

RECORD MIRROR

May 8 1976 12p

3 DISC



***Jumpin' Jack
Boots~Stones
in Germany*** Pages 6-7

***Bowie~
Court
in
the Act***
Pages 10-11

***Laurie Lingo revealed
in full colour***

***Donna
Holds
Her
Breath***
Page 8

RECORD MIRROR

British Top 50 Singles

1	2	FERNANDO, Abba	Epic
2	1	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
3	3	JUNGLE ROCK, Hank Mizell	Charly
4	14	CONVOY GB, Laurie Lingo & The Dipsticks	State
5	5	S-S-S - SINGLE BED, Fox	GTO
6	16	SILVER STAR, Four Seasons	Wamer Bros.
7	9	GET UP AND BOOGIE, Silver Convention	Magnet
8	6	DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross	Tamla Motown
9	12	LIFE IS TOO SHORT GIRL, Sheer Elegance	Pye
10	10	DISCO CONNECTION, Isaac Hayes Movement	ABC
11	22	FALLEN ANGEL, Frankie Valli	Private Stock
12	13	ALL BY MYSELF, Eric Carmen	Arista
13	7	GIRLS GIRLS GIRLS, Sailor	CBS
14	20	CAN'T HELP FALLING IN LOVE, Stylistica	Avco
15	11	MUSIC, John Miles	Decca
16	19	ARMS OF MARY, Sutherland Brothers / Quiver	cbs
17	4	LOVE ME LIKE I LOVE YOU, Bay City Rollers	Bell
18	17	MORE MORE MORE, Andrea True Connection	Pye
19	24	LOVE HANGOVER, Diana Ross	Tamla Motown
20	28	LET YOUR LOVE FLOW, Bellamy Brothers	Wamer Bros.
21	8	I'M MANDY FLY ME, 10CC	Mercury
22	43	FOOL TO CRY, Rolling Stones	Rolling Stones
23	29	REGGAE LIKE IT USED TO BE, Paul Nicholas	RSO
24	27	MOVIESTAR, Harpo	DJM
25	30	DISCO LADY, Johnnie Taylor	CBS
26	36	NO CHARGE, J. J. Barrie	Power Exchange
27	32	I'M YOUR PUPPET, James & Bobby Purify	Mercury
28	36	YOU'RE THE REASON WHY, Rubettes	State
29	21	HONKY TONK TRAIN BLUES, Keith Emerson	Manticore
30	25	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
31	48	LOVE ME LIKE A LOVER, Tina Charles	CBS
32	26	YOU SEXY SUGAR PLUM, Rodger Collins	Fantasy
33	18	HEY JUDE, Beatles	Apples
34	15	DON'T STOP IT NOW, Hot Chocolate	RAK
35	23	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
36	46	TOAST OF LOVE, Three Degrees	Epic
37	50	HUPT, Elvia Presley	RCA
38	33	BABY I'M YOURS, Linda Lewis	Arista
39	-	THE WINKLE MAN, Judge Dread	Cactus
40	34	MOVIN' Brass Construction	United Artists
41	-	DEVIL WOMAN, Cliff Richard	EMI
42	41	BLUEBERRY HILL, Fats Domino	United Artists
43	49	SHOW ME THE WAY, Peter Frampton	A & M
44	-	SOUL CITY WALK, Archie Bell & The Drells	Philadelphia
45	-	REQUIEM, Silk	Bell
46	-	MY RESISTANCE IS LOW, Robin Sarstedt	Decca
47	38	RAIN FOREST, Biddu Orchestra	Epic
48	-	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	Buddah
49	-	TRACKS OF MY TEARS, Linda Ronstadt	Asylum
50	-	MANCHESTER UNITED, Manchester United FC	Decca

Star Breakers

1	NINE TIMES, Moments	All Platinum
2	THIS IS IT, Melba Moore	Buddah
3	LIVIN' FOR THE WEEKEND, O'Jays	Philadelphia
4	JOLENE, Dolly Parton	RCA
5	BARKING UP THE WRONG TREE, Don Woodie	RCA
6	SILLY LOVE SONGS, Wings	Parlophone
7	WILD WILD ANGELS, Smoke	RAK
8	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
9	NIGHT RIDER, Electric Light Orchestra	Jet
10	LET'S MAKE A BABY, Billy Paul	Philadelphia

British Top 50 Albums

1	4	GREATEST HITS, Abba	Epic
2	1	ROCK FOLLIES, Rock Follies	Island
3	6	INSTRUMENTAL GOLD, Instrumental Gold	Warwick
4	-	BLACK AND BLUE, Rolling Stones	Rolling Stones
5	3	JUKE BOX JIVE, Various	K-Tel
6	2	PRESERVE, Led Zeppelin	Swan Song
7	5	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
8	7	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
9	8	DIANA ROSS, Diana Ross	Tamla Motown
10	9	HOW DARE YOU, 10cc	Mercury
11	10	NO EARTHLY CONNECTION, Rick Wakeman	ABM
12	13	THE BEST OF JOHN DENVER, John Denver	Victor
13	12	REBEL, John Miles	Decca
14	26	DOUBLY DEVINE, Sydney Devine	Phillips
15	25	THE BEST OF GLADYS KNIGHT AND THE PIPS,	Buddah
16	16	WHO LOVES YOU, Four Seasons	Wamer Bros
17	14	DESIRE, Bob Dylan	CBS
18	27	PAT BOONE ORIGINALS, Pat Boone	ABC
19	15	WINDSONG, John Denver	RCA
20	-	GREAT ITALIAN LOVE SONGS, Various	K-Tel
21	37	SOME OF MY POEMS AND SONGS, Pam Ayres	Galaxy
22	11	BLUE FOR YOU, Status Quo	Vertigo
23	21	LOVE AND KISSES FROM BROTHERHOOD OF MAN,	Pye
24	20	A TRICK OF THE TAIL, Genesis	Charisma
25	32	AMIGOS, Santana	CBS
26	34	THE BEATLES 1962-1966, The Beatles	Parlophone
27	-	BREAKAWAY, Gallagher and Lyle	ABM
28	35	BRASS CONSTRUCTION, Brass Construction	United Artists
29	24	24 ORIGINAL HITS, The Drifters	Atlantic
30	-	RASTAMAN VIBRATION, Bob Marley and the Wailers	Island
31	18	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
32	40	RUN WITH THE PACK, Bad Company	Island
33	39	A NIGHT AT THE OPERA, Queen	EMI
34	31	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
35	48	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
36	-	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
37	-	THE SINGLES 1969-1973, Carpenters	ABM
38	29	MOON MADNESS, Camel	Decca
39	46	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
40	45	THE STORY OF Patrick Moraz	Charisma
41	17	HAPPY TO BE, Demis Roussos	Phillips
42	36	CRY TOUGH, Nils Lofgren	ABM
43	-	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
44	-	YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh	ABC
45	-	ROLLED GOLD, Rolling Stones	Decca
46	42	MOTOWN GOLD, Various	Tamla Motown
47	40	JAIL BREAK, Thin Lizzy	Vertigo
48	28	PENTHOUSE TAPES, Sentational Alex Harvey Band	Vertigo
49	23	TUBULAR BELLS, Mike Oldfield	Virgin
50	22	LET THE MUSIC PLAY, Barry White	20th Century
50	41	FAVOURITES, Peters and Lee	Phillips

Yesterday Charts

5 YEARS AGO

1	1	DOUBLE BARREL,	Dave & Ansil Collins
2	3	KNOCK THREE TIMES,	Dawn
3	4	BROWN SUGAR,	Rolling Stones
4	7	IT DON'T COME EASY,	Ringo Starr
5	5	MOZART 40,	Waldo de Los Rios
6	2	HOT LOVE,	T Rex
7	9	REMEMBER ME,	Diana Ross
8	8	WHERE DO I BEGIN, (LOVE STORY),	Andy Williams
9	16	SOMETHING OLD, SOMETHING NEW,	The Fantastics
10	6	BRIDGET THE MIDGET,	Ray Stevens

10 YEARS AGO

1	2	PRETTY FLAMINGO,	Manfred Mann
2	-	DAY DREAM,	The Lovin' Spoonful
3	4	BANG BANG,	Cher
4	1	YOU DON'T HAVE TO SAY YOU LOVE ME,	Dusty Springfield
5	-	SLOOP JOHN B.,	The Beach Boys
6	8	PIED PIPER,	Crispian St Peters
7	5	HOLD TIGHT,	Dave Dee, Dozy, Beaky, Mick & Tich
8	7	SOUND OF SILENCE,	The Bachelors
9	-	ALFIE,	Cilla Black
10	-	HOMEWARD BOUND,	Simon & Garfunkel

15 YEARS AGO

1	1	YOU'RE DRIVING ME CRAZY,	The Temperance Seven
2	3	BLUE MOON,	The Marcells
3	3	WOODEN HEART,	Elvis Presley
4	9	DON'T TREAT ME LIKE A CHILD,	Helen Shapiro
5	10	ON THE REBOUND,	Floyd Cramer
6	7	WARPAINT,	The Brook Brothers
7	6	THEME FROM DIXIE,	Duane Eddy
8	-	A HUNDRED POUNDS OF CLAY,	Craig Douglas
9	8	GEE WHIZ IT'S YOU,	Cliff Richard
10	5	LAZY RIVER,	Bobby Darin

UK Soul Top 20

1	4	WELCOME BACK, John Sebastian	Warner / Reprise
2	2	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	United Artists
3	3	BOOGIE FEVER, Slyers	Capitol
4	8	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
5	12	SILLY LOVE SONGS, Wings	Capitol
6	7	SHOW ME THE WAY, Peter Frampton	A & M
7	10	LOVE HANGOVER, Diana Ross	Motown
8	13	GET UP AND BOOGIE, Silver Convention	Midland International
9	1	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros. / Qurb
10	6	DISCO LADY, Johnnie Taylor	Columbia
11	9	BOHEMIAN RHAPSODY, Queen	Elektra
12	14	SHANNON, Henry Gross	Lifeson
13	17	TRYIN' TO GET THE FEELING AGAIN, Barry Manilow	Arista
14	18	SABA SMILE, Daryl Hall & John Oates	RCA
15	15	IDO, I DO, I DO, I DO, I DO, Abba	A&M
16	19	STRANGE MAGIC, Electric Light Orchestra	United Artists
17	21	MISTY BLUE, Dorothy Moore	Malaco
18	22	RHIANNON (Will You Ever Win), Fleetwood Mac	Warner / Reprise 1345
19	26	HAPPY DAYS, Pratt & McClain	Warner / Reprise
20	46	FOOL TO CRY, Rolling Stones	Rolling Stones
21	11	ONLY SIXTEEN, Dr. Hook	Capitol
22	5	SWEET LOVE, Commodores	Motown
23	29	COME ON OVER, Olivia Newton-John	MCA
24	30	HAPPY MUSIC, Blackbyrds	Fantasy
25	16	DECEMBER 1963 (Oh What A Night), Four Seasons	Warner Bros. / Qurb
26	32	YOUNG BLOOD, Bad Company	Swan Song
27	28	DON'T PULL YOUR LOVE, Glen Campbell	Capitol
28	34	LOVE IN THE SHADOWS, Neil Sedaka	Rocket
29	35	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	America / GTO
30	36	MORE, MORE, MORE (Part 1), Andrea True Connection	Buddah
31	31	SHOUT IT OUT LOUD, Kiss	Casablanca
32	33	UNION MAN, Cato Brothers	Asylum
33	37	I'VE GOT A FEELING, Al Wilson	Playboy
34	38	HURT / FOR THE HEART, Elvis Presley	RCA
35	40	ANYTIME (I'll Be There), Paul Anka	United Artists
36	42	FALLEN ANGEL, Frankie Valli	Private Stock
37	43	MOVIN', Brass Construction	United Artists
38	44	BARETTA'S THEME, Rhythm Heritage	ABC
39	-	I WANT YOU, Marvin Gaye	Tamla
40	-	SHOP AROUND, Captain & Tennille	A & M
41	34	DREAM WEAVER, Gary Wright	Warner Bros.
42	47	ONE PIECE AT A TIME, Johnny Cash	Columbia
43	48	TAKIN' TO THE STREET, Doobie Brothers	Warner Bros.
44	23	LOVELY NIGHT (Angel Face), Captain & Tennille	A & M
45	-	IT'S OVER, Baz Scagg	Columbia
46	25	THERE'S A KIND OF HUSH, Carpenters	A & M
47	20	LIVIN' FOR THE WEEKEND, O'Jays	Philadelphia International
48	27	SWEET THING, Rufus Featuring Chaka Khan	ABC
49	-	DON'T STOP IT NOW, Hot Chocolate	Big Tree
50	30	FALLING APART AT THE SEAMS, Marmalade	Arista America

US Soul Top 20

1	2	MOVIN'	Brass Construction
2	6	LOVE HANGOVER	Diana Ross
3	4	IT'S COOL	Tymes
4	1	LIVIN' FOR THE WEEKEND / STAIRWAY TO HEAVEN	O'Jays
5	9	GET UP AND BOOGIE,	Silver Convention
6	3	I'VE GOT A FEELING	Al Wilson
7	14	KISS AND SAY GOODBYE	Manhattans
8	5	DISCO LADY	Johnnie Taylor
9	17	YOUNG HEARTS RUN FREE	Candi Staton
10	30	DANCE WITH ME	Rufus Featuring Chaka Khan
11	11	CAN'T HIDE LOVE	Earth, Wind & Fire
12	13	SPANISH HUSTLE	Fatback Band
13	10	MISTY BLUE	Dorothy Moore
14	18	YOU SEE THE TROUBLE WITH ME	Barry White
15	8	LOVE AND UNDERSTANDING (Come Together) Kool & The Gang	Gang
16	7	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY	Harold Melvin & The Blue Notes
17	13	HEAVY LOVE	David Ruffin
18	-	I WANT YOU	Marvin Gaye
19	-	I'LL BE GOOD TO YOU	Brothers Johnson
20	-	BORN TO GET DOWN (Born To Mess Around) Muscle Shoals	Horns

US Top 50 Singles

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4	8	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
5	12	SILLY LOVE SONGS, Wings	Capitol
6	7	SHOW ME THE WAY, Peter Frampton	A & M
7	10	LOVE HANGOVER, Diana Ross	Motown
8	13	GET UP AND BOOGIE, Silver Convention	Midland International
9	1	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros. / Qurb
10	6	DISCO LADY, Johnnie Taylor	Columbia
11	9	BOHEMIAN RHAPSODY, Queen	Elektra
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29	35	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	America / GTO
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38	44	BARETTA'S THEME, Rhythm Heritage	ABC
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40	-	SHOP AROUND, Captain & Tennille	A & M
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50	30	FALLING APART AT THE SEAMS, Marmalade	Arista America

UK Disco Top 20

1	1	GET UP AND BOOGIE, Silver Convention	Magnet
2	4	JUNGLE ROCK, Hank Mizell	Charly
3	12	MORE, MORE, MORE, Andrea True Connection	Pye
4	2	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
5	8	DON'T STOP IT NOW, Hot Chocolate	RAK
6	15	DISCO CONNECTION, Isaac Hayes	ABC
7	3	MOVIN' / CHANGIN', Brass Construction	United Artists
8	10	S-S-SINGLE BED, Fox	GTO
9	-	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
10	6	YOU SEXY SUGAR PLUM, Roger Collins	Fantasy
11	7	LOVE REALLY HURTS (WITHOUT YOU), Billy Ocean	GTO
12	8	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
13	20	DO WHAT YOU FEEL, The Rimshots	All Platinum
14	9	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
15	11	FEEL THE RHYTHM, Pioneers	Mercury
16	19	LOVE HANGOVER, Diana Ross	Tamla Motown
17	-	DISCO LADY, Johnnie Taylor	CBS
18	-	FERNANDO, Abba	Epic
19	-	GIRLS, GIRLS, GIRLS, Sailor	Epic
20	-	HEAVY LOVE, David Ruffin	Tamla Motown

US Top 50 Albums

1	1	PRESERVE, Led Zeppelin	Swan Song
2	2	WINGS AT THE SPEED OF SOUND, Wings	Capitol
3	6	FRAMPTON COMES ALIVE, Peter Frampton	A & M
4	3	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
5	7	I WANT YOU, Marvin Gaye	Tamla
6	5	EARGASM, Johnnie Taylor	Columbia
7	8	FLEET WOOD MAC	Warner Bros
8	-	BLACK AND BLUE, Rolling Stones	Rolling Stones
9	9	SONG OF JOY, The Captain and Tennille	A & M
10	10	LIVE, Robin Trower	Chrysalis
11	11	BRASS CONSTRUCTION	United Artists
12	12		

News Extra

01 - 607 6411

NEWS EDITOR ROSALIND RUSSELL

Seekers new additions

THE NEW Seekers have announced more dates in addition to the London show at the Drury Lane Theatre on May 16. They will now also be appearing at: Southend Talk Of The South (May 25), Sheffield Fiesta (30 - June 5), Northampton Paddock Club (6), Birmingham New Cresta Club (7-12), and Carnock Park Hall (13-19).



NEW SEEKERS

The Span plan

Ex-Roxy release

RICK KENTON, formerly with Roxy Music, has a single released on May 7 titled 'Liberine'. It features Tony Newman (drums), Herbie Flowers (bass), Chris Spedding and Jim Cregan (guitars).



RICK KENTON

STEELEYE SPAN are to play a concert at Birmingham Odeon on May 13. This replaces their planned second show during their last tour. They begin work on a new album in June.

Steeleye drummer Nigel Pegrum had a lucky escape last week when he was involved in a road accident. His car was a write-off but Pegrum escaped unscratched.

Parties at the Palace

THE FIRST of this summer's Crystal Palace Garden Parties will be held in June. American artist Jesse Winchester has been confirmed for the date, but no other names are available at the moment. Final confirmation of the date is expected from promoter Harvey Goldsmith next week.

Jesse Winchester appears on the Old Grey Whistle Test May 11.

ELO DATES REVISED

ELO HAVE announced their revised dates to replace the tour which they cancelled. It was due to open at Ipswich Gaumont on May 7.

