCA
21	25	SWEET SURRENDER John Denver	A&M
22	22	STRUTTIN' Billy Preston	Ode
23	28	NIGHTINGALE Carole King	Warner Bros
24	29	LOVELY PEOPLE America	MGM
25	30	YOUR BULLDOG DRINKS CHAMPAGNE Jim Stafford	A&M
26	26	READY CAT Stevens	Wooden Nickel
27	31	LADY Sings	Private Stock
28	32	MY EYES ADORED YOU Frankie Valli	Private Stock
29	33	CAN'T GET IT OUT OF MY HEAD Electric United Artists	United Artists
30	39	I'M A WOMAN Maria Muldaur	20th Century
31	34	I BELONG TO YOU Love Unlimited	20th Century
32	40	BIG YELLOW TAXI Joni Mitchell	Asylum
33	18	YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White	20th Century
34	24	BUNGLE IN THE JUNGLE Jethro Tull	Chrysalis
35	27	ONLY YOU Ringo Starr	Apple
36	27	LADY MARIAGE LaBelle	Epic
37	35	ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive	Mercury
38	46	DING DONG, DING DONG George Harrison	Apple
39	47	DON'T CALL US, WE'LL CALL YOU Sugarland / Jerry Corbett	Capitol
40	41	HAPPY PEOPLE Temptations	RCA
41	43	CHANGES David Bowie	RCA
42	85	EXPRESS B.T. Express	Roadshow
43	88	KUNG FU FIGHTING Carl Douglas	20th Century
44	36	ANGIE Helen Reddy	Capitol
45	35	THE ENTERTAINER Billy Joel	Columbia
46	58	MOVIN' ON Bad Company	Swan Song
47	57	TO THE DOOR OF THE SUN (Alle Porta Del Sole) Al Martino	Capitol
48	37	RISE 'EM COMBOY Paul Davis	Mercury
49	50	HAVE I NEVER BEEN MELLOW Olivia Newton-John	MCA
50	60	POETRY MAN Phoebe Snow	Shelby

## Albums

This week	Last week	Album	Label
1	1	GREATEST HITS — Elton John	MCA
2	2	FIRE — Ohio Players	Mercury
3	3	MILES OF AISLES — Joni Mitchell	Capitol
4	5	HEART LIKE A WHEEL — Linda Ronstadt	Atlantic
5	6	RELAYER — Yes	CBS
6	8	AVERAGE WHITE BAND — Average White Band	Atlantic
7	4	DARK HORSE — George Harrison	Arcade
8	9	WAR CHILD — Jethro Tull	Chrysalis
9	7	BACK HOME AGAIN — John Denver	RCA
10	14	NEW & IMPROVED — Spinners	Atlantic
11	21	DO IT (TIL YOU'RE Satisfied) — B.T. Express	Atlantic
12	16	I — Barry Manilow	Mercury
13	20	ALL THE GIRLS IN THE WORLD BEWARE — Grand Funk	Grand Funk
14	11	NOT FRAGILE — Bachman-Turner Overdrive	Mercury
15	15	FREE AND EASY — Helen Reddy	Capitol
16	12	VERTICES & BALDHEADS — Harry Chapin	Elektra
17	13	SERENADE — Neil Diamond	Columbia
18	22	JOY TO THE WORLD, THEIR GREATEST HITS — Three Dog Night	ABC/Dunhill
19	25	TOLEDO WINDOW BOX — George Carlin	Little David
20	37	RUFUSIZED — Rufus featuring Chaka Khan	B&B
21	24	I CAN HELP — Billy Swan	Monument
22	10	GODNIGHT VIENNA — Ringo Starr	Apple
23	29	SOUVENIRS — Dan Fogelberg	Epic
24	32	PRIME TIME — Tony Orlando & Dawn	Epic
25	27	THE SILVER FOX — Charlie Rich	Epic
26	28	CAUGHT UP — Millie Jackson	Syrinx
27	33	PHOENIX SNOW — Phoenix	Shelby
28	34	EXPLORES YOUR MIND — Al Green	Mercury
29	31	THREE DEGREES — Three Degrees	Philadelphia
30	30	HERE'S JOHNNY / MAGIC MOMENTS FROM THE TONIGHTS SHOW STARRING JOHNNY CARSON	ABC/Dunhill
31	16	BUTTER FLY — Barbra Streisand	Columbia
32	47	SO WHAT — Joe Walsh	ABC/Dunhill
33	35	THE PROPHECY KAVILL GIBRAN — A Musical Interpretation featuring Richard Harris	Atlantic
34	23	THIS IS THE MOODY BLUES — Moody Blues	Threshold
35	17	I FEEL A BONG — Gladys Knight & The Pips	Atlantic
36	18	MOTHER LOUPE — Longoria & Neesham	20th Century
37	38	KUNG FU FIGHTING & OTHER LOVE SONGS Carl Douglas	ABC
38	19	MELODIES OF LOVE — Bobby Vinton	Nonesuch
39	41	I'M LEAVING IT ALL UP TO YOU — Donny & Marie Osmond	Nonesuch
40	48	GODSPELL (Musical based on the Gospel according to St Matthew) / Original Cast	Capitol
41	45	THE LAMES LES DOWN ON BROADWAY — Genesis	Capitol
42	52	IT'LL SHINE WHEN IT SHINES — Ozark Mountain Daredevils	A&M
43	49	NEW RAGTIME FOLLIES — Tony Orlando & Dawn	Mercury
44	44	WATRESS IN THE DONUT SHOP — Maria Muldaur	Mercury
45	55	SEDAKA'S BACK — Neil Sedaka	Mercury
46	56	WHAT WERE ONCE VICES ARE NOW HABITS — Doobie Brothers	Warner Bros
47	51	STORMBRINGER — Deep Purple	Mercury
48	50	PERFECT ANGLE — Minnie Riperton	Mercury
49	49	TOTAL ECLIPSE — Billy Cobham	Atlantic
50	88	SUN GODDESS — Ramsey Lewis	Columbia



**RECORD  
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**Diana  
for the  
UK?**

DIANA Ross, recently voted world's top female singer, may be coming to London in the near future to do location work for her new film.

The title of the film is at present unknown. Meanwhile a new single is scheduled for release on February 21.

Entitled Sorry Doesn't Always Make It Right, it is coupled with a song called Together.

A new album is also anticipated but it has not yet been released in the States.

# Backing band does a Glitter ALVIN'S HEART BREAKS

ALVIN Stardust's backing band are to start out on a solo career - but it is stressed that the new venture will not mean a split with Alvin.

Going out under the name of Alvin's Heartbeats, the band's first single will be Chilli Willi, expected in the shops next month.

Following in the footsteps of the Glitter Band, the Heartbeats intend to work and make records in their own right, but will continue to back Alvin.

Meanwhile Alvin and his Heartbeats are playing selected gigs around the UK before leaving for dates in Europe.

When they return at the beginning of March it's straight into the studios for work on the new Stardust album with promotional visits later.



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## ACE LEAVE THE CLUBS

ACE will be featuring their new lighting system when they headline their first major London concert appearance at the end of March.

The band, currently recording their follow-up to How Long, hope to stage the show at the New Victoria Theatre.

Dates set for the band this month are: Heavy Steam Machine, Stoke (February 1); Trent Poly, Nottingham (4); County Ballroom, Taunton (6); Flamingo Ballroom, Hereford (7); Glen Ballroom, Llanelli (8); California Ballroom, Dunstable (15); Winter Gardens, Penzance (21); Plymouth Guildhall (22); Bristol University (28).

## PILOT GROUNDED

PILOT, who leapt to the top spot this week, are unlikely to play any further "live" gigs in Britain until late April.

Pressure of work - including British TV and radio appearances, several European trips and the recording of their new album - has ruled out college or concert appearances until the Spring.

Early April sees a new single from them and the bulk of May has been set aside for a tour.

Their European commitments include a flying visit to Holland for TV on January 31; three days in Brussels (February 14-16) for Belgian TV; two days in France (February 20 and 21) and four trips to Germany where their first British hit, Magic, is now high in the charts.

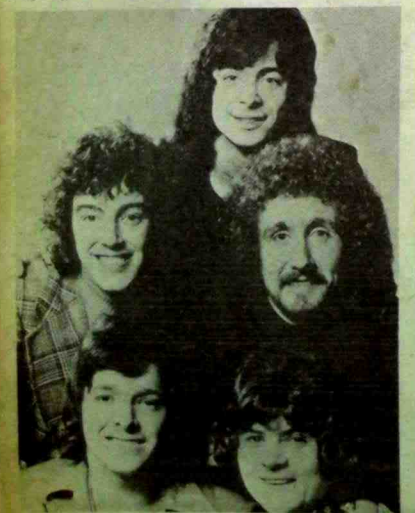


## LACE TAKE A RIDE

PAPER Lace have a new single set for release next week. Called Hitchin' A Ride '75 it is written by Mitch Murray and Peter Callander.

Murray and Callander wrote the group's three previous hits, Black-Eyed Boys, The Night Chicago Died and Billy Don't Be A Hero.

Paper Lace will be appearing on Top Of The Pops (February 6); Crackerjack (7) and '45' (8) before they depart for their first major American tour.



## NEIL IN

NEIL Sedaka arrives in London on Friday and on Sunday will be recording a spot for the Lulu show to be screened February 8.

### SOME TREM

THE TREMELOES have re-recorded and released the hit they had with Brian Poole, Someone. On the B-side will be My Friend Delaney off the Trems' last album.

Release date is February 14.

### RARE BIRD

BUDGIE are to make three rare London appearances next month - at Twickenham Wing Post (February 2); Dagenham Roundhouse (8) and Croydon Greyhound (9).

### MARCH FORWARD

A NEW Country Joe McDonald album - simply titled Country Joe - is rush released this Friday. It was planned for late March release, but has been brought forward because of its success in America.

### UP IN THE CLOUDS

PILOT, are the first band to keep the number one slot for two weeks at Manchester's "hot hits" commercial radio station, Piccadilly. And naturally they were the first chart toppers when Radio Forth - in their home town of Edinburgh - came on the air this week.

### REEVES QUILTS

TONY REEVES, bassist and founder of Greenslade, has quit the band because of musical differences. He's hoping to get another band together in the near future, which won't necessarily play the same sort of music as Greenslade.

ROCK 'n' roll is here to stay, right, or you might find yourself on the other end of a knuckle sandwich courtesy of those 10 New York greasers Sha Na Na - who else! They were in London this week with their '58 Fleetwood Cadillac and anyone who says they're reugly . . .

\*\*\*\*\*

## HELLO AGAIN


HIT group Hello release a new single on February 14, which has been written for them by Gerry Shepherd and John Springate of the Glitter Band together with Eddie Seago.


It is called Game's Up and is coupled with Do It


All Night written by the group themselves.

The band continue their current series of concert and ballroom tours and have two television spots set.

On February 20 they appear on Geordie Scene and on March 22 they will be on Saturday Scene.







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# Suzi's first headline tour

# RAK ON THE ROAD

**SUZI** Quatro sets out on her first headlining tour of Britain later in February and will be supported by Cozy Powell's Hammer and Arrows.

The tour, known as the Rak Roadshow, will have all tickets priced at £1.50, and they will go on sale at box offices and the usual ticket agencies at 10 am on Saturday, February 8.

The tour dates are: Apollo, Glasgow (February 23); City Hall, Newcastle (24); Hard Rock, Manchester (25); Guildhall, Preston (26); Stadium, Liverpool (March 3); City Hall, Sheffield (4); Town Hall, Birmingham (5); Gaumont, Ipswich (6); and London's Rainbow Theatre (8).

Suzi's new single, Your Mama Won't Like It goes on sale this Friday, and the Arrow's latest My Last Night With You, is already in the shops. Cozy Powell is due to release an instrumental single, as yet untitled, on February 14.



# Lindisfarne bow out

**LINDISFARNE** ARE splitting up at the end of their current UK tour because they feel that musically they have reached the end of the road with the current format.

Alan Hull has recorded a solo album Squire which is likely to be the basis for a solo career, while drummer Paul Nichols is reported to be joining Aerial Bender's new band.

Keyboard player Ken Craddock is under-

stood to have made future plans, which leaves three others, Ray Jackson, Charlie Harcourt and Tommy Duffy who are forming a new band.

Alan Hull's solo album, based on the theme of the BBC-2 play will be released in April with a single taken from it out shortly. The new band to be formed, hope to have an album out soon followed by a UK tour in the spring.

It is the second and final split of Lindisfarne — the first split evoked Jack the Lad — and it climaxed by a farewell gig in their native Newcastle with former members of Lindisfarne, now in Jack the Lad, joining in.

# Sailor choose tour

**SAILOR** have scrapped all plans for club and college one-nighters over the next two months in favour of nationwide tours with Kiki Dee and Cockney Rebel.

Following five days of concerts in Norway and Sweden between February 5 and 9, Sailor open the Kiki Dee tour at Portsmouth Guildhall on February 15.

Other confirmed gigs are: Croydon, Falfield Hall (16); Stoke, Heavy Steam Machine (17); Birmingham Town Hall (19); Brighton Dome (21); Bristol Colston Hall (22); Strathclyde University (27); Manchester Free Trade Hall (28); Cardiff University (March 1) and Drury Lane Theatre Royal, London (2).

Sailor, who had to

cancel their last proposed tour, when Mott The Hoople split, headline their own gig at Liverpool University on February 26 and begin a nationwide tour with Cockney Rebel in mid-March (dates still to be confirmed).

They also plan a new single for early spring release followed by a second album in late May.

**THE** television studios were mobbed by fans as a glittering array of stars turned up to see themselves on a run through of London Weekend's new Supersonic programme.

Rod Stewart was with Gary Glitter — for the second time this week — and as you can see we managed to capture that great combination of Alvin Stardust and Maggie Bell, with Sonny also getting her head in.

# SUPERSTART



# Alice's nightmare rolls in

**ALICE COOPER**, the Queen of bad taste, is bringing his lavish roadshow to Britain this summer for at least five major concert dates.

The entire company from his acclaimed Alice Cooper Roadshow epic in the States is expected to tour with him in what amounts to a solo venue for the star.

Negotiations are still going on with his personal manager Shep Gordon with the aim of bringing a full orchestra here plus

the band that recorded his soon-to-be-released solo album, Welcome To My Nightmare. The show also features special lighting and costumes.

Alice completes the solo flight by signing a new record contract with Anchor Records for the entire world save North

America — Anchor's first American signing.

The first release will be his solo album produced by Bob Ezrin and featuring Lou Reed sidkick, guitarist Steve Hunter. Cooper's own group is also still together and will continue recording with him on the Warners/Reprise label.

# ELO TOUR

**ELO**, WHOSE album Eldorado has just gone gold in America, are to begin a UK Tour in mid-February.

They will be supported by a five-piece band called Chopyn who have a debut single in the Midnight Hour released on January 31.

Dates for the tour are: February; Newcastle Poly (14); York University (15); London, Drury Lane (16); Bristol, Colston Hall (17); Sheffield, City Hall (20); Salford University (21); Leeds University (22);

Birmingham Town Hall (24). ELO's album Eldorado is released in this country on January 31, but there are no plans as yet for a single.

# STEEL HERE

**PLANS** for Steely Dan to tour Britain in late spring are currently underway, and dates and venues will be announced soon.

Meanwhile, their long-awaited new album has undergone a title change. Originally planned as *Katy Lies*, it's now *Katy Lied*.

The album, which

features two tracks with Jeff Baxter on lead guitar and two with bass player Walter Becker on lead, is due for British release in February.

