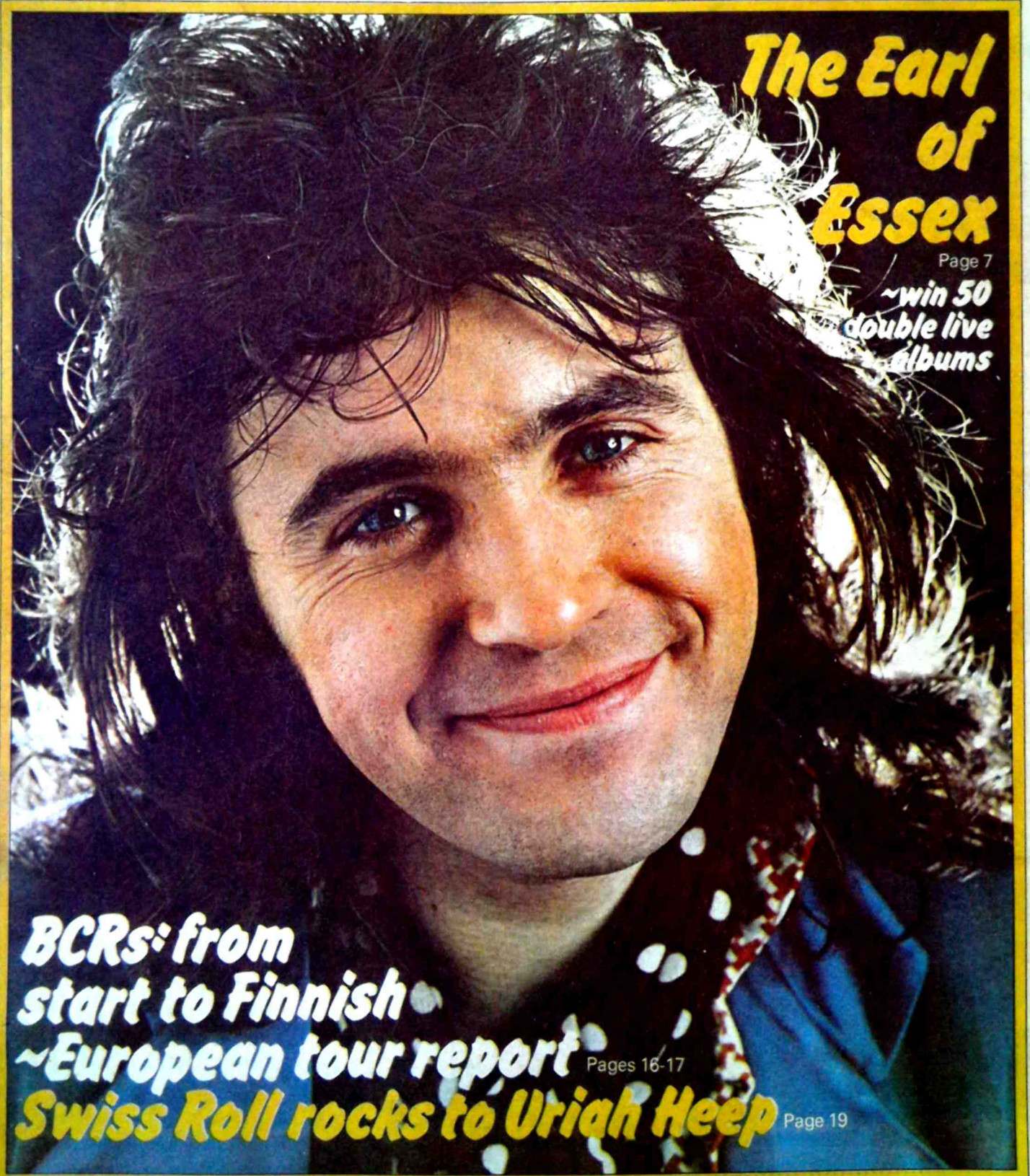


# RECORD MIRROR

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# Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

## Autumn Tull

JETHRO TULL have plans to tour Britain in the early Autumn. Details have not yet been finalised, but dates are expected in the next few weeks. Meanwhile, Tull's film, recorded and produced by Mike Mansfield, will be shown on London Weekend Television on July 16, in conjunction with Capital Radio. The film is titled 'Too Old To Rock And Roll'.

## Curved Airborne

CURVED AIR begin a British tour on May 27 at Bath Pavilion. During the tour, they will play two shows at the London Roundhouse on the Spring Bank Holiday - May 30 and 31.

For the London concerts, they will be supported by Brand X and A Band Called O. Tickets are £1.50 each.

The rest of the dates are: Tunbridge Wells Assembly Rooms (28), Maidenhead Skindells (29), Norwich University (5), Guildford Civic Hall (6), Lincoln Drill Hall (10), Newcastle Mayfair (11), Birmingham Mayfair (17), Croydon Fairfield Halls (20), Dunstable Queensway Hall (23) and Hull University (25). More dates may be added.

An album to be titled 'Airborne' will be ready for release later in the Summer.

## Bionic Rock



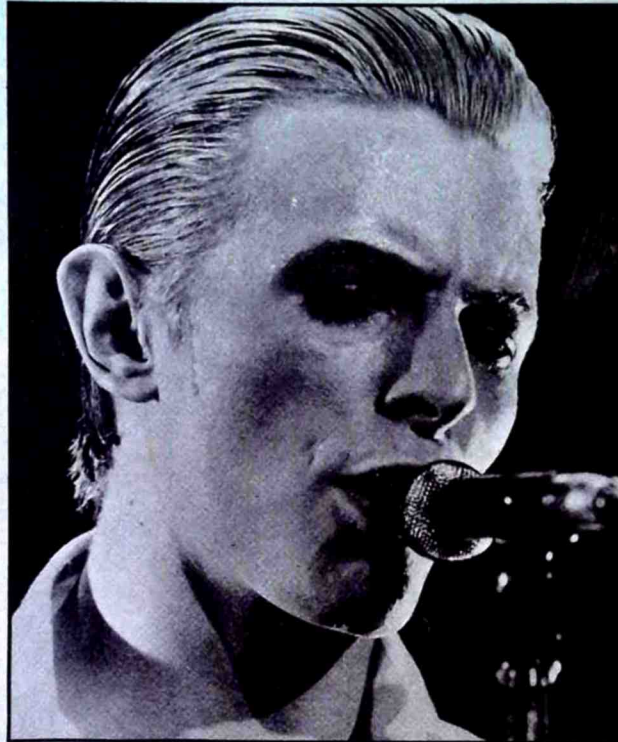
**AUTOMATIC MAN:** tour to follow

EX SANTANA drummer Michael Shrieve has formed a new band called Automatic Man. They have a single out on May 21 titled 'My Pearl'. An album, as yet untitled, will follow on June 19. A

British and European tour will be announced shortly.

Shrieve will appear with the new Stomu Yamashta show 'Go' at the London Albert Hall on May 29.

# BOWIE: MORE BRITISH DATES



**DAVID BOWIE** may be planning more British dates this Summer. We understand he would like to take in a few more dates in about two months' time. This will, however, depend on his current touring schedule.

He ends his tour in Paris this week in London this week, then leaves for his new home in Switzerland.

Meanwhile, he has an album released in a couple of weeks, titled 'ChancesonBowie', a compilation of hits including 'Jean Genie', 'Rebel Rebel' and 'John I'm Only Dancing'.

He intends to record his next album in Europe and is making plans to start work on his next film.

## Kinks confirm Cardiff

THE KINKS have been confirmed for the Cardiff Ninian Park festival on June 5. Also added to the bill are the Sutherland Brothers and Quiver. Tickets are £3.50 in advance from Ninian Park Football Ground, all branches of Virgin Records, Red Dragon Travel in Church Street, Cardiff or from Turtle Entertainments, 6 Guildhouse Street, London SW1. Please enclose a stamped addressed envelope.

## Two more for Heep

URIAH HEEP will play two other British dates in addition to the Wembley gig on June 12 which has already been announced. They will appear at Newcastle City Hall on June 9 and Ipswich Gaumont on June 10.

Their album 'High And Mighty' is out on May 21.

## News Extra

### Swiss deal for Stones

A LONDON travel agent is organising a Rolling Stones package to Zurich. The fare, which will work out at around £60, will include air fare to Zurich and a ticket to see the Stones on June 15.

The chartered plane will return the following day. Included in the price is hotel accommodation and breakfast.

Final details of cost haven't been fully worked out, but if you are interested, contact David Nebbitt, of Crossgate Warold Travel Service Ltd, 273 New Cross Road, London SE14. Phone number: 01 692 8849.



**JAGGER:** see him in Zurich

**BOWIE:** possibility of more British dates this Summer

## Sassabash

SASSAFRAS HAVE finished work on their third album, as yet untitled, which will be released on June 25 to coincide with their British tour. The album was recorded at Rockfield studios and produced by Pete Gage. A single will also be released, but no title is available as yet.

The tour opens at Durham University on June 19. Other dates are: Nantwich Civic Hall (23), Yeovil Johnson Hall (24), Truro Plaza (25), London

Bedford College of Education (26), Manchester Pembroke Halls (28), Scunthorpe Tiffans (29) and Bradford St Georges Hall (30).

They continue at Cleethorpes Winter Gardens (July 1), West

Runtun Pavillion (2), Croydon Greyhound (4), Birmingham Town Hall (5), Shrewsbury Music Hall (6), Bristol Colston Hall (7), Cardiff Capital Theatre (8), Mansfield Civic Theatre (10), London Victoria Palace (11), Swansea Top Rank (14) and Huddersfield New College (16).

More dates will be added later.



**SASSAFRAS:** third album, and tour

## Puppets on a wing

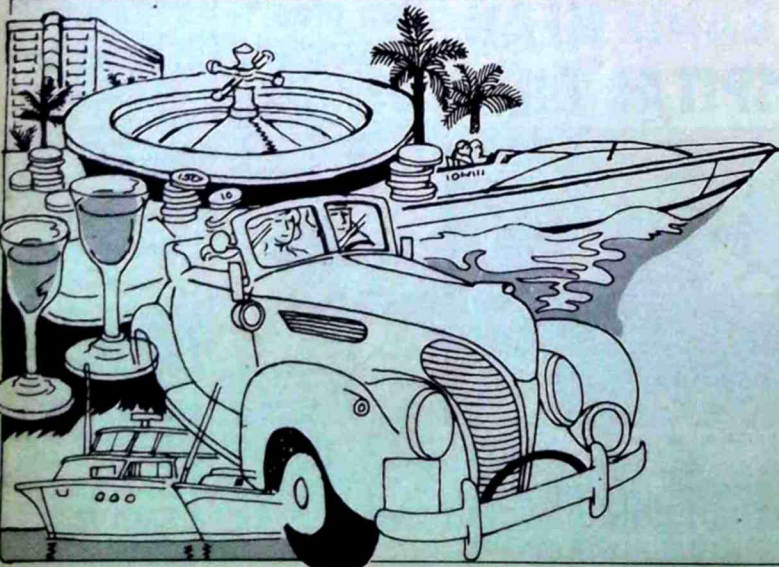
JAMES AND BOBBY Purify, currently in the charts with a re-recorded version of their old hit 'I'm Your Puppet' arrive in Britain in June for an eight day tour.

They open at Gloucester Roundabout on June 4. Dates continue at Retford Porterhouse (5), Bedford The Nitespot (6), Upper Heyford ASAF Bases (12), Ipswich Tracey's (15), Minehead Civic Hall (17), Torquay Town Hall (19) and Penance Winter Gardens (19).

## Caravan on the trail

CARAVAN HAVE added more dates to their British tour, following the postponement of their American dates. The extra shows will be at: Edinburgh University (May 21), Glasgow University (22) and Redcar Coatham Bowl (23). They leave on May 28 for a European tour.

A new album, titled 'Blind Dog At St Dunstan's', will be out next month.



# "Monte Carlo"

F13645

The new single from

# BEANO

DECCA

# Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

## Supreme hat-trick



SUPREMES: third visit

THE SUPREMES, currently on tour in Britain, may return to tour in the Autumn. Record Mirror understands there are plans to bring the group back for dates between September 15 and October 15. This is to include several consecutive nights at London's Royal Albert Hall, and one nighters in all the major cities.

If the dates come off it will make it their third British appearance this year.

# MICK'S TAYLOR MADE BAND



MICK TAYLOR: left the Rolling Stones in 1974

MICK TAYLOR is expected to announce the line up of his new band very shortly. Record Mirror understands he has brought in all the rhythm section of the old Stone The Crows - Maggie Bell's former band.

Taylor was recently rumoured to be joining Back Street Crawler as replacement for the late Paul Kossoff, but another ex Crows man, Geoff Whitehorn stepped in.

Taylor left the Rolling Stones at the end of 1974, when he joined the Jack Bruce Band. He stayed with them for six months, taking in a European tour and a few British gigs.

The line up is expected to be: Colin Allen (drums), Steve Thompson (bass), Ronnie Leahy (keyboards) and Taylor (guitar). Leahy was also a member of the Jack Bruce Band for a while.

## Open air Bellamys

THE BELLAMY Brothers, currently in the singles charts with 'Let Your Love Flow' are being lined up to play a couple of open air concerts in Britain, sometime during June. The brothers will be playing in Europe during early June and it is hoped to bring them over to Britain afterwards. Their album, titled 'The Bellamy Brothers' has just been released.

## Pop the Quest on

'POP QUEST', the Yorkshire Television programme which tests the pop knowledge of teenagers, returns to your screens in the Autumn. The quiz, which will be networked all over the country, will last for 13 weeks but as yet a presenter has not been finalised.

## News in brief

**The Pasadena Roof Orchestra** will be playing at Quaglinos in London for five days starting on June 2. The show will be called the 'Derby Week Special' and admission is £6 for strawberries and champagne.

**Long John Baldry** will play a concert at London Theatre Royal, Stratford, on Sunday, May 30. Tickets are at £1.50.

**Elton John** has become chairman of Fourth Division Watford football club. Elton, who has been on the board of directors for three years, said, "This is not a gimmick. I intend to make a go of it."

**The Steve Gibbons Band** have been booked as support artists for ELO on their forthcoming British tour. Before that they play a number of gigs on their own. They are: Manchester Owens Park College (May 21), Wigan Casino (22), Huddersfield Ivanhoe's (25), Birmingham Town Hall (26), Lincoln Drill Hall (27), Bradford University (29), Doncaster Outlook Club (31), London Marquee (June 1), Leicester Polytechnic (2), Derby Bishop Lonsdale College (5), Cleethorpes Winter Gardens (10), Cranfield Institute of Technology (12) and London Marquee (15).

**The Osmonds** have successfully sued the Las Vegas Tropicana Hotel for 3,200,000 dollars. The hotel has to pay up whether or not the family ever appears there again.

**London Weekend Television** are producing a Lynsey De Paul special featuring guests Charles Aznavour, Barry Ryan and R & J Stone. The show will be transmitted on June 30.

**Our Kid** appear with Frank Ifield and Ken Goodwin for a Summer season at Great Yarmouth's Wellington Pier from June 17 until September 11.

**Frankie Laine** returns to Britain to play a series of concerts in the Summer. They are Stoke Jolles (May 25), London Palladium (30), Farnworth Blightys (June 1-5), Sheffield Fiesta (13-19), Camberley Lakeside (20-26), Birmingham Night Out (June 28 - July 3), Nottingham Heart Of The Midlands (July 4-10), Cleethorpes Bunyons (11-17), and Skegness Sands (19-24).

**Extra gigs for Budgie** are: Manchester Free Trade Hall (May 21), Maidenhead Skindies (22), Aberystwyth Leisure Centre (23), Reading Town Hall (26), Southend Football Club (31) and Dublin Stadium (June 16).

## Super-Charge!

LIVERPOOL BAND Supercharge are to tour Britain during May and June. Dates are: Manchester Palace Theatre, with Alberto Y Los Trilos Paranoias (May 21), Glasgow Queen Margaret Union with Deaf School (29), Whitburn Radio Clyde Road Show (30), Strling Radio Clyde Road Show (31), Sheffield Black Swan (June 4), Sutton-In-Ashfield Golden Diamond (7), Torquay 400 Club with Deaf School (8), Plymouth Woods with Deaf School (9), Johnson Hall (10), Bishops Stortford Hockerill College with Deaf School (11), Dudley JB's (12), Birmingham Barbarella's with Deaf School (15), Street Stode Theatre with Deaf School (18), Wigan Casino (19) and Middlesbrough Little Theatre with Deaf School (24).

## Jubilee Sisters

A CHARITY concert being held at the London Lyceum (tonight, Wednesday) features the Surprise Sisters. Also appearing are the Pasadena Roof Orchestra and Ian Whitcomb. The concert is being held in aid of the Protection of Rural England, to celebrate their Golden Jubilee.

## BOMBER JOINS LUXEMBOURG

BOB HARRIS has joined Radio Luxembourg. His first programme for the station goes out on May 27 from 11 pm to 12.30 am. He will, however, continue his association with the BBC's 'Old Grey Whistle Test'.

Asked if his new position at Luxembourg was on a one series basis, Harris said: "It's a permanent marriage."

He added: "But there will be no conflict of interests between this and the BBC. Of course, they were the first to know and they are very happy about it. The 'Whistle Test' breaks up on May 25 and will be back in September."

"I'm happy about it because there are no needie time restrictions on Luxembourg so I have a freedom of choice with records."

The 'Old Grey Whistle Test' will be recording a few specials through the Summer, but they won't be screened until later in the Autumn.



BOB HARRIS

## Buster muster up interest

BUSTER HAVE been booked to appear on the Arrows' TV show on June 25. Buster, whose single 'Sunday' sold out in one day in their home town of Liverpool, will set up a tour in the near future. Meanwhile, their record company, RCA, have had to press more copies of the single.

Three other groups calling themselves Buster have been in touch with the record company, but no action is being taken.

## Dan plan

TWO of steely Dan arrive in Britain on May 24. Donald Fagin and Walter Becker are coming over with their producer for a week of promotion of the new album which is titled 'Royal Scan'. There are no plans for the group to tour this year.

## Release for Roxy

THE NEW Roxy Music live album, news of which was exclusively revealed in Record Mirror, has been given a release date of June 11.

Bryan Ferry has a single out on May 21.

Meanwhile, Phil Manzanera will be working this Summer with Stomu Yamashita and Stevie Winwood on their British dates.

## Yardbird Keith found dead

KEITH RELF, one time guitarist with the Yardbirds, was found dead at his home in Middlesex, last week. Keith, 33, was found holding his guitar, and police think he was electrocuted.

Since the Yardbirds broke up, Keith had a number of projects, the most recent of which was with Armageddon.

# RECORD MIRROR

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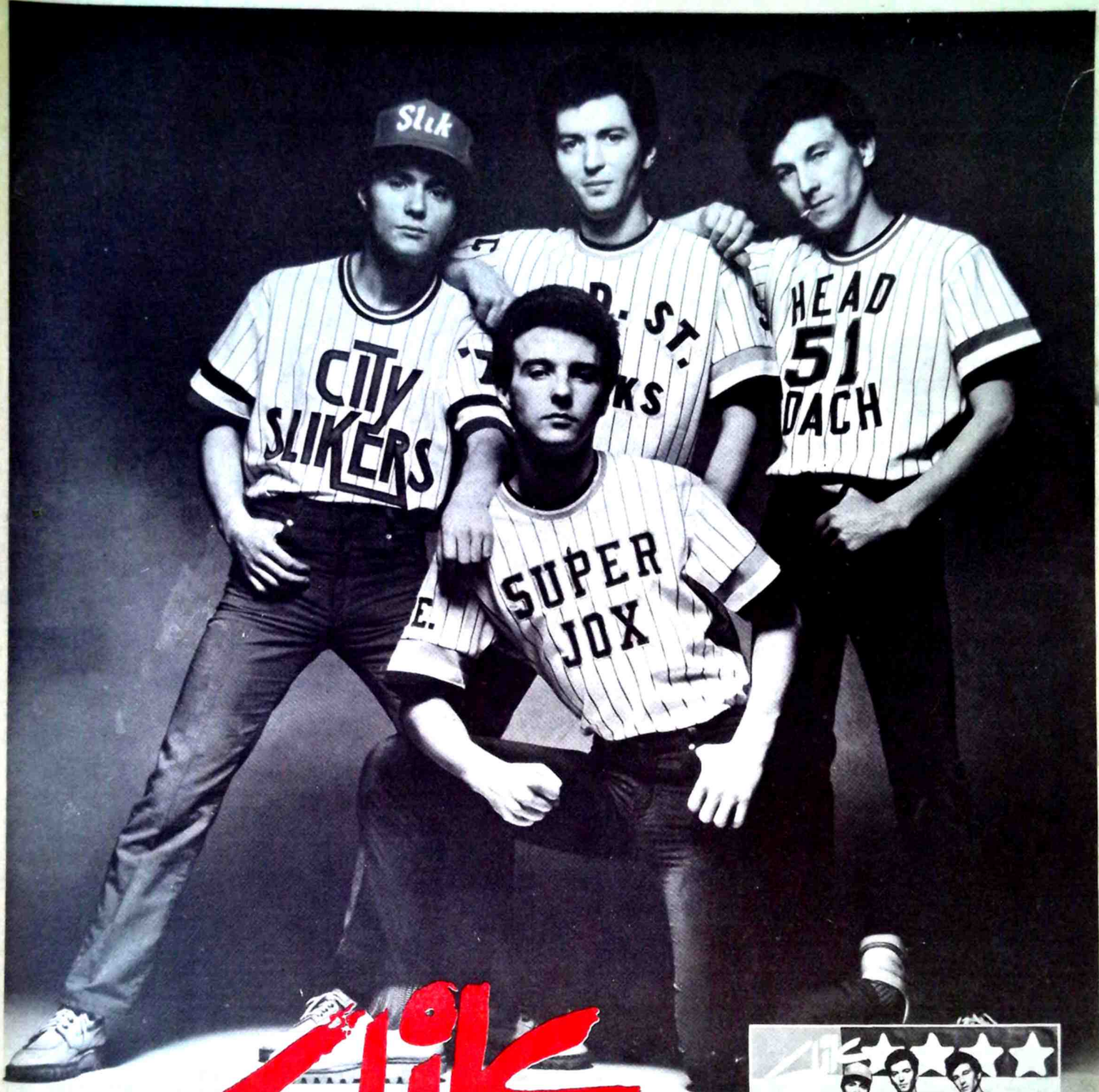
## G. BAND HEAD HOSPITAL BILL



GLITTER BAND: gig re-set

THE CONCERT at Chelmsford Odeon on May 21 which was to have featured Arrows has been cancelled. It has been re-set for June 14 with the G

Band heading the bill. They will be supported by Flame and Bilbo Bagins. Tickets are £1.75 and £2.25 with the proceeds still going to local hospitals.



# Slik

Slik, the sensation of 1976 present their first great album. Called simply 'Slik', it includes the hits 'Forever and Ever' and 'Requiem'.

Produced by Phil Coulter in association with Bill Martin for Martin Coulter Productions Ltd.



Available on Album, Cassette, Cartridge.

**SLIK ON TOUR** June 1st **TAUNTON** Odeon June 2nd **BRISTOL** Colston Hall June 3rd **SOUTHAMPTON** Guildhall  
June 4th **SWANSEA** Brangwyn Hall June 6th **OXFORD** New Theatre June 7th **BIRMINGHAM** Odeon June 8th **STOKE** Victoria Hall  
June 9th **SHEFFIELD** City Hall June 11th **MANCHESTER** Palace Theatre June 12th **SOUTHPORT** Southport Theatre  
June 13th **LEEDS** Grand Theatre June 14th **HULL** ABC Theatre June 15th **NEWCASTLE** City Hall June 17th & 18th **IRELAND**  
Venue to be announced June 20th **IPSWICH** Gaumont June 21st **CHELMSFORD** Odeon June 23rd **EDINBURGH** Odeon  
June 24th **GLASGOW** Apollo June 26th **DUNDEE** Card Hall June 27th **ABERDEEN** Capital Theatre  
June 30th & July 1st **LONDON** New Victoria Theatre Presented by M.A.M.

Sole Management: Unicom Leisure Limited.



# States Secrets

## Hollywood

### Eagles: flying the flag



DION: album

THE EAGLES, Linda Ronstadt and Jackson Browne gave a benefit concert to aid California Governor Jerry Brown in his presidential campaign.

The concert was held in Largo, Maryland, on May 14, four days before that state's presidential primary. Gov. Brown is trying to stop front-runner Jimmy Carter in the quest for the Democratic nomination.

Proceeds from the benefit concert are expected to exceed one hundred thousand dollars. The Eagles' manager, Irv Azoff, said that the Eagles 'feel that Gov. Brown is uniquely honest, bridges all generations and would bring a new spirit of unity to the country and restore integrity to the highest office in the land.'

★★★★

THE CHI-LITES have been fined five thousand dollars each and put on one-year probation for income tax evasion. Group members Eugene Record, Robert Lester and Marshall Thompson were sentenced in a New Jersey Federal Court on May 6. The reason for their suspended sentences and one-year probation was their co-operation in testifying for the government against Brunswick Records president Nat Tarnopol in a trial last month. The Chi-Lites are severing all business relationships with Brunswick and are filing a lawsuit against the company.

★★★★

PRATT AND McClain's 'Happy Days' is one of the hottest records in the US at the moment. It is the theme song from the popular American television series about teenagers in the fifties.



STEVE MILLER: four

Amazingly, the song was being played on the radio less than a week after the record's producer had the idea for the song. Steve Barri, recently signed to Warner Bros after leaving ABC, called Truett Pratt and Jerry McClain on a Friday with the idea to record the theme.