It will now open at Birmingham Town Hall on June 17. Other dates are: Oxford New Theatre (18), Manchester Free Trade Hall (19), London New Victoria (20), Portsmouth Guildhall (22), Hanley Victoria Hall (24), Glasgow Apollo (26), Newcastle City Hall (27) and Liverpool Empire (28).

It has not been possible to re-schedule the gig at Ipswich Gaumont, so ticket holders will have their money refunded. People who bought tickets for the other shows will find the tickets are still valid for the new dates. The Newcastle concert is still to be confirmed.



ELO: rescheduled tour

The Heat is on

CANNED HEAT are coming to Britain this month. They open at Oxford New Theatre on May 8 and continue at: London Roundhouse (9), Manchester Pembroke Hall (10), Birmingham Barbarellas (11), Nottingham Trent Poly (12), Warwick University (13), Edinburgh University (14), and Wigan Casino (15).

WHO FOOT THE BILL

BILL CURBISHLEY has been confirmed officially as manager for the Who. He has worked with the band for over five years and has been personal manager to Roger Daltrey since he left Track Records a year ago.

He and Daltrey have been working on Goldhawk Productions and have recently taken on a new American band discovered by Daltrey, called Law.

The Who leave for the States in late June, after their British football ground gigs, and then go on to Japan and South America. It is also expected Curbishley will announce a new film role for Daltrey soon, and there will be news of Daltrey's next solo album, to be recorded in the States later this year.



DALTREY & CURBISHLEY

Toby dates

MICKIE MOST'S new signing, Toby, have dates fixed for this month. They are: Sheffield Totley College of Education (7), Andover Bumpkin Club (8), Southampton Top Rank (13), Grencester Corn Hall (15), Camberley Ragamuffins (22) and Coventry City Centre Club (27-29).

ROCK 'N' ROLL ON SAFARI

THE NASHVILLE Teens have been booked to appear on a 'nostalgia festival' on May 22 at Lord Lilford's Wildlife Park. Also appearing are Brett Marvin and the Thunderbolts, Love Affair (minus a couple of the original members) and the Wild Wax Rock Show. Tickets are £1.50 in advance and £2 on the door. More information from Bert Jay, 6, Sonyfield Drive, Stanstead, Essex.

Crawler add extra gigs

BACK STREET Crawler have set up more dates now that they have their new guitarist Geoff Whitehorn. Apart from the London Marquee dates on May 11 and 12, they will play Glasgow University (15), Surrey University (28), London Victoria Palace (30), Newcastle City Hall (June 1) and Portsmouth Guildhall (8).

More dates are expected for later in the summer. An album, titled 'Second Street' is out on May 14. It was recorded in America before Paul Kossoff died. A single titled 'Sweet Beauty' is out the same week.



PAUL KOSSOFF

Charity begins with Our Kid

LIVERPOOL BAND Our Kid, who won last week's New Faces top spot, are to play a charity concert at the New Scotty Road Social Club in their home town. The proceeds will go towards helping four youngsters to go to Canada. The people chosen will be about the same age as the band - all between 12 and 16 years old.

The group have a single out on May 7 titled 'You Just Might See Me Cry', written by Barry Mason and Roger Greenaway.

Price up for six

ALAN PRICE is to play a British tour this summer. At the moment only six dates are near confirmation. These include a concert at the Brighton Dome on June 19 and another at the Newcastle City Hall on June 23. The concert at Newcastle is part of a festival being held in the city. Other names put forward for the occasion are Steeleye Span and the Eric Burdon Band.



ALAN PRICE



SUZI QUATRO

Daily Quatro

SUZI QUATRO has compiled an autobiography, illustrated by herself, based on the diaries she has kept since her career began.

She is to tour Japan, Germany, Indonesia and Hong Kong before returning to Britain in July. She will have a single released which will be either 'Kids Of Tragedy', written by Chinn and Chapman, or 'Half As Much As Me', by Suzi and Len Tuckey.

From the Album "Full of Fire"



"Let it Shine" HLU 10527
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Al Green

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Newsdesk

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NEWS EDITOR: ROSALIND RUSSELL

ROCKET'S OPEN AIR LIFT OFF

STEVENSON'S ROCKET, whose current single 'Here I Am', has just gone into the charts, are to appear at an open air festival at Harlow Spurrer's Park on May 29. The concert begins at 8.45 pm.

Other dates for the band this month include: Ammonford Civic Centre

(8), Southampton Top Rank (11), East Kilbride Olympia Ballroom (13), Ayr Pavilion (14), Glasgow Shuffles (16), Wolverhampton Wulfrun Hall (17), Plymouth Fiesta (19), Oakengates Town Hall (22), Retford Portershouse (25), Barrow - In - Furness Maxim's (26) and Middleton Civic Hall (27).



STEVENSON'S ROCKET: festival appearance

WAR IN EUROPE

WAR ARE to begin a British and European tour on June 2. They will play eight concerts in the UK, opening at the Dunstable California Ballroom on June 12. The band have a single out on May 21 titled 'Disco Kid', which is taken from their album 'The World Is A Ghetto'.

The line-up of the band is Lee Oscar (percussion, vocals), Lennie Jordan (keyboards), Charles

Miller (clarinet, sax), B. B. Dickerson (bass), Papa Dee Allen (congas), Howard Scott (guitar) and Harold Brown (drums).

The other dates are: Newcastle City Hall (14), Manchester Free Trade Hall (15), Bristol Colston Hall (16), Bournemouth Village Bowl (17), Birmingham Odeon (18), London Hammersmith Odeon (19) and Reading Top Rank (21).



OHIO PLAYERS: tour and album release

PLAYERS No. 7

THE OHIO Players are coming to Britain in June for a seven-date tour. To coincide with the dates, they will have a new album released, titled 'Contradiction'. A single will also be

available, but has not yet been chosen.

The tour opens at Brighton Top Rank on June 18. It continues at: Dunstable California Ballroom (19), Manchester Free Trade Hall (20), London Hammersmith Odeon (23/24), Birmingham Barbarellas (25) and Croydon Fairfield Halls (27).

EXTRA OUTLAWS

THE OUTLAWS have added extra British dates to those already announced for the Who's football ground shows. The band will now support Little Feat at Manchester Palace Theatre (June 2), New-

castle City Hall (3), Birmingham Odeon (13) and London Hammersmith Odeon (14). This is the first time the band have played outside the States. Their album, 'Lady In Waiting', has just been released.



OUTLAWS: escape from States

Kokomo goin' Dutch

KOKOMO HAVE been added to the Average White Band tour which opens at the Edinburgh Odeon on May 14. They have also been included as support to the Dutch section of the Rolling Stones tour. This means they will fly to Holland immediately after their set at the Birmingham Odeon on May 28, missing the AWB's second show there the following day. They return to Britain on May 30 to resume the AWB tour in Bristol.

Kokomo are now a seven-piece since their vocalist Paddy McHugh quit the band.

PRETTY FAST BUCK

THE PRETTY Things will have Fast Buck as support act on their current tour. Solo dates for Fast Buck are: Blackburn Lodestar Hotel (May 5), Folkestone Leas Cliff Hall (22) and Bristol Granary (27). They will be playing a more extensive tour later in the summer.

Keeley joins Redding

THE NOEL Redding band have taken on a new guitarist for their forthcoming tour. He is Andy Keeley and will join them for a few of the dates, becoming a full-time member later in the tour. The dates begin at Ipswich Manor on May 7.

News in brief

Singer-songwriter Chris De Burgh is guest on Gallagher and Lyle's Spring tour which opens at Newcastle City Hall May 16.

Uriah Heep have added two dates to their British tour prior to the Wembley Pool concert on June 12. They are at Newcastle City Hall, June 9 and Ipswich Gaumont, June 10. Postal applications only can be accepted.

Arrows have added two more TV shows to their series. They will be screened on June 15 and 22.

Natalie Cole has a new album released this Friday, May 7. Titled 'Natalie', it contains the single released this week called 'Sophisticated Lady'. There are also plans for a British tour later in the year.

Keyboard player Dave Greenslade has signed to Warner Brothers. He is currently recording a new LP for release in late September.

Uncorn have been signed as support group to Nils Lofgren for his upcoming European and British tour.

Giggles dates for May are: Southend Technical College (7), Bishops Stortford Hockerill College (8), London Marquee (9), St Albans College of Further Education (14), Cambridge Technical College (15), London Marquee (16), Canterbury Christ College (21), West Wickham Coloma College (22), London Marquee (23), Wolverhampton Technical Teachers' College (26), Brentwood College (28) and London Marquee (30).

Strapps dates for May are: Loughborough Polytechnic (5), Glasgow University (6), Birmingham University (7), Portsmouth Poly (8), Liverpool University (13), Surrey

University (14), Nottingham University (15), and Manchester University (21).

Streetwalkers have cancelled their London concert at New Victoria Theatre on June 18. A new London date and venue will be announced soon.

10cc have won the 'International Hit Of The Year' award. Runners-up were Jiggsaw.

Nazareth's new album 'Close Enough For Rock' has entered the US charts at 32 in its first week of release. The album has also gone gold in Canada.

Three dates have been added to Doctor Of Madness' current tour. They are at Tunbridge Wells Court (May 13), Middlesbrough Town Hall (21) and Scunthorpe Priory Hotel (22).

The Chanter Sisters have been confirmed as support act for the forthcoming Daryl Hall and John Oates tour, which opens at Bristol Colston Hall on May 19. The Sisters have a single out on May 21, titled 'Side Show'. It is from their album 'First Flight'. The other dates are: Manchester Free Trade Hall (20), Newcastle City Hall (21), Oxford Poly (22), Croydon Fairfield Hall (23), Birmingham Town Hall (24), Brighton Dorne (25), London New Victoria (26/27) and Leeds Town Hall (28).

The David Bromberg Band arrives in Britain this month to play a few dates, opening at Manchester UMIST on May 15. Other dates are: Portsmouth Centre Club (16), Warwick University (20) and the previously announced Southend Football ground (31). More dates will be added later.



10cc: International award

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GOOD HEAVENS BRIAN

A NEW British musical is to open in London's West End this month. It is titled 'Leave Him To Heaven' and features Brian Protheroe. It is a rock 'n' roll musical and features 40 hits from the 1950's.

POP FOR PATIENTS

ARROWS AND Bilbo Baggins are to appear with Flame at a concert at Chelmsford Odeon on May 21. The proceeds of the show are going to local hospitals and tickets are £1.50 and £2. This is a pre-tour show for Arrows and Bilbo who go out on tour in June.



MOTT: new album

Getting to the point

MOTT HAVE completed their new album and the release date has been set as June 4. Titled 'Shouting And Pointing' it was recorded at the Manor studios. Eight of the nine tracks are written by the band - the other is the Easybeats' number 'Good Times'. The band will play a few British dates in June before leaving for the States for a long tour.

Double Whiskey

NEW FACES' winners Whiskey Mac have a short tour set for this month, appearing with Carl Wayne, ex-Move singer. They are: Purley Tiffanys (May 5), Cardiff Top Rank (9), Birmingham Mayfair (10), Liverpool Grafton Room (11), Glasgow Normandy Hotel (12), Manchester New Ritz (16), Sheffield Top Rank (17) and Newcastle Mayfair (19).

Rubettes release

TWO RUBETTES have recorded their version of 'Take Good Care Of My Baby'. Alan Williams and John Richardson will use only their surnames for promotion of the single. It is out this Friday.

HIGH ENERGY CRISIS!

A much needed shot in the arm is about to be given to Britain by the Supremes with a new album, High Energy.

Put all of High Energy on your turntable, dim the lights, turn off the fire and let the full power music provide your light and warmth for the evening.

The Supremes are providing special peak rate performance in the following towns in May.

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Theatre Stockport
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States Secrets

Hollywood

Diamond makes his LA debut

NEIL DIAMOND will make his Las Vegas debut July 2. He'll be the first act to perform in the new ten million dollar Aladdin Theatre for the Performing Arts, and tickets will be priced between 20 and 30 dollars each.

Diamond has long been hesitant to play Las Vegas because he disliked the nightclub atmosphere, with waiters and waitresses serving food and drinks during his performance. He also didn't favour the Las Vegas policy of two shows per night.

The new Aladdin Theatre, part of the Aladdin Hotel on Las Vegas Strip, seats 7,600 and is not a nightclub. Diamond will perform one show each night for three nights, concluding on July 4.

Diamond's salary for the three nights makes him the highest paid performer in Las Vegas' history - it's reported he'll collect 500,000 dollars for the three night stand.

Dylan's TV special taped

BOB DYLAN taped a one-hour television special in Florida. The show is now being edited, but no airdate scheduled yet.

THE BEATLES' 'Helter Skelter' is receiving airplay all across the US as a result of the television movie of the same name, based on the Charles Manson murders. The TV film was one of the highest rated motion pictures of all time on television, even besting the Academy Awards, broadcast the same week. Capitol Records has released a promotional single of 'Helter Skelter,' but at press time had not made a decision to release the single commercially.

FRED BRONSON

New York

Apollo's soul stars

THE APOLLO Theatre in New York's Harlem district has been given a new lease of life with the announcement this week that it will be the scene of a new series of black all-star TV shows.

The series starts next week with Harold Melvin The Blue Notes and The Mighty Clouds Of Joy kicking off. Following that they have La Belle, Ashford and Simpson, The Drifters and Taj Mahal scheduled.

So many of America's superstars of soul feel that they owe their success to a beginning at the Apollo that many more artists are already offering their services.

FOLLOWING in George Harrison's steps, Harry Nilsson went onstage with Monty Python to sing the lumberjack song. He appeared to be in very high spirits.



Beatles revival?

THE RECENT success of redistributed Beatle material in England has sparked off a similar revival here. At one point last week, all four Beatles were in New York (although not together of course) and the possibility of their getting together again is now very much the talking point, even with TV newscasters.

All eyes are on McCartney's Madison Square Garden concert on May 24 in the hope that the event will happen there.

It was at the Garden in November 1974 that John Lennon last took to the stage, that time to joining Elton John.

STEPHEN MORLEY

AND YOU ask me what went on? Roll up - and that means ROLL UP ladies and gentlemen. See the bears at the bar; hear Charlie Watts on politicians; hear Keith Richard on Charlie Watts; hear Keith Richard on politicians.

Yeah, the circus is in town. The town is in Germany and Germany, it would appear, is somewhere in America these days.

A short walk left out of the hotel takes you to the Dow Chemical building and a quick scurry back takes you to even stranger things.

This is Frankfurt and they've got you surrounded. Military bases dot the outskirts of a lease-hold city where the dollar and the Deutschmark go hand in hand. Penetrate the heart of downtown and you find a hotel where it is rumoured the world's top rock and roll band is staying.

The Rolling Stones are, once again, at the centre of things. But more of those boys later.

A game is being played in the 24-hour bar - a game of ludicrous tactics. Wide-eyed but harassed Fleet Street reporters are waiting for today's interview with Mick or Keith; today's scoop headline; today's new angle.

But tomorrow's fish and chip paper is a long time coming. It means having to remain on edge. It's said that Mick Jagger isn't even in the hotel but, if one journalist goes to the toilet three have to follow.

It's a complete bear garden with everyone looking the worse for wear with expensive account drinks at £2 a throw. There are media men from all corners of Europe and press officers to look after them.

'You want an interview with the Stones? Sure!' says someone tagging your name to the end of a list. What may eventually happen to the list is anyone's guess.

The Rolling Stones don't stay in a hotel, the hotel moulds itself around them - the entourage takes over completely.

It is likely this will be the last Rolling Stones tour, of Europe at least. And it's not because the band don't want to play but because the economics of putting a vast organisation such as theirs on the road will eventually be seen to be unprofitable.

If you want to believe it's only Rock 'n' Roll that's OK, but in fact it's a monster organisation that makes the Southern Indian railway system look like the height of austere efficiency.

It's not boredom but weariness that hangs over everyone. The Rolling Stones are no longer a rock group, they're a fashionable institution - ladies and gentlemen, the oldest Rock 'n' Roll band in the world.

Stonewall

A hospitality room is located in the hotel but it's impossible to get past the guy on the door.

Descending the escalator back to the lobby, Charlie Watts is just a few steps behind.

'Threw you out did they? Yeah, well they threw out Harold Wilson yesterday,' he says dryly before disappearing down another corridor.

Charlie Watts is perhaps the most charismatic person in the band. Crew-cut hair, stonewall face and tasteful dress sense, he has long been the underestimated factor in the group.

Keith Richard rates him as the best drummer in the world - natch. Later he relates: 'Charlie has been able to create that black drum sound without really making a conscious effort to copy it. That's why he's a great drummer. Average White Band, for instance, made very good records at the beginning but now it seems they are trying to play as if they really are black.'

Charlie's caught in that early Sixties beat boom. Flower power, psychedelics and that whole re-birth of white Rock 'n' Roll passed him by. He continues to beat out a rhythm of raw R&B that made the Stones the toast of Richmond, and he still remains the powerhouse.

Confusion continues to reign as everyone waits for the limo that'll eventually take them to the gig. Nobody knows who's going in which car. One of the organiser's says to another:

David Hancock rolls out to Frankfurt, meets the Stones rocks on and rolls back again



'Well if you think this is bad, wait till we get to France.'

But you don't get to France, you get to this strange elongated dome building that houses more than 10,000 people.

The majority seem to be American GI's whose strange manifestation of extremely short hair and faded denim makes them look, and no doubt feel, uneasy. Most of them are out of it.

Roll up - and that means ROLL UP, ladies and gentlemen. First on the show, the Meters - house band for the fabulous Allen Toussaint.

The Meters are less than fabulous themselves. Perhaps it's because the seats are so near to the left hand stack, but the cross-rhythms you'd expect are hardly noticeable.

When it comes to straight rockers like 'Rock 'n' Roll Pneumonia And The Boogie Woogie Flu' things go all right but the delicate balance of something like Neil Young's 'Down By The River' is lost.

HELL HEIL! ROCK 'N' ROLL



The wait for the Stones is interminable; the beer and Franfurters expensive, and the toilets packed.

