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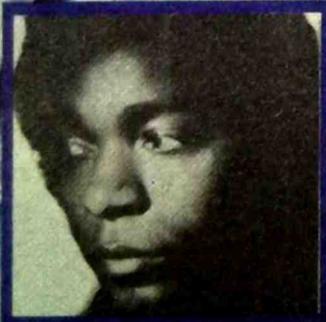
Billie Jo Spears' blanket coverage

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Bohannon stomps into town

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SLADE COLOUR POSTER

Is this man a sign of pop decadence?

See page 7

McCrae's big change - exclusive interview

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BRITISH TOP 50 SINGLES



BRITISH TOP 50 ALBUMS

STYLISTICS

1	1	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics	Avco
2	24	SAILING, Rod Stewart	Warner Bros.
3	5	THE LAST FAREWELL, Roger Whittaker	EMI
4	2	BARBADOS, Typically Tropical	Gull
5	3	IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey	Rak
6	8	IT'S BEEN SO LONG, George McCrae	Jayboy
7	11	BLANKET ON THE GROUND, Billie Joe Spears	UA
8	23	THAT'S THE WAY (I LIKE IT), KC & The Sunshine Band	Jayboy
9	6	JIVE TALKIN', Bee Gees	RSO
10	13	DOLLY MY LOVE, Moments	All Platinum
11	4	GIVE A LITTLE LOVE, Bay City Rollers	Bell
12	10	SHERRY, Adrian Baker	Magnet
13	9	IT'S IN HIS KISS, Linda Lewis	Bell
14	19	EL BIMBO, Bimbo Jet	EMI
15	20	BEST THING THAT EVER HAPPENED, Gladys Knight & The Pips	Buddah
16	12	SEALED WITH A KISS, Brian Hyland	ABC
17	7	DELILAH, Sensational Alex Harvey Band	Vertigo
18	26	SUMMER OF '42, Biddu Orchestra	CBS
19	30	FAME, David Bowie	RCA
20	28	SUPER WOMBLE, Wombles	CBS
21	17	NEW YORK CITY, T. Rex	EMI
22	22	LOVE ME BABY, Susan Cadogan	Magnet
23	16	JE T'AIME, Judge Dread	Cactus
24	15	HIGHWIRE, Linda Carr & The Love Squad	Island
25	36	ROCHDALE COWBOY, Mike Harding	Rubber
26	18	I WRITE THE SONGS/FOR LOVE, David Cassidy	RCA
27	35	DON'T THROW IT ALL AWAY, Gary Benson	State
28	43	A CHILD'S PRAYER, Hot Chocolate	Rak
29	40	LOVE IN THE SUN, Glitter Band	Bell
30	41	BRAZIL, Crispy & Company	Cactus
31	38	ONE OF THESE NIGHTS, Eagles	Elektra
32	32	LOVE WILL KEEP US TOGETHER, The Captain & Tennille	A & M
33	27	GET IN THE SWING, Sparks	Island
34	14	TEARS ON MY PILLOW, Johnny Nash	CBS
35	47	JULIE-ANN, Kenny	Rak
36	49	SUMMERTIME CITY, Mike Batt	CBS
37	25	MISTY, Ray Stevens	Janus
38	33	ONE NIGHT, Mud	Rak
39	48	KNOCKIN' ON HEAVEN'S DOOR, Eric Clapton	RSO
40	42	LOVE WON'T LET ME WAIT, Major Harris	Atlantic
41	46	THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby	UA
42	39	SEXY, MFSB	Philadelphia
43	—	PANDORA'S BOX, Procol Harum	Chrysalis
44	45	ALL I NEED IS YOUR SWEET LOVIN', Gloria Gaynor	MGM
45	50	FUNKY MAGIC ROUNDABOUT, Jasper Carrott	DJM
46	—	FOOL, Al Matthews	CBS
47	—	AFTERNOON OF THE RHINO, Mike Post Coalition	Warner Bros.
48	—	MOTOR BIKING, Chris Spedding	Rak
49	—	BRAZIL, Ritchie Family	Polydor
50	—	THE SNAKE, Al Wilson	Bell

1	1	THE BEST OF Stylistics	Avco
2	2	HORIZON Carpenters	A & M
3	4	ONCE UPON A STAR Bay City Rollers	Bell
4	3	VENUS AND MARS Wings	Apple
5	11	THANK YOU BABY Stylistics	Avco
6	5	TEN YEARS NON STOP JUBILEE ALBUM James Last	Polydor
7	6	CAPTAIN FANTASTIC Elton John	DJM
8	9	ONE OF THESE NIGHTS Eagles	Asylum
9	7	MUD ROCK VOL 2 Mud	RAK
10	15	GREATEST HITS Cat Stevens	Island
11	17	THE SINGLES 1969-1973 Carpenters	A & M
12	9	TUBULAR BELLS Mike Oldfield	Virgin
13	8	ROLLIN' Bay City Rollers	Bell
14	21	RIDE A ROCK HORSE Roger Daltrey	Polydor
15	14	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
16	13	WHEN WILL I SEE YOU AGAIN Johnny Mathis	CBS
17	12	THE ORIGINAL SOUNDTRACK 10cc	Mercury
18	18	SNOWFLAKES ARE DANCING Tomita	Red Seal
19	19	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS
20	16	STEP TWO Showaddywaddy	Bell
21	26	THE HIGHER THEY CLIMB David Cassidy	RCA
22	20	THE BASEMENT TAPES Bob Dylan and Band	CBS
23	27	THE SNOW GOOSE Camel	Decca
24	24	BAND ON THE RUN Wings	Apple
25	22	BEST OF TAMMY WYNETTE Tammy Wynette	Epic
26	23	ELTON JOHN'S GREATEST HITS Elton John	DJM
27	40	TOMMY Soundtrack	Polydor
28	35	MADE IN THE SHADE Rolling Stones	Rolling Stones
29	46	AUTOBAHN Kraftwerk	Vertigo
30	30	GREATEST HITS OF 10cc, 10cc	Decca
31	25	FOCUS Focus	Polydor
32	31	HIS 12 GREATEST HITS Neil Diamond	MCA
33	—	TICKET TO RIDE Carpenters	A & M
34	33	PHYSICAL GRAFFITI Led Zeppelin	Swan Song
35	—	TOMMY Soundtrack	Polydor
36	36	DISCO BABY Van McCoy	Avco
37	—	SANTANA'S GREATEST HITS Santana	CBS
38	54	GLEN CAMPBELL'S GREATEST HITS Glen Campbell	Capitol
39	48	GOODBYE YELLOW BRICK ROAD Elton John	DJM
40	—	FOUR SYMBOLS Led Zeppelin	Atlantic
41	32	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS
42	39	NEVER TOO YOUNG TO ROCK Various	GTO
43	—	MONTY PYTHON Soundtrack	Charisma
44	42	TAKE TWO Diane Solomon	Philips
45	38	TAKE GOOD CARE OF YOURSELF Three Degrees	Philadelphia
46	34	THE MYTHS AND LEGENDS OF KING ARTHUR Rick Wakeman / English Rock Ensemble	A & M
47	—	FOREVER AND EVER Demis Rouvas	Philips
48	—	THE BEST YEARS OF OUR LIVES Steve Harley / Cockney Rebel	EMI
49	—	NEXT Alex Harvey	Vertigo
50	—	THE BEATLES 1967-1970 Beatles	Apple

U.S. TOP 50 SINGLES

1	5	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds	Polydor
2	2	ONE OF THESE NIGHTS The Eagles	Asylum
3	12	GET DOWN TONIGHT K. C. & The Sunshine Band	TK
4	1	JIVE TALKIN' Bee Gees	RSO
5	6	RHINESTONE COWBOY Glen Campbell	Capitol
6	7	WHY CAN'T WE BE FRIENDS? War	United Artists
7	8	HOW SWEET IT IS (To Be Loved By You) James Taylor	Warner Bros
8	4	SOMEONE SAVED MY LIFE TONIGHT Elton John	Warner Bros
9	16	AT SEVENTEEN Janis Ian	MCA
10	3	PLEASE MR PLEASE Olivia Newton-John	Columbia
11	15	FIGHT THE POWER Pt 1 Isley Bros	T-Neck
12	9	MIDNIGHT BLUE Melissa Manchester	Arista
13	13	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A & M
14	11	I'M NOT IN LOVE 10cc	Mercury
15	19	COULD IT BE MAGIC Barry Manilow	Arista
16	20	WASTED DAYS AND WASTED NIGHTS Freddy Fender	ABC/Dot
17	21	FEEL LIKE MAKIN' LOVE Bad Company	Swan Song
18	18	HOLDIN' ON TO YESTERDAY Ambrosia	20th Century
19	22	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Columbia
20	24	BALLROOM BLITZ Sweet	ABC
21	25	THIRD RATE ROMANCE Amazing Rhythm Aces	Capitol
22	26	HELP ME RHONDA Johnny Rivers	Epic
23	10	ROCK FORD FILES Mike Post	MGM
24	30	FAME David Bowie	RCA
25	31	TUSH ZZ Top	London
26	28	RENDEZVOUS Hudson Brothers	Rocket
27	27	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka	Rocket
28	33	BLACK SUPERMAN / MUHAMMAD ALI Johnny Wakelin & The Kinshasa Band	Pye
29	35	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odis Coates	United Artists
30	40	SOLITAIRE Carpenters	A & M
31	36	DAISY JANE America	Warner Bros
32	32	'TIL THE MORNING Three Dog Night	ABC
33	37	TWO FINE PEOPLE Cat Stevens	A & M
34	42	THE PROUD ONE Osmonds	Kolob
35	45	FEELINGS Morris Albert	RCA
36	43	HOW LONG (Betelgeuse) Go!a Chick	ABC/Blue Thumb
37	—	ON THE SIDE Palmer Sisters	Big Tree
38	44	RUN JOEY RUN David Geddes	Buddah
39	41	DREAM MERCHANT New Birth	Gordy
40	50	GLASSHOUSE Temptations	Capitol
41	—	IT ONLY TAKES A MINUTE Tavares	Asylum
42	—	DANCE WITH ME Orleans	Warner Bros
43	—	SWEET MAXINE Doobie Brothers	Warner Bros
44	38	(Shu-Doo-Poo-Poo) LOVE BEING YOUR FOOL Travis Wammack	Capricorn
45	14	LISTEN TO WHAT THE MAN SAID Paul McCartney & Wings	Capitol
46	—	LOVE BEING YOUR FOOL Travis Wammack	Elektra
47	—	AIN'T NO WAY TO TREAT A LADY Helen Reddy	Capitol
48	—	ROCKY Austin Roberts	Private Stock
49	—	GAMES PEOPLE PLAY Spinners	Atlantic
50	—	I'M SORRY John Denver	RCA
—	—	GET THE CREAM OFF THE TOP Eddie Kendricks	T-Neck

RM/BBC CHART

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

STAR BREAKERS

- 1 DO IT AGAIN Steely Dan ABC
- 2 SCOTCH ON THE ROCKS Band Of The Black Watch Spark
- 3 LIKE A BUTTERFLY Mac & Katie Kissoon State
- 4 WALKING THE DOG Roger Daltrey Polydor
- 5 THE SINGLE GIRL Sandy Posey MGM
- 6 SOLITAIRE Carpenters A & M
- 7 FEEL LIKE MAKIN' LOVE Bad Company Island
- 8 CHINESE KUNG FU Banzai Contempo
- 9 HOW SWEET IT IS James Taylor Warner Brothers
- 10 HYPERTENSION Calendar All Platinum

U.S. TOP 50 ALBUMS

1	1	ONE OF THESE NIGHTS Eagles	Asylum
2	2	THE HEAT IS ON FEATURING FIGHT THE POWER Isley Bros	T-Neck
3	3	RED OCTOPUS Jefferson Stars Hip	Grunt
4	5	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John	MCA
5	4	CUT THE CAKE Average White Band	Atlantic
6	7	CAT STEVENS GREATEST HITS	A & M
7	8	BETWEEN THE LINES Janis Ian	Columbia
8	9	LOVE WILL KEEP US TOGETHER The Captain & Tennille	United Artists
9	10	WHY CAN'T WE BE FRIENDS? War	Columbia
10	12	THE BASEMENT TAPES Bob Dylan & The Band	Columbia
11	11	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	London
12	14	FANDANGO ZZ Top	Warner Bros
13	6	GORILLA James Taylor	Columbia
14	16	TOYSIN THE ATTIC Aerosmith	Capitol
15	11	VENUS AND MARS Paul McCartney & Wings	Arista
16	18	MELISSA Melissa Manchester	Arista
17	23	GREATEST HITS Tony Orlando & Dawn	A & M
18	15	HORIZON The Carpenters	Capitol
19	20	CHOCOLATE CHIP Isaac Hayes	Hot Buttered Soul
20	21	DIAMONDS & RUST Joan Baez	A & M
21	17	THE ORIGINAL SOUNDTRACK 10cc	Mercury
22	40	PICK OF THE LITTER Spinners	A & M
23	29	ENDLESS SUMMER Beach Boys	Capitol
24	26	AMBROSIA	20th Century
25	32	NO WAY TO TREAT A LADY Helen Reddy	Capitol
26	27	ONE SIZE FITS ALL Frank Zappa & The Mothers of Invention	DiscReet
27	28	SPARTACUS Trumvirata	Capitol
28	31	STEPPIN' Pomier Sisters	ABC/Blue Thumb
29	35	GOOD VIBRATIONS - BEST OF THE BEACH BOYS	Reprise/Brother
30	—	HONEY Ohio Players	Mercury
31	37	MAIN COURSE Bee Gees	RSO
32	19	MADE IN THE SHADE Rolling Stones	Rolling Stones
33	39	I FEEL A SONG Gladys Knight & The Pips	Buddah
34	42	NON STOP B. T. Express	Roadshow
35	43	FLEETWOOD MAC	Warner Bros
36	24	JUDITH Judy Collins	Elektra
37	25	TONIGHT'S THE NIGHT Neil Young	Reprise
38	38	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John	MCA
39	41	DISCO TEX & THE SEX-O-LETTES	Chelsea
40	—	YOUNG AMERICANS David Bowie	RCA
41	—	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK 'JAWS'	MCA
42	—	AIN'T NO 'BOUT A DOUBT IT Graham Central Station	Warner Bros
43	40	TOMMY ORIGINAL SOUNDTRACK RECORDING	Polydor
44	—	BEFORE THE NEXT TERROR FALLS Freddy Fender	ABC/Dot
45	46	CAUGHT IN THE ACT Commodores	Motown
46	46	STAMPEDE Doobie Brothers	Warner Brothers
47	24	STILLS Stephen Stills	Columbia
48	50	DREAMING MY DREAMS Wayne Jennings	RCA
49	—	RIDE A ROCK HORSE Roger Daltrey	MCA

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Carr on the road

LINDA CARR of High-wire fame is hitting the road on September 2 for a major tour of Britain. For the first four dates Linda will be sharing the bill with the Chi-Lites.

Dates are: Gaumont, Newcastle (September 2); Gaumont, Southampton (4); Gaumont, Ipswich (5); Odeon, Hammersmith (6).

Other dates are: Freewheeler, Kettering (10); Corn Exchange, Bury St. Edmunds (11); Vikings, Goole (12); Pavilion, West Runton (13); Palace Lido, Isle of Man (14); Tiffanys, Exeter (16); 400 Club, Torquay (17); RAF Cottershaw (18); Incognitos Club, Middlesbrough and Incognitos Club, Stockport (19); Top Hat, Spenny-moor and Burgundy Cobbler, Whitney Bay (20); Baileys, Leicester (21-27); Baileys, Hull (28-4th October); Baileys, Watford (5-11); Baileys, Liverpool (13-18); Baileys, Oldham (20-25); Baileys, Birmingham (27-1st November); Baileys, Blackburn (2-8); Baileys, Derby (10-15); Baileys, Stoke (23-29).

Starr on the road

EDWIN STARR is currently touring Britain and he has a new single released this week called Stay With Me which he wrote and produced himself.

He's playing at the following places: Baileys, Hull (August 21); Mayfair, Newcastle (22); Empire Ballroom, Leicester Square, London (24); Top Of The World, Stafford (25).

DAVID ESSEX is releasing a new album, All The Fun Of The Fair, to coincide with his British tour which opens at Bristol's Colston Hall on September 14.



OUR EXCLUSIVE picture shows Jimmy McCulloch, Paul, and Linda McCartney of Wings at rehearsal for their planned British tour. PICTURE: Terry O'Neill.

HOW MUCH?