# FINAL HOUSE

**FOLLOWING** a week of confusion concerning their London concert debut, American guitarist Larry Coryell's Eleventh House, will definitely wind up their February tour of Britain at the Rainbow Theatre.

The band will appear as special guests on a concert topped by Soft Machine on February 17.

# SIZED UP

**RUFUS**, who are due to tour Britain at the end of February, have a new single out shortly called Stop On By, taken from their new album. *Sized Up*.

The disc will be in the shops on February 16, and their first album — *Rufus* — which was never released in this country, will also be available.

# CURVED AIR GO LIVE

**CURVED** Air coincide the release of their new album *Curved Air Live* on February 28 with an extensive British tour. It kicks off at Watford Town Hall on February 20.

The band made a "comeback" tour in November and December last year, after a lay-off of two years, the success of which decided the band to stay together on a permanent basis.

Other dates are: City Hall, Newcastle (21); Glasgow University (22); Manchester Free Trade Hall (24); Reading University (25); Guildford Civic Hall (26); London, Southbank Poly (28); Leeds University (March 1); Birmingham Town Hall (3); Hove Town Hall (4); Brunel University, Uxbridge (7); Cambridge Corn Exchange (8); Chatham Central Hall (9).

Hull University (11); Leicester University (13); Sheffield University (14); St Andrews Hall, Norwich (15).

Branswyn Hall, Swansea (17); Top Rank, Cardiff (18); Liverpool University (19); Bristol University (20); Heavy Steam Machine, Stoke (25); Malvern Winter Gardens (27); St Albans City Hall (29); Croydon, Greyhound (30).

# KOKOMO SIGN

**AFTER** a number of contractual difficulties, Kokomo have signed a recording contract with CBS and have an album called *Kokomo* and a single from the album, *rush* released in the UK on February 14.

The contract is a long term, world wide deal and comes in the middle of Kokomo's involvement with the 1975 Naughty Rhythms tour. Two extra Kokomo dates have been added to that, Sussex University on February 12 and Cambridge Corn Exchange on February 27.

After that the band will be playing four dates in New York and seven in Los Angeles.

# SINGLE GEAR

**MIKE** MCGEAR has a double A-sided single released on February 7, both tracks taken from his *McGear* album.

One track is *Giving Grease A Ride* written by Mike McGear and his brother, Paul McCartney, and the other track is *Sea Breezes* written by Bryan Ferry.

# Steve's Message

**STEVE** Swindells, whose first album, *Messages*, was out last summer, has formed his own band to be called Steve Swindell's Swallow.

# The weekly adventures of THE BANG GANG



# RECORD POPSWOP MIRROR

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CLIMBING FAST IN THE CHARTS!

**TOP 30**

# HUES CORPORATION I'LL TAKE A MELODY

RCA 2514

FROM THEIR ROCKIN' SOUL ALBUM

**BRAND NEW**





**THURSDAY AFTERNOON** in the heart of Soho finds Johnny Wakelin looking like he just went ten rounds with the champ. But let's get it straight right from the start: a boxer he is not, a black man he is not, and the boss of a reggae outfit he most certainly is not!

Mind you sitting in his publisher's office with a glass of sherry at hand, he could pass for a boxer. He's a big man and talks with the confidence of someone who knows he's onto a good thing. 'Y'see basically Johnny Wakelin is a 32-year-old cabaret singer and songwriter whose dearest wish is to break into the 'Big Time' alongside such classic crooners as Engelbert Humperdinck and Tom Jones. Muhammed Ali - Black Superman may not be in that class but it's probably as good a stepping stone as anyone could wish for.

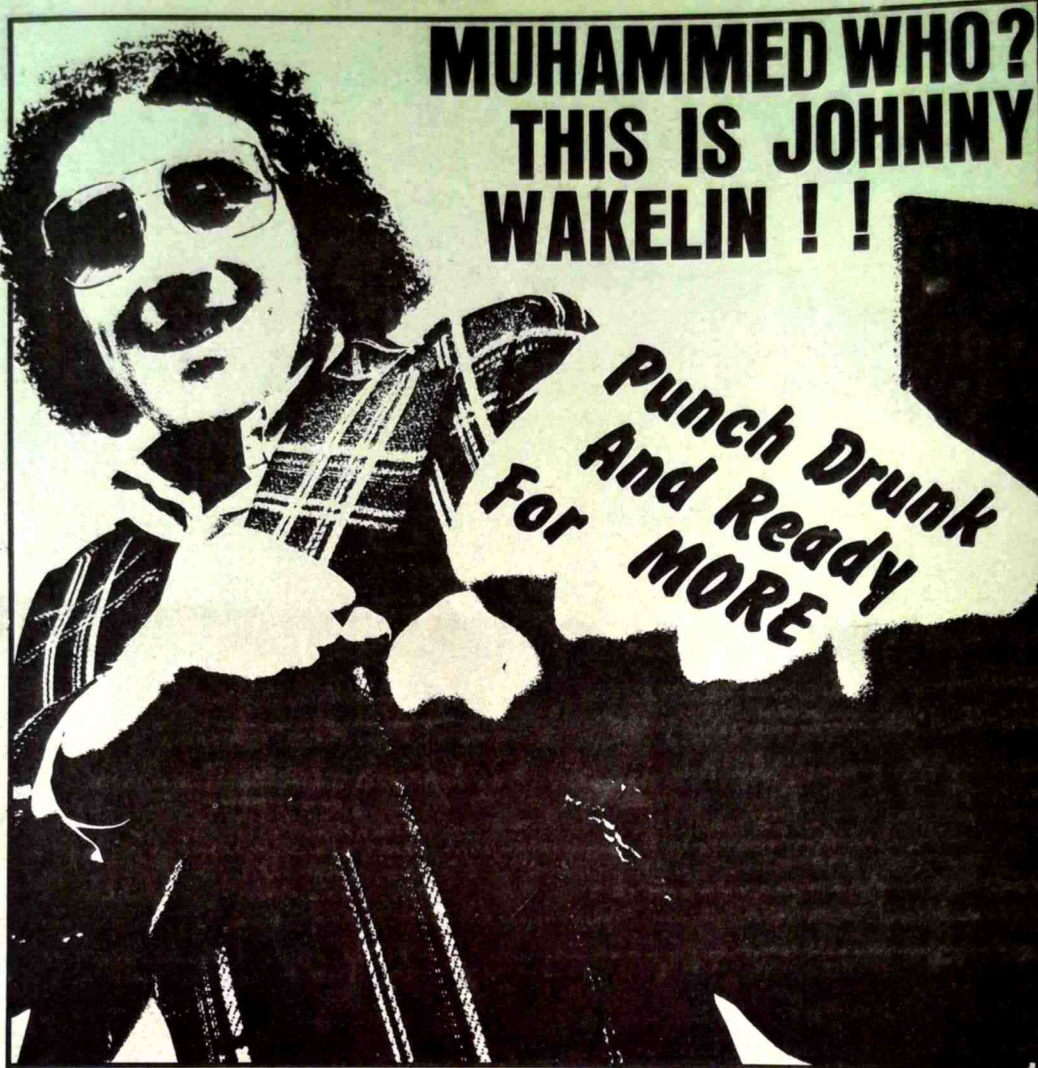
**Bemused**

Last week the single was pushing the sales graph higher and higher while Johnny was busy appearing on Top Of The Pops and desperately trying to sort out a stage act with the Kinshasa Band. On Thursday night he was travelling up to Birmingham for his first proper practices with the band, then over the weekend they were playing their first gigs together. Not surprisingly he was a little bemused by the whole affair. An afternoon of interviews left him gasping: "I'm just overwhelmed by the whole thing."

He wrote the song two months before the Ali - Foreman fight secure in the belief that Ali would win.

"I do like boxing to a certain extent," he said. "But I'm more of an Ali fan. I think he is what he says he is, the greatest! And I wrote the song because I thought it would have great commercial potential."

Despite this faith however, the song was naturally dismissed by record companies until after the fight. Fortunately it got the biggest possible



# MUHAMMED WHO? THIS IS JOHNNY WAKELIN !!

**Punch Drunk  
And Ready  
For MORE**

## by Pete Harvey

break. On the morning after the fight a demo of the song was delivered to LBC - the London all-news commercial station - and was played on a news item that went out to most of Britain's commercial stations. The clamour was instant and led to one of the fastest single productions on

record. Within a week the single had been cut and was in the shops, but then came the rub: George Fame was only a week behind with All Shuffle - a fact which upset Johnny.

"I felt he must have heard my song," he said, "and thought to himself 'this is a good thing to get

onto'. Anyway it got onto the BBC playlist immediately while mine was turned down - probably because he is a known

artist. I must admit I was worried by the record, I thought it was strong competition, but everyone told me not to worry since they thought mine was more of a singalong type of number."

Since those first doubts manager Paul Hollingdale - an experienced

radio man - boxing promoter Jack Solomons and even Muhammed Ali himself, have been promoting the record. It was played on All's controversial televised bout with Michael Parkinson, and it was cleverly touted around the radio stations by Hollingdale.

Biggest criticism of the

song so far has been that it only repeats Ali's own words. Wakelin denies this: "All the words are mine except the line 'floats like a butterfly, stings like a bee' oh and 'my face is so pretty'. As for the rest, he may say something similar to the lines I've written, but it's not a copy. I don't want people to think I can't write songs without getting ideas from someone else."

Johnny reckons to have at least 24 songs written. He has great faith in them and believes strongly that he's going to make it as both a songwriter and a singer. Already one song, never Try To Understand A Woman, is being considered by Perry Como. Then there's the follow up to Black Superman, another dedication song.

### Dedication

He says: "I wanted to release a ballad next to show the public that I've got the voice, but the record company thought one more dedication record would be best. I've written it already and though I'm not saying who it's about - in case of more competition - I think it could be even bigger than Superman. It won't be reggae this time though, we're going to record it with a big orchestra and I'm really looking forward to that."

After that single Wakelin will make a positive move towards the sort of career he wants. He says: "It's got to be cabaret eventually because I do impressions of other singers. I have the personality for cabaret. Don't get me wrong, I enjoy everything about the business - all types of venues - and I'd like to do dance halls for a while. Then if I go to a place where they like soul, I'll sing soul. If they like reggae, I'll sing reggae. I rate myself as a singer and though I've struggled for years, I've always been confident. I had three auditions for Opportunity Knocks and was turned down each time. It's very hard for a singer like me and besides I don't think they know the difference between good and bad."

Whether his confidence is warranted or not remains to be seen, meanwhile Johnny Wakelin is making the most of it.

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

**SHA NA NA / HAMMERSMITH ODEON**  
THE AGE of the Dansette was re-born on Sunday when Sha Na Na - greased up and ready to kick our backsides in - turned it full up.

The 10 man time-warp from the streets of New York ran through a show slicker than the Bryl-

creem on their combs as they pounded away at the that good of 'rock 'n' roll.

That paean of innocence and uncorrupted love, Tell Laura I Love Her took the roof off as the dancers in skin-diving-tight lame formed a chapel of arms in which the singer could testify his undying love.

This was rock 'n' roll showbiz, and why not? Everything about it was faultless right down to the Dansette sounding lead guitar and the hyped up parish hall bassist.

The picture was complete when Runaway DID sound like Del Shannon; Yakety Yak was The Coasters, and as for At

The Hop it was much more like Danny And The Juniors than any vision of Woodstock.

Only during the "Sha Na Na Dance Competition" did the pace start to flag, even though the whole concept was well within its period - betcha can't remember Carroll Lewis, and his discoveries!

Trouble was the girl dancers, who were supposedly from the audience, didn't pose enough. Where was the chewing gum and the bee-hive hairstyles?

But when the band shot into numbers like Hound Dog, Rock Around The Clock and Splish Splash, ladies and greasers this was where your culture began and you could do nothing but dig it.

It was flash, professional nostalgia ride with four encores (all perfectly rehearsed you understand) reminding everyone of the value of the rock 'n' roll pantomime.

DAVID HANCOCK

**SUPERTRAMP / GALLAGHER AND LYLE / BIRMINGHAM TOWN HALL**

IN THESE days of inflated concert prices, three acts for a mere pound is very good value, particularly when the acts in question turned in such satisfactory performances.

New boy CHRIS DE BURGH got the ball rolling with a pleasant, if limited, selection of folk orientated songs. Things warmed up nicely, though, as GALLAGHER AND LYLE, Scotland's most musical cowboys, set about showing that you don't have to be high energy or high volume to succeed in bringing a smile to people's faces. When I'm Dead and Gone and I Believe in You were both fine examples of how to be laid back and acoustic without being boring.

SUPERTRAMP have been around for quite a while now and hence a lot of people take them for granted, which is a shame because while they may



not have new faces, they DO have a new sound. Their music defies any easy description but, basically, it's a fusion of pop and rock with the emphasis on the former.

It's hardly fair to single anyone out from such a tight unit for special praise but Roger Hodgson on piano and vocals really was outstanding, particularly on the lower key numbers like Hide in Your Shell.

Sister Moonshine and Lady followed both being

good examples of just how much influence the Hammond / Keyboard section has within the band. The evening finished in fine style with the inclusion of their new single, Dreamer and the title track from the new album, Crime of the Century. It's highly likely that Supertramp will have a big impact on both the single and album charts and if they don't, then surely it will be the crime of the century.

ALAN ADWARDS



SHA NA NA



THE VERY FABULOUS FREDDIE WAS

# BORN TO RULE



## SUGAR CANDY KISSES

Written by Tony Waddington / Wayne Bickerton  
Sung by Mac and Katie Kissoon

Oh honey I'm so in love with you  
Say we'll always be together  
Tell me you love me too  
Sugar Candy Kisses  
Sugar Honey Love  
Summer nights I've spent with you  
Are what I'm thinking of  
Just sugar candy dreaming  
I'm by the one I love  
Yes you're my sugar candy kind of  
guy  
My sugar candy love.

You showed me what love was like  
that summer night

## POPSWOP SONGWORDS

Just you and me together till the  
morning light  
You swept me off my feet  
My heart skipped a beat when you  
held me close to you  
What else could I do but fall in love  
with you  
Repeat Chorus

So tell me baby you're gonna stay  
that's all I pray  
We can't let love like ours just fade  
away  
So come on now sweep me off my  
feet make my heart skip a beat  
Hold me close to you, what else can  
I do,  
I'm so in love with you.

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**THE QUICK SILVER** Girl has style, but it's not just cultivated, it stems back to those balmy days in East Africa.

"My uncle had a villa in Dar-Es-Salem, only yards from the sea, and in the morning I'd be woken by the servant and clutching an orange juice I'd literally step out on to the beach.

"In a way I've been very fortunate, even in the early days. I love being pampered, it's just something that's grown with me."

In an era of working class pop heroes, Freddie Mercury stands out as someone distinctive enough to be different. The wealth and glittering success he has achieved with Queen would turn anyone's head. Not so, our Mr Mercury.

Relaxing between management meetings this week, he confessed that he liked the flamboyance of life and any style he had was certainly not cultivated. Quite simply, he's always been used to living a pop star's life.

"I'm very well looked after, but I need it because we've got so many pressures. I mean I can't make myself a cup of tea, I'm useless at it, so I have someone to make it for me. That's the kind of environment I live in," he said.

Legs crossed and wearing his favourite red velvet doublet he admitted that his upbringing had been "sort of middle class".