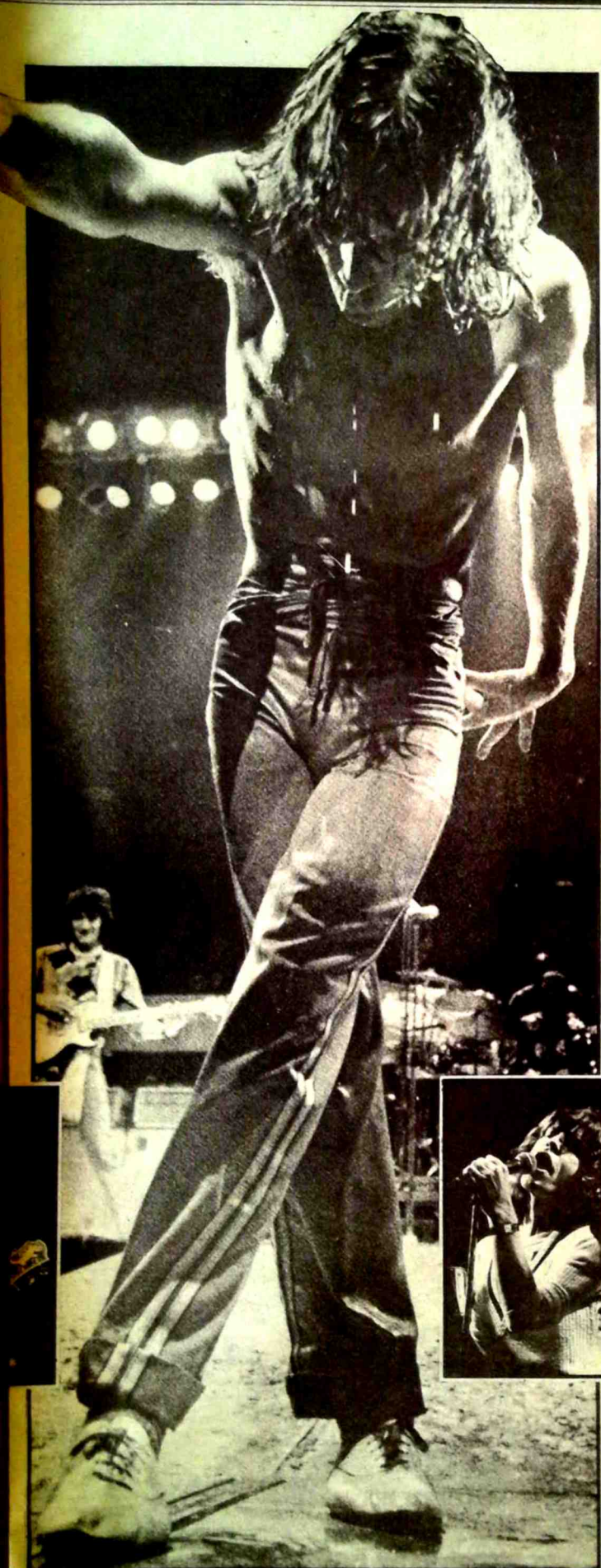
Then suddenly it's 'Honky Tonk Woman' and after more than two years the Rolling Stones are back.

It's difficult to define the spark that Jagger has, but it's certainly charismatic. He still pouts, stomps, and wiggles and even though it's now a showbiz parody of what he

was doing a decade ago, it's difficult to take your eyes off him.

'Get Off My Cloud', 'Along The Line' and a track from the new album 'And Blue' called 'Hand of Fate'. Things aren't meant to get the sound is always which may well be due to the proximity of the left speaker stack.

Billy Preston's piano penetrating the brain.



Wyman's brass is hardly evident.

But Jagger still struts on blowing the odd kisses to the audience, shouting 'Awright' and 'Sugar'.

He's wearing red trousers, red diagonally striped T-shirt and a silver blouson that looks a dead ringer for something Gary Glitter gave away after his farewell concert.

'Hey Negrita' — a standout new cut — and 'Ain't Too Proud To Beg' are followed by Mick going to the piano for the band's new single 'Fool To Cry'.

Keith Richard and Ron Wood don't move about the stage that much, after all this is Mick's show. Instead they work away earnestly on their respective guitars giving the impression that when it's all over they'll go and clock off.

'Hot Stuff' follows a couple more 'Arights' and 'Sugars' with Mick making a deft jump from Preston's piano down to the stage. And just as it looks as if another legendary band have forgotten to stop in time, the first real high of the show comes with 'Star Star'.

Grapple

That lovely little chorus line sees Ron leaning on Mick's shoulder as they yell out the words and then the 12ft inflatable phallus appears. They grapple with it while confetti is shot out of the end and over the audience.

To be very kind it can be argued that the theatrics used by the Stones are also a parody of the spectacles being staged by most other acts. That's to be very kind, because frankly they seem worthless.

Later on in the show when Billy Preston and Jagger grapple with a confetti spouting dragon's head they both look decidedly ill at ease.

Only when Jagger empties a couple of buckets of water over the audience do the theatrics have the panache you associate with the Rolling Stones (and he's even done that one before).

'You Can't Always Get What You Want' gets the loudest applause from the laid-back GI's who appreciate their Rolling Stones on the turn of the decade.

'Happy' has Keith on a strained lead vocal and then the Billy Preston spot of 'Nothing From Nothing' has the unlikely sight of Preston

and Jagger doing the Bump high above Ollie Brown's percussion kit. Well!

The new star theatrical part of the show is Mick clinging to a rope and doing a 'jungle boy' leap over the heads of the audience. It's hysterically funny.

The rest of the act you should know by heart. There's a fabulous 'Midnight Rambler' with Mick flailing his silver belt all over the stage,

'I've certainly no intention of coming back to live in Britain'

— Keith

moving faster with a swirling purple scarf that lands on Ollie Brown's head; 'It's Only Rock 'n' Roll' with showbiz lights flashing across the front of the stage; 'Jumping Jack Flash', the second really great high of the set; and a finish with 'Street Fighting Man' and those buckets of water.

Sound-wise it hasn't been the best set for the Stones. Distortion, feedback and just plain bad luck seem to have dogged them.

But they don't really expect it to be that good.

Keith Richard comments: 'I don't know why they send all the press out to our opening concerts because it's quite obvious that we get better the longer we're on the road. Things seem to run to a set pattern and I reckon by the middle of the tour we should be peaking on it.'

Coup

That middle part of the tour happens to be in London for six nights between May 21 and 27. 'By the time we get to London things should be really hot,' says Keith.

In case you're wondering just when Keith said these marvellous things, the story continues...

The concert over and an incredible hum still ringing in everyone's ears, it's back-stage to a pavilion of free beer. Everyone once again starts to wait for those limos.

Back at the hotel the bear garden is in full swing with the Fleet Street boys having pulled off their coup for the

day. It transpires that Keith has told them he plans to wed Anita Pallenberg — already the mother of his three children.

More lists of 'interviews' are drawn up and the writers for the weekly pop music press are now all put together with the promise that they'll be able to break the hallowed confines of Ron and Keith's room.

Sure enough after only a few more drinks and nothing to eat, it comes to pass.

The corridor outside the guitarists' room is littered with assorted hangers-on all hoping to get inside.

Inside it doesn't look like a hotel room at all. It's more like the back room of a 'chal shop' in Kabul market. Frankfurt and the American military are a million miles away.

You don't interview the Rolling Stones, you hang out with them and see if they have anything to say.

Roll up — and that means ROLL UP ladies and gentlemen.

Ron Wood is fitting cassettes into the machine and at the same time taking slugs on his bottle of Tia Maria. He finds time to talk about the Blues, his favourite subject.

'Oh yeah that's always the sort of base for rock guitarists and I've always been interested in it. In many ways that's what's so great about playing in the Stones because they are still on earthy R&B band.'

But he's still not a contracted Stone and soon he's off to make an album with Eric Clapton.

Taking a swig from one of the many nearby bottles of Jack Daniels, you come into full view of the major musical force in the band — Keith Richard — lounging in a chair one leg bent up under the other looking totally wasted.

Yet he's surprisingly coherent: 'Don't talk to me about politics,' he tells one writer. 'I only want to know about music. Politicians are boring. Listen I haven't really lived in Britain since 1964 when I went to America, the home of all my great musical influences. And I've certainly got no intention of coming back to live in Britain.'

'And don't ask how long the Rolling Stones are going to stay together because you know about as much as we do.'

Baits

Had he heard about the new up-and-coming British bands like Eddie and The Hotrods, whose beginnings were being likened to that of the Rolling Stones?

'No.' But he admits he doesn't listen to that much new British rock anyway. Things are floating and hazy. After 14 years of the same questions Keith must be bored.

'Listen let's just get stoned and have a good time,' he says.

Charlie Watts walks into the room. Stays a minute and walks out. Mick Jagger also comes to see what the fuss is about. He baits one critic about his review of the album 'Black And Blue'.

'I thought that was a really stupid review,' he says. The critic makes no response.

The next minute we are all ushered out of the room. Jagger has made his point; the ringmaster has dismissed the circus.

'Death to Eddie And The Hot Rods,' says Keith closing the door. The corridor is still full of people wanting to penetrate the heart of the Rolling Stones.



All Photos: Mike Putland

LET'S GET it straight right from the start — yes Donna Summer does sleep in the nude. But the chick whose climatic 'oohs' and 'aahs' have made her the pin-up on everyone's airwave from Seattle to Sarawak isn't quite the dumb brunette you might have thought.

If your idea of femininity is Marilyn Monroe, or Jayne Mansfield, then you're way off beam. These are the Seventies, woman has become more or less liberated and while those love-nest techniques might remain the same, images change.

Donna doesn't carry her heavy breathing off record. When she talks, she talks straight.

Entertaining journalists to lunch in her hotel room is nothing new for Donna Summer. "But the way some of them react," she says surprised. "They're so nervous you can hear them crackling the pages of their notebooks, I mean, what am I?"

Astute

What, indeed! In fact Miss Summer is an astute lady who knows exactly what the listening public want and she gives it to them. Forget any idea that she's just a dumb heavy breather who happened to make the Seventies version of 'Je t'aime'.

"Oh I'm not a panter," she says with a determination you can't refuse to believe.

Since 'Love To Love You Baby' hit big worldwide Donna has been in spin. Her three days in London are no exception as she's rushed from one appointment to another.

"Sometimes people start to forget that I'm just a human being and nothing more," she says.

Yet Donna Summer is more, isn't she? Surely she's the next sex symbol!

"I don't consider myself to be a sex symbol," she adds, throwing everything off balance. "I'm me. I just got stamped with that tag because I made a record that was very sensuous."

"I don't want to follow whatever image I'm given. Having such a big hit with a sensual record is what you call luck — but whether it's good luck or bad luck I don't know at the moment."

Donna is a determined young lady who admits being inspired by Jane Birkin and 'Je t'aime' but says she hopes to take her career further than Birkin did.

"I think I'm doing it already," she adds. "I've proved the fact by my next record (Barry Manilow's 'Could It Be Magic') which is still soft but it's not as sensuous as the first record."

'Love To Love You Baby' was not only the sexiest but

Donna: the last gasp lasts longest

Donna Summer stops the heavy breathing and gets into some heavy talking with David Hancock

also one of the longest records recently, taking up the whole side of an album. But it wasn't Donna who decided on that. She explains:

"At first it was thought of doing half an hour of 'Love To Love You Baby' and when the company president called us we thought he was insane, but in the end we came up with 17 minutes."

Those 17 minutes have caused controversy with Donna being branded as a decadent loose woman from some uptight sections of society.

"Oh they were a lot of old fuddy-duddies," exclaims the lady. "The young people (especially men) haven't been a problem. It's mainly women who have complained. Other than the vicar who decided to burn a few hundred of them."

"That was great because he had to buy them first," she explodes into laughter.

Female

"But I'm sure it wasn't just men who bought the record. I was in Paris a few weeks ago and three French girls working for the company said they liked my kind of music because it was a female type of Barry White thing and they liked to play it to their boyfriends."

"Barry White's voice was the epitome of masculinity, but when you see him you wouldn't think it was him."

"At the same time, in reality, I'm certainly not the epitome of femininity. For a start people try to stereotype femininity and make it old-fashioned which it isn't."

"I know a lot of people expect me to come into an interview wearing a negligee and be very sultry, quiet and stupid but I'm not those things."

"Let's just say that femininity is whatever turns you on."

Donna is adamant in her belief that the stereotype images in society should be

changed and hopes that she can help do that.

Marilyn Monroe was an image of a particular time but now she's long since dead. I think housewives are very sexy because they are real.

Phoney

"They don't run around going to the beauty parlour and all the things that someone in my profession may have to do to keep up a particular image, but it also means that they are not into any of the phyness."

This glamour puss is no dumb blonde herself. "I believe in the practicality of being real and I can't stand plastic things. I'm certainly not going to allow people to stereotype Donna Summer."

"I can dress up in a new gown and look like a million dollars or I can throw on an old pair of jeans and make my face up to look like a 60-year-old but it doesn't make me less sexy or less funny."

As you can imagine, Donna would like to get into acting and has already been approached with several scripts — one of them a big budget movie although she won't say which one.

"And surprisingly they are not dumb blonde parts but a chance for good character acting."

Donna firmly believes that

"I know Hollywood still has that mystical image but I'm not living there because I want it to bolster the sexy image of Donna Summer."

"The secret of being a star is that you shouldn't become what people think you are. Just keep that head screwed on," she laughs.

"One minute you're a sex symbol and within a year you're a streetwalker. It's difficult to adjust if you fooled yourself into believing you were a sex symbol," she concludes. Succinctly put.

'I think housewives are very sexy because they are real'



Allen Pothard

Superstars

ARIES

(March 21 to April 20)
You want so much for something extraordinary to happen to your Minny Mouse existence, but your imagination can't think up anything scintillating enough. Put yourself about a bit, guy (no wot I mean, like) and stick yer chest out.

TAURUS

(April 22 to May 21)
People are keeping beady eyes focused on you because it is evident that

you're a trickster — of the lowest form. OK, don't start sharpening yer blade, we don't agree with everything just mentioned. In fact this week will be a mellow time for you, which means you won't wanna crack any nutz.

GEMINI

(May 22 to June 21)
Remember what we said last week? Well, then don't walk before you can crawl. Life's one hell'va ferry ride, sometimes up, most times down. Don't

forget yer life jacket, you might need it this week.

CANCER

(June 22 to July 22)
It's not funny, honey, when some crummy, bummy, dummy starts lipping 'bout yer lack of interest, your apathy and general discontent with life. They think they know best, but take it from me (I've got the crystal ball) you're better going it alone.

LEO

(July 24 to August 23)
A better week for Leo

lovers. Nicely spicy and not too much sauce from trouble-makers. You may receive that bonus we thought you'd receive last week. Be patient.

(August 24 to September 23)

'Tis about time you stopped playing with fire and instead tackled icebergs and frigid persons in need of help.

LIBRA

(September 24 to October 23)

All ya gotta do is act naturally over the week-end and you'll be made!

SCORPIO

(October 24 to November 22)

We are disappointed with you. Call yourself Sex Maniacs! Huh you're all talk, no do. You purr your way into folks' lives and scream if their paws come too close for comfort.

SAGITTARIUS

(November 23 to December 21)

Been a good week, seen

plenty a' places, but this week will prove to be Dragsville City in a one-star hotel.

CAPRICORN

(December 22 to January 21)

If Mother's playing St. Joan and Father's having a merry fling you'll be the one to prevent the camp from falling on top of everybody. Don't panic, you have a flair for organisation.

AQUARIUS

(January 22 to February 17)

If past predictions have been a bit, well, ridiculous, you have only yourself to blame.

Keep confusing yourself like this and they'll come and take you away (ah ha).

PISCES

(February 18 to March 20)
A frolicsome week with people doing crazy things. Very super-supersuper fine. But don't get too involved with larks and all things easy going.

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WELCOME HOME DAVID

As Bowie returns to London, David Hancock reports on the publicity stunt that failed miserably

IT'S HARD to look at David Bowie's arrival back in London on Sunday as anything more than a cheap publicity stunt.

The media had been alerted that Bowie was to make a stylish entrance after more than two years away from Britain, and were given sufficient time to leak the news of David's imminent arrival so that fans could be at Victoria station.

The idea was to have a special 'podium' set up by British Rail and David would make a public address to people in the station.

It seems the 500 or so fans who turned up weren't the hard core who had tracked down where Bowie would arrive but were young people lured by the publicity machine that offered the bait of actually hearing David speak.

There is no real excuse for him not doing so, and to fob off the crowd by throwing copies of 'Station To Station' at them showed the afternoon for the publicity-conscious exercise it really was.

If David Bowie had wanted to speak to the crowd then he would have found a way - even if only by loud

hailer. That's if he had wanted to - indeed if he'd even thought about it.

But, as with so many things in showbusiness, there was the last minute hitch. The amplifiers had blown up and David wouldn't be able to broadcast after all.

What a shame! Yet one can hardly credit such electrical inefficiency to British Rail, whose reputation has been built on a muffled but always reliable PA system.

Monday morning's papers were full of it - pictures of the crowds; pictures of Bowie.

The Man Who Fell For



BOWIE: now you see him - now you don't!

Publicity Stunts crossed the great Channel divide on a specially chartered hovercraft from Ostend to Dover.

A limousine was waiting to take Bowie

from the Western docks to Dover Marine Station where he boarded a specially chartered train complete with four carriages (the minimum number allowed by British Rail).

Estimates for the cost of the train to London's

Victoria Station range from £300 to £2,500.

Bowie, wearing jeans, windchater and sandals without any socks, commented on how cold it was, before boarding the train.

In the train he gave his only interview - a few minutes with Capital Radio, London's commercial radio station. He said he's missed London and his world tour had taken in just about everywhere except India.

"I like Russia but it's not Penge," he said.

About The Man Who Fell To Earth he commented: "Terrifying, it shocked me. I think it's very potent and I like the stark syndrome."

He was in good form when asked who he would like on his television show: "Oh I think Maxim Gorky and Marc Bolan," he laughed.

'Station To Station' he classed as a 'good' album. "Not every one is good, it's like painting," he said. When he did arrive at his station, it was a



STATION TO STATION: Bowie chats with a train driver

disappointment. With his new two-tone hair - do the smiling white duke stood up in the back of an open Mercedes and waved to the shouting and crying crowd.

It was no more than a few seconds and then the limousine sped off out of the station, by the back exit.

A police chief said later that they'd hoped to let the car through the crowds but the mood of the crowd had prevented that.