STEVIE WONDER has signed the biggest contract in the history of the record business.

The contract ties him to Tamla Motown for a further seven years and guarantees him the staggering sum of 13,000,000 dollars.

This figure, which is unprecedented in the whole of music business history, is equal to the sums paid to both Elton John and Neil Diamond put together.

+ This week Stevie has also been named Best Male Vocalist at the first ever Annual United States Rock Awards.

WINGS TAKE OFF ON UK TOUR

WINGS set out next month for a 13 date tour of Britain. The concerts form part of a world tour which will take in visits to Australia, Japan and America.

They are also expected to play dates in Europe on their return from the States late in 1976.

The band's two-hour set will include numbers from McCartney's two solo albums, as well as songs from the four albums by Wings.

A new Wings single, Let It Go c/w You Gave Me The Answer, from the Venus And Mars album, is set for release in September to tie in with the tour.

In all, 30,000 people are expected to attend the British shows. There will be no support act.

The dates are: Southampton Gaumont (September 9); Bristol Hippo-

drome (10); Cardiff Capitol Theatre (11); Manchester Free Trade Hall (12); Birmingham Hippodrome (13); Liverpool Empire (15); Newcastle City Hall (16); Hammersmith Odeon, London (17 and 18); Edinburgh Usher Hall (20); Glasgow Apollo (21); Capital Aberdeen (22); Dundee Caird Hall (23).

Out of London prices are: £1; £1.50; £2; £2.50. London's prices for Hammersmith Odeon are: £1; £1.50; £2.20; £2.80.

Application can be made by post to box offices after August 22.

Fans are advised to check with their local papers for further announcements.

Alice loses home

ALICE COOPER'S 250,000 - dollar home in Los Angeles has been burnt to the ground.

The fire happened while Cooper was away in New York and is believed to have been caused by an electrical fault.

Among the items lost in the fire were Alice's collection of Salvador Dali paintings, several antiques, and some paintings by the comedian Groucho Marx.

The house and all its contents were insured.

Down to earth

DAVID BOWIE is planning to record a soundtrack album for his movie The Man Who Fell To Earth, which he is currently filming in New Mexico.

He is also reported to be planning a world tour for early 1976 which will include British dates in April and May.

Rollers refused reception

EDINBURGH HAS refused the Bay City Rollers a civic reception because they claim the group is not big enough.

An application for the reception, made by fans Gillian Crawford and Janis Fraser, has been turned down by the Council's General Purposes Committee.

One councillor said he voted against giving the group a reception because they had only been around a short while.

Manager Tam Paton has hit back at the decision saying: "The band put Edinburgh on the map. In fact a civic reception should have

been given to us long ago. "If we're offered one in the future I shall turn it down."

Blue tune

BARRY BLUE has written the theme tune with old friend Lynsey De Paul, for a new pop film, Side by Side.

It is likely the song will be sung by Stephanie De Sykes and Billy Boyle.

The film, made by GTO, will star Mud, Stephanie De Sykes, the Rubettes, Kenny, and Hello. It should be on your screens before Christmas.



Get A Happy Feeling from BOHANNON

See him this week in Plymouth, Newcastle, Wolverhampton, Bournemouth & Southend.

Watch out for him on 'Top Of The Pops'!

Grab the new single "HAPPY FEELING"



Gabriel blows out

— BUT NO SPLIT SAY

GENESIS

PETER GABRIEL has quit Genesis giving rise to speculation that the band may break up.

A statement from their press office this week says "Peter Gabriel has left Genesis. The remaining members of the band are currently writing material and rehearsing for a new Genesis album.

"The band go into the studios shortly to record it for release around Christmas. Genesis will be on

the road again in the New Year."

The rumours of a break-up stem from the fact that other members of the band have been involved in solo projects.

Guitarist Steve Hackett recently finished his own album. Bassist Michael Rutherford has plans to record his LP, while drummer Phil Collins has been gigging recently with his own pub group.

A statement from Gabriel is expected later this week.



PETER GABRIEL: Out on his own?

TOURS

Be Bop

BE BOP Deluxe set back on the road later this month with a schedule of dates which begins at Bridlington Spa on August 22.

They have a new single set for release in October. An album will also be released later this month.

Other dates are: Brunel Rooms, Swindon (August 29); Ivanhoe's Huddersfield (September 9); Folkestone Lees Cliff Pavilion (12); Bedworth Civic Hall (19); Bournemouth Village Bowl (23).

Spring Records

JOE SIMON, Millie Jackson and the Fatback Band are due to tour Britain next month.

The package, called The Spring Records Tour, will kick off with a first date on September 20 at the California Ballroom, Dunstable.

Singles released to coincide with the tour will

Plant told to rest

LED ZEPPELIN's lead singer Robert Plant, injured in a car crash last week on the Greek island of Rhodes, is now out of hospital and convalescing in Jersey.

Doctors have advised Plant to take a complete break for three months. This has meant the postponement of the band's proposed American tour.

Plant's wife, Maureen, also injured in the crash, is still seriously ill and is still in hospital in London.

be: Loving Arms by Millie Jackson, Music In My Bones by Joe Simon and Yum Yum by the Fatback Band.

Frogett

JAMES BROWN, Steve Cropper, Joe South and the Isaac Hayes Band are all guests on the new album from Raymond

Frogett, entitled Let The Memphis Moon Shine On Me.

The album is set for late September release and Frogett will preview it at Birmingham's Barbarella's club, on September 3.

As well as his group, Frogett will be using a 40 piece orchestra for the gig.

NEW YORK WIRE... NEW YORK WIRE... NEW YORK WIRE

ALICE IN CLEAN-UP CAMPAIGN

COOPERS TROOPERS, the band of Alice followers otherwise known as the Dept. of Youth, rolled up their sleeves and joined Alice in helping to clear up New York's parks this week.

Alice arrived in a garbage truck that he later found himself lying in the back of. It seems that while being interviewed for television he explained that most older people thought he was garbage anyway and decided to test the point. As he managed to walk away unharmed, I presume he disproved it. Either way he'll soon be on British soil with all his tarantulas and dragons performing his nightmare and you can decide for yourself. Be warned though, I saw the spiders web and it measures twenty feet by twenty.

Bruce Springsteen is breaking all box office records at the Bottom

Line and is now having one show aired live on New York radio. In the audience to see him were Mike Ronson and Bette Midler.

Quote of the week came from Allen Town, Pennsylvania where the Osmonds played the state fair.

"I couldn't believe it. Hundreds of limeys everywhere and my poor kids couldn't see. If I'd have been one of those security cops I'd have sent them all back to their own country there and then."

I didn't dare open my mouth and ask the unfortunate lady how she suggested going about it.

Roger Daltrey in town to help promote his new album, Ride a Rock Horse, and by all accounts about to throw a lavish party. More news and pix on that next week.

— Stephen Morley



ALICE COOPER: In the... garbage.



BRUCE SPRINGSTEEN: Leaning on his sax player at the Bottom Line.



DONNY: Leaning for the Limeys.

playing is the result. Tight guitar work with some very laid back sax, all being underscored by a piano and organ, push Springsteen's voice to the point of pain.

"When it doesn't happen, I don't say, 'Well, there'll be another time.' All I can think about is right now."

In a set that lasted nearly three hours, there was never any sign of it not happening. Instead the waitresses had their work cut out avoiding the many fans who found it impossible not to get up and dance to such numbers as Rosalita and The E Street Shuffle. He has a charisma that far surpasses many of the established superstars. He's a street punk kid that under the spotlight turns demon. His arrangements give him all the time he needs to give off sexually on stage. While singing Sandy, which the Hollies covered, he walked slowly off the stage and on to the nearest dining table with a style usually to be seen in a Mae West or Marlene Dietrich movie.

Bruce Springsteen is worthy of every comparison ever made about him. He's everything those stars are but let's not let these manifold tags hold him back anymore. He can't be type-set into any one brand of music, so let him stand on his own. His new album is being released in September and by the few cuts that he played, I can feel it should be a biggie. If this one doesn't make it the record buying world and the concert-going public will have missed out on someone as important in the seventies as the Stones were in the sixties.

Can we afford that mistake? — Stephen Morley

STREET PUNK WOWS VILLAGE CLUBSTERS

ALLOW ME to indulge in a little something that in the music biz can be a deadly disease for any artist that happens to fall under it shadow. I call it the "comparison game" and there's just such an unfortunate victim currently playing the Bottom Line here in New York. He has been suffering from it now for two years.

He looks like Dylan, moves like Bowie, and sounds like Van Morrison. He leads a band that's as aggressive as the Stones, soulful as the Spinners or melodic as the Beachboys. When wielding a guitar he's a Hendrix, at the piano Elton and can perform with more decadence than Lou Reed.

Such is the lot of one, Bruce Springsteen.

Unfortunately one can only lose with a multi-

character like this, and in America that is exactly what Springsteen's fate has been for far too long. He has so many natural and great talents that when collected together they work against him. He has long been known for his lengthy sets, sometimes stretching to four or five hours. Result: no offers to play opening act for larger bands in larger halls. Ironic at a time when audiences are continually complaining about lack of value for their tickets. Here's a guy being cut off from the public exposure he needs simply because he wants so much to satisfy that same audience. For those lucky enough to see him, satisfaction is what you get.

Six weeks ago all tickets for his five nights

(two shows per night) at the Bottom Line were sold out. Arriving there for the second show opening night I passed a line of people, two blocks long and four deep, hoping for cancellations. This was Wednesday night at 11.30 pm, at a time of year when one just doesn't hang around this humid city for too long. It has been getting continually worse for each of the remaining shows. Why, I soon found out.

Bruce Springsteen and band are the most dynamic performers I have seen in two years of concert-going this side of the Atlantic. He sings of life in his home town, Asbury Park, New Jersey and of life on the streets of New York. His style is unique, throaty and gutsy, sometimes dropping to a whisper, he'll

describe male efforts at bravado on the back seat of a car. How we all walk along the front of a seaside town on a summer's evening or what it was like the first time we got drunk at a party. He never stands still, there's too much energy coming from the band behind him.

"I don't like to let myself down," he says of his performances. "I expect everybody in the band to be playing like it's the last time."

The intensity of their

RECORD MIRROR

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RECORD MIRROR

NEXT WEEK!

THE ROLLERS

— what next? —

IF THE Good Lord's Willing And The Creek Don't Rise, Billie Jo Spears hopes to be tootin' til she's sixty five.

Well there's no apparent danger of her joining the 'has-beens' dole queue just yet as Billie Jo possesses enough vocal force per sob to make the most hard-core wowsler sh-shiver with ecstasy all the way to Sunday Mass. Cold and calculating she ain't; goose-pimple rouser she most definitely is.

The Texan belle, now based in Nashville, the front room of country and western music, drawled to me on one of those bah-lamb transatlantic phone calls where it's impossible to get any kind of rapport between star and nosy-parker.

The main topic of conversation was her recent, and unexpected marriage to Michael Edlin, her musical director and arranger.

"We got married last Friday Ma'am," she said politely, "It was a simple affair, ah just invited a few close friends and relatives. Ah mean things happen so fast around here, we only had about three days to git it all together."

Wholesome

Love of course isn't the only thing that blossomed in the studio. Her excellent Blanket On The Ground album and single of the same name are samples of this down-on-the-ranch-honest-to-goodness gal's formidable talent for baring her heart on record and letting the listener share (and identify) the pangs

of broken love affairs and doomed romances. Tracks like See the Funny Little Clown and my favourite, Since I Fell For You are (Gulp) tear-teasers and stomach-churners, real life tragedies about girl/guy relationships. Billie Jo has the knack of squeezing every inch of emotion outta you, and unless you're made of cast iron, you can't possibly escape her vocal clutches.

Billie Jo explained: "We did the album in three sessions, which ah guess is pretty quick, but we had the right kind of material so just went right on in and recorded. Ah have to be real fast owing to bein' on the road so much."

She teamed with pedigree producer Larry Butler, the Allen Toussaint of C & W, and between them chose a powerful gamut of itchy bitsy tunes, ranging from potent quasi-ballads to foot tapping barn dance reelers.

During her adroit recording career, Billie Jo has made something in the region of nine LPs, although it's patently



BILLIE'S COOKIN' UP SOMETHIN' GOOD

by
Jan
Iles

clear Blanket On The Ground is one of her favourites.

She opined: "It has a kind of dreamy quality and ah think it's one of the best albums ah've made. It certainly seems to be

doing well in England too."

Her career began way back when Billie Jo, fresh out of bobby sox, was introduced to the late Mr Big-Time Jack Rhodes, who liked her voice and

asked her to come to Nashville. Her first minor hit at thirteen was a puppy love ditty called Too Young For Boys Too Old For Toys. The flip side incidentally was a fun thing done by Mel Blanc in his inimitable Bugs Bunny voice. However after her slip of success she headed on back to school and continued to live a normal teenage life of dating the classroom heart-throb and studying for exams, (in that order).

Tour plan

"Ah was never a child star," she affirmed. "We only had that one li'l hit record and then it was time to go back to school. When School was out for good ah went back to Jack and he took me to Nashville."

Nashville is indeed a far cry from the sophisticated jungle of London; but Billie Jo's talent is still appreciated in our Pop-orientated society, and she looks forward to playing to her British fans in October when she embarks on a major tour accompanied by George Hamilton IV.

Although a star, she insisted she ain't nothin but a dandy ole Southerner who feels more at home in a pair of Levis than a revealing bosom bearing evening gown.

Say lady, you're gonna miss the old Nashville charmers in their stiletos and high heeled boots! Ancient Englande don't

breed many cosmic Billy The Kids over here!

"Yeah ah guess ah will get a li'l bit homesick, but ah've been to England before, and just love it. The people are so beautiful, they just sold me on it, besides if they like mah music then ah reckon it's only fair I should come on over and give 'em a good show, don't you?"

Currently, Billie Jo has another single in the US charts called Stay Away From The Apple Tree which could be her follow-up to Blanket On The Ground in this country. She does write songs, occasionally, some of which may be tasted when she visits us in October.

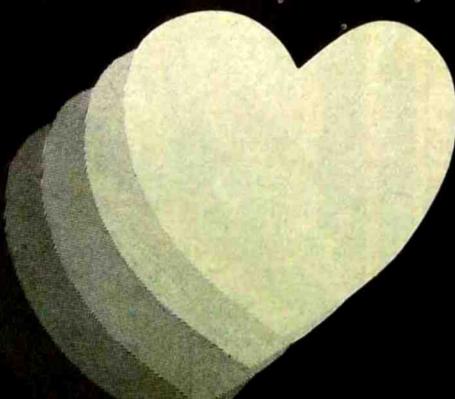
"Ah'm not really intah writin' much, but maybe we'll do a few mah own things when we come over."

"These days I'm busy rehearsin' with George Hamilton's Band cos ah've never played on stage with 'em before and we're hopin' to work out a li'l somethin' special for our British tour. Maybe ah'll do some of the stuff of the album an' some of mah older songs. We'll be cookin' up somethin' good that's for sure."

Finally I asked what her future ambitions in music were?

"Well hon, let's just say as long as we can keep doin' the kind of songs the public wanna hear, ah will be more than satisfied. Personally, ah think ah am improvin all the time, ah sincerely believe that with all mah heart."

HEARTBEAT SHOWADDYWADDY



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- Tue 23rd Sept. Civic Hall, Guildford
- Fri 10th Oct. The Opera House, Manchester
- Tue 9th Sept. Meadow Vale Country Club, Nr. Cardiff
- Wed 24th Sept. Cheshamford, Chancellor Hall
- Sat 11th Oct. Grand Pavilion, Witherssea
- Fri 12th Sept. De Montford Hall, Leicester
- Thur 25th Sept. Tiffany's World
- Mon 13th Oct. Market Hall, Carlisle
- Sat 13th Sept. North Olympia, Norbreck Castle, Blackpool
- Sat 27th Sept. Congress Theatre, Eastbourne
- Tue 14th Oct. Pavilion, Ayr
- Sun 14th Sept. Davenport Theatre, Stockport
- Sun 28th Sept. Woodville Hall, Gravesend
- Wed 15th Oct. Apollo, Glasgow
- Mon 15th Sept. Wolverhampton Civic Hall
- Wed 1st Oct. Grand Theatre, Leeds
- Fri 17th Oct. Capitol Theatre, Aberdeen
- Tue 16th Sept. The Guild Hall, Preston
- Thur 2nd Oct. Queensway, Donstable
- Sat 18th Oct. Card Hall, Dundee
- Wed 17th Sept. Sheffield City Hall
- Fri 3rd Oct. Odeon, Lewisham
- Mon 20th Oct. New Theatre, Oxford
- Fri 19th Sept. Newcastle City Hall
- Sat 4th Oct. Gaumont, Ipswich
- Wed 22nd Oct. Capitol Theatre, Cardiff
- Sat 20th Sept. Newcastle City Hall
- Sun 5th Oct. The Wimbledon Theatre
- Thur 23rd Oct. Cowley Bay, Drexelander
- Sat 20th Sept. Newcastle City Hall
- Wed 8th Oct. Gaumont, Doncaster
- Fri 24th Oct. Gaumont State, Kilburn
- Sun 26th Oct. OHL Pavilion, Southend



MODDING IT IN STYLE

MANHATTAN TRANSFER, currently the hottest vocal group in America, arrive in Britain this week with an electric act that — hit or no hit — looks like establishing them amongst the greats.