A studio musician was ill and delayed recording the song till the following Monday. On Tuesday the song was mixed, on Wednesday a rough mix was ready and on Thursday Paul Drew, vice-president for programming of the RKO radio chain, called Barri and asked for the rough mix to play on the air. So by Thursday afternoon KHJ in Los Angeles was playing the song — which only a week before hadn't been conceived.

'Happy Days' is only one of many TV themes on the American chart at the moment — the others being John Sebastian's 'Welcome Back' from the series 'Welcome Back Kottler'; Cyndi Grecco's 'Making Our Dreams Come True', which is the theme from 'Laverne And Shirley' (a spin-off from 'Happy Days' about two girls in the 50s who work for a beer manufacturer) and the recent chart-topping 'Theme From SWAT'.

★★★★

DION IS recording a new album with 'Happy Days' producer Steve Barri. Titled 'Sweetheart', it is expected to be released in June. His Phil Spector-produced single, 'Born To Be With You', was released in the US this week on the Big Tree / Spector label. There are no plans to issue the Spector-produced LP, which has been released in the UK.

★★★★

THE STEVE MILLER Band begin their first national tour in more than two years when they open in Dallas (Miller grew up there) on June 7. The two-and-a-half hour show will open with the band's best material from the past and conclude with songs from their new album, 'Fly Like An Eagle'. Last date on the tour is June 30, in San Diego, California.

## Another cabinet re-shuffle but . . .

# Wilson's still in charge

## Mary, that is, of the Supremes

WILSON is still firmly at the helm.

And in case you thought that was a political comment you could be right.

While others come and go Mary Wilson is still the fixed and dominant point around which the Supremes revolve.

Though the fickle record-buying public seem to have steered away from their discs in the last few years, the Supremes can still boogie all over the place and they're currently proving it in Britain with six concerts.

The shows mark a return to the UK after only a half-year absence. But the return is different because those six months have seen the departure of Cindy Birdsong from the line-up and the addition of Susaye Green.

The girls are holding a press free-for-all in a penthouse hotel suite. Breakfast goodies like orange juice, grapefruit juice, tea and coffee are on a table in the corner. It's four in the afternoon.

### Changes

"Let's say there have been about three changes of line-up," says Mary Wilson, hair piled on top of her head because of an inability to get to the beauty parlour.

"You see Cindy was out of the group before for close on two years when she had her baby and during that time she changed and we changed.

"She found she'd rather be doing something like acting. It was very sad when she left because she was almost like an original and her departure has changed the sound of the Supremes."

Wild rumours that Cindy was thrown out because she got too fat are laughed at.

Cindy is now appearing in a play in Los Angeles

which Mary confesses not to have seen but says reports of her performance are very good.

"She's naturally very talented and though she'll probably keep on her singing career she wants to pursue her acting."

The latest recruit, New York-born petite Susaye Green has fine credentials. Her previous job was with Stevie Wonder's back-up group 'Wonderlove' and she's worked (and still does) as one of Stevie's main song-writing partners. Before that she was with Ray Charles as one of the Rae-lets and before that . . . well it all started when she was three and got into commercials.

Now she's a bubbling fashion-conscious Supreme who's disclosure of how much money she's spent on clothes in London, is just a wide grin.

But this bubbler ain't dizzy, she knows Cindy, who was in the group for nearly a decade, had a lot of fans. How will they accept the change?

"There's always resentment for a change because people don't understand," she explains. "But they never know the whole story so it's cool."

"But people who have met me or seen the show have all opened their eyes and that's fantastic. I don't think there will be that much trouble being accepted."

Susaye confesses to have been a Supremes fan herself and still finds it 'inconceivable' that she's part of the group.

But while the last six

months have been hot for Susaye there has also been tragedy. Original member Florence Ballard died at the beginning of the year. Mary is reluctant to talk about it but comments: "I've always been close to Florence, always. She wasn't on the slide when she died — that's not true."

"At that particular time she had decided to get an act together and she wanted to perform again. She was losing weight and that was one of the causes of her death, because when she decided to do something she would go overboard on it and then with the drinking and everything I guess it was just too much and she couldn't take it."

### Tribute

"But she was not on a decline at that particular time, she was actually on an up. I'd rather not talk about it except to say that Florence made me what I am," is Mary's final tribute.

But good news must be the fact the act are now teamed up once again with the Holland-Dozier-Holland stable who made the Supremes the top female vocal group for so many years.

A single, 'I'm Gonna Let My Heart Do The Walking' with amazing vocal lifts from Scherrie Payne has been co-written for them by Brian and Eddie Holland and produced by Brian.

"We haven't worked together for about nine

years, says Mary, "and I'm really glad we're back together because it was a good marriage. We haven't seen so much of each other since the Sixties because they stayed in Detroit and we moved out to Los Angeles. Motown got in touch with them this time to see if they would work with the Supremes again."

Mary admits she's had to push the Motown bosses in the past to get anything down and now they are starting to get behind the act more.

"Many times I've thought of leaving Motown but you see they own the rights to half the name Supremes and I own the other half. It's a business marriage with Motown."

"I knew that if I got the right girls, the right timing and with our manager pushing we could get anything we want out of Motown, but we had to make them realise that this is where it's at."

A positive Mary Wilson captain's the ship — a woman who is determined to steer the Supremes back to the Number One spot, the latest bid being an album titled 'High Energy'.

She's clever enough to take note of critics. Last visit to London the act got hauled over the coals for being too cabaret-like with impersonations of Marilyn Monroe and Bessie Smith. This time all that's out.

And she's realistic enough to know that the Supremes depend on hit records: "Although we work all the time we still need hits or people start saying 'the Supremes are dead'."

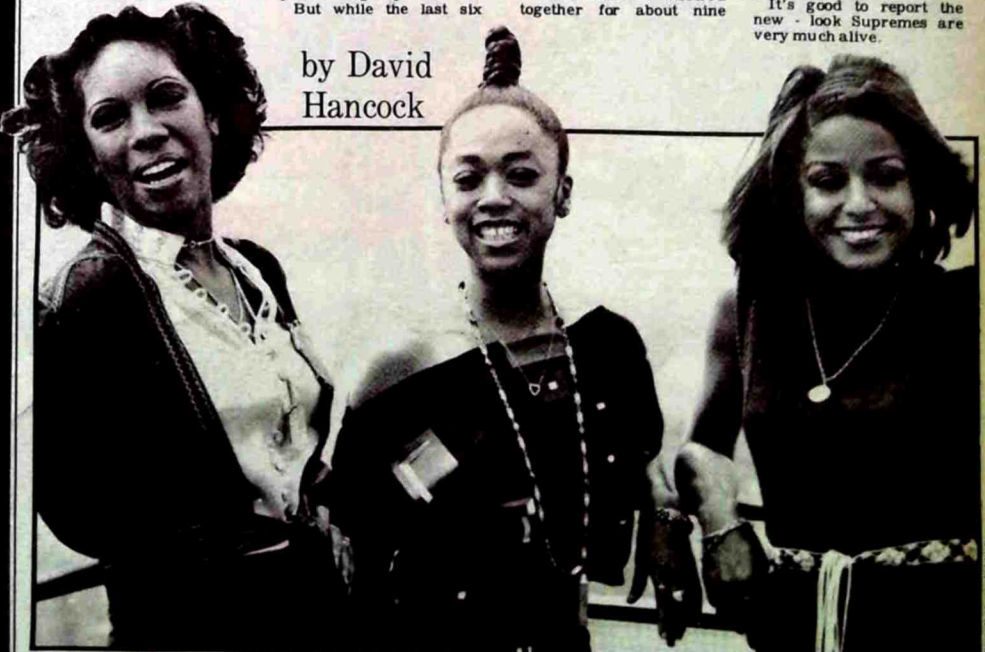
"But you know we're always working. In fact I haven't had any rest since 1964," she laughs.

Mary Wilson is full of confidence for the Supremes. "When Diana left, then Jean, now Cindy, all it's made me do is work harder and harder. We're chasing that hit record because it is important but it doesn't make me think I'm no good or maybe the group isn't any good."

"I know the public can be fickle and if you take your name off the marquee you're dead."

It's good to report the new-look Supremes are very much alive.

by David Hancock



THE SUPREMES: all set for their next hit

Which Slick kiddie played guitar for Bowie?

# Mr Essextravagance

DAVID ESSEX can be a pretty elusive character these days — especially if you're trying to get hold of him a few days before he's due to play to the biggest audience of his life.

After missing him at a theatrical costume shop, we finally managed to make contact in the studio he's using to rehearse in before Earl's Court. Hidden away in South London, the walls are so thick that unless you knew there was a band rehearsing, you'd never be able to tell because of the absence of noise.

It was pretty hot outside, but inside the studio sweat was pouring down the walls as fast as it was running off the musicians. David was having a bash on the drums. In one corner the Real Thing were practising a chorus for a song, in another guitars were being tuned.

Nursing several days beard growth, David, complete with shades, carried a cup of tea into a space outside the room where it was possible to speak. Considering the fairly extensive tour that'll be wound up with the Earl's Court concert, he looks happy.

## Smashing

"It's been a smashing tour really, we've gone down very well almost everywhere — maybe not so well in Germany, but I've always been a bit of a stiff there (he laughs) — but they went mad in Norway, France, really good."

Earl's Court isn't the obvious venue to pick. Quite a few bands who've played there in the past have commented on the less-than-perfect acoustics, and there is a tendency for people further away than the first few dozen rows to have difficulty seeing who's on stage.

"Yeah, I know it isn't the best place in the world for sound, but I think we'll manage quite well. It's really a nice big ending to the tour, and a way to say thanks for everything. Actually it's going to be a real extravaganza, I'm really going over the top this time." Another laugh. The ace showman of last year sounds as if he's got a few more aces up his sleeve again.

## Finished

"It's going to be a bit different from the last tour I did here. Obviously there are going to be quite a lot of the same songs, but there'll be three new ones, including one I finished writing a couple of weeks ago. But some of the arrangements have been changed."

"There's not much you can do to a song like 'Hold Me Close', that'll also be a toe-tapper, but 'Rock 'n' Roll' is a 10 minute number now."

The line-up is the same one David's been with around the world, although there are a couple of changes from last year. Now David calls them 'his band'; six people who he describes as "being funkier than last time."

But the 16,000 strong audience on Saturday are going to see an awful lot more than David and his band.

"That's why I'm only doing the one concert."



ESSEX: With the Real Thing

## Sue Byrom tracks down David Essex just before his Earls Court gig

There's no way I could muster what I'm musing for Saturday, twice. There's dancers and a circus troupe — I've had a right insane week — ringing up clowns and seeing if they're free! No, it's really going to be over the top... And another of those famous chuckles.

Earl's Court will be the biggest audience David has ever played to, but nerves aren't showing.

"Actually, the more people I'm playing to, the less it worries me — there isn't so much direct contact. But I'm having four screens put up. I think that if people pay for tickets then they're entitled to see whoever they're watching, and not just little dots running about. There'll be three cameras as well, so people at the back should see as much as people in the front, hopefully."

## Thinking

Once the tour finishes, David will start thinking about his next move, although he already has tentative plans going right through the year.

"I'll probably be going into the studio in June or July to start recording for the next album, but I'll need time first to write some songs. I might pop over to France for a few days, try some writing there."

Holidays don't seem too high on the agenda, David having taken five days off recently after his visit to Japan — a country he has taken to in a big way.

"I didn't do any concerts there, just TV and interviews. But the people are really nice. They go out of their way to be friendly. I think at first I was a bit wary, but when you start unbending, you realise just how great they are. Maureen (his wife) flew over to join me which was smashing as I hadn't seen her for about six weeks."

One question that had to be asked was had David been disappointed by the comparative lack of success of his last single, 'City Lights'?

"Well yes, I don't really understand why it

the year is a review with actors. Maybe in the West End for a couple of weeks or so. Just short sketches or plots based around

didn't do better, but it was a personal choice to put it out, and I still like it. It wouldn't make me think any differently about the next single. I think it's important to put out things that you think are right."

It was ALSO David's decision to release a double live album.

## Action

"That was recorded at Hammersmith last year, and I think it's worked pretty well. We didn't do any over-dubs or anything, just put it together and mixed it. I'm getting more and more into live shows, and away from the studio stuff."

"It's a much more exciting thing, and I hope that anyone who came and saw the shows will feel that they can have their piece of the action."

"I've always loved performing live, you can get the contact that you don't have in a studio. Actually, one of the things I want to do at the end of

ESSEX: not nervous about playing to his biggest ever audience.

music, I've got far more ideas for that than I have for the next album or tour."

## Definite

David hopes to tour Britain later this year, but as yet the dates haven't been fixed. Again, he views the next show as something that will have a definite theme or form.

"It'll either be something extravagant or maybe go back to being really simple."

With inflation and ever-rising costs, David agreed that the finances

of going on the road were crippling, but there wasn't any alternative.

"People are always saying to me 'You can't have that, it's much too expensive' but if I think it's important to the show then I don't really care what it costs. You should see what I'm wearing for the show on Saturday — it's silly!"

David enjoys the live side of his life more than anything else — like a huge joke designed to make everyone happy — but at the same time a joke so well rehearsed that no one goes away disappointed. Whilst we might only be getting one show for a while, we're getting everything the rest of the world has seen — and then some more.

"I really want to do it, because Britain is still the place I like being in best."

America figured largely in David's life at the end of last year, but he hasn't got any immediate plans to return.

"Maybe if they played some of my records I might pop over, but they don't seem to want to play them at the moment."

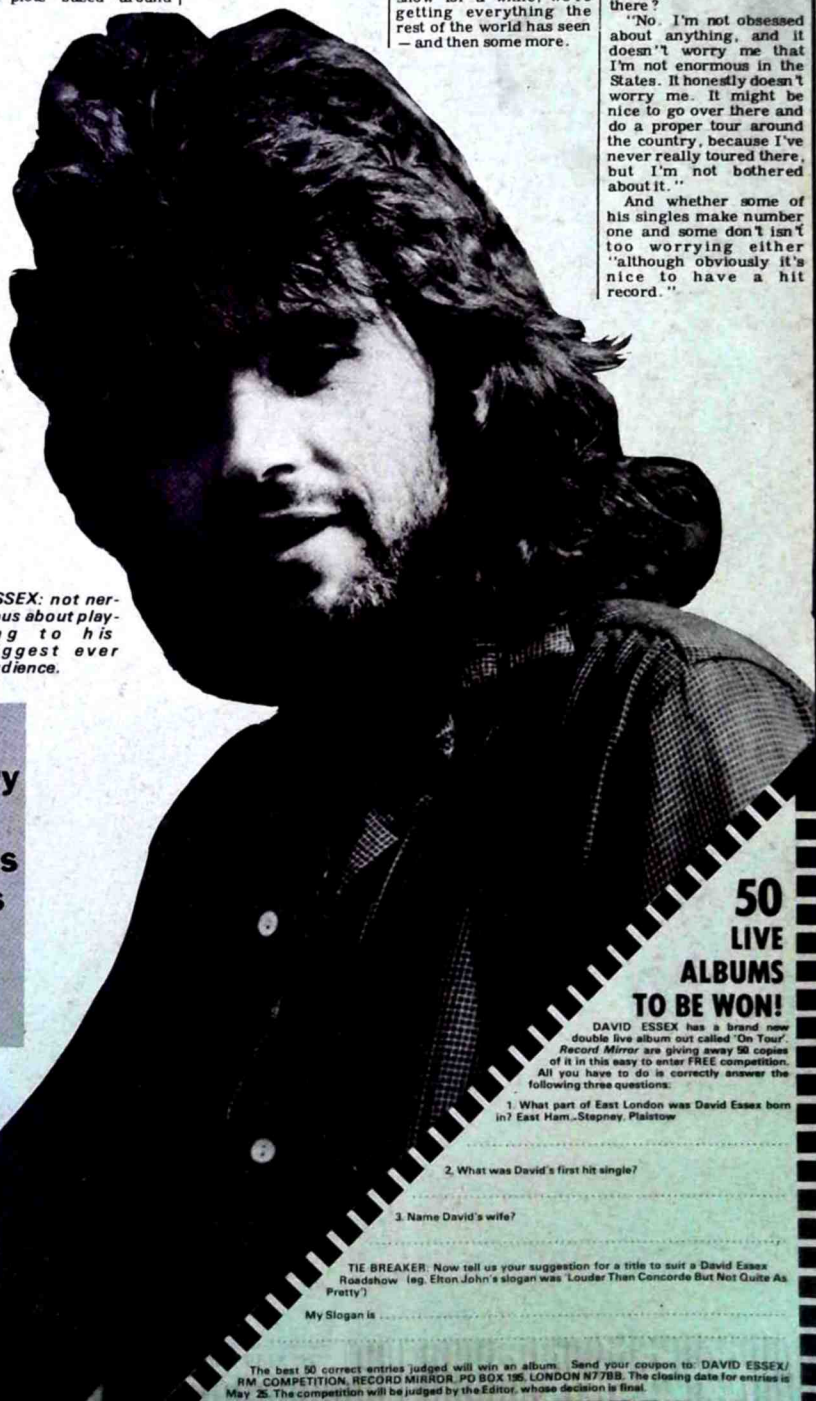
## Obsessed

Wasn't there any hankering to try to crack the American market. Maybe take six months or so and go on the road over there?

"No, I'm not obsessed about anything, and it doesn't worry me that I'm not enormous in the States. It honestly doesn't worry me. It might be nice to go over there and do a proper tour around the country, because I've never really toured there, but I'm not bothered about it."

And whether some of his singles make number one and some don't isn't too worrying either "although obviously it's nice to have a hit record."

**"It honestly doesn't worry me that I'm not enormous in the States — I'm not bothered about it"**



**50 LIVE ALBUMS TO BE WON!**

DAVID ESSEX has a brand new double live album out called "On Tour". Record Mirror are giving away 50 copies of it in this easy to enter FREE competition. All you have to do is correctly answer the following three questions:

1. What part of East London was David Essex born in? East Ham, Stepney, Plaistow
2. What was David's first hit single?
3. Name David's wife?

**TIE BREAKER:** Now tell us your suggestion for a title to suit a David Essex Roadshow (eg. Elton John's slogan was 'Louder Than Concorde But Not Quite As Pretty')  
My Slogan is \_\_\_\_\_

The best 50 correct entries judged will win an album. Send your coupon to: DAVID ESSEX/RM COMPETITION, RECORD MIRROR, PO BOX 126, LONDON N7 7BB. The closing date for entries is May 25. The competition will be judged by the Editor, whose decision is final.

AFTER 18 long years feeding the public with hits ranging from arrogant, gum chewing rockers through to subtle fragile ballads, and the not so subtle Euro swingles, Cliff Richard, 36 is making music that is arguably the most adventurous since his snarling, Brylcreemed quiff - Cliff days with the Shadows.

During the early Seventies, Cliff got himself trapped in rather a weedy bag, with a label 'light-weight' and 'frothy.' And doing all those early Saturday night shows featuring MoR guests only made his image even more 'suspect.'

Six years on, things are hotting up. The halcyon days are over, Cliff is attracting the young, hip set all over again and is as sexual now as he was in those boy-rocker pre-Christian days.



# Cliff's out of the shadows - again

by Jan Iles

**'I know what I want, I've been doing it long enough, practise makes perfect'**



CLIFF RICHARD: letting himself go

This perennial Peter Pan - ageless, lineless and the model of health and self-preservation, has just released a very mod album, 'I'm Nearly Famous' which is the first long player in ages to do the man any kind of justice.

"I had these two songs, 'Devil Woman' and 'I Wish You'd Change Your Mind And Stay,'" begins Cliff, "and Bruce (Welch) also had about 4 or 5 songs written by Allison and Sills. We also heard another 40 songs and chose the best of the bunch. Then we went into the studios to begin work on the album.

"It took us about a month in all, but that wasn't working every day - sometimes we'd go in at 2 pm and finish at 5.30, or we'd record in the evenings from seven till ten, and obviously we'd work a lot of overtime. I reckon that if you put the session altogether, it was done in a fortnight." A fortnight? That's quick.

## Impatient

"Well," he continues, "a lot of today's artists take longer because they write the material in the studio. I mean I couldn't ever do that. I'm too impatient." Beside I know just what I want - I've been doing it long enough, practise makes perfect."

Cliff has recording down to a fine art. He chooses the songs he wants, finds out what key suits him, then rehearses the numbers.

"I love working in a studio, to me the studio is therapy it's very relaxing, no stress."

'I'm Nearly Famous' exudes a profusion of exciting sounds - from funk to frivolity to feline - most of which are commercial enough to be lifted as singles. Only one or two are overtly dud and can be dismissed as fillers.

The musicians; Graham Todd, keyboards; Brian Bennett and Clem Cattini drums; Alan Tarney, bass and Terry Britten on guitars have all worked with Cliff before, and if available, work as backing band on Cliff's British annual autumn tour.

Terry Britten, who plays some cracking guitar throughout, also co-wrote 'Devil Woman' with Kristine (of 'Who Do You Do' fame).

Cliff's voice has improved 100 per cent - you should hear him soul strutting on the opener, 'I

Can't Ask For Anymore Than You,' or belting out a vibrato on some of the big - ballad cuts. Very untypical Cliff most of them.

"People are under the impression that I've progressed," he says smilingly, "but I've been letting myself go on stage for three or four years now. Like I've been using falsetto on stage when I do a Philly medley or a Rock 'n' Roll medley. The music world gets in a shell - they've discounted me for so long because of things like 'Congratulations,' but really this isn't the new me, it's just that most people haven't seen me perform live."

Yeah, but stuff on the 'Nearly Famous' album doesn't sound like you.

"I guess it doesn't, but then again it does, I mean in my opinion all that stuff is Cliff Richard, although I have managed to fox a lot of people at EMI and Rocket where they've been holding these little competitions: 'guess who's singing this without looking at the label?'"

Your favourite cut, 'Devil Woman,' isn't there a slight possibility it will land you in school like 'Honkey Tonk Angel' did?

"The lyrics aren't risqué, I mean they're self explanatory really, it's crystal balls."



"When first we recorded it I was a little worried about one line in the lyric that said 'And I knew just what I came here for,' so I altered it to 'I wondered what I came here for.'"

"Actually the lyric is anti-spiritualist, it's a warning. Beware," and as an afterthought he adds, "I'm not trying to preach at anyone, but it is a very dangerous area."

What, Crystal Balls? "Not so much those things, but black magic mediums, Spiritualists, etc. I was talking to a minister in Birmingham who told me that black magic not only affects people mentally, but physically. He'd seen people who, because they'd dabbled in it, ended up with broken arms and legs. When I read up on it in The Bible it emphatically says don't do it - and if God says it's dangerous, then it must be."

## Honkies

Angels, Honkies, Villains or Devils, whatever Cliff touches these days turns to instant fame. Recently, he hopped over the other side of the fence to experience the production side of things.

The ol' hand has two proteges waiting to taste success - one gospel singer / songwriter, Alan Shiers and the other an exotic young Yugoslav Alexander John, who Cliff says, sings in a nice broken English accent but "Not so haw haw haw as Sacha Distel."

Both have been produced by Cliff and both will be releasing 'In Vogue' oldies sooner or later.

Cliff: "Producing gave me a wonderful feeling of power!" I like making decisions, having the last word. Like during one of the sessions someone wanted to use brass, and I said 'No, brass is unpop'."

Unpop Cliff isn't. In terms of musical status he, as viewed through the eyes of today's teenage record buyer, is 'Nearly Famous.'

## The Shadows It'll Be Me Babe A New Single

Don't miss it.  
Listen to it.  
You'll never believe it.

EMI 2461





# Take off on a Soundstretcher.



# THE CHANTER SISTERS

DEBUT ALBUM/FIRST FLIGHT

SIDE ONE CUCKOO-CUCKOO DARLIN' SIDE SHOW HOUND DOG BAND OF GOLD (YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER  
SIDE TWO HALFWAY TO PARADISE TURN ROLLING STONE BLUE JEAN DAYS ALL THE YOUNG DUDES LOVING YOU IS



## THE CHANTER SISTERS

as special guests on tour with  
Daryl Hall and John Oates

Bristol Colston Hall 19th May  
Manchester Free Trade 20th May  
Newcastle City Hall 21st May  
Oxford Polytechnic 22nd May  
Croydon Fairfield Hall 23rd May

24th May Birmingham Town Hall  
25th May Brighton Dome  
26th May London New Victoria  
28th May Leeds Town Hall



Taking off now their new single  
SIDE SHOW 2058 735  
Album 2383 382  
Cassette 3170 282



Bell Records announce a great new force. The Glitter Band are now G Band and the change does not stop with the name—listen to the band's dynamic new single. It's called 'Don't make promises,' and like all their past singles this one's sure to be a monster smash hit.

**G-BAND ON THE ROAD** June 4 **Hastings** Pier Pavillion June 5 **West Runton** Pavillion June 6 **Hull** New Theatre June 7 **Doncaster** Gaumont June 10 **Preston** Guild Hall June 11 **Durham** St. Bedes College June 12 **Leicester** University June 13 **Wolverhampton** Civic Hall June 14

**Chelmsford** Odeon June 15 **Cambridge** Pembroke College June 17 **Margate** Winter Gardens June 18 **Egham** Royal Holloway College June 19 **London** Imperial College June 20 **Paignton** Festival Theatre June 21 **Truro** Plaza June 22 **Harrogate** Royal Hall June 24 **Reading** University June 25 **Bradford** University June 26 **Malvern** Three Counties Showground July 1 & 2 **Wales** Venues to be confirmed July 3 **Deeside** Leisure Centre July 4 **Isle of Man** Palace Lido July 8 **Worthing** Assembly Hall July 9 **Bridlington** Spa Hall July 10 **Oakham** Rutland

**G B BAND**  
**"DON'T MAKE PROMISES."**



# You can't keep a good band down..

WHEN YOU call an album 'High And Mighty', you have to come up with a promotion to match.