There are no plans for a press conference and no plans for any interviews with David Bowie.

For a man who wanted to make a public address he seems to have become particularly silent. But then, after a publicity stunt 'retirement' a couple of years ago, why not a publicity 'comeback'?

THE PATIENT FANS: they came, they saw, but they didn't hear a word



Trocadero

'Trocadero' - the long awaited new album from Showaddywaddy is available now in your record shop.



ALBUM - CASSETTE - CARTRIDGE



After Bowie's disastrous entrance at Victoria Station, Sue Byrom describes his triumphant return to the British stage at Wembley's Empire Pool

The Boss is back!



THERE WERE several dozen Ziggies, quite a few who looked as though they were trying a dummy run for the forthcoming Kiss concerts, and a couple of hundred fedoras. And ready or not, here we go

No support band, instead a natty little line in sick films. For those of a nervous disposition, it's advisable to spend the first two minutes looking casually at the floor — that is unless you like seeing someone having their eyeball slit with a razor! In the end, the film lost much of its (limited) appeal, and was slow-handclapped loudly, especially by those sitting at the sides who couldn't see a damn thing to begin with!

As the screen rolled up, Bowie's band were already in position, and the first chords of 'Station To Station' rolled through the stacks. It was a brilliant start, and the guitar playing of Stacey Heydon was one of the best things of the evening. That's not to say the rest of the band weren't good — they and the sound mix was

superb, building waves of sound that you could cut with a knife.

The first indication that the man himself was on stage came with a roar rolling down from the sides of the Pool, and Bowie casually strolled to the centre of the stage with a small grin on his face and started to sing.

Dressed in black trousers, black waistcoat and a white open-neck shirt, orange hair slicked tight down over his head and a packet of Gauloise tucked within easy reach in a pocket, he stormed into his opening song. The Bowie look-alikes started jumping and giving straight-arm salutes. Their boss was back

There was no pause between numbers for the first half of the show, just the end of one song,



BOWIE: side kicks, swirls and instant foot rhythms

and then into the next. 'Suffragette City', the second number, started basked in a flood of white light that made the band look like figures in a sheet of ghostly rain.

Trust Bowie to stick to white when most other bands are spending a fortune on every colour of the rainbow and

prove that it can look like a thousand different things.

Next came 'Fame', the band so tight and Bowie so loose. Side kicks, swirls and instant foot rhythms, the man is as fluid as he ever was. This particular section of the show and the next couple of numbers couldn't have been

bettered. When Stacey Heydon launched into a solo, Bowie slipped off stage for a while, reappeared with a cigarette between his lips, and leant easily against a wall of speakers to deliver the next number — like he'd never been away.

It was the opening notes of 'Life On Mars' that got the first real reaction from the audience — this was Ziggy time and they were going to make the most of it. Somehow though, the tightness started to slip, but was regained with the next number, 'Five Years'. Then it slipped again.

Bowie disappeared while Dennis Davis went into a very long and fairly involved drum solo, playing against himself on a pre-recorded tape. Drum solos are all right in their place, this one went on far too long and lost the audience's involvement halfway through. The solo ended by leading into 'Changes' — and with it Bowie's first words of the evening.

"Hello, the next song we're going to do is one that just about sums up the Seventies — my name's David Bowie." And what should have been the tour-de-force turned into a rather ragged straggle, with Tony Kaye's keyboards almost overpowering Bowie's stuttering chorus. Even 'TVC 15' — described with a grin by Bowie as "maybe a song about malfunction or a romance between a girl and her TV set" — didn't pull back the previous flow.

Then it was the last number of the set, 'Diamond Dogs', and a roaring, stomping finish. He bowed, said "thank you" and left.

It was the signal for all would-be hurdlers to leap over the barricades and cluster round the stage. They stomped and whistled and stood on their chairs, and just when you thought he wasn't coming back — he did.

He'd put on a black tie, and crossed the stage from side to side as he started into 'Rebel Rebel'. Judging from the audience's reaction, they'd been waiting for this all night, as well as 'Jean Genie', the second and last number.

He threw his tie to the audience, disappeared into the pit at the front of the stage, looked at one point as if he was crying, delivered a straight-arm salute, wrapped a sweater round his neck, donned a stetson, took them both off and finally went.

Deafened, clutching their vastly over-priced and non-informative programmes, the Ziggies, the fedoras and the tight black plastic trouser brigade streamed out. And yet out of all the weirdness of the night, the strangest sight was a lady in full evening dress who looked as if she'd booked for the Festival Hall instead, carefully pinning her 'Man Who Fell To Earth' badge on her shoulder strap and gushing to her escort: "Darling, that was super... can we come again next week?" Eh???

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THE MAN WHO FELL TO WEMBLEY: no support band

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IT TAKES a lot of courage for a group to deviate from a pathway that has proved so successful in the past.

But that is what the Rubettes are intent on doing. Not that the move will be too drastic, but they see it as a change for the better, and more satisfying from their point of view.

Their new single 'You're The Reason Why' marks one difference. It's a far cry from their previous hits 'Sugar Baby Love' or 'Juke Box Jive', but still very commercial, proficient pop, and already proving to be a chart contender.

But it's their forthcoming album, 'The Sign Of The Times', scheduled for June release, that they are pinning their hopes on.

"The three previous albums have been pretty trashy," admitted John Richardson.

"We thought that if you could lump together one or two hit singles together, plus some close facsimiles that would sell well. But it didn't work."

"A lot of it is down to the producer," said Tony Thorpe. "Not being on the road with us, they don't know what we are doing."

"When you've had a few hits it's hard to move away from them. There's a tendency to play things safe."

"We did that with our last single, which seemed a safe bet considering what had gone before. It came in at 30 and we thought great, but it went straight out again."

But it isn't just lack of success that has caused them to take a fresh look at their work. Since the band became a four piece they have been able to concentrate more on their own ideas.

"We are down to the members who really want to work in the Rubettes," said John.

"Our move has been fairly natural. Usually when groups split with their producers or writers it looks bad, but I think with us it was an obvious arrangement."

The band now produce and write most of their

Rubettes: The Times They Are-a -Changin'

by David Brown

own material. Their album is co-produced by Alan Blakeley.

"Being session musicians we've had a lot of experience in the studios, and I always fancied my chances at producing," smiled John.

"We always felt disappointed with the final mix of our old albums. We'd done the work, but it wasn't sounding like we wanted it to. Now we are in control. That's the main difference."

"The four of us are very different of course," remarked Tony. "Pulling in different directions."

But the new album seems to have everybody's personality stamped on it.

The Rubettes are not the first group to alter their course — others had done it and succeeded, while others failed miserably. How did they think they would cope?

"It isn't going to be easy," said John. "Obviously many people are going to have very definite ideas about how we sound, or how they think we sound, and it is those we have got to convince."

"I'd like to play the new

album to critics and say 'Look, this is us'. We feel confident they would like it."

They also realise it will be quite a problem reconciling past and present as far as their established followers are concerned. "I'm not too sure how people will take it," confessed John.

"The problem in the past has been that many people have been put off coming to see us because they thought all we could do were our hits. Now we want to show we are capable of something else."

"There seem to be two distinct audiences, those who buy singles and go to pop shows, and those buying albums who want more mature concerts. "I wouldn't care if we didn't play any more ballrooms here. It's hard playing to screamers all the time, it's a lost cause, how can they hear what you are trying to do?"

The band say that the change was inevitable, and should have come long ago, but weren't they glad of the initial image that helped them to success?

"We were glad of it at the time I suppose," frowned John, rubbing his chin. "But we hadn't

got anything better then."

"In two years we should have made more headway as a group. We could have made this style of album years ago, but you get to be part of a certain movement and it's hard to break away."

"Now we aren't bothered about image. That image has just about gone anyway."

Tony added: "We are sitting in the middle at the moment, and it's like being on a razor blade fence — not very comfortable."

"People take a lot of convincing — even my wife took a bit of convincing when I asked her to listen to our new stuff."

Berserk

The Rubettes are eager to 'point out that they won't be going "completely berserk", and that their stage show will still be "wholesome, lively entertainment". They are also branching out to a few new directions outside the group itself.

Alan Williams and John Richardson have been threatening to bring out a record of their own for several months, and the idea has finally reached fruition, with a version of Bobby Vee's hit "Take Good Care Of My Baby".

"It's really good," said John modestly. "The lads were happy to let us do it."

Not to be left out, Tony is experimenting with some "Jimmy Reed type things".

They said it would be quite conceivable that these could be included in their shows if they prove popular enough.

The Rubettes have just returned from one of their several European jaunts. If they had wanted to, they could have easily lived quite comfortably on their reputation on the Continent, where they have a strong following, particularly in France.

"That's a completely different kettle of fish,"



'Our three previous albums have been pretty trashy' — John Richardson

John Richardson said: "France is heavily into the pop scene, we were lucky to break there. A lot of British bands fail to make it."

"There's no problem with the spondulicks there. But I'm not sure if that's what we're into."

"It wouldn't be a problem for us to spend the rest of our time floating down the successful pathways open to us there."

Tony was a little worried about some of the venues in France though. Like the time they played in the centre of Paris — in a gigantic tent!

"Once you've fallen out of one caravan into a muddy field, to perform in

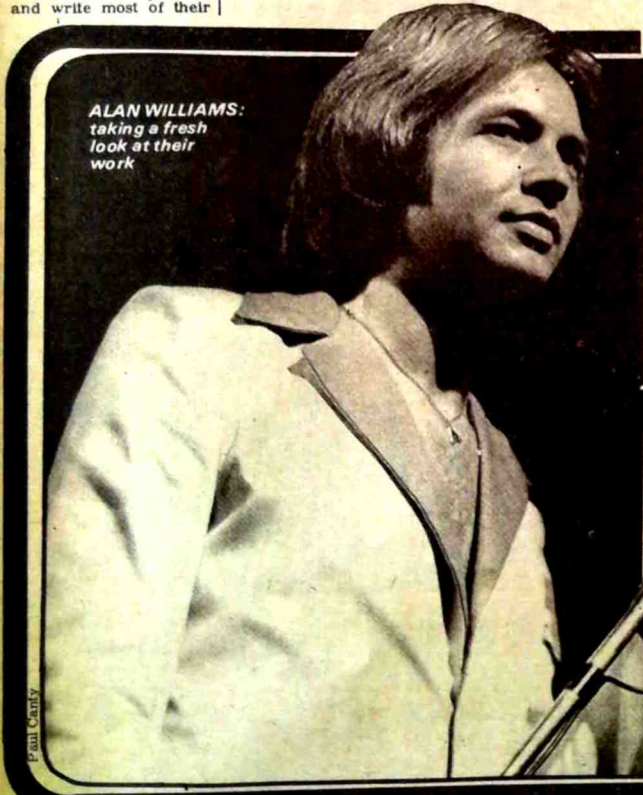
a tent you've done 'em all."

Tents or no tents, The Rubettes are certainly in demand on the continent and it's unlikely we will see much of them in this country before the Summer. Then they will have the unenviable task of trying to re-promote themselves with the new album.

"I think people will take us more seriously in the future," said John. "All I ask is that people listen carefully to the album and not just get taken up with their pre-conceived ideas and image of the band."

"The single is doing very well, we are very glad about that. It's a good sign for the future."

'We want to show we are capable of doing more than just our hits' — John Richardson



ALAN WILLIAMS: taking a fresh look at their work

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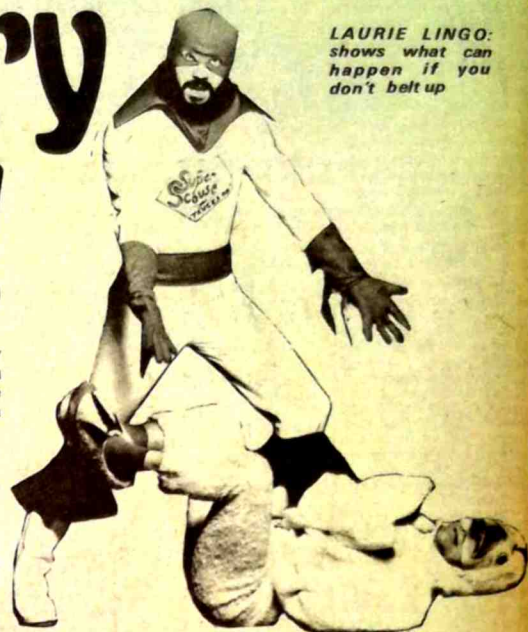
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LAURIE LINGO:
shows what can
happen if you
don't belt up



THE STATIC crackled loudly as the two-way link between Holloway Road and the Watford Gap service station came to life.

"Hallo, is that Laurie Lingo?"

"Ten four, c'mon," came the reply.

"Yer what?"

"Oops sorry, forgot we were on the telephone. I'm so used to the two-way radio in me cab."

"Of course you speak in your own language when you're on the road don't you?"

"Yeah, we're a bunch of ratchet jaws when we're on the move with a flat load, putting the hammer down."

"Would you mind translating that?"

"Don't ask me kid, it just sounds good."

"How's your pal, Plastic Chicken?"

"Had a bit of trouble I'm afraid. He was driving a giant milk tanker along this bumpy road. It was solid cheese by the time he got to the depot."

"What happened to the convoy in the end?"

Joke

"Well, we had a bit of trouble. Firstly there was that mini bus full of Jesus freaks. One of them got his beard caught up and when he put the sandie down he nearly choked himself, and they came off the road near Crewe."

"A bit further on we all came to a stop. We were coming up to this bridge like, so I put me hammer down and says 'No barrier is gonna stop me', hit the gate doing 28, but failed to notice that the swing bridge was open and me Foden is still there, stuck in the river."

"Is it true you used to be a magician before you took to lorry driving?"

"I don't know about that, but I turned into a layby once. Anyway lad, it's been nice talking to you, but Ethel is signalling me that me eggs, bacon, sausages, mushrooms, chips, fried bread, beans, two slices and cup of roste is ready, so talk to me mate Dave while I tucks into me nosh, ten four."

The next gentleman on the line sounded remarkably like the BBC Radio One DJ, Dave Lee Travis. Perhaps he could tell the true tale behind 'Convoy G.B.'?

"It initially started as a joke and just grew

Laurie Lingo and the Dipsticks (alias Dave Lee Travis and Paul Burnett) talk to our Motoring Correspondent (alias David Brown)

"We were really surprised when it came in the charts, and shocked when it went up to 19, and now it has gone even higher," said Dave.

There has been some criticism that they have been in a better position than most artists, being national DJs.

"Well, we wouldn't play it, that would be too embarrassing, but out of courtesy we told the BBC we had made the record. The jocks didn't know at first, but worked it out later."

"Under normal circumstances other DJs would shy away from records by their colleagues."

"I was really peeved when one newspaper started criticising us. They said the song was all about chatting up birds. There was one line which was just a feeder for a joke. They got it all wrong."

Road

What was the future for Laurie Lingo and the Dipsticks?

"Well, there is absolutely no truth in the rumour that the Dipsticks are splitting," answered Dave. "Seriously it was just a one off thing. I don't expect there will be another single by Laurie and the boys."

But an album of silly songs perhaps? "I don't want to be that much of a superstar!"

Would they be going on the road?

"No bloody chance. What and give up this job? I think I'll stick to being a DJ."

Mind you, Dave is no newcomer to the roads, he drives his own mini-truck, his motor home. And since the record he has been offered lorry driving lessons from British Road Services. But perhaps it is as well he sticks to sitting behind a turntable to the steering wheel.



Go to work on an egg.

from there," said Dave. (He bursts into a quick chorus of the Bee Gee's 'I Started A Joke' to prove his point!)

"I had this idea for a tape for the Show. Someone heard it and said you must be crazy, it's too good just for that you should make a record."

"So, I thought that

could be a lark, and pulled in Paul Burnett to give me a hand. We have a similar sense of humour, and bounce ideas off each other."

They wrote the song, but the end result was too long for a single, so they had to cut out much of the material, and State Records released the final version.



DAVE LEE TRAVIS:
de-frocked



PAUL BURNETT: de-feathered

If the

Truth was known...

... LEGS THAT go on forever, hour glass curves, frothy blonde hair, sensual Jane Birkin - esque wispy vocal chords. On disc she might pant, husk and sigh as though she's some subservient sex machine. But don't let that fool you.

Andrea True is no dumb broad.

Born and raised in Nashville, she attended boarding school dedicated to the performing arts, where Andrea studied piano and drama. All very proper.

At 15, Andrea won a scholarship, along with the Padewreski Medal from the National Fraternity of Student Musicians. Then she continued studies at George Peabody College in Nashville, gaining a Bachelor of Science degree in music.

In 1968 she moved East to New York City; taught music theory; studied at the Herbert Berghof Studio; and took to writing TV jingles.

It was in Jamaica, when directing and writing a TV commercial

that 'More More More' was born.

Andrea explains, during a Transatlantic phone-in: "I finished the commercial but couldn't get my money out of the country and I just freaked," she screams down the receiver. "So I phoned up Gregg Diamond (who wrote and produced 'More More More') and I told him that if he had any ideas to come out and let's do something in the studios."

"So he came out and we did a session, which was great. We did the vocals and horns right there in Jamaica. Federal, a subsidiary of CBS gave us an offer on the spot. They knew it would be a hit. And sure enough, it became an instant disco smash.

Her own musical tastes include such diverse sounds as reggae and heavy rock. However, the smart chick knows what brings in the dollars; Disco Dynamites with just enough 'bedroom' in them to get the listener turned-on.

"The new album, which we're working on now is very danceable," she says, "several of the cuts are very lavish, not like 'More More More' which is definitely simplistic. I mean on the album there's lots of strings, cello, viola and mellotron."

Coming from Nashville, home of Country and Western music, one would think Andrea might try

her hand at being a sexier, mod-version Of Dolly Parton or Tammy Wynette?

"Well," she continues, "I've done some Country and Western songs in my performances in New York, but I don't sing bluegrass country. I mean I grew up with all that, but I don't think rock and disco audiences are into country at all."

Today she's a typical New York speedy, heady, run around, because: "The lifestyle and the music scene is about 10 light years ahead."

New York, incidentally, is where Andrea began her X-certificate movie career, miles away from the safety / smug zone of Tennessee and the zesty eyes of Mom and Dad. She recalls how first she got into the X biz.