BUT FOR a cabdriver's taste for picking up young girls, America's newest singing sensation would have remained one of those "might have been" groups who disappeared without a trace.

The original Manhattan Transfer had long since broken up, and founder member Tim Hauser was driving a cab around New York.

One snowy evening Tim was driving his cab across the 59th Street Bridge, and says Janis Siegel, one quarter of the group, "it was like a movie."

"Up ahead he sees this vision in hot pants, white vinyl boots and cape. He always liked to pick up young girls, so he stops to lether in."

"In the cab she instantly notices that Timmy didn't look like a New York cabbie, so she asks him what else he did. He replies: 'I'm a musician. I used to be with Manhattan Transfer'."

"She says: 'You're one of my favourite groups! I saw you at the Fillmore East. Don't take me home, take me out'. So they go to an all-night coffee shop."

"She told him she wanted to be a singer and was looking for an in on the music business. There and then Tim invited her to sing on a demo he was making."

The "vision" in hot pants was Laurel Masse, a striking red-head whose presence on stage with the other three (Tim,

Janis, and Alan Paul) adds the final touch to an already stunning act. Fittingly, she's the mystery girl of the group, getting just one line in their biography: "Our beautiful, elusive, Southern Belle, has no known personal history."

In contrast, brunette, Janis Siegel, has a long history in the music business. She started singing at the age of 12 with an all-girl group.

About the same time as Timmy met Laurel, Janis was with a group called Laurel Canyon.

Party

"We were on the last leg of a tour," she says "and one night everyone but our conga player went back to the hotel for a party. He was left out because he couldn't fit into our cab with all his drums."

"An hour later he turned up with a cab driver who'd helped him with his drums. That was Timmy. He stayed and talked, and eventually asked me to sing on his demo tape."

"Right then my group broke up, just when Timmy, Laurel and I became very friendly."

"We were sitting in Timmy's apartment on top of his record collection trying to figure out how to make a million dollars,

by Marci Weber

when someone came up with the idea of starting a new Manhattan Transfer and doing it Timmy's way, the way he always saw it.

"Everyone thought it a fabulous idea, but we needed another guy."

"We auditioned a few, without any luck. Then Laurel's old man, who was playing drums in the Broadway show Grease, said he knew this guy in the show who would be perfect for the Transfer."

"He invited him to rehearsals - we had been working on Java Jive and That Cat Is High - and Alan arrived in all his glory - wearing Beate boots and cape."

He heard a few songs, Timmy explained the concept of the group, and we began rehearsing the next day for six months."

This was in October 1972. Then in June last year, when the Transfer began playing Reno Sweeney's supper club in New York there were suddenly clips on the group in all the major papers."

Then Atlantic's Ahmet Ertegun surprised the Transfer by turning up at an out of town date just after they'd signed with Bette Midler's manager, Aaron Russo."

"After the show he came to the dressing room," says Janis, "and he said: 'I don't usually say this in front of a



MANHATTAN TRANSFER: from left, Alan Paul, Laurel Masse, Tim Hauser, and Janis Siegel.

group's manager, but I want you to record for my label". So that's how the Atlantic story began."

Since then Manhattan Transfer have become the toast of New York and have been feted by show biz personalities. Recently Elton John and Led Zeppelin were

amongst their guests at the Bottom Line. The Average White Band too, are big fans.

The group's new single over here is Clap Your Hands, and was written collectively by the group. Along with Sweet Talking Guy (on the last single) it's their only disco

number. Aside from their re-vamps of old standards, their dress and their choreography, the Transfer's other notable distinction is the size of their band. It's a 16-piece - five saxes, four trumpets, three trombones and the rhythm section.

Already Manhattan Transfer's debut LP has made the American top 50, but whether or not they make it as a hit records band is not important to this group.

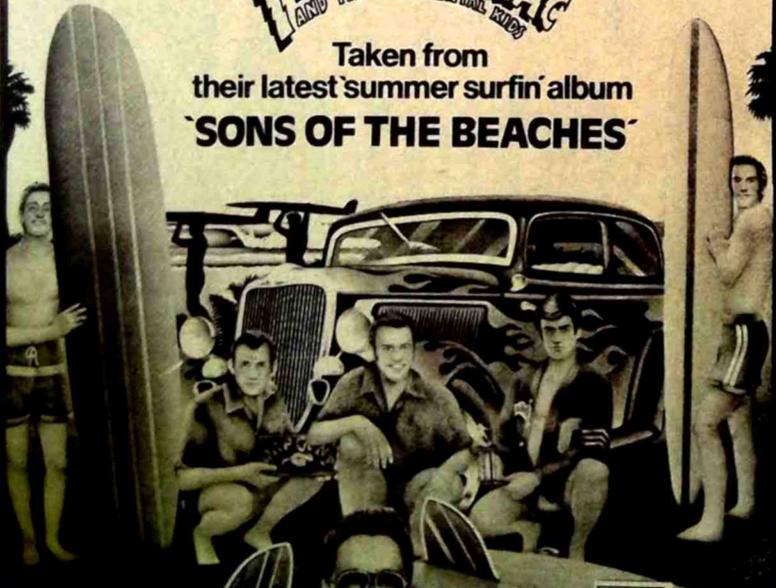
In an era when style is at a premium, they are setting the pace.

HOT SUMMER HIT - 'HOT SUMMER GIRLS'

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Taken from their latest 'summer surfin' album 'SONS OF THE BEACHES'



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WIN A LOAD OF HUMBUG!

THE CHARTS' new resident loony, Mike Harding (at 25 this week with Rochdale Cowboy) is the world's greatest consumer of Uncle Joe's Mint Balls. So this week we've got 50 tins of this Northern delight to give away plus 50 t-shirts, and 50 copies of his new LP: Mrs 'Ardin's Kid. One of each will be sent to the first 50 correct competition entries to be drawn out of the mail bag.

All you have to do is answer the questions on the coupon below and send it, no later than September 1, to Mike Harding competition, P. O. Box 195, Spotlight Publications, 1 Benwell Road, London N7 7AX.



1. What label does Mike record for?
 2. Name one of the jobs Mike had before he became a professional entertainer?
 3. Which famous MP was Mike recently photographed with?

NAME
 ADDRESS
 AGE

OUR COVER man this week is Biddu. Born in India he's a talented writer / producer who is helping to establish orchestrated disco music as a major chart force.

He's also the first in what could be a long line of non-star stars — backroom boys who

have been suddenly thrust to the front.

While not detracting from the difference this music has brought to the charts, could it be that the flash outrageous pop star will be a thing of the past, gobbled up in a conspiracy of silence?

Waning Lyrical

YOU'VE NO doubt noticed no one's saying much these days and, unless you're convinced it's the hot summer or the Government, you're probably wondering why.

The answer's quite simple, everybody's too busy dancing.

Up and down the country sweating bodies writhe in packed discos with everyone trying to out-hustle each other.

Or, if they're not hustling, they're prancing to the Summer Of '42 or pretending it's Afternoon Of The Rhino.

In fact all this bumping and grinding around is beginning to leave the charts a lyricless wasteland peppered with the love songs of yesteryear and only the occasional literate oasis.

Decadent

David Bowie and the Eagles making an Alamo stand against the hordes of screaming funk is not so much frightening (who really gives a damn) as symptomatic of the decadence in which pop music now finds itself.

Nostalgia (that means re-releases and covers of old songs) is a sure sign of decadence. The threatening economic and social condition of the Seventies has freaked everybody out so much they're harkening back to "those good old days" when everything seemed stable and Sgt. Pepper would save the world.

Then there's the other side of the coin. The

by David Hancock

obvious fact that talent is drying up doesn't really matter. As the accepted standards of pop culture come crashing down (and make no mistake, they are), the only thing to do is keep on dancing.

And that leads us to the incestuous fact that ever-ready to cater for changes in social behaviour the pop culture, without a last croak, has coughed up orchestrated funk.

But in case you think this could be the renaissance of a dying culture — forget it.

In fact it's just another trumpet blast heralding the licentious days of anything goes.

Anybody?

Van McCoy, Biddu, MFSL, and now Crispy & Company may have come up with the only new sound of 1975 but they have paid for it by becoming interchangeable. After all Van McCoy could have made Summer Of '42 and no doubt Biddu would have loved to make Brazil.

(or the rise and rise of instrumental records)



ISAAC HAYES



VAN MCCOY



BIDDU

Taken to its absurd conclusion we are in for a bland chart of orchestra singles with some anonymous figure standing out front. The heart throb element will shift from horn player to guitarist as the BBC Orchestra become the only stars of Top Of The Pops.

Maths lesson conversation would go something like this:

Gloria: Ooh did you see him, that second fiddle. The way he moves that horse hair. He's so sexy.

Janice: No, our Glor, I was into that trombone player. I mean have you ever seen anyone purse their lips like that before?

No doubt they never have, Let's hope we never will.

Funk

It stems back to Norman Whitfield, Gene Page and especially Isaac Hayes with all that Shaft business he was playing a few years ago. Suddenly you were dancing to orchestras again.

But what's worse is that they're funking old songs.

After Summer Of '42 and Brazil can we look forward to re-workings of

Telstar, In The Mood and the Godfather theme. Probably.

By then, of course, the whole orchestrated funk movement will be safely in the hands of one faceless superstar feeding old instrumentals through his funk-o-meter, changing the drum beat and tightening the guitar licks.

And the music will be even more instantly disposable (how many instrumentals do you hum?) than even today's lame mainstream pop.

Symphonies

It's not just the Biddu's, Van McCoy's and Crispy's that have fallen foul to this conspiracy of silence. They're more noticeable because they've highlighted their decadence with thundering great symphonies.

But what of poor old KC? The latest product from the famed TK studios in Miami is just another instrumental shamelessly masquerading as a piece of vocalising.

And that's the way (hu-hu-hu) everyone seems to be liking it.

Lyrics have always been an integral part of pop's progress and its awareness. After all where would we be without Bob Dylan and the Beatles?

But if "body music" is the situation we've arrived at today then it'll have to be a case of passive acceptance. John, I'm only dancing.

super stars

LEO (Jul 24 to Aug 23)
A shadow of doubt over a loved one will fall upon you at the end of the month and you'll be right in asking for a showdown. Don't let your sweetie side-step the situation, be firm, be strong and strip 'em of the!

VIRGO (Aug 24 to Sept 23)
Money will be scarce, and so will friends. Your tactics are all wrong and your score in popularity is well below

zero. Still, better news for the month of September when a skinny blond handsome stranger will enter your life and solve your hang-ups.

LIBRA (Sept 24 to Oct 23)
Punctuality has never been your strong point, but nowadays it's getting beyond control. Your dates have been waiting hours at the tube or standing outside the flicks to catch the early show and still you've arrived hours late. Somethin' has to be done otherwise we can see you lot being late for your own funeral.

SCORPIO (Oct 24 to Nov 23)
It's best to pick yourself up, dust yourself down and start all over again. Your head has been spinning like an over-worked top and nothing seems to focus properly. Cool it for a while with a guiding light, i.e., with someone whom you're sweet on and ask them to give you shock therapy of a soothing nature.

SAGITTARIUS (Nov 23 to Dec 21)
We've often heard you announce 'I'm to hot to handle' and it's true, although you are getting luke warm around the edges and losing that ice cool nerve, which was

once envied by close friends. The weekend will revitalise your spirit somewhat and you'll be almost on form. But beware of arguments otherwise you might find yourself sobbing all over your brand new lurex.

CAPRICORN (Dec 22 to Jan 21)
A dream of a week. Nothing's going wrong as far as social activities go and everything in your back yard is rosy. You lucky goat.

AQUARIUS (Jan 22 to Feb 18)
Hey you, feelin' blue? Don't fret now get this, you are going to experience one of the most super - superb

times of your life. Instead of feelin' like you're at hell's door you'll have something to grin about. It's really gonna blow your behind.

PISCES (Feb 19 to Mar 20)
Have you noticed those long 'n' lingering stares lately? Bod's eyes are on you from every angle, and you may wonder why? Titter, giggle, tee hee, your buttons have been undone for weeks.

ARIES (Mar 21 to Apr 20)
Your inimitable talent for hard work may get you down towards the end of the month. You crave for all things

genteel and frivolous — perhaps a weekend with your maiden auntie will bring you down to earth and rushing back to the school desk!

TAURUS (Apr 21 to May 21)
Someone has burst your bubble and life's no fun anymore. Ah well, these things happen, but don't go grey over it! Sunday lunchtime might not appear so dismal as it has been, especially if our stars are correct!

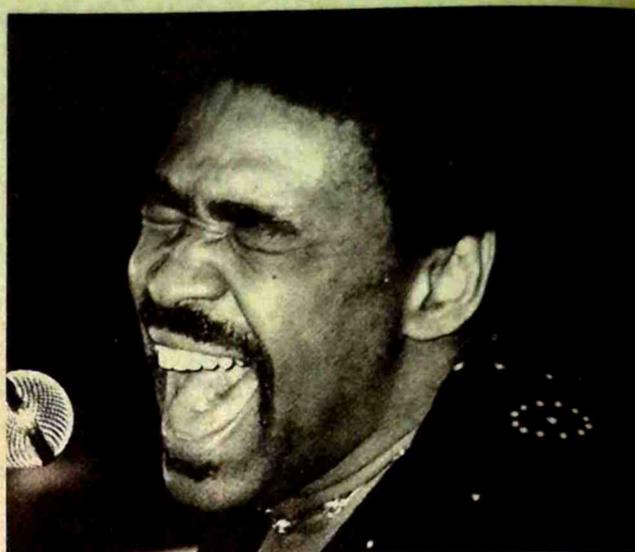
GEMINI (May 22 to June 21)
You might receive an unexpected letter from someone in far-off lands. No, it isn't gonna be one of those pleas - for

money circulars. We're just gonna keep our lips tight about this and let you find out for yourselves.

CANCER (June 22 to Jul 23)
You're a rather average Joe public but have a strange passion for dancing along sidewalks and kneeling on tabletops. Never mind we're not all perfect, and anyway (listen carefully) it's people like you who make the rest of us feel good.

super stars

George McCrae breaks that barrier



GEORGE McCRAE: Working on a whole new concept

RHYTHM APPEAL

by Kevin Allen

SALES IN excess of 11 million — and they're still coming — must make George McCrae's *Rock Your Baby* one of the biggest hits of all time. It's good for the ego, good for the bank balance . . . but it holds dangers too.

Despite follow-up hits with *I Can't Leave You Alone* and *You Can Have It All*, the affable George has in many people's minds been given the "one-hit wonder" tag because those records were decided sound-alikes.

All that will change, George hopes, with his current album (the second) and the single *It's Been So Long* which is making chart action right now.

"It's still very much the Miami Sound of course, but there have been subtle changes in what we are doing," George explained, filling in time on a one-day jet-style visit for an aborted *Top Of The Pops* appearance to give *Record Mirror* an exclusive interview.

"I flew in specially for that TV gig then they pulled it out on me — I don't know why," he said ruefully.

The musical changes involved centre around

improvements recently made at the TK Studios where George always records: "My first album was cut on an eight-track machine but now they've got a 16-track and that allowed us greater flexibility for the second album with a lot of overdubbing to give a much fuller sound."

Together

Once again, George used K.C. And The Sunshine Band for the instrumental backings which immediately raised the question: why doesn't he use them on live gigs too?

"Well, we've spoken about it a lot and I guess that one day we might get it together but the trouble is K.C. has his own

career and in any case he's got his hands full with studio work. Really, he's more into record production than live performing."

K.C., alias H. W. Casey, and his partner Rick Finch, wrote the material for McCrae's album and are currently putting together songs for a follow-up set though George himself is also getting into writing and has just set up his own record production company.

"I've got several exciting projects lined up but I'd rather keep quiet about them at the moment," he said.

