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RECORD MIRROR

June 21st 1975

10p

Captain
Fantastic's
back
in town!

Great colour poster of KENNY

Why **SWEET SENSATION** are all mixed up

VAN McCOY hustling up the charts

JOHNNY NASH-Country and Western reggae

The latest BBC charts

BRITISH TOP 50 SINGLES



10 cc: nearly at the top

1	1	WHISPERING GRASS	Windsor Davies / Don Estelle	EMI
2	3	I'M NOT IN LOVE	10cc	Mercury
3	2	THREE STEPS TO HEAVEN	Showaddywaddy	Bell
4	9	THE HUSTLE	Van McCoy	Avco
5	6	THE PROUD ONE	Osmonds	MGM
6	10	LISTEN TO WHAT THE MAN SAID	Wings	EMI
7	5	STAND BY YOUR MAN	Tammy Wynette	Epic
8	4	SING BABY SING	Stylistics	Avco
9	7	TRY TO REMEMBER / THE WAY WE WERE	Gladys Knight & The Pips	Buddah
10	16	DISCO STOMP	Hamilton Bohannon	Brunswick
11	8	SEND IN THE CLOWNS	Judy Collins	Elektra
12	11	DISCO QUEEN	Hot Chocolate	RAK
13	15	OH WHAT A SHAME	Roy Wood	Jet
14	29	TEARS ON MY PILLOW	Johnny Nash	CBS
15	24	BABY I LOVE YOU OK	Kenny	RAK
16	12	AUTOBAHN	Kraftwerk	Vertigo
17	23	MR. RAFFLES	Steve Harley / Cockney Rebel	EMI
18	13	ROLL OVER LAY DOWN	Status Quo	Vertigo
19	14	ISRAELITES	Desmond Dekker	Cactus
20	18	ONCE BITTEN TWICE SHY	Ian Hunter	CBS
21	21	SWING LOW SWEET CHARIOT	Eric Clapton	RSO
22	—	DOING ALRIGHT WITH THE BOYS	Gary Glitter	Bell
23	25	WALKING IN RHYTHM	Blackbyrds	Fantasy
24	36	MY WHITE BICYCLE	Nazareth	Mooncrest
25	41	I DON'T LOVE YOU BUT I THINK I LIKE YOU	Gilbert O'Sullivan	MAM
26	—	MOONSHINE SALLY	Mud	RAK
27	19	IMAGINE ME, IMAGINE YOU	Fox	GTO
28	30	SENDING OUT AN SOS	Retta Young	All Platinum
29	32	TAKE ME IN YOUR ARMS	Doobie Brothers	Warners
30	17	THANKS FOR THE MEMORY	Slade	Polydor
31	28	DYNAMITE	Tony Camillo's Bazuka	A&M
32	34	YOU LAY SO EASY ON MY MIND	Andy Williams	CBS
33	20	I'LL DO FOR YOU ANYTHING YOU WANT ME TO	Barry White	20th Century
34	26	LET ME TRY AGAIN	Tammy Jones	CBS
35	—	MISTY	Ray Stevens	Janus
36	—	HAVE YOU SEEN HER / OH GIRL Chi - Lites		Brunswick
37	22	I WANNA DANCE WIT CHOO	Discotex & the Sex - O - Lettes	Chelsea
38	27	DON'T DO IT BABY	Mac & Katie Kissoon	Polydor
39	—	MAKE THE WORLD GO AWAY	Donny & Marie Osmond	MGM
40	35	GET OUT	Harold Melvin & the Blue Notes	Route
41	—	MAMA NEVER TOLD ME	Sister Sledge	Atlantic
42	—	SWEARIN' TO GOD	Frankie Valli	Private Stock
43	—	BLACK PUDDING BERTHA	Good - s	Bradley's
44	31	OH BOY	Mud	RAK
45	—	FOE - DEE - O - DEE	Rubettes	State
46	46	BYE BYE BABY	Bay City Rollers	Bell
47	43	HURT SO GOOD	Susan Cadogan	Magnet
48	39	ONLY YESTERDAY	Carpenters	A&M
49	40	WOMBLING WHITE TIE AND TAILS	Wombles	CBS
50	37	I GET THE SWEETEST FEELING / HIGHER	HIGHER Jackie Wilson	Brunswick

BRITISH TOP 50 ALBUMS



Stylistics: still No. 1

1	1	THE BEST OF, The Stylistics	Avco	
2	2	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	DJM	
3	—	VENUS AND MARS	Wings	Apple
4	3	ONCE UPON A STAR	Bay City Rollers	Bell
5	6	THE ORIGINAL SOUNDTRACK, 10 cc		Mercury
6	4	BEST OF TAMMY WYNETTE, Tammy Wynette		Epic
7	5	AUTOBAHN, Kraftwerk		Vertigo
8	7	ROLLIN', Bay City Rollers		Bell
9	9	TAKE GOOD CARE OF YOURSELF, Three Degrees		Philadelphia
10	8	THE SINGLES 1969/1973, Carpenters		A&M
11	14	ELTON JOHN'S GREATEST HITS, Elton John		EJM
12	12	TUBULAR BELLS, Mike Oldfield		Virgin
13	13	THE DARK SIDE OF THE MOON, Pink Floyd		Harvest
14	23	GREATEST HITS OF 10 cc, 10 cc		Decca
15	10	FOX, Fox		GTO
16	32	PHYSICAL GRAFFITI, Led Zeppelin		Swan Song
17	15	SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel		CBS
18	—	STAND BY YOUR MAN, Tammy Wynette		Epic
19	17	THE MYTHS AND LEGENDS OF KING ARTHUR	Rick Wakeman and the English Rock Ensemble	A&M
20	38	I FEEL A SONG, Gladys Knight & Pips		Buddah
21	18	ROCK 'N' ROLL, John Lennon		Apple
22	22	THE BEST OF BREAD, Bread		Elektra
23	31	BAND ON THE RUN, Paul McCartney / Wings		Apple
24	20	I'M STILL GONNA NEED YOU, Osmonds		MGM
25	11	JUDITH, Judy Collins		Elektra
26	26	TOMORROW BELONGS TO ME, Alex Harvey Band		Vertigo
27	24	WARRIOR ON THE EDGE OF TIME, Hawkwind		United Artists
28	40	STRAIGHT SHOOTER, Bad Company		Island
29	30	ON THE LEVEL, Status Quo		Vertigo
30	44	THE BEST OF OL' BLUE EYES, Frank Sinatra		Reprise
31	—	HQ, Roy Harper		Harvest
32	25	JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White		20th Century
33	21	STAMPEDE, Doobie Brothers		Warner Bros
34	16	20 GREATEST HITS, Tom Jones		Decca
35	27	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey		United Artists
36	28	BLUE JAYS, Justin Hayward and John Lodge		Threshold
37	46	IAN HUNTER, Ian Hunter		CBS
38	—	THE BEST YEARS OF OUR LIVES, Steve Harley / Cockney Rebel		EMI
39	49	COP YER WHACK FOR THIS, Billy Connolly		Polydor
40	35	AL GREEN'S GREATEST HITS, Al Green		London
41	45	BRIDGE OVER TROUBLED WATER, Simon & Garfunkel		CBS
42	42	HIS GREATEST HITS, Engelbert Humperdinck		Decca
43	—	THERE'S ONE IN EVERY CROWD, Eric Clapton		RSO
44	36	CAN'T GET ENOUGH, Barry White		20th Century
45	47	UNTITLED (FOUR SYMBOLS), Led Zeppelin		Atlantic
46	34	SNOWFLAKES ARE DANCING, Tomita		Red Seal
47	—	SHOWADDYWADDY, Showaddywaddy		Bell
48	39	LED ZEPPELIN II, Led Zeppelin		Atlantic
49	41	MEMORIES ARE MADE OF HITS, Perry Como		RCA
50	43	HIS 12 GREATEST HITS, Neil Diamond		MCA

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK

U.S. TOP 50 SINGLES

1	2	LOVE WILL KEEP US TOGETHER	The Captain & Tennille	A&M
2	3	WHEN WILL WE BE LOVED	Linda Ronstadt	Capitol
3	12	WILDFIRE	Michael Murphy	Epic
4	6	I'M NOT LISA	Jessi Colter	Capitol
5	7	LOVE WON'T LET ME WAIT	Major Harris	Atlantic
6	1	SISTER GARDEN	America	Warner Bros
7	29	THE HUSTLE	Van McCoy & The Soul City Symphony	Avcc
8	10	GET DOWN, GET DOWN (Get On The Floor)	Joe Simon	Spring
9	22	LISTEN TO WHAT THE MAN SAID	Paul McCartney & Wings	Capitol
10	11	CUT THE CAKE	Average White Band	Atlantic
11	14	TAKE ME IN YOUR ARMS (Rock Me)	Doobie Bros	Warner Bros
12	13	ONLY WOMEN	Alice Cooper	Atlantic
13	17	MAGIC	Pilot	EMI
14	4	BAD TIME	Grand Funk	Capitol
15	15	BAD LUCK (Part 1)	Harold Melvin and The Blue Notes	Philadelphia International
16	8	THANK GOD I'M A COUNTRY BOY	John Denver	RCA
17	5	OLD DAYS	Chick Corea	Columbia
18	9	PHILADELPHIA FREEDOM	Elton John Band	MCA
19	20	LAST FAREWELL	Roger Whittaker	RCA
20	21	I'LL PLAY FOR YOU (Hear the Band)	Seals & Crofts	Warner Bros
21	24	ATTITUDE DANCING	Cary Simon	Elektra
22	38	I'M NOT IN LOVE	10cc	Mercury
23	27	THE WAY WE WERE / TRY TO REMEMBER	Gladys Knight & The Pips	Buddah
24	28	MISTY	Ray Stevens	Barnaby
25	31	HEY YOU	Bachman Turner Overdrive	Mercury
26	32	DYNAMITE	Doobie Bros	A&M
27	34	SWEARIN' TO GOD	Frankie Valli	Private Stock
28	30	BABY THAT'S BACKATCHA	Smokey Robinson	Tamla
29	16	SHINING STAR	Earth, Wind & Fire	Columbia
30	36	WHY CAN'T WE BE FRIENDS?	War	United Artists
31	39	ONE OF THESE NIGHTS	The Eagles	Asylum
32	40	MIDNIGHT BLUE	Melissa Manchester	Arista
33	41	ROCKIN' CHAIR	Owen McCrae	Capitol
34	46	PLEASE MR. PLEASE	Olivia Newton-John	MCA
35	35	T.R.O.U.B.L.E.	Elvis Presley	RCA
36	42	I'M ON FIRE	Dwight Twilley Band	Shelter
37	43	BLACK FRIDAY	ABC	ABC
38	48	HEAVENLY CREW	Glen Campbell	Capitol
39	49	ROCKFORD FILES	Mike Post	MGM
40	48	I'LL DO FOR YOU ANYTHING YOU WANT ME TO	Barry White	20th Century
41	—	JIVE TALKIN'	Bee Gees	RSO
42	18	SLIPPERY WHEN WET	Commodores	Motown
43	19	HOW LONG	Ace	Ancher
44	19	BEFORE THE NEXT TEARDROPS FALL	Freddy Fender	ABC/Dot
45	23	I WANNA DANCE WIT CHOO (Doo Dat Dance)	Discotex and The Sex O'Lettes	Chelsea
46	—	SPIRIT OF THE BOOGIE / SUMMER MADNESS	Kool and the Generators	De-Lite
47	—	EVERY TIME YOU TOUCH ME (I Get High)	Charlie Rich	Epic
48	—	PLEASE PARDON ME (You Remind Me Of A Friend)	Rufus	ABC
49	25	REMEMBER WHAT I TOLD YOU TO FORGET	Tavares	Capitol
50	26	SHAKY GROUND	Temptations	Gordy