Actors

"I started long before 'Deep Throat' and the really hard porn stuff. Let's see, I did about three films before 'Deep Throat' and about 10 after, using a different name. Some of them were a lotta fun (betcha) all of them were very professional - the actors were school trained - though in some movies you really wouldn't have known. I really wasn't screwed-up by any of them because I wasn't emotionally mixed-up at the time."

Actually, she was praised in many national magazine reviews as the

most versatile actress in (putting it mildly) adult films.

Not only does the little lady star in X-rated movies, she has also written and directed one called 'Once Over Nightly', released in the States last month.

"I'm really tired of this sexy tag," she says, flipping from shades of blue to shades of black. "I don't want to be typecast. If people think I'm sexy that's great, but I'm not really pushing it."

What she's more interested in is her musical career. Presently throes the road. Her entourage already includes a Jamaican - turned - American - Citizen, a Red Indian and four disco dancers.

"The guys are great musicians," she enthuses. "We hope to go on the road and present a really professional show. I'd like to include a light show and dancers but it isn't going to be anywhere near as theatrical as Alice Cooper."

She once did a stint at the Riverboat club in the Empire State Building but swears she'll never step inside stuffy supper clubs ever again: "I didn't like doing club work, although my show was very well received. I'd prefer to do concerts where all the kids can stand up and dance. I like it when the audience are very close to me."

by Jan Iles



'If people think I'm sexy that's great'

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Disco Kid

STAR-STUDDED GIG GUIDE

INEXPERIENCED DEE-JAYS have the chance to attend a special one-day disco tutorial next month, where they can learn from a star-studded panel all the do's and don'ts of disco-ing.

Frequency Nine Promotions, who operate the Monster Disco fleet from South London, are accredited lecturers to several youth club organisations for whom they run regular DJ schools.

On Sunday, June 6, they are holding at the London

One-day tutorial for up and coming DJ's

Hilton hotel a de-luxe version of their normal course, spending the whole day teaching their technique and hard-won experience to the small class of 'students' which they hope to attract.

On hand with their own personal advice will be leaders of several related fields. Alan Freeman hopes to be there, but in any case radio will be represented by Capital's Peter Young (himself an ace Freeman mimic!), while other experts will include Chris Hill (club DJ), Johnny Staines and myself (mobile DJs), Harry Humphries (New-

ham Audio, equipment) and Greg Lynn (EMI, disco promotion). Together with the Frequency Nine staff, the experts are likely to outnumber the pupils - which is intentional.

Their youth club classes have demonstrated to Frequency Nine that a small group is easier to teach, and on this particular day they intend to give as much personal tuition as possible to no more than twenty or so learners. The £25 fee they are asking seems like a lot until this individual attention is considered,



ALAN FREEMAN: guest appearance

and the money can easily be saved later as one of the school's aims is to show how little need be spent on buying the disco equipment that's vital for a beginner.

Aimed primarily at would-be mobile jocks, they will get the chance of practising under supervision at a later 'live' gig if possible. The Disco School Seminar as it's officially called seems like an ideal opportunity for them to learn from people who have themselves learnt from their own mistakes. Hopefully, it'll be the first of many. Full details from Frequency Nine Promotions, 121 Mackenzie Road, Beckenham, Kent BR3 4SB (01-659 2214).

DJ Hotline

BILLY PAUL 'Let's Make A Baby' (Phila Int) may have been banned by radio but disco DJs can make it a hit - already at it are **Freddy Stevenson** (The Strand, Glasgow), **John Goodway** (Diamond Discos, Brighton) and **Jon Taylor** (Crockers, Norwich) - split plays for **BIDDU**, with **Bill Parson** (Shades Discos, Bolton), **Tom Russell** (Kirkintilloch), **Mark Rymann** (South Wales clubs), **Steve Day** (Cricket Club, Chingford) and **Arthur Dyke** (Exeter) on **Rain Forest**, **Brian Cardno** (Tiffanys, Berwick) and **Colin King** (Tiffanys, Manchester) on 'Exodus', and **Ron Wylie** (Road Runner Discos, Grimsby) charting both!

Arthur Dyke is another tipping **DON WOODY** 'Barking Up The Wrong Tree' (MCA) - Don's been found, by the way, aged 38 and working in a Texas grocery store.

HANK MIZELL's UK visit is delayed due to work permit problems.

Rockin' Roy, **Stu** and **Johnny** of the **Wild Wax Show** are now bopping every Wednesday at **Crackers** (corner Wardour / Oxford Streets, admission FREE!) and from next week every Thursday at **London's Lyceum**, where they started the whole Rockabilly revival.

SHAWNE JACKSON 'Get Out Of The Kitchen' (RCA) suddenly sizzles for **Dave Watkins** (Shacksounds Discos, Cardiff), **Rod Schell** (Twisted Wheel, Carlisle), **Big John** (Light



BILLY PAUL: radio ban

Fantastic Disco, Plymouth) and **Colin King**. Colin also joins **Billy 'The Kid' Alson** (Mecca, Oldham / Blackpool) for **PIONEERS** 'Feel The Rhythm' (Mercury).

CHARLES RANDOLPH GREAN SOUNDE 'Star Trek' (UK) popular with punters for **Ashley Eady** (Ashley's Disco, Ferry-side), **Mike McLean** (Strath-disco, Glasgow), **Jon Taylor** and **Steve Day**

... the last two respectively tip 'Let's Groove' and 'Soul City Walk', both sides of **ARCHIE BELL & THE DRELLS** (Phila Int), and Jon joins **Glenn, Mark & Ian** (Midnight Express Disco, Stretford) for **CANDI STATION** 'Young Hearts Run Free' (Warners).

Steve Ingram (Cricketer's Inn, Westfield, Woking) joins **John Goodway** for **GOLD CONNECTION** 'Darling I Like It' (NEMS).

Florida soul man **Clarence Reid** masquerading as **BLOW FLY** (with backings by KC!) is causing a sensation at import shops as DJs snap up his totally filthy re-written cover-versions of

favvy funky hits - his albums 'Disco' and 'Oldies But Goodies' (US World Record) are the best of many...

subscribers to 'Disco Mirror' may care to note that I'll be writing much of the monthly mag in future.

Moondogs Record Store, 400a High Street North, London E12 have

their new oldies catalogue of 5640 titles available for 25p and a large SAE. ... is **ROGER COLLINS'** chart plunge due to Radio One's reluctance to play it? ... **Dave 'Jingle King' Porter** (Oscar's, Liverpool) has had **ELLA FITZGERALD** 'Ev'ry

Time We Say Goodbye (Verve) at number one for ages, while **Funny Les 'Godfather' Spaine** (Timepiece, Liverpool) advance warns that **REAL THING** 'You To Me Are Everything' (EMI) will be a monster

New Spins

Harold blends his notes

HAROLD MELVIN & THE BLUE NOTES: 'Tell The World How I Feel About 'Cha Baby' (Philadelphia Int PIR 4238). A disco and radio smash in New York three months ago (check back to my Disco 1976 reports for interesting reading with hindsight), this shortened LP cut remains a perfected blend of soulful vocal and hustling thumping rhythm.

DION: 'The Wanderer' (Philips 6146700). A classic that has gained in stature since it hit in 1962, Dion's powerfully swaggering macho love 'em and leave 'em stomper is all set to hit again. 'Little Diane' makes a fine flip for fans, but can't equal the top for dynamic disco oomph. A must!

SOUND 9418: 'The Yam' (UK 131). Debuted by Fred Astaire and Ginger Rogers in 1938's 'Carefree', this gaily tripping instrumental works well as happy MoR - even if it is more clodhopping than

toe-tapping in its heavy-handed rhythm. Actually, I'm impressed!

MUSCLE SHOALS HORNS: 'Born To Get Down (Born To Mess Around)' (London HLM 10526). Funky fast instrumental with chanting, synthetics, rattling percussion and - unsurprisingly - lotsa brass. Bright impact, should do well.

WALTER MURPHY & THE BIG APPLE BAND: 'A Fifth Of Beethoven' (Private Stock PVT 59). Forget Waldo de los Rios - here, Big Walt sets Beethoven's 5th Symphony (the 'V for Victory' one) to a ticking disco rhythm that loses interest after a while.

LINDA & THE FUNKY BOYS: 'Sold My Rock 'N' Roll' (Spark SRL 1139). Though hardly original, by combining the best bits from several recent disco faves this happy stamper has instant appeal. American Linda scored with a Continental cover of 'Shame, Shame, Shame' before this, if you want a hint.

TWO MAN SOUND: 'Disco Charlie Brown' (Mint CHEW 6, via Decca). Jolly Euro-Pop smash of typical type, covered here also by the 'Y Viva Espana' - singing



SHERMAN BROTHERS: Euro Disco hit

SYLVIA (Sonet SON 2075), although this I believe is the original.

SHERMAN BROTHERS: 'Smile Baby Smile, Pts 1/2' (Magnet MAG 58). Jr. Walker-type sax and phonetically enunciated singalong Stevie Wonder-ish vocals give this Euro-Disco hit a well-tried attraction which has already earned DJ reaction.

PETER ALLEN: 'The More I See You' (A & M AMS 7228). Similar substitute for Chris Montez, whose version remains an MoR standard.

TONY ORLANDO & DAWN: 'Cupid' (Elektra K 12204). Moderately jaunty revival of Sam Cooke's classic, the closest they've come to their much missed MoR style for ages.

JEAN SHEPARD: 'Mercy' (UA UP 36106). With radio play, the 'Dear

John' lady's happily bouncing Country thumper could be great MoR - it has enough 'Tennessee Birdwalk' feel to work anyhow.

BUDDY & THE DIMES: 'It's A Sin To Tell A Lie' (EMI 2440). Emile Ford and Tommy Bruce meet the Inkspots in the canyons of your mind! It's slow, gimmicky and good fun.

JACKIE EDWARDS: 'Come On Home' (Island WIP 6285). Wilfred's 1965 song is Chuck Jackson-ish and has the sort of sound that's big up North. The similar but fruitier flip is 'I Feel So Bad'.

SKIN, FLESH & BONES: 'Guitar Rhythm' (Opal PAL 10). In fact the dubwise version of 'Man Come, Man Go', this powerfully pounding reggae instrumental has great freaky guitar breaks that'll blow your brains out!

HEPTONES: 'Cool Rasta' (Horse HOSS 124, via Trojan). and this cool reggae slowie has a bass beat so booming that it'll blow your speakers!

PLUTO: 'I - Man Bitter' (Cactus CT 91). Pluto Shervington with 'Dat' sound but political lyrics.

THE DON HARRISON BAND: 'Sixteen Tons' (Atlantic K 10749). With the old Creedence rhythm section of Clifford and Cook it's not surprising that this rock re-tread of Tennessee Ernie Ford's oldie sounds very much like the real CCR. Rock jocks already nodding.



REAL THING: monster

promo forum

POSTPONED ONCE, the Promotion Forum at London's Centre Hotel is definitely happening this coming Thursday, May 13. Open to all DJs, but they MUST register beforehand no later than Monday, May 10. It's been organised by NADJ, whose ad elsewhere in this paper gives full details.



HAROLD MELVIN & THE BLUE NOTES: shortened

James' Top Ten

- 1 NEW YORK CITY, Tabou Combo (Decca LP)
- 2 GIRLS, GIRLS, GIRLS, Sailor (Epic) (UA)
- 3 BLUEBERRY HILL, Fats Domino (Charly) (DJM)
- 4 JUNGLE ROCK, Hank Mizell (DJM)
- 5 MOVIESTAR, Harpo (Pye)
- 6 SAVE YOUR KISSES FOR ME, Brotherhood Of Man (RCA)
- 7 STOMPIN' AT THE SAVOY, Benny Goodman (MCA)
- 8 OPUS ONE, Mills Bros (UK)
- 9 HE'S SO FINE, Jonathan King (Motown LP)
- 10 LOVE MANGOVER, Diana Ross

BREAKERS

- 1 SALSOL RAINBOW, Salsoul Orchestra (Epic LP)
- 2 BAD LUCK, Atlanta Disco Band (Ariola America)
- 3 ELUSIVE, Babe Ruth (Capitol LP)



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Albums

ESSEX THE WONDERBOY

DAVID ESSEX LIVE (CBS 295000). This is Essex's first live album (double), recorded during his last British tour at the Hammersmith Odeon — it's really hot stuff. Listen to the opener, 'All The Fun Of The Fair' — it makes the studio version sound weak and dull in comparison. OK, there's the odd teeny screaming to put up with; but the musical passages are like Sergeant Pepper, a psychedelic musical and Southend Kursaal all rolled into one. 6.50 minutes of pure dee-light.

'Hold Me Close' segues with 'Circles' where Essex's vocals take on a raw and raunchy quality. Side one is my favourite, but two, three and four also have their moments.

'Good Ol' Rock 'n' Roll' (side two) with its Amazon rock flavour has the band rocking in frenetic style, while on side three 'Stardust', with punk-sure staccato vocals is a poignant ape of life at the top.

'Rolling Stone' ends side three, and it's my all-time Essex favourite. The last side carries two powerful showstoppers of maximum mouthpower / musical excellence; 'Won't Get Burned Again' and 'Here It Comes Again'.

There's no new material here but even if you own the complete works of Essex it's worth checking this out. 'David Essex Live' is the Wonderboy at his peak.

Jan Iles



DAVID ESSEX: at his peak

Elton: wish you were there . . .

ELTON JOHN: Here And There (DJM DJLPH 473). Elton's final album for DJM is a live album. The 'Here' of the title being the benefit concert he played at the Festival Hall in May, 1974, the 'There' being his concert at Madison Square Garden, New York, in November, 1974.

It's not just the venues that are different, the British side is a historical outing — 'Skyline Pigeon', 'Border Song', 'Honky Cat', 'Love Song' and 'Crocodile Rock' — whereas New York sees Elton rocking with 'Bernie And The Jets', 'Rocket Man' and 'Take Me To The Pilot' among others.

'There', wins hands down. If a 'live' album contains previously recorded



ELTON JOHN: different venues

material, then it has to have something else to offer — usually atmosphere. Side one has very little — even Ray Cooper's interesting duck — calls on 'Honky Cat' met with very little reaction.

Side two in New York is infinitely better, roars of approval from the start and loads of atmosphere. The album is either a terrible indictment of British audiences, or the best tracks were left out.

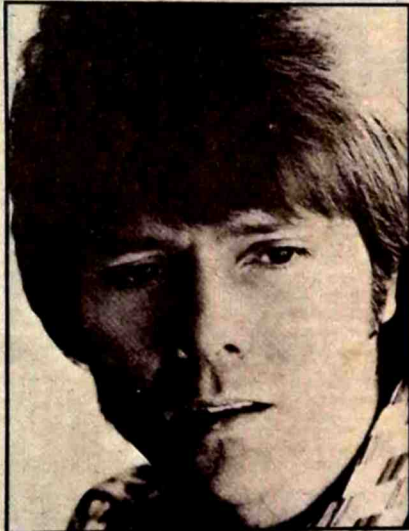
The sleeve notes finish with the line "If you weren't there, you are now". I know which side of the puddle (and record) I'd rather be on.

Sue Byrom

CLIFF'S FAME GAME

CLIFF RICHARD: 1'm Nearly Famous (EMI EMC 3122).

If you walked into a party while 'I Can't Ask For Anymore Than You' was on the turntable, you'd just laugh if someone said it was Cliff. But no messin', this is the baby-faced of timer we all know and love. The funky, super-cool, high pitched vocals belong to our Cliff — he of the swish, hip — swivelling nova model, without the merest hint of past Euro-ukhs ('Congratulations' and 'Power To All Our Friends').



CLIFF RICHARD: the new Cliff

Yep, a lot of people are gonna be surprised by this album for it's a departure from the bag Cliff got himself tied up in for far too long. Produced by Bruce Welch (who's done a grand job), there's some excellent tracks and only a few duds.

'It's No Use Pretending' is a quasi-ballad (very modern, none of your tear-jerker berk lyric), as is 'Lovers' which isn't overly lush or syrupy either. On the other hand there's the faster 'Junior Cowboy', a positively vibrant track with some extraordinary guitars slipping and a slidin' along. Methinks it would make a cracking single next time round.

Actually, Cliff has included his last two singles here — 'Miss You Nights' — Cliff's vibrato giving me the chills — and 'Devil Woman', the lyrics of which aren't quite so naughty as the pesky 'Honky Tonk Angel'. Cliff uses his voice cleverly — chippin' and changing to fit the mood. Sometimes sexy and (dare I say fifty?), sometimes mellow, sometimes sardonic.

If this is the new Cliff then I reckon he'll be more than 'nearly famous' one day!

Jan Iles

JETHRO TULL: Too Old To Rock 'n' Roll: Too Young To Die. (Chrysalis CHR 1111) This is the latest attempt by Ian Anderson and his merry men to try and rediscover the certain something that once made them so exciting. It tells the story of an old greaser who can't really come to terms with the times, and as Anderson has swapped his coat for a leather jacket there are some interesting parallels. Unfortunately it sounds too much like a one man show more than a combined effort. There are some brave tries though, such as 'Big Dipper', and 'Taxi Grab', the latter sounding like a 1976 'Song For Jeffrey', complete with false ending. But generally the album hasn't got a lot going for itself. A film of the music is being screened by ITV soon, which adds outmoded attempts at art, and thin theatrics to the mediocre music. You have been warned. David Brown

STEPPEWOLF: Skull-duggery (Epic 81328) Steppewolf seemed to get left behind somewhere in the Sixties, along with 'Magic Carpet

Ride' and 'Easy Rider', when really they should be up there with all the other great American bands. This album opens well with the title track — a number which has all the signs of becoming as established a classic as 'Magic Carpet Ride'. John Kay is back with the band, giving it the direction it had at its inception. It's uncompromising music and not the kind of things you'll ever hear in a disco.