But Uriah Heep came up with the solution. Obviously a trip to the moon was out, so they had to settle for second best, a day trip, yes, a day trip, to a restaurant 10,000 feet high on a Swiss mountain.

And what a day it was. Journalists, radio producers, promotion men, managers, directors, the five boys in the band, Uncle Al Freeman and all made the trip.

For the British contingent the day started early with a train from Victoria to Gatwick. On the plane guess what

was playing continuously on the plane's cassette player all the way there and back? That's right, 'High And Mighty' Trying to brainwash us eh?

Two and a half hours later we are greeted by a mayor and a bear in Berne, and after a quick gulp of the local vino, it's time to pick up a paperback and jigsaw puzzle, then it's on the coach for the next leg of the trip.

After an hour of glorious lakeside scenery, the coach stops and the real fun begins. Hold on to your stomach for the hairy cable car trip up the summit of the Schiltorn. Some 10,000 feet later (that's 2,970 metres for metricians), you're on top of the world, reassured by the fact that a member of the European party has a surname of Jesus!

The sound of Switzerland awaits, yodels, Alpine horns and accordions. "How do you light this thing?" enquires Ken Hensley picking up the giant Alpine horn and attempting to produce a noise.

which could explain why DAVID BROWN spent a day 10,000 feet up a Swiss Mountain with Uriah Heep



Gold discs for seven million sales.



A quick spin with the Heep via Switzerland.



URIAH HEEP: Blowing their own trumpet.

Out on the helicopter pad, champagne corks pop and the deadly 'High And Mighty' cocktail is launched. You approach it carefully remembering the warning that at this altitude one drink has the effect of a whole wine cellar.

Meanwhile, the band are busy receiving gold discs, awarded for seven million worldwide record sales for the past six years work. Bravo.

It's eating time next in the Piz Gloria restaurant, which not only offers generous helpings of Swiss nosh, but also revolves giving a panoramic view of the surrounding mountains. A bit disconcerting at times too.

Food finished, it's time for a quick glimpse at the James Bond movie 'On Her Majesty's Secret Service', filmed at the Piz Gloria. Good Lord, they've just blown the place up, cable car and all. How will we escape?

It's down the mountain again, back on the bus, back on the plane (that damned tape is still playing!), back on the train, and the exhausted

but happy party are home again.

But what about the music? Is it worth all that fuss? Read on and you'll see what they're yodelling about.

In six years Uriah Heep have gone from being 'Very 'Eavy, Very 'Umbie' to 'High And Mighty'. It's taken eight individual albums, a live double, a best of collection, two solos from guitars and keyboards man Ken Hensley, and one from singer David Byron.

The new album represents six years of development and maturity and the current face of the band to be seen during the European tour, which takes in Germany, Switzerland, Spain, Holland and even three days in Britain, during June.

It also marks the incorporation of bassist John Wetton into the band, and whether he admits it or not, he certainly is not without influence.

John has an interesting rock background, Mogul Thrash, Family, King Crimson, Roxy Music, and 15 months ago he

joined Heep to replace Gary Thain.

He was still finding his feet when 'Return To Fantasy' was made, but on the new set his inventive bass playing is prominent throughout (just witness his playing on 'Midnight', side one, track four), and he also co-wrote two tracks with Ken Hensley.

"It's a do or die album", said John. "That doesn't mean to say that we'll pack up if it doesn't do well, just that we hope to gauge the reaction to the album as to whether people want us to change or not."

"Naturally we think it is the best album yet and we would like it to please our followers everywhere, but there are a few surprises there. We shall soon see if people like it or hate it."

The album was recorded at the Roundhouse studios during December last year and March this year, and produced and arranged by the band themselves.

It starts off in fairly characteristic Uriah Heep style, punchy guitar work from Mick Box,

gradually joined by stabbing organ, bass and drums, then a high pitched David Byron hits you with the apt opening line to 'One Way Or Another'.

A great choice for a single. This and 'Make A Little Love' are the continuity tracks from their heavy days, should please the fans too. For much of the rest of the album it's a very mixed bag, different moods and paces and some genuine attempts at something out of the ordinary for the band, most of which seem to work OK.

It seems that whether we like what they're doing or not they are going to keep on rolling along, at least that is according to 'Can't Keep A Good Band Down', which is to answer the critics of their brand of rock.

But time and the sales will tell whether or not Uriah Heep have come up with an album to keep the customers satisfied or not.

High? At 10,000 feet certainly. Mighty? Well, all right then.

## Superstars

### TAURUS

(April 22 to May 21)

Well, we're out of the pits and ready to go. Might have seemed like the blackest hole since Calcutta but an invitation could change your whole outlook on life. Don't pay any attention to a mate who is putting up weedy objections.

### GEMINI

(May 22 to June 21)

It's time you put your blushes in mothballs and started to let people know just where you stand. There's been something that's been getting on your nerves for a while but you haven't had the courage to blow up.

### CANCER

(June 22 to July 22)

Think the heat must've gone to your head. What were you thinking of to let a chance slide through your fingers. Did you even notice it? Cos someone's been noticing you and it wasn't just the taxman.

### LEO

(July 24 to August 23)

Watch out, there's a Humphrey about, or even a Bert or a Carlo. Keep your eye on that holiday Casanova or you'll be left with a bucket full of tears and promises. It might seem like a good idea under the warm skies.

### VIRGO

(August 24 to September 23)

Don't put the kybosh on an idea until you're sure it won't work — and who's to say it won't anyway? The chips may be down but the fish are still frying and there are plenty more where that came from.

### LIBRA

(September 24 to October 23)

Decisions, decisions but you'll make the right one in the end. It just takes you a while cos you're so intent on weighing up all the pros and cons. Take the plunge, with or without your waterwings.

### SCORPIO

(October 24 to November 22)

It's not much fun having to admit to mistakes, but it's worse trying to get out of it any other way. C'mon, it wasn't that bad anyway and no-one's going to remember it next week. Everybody likes to know that you're human too, cos then they won't feel like disaster areas.

### SAGITTARIUS

(November 23 to December 21)

No point in trying to ignore the elephants thumping around in your stomach. Just don't let the nerves get on top of

you, that's all. Nothing can be that serious. Calm down, keep taking the tablets and glue a smile to your boatrace.

### CAPRICORN

(December 22 to January 21)

It might look as if chaos is gonna be a permanent state of affairs, but there's no need to throw in the towel. Help will come where it's least expected, and it might bring some of the extra shekels with it. Blow it on something silly.

### AQUARIUS

(January 22 to February 17)

You can unbutton your

belt, blow the diet and let yourself go. You deserve it for a while. And if you've been getting stuck in a situation with someone that's getting you down, why doncha sort that one out while you're at it. That'll leave the week completely free to be self indulgent. You can go back to the lettuce leaf next week when the weather's warmer.

### PISCES

(February 18 to March 20)

Been walking along with your head in the clouds have you? Still got some cloud between the ears? Well, it's time you shook it out and started

paying more attention to the movements of someone close to you. There looks as if some plans are going on without you and there's no point in going on about it when it's too late.

### ARIES

(March 21 to April 20)

Some days just nothing seems to look right. But don't worry about it, cos soon you'll be glad you've got your life all sorted out. It might seem greener on the other side of the fence, but there's wild animals out there ya know. Safety at home for you this week.

KOOL &  
THE GANGLOVE &  
UNDERSTANDING

# Esther Phillips

with Beck

## For All We Know



A collection of Classic songs, Unforgettable, For All We Know, Fools Rush In, Fever, Caravan, Going Out Of My Head & Pure And Natural Love.

With Esther's superb voice backed by some of America's foremost musicians including The Brecker Brothers, Joe Beck, Fred Wesley and Andy Newmark.

MARKETED BY POLYGRAM LIMITED

The latest sensation from the West Coast Country

# Crop Rock!

Featuring the fertile combination of The Wurzels

**AFTER EVERY-ONE** has got up and boogied, hustled themselves into the ground and swung themselves back where they started from, we asked ourselves what would be the next sensation across the nation?

The most unlikely contenders would seem to be a bunch of country yokels, carrying pitch forks instead of electric guitars, and in "fab gear" consisting of Oxford shirts, waistcoats, red neckerchiefs, corduroy trousers with a bit of string tied at the knee, and thick rural accents to match.

But the West Country sound has arrived (no, not West Coast sound!), in the strange shape of the Wurzels, whose 'Combine Harvester' song has become the surprise hit to beat all surprise hits.

"It's a clever re-working of Melanie's 'Brand New Key' hit of a few years back, relating to a country fella trying to get his hand on a wench's (wait for it) bit of land. Well, at least that's what the record implies.

The familiarity of the tune and the jolly sound has captured many folk's imaginations and sent the record towards the charts, and it's unforgettable beat has attracted the whistlers, and hordes of "Ooh ah, ooh ah" chorus singers.

"It's a bit of shock really," said Wurzel Pete 'Rose' Budd, the band's guitar and banjo player, and supplier of the rustic accent.

The trio is made up by accordion, piano and organ player Tommy Banner, and bass and sousaphone player Tony Baylis. They're a pretty mixed bunch, Pete being the only real West Countryman among them.

Tommy, "the Tom Jones of the group — he's good looking and the gals go for 'im," comes from



THE WURZELS: drink up and fall down music.

Scotland, and Tony is a former jazz musician from London, or was it Lunnon? The Wurzels have been playing their brand of country rock for many years, formerly under the leadership of Adge Cutler, who was killed in a car accident a year ago.

"His death left us in the shadows," explained Pete. "We were afraid people would say it wasn't the same without Adge, but we had bookings to do and kept going.

"We had to change the show; Adge was a front man and we did the backing work. His knowledge of music was about nil, but he had a way with

by our agricultural correspondent  
DAVID BROWN

words, a poet."

The nearest they came to a hit before was with 'Drink Up Thi Zider', which made the bottom half of the charts.

Pete had known Adge for years before joining the band.

"I was sitting by the river one night indulging in me favourite sport, a bit of fishing, you see, and along comes the offer to work with the band later that night, well I knew 'arf the numbers anyway."

The Wurzels are in great demand for their bucolic frolic cabaret act throughout the country, and have made a TV series in the South West.

Since they became a trio they have one LP released, 'The Wurzels Are Scrumptious,' and a new album named after the single is scheduled for June release.

The idea for the single came from their producer Bob Barrett, but Melanie shouldn't mind too much — she'll get the royalties.

"I'd never driven one of these new fangled combine 'arvesters afore the other day," said Peter.

"But there I was going flat out at 'arf a mile an hour."

For their TV appearance on 'Top Of The Pops' they brought a barrel of scrumpy up for the trip, the result, according to Pete, was a few blochy faces at the Beeb. He describes their music as "Drink up and fall down, music, not too blue, but saucy and very silly, with the sousaphone player often going berserk, especially one night when he had a bit too much cider.

The trappings of superstardom were already becoming apparent, as Pete talked of autograph hunters visiting his family home.

How about glitter waistcoats? "Ooh ah", he replies.

They've already shared a concert bill with Semprini, and he reckons it's the Royal Opera House next.

"Perhaps we can come up with some dance sensation next, you know something really funky. But what ever it is it'll be really funny."

Ooh ah!

**'I'd never driven one of these new fangled combine 'arvesters afore the other day — but there I was going flat out at 'arf a mile an hour'**

# Elephants never forget...

SOMEWHERE IN England there is a Rock 'n' Roll record collector named Roy Williams who Hank Mizell would like to meet - "Yep! I'd like to buy him a big steak with all the trimmings."

This collector caused the spark that started 'Jungle Rock' on a rocket-like trip up the British charts.

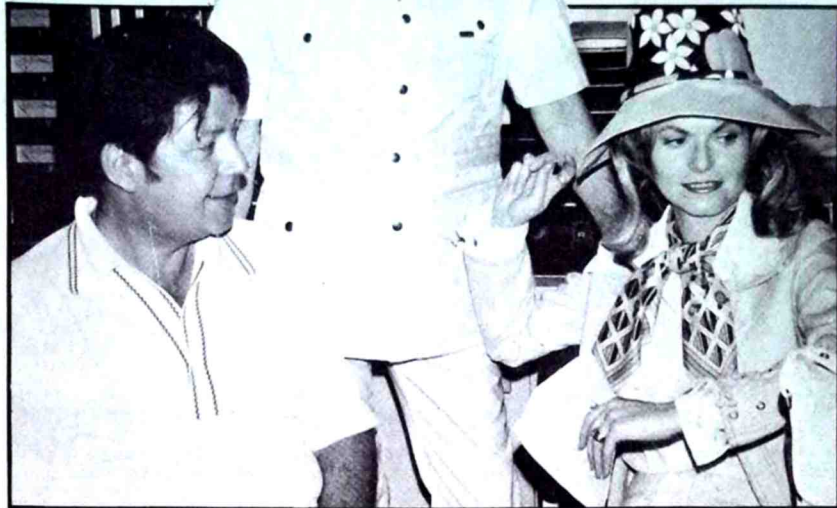
The story of the phenomenal success of 'Jungle Rock' sounds more like fiction than fact. Hank wrote 'Jungle Rock' back in 1957 while he and his band were appearing in Chicago.

"We were just messing around and I jotted down some lines. We did the song and a disc jockey in the audience told me he would like to record it in his garage studio.

"The next day we recorded it. It took 22 takes to get it right. Four of us played on the session. James Bobo on lead guitar and Bill Collins on drums. I can only remember the bass player's first name, Eddie. I played the

paper flat top. That means I stuffed paper under the guitar strings so the guitar would just make a clumping sound."

'Jungle Rock' was first released on a small Chicago label, Ekko, in early 1958. Shortly after, King Records acquired the master and released it nationwide in the United States. "The record only sold about 100 copies. I don't even have a copy. I got a



HANK MIZELL: (centre) with Shelby Singleton and Jeannie C. Riley

royalty cheque once, though, for 70 cents!"

Hank continued as a performer for several years and finally, in the early Sixties, decided to get out of the business. During the next 15 years Hank worked at several jobs, including a spell as

a Church of Christ minister.

He was out of work when he received a telephone call from Shelby Singleton's Nashville office. The first question Hank asked was, "How did it happen?"

Shelby answered by explaining about Roy Williams. During a trip to the United States, Williams picked up a copy of the original record and when he returned to England, played it repeatedly as part of his mobile disco

programme. From this initial disco exposure a bootlegger made copies and began selling "Jungle Rock" on the black market.

Williams became annoyed and went to see Charly Records. Joop Visser, who heads

## ask Hank Mizell!

by  
Waxie Maxie

Charly, informed Shelby Singleton (with whom he had been doing business) about the illegal pressings of 'Jungle Rock' and asked him to find the master and send it to London, which he did.

When told that 'Jungle Rock' was now in the British Top Five, Hank said he was "scared, shocked, and thrilled."

He has just finished recording an album of Fifties Rockabilly numbers such as 'Ubangi Stomp', 'Sweetie Pie', 'Stranded In The Jungle', 'Rakin' and 'Scrapin', 'Ain't Got A Thing', plus some original songs written especially for him.

It's the first time Hank's been in a recording studio since the Chicago garage. The 52-year-old ex-preacher is busy getting ready to visit Britain.

"I've never been to England before. I've never been past Salt Lake City! But I've bought some new clothes - some jungle outfits and some sparkly gear."

"But that's not what I'll be wearing in England. I understand everybody over there is still wearing Fifties-style clothes. I'm going to wear a white sports coat, black pegged pants and a two-tone tassed shirt - like I used to wear in the old Chicago days."

Look out for Hank's new single out this week.

LOCK UP YOUR DAUGHTERS!

# AC/DC

ARE HERE!



- 28 May Guildford, Surrey University
- 29 May Birmingham, Barbarella's
- 30 May London, Victoria Palace
- 1 June Newcastle, City Hall
- 3 June London, Nashville Rooms
- 4 June London, Marquee
- 5 June Fulham, Greyhound
- 6 June Croydon, Greyhound
- 8 June Portsmouth, Guildhall

THE LOW DOWN ON HIGH ENERGY FROM AUSTRALIA'S MONSTROUSLY SUCCESSFUL ROCK BAND

Powerful British Tour

# Along came the Coasters



THE COASTERS: made Rock 'n' Roll a household name

THEY MET up as down - and - out denizens of the black ghetto in Los Angeles, out on the West Coast which is how they eventually came to be known as the Coasters. And it's said they were the first vocal team to make Rock 'n' Roll a truly household name though to most household mums and dads that wasn't much in their favour. Adults generally feared the rioting rock scene.

For a time the guys involved were known as the Robins, with R&B hits like 'Cell Block Number 9' and 'Smokey Joe's Cafe' to their credit.

The name change came in 1955. The line-up, as often happens in vocal group situations, is pretty much a matter of guess-

work. Certainly Carl Gardner, Billy Guy, Cornelius Gunter and Adolph Jacobs were in, plus a very important bass-man, name of Bill "Dub" Jones.

Change of name: change of style. To really hit the fast-moving rock scene, the Coasters

by Peter Jones

dropped the hefty old R&B approach and watered things down to suit rock. What really counted was the skill of songwriters/producers Jerry Leiber and Mike Stoller.

Instant success. 'Down In Mexico' was a local West coast blues and rock hit, but the first national chart entry was 'One Kiss Led To Another'. But the really sensational hit series started with 'Yakety Yak', 'Charlie Brown',

'Along Came Jones' and 'Poison Ivy'.

The deep-down brown-toned voice of good ole Dub played a dominant part.

The Coasters had a super sense of comedy, their stage routines being every bit as funny as the records. Even so, the single 'That Is Rock And Roll' is regarded as the disc which best defines real fifties style rock.

Mostly they sang those lovely musical fables and Jerry Leiber once told me: "The Coasters were perfectionists in terms of music, but they had all the zest and ability of vaudeville comedians.

## The story of ROCK 'N' ROLL

### Part 23 The Coasters

They had it all... Including a string of Leiber-Stoller inspired Gold Discs.

various barriers erected in pop-rock circles. The Coasters were black, but got through to white folk, even the mums and dads who couldn't help at least a silent smirk at the humour of Along Came Jones.

Somehow the Coasters failed to make much impact on the sixties, though 'Little Egypt' and 'T'Aint Nothin' To Me' were pushed through to fair sales.

But the split eventually came. Atlantic unkindly phased most of the Coasters' albums out of the catalogue.

### Interest

Now there's a re-birth of interest in them - an Atlantic album 'Their Greatest Recordings - The Early Years' sold well in the States.

Songs like Charlie Brown are being dressed up in various Continental countries, again part of the general backwards-looking trends.

It's been said that the Coasters would have been nothing - except poor and in the ghetto - if it hadn't been for the white writing team of Leiber and Stoller. But that's a very unkind and uncharitable line to take. The Coasters had style and a recognisable, easy-to-digest vocal approach.

But the Coasters often had that "we're being left out of things" feeling, even at the height of their fame. For they hardly ever appeared in any of the umpteen rock-type movies made from 1955-60.

Which just goes to show how little Hollywood moguls knew about real rock



COASTERS: a re-birth of interest in them

London Photo Agency

# WATCH OUT!

There's a new single about!

## "The Humphrey Song"

EPC 4151

by THE MAD HATTERS





GALLAGHER &amp; LYLE: with their new band.

PINEWOOD STUDIOS was as busy as Wembley on Cup Final Day. Among the crowd were Benny Gallagher and Graham Lyle. They had just returned from a tour of Canada.

"We were there for nine weeks", said Benny. "We played everywhere, from the small clubs like the Bottom Line in New York to concert halls with 15,000 people in Montreal. We supported Supertramp and Robert Palmer. Considering it was our first tour over there, we went down really well, better than we thought."

The album 'Breakaway' has given them their first chart success in both the albums and singles charts. Benny has never heard the album all the way through. "I've been too busy with the tour", but Graham still likes it.

"My personal favourite is the new single, 'Heart On My Sleeve'", he said. "Tony Blackburn's made it his record of the week so it looks like being a hit."

## Banding about with G&L

### Colour

Was the 'Breakaway' album planned more than their previous albums?

"Definitely", said Benny. "We sat down and listened to our other albums. We were losing something in the projection so we wrote a lot more songs and tried to add more colour to them. Our new producer, David Kerschenbaum, has also been a big help. He's produced Joan Baez and he made us look at what we were doing. We were also lucky to get Geoff Emerick as the engineer. I suppose things were getting too comfortable with Glyn Johns. David and Geoff gave us a wee push and it worked."

You have probably heard the title track of the album sung by Art Garfunkel.

"This really gave us a boost to our morale", says Benny. "It was just as the album was coming out so you can imagine what it did for us. Now Bryan Ferry's done a version of 'Heart On My Sleeve', and Rita Coolidge has recorded a track from 'The Last Cowboy' album called 'Keep The Candle Burning'. We've also heard that other people are going to record some of our songs but we'll believe that when we hear it."

'Breakaway' is also the first album they've actually formed a band for.

"It was a natural progression for us", explained Graham. "In Scotland, we grew up in a band and now we felt we needed one to



interpret the songs and influence the writing."

"A song can only do so much", said Benny. "With a band, ideas can spark. They are such good musicians. John Mumford and Jimmy Jewell who do the horn arrangements were both with us in McGuinness Flint and we get so much energy from our drummer, Ray Duffy."

What went wrong with McGuinness Flint?

"When we started with them we were basically writers", said Benny. "It worked until the group lost confidence. We were all out for a good time but things got too complex, there was no energy and the aims of the band were lost, so we split. Tom McGuinness continued until only a few months ago when they finally broke up."

After that Benny and Graham went out together as an acoustic duo.

"Thing was", they explained, "is that we were never really into folk music. Our early influences were Chuck Berry and Ritchie

Valens. We played Rock 'n' Roll back in Scotland. It's just that when we started writing we found the acoustic guitar really good to write for."

As you read this Gallagher and Lyle plus new band will be out on the road.

### Longest

"We are really looking forward to the tour", said Benny. "The ticket sales are good and the set is the longest we've ever done. We will be featuring old material, the current album and some un-recorded songs."

After that? "We're going to take a break to write. We've penned about eight or nine tracks already but we hope to get about 30 to 40 to work from for the next album. There's also a chance of going back to the States where 'I Wanna Stay With You' is already in the Hot 100. It doesn't look like we're going to get much rest for the next year."

# HAVE YOU GOT NATURAL RHYTHM?

CB282



Photo George Gros.

SENSATIONAL NEW SINGLE FROM

# CHRIS WHITE

FOLLOW UP TO SPANISH WINE

## OUT NOW!



by Adam Cummings

# SCANDINAVIAN



LES & DEREK: Pre-flight nerves

**10AM IN** a London hotel. A suite on the sixth floor is littered with cold pots of tea and coffee. Half-eaten bowls of cornflakes everywhere. And, of course, tartan.

In a couple of hours the Bay City Rollers, a security man, Jimmy Jenner, American producer of world-wide renown who's due to produce the Rollers' next single and album; plus Tam Paton, manager extraordinaire, and yours truly were due to leave Finland, where the first gig of the Rollers' European tour was to take place.

The quiet chaos of the hotel suite was an indication of the next few days. Apart from two concerts in Belfast at Christmas, the Rollers hadn't played live on stage for 10 months. In that time a hell of a lot had happened, not least being the departure of Alan Longmuir and his replacement, Ian Mitchell joining the group. Helsinki was going to be his first on stage appearance. Then there was the strong American interest.

The Rollers have had a number one single in the American charts, a second in the Top 20 and album sales nearing the million mark. Jimmy Jenner has flown in to see what Rollermania is all about.

For the last few days the band has been rehearsing in a London studio, working with their road and lighting crew and generally introducing Ian to the stage act. There'll be a slight change in line-up on this tour - Woody has moved from rhythm guitar and keyboards to Alan's old place on bass guitar. Ian will take over on rhythm guitar. Hopefully, by the end of the European tour Ian will also be able to double on keyboards.

The cases are collected and despite the hotel being in the West End, their stay has been largely un-noticed. But as we leap into cars, five girls in tartan jump into a waiting taxi and follow us.

When we arrive at the airport, they've got there before us, and rush up to the Rollers with sweets and hugs, shouting good-byes as we run

through a back door somewhere in the terminal. Most of the journey through the airport is via back corridors, but there's no way the departure lounge can be avoided. Heads swivel round in disbelief as the group walk through. Security men step forward - not to block the way, but to ask for autographs!

Outside, a bus is waiting, and we're whisked out to the plane. A quick photo for the lads of the press, and everyone settles down in the small first class cabin.

Finally, it was fasten seat belts and no smoking, and the Roller express was on its way. Much of the conversation during the flight was concerned with criticism of the Rollers by the press, the public - practically anyone who had knocked the group.

### Rubbish

"Everyone's entitled to their opinion, y'ken," Derek said. "What upsets us is sometimes a journalist who sees a record with our name on it and straight away writes 'Another load of BCR rubbish.' They don't listen to it, don't seem to care if we've taken a lot of time and trouble over it. Because it's the Rollers, it's rubbish."

"What means more to us than anything is that people like Elton John, Rod Stewart, John Lennon and even Mick Jagger have said nice things about it. Elton told Clive Davis (head of their American record company) that we'd make it in the States, he even had a bet with him. People like that who are real superstars seem to be able to understand us, and that's what really matters."

What seemed strange about the comment was the genuine way in which Derek and the other Rollers don't place themselves in the same league. Despite being the most recognisable group anywhere in the world, having succeeded in practically every record market and looking set to conquer America against nearly every prediction.

AS WE came into land at Helsinki, the banners are already pressed against the terminal windows. The



ROLLERS: arriving in Helsinki

**MUSIC OR** just plain mania? On the way out or on the way up?

The Bay City Rollers are currently on their first tour for a year, taking in Scandinavia, Switzerland and Germany. America in a couple of months.