As for his own sound, stagewise that is, George promises something really new by the time a projected October return to the UK comes off.

"I've put a totally

different band together and have worked on a whole different concept. It's an eight-piece line-up and there'll be a lot more action involved.

"I pulled the musicians together from all over the States, took my pick from the best, and we've just started rehearsals, it's shaping up real fine."

World-wide

First engagement for the new band will be an American tour taking in places like Florida, New Orleans, Kansas City and St. Louis, before George goes off to Japan and Australia while there are also firm plans to visit Brazil and Canada again.

"That's the thing about the Miami Sound, it's got an universal appeal and, since it hinges so heavily on rhythm, language doesn't seem to be any barrier to its accept-

ance," said George. All of which has helped him sell those 11 million-plus copies of *Rock Your Baby* plus his other hits, for total sales of around 15-16 million — "Give or take a few million," he added with a grin.

Bringing more fortune to the family coffers, George's wife, Gwen, whose own career has been continuing apace, has been sitting at number one in the US of A with her infectious *Rocking Chair*, a record which also displays its Miami Sound origins.

"Strangely, though, I haven't been down in Miami for a couple of months, not since we finished work on the album in fact, so I don't know what's happening there but I understand that TK have some really exciting things up their sleeves."

George feels, probably rightly, that the Miami Sound is still only in its formative stages and that one day it could well rival the impact that Detroit, Memphis and Philadelphia have had on black music and on the marketing of it to a wider, international, multi-racial audience.

"Till recently, a lot of the Miami stuff has been aimed solely at a black ghetto audience but now we are finding that a lot of records are breaking with white European audiences first.

Difference

"For instance, my *It's Been So Long* hasn't even been released in the States yet, they're still working on a different cut from the album, while K.C.'s *Queen Of Clubs*

was also a hit in Britain before it was issued in the States."

Though he hasn't been in Miami for a while, George is a firm devotee of the warm Florida sun, still basing himself in Delray Beach, just outside West Palm Beach.

"I've always lived in Florida and I don't think I'd ever care to move, though if I did it would probably be to England rather than anywhere else in America.

"The people and the places are great. I enjoy it over here. It's just annoying that my last tour over here didn't go off too well, but I'm hoping to put all that right when we get back. I can certainly promise a slicker show and, given better promotion, it should all come together this time round."

JASPER CARROTT: his fun disc has 'em rolling in the aisles.

Jasper's roundabout success

by Peter Harvey

IF JASPER CARROTT is to be believed, funny records are going to become as popular now as protest songs were in the Sixties.

Today it's Jasper's B-side, *Magic Roundabout* that is having that reaction. Next week it could be *John Bird* doing his *Idi Amin*

It's definitely part of a trend towards singer/comedians, maintains Jasper.

Around Christmas it was Bill Barclay and Billy Connolly. Then we had that Welsh chap, Max Boyce, the Goodies,

Yln and Yan and then Mike Harding.

Jasper, a likeable 30 year old Brummie, who's been pro for six years, has a theory about this.

"This may sound pretentious," he says "but no-one has spoken for a generation since the Beatles, and that was ten years ago."

"Now it is the comedians who are coming through the folk club scene who are speaking for the people."

"It's a very honest thing. People will say 'here's a guy who's laying it on the line'."

"We take digs at the subjects everyone knows about, like Monty Python, the Tories, unions, football."

"The Beatles did a very similar thing. They sang about whatever everyone

wanted to know about.

Jasper sees his single, *Funky Moped/Magic Roundabout*, as a reaction against what he calls "all the pap" which is cluttering the charts this summer.

"Everybody has heard and seen everything so many times, and the music has become so mechanical. Every fault and edge is knocked off in the studio. What the comics in the folk clubs are offering is raw and simple."

"Maybe rock too has become establishment. Maybe it needs knocking."

The A-side, originally written by his singer/songwriter friend Chris Rohman, was a local hit first in Birmingham. Then, in a spontaneous surge, the B-side took off in discos all over the country.

Jasper describes *Magic Roundabout* as "an out and out micky take." "I was written five years ago as a sketch for a panto done at Solihull's Boggery Folk Club, which Jasper has run for the last six years.

The spoof wasn't recorded until August of 1973, when Jasper made a live LP and sold it privately at clubs, and colleges.

Despite the cult which surrounds the television programme, Jasper says he has never met any criticism of the record.

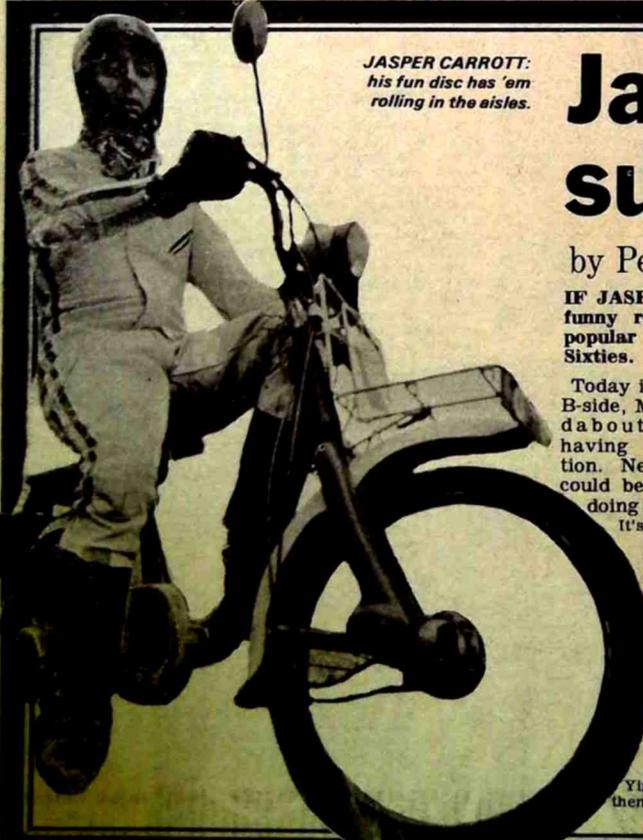
"It's bought by everyone from six to 60," he says. "The BBC do not play it but they haven't banned it and I wouldn't feel any animosity if they did."

"Some stations have played it — probably because they realise the difference between subtle humour and out and out filth."

A selection of Jasper's act, recorded live in folk clubs, will be out on LP soon (*Jasper Carrott Rabbitts On*) and he promises there is more to come.

"There is ten times the amount to come out of me yet," he says. "I think I can do a lot more than what I am doing now."

Meanwhile, the number of folks walking around shouting "bot-ing!" is on the increase.



HE LOOKS swell in Courtelee and his sneakers are the type which are more suited to the sports field than hippy gatherings.

Gary Benson, his aquiline features tanned and shiny, sits in Polydor's press office, fruit juice in hand, looking as though he's used to the limelight, even though this is his first sniff of fame.

Sure he's been around for eight long years, but it's been only recently that he's found himself snapped up by the pop moguls — hitherto oblivious to Gary's writing and vocal prowess.

His latest single, a romantic folksy ballad, Don't Throw It All Away was written last summer, and the rise to, shall we say, its recognition, is a story in itself.

The said ditty was originally selected for this year's Eurovision Song Contest, coming fourth out of the last six. On reflection Gary is obviously very glad it wasn't chosen to represent England, otherwise he wouldn't have had the chance to record it himself.

Gary: "I must say the Shadows didn't really do the song justice, it was a bit insipid, but then again it wasn't really their fault, they didn't have much time to record it."

Exposure

However, the song was given a terrific amount of exposure because of its connections with the Euro thingy and consequently viewers wrote into the programme saying how much they liked Gary's composition. This public interest sparked off Mooncrest records to release the song, and everything in the backyard was rosy until... Mooncrest went bust.

Says Gary non-

Gary Benson knows where the charts are going:

Back to romance

chalantly: "I thought, oh yeah, trust me, I get a good deal with a record company and they go bust. I said it must be a sign, let's dig the garden. Seriously though, you can imagine just how down I felt at the time. It was nearly one of those records that never was."

Fortunately for young Gary, State records persuaded the liquidators to sell the record to them, and within 24 hours of the transference, Don't Throw It All Away was back in the record stores.

"State did an A1 job on the record," Gary enthuses. "I mean before



lancholy, Gary shouldn't have much difficulty establishing himself as one of our slicker emotive writers.

"I'm a romantic at heart," he declares, sweeping his thin artistic hands in the air. "One of the few that's left, say what are you doing tonight honey?" (fast eh?)

Identify

He controls himself then adds: "Good lyrics are a thing of the past, or so it seems, they are bitterly neglected these days, but I believe everything comes back in a cycle so perhaps we'll all be singing about moons and Junes again."

"I think the reason why Don't Throw It All Away is so popular is that people can identify with the lyrics. Broken romances happen to us all at one time or another."

His song, as demonstrated on Top Of The Pops a few weeks ago is a breath of fresh air. One does tire of the umpah - umpah - stick - it - up - your - jumper schlocks which appear to dominate the aforementioned programme.

However, his debut performance was riddled with problems right from the word go. Gary watched the show afterwards, picking holes in his performance and blushing at the close-up shots of his characteristic profile.

"I don't think television flatters me," he says batting his eye lashes. "In fact it didn't look like me at all, I'm sure the guy on the show was an imposter. Once I get used to TV appearances I'm

sure the cameramen will know which is my best profile.

"Musically it began as a farce. For starters the orchestra played something entirely different to the score, which bore no relation to the record. Then there was the time problem, everything has to be done so bloody fast. Anyway I've taped my performance so's I can show me mum when she comes back from the States."

Were you nervous?
 "Well no, not really. I felt quite at home because I happen to know a lot of people in the business, and they were very friendly. But I can well understand why people get cold feet. If you let it, the show can be a nerve-racking experience, especially for a first-timer."

Confidence

OK, so Gary Benson has got the ring of confidence. He believes in his talent, if he didn't he would have given up long before the seven year itch.

He concludes: "I always knew I'd make the grade. It may sound base, but it's true. What do you think kept me going for eight years? The word quit was never featured in my vocabulary. I also promised myself that I'd never be a one hit wonder, and hope to keep to my word. I believe my best stuff is yet to come. Like everyone else, I've saved the cream 'til last."

by Jan Iles

I'VE GOT MORE SPOTS THAN MY DALMATIAN! AND BOB'S TAKING ME TO THE POP CONCERT TOMORROW...



...HE JUST WON'T WANT TO KNOW ME



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...AND WITH A CLEAR COMPLEXION YOU'LL FEEL HAPPIER AND SO MUCH MORE CONFIDENT!



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Trade mark

Now be a Glow girl
 In just 5 minutes
 Sachet

HAMILTON'S HURT...

but that's the way God planned it



BOHANNON & BAND

IT'S THE type of weekend that begins on a Friday morning in London's Baywater Road. The chase is on...

Media-appointed Diaco King, Hamilton Bohannon, has turned down 100,000 dollars worth of American gigs to fly to Britain from his native Newnan, Georgia and begin his first British tour.

Problems

"I'm sorry I can't talk to anyone for an hour," a voice wavers down the phone from his London Embassy Hotel suite.

The self-confessed God fearing, non-drinker, non smoker, has been out on the town the night before and needs a little time to get himself together.

But the time isn't available and a meeting is re-scheduled for later in the day under the garish lights of Margate where Bohannon is set to play the first date.

The chase moves down to the south-east's faded Dreamland, and hundreds of disco stompers are asking for their money back.

Bohannon's there, his five-piece American band's there, but the van with all the equipment has broken down 60 miles back up the motorway.

Apologies are made, the gig is re-arranged for Sunday and the chase continues back to London.

The quarry is finally brought to earth on Saturday in a small studio at Capital Radio where our funky drummer is chatting to soul DJ Greg Edwards.

There is to be only one more scene shift.

Religion

"Come over to the Speakeasy, we've got to do a sound check for tonight's show, and we can talk there," he says.

For a man who's been through enough hassles and set-backs in the last 24 hours to make him pack his bags back to Newnan, Bohannon is remarkably calm.

"My belief in God is so strong that when things go wrong I feel I am being punished and I learn from that," he says.

"It's good for me to know you don't have to drink or smoke to get high when you have God on your side."

He plans to give up the music business entirely in two or three years time, but still won't categorically state why.

"Yes I may become more involved in religion. No I don't preach," is all he says.

"Music is not the only thing in my life," he adamantly states. "A lot of people think it is the first and last thing, but there are other things in life."

"Music is a very small portion of my life but I



HAMILTON BOHANNON: unshakeable faith

by David Hancock

thank God for the talent he has given me.

"You know I'm not magic, a God, or a King. I'm a very simple man. My fingers aren't full of rings and things because I think they're a waste of money."

"Really I'm not a very famous person but I am a symbol to my fans and I like to keep my life simple."

It's this professed simplicity of life-style that Bohannon has translated into his music giving it a back-to-basics tight funky drum feel.

The result has given him massive hits with South African Man, Disco Stomp and Foot Stomping Music. Now he's hoping to repeat the trick with a song called Happy Feeling taken from the Insides Out album.

"It doesn't take me long to record any of my albums," he confesses. "The first one, Stop And Go, took about seven or eight hours and I could have done Insides Out in a day."

"I have the songs already written and I know exactly what sound I want. I know because God calls to me and he gives me messages."

This unshakeable faith in God is combined with a practical approach to life and a shrewd business

sense. Talking of the money he turned down in order to play Britain he says: "I sacrificed a lot to be here but I like to go where I'm wanted, although I appreciate I need money to continue."

Punishment

He visited Britain in 1966 when he toured as drummer with Stevie Wonder's band. He left Motown when Gordy moved the operation from Detroit to Los Angeles.

Bohannon reckons he got out when he realised the Motown acts playing the east coast would prefer to pick up a band in New York than transport his band all the way from LA.

Since that decision he hasn't looked back.

The sound check over ("It was a good as it could have been under the circumstances but we'll have to play it by ear," he says) the Speak settles in for another steamy hot night. This once celebrity packed night club now seems to be filled with roadies from third division bands.

It's not an advertised gig. First the bass breaks down, then the microphone starts to fall.

Bohannon loses a little cool, God is punishing him again.

Capitol
Soul

NATALIE COLE THIS WILL BE

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TAVARES

IT ONLY TAKES A MINUTE is a hit!

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LIFE FEATURING JOHN GATES

Do The Disco Bump

Part 1 and 2

CL15833

EMI



Capitol

RECORD MIRROR

NEXT WEEK!
BOWIE '75

Now Suzy adds some weight

SUZY QUATRO has got a new single called *I May Be Too Young*. But when asked if she thought this was going heavy, she said, sitting comfortably on a couch at RAK Records offices: "Heavy? No, just singing a little bit lower. With music you progress."

But wasn't there a conscious move to go funky on the last single, *Your Mama Won't Like Me*?

"Yes, we did but it didn't work. Nobody liked it as sales proved, so we will stay with what we do best."

Despite the comment, she doesn't believe in tags.

"No, you have to play for your public. I mean the Rolling Stones put out a couple of singles and everybody said: 'Oh, terrible, that's not the Rolling Stones,' so they did the same thing. We tried it but the people wanna hear us do rock 'n' roll so, that's what we will do."

So in a way you're stuck with what made you successful?

"Well, that's what we enjoy doing, we just wanted to try something a little bit different, for a change . . . but it didn't work."

So you went back to . . . "Rock 'n' roll."

Meanwhile with groups leaving the Chinnichaps, Sweet, Mud, etc, Suzy is still unsure when she will start writing her own A-sides.

"I don't know. I write with Lenny Tuckey. We write most of the albums and all the B-sides but . . . we haven't written a hit single yet because we haven't tried to. But if we wrote a single tonight they would put it out. They are our producers (Chinn-Chapman) but until now they have always written the best songs for singles. We all sit down and listen and say that one is better than that one and that . . . you know so it just comes out that way."



by Rui Cardoso

They don't try and persuade you that your songs aren't better than theirs? "No, they've got other people to whom they can take those songs to, if we don't like 'em, our contract only says that they are our producers."

Relationship

"Len and I write together, we work out lyrics and music together, he says something to me and I say something back and then he says something . . . we fight and that's it."

The relationship with RAK's Micky Most works fine.

"I haven't met anybody like Mick yet, in America. I played all over America from the time I was 14, I am now 25 so I have been playing music for 11 years on the road, so when I met Micky he just seemed like the right person. He was honest, I trusted him and I said OK! It takes somebody to help you and encourage you along the way."

Are you going back to America now to try and break that market?