Rosalind Russell

JANIS IAN: Present Company (Capitol VMP 1014). No, not a new album — the songs are dated 1971 and it looks like an attempt by someone to latch on to Janis' present success. Actually, her lyrics aren't really the kind that date, but after I'd listened to this, I played 'Aftertones', her last album, and much prefer her newer material. If you're interested in early Ian lyrics, it's worth a listen. Sue Byrom

THE TRAMMPS: 'Where The Happy People Go' (Atlantic K 50262) First album for the Trammops on Atlantic, and

following hard on the heels of their current chart single, also the title track. If you're into disco soul, then you'll probably enjoy this, although listening to the album at home it loses much of its appeal. Side one consists of three tracks, the longest being an extended version of their single. Side two offers a little more variety, and includes the nearest the Trammops come to a soul ballad. All very competent, but nothing to fire the soul — unless you're up and dancing.

Sue Byrom

BOB AND MARCIA GRIFFITHS: 'Young Gifted And Black' (Trojan TBL 122) A re-release of a 1970 product from the once popular Jamaican pair, Bob and Marcia. The title track (once a single) was played in every disco, pub, club up and down the country and served as an anthem for the young, sharp black kids. Most songs on the album are soul standards — 'Private Number', 'Ain't Nothing Like The Real Thing', 'It's A Rocking Good Way', and surprisingly there's reggae workouts of Dylan's 'It Ain't Me Babe' and Paul Simon's 'Keep The Customer Satisfied'. Most of the material sounds a little dated, but Marcia's mighty vocal prowess saves it from being filed under insipid.

Jan Iles

THE DILLARDS: 'Country Tracks' (Elektra K 52035) The Dillards are close to the top of their own league of music, along with Earl Scruggs and Lester Flatt. But they're coming closer to the wider based country music that gained so much credence with the Eagles and the Byrds. These bands use just a bit of the Dillards' style to make their music appeal to hundreds of thousands, while the purer music has a smaller following. So your appreciation of this album will depend on the strength of your ethnic feeling.

Rosalind Russell

Driving Marriott

STEVE MARRIOTT 'Marriott' (A&M AMLH 64572)

One British side, one American side. Marriott has used different musicians on both sides, with the exception of his drummer Ian Wallace. I enjoyed this first solo album of Marriott's much more than I ever liked any material from Humble Pie. It has more of a recognisable style. The British side seemed to me to be more tightly held in check, although 'Late Night Lady' is a superb song. The US side is gutsier and faster moving. Dennis Kovarik (bass), brings his instrument much more to the fore than most bassists. The female backing gives the album an urgency that compliments Marriott's own screaming vocals and rounds off the vital sound which gives the whole album a driving momentum.

Rosalind Russell



STEVE MARRIOTT

GLEN CAMPBELL: 'Bloodline' (Capitol ESW11516) Once you get over the opening line on side one: "I know it's taken me sometime to get my head together", the rest comes quite easy. But don't worry, he's not gone hip.

It is still steady country pop, typified by the track chosen for single release, 'Don't Pull Your Love', with a hint of drifting guitars, some strings in the right places, wholesome subjects, and Glen's distinguished voice. He is one of the few artists who can straddle the line between country and pop with ease, and gather respect from both camps. This set shows why. It's ideal for nine stone cowboys.

David Brown

OLIVIA NEWTON-JOHN 'Come On Over' (EMI EMC 3124) Livvy has been making good use of her time in the States to build up a sizeable reputation and soak up some Country and Western influences. She's made a lovely version of 'Jolene' — the song chosen by Dolly Parton, the Queen of C and W as her new single. Livvy's is faster, relying more on the melody than the lyrics, so the two versions present quite a different atmosphere. The album was recorded in London and features BJ Cole on steel guitar. His country feel is just right for this album. I felt the first side was stronger than the second, although the arrangement of 'Long And Winding Road' on the second was delicately handled. It's just a pity she doesn't get herself over here to sing these songs live to the thousands who have waited so patiently for a tour.

Rosalind Russell

BUDGIE: If I Were Britannia'd Waive The Rules' (A&M AMLH 68377) A disappointing step in the wrong direction marks Budgie's debut for a new label A shame, since 'Bardolier', their previous cut, was a marked improvement. But here it is back to the old solid bashing, straightforward boogie, and a much more watered down sound. The most memorable track is 'You're Opening Doors', and that's because it achieves the

rare distinction of sounding like, a cross between Man and the Beatles' 'She's So Heavy'.

David Brown

ALBERTO Y LOST TRIOS PARANOIAS (Transatlantic TRA 316) Eighteen months ago this band came as a breath of bad air on the rock scene. Visually they were crude and excessive, but undeniably fun. During the transition period, and the process of getting it down on record, something has been lost. Live it has always been difficult to determine their lyrics — though it was fairly easy to guess the meaning, and regrettably on disc they are no clearer, except for 'Dread Jaws', which is comprehensible but less atmospheric than the single version. But the main problem is that the record is rarely funny. The biggest joke is the birthday card cover, the music and attempts at humour left me flat. While attempting to be as outrageous and naughty as possible, they have achieved the opposite, becoming boring and predictable.

David Brown

GENTLE GIANT: Interview (Chrysalis CHR 1115). It's encouraging that there are still bands outside the mainstream of rock music coming up with individual declarations like this. Not all the ideas bear too close scrutiny, but at least the effort is appreciated. Considering they have seven albums and a compilation behind them, 'Interview' manages to sound remarkably vigorous. Side one is a beaut, a lesson in control and diversity, with the title tracks intriguing choppy solo breaks, tax exile reggae on 'Give It Back', and strange harmonies and drumming on 'Design'. The link pieces get tedious after repeated listenings but are the only detractions on an otherwise fine, fertile album.

David Brown

Singles

WANDERER RETURNS . . .

Hits...

DION: 'The Wanderer' (Philips 6146 700)

Johnnie Ricco watch out — for once a record company has released the original version at the same time as a cover version, and this one is far superior. Sorry Johnnie. And if either records get air-play, I'm pretty sure they'll chose this one.

GLEN CAMPBELL: 'Don't Pull Your Love / The You Can Tell Me Goodbye' (Capitol CL 15870).

The Rhinestone Cowboy rides back into our lives with a strong ballad that shouldn't take nearly as long to make a showing in the charts as the last one. MoR it might be, but a lot of appeal.

WINGS: 'Silly Love Songs' (R6014)

Obvious choice for a single really, and has had



FRANKIE MILLER

a lot of plays as an album track. Wings haven't had too much success with singles lately (lots with albums though) but this is a lot more commercial than some of the previous selections. Bright and bouncy and just right if you're feeling a bit daft.

IMPRESSIONS: 'I Wish I'd Stayed In Bed' (Curton K 16736).

Sweet soul muzak that makes for instant background music but will hardly galvanise you into action — unless you're feeling weary.

THE FRANKIE MILLER BAND: 'A Fool In Love' (Chrysalis CHS 2074).

Great single from Mr Miller as he and the band set out on their first headline tour. Great stomping riff when he swings into the chorus — and definitely one to play loud. Superb mixture of tempo — a perfect single.

HAROLD MELVIN & THE BLUENOTES: 'Tell The World How I Fell About 'Cha Baby' (Philadelphia SP1R 4238).

Having had enormous success with this record in the States, it's our turn to have a go. Lots of cymbals keep the pace going, but it's not the best thing they've released by any means. It'll be big enough in the clubs to push it into the bottom of the charts though.

DONNA SUMMER: 'Could It Be Magic' (GTO 60).

An edited version of the album track, Donna's follow - up to 'Love To



DION: this is the original — imitators beware!

Love You Baby' is a reworking of the Barry Manilow / Anderson song. Inevitably there are suitable passages of heavy breathing / moaning so as not to disappoint her fans. The breathing's a bit of a joke really, but the record should still chart.

Misses...

BILLY HOWARD: 'The Disco Cops' (Penny Farthing PEN 916).

Having been King Of The Cops, Billy turns his attention to dances that

might be inspired by assorted TV cops. The record loses a lot of appeal because a few of the impersonations sound nothing like the originals — poor old Steve McGarrett sounds like a camp lifeguard, while Kojak sounds like a cartoon cat. Ho hum.

Not my cup of tea at all, but some might find it amusing.

RUSS BALLARD: 'Just A Dream Away' (Epic EPC 4270).

Russ's last single hovered beneath the charts, but this one is even less commercial. Slow, almost unaccompanied intro before building up into the main part of the song. As an album track, which is what it is, it's fine, as a single it lacks impact.

SALSOUL ORCHESTRA: 'Chicago Bus Stop (Ooh, I Love It!' (Epic 4032).

And yet another New York disco band / hit to hit the turntable — and really there's nothing particularly special about it. Basically instrumental with a few ladies doing some noises in the background. Disco yes, charts no.

JEFFERSON AIRPLANE: 'White Rabbit' (RCA M 2676).

The other two tracks are 'Somebody To Love' and 'Crown Of Creation', making this a single not to miss if you're a Grace Slick / Jefferson Airplane follower. 'White Rabbit' became practically an anthem for young Americans, and is one of the best things the band ever did. Can't see it in the charts, but should be a strong seller.

"SHAKE IT DOWN"

The great new single out now



Look out for the full colour single sleeve at your record shops now



Don't miss their great album
Use Your Imagination



Singles

Misses continued...

MISTURA: 'The Flasher' (Route RT 30). Described as brassy, bouncy and the hottest sound in the discos, the reality is far from the description above. Very mediocre trumpet-oriented single that doesn't sound to me as though it could warm a cup of coffee.

THE MOMENTS: 'Nine Times' (All Platinum 6146 313).

'Girls, Girls, Girls' was one of my favourite singles of last year, but unfortunately I don't think they're going to repeat that success. Much more ordinary vocals against a disco-rhythm backing. Very average.

CHRIS SPEDDING: 'Guitar Jamboree' (Rak 236).

The original track pulled from the album failed to do very much, whereas according to the record company this one has received far more requests, hence its release. Basically a roll-call tribute to guitar heroes. I still think it sounds better within the confines of an album.



CHRIS SPEDDING

THE FIRST CLASS: 'Ain't No Love' (UK 130).

Still a good harmony group, First Class have got a semi-disco / bongo rhythm going here, but over-kill on the vocals and end up with a little of everything and not enough of anything. Sounds a bit like Jose Feliciano.

THIN LIZZY: 'The Boys Are Back In Town' (Vertigo 6059 139).

Solo vocal effort from Phil Lynott on a band composition, and both sides taken from their latest album, 'Jailbreak'. Quite a stirring single but again it sounds more like an album cut.

THE ENID: 'The Lovers' (Buk 3002).

Definitely the strangest single of the week as it consists of what sounds like a piano concerto.



THIN LIZZY: more like an album cut



BO'FLYERS: still looking for that elusive hit

That's it, gentle romantic piano playing with a small crescendo at the end. You win, lads, what's it all about?

FREDDIE STARR: 'Bad Boy' (Thunderbird THE 108).

Impersonator Freddie comes back after 'White Christmas' with a Marty Wilde song sung straight! Country-rock flavour, but very drab version.

PAUL ANKA: 'Anytime (I'll Be There)' (UA UP 36105).

Self-penned number and already in the American charts, this will probably not fare quite so well over here. Average ballad and nowhere like the appeal of 'You're Having My Baby'.

THE NEW VENTURES: 'Moonlight Serenade' (UA UP 36101).

Described as a Glenn Miller classic 'revamped and injected with sufficient energy to blow the disco scene wide apart.' Well, that's how it's described - in fact it's a pretty awful carve-up with some girlie chants in the background. Disco appeal only.

DAVID CROSBY / GRAHAM NASH: 'Love Work Out' (Polydor 2001 660).

There's no mistaking the vocal harmonising on this, although it also shows how much of the CSN&Y there is in the Hollies. Mid to up-tempo number that's taken from their 'Wind On The Water' album.

PILOT: 'Running Water' (EMI 2457).

The promised new sound from Pilot doesn't sound very promising to my ears on first hearing - and at times the water seemed to be running a trifle slow - almost 33 rpm. Very dreary sound methinks with the vocals often taking a definite place to the instrumental.

BO'FLYERS: 'If Saturday Could Only Last Forever' (Pye 7N 45597).

Still looking for that elusive hit, one of London's most popular teen-groups try for the

charts once again. It almost seems as though in trying to find a commercial hit, they're forsaking some of their own energy. This is pleasant enough, with singalong chorus lines, but weak.

make it a few weeks ago. This one doesn't follow quite the same pattern as 'We Do It,' sticking instead to what might be loosely described as a 'soul ballad.' It has very little impact, and it's touch and go whether people will like it.

THE SHERMAN BROTHERS: 'Smile Baby Smile Part 1' (Magnet 58).

Soul single for the Sherman Brothers debut disc and quite well done. Not extravagantly fast, but solid and thumping. One for the discos.

WARREN SMITH: 'Red Cadillac And A Black Mustache' (Charly CS 1006).

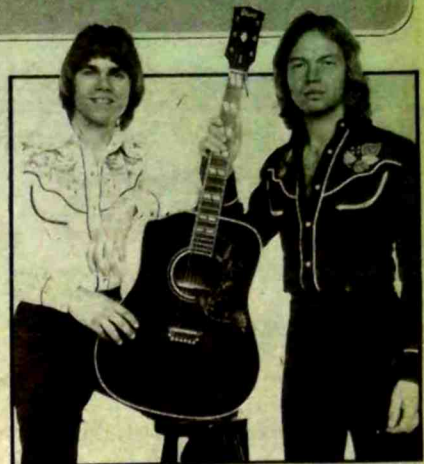
From the company who brought you Hank Mizell's 'Jungle Rock,' another in a similar vein. Well, it sounds a bit better, which wouldn't be difficult, and it's aimed squarely at yer Rock 'n' Rollers. I can't stand it, but who cares?

HUSH: 'Glad All Over' (Vertigo 6059 136).

One of Australia's top bands, this is their first British single - a re-make of the Dave Clark hit of some 10 years ago. This is going down a storm in the discos, and has some fairly searing guitar riffs in it. The disco reaction might push it into the bottom of the charts,

R&J STONE: 'There's No Other Way' (RCA 2681).

Very hasty release to follow the one that didn't



RICHARDS 'N' WILLIAMS: alias Rubettes

but I should think they'll stand a better chance with new material.

JOHNNIE RICCO: 'The Wanderer' (Pinnacle P 8422).

A big hit for Dion in 1962, and now produced by Judge Dread and Phil Bailey, the current interest in this type of sound might see Johnnie Ricco with some action. Very full sound that storms along.

DERRICK HARRIOTT: 'Why Do Fools Fall In Love?' (Trojan TR 7981).

Reggae - fied version of Frankie Lyman and the Teenagers' 1956 hit, this

jogs gently along and eases over the mind. Difficult to judge its success, but if enough people are hearing it for the first time, it might nudge into the charts.

RICHARDS 'N' WILLIAMS: 'Take Good Care Of My Baby' (Polydor 2058 710).

Otherwise known as Rubettes, their solo outing as a duo is a tribute to Bobby Vee who had the original hit. This Goffin / King song still sounds good and for those who've never heard of Bobby Vee, they might enjoy John and Alan's easy vocals.

Maybe... More heavy breathing...

SPUNKY: 'Funky Feeling - Part 1' (Private Stock PVT 55).

The birth of orgasmic rock (courtesy of Donna Summer) has obviously prompted similar breathing exercises on other records. The top line of this song is a guy singing about his funky feelings while a young lady moans suitably. Disco - orientated but not strictly disco rhythms. Quite catchy.



CHRIS DE BURGH

CHRIS DE BURGH: 'Patricia The Stripper' (A&M AMS 7224).

Highly thought of by a lot of people in the music biz, Chris' latest release is completely different from any of his previous releases. Described as 'bawdy,' it gave Gerald Harper a raised eyebrow or two when he played it recently on his Capital radio show. The music fits the title when it's chorus time - raucous and brassy - while the verse is a little more refined. Silly sort of song that might take off (if you'll excuse the pun).

CHRIS WHITE: 'Natural Rhythm' (Charisma CB 282).

Swapping wine for rhythm, this is bouncier than his last single, but is still full of the harmonies he did so well. Mucho Beach Boys' influence in the multi - tracked chorus, but I don't hold out too much hope.



MELLOW YELLOW
by
THE MEDIUM WAVE BAND
Bubbling Now (Quite Rightly)

SRL 1140

Round

Who, When & Where

The information here was correct at the time of going to Press. However, it may be subject to change so we advise you to check with venues concerned before travelling to a gig. Telephone numbers are provided where possible.