RM/BBC CHART

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

STAR BREAKERS

- THE IMMIGRANT - Neil Sedaka, Polydor
- JIVE TALKIN' - Bee Gees, RSO
- YOU'RE MY NUMBER ONE - Polly Brown, GTO
- IT OUGHTA SELL A MILLION - Lyn Paul, Polydor
- EVERY ROAD LEADS BACK TO YOU - Leapy Lee, Bell
- JACKIE BLUE - Ozark Mountain Daredevils, A&M
- FOLLOW ME - Olivia Newton John, EMI
- LONG LOST LOVER - Three Degrees, Philadelphia
- MEMORIES ARE MADE OF THIS - Dean Martin, Capitol
- HARRY - Catherine Howe, RCA

U.S. TOP 50 ALBUMS

1	1	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	MCA	
2	25	VENUS AND MARS	Paul McCartney & Wings	Capitol
3	2	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
4	3	TOMMY	The Original Soundtrack Recording	Polydor
5	6	WELCOME TO MY NIGHTMARE	Alice Cooper	Atlantic
6	8	STAMPEDE	Doobie Brothers	Warner Bros
7	9	FOUR WHEEL DRIVE	Bachman-Turner Overdrive	Mercury
8	5	CHICAGO VII		Capitol
9	10	SPRITS OF AMERICA	Beach Boys	Columbia
10	4	HEARTS	America	Capitol
11	11	MISTER MAGIC	Grover Washington Jr.	Warner Bros
12	12	SURVIVAL O' Jays		Kudu
13	14	FANDANGO ZZ Top		Philadelphia International
14	7	BLOW BY BLOW	Jeff Beck	Epic
15	13	PLAYING POSSUM	Carly Simon	Elektra
16	15	STRAIGHT SHOOTER	Bad Company	Swan Song
17	19	A SONG FOR YOU	Temptations	Gordy
18	18	TOM CAT	Tom Scott & L.A. Express	Ode
19	19	METAMORPHOSIS	Rolling Stones	Abkco
20	20	HE DON'T LOVE YOU LIKE I LOVE YOU	Tony Orlando & Dawn	Elektra
21	33	GORILLAS	James Taylor	Warner Bros
22	24	AN EVENING WITH JOHN DENVER		RCA
23	23	DARK SIDE OF THE MOON	Pink Floyd	Harvest
24	22	PHYSICAL GRAFFITI	Led Zeppelin	Swan Song
25	28	BEFORE THE NEXT EARDDROP FALLS	Freddy Fender	Columbia
26	26	TVSIN THE ATTIC	Aerosmith	Atlantic
27	27	DISCOTHEQUE	Herbie Mann	A&M
28	35	DIAMONDS AND RUST	Joan Baez	
29	29	TO BE TRUE	Harold Melvin & The Blue Notes	Philadelphia International
30	40	DISCO BABY	Van McCoy & The Soul City Symphony	Avco
31	31	THE LAST FAREWELL & OTHER HITS	Roger Whittaker	RCA
32	32	DRESSED TO KILL	Kiss	Casablanca
33	37	ADVENTURES IN PARADISE	Minnie Riperton	Epic
34	16	NUTHY FANCY	Lynrd Skynrd	MCA
35	—	THE HEAT IS ON	Isley Bros.	T-Neck
36	36	A QUIET STORM	Smokey Robinson	Tamla
37	39	BLUE SKY NIGHT	Thunder	Epic
38	44	BETWEEN THE LINES	Janis Ian	Columbia
39	—	LOVE WILL KEEP US TOGETHER	The Captain & Tennille	A&M
40	—	TWO LANE HIGHWAY	Pure Prairie League	RCA
41	—	TALE SPINNIN'	Weather Report	Columbia
42	—	MY WAY	Major Harris	Atlantic
43	—	THE ORIGINAL SOUNDTRACK	10cc	Mercury
44	—	SUPERNATURAL	Ben E. King	Atlantic
45	—	THE MANHATTAN TRANSFER		Elektra
46	46	JUKE POINT JUMP	Elvin Bishop	Capricorn
47	17	JUDITH	Judy Collins	Elektra
48	48	CHASE THE CLOUDS AWAY	Chuck Mangione	A&M
49	21	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White	20th Century
50	50	THE SUPER SOUL MUSICAL "WONDERFUL WIZARD OF OZ"	The Wiz / Original Cast Recording	Atlantic

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'We'll quit' warn Rollers

Tartan hordes get a warning

BAY CITY Rollers have threatened to quit Scotland unless their fans allow them some privacy.

The shock news follows a week in which Britain's top teen group has been subject to continual fan harassment.

Les McKeown recently bought a new house but fans found out where it was and have been waiting outside and screaming for a glimpse of their idol. All this while

McKeown's mother, who lives in the house, has been unwell.

Meanwhile Eric Faulkner and Stuart Wood have bought a farm but don't know whether they will be able to live on it because of the fans.

Two squatters are already settled in at the farm and whilst the previous owner is trying to evict them newspaper stories have revealed the farm's location - making it an obvious target for the fans.

Manager Tam Paton has said the situation cannot continue as the

boys are getting very depressed about it.

"If the Scottish fans don't leave the Rollers alone in the privacy of their own homes, there will be no alternative except for them to leave Scotland altogether," he said.

"The boys must have time on their own and they're not getting it."

+ Footnote: Two Edinburgh families, Faulkner and McKeown, who have no connection with the Bay City Rollers have also been victims of fan harassment.

Cassidy flips over

DAVID CASSIDY, who flies into London on Sunday for a week's promotion tour, has decided to flip the A side of his current single.

The single is now I Write The Songs, with the original A side Get It Up For Love switched to the B side.

The song is written by ex-Beach Boy, Bruce Johnston and helping out on vocals are Jerry Beckley and Dewey Bunnell (of America); Richie Furay (ex-Poco and Buffalo Springfield) and Beach Boy Carl Wilson.

Cassidy will be making television and radio appearances to help promote the single and an album called The Higher They Climb The Harder They Fall to be released in July.

Full-time at Wembley

ELTON JOHN'S Wembley festival on Saturday (June 21) is now completely sold out and people are advised not to go along unless they have tickets.

Although 72,000 tickets have been sold, the box office was still getting 500 calls an hour this week.

Fans are also asked not to take bottles of alcohol along as these will be confiscated in an attempt to avoid unnecessary trouble, and official programmes will only be on sale inside the stadium.

Yes Squire . . . and Howe

TWO SOLO albums by Yes stars Steve Howe and Chris Squire are to be released around the time the band top the bill at the Reading Festival on August 25.

Steve's album is called Beginnings and Chris releases Fish Out of Water.

Meanwhile Yes begin a six-week tour of North America playing to an estimated 700,000 people.

Desert island gigs

AVERAGE WHITE Band are making a two-day appearance at the Palace Lido, Isle Of Man on August 2 and 3.

In this way British fans will be able to see the band who have undertaken not to visit Britain for a year while they declare British non-residence.

More than 8,000 people are expected to see the shows for which tickets will be available shortly at £3 each. Ferries to the Isle of Man will leave from Dublin Belfast and Liverpool.

The support gang at the gig will be Dirty Tricks. After the shows Average White Band visit Germany Scandinavia, Holland and Belgium before returning to the States for a concert tour.

IN SWING SPARKS

SPARKS, who begin a British tour at Newcastle City Hall on October 15, have a new single titled Get In The Swing released July 4.

Written by Ron Mael and produced by Tony Visconti it was recorded before Sparks set out for their headlining North American tour.

Ron and Russell Mael are now in their home town of Los Angeles where they will remain till late July preparing material for their next album.

Gloria arrives

GLORIA GAYNOR, whose new single All I Need Is Your Sweet Loving is set for July 11 release, arrives in Britain on Saturday (June 21) for several UK dates.

They are: Batley Variety Club (June 21-25); London Palladium (July 4); London Valbonne Club (9 and 10); North Wales Talardy Club (11 and 12).

Re-taking the lead

OSIBISA'S ORIGINAL lead guitarist Dell Richardson has rejoined the band after a three year solo career.

He has been rehearsing with the band for some weeks and will debut on their British summer dates which open this Saturday (21) at Oxford University.



Watch out there's Who about?

KEITH MOON, crazed drummer with The Who has left these shores for America, to join up with the rest of the band. They will then finish off recording of the new Who album, as yet untitled, but hopefully due out in a couple of months. The recording will be done in Los Angeles with producer Glyn Johns. However, Mr Moon decided it would be unwise to try the Atlantic crossing in his executive milk float, complete with bar, phone and record player. And John Entwistle seems to be telling him just that.

Moon's chauffeur Doogie Butler (remember him from the Moon solo album sleeve) is phoning The States to confirm dates there soon. No UK dates have been finalised, though no doubt Mr Moon and friends will be thinking about doing the usual British rounds.

Hot on the trail

HOT CHOCOLATE, who have been recording in France with Mickie Most are to re-commence touring this month.

The dates are: Steve Nage Locarno (June 19); Barbarella's Birmingham (20 and 21); Tiffany's Yarmouth (26); Hull University (27); Palace Lido, Isle Of Man (29).

Their first American tour is also planned for September.

Steve sees Sailor

STEVE HARLEY and Cockney Rebel will be in the audience when Sailor top the bill at London's New Victoria this Sunday. With new outfits and four new songs from their album to be released in August, the band will be supported by Neil Innes or Rutland Weekend Television fame.

Mud movie

WHILE MUD are waiting to go into recording studios on July 1, their drummer Dave Mount is taking time out to star in a new movie Side By Side. The rest of the group will also appear in the film performing a couple of songs.

From the album...



now comes the single
Flight of The Snow Goose
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RITCHIE LEAVES PURPLE

DEEP PURPLE's lead guitarist and founder member Ritchie Blackmore has quit to form a new band Rainbow. His replacement in the Purple line-up is former James Gang guitarist Tommy Bolin.

Blackmore has been with Purple since he helped form the band in February 1968 and his departure has been strongly rumoured since the band's current lull from recording and live gigs started.

Ritchie Blackmore's Rainbow, as the new band will be known, comprise four ex-members of Elf: Ronnie Dio on vocals, Craig Gruber bass, Gary Driscoll drums, Mickey Lee Soule keyboards, plus

New band: new album

Blackmore. They begin recording of a debut album at the end of July for late summer release, followed by a US tour and possible European dates in the Autumn.