A lot of people still dismiss the group as nothing but a teen-group with little musical appreciation and even less talent. SUE BYROM joins the start of the Rollers' tour to find out just what they are like as they near their third year of being one of the biggest bands the pop world has ever seen.

screams gradually become louder than the jet engines and tartan takes over.

By the time we make it to the crew's own area, the boys have several large bouquets in their arms. The Finns are very big on flowers it seems.

Cars roll up and Fat Fred the security man clears the way. A quick dash and we're away. We finally drive into Helsinki and arrive at the hotel. We get their first, just as well as there are about 100 fans standing outside the doors. They're all wearing tartan outfits - not an easy thing to buy in Finland - and

start screaming when Tam gets out.

"Hello Tam, it's good to have you back..." "Please, please, kiss Woody for me Tam..."

Upstairs, the Rollers inspect room service menus, and Cokes are ordered by the dozen. Because the road crew are bringing the PA and lights from England, it means tonight and tomorrow are free until the concert. The next stop, Copenhagen, will be the same.



Bunches for the boys

"I hate it when it's like this," Eric said. "I'd much rather we came in, played the gig and moved on."

It's not hard to understand why, and by the time I leave the tour five days later, I have nothing but sympathy for them.

At least most groups can leave their hotel without too much fuss. For the Rollers there's not much chance of them even leaving their rooms.

### Screaming

Against a background of screaming and chanting that will go on non-stop for the next 48 hours, Les and Derek chat about the forthcoming gig when suddenly the door is pushed open and a man and woman walk in: "I have three daughters downstairs," the woman announced. "Would you come down now with the others for some pictures."

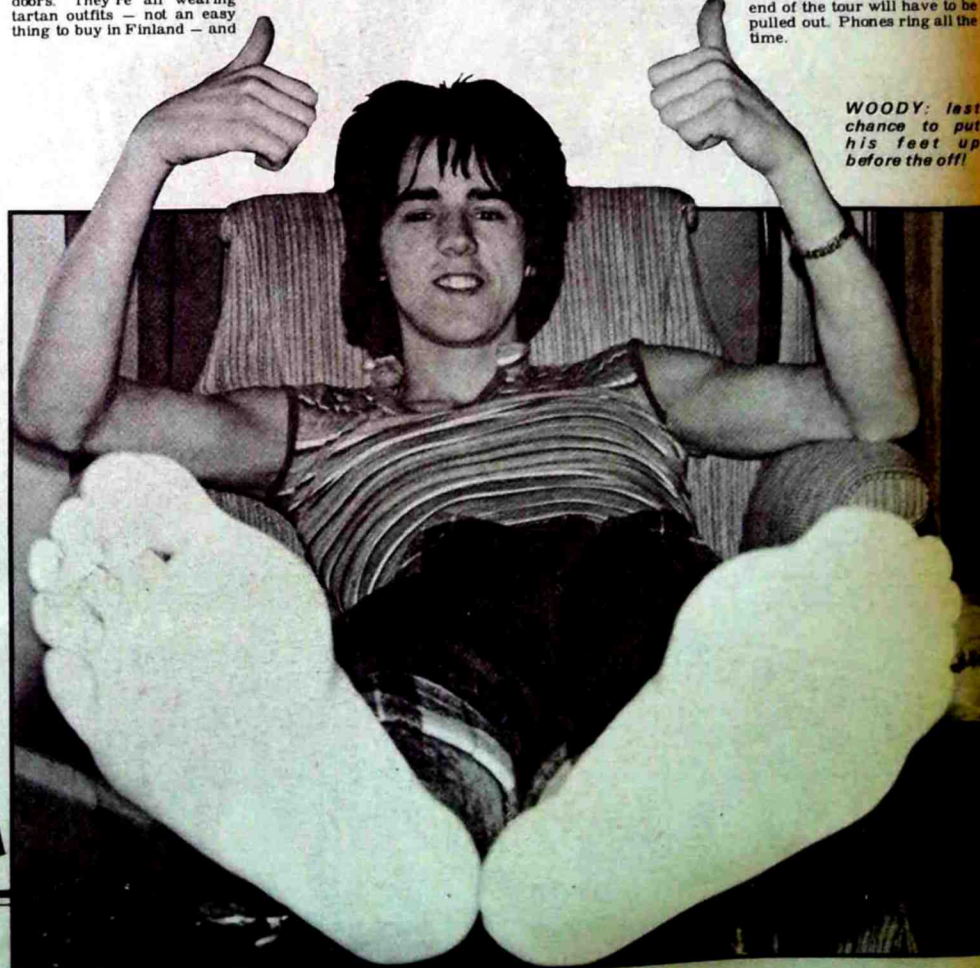
It wasn't a request, it was a statement. No knock, no please, just an order. The man owns a store of some kind and

starts on about something he too wants the Rollers to do. Politely Derek tries to explain the impossibility of the situation, Freddie arrives and ushers them out.

The afternoon drags on. Eric works on a song on his acoustic guitar in one room, Les and Ian on another somewhere else. Ian claims he isn't nervous about his public debut. The Finns chant his name and pronounce it as 'Iron.'

"Did you see the girl who's got 'Ian' on her scarf? Woody asks him. 'Naw - it's 'Alan' only she's cut the bits off' Eric jokes. They all laugh. Ian has been readily accepted it would seem, both by the group and fans alike.

Tam Paton has meetings with record company executives who tell him they've never seen anything like it. There appear to be problems with the itinerary in that there isn't enough time to do all the dates and routine the next album and get to America. It looks like some dates at the end of the tour will have to be pulled out. Phones ring all the time.



WOODY: last chance to put his feet up before the off!



They're off!



# SCREAM DREAM



What do you think of the show so far?

Freddie finds a swimming pool in the basement so Les, Woody, Ian, Derek and I go to have a look. The boys hire trunks and dive in. The main lighting for the pool comes from two skylights that are set in the roof — which is actually the street. Suddenly the whole pool goes dark and when we look up the skylights are a mass of tartan bodies banging on the glass.

After a while, the boys decide to head for the relative privacy of their rooms. Ian and Les put towels round their waists and walk through the doors. Then they quickly run back and do a one, two, three and whip the towels apart. They've got their trunks on, but the frantic cheering as they do it makes everyone laugh — even the hotel staff who already look a bit weary.

At three in the morning everyone meanders off to bed. The chanting dies down for a couple of hours, but it starts again in earnest by 7 am.



FREDDIE and I go to check out the hall where the gig will take place. It's a modern Ice Hall, and will seat about 2,500 tonight. The road crew have arrived, but the lighting crew missed the boat. The stage is raised, so there shouldn't be too much chance of the fans getting on it. Back to the hotel.

The police have been called in and are talking to the fans through loud speakers telling them to clear the area in front of the hotel. They move back two feet. A press conference is arranged for noon, and a meeting between some selected fans from a magazine contest. The fans sit in an upstairs suite, loaded with presents and cameras. The Rollers come in and sign their books, swap jokes and pose for pictures. When the time runs out, one fan still can't believe it, and clings on desperately to each Roller in turn.

Then the Press arrive. Ian is asked by each person in turn what it's like to be a Roller.

Someone from the record company tells me that the Rollers are now the biggest

First of the casualties who had fainted



Last minute checks.

"It's great to be back on the road — better than anything," Derek comments as he walks round the room.



THEN IT'S time for the show, the gauntlet's run once more and the car pulls into the Ice

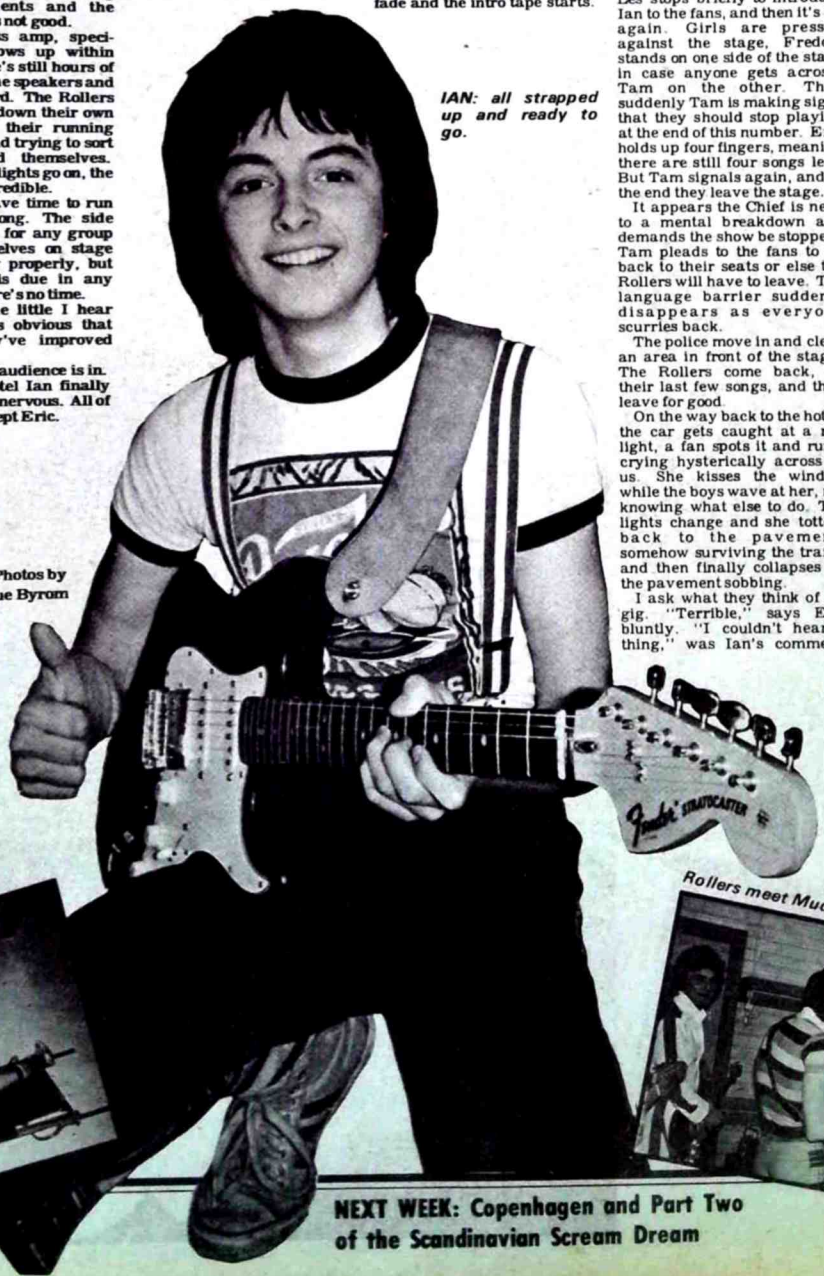
Hall for the last time. The Rollers dash into a dressing room to tune up.

Mud, who arrived at the hotel earlier that afternoon, are backstage, having come down to watch the concert. They talk to the Rollers in the couple of minutes left.

You know it's time because of the enormous scream that starts when the house lights fade and the intro tape starts.

IAN: all strapped up and ready to go.

Photos by Sue Byrom



Helsinki hoards a blaze of tartan

We stand at the edge of the stage in darkness while the boys take up position.

Then a quick chord, an even mightier scream, and the show begins. Despite the sound check problems, things don't seem too bad on stage, but harmonies are running into trouble as Eric, Woody and Ian can't hear each other. The crowd is going berserk — as is the local Chief of Police who's obviously never seen anything like it.

After a couple of numbers, Les stops briefly to introduce Ian to the fans, and then it's off again. Girls are pressed against the stage, Freddie stands on one side of the stage in case anyone gets across. Tam on the other. Then suddenly Tam is making signs that they should stop playing at the end of this number. Eric holds up four fingers, meaning there are still four songs left. But Tam signals again, and at the end they leave the stage.

It appears the Chief is near to a mental breakdown and demands the show be stopped. Tam pleads to the fans to go back to their seats or else the Rollers will have to leave. The language barrier suddenly disappears as everyone scurries back.

The police move in and clear an area in front of the stage. The Rollers come back, do their last few songs, and then leave for good.

On the way back to the hotel, the car gets caught at a red light, a fan spots it and runs, crying hysterically across to us. She kisses the window while the boys wave at her, not knowing what else to do. The lights change and she totters back to the pavement, somehow surviving the traffic and then finally collapses on the pavement sobbing.

I ask what they think of the gig. "Terrible," says Eric bluntly. "I couldn't hear a thing," was Ian's comment.

"and ma guitar strap kept coming undone."

But everyone agreed that Ian performed well: "Better than my first night, I can tell you," Derek said, punching Ian on the shoulder.

The car beats most of the fans, but only just. Upstairs the Rollers look down on the crowds, gradually getting bigger and bigger, until even the police seem to have given up.

Derek and Ian discuss the sound problems, and Les comes up with a solution to some of the difficulties. Eric is still depressed by the whole thing, and walks away to his room. They've changed since I last saw them: experience has matured them a lot.

Trying not to walk in front of the windows and start off a new spate of screaming, Derek looks at the fans: "It gives me a funny feeling y'ken, looking at them waiting and looking up at us, because I used to do it. The last time was when the Stones came to Edinburgh about 10 years ago. Every time curtain moved we waved and yelled, even if nothing was happening."

## Improved

Jimmy Jenner appears. He spent a lot of time at the concert at the mixing board, and agrees the sound wasn't good.

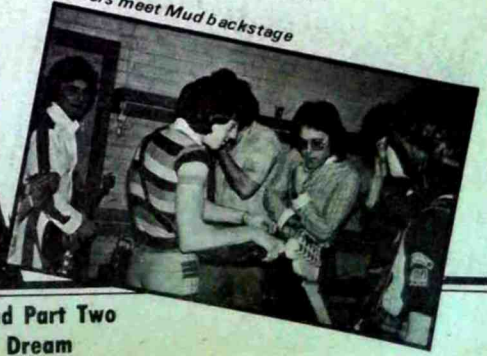
"We've got to get a bigger road crew," Woody says. The Danish promoter for the next gig arrives and is given orders for improved equipment.

For Jimmy Jenner, tonight's gig was particularly evocative — the last time he was involved in the song 'Bye, Bye Baby,' he was singing it, as part of the Four Seasons.

A porter brings up bags of presents and letters, which the boys sort and start opening. Jimmy has arranged for the sauna and pool to be kept open late, so apart from Ian and Eric, who decide to do some work with Jimmy, Tam and everyone else troop down.

It turns out to be an amazing few hours. Swim, sauna, cold dip, swim, sauna — everyone works out a keep-fit regime. Huge Finnish sausages are piled onto a plate and grilled over logs in an open fire-place. Everyone relaxes — finally.

Rollers meet Mud backstage



NEXT WEEK: Copenhagen and Part Two of the Scandinavian Scream Dream

# A COLLECTORS PIECE



14 GREAT TRACKS FROM



MANAGED BY PHILIP LANGRISH

# Roadshows Special

## HIGH FLYING ESSEX

**DAVID ESSEX/Earl's Court, London**  
**THEY SCREAM** when he sings, they scream when he doesn't. He's back all right.

In a stadium that seems far better suited to the Royal Tournament than pop concerts, David Essex and entourage held court. Vision at the



sides of the building is limited and reduced even further when a group of screamyboppers stand in front of you waving scarves, swinging to and fro and blocking any possible view of the superstar himself. Stewards where were you?

But the organisers anticipated this, since they had a giant screen above the stage projecting what was happening down below. It made all the difference between going to a show and staying in and listening to the live album.

But that screen and the related cameras was like a new plaything to Essex, giving him much more scope for posing and being screamed at.

For example, he has this annoying habit of prolonging lines, deliberately pausing for as long as he dare, which just drew the screaming even more. He may be nearly 30 now, but none of that boyish devilment has

faded yet. He's still playing the charming imp role.

Musically there was little that wasn't on the last tour, all the hits were there and near misses too, plus a couple of tracks from the next album, which he declared we

were privileged to hear for the first time - more screams.

He opened with 'City Lights' and from then on it was all go. The sound wasn't too good, but then the surroundings probably dictated that.

The screamers did stop occasionally but just to

DAVID ESSEX: boyish devilment



sing on the best loved numbers such as 'Hold Me Close', which David cashed in on by letting them do the work for him.

Some of the numbers seemed to be rushed through, while others were decidedly sluggish, in particular 'Rolling Stone', which was turgid and mechanical.

Anyway nobody really cared if the music was perfect. The point was to have a good time and it is doubtful if all but a few of the extremely young and mainly female audience went home disappointed.

After the entertaining 'Fun Of The Fair' set of the previous tour it was obvious that something different and exciting would be needed for this show. There was a walkway for Mr Essex to run around on. At one point we were enlightened by a bit of grease ballet as dancers casually beat one of their performers up - charming! This was either to show that violence can be good fun or to take the spotlight off David Essex playing the drums.

But the finale was the most theatrical event of all. The show had begun amidst a cloud of dry ice and a 'Space Odyssey' type backing.

At what seemed to be the end of his set Essex disappeared amidst some more smoke and then there followed a decidedly weird series of events which featured a horde of circus performers wandering around in an almost dreamlike sequence.

David reappears (even more screams), and the whole circus comes to life, clowns juggle, balance and walk the tightrope, while a lady swings above the stage and David sings on, bringing the show to a spectacular close.

Where do we go from here?

DAVID BROWN

# 12 DISCO HITS



featuring LINDA CARR and the Love Squad-Highwire  
 JIM GILSTRAP-Swing Your Daddy  
 DISCO TEX and the Sex-O-Lettes-I Wanna Dance Wit' Choo



MANAGED BY PHILIP LANGRISH



SUPREMES: dazzling display

## SUPERB SUPREMES

**SUPREMES / SHEER ELEGANCE /**  
**New Victoria Theatre, London.**

SIX MONTHS AGO the Supremes played a disastrous set in London. This week they erased the memory of it with a dazzling display of professionalism, energy and vocal fireworks.

Just in case it needed to be said, they re-stated exactly who they were with an act of high vitality.

Newcomer Susaye Green's higher than high vocal range went right over the top giving a whole new dimension to the three-girl black singing act. Her talent is formidable.

Scherrie Payne, too, turned out some wickedly devastating performances especially on the 'Today' treatment of their classic 'My World Is Empty Without You'.

Mary Wilson, as usual, kept the whole thing together taking lead vocals

occasionally and doing a fine job on 'Don't Let My Teardrops Bother You' which she dedicated to Florence Ballard.

Susaye was the surprise of the night stunning everyone with 'He Ain't Heavy He's My Brother' with agonised harmonies that were tense, taut and forever on the edge.

To compare other girl acts with the Supremes, on this showing at least, is completely fatuous. Sheer Elegance who have had two self-penned hits were an entertaining crowd-pleaser moving through a wide range of 'black' sounds from the Trammings 'Hold Back The Night' to the Chi-Lites 'Homely Girl' and of course, a medley of Drifters songs.

Once they find their own identifiable sound they could become a refreshingly new force.

DAVID HANCOCK

# Roadshows Special

## The day Elton went bananas



**ELTON JOHN / Earl's Court, London.**  
LOUDER than Concorde, But Not Quite As Pretty? Oh, I wouldn't say so. One thing's for sure, Elton certainly ain't had a hair transplant. He took to the boards as if he owned them although he announced that it was like playing in a railway station. He wore a smart pair of blue trousers with a stripe down the side, a red jacket and a golden banana. Natty, isn't he?

To the stamps of 16 thousand pairs of feet, he opened with 'Grow Some Funk Of Your Own'. Apart from the sizeable band he had three back up singers cum dancers - Jon Joyce, Cindy Bullens

and Ken Gold. They added life to the already jumping set. Elton was in good voice and was presented larger than life in a screen above the stage. The screen is really a necessity at Earl's Court, as are the extra speakers half way up the auditorium, to let the people at the back see more than specks in the distance.

His performance completely wiped out the memory of last Summer's debacle at Wembley when he didn't do as well as expected. He was clever this time in lacing the old with the new, not having a brand new album to promote



ELTON JOHN: Natty

anyway. It was practically singalong with Elton for most of the night and was tremendously successful. He sang 'Goodbye Yellow Brick Road', joined by a choir of thousands and then went into 'Island Girl' from the 'Rock Of The Westies' album.

During 'Hercules', he climbed off the stage onto a cleared area in front and shook hands with as many people as he could reach. Popular with the fans, but not, I suspect with the security people. The audience reacted at once to Elton's invitation to get up and move, having

been fairly repressed for most of the set.

Elton himself was up and boogieing most of the time, making some spectacular leaps from the top of his piano to half way across the stage. More dramatic was the tapes leading into 'Funeral For A Friend', I'm not sure how ethical it is to use tapes at a live show (though I know lots of people do it) but I suppose if it adds to the entertainment it must be valid.

Ray Cooper posed as the man from Rank pictures as he banged an enormous gong (did they borrow it from Hollywood?). In fact, Ray did an excellent job throughout, as did Caleb Quayle whose guitar work was just superb.

Davey Johnston swapped his guitar for mandolin for 'Dixie Lily' from the 'Caribou' album, making a nice variation on the theme.

I couldn't believe the reception the audience gave 'Lucey In The Sky'. If this is what they show for Elton doing it, I can't imagine what a Beatles reunion gig would be like. It was a good version, well done. The set finished with 'We All Fall In Love Sometime', a number which builds in power as it goes.

The encore brought a change of jacket and specs for Elton. The golden banana had gone and something that looked like a giant carrot took its place. He introduced his band and then went into 'Saturday Night's Alright For Fighting'. The piece de resistance was last - 'Pinball Wizard'. He just couldn't have done better.

ROSALIND RUSSELL

## The Bigger they come - the Sweeter they sound

**MR BIG / SWEET / Hamburg, Germany.**

HAMBURG IS alive and vivacious, particularly the St. Pauli district, which, incidentally is where the hotel Mr Big and myself will be hanging our weary heads.

The hotel receptionist, all teeth 'n' smiles and limp wrist, is perplexed by one of Mr Big's men who calls him crazy because he will not change their room. "Krazzy!" he schnapps. "You forget you are not in your own country. These people, who do they think they are?"

The porter takes our bags and escorts us to the rooms.

Next door Mr Big are sitting around drinkin' and talking about tonight's show. Dickin is adamant about wearing his high heels on stage. He then starts taking the pee (nicely) out of new member Eddee, who on the last gig got a few things mixed up. But the lad's been with them for only three shows, so he's got a lot of catching up to do.

Before hitting Germany, Mr Big (who are supporting Sweet throughout the European tour), played in Copenhagen, and in Vince Chaulk's words: "It weren't bad. But we didn't get a soundcheck before the gig as Sweet's roadies started cleaning the floor with Vim..."

Tonight in Hamburg it's the same: no rehearsal, no soundcheck. But there are even more obstacles.

Most of the power in bassist Pete Crowther's amp has blown, and to top the lot there's heavy hearts back in the dressing room because the theatre manager is being pesky about the time Mr Big should take the stage.

First it's 7 pm, then it's eight and now, finally it's 7.30.

"We ain't even had a chance to suss out the

Dateline: Germany. Mr Big and Sweet in concert.

Reporter: Jan Iles

stage," says a very disenchanted Dicken who slumps in a chair like a rag doll.

Meanwhile, out front, the crowd are getting very restless. Screeching, high pitched whistles whizz round the hall sounding like something out of Hitchcock's film 'The Birds'. Not sweet to the ear drums.

At 7.30 precisely Mr Big take the stage. The venue is rather like yer common or garden exhibition hall and holds about 5,000, but I reckon there's only about 3,000 here tonight.

The band receive a luke-warm reception as they launch into 'Vampire', a racy, four - gear rocker which would have been a sizzler had the volume been louder.

The band are pretty unsure of themselves and of the crowd, who although aren't exactly hostile toward them, aren't going bananas either.

Eddie sings lead on the first two numbers. He has a certain stage presence - long lth leather-clad limbs and wild woolly locks, the odd pelvis thrust, bum wiggle, hip

jog - but somehow his image seems remarkably odd ball compared with some of the other stoical, passive musicians.

But Dickens is the man for me. He takes lead vocals on the umph umph German tinged 'For The Fun To Find', which was their last single, and his sawdust, nitty gritty larynx is like a rough cut diamond, shimmery and razor sharp. His pain mingled with passion is a great turn-on.

For hand holders comes the quasi - ballad 'I Ain't Bin A Man' with some of the most poignant, sensitive lyrics I've ever heard. A cert goose - pimple rouser, and I think Eddee's melodic bent makes it even more enchanting.

Next comes 'Zambia' their latest single, which is easily the gem of the rockpile and should have been the opener. It's jungle rock rhythms actually makes those Hamburgers boll, and as it builds with some heavy bashing from drummer Chaikie and John Burnip (the latter also doubles on synthesiser) this is Mr

Big's only moment of glory.

Under the circumstances, they do their best. It isn't the easiest thing to play to a few thousand Germans who are Sweet fanatics, nor is it a piece of pie for the band to get it together if they can't hear each other.

Me - thinks that Mr Big are too inexperienced for a gig of this size, but I reckon they'd be hot stuff in an intimate college or small club atmosphere.

### Attack

SWEET HOWEVER, are flexing their muscles in preparation for their attack. They are tuning up their instruments in the corridor and when a crowd of young German girls stop by for whatever's going they get told in no uncertain terms to get lost from Andy Scott. Charming!

Outside there's scores of Brian Connolly look-alikes with Hiltoned, plastic boufante hair-dos, each weary of the other. One Connolly twin spots another across the crowded hall and eyes him... with a mixture of jealousy and admiration.

But he hasn't time for any more ripping off of ideas, for Sweet's introductory movie begins to reel, and the familiar dirty filthy notes of 'The Stripper' strikes up.