"Our albums, all three of them, have been in the charts there and we haven't had a big top ten single . . . but everybody knows who we are. We haven't had a hit single

yet, but I think we will this year. The only single that made it over there was *All Shook Up* and that was a track off one of the albums and that made number 48 — the highest."

Why did you leave Alice Cooper's tour before it was over in America?

"Well, we only left a week earlier because we had to come home to record a single, we'd been there for four months and we left a week earlier."

Do you prefer to do albums or singles?

"Albums have more work put into them. They're something that we put all our efforts into and singles have more of a commercial reward."

Tour

How about the tour you are going to do in Italy?

"Yeah, we're going to play in Italy, then Scandinavia, then we'll go and record in LA, tour Japan, Australia, New Zealand, that takes us up until November and we will also be recording our next album whilst in those countries."

So that's it folks, it seems that Suzy will be away from these shores for quite a while and we will only have the chance to see her some time in 1976. But she leaves us with a newie *I May Be Too Young* (She said she was 25).

A New single from Barry Blue

'If I show you I can dance'

bell

RECORD
MIRROR



SLADE



DISCO PAGE

James Hamilton's

HAMILTON BOHANNON: Happy Feeling; Truck Stop (Brunswick BR 24). Bohannon's most adventurous A-side to date, this 6:55-long joyously happy groove may seem strange at first but few will be sitting it out by the time it's over. With carefree jazzy piano doodling and girly chorus it has that Have A Good Day feeling, allied now though to his trademarked subtle yet disco stomping rock solid rhythm. Repetitive booming bass instrumental flip is good too, if more mundane.

RALPH CARTER: When You're Young And In

Love (Mercury 6167196). Van McCoy's Marvelettes oldie goes disco with young and in love Ralphie getting a few sweetly warbled words in every now and then between the

HAPPY HAMMY

rumbling rhythm and long lushly orchestrated instrumental sections (on the 5:23 Disco Version flip, that is). You'll love it.

JIMMY "BO" HORNE:

Gimme Some, Pts 1/2 (RCA 2585). Uh huh, KC and the kids are at it again, giving their solidly whumping Sunshine line sound to another George McCrae-type voice. And that's the way we like it, huh?

HOWEEFEEL: The Devil's On The Run (Contempo CS 2065). Although out before this page started, this sinister and extremely effective slow thumper with exorcism lyrics has been picking up so many DJ Hot Line mentions that I thought I'd better hip you all to it. Lovely Elliot Lurie-style sound.

Straight from the States

NATALIE COLE: This Will Be (Capitol 4109). Nat "King" Cole's young daughter vies for the title Queen Of Soul with her very first hit, a stupendous hand clapping swinger that whaps along much like Barbara Acklin's Love Makes A Woman, with jangly jazzy piano adding a touch of Nina Simone's My Baby Just Cares For Me. That's classy company, and Natalie's right at home there, whooping and swooping in and out all over the beat. Wow!

SHARON PAIGE AND HAROLD MELVIN AND THE BLUE NOTES: Hope That We Can Be Together Soon (Philadelphia Int ZS 3569). Plopping and thudding semi-slow slinky rhythms back soaring Sharon and throaty Teddy on this monstrous Stateside slab of Philly sophistication. Almost another Me And Mrs Jones.

EAST L.A. CAR POOL: Like They Say In L.A.: Linda Chicana (GEC

mileage, but to my mind the incredible flip is THE side. Totally compulsive, I've played it again and again, loving all its clever quotations from everyone from Johnny Paris and Joe Meek to Steve Cropper and Glen Fernandez Campbell. Stay still to this!

SHOWADDY WADDY: Heartbeat (Bell 1450). Ideal follow-up to Three Steps, with smash writ big over it.

GROVER WASHINGTON, JR.: Mister Magic (Kudu 924). First from Polydor's deal with Creed Taylor (whose CTI and Kudu go thru Motown in America now), this is funky jazz and fairly sophisticated.

LOVE CHILDS AFRO CUBAN BLUES BAND: Life And Death In G&A; Bang Bang (Pye 7N 25088). Rumbling bass and lotsa giddy - up - go on a tricky fast hustler with Latin flip.

GEORGE BAKER SELECTION: Paloma Blanca (Warner Bros K 1654). Jo King aside, this gay Continental bouncer is the original hit version from Europe, where it's currently huge. Those holidaymakers should be returning soon...

WILLIE HUTCH: Love Power: Talk To Me (Motown M 1300F). Two from his Ode To My Lady LP, the gradually intensifying throbbing bass beat top and the sensuous medium swaying Bobby Womack-type flip are equally good, and make for good value.

BOBBY WOMACK & BILL WITHERS: It's All Over Now (UA UXW 674-Y). Bobby's classic Valentinos money-spinner gets totally lost amidst a jumble of enthusiastic noises, all of which a bubbling bass just about manages to coordinate into some sort of form. It sure sounds like fun, but too many cooks?

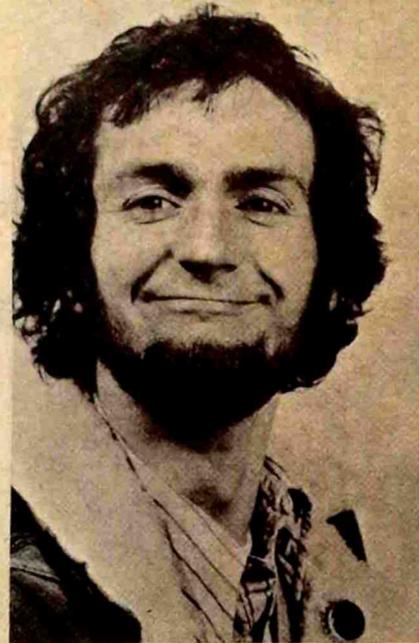
DJ HOT LINE

... "A smash on the way for sure" sez Les Aron (Life Discos & Ball Hal, Bognor Regis) about the beat-laden HELLO New York Groove (Bell)... Les also tips ANDY MACKAY Wild Weekend (Island), as does Peter Greig (Route 66 Discos, Plymouth)... STEELY DAN Do It Again (ABC) "one of the class sounds of our time" opines Jon Taylor (Crookers, Norwich), who also rates

RALPH CARTER When You're Young And In Love (Mercury)... on de Reggae scene, at the grassroots of Dub, Capital Radio's Raymondo tips DESMOND DEK-CKER'S Sing A Little Song (Cactus), a cleverly remixed re-issue, JOHN HOLT Time Is The Master (Cactus), slow with classy strings, and BIG YOUTH Dread Locks Dread (Klick LP), dread-er than dread... Ray

"Rosko" Robinson (Tiffanys, Leicester) has JASON SINCLAIR End Of The World (Home) and LORD TANAMO Got To Have You Baby (Trojan) doing his reggae thing for him... rock 'n' roll re-issues JACKIE WILSON Reet Petite (Brunswick) and JOHNNY - THE HURRICANES Corn Bread (Contempo) shakin' the styl for Steve Ingram (DJ Enterprises, Weybridge, Surrey)... Rockin' Roy Williams (Wild Wax Show, Acton) has a great gimmick - he straps on a gitar and mimes to JIMMY EDWARDS Love Bug Craw (US Mercury), and so rare that you can forget it... catch the Wild Wax Show at London's Lyceum on September 17, along with CRAZY CAVAN, the best British Rock-A-Billys since The Sound Of (Billy) Fury... Pepe Rush (Soho, London) turned Capital Radio onto MAX ROMEO, Fatty Bum Bum (JA Impact) and the whole town's gone berserk trying to find non-existent import copies... Dave Godin (Lincoln) - aw, hell, you all know Dave - has sent me a new and infinitely brighter, sharper mix of THE CROW Your Autumn Of Tomorrow (Right On!), which is the one available in the shops... Dave's next two releases on Right On! will be brand new 1975 funkies by the way... BROTH-ERHOOD OF MAN Kiss Me, Kiss Your Baby (Dawn) is nearly number one at the Savoy Club, Harrogate...

OK, that's it - mention your disco or club's name and get your charts in by Wednesday to help me compile this Hot Line, please!



KENNY EVERETT

CUDDLY KEN TO OPEN DISCO 75

CAPITAL RADIO'S zany ace DJ, Kenny Everett will now be officiating at the grand opening ceremony for Disco '75.

Kenny, madcap hero of millions, will be cutting the tape an hour or so after the NADJ-run National DJ Convention and Exhibition opens its doors to the public at noon on Monday September 8 at London's Bloomsbury Centre Hotel.

On the following day, as previously reported, Capital will be broadcasting live their lunchtime Cash On Delivery show, starring Kenny's erstwhile partner in fun, Dave Cash. Other Capital stars expected to visit Disco '75 during the two days include Roger Scott, Nicky Horne, Tommy Vance, Graham Dene, Kerry Jubly, Tony Myatt, Peter Young, Greg Edwards, Mike Allen and Ian Davidson.

HOT TIP

The free filmsy disc containing Capital jingles, exclusively revealed to RM readers last week, will also be introduced by Kenny Everett. This disc will be given to all visitors to Disco '75, and is designed with disco and hospital jocks in mind. As now finalised, the disc begins with some foolishness from Kenny, and there then follow a great many of Capital's jingles of various lengths, all separated by several seconds of silence.

FROM Theo Loyla (Banana Power Discos, Bridge, Kent): "Just before the end of Barbados I cut in with the old Joe Gibbs Hijacked (Amalgamated AMG 866, which is probably deleted). It's good danceable Reggae which makes a topical and amusing foil to Typically.

Apart from all this, the main attraction at Disco '75 will be the exhibition stands of virtually every major disco equipment manufacturer and of many record companies. Full details may be obtained from organiser Ben Cree, of the NADJ, at PO Box 23, Hitchin, Herts SG4 9JT (telephone 0462 50918).

A multitude of Misty's

RAY STEVENS Misty (Janus) and now THE NITTY GRITTY DIRT BAND (All I Have To Do Is Dream) (UA) have been so useful at MOR type gigs that I reckon a look at some other Country-fied Pop oldies

could be timely. The following recent US releases are only obtainable on import at the moment, but they do deserve issue here.

RONNIE DOVE: Things (Melodyland ME 6011F). Bobby Darin's perky fave gets a pounding bass and strident steel along with Ronnie's frantic rhythm hopping. Not up to the original, but a fresh approach.

BUDDY ALAN: Another Saturday Night (Capitol 4075). Bouncily thumping Country beat improves immeasurably on Cat Stevens's version of the Sam Cooke luller. Definitely useable.

BUCK OWENS & SUSAN RAYE: Love Is Strange (Capitol 4100). Mickey & Sylvia's Rock-A-Cha adapts well to Buck & Susan's similar simple style. Solid bass and all the original catchiness.

HAMILTON'S TOP TEN

- 1 BRAZIL Ritchie Family..... Polydor
 - 2 I CAN'T GIVE YOU ANYTHING Stylistics... AVCO
 - 3 ALL I HAVE TO DO IS DREAM Nitty Gritty Dirt Band..... UA
 - 4 IN THE MOOD Joe Bob's Nashville Sound Company..... US Capitol
 - 5 EL BIMBO Susan Maughan..... Ember
 - 6 THAT'S THE WAY I LIKE IT KC - Sunshine Band LP..... Jay Boy
 - 7 NOW IT'S PAUL McCARTNEY etc. Clive Baldwin..... Mercury
 - 8 MISTY Ray Stevens..... Janus
 - 9 THIS WILL BE Natalie Cole..... US Capitol
 - 10 TAKE THIS LOVE OF MINE George McCrae LP..... Jay Boy
- BREAKERS.**
- 1 HAPPY FEELING Hamilton Bohannon.. Brunswick
 - 2 HEARTBEAT Showaddywaddy..... Bell
 - 3 WALKING THE WHIFFET Andy MacKay.. Island

NATIONAL DISCO TOP TWENTY

- | | | | |
|----|----|--|--------------|
| 1 | 2 | I Can't Give You Anything - Stylistics | AVCO |
| 2 | 1 | Barbados - Typically Tropical | Gull |
| 3 | 12 | That's The Way - KC & The Sunshine Band | Jayboy |
| 4 | 9 | It's Been So Long - George McCrae | Jayboy |
| 5 | 3 | It's In His Kiss - Linda Lewis | Arista |
| 6 | 16 | El Bimbo - Bimbo Jet | EMI |
| 7 | 4 | The Hustle - Van McCoy & Soul City Symphony | AVCO |
| 8 | 5 | 7654321 Blow Your Whistle - Gary Toms Empire | Epic |
| 9 | - | Delilah - Sensational Alex Harvey Band | Vertigo |
| 9 | 11 | Dolly My Love - Moments | All Platinum |
| 11 | 8 | Jive Talking - Bee Gees | RSO |
| 11 | 7 | Foot Stompin Music - Hamilton Bohannon | Brunswick |
| 13 | 20 | Je T'Aime - Judge Dread | Cactus |
| 14 | 6 | Highwire - Linda Carr & The Love Squad | Chelsea |
| 15 | - | Love Will Keep Us Together - Captain & Tenille | A&M |
| 15 | - | Brazil - Crispy & Company | Creole |
| 17 | - | Love Won't Let Me Wait - Major Harris | Atlantic |
| 18 | - | Do It Anyway You Wanna - Peoples Choice | Philly |
| 19 | - | New York Groove - Hello | Bell |
| 19 | - | Will We Make It Tonight - Carol Douglas | RCA |

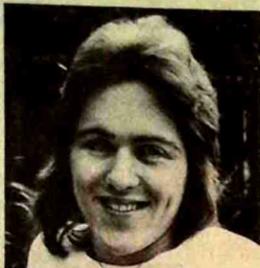
- Breakers**
- Love in the Sun - The Glitter Band
 - Afternoon of the Rhino - Mike Post Coalition
 - A. I. E. - Black Blood
- Bell
Warner Bros
Bradley

Last of our Kenny profiles:

RICK DRISCOLL

A CLASSIC BEGINNING

ANY GUITARIST who has so much as had a distant aunt who once shook hands with Segovia will tell you that they've been "classically trained". Classically trained pop singers, however, are fewer on the ground and it's not thought by many to be good for the image to be known as a one-time budding Rigoletto.



RICK DRISCOLL: classical background

The subject of our final Kenny profile, lead singer Rick Driscoll, has a better claim than most to high-falutin' musical roots. Before his voice broke at around the age of 14, Rick was to be found warbling in a fruity alto soprano for a boys choir - one which was good enough to record two albums - one of which was actually released. "We even did some live gigs," says Rick.

To tell you straight off about his early teens, though, is to miss out on over half of Rick's life story, which began on May 1, May, 1957. Rick arrived in this world to find a brother who had got here before him - by six years. After Rick's arrival the family was to increase no further.

At primary school, like many other kids, Rick was drawn into active participation in music by the cheapest means - the recorder. "I played it for about a year, then gave up," Rick says. "About five years later I picked up a recorder to see if I could play it, but I'd forgotten everything."

School play

Next Rick was to graduate from recorder to drums. "They had a test in my class to see who could keep time best and I won it," he says. This modest success led him to his first musical performance in public - in a school play, The Pied Piper Of Hamlyn, doubling up as drummer and actor of a minor role.

Showmanship was clearly already built into his character, and Rick was determined not to let his efforts go unnoticed. "I fell off the chair in the main act," he says. "It was supposed to be spontaneous, but I'd rehearsed it."

When Rick went on to secondary school, he joined the choir we've already mentioned, and formed a group with Andy Walton (now Kenny's drummer). "We played a few youth clubs and the like, but mostly just in a friend's upstairs room."

"Our first real gig, I remember, was at a girls' convent, and since it was the kind where the girls lived in, our presence there was appreciated even if the music wasn't."

When Rick left school at the age of 16, he had already decided that he wanted to be a professional musician and, he says, "I felt confident that I would be". But his spell as lead singer of an unheard-of school group, was not enough to convince his parents that this was the time to launch on a musical career, so Rick dutifully went to college to get some O-levels with a view to becoming an electrical engineer.

"Honestly though," he says, "I

knew I'd never go through with it.

"Becoming an electrical engineer was one way of getting into a recording studio, but first you had to spend years doing something like making tape recorders in a factory. I knew I'd never stick it."

While Rick was going through the motions of his college course, he spent every spare moment he could with his group, which was Kenny's immediate forerunner, Chuff. There Rick picked up the rudiments of bass guitar and acquired an electric six-string guitar. But principally he concentrated on his singing.

"When I was very little, the singer who most impressed me was Mick Jagger, who I used to see leaping about on Ready Steady Go.

"My brother, who also wanted to be a singer, was mad about the Stones, but eventually he gave up all thoughts of entering the music business and he's now a bus driver.