Meanwhile Purple will be recording a new album in Munich in August for mid-October release with their new guitarist. Bolin who played on the recent Billy Cobham album Spectrum, will however continue his solo career while joining Purple as a regular member.

ARGENT IN FALL

ARGENT HAVE had to cancel their proposed British tour because the band's drummer Bob Henrit has caught hepatitis and been confined to bed for four weeks.

The tour, now re-scheduled for the Autumn was to have included high-wire and trapeze circus acts at a selection of dates. The American tour has also been re-scheduled for the new year.

Meanwhile the band will be going into the studios towards the end of July to start work on a new album.



What the Dickens is going on

WEWL. VERR I woz just walking down ve street wivv me Yuria 'Eeep Tee Shirt on and vese two gals cumm up to me and start tryin' to pull me trowsa's down. Well, me bein' Arfur Mullard and doin' the voice on the Yuria 'Eeep tv advert an awl I fort they must be after me sexual body, but ven that was a reality. A few minutes later I returned to fantasy and ve girls disappeared.

with DJM Records and the American Springboard label is an album by the O'Jays called Peace, and includes tracks produced by H. B. Barnum.

July also sees classic cuts from Patti Labelle and the Bluebelles on a £1.25 album. It includes their early hits, Sold My Heart To The Junkman, Somewhere Over The Rainbow, You'll Never Walk Alone and Down The Aisle.

The line-up is Labelle as they are today plus Cindy Birdsong who left the group to join the Supremes.

Albums scheduled for September release include Donnie Elbert and an Ike Turner instrumental both at £1.75, and October sees an Ike and Tina double album for £2.99 and an old Ohio Players album on sale at £.75.

America back Britain

PLANS ARE going ahead for America to undertake a British and European tour.

Meanwhile their single Sister Golden Hair is topping the Stateside charts with sales nearing 1,000,000. It is a George Beckley composition and a track from their current George Martin-produced album, Hearts.



LITTLE RICHARD

Richard returns

LITTLE RICHARD flew into Britain this week to begin his first British tour since 1966.

He opens on Friday (June 20) at the Lewisham Odeon and continues with: Newcastle City Hall (21); Hammersmith Palais (22) and Queensway Hall, Dunstable (24).

The last time he was in Britain was for the Wembley Rock 'N' Roll Revival show in 1972.

Supporting him on tour are the Wild Angels, and a new single by Little Richard called I Got It, is being released to coincide with the dates.

RARE SOUL

RARE SOUL records, which have been unavailable for years, are soon to be re-released.

First off under a deal

FOE-DEE-O-DEE



STATE RECORDS
MANAGED BY THE BIRDSONG GROUP

THERE'S NOTHING John Coughlan of Status Quo likes more than a drive through the countryside, but for him roads are a thing of the past.

He takes the rough way, through the fields and forests — and that means straight through. If there's a bush or a crop of daisies standing in his path you can bet they won't remain for long.

John drives a Range Rover, a multi-gear powerhouse he has owned for about a year. It can climb the steepest hill without any trouble — and needs to for the routes John takes.

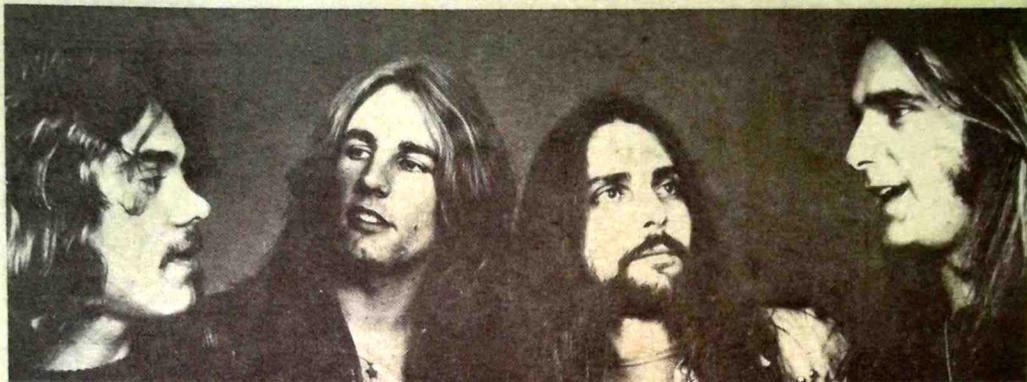
When the band were playing Ipswich on their recent UK tour John took his Rover to the gig as he doesn't live far away. On the next day the band were free so he decided to go out on an excursion. He found some suitable fields near by and returned to the hotel to pick up some more guys, Rick and Alan from Quo, two Pretty Things (supporting the tour) and a few roadies.

"We started off," explained John, "and just kept going, straight through the lot. Then we saw this guy on top of a hill sitting in front of a tanker so we went up to investigate.

"When we reached him there he was eating sandwiches with a huge smile on his face. Anyway we didn't really know what to make of it so we carried on down the other side of the hill.

Quo in the sh...

YOU KNOW WHAT



by Martin Thorpe

"Unfortunately everything was covered in weeds and we didn't notice there was this pit at the bottom full of liquid dung. We ploughed right through it, holding our

noses, and came out the other side. The guy eating the sandwiches had just emptied his tanker there. No wonder he had a smile on his face."

Everybody enjoyed the experience of driving where they wanted (except the cess pit) so much that John had to return to the hotel about ten times so that

everybody could have a go. Everyone was covered in dust at the end and the car was a bit scratched but that was about all.

Not surprisingly John added: "I saw this programme on TV about these people going though the Darian gap in America — like to do something like that,

something different."

John's commitments with the band won't really allow him to do that, though he's got some 20 days off when the UK tour finishes. Then the band carry on to the States, Japan, Scandinavia and Europe.

"We can't forget the rest of the world," added John, "but there again we

don't want to get to a state where we go to America and only do one UK date a year. England's been good to us.

"So what we'll do in the future is play fewer towns, just the major centres, but play more concerts at each place. The bigger you get the more tickets you sell, so if we carried on doing nationwide tours we'd end

up playing Ipswich for three weeks so that everybody could see us."

Quo's main objective now, according to John, is to break the States. Of course they're huge in Britain and on the Continent and they've got Australia sewn up, but as yet America is only half there.

"Once you've broken the States you're really big and you know you're doing well. But then I suppose you find yourself running out of world. When they get excursions to the moon we'll be there though."

Can you imagine Coughlan on a moon-buggy? The first natural inhabitant of the moon to become extinct. Craters? He'd flatten the lot.

With all the tours coming up Quo are also going to find it difficult to fit in time for a new album, but John has a little solo project up his sleeve he's hoping there will be time for.

"I've had an idea for a one-off gig at the Marquee (in London) with Jackie Lynton. I'm hoping to get an outfit together but it's the availability of everybody that's the problem. Yeah, that should be good — Spud's one-off."

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THIS YEAR'S Wembley gig is arguably the most sophisticated rock event ever presented.

For starters there's the P.A. which at 60,000 watts is the world's largest. Then there's the specially built stage 150 feet wide by 70 feet deep, housing 32 amplifying stands each side, plus 1,000 employees to keep the show running (including 150 lighting and sound men and 750 security).

A maximum of 72,000 will see the six acts between 11.00 am and 11.00 pm. Included in that audience are 100 flying from Washington, USA, 1,000 from Paris, 1,000 from Brussels and 1,000 from Scandinavia.

Even the possibility of rain has been countered by a plan to move all ten

BAND BY BAND

thousand sitting in the open on the pitch into the covered stands.

And the artists have it better still. They'll be hanging out in a specially built village outside the stadium to the rest of the stage.

Bob Stacey, the guy who's directing the two weeks of preparation told RM: "We have built a wall around an area used as car park for the Wembley offices and inside there will be

everything for the artists' comfort. There will be a mobile restaurant, pinball and football machines, plus all the usual back stage dressing room facilities."

An original plan to hang speakers behind the stage to give better overall sound had to be dropped when the Greater London Council and Wembley officials objected. Stacey had this to say: "The industry has moved forward a year since the last event here and we've tried to make a lot of improvements to give a better show. Unfortunately the Wembley people - though they've been very helpful - don't really understand what we are trying to do and we've hit a lot of problems."

One point, although most of the show takes place in daylight there is still a huge amount of specially built lighting being used to highlight the acts.

Doors open at 10.00 when Johnny Walker - DJ for the day - will be ready to bring in the non-stop 13 hours of music. Stackridge are first on stage at 11.00 am followed by Rufus, the Eagles, Joe Walsh, the Beach Boys and then Elton John.

It is probably the best concert line-up ever and definitely the best this year. With tickets kept to £3.50, it's not surprising that they were all sold out a week ago.

The organisers have warned: "If you haven't got a ticket, don't turn up."

despite their overwhelming success with the first three albums, the Eagles can move on.

STACKRIDGE

STACKRIDGE HAVE the unenviable task of opening this Wembley epic, but fear not, to them it's as easy as falling off a stage, and that's something singer/flautist Muttter Slater is quite adept at.

He did it recently at the Cambridge May Ball and really it is not surprising. Once this crazy bunch begin their on-stage looning everyone gets off.

Without a single big record success they have built up an incredibly strong reputation at live gigs. They have three albums released on MCA and recently switched to Elton's Rocket label to produce their fourth epic: Extravaganza.



RUFUS

RUFUS ARE just about the fastest rising black band the USA has ever seen.

From relative obscurity a year back, they have notched three massive single hits in America and only just failed to break through in this country.

From Chicago originally, the band burst into reckoning after Stevie Wonder heard some tapes while they were still working the East Coast club scene.

He's long been an admirer of the band but the quality of their recording prompted him to give them a song, Tell Me Something Good. It was a monster, as was the album Rags To Rufus, from which it was taken.

The group followed up with another soulman's favourite, Rufusized, an album which provided them with two more top American singles. You Got The Love and Once You Get Started - the latter a near hit here recently.

If there is one band which charts the current progress of funk - this is it. Watch out for Chaka Khan!

by Peter Harvey



ELTON JOHN

ELTON JOHN'S transfer from solo superstar to leader of a major rock 'n' roll outfit began earlier this year when he started using The Elton John Band as his recording tag.

Like many other important solo stars, he has followed the trend towards greater emphasis on live performances.

When Dee Murray (bass) and Nigel Olsson (drums) departed recently, Elton showed immaculate good taste in choosing his new line-up. Old partners Davey Johnstone (guitar) and Ray Cooper (drums and percussion) remained to take their place along side ex-Kiki Dee drummer Roger Pope, former Joe Walsh bassist, Kenny Passerelli, session pianist James Newton Howard (recommended by Steely Dan's producer) and former Hookfoot guitarist, Caleb Quaye. Just to add the icing to the cake, Elton also invited Steely Dan and Doobie Brother guitar star Jeff "Skunk" Baxter to guest on the Wembley debut.

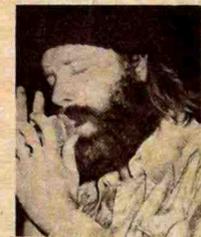
There are also three back up vocalists: Donny Gerrard and Brenda and Brian Russell.