Sweet take the stage like a reincarnation of Nazi Generals with Connolly as their Fuhrer, and the crowd salute and cheer like there's no tomorrow.

'Ballroom Blitz' belts forth with the volume three times as loud as Mr Big's heaviest rocker. OUCH! But even the smallest eardrums are lapping it up. Sweet can do no wrong even if some of the numbers sound shoddy and are performed in a blase manner.

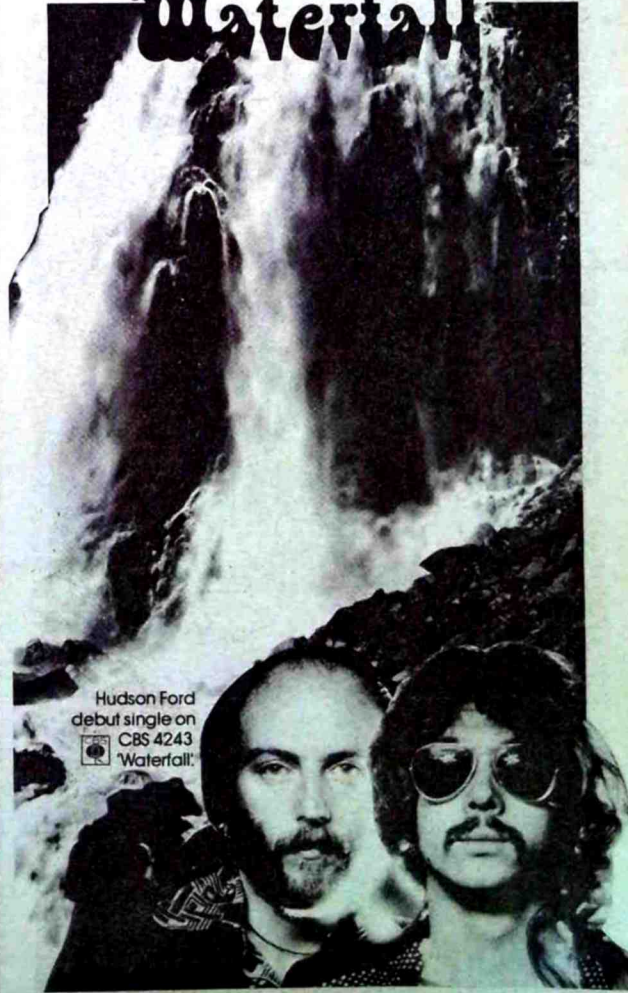
I think this particular performance leaves much to be desired. It's too loud, very predictable and not very exciting.

But judging by the crowd it seems I'm the only one with this viewpoint. And I suppose 5,000 Hamburgers can't be all wrong?

## HUDSON FORD

The duo who wrote: 'Part Of The Union' and the hit 'Pick Up The Pieces', with the release of their debut CBS single 'Waterfall'.

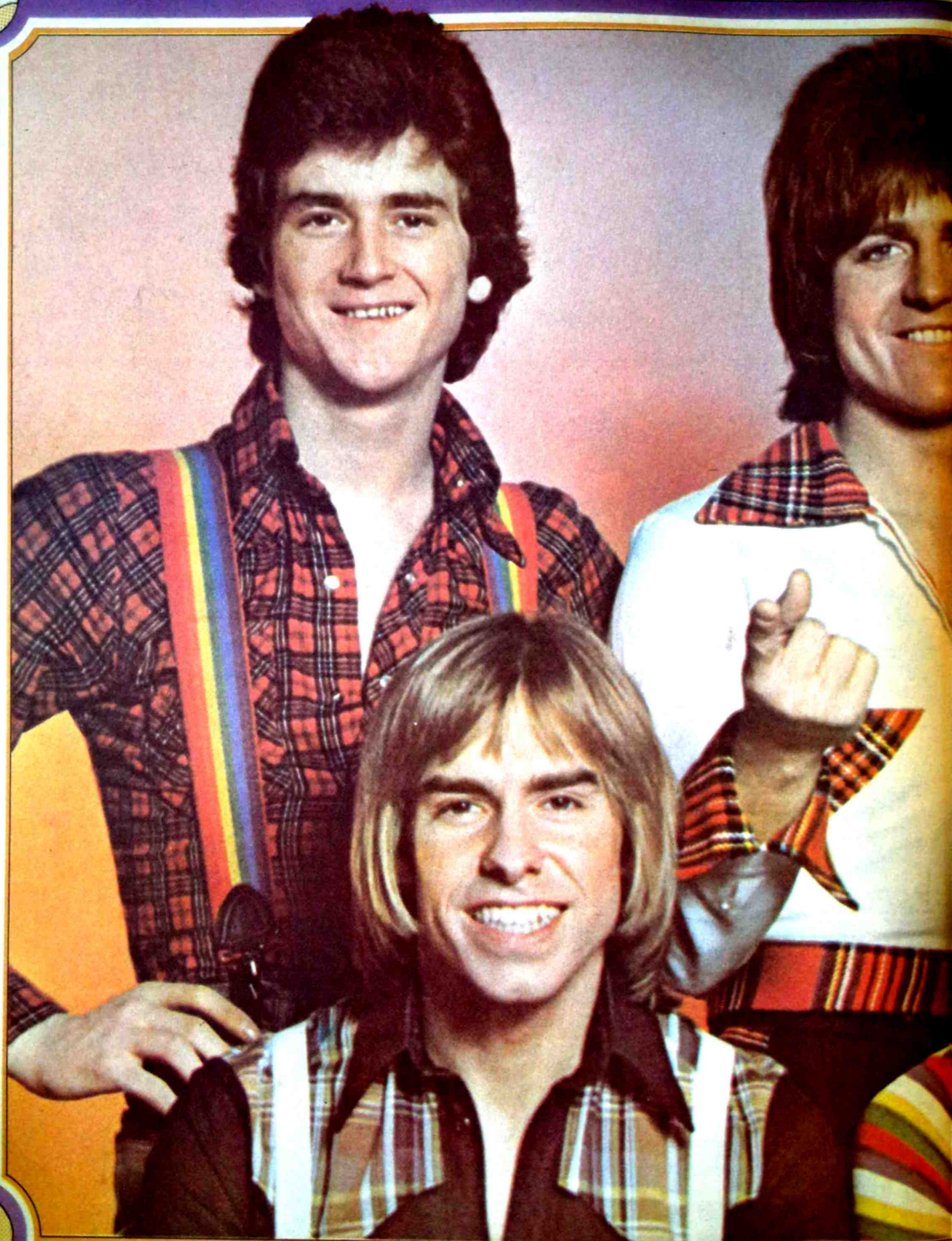
### 'Waterfall'



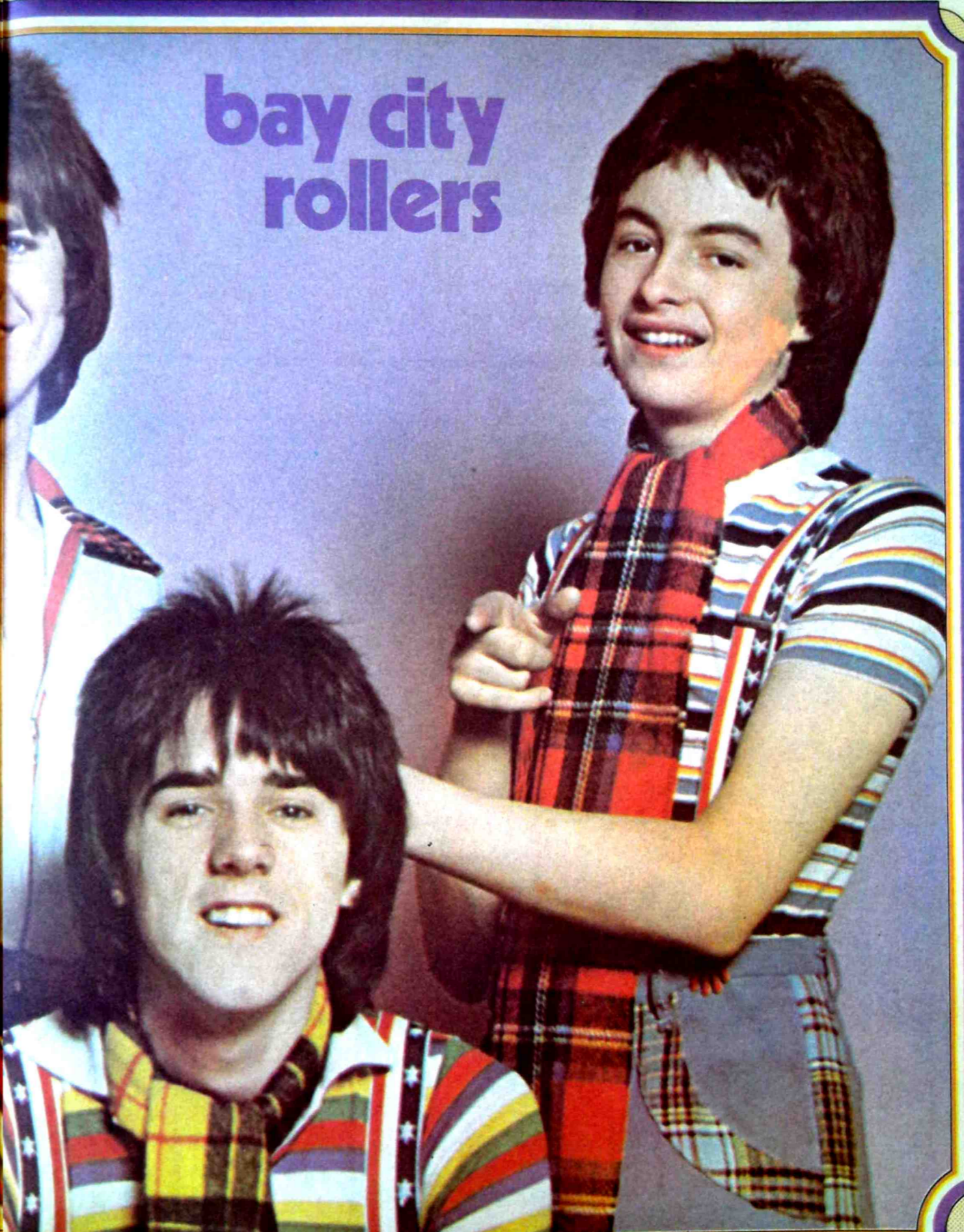
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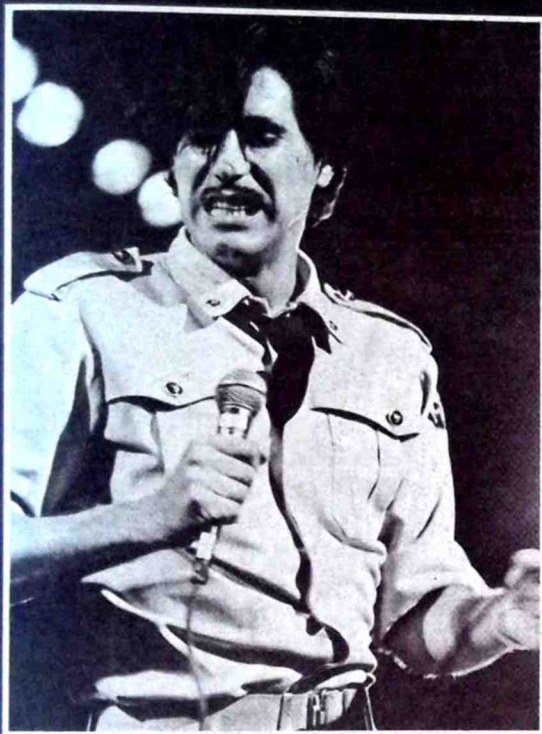


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**WILLIE WILSON, Sutherland Brothers & Quiver's drummer arrived late and apologetic: "It was one of those lunches which take three hours, with half an hour between each visit by the waiter," he explained.**

After pausing for a breather I asked him about the single 'Arms Of Mary', which is currently doing rather nicely for itself in the charts. Why this one I asked?

"I just don't know," was the reply. "All our singles have got radio play and Island, our former record company, have been trying to get us a hit for ages."

The guys who produced the new album, 'Reach For The Sky', are from Miami and they thought 'Arms Of Mary' would be a hit but over here they released 'Aint Too Proud To Beg' before 'Arms'."

But who's buying the single? "A few people," he joked. "Our loyal bunch of fans obviously started it off but now I suppose everybody, kids, housewives. It's even getting played by Radio Two, even Terry Wogan is playing it."

Success for the Quiverlands has coincided with a new recording contract with CBS, but: "It's not coincidental," explained Willie. "We felt Island were not promoting us, we got to a very low ebb. Pete Woods, our keyboard player, left and we thought we'd split up before long. So we went along to CBS and they seemed really into what we were doing and it made us think we're not finished."

"We still believed in what we were doing so we said let's repay the faith CBS have shown in us. Everybody was really into this album and it's really boosted our morale."

**Interesting**

It's also interesting to note that the single broke while they were in the States. "We'll have to go abroad every time we release a single," quipped Willie. "Actually, we're very popular over there. Our first single, 'I Don't Wanna Love You But You Got Me Anyway', got to number 19 in the charts in 1973 and we toured with Elton John. We really enjoyed this last tour and hope to go back later in the year to play some large arenas."

In the early days of the band, Willie and guitarist Tim Renwick did a lot of sessions: "When Tim and I were in Quiver we were making just enough money to keep going, so the offer of extra cash for sessions was difficult to resist. Nowadays I only play sessions with friends (such as Phil Manzanera for his last solo album) and Tim



**WILLIE WILSON: promoting new album.**

does very few now."

A criticism often levelled at the band is not being able to capture their live sound on record: "I think that's partly because of the trouble we had with the previous albums," he explained. "When Pete Woods left, it was two weeks before a tour was due to start so we went into a studio to rehearse. Everybody really liked the sound we made without a keyboards player so we left it at that. Also, the songs we did on stage were the ones which Gavin and Ian had recorded with session guys, so when we played them live they sounded so much better. We'd really like to do a live album of old songs."

We moved onto the subject of drummers. He names Charlie Watts and Al Jackson (of Booker T. and the MG's fame) as his biggest influences. "It's what a drummer leaves out is what matters. There are too many drummers around today who are trying to play too fast. I can't get into someone like Buddy Rich. I just don't think that sort of drummer adds anything to a band."

**Complement**

"A drummer should complement a band — not play against it."

Now that the Quiverlands have arrived I wondered when they would be touring the UK. "Not till September. We'll be promoting the new album which we are recording throughout July and August," he informed me. "But we've got a single from the album coming out on June 17 called 'When The Train Comes'."

"I preferred 'Moonlight Lady' but I was outvoted. Still, it's nice to have a choice. Before, the single from the albums we did was always obvious. Now, there's three or four potential singles on the album. I think we've found the sound we wanted for the first time since we formed the band."

"Tim Renwick is now playing out on his own and people are realising his true potential. I mean Eric Clapton's got nothing on this boy!"

With the way things are going for the band at the moment, you can't argue with that.



**SUTHERLAND BROTHERS & QUIVER:  
Loyal bunch of fans**

by Adam Cummings

**W**HEN you hear the new David Bowie / Led Zep / Elton John album, where do you rush out to buy it? From the local record shop; the massive record stores like HMV... or from good old Woolworths?

It seems a lot of you prefer the Wonder of Woolworths to anything else because Woolies claims to be the largest record retailer in Britain.

It's a few years now since Woolies stocked only cheap versions of other peoples' hits. Cheap being the operative word. They sold for 6d each (that's 2½p to those of you too young to remember real money).

They were the first big store to go in for that kind of merchandise, long before the supermarkets thought of stacking records between the Tate & Lyle and Peak Freans on the way to the checkout desk.

Woolworths' nearest rivals are W. H. Smiths and Boots. Well, there must be a profit in selling records if they appeal to an industry that started out selling books and newspapers and another that used to cater for medicine and cosmetics.

Woolworths contribute to the British Market Research Bureau, the people who make up the nation's charts every week. They have participated in the charts for about 18 months and their contribution is valuable. As the largest British retailer, obviously their sales are going to help the BMRB to present a truer picture of the records the people are buying.

### Budget

Smiths and Boots do not co-operate in the scheme, although they too sell vast amounts of records. The big three, between them, account for a third of all British record sales. Woolworths supply record returns from 34 of their stores and find middle of the road material sells best, which is no great surprise.

Woolworths don't stock all albums that are released; they stock the top 1,000 full price catalogue, and a smaller amount of the TV and budget price albums you can't order an album or single from Woolworths and this is where the true sales picture might distort somewhat.

The company sells records like any other commodity — to make money. And it's not



**MR. M. SHERLOCK:** Sales Director at Woolworths. Slashing album prices by anything up to 60p.

likely they'd take a chance on an unknown artist with no previous reputation of million sellers. So in that respect, Woolworths (and the other big stores) become followers of fashion and not the leaders.

While their massive sales are obviously good for the record industry, the reticence to promote new artists is holding the situation back a little. New artists have to be broken through local sales in smaller record stores. And some of these stores have claimed the big three are putting them out of business.

While the three can afford to indulge in a cut price war, slashing album prices by anything up to 60p, the small shops can't compete because they don't have the bulk sales to cover the loss in profit. But there's always an exception to the rule and Virgin have proved that. They are hardly in the same league as Woolies and Co but they do make a practise of selling cheaper records.

It becomes obvious that Woolies aren't short of a bob or two when you walk through the marble portals of their plush offices in London's Marylebone Road. A huge reception area is richly carpeted and two spotlights in the ceiling shine reverently down on

# THAT'S THE WONDER OF WOOLWORTH

It's quite a few years since Woolies sold singles for a tanner each. But today it's stores like these that account for one-third of all British Record Sales. ROSALIND RUSSELL investigates the vinyl price war.

the immortal slogan on the wall "This Is The Wonder Of Woolworths".

Upstairs, the corridors of power are panelled in wood. Mr Sherlock is the name on the door and inside sits the Sales and Advertising Director. Record and audio sales are only one small part of the products Mr Sherlock has to think about.

"Our biggest sellers in this field is the budget albums and cassettes," he told me. "Our age group starts at 12 and goes across the board. At the moment we have 35p off the cassettes."

### Lifeblood

The cut price competition between the big three has been going on for some time and is only now settling down a little. I asked if the other side was showing themselves to be strong competition.

"Yes, they are. It's the lifeblood of any retail business and it's exciting and fun. I'd never suggest the top three get together and talk it over. That wouldn't be good for the public. Up until the end of January we had 60p off all the top LPs. So did Smiths. We've found we have had noticeable increase in sales when we've advertised."

That's the wonder of Woolworths. You must have seen it on TV.

Woolworths have been expanding in their audio equipment and have now started selling brand products as well as their own. Did Mr Sherlock think that Woolworths has put smaller retailers out of business by supplying the demand with cheaper products?

He thought about it and pulled up his jacket sleeves, revealing a smart set of gold cufflinks bearing the Winfield logo (a man really involved in his company).

**"I'd never suggest the top three get together and talk it over. That wouldn't be good for the public!"**

Mr Sherlock, Sales and Advertising Director, Woolworths

"I don't think so. I think we have widened the cake. I think we have done a lot to expand the music business — especially our buyer, Bob Egeron. His enthusiasm and drive have helped us in this side of things enormously."

**I** THEN spoke to Mr A. P. Ridley Thompson, Director of Boots the Chemist and Head of Public and Consumer Relations and asked

him if Boots gave returns to the BMRB for their use in the charts compilation.

"Certainly not," he said brusquely. "We don't need to buy information from people."

Feeling that he had perhaps misunderstood the question, I explained the purpose of the charts — to give the British an idea of how well some records were selling as opposed to others. "We don't give out information of that sort," he interrupted. "There are a lot of people who would like to know. In cosmetics for instance, where we have a third of the market."

But we are only concerned with the sales

of records... Did they keep a personal record of the numbers of records they sold?

"In a sort of way," he answered. "In the same way as we keep a record of the number of tubes of toothpaste we sell. We have 1277 branches — one in every major High Street — and not all of them carry records. Really what you are asking is the basics of retailing."

Well, in the chosen few among the 1277, was it possible to order a special record or did Boots stock only what they considered to be safe bets?

"We have the feel of retailing; we know what the consumer wants. The successful retailer — and we are successful — anticipates what the consumer wants and we



**AUDIO SYSTEMS:** typical unit from Boots at around £70.



**VIRGIN:** inside their Marble Arch branch. Note the headphone facilities incorporated in the table.



WOOLWORTHS CASSETTE DEPT: had noticeable increase in Sales when they've advertised

**“It's all down to making less profit and selling more records. Instead of making £1 on an album, cut the price and make 20p”-**

low? I asked their Merchandising Manager Pete Stone:

“It's all down to making less profit and selling more records,” he told me. “Instead of making, say, £1 on an album, you cut the price and make 20p.”

Surely that involves selling an awful lot of albums to make up for lost profit?

**Loyal**

“We work harder, it's as simple as that. There are no two ways about it, we have a very loyal staff and we've always believed in giving people the lowest prices possible. The staff don't mind working hard because they believe in it.”

Virgin have 22 branches throughout the country and in three of those have installed a video machine so that the customer can watch a film of the artist whose record he or she is buying. This revolutionary idea has proved very successful and it will be extended as money allows.

**Service**

“Selling records is a difficult job,” said Pete, “because the balance between a profit and a loss is so slight. If we had Smith's coming next door it would knock our prices. But basically it's our service that we rely on. We try to be the cheapest, although we can't always be, and we offer a service. In all our branches you can listen to records on headphones before you buy it. I don't think you can do that in Boots or Woolworths.”

“We also exchange records if they are faulty and I know some retailers don't do that although they're sup-

Pete Stone, Merchandising Manager Virgin Records.

posed to. We try to be friendly, though that of course depends on the individual.

“All our branches take orders for customers and we have a large stock. Most of the other big stores stock only the top 100 albums and perhaps the top 30 singles. We try to go wider than that. In fact some of our biggest



sellers are things that aren't even sold in the other shops - like Maria Muldaur for instance, we also stock a lot of oldies.”

Virgin don't deal in audio equipment at all, although there is interest in that field. At the moment, a product as important as audio would need considerable time and concentration spent on it and Virgin feel their record sales come first. They have however, sold jeans and tee shirts in some of their stores with fair success. So while they don't have the resources of Smiths Boots et al, they have managed to slow down the spiralling cost of records.

**S**MITHS are very cagey about talking to anyone regarding their progress or policy in the record field. In fact, they wouldn't let anyone talk to Record Mirror.

They did, however, reply to our written questionnaire. Their letter gave guarded answers to our questions and was not signed by anyone. So from a faceless spokesman, somewhere in Smiths, came the following replies:

**Beware**

We asked about the number of records they sell: They answered by saying that we should beware of judging the size of record retailers by the number of outlets they have. They told us that Woolworths probably had over 800 branches selling records. They didn't tell us how many branches they had.

“With some record companies,” they told us, “they (Woolworths) are probably the largest account, whereas with other major companies, we are.”

They admitted they did not contribute to the BMRB charts and say it's because of “the difficulties of administering reports on sales by title.”

**Cautions**

They do not believe that their contribution would make any difference to the charts. They are not prepared to comment on how price cutting on albums affects their sales. In fact, they weren't prepared to comment on very much at all. Although you can order a record through Smiths if you go to a store which has a full record department.

This cautious manoeuvring of the Big Three is understandable. At any minute one may cut prices and the other two will have to think of something that's going to keep their slice of the cake the same size. It must be a harrowing business.

But it's sad to think that the interests of Rock 'n' Roll are served in their largest quantities by men who have also to think of the numbers of tubes of toothpaste they sell.

# ...OR IS IT?

anticipate correctly that they don't want records of the Japanese ballet.” In that case, did they have a buyer whose responsibility it was to watch the record charts to see which records looked as if they'd be good sellers in their stores: “No, why should he do that?” asked Mr Ridley - Thompson impatiently.

Doesn't seem to be our job to tell him, but to continue: Concerning the cut price policy that was going on between the big retailers, how did Boots gauge theirs? “We cut the price of the albums when we feel like it. Our competitors do it, why shouldn't we?”

**Criminal**

Did Mr Ridley - Thompson think that they could perhaps be damaging the trade of smaller shops who catered solely for record buyers?

“Well, what would they like us to do, eh? Eh? Tell me that. Do they want us to get together and agree on a common price policy, eh? Well, it's illegal, it's a criminal offence.”

Perhaps Mr Ridley - Thompson could answer a question that is slightly less emotive.. Did he know what type of music sold best in his stores

“No, I don't know what sells best,” he said shortly. “We carry a comprehensive range. Now look here, I've got to terminate this interview. Goodbye.”

Goodbye to you Mr A. P. Ridley - Thompson.

In fact, Boots have more to offer the pop fan than Mr Ridley - Thompson would have you believe. They do order records specially for customers. They try to cater for most tastes, but in line with Woolworths find their customers are largely middle of the road fans.

**“What do the smaller shops want us to do, eh? Get together on and agree on a common price policy, eh? Well it's illegal”-**

Mr A. P. Ridley - Thompson, Director, Boots The Chemist and Head of Public and Consumer Relations.

Among their biggest sellers are blank tapes. They are currently developing a new line in blank cassettes which will be ready for the market soon. And apart

from their own audio range, which comes into a very competitive price range, they also sell a small amount of musical instruments in some stores.

**B**Y complete contrast, Virgin Records are only too happy to talk about the service they supply to their customers. Despite their small size in comparison to the big three, Virgin have managed very successfully to cut the price of their records and have a large and contented public to show for their trouble.