Thursday

May 6
BATLEY, Variety Club (475228), Brotherhood of Man
BIRMINGHAM, Town Hall, Nils Lofgren
BIRMINGHAM, Wonderland, Van Der Graff Generator
BURSFLEM, Queens Hall, The Drifters
CAERPHILLY, Double Diamond Club (867616), Gene Pitney
CARDIFF, Capitol Theatre (31316), Leo Sayer
COVENTRY, University of Warwick (27406), Gentle Giant
EDINBURGH, Leith Town Hall (031-552 7295), Druid
ENFIELD, Middlesex Polytechnic, Pretty Things / Fast Buck
EXETER, The University (77911), Bob Davenport
FARNWORTH, Blighty's, Bobby Vee
GLASGOW, The University (041-339 8855), Strapps
HIGH WYCOMBE, Nags Head, London Road, Strife
LEEDS, Polytechnic (75361), Judas Priest
LIVERPOOL, Baileys (051-709 0771), Scott Fitzgerald
LONDON, Babalu Club, Finchley Road, Brett Marvin & The Thunderbolts
LONDON, Marquee, Wardour Street (01-437 6603), Koogalator
LONDON, Nags Head, York Road, Battersea, John Dummer Blues Band
LONDON, Nashville North End Road (01-60 6071), Bob Kerr's Whoopie Band
LONDON, Piccadilly Hotel, Candlewick Green
MANCHESTER, Golden Garter, Three Degrees
MANCHESTER, Piccadilly, Real Thing
MORECAMBE, Morecambe Bowl, Dave Berry & Moonshine
NEWCASTLE, City Hall (20007), Sensational Alex Harvey Band
OLDHAM, Baileys (061-652 8421), Mac And Katie Kissoon
PENZANCE, Garden (2475), Mother Superior
SHEFFIELD, City Hall (27074), Roger Whittaker

STOKE HANLEY, Victoria Hall, Elton John
TORQUAY, 400 Club, Upp
TUNBRIDGE WELLS, The Court, Shanghai
WEMBLEY, Empire Pool (01-902 1234), David Bowie
WICKFORD, Brighton Run, Geno Washington

Friday

May 7
BATLEY, Variety Club (475228), Brotherhood of Man
BEDFORD, Crown Hotel, Love Machine
BIRMINGHAM, University (021-472 1841), Strapps
BIRMINGHAM, Newman College, Mike Absalom
BIRMINGHAM, Odeon (021-643 6101), Shirley Bassey
BIRMINGHAM, Town Hall, Gentle Giant
BLACKPOOL, Locarno, The Drifters
BRIGHTON, Sherry's Club, Diversions
BRISTOL, Colston Hall (291768), Caravan
BRISTOL, University (35035), Alvin Lee And Co
CAERPHILLY, Double Diamond Club (867777), Gene Pitney
CARDIFF, Top Rank (26538), Desmond Dekker
CHELTENHAM, Everyman, John Paul George Ringo And Bert
CHIPPENHAM, Technical College, Mother Superior
CORBRY, Nags Head, Edwin Starr
EDINBURGH, Leith Citadel (031-552 7295), Pasadena Roof Orchestra
FARNWORTH, Blighty's, Bobby Vee
GLASGOW, Apollo (041-332 6055), Rick Wakeman
GLASGOW, College of Technology, Druid
HEREFORD, Starlight Room, Brother Lee
IPSWICH, Manor, Noel Redding
KENDAL, Brewery Arts Centre, Highgate, Agnes Strange
LEICESTER, College of Education, Babe Ruth
LIVERPOOL, Baileys (052-709 0771), Scott Fitzgerald
LIVERPOOL, The Polytechnic (051-231 2481), Jack the Lad
LONDON, Central Polytechnic, New Cavendish Street (01-636 6271), Fumble
LONDON, City University, Bunhill Row (01-253 7191), Geno Washington / Gonzalez / 101ers / Castols Steel Band / Incredible Christopher
LONDON, Dingwells, Chalk Farm Road (01-267 4967), Ian Dury & The Kilburns / VKI Vaki
LONDON, Hammersmith Odeon (01-748 4081), Junior Walker and the All Stars
LONDON, Piccadilly Hotel, Candlewick Green
MANCHESTER, Golden Garter (061-437 7614), Three Degrees
MANCHESTER, Free Trade Hall (061-834 0943), Nils Lofgren
MORECAMBE, Morecambe Bowl, Dave Berry & Moonshine



THE SENSATIONAL ALEX HARVEY BAND: can be seen at Newcastle City Hall on Thursday and Friday

NEWCASTLE, City Hall (20007), Sensational Alex Harvey Band
OLDHAM, Baileys (061-652 8421), Mac And Katie Kissoon
PETERBOROUGH, Key (82437), Godspell
PORTSMOUTH, The Polytechnic (81914), Upp
PRESTON, Guildhall (21721), Roger Whittaker
SCARBOROUGH, Penthouse, St Nicholas Street (63204), Cafe Society
STOCKPORT, Davenport Theatre, Leo Sayer
SUNDERLAND, Mayfair, Bilbo Baggins
SWINDON, Brunel Rooms, Sheer Elegance
SWINDON, Rollaston Club, Band Called Charlie
WEMBLEY, Empire Pool (01-902 1234), David Bowie
WOLVERHAMPTON, Civic Hall (27811), Elton John
WOLVERHAMPTON, Silver Dollar, Edwin Starr
WOOLWICH, Polytechnic, Pretty Things

EDINBURGH, Usher Hall (031-229 7606), Rick Wakeman
FARNWORTH, Blighty's Bobby Vee
GLASGOW, City Hall (041-552 5961), Pasadena Roof Orchestra
GLASGOW, University of Strathclyde (041-552 1270), Frankie Miller
GLASGOW, The University (041-339 8855), Druid
GLOUCESTER, Roundabout Club, Geno Washington & The Ram Jam Band
HARLOW, Technical College, Judas Priest / Zipper Kids
HEREFORD, Starlight Room, Brother Lee
HITCHIN, Hitchin College, Stretch
IPSWICH, Gaumont (53641), Alvin Lee & Co
LEEDS, International Club, Real Thing
LIVERPOOL, Baileys (051-709 0771), Scott Fitzgerald
LIVERPOOL, Empire, (051-709 1555), Leo Sayer
LONDON, Dingwells, Camden Lock, Chalk Farm Road (01-267 4967), Fumble
LONDON, Piccadilly Hotel, Candlewick Green
MALVERN, Winter Gardens (2700), Gentle Giant
MANCHESTER, Golden Garter (061-437 7614), Three Degrees
MORECAMBE, Morecambe Bowl, Dave Berry & Moonshine
NOTTINGHAM, The University (55912), Budgie
OLDHAM, Baileys (061-652 8421), Mac & Katie Kissoon
OXFORD, New Theatre (44544), Roger Whittaker
OXFORD, Polytechnic, Canned Heat
PETERBOROUGH, Key Theatre (32437), Godspell
PORTSMOUTH, Polytechnic (81914), Strapps
RETFORD, Porterhouse (4981) Edwin Starr
SOUTHAMPTON, University (556291), Edgar Broughton Band / Blitz
STRATFORD-ON-AVON, Hilton, Love Machine
TWICKENHAM, St Mary's College, Al Matthews / Last World
WEMBLEY, Empire Pool (01-902 1234), David Bowie
WEST BROMWICH, Football Ground, Desmond Dekker
WIGAN, Casino (43501), Junior Walker & The All Stars
WOLVERHAMPTON, The Polytechnic, Babe Ruth

Sunday

May 9
BANGOR, Gwynedd Theatre, Van Der Graff Generator
BATLEY, Variety Club, Junior Walker & The All Stars
BIRMINGHAM, Repertory Theatre, Druid
BIRMINGHAM, Town Hall, Caravan
BOURNE MOUTH, Winter Gardens (26446), Roger Whittaker
CROYDON, Fairfield Hall (01-688 9291), Elton John
CROYDON, Greyhound (01-686 0973), Babe Ruth
CHELMSFORD, Hempstead, Pavilion (64451), Pretty Things
ISLE OF MAN, Palace Lido, Bilbo Baggins
LEICESTER, De Montfort Hall (22850), Shirley Bassey
LIVERPOOL, Royal Court (051-709 5163, 051-236 6316) Budgie
LIVERPOOL, Wooley Hollow Club, Candlewick Green
LONDON, New Victoria (01-834 0671), Nils Lofgren

Saturday

May 8
AYLESBURY, Friars, Vale Hall (88948), Widow maker / UPP
AYR, Darlington Hotel, Drifters
BATLEY, Variety Club (475228), Brotherhood of Man
BIRMINGHAM, Odeon (021-643 6101), Shirley Bassey
BIRMINGHAM, The University, (021-472 1841), Supercharge
BRACKNELL, Dawbourne Club, Marmalade
BRIGHTON, Sherry's, Diversions
BRISTOL, Granary Club (28267), Brett Marvin & The Thunderbolts
CAERPHILLY, Double Diamond, Gene Pitney
CANTERBURY, Odeon (62480), Caravan
COLCHESTER, Essex University (4144), Pretty Things
DORCHESTER, Tavern, Mother Superior



RICK WAKEMAN: Glasgow, Friday



SURPRISE SISTERS, Bailey's, Leicester on Monday

O'JAYS

NEW SINGLE

Living' for the weekend

THUR 6

SUN 9

FRI 7

SAT 8

on B PER 4100

About

Roadshows

LONDON, Red Cow, Hammersmith Road, Brett Marvin & The Thunderbolts
 LONDON, Roundhouse, Chalk Farm, Canned Heat Upp/Broken Glass
 LONDON, Victoria Palace (01-834 1317), Alberto Y Lost Trios Paranolas
 MANCHESTER, Free Trade Hall (061-834 0943), Sensational Alex Harvey Band
 PAIGNTON, Festival Theatre, Supremes
 SHEFFIELD, Black Swan, Ian Dury & The Kiburns
 STOCKPORT, Davenport Theatre, Pasadena Roof Orchestra
 STRATFORD-ON-AVON, Royal Shakespeare Theatre (22727), Sacha Distel
 TWICKENHAM, Winning Post (01-894 1058), Edgar Broughton Band

Monday

May 10
 BAILEYS, Leicester (26462), Surprise Sisters
 DONCASTER, Outlook Club, Edgar Broughton Band
 GLASGOW, Apollo (041-332 6055), Rolling Stones
 GLOUCESTER, Leisure Centre (36498), Sacha Distel
 LEICESTER, De Montfort Hall (22850), Budgie
 LIVERPOOL, Wooky Hollow Club, Candlewick Green
 LONDON, Marquee, Wardour Street (01-437 6603), Druid
 LONDON, New Victoria (01-834 0671), Nils Lofgren
 LONDON, Red Cow, Hammersmith Road (01-748 5720), Bees Make Honey
 LONDON, Wicity Club, Kensington, Brett Marvin & The Thunderbolts
 MANCHESTER, Free Trade Hall, (01-834 0943), Sensational Alex Harvey Band
 MANCHESTER, The Pembroke Hall, Worsley, Canned Heat
 OXFORD, New Theatre (44544), Gentle Giant
 PETERBOROUGH, ABC (3504), Leo Sayer
 PETERBOROUGH, Key Theatre (52437), Godspell
 PLYMOUTH, Woods Club, Noel Redding
 PORTHCAWL, Stoneleigh Club, Brother Lee
 ST ALBANS, City Hall (64511), Sacha Distel
 STOKÉ, Jollees (31-7492), Gene Pitney
 STOKÉ, HANLEY, Victoria Hall, Pasadena Roof Orchestra
 WAKEFIELD, Theatre Club (75021), The Drifters

Tuesday

May 11
 BIRMINGHAM, Barbarellas, Canned Heat
 BIRMINGHAM, Town Hall, Pasadena Roof Orchestra
 CANTERBURY, University of Kent (65224), Cousin Joe From New Orleans
 CHELTENHAM, Everyman Theatre, John, Paul, George, Ringo & Bert
 EASTBOURNE, Congress Theatre (382), Supremes
 GLASGOW, Apollo (041-332 6055), Rolling Stones
 HUDDERSFIELD, Ivanoes, Edgar Broughton Band
 LEICESTER, Baileys (26462), Surprise Sisters
 LIVERPOOL, Empire Theatre, Sensational Alex Harvey Band
 LIVERPOOL, Wooky Hollow Club, Candlewick Green
 LONDON, Earls Court (01-931 2357), Elton John
 LONDON, Wardour Street (01-437 6603), Back Street Raw / ACDC
 LONDON, Red Cow, Hammersmith Road, Nashville Teens
 MANCHESTER, Free Trade Hall (01-834 0943), Shirley Bassey
 MANCHESTER, Palace (061-236 0184), Gentle Giant
 MIDDLESBOROUGH, Town Hall, Druid
 NORWICH, St Andrews Hall (29535), Budgie
 PENZANCE, The Garden (2475), Noel Redding
 PETERBOROUGH, Key Theatre (52437), Godspell
 PORTHCAWL, Stoneleigh Club, Brother Lee
 SHREWSBURY, Music Hall (52019), Widow Maker
 SOUTHEND-ON-SEA, Zhivagos, 101ers
 STOKÉ, Jollees (31-7492), Gene Pitney
 WAKEFIELD, Madison Club, The Drifters
 GENE PITNEY: Stoke, Tuesday



GLADYS KNIGHT: audience loved every minute

GLADYS KNIGHT AND THE PIPS / New Victoria, London
 GLADYS KNIGHT has 'personality' written all over her stocky (and very pregnant) frame. Last week at the New Victoria she and the Pips presented a classy, sophisticated show, lasting just over an hour. A short-sleeved set no doubt because of her present condition. But lump or no lump the lady's soubon magnetic.
 The show was a mixture of past hits, new things and zany comedy (from kid brother Bubba Knight, the bearded Pip) and their sheer professionalism saved it from being just another soul menu of tasty titbits.
 They cruised through 'On And On', 'You're The Best Thing That Ever Happened To Me', 'Part-Time Love' and 'Daddy Could Swear (I Declare)', but for me the knockouts were 'Every Beat Of My Heart', 'Midnight Train To Georgia' and the flummert 'Where

Peaceful Waters Flow'. Gladys' voice was mesmeric. Gentle, wistful, melancholy one minute, hard and bitchy the next, and even on the 'o' standards which the lady's acted out time and time again, Gladys performed them with real feeling and not in glib, blase fashion.
 The highlight of the performance came when Gladys (minus the Pips) sat on a stool centre stage and proceeded to do 'The Way We Were', which you have to see live to fully appreciate the overwhelming passion and emotion that Gladys exudes.
 'Heard It Through The Grapevine' was the song that had everyone on their feet hand-clapping and Gladys made sure they really let themselves go by urging them to 'have a ball'. But they didn't need any more persuasion. They loved every minute.

Jan Iles

NEIL SEDAKA / HAMMERSMITH ODEON, London
 MR HAPPY MUSIC is back in town. The eternal contemporary of pen, piano and vocals is bearing completion of yet another annual sell out sojourn to our shores.
 From the opening bars of the first number, this short, slightly tubby New Yorker clad in an orange leather jester suit, had 3,000 followers with him all the way.
 From 'The Other Side Of Me' to 'Standing On The Inside' and 'Laughter In The Rain' before reaching the inevitable medley of his first-time round songs - 'Oh Carol', 'Hey Little Devil', 'Happy Birthday Sweet Sixteen' and 'Calendar Girl'.
 'That's Where The Music Takes Me' is really tight and swings like hell into his new single - 'Love In The Shadows'. We are already into the second encore with the beautiful 'Superbird' which contained some super drumming from Andrew Steele. The audience were left standing in ovation by the revamped 'Breaking Up Is Hard To Do'.
 They won't let him go and so he gives the final encore with the tongue in cheek 'Betty Grable'.

TERRY BROOKER

BARBARA DICKSON / London Ronnie Scott's
 BARBARA DICKSON'S performance on Sunday was similar to the preview she gave the Press a couple of weeks ago, but obviously extended. She used the same band, including the fine pedal steel guitarist Martin Jennings.
 She opened with her single 'Answer Me', pulling the audience to her very quickly. The material from her album was prominently featured, but she laced it cleverly with other people's songs which she handled well. She's gained confidence since her last show at Ronnie's and this time looked as if she was really enjoying the evening. By the time she got into 'People Get Ready', she reminded me strongly of Maggie Bell.
 She left the piano and came to the front of the stage to sing Bernie Leadon's 'My Man'. Her interpretation of the song was superb. She sang Bill Withers' 'Lean On Me' with the same feeling.
 Barbara is ready to take on a full scale British tour and impress the country in the same way she impressed the crowd at Ronnie Scott's.

Rosalind Russell

Radio

Paul takes over from Johnnie

PAUL BURNETT is to take over Radio One's lunchtime show from Johnnie Walker in July.
 An ex-salesman, Paul joined Radio two years ago from Radio Luxembourg.
 He began broadcasting in Aden with the forces



PAUL BURNETT broadcasting service, while he served with the RAF.
 Paul, 32, has been hosting Radio One's Sunday morning programme. This position will now be filled by Simon Bates.
 Johnnie Walker is leaving the BBC for radio work in America.

Big King for 261

DOUGIE KING - "Scotland's biggest disc jockey" - is joining Radio Clyde.
 His 261 debut is made on May 1 as host of the 'Rock Around The Clock' spot, and he will also present the 2-6 am show four days a week.
 Dougie formerly presented Radio Forth's morning show.
 He claims he is now slimming as a result of remarks made by the station's managing director, James Gordon, about his bulky frame, and about them having to strengthen studio floors to accommodate him!
 One of Clyde's premier DJs, and the first voice to be heard on the station on December 1, 1973, Tony Currie, has taken up a position of continuity announcer at Scottish Television, Glasgow.

Swinging Capital

THERE HAS been a big swing to London's Radio Capital, according to the latest independent radio audience survey figures issued last week.

The research, carried out by Research Surveys of Great Britain, between March 22 and April 4, 1976, showed the station had increased its average daily audience by over half a million listeners during the past year.
 Capital now shows to have 4,120,000 listeners a week, dedicating 11.9 hours per week to the station. The latter figure shows their listeners are also the most loyal, since London listeners give an average of 11.4 hours a week to Radio Four, 11.1 hours to Radio Two, and 9.9 hours to Radio One.
 Capital's share of the London audience has

increased from 15 to 21 per cent, and Capital and LBC were the only stations to register an increase in audience. The survey showed that Radio One had fallen from 30 to 22 per cent, and Radio Two was down from 25 to 24 per cent.
 Managing Director of Capital, Mr John Whitney, said the figures clearly demonstrated that these Londoners who had come over to Capital found the programmes sufficiently entertaining and interesting to encourage them to spend so much more of their time with the station.

Anderson quits Forth

RENAISSANCE head of music and senior disc jockey with Radio Forth, Ian Anderson, left the station last Friday (April 30).
 He is returning to his native Shetland to rebuild his radio station and complete a book he is writing.
 Ian worked with Radio Forth for 18 months, and makes it clear that he will continue to be involved in the development of radio: 'I believe that the future is with VHF - FM stereo and quadrophonic radio,' he said.
 "Ma experience with Independent Radio during the last 'My months has not dissuaded me that we are due for a renaissance in radio broadcasting in disuaded United Kingdom," he concluded.

Films

WOODSTOCK REVISITED

IN LATE SUMMER, 1969, in a humble town in New York State, 400,000 young people gathered on 600 acres of farm land for a three day event that marked a milestone in the history of contemporary music.

The Woodstock Music & Art Fair turned into "Three Days of Peace, Music and Love," as the beautiful people joined together to enjoy the cream of music available at the time.
 On hand to record the event was director Michael Wadleigh, producer Bob Maurer, and teams of cameramen, working round the clock in often difficult situations, using their hand held cameras from virtually very angle imaginable.
 What they came up with was 315,000 feet of film, 81 hours of recording, and between them they used half a - million dollars worth of equipment.
 Then came the task of editing 120 hours of film into three hours.

massive crowd themselves.
 Warner Bros. 'X' rated movie 'Woodstock' is currently being re-activated at two London West End cinemas, ABC Bloomsbury and Casino, Old Compton Street.
 To today's generation some aspects of the saga may seem outdated, even laughable, but this was the big one, the granddaddy of rock festivals, an important chapter in the rock annals.
 To those who were around at the time it will bring back many memories of what was, and what might have been.