In fact his father was in government service and Freddie lived a long time



by David Hancock

in the tropics — with servants, of course. He went to boarding school — in India, where else? At the moment he's living in a Kensington flat, but after Queen's 60-day tour of the States, he says he's hoping to get a detached place in London's fashionably chic area, Barnes.

He is a true professional and remarkably confident of his success. Fame rests easily on his shoulders, and he gives the impression, rather like royalty, of someone being groomed from birth for his role in life. Queen is an apt name for the band.

"Sometimes I think, 'Oh my God, they must think I'm working so hard to cultivate all this', but I'm not," he added. "I'd hate to live under false

pretences. Queen are not frauds.

"We presented a kind of an image. We weren't putting any labels on it. We said this is Queen, this is our music and this is how we present ourselves.

"The funny thing about Queen is that no one can put their finger on it and we don't want to give it to them. We say, 'this is us and it is up to you to interpret it.

"The campness and the flamboyance comes into it. We like to dress up," he confessed.

"If you cultivate something it is only for the short term and we aren't it for the long lasting thing. We are one of the bands who are going to take a piece of the action. We're

going to do it. We know we can do it.

"I think versatility is one of our assets. Killer Queen was a massive hit and the ideal is to come up with an equally classy single."

Class is what Freddie and Queen are all about as they currently hurtle up the charts with Now I'm Here, another cut from their highly-praised Sheer Heart Attack album.

He writes and sings of champagne and laser beams and when he's relaxing likes to listen to Liza Minelli, Sparks or Jimi Hendrix.

Freddie has been with Queen for four years and he reckons the band's university education has helped give them a broader outlook, though he admits that in the early days they were manipulated like so many of today's young bands.

"You all go through that, but you learn by your mistakes," he said. "Now we don't just go into the studio and make records, but follow everything else through and make sure it's being done the way we want it.

"That goes from the art work on the album sleeves to the inner bags and dealing with record companies and management. It's like undertaking a huge project."

Given the time and opportunity he rather fancies the idea of writing a musical show, though he confessed it takes him a long time to write song lyrics.

"What comes easiest to me are melodies and song structures rather than lyrics," he said.

He should have added that he also had a penchant for style and breeding. You see, for all the campness Freddie Mercury is every inch a gentleman.





## From Edinburgh . . . Edinburgh . . . Edinburgh . . . Edinburgh

THE Bay City Rollers made it from Edinburgh. Then Pilot. Next . . . Shadowfax. At least Shadowfax themselves are convinced they're going to complete the hat-trick for the Scottish Capital. Their solitary claim to fame so far is that they have to be the most impoverished "professional" band in Scotland.

Says 18-year-old Curtis Fraser: "There's four of us in the band. Me on lead guitar, Dougie Moncrieff on guitar, Doug MacDonald on bass and drummer Mitch Mitchell. The four of us and our roadie Gordon sleep in the one room."

"We find, providing we sleep with the windows wide open, this is the ideal arrangement for two reasons: it saves money and if anybody comes up with an idea at, say four in the morning we nudge each other and try and put something down musically."

"The struggle to survive on very modest little gigs where we're delighted if we break even is tough enough. We've got to have our enthusiasm combat all the hassles of simply existing from day to day and leave something over for us to mature musically."

"We're all nuts in the band, you see, and we're sure we're going to do what the Rollers or Pilot did. Maybe every band thinks its destined for stardom but Shadowfax are not on their own with the optimism. Bell Records think we've got something."

On the strength of a

## SHADOWFAX

IN 1961 — a whole year before their "discovery" — the Beatles were the toast of Merseyside. They built a huge following in their own town, yet no record company would sign them. They were unknown.

In 1975, as in any other year, the same situation prevails. Hundreds of groups all over the country, potentially great bands, are being forced to quit because they remain "undiscovered".

This week we're launching a new series which will hopefully change all that. We've asked rock writers all over the country to sort out the top band in their locale, with one proviso: the bands must, not have been signed by a record company.

We're calling the series Stepping Stone in the hope that it is just that for the bands involved.



couple of demo tapes Bell asked the band to London in December. Shadowfax were delighted and demoralised to get the invitation. How did they raise the money for the train fare?

Curtis again: "Dougie Moncrieff pawned his cassette recorder and we borrowed from several sources. We had a half-hour chat with producer Eddie Seago and he let us take two songs away with us. . . one by Paul Da Vinci and another by the Glitter Band. We've since

recorded them in Edinburgh — in a backroom at Dougie MacDonald's home — and Bell have the tapes. We'd liked to have used the Craighall Studios in Edinburgh, where Pilot did most of their early work, but as always, money was tight."

Shadowfax generate a sound that's somewhere between the Rollers and Status Quo, they say. "Nice music if you're out for a good time," claims Curtis. "If the music

doesn't get you, then the visuals will. That's how we're planning it but presentation comes second. We think we've got little enough resources to be realistic and get our priorities right."

It's Shadowfax's claim, too, that they're the most inexpensively dressed pro band in the business north of the Border. Camp followers Didi and Irene design the clobber and make it. They're organising a fan club, too.

The band's been going for three years. A few months ago they gave up their jobs . . . as a butcher, boutique salesman, deejay and joiner. . . to risk it professionally. "We scrape along on the gigs we're lucky enough to pick up," says Mitch. "We're not taking dole money. Each of us likes to think he's too strong morally to sign on. How about that? A band with morals!"

Shadowfax meantime are banking on a buzz from Bell. They're looking for the day when the big break comes and they can face the camera with a little pride. For the picture session that produced the one featured here they borrowed a £395 Gibson. Curtis confessed: "Really I play a £20 Zenta. But it looks better, a little bit of sham in the picture, doesn't it?"



SCOTLAND'S national flag drapes lead guitar/vocalist Curtis Fraser. National spirit runs strong in Shadowfax. The Rollers made it. Pilot made it. They spawned from Edinburgh, too. What's to stop Shadowfax.

## DANA: saying hello again

SOME POP people leave you cold and you don't particularly worry whether they make the charts or not. With Dana it's different. She's friendly, happy, natural and deserving every break.

For nine long weeks if you've been following the 'Breakers' list you'll have seen her latest disc, Please Tell Him That I Said Hello, hover around the Top 50. It's been at 51 and then sometimes retreated to around 60.

It just seemed one of those things, the disc was going to be a long, long time in the breakers and never make the big-time, the chart 50, which to any artist means a sudden upsurge of interest from everyone in radio, television and papers.



And then suddenly last Tuesday when the new chart came over the telephone wires and we had reached 38 came those words, "Please Tell Him I Said Hello, Dana on GTO records". She had made it. The long, long sleep outside the 50 listing was over.

Dana heard the news in Wolverhampton, as she's in Slade territory, in pantomime and will be so for some weeks yet.

Even she was a little stunned for she too has watched her disc hovering around the 50 and looked each week with bated breath for the 'hoped' listing. She had two simple words for it all, "At last!"

Those of you with memories or at least a few under your belt will know she's been to chartland before. Her 1970 Eurovision song, All Kinds Of Everything topped the chart and had eight weeks in the 20.

## Associations

Eleven months later she was back with Who Put The Lights Out and that was 1971 but four years have passed since. So where has she been?

"That first year, the one when I had all the Eurovision success was spent mainly abroad. I did have another hit but the first song and its associations kept me going."

"I did some pantomime and television and sang All Kinds Of Everything over and over again, and couldn't get away from Eurovision. 1972 though was a very hard year."

So Dana set herself the task of establishing a basically singing act which did not rely on people remembering the fresh-faced, gorgeous looking Irish girl triumphing over all opposition at the song contest.

"The next two years saw things improve and by autumn of '74 I was getting together a lovely series on BBC TV. I say lovely because it was so different from anything that had been done before. I think it was the first ever series with a singer performing on location."

"I had this little white sport's car and drove all over the place and sometimes when I stopped or visited a particular place I just broke into song. It was all done live and provided some problems when musical backing was added!"

## Holiday

Whilst the series, A Girl Called Dana, ran on BBC 2 she was getting into pantomime and once it ends in March Dana is hoping for some rest though she says, "I've not had a real holiday for years and will I now with the present success?"

Time will obviously answer that but in recent weeks she's spent the whole week talking on London Thames late-night chat programme (a rather intelligent use of eplague time) and a few days back guested on the Jimmy Tarbuck TV show.

## Simplicity

At present the next major booking is a summer season at Southport. And if her disc has by now made the 30 then it means Top Of The Pops and perhaps making more appearances on various TV shows singing her hit.

It's nice that Dana has made the charts once more. She's no Grace Slick, Janis Joplin or Carole King but then I doubt if she aims that way! Her way doesn't really deserve a show - biz or pop description for it's very much her, it's fresh and lively with deceptive simplicity.

And as she says herself: "I didn't really want to be a singer or be on the stage. I haven't cultivated an image like, say, Gary Glitter. Anyway, whatever you are the public will look and decide."

"My way and it is me, is really wanting to know people, the people who listen and hear. My life is music and I'm deeply religious. I'm happy!"

TONY JASPER



THE GLITTER BAND REVEAL TO AN ASTONISHED WENDY HODGSON



# WHY WE DON'T CHANGE OUR CLOTHES

AS THE nation tightens its belt and the population prepares for the predicted gloomy slump into the future, it seems apparent that one or two changes are going to be made.

However, one change that's unlikely to occur is the removal of the Glitter Band's image. Their visual presentation has been a part of the group since its introduction to the music field, three years ago.

Gerry Shepherd, songwriter and guitarist, looks a few years ahead and finds it difficult to foresee the band "glitter image". He says: "The band is three years older, and we've matured in that time and learnt a lot more. We are aware of the vast numbers of people who know us, our sound and our show — our raunchy rock and roll songs are very distinctive. And so, when you've given that much to music, it's very difficult to imagine us ever growing out of or dropping the image we've given so much for."

"I'm sure that if anyone from the '70's is to be remembered in the next decade, it will be Gary Glitter and the Glitter Band. Gary particularly, because he made such a dramatic impact on the pop scene. He was the first person in with the glitter gimmick, he had

the right name and the whole presentation."

But Gerry is shocked by the heavy, progressive bands which can be found in many London pubs. "I have to smile," he continues "they slip into their sequined jackets, yet, in the next breath, they reveal their distaste for the image of the Glitter Band."

With the dawning of a new year, The Glitter Band are aiming for greater achievements than those already gained in '74. Having proved they were capable of producing hit records without the influence of foreman Gary Glitter, they are now aiming for three number one hit records over in the States.

The group's first trip to America will take place this summer, where a series of TV and radio shows have been lined up. Asked whether there's any feelings of

apprehension about visiting the States, Gerry replied: "No, we're feeling fairly confident, even though we've seen bands arriving back home looking none too happy. We understand it's pretty tough out there, but we're going to have a darn good try at breaking the barrier."

Most members of the Glitter Band contribute to the songwriting, though the group's past three hits have been written by Shepherd, including Goodbye My Love, their current release which has zipped into the charts.

And unlike the other three singles, Goodbye My Love is sung by John Springate as opposed to Gerry Shepherd and has a more refined melody compared with the band's previous recordings, which have been classed as almost identical save for the lyrics.

Did this mean then, that the band were preparing for a change of direction? Gerry answered: "I wrote the song without any intentions of changing the group's format. We weren't purposely trying to get away from our usual style, it just happened that way, and we all liked it."

"If the Glitter Band released something like White Christmas" he

continues "then you'd say it was a phenomenal change of direction, but that still wouldn't be so because you'd know by listening to the first few bars that it was a G.B. record. It would have that same sound, our trade mark."

"You do something just that little bit different and you get people saying 'why are you changing your style' almost as if you shouldn't."

Riding high on his hobby horse after that remark, Gerry winds down and discloses what a soft, romantic person he is. "When I write songs" he starts "I try to put in incidents which are personal to me, but which will also apply to everyone else."

"I got the idea for writing Goodbye My Love after waving off a very close friend of mine at Stanstead airport. So while it's personal to me it will also be personal to many more people in the country who knows the feeling of saying goodbye to someone they're close to."

So while they are waving good-byes to old acquaintances in fantasy, in reality they will be waving many more hello's for a long time to come, or so the Glitter Band assures us.

Noel Edmonds' album of the week!

'RUFUSIZED'

Rufus featuring Chaka Khan



ABCL5063



MARKETED BY ANCHOR RECORDS - AVAILABLE FROM EMI



MARC BOLAN is alive and well and living in LA. He isn't a spaced-out junkie nor a dipso addicted to boot polish; the man's busy working on important showbiz projects that could prove to be the most exciting thing he's done since the forming of T. Rex. I spoke to the king of mystical elfins (and all that jazz) about his past, present and future . . .

When it comes to sexual delights, Bolan is a self-confessed paramour. So I ask about his bedroom prowess . . .

Can I ask about . . . well . . . not sex exactly . . .

"Go on, ask me about sex." You don't have any hang-ups about it, do you?

"Well no, I know I'm pretty good." Oh, so now we know. You never talk about your private life to the press, why?

"Well nobody asks me that's why."

Were you ever shy of girls?

"Well no, if I was nine when I started getting it together I couldn't have been shy . . . just discreet."

Are you heterosexual?

"No, bisexual, but I believe I'm more heterosexual 'cos I definitely like boobs. I always wished that I was 100 per cent gay, it's much easier . . ."

Yeah, but not much fun, eh?

"That's true 'cos you have the best of both worlds. But I think if you're gay or whatever, you have just as much fun. Anyway, as I say I've checked it all out, and I prefer chicks."

You recently split with your wife didn't you?

"Yeah, that's right."

It must have been a very harassing experience?

"It wasn't very harassing (laughs) . . . Now come on, do I look heartbroken?"

May I ask what happened between you?

Yeah, you can ask what you want. We just grew apart, we couldn't relate to each other any more. Plus I was away most of the time. I guess it's very hard being the wife of a rock star 'cos you have to live in the shadow of someone else and well, I'm a lunatic anyway, all artistic people are. It must be difficult living with a Marc Bolan or a David Bowie all the time where you have to live your life thru someone else. But we're still good friends, I mean I never really considered myself married in the first place."

A lot of pop stars marriages seem doomed from the start . . .

"Yes, I think so. It's the kind of life they're forced to lead, I mean I'm not the same person 24 hours a day, I'm always changing. It's like when you're a kid and you go the pictures to see a cowboy film then when you come out you're pretending to shoot everyone 'cos you're a cowboy . . . It all boils down to you being married to your career, period!"

What kind of things are you working on at the moment?

"Well, I'm living in LA at the moment because I've found a recording

# WHATEVER HAPPENED TO THE TEENAGE DREAM . . . ?

## ... JANILES FINDS OUT

studio that I really like which has its own computer desk and I've been working on my albums in this studio for many months. One is called Zip Gun Boogie — named after the disastrous single — which should be released in the next month or so, and then there's another album which is half done and yet untitled, plus I've been working on Gloria's (Jones) album which I'm just finishing off.

What's Zip Gun like?

"Well I've got Mikey (Finn) on it and Steve Curry plus Gloria Jones on clarinet and keyboards. Harry Nilsson's on a couple tracks, oh he's a lovely guy, we're really good friends. He's like my big brother — my big mother!"

"Back to the album, it's very simplistic there's some pretty little songs on it and I play Marimba's on one of the tracks, which is a big kinda xylophone, plus all the guitars, keyboards, melotron and a few other things. My favourite tracks are er, let me have a look at the sleeve 'cos I

Tyrannosaurus Rex and then T. Rex and now everybody's just saying, Marc Bolan. Well I don't really mind if people think of me as a group!"

Rumour had it that you're starring in a film with Hollywood superstar David Niven?