Elton said of his new band: "I'm really excited about them, they've got such tremendous potential musically. Launching a band at something like the Wembley gig is really jumping in at the deep end, but we're really looking forward to it - nerves and all. It's a raunchy band, lots of drive and balls, and everyone works so well together. What we want now is some work, apart from Wembley and a date at the Troubadour in the States, we haven't fixed anything up. We'll probably have to start thinking about a major tour of Britain and Europe - and not just places like Birmingham and Manchester, but all the smaller places as well. And probably a tour

of Australia in February, which is the only time to tour there - it's also where we'll probably record an album as well, they've got some great studios there. Elton down under."

They've been rehearsing 10 hours a day for ten days in a film studio outside Amsterdam and even played an invitation only set to the Dutch Press and 150 kids off the street.

Elton says it's his last line-up - there will not be another one - so this Wembley gig marks the beginning of his final campaign as a major rock 'n' roll star.



JOE WALSH

NEW YORKER Joe Walsh is currently rated as the best guitarist in America.

His Smoker You Drink Player You Get album was a critic's favourite last year and ensures him of a big welcome when he makes his British concert debut at Wembley.

A star of the highly rated James Gang, Walsh joined that group after two years with the Measles - a band based near the Ohio Kent University he graduated from.

Walsh cut four albums with the James Gang then quit to form Barnstorm, the forerunner to his Smoker LP.

Amid growing concert success in the States, Walsh again split his band (which included Elton's new bassist Kenny Passerelli) and got together the format he brings with him to Britain for his latest LP, So What.

The new band is: Ricky Fataar, ex Beach Boys (drums); Bryan Carofalo (bass); David Mason (keys); and Paul Harris (keys).

To mark his visit here, ABC have re-released his super heavy opus from the Smoker album: Rocky Mountain Way.

BEACH BOYS

THE BEACH BOYS arrive in this country for their first British concert in two years amid wild speculation and inter-record company rivalry.

Last week rumours suggested that Jerry Garcia - Grateful Dead's king of acid guitar - was to guest with them at Wembley. Also their former record company Capitol neatly timed the release of a double album, the re-release of Friends and Wild Honey, while Reprise hit back with the release of Sail On Sailor as a single.

Warner/Reprise were quick to point out this week that it was probably the inclusion of Jimmy Guercio on bass which led to the Garcia rumour.

Guercio is the producer of Chicago's albums and also the owner of the Caribou Ranch recording studio.

Aside from Beach Boys originals Carl and Dennis Wilson, Mike Love and Al Jardine, the group is augmented by Guercio (bass), Ron Altbach (keys), Bob Figueroa (percussion), Carlos Munoz (organ), and Billy Minsche (piano/vocals).

The band recently completed six nights in Chicago and should be in hot form to woo the Wembley crowd.

EAGLES

THE EAGLES return to Britain, after their concert debut here supporting Neil Young in 73 as a powerfully improved outfit.

It was the inclusion of Florida slide guitarist Don Felder on a cut from On The Border (their third LP) which led to the change.

The band were so impressed with the power and style of this highly rated guitarist that they invited him to become their fifth member.

He appears on the new album One Of These Nights, and ensures that

Captain Fantastic marshalls his troops

WHEN IT'S nearly 80 degrees outside, and hitting a hundred inside, you can rely on Elton John to be suitably attired.

When we walked into the film studio somewhere on the outside of Amsterdam last week to watch him rehearsing with the band for this Saturday's Wembley gig, there he was, svelte in tennis shorts, a striped shirt, silver spangled socks and sneakers, jumping up and down on his piano stool.

It was the ninth day of rehearsals, the second day with the whole line-up which now amounts to eleven people, including three backing vocalists, who had arrived the previous day. The band have all been working hard, ten hours a day in a room with no air conditioning and an incomplete sound system. At the moment, there are twenty four numbers on the playing list, including the whole of the Captain Fantastic album and, with the exception of Ray Cooper and Davey Johnstone who remain from the old line-up, the band have had to learn all the rest of the material from scratch.

Limitations

To listen to them though, you'd never believe they've only been playing together for a few days. Despite the limitations of the sound system, the wall of sound they produce is amazing. Ray Cooper and Roger Pope (ex - Kiki Dee band) literally drum up a storm, with Ray leaping around the stage to play tubular bells, gongs, bongos and timpanis amongst other things.

Skunk Baxter is making a guest appearance at Wembley, and sits, complete with Doobie Brothers T-shirt, playing steel pedal guitar or guitar. When they start playing The Bitch Is Back, even the roadies, who've heard them doing it dozens of times before, are standing round dancing. Elton jumps on to the piano, clapping his hands furiously, then jumps off again and stands grinning in front of Skunk and Davey who are involved in a beautiful guitar play-off. The Bitch was never better.

When Elton finally calls the rehearsal to an end, everyone's exhausted - and slimmer. It's still hot, and everyone looks at the canal that's just outside the studio with envy. The two cab drivers who've been waiting nearly an hour for us are slightly placated by having had the chance to watch Elton and lads at work, and chat away to control about what they've seen.

In the bar at the Amsterdam Hilton, the neatly suited Dutch watch us out of the corners of their eyes as the stools fill up with denim-clad long-haired rock 'n' rollers, who greet one and other loudly on arrival. While waiting for Elton to turn up, I talked to James Newton Howard, the newly-arrived keyboard player, about his role in the band.

"I've basically done session work in the States for all kinds of bands," he said quietly, "then I got a call asking me if I'd join the new line-up for Elton's band. A couple of managers, including Steely Dan's, recommended me I think. So I got hold of Elton's music, and did some homework and here I am."



Elton and the lads: back L to R: Skunk Baxter, Davey Johnstone, Ray Cooper, James Newton Howard, Front L to R: Kenny Passerelli, Roger Pope, Caleb Quaye.

by Sue Byrom

What had it been like on the first day of rehearsing, with the majority of the band never having played together before? "Amazing. It was almost as if it was fated to work. I'd gone over some of the stuff with Jeff (Skunk Baxter) before, but we arrived and started and it worked really well. We all get on together too, so that makes it even better. I think that having me on keyboards has taken a lot of the pressure off Elton - he can concentrate more on vocals and holding things together, plus the fact that we can recreate on stage a lot of the sounds that he previously couldn't have. I'm enjoying it."

Unwinding

Upstairs Elton was unwinding after the rehearsal. Having abandoned his tennis shorts for a track suit, he sat on the bed and talked about the events leading up to break-up of the old E.J. band, the new line-up and, of course, Wembley.

"Mel Bush approached



us about Wembley some three or four months ago. Initially we were thinking about playing Earls Court, but then the Stadium appealed to us, and we decided on Midsummer's Day to do it.

This happened just after I'd decided to split the band up - and Wembley then seemed like a good idea to launch the new line-up 'Plunging in head first!'

What actually made you decide to split the band up?

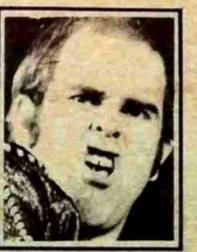
"I sat for two months brooding about why I felt that I wanted to split the band up... we'd just done a great tour, we'd done Hammersmith and the album was about to come out. I really don't know. I don't have one real reason. It wasn't a personality clash or anything like that, it was just something I felt inside. It took me two months to pluck up courage to do it. It wasn't easy... I phoned Dee (Nigel) and said 'that's it'. I've never fired anyone in my life before, it was awful. Especially as they were the original members of the Elton John Band. I rang Davey (Johnstone) up and told him I was thinking of making a change and that I wanted to keep him on, and Ray (Cooper), and what did he think about it. He was all for it.

"I told him about adding another keyboard player and another guitarist and that was going to be it originally. Then after it was all over and done with, we decided we had to find some other musicians, and I decided to go in search of some American musicians."

Did you feel limited in the old line-up?

"I felt that we'd gone as far as we could. After the Fantastic album and the tour and everything, I felt we'd got to a point where we could go stale, and if I'd just added some other members to the band, I don't think the older members would have liked it very much. Also I don't think Dee (Murray) wanted to do too much this year. He was getting a bit fed-up with the touring, so that was another factor.

"I was having such a great time working that I felt I ought to go as long as I was enjoying it. Otherwise there'd be a



point in the future when I'd regret not having done it when I could. So that's why I thought I'd better get out and do it. What there is now is the basic unit. Skunk's guesting, he'll go back to The Doobies after Wembley, but he's one of those musicians who'll probably drift in and out of the band. The backing vocalists will change as well, but the others will form the basic band."

Did you have a definite idea of whom you wanted in the band?

"No. Roger (Pope) was the only one I knew I definitely wanted, and

that was lucky because it coincided with the break-up of Kiki's band. If that hadn't happened, I'd have poached him!" Elton roared with laughter.

"Then I knew that if I'd gone back with Roger, I'd go back with Caleb Quaye as well. Like going back full circle. The bass player was a problem, but Joe Walsh found me Kenny (Passerelli), who used to play with him, so that was solved. The keyboard player was another problem, a nightmare. I asked three people, two were with established bands and were interested but there were just going to be too many hassles, and the third was going to join and then couldn't. James literally arrived the day before I got on the plane to come here. It was panic stations and I thought we'd have to do it without extra keyboards.

"I needed the keyboard player to do Moog and things like that. There's a lot of orchestration-type stuff on Fantastic and I just can't fiddle around with knobs and all that. I just want to stick to playing piano and singing."

Is there not a danger of history repeating itself, and the situation arising where you find yourself in, say, four years time, again feeling limited?

"I don't think so. I think this is my final line-up. I don't think I'll go through changing the band again. Five years with one band was great. I think this band will be a better band eventually because it's a lot more powerful, and there's a lot more scope musically. It's going to be a spring-board for people within the band to form their own

bands and me gradually fading away as far as doing gigs goes. I don't mean now, I'm talking about maybe three or four years' time.

"There must come a time when I'm not going



to enjoy being a rock 'n' roller around the world. It's getting a bit hectic now, but I'm still enjoying it. But no way am I going to be around in a toupee at 93 and singing. I don't want to end up a pathetic rock 'n' roller. I will always be involved in record and writing songs, but there will come a time when I'll want to settle down. I'm anticipating this as my last band - a tremendous band, a band with a future who can carry on without me in it as far as musicians go."

Nerves

D-Day is approaching fast, and Elton admits that the prospect of Wembley is going to be the second time in his life that he's actually getting an attack of nerves - the first being when he played with John Lennon. The band are due to play the whole set the following day to time it. As it stands, they'll be playing for about two and a half hours, and some numbers

might be cut. There've been some changes in the numbers; Your Song is back, Yellow Brick Road has gone. There's a raunchy version of Pinball Wizard there, as well as a song called Chameleon, which Elton wrote for one of the other groups due on at Wembley, The Beach Boys, but they never recorded it.

All the artists appearing at Wembley are Elton's choice. Stevie Wonder was going to be there, but problems cropped up, and The Beach Boys, long-time favourites of Elton's, were substituted.

"The bill's probably a bit self-indulgent," Elton grinned ruefully, "but I hope it'll be a good bill. I love The Eagles, they're the best band I've seen on stage in the last couple of years. Rufus I really like, Joe Walsh - they're all favourites."