"The singers who influence me most these days are people like Jack Bruce, Stevie Wonder and an old mate of mine, Mick Stubbs."

Stubbs used to be lead singer of a now-defunct group called Home.

Unlike many lead singers, Rick is not automatically Kenny's leader. "The band works democratically. There's no question of me being a front man, leaping about, while the rest remain in the background. We're not that kind of group at all."

So what does Rick do in his spare time? "Well," he says, "these days I don't get much time but when I do, I enjoy a spot of horse-riding, though I spend most of the time falling off."

"I also like Frisbee-ing... and, apart from that, sitting around listening to records and playing guitar."

Rick has achieved his ambition of becoming not only a professional singer, but also a successful one. He still has, however, one regret: "I wish I'd continued learning the viola, but when I left school I had to leave the viola behind as well, because it belonged to the school."

Ah well, who knows, Rick's regret could well be Darryl Way's sigh of relief!

by
Ray
Fox-Cumming

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SONGWORDS

That's The Way

Written by H. W. Casey and R. Finch
Sung by KC And The Sunshine Band.

That's the way (Hu - huh hu - huh) I like it (hu - huh hu - huh)
That's the way (Hu - huh hu - huh) I like it (Hu - huh hu - huh)
That's the way (Hu - huh hu - huh) I like it (hu - huh hu - huh)
That's the way (hu - huh hu - huh) I like it (Hu - huh hu - huh)

When you take me
By the hand
Tell me I'm

Your lovin' man
When you give me
All your love
And do it babe
The very best you can.
Repeat Chorus: That's the way etc.

When I get to be in your arms
When we are all, all alone
When you whisper sweet in my ear
When you turn, turn me on
Repeat Chorus: That's the way etc.
Fade.

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MAILMAN

LOTSA LETTERS this week from angry Glitter Band and Rollers fans ticking off Chris from Smokey over his opinion on the state of today's music. Marc Bolan's back and so are his fans, and so is the address to send your letters to: Mailman, Record Mirror, Spotlight House, 1 Benwell Road, Holloway, N7.



Anti-brigade

WHO ON earth do Smokey think they are? They have one hit single and they're ready to change the whole course of music. Why do they think that their remarks about the Rollers have any merit? At least the Rollers didn't get to where they are by doing a lame impersonation of the Byrds.

Rick Clemas, Blackpool.

I WOULD like to remind Smokey that the Glitter Band are way past the one - hit - wonder stage and Smokey are not. So what right have they to call the Glitter Band music rubbish?

Glitter Band fan, Liverpool.

THE ROLLERS don't write their hit singles but then neither did Smokey write their hit single. So until they start writing their own hit singles they should keep their mouths shut.

Frank Queensbury, Middlesex.

Pro-brigade

IT WAS great to see a photo and information on one of the greatest groups around, Smokey. It's about time they were given the recognition they deserve.

Smokey fan, Glasgow.

● These are just a few of the letters we received about the Smokey feature. In their defence we should explain that it was Chris's first big interview and on reflection he realises that perhaps some of the things he said have been misunderstood. But to make up for that watch out for the band's new album released in the Autumn. Smokey's fan club address by the way is: Mrs Crabtree, 18 Westcliff Rise, Westgate, Cleckheaton, W. Yorks.

The King is back?

AS ANDY of Birmingham said recently, the King of Rock is back, and in case you ignorant people don't know who I'm on about, Marc Bolan of course. A lot of people have kicked him in the teeth saying that his time was up. Well take another look, he's alive and kicking.

Pete, Scotland.

● Unless you have some violent hatred for a particular artist, I don't think anybody likes to see a one-time hit maker disappear from the limelight. On the other hand though, his sound has sounded a bit the same on every record, and surely it would have been more productive had a completely new band taken his chart spot. What do others reckon?



MARC BOLAN

Wrong decision

WITH REGARD to Tam Paton's statement about the Rollers turning down another 20 week's series of Shang-a-Lang and keeping in the shadows for the rest of the year, I think he is making the wrong decision seeing that the group will be off to America in the near future and won't be making any public appearances except for the American TV concert. And not to release a single until December isn't being fair at all.

BCR supporter, Staffs.

● Tam Paton's decision to keep his band in the shadows is as much a business decision as anything. Paton is obviously very aware of over-exposure and also aware that the band have worked very hard this year. That's how legends are made and destroyed. Paton's judgment has to be just right.

Sick

I AM sick of arguing with silly, childish girls about the Rollers. They can just about manage to put a song together. Yet the girls still say they appreciate music.

Richard Wakefield, Bedford Avenue, Hayes, Middlesex.

Water-proof

I THINK it's about time that anti-Roller people are put right. Roller fans are not all girls who wet themselves every time they see their idols. One-third of the fan club are lads aged 14-18, and Roller trousers are being made in lads' sizes.

Rollers fan, somewhere

● But are the trousers waterproof?

Payments?

I'VE JUST perceived that there is no mention of any payment on your page for us intrepid authors. If I am correct in assuming that I won't get paid for this aesthetic contribution then I would like my letter back plus a postage refund.

Julie Burgess, Sawley, nr. Clitheroe, Lancs.

● Your contribution doesn't rhyme, and the use of big words like perceive and aesthetic just means we have to waste time looking them up in the dictionary. So your postage refund has gone towards paying for the wasted time.

Hardly any

THERE ARE hardly any letters printed in your column about Britain's top entertainer, Britain's most consistent hit-maker and one of its best personalities - Cliff Richard.

Devoted Cliff Richard fan.

● What do you mean? There's yours in this week, so don't try and get funny, buster.



ROLLERS

I was down in the dumps as low as could be,
When I heard this great band 10cc.
Wow great fab said I
And down the record shop I did fly.
I was greeted by the words no sorry.
We've run out of records by 10cc.

Now I'm poor, and as broke as can be,
And I can't afford to buy the LP.
So I beg of you please,
One of your many £2.50's.

T. Brown,
111a Pennhill Avenue,
Parkstone,
Poole, Dorset.

● Well T. Brown, lady or man. You're waiting to know the success of your plan. And I think that everyone's willing to award you this week's two pound ten shilling.

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by Sue Byrom

Re-hashed Heartbeat ?

SHOWADDYWADDY: Heartbeat (Bell 1450)

Having had their biggest hit to date with Eddie Cochran's Three Steps, they're obviously looking to repeat the pattern by rehashing Buddy Holly's Heartbeat. Lots of gentle vocal hiccups. Of Showaddywaddy's last two singles, this is the best. Might even take them to number one.

SUZI QUATRO: I May Be Too Young (Rak 215)

It's back to the rockers for Ms. Q., courtesy of Chinn and Chapman, and after the failure of her last attempt at the charts, it's probably the best thing she could do. Unfortunately, it sounds a bit repetitious after the first few bars, and whilst the public might prefer this to her previous singles, it isn't that exciting.

BARRY BLUE: If I Can Show You I Can Dance (Bell 1452)

Barry's said in the past that he always includes a bit of music in his records which comes from another country — and this time it's the old Greek influence coming through. Much brighter sound than Barry's done of late, and a nice Summer sound. Should put him back in the charts.

BAD COMPANY: Feel Like Makin' Love (Island WIP 6242)

For a band who are above all an album's band, Bad Co. have had pretty good reaction to their singles. This is no exception, a slow builder which suddenly jerks into action. OK, maybe it's not the usual chart material, but it's a great sound.

JEANNE BURTON: Nobody Loves Me Like You Do (Part 1) Seville 1010

Instant dancing number, racing along both vocally and instrumentally. Should do well in the discos.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

G. T. MOORE AND THE REGGAE GUITS: Reggae Reggae (Charisma CB 263)

Well, as the titles says, it's reggae, reggae, and more reggae. For them as likes it, it's fine, but it does tend to get a bit monotonous.

DAVID CARRADINE: Around (Jet 756)

When I saw him some time ago on Russell Harty's TV show and heard him singing, I was pleasantly surprised. He's now completed an album, and presumably these two self-penned numbers are from that album. Both numbers are basically voice and guitar songs and quite simply sung — almost a la folk. Commercial they ain't.



CARRADINE: simple.



SHOWADDYWADDY: Lots of gentle Buddy Holly style hiccups.

LOVE UNLIMITED: Walkin' In The Rain With The One I Love (MCA 145)

One of this week's many releases, this first saw the light of rain some three years ago. All the sound effect are there, the girlish chatter, rain drops a-falling, the heavy "darlin' I'm home phone call" . . . aaah! Still quite a favourite this one, so might get some chart action.

JIM REEVES: You Belong To Me (RCA 2574)

There's not much anyone can say about Jim Reeves' records — because there are countless legions of fans who'll snatch up anything they can. This is already on his Songs Of Love album, and is a typically sung ballad with that deep mellow voice of his. I should imagine it won't take too long before it shows in the charts.

JANIS IAN: At Seventeen (CBS 3498)

This lady is a pretty mean songwriter, and isn't without

success as a singer either — this song is currently doing good business in the American charts. The song describes a few of the heart-aches one sometimes experiences at the tender age of 17, and is sung very liltingly. Whether or not there's the same interest in this kind of song over here I'm not sure, but it's a nice sampler for her albums.

JOHN HOLT: Love Is Gone (Cactus CT 64)

Actually a double A-side, the other track being Time Is The Master, title song of John Holt's new album. Love Is Gone is a very down-tempo reggae number, a bit on the doleful side on first hearing, but then Monsieur Holt has a large following and they might enjoy a slower bop than usual. I'm not so sure.

BOBBY GOLDBORO: I Wrote A Song (Sing Along) (UA UP 36005)

Self-penned ditty from Bobby, accurately described by the part of the title in brackets. Full of la-las and jolly party sounds, it trips along merrily, but doesn't offer very much in the way of substance.

MANHATTAN TRANSFER: Clap Your Hands (Atlantic K 10630)

For those who might have expected the usual sound of MT i.e. thirties and forties numbers, then there's a surprise in store. This is almost funk in comparison to their other material — and very commercial it is too. With interest in this group at a premium, it stands a good chance of being a hit.

DETROIT SPINNERS: Games People Play (Atlantic K 10659)

A longish intro leads to smooth soul harmonies from the redoubted Spinners. Taken from their new album, Pick Of The Litter, this song shows off the assorted range of voices encompassed in the group — soft and high, deep and low. It's easy listening soul.

CARLY SIMON: Waterfall (Elektra K 12187)

From Playing Possum, this self-penned number features (listen closely) James Taylor doing some of

those "aaaahs" way back where in the chorus, and Carly's voice soaring and dipping through the vocals. Nice number on the album, and nice as a single, but as a hit . . . ?

HAMILTON BOHANNON: Happy Feeling (Brunswick BR24)

The last track on his Insides Out album, the publicity blurb reckons this is probably his most commercial effort to date. Commercial? It's light-weight swingalong, with a few bars of vocals from Hamilton, and the rest of the record taken up with what sounds vaguely like diluted Latin rhythms. Very weak effort.

DAN McCAFFERTY: Out Of Time (Mountain TOPS 1)

Dan's first solo outing, using a song which comes out of the Stones, via Chris Farlowe, to this present version. It's the chorus which really brings the whole thing to life — the orchestra swings in and then it's a real production number. Unfortunately the verse breaks tend to be a bit on the staid side. Not bad, though.

CALENDER: Hyper-tension (Part 1) (All Platinum) 6146 308)

Since All Platinum started in this country earlier this year, they've had six releases and five hits — which is a pretty incredible record! This one is moving very fast in New York, and is already a favourite in the discos. Instantly danceable beat with vocals to match.

THE FLIRTATIONS: Lover Where Are You Now (RCA 2591)

Uptempo number with a strong drumming beat solidly marking time behind the voices. Quite a jolly number which could well get the people dancing. The change in key half way through is a bit predictable, but if this gets played it might be a minor hit.

ROCKIN' BERRIES: Lonely Summer (Satri SAT 101).

Not immediately obvious, this is another of those UK blue-eyed soulsters that seem to appeal to me so much these days. Delicately constructed, with Jefferson's Four Seasons voice working well, it's a light and airy gentle clopper.

ISAAC HAYES: Chocolate Chip, Vocal / Instrumental (ABC 4076).

Rating raves from some, Ike's return is a bit messy to my mind.

THE CHI-LITES: It's Time For Love (Brunswick BR25)

A cut from their forthcoming album, Half A Love, this is the Chi-Lites reverting to their slower mood. Lots of falsetto from Eugene Record, who also wrote the song. It sounds more like a number which should be on the B-side. Talking about flip sides, this one has Coldest Day Of My Life, which is a classic. Maybe that'll do it for them.



CHI-LITES: back to slower mood.

Johnny Rivers' NEW SINGLE HELP ME RHONDA

This one you gotta get from 3482



soul stings

by Kevin Allen

BLUE-EYED soul has been around a long time but, ironically, it took a scottish outfit - the Average White Band - to make it respectable and acceptable to black America.

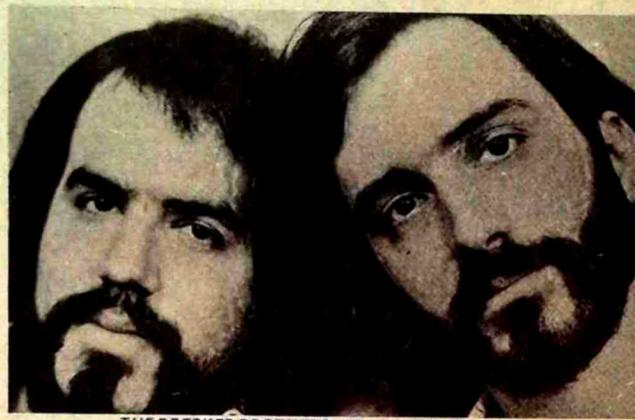
Now a host of other white musicians are being able to aim for stardom in their own right on the soul scene, instead of merely having to content themselves with being acknowledged as competent backing players (a role whites have long fulfilled in black music).

Currently emerging from a role as very much in-demand sessioners to further a career of their own are the Brecker Brothers, Randy and Michael, who's Sneakin' Up Behind You (Arista) carries on where the Average White's Pick Up The Pieces left off. Incidentally, the AWB is just one of the groups to have benefited in the past from the Breckers' studio work.

The Breckers - they really are brothers - have credentials as long as your arm. Blood, Sweat and Tears, James Brown, Aretha Franklin, Doodato, Stevie Wonder, Billy Cobham, John Lennon, Al Kooper, Paul Simon, Lou Reed, Johnny Winter, Gladys Knight and the Pips, Mel Lewis, Cat Stevens, Don

Sneakin' up on the Brecker Brothers

It's exit Black Moses



THE BRECKER BROTHERS: "Our sound's different"

McClean, Carly Simon - the brothers have played for these and a whole host more rock and soul stars. Growing up in Philadelphia, the sons of a pianist, the boys soon came under an R&B influence, working with various bar bands round the city, but jazz played the biggest influence on

them as they avidly soaked up the works of John Coltrane, Charlie Parker, Miles Davis, Freddie Hubbard, Horace Silver and others. Michael kicked off playing clarinet and alto sax then settled on tenor sax while Randy plays trumpet. Moving to New York,

they became involved in a group called Dreams which, while never commercially successful, made a great impact on the development of rock and built up such a strong reputation in the business to open the doors into studio session work for the brothers. But behind all this lay a

burning desire to get their own thing together: "The summit in music is to write, play and record your own material," says Randy.

The chance came with the offer of a recording contract with Arista which called for a debut album: "I've really been getting into writing and I did all the arrangements too except for Sneakin' Up Behind You which we all jammed up in the studio," Randy adds.

The musicians involved were bassist Will Lee, keyboard player Don Grolnick, guitarist Bob Mann and drummer Harvey Mason: "They're the perfect band for our kind of playing," says Randy. "I'd really like to be able to keep them together and take them out on the road."

"Our sound's different from what most people are laying down these days. We're moving more and more into a soul-funk groove but there are strong bebop jazz influences in there which add excitement, and a lot of people seem to get off on it."

EVER SINCE a certain Mr Barry White upped and pinched his sound and, let it be said, took it a stage further, Isaac Hayes has been having rather a rough time of it.

Most of the problems have centred around his bust-up with Stax Records and the resultant law-suit in which he successfully sued for a reported 5 million dollars in unpaid royalties.

But now ol' bald-head is back, and back in a big way, with a new record label, ABC, and a new album, Chocolate Chip, which is currently earning the dollars an' cents at a rapid rate Stateside.

"Yeh," he growled happily in that familiar deep-throat voice of his, "The album's barely hit the streets and it's already shaping up for a chart-topper which shows just how well some of my previous sets might have done had Stax been able to promote them properly."