"Yeah, I start filming in March which is why I'll be living in Monte Carlo for a while. I got this phone call one day asking if I'd like to do it, so I said sure great. It's a very dramatic script, I play a psychotic who has sexual problems and sells dope. I kill three people and end up in a nuthouse so altogether it's quite a lovely role which is certainly gonna screw a lot of heads up. Here's the script (throws it into my lap). I'm trying to learn it but it's very difficult 'cos there's such a lot of dialogue."

Have you always been eager to try your hand at acting?

"Not really, but I have been waiting for a long time — about four years — and this is too good to turn up, I mean the part's

anyone."

Why did they choose you for the part?

"They chose me 'cos they thought I was the only one who could do it, plus David Niven's the last of the great Hollywood heavies and I'm a rock star, so it's a nice combination, especially since we're so violent towards each other in the film. As I say it's yer real legit film, it's not a musical, it's yer Robert Redford touch."

Do you think you're capable of killing someone like the guy in the film, because I'm emotional whereas he's unemotional, he has a blind spot. Anyway, I've got a fear of nuthouses . . . Talking of nuthouses, someone the other day was talking about going over the edge and I said most rock stars who have gone over the edge are on the hill on the other side. I'm quite serious when I say I don't think I ever remember being sane. It's like contemplating suicide, I've thought about it, y'know everyone has to if they're under a lot of pressures, but it would be so easy to kill yourself, it's a cop out. Like you can just jump out of that window over there and that's it, you're a gonner. But whatever way you go,

you'll be reincarnated."

So you believe in life after death, do you?

"Yes I do. I've been back about three times, that I know of. I mean I get these flashes and things. I was a minstrel and that would most probably explain why I'm interested in literature, poems and music and . . ."

CRASH! . . . Our conversation is interrupted when the stopper from the champers bottle ricochets within a hair's breadth from my nut! . . . "What a way to go, at least you would've died with class . . . Now where was I? Yeah, I can remember being a cavalier as well. You know I remember this place in France that I visited; it was a 16th century house which I'd never been to before and yet I remembered having been there before if you see what I mean?"

Let's return to the present. Do you think you've neglected your British fans?

"No, because I wanted to spend some time thinking about what I was gonna do with my music and the way I was gonna do it, so consequently the fans have gained in not seeing me because I'm improving my music, for them. I'm doing a world tour straight after the film and I'll be doing as many dates in England as I can."

Do you still consider yourself as the teenage dream?

"Well, I don't think I ever did in the first place, I just know that . . . Well, take for instance the other night when I went to the Who's studio in Battersea, of all places. There was a big gang of kids standing outside some flats and I was in a little Ford Escort actually, which wasn't mine, it was a friend's — I didn't even like in getting it either (snob!), but anyway, I caused a total riot at Battersea (already — soon), which means

there's still something going whatever it is."

Why do you think the Zip Gun Boogie single was a monumental flop?

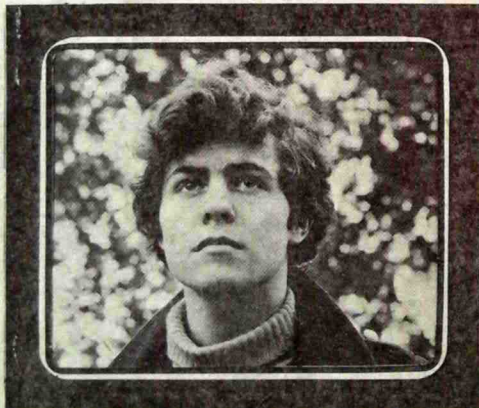
"There's a lot of reasons. One of them was mistiming — I mean John Lennon's one flopped and Stevie Wonder's; it was mainly due to the combination of not being around for a year and a half, you can't put records out with no promotion, and the wrong time of year. Still at least I flopped in good company."

You've been working closely with Bowie, does this mean you'll be performing together in the not too distant future?

"Yeah, we've been writing some songs but we figured out doing something live with just him and I acoustically maybe for a charity or something, and possibly later on in the year do something on film. We worked together years ago and he's a great friend of mine."

So you're confident that '75 will be a much more fruitful year for you?

"Oh yeah! 1974 career wise was not a good year for me or a lot of people, but then it wasn't a good year for the world — end of story. This is gonna be a good year, I can feel it. Last year I was so apathetic because everything was wrong; the timing, the crazy vibes, everything. I'm sure this year will be a gas, it's gotta be . . .!"



BOLAN: after the first of his many hit singles.



MARC: back from France for a film with David Niven.

haven't seen the album for ages; if I had a record player here I'd play the album to you — um, what do I like? Solid Baby, Girl In A Thunderbolt Suit, a few others. It's definitely the nearest thing I've done to Electric Warrior, it's very commercial, a kinda rock 'n' roller whereas the other one, which should be released two or three months after Zip Gun, has a much er, bigger kinda sound and I'll be arranging all the strings on it."

Does T. Rex still exist?

"T. Rex as such doesn't really exist any more, although I do still play with all the guys — well what I mean is it's just the guys in the band. At the beginning there was

a gem — I'm the star and it all revolves around me, which is really nice."

"It won't be easy playing a killer, but I can do it, I guess, you know, I'll have a try. I mean I've given it a lot of thought, I've got a video machine at home which I've been working with for two months. The killer I play is someone who's hyper-sensitive and who just goes over the edge, he kinda cracks up, oh it's a real emotional part. See what happens is he sees Rendel (Niven) with his mother — they're married and everything — but this does his head in. Then she dies a little while after and it's very odd 'cos he gets a thing about sex and can't touch



# GILBERT ON WOMEN

## 'I'm the world's lousiest lover!'



As told to a tactful John Curr

GILBERT O'SULLIVAN'S latest single, *You Are You*, is a today love song with a catchy melody and clever, contemporary words. Any young lady having a song like this written for her should feel like a million dollars.

So how does the author rate himself in the romance stakes? His personal verdict is ego-shattering. "I'm the world's lousiest lover," he told me last week. "But it's not a hang-up, because I have my music."

A startling confession, you might think. Could it be amplified a bit? It sure could.

"When I lived in a London flat with friends," explained Gilbert, "we used to go to parties with girls. My friend, who was a spot welder, would always get the best bird."

### Compensate

"He would have a fantastic time with her, but he would have to go back to spot welding next day. So I said to myself, "he needs to have the best girl and have a great time being a great lover to compensate for the lousy day he's going to have."

"Now, me, I have a good day and I have a lousy evening!" But, I protested, he was pictured recently with a beautiful girl, so he does have girlfriends. He laughed.

"I'm not as good as I

would like to be."

Okay. But what if he got married. Would that be it for life?

"Oh, yes. I'm very old-fashioned. It's a step you cannot take lightly. I get so mad when I read about people who get married and then, a short time later, get divorced. I don't like that."

### Argument

"I like to think that, if it didn't work out, it would be something I had to live with for the rest of my life."

"I think I could marry someone that I never knew and be very happy with her for the rest of my life. I would tell myself that I had to make the best of it."

"But far too many people say to themselves, when they have their first argument, I got married to have a good time and I'm having an argument and a bad time! And they want out. If two people just couldn't get on, that would be different, but six times out of ten, divorce cases are over the most stupid reasons. And, in lots of cases today, you see divorced people getting remarried to each

other. It's incredible."

After that outpouring it seemed only reasonable to ask if Gilbert had ever been hurt deeply in a relationship with a girl.

"Of course," he said with a rueful smile. "I'm useless. I still send notes over - 'I like you, I'm the fellow sitting at the bar!' I'm very naive."

"But I would make the world's greatest screen lover because I'm a great actor. If a girl came in now I could lay on the charm and she would think I was a real Romeo. In fact I would be conning her."

"When I lived in London I used to see a girl on the Underground train every morning. For three months I'd just watch her every day."

### Terrifying

"It was my incentive. I had a really boring job as a postal clerk. I had my music in the evening, but I needed something during the day to pep me up."

"So I was getting up at 8.30 am knowing that the girl would be on the train. After three months I spoke to her. After another three months I asked her out."

"After I asked her out I didn't turn up! Terrifying. And it's always been like that."

And that's why Gilbert calls himself the world's lousiest lover. I wonder how many thousands of girls are willing to change his mind?



# David Cassidy's Greatest Hits

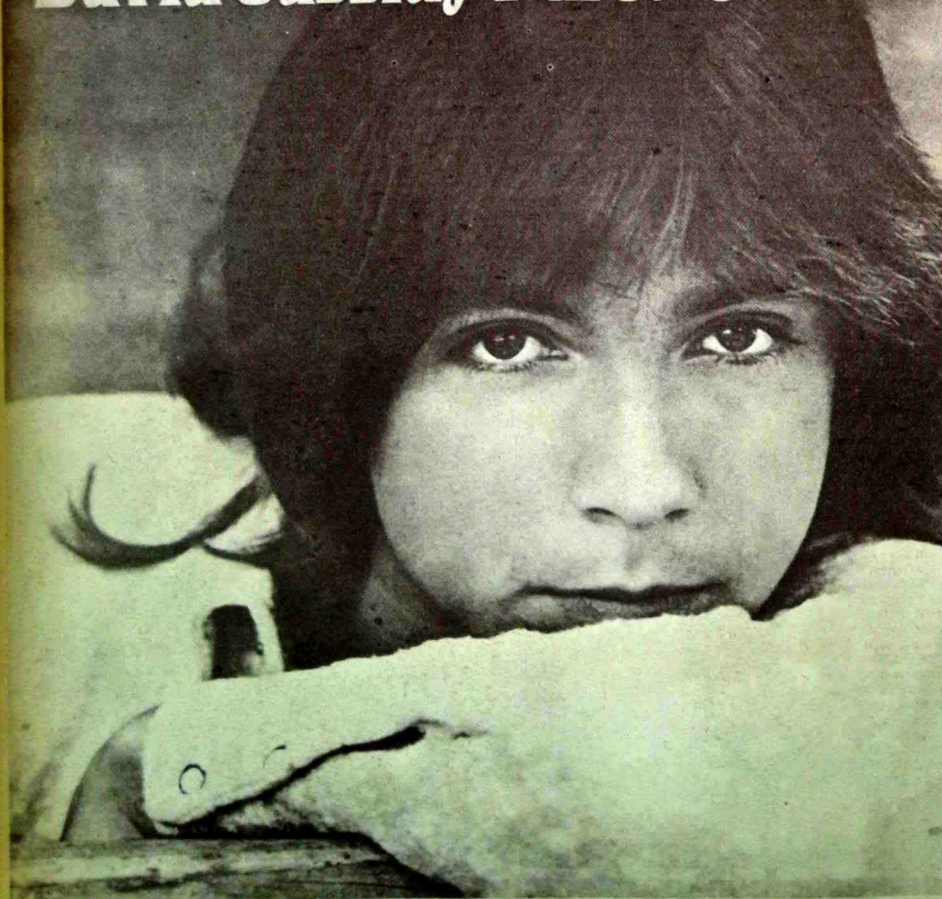
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*Olivia  
Newton  
John*



## SOUL STIRRINGS

OHIO PLAYERS:  
FIRE THIS TIME

by Giovanni Dadamo

POPSWOP  
SUPERSTARS

## AQUARIUS

(20 Jan to 18 Feb)

You needn't worry about being tactless towards the temperamental misery hanging round your neck of late. A few stiff words from you will soon put him/her back in their place. Don't worry, you won't hurt their feelings because they're too thick-skinned to take anything to heart.

## PISCES

(19 Feb to 20 Mar)

If your work is mounting up into an almighty heap, then don't fret, because as the weekend draws near you'll suddenly gain a spurt of energy which'll help clear up all your working problems. Make sure you find time in the evenings to let yourself go and unwind.

## ARIES

(21 Mar to 20 Apr)

It's high time you sorted out your priorities. Put things in their proper perspective and you'll find life will soon begin to run smoother. Home difficulties will arise but if you use your head properly then you won't come up against arguments and nagging sessions.

## TAURUS

(21 Apr to 20 May)

A lot will be happening for you this week, but even more to the people who are at present sharing your life. It could even result in a happy announcement of engagement, marriage or whatever. Don't rush with your decisions because he or she'll be around for a long long time.

## GEMINI

(21 May to 20 June)

Now is the right time to consult with someone more knowledgeable than yourself about your personal affairs that are creating havoc at this moment. They will be completely reliable so don't go thinking anyone else will hear your sad plights! You'll feel tons better after a frank talk.

## CANCER

(21 June to 20 July)

A harmless flirt now in then won't do you any harm, in fact it'll bring a bit more spice into your seemingly dull and lifeless existence. Careful you don't go too far though else you'll have someone's better half giving you a couple of black eyes.

ing you a couple of black eyes.

## LEO

(21 July to 21 Aug)

A good time for putting across your own ideas about matters which are of great concern at present. It's also a time when you'll be able to help many people with great burdens on their shoulders. They look to you for comfort and sympathy so don't give them the cold shoulder.

## VIRGO

(22 Aug to 22 Sep)

Be careful who you trust this week because it's in the stars that one or two cadgers will be hanging round your neck on the scrounge. If you're in doubt then leave well alone. You're a pretty gullible type as it is so don't go getting led astray.

## LIBRA

(23 Sep to 22 Oct)

The next few days will see various happenings which will give you a tremendous boost. Don't get carried away by all this praise because you've still a long way to go. Carry on giving and taking and before you know it you'll be a very popular person.

## SCORPIO

(23 Oct to 2 Nov)

You'll have to get a move on if you want to accomplish everything you've in mind. The more you dither the more likely it is that the plan will backfire — so if you want to ask the girl/boy out do it now before they find someone else.

## SAGITTARIUS

(23 Nov to 20 Dec)

At last all outstanding debts will be paid up, and friends owing you a few quid will also be prompt in returning it. Make sure you don't do anything foolishly by squandering it recklessly on irrelevant things. You'll find yourself back in the lurch.

## CAPRICORN

(21 Dec to 19 Jan)

It's time you had some peace and quiet so the emphasis is on peace and tranquility. If you're going to talk then say it quietly, if you're going to discuss, do it confidentially. Now's the time to do what gives you the most pleasure — with in reason — so go out and enjoy yourself.

UNTIL RECENTLY, what UK fame the Ohio Players have enjoyed has probably been more a product of their splendidly sensual album covers than for the uniquely thrusting blend of superb funk that steams from the records contained by those same delicious sleeves.

Things are about to change though; the band's current album *Fire* is perched on the top of the US charts while the title track is busily imitating its 12-inch parent with a skyrocket zoom up the singles chart that doesn't look like it's gonna stop till it, too, hits *Número Uno*. Being smart dudes one and all, the Players naturally chose to strike while the heat's on and the result is a brief missionary trip to Europe which, as you no doubt recall, includes our own oily shores.

Interviewing the Players is a lot of fun—but it sure ain't easy; there's seven of them for a start, they all talk very fast, and they all talk to one another as well as to the interviewers. Eventually though, I managed to corner Merve Pierce and he got down to the grits.

"Formed in 1970," 'bout four and a half years ago," he began, in mock Muhammad Ali preach-speech, "the Ohio Players as you know 'em today are comprised of: Clarence Satchell — flute, tenor sax, flute, all woodwinds and trumpet; Ralph Pee Wee Middlebrooks — all brass instruments, his speciality is trumpet and slide trombone, and he plays equally as well on woodwinds and tenor saxophone; Marvin Merve Pierce — trombone, valve trombone, flugelhorn. That comprises The Ohio Players' brass section.