Excited

"I'm really excited about it, and I'm pleased with the band, they're a great rock and roll band, very gutsy and driving. I hope everything goes well and that we don't blow it - especially with the other people who are appearing. I should think a lot of people at Wembley will be there to see people like Joe Walsh, and they aren't going to be fans of mine at all, but I think they'll stay on just to see what I'm doing, and what sort of band it's going to be. I'd like to be accepted a bit more by the harsher fans, not just as a more middle-of-the-road Moody Blues type artist.

"I'll probably get half of the fans saying 'well he's too loud for me now' - also I'm sure we're going to get a lot of people saying 'where's Nigel? Where's Dee?' because they had a lot of support. It's going to be a challenge, but it's one I'm ready for. The time to take the challenge up is now, and to hell with all the criticism the people are going to throw at us."

With the new line-up, and the different sound, is there going to be a difference on the next album? "I should imagine so... I'm planning to write a rock 'n' roll album, and Taupin and I have been saying that after changing the band and knowing what it was going to sound like that it would be nice to do a whole album of up-tempo sounds. They're harder to write, but that's what we'd like to do. Very few ballads on it, although we haven't recorded Chameleon?"

Whatever follows the next album takes, it's the last one due under Elton and Bernie's present recording contract with DJM Records, with possibly another greatest hits album, and then, as Elton puts it, "I'll be a free man."

by Jan Iles

VAN McCOY — yet another new geezer to emerge with a stompo disco instrumental.

But anyone who knows their soul will have already heard of this veteran showbiz wizard who is a highly esteemed arranger / producer / songwriter in America.

This multi-talented music man has in the past worked with the likes of Gladys Knight; The Stylistics; Aretha Franklin and Jackie Wilson and is also looked upon as a kind of part-time Marj Proops figure, having once majored in psychology at Howard University.

Let it be said that this shy, unassuming man would have made a truly wonderful head-shrinker had he not abandoned his study of the human mind in favour of the pseudo glamour of show biz.

"Folks I work with tend to tell me their problems, they always come to Uncle Van if they need help. Having studied psychology I can handle people better, and consequently this has helped me sort out the creeps from the nice guys in the business."

Philly

When music called, Van said: "bye" to school and headed for Philly territory where he recorded his first record, call Mr D.J., which won him a recording contract with Spector records. Then, says Van, his singing career went to sleep and didn't quite wake up.

"It kinda got side tracked and I began taking an interest in different spheres. I started writing for other artists, like the Shirelles

for example, and I gradually began creeping behind the scenes. Anyhow, I figured that as a writer there was no limit to writing songs for other people and there were definite limits to the songs I could sing, so . . ."

From thereon in Van neglected his own singing career and wrote for people who were better equipped vocally. That is until now, when a friend persuaded Van to get himself back onto vinyl.

"But I can't take the credit", he says bashfully. "It is thanks to a DJ who works at the Adams Apple disco in New York city for twisting my arm and making me record it."

"I was working on the Disco Baby album at the time and I tell you honey I was getting more and more depressed every-time this guy kept

pressuring me to record that single. I could've gone crazy! Anyway, I found that I recorded the 12th track really quickly so I had time on my hands to do it anyway and as a result of people saying, 'arh, come on, make a single', I gave in and did The Hustle."

Unknown

Credit must of course go to the unknown DJ who used "Bruce And The Spider" techniques to win the battle. Had he given up in the early stages there'd have been no Hustle (and no interview!)

Presently, The Hustle is number one in New York, Washington and Baltimore and is also in the British top thirty.

"I must say that Steve Rudolph, one of your own countrymen, is the best

promotion man I know, absolutely first class. He helped get the record where it is today, and that's no bull!"

Van's next venture is to get his show on the road, but he has decided to perform only periodically to begin with.

"We're doing a show in Montreal on June 20 which is basically a disco type thing containing The Choice Four — an all-male vocal group — plus Faith, Hope and Charity and a couple of dancers. I'll be conducting and presenting the package. If it's successful then we'll do a show at Madison Square Garden and maybe after that we'll come to Britain."

"I don't particularly want to be hailed as a travelling musician or whatever you like to call it, I want to remain fairly



free to write and produce or do whatever I wish."

When I ask Van who would he particularly like to produce and arrange he replies: "If you really want to know you'll be on the phone for at least another hour! Seriously though, I've always wanted to work with Barbra Streisand. I admire the lady's talent. I'd say that Barbra and Aretha have the best pipes in the business. They're similar in that

they can do virtually anything with their voices, but of course that's where the similarity ends."

Sandboy

As Van knows only too well he's up against a lot of Rolls Royces on the singing front. But he's as happy as a sandboy to know that people haven't taken him for granted over the years.

"It's important to remember that there are a lot of beautiful heroes behind the scenes who work continuously in the background and who don't get the recognition they ought to receive. Now that I'm up front doing my bit I'm finding it strange that people are wanting to know all about me!"

Well it may have taken him more than a decade. But Van is definitely coming out!

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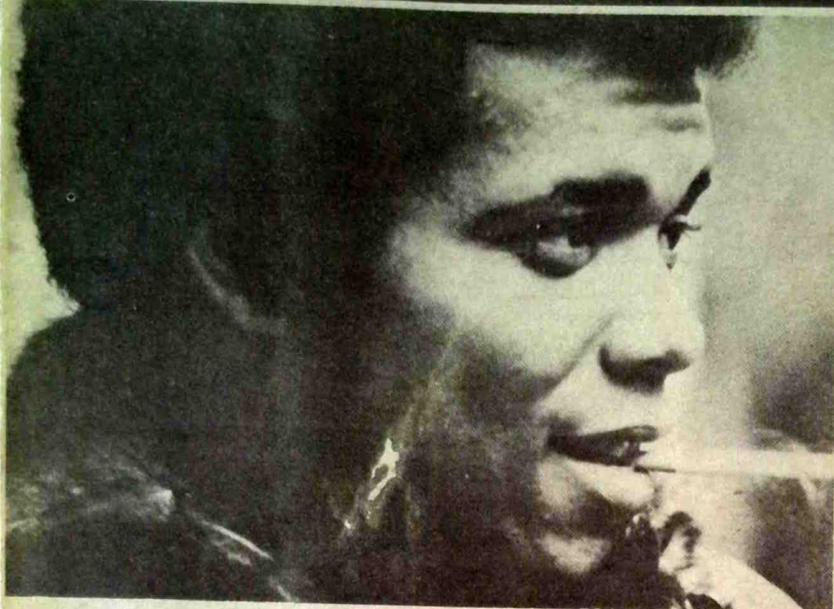


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Simple man, Johnny Nash spawns a new sound:



JOHNNY NASH has been absent from our shores for a while — for eighteen months to be precise, and he hasn't toured in Britain for two years. Now that's all being changed.

"From now on I shall be spending as much time here as I possibly can and I shall also be doing a tour as soon as I possibly can."

When's that likely to be?

"I'm not sure yet, but September at the earliest."

While he's been away in his native America, Johnny's been busy making records, keeping a weather eye on his production company (which deals with such artists as Lloyd Price and Gene Chandler) and playing a number of concerts.

"I've been playing in rock clubs, which I haven't done before and it's gone very well."

He's also very nearly completed a new album due out after the summer holiday period. He won't tell you that it's the most important, significant or special album he's ever made. "Because I'm not into all that. It's just another album in the chain but I'm very pleased with it."

He says it's very disco-oriented and pronounces: "Every track is a potential single — every single one. I don't treat albums as a separate thing from singles. A single has two tracks and, to me, an album with, say, twelve tracks is just a bigger single."

All twelve tracks on the new album, which is as yet untitled, are new ones and they were chosen out of roughly twenty recorded. So what happens to the leftovers, will they be discarded?

"Oh no", says he in mock horror. "I never discard anything. They'll be saved for the next one."

Do you have a shortage of material then?

"Nope," he laughs, "if anything, I have an overage."

'COUNTRY 'N' WESTERN REGGAE'

by Ray Fox-Cumming

It transpires that he has a backlog of good songs that he has been waiting to put out for a long while.

"I've been inhibited," he explains, "by what will be found acceptable from me — and I don't mean acceptable to the fans. You have to put out what will be acceptable to the middle-men — the producers, the DJs and the people who compile the playlists, because if they don't go along with your choice, they can be an insurmountable obstacle between you and the people who actually buy the records."

Now, however, he reckons he's been around long enough and had enough success to allow himself a little more freedom.

Formula

"An artist has to develop," he says, and, issuing a warning to people who churn out one record after another all sounding alike, he adds: "There is no such thing as a winning formula and people who reckon that there is are only heading for obscurity."

"You see, a girl may buy a certain kind of record when she's 13, but next year when she's 14

she's grown up a little and doesn't want to hear that kind of thing anymore. Her younger sister won't want to know either, because she'll have grown bored listening to the older sister's records."

"The Beatles realised that and that's one of the reasons why I admire them so much. After I Want to Hold Your Hand I thought 'well that's it', but then they went on and developed to do all those other things — all so different from each other."

Johnny sees himself developing not by attempting more complex things, but quite the opposite.

"I want to put out songs that are more simple, more direct. There's no need for story songs with lots of lyrics and I've got some great 'little songs' at the ready." His new single, Tears On My Pillow, which he describes as a "country-western reggae song," is a pointer and obviously on the right track, since it's got off the ground pretty sharply.

The autumn UK tour, says Johnny, will take in all kinds of venues — from cabaret to colleges and ballrooms to discos. "I haven't quite de-

ecided yet how many musicians I'll be using. Last time I had nine, including three horns, but this time I may use a synthesiser to do the work of more than one musician and supply the horns, strings and so on."

Recently Johnny has only had time to work on his own records, but shortly he aims to produce records for a young Swedish balladeer, Bruno Wintzell, who's a big name in his own country.

Quite apart from his musical activities, Johnny has made something of a name for himself as an actor, but now he hasn't made a film for two years. What's the reason?

"Scripts," he says simply.

What, a dearth of them or a lot of lousy ones?

"A little of each. I'd like to do another film and I've been sending out SOS's for scripts, but I haven't seen a good one yet."

Have you been offered any theatre work?

Superstar

"Yes, I was offered something in a touring version of Jesus Christ Superstar."

What role?

"I never found out," he says, scratching his chin, "it never got that far. I turned it down."

Why?