Isaac is quick to point out that he doesn't hold Stax entirely to blame. He acknowledges that they had serious cash-flow problems due to hassles with CBS who had taken over their national distribution, but business is business and as far as his career was concerned Stax, or to be precise their Enterprise subsidiary, simply weren't taking care of it.

Now, Isaac feels he's ready to re-assume his mantle as the leader in his particular field of soul music, though he's not out to revitalise the old Black Moses image: "I must admit that became rather played out, in fact it became more of a liability than an asset. No, from now on I'm happy to be known simply as Isaac Hayes."

Our man is certainly happy with ABC and the deal he's worked out with them for his own Hot Buttered Soul label.

"Sure, I'm pleased with Chocolate Chip. I reckon it's my strongest album since Hot Buttered Soul, my first one for Stax and the one which brought me into the limelight."

The album's already gone gold in a matter of a couple of weeks which means Isaac really is riding high once more and not just on his own albums.

"We're doing an album on a very good vocal group called the Masqueraders who used to be on Bell" (they had one record out in the UK during the early 70's on the Now! label) and they've come up with a stack of very strong, original material.

"Then there's Patricia Wilson, who we've re-named Gentl, and she's like a female Otis Redding so we've gone right back to that old 'Sixties Memphis Sound."

Film-wise, Isaac has followed Truck Turner and Three Tough Guys with a comedy role, starring opposite Anthony Newley in a film about two frustrated artists with Ike playing the part of a sculptor: "It's certainly different from the other two, and that's why I chose the part because I want to show that I can avoid becoming type-cast."

One way and another, everything looks good for Isaac Hayes who already has a pile of money in the bank should he ever need to fall back on it, though he still puts a large part of his income into social work like the community housing project he is involved in down in his Memphis hometown: "I grew up the hard way, out of the ghetto and, despite the flashy clothes, the ice on my fingers, the money, the big limousines, I've not lost touch and I hope I never will because it was my background which fostered the talent with which I've been able to earn those things."

soul gossip

NO DOUBT aware they've been missing out in the soul stakes for some while, EMI is now signing black American acts direct to its own EMI International label, the big scoop coming with the signing of the BT Express who were previously with the Roadshow label (issued through Eye over here). Perhaps the label change explains why the group failed to show for its billed debut UK tour a month or two back. Meanwhile, Casablanca, distributed by EMI, has

just signed super-large super funky drummer Buddy Miles, best known here for his one-time role in Jimi Hendrix's Band of Gypsies.

THE STAPLE Singers really have left Stax and are reported to have packed with Warner Brothers while Jean Knight has also left the Memphis label, signing to the hot Chelsea/Roxbury set-up.

BIGGEST-SELLING black artist of all time, with the sole exception of Fats Domino, velvet-

voiced Brook Benton has the ability to hit big all over again, especially now he's signed to the All Platinum set-up whose New Jersey Sound could well give the magic he's been looking for. At least, with their cheap productions they aren't likely to swamp him in strings as has happened too often in the past.

ARGUABLY THE South's leading soul spot, Canvey Island's Gold mine, has just celebrated its third anniversary with a spate of hilarious parties hosted by resident DJ and funny man Chris Hill.

NORTHERN SOUL now has a venue which seems set to outdo even the Wigan Casino and Blackpool Mecca in the popularity stakes - Mary Chapman's all-nighter promotions at Cleethorpes for the Lincolnshire Soul Club now commanding a tremendous following and without engaging in the slanging matches which have surrounded the protagonists of its two major rivals.

STILL ON the Northern Soul front, Bank Holiday Monday brings a choice between all-dayers at Burntwood Baths, Chase-town, nr. Walsall, Staffs, promoted by the Heart Of England Soul Club, and at Tiffany's, Old Street, Ashton-under-Lyne,

album pick

JAMES BROWN: Sex Machine Today (Polydor 2391.175) Live at The Apollo (Polydor 2482.184). AS ANY student of the American charts will be quick to point out, James Brown - the self-proclaimed Godfather of Soul - has never been one to deprive the world of available material but this release of two albums at the same time isn't an example of greed for exposure since one represents James Brown as is, while the live set is an all-time classic of James Brown as was and both are welcome. Comparison of the two shows just how much Brown's music has progressed, but while the new material reveals precision-like musicianship from the JB's, that tightest, most revealing of all bands, it's the earlier album which reveals the kind of raw, gutsy excitement which makes for really great soul music. True, James really is The Minister Of New Super Heavy Funk and Sex Machine Today would sound great at any party or in a club but for home listening who really needs re-makes of older material like the Sex Machine from which the title is derived?

US soul singles

- 1 2 GET DOWN TONIGHT - K.C. & The Sunshine Band
- 2 1 DREAM MERCHANT - New Birth
- 3 10 YOUR LOVE - Graham Central Station
- 4 3 HOPE THAT WE CAN BE TOGETHER - Sharon Page
- 5 7 THAT'S THE WAY OF THE WORLD - Earth, Wind & Fire
- 6 6 FOREVER CAME TODAY - Jackson 5
- 7 8 OH ME, OH MY (Dream In My Arms) - Al Green
- 8 12 DREAMING A DREAM - Crown Heights Affair
- 9 14 GLASSHOUSE - Temptations
- 10 11 MAKE ME FEEL LIKE A WOMAN - Jackie Moore

Wigan Casino Top Twenty

- | | | | |
|----|----|---------------------------------|---------------------|
| 1 | 1 | Cracking Up Over You | Tommy Hunt |
| 2 | 4 | Try A Little Harder | Key Men Strings |
| 3 | 5 | The Notice | Fidels |
| 4 | 2 | Elija, Rocking With Soul | Hank Jacobs |
| 5 | 3 | Let Me Do It | The Bells |
| 6 | 10 | The Champion | Willie Mitchell |
| 7 | 11 | Don't Pretend | The Mirwood Strings |
| 8 | 8 | You've Come A Long Way Baby | Flower Shoppe |
| 9 | 6 | Get Out | Tommy Hunt |
| 10 | 7 | Save Our Love | Soul Patrol |
| 11 | 15 | Exodus | Ridde Orchestra |
| 12 | 16 | Spider Man | Will Power |
| 13 | 18 | So Sweet, So Satisfying | Bobby Treepot |
| 14 | 12 | I Don't Like It, But I Love You | Tommy Bush |
| 15 | - | Have Love, Will Travel | Rosie Jones |
| 16 | 9 | No Right To Cry | Mamie Galore |
| 17 | 14 | Send Him Back | The Pointer Sisters |
| 18 | - | So Is The Sun | World Column |
| 19 | 17 | I'm Coming Home In The Morning | Lou Pride |
| 20 | 20 | You Touched Me | Judy Harris |

HOT TIPS
 Gee Baby Malbus (Sure Shot-Import)
 Competition Ain't Nothing Little Carl Carlton (Blackbeat)
 COMPILED BY RUSS WINSTANLEY AND RICHARD SEARLING.

albums albums albums albums albums

The long and the short of it

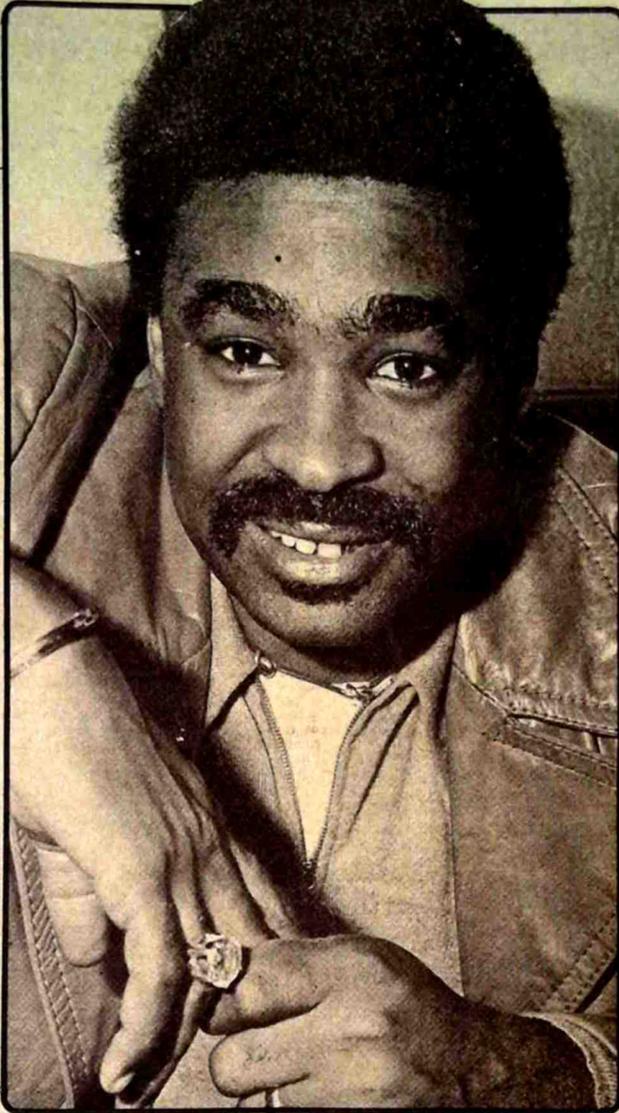
GEORGE McCRAE (Jayboy JSL 10)

Having happily recovered his chart rating with *It's Been So Long*, George has also come up with an album that's equally worth listening to. The only complaint is about its length, which is on the short side to put it mildly - a little over 30 minutes in all. But what there is worth having, especially his six minute version of *Baby Baby Sweet Baby* on side one. It's an ideal disco album, as every track is fine for dancing to, but it's also a good listening LP. Talented H. W. Casey and Rick Finch wrote, produced and played on all the songs, and the combined talents of George and K. C. and the Sunshine Band make for a great sound. SB

which sizzles like a sausage in hot fat. The inclusion of two extra horn players give the instrumentals more buoyancy, and Boy Wonders KC and Rick Finch have certainly written some hi'falutin' chunky funk for the players to kick around. The sound is fundamentally loose, with the horns and percussion mixed well to the fore. Prime Cuts: The vibrant *Get Down Tonight*, is 5 minutes and 14 seconds of sheer excitement, the highlight of which is a majestic sax and organ instrumental; and *I Get Lifted*, a down-tempo number and a smoocheroo special, enabling foot-tappers to flop in the arms of someone they fancy. Try the album, it may even help you to win friends and influence people. JI

R. DEAN TAYLOR: *La Sunset* (Polydor Super 2383339)

R. Dean Taylor was the only paleface in the history of Motown to have a number 1 in the US charts with his *Indiana Wants Me*, and now more than a decade later he's still throwing the punches. On Polydor, his new recording label, comes *La Sunset* containing 9 self-penned tracks and the crackling Holland Dozier *Take Me In Your Arms* (Rock Me A Little While). R. Dean has done his utmost to produce an album which would cater



GEORGE McCRAE: ideal disco album

for all tastes, but he obviously cannot please everyone, myself for starters. It's purely a mixture of Canadian folkie, beaty, orchestral Prairie pop. Might sound better played at 45 rpm. JI

THE ELVIS PRESLEY SUN COLLECTION (RCA Starcall HY1001)

First of the RCA's Starcall albums, selling at £1.99, is 16 Elvis Presley tracks originally recorded on the Sun label between 1954-56. Cuts include Arthur

Crudup's *Alright Mama*, the supreme hic-cupping *Milk Cow Blues*; *I'm Left You're Right She's Gone*; *Mystery Train* and *I Love You Because*. This is Elvis the Pelvis displaying some of the dandiest rock 'n' roll ever recorded. The stark, made-in-the-front-room type sound complete with Bert Weedon style guitar and skiffle backing, surpasses El's recent smulzy ballads and grotesque tear jerkers. Ah, those were the days before he put on weight and started telling his backing

musicians they stank. The boy wonder was a truly great rock 'n' roller so check it out and have some fun. JI

VAN McCOY: *Disco Baby* (Avco 9109 004)

Soul goes MOR. If you want further proof that orchestrated funk has now taken over where James Last left off, just listen to Uncle Van's production line treatments of hits like *Get Dancin'*, *Doctors Orders*, and *Pick Up The Pieces*. They are all played with the sort of clinical

attention to precision you only expect to hear in the supermarket and of course a whole row of engineers must have been keeping a close watch on the funkometer throughout the session. The sleeve describes McCoy as a refreshing musical talent, I'd say he's just cashing in on the current mediocrity in public taste. PH

BILLIE JO SPEARS: *Blanket On The Ground* (UA-S 29866)

Billie Jo's single also titled *Blanket On The Ground* is already in the British chart, so there's a good chance of this neat album following in its mini namesake's footsteps. Her voice isn't as soothing as the more lived in, scarred - with - experience - vocals of Tammy Wynette's but Billie Jo can make the senses stand on end with her more heart rending songs. She sure has a big future in country music, and with it becoming more popular these days, she might make a fairly astounding impression on pop pickers too. *Blanket On The Ground* is a versatile album, covering a spectrum of a fine material. Nice 'n' easy is the name of this gal's game. JI

OLYMPIC RUNNERS: *Out In Front* (London SHU 8483)

Basically a group of session musicians who have got together - including amongst their number one Pete Wingfield, who part-wrote all the songs and plays keyboards and adds vocals as well. The album's fairly clearly split into two parts - the first side containing tracks like *Drag It Over Here*, which was a single, and other sounds that are quite funky. Side two is much more into the jazz/funk area, and if you like that quiet jazz sound, then you'll like this one. Because of the division of areas, it's a difficult album to categorise, but that's not to say it's unpleasant. SB



BILLIE JO SPEARS

MANFRED MANN'S EARTH BAND: *Night-ingales And Bombers* (Bronze ILPS 9337)

The inclusion of Bruce Springsteen's *Spirits In The Night* in the eight tracks here hardly compensates for mucho ordinaire material. The band have proved a number of times that they can flower and glow with a good song, but the riffy excursions on this LP are purely dynamic. So you get electrifying crescendos on synthesizer and guitar and neat tight rhythm work from a band who make a very good sound with seemingly little direction. PH



KC & THE SUNSHINE BAND
KC AND THE SUNSHINE BAND: (Jayboy JSL9)
KC et al have skillfully mastered the tricks of their trade on this, their second album release

Johnny Rivers' NEW SINGLE HELP ME RHONDA

This one you gotta get from ☐ 3482



WHO, WHEN AND WHERE

I'M SURE that if you're anywhere near the location you've managed to get a ticket for at least one day of the Reading Festival and what a feast that's going to be. On the Friday, Hawkwind are the main act with Dr. Feelgood, UFO, Kokomo, Wally, Judas Priest and Joan Armatrading. On the Saturday you can sample Yes, Supertramp, Think Lizzy and others and although Lou Reed has dropped out of the Sunday bill there's a promised guest appearance from Robin Trower who is in excellent company that day with Wishbone Ash, Mahavishnu Orchestra, Soft Machine etc.

So get out there and enjoy one of the last and hopefully the best of the Summer Festivals.

THURSDAY
APRIL, Market Hall, Haverford West, Wales.

MARMALADE, Blue Lagoon, Newquay.
KENNY, Tiffany's Ballroom, Newcastle.
MAC & KATIE KISSOON, Poco Club, Stockport.
CANDLEWICK GREEN, Park Hall, Charnock, Lancs.
FACTORY, The Granary, Bristol.
MAGNUM OPUS II, Moon Hotel, Derbyshire.
GENEVA CONVENTION, Speakeasy, 48 Margaret Street, London W1.
DAVE BURLAND, Angel Hotel, Elstow Road, Bedford.
MOON, Nag's Head, High



RUBETTES

Wycombe.
FIVE HAND REEL, Jug O' Punch, Black Dog, Havant.
BRIAN COOPER JUG ORCHESTRA, 7 Dials, Shelton Street, London.
VIOLA WILLS, Dingwalls, Camden Lock, London NW1.
MOTORHEAD, Marquee, 90 Wardour Street, London W1.

FRIDAY

AVON CITIES, The Granary, Bristol.
MARTIN CARTHY, Lazenby Social Club, Lazenby, Cleveland.
BRIAN DEWHURST, Cutty Wren Hotel, Redcar.
PETER CUSACK/SIMON MAYO, Soho Poly, London W1.
YAKETY YAK, Fagin's, Wrexham.
THIN LIZZY, City Hall, St. Albans.
HAWKWIND / DR. FEELGOOD / UFO / KOKOMO / WALLY / JUDAS PRIEST / JOAN ARMATRADING, Reading Festival.
GOOD HABIT, JB's, Dudley.
MOON, Dingwalls, Camden Lock, London NW1.
FBI, Speakeasy, 48 Margaret Street, London W1.
FIVE HAND REEL, Springfield Hotel, Brighton.
KENNY, Pool Sports & Social Club, Hartlepool.
MAC & KATIE KISSOON, Queensway Hall, Dunstable.