"For the rhythm section: keyboard artist is Billy Beck; Sugarfoot on lead guitar; Marshall Rock Jones — bass, and James Diamond Williams on drums.

## Platinum

"With this line-up we cut three albums for Westbound entitled *Pain*, *Pleasure* and *Ecstasy* which were cut into one album *Pain + Pleasure + Ecstasy* equals Ohio Players for English release.

"After that we went with Mercury Records and cut *Skin Tight*. *Skin Tight* was a platinum album and the title track was a million — selling 45. Lastly we cut *Fire* and we've just heard that both the single and album have gone gold, giving us seven gold records."

"Before we left the group's history completely, I was informed that the current Players had sprung from an ear-

lier incarnation known as the Ohio Untouchables whose main claim to fame had been as backing musicians on Wilson Pickett's *I Found A Love* back in the early Sixties.

Anyhow, coming back to the present it's Question Time: Who does the writing for the band?

"Well, everything's credited simply to Ohio Players because each song is a pool of everybody's ideas.

"For example, if someone comes up with a basic idea for a song, he'll bring it along and we each add our segment — one fellow might do the lyrics, another the horn arrangement and so on, until what you end up with is Ohio Players music.

"Also there's the way we write. We go into the studio with no idea what's gonna come out. I know a lot of groups like to go in with charts and everything worked out but with us we've found that spontaneously works out best, it seems to have a lot more feeling to it if it's happening right there."

Pursuing the point of the group's sharing of writing credits, I asked if that meant there wasn't a group leader as such.

"No, we have a leader and that's Satch — but that's because somebody has to take the responsibility for keeping some kind of order but then everybody has certain jobs they do best, for example, most of the arrangements are done by Sugarfoot and Billy Beck because they play chord instruments so it's very easy for them to arrange."

Much of the success of *Skin Tight* and *Fire*, the group feels, due to the extra studio freedom they gained in moving from Westbound to Mercury.

"We had a lot of com-

munications with Westbound and a lot of things didn't come out exactly how we wanted. With *Skin Tight* we were given the opportunity to do things our way and the result was a gold album in nine weeks; with *Fire* it took three — that really speaks for itself, doesn't it?"

## Naughty

How about those "naughty" album sleeves then?

"We wanted something that would make an immediate and lasting impression; we got that with *Pain* so we stuck to that format with everything that followed. It's got so that our album covers have become an Ohio Players' trademark. When people see one of our albums they always want to go back for a second look and that first impression's as important as the first few bars of a song.

"We try and project similarly on stage, we try and get the best possible effects from costume, lighting etc. in the same way that we always try and put something fresh and different in the music — on an album we try and get as many different things in as possible because we know not everybody's going to like the same things, so we try and reach as many people as we can by putting in something for everybody."

And the future?

"We'll be working on a new album around April but *Fire*'s going so strong that we may just hold back a little. Then we'll be coming back to Europe in late spring, early summer for a longer tour.

"After that we'll just keep trying for bigger and better things — one of them's a Grammy award. It's like when you start playing you just wanna get onto wax, after that you want a hit record, then a gold and a platinum — so that Grammy's the next step for us."

And tomorrow the world?

"And why not?"

## ALBUM PICKS

THE MARVELETTES: *The Best Of The Marvelettes* (Tamla STML 11258)

Please, please, don't be put off by the three weighty ladies in too short smocks and Xmas tree ear-rings on the sleeve as the nineteen tracks within cover nine years of diamond soul. Starts off with the *Please Mr Postman* that taught John Lennon to sing (and it knocks the Carpenters version into a mile-deep cocked hat) and scoots deliciously along via *Too Many Fish In The Sea*, *I'll Keep Holding On*, *Danger Heartbreak Dead Ahead*, *Don't Mess With Bill* and 14 excellent others that I'd gladly swap the next ten B. White albums for. A crime though to have left out *He Was Really Saying Something* but maybe someone somewhere knows the reason why. I don't, but I loved it anyway.

DAVID RUFFIN: *Me 'n' Rock 'n' Roll Are Here To Stay* (Tamla STML 11285)

If you like Norman Whitfield... prepare for indigestion, because the Cecil B. De Mille of Soul is behind this one (and in front, and below and above etc.), with the result that poor Mr. Ruffin gets about as much space for his own talents as a performing flea trying to compete with Krakatoa. Which is a shame really because I do like his voice. Norman Whitfield I'm not sure about anymore though.

## SOUL GOSSIP

LOTSA JAMES Brown singles being deleted this weekend so rush out and buy 'em now or pay inflated collectors prices in a few months time. Here's the titles: *I'm A Greedy Man*, *Think, There It Is*, and *Woman*. Same goes for the J.B.'s *Gimme Some More*, so you'd better hunt that one out before it's recycled. Sad to hear Graham Central Station sound a trifle unmelodic last week but they looked pretty sharp in their Bacoff outfits, especially the delicious Chocolate. Spring UK visit possible for poet/songwriter Gill Scott - Heron. Nice to see Jimmy James and the Vagabonds back on the road as part of forthcoming *Soul Extravaganza* tour. *Hot Blood* from Don Covay just out Stateside. Ace release of the week must be *Jamo Thomas' I Spy For The FBI*. Ben E. King re-signed with Atlantic. Other ace re-issue of the week is *Tam's Hey Girl* Don't Bother Me.

## U.S. SINGLES

- 1 FIRE — Ohio Players
- 2 HAPPY PEOPLE — Temptations
- 3 I BELONG TO YOU — Love Unlimited
- 4 LET ME START TONITE — Lamont Dozier
- 5 RHYME Tyme PEOPLE — Kool and The Gang
- 6 I AM I AM — Smokey Robinson
- 7 DON'T TAKE YOUR LOVE FROM ME — Manhattan
- 8 PICK UP THE PIECES — Average White Band
- 9 DON'T CHA LOVE IT — Miracles
- 10 DOCTOR'S ORDERS — Carol Douglas

**'We try and reach as many people as we can by putting in something for everybody'**



WHEN you share the same horns, strings, and producer as Al Green, the dangers are pretty obvious.

Luckily, no one is more aware of them than Syl Johnson — a singer from Willie Mitchell's Hi stable which, apart from Green, also boasts Ann Peebles.

Syl, a Mississippi born singer / songwriter is currently struttin' up and down the country on his first British tour, but he took time out to answer any allegations that he might be a poor man's Al Green.

"Didn't he feel he was in danger of losing his identity as a soul singer and being submerged by the ultra-distinctive Willie Mitchell sound?"

"I suppose it could happen," he said lounging in his room at the functional Cunard Hotel. "But I've already talked about that same thing with Willie. You know why the Mitchell sound is so distinctive? Because Al Green is so predominant. He's made all the big hits, dig, so the musicians play the same way."

"Willie says, 'When you're on a winnin' horse let's ride him till he falls.'"

But Syl is determined not to be the jockey.

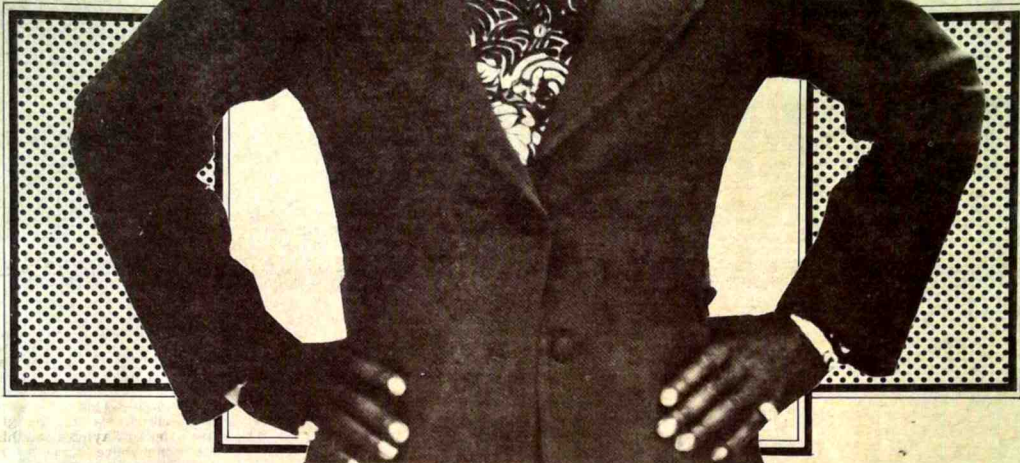
"I've got a new outlook on it you know. I kinda wanna change my sound a little bit," he added.

"And I know exactly how to do it — synthesizers and phase shifters, but Willie's very stubborn he don't wanna use things like that."

Take 'Let Yourself Go' (his current single) that's different from the Willie Mitchell - Al Green - Ann Peebles sound because it was cut in a new 250,000 dollar studio.

Now Al Green refused to cut in that studio.

# NICE ONE, SYL



**SYL JOHNSON:**  
spotting  
the  
dangers

**Interview:**  
David  
Hancock

There's so much equipment in there. You know what? I cut my blasted album first. Al Green was horsing around. He never cut one song till I cut my album. He came in and listened to my album and then cut his (Al Green *Explores Your Mind*).

"So now I wanna see what Al Green does then I can get a different sound."

"I'll tell you this. In 1968 Al Green was on my shows. 1971 he was on my shows, come 1972 . . . I was proud to be on his shows. Being on his shows is an honour."

"It's strange but the disc jockeys across America have told me the same thing about getting submerged in the Willie Mitchell sound."

Submerged or not, 'Let Yourself Go' sold 150,000 in the States and the new

single I'll Take You Home To See Mama from his *Diamond In The Rough* album has sold 325,000 to date and looks set to cross over from the soul to pop charts.

Syl added by way of emphasis: "I might say that in America I've done quite well with Willie Mitchell. You know I made a lot of money in '73 . . . a lot of money."

He also tells the story of how Mitchell heard him singing in Chicago's Burning Spear nightclub and later offered him 30,000 dollars Records, Records, but Syl turned it down because he was under another contract at the time.

## Confidence

In 1970 he made it to Memphis and has had soul hits with *I'm Still Here, We Did It and Back For A Taste Of Your Love*, the title track from his first album.

He's been in the business for a long time, having turned professional at 14 and was gigging with such bluesmasters as Muddy Waters, Magic Sam (who taught him the blues), says Syl, Howlin' Wolf and Junior Wells.

It's this experience that gives him confidence so that he's sure he won't just become another of Willie Mitchell's artists.

Talking of a previous hit, he said: "Is It Because I'm Black was a masterpiece. Bobby Bland endorsed me on that tune. He thought it was the greatest thing that he'd ever heard. But that was no Willie Mitchell sound, because I cut that before I joined Hi."

So rather than being a poor man's Al Green, Syl Johnson is looking to the future to establish him as an equal.

# FRANKIE VALLI

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on  
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## CANDY AT THE END OF THE RAINBOW

**IF YOU** want a four week holiday in sunny Trinidad it'll set you back £350, inclusive of a five-star hotel residence and a two way air ticket.

Such extravaganzas appear in many guises depending on each individual. Yet the most spectacular so far is the £ 50 dress worn by Katie Kissoon on her recent debut appearance on Top Of The Pops. Brother Mac feels the expense certainly paid off now that their single Sugar Candy Kisses has come striding into the charts.

### Expense

"Our father couldn't understand why the dress cost so much" chuckles Mac. "It seemed a wild buy to him because he's a tailor and Katie usually makes her own clothes anyway."

Katie's explosive dress now lies crumpled up at the bottom of her travelling bag — catastrophic news for the insurance sharks, no doubt. However, it's quite understandable that no expense is too great for this fresh, duo outfit, who've been out to capture British audiences for eight years.

They have been singing as a team for four years with hit records in most

countries except here and they have featured on concert tours with Stevie Wonder and the Supremes. Yet it wasn't until the release of Chirpy Chirpy Cheep Cheep that the whole European pop market opened before them.

The Kissoon family of eleven left Trinidad 18 years ago, and are well-known for their closeness, as Katie explains: "Our parents are open people; they have never hid anything from us and have constantly encouraged us in our career when things got really low."

"Mac and I have had our fair share of difficulties," she continues. "There were times when we had only one gig a week, yet our parents supported us all the way. If it was not for them we'd be walking the streets now."

The family's strongest belief is in improving one's mind; they don't drink or smoke; they have no vices at all.

When Mac and Katie appeared on TOTP, their mother and father pulled back from entering the studio and instead watched the couple on TV with great emotion. "After the show we rang home!" says Mac, "they were both crying with joy; they were so happy."

"I can understand their emotions because it's like watching a great athlete working hard to win a race. When he achieves his goal there's bound to be a tremendous emotion."

outlet."

Mac and Katie are introverts by nature yet they have an enormous ability to become extroverts on stage and Mac has completely come out of himself since the days when he'd sit without saying a word. Katie is very talkative in company, but when she's alone she often drifts into her silent moods.

"We have a double life," remarks Mac. "When we're at home it's as though we have nothing to do with this business at all. I lounge around in my pyjamas or do some gardening."

### Entertainers

Katie joins in: "Even when we go out we don't think of ourselves as show people. We find that when people realise who we are they suddenly change and treat us differently. When people ask me what I do for a living I usually tell them I'm a secretary."

"It's nice to be recognised," she continues, "but society looks at entertainers in a different way."

Mac recalls one incident when he appeared with Gerry Marsden at Blackpool several years ago. The next day he went for a swim in the pool and a woman came up to him. "She'd recognised me from the previous night, and asked if she could touch me," explains Mac.

"I felt so embarrassed. People aren't quite so naive today, the youngsters

have seen so many people off stage that they realise we're just as human as they are."

That was back in the days when Katie nearly packed everything in. "The work was irregular," she explains, "that it started getting me down. Women are softer than men aren't they? Yet, it was in my blood to keep going, I believed in myself, it was food for me to perform."

Mac and Katie Kissoon's promotions were being poorly handled at the time. They never made any personal appearances, so something had to be done. "We signed with Polydor and then everything started to change," explodes Mac.

Their manager Peter Walch came up with Sugar Candy Kisses. "We knew at once that it was hit material!" exclaims Mac. "It took two months before it started to move, and we were in Holland when we were told the record was breaking."

The whole Kissoon family contribute new songs for the singing couple hoping that a complete family album may one day result.

"Our father writes classical stuff and our mother writes ballads," says Katie, "but we enjoy all sorts of music."

Mac and Katie Kissoon are out to catch everybody's musical tastes, you can try to dislike them, but it will be virtually impossible. They are both so full of determination and enthusiasm that the only direction they can head now, is straight to the top!

# S & G for BBC

**STARTING THIS** Saturday, Radio One is airing the first of a six part series on Simon and Garfunkel. The series was put together by Stuart Grundy, who has recently come back from the States where he interviewed the singing duo and their close friends.

The BBC hope that the series will appeal to pop fans in general, and will broadcast tracks from their albums including the 10 million selling album, Bridge Over

**Tune in**  
by Dave Longman

Troubled Water and Bookends.

The BBC hope that the series will appeal to pop fans of all ages, and also featured will be unique recordings that Paul Simon made while he was working on the Bridge Over Troubled Water album, plus tracks.

The programmes will also discuss the split which took place after 5 very profitable years, and also their individual careers since the break in 1970.

The first programme is at 1.00 this Saturday, February 1st.

## LBC rules the waves!

**HELD OVER** from last week, our photo shows the LBC stand at the Boat Show. Pictured in the centre with the hat is Sarah Dickinson, one of the presenters

of the Sounds New programme. At the Boat Show, LBC gave away over 3,000 teeshirts, balloons and stickers.