How was it that they managed to keep their prices so



W. H. SMITH: their new store in Derby. They wouldn't let anyone talk to Record Mirror

Robin A. Heald



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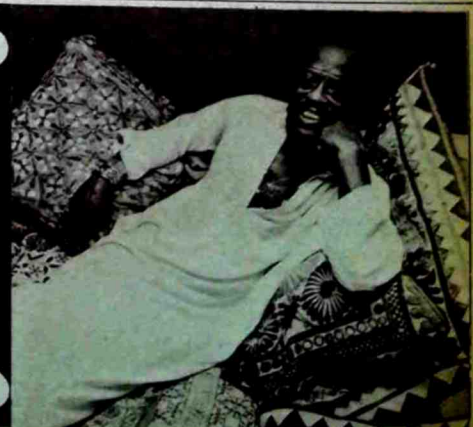
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# Disco Kid

## United we stand— divided we fall

**DISCO DEE - JAYS** are so consistently failing to support attempts to give them a unity that soon nobody will bother to help them. Or maybe they are happy to be thought of as nothing more than a bunch of kids playing records in the evenings?

Certainly, it was the older and more responsible type of DJ who supported last Thursday's NADJ - run Promotion Forum, held at London's Centre Hotel. Even so, the DJs there were almost outnumbered by the record company people attending - fast becoming the form for this type of affair. To quote one DJ, Johnnie Stuart (Scallywags, Hastings), "The apparent apathy of London DJs is amazing, especially when you consider that many of those who have made the effort to come are from Glasgow, Cardiff, Bournemouth and Hull."

The Promotion Forum delivered all that had been promised, but with the small number of DJs present, most of the interaction between the panels and the audience tended to involve people already established in the industry. Among those DJs who did get involved was Chris Hill (Canvey Island).

It was Chris who was called on to present the awards for the 'Promotion Person Of The Year',



**CHRIS HILL** (left) presenting the 'Promotion Person Of The Year' award to **Andy Stinton** of **Creole Records**

the winner being Andy Stinton of Creole Records. Andy appeared on five of the six panels during the day, the subjects discussed by each being Promotion, Mobbles, Mailing Lists, Reaction Reports, Promo-

tion Nights and an Open Forum. There should have been more DJs present to argue their case. As it is, don't now be surprised to find it harder to get free demos unless you return all your reaction reports.

Rock' was cleverly pointed up at the London Sundown last Friday by Wild Walt Brown (Surbiton), whose frantic slapstick style should be seen to be believed and might make him a good choice as concert comper.

**MISTURA** 'The Flasher' (Route seems strongest so far in the North, where **JIMMY BO HORNE** - 'Gimme Some' (RCA) continues with sustained support. Paula Reeves (Le Village, Bournemouth) was the most glamorous delegate at NADJ's Promotion Forum.

Stuart Hodgson (Straw Hat Disco, Wakefield) infos in more in demand as an import because the remake single lacks the Doors - like electric piano and has a weaker backing. . . a flash in the pan, **THE BEATLES** are non-starters around Cleveland says John Wesley (Dancing Machine Disco, Middlesbrough). **DION** 'The Wanderer' (Phillips) a Scottish breakout for Dougal DJ (Hawick Town Hall), Mike McLean (Strathdisco, Glasgow) and Freddy Stevenson, while down South it's for Ken Davis (Sound Machine, Welwyn) and Les Aron.

**CLIFF RICHARD** 'Devil Woman' (EMI) is tipped by several including Dave MacRaw (Primitive Disco, Seaham) and Steve Ingram (DJ Enterprises, Weybridge), who joins Powerful Pierre (Coppercolns, Haverfordwest) and Arthur Dyke for **THE WURZELS** 'Combine Harvester' (EMI), which I knew would be fun for some. Theo Loyla (Bridge Country Club) and Dave Porter both tip **STEPHANIE MILLS** 'If You Can Learn How To Cry' (Tamla). . . other biggies this week include **MOMENTS**, **CHARLES RANDOLPH GREEN** **SOUNDE**, **CANDI STATON**, **ROBIN SARSTEDT**, **FLASH CADILLAC** and **THIN LIZZY**.

## New Spins

**CHUCK BERRY**: 'Sweet Little Rock And Roller' (Chess 6198080). Far from his strongest, it does have a trendy bopping backbeat. Maxi, coupled with the frantic 'Back In The USA' and 'No Particular Place To Go', which has weathered well since '64 and is the best bet.

**LEE ELDRED**: 'How's Your Love Life?' (Mercury 6107331). Reminiscent of Johnnie Taylor's 'Who's Makin' Love' in its gutsy drive, Lee's probing Part 1 is an instant soulful smash. However the monotonously instrumental Part 2, enlivened by a squealing chick's climax, seems to be the DJ's choice.

**THE REAL THING**: 'You To Me Are Everything' (Pye 7N 25709). Already big in their Liverpool hometown, this semi-slow hustler has husky harmonies and an appealingly laid back lilt.

**RHYTHM HERITAGE**: 'My Cherie Amour' (ABC 4117). Competent instrumental - with - chorus treatment of Stevie Wonder's oldie, useful MoR if not too dated. The 'Barretta's Theme' A-side is another, more complex, slowie.

**THE RICHMOND STRING ORCHESTRA**: 'Boots And Saddles' (Ronco RTS 2001). Gunshots - punctuated bouncy knees - up with skippable sound FX intro, possibly useful for adventurous jocks.

**FLASH CADILLAC**: 'Did You Boogie With Your Baby' (Private Stock PVT 60). Jolly Drifters - type bouncer helped no end on the DJ copies by some Wolfman Jack voice - overs. Why aren't they on the commercial copies, as they make it?

## Berry's back beat

**CATHERINE FERRY**: 'Un Deux, Trois' (Barclay BAR 42). Typically joyful Euro - Pop smash with bouncy beat. Try and get the French language version if possible, as it's much stronger than the English.

**TYRONE ASHLEY**: 'Feet Start Moving' (Pye 7N 25704). 100 mph Northern stuff from the ever - productive Ian Levine.

**L.J. JOHNSON**: 'Dancing On The Edge Of A Dream' (Mercury 600710). Ditto, as for Tyrone Ashley.

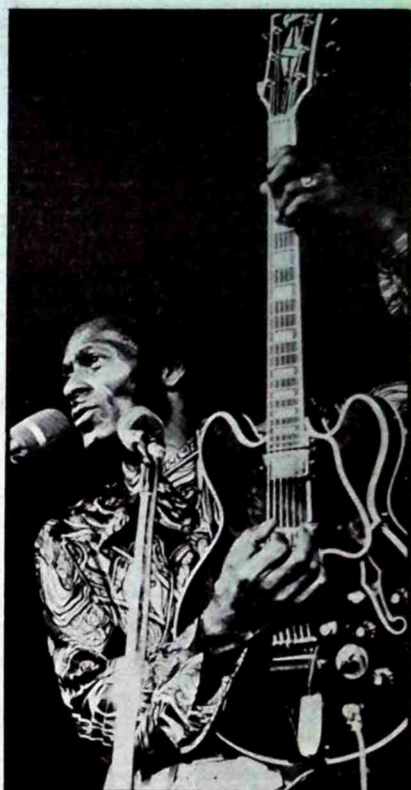
**EL COCO**: 'Mondo Disco' (Pye 7N 25706). Sparsely instrumented cool hustler, unfortunately minus the siren intro that made it a once popular import.

**DAVID CHRISTIE**: 'Jaywalk I/II' (Creole CR 121). Pleasant if unspectacular bumper from the hit writer.

**THE MAJORS**: 'My Dance' (Magnet MAG 64). Happy Drifters styled item getting DJ tips.

**BUTTERFLIES**: 'Crazy Legs' (Thunderbird THE 106, via CBS). Singalong Pop pounder much tipped by our Scottish and Welsh connections.

**SUPERCHARGE**: 'She Moved The Dishes First' (LP 'Local Lads Make Good', Virgin V 2053). Flo & Eddie ride again, as these Liverpool funksters have some totally filthy Frank Zappa - type fun that's good for sniggers if not for dancing.



**CHUCK BERRY**: weathered well

## James' Top Ten

- 1 MY RESISTANCE IS LOW, Robin Sarstedt (Decca)
- 2 LADBROKE GROOVE, Sugarcane Band (Alpine)
- 3 NEW YORK CITY, Tabou Combo (Decca LP)
- 4 BARKING UP THE WRONG TREE, Don Woody (MCA)
- 5 JUNGLE ROCK, Hank Mizell (Charly)
- 6 SAVE YOUR KISSES FOR ME, Brotherhood Of Man (Pye)
- 7 THE CONTINENTAL, Maureen McGovern (20th Century)
- 8 GET UP AND BOOGIE, Silver Convention (Magnet)
- 9 MORE MORE MORE, Andrea True Connection (Buddah)
- 10 GIRLS GIRLS GIRLS, Sailor (Epic)

### BREAKERS

- 1 DANCE THE BODY MUSIC, Osibisa (Bronze)
- 2 THE HUCKLEBUCK, Royal Showband (EMI)
- 3 BABY I'M YOURS, Linda Lewis (Arista)

## DJ Hotline

**TINA CHARLES** 'Love Me Like A Lover' (CBS) continues as hottest newie, upsters including Ron Wyllie (Grimsby Road Runner Discos), Colin Rymann (South Wales clubs), Colin King (Tiffanys, Manchester), Collin McLean (Acas Club, Hamilton), John DeSade (Reverberation Discos, Maidstone), Alan Gold (Brighton, amongst others). . . Tina upsters Arthur Dyke (Midnight Hour Disco, Exeter) and Tom Russell (Kirkintilloch) join Johnny Diamond (Diamond Discos, Brighton) for **DON WOODY** 'Barking Up The Wrong Tree' (MCA) - Don's now a store manager for Sears Roebuck in McAllen, down on the Mexican border in the far South - East of Texas.

Arthur and Tom also join Willy Cash (Untouchables Disco, Appleby), Ashley Eatly (2nd City Sound, Ferryside) and Bill Parsons (Shades Discos, Bolton) for **MUD** 'Shake It Down' (Private Stock). . . **VINCE TAYLOR** 'Brand New Cadillac' (Chiswick) picks up Jeff Bunting (Hull) and Colin McLean, who joins Terry Middlemas (Tiffanys, Berwick) and Colin King as odds - ons for **O'JAYS** 'Living For The Weekend' (Phila Int).

**LEE GARRETT** 'You're My Everything' (Chrysalis) continues to grow, now for Philip Evans (Cardiff M Disco Services), Les Aron (Life Discos, Bognor Regis), Freddy Stevenson (Strand, Glasgow), Stuart (Raquels, Wakefield), Billy The Kid (Tiffanys, Blackpool), Dave Porter (Oscars, Liverpool), Jon Taylor (Crookers, Norwich) and Mark Rymann - the similarity of 'Barbara Ann' and 'Jungle

## Star Tip



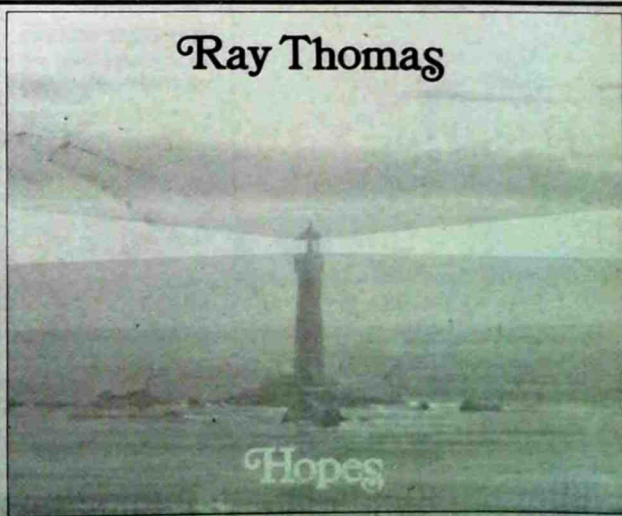
**L. J. Johnson**: 100 mph!

'**BIG**' **JOHN Smerdon** (Lights Fantastic Disco, Plymouth) suggests a way of having fun with Billy Paul's 'Let's Make A Baby' (Philadelphia Int). During the record he fades in the sound effect of a baby! (Available on BBC LP RED 47 M, in their Sound Effects series.) This not only causes a stir but also gets his crowd laughing and maybe thinking?

## Disco Index

**BILLBOARD**, the US trade magazine, is compiling a comprehensive 'International Disco Sourcebook' for publication next month. If you are a manufacturer or otherwise involved with disco equipment (but NOT just a DJ), and have yet to receive the special form to fill in, send now for details to Disco Sourcebook, Billboard Ltd, 7 Carnaby Street, London W1V 1PG (01-437 8080). Your fully detailed index listing will be for free. Hurry!

## Ray Thomas



Hopes

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# Albums

## SLIK'S BELTER!

SLIK: 'Slik' (Bell SYBEL 8004)

SLIK's first album matches up to all expectations — perhaps even exceeds them. The playing is excellent and the variation in style between each individual song is very clever (bouquets to co-producers Bill Martin and Phil Coulter). They open with 'Dancerama', a Martin/Coulter song, which is dramatic, and in Scots parlance, a real belter.

The songs have been spaced so that there are a couple of the group's numbers between Martin/Coulter's. There are four songs by the band — 'Do It Again' (Midge Ure), 'Day By Day' (Billy McIsaac), 'No We Won't Forget You' (Jim McGinley), and 'Darlin'' (Billy McIsaac). The last is a nice bit of smooch, guaranteed to bring the stars to the eyes and fill the head with clouds. The two singles are included, although I'm not too keen on 'Requiem'. It was very close to 'Forever And Ever' and not as good.

I loved their version of Phil Everly's 'When Will I Be Loved', but my favourite is 'Better Than I Do'. It seems characteristic of the mood of the music the band is putting across.

The only track I didn't like was 'Bom-Bom'. It came too close to going over the edge from intelligent commercial material into the abyss of Eurosong. Other than that, a very fine album.

Rosalind Russell

TAJ MAHAL: 'Satisfied N' Tickled Too' (CBS 81346)

Taj is still continuing the reggae theme that got a fair airing on 'Mo' Roots', but he also mixes a little bit of blues, jazz R&B to get yer teeth into — namely 'Baby Love' a mod blues number, with scratchy, rasping vocals hammering sensually at your pleasure organs. For romantics who like a florid flute solo there's plenty on 'Misty Morning', a positively pretty track. Although this isn't anywhere near Taj Mahal's best album it certainly has a cute charm all its own. Cool for heatwaves.

Jan Iles

PLUTO: 'Pluto' (OPAL PL 1002)

If you thought 'Dat' and 'Ram Goat Liver' was representative of Pluto and the music of Jamaica — you were wrong. Oh yes, Pluto has a pleasant voice which lends itself well to white man's reggae, but this album contains more pop and soul hits than anything to do with pure reggae. On 'I Shot The Sheriff', for instance, he sounds more like Eric Clapton than Bob Marley and his versions of 'Rock The Boat' and 'Kung Fu Fighting' sound like they were recorded for a budget album. At least 'Natty Dreed' and

'Sixpence' are accurately interpreted. Stick to his singles.

Adam Cummings

AMERICA: 'Hideaway' (Warner Bros K 56236)

If you're used to the gentle vocal harmonies of America, then you might get a bit of a surprise with some of these tracks. Kicking off with a semi-reggae number 'Lovely Night', they continue with two or three far more raucous numbers than they usually perform. It was reassuring to come back to songs like 'Watership Down', and find America still blend their voices as well as ever. It's a mixed-bag and not always successful.

Sue Byrom

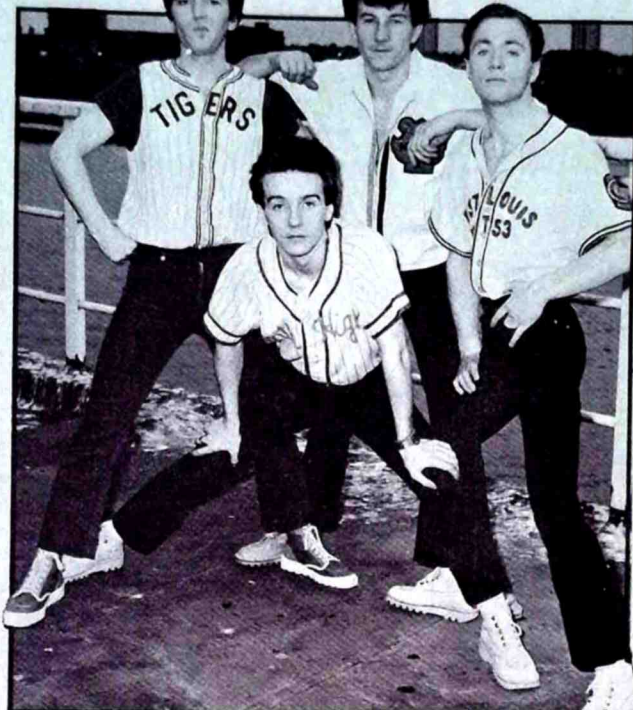
BLACKMORE'S RAINBOW: 'Rainbow Rising' (Polydor Deluxe 2490 137)

It has been a good time for heavy metal freaks lately, with new albums from UFO, Judas Priest, Baker Gurvitz Army in swift succession and now this set from Ritchie Blackmore's motley crew. The album starts off deceptively with some untypical keyboards from Tony Carey, then wham the riffs start building up to the climax solos. Again the titles give away the content with 'Tarot Woman' and 'Run With The Wolf' what else could it be but good hard rock, wizards and all. Side two is taken up with two long tracks 'Stargazer' and 'A Light In The Black', the latter being complete with breakneck speed guitar and Ronnie Hames Dio's voice growling into a familiar yelp, twisting around the 'I'm Coming Home' lyrics. This one should certainly get the head noddors on their feet, miming to pretend guitars, and if Purple are losing fire then Rainbow are ready to rise to the occasion and take their place.

David Brown



BLACKMORE'S RAINBOW: one for the head - noddors



SLIK: first album matches all expectations

## Brilliant Miller man

STEVE MILLER BAND: 'Fly Like An Eagle' (Mercury 9286 177)

After nearly three years the space cowboy presents another collection. Instantly more likeable than the million-selling 'Joker', Steve has searched back to his earlier roots for this speciality.

Exquisitely recorded, Miller manages to inject the cosmic aura of the outing with well-known ingredients: the Blues are evidenced on 'Mercury Blues' and 'Sweet Maree' which includes just about every Blues riff, country makes it with 'Dance Dance Dance', and even Sam Cooke's oldie 'You Send Me' gets a look in. Miller views 1976 from a particularly laid-back position and aficionados of the urgent 'Brave New World' style might find it a bit sullen. The second playing, however, will prove its brilliance.

David Hancock

UFO: 'No Heavy Petting' (Chrysalis CHR 1103)

Most bands would be offended if you said their music was too loud, unsubtle, rough and nasty, but this bunch would probably take it as a compliment. UFO show even more aggression than ever with their punch in the guts rock, rarely



UFO: aggression

letting up for a second with a full frontal assault. There is a fifth member for this album, keyboard man Danny Peyronel formerly of the Heavy Metal Kids, who belts along at a fair old pace behind the screeching guitar of Michael Schenker. The titles and contents are reasonably standard, such as 'Can You Roll Her', 'Highway Lady', and 'Belladonna', but then they don't seem to set out to do anything new, just louder and more intense than anyone else. Supposedly the idea of the hideous Hipgnosis cover is that it makes the music almost gentle by comparison. But like the music, you can't ignore it.

David Brown

CURVED AIR: 'The Best Of Curved Air' (Warner Brothers K 36015)

Curved Air were never in my opinion a great musical force to be reckoned with. They started off well in a welter

## Glitter Band hit it in style

THE GLITTER BAND: 'Greatest Hits' (Bell 264) Ha ha, you see. The Glitter Band have proved to be the most versatile and inventive of the new British pop groups and here's the reason encapsulated on one album.

From 'Angel Face' through 'The Tears I Cried', 'Goodbye My Love' and 'People Like You People Like Me' it starts to add up to an impressive list, each cut being made with distinction and style. Gary Glitter's backing band they may have been but time will surely show Gary to have been merely their singer. If you haven't got all the singles this is an invaluable record.

David Hancock  
KRAAN: 'Live' (Gull GUD 2001 2)

Recorded in Berlin 18 months ago and released in their native Germany a year ago, this double album represents a showcase of their multiple talents. The 10 tracks represent their most popular material enabling British audiences to catch up on their skills. Skilled they certainly are, and for a live album this is exceptionally clear and if it wasn't for the occasional feedback you couldn't tell it from a studio job. Their music defies easy categorisation and is very different: from everything else we've heard from Germany so far. The musicians come from a jazz / rock background and feature rhythmical flowing guitar from Peter Wolbrandt, some dynamic bass playing by Hellmut Hattler, constructive drumming from Jan Fride

and some free saxophone from Hohannes Pappert. Together they put out some of the most memorable riffs on record, with some inspired improvised solos and trading of ideas. If you saw them perform 'Nam Nam' on TV recently you'll get the general idea, but on repeated listening each track takes on new impetus. If this is what they're like live they are certainly a band to catch.

David Brown

BELLAMY BROTHERS (Warner Bros K56242)

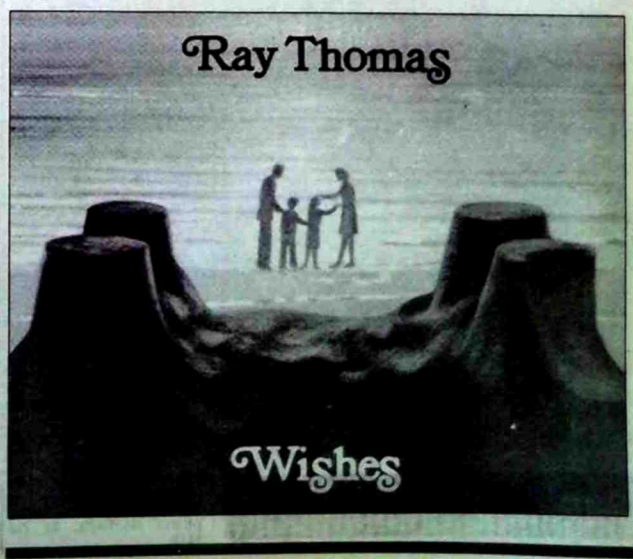
The relaxed country sound of their auspicious single 'Let Your Love Flow' typifies the feeling of the Bellamy Brothers David and Howard and summed up neatly by one title: 'Nothin' Heavy'. The latter is a cross between 'American Pie' and 'The Best Years Of My Life'. 'Rainy, Windy, Sunshine (Rodeo Road)' is an attractive away from home song, 'Livin' In The West' tells of cowboys of the past while 'Highway 2-18' brings the story up to date with some on the road dreaming. They are by no way in a field of their own (there's plenty of good opposition around) but if you liked the single and easy rolling country then you can't go far wrong with this.

David Brown



Rosalind Russell

KRAAN: a band to catch



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## Hits...

**IAN MATTHEWS:**  
**Brown - Eyed Girl**  
(CBS4256)

A palpable one, sir. The man who re-arranged 'Woodstock' gives a powerful treatment to Van Morrison's 'Brown - Eyed Girl' and it sounds good enough to give us the first real summer hit. A confident sound.

**DARYL HALL & JOHN OATES:** 'She's Gone' (Atlantic K 10502)

Original version of a song covered by Tavares. It's a beaut with tight harmonies and high-kicking vocals. Emotive mover that'll click.

**JAY AND THE TECHNIQUES:** 'Number Wonderful' (Polydor 2066 648)

Light fluffy disco - hit chaser with background countdown chick vocals (pause for breath). Strings hit the Biddu / McCoy trip sometimes but aggressive vocals from Jay lift it.

**PAUL DAVIDSON:** 'I Need You' (Tropical AL061)

Excellent reggae chugger man takes another well-known song and gives it the insistent rhythm. Pluto arranged it, America wrote it and YOU will buy it, won't you?

**JOHN SEBASTIAN:** 'Welcome Home' (Reprise K 14434)

Ol' tie - dye's Yankee chart - topper is a relaxed faded blue jean of a song that creases the face. Effortlessly repeated title / chorus is endearing and the whole thing is summer conscious.

**THE SHADOWS:** 'It'll Be Me Babe' (EMI 2461)

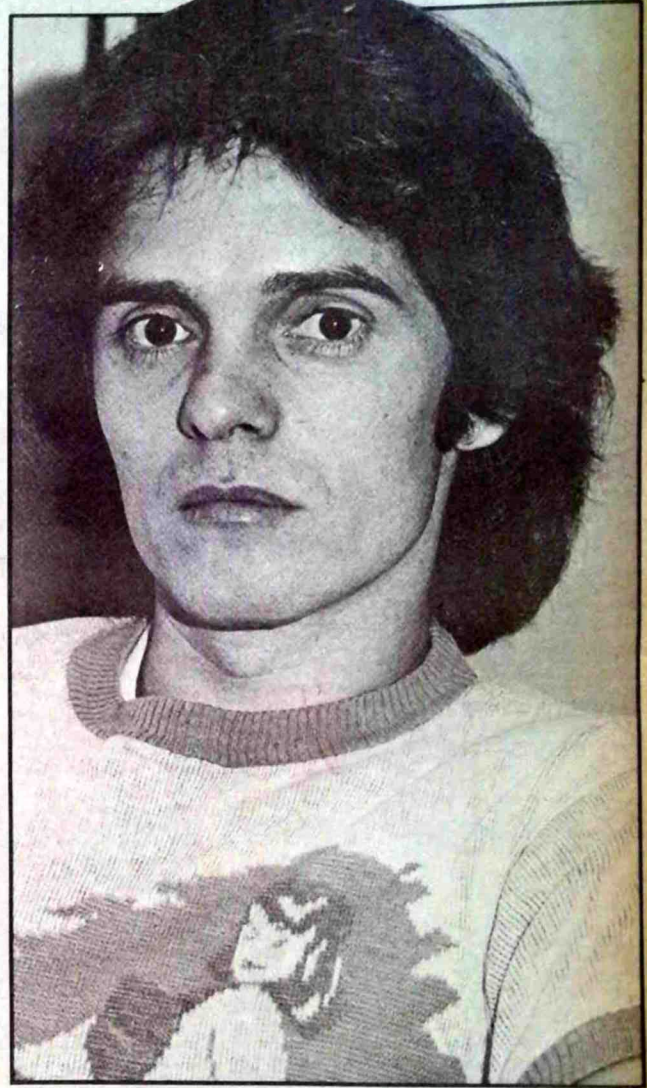
Sparse funk with controlled harmony passages gets this the disco pick of the week (thank you James) and they should be up there with the guv' nor soon.