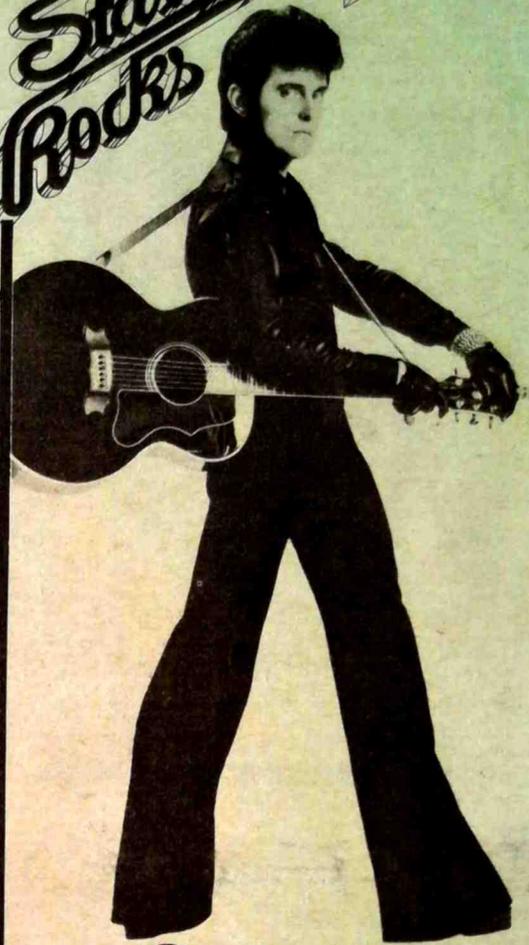
"Because a long run like that seems so uncreative to me. It's like buying a new suit and having to wear it every day for three years."

"However, if I'd had a part in writing something for the theatre and a part in putting it on, then that would be different."

Is that a possibility?

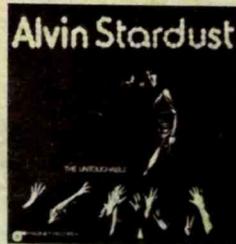
"Well yes, at some time. I have been thinking about it." But that could be a long time off. Johnny Nash ain't a man to rush his fences. For the meantime there's the single to promote, finishing touches to be put on the album and a tour to fix up, which makes plenty to be going on with.

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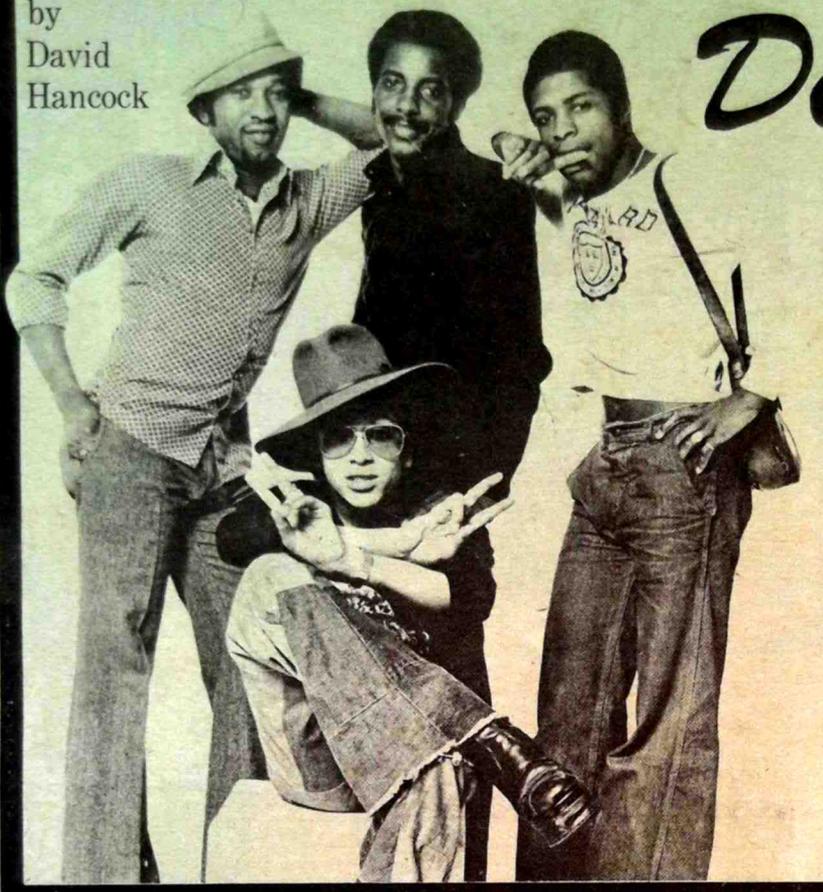


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Tears On My Pillow Songwords — turn to Page 12

by David Hancock

Dear Auntie



SWEET SENSATION are fed up. Their latest single, *Hide Away From The Sun*, isn't being played by the Beeb because Auntie says the disc has been badly mixed. Lead singer Marcel King admits the vocal mix might not be too good but he prefers that song to the group's last hit *Purely By Coincidence*, or their No 1 smash *Sad Sweet Dreamer*.

"The mixing is not really that bad," says 17-year-old Marcel. "Only I would notice the mixing because I know what it's all about. I don't think it's noticeable to everybody. But the BBC have said that's the reason they're not playing the record."

Junior Daye interrupts: "That's an excuse if you ask me, there must be some other reason. Anyway, if it gets on the chart they'll start playing it."

Britain's top soul group are hanging out at their London record company. It's a blistering hot day as the four Mancunians sweat through a round of interviews.

They know it's difficult for any record to break the charts if it's not played by the Beeb, but they are not unduly worried.

'The mixing is not that bad... I don't think it's noticeable to everybody'

Similarity

"Once we've established the song it should take off," says a newly-shorn St. Clair Palmer.

What they won't admit is that the song is too like their previous hits and they could be in danger of blowing it because of the similarity of material.

"We're getting away from *Sad Sweet Dreamer* gradually," comments Junior. "Whereas *Dreamer* set a style and *Purely By Coincidence* was almost the same, *Hide Away From The Sun* is different. It's faster. The trademark of Sweet Sensation is in that. It is a stepping stone."

"Eventually we might end up doing a funky single like *Mr Cool* (from their current album) but it has to be gradual."

With all the office windows closed to keep out the traffic noise, the room gets hotter and hotter and the group sweat.

"Here's a big secret for you," says Marcel. "Tomorrow we're starting a new show. Can't tell you anything about it really - it's all top secret. Confidential. All I can tell you is that we've already had a stage act but we're changing it again."

Cancelled

"It'll involve a lot more things, a lot more ideas."

"We're gonna start giving money out to the audience to come," adds Vincent James.

It's established that they've cancelled all their gigs for the remainder of June to concentrate on getting the new stage act together.

"We're getting three choreographers and they're going to help us through some new dance routines," Marcel confidentially continues.

"I can't say any more, you'll have to guess, Oh just put a load of nice things."

One guess is that their stage gear will grow more outrageous as they try and break away from the established pattern of black vocal groups dressing exactly the same.

Marcel, lounging about in a pair of denim cut-offs, football socks and pumps, says the new show will be previewed at the Huddersfield festival on June 28 when along with Mud they'll play to an expected 20,000 people - by far the biggest audience of their career.

They'll be using their four-piece live backing outfit, The Sensation Band, for the gig - session men put down the studio tracks.

"If the new record doesn't hit because of the BBC then we'll have nothing to lose with the follow-up," Marcel argues. "Anyway whatever happens we're going to stay in the business."

"A lot of people call us the best soul group in the

country, and yet I don't think we get that much exposure, especially on television," adds Vincent. "Mind you that's not the fault of the television companies, it's the fault of the people who do the PR work for us."

Comparison

"There are better soul bands in the country than us," Marcel freely admits, "but on stage there's nothing to touch us. They might be musically better but not visually - nothing to look at."

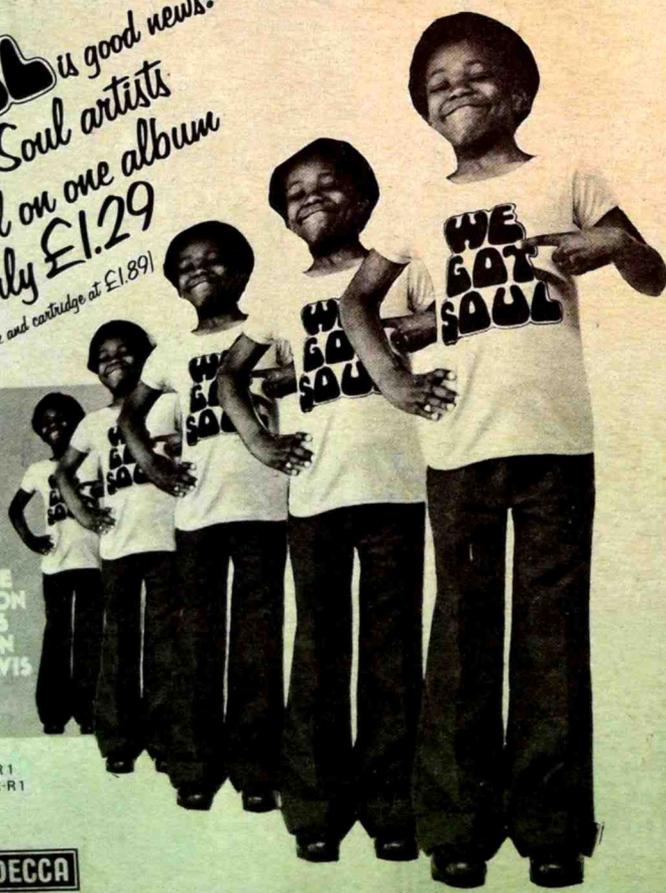
It's this visual impact and timing that has earned them comparison with the best American soul acts, and it could be that America is where they'll hit biggest.

Sad Sweet Dreamer reached the Top Twenty there, but they have no intentions of visiting America in the near future. In fact they're not quite sure whether the follow-up there will be *Purely By Coincidence* or *Hide Away From The Sun*.

"First we want to establish ourselves as a major act in this country. If we have hits in America at the same time that's even better, but we have no intention of deserting Britain for the States," says Marcel.

Of course, a lot depends on whether the Beeb's virtual monopoly of the music scene will give Sweet Sensation a break.

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SOUL-R 1
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Love, Marcel

DISCOS

Southend Soul

A FEW weeks ago, we heard that Peter Metcalfe was planning to make a "comeback" to the discotheque world. Peter, if you remember, was the guy who has held the Star Club Managers Award for the past two years.

He has now finalised his plans and it's good news for disco-goers in Southend, because he has just taken over as manager of Scamps down there. Resident DJ will be Geronimo, who for the past couple of years has been working in Scamps, Newcastle.

Geronimo actually started as a DJ five years ago in his home town of Southend, performing in the local clubs there. He later moved to Hemel Hempstead's Scamps and then on to Newcastle. All in all, he's very popular on the circuit and, together with Peter, has ambitious plans for Southend. At the moment, he says he's really into soul sounds like James Brown and he's going to hit the kids at the music level rather than use gimmicks. To achieve this, he's bringing down his complete record collection, including hundreds of imports which he's amassed over the



JAMES BROWN

past year. Peter tells me he's "got a quote from Pickfords" to transport his own collection as well,

so what with Wigan coming to the fore, we may be soon hearing about Southend Soul.

DJ PICK OF THE WEEK

This week's Top Ten comes from Paul Eddington who works round the Wolverhampton area:

- 1 Disco Stamp - Hamilton Bohannon
- 2 Wicki Wacka - Fatback Band
- 3 The Hustle - Van McCoy
- 4 Sox Machine - James Brown
- 5 Cut The Cake - Average White Band
- 6 Once You Get Started - Rufus
- 7 Hijack - Herbie Mann
- 8 Get Down Get Down - Joe Simon
- 9 Walking In Rhythm - The Blackbyrds
- 10 Where Is The Love - Betty Wright

GEMINI

(May 22 to June 21)
You're feeling in a very congenial mood now that the sun is shining down upon your fair body and giving you beetroot skin! Once the red turns to tan those office flashers will be wanting to see more of you - so remember to lock the loo door!