## Do it again Kelly!

**KELLY VHORA**, a freelance d.j. with BBC Radio Humberside awarded a K.O.C. (Kiss on the Cheek) last week by Mrs Greenham, the chairman of Kelly's unofficial fan club. Kelly was awarded the title in response for the charity work which he did last year.

Last year, Kelly raised over £200 for mentally handicapped children. Part of that money was also used in organising a seaside trip in which 200 pensioners and disabled people were treated to a day out, food and shows all paid for by Kelly. Last week Kelly organised a pensioners party which 400 senior citizens attended.

Kelly is now a

household name in the Hull area, presenting a tea-time request show on Radio Humberside. Last

year, he also appeared on Top of The Pops with Noel Edmonds. Well done Kelly.



## Quickies

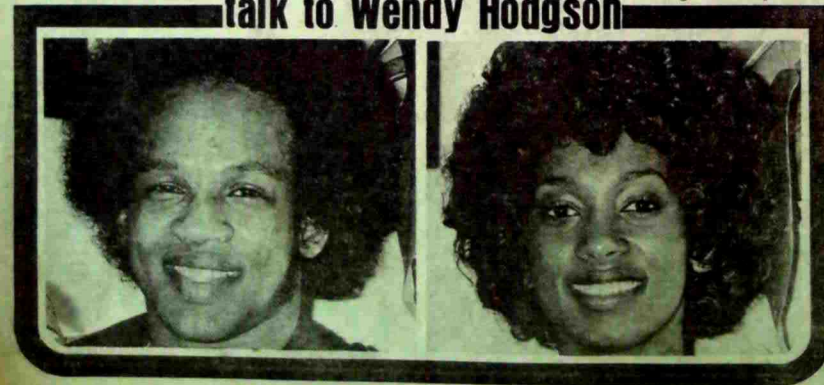
**RADIO CITY** in Liverpool hope to start broadcasting on VHF in mid February.

Kenny Everett was looking far from happy as he left Capital last Monday after his first programme back after his holiday. Roger Day has taken over from Steve Merike at Piccadilly Radio as Music Director. Steve will shortly be on the move from Manchester, but in a few months time, he will be a prospective Conservative candidate

for the local elections in Manchester.

The Post Office, Home Office and the Phonographic Performances people are putting pressure on the record companies to stop supplying Radio Caroline with records and tapes. Officially the record companies are all saying that they have never supplied records in the past to the offshore stations. That of course, is the official statement!

Next week watch out for a review of Radio Forth's first week on air. Radio Luxembourg, after finishing at the Speedshow at Olympia, London, they're now down at Midem presenting shows from them. Next week also a photo of Alvin Stardust being interviewed by Bob Stewart. Paul May was down in London recently, remember him from RNI, and he promises important happenings from him in the near future.



## Mac and Katie Kissoon talk to Wendy Hodgson



**ALBUM PICK**

**MILLIE JACKSON: CAUGHT UP** (Polydor 2391 147)  
At the beginning of the year I normally have a resolution that I'll make a note of good albums that I hear. As I hear them instead of racking my brains a year later when it's time to come up with all those lists about 'favourite albums'. Millie Jackson takes first place on the list at this moment. Her voice zooms and dips through that amazing song *If Loving You Is Wrong I Don't Want To Be Right*, and contains so much emotion it's quite an experience just listening to her. The album is a concept album — that is, Millie's concept of love in various forms — and if you like Shirley Brown's *Woman To Woman* that's currently being played, wait till you hear Millie's thoughts on being the other woman! The album closes with Bobby Goldsboro's *Summer (The First Time)*, and taking that slightly sugary tune and making it into the funkier heart-ache I've heard, is something I didn't think anyone could do. This is a very, very good album — and Millie Jackson is one hell of a soul singer — soul in both senses of the word.



Millie Jackson.

**RUFUS** featuring **CHAKA KHAN: REFUSIZED** (ABC Records 5063).

Having watched two good singles from this band hover on the edge of success, only to see them slip away again, I sometimes wonder what will eventually give them the success over here that they have so much of in America. Well, they'll be over here at the end of February, which is something to look forward to, and they have a new album. The band have trimmed themselves down by one member, so now there's four — plus Chaka. Chaka, who's vocals are sometimes Aretha Franklin, sometimes Betty Wright, always the amazing Chaka, with the voice that give the final edge to Rufus's very raunchy sound. Once You Get Started and Somebody's Watching You start the album as it means to go on — with a fast pace that'll have you shuffling your fingers together real quick. Calming piano intro on *Pack'd My Bags* disguises the punch at first — while tracks like *Your Smile Show Chaka's* voice when the rhythm is mellowed down a little. Your day will come Rufus, but day meanwhile satisfy yourself with a nice album.

**THE STYLISTICS: FROM THE MOUNTAIN** (Avco 9109 002).  
Smooth harmonies and smooth arrangements. The Stylistics have a

**Albums**

sound that's been very successful for them — their current hit single *Star On A TV Show* is featured on the album — and it's an easy sound to listen to. With a lead singer like Russell Thompkins who's high range would be a bit hard to lose in a crowd, it could be comparatively easy to get a too samey sound on an album, but by and large they've avoided that by good variations in rhythm. Particularly good track is *Heavy Fallin' Out* on the first side, it's also the longest at just over five minutes — but the title track was a bit on the slow side. All in all, a reasonable album.

**S.B. MICHAEL JACKSON: FOREVER, MICHAEL** (Tamla Motown STMA 8022).

Michael J. seems to have reached a half-way point in his career — he no longer sounds like the little 'up there with the high notes' Michael, but he hasn't yet got the full depth to voice. So Michael Jackson, the in-betweenie. His material, and the backing vocals, though, are all there to help him on to a more mature sound when venturing away from the J5 cloak, and he does it quite well. *You Are There* is a fairly typical example of the way his voice has changed — and also the material he's singing — here a slow, definitely not funky ballad. Move onto the next track, *Dapper Dan*, and he's moving on up again! You pays your up again! You takes your choice: it's not a bad mixture.

**S.B. TOWER OF POWER: URBAN RENEWAL** (Warners K56088).

Fittingly, this slick sample of Oakland spunky funk is rounded off with an extended blow by the nine-piece band on



Steeleye Span.

*Walkin' Up Hip Street*. It's a pity they don't get more say on the rest of the album since the combination is to potent to be relegated almost entirely to accompaniment. Tower Of Power sound good when they're bumping along behind Lenny Williams' shrill soulful voice, but they sound better working out a full instrument track. I'm new to them, so maybe on earlier albums they got more of a work out. Williams' voice is a shade monotonous, though the songs are mostly good. The brass section is a killer and this album is worth it for them alone.

**P.H. BOB MARLEY & THE WAILERS: NATTY DREAD** (Island ILPS 9281).

Classic Jamaican music is getting very sophisticated judging by this nine-track set from the premier reggae band. O' Bob and his boys got themselves a few extras to make this one, their third on Island. There's the I Threes adding soulful harmonies — back-up chix known previously in Jamaica as The Soulettes — plus a few horn men who are uncredited. On top of this, the effortless way the Wailers adopt all the various reggae / rock steady clichés suggests that the genre is reaching perfection stage. Just one point: if reggae is to develop its roots these Rasta lyrics need to be set in more than just recurring musical statements. *No Woman No Cry* is one of the few meddick numbers on this album, it breaks the monotony, and suggests more than just body music with a raw message, from the ghetto good reggae all the same, plenty of good playing, but alas now, apart from the lyrics themselves little of the primitive feel.

**P.H. STEELEYE SPAN: COMMONER'S CROWN** (Chrysalis CHR 1071).

When this band use Peter Seller's *Goonery* and take playing talent to add lustre to the traditional haul, it's fair to say they are in a class of their own. It's also quite pointless suggesting that they narrow the gap between folk and rock since they are the gap — and nobody else is ever likely to join them or follow them. So



The Stylistics.

once again, The Span have rounded up a quaint collection of traditional songs, full of timeless character and tuneful airs. Their's one particularly gruesome tale, *Long Lankin*, sung chillingly by the unmistakable Maddy Prior. On *Weary Cutters*, a forlorn admonishment of life at sea, Maddy appears to multi-track the harmonies on the unaccompanied chant, then on *Demon Lover* she could be the leader of a rock band. Occasionally when Steeleye allow the rhythm to lose its stiff stance, they come close to a normal rock group sound, but they never let go for long. Strict tempo counts for a lot with this lot, it's the solid foundation for their strangely individual sound. It's best not to even define it though, whether it be synthesizer or fiddle makes no odds, The Span are craftsmen



Dave Mason.



Black Oak Arkansas.

**BLACK OAK ARKANSAS: RAUNCH N' ROLL** (Atlantic K4045).

As Black Oak continue to be regarded in some circles as the greatest US export to this country in a long while, they release another album. All it does really is re-affirm the type of music the band play, as if we didn't know, straight raunch and roll as the title suggests, with the unmistakable lead vocals of Jim Dandy way out front there. On stage they generate as much audience reaction as Stat Quo, but it's a little difficult to put over power, noise and bags of sweat on an album, which is perhaps BOA fall down a bit.  
**M.T. EXTRAVAGANZA** (Rocket PIGL11).  
Whatever happened to Stackridge? Well here they are again, back on a new label and with a sound that hints more of their earlier work which

other band in this mould remains to be seen. Strife are as good as the opposition, so if high-energy rock does it for you, so will this album.

**P.H. JOHNNY WINTER: JOHN DAWSON WINTER II** (Blue Sky Sky 80586).

Well the man's back again with another album — the only time we really get to hear him apart from the old gig and his annual appearance on OGWT. You should know the format by now — hits it straight at you does our Johnny, no back door subtlety here. The second track, *Golden Days of Rock and Roll* sums up Johnny's attitude exactly, and sums up the album come to that. Johnny couldn't woo a bulldog with that grinding voice of his, but perhaps he isn't trying to, just to get it excited would be enough.

**M.T. DAVE MASON: DAVE MASON** (CBS 80360).

This is more than just another solo album from the former Traffic man, it presents his band in an almost recklessly efficient workout. Most of the songs are his own and while none are up to the standard of *Feelin' Alright*, his Traffic fave, they are above average rock fodder. He's stronger on lyrics than melody and points out exactly what he lacks with the inclusion of Sam Cooke's classic, *Bring It On Home To Me* — a great treatment with a really fine guitar solo from Jim Krueger. This Worcester-shire child of the 'Beat era' has made the most of his learnings and gotten himself a good band here. Give it a spin.  
**P.H.**

**STRIFE: RUSH** (Chrysalis CHR 1063).

First album from a Liverpool band who've built up a strong following on their ground — especially at the famous Cavern Club. They're a power trio in the established form, though they've plenty of good rock song ideas and an impressive command of their instruments. Whether or not the record buying public can support an

**BOB Marley and The Wailers: good playing but little of the primitive feel.**

**RUFUS featuring Chaka Khan: something to look forward to.**

got them noticed than the too clever stuff they tried later, and to all intents and purposes got them forgotten. There are catchy riffs here and there, but basically it's minor circuit boogie with Rufus T Firefly perhaps the most outstanding track. In general it's not distinctive enough in the right places to make any great impact.  
**M.T. SONNY & CHER: Greatest Hits** (MCA MCF 2586).

Although the husband and wife duet team has disbanded, their memory will, no doubt, linger on until the last trace of their existence has been exhausted. And now a compilation of their greatest hits which unfortunately comes as a disappointment. Only a few tracks on this album are known to us Britons, the most popular being *I Got You Babe*; a live version of poor quality. Unfortunately there is nothing outstanding to comment on; the featured live tracks are totally uninteresting. And the others? Well, I can take them or leave them, but if I had the choice I'd rather do without.

**W.H. CHARLEY PRIDE: PRIDE OF AMERICA** (RCA LSA 3202).

Charley Pride is one of America's greatest country and western singers; he has gained respect as an artist comparable with legendary Johnny Cash. A great achievement for this black musician who contributes to what's considered to be white men's music. Charley was five years old when impressed by country and western. Since those days, he has risen to the top in a very powerful way. *Pride Of America* bursts with light hearted songs, all of which are a great tribute to this particular vein of music.  
**W.H.**

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**NOSTALGIA**

Dear Face,  
It is disappointing to note that neither Jimmy Euffin, Percy Sledge or Wilson Pickett appear in the charts. I only wish the day would return when the great soul singers such as Otis Redding could be revived. I remember with nostalgia those wonderful evenings when the fantastic Johnnie Walker turned on millions of listeners to real soul music.  
Mrs Olive Shafto, Stanmore, Middlesex.  
Don't we all love, don't we all . . .



WILSON PICKETT

**GLASSY-EYED**

Dear Face,  
I am just writing to tell you that I'm madly, passionately in love with you. I think you've got the most kind, delectable, loving, beautiful predominance face I've ever seen. I lie awake staring glassy eyed at your picture, hoping, wishing that one day you might meet. And if you don't print this letter I shall personally come and smash that 'orrible, slimy, face of yours into tiny pieces. Ta.  
Diane, A Queen fan, Nr. Preston.  
What a charming young

lady, Remind me to write you a letter someday, or send you a plastic replica of myself or . . .

**NOT SO KEEN**

Dear Face,  
It gave me great pleasure to read that Suzi Quatro has finally made an impression on the USA and will be starting her third tour there very shortly. I would personally like to wish Suzi all the best and lots of luck on this tour and hope she will be a big hit there. Maybe with a bit of luck she won't come back.  
A Not So Keen Miss Q. Fan, Liverpool.

**THE FACE**



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

Dear Face,  
This letter is to Noel from Islington. All I can say is that the Rollers are, always have been the best group in the world. As for the two groups he mentioned I doubt if anybody else has ever heard of them and if their music is anything like Status Quo's or Deep Purple's then who wants to listen to it anyway?  
Angry Roller fan, Stowmarket.  
Quo and Purple fans, I suppose?

Dear Face,  
Tell that Noel from Islington that IT doesn't know what IT is talking about and not to insult the Rollers and their fans because we have all left our cradles.

Rollers fan, Nottingham.  
Sheesh, IT is certainly taking some hammering, here's another one . . .

Dear Face,  
Just who does Noel from Islington think he is? I suggest Noel and others like him stop calling the Rollers and their fans names. The world would be nothing without those five fantastic lads from Bonnie Scotland, so lay off, or else!  
Pauline, Mansfield.  
Well, at least in this letter Noel was personified, treated almost like a human really, all things considered.

**RECORD & TAPE MART**

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Congratulations to last week's winners (listed below), all of whom will be receiving their prizes very soon.  
1. Paul Shephard, 49 Rose Hill Terrace, Brighton, Sussex.  
2. Denis Wheeldon, 52 Hardwick Road, Solihull.  
3. J. Woolf, 6 Palmir Avenue, Torquay, Devon.  
4. Fiona Macdonald, Cornarway, Princeslynn, North Wales.  
5. Wendy Altman, 125 Mather Avenue, Allerton, Liverpool.

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**COLLECTOR'S CORNER**

Dear Face,  
I reckon I'm a rock-bopper since I only buy albums of rock groups I've heard of, e.g. Pink Floyd, E.L.P., Genesis, Zeppelin, etc. I always try to buy their best albums and on this point I'd like some advice. I want to buy an album of the Who, Yes and Deep Purple. Any suggestions?  
P. J. Fitzsimmons, London NW10.  
Well, the Who's best album is open to debate, but for Yes I suggest Yes-songs, and for Purple I suggest Deep Purple In Rock. Really you should make up your own mind — why don't you listen to them first?