**JOHNNY NASH:** 'What A Wonderful World' (Epic S EPC 4294)

Delicately - honed Sam Cooke oldie given only the vaguest of reggae. A shufflable hummable ditty that's a cert for the nostalgia lovers and a lyric that's half way into the brain of every secondary drop - out around. It's a certie.

# Singles

## Brown eyed Ian's Summer hit



IAN MATTHEWS: powerful treatment and confident sound

## A NEW BAND AT LAST

**CITY BOY:** 'Hap - Ki - Do Kid' (Vertigo 6059 137)  
Steely Dan do a 'grasshopper' on 10cc and justify themselves as biggie of the week. Catchy classy pop song with Kung Fu hook and sound tricks. A new band at last.

**CITY BOY:** biggie of the week

**OSIBISA:** Dance The Body Music (Bronze BRO 26)

Nowhere near as hot as 'Sunshine Day' but this synthesised ultimate Afro rhythm should see them high up the chart. Over-simplification is guaranteed to get anyone to dance (or repeat title ad infinitum). Anyway, they're nice boys.



reviewed by David Hancock

# Singles

## Misses... NICE TRY EDGAR

EDGAR WINTER GROUP WITH RICK DERRINGER: 'Diamond Eyes' (Blue Sky S Sky 4217)

Wow this is a little laid-back smoothie for all sun-worshippers. Luvly chorus line and oh so gentle and feathery. It'll never make it.

MICHAEL PINDER: 'Carry On' (Threshold ZXDR 58742)

Ex-Moody still caught in lyrically naive time warp and watered down rhythm section. Oh really!

THE DUPREES: 'Delicious' (State STAT 22) Re-released big sound-type fodder soul that's factory made but not distinctive. Hope it doesn't get the airplay.

SWING THING: 'If You Feel He Cares' (Magnet MAG 65)

Close harmony swing pop went out with the Spring. This wouldn't have made it anyway.

BUDDY AND THE DIMES: 'It's A Sin To Tell A Lie' (EMI 2440)

Former Junior High And The Rockets group take oldie and come up with rattling piano and slowed down doo-wops. Attractive slurred spoken break - that's all.

BILLY LEE RILEY: 'Flying Saucer Rock And Roll' (Charly CS 1008)

Jungle Rock without the jungle but with Jerry Lee Lewis on piano.



EDGAR WINTER: laid back smoothie

ROY ORBISON: 'Belinda' (Monument S MNT 4247)

What d'ya mean K-Tel rule? This chick ain't no Claudette, and a weak double-builder even with two high vocal deliveries won't save the Big O.

SANDRA PHILLIPS: 'We Got Love' (Right On RO 107)

This girl's got a good controlled voice on a slowed-up soul number similar to some of Gladys' Tamla stuff. The B-side is the same song over dubbed with 'oohs' and 'aahhs'. Erotic-pop is everywhere but not in the charts.

MARK CHRISTIAN: 'This Is The First Time' (Buk 3003)

Diabolically expressionless Christian tries weary unrealistic no-punch light swinger. Result: re-arrange single and review into something comprehensible. Insulting attempt.

MR BIG: 'Zambia' (EMI 2463)

All happenin', all-changing, almost oriental soundin' platter that manages to lose the thread by its own complexity. Who you foolin' fellas? I'll stick with 'mozambique.'

ZAP POW: 'Wild Honey' (Trojan TR 7983)

Reggae on up to de news with this bland instrumental that is about as far removed from a 'garage' recording as possible. If the news was this comfortable it wouldn't exist. This won't either.

BRUCE FORSYTH: 'Brush Away Your Troubles' (Warners K 16756)

MOR love ballad that doesn't sound like him, but still he didn't do well.

NARVEL FELTS: 'Drift Away' (ABC 4119)

Taken from his Greatest Hits Vol 1 album (it says here). Anyway a classic country version that still doesn't manage to erase Dobie Gray's rendering of this near perfect song, even with the warbling high notes and steel guitar. Another pity.

## Maybes...

## Jim might hook you

BLACK OAK ARKANSAS: 'Great Balls Of Fire' (MCA 242)

Dandy adds growling voice and little else to classic rocker that lacks rawness from this boogie band. Play it loud so the neighbours won't have to buy one, and you could get hooked.

PRETTY THINGS: 'Tonight' (Swan Song SSK 19406)

Pretties go completely pop with a catchy Glitter Band type song in the old mould of key change and middle eight. How sweet is that chugging beat?

MURRAY HEAD: 'Someone's Rocking My Dreamboat' (Island WIP 63104)

Camp vinyl with off-the-wall brass and the easiest of melodies that'll be a pub hit at least. Trombone's live.

MARMALADE: 'Walking A Tightrope' (Target TGT 110)

Dated period piece vocal harmonies on a weak song that doesn't deserve to stand a chance at all. Silly swirling strings ruin it further and Sandy Newman's occasional lead vocal is the only decent thing. They're in this category because of who they are, not what they're singing.

LEONARD COHEN: 'Suzanne' (CBS 4306)

Yeah, but Leonard takes you down even further, and if you don't know this tranquil killer about oranges from China let's hope you soon will.

SENSATIONAL ALEX HARVEY BAND: 'Boston Tea Party' (label copy)

Repetitious builder from Alex just about makes it over into infectiousness. It's a change of style and it ain't no 'Delilah' either.

IAN HUNTER: 'All American Alien Boy' (CBS 4268)

Jr. Walker sax unfolds into rhythmic (can I get all the words in that quickly!) stomper with Leon Russell type girlie backing vocals. Love it, but not tortured enough.

NEIL YOUNG: 'Don't Cry No Tears' (Reprise 14431)

Out on the edge Neil gets to the core of things in his agonised way with this insistent mid-tempo ditty.



PETER SKELLERN: Killer intro

TERRY SYLVESTER: 'I Believe (When I Fall In Love It Will Be Forever)' (Polydor 2058 732)

Rita and Steve's classic with a tired treatment from ex-Holly doesn't break any sound barriers. Such a good song the Beeb might pick it up but who'll pep it up?

PETER SKELLERN: 'Oh What A Night For Love' (Island WIP 6300)

The man - most - likely takes laid-back slow shuffling reggae as summer offering. Killer intro eases into cracked up vocal style but too much emphasis on production, methinks.

RAINBOW COTTAGE: 'It's A Real Nice Way To Spend A Day' (Penny Farthing PEN 917)

Sickly-dated middle folk-orientated meandering song about the beach that relies heavily on acoustic guitar and obvious chorus. How they made it last time we don't know but I suppose the chance is there.



SENSATIONAL ALEX HARVEY BAND: repetitions



BLACK OAK ARKANSAS: play it loud-you could get hooked

THE SHAKERS: 'Some Guys Have All The Luck' (Asylum K 13037)

Harmonic white (I think) reggae that's a smoothly pleasant shoulder blade exercise, if little else.

NILS LOFGREN: 'Cry Tough' (A&M AMS 7229)

Heart-throb of the hip set Nils will never sell out to the singles market try as hard as he does. Rock as it should be. Sparse crescendoing guitar with lines like "If I can't dance

she's gonna break my nose". Though it won't hit the charts, it gets this category as a "Well done".

EDDIE BRENNON And B.B.S. UNLIMITED: 'Do It Nice And Easy' (Pye 7N 2507)

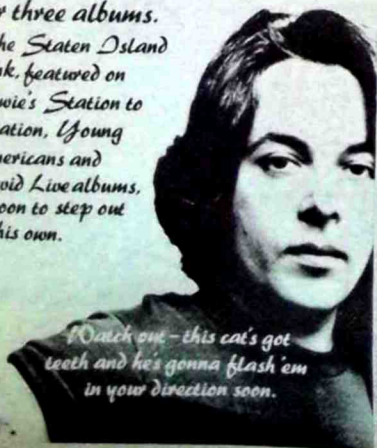
Having hustled successfully into the charts a few weeks ago, Eddie and friends are back with a basically instrumental disco shuffle. Heavy bass riff and those good old cymbals tapping out the rhythm.

RANDY EDELMAN: 'Fresh Out 'A Love' (20th Century BTC 2246)

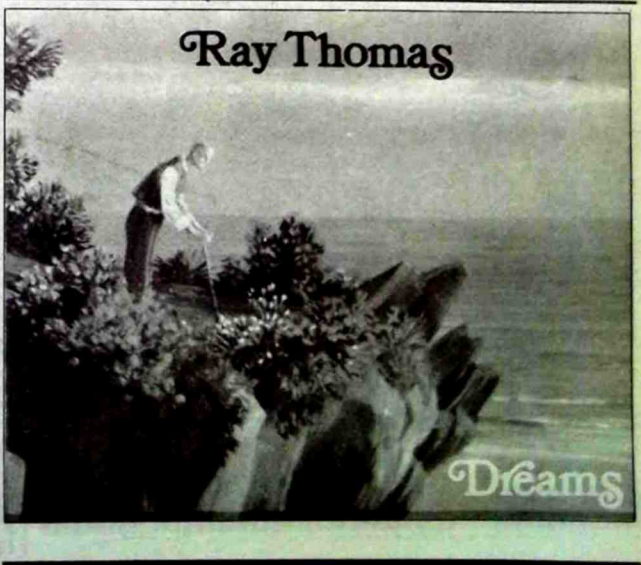
The 'Concrete And Clay' man springs out of the grooves with a very jaunty song that's guaranteed to get your toes tapping. Nothing very involved, just a good time song to cheer you up. One of those that gets to you even if you're not too keen on it.

You've gotta be a hot cookie to play guitar for David Bowie - and that's what Earl Slick did successfully for three albums.

The Staten Island punk, featured on Bowie's Station to Station, Young Americans and David Live albums, is soon to step out on his own.



Watch out - this cat's got teeth and he's gonna flash 'em in your direction soon.



# 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 20

AXBRIDGE, Webbington Country Club, Brother Lees.  
 BIRMINGHAM, La Dolce Vita, (021-643 6696), Paper Lace.  
 BIRMINGHAM, Odeon (021-643 6101), Chuck Berry.  
 BIRMINGHAM, Town Hall, Leonard Cohen.  
 BRISTOL, Hippodrome, John Paul George Ringo and... Bert.  
 CLEVELAND, Rockerfellas, Al Matthews.  
 DERBY, Baileys, (36315), Drifters.  
 DERBY, Cleopatras, (44128), Druid.  
 LEAMINGTON, Avon Hall, Jasper Carrott.  
 LEICESTER, Baileys, Drifters.  
 LIVERPOOL, Annabelles Club, Mac and Katie Kissoon.  
 LIVERPOOL, Gemini Disco, Emperor Rosko Roadshow.  
 LONDON, Highgate Folk Club, Jacksons Lane Community Centre, Archway, Mike Maran.  
 LONDON, Marquee, Wardour Street, (01-437 6603), Jess Roden Band.  
 LONDON, Nashville North End Road, (01-603 6071), Cafe Society / Buster.  
 LONDON, Red Cow, Hammersmith Road, (01-748 5720), AC / DC.  
 LONDON, Savoy Hotel, Reflections.  
 LUTON, Cesars, (51357), Frankie Laine.  
 MANCHESTER, Golden Garter Club, (061-437 7614), Gene Pitney.  
 MANCHESTER, Free Trade Hall, (061-834 0943), Daryl Hall and John Oates.  
 NEWCASTLE, City Hall, (20007), Elton John / Murray Head.  
 NORWICH, Crockers, (27701), Real Thing.  
 NORWICH, Royal, Godspell.  
 NORWICH, University of East Anglia, (52068), Strapps.  
 OLDHAM, Birch Hall Hotel, Cousin Joe from New Orleans.  
 PENEANCE, Garden (2475), Gryphon.  
 SHEFFIELD, City Hall, (27074), Back Street Crawler.  
 SOUTHAMPTON, Gaumont, (22001), Alex Harvey Band.  
 STOKE, Baileys, (23958), Jimmy Helms.  
 THERIDGE, WELLS, The Court, Widomaker.  
 WATFORD, Baileys, (39848), Drifters.

KENDAL, Arts Centre, Frankie Miller's Full House.  
 LEICESTER, Baileys, Drifters.  
 LIVERPOOL, Polytechnic, Kraan.  
 LONDON, Dingwalls, Camden Lock, Pink Fairies.  
 LONDON, Earl's Court, Rolling Stones.  
 LONDON, New Victoria, Chuck Berry.  
 LONDON, Post House Hotel, Love Machine.  
 LONDON, Savoy Hotel, Reflections.  
 LONDON, Speakeasy, Margaret Street, Bobby Vee.  
 LUTON, Cesar's Palace (51357), Frankie Laine.  
 MANCHESTER, Free Trade Hall, (061-834 0943), Budgie.  
 MANCHESTER, Golden Garter Club, (061-437 7614), Gene Pitney.  
 MANCHESTER, Palace, Albertos Y Los Trios Paranoias.  
 MANCHESTER, The University, Strapps.  
 MANCHESTER, Valentines, Desmond Dekker.  
 MIDDLESBROUGH, Town Hall, Doctors of Madness.  
 NEWCASTLE, City Hall, (2007), Daryl Hall and John Oates.  
 NEWPORT, College, Geno Washington.  
 NORTHALLERTON, Sayers, Al Matthews.  
 NORWICH, Royal, Godspell.  
 OLDHAM, Cats Whiskers, Union Street, Marmalade.  
 SCARBOROUGH, Penthouse, (63204), Clancy.  
 STAFFORD, North Staffs, Polytechnic, Cousin Joe from New Orleans.  
 WOLVERHAMPTON, Civic Centre, Real Thing.

### Saturday

May 22

ABERDEEN, The University (572751), Judas Priest.  
 AXBRIDGE, Webbington Country Club, Brother Lees.  
 BIRMINGHAM, La Dolce Vita (021-643 6696), Paper Lace.  
 BRISTOL, Hippodrome, John Paul George Ringo... and Bert.  
 DUDLEY, J B's, (53597), Frankie Miller's Full House.  
 DUNDEE, Caird Hall, Elton John / Murray Head.  
 DURHAM, Hill Bede College, Screaming Lord Sutch.  
 EASTBOURNE, Congress Theatre (36363), Dubliners.  
 EWELL, The Polytechnic, Manfred Mann's Earth Band.



BROTHERHOOD OF MAN: Cleveland Fiesta Club on Monday

GLASGOW, Apollo (041-332 6055), Average White Band.  
 GLASGOW, The University (041-339 8855), Caravan.  
 HARLOW, Technical College, Alberto Y Los Trois Paranoias.  
 LEEDS, The Polytechnic (75361), Strapps.  
 LEICESTER, De Montfort Hall (22850), Alex Harvey Band.  
 LEICESTER, Polytechnic (27652), Alvin Lee and Co. / FBI.  
 LONDON, Dingwalls, Camden Lock (01-287 4967), Pink Fairies.  
 LONDON, Earl's Court, Rolling Stones.  
 LONDON, Fursdown College of Education, Tooting, Geno Washington.  
 LONDON, Savoy Hotel, Reflections.  
 LONDON, Speakeasy, Margaret Street (01-500 8810), Edwin Starr.  
 MANCHESTER, Golden Garter Club (061-437 7614), Gene Pitney.  
 MANCHESTER, Renolds, Theatre, Druid.  
 NORWICH, Royal, Godspell.  
 OAKENGATES, Town Hall, Stevensons Rocket.  
 OXFORD, New Theatre (44544), Leonard Cohen.  
 OXFORD, The Polytechnic (61998), Daryl Hall and John Oates.  
 READING, University (806222), Noel Redding.  
 SALT-BURN-BY-SEA, Filmore Disco, Al Matthews.  
 SCUNTHORPE, Priory Hotel, Doctors of Madness.

### Sunday

May 23

BIRKENHEAD, New Hamilton Club, Brother Lees.  
 CROYDON, Fairfield Hall, (01-688 9291), Daryl Hall and John Oates.  
 CROYDON, Greyhound, Park Lane, Stray.  
 ECCLES, Talk of the North, Candlewick Green.  
 FOLKESTONE, Leas Cliffe Hall, (53133), Dubliners.  
 GLASGOW, Apollo, (041-332 6055), Average White Band.  
 GUILDFORD, Civic Hall, (67314), Back Street Crawler.  
 LONDON, Earl's Court, Rolling Stones.  
 LONDON, Roundhouse, Alvin Lee and Co / George Hatcher Band / Kraan.  
 LONDON, Victoria Palace, Jasper Carrott.  
 PORTSMOUTH, Guildhall, (24335), Leonard Cohen.  
 REDCAR, Coatham Bowl (3236), Caravan.  
 ROMFORD, Albemarle Club, Harold Hill, Babe Ruth / Kav.  
 SHEFFIELD, Black Swan, Frankie Miller's Full House.  
 STEVENAGE, Gordon Craig Theatre, Cousin Joe from New Orleans.  
 WOLVERHAMPTON, Civic Hall, Alex Harvey Band.

### Monday

May 24

BIRKENHEAD, New Hamilton Club, (051-647 8118), Brother Lees.  
 BIRMINGHAM, Nite Out, (021-622 2233), Gene Pitney.

BIRMINGHAM, Odeon, (021-643 6101), Sensational Alex Harvey Band.  
 BIRMINGHAM, Town Hall, Darryl Hall & John Oates.  
 BRISTOL, Colston Hall, (291768), Leonard Cohen.  
 CLEVELAND, Club Fiesta, Norton, (Stockton 553046), Brotherhood of Man.  
 DONCASTER, Outlook, Frankie Millers Full House.  
 ECCLES, Talk of the North, Candlewick Green.  
 GLASGOW, Apollo, Elton John, Murray Head.  
 GUERNSNEY, New Hermitage Hotel, Sheer Elegance.  
 LONDON, Dingwalls, Camden Lock, Chalk Farm Road (01-267 4967), Cousin Joe.  
 LONDON, Marquee, Wardour Street, Druid.  
 LONDON, Savoy Hotel, Reflections.  
 PLYMOUTH, Fiesta Suite, Geno Washington.  
 STEVENAGE, Gordon Craig Theatre, John Paul George Ringo & Bert.

### Tuesday

May 25

BIRMINGHAM, Nite Hall, (021-622 2233), Gene Pitney.  
 BIRKENHEAD, New Hamilton Club, (051-647 8118), Brother Lees.  
 BRIDGEWATER, Arts Centre, Cousin Joe from New Orleans.  
 BRIGHTON, Dome, (682127), Daryl Hall and John Oates.  
 BMSTOL, Colston Hall, (291768), Back Street Crawler.  
 BUXTON, Playhouse Theatre, Jasper Carrott.  
 CLEVELAND, Club Fiesta, Norton, Brotherhood of Man.  
 ECCLES, Talk of the North, Candlewick Green.  
 GLASGOW, Apollo, (041-332 6055), Elton John / Murray Head.  
 GUERNSNEY, New Hermitage Hotel, Sheer Elegance.  
 LONDON, Earl's Court, Rolling Stones.  
 PLYMOUTH, Fiesta, Druid.  
 RETFORD, Porterhouse, (4981), Stevensons Rocket.  
 SHOREDITCH, College, Noel Redding.  
 SOUTHEND, Talk of the South, New Seekers.  
 STEVENAGE, Gordon Craig, John Paul, George, Ringo and Bert.  
 STOKE-ON-TRENT, Jollees, (317492), Frankie Laine.  
 TORQUAY, Gatsby's Disco, Castle Road, Geno Washington.



SHEER ELEGANCE: Walwyn Garden City, Saturday



# RANDY EDELMAN

THE FOLLOW-UP TO CONCRETE AND CLAY

# 'FRESH OUT 'A LOVE'

BTC2246



# About

## Roadshows

### Shaky start for New Seekers

**THE NEW SEEKERS / Theatre Royal, Drury Lane, London.**

IT MIGHT have been Lyn Paul at the bar autographing New Seekers programmes or a member of the audience shouting "We want Paul Oliver", but you get the distinct impression that the idea of the New Seekers is bigger than the actual group.

After the first few seconds of the new line-up hitting the screams and the spotlights, every discerning person in the theatre must have had fingers crossed that things would get better, because the show started appallingly.

Feedback and distortion turned the sound system into a furnace. 'Never Ending Love' sounded as if it was voices reverberating through a cake tin. Such

unprofessionalism was dumfounding.

By the fourth number Marty, Paul, Danny, Eve and Kathy had got their singing together but the cowboy outfit sound system would continue to mess things up.

New Seekers' music is firmly set somewhere in the sugary pop of the mid-Sixties and it's surprising they never capitalised on the success of the harder 'Pinball Wizard' which was the night's showstopper.

Judging by the reaction, they've made a wise financial decision in reforming the act. It'll be interesting to hear how they shape up musically — but that'll have to wait for much fairer conditions than the abysmal excuse on Sunday. — DAVID HANCOCK.



NEW SEEKERS: sounded flat at times

### Boogie down in Washington

**GENO WASHINGTON / Dingwalls, London.**

AT A time when funk was a minority appeal, Geno Washington and one of his Ram Jam Band reincarnations was supplying the need up and down the country.

But there ain't no justice. Now that everybody and their aunty does the hustle bump you'd think Geno would be up front — but no — he's still slogging it out with another Ram Jam Band reincarnation.

The two-horn, two-guitar, drums line-up isn't one that lends that much depth or scope (why no keyboards player) but it allows Geno to put the vocal hammer down and hard.

With a set that seemed to go on till eternity, bald-headed and earringed Washington got the packed dance floor to strut itself into the ground with things like Kool's 'Funky Stuff' and extemporised boogie down jams.

His latest, and definitely different version of 'Oh Pretty Woman' is hardly recognisable as the Big O classic — but that's the way Geno does things.

Now he's back from hiding in Spain and freely admits to the audience: "Thanks a lot, we need the money." Let's hope Geno gets the belated and deserved success he wants. After all, name another British act that can paarty the way this boy does? Difficult eh? — DAVID HANCOCK.

**SPARROW / Royal Albert Hall, London.**

WARMING up a Shirley Bassey audience requires a greater skill than most other jobs around these days.

The Bassey audience is a mixture of MOR fans, TV-conscious working housewives, and one of the widest age ranges imaginable.

New Faces' winners Sparrow managed to get the right variety in their set ranging from the country-rock lyricism of Jackson Browne's 'Take It Easy' to the quite brilliant harmonies of 'Let It Be Me'.

The 'Good Vibrations' tribute to the Beach Boys, however, fell flat and the rockiest number 'All Right Now' suffered through a lack of oomph.

But Sparrow showed a surprising versatility even if at times they seemed overwhelmed by the concert hall — they are obviously more suited to the cabaret circuit and are ideal TV material. DAVID HANCOCK.

**REFLECTIONS / Savoy Hotel, London.**

TWENTY MINUTES, or 24 if you want complete accuracy, isn't long enough to showcase a three-girl, two-boy cabaret act. Add to the fact the microphones are hardly working; a speaker's gone up in smoke, and you realise they are up against it.

Even so, they pulled through thanks to large amounts of variety and energy (those smiles never fade, do they?)

Starting with 'I Got The Music In Me' and moving through the light unaccompanied harmonies at the beginning of 'Da Doo Ron Ron' they proved themselves powerfully acceptable. No wonder this was their return visit to the Savoy.

The inevitable medley of 'oldies' prefaced the highlight of their show — a subtle building of 'American Trilogy' (Battle Hymn Of The Republic) with blond-haired Tony on guitar. It's to be released as a single in the States — their part of the bicentennial celebrations?

The Rock 'n' Roll encore seemed watered-down stuff though they managed to cram in five favourites and ended on 'Jailhouse Rock'.

They have already appeared several times on TV and are playing top cabaret spots, but the competition in their field (Guys 'n' Dolls and New Seekers) is strong. Nevertheless once they crack the charts with a hit record they could wipe the floor with everybody else. — DAVID HANCOCK.

### Charge of the Super Brigade

**SUPERCARGE / Liverpool Empire.**

IT REMAINS to be seen whether or not Supercharge make the grade nationally, but one thing at least is for sure — they'll always be well supported in their own scouseland.

Supercharge start their set seriously with some solid funk. Then halfway through they switch to their looning routine. Had the PA been a little clearer, the build-up to the mickey-take of 'Save Your Kisses' might have been funnier still.

After a rendering of their disappointing single 'Get Down Boogie' they abandoned the straight approach and switched to their well-tried comedy formula. Sexist, Albie Donnelly, mutters some Rock 'n' Roll narration then suddenly everyone in the band rolls up their trousers. Stripey socks! The Rollers came under the hammer with 'Bye Bye Baby'. Nothing is sacred, and Quo get it next with the headwaving, riff repeating syndromes.

For an encore, guitarist Ozzie Yoe tries to hog the limelight with a 'heavy' solo. Yes, even Hendrix is mocked as the rest of the band smash up toy guitars. Ozzie keeps going but is removed from the stage via Albie's bald head — used as a battering ram. — MIKE BARNARD.