CANCER

(June 22 to July 23)
You're the type of humanoid who hears only what you wish to hear. When praises are abundant those pixie-like earholes stand up and everything and everyone is just wonderful. But once those praises turn into criticism you swiftly turn your back, mumble incoherently and withdraw into your shell.

LEO

(July 24 to Aug 23)
You may receive a rather shocking letter at the end of the week that will worry you sick. But study it closely and try to be objective. It could help you sort out your personal problems and if it does you'll be very glad that your friendly neighbourhood postman didn't get chased by Fido before he got to you!

VIRGO

(Aug 24 to Sept 23)
Good news Virgs. Venus, the Goddess of love, slap 'n' tickle, is entering your sign, making you want to try your chances with every one from the bus conductor to the doc.

SUPER STARS

LIBRA

(Sept 24 to Oct 23)
Travel is well aspected this month so if you fancy just flitting off with Miss/Mr Charm don't dilly-dally. The exotic, sun-drenched lands are just dying to welcome you.

SCORPIO

(Oct 24 to Nov 23)
Being unpopular worries you so you hide behind your inadequacies by being a cruel bull. Someday someone's going to show you that red flag, baby, and then they'll really get their sword into you!

SAGITTARIUS

(Nov 23 to Dec 21)
Get as far away from everything and everybody as possible - even Outer Mongolia isn't too far. You've caused more than enough damage in the last few weeks to gain an A-level in Machiavellian villainy and it'll take a good while for the wake of destruction you've left behind you to subside and be forgotten.

CAPRICORN

(Dec 22 to Jan 20)
Things are going up and down like a child's see-saw. One minute the Gods are with you, the

SUPER STARS

next the Devil intervenes. To stop yourself becoming completely schizoid it's best that you think middle-of-the-road and pursue very ordinary pastimes.

AQUARIUS

(Jan 21 to Feb 18)
Your personal relationships are proving trickier than you thought. People are rebelling against you and will not be bossed any longer. One of these days you'll miss 'em honey but by then everything pure and natural will be scarred with the stinking, brutal truth.

PISCES

(Feb 18 to Mar 20)
Enlightening experiences will occur if you stop fussing around and take it easy. Mother may have warned you about all the nasty things in life, but she forgot to say that they can be sensational too!

ARIES

(Mar 21 to Apr 20)
If you're thinking of changing partners or jobs then it isn't a good time to make new moves. Give it at least two months and by that time a change of scenery may be beneficial.

TAURUS

(Apr 21 to May 21)
One thing you hate is having to conform to rules and regulations. Hate to sound trumpish but there's this excellent project coming your way riddled with do's and don'ts. If you don't grab it at once then you'll be completely up the creek (without a paddle).

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Cockney Rebel Tour
If you saw them on the
Kiki Dee Tour
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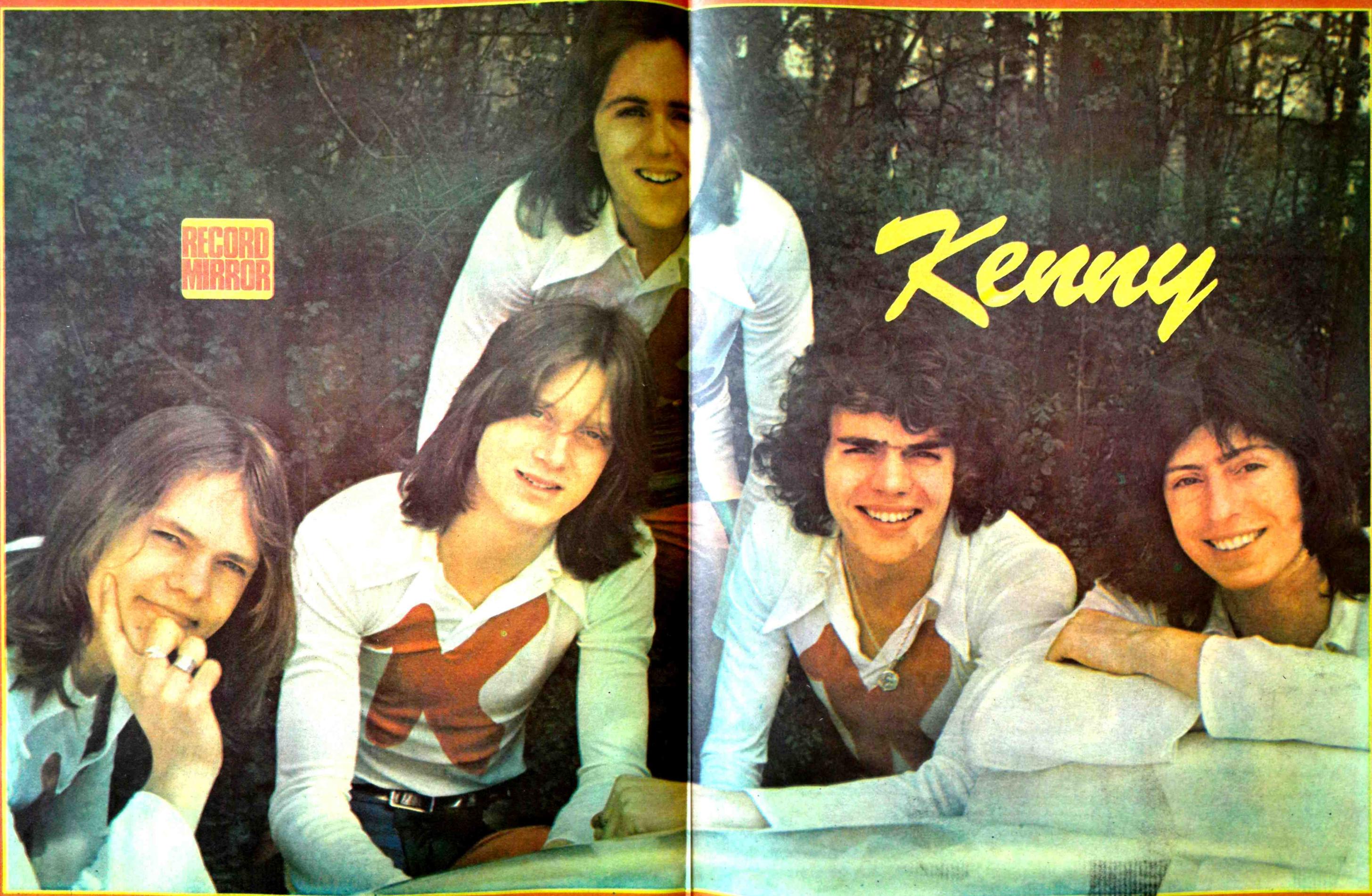
- 19 Cleethorpe's Winter Gardens
- 20 Aston University, Birmingham
- 26 Plymouth, Guildhall
- 27 Southampton University, Chilworth Manor
- 28 Aylesbury Friars
- 29 Chelmsford Chancellor Hall

* With special guests Neil Innes with Fatso appearing only on this date.



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Body 'n' Soul Record Mirror Chart

- | | | |
|----|--|-------------------|
| 1 | SING BABY SING, The Stylistics | Avco |
| 2 | WALKING IN RHYTHM, The Blackbyrds | Fantasy |
| 3 | THE WAY WE WERE, Gladys Knight & The Pips | Buddah |
| 4 | BAD LUCK, Harold Melvin & The Blue Notes | Philadelphia Int |
| 5 | S. O. S., Retta Young | All Platinum |
| 6 | DYNAMITE, Tony Camillo's Bazuka | A&M |
| 7 | TAKE GOOD CARE OF YOURSELF, Three Degrees | Philadelphia Int |
| 8 | SHININ' STAR, Earth Wind & Fire | CBS |
| 9 | WHERE IS THE LOVE, Betty Wright | RCA |
| 10 | LOVIN' YOU, Minnie Riperton | Epic |
| 11 | I'LL DO ANYTHING YOU WANT ME TO, Barry White | 20th Century |
| 12 | CUT THE CAKE, Average White Band | Atlantic |
| 13 | I'M GONNA RUN AWAY FROM YOU, Tami Lynn | Contempo - Raries |
| 14 | THE HUSTLE, Van McCoy | Avco |
| 15 | WHO'S GOT THE MONSTER, The Rimshots | All Platinum |
| 16 | PAPA OOM MOW MOW, The Sharonettes | Black Magic |
| 17 | WICKI WACKI, Fatback Band | Polydora |
| 18 | I GET THE SWEETEST FEELING, Jackie Wilson | London |
| 19 | I FEEL SANCTIFIED, The Commodores | Tamla Motown |
| 20 | GET DOWN TONIGHT, KC & Sunshine Band | Jayboy |

(chart courtesy of Blues & Soul magazine)

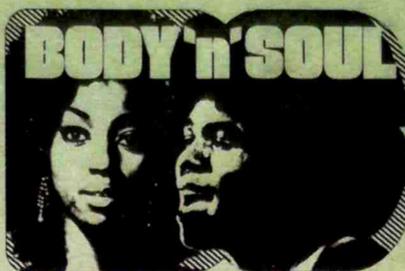
Wigan Casino all-nighter Top 20

From the
Mecca of British soul.

Chart compiled by Russ Winstanley and Richard Searling

- | | | |
|----|----|--|
| 1 | 2 | The Day My Heart Stood Still - Ollie Jackson |
| 2 | 19 | You've Come A Long Way Baby - Flower Shoppe |
| 3 | 4 | There Must Be A Love Somewhere - Ede Robin |
| 4 | 3 | I'm Coming Home In The Morning - Lou Pride |
| 5 | 10 | Long Gone - Debbie Fleming |
| 6 | 11 | Spellbound - Tamiko Jones |
| 7 | 5 | I'm Leaving - William Hunt |
| 8 | 6 | Zola - King Errison |
| 9 | 7 | Cracking Up Over You - Tommy Hunt |
| 10 | 8 | Get Out - Tommy Hunt |
| 11 | 9 | Jaws Of Love - Marble Heart |
| 12 | 17 | I Can't Help Myself - Johnny Ross and The Soul Explosion |
| 13 | 16 | Send Him Back - The Pointer Sisters |
| 14 | 18 | The Trip - Dave Mitchell and the Screemers |
| 15 | 13 | Going To A Go Go - The Sharonettes |
| 16 | 14 | The Best Thing For You Baby - Gloria Parker |
| 17 | 15 | On The Road To Ruin - Earl Wright Orchestra |
| 18 | 12 | You Didn't Say A Word - Yvonne Baker |
| 19 | 20 | Contact - The Three Degrees |
| 20 | - | I'm Where It's At - The Jades |

HOT TIPS - Blowing My Mind To Pieces (Instrumental), The Soul Fox Strings (Import, Soul Galore).
Are You Ready For This - The Brothers (Import RCA).
Charts compiled by Russ Winstanley and Richard Searling.