**star letter**



EDDIE COCHRAN

From now on I'm going to start awarding a star prize to what I consider to be the letter of the week. A record token of £2.50 is to be won each week. Here's the first week's.  
Dear Face,  
Eddie Cochran was a singer of charm, a guitar player of tremendous technical ability and above all was tremendously versatile. Even today his teenage fans are demanding new releases from old tapes which were only released in Germany and France. Eddie was not just a one type of song singer, and as an artist he has been understood and enjoyed by millions. He was killed in a taxi smash on April 17th, 1960 at Chippenham, Wiltshire. I am sure his West Country fans would like to hear something about his latest recordings which

could be released very soon. I hope you can find some room for my letter because many thousands of people still love his music.  
Peter Morgan, 85 Kingsway, Kingswood, Bristol.  
Well Peter, a £2.50 record token is on its way to you. I hope you don't mind us using your photo of Mr Cochran, it will be returned to you as soon as possible.



PILOT'S DAVID PATON

**IRREGULAR**

Dear Face,  
How about you giving us R&P readers an article and poster of a real pop group. Pilot. If not I'm afraid I'll be forced to cancel my subscription. You wouldn't want me to do that would you?

**CRADLE SNATCHERS**

Dear Face,  
After taking a long run off a short pier, as suggested by Max and Sue, I'm still convinced that the Rollers are the biggest load of rubbish ever bunged into a cradle. By calling rock groups long-haired and shabbily dressed you have only proved that it's their pretty faces you love and not the rubbish that they call music.  
Joyce Thompson, Chesterfield.  
I thought I told you to leave off the Rollers for a while . . . Oh well at least it lasted for seven days. Talking of cradles, do you remember Noel from Islington? What do yer mean no . . . bit that person's legs off . . .

**CALM DOWN**

Dear Face,  
When will people learn to grow up? Jan 11th issue was mostly full of arguments about singers and groups etc. As far as I'm concerned the fans who do not write into your page criticising and screaming over other fans' letters are true fans of their respective fave bands. So why not calm down a little before writing into the Face. Think about what you are going to write about first, okay?  
Roxy Fan, Faisworth.  
Whatever happened to the Wombles? That's what I want to know. (That comment has nothing whatsoever to do with the last letter, but I couldn't think of any other way to mention them). That doesn't mean I'm dumb. Loony yes, dumb no.

**RECORD & TAPE MART**



# Singles

REVIEWED BY SUE BYROM

**STEVE HARLEY & COCKNEY REBEL:** Make Me Smile (Come Up And See Me). EMI.

Debut disc from Steve and his new boys, although Mr Harley's attempt at a solo disc went largely unnoticed at the end of last year. Somehow, this doesn't have the same innovative flash as the old lone-up — the inimitable 'arley vocals are there all right, but... lacks some of the old punch, but'll be a hit none the less.

**ANDY FAIRWEATHER LOW:** Mellow Down (AAM 7136).

Long time between this and his previous hit, Reggae Tune, both taken from Andy's very successful Spider Jiving album. This track has already had a lot of play on the radio as an album cut, but this is a new version for single release. Very strong beat, accompanying Andy's very personal type of delivery. Stands a good chance.

**THE HUES CORPORATION:** I'll Take A Melody (RCA 2514).

This group could almost become the Dawn of pop soul — in fact, this is by far the poppest of their three singles to date. Very melodic, easy to hum along to, and for those who've got their Rockin' Soul album, a familiar sound. No doubt about its commerciality.

**THE PEPPERS:** Doctor Music (Spark SRL 1119).

The Pepper's last single managed to climb out of the "leading up to the news" bag and into the charts, but expecting it to happen twice is pushing your luck a bit. Still, there's a good tight beat running throughout this basically instrumental number — a few Dr Music choruses back in there somewhere — and it should appeal to the discos. A chance.

**MAGEE MACNAMARA:** Music Man (EMI 2259).

I've heard of things happening quickly, but a couple of Saturdays ago this rather strange-looking young man came first on that Saturday delight, New Faces, where he sang (and played violin) this song. Et voila, two weeks later, here's that self-same song already on vinyl. It's very much in the busking style, but as that's what Magee does half the time it's not surprising. I personally didn't rave about him as much as the New Faces' panel — but then I'm only a mere mortal. Catchy, though.

**NILLSSON:** Save The Last Dance For Me (RCA 2504).

Dear oh dear, Nilsson, what IS the matter? If you think you're playing this record at the wrong speed, you're not — it's just a very slow — tortured? — version of this old classic. Taken from his Pussy Cats album, there's the un-

ANDY FAIRWEATHER-LOW



MILK 'N' COOKIES



mistakeable sound of Lennon there as well. It picks up very slightly at the end, but nothing makes up for the beginning.

**MILK 'N' COOKIES:** Little, Lost And Innocent (Island WIPX 137415).

Four guys make up this New York group, where the going is tough and life sure is hard according to the current information accompanying this record. Strange combination of musical influences in their music, including some wispy vocals. Not a bad debut record, but interesting to hear the album that's due out soon. They're also quite pretty.

**GLEN CAMPBELL:** Mary In The Morning (Ember 335).

Gentle, hitting song from the lineman, who sings it sweetly against a nice string arrangement. For Glen Campbell fans, he'll be visiting this country in a couple of months doing concerts as well as making six TV specials. So now you know.

**RITA JEAN BODINE:** That's The Kind Of Love I've Got For You (20th Century BTC 2159).

Currently a favourite of a certain Mr D. Hancock, whose musical tastes are not necessarily dismissed out of hand — very good number this, up tempo soul, although I can't see

it happening as a single — it's the kind of song that makes you want to hear what her album's like. I'm assured it's very good.

**SHIRLEY:** I Hear Those Church Bells Ringing (Prodigal HLA 10477).

This lady used to be the Shirley of the Shirelles — remember those ladies?

If it gets played, it might be a small hit.

**STACKRIDGE:** Spin Round The Room (Rocket Record 15).

I remember a few years ago spending a very pleasant, if somewhat hazy evening, doing amazingly complicated things like bashing the rat and shoving my hand in a tubful of sawdust and occasional surprises. This might strike you as having absolutely nothing to do with this new Stackridge single — but they were playing the music that same silly evening. Since then they've changed quite a bit and lost a lot of "country-jigging" sound. This is a good-time song that trips along very merrily — wait for the time switch at the end when it really gets good-time. Nice single, but perhaps not hit material.

**BRUCE CHANNEL:** Kiss And Run (USA 3).

A new label from UK records — UK American, and this is one of their first three singles, the other two being numbers from Johnny Carroll and the Blue Caps and Dean Parrish. They've all got that 50s/60s sound to them — the Dean Parrish number being my favourite. If you're a nostalgia freak, look out for future releases.

**HUDSON BROTHERS:** Coochie Coochie Coo (Casablanca CBX 504).

Three American brothers who have an extremely popular show in the States, where they are, apparently, all-round entertainers. This is a fast, beaty number, lots of rolling piano and assorted things, plus lots of repetition of the title phrase. Catchy, sure, but



MAGEE MacNAMARA

Well Shirley's still going and includes a refrain from the Dixie Cups' Chapel Of Love in this song. It's a slightly updated sixties sound — lots of bounce and all, and

not so positive about it being a hit.

**MICKEY BAKER:** I'll Always Be In Love With You (Ours 1).

Famous American guitarist, who played on practically everyone's record in the 50s, and was one half of the Mickey and Sylvia duo (remember Pillow Talk?). This is a slow, drifting number, with more than a slight feel of the old Ray Charles about it. Definitely end of the day music.

**LINDA RONSTADT:** You're No Good (Asylum CL 15804).

The old Zombies' number given a very nice treatment by one of America's favourite on-off ladies. It's a beautiful song and very high in the US charts — with a push here, it might repeat the success.

**SHA NA NA:** Hot Sox (Kama Sutra KSS 703).

Having recently sent the sales of Brylcreem soaring at their concert appearances, they have now given us this cut from their album of the same name. If you can pick out the words — delivered in a thick Brooklyn accent, you'll figure out that Bowzer is extolling the virtue of his colourful socks, which he wears everywhere — even in bed. Well, it should start a new fashion trend if nothing else.

**DAVID GATES:** Never Let Her Go (Asylum K 12165).

This is the title track from the ex-Bread leader's forthcoming album, and it's in typical Bread fashion he sings this lovely ballad. Very gentle with a guitar break in the middle, he's definitely someone to put on the turntable for a spell of peace.

**BUGATTI AND MUSKER:** Take Me With You (Epic 2673).

This couple got them-



LINDA RONSTADT

selves about at the end of last year when they played support to Bryan Ferry. They're also notching up considerable success in the song-writing field. This song recently came second out of thousands of entries in the American Song Contest, as it's a very pretty number, with a riff that's very easy to hum to after just a couple of spins. A couple to watch out for.

**KOOL & THE GANG:** Rhyme Tyme People (Polydor 2001 558).

One of America's best funk bands, with a very tight soul-jazz sound. We seem to have left them out here, but they sure are big over there, and at least their sounds get due recognition in the discs. Be nice to see them break in the UK.

Don't miss next week's R&PM

In next week's great issue there's **PILOT:** exclusive fan offer



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STACKRIDGE



# WHO, WHEN AND WHERE

## THURSDAY

JANUARY 30th

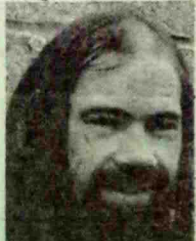
**CHARLEY PRIDE**, Apollo, Glasgow  
**SPANO KENTON**, Pickett's, Lock Centre  
**BARCLAY JAMES HARVEST**, Usher Hall, Edinburgh  
**STEVE GIBBONS BAND**, Dingwalls, Camden Lock, London, NW1  
**BOB DAVENPORT**, Masons Arms, Wellgate  
**BRIAN DEWHURST**, Mount Hotel, Malton, Yorks  
**SAILOR**, Bolton Town Hall  
**BROWNSVILLE JUG BANNED**, The Place, Hanley, Stoke on Trent  
**GREENSLADE**, Warwick University  
**ALBERTOS**, Middlesex Polytechnic  
**GAS WORKS**, Hard Rock, Manchester  
**DICK MORRISSEY QUARTET**, Seven Dials, 27 Shelton Street, London WC2  
**ACE**, Rhodes Centre, Bishop's Stortford  
**STRIDER**, Exeter Technical College  
**SUNDANCE**, Plymouth Polytechnic  
**GONZALEZ**, Speakeasy, 48 Margaret Street, London W1  
**ROCK ISLAND LINE**, Dundee College of Education

**HOUSESHAKERS**, Hope & Anchor, 207 Upper Street, London N1  
**MICHIGAN FLYERS**, Greyhound, Fulham  
**ALBERTOS y LOST TRIOS PARANOS / PIRANAS**, Middlesex Polytechnic, Enfield  
**STRIFE**, King's College, London  
**CURLY**, North East London Polytechnic, Waltham Forest  
**CISCO**, Cafe des Artistes, 266 Fulham Road, London SW10  
**TOKUNBO**, Brecknock, 227 Camden Road, London NW1  
**YELLOW BIRD**, Lord Nelson, 100 Holloway Road, London N7  
**OKO WINEY**, Golden Lion, 490 Fulham Road, London SW6  
**BANG**, New River Arms, Turnford, nr. Broxbourne  
**MOSSA**, Queen's Head, Green Lane, London E8  
**JUNIOR PILOT**, Sundown, Charing Cross Road, London W1  
**SKYPORT ADE**, Maillida's, Old Swan, 206 Kensington Church Street, London W8  
**BELLE SAGE / ART THEMAN**, 4, Bull's Head, Barnes Bridge, London SW13

## FRIDAY

JANUARY 31st

**RARE BIRD**, Worcester College of Education  
**HAWKWIND**, Lancaster University  
**CHARLEY PRIDE**, Gaumont, Ipswich  
**STAN KENTON**, Leascliff Hotel, Folkestone  
**BARCLAY JAMES HARVEST**, Caird Hall, Dundee  
**AL MATTHEWS**, Dingwalls, Camden Lock, London NW1  
**BRIAN DEWHURST**, White Swan, Scunthorpe  
**ARGENT**, Brunel University, Uxbridge  
**SAILOR**, Penthouse, Scarborough  
**HALF HUMAN BAND**, Harrow Technical College  
**MIKE ABSALOM**, Bristol University  
**CISSY STONE / BODY & SOUL**, Club Arabella, Sunderland  
**ISOTOPE**, Leicester University  
**JOHN MARTYN / LUCAS & McCULLOCH**, Hull University  
**GLOBAL VILLAGE TRUCKING COMPANY**, Corn Exchange, Cambridge



**DONNIE ELBERT**, Speakeasy, 48 Margaret Street, London, W1  
**MEDICINE HEAD**, Sedgely Park, College, Manchester  
**HUSTLER**, St. Andrew's Hall, Norwich  
**LINDIS FARNE**, Southampton University  
**PRESSURE**, Kiko's Club, Pontefract  
**KOOL & THE GANG**, Rainbow, 232 Seven Sisters Road, London N4  
**CONTRABAND**, Queen Margaret Hall, Glasgow  
**PASADENA ROOF ORCHESTRA**, Nottingham University  
**THE WINKIES**, St. Andrew's Hall, Norwich  
**SASSAFRAS**, Liverpool Polytechnic  
**SHAKIN STEVENS & THE SUNSETS**, Tatley

**EX-PENTANGLE** duo John Renbourn and Jacqui McShee start their British tour this week at Bath University (January 29), Hatfield Polytechnic (31), Loughborough University (February 1).

Supertramp supported by Gallagher and Lyle continue their tour of the UK. Maximum price for all the gigs on this tour is £1 which has to be one of the best bargains around, so take the opportunity to catch Super-

tramp before they embark on their American debut tour in the Spring.

If you missed Country Joe McDonald on his visit here at the end of last year, now's your opportunity to see him. This time he is supported by former Fish lead guitarist Barry Melton and they're playing this week at Dingwalls, London (January 29), Norwich East Anglia University (31), Oxford College of Education (February 1).

## DISCOS

BY DAVE LONGMAN

**CHRIS DYMOND** has written in from Bromley in Kent about the amount of taxes that a disc jockey should and should not be paying. Quoting from Chris's letter:

"I am a disc jockey with the Sounds Of Venus mobile disco, and I am also an accountant, and feel that your column should clarify the situation, since errors can lead to overpayment of taxes. A DJ should submit a statement, showing how he arrives at the various figures. Firstly, you should state your gross income, that is the amount you earn or have earned during the year. Then, you should deduct any expenses you have incurred while you have been doing the disco.

Expenses include cost of records, travelling expenses including wear and tear on your vehicle, repairs to equipment (not new equipment), advertising and subscriptions to associations. Any expenses of a capital nature, new equipment or a new van are not deductible. If your wife answers the phone for you for your bookings, you may include the amount which you pay to her.

"As regards new equipment, a system of capital allowances is

in force. If you use a car for getting around and use it privately as well, you may claim 25 per cent of the cost each year, which must be divided between DJ and private use. Otherwise, the allowance is 100 per cent in the first year and none after that. These rates may change, so consequently must be kept from other expenditure."

Thanks very much Chris, so if you do as he says, you stand a good chance of not overpaying your tax. Good luck!