## Films

### GOOD CONDUCT



CONDUCT UNBECOMING: The Colonel (Trevor Howard) gives Stacy Keach and Michael York a ticking off

CONDUCT UNBECOMING (A), Odeon Theatre, Haymarket, London, from Thursday, May 20. AT A remote outpost of the British Empire towards the end of the 19th Century, the 20th Indian Light Cavalry protect the North-West frontier, and the regiment's tradition.

A chap has to be beyond reproach, preserving the company's honour and the family name and all that.

But of the two new arrivals, while Drake (the now ubiquitous Michael York) seems just the right officer material, his travelling companion Millington (James Faulkner) seems to be a bit of a bouncer. Strange that, considering he comes from such a fine family.

He can't wait to leave the traditional Mess life, even though he's just joined. His opportunity comes along, but he starts off a chain of events which really does begin to threaten the real honour of the regiment.

Barry England's play has been turned into a film, and survived the transition with style.

A strong cast helps, with Trevor Howard in one of his characteristic British officer-type performances, and equally able support from Richard Attenborough, Christopher Plummer, Stacy Keach, and Sussannah York as the leading, in more than one way, lady.

Conduct Unbecoming is typical of the British-out-India kind of films, slightly old fashioned in its style and approach, but surprisingly enough not too stuffy.

Court room scenes can so often get dry, but in this story the drama unravels so well that it is

easy to get gripped by the proceedings.

It's not faultless: a bit gawdy and too jokey at times, but the storyline is strong enough to carry it off.

Of the human drama stories around at present it is certainly among the most entertaining.

On the same bill is an amusing U-cert short 'Great Isambard King-don Brunel', which is a fascinating new look at the great man, in cartoon/photo montage, which is semi-educational and at the same time very funny and lively.

DAVID BROWN

## Radio BOMBER'S BACK ON THE AIR



BOB HARRIS

BOB HARRIS is to join Radio Luxembourg as a disc jockey from the end of the month, the station announced on Monday.

He will present a Thursday night show from 11 pm to 12.30 am, of music of his choice.

Bob, 30, who comes from Northampton, will fly to the Grand Duchy each Thursday to broadcast the show live. His 208 programme marks his return to radio since his Radio One evening show was axed by the BBC.

The radio work will not affect his presentation of BBC-2's rock TV programme 'The Old Grey Whistle Test', which breaks for the Summer at the end of May and is scheduled to return in the Autumn.

"We are delighted to add Bob's name to our list of personality broadcasters," commented station director Alan Keen.

## City top the polls

RADIO CITY, the Merseyside commercial station, is the Number One commercial station in audience loyalty, according to the latest round of independent research surveys.

Since the commercial stations first started broadcasting, the top position has gone to Scotland's Radio Clyde.

The latest figures show that with an average listening of 13.4 hours a week by all adults in their area, City has pushed Clyde into second place.

Radio City's survey shows that within an area of 2,487,000 adults, the station has a daily audience of 885,000 and a weekly audience of more than one million.

The station is also

second in popularity of all stations in the Merseyside area. BBC Radio Two tops that list with an average of 12.84 million hours of listening per week, City has 12.12, and BBC Radio One 11.34.

### Static

A SECOND signal is being broadcast from the M1 Aramo ship of Radio Caroline. After several days of test transmissions of continuous music on the second wavelength, an all day service in English has begun, with some new names on board. Tony Allan has also returned. First reports indicate a strong signal considering this is supposedly coming from their secondary 10 kilowatts transmitter.

Former Radio Scotland DJ Mike Scott has taken over the breakfast show on Radio Forth. Steve Merike has left Pennine Radio.

Two IBA stations are getting classically minded: Radio City, Liverpool, is spending almost £4,000 on three concerts with the Royal Liverpool Philharmonic Orchestra this Summer, which will be broadcast live, while Radio Clyde, Glasgow, promote a concert with the Scottish National Orchestra, at Kelvin Hall on May 21.

**'U2 MER EVERYTHING'**

**A NEW HIT SINGLE FROM THE REAL THING**

7N25709 RECORDS



# Soul Mirror

## A family affair with the Isleys

THE AMERICANA Hotel in New York is a celebrated affair. Much was made of the fact that there are 50 storeys to the building, one floor for each state. The two-storey penthouse suite atop that is even more breathtaking. It takes two lifts to get up to the penthouse.

When you walk through the gargantuan double doors there is a huge open space. The final touch is a grand spiraling carpeted staircase which takes the visitor up to the velvet and brocaded bedrooms. All very elegant.

From the wall to wall windows one can look out on Manhattan. Tonight there is nothing romantic about the penthouse suites. In fact, there are so many people crammed here, you have to raise your glass above your head to squeeze from one place to another.

The occasion is to present the Isley Brothers with yet another set of gold albums. In the last few years since the three elder singing Isleys expanded the group to include two younger brothers and one brother-in-law, the hits haven't stopped. '3+3' produced 'That Lady' and 'Summer Breeze', the 'Live It Up' album kept the funk fires burning and with 'The Heat Is On' the Brothers combined up-tempo heat with soft burning sexuality.

'Fight The Power' was a huge soul single before the album was even out and 'For The Love Of You' was one of the best cuddling songs of the year.

Mind you, I can't claim to be objective about the Isley Brothers. They reside in my hometown of Englewood, N.J. and Ernie Isley and I were in school together.

A quick flashback — it was 1968 and 'black is beautiful' was rapidly replacing flower power as the year's most trite slogan. 1968 was the year that Ernie Isley went to his first recording session. Ernie and young brother Marvin were still sweating through high school while the elder brothers broke into the charts with 'It's Your Thing'.

### Graduated

And so it came to pass that two years later we all graduated from high school. Autographs were exchanged. The prom went on and 300 or so people departed never to meet again.

So over five years later, there was Ernie Isley on the other side of the huge Americana suite. Well wishers in foxy evening dress were lined up on all sides around the Isleys. Your token honkey reporter edged near to her old classmate, ready to introduce herself and explain her presence... it wasn't necessary.

"Dwight Morrow High School," said Ernie grabbing my arm. "Yes indeed," I explained to my former alumni how I had tried to get him on the phone for an interview for over a year. He looked at me bewildered.

"Why didn't you just call me?"

Good old Ernie. Success hadn't changed him. He happily agreed to do a quick interview for the sake of the old alma mater. We locked ourselves away from all the mania and started to compare who had gotten



ISLEY BROTHERS: self contained

married and who was doing what.

"I had to grow up and mature musically," he said. "I didn't start playing guitar until October 1968 and I didn't play on a record until 1971. Everyone in our class kept to their own thing so it was cool. I think if I had let it be known what plans there were for the Isleys and me, it would have been less of an encouragement and more of a hassle. It was better that Marvin, Chris (their brother-in-law) and I just got it together. If you remember we used to do local gigs on the weekends and we once got tossed out of the Town House in Teaneck for not being good enough.

"What we added to the Isley Brothers was to make the band self-contained," observed Ernie. "Excuse the commercial," he said sheepishly. "But 'The Heat Is On' was recorded just by the six of us. I doubled on drums and

guitars. Marvin did the bass and Chris, the keyboards. The whole changeover from a primarily vocal outfit to a self-contained band was

gradual. On record I know we seemed to jump from one thing to the other, but between the albums the whole thing went quite slowly.

"The second major change with this set up is that we've made a conscious effort to do other people's material. We loved the Average White Band's version of our 'Work To Do' and the Main Ingredient did it a little earlier than that.

"We do the same thing they did. We pick out other people's songs we like. We try to change the song around so that it sounds like its being done for the first time, as if we wrote the song. If the record business went into a thing of everyone doing everyone else's material, we'd have no problem.

### Telegram

"I think we've proved we can do a decent version of a song. In some cases we get feedback that a lot of people feel our cover versions are better than the originals. Seals and Crofts sent us a telegram after they'd heard 'Summer Breeze' and said that our adaptation was the way they'd wish they'd done it themselves.

The other good situation that's come out of it all is that the barriers have broken down. The AWB have turned a lot of people on to us and we've turned a lot of people on to Todd Rundgren and Seals and Crofts. When you start selling two million copies of an album you know that it's not going to just one special group. A lot of people are buying you."

Heading back to join the family party, Ernie summed up the future.

"The family's still together. And I wouldn't be surprised, god be with us, if rock lasts 50 years we'll be the first group to span it. I hope and pray we do. The first hit record my brothers had was in 1959, 'Shout', and it would be a remarkable accomplishment if the music can continue."

## Trivia Time 'Silly Syllables'

'(She Say) Oom Dooby Doo' — The Diamonds  
'Sha La La' — The Shirelles / Manfred Mann  
'Rama Lama Ding Dong' — The Edsels  
Dit, dit, dit, scooby doo, forget the age of the above relics. All you have to do this time is a list of song titles partly or totally made up of syllables. To amuse you all, the winning entry shall be reprinted with all the nonsensical titles strung together.

FIRST PRIZE: Motown Anthologies Sets, three albums worth from The Temptations, two from Gladys Knight And The Pips and two from Marvin Gaye. All their greatest hits together plus a 12-page colour brochure in each set.

SECOND PRIZE: Marvin Gaye and Gladys Knight Anthologies.

THIRD PRIZE: Gladys Knight And The Pips Anthologies.  
To the 10 runners-up, a souls stack of singles. Send your entries to: 'Rama Lama Ding Dong', Record Mirror, PO Box 195, London, N7 7BB. Entries must be received by May 25.

## Competition Winners

Winners of the 'Train of Thought' competition (RECORD MIRROR May 8) are as follows.

1st PRIZE: Three double sets from Decca... The London American Story Pt. One and 'Two' plus the British oldies collection to out nod your mind — 'Hard Up Heroes' go to Robert Napthine, of Bedford who submitted a list of 350 song titles relevant to trains and stations.

2nd PRIZE: Both London American Sets go to Miss Maureen Anne Daly of Fulham, London for her list of

205 song titles.  
3rd PRIZE: 'Hard Up Heroes' goes to Melvin Palmer of Bromley, Kent for his list of 182 song titles.

And a soul stack of singles goes to David S Mills, Cornwall; Keith Baty, Carlisle; B A Raiment, Harrow, Middx; Mr S. R. Maughan, Coventry; R. Howlett, Suffolk; Ian McDowell, Co. Antrim, Ulster; Little Pete, Glos.; Barry Cunningham, London; John Kennet, Chichester, Sussex; Mr B. A. Williams, Barking, Essex.

## Feedback

FEEDBACK is your column — so use it! 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.

### Double silver

COULD YOU please tell me the names and the amount of albums Silver Convention have recorded?

A. Leach, Faversham, Kent

● Silver Convention have recorded two albums for the Magnet label; 'Discotheque Volume One', and 'Discotheque Volume Two'.

### Who loves Ya?

COULD YOU tell me if Telly Savalas has recorded a fourth album apart from 'Telly'. This is Telly Savalas and 'Who Loves Ya Baby'?

Miss Grace Davies, Sussex

● According to MCA Records Telly has only recorded two albums 'Telly' and 'Who Loves



TELLY SAVALAS.

Ya Baby' there is no other album out yet.

### Middle left

WHAT HAS happened to Middle Of The Road? Can you also tell me where I can get their albums 'Music' and 'Acceleration'?

D. Holden



MIDDLE OF THE ROAD: unknowns.

● Middle Of The Road no longer record for RCA Records and they have no account of the two albums you mention in your letter. They think Middle Of The Road went to a new Scottish recording company but don't know the name. The two albums might have been recorded for the unknown record company.

### Which label?

CAN YOU please tell me who Millie Jackson, Kool And The Gang, Earth, Wind And Fire and Melba Moore record for, and does Edwin Starr still record for Tama Motown?

Jane Stewart, Croydon

● Millie Jackson and Kool And The Gang both record for Polydor Records, Earth Wind and Fire record for CBS. Melba Moore is on Buddah and yes, Edwin Starr does still record for Tama Motown.

### Single Lee

HAS Lee Garrett ever made a solo single apart from his latest one on Chrysalis Records, or for any other record label?

Laura Gates, Cheshire.

● According to Chrysalis Records Lee has never made another solo single either for them or anyone else.

### Number please

I HAVE heard that the Glitter Band are to

change their name. Can you tell me what this will be and if they are going to change their line-up at all. Also is there a new single to soon be released if so could you let me have the title?

Bob Green, Hendon

● The Glitter Band are changing their name to G. Band. The current line-up will remain. A new single will be released on May 28 called 'Don't Make Promises'.

### Denver dilemma

Could you please tell me if John Denver has a fan club?

Dickon J. Abbott, Warmminster, Wilts

● According to his record company John Denver has no fan club either here or in America.

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# Mailman

## Postman's knock

★ LETTER wins £2.50.  
DEAR MAILMAN,

How I envy all those complaining people from small towns who are forever writing pleas to letter pages for bands to come and play to them. Where is their sense of adventure?

Why don't those critics stay away from the pub more often and save up a few bob and go away to a city at the weekend to see their fav band. As a postman, I met lots of happy kids at the last Led Zep gig, the Elton Wembley bash and the Osmonds' get together in London who had booked into a hotel for a few days and looked around the sights in the daytime and went to the gigs in the evening.

It was a mini holiday for them. So don't keep moaning and expect bands to come and knock at your village hall door, head for your nearest city. Cheers.

Pete Dormer,  
Fulham,  
London SW6

● The main problem with that idea is that people's parents generally believe that all manner of sin will be committed while the offspring are away from the parental eye. But thanks all the same.



MARC BOLAN

### Top Marc's

DEAR MAILMAN,  
Firstly, thanks for allowing your readers to express their views on pop. Secondly, I must agree with last week's letter on Bolan. I hope we see more of the extrovert Marc in the limelight. He's the Malcolm Allison of pop.

Bolanite,  
Sidcup,  
Kent.

● Some might say the Brian Clough.



TONY BLACKBURN

DEAR MAILMAN,

Personally I think that Tony Blackburn should be given to the Natural History Museum. Yours,  
Alicia Pillua,  
Dobdon.

● What's?

### Slik signings

DEAR MAILMAN,

We'd just like to say how sorry we are for all the Slik fans in the country. We recently went to Mallory Park. We don't like Slik but we thought we might as well get their autographs so we gave our books to an official and he said he would get them for us.

A few minutes later he came back and told us they refused to sign anymore (they had only just come). Every other group signs autographs. Do Slik think that they are too good to sign autographs, how mean can you get?

Showaddywaddy fan and Mud maniac,  
Western Park,  
Leicester.

+ How mean can YOU get? Must be the bad karma coming back at you - if ya didn't like them anyway, why bother putting them to all the trouble of signing your books?

### Aero, Aero what's all this then?

DEAR MAILMAN

With most letters raving on about established artists, I am going to have my rave time. The group concerned is Aerosmith and the issue is their new single 'Dream On.' For me this single is in the Top 10 of 1978 so far, it was recently a hit in the States where it reached Number Five.

But as most really good singles don't get played in Britain it will join the all time monster misses. The intro is a pleasure to lugs

### Abba heart

DEAR MAILMAN,

How come Abba have no British concerts under their belts. Don't they like us British? I've been an Abba fan for some time but if they don't lay some concerts here, I'll have to change my attitude towards them. Remind them if it wasn't for us British buying their records they would be in the dole queue.

Andy Coupland,  
Corby,  
North Hants

● I rather think they can manage on the few thousand Deutschmarks coming their way without signing on. We just can't pull 'em anymore kid.

### Arrow less

DEAR MAILMAN,

Recently we advertised for Arrows fans to join a club we were running for them. We have since been asked by the Arrows' manager, Ian Wright, not to continue as an official fan club is due to be set up shortly and he feels that splinter groups will harm it's progress.

We wish to make it known that the Arrows Action Group of 19 Greyhound Terrace, Streatham, London SW16 no longer exists and we thank everyone who has shown interest in it. We regret we are unable to deal with any correspondence concerning Arrows or the action group.

Carol, Elaine and Corine  
London SW16.

● As you were.

### Pitiful puns

DEAR MAILMAN,

Whoever wrote the replies on the Letters' Page in the May 8 issue is a fool. How do you expect to get mail if all you do is take the P... out of the writer?

And if you think your replies are funny, you're making a big mistake as they only disclose your pathetic sense of humour, while fully exposing your miserable intelligence level.

I doubt you'll print this because the other readers would suss you out as well, but if you do I suggest you don't try to make a fool out of me with one of your pitiful one-line replies.

Carla Brokaw,  
London SW1

● I think you've managed by yourself. Anyway, YOU wrote, didn't you?



BOWIE



DAVID CASSIDY

### Flipper flapping

DEAR MAILMAN,

So Ruby Flipper is to replace the retiring Pan's People. Unless they improve their timing they'll lose the show even more viewers. Why was Barry Manilow's stool too high on TOTP May 6, so he couldn't reach his piano properly?

The other side of the coin - Cliff Richard was faultless and the Sutherland Brothers were brilliant.

Ian Bell,  
Eastern Avenue,  
Speke, Liverpool

● Perhaps his legs were too short - Barry Manilow's that is. But we don't want to embarrass him, do we?



CLIFF RICHARD

### Security black out

DEAR MAILMAN,

I was at the Bowie concert on May 7 and I agree with your report to some extent. But please tell me - how can I become one of the Wembley Security Guards? It must be a cushy job.

You get paid to see

### Retailers and record sellers

DEAR MAILMAN,

I've visited a number of record shops trying to buy David Cassidy's new record. In each shop I was told 'We don't sell records unless they are in the charts.'

Now, any fool (you included) will realise that if this is the case we can expect to hear the same Top 50 for the next 10 years.

Tell me, am I correct in thinking that the charts are supposed to be based on record sales? Explain

please, before I break down.

Confused Cassidy Fan  
Swansea.

● If you'd included your name and address on the card, Confused, you might have won yourself £2.50 for a star letter, 'cos we sympathise entirely with your appeal. It's true the charts are made up from record sales, but two of the biggest record retailers in the country - WH Smiths and Boots - don't participate in the scheme. The answer seems obvious.

Bowie (for seven nights), you get fed, a free T-shirt and you get to stop people from enjoying themselves.

During the film I stood up with the security people to actually obtain a view. When Bowle came on I was told to sit down. I did and all I saw was the security guards. Bowle was great (what I saw of him).

Tony Oksien,  
Beckenham,  
Kent.

● Might not be such a cushy job when you get run down by 16 thousand enthusiastic fans. Next time, try to persuade the goons in front of you to sit down, then you might be able to see, year?

### Freaky Devil

DEAR MAILMAN,

I see old Cliff Richard's freakin' it a bit.

Alexon,  
Eppon Court.

● Think you must be, too - next time can you let us know where you are?

I'm gonna have to declare myself bankrupt. What about sending me £2.50, eh?

Back Street Crawler Fan,  
Newcastle.

● No, We've sent it to the postman in Fulham to buy a new pair of Summer Wellies.

### Rock 'n' Roll relics

DEAR MAILMAN,

Isn't it about time your stopped running that Rock 'N' Roll column? Stone the crows - it was part 22 last week and I've had enough. Why don't you let these old timers go and give us news on new bands, like people who have only been around for the last couple of years instead of a couple of hundred? I can't believe there are that many old rockers left. What about a story on Black Sabbath.

John Claremont,  
Aberystwyth.

● As soon as we get these bicycle chains off our wrists, we'll do as you suggest.

### Nice one Paul

DEAR MAILMAN,

Great! The pic of Paul McCartney on the cover last week was one of the nicest photos you've ever had. Can we have the same again next week, and the week after that and the week after that

I love him. Sally,  
Corby

● We thought about it, but then decided you might like the David Essex shot instead. No, not David Essex shot, we mean a photo of him.

# Archie Bell & The Drells

New Single

## SOUL CITY WALK

c/w disco hit Lets Groove

PIR 4250





# Cornish Patti

**SQUALID LONDON!** But of course it's squalid and decadent and debauched and oh it's been such a crazy week.

Take that divine living rock casualty Patti Smith. I don't know what the young lady had for luncheon but her lifestyle vision at the jolly old Roundhouse seemed a teeny bit over the top. She doesn't sing very well and she's no musical genius — and her band didn't sound too good either. She was marvellous.

I honestly think she's the saviour of Seventies rock. And she made a lovely little speech about Flash Gordon. At last, someone to take the music out of 'music business'.



**PATTI:** you're our saviour.

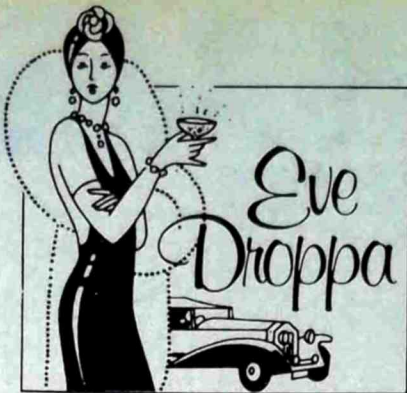
him in his true integrity as a musician. As I said, it was too dark.

**MEANWHILE** back at Patti Smith's party, that gorgeous young man Steven Harley was seen floating around. Some rather cruel cad suggested he might be what Americans call 'casing the joint'.

After his failure to fill Wembley's spacious Empire Pool and with his records going anywhere but in the charts, that cad might be right.

## Back to the gammon board

**SQUALID LONDON!** An old friend of mine, Mr Pedro Ferrer, was in town this week with his wife. His wife, by the way



is a singer named Mary Wilson with an American group called the Supremes — you must have heard of them.

Anyway the charming Mr Ferrer had learned to play backgammon (it's recently becoming even more fashionable) so I just had to give him a few tips I'd picked up from Lucky Lucan.

Pity he left just before we were going to play for money.

## Kids stuff

**OH THOSE** social engagements. One day there was luncheon on a boat for some new friends named 'Our Kid' (rather disastrous name for them after they've been in the business a few years, don't you think) who are all little boys. So sweet,



**OUR KID:** aren't they sweet?

they sat there drinking orange juice.

But did they have the day off school or were they playing truant? At the Patti Smith party everyone was playing truant.

**I'M SO** pleased for him. My dear acquaintance, what's his name, Elton John. He was recently made the chairman of Watford Football Club and at the board meeting one person allegedly said: "Here's to the first division." Elton replied: "No here's to the third division." You see, Reg is a realist.

## Dinky Doormat

**ONE OF** those rather dinky air mail letters arrived on my doormat this week. It was from the fabulous Sophist O' Kate who sounded in such a tiz.

Apart from all the interesting news about how her cat had kittens, Kate mentioned that Steve Gold of Far Out Productions and manager of War, shaved his head bald as a surprise for several hundred guests at his party. How enterprising. She also said Patti Smith is featured in the June issue of 'Playgirl'.

I've written a scented reply saying we all know about Patti Smith, thank you very much.

## Slap in the face

**MEANWHILE** back at the Patti Smith party the debauched crowd was getting into a face-slapping contest. I do so like pugilism, and as if to prove it, next week I'll be concentrating on the Rolling Stones party. Can't wait, can you?

Toodle-oo

**AND WHAT** about those other dear friends of all things lewd, vulgar and tasteless. I mean, of course the monstrous Kiss. Although they had tickets to see that dear friend of Princess Margaret, what's his name, Elton John, they refused to go. Just like that! Instead they were seen later boogie-ing or whatever they call it, to Back Street Crawler.

A laudable enterprise you could say, but it was at the Marquee. Now when did you last go there?

## Honorary Cover Boy

**OK, DAVID ESSEX** was in town forming circles for people to run around and as you can see we

made him this week's Honorary Cover Boy — but only after a good deal of perspiration.

The snap he sent us was too dark so we used one of our own, which is a pity because it was said David's photo showed



well Kiss my amp

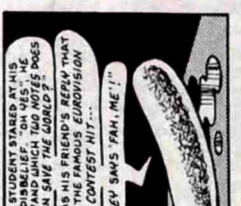
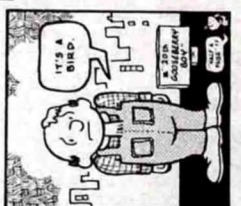
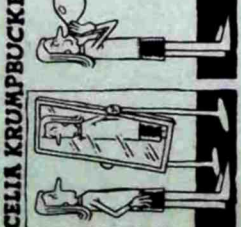
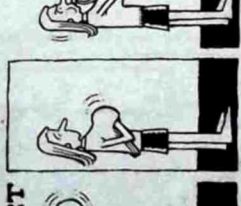
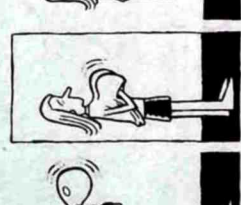
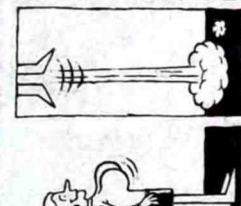
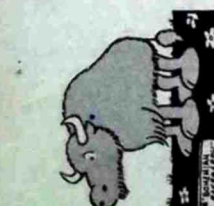
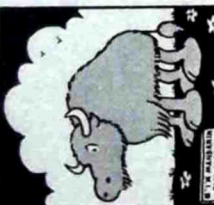
**AWARD OF** the Week goes to the chicly dressed Graham Gouldman and the buiging Eric Stewart who were so kindly given three Ivor Novello awards for their tune 'I'm Not In Love'. It was the Most Performed British Work; Best Pop Song and International Hit Of The Year.

In case you're wondering who's who, Mr Eric Stewart is standing on the right trying to look as if he hadn't really got creases in his blue jeans.



Ivor Novello but you've got the prize

# J. Edward Oliver



"You must be choking!"

**NEXT WEEK:** We answer the vital question, "Is Disbelief better than Dat belief?"

**THE GARY GLITTER STORY**

HE'S BEEN CALLED 'GLITTER' AND 'THE KING OF THE NIGHTS' AND 'THE MOST SEXY MAN IN THE WORLD'. HE'S BEEN CALLED 'THE MOST SEXY MAN IN THE WORLD' AND 'THE MOST SEXY MAN IN THE WORLD'.

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