Beautiful people: from the film 'Woodstock' now on re-release

While for the new breed it is an invaluable history lesson.

The result was a creditable, atmospheric summing up of the experience of an age.
 Featured in the film are clips of Joan Baez, Joe Cocker, Country Joe And The Fish, Crosby, Stills, Nash & Young, Arlo Guthrie, Richie Havens, Jimi Hendrix, Santana, Sha Na Na, John Sebastian, Sly & The Family Stone, Ten Years After, The Who, and the

Celluloid Convoy

A FILM is to be made based on CW McCall's 'Convoy', CW, alias Bill Fries, first invented the character while working for an advertising campaign, and created the record around him and the world of truck drivers.
 The song was written by Fries, Donald Sears and Chip Davis, who are to develop the idea of the film with producer Robert M. Sherman.
 They plan to produce a soundtrack album to go with the film, with new songs written around the plot. The film will be called 'Convoy', and will tell the whole story of the gathering of trucks speeding across America.

Jan Iles

Soul Mirror

GLORIA JONES is the sultry lady sprawled across the sheets who screams through T. Rex's 'Get It On'. Very Tina Turner, and judging from all those shimmering robes I expected to be wiped out from the glare on first meeting.

But then, as I have learned from the Three Degrees, glamour on the outside and goodness on the inside often go hand in hand.

Yes, 'Get It On' was a somewhat sexy record to do. It's not every girl who walks into a mike with their boyfriend groping as they sing. Particularly if you happen to be six months pregnant and your old man is Marc Bolan. So much for true love's ways.

Identity

Actually there's a lot more to Gloria Jones than 'Get It On' even hints at. Ah, the joy of discovery. And also the confusion of identity. There's Gloria of rock 'Get It On' style; there's Gloria the adored and obscure singer of 'Heartbeat' and 'Tainted Love', and there's Gloria the songwriter.

If 'Get It On' is too raucous for your delicate ears, than brace yourself. This is the one and same sensitive creative who co-wrote Gladys Knight and the Pips' 'If I Were Your Woman'.

Along with the British Pam Sawyer, Gloria penned tunes to wring out handkerchiefs in dozens. There are the real torch songs like Thelma Houston's 'I Ain't That Easy To Lose' or 'I Ain't Going Nowhere'. There was the adorable duet of Marvin Gaye and Diana Ross lamenting love lost on 'My Mistake (Was To Love You)'. Start checking those old singles for the Sawyer-Jones credits and you're in for a few days of research.

Swords

Gloria Jones is warm and honest. She's delighted to be crossing professional swords with Bolan. After all, when you write music what could be better than having a poet nearby to create lyrics in a jiffy?

She's not afraid of losing her soul status. (Only in R&B circles could she be credited with more talent than he). In fact, 'Get It On' is one attempt to move Ms. J into a wider bracket of acceptance.

Born and raised on gospel in America, Gloria did a lot of work as a back up singer in the early Sixties. She did a little recording for a now defunct label called Champion. At the time of release nothing happened. But now just try to get a copy of 'Tainted Love'. You might have to hook your mother for one. In Wigan, they can be very choosy and Gloria is a goddess up there.

If Northern soul gathers no stature for you then



GLORIA JONES: crossing professional swords with Marc Bolan

Keeping up with the Joneses

go back 10 years. Teamed up with Pam Sawyer, the duo began churning out songs faster than they could sharpen their pencils. "We seemed to be falling in love every day," said Gloria of their non-stop output. Even when she opted to do a stint in 'Hair' the hits kept on coming. "Pam and I would write in the dressing room during the hour break. Then she'd fly to Detroit with the finished tunes."

Gloria and Pam were heavily involved with Clay Murray's ideas for producing Gladys Knight. At that time, the Motown vocalist had recorded with every producer in the company. Murray wanted to give her something she could sink her teeth into. Gloria suggested a series of songs starting with 'If I Were Your Woman'. "He forgot to put our name on the cards when the time came," recalled Gloria with no regrets. The follow-up single, 'I Don't Want To Lose You', was shelved in favour of Gladys and Johnny Bristol's 'I Don't Want To Do Wrong'.

From back-up singer,

to songwriter, actress and gospel tot, Gloria moved into the producers' chair. She worked with the newly solo Eddie Kend-

ricks, The Jackson Five and the Sisters Love plus The Commodores. "Even now she does a lot of the production and I twiddle

the knobs in the engineers' booth," Marc Bolan confides.

If successful, 'Get It On' will move Gloria Jones

Trivia Time

'Train of thought'

'PEACE TRAIN' by Cat Stevens relating to a train station. The longest list of titles wins. And don't be afraid to be a bit clever ('Tracks Of My Tears' by Smokey Robinson And The Miracles). Get your locomotives moving . . .

Prizes:

FIRST PRIZE: Three double sets from Decca . . . 'The London American Story Pt. One' and 'Two' plus the British oldies collection to update your mind - 'Hard Up Heroes'. Included are tracks from Carole King, Bobby 'Boris' Pickett and the Crypt Kickers, The Randells, Sam Cooke, Neil Diamond, The Nashville Teens and The Rockin Vickers!

SECOND PRIZE: Both London American sets

THIRD PRIZE: 'Hard Up Heroes' And to the next 10 winning entries, a soul stack from Motown Atlantic and Decca. Send your entry to 'Train Trivia', Record Mirror, Spotlight House, Benwell Road, London, N7 7AX. Entries to be in by May 11

out of the background and into the spotlight. One will no longer have to scan with a magnifying glass to find her name under song titles. She's picked up her confidence working with Bolan and when it comes to making her new album, diversity will be the order of the day.

Compete

"I have a lot to choose from in the way of material. That's usually the one thing too many artists have trouble finding. I have new things I've written with Marc. There are lots of old songs that were never released from my Motown days and I wouldn't mind re-doing some of the familiar ones like 'If I Were Your Woman'."

"I'm not worried about having to compete with Gladys Knight. My concern lies with whether or not I can recapture the

same feelings as when I wrote the song. I also did an album for Motown which didn't come out exactly as I wanted it. So, perhaps I'll re-do a couple of those songs."

It'll be interesting to see how many barriers Gloria can break down. Her songs continue to be updated and recorded when she least expects it. Yvonne Fair's last single was one of Gloria's tunes. One of the catchiest numbers on Betty Wright's 'Danger High Voltage' album was Gloria and Pam's 'Don't Thank Me Baby. Thank Yourself'.

"People start reminding me of songs I've forgotten I've written," she said with a slight tinge of sheepishness. "I better find out what my catalogue is before I do this album!"

Meanwhile the production team of Jones and Bolan have started rollin'.

Yakety Yak

Watch out for the Sugar Boogie

'SUGAR BOOGIE' by Bobby Thomas And The Hotline should be a dramatic disc. It's done by Harold Wheeler of 'Baby Face' and 'Ease On Down The Road' fame along with the highly unlikely Michael Bennett who normally produces Broadway musicals like 'A Chorus Line'. Soul goes theatrical. The Miracles appear on country artists Hoyt Axton's album and are rumoured to be moving to Epic after nearly 20 years with Motown. Speaking of the Miracles, Captain and Tennille doing Smokey's old Shop Around watch out for Street Corner Symphony. They got their name from the title of another acapella group's album, so they must be singing something. Double Exposure, a New R&B outfit, signed to



BB KING: teaming up with Bobby Bland

Salsoul in the States. Bill Cosby, notorious funny man and star of 'Uptown Saturday Night' and 'Let's Do It Again' has signed with Capitol . . . and Lou Courtney moves to RCA from CBS.

BB King and Bobby Bland have done so well together in their teamed up concerts that they're preparing an album of the

event for all us unlucky souls who couldn't see them . . . Billy Preston recording in LA with Stevie Wonder's synthesiser genius Bob Margoulef producing . . . Jackie Wilson's classic 'Lonely Teardrops' written for him by the newcomer Berry Gordy is now a country hit for Narvel Felts.

'Happy Man' is the first new single for Damon Harris' band 'Impact'. The troupe have been singing together a decade save Harris' four years with the Tempts. He left the group because of continuing riffs with Melvin Franklin you will recall. Impact's single is produced by Bobby Ell of Philly fame.

Tired of gigging in concert halls? Sarah Vaughn is but one of many artists giving concerts while cruising on luxury liners to exotic hot spots like Mexico and the Bahamas.

Jazzman Chuck Mangione has lost two of his quartet saxophonist-flautist Gerry Niewood and bassist Chip Jackson. Average White Band on hand for the Monty Python party in New York.

Marvin Gaye has coughed up lots of bread to start the 'Marvin Gaye Learning Centres for (underprivileged) Children'. Many of the centres will be financed from concert proceeds. The pound may have dropped but the following have solidified - The Sylver's 'Boogie Faver' is gold in America and Johnnie Taylor's 'Disco Lady' has gone Platinum. My, my!

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ARGENT - Hold Your Head Up
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Mailman

Denis the Rock'n'Roll menace

★ STAR LETTER

DEAR MAILMAN,

After reading the article on inflation, I thought a bit more should be said by a record buyer. For a start, if albums were better made it might not be so bad. I have had to return some albums three or four times before getting a listenable copy.

They would be better value if they didn't contain anything previously recorded as singles. Surely if they wanted to promote the album they could come up with other ideas?

Not giving away flashy posters would also help keep prices down. Even if the pound did regain some of its power, would the prices of concert tickets go down? I bet they wouldn't!

Chris Nettleton,
Weston-Super-Mare,
Avon.

● Not unless Denis Healey turns to Rock'n'Roll or Maggie Thatcher gets her ya yas out . . .

Ticket-less Stone fan

DEAR MAILMAN,

I would like to record situation regarding the tickets for the Stones' tour. I have been a Stones' fan for more than 10 years, have collected every track they have recorded but have not seen them live.

Why is it we have to wait and see if we get tickets, while a newspaper can get 50 tickets to give away in a competition and Pattie Smith gets six tickets. If you see her would you ask her to send two for my mate and me?

Chas Crockett,
Bispham,
Blackpool.



MARC BOLAN

Who's arguing?

DEAR MAILMAN,

Slade must be the most successful group of the Seventies, with 18 singles and six albums, many of these reaching the top, and still going strong.

David Kemp,
West Hampstead,
London.

● So who's arguing?

SOB - Save Our Bolan

DEAR MAILMAN,

Calling all ex-Bolan fans. SOS where are you? Just because he is not the rage anymore, his music is just as good as it has ever been. So we want you all to go out and buy his latest single and bring a little life back into the pop world.

Two Bolan Fans,
Stockport,
Cheshire.

● You should join up with Alvin's two . . .

Queen fiend

DEAR MAILMAN,

I'm sick and tired of reading the phrase "British heavy rock band Queen" in various music papers, when Queen are about as heavy as the Rollers or Mud. What decent rock band would put 12 tracks on an album? It's just not on is it? They're not a scratch on Zeppelin or Sabbath.

Ian Baker,
Tamworth.

● What's wrong with value for money, Pinhead?

Gilbert, oh Gilbert

DEAR MAILMAN,

Just had to write and say how much I like your paper. Compared with the others I've read yours comes out tops. My favourite is Gilbert O'Sullivan, I think he is the most talented guy around today. So can we have some info and a picture of him soon?

Pamela Bedford,
Carlton, Nottingham.

● We've been trying but he's been even more trying!

Only rock stars bleed

DEAR MAILMAN,

I don't know why everyone feels sorry for those rich pop stars who have to live in America. My heart certainly doesn't bleed for them. No-one forces them to stay abroad and if they like living in the UK so much, they should be prepared to help out with our economic crisis.

Where did they get all the money to start with? From us, and we have to pay tax towards hospitals, schools and unemployment benefit. That's what community living is all about. If they don't want to be part of the community, it's time they all stopped moaning about it.

Denise Fairley,
Glasgow.

● Your comments are probably too taxing on their brains, love.



DIANA ROSS

Thank Your Lucky Stars

DEAR MAILMAN,

Just count yourself lucky having so many pop programmes on TV down South, cos the poor lot up here in Manchester only get 'Tops Of The Pops' and 'The Arrows'. We never have programmes like 'Supersonic' and 'Saturday Scene'.

Ardent G. Band fan,
Hyde,
Cheshire.

● You don't know when you're well off.

Fourth Degree

DEAR MAILMAN,

Listening to Diana Ross's single 'Touch Me In The Morning', and the new Three Degrees' single 'Toast Of Love', I find it hard to see much difference. In my mind the Three Degrees are highly overrated.

A Sparks fan,
Aldershot,
Surrey.

● How about toast in the morning? It's fun and it's legal.

Sign-off Season

DEAR MAILMAN,

In answer to that disgusted ex-Four Seasons fan from Coudon, I'd like to say that you don't go off someone just because they didn't sign their name on a bit of paper for you. Had it occurred to you that they might have been tired?

A Four Seasons fan,
Sussex.

● Thought they had all their late nights in December '63?

Moore Drifters

DEAR MAILMAN,

Thank you for the feature on the Drifters. It's about time something was printed about this wonderful group. The interview with Johnny Moore just about made my day.

Irene Davies,
Wrexham.

● The pleasure's all yours.

Two's Company

DEAR MAILMAN,

Thank you so much for the letter from Vic in Leicester. I honestly thought I was the only Alvin Stardust fan in the country.

Jill,
Bromsgrove,
Worce.

● Any advance on two?



ALVIN STARDUST

Pans' fans' farewell

DEAR MAILMAN,

Please let's have a farewell Pans People poster.

Ex TOTP Watcher,
Liverpool.

DEAL MAILMAN,

I think it's a shame Pans People are splitting up. I wonder if the Sex Discrimination Act has got anything to do with the fact that they are recruiting male dancers for the programme?

H. J. Jones,
Wythenshawe,
Manchester.

● Who's discriminating against sex?

Conventional Sedaka

DEAR MAILMAN,

I would just like to say thank you very much indeed to Neil Sedaka for April 24 at Bailey Variety Club for the fan club convention.

Jane E. Carter,
Higher Bebbington,
Wirral,
Merseyside.

● Don't mention it.

Feedback

FEEDBACK is a new column - and it's all yours! Every week we'll answer some of the many questions you send us. So if you have a query about fan clubs, groups, records, etc, write to: FEEDBACK, Record Mirror, PO BOX 195, Spotlight House, 1 Benwell Road, London N7 7AX.

New Faces

A FEW weeks ago James Hamilton reviewed a record 'Making Faces At The Man In The Moon' by the Boswell Sisters. The label is Vocalion, catalogue number V 5001. Can you tell me where to order it from?

F. Slack,
Sheffield.

● This single was taken from an album of various tracks. Your local record store can order it through his usual sources.

Arista USA

COULD YOU tell me the address of Arista Records in America as I would like to write for information on Barry Manilow. I'm potty about him. I think your paper is better than ever now and I particularly liked the article on the Comprehensive School a few weeks back.

Shelley Mason,
Sudbury,
Suffolk.

● Arista Records are at 1776 Broadway, New York, NY 10019, USA.

Bell Boy

DAVID BROWN mentioned a new album by Madeline Bell called 'This is One Girl' in his recent article. My regular dealer tells me there is no trace of any such album. Being an avid Madeline Bell fan I am most anxious to obtain this latest album.

Mr C. A. Armit,
Oidham, Lancs.

● And you can. The catalogue number of this album is NSFL 18483 and your record shop can obtain it in the normal way through Pye Records.

Hues Due

WHAT EVER happened to the Hues Corporation? I haven't heard anything of them for a long time. Any information?

Berny Ferry,
Perthshire,
Scotland.

● There are no plans for a new single to be released over here or a forthcoming tour. They have a very busy schedule in America at present.



MADLINE BELL



NEIL DIAMOND

Neil Club

COULD YOU please give me the British address of the Neil Diamond fan club?

Vicki Evans,
Atherstone,
Warks.

● Write to Friends of Neil Diamond, 1 Opossum Way, Hounslow, Middx.

Versatile Devil

DEAR MAILMAN,

I think that 'Devil Woman' is Cliff Richard's best yet. Many people have said that they didn't recognise his voice at first but surely this proves his versatility?

Liz Upton,
Oswestry,
Salop.

● They say the same about cheese.

Hoots Mon concert

DEAR MAILMAN,

I went to see Hoots at the Apollo, Glasgow and would like to say thanks to the boys for a fabulous concert. They put everything they had into it. The choice of tracks was excellent and the lights fantastic. Hoots to you.

Sandra Williams,
Bridge of Weir,
Scotland.

● May your lum always reek, dear.

Censor sense

DEAR MAILMAN,

I have not seen David Bowie's film 'The Man Who Fell To Earth' and I doubt if I ever will. I would love to see it, but I'm only 13. What I would like to know is why it is an 'X' certificate? Is it violent? Is it sexy? Or is it pornographic?

Dave Fudge,
Frecheville, Sheffield.

● I'd love to tell you, but the censor won't let me because of your tender and impressionable age.

Flash that 'Tash

DEAR MAILMAN,

My eyes went immediately to number five in your Flash That 'Tash contest (Record Mirror, April 24). It was of course the gorgeous Sandy Newman, lead singer with Marmalade. Please print the same pic but of the whole face this time!

Carol Gibson,
East Kilbride, Glasgow.

● And this in spite of the deliberate mistake . . .



BUDGIE

Their first album on A&M Records

"IF I WERE BRITANNIA I'D WAIVE THE RULES"

BUDGIE ON TOUR

- 7th May, Lancaster University
- 8th May, Nottingham University
- 9th May, Royal Court, Liverpool
- 10th May, Leicester, De Montfort Hall
- 11th May, Norwich, St. Andrew's
- 13th May, Leeds, Polytechnic
- 15th May, St. Alban's City Hall
- 16th May, New Victoria Theatre, London
- 18th May, Lincoln Drill Hall
- 19th May, Birmingham Town Hall
- 21st May, Manchester Free Trade Hall
- 22nd May, Maidenhead, Skindells
- 23rd May, Ebbw Vale Leisure Centre
- 26th May, Town Hall, Reading
- 31st May, Southend Football Stadium
- 16th June, Dublin Stadium (TBC)



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