## DJ PICK OF THE WEEK

**JULIE ROSKO** (gee, sure do dig that original name) wrote in from Mansfield this week. Julie is the first lady to write in to Discos, and it was great to hear her side of things. Usually she's out on the road four nights a week around Nottingham, with one of her regular spots

being at a local youth club. Most of the tracks she plays are soul or Tamba, with some of her favourites including *Keep On Loving Me* from Frances Nero, and *Manifeto* from James Lewis.

The biggest problem Julie comes up against

is being a lass. People just stand and stare as they see a petite female luging round speakers and amplifiers. Recently she tried for a job on Radio Nottingham, her local radio station, but was turned down just because she was a lady.

Julie's Top Ten is as follows:

1. Tainted Love, Gloria Jones
2. Under My Thumb, Wayne Gibson.
3. Keep On Loving Me, Frances Nero.
4. Never Can Say Goodbye, Gloria Gaynor.
5. Dance Dance Dance, Casualeers.
6. Manifesto, James Lewis.
7. Six By Six, Floorshoeder.
8. Soul For Sale, John Schroeder Orchestra.
9. Goodbye, Nothing To Say, Javells.
10. The Same Old Thing, Fred Smith Orchestra.

**COLLEGE**, Carmarthen  
**JAMES HOGG**, Doncaster College of Education  
**WITCHES**, Drones, Bridgend  
**WHISPER**, Aquarius, Bridgend  
**BREWER'S DROOP** (1000th Gig), Golden Diamond, Sutton in Ashfield  
**WALLY / JOHN GOLDING**, Thames Polytechnic  
**BASE RUTH**, Aston University, Birmingham  
**EWAN MacCOLL & PEGGY SEEGER**, Cecil Sharp House, 2 Regents Park Road, London NW1  
**DEREK BRIMSTONE**, Imperial College, London  
**BERNARD WRIGLEY**, Dingles, Adams Arms, Conway Street, London W1  
**NOEL MURPHY / HAZEL KING / DEREK**

**COLLEGE**, Carmarthen  
**JAMES HOGG**, Doncaster College of Education  
**WITCHES**, Drones, Bridgend  
**WHISPER**, Aquarius, Bridgend  
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**DEREK BRIMSTONE**, Imperial College, London  
**BERNARD WRIGLEY**, Dingles, Adams Arms, Conway Street, London W1  
**NOEL MURPHY / HAZEL KING / DEREK**

**SARJEANT**, Assembly Rooms, Surbiton  
**COUNTRY JOE McDONALD**, East Anglia University, Norwich  
**STEPHANE GRAPPELLI**, 100 Club, 100 Oxford Street, London W1  
**MAJESTICS**, Kings, Ilford  
**FOUNDATIONS**, Lady Spencer Churchill College, Wheatley, Nr. Oxford  
**IRON VIRGIN**, Aberdeen College of Education

**BARCLAY JAMES HARVEST**, Floral Hall, Southport  
**MIKE ABSALOM**, Humber-side Theatre, Hull  
**THE WINKIES**, Tite Farm House 1, Eastcote Lane, South Harrow  
**CONTRABAND**, Centre Hotel, Liverpool  
**CHI-LITES**, Wooley Hollow, Liverpool (until 8.2.75)  
**SHAKIN STEVENS & THE SUNSETS**, Suzie's Disco, Weston - super - Mare

## SATURDAY

FEBRUARY 1st

**BARCLAY JAMES HARVEST**, City Hall, Newcastle  
**SWEET SENSATION**, Casino, Leigh  
**G. T. MOORE & THE REGGAE GUITARS**, Boston Technical College  
**SAILOR**, Heavy Steam Machine, Hanley, Stoke on Trent  
**THE OHIO PLAYERS**, Hammersmith Odeon  
**BLUEBIRD**, The Place, Hanley, Stoke on Trent  
**KOKOMO / CHILLI WILLI / DR. FEELGOOD**, Guild Hall, Plymouth  
**NORTHERN SOUL CLUB'S ROAD SHOW**, Vikings Hotel, Goole  
**JOHN MARTYN / LUCAS & McCULLOCH**, Sheffield University  
**GLOBAL VILLAGE TRUCKING COMPANY**, Westminster College  
**BAKER - GURVITZ ARMY / ROCK ISLAND LINE**, Strathclyde University, Glasgow  
**SUNDANCE**, Exeter University  
**PRESSURE**, Kiko's Club, Pontefract  
**JOHN RENBOURN / JACQUI McSHEE**, Loughborough University  
**GRYPHON**, Kingston Polytechnic  
**GORDON GILTRAP / MCKENZIE COOKE**, Queen Margaret College, Glasgow  
**SASSAFRAS**, Priory Hotel, Scunthorpe  
**SHAKIN STEVENS & THE SUNSETS**, Llandaff Technical College, Cardiff  
**WHISPER**, Hymac, Rhymney  
**JAMES HOGG BAND**, Weymouth College  
**SWEATY BETTY**, Greyhound, Fulham Palace Road, London  
**HAWKWIND**, Leeds University  
**A BAND CALLED O**, Roundhouse, Dagenham  
**FRUUPP**, Farnborough Technical College  
**STACKRIDGE**, Birmingham University  
**SUPERTRAMP**, Usher Hall, Edinburgh  
**WALLY / JOHN GOLDING**, Portsmouth Polytechnic  
**COUNTRY JOE McDONALD**, Oxford College of Education  
**MIKE HERON'S REPUTATION + NICO**, Imperial College, Prince Consort Road, London SW1



LYNSEY DE PAUL

**KILBURN & THE HIGH ROADS**, Barbarella's, Birmingham  
**JOHN BALDY**, Central Hotel, 150 Barking Road, East Ham  
**HI-SHOTS**, Worktop Variety Club, Notts.  
**SUPERTRAMP**, City Hall, Glasgow  
**COZY POWELL'S HOME**, Civic Hall, Bournemouth  
**BRINSLEY SCHWARZ**, Torrington, 4 Lodge Lane, London N12  
**HUSTLER / CISCO**, Harlow Technical College

## MONDAY

FEBRUARY 3rd

**BARCLAY JAMES HARVEST**, Free Trade Hall, Manchester  
**ROY HARRIS**, Brunswick Hotel, Charlotte Street, Avenham, Preston  
**BAKER - GURVITZ ARMY**, De Montfort Hall, Leicester  
**GORDON GILTRAP / MCKENZIE COOKE**, Worcester College of Education  
**SASSAFRAS**, Golden Diamond, Sutton in Ashfield  
**MARTIN CARTER**, Red Bear, Sherburn, Elmet  
**STACKRIDGE**, Dixieland Showbar, Colwyn Bay Pier  
**METISSE**, 99 Club, Barrow in Furness  
**MAC & KATIE KISSOON**, City Centre Club, Coventry

## TUESDAY

FEBRUARY 4th

**JOHN MARTYN / LUCAS & McCULLOCH**, Swansea University  
**BYZANTINIUM**, Newlands Tavern, 40 Stuart Road, London SE15  
**GORDON GILTRAP / MCKENZIE COOKE**, Cambridge University  
**KILBURN & THE HIGH ROADS / HUMPHREY**, 100 Club, 100 Oxford Street, London W1  
**SUTHERLAND BROTHERS & QUIVER**, Students' Union Charity Appeal, Tiffany's Ballroom, Glasgow  
**ERIC DELANEY**, Opposite Lock Club, Birmingham  
**MAC & KATIE KISSOON**, City Centre Club, Coventry

## SUNDAY

FEBRUARY 2nd

**JOHN MARTYN / LUCAS & McCULLOCH**, Victoria Place, London  
**CHARLEY PRIDE**, Theatre Club, Wakefield  
**STAN KENTON**, Cliff Pavilion, Southend  
**HAWKWIND**, Coventry Theatre  
**LYNSEY DE PAUL**, Fiesta, Stockton (for one week)



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# MARKET PLACE



# Guess Who's breaking thro

**THIRTEEN** albums, a string of hits in the States, and gold records in their native Canada, and still the Guess Who wouldn't be recognised in England even if they'd lived next door to you.

The band hasn't been here since their last and only UK hit, in 1970, so it isn't too surprising. But with a new European tour very much in prospect, the band's three-night run at New York's Bottom Line took on more interest.

The addition of their most recent member, guitarist Domenic Troiano, has added a lot of scope to the band, and is dragging them determinedly away from the old US hits and towards a new, more free-ranging style encompassing Troiano's blues and jazz leanings.

Burton Cummings, the lead singer, is still the most dominant figure in the four-man group, but in Troiano, he has an admirable foil as well as a promising songwriting partner.

Cummings' direct, determined vocals make an unusual mix with Troiano's unorthodox but effective stylings, and the total sound gains a lot more power as a result.

There's a long history behind the band, and as far as Europe is concerned, there's still a long way to go, but this latest incarnation looks to be the most likely one to break the barrier.

# Comedy, sex AND music

**DID YOU** see Confessions of a Window Cleaner? Pretty good wasn't it? Well here's the icing on the cake. Columbia / Warner who made the film have just started work on the follow-up and it's called Confessions of a Pop Performer.

Robin Asquith who played the window cleaner again plays Timmy Lea the central character running through all the Confession sagas, and apart from the usual bevy of beautiful females there's a very strong cast.

Anthony Both, best known as Alf Garnett's son-in-law plays Timmy's brother-in-law, Sheila White plays Timmy's sister, Doris (On the Buses) Hare plays the mother and Bill Maynard the father.

Also in this romping sex comedy will be former Fenn Street Gang members Carol Hawkins and Peter Cleall, Bill Pertwee the warden from Dad's Army, Eric Barker and Imogen Hassall.

Bugatti and Musker have written about eight songs for the film, all hopefully to be released on a forthcoming album, which will add to the film's proceeds - a gross Warner / Columbia hope will overtake that of Confessions of a Window Cleaner, which was one of the top box-office films of 1974. That's some target, but watch this paper for further news.

**THIS IS** the scene from Stardust that has become the centre of schoolyard gossip - is David starkers or not? The truth is he kept his undies on. He was too shy. David admits: "I didn't really want my bum flashing. I played safe by keeping my pants on so there couldn't be any shots of the naughty parts. I think that's why the girls were having such a good time. They really were starkers."



# David's raw deal

# Yesteryear Charts

- 1970
- 1 12 LOVE GROWS, Edison Lighthouse Bell
  - 2 1 TWO LITTLE BOYS, Rolf Harris Columbia
  - 3 3 REFLECTIONS OF ME LIFE, Marmalade Decca
  - 4 8 COME AND GET IT, Badfinger Apple
  - 5 4 ALL I HAVE TO DO IS DREAM, Bobby Gentry and Glen Campbell Capitol
  - 6 6 SUSPICIOUS MINDS, Elvis Presley RCA
  - 7 2 RUBY DON'T TAKE YOUR LOVE TO TOWN, Kenny Rogers and the First Edition Reprise
  - 8 11 FRIENDS, Arrival Decca
  - 9 13 LEAVIN' ON A JET PLANE, Peter Paul and Mary Warner Bros
  - 10 30 WITCH'S PROMISE / TEACHER, Jethro Tull Chrysalis

- 1965
- 1 2 GO NOW, Moody Blues Decca
  - 2 12 YOU'VE LOST THAT LOVIN' FEELIN', Cilla Black Parlophone
  - 3 20 YOU'VE LOST THAT LOVIN' FEELIN', The Righteous Brothers London
  - 4 1 YEH YEH, Georgie Fame Columbia
  - 5 14 COME TOMORROW, Manfred Mann HMV
  - 6 31 TIRED OF WAITING FOR YOU, Kinks Pye
  - 7 4 TERRY, Twinkle Decca
  - 8 3 GIRL DON'T COME, Sandie Shaw Pye
  - 9 8 FERRY 'ROSS THE MERSEY, Gerry and the Pacemakers Columbia
  - 10 5 CAST YOUR FATE TO THE WINDS, Sounds Orchestral Piccadilly

- 1960
- 1 1 WHY, Anthony Newley Decca
  - 2 3 A VOICE IN THE WILDERNESS, Cliff Richard Columbia
  - 3 2 STARRY EYED, Michael Holliday Columbia
  - 4 4 WAY DOWN YONDER IN NEW ORLEANS, Freddie Cannon Top Rank
  - 5 6 HEARTACHES BY THE NUMBER, Guy Mitchell Philips
  - 6 - POOR ME, Adam Faith Parlophone
  - 7 5 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?, Emile Ford Pye
  - 8 10 EXPRESSO BONGO EP, Cliff Richard Columbia
  - 9 14 PRETTY BLUE EYES, Craig Douglas Top Rank
  - 10 11 SUMMER SET, Acker Bilk Columbia

# MADNESS

**THERE WERE** some mad reunions in London the other week when Sha Na Na hit town. Not only were Chico from the band and ex-Mott man Morgan Fisher hanging around together but also Mal out

of the Wild Angles. And Sha Na Na happens to be the favourite band of one Keith Moon. Mad reunion wouldn't have been the word if he'd been in town as well.

# REFLECTIONS

## STAR BREAKERS

- 1 HEY GIRL DON'T BOTHER ME - Tams. Anchor
- 2 LOVE GAMES - Drifters. Bell
- 3 YOU ARE YOU - Gilbert O'Sullivan. MAM
- 4 LOVE IS ALL - Roger Glover & Guests. Purple
- 5 I'M ON MY WAY - Dean Parrish. Island
- 6 DO IT ('TIL YOUR SATISFIED) - B.T. Express. Pye
- 7 I'LL TAKE A MELODY - Hues Corporation. RCA
- 8 TWO SLEEPY PEOPLE - Phillip & Vanessa. Anchor
- 9 9TH DREAM - John Lennon. Apple
- 10 TOBY - Chi-lites. Brunswick

# JAMBOREE JINGLES

**JESSIE** (sit down dear, have a cup of tea and just call me Mrs Dale) Matthews, gives her own art deco campiness to the recording world - or at least she did. Now the age of decadent elegance is back with us here comes our Jessie with a little something guaranteed to get any Maids Vale party off the ground. It's a collection of some of the sauciest sounds of the mid-Thirties, when Jess was at her height. Such ditties as Over My

Shoulder from August 1937 and My Heart Stood Still, cut 10 years earlier. And those sleeve notes, dahling with Jessie telling us how proud she is that Robert Hale was her father-in-law and other scintillating bits of drawing room paranoia. Nuff said, if you can get off on Busby Berkeley, the Goldwyn Follies, Gary Glitter or Alvin Stardust then Jessie (in mono, of course) Matthews will invite you round for a cup of tea.

# Sssh..

**BYRLCREEM**, striped sox and tequila, we've been up to our neck in it this week, not to mention custard pie parties and affected publicists... but Dingbat's 21st was - Ooh I'm speechless - Keith Richard, Nick Kent and Mark Plummer failed to show... but the Bowie entourage did make it. Course Angie wasn't there but after that Russel Hartly appearance on Friday we hear she's gone back to the Old Kent Road... American indeed... and the cracked actor? Didn't e look thin, mind you, the office grouple vouchers for his stamina... Now... what were Maggie Bell and Status Quo doing singing Bye Bye Blackbird for 45 minutes in the lift at London Weekend Television... and WHAT FOR Godsakes is Rod doing 'angin round just EVERYWHERE with Gary... AND WHAT FOR Krissakes went on in the changing room at Sha Na Na's gymnasium reception??? Now for some real facts: Steve Marriot was being touted as the hottest tip yet for the Stones this week but of course it's all been denied... Humble Pie will not split and even if Jagger was seen out with Marriot when he was supposedly in Rotterdam, there is no truth in this rumour... more real facts... Mud ARE going it alone from now on and we'll have the full story next week...

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