CANDLEWICK GREEN, Park Hall, Charnock, Lancs.
SHORTY, Ayr Pavilion, Ayrshire.
TEEZER, Sicklemeare Hall, Near Bury St. Edmunds.

SATURDAY

SUPERTRAMP/OZARK MOUNTAIN DAREDEVILS / ALAN STIVELL / THIN LIZZY / SNAFU / STRING DRIVEN THING / KURSAAL FLYERS / ZEBRA, Reading Festival.
EAST OF EDEN, The Granary, Bristol.
BRIAN DEWHURST, Cross Keys, Hotel, East Yorks.
MAGNUM OPUS, Springwater Club, Calverton, Notts.
MOON, Watson Hall, Tewkesbury.
GOOD HABIT, Dingwalls, Camden Lock, London NW1.
BANDANA, Speakeasy, 48 Margaret Street, London W1.
GLOBAL VILLAGE TRUCKING COMPANY, Clarence's, Halifax.
FIVE HAND REEL, Black Horse, Felham.
JACKAL, Casino Club, Wigan.
TEEZER, Blue Coat Boy, Ipswich.

SUNDAY

BEAU, FLYER, Railway, Birmingham.



KENNY

THE BARRY CONCERT, ICA, Nash House, The Mall, London SW1.
HARVEY ANDREWS/GRAHAM COOPER, Assembly Hall, Worthing.
BRIAN DEWHURST, American Bar, Filey.
UNICORN, Newlands, 40 Stuart Road, London SE13.
PRELUDE, Centre Hotel, Portsmouth.
DE MILLE'S BEAUTY & THE BOAT, Dingwalls, Camden Lock, London NW1.
JOHN GOODLUCK, The Nags Head, High Wycombe.
THE TEENAGE REBELS, Pied Bull, Islington, London N1.
SUSAN CADOGAN, Bailey's Club, Watford.
CANDLEWICK GREEN, Hamilton Club, Birkenhead.

Hamilton Club, Birkenhead.
WISHBONE ASH / MAHAVISHNU ORCHESTRA / SOFT MACHINE / CARAVAN / HEAVY METAL KIDS / BABE RUTH / CLIMAX BLUES BAND, Reading Festival.

MONDAY

MUSCLES, Cinderella's, Leeds.
TONY ROSE, Thames Oxon Festival.
BRIAN DEWHURST, Wellington Hotel, Scarborough.
MAGNUM OPUS, Nashville Club, Hucknall, Notts.
GONZALEZ, Speakeasy, 48 Margaret Street, London W1.
TEEZER, Scamps, Norwich.
BILL BARCLAY, Railway Folk Club, Railway Hotel, Fratton, Portsmouth.
CLANCY, Dingwalls, Camden Lock, London NW1.
SUSAN CADOGAN, Bailey's Club, Watford.
CANDLEWICK GREEN, Hamilton Club, Birkenhead.

TUESDAY

JOHNNY YOUNG BAND, Bridge Country Club, Bridge.
MUSCLES, Cinderella's, Leeds.

TONY ROSE, The Anchor, Benfleet, Essex.
BRIAN DEWHURST, Queen's Hotel, High Street, Bridlington.
UNICORN, Newlands, 40 Stuart Road, London SE13.
GREENSLADE, Crucible Theatre, Sheffield.
COBBA, Speakeasy, 48 Margaret Street, London W1.
TIM HARDIN, Marquee, 90 Wardour Street, London W1.
STRIKE A LIGHT, Lord Palmerston, Kings Road, London.
STEVE GIBBONS, Dingwalls, Camden Lock, London NW1.

Coming events

FBI, Speakeasy, 48 Margaret Street, London W1 (August 27).
MIKE HERON'S REPUTATION, Marquee, 90 Wardour Street, London W1 (August 27).
UPP, Marquee, 90 Wardour Street, London W1 (August 28).
BRIAN HYLAND, Speakeasy, 48 Margaret Street, London W1 (August 29).
STARBY FYED & LAUGHING/VAN DE GRAAF GENERATOR, New Victoria, London (August 30).
SUPREMES, Fairfield Hall, Croydon (September 1).
ANDY FAIRWEATHER LOW BAND, Roundhouse, Chalk Farm, London NW1 (August 31).



SUMMER ROMANCE

Your summer romance may be as fleeting as the season, but it's wonderful while it lasts. So you always want to look and feel your best, your most natural.

Don't let your monthly period suppress your femininity. After all, what could be more naturally feminine than the menstrual cycle? And what better protection to use than Tampax tampons.

They're worn internally, so there's no chance for embarrassing odour to form. Their smooth container-applier makes insertion easy and hygienic. Disposal of it is as simple as flushing. In all, Tampax tampons help keep you feeling fresh and feminine, natural and comfortable. Just the way you want to be.

Available in two absorbencies, Regular and Super. In standard packets of 10 or the money-saving Economy 40's.

The internal protection more women trust



MADE ONLY BY TAMPAX LIMITED, HAVANT, HAMPSHIRE

BEEBSAY 'NO' TO MERGER

RADIO ONE and **Two** will NOT be merged this Autumn despite strong rumours now circulating in London.

In response to a suggestion that the two networks would merge on October 1 and close down nightly at Midnight, press officer Alan Monahan said: "I guarantee it's wrong. It's pure speculation."

He went on: "No one programme is to be merged and there will be no loss of air-time - not if the new schedules are carefully analysed."

He said the new schedules, which come into affect on October 1, would be interesting rather than dramatic. They will be made public in the first week of September.

Whittington on the turn

RADIO WHITTINGTON, the North London hospital station which broadcasts 170 hours each week, is expanding to serve ten other hospitals in and around London.

At present the station serves the Whittington and North London hospitals with programming which starts each day at 7.00 a.m. Eventually the volunteer staff - aided by such celebrities as Roy Kinnear and Aimi MacDonald - hope to broadcast from 4.30 a.m. through until late night.

Volunteers are still required and those interested should telephone 01 272 7919.

QUICKIES

In the mid sixties the route to work for DJs was a train from Liverpool St station to Ipswich then to Felixstowe and out on the tender to either of the ships. This route, by train at least, won't be unusual to at least three of the four on-air staff at Radio Orwell...

While talking of pirates there are four engineers aboard MI Amigo nowadays - in anticipation of a 389 move.

BMS one of two companies selling commercial radio in this country is headed by Terry Bale one-time Caroline salesman. He could be blushing a bit of late as the LP on Caroline's history and the ads trailing it, feature him speaking.

Radio Veronica's former boat has been bought for £100,000 and is (under the new ownership) to lie in Amsterdam harbour as a pirate radio museum.

The "Grand Master" is coming back, August 25 sees the return to the airwaves of 69-year-old Jack Jackson on Radio Two.

Radio One this week has Mike Cooper and Blue on John Peel's Show (21). Saturday's Top Twelve belongs to Trini Lopez (if I had a hammer?!). Alan

tune in

Black introduces the Robin Trower Band in Concert and Jazz VS Rock is Sunday's Insight preceding Radio Two's 12.00 - 1.00 Bing Crosby show. Jack Jackson's return is at 11.02 - 12.00, that's Bank Holiday Monday (25).

Swansea Sounds Geoff Moffatt is to become Radio City's (Liverpool) sales manager. Jim Dandy, whom he succeeds is to become BMS (Broadcast Marketing Services') Manchester representative. Geoff's successor will be David Paisley as of September 1.

After Capital's Easter holiday phone-in Newcastle's Metro are following suit on August Bank Holiday. The two-day event is in aid of North Eastern Spastics. Many local companies and advertisers have promised goods and services and signs are that the event will be a success.

The living legend Wolfman Jack US DJ extraordinaire is appearing on Emperor Roak's programme early in September so stand by your transistors!

Sunday soul special

RADIO INVICTA, the London soul station, returns to the airwaves on Sunday August 24 for a ten hour broadcast aimed at soul fans who can't find their favourite music on the radio during the Bank holiday.

Invicta's other aim is to get a regular soul programme on Radio One. The service goes out between 10.00 a.m. and 6.00 p.m. and 10.00 p.m. and midnight on 92.4 VHF. There will be a programme on Northern Soul, an oldies hour, a phone-in, soul quiz, interview with Jackie Wilson and a live recording of KC and the Sunshine Band, and with three high power VHF transmitters, reception is guaranteed all over the city.

Little Prince tries Pop charming

IF THINGS had turned out a little differently young Naviede Siddiqi would be ruler of India's fabled Mogul Empire.

As it is he's decided to be a pop star.

Naviede is direct descendant of the last Mogul Emperor, Jehangir (which incidentally means The Man Who Has Controlled The Whole World), who was ousted by the British last century.

Now the former royal family live in Manchester and though a lot of their fabulous wealth has diminished, 20-year-old Naviede manages to run around in a Jensen, while his brothers look after an exclusive French boutique.

Then, of course, there's a bit of property, and they did once have three ships.

Naviede is also a trained pilot though he adds: "I haven't got my own plane - yet."

He plans to change that with a record called Around My Head, which he has written, produced and arranged.

Already making quite a



NAVIEDE SIDDIQI

name for himself around Manchester, this karate brown belt Prince claims he's not just a rich boy dallying with the pop world.

"I'm determined to make a name for myself in the music business," he adamantly states.

Well if his ancestors could carve an empire for themselves.

REFLECTIONS

EDITED BY PETER HARVEY



STONE ME...

KEEF SAYS ee ain't got iz own album to do, dun ee? But see if I don't help out on the next Stones tour, he ain't gonna play on my albums no more. So

like, I've gotta be shrewd, ain't I, me old son? No watta mean? (From left: Ron, Billy Preston, Ollie Brown, Mick, and Keef).

State put it straight

GARY BENSON, who is swinging up the charts in monkey fashion, has had to deal with a gamut of problems concerning his next little tour, Don't Throw It All Away.

When his first recording company promoted

the record they printed a whole load of press handouts and stickers calling the song: Don't Blow It All Away. Tee hee, nearly did that too, but for the smart intervention of another company.

FROM THE ARCHIVES



DEL SHANNON

NO MATTER how many re-releases clutter the charts there are still many ageing teenagers who crave nothing more than a slice of nostalgia.

Take Del Shannon's fans for instance. They are continually bombarding Record Mirror's office with strange requests. The latest is a plea for the release of an LP allegedly recorded in England eight years ago.

Then there's Eddie Cochran whose loyal followers now claim that old material on the Silver and Ekko label ARE available in this country. There's also a 17-track LP available from import shops at around £3.

Finally there are now only two Buddy Holly recordings still unreleased. These are Rock Around With Ollie Vee featuring David Bowie's favourite sax player, King Curtis, plus a five minute interview with Buddy and the Crickets. Naturally fans want MCA to release these tracks as a single.

Les becomes a Londoner

AH, THE price of fame is a high one to pay, as Les McKeown of the Rollers knows only too well. For Les is getting pretty puffed these days owing to the lack of privacy in his life.

Fans perpetually congregate outside his parents' house and they've been taking photos of the family as though they were apes in a cage. Consequently this

is affecting his mother's health and so Les had to escape to London and lie low for a bit. He says: "I've bought a flat in a part of London where the neighbours won't know me and where nobody's going to find me."

Still, the young lad can console himself with this thought: In two years time when he's 21, Les will be a millionaire. Ah the price of fame...



LES MCKEOWN

The King is altogether... fat

YOU WOULDN'T think it possible that 250 Elvis fans, who flew off to the States this week, are likely to get more of the King than they bargained for.

The latest pictures smuggled out of America show why Elvis has been trying to ban photograph-

ers from his shows. The King has reached the stage of being fat and 40.

The die-hard British fans will be seeing a lot of Elvis and are paying more than £300 a head plus £12 a ticket for each of his shows at the Las Vegas Hilton Hotel.



ELVIS PRESLEY

'E.C. WAS HERE'
'WHERE?'
'IN SOUNDS OF COURSE'
'IT'S THE FULL LOW-DOWN ON ERIC CLAPTON AND HIS MEET WITH BOB DYLAN - ONLY IN SOUNDS'
Plus Rory Gallagher in Finland, America's most outrageous bands and a full Reading Festival preview

sounds

BUY IT, YOU'LL LIKE IT!

Sssh...

YOU'RE JOKIN' luv... No really, they're at it again those Roller people. They're closetted in a recording studio laying down tracks for their new album... Really, I hope it goes better than Roger Daltrey's album. All that money Polydor spent on promotion. It isn't fair you know... Course it isn't, mind you. United Artists should make a bit now they've signed Grateful Dead records for a distribution deal... Have they? I thought they were still in retirement... No luv, and how about Leo Sayer's writing partner Dave Courtney? They say he's gone off on his own... Poor old Leo... Mind you Ginger Baker's looking all right with those four polo ponies; he'll be challenging the Queen's stable next... Ooh you are a one. Did you hear about George and Gwen McCrae picking up a gold rocking chair from TK Productions... Throne, dear, throne... That's what I thought until I heard Richard Carpenter had come out for the first time. You'll never guess what he's doing. He's arranging strings for the next Neil Sedaka album... Really, luv, fancy that. Mind you the Osmonds are doing the voices for the new Hugo The Hippo cartoon... Quite... All right then, I won't tell you about David Carradine being into Sixties folk... And I won't tell you about Alice's Palace being destroyed by fire... Oh we all know about that so BYE BYE XXX.

Rebel re-union?

THE QUESTION is will Steve Harley go and see his former piano player, Milton Reame-James, in his Venus And Superkidd musical which opens at London's Round House this week?

It has been more than a year now since the old Cockney Rebel broke up and during that time Milton has written the score for two musicals.

His latest success is a

comic strip, zap-kapow, adaptation of the ancient Cupid and Psyche myth. It was written by Richard Crane and premiered at the Unicorn Theatre for Young People in the West End and is the first production from that theatre to make the transfer to a major venue.

Now what about it, Steve? It's time to make up.



STEVE & MILTON - make up?

REMEMBER THE OSMONDS?

THE lords and ladies of London's fashionable Easton Square almost failed to maintain their cool when Osmond fans invaded their domain en masse in May, trying to catch a glimpse of their idols residing at Number 11.

Now, however, their blue-blooded hearts have been melted and we hear that astrocratic smiles beam down tenderly on a little band of faithful Osmond worshippers who daily make a pilgrimage to Number 11 to leave a modest floral tribute on the steps of the shrine where their heroes once stayed.

Altogether now, one, two, three... Aaaaah.

yesteryear charts

- 22nd August 1970
- 1 The Wonder Of You, Elvis Presley
 - 2 Neanderthal Man, Hotlegs
 - 3 Rainbow, Marmalade
 - 4 Lola, The Kinks
 - 5 11 Tears Of A Clown, Smokey Robinson And The Miracles
 - 6 4 Something, Shirley Bassey
 - 7 17 The Love You Save, Jackson 5
 - 8 6 Natural Sinner, Fairweather
 - 9 8 In The Summertime, Mungo Jerry
 - 10 9 I'll Say Forever My Love, Jimmy Ruffin
- 21st August 1965
- 1 Help, The Beatles
 - 2 You've Got Your Troubles, The Fortunes
 - 3 2 We've Got To Get Out Of This Place, The Animals
 - 4 30 I Got You Babe, Sonny And Cher
 - 5 14 A Walk In The Black Forest, Horst Jankowski
 - 6 7 Everyone's Gone To The Moon, Jonathon King
 - 7 5 Catch Us If You Can, The Dave Clark Five
 - 8 4 Mr Tabourine Man, The Byrds
 - 9 12 Zorba's Dance, Marcello Mignrall Minervi
 - 10 9 Thoughts of You, Billy Fury
- 27th August 1960
- 1 Apache, The Shadows
 - 2 Please Don't Tease, Cliff Richard
 - 3 The Girl Of My Best Friend/Mess Of Blues, Elvis Presley
 - 4 5 Because They're Young, Duane Eddy
 - 5 4 When Will I Be Loved, The Everly Brothers
 - 6 6 Shakin' All Over, Johnny Kidd And The Pirates
 - 7 8 Tie Me Kangaroo Down Sport, Rolf Harris
 - 8 7 If She Should Come To You, Anthony Newley
 - 9 12 Everybody's Somebody's Fool, Connie Francis
 - 10 10 I'm Sorry, Brenda Lee