JACKIE WILSON: 54 HIT WONDER

IT'S ALMOST eighteen years since Jackie Wilson had a hit with Reet Petite, but go to one of his concerts, be it in London Lincoln or Llandudno and you can be sure there'll be people shouting themselves hoarse at the back of the hall until Jackie slips those ever so supple vocal songs around his first hit as a solo artist.

Even more amazing is the fact that since he first hit the charts with that Berry Gordy Jr. song all those summers ago Jackie's been in the Billboard Hot 100 no less than fifty-four times.

Jackie's currently provoking those hoarse but



enthusiastic cries of "Reet Petite" on a brief series of English one-nighters, pausing only to catch his breath and speak to Record Mirror. "My first career was in boxing. I was 14, which is rather young, but I was doing pretty good. I won the Golden Gloves but they wouldn't let me hold the title when they found out how young I was." It was Jackie's mother who suggested he hang up

by GIOVANNI DADOMO

his gloves and pick up a microphone. "There was less chance of me getting home covered in bruises after work," Jackie laughs.

"When I was still at school I'd be singing all around Detroit in the evenings. I'd be doing spirituals on Sundays, singing with the Thrillers on Fridays and Saturdays, and on the other evenings I'd go out and enter talent contests on my own."

One evening Jackie won a junior talent contest at Detroit's Paradise Theatre. Top of the bill for that evening were a group called the Dominoes who had already made a name for themselves on record and had a young Clyde McPhatter in their ranks. After the show Jackie went up to the Dominoes' Bill Ward and asked if he could join the group.

"I was a cocky little kid and Bill took my number and said he'd get in touch with me if he ever needed an extra man. It was one of those 'don't call us, we'll call you' situations and I never thought I'd hear from him again."

"About a year and a half later Bill wrote and asked if I was still interested in joining the group - that really flipped me."

"After that he sent me an airplane ticket and I flew to Boston and started to work with the group right away. I sang with Clyde for a while and he taught me everything I needed to know."

When Clyde split to form The Drifters, Jackie took over the lead vocals, earning the group major hits with St. Theresa Of The Roses, Rags To Riches and You Can't Keep A Good Man Down.

"I stayed with the Dominoes for about four years. Then in 1956 I took a train from Las Vegas where we were working at the time and went

straight home... I wanted to just take a rest and think things over.

Jackie got in touch with Al Green, his ex-manager, and Al (not the Al Green of course) got Jackie starting on his solo career.

Gamble

The gamble paid off. Jackie hit with Reet Petite, his first record, and has never looked back since.

But there have been downs as well as ups: one time he was shot by a female fan and spent six months in hospital. "And my son got killed, my Jackie Wilson Jr. He was seventeen and it really hurt me but I just worked harder than ever. I stopped singing Danny Boy then because that had always been his song."

Nevertheless Jackie soldiered on, he feels very enthusiastic about an album he recently completed (the first time, strangely enough, that he's recorded in his Detroit hometown) with ace arranger David Van De Pitte at the helm.

His amazingly long run of success he attributes partly to writers and partly to fan loyalty.

"I've seen the music scene change back and forth several times, but I put a lot of faith in the old saying that once you have a following they'll stick with you as long as you stick with them, and I've picked up a few daughters and one or two sons along the way too." This last phrase's possible ambiguity is deftly displaced with an illustration: "People will bring their babies up after the show and eighteen years later I'll get people come up to me and say 'Gambler' when you gave me this autograph? I was six months old - and that's some compliment!"

HOLIDAY SOUL WITH THE INTER CITY SOUL CLUB



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SPARK RECORDS promotion night with guest appearance of WIGANS OVATION. Club nights every week for the summer season:
WEDNESDAY - BLUE LAGOON, NEWQUAY 9 pm-12
SUNDAYS from June 22 - TIFFANYS, GT. YARMOUTH 7.30 pm-12
CLUB ALLDAYERS - LEEDS - CATS WHISKERS - MEANWOOD.
First Sunday in every month 2 pm till midnight. Next date 6th July includes heat of National Dance Competition. LOOK OUT IN AUGUST, DRIFTERS LIVE ON STAGE.
BRISTOL YATE (our 3rd Bank Holiday all day!) featuring the finals of our Summer National Dance Competition with cash prizes and a chance to "WIN A TRIP TO THE STATES" with the Club.
Soul Show appearances Monday (from 9th June) 8 pm-2 am at McWILLIAMS, BATH.
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Further dates at WHITCHURCH JULY 19 SOUTHAMPTON and BOURNEMOUTH
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NAME Full Name (RM2)

ADDRESS

Date of Birth

Signature

I am over 16 years of age and agree to abide by the Club Rules

IT'S NOT long after high noon in Memphis and Ike Hayes is a happily worried man.

"I'm sitting waiting for my wife", he explains, "we're having a baby and she went into hospital this morning.

"If it's a boy", he adds, "we'll call him Isaac Hayes The Third."

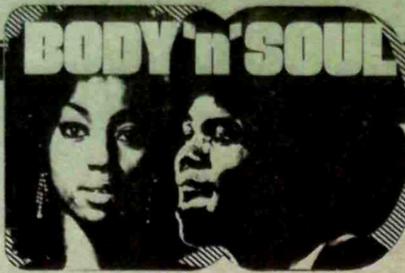
FLASHBACK: It's 1942 and Isaac Hayes Sr. is worrying about his impending fatherhood. He's a poor farmer on the outskirts of Covington, a small farming community some 30 miles out from Memphis, Tennessee.

Isaac's entry into the world works out OK but things start to fall apart soon afterwards. His mother dies, and before the infant's 18 months old his father disappears.

Ike and his elder brother are taken in and brought up by their sharecropper grandparents. It's hard life, the kind the old Blues singers used to tell about, picking cotton under a blazing sun. And when the long barge-shiftn', bale-totin' days draw to a close the family sit on the porch and sing.

Upswing

By the time Ike's an adolescent things have taken an upswing. The family now reside in Memphis and Ike is in high school where he quickly picks up the rudiments of piano and saxophone. But the family's still a long way from being affluent and pretty soon young Isaac has to quit school in order to see there's enough food on the table. He spends his evenings playing with local bands and soon earns himself a reputation. The fact that by this time he's walking around with his head shaved probably doesn't stand in the way of his becoming a



THE STORY OF ISAAC

well-known face about town either.

"I'd been shaving my head even when I was in high school", the 1975 Ike recalls. "I'd shave during the vacations and have to grow it again for school. And there weren't too many bald heads around at the time - people used to stare at me on buses and on the sidewalk like I was some kind of freak."

Later on, when Ike became a successful singer-performer in his own right it was suggested that the shaven skull was some kind of gimmick; it wasn't. "I always wore it like that because I always liked the bald head, and once I started to get accepted people got used to me as I am. In fact a lot of guys started shaving their heads too."

Back in Memphis in the early sixties Ike was about to enjoy a couple of breaks - the first was a false start, the second was the first step on the yellow brick road.

The first break was Ike's recording debut:

by Giovanni Dadomo

"What happened was I walked into the nearest recording studio and asked for an audition. I got it and the record was called Laura We Are On Our Last Go Round and it was on the Youngtown label. We also cut Sweet Temptation and See See Rider but none of them did anything much."

About the same time Ike was also starting to pick up session work at the Stax studios - it was a foot in the door that would eventually lead to fame and fortune for the young unknown.

The key to the door was to be Ike's association

with David Porter, another young Memphis musician whom Ike befriended when their respective groups shared a club booking one night. The two began singing and writing together and eventually found themselves on the Stax payroll as writers.

In a short time the Hayes/Porter combination were to help form the backbone of the internationally renowned Stax sound, chalking up hits for Johnnie Taylor, Carla Thomas and, particularly, Sam and Dave.

Ike's original ambitions to make it as a solo artist had to take a back seat to his songwriting success for a while (although he did put out a Stax single as Sir Isaac and The Doodads right at the start of his Stax career). And then, around five years

later, Ike was back in front of the mike.

"It was someone's birthday and we'd always have a party when it was someone's birthday. Duck Dum and I hoarded a few bottles of champagne and we wound up in the studio making a record. I took it seriously, but I was under the influence of alcohol so I was really mellow!"

The result was Ike's first solo album Presenting Isaac Hayes. At the time it did nothing at all but it was subsequently re-issued as Blue Hayes and was eagerly snapped up by Hayes' new-found public.

The way to that new-found public came from another impromptu session. Ike and David Porter had to come up with thirty albums for a big promotional drive in 1969. With two weeks to go to the deadline found themselves two albums short and decided that half the answer to the problem was to cut another Hayes solo LP.

Nobody remembers now what the other record that filled the quota was, but Hayes' contribution, Hot Buttered Soul proved to be a landmark in Black Music history. The record's original blend of old-style Memphis funk with lavish orchestrations in sprawling widescreen epic introduced by Ike's sensual raps was a complete innovation. Soon every Tom, Dick and Barry would be picking up on it and selling records by the truckload, but the original glory was Ike's alone. The album, along with its successors, The Isaac Hayes Move-



ment and To Be Continued zoomed to the top of the charts, making Ike one of the first black superstars and earning him an armful of gold and platinum records in the process.

Ike's spectacular run of success continued when he hit another goldmine with his first movie soundtrack. Just as the movie for which it was written spawned countless imitations so Ike's Shaft theme continues to be heard under various thin disguises on practically every TV and film thriller you can mention. In time Ike was to score a couple of Sons of Shaft himself: Tough Guys and Truck Turner. The music for these films (the latter of which is about to be released in this country) was less spectacular than their forerunners, but movies were to be the next important step in Ike's career, with Ike playing important roles in both the aforementioned film.

"I was satisfied with what I did as regards to that kind of picture", says Ike. "But I was still learning what it was all about at the time I made those." His latest role is the one he's most enthusiastic about. "I play a sculptor in a new comedy with Tony Newley and Stephanie Powers called It Seemed Like A Good Idea At The Time."

The film was shot in Toronto and for once Ike won't be doing any music for it, but he's happy because it gives him a

new comedy with Tony Newley and Stephanie Powers called It Seemed Like A Good Idea At The Time."

"But my music will always come first, I wouldn't abandon it for anything in this world."

new kind of role. "And I'd like to play all other kinds of parts. I really want to avoid getting in a specific bag."

While Ike was busy acting and scoring movies things were getting heavy at Stax. A feud about unpaid royalties meant there was no new Hayes product to follow up the excellently received Joy album of a couple of years back. It ended up with one of those million dollar law-suits that must keep thousands of American lawyers in employment, and when things were finally settled out of court some six months back, Ike set about forming his own production company and recording a new album Chocolate Chips.

Advantage

The two year silence saw the rise of a new Soul giant in the figure of the Hayes-influenced Barry White. How does Ike feel about someone like Barry dipping into his box of tricks?

"Barry White is a talented musician", Ike begins. "A lot of people have said that he was ripping me off, but I feel that if you can take advantage of a situation in a market that's as highly competitive as the music business then you ought to go right ahead."

"At first he was accepted by a lot of people who thought he was me", Ike laughs, "and I can only take that as a compliment."

"As far as the future is concerned I can only continue to go ahead and do my thing. I don't intend to go back and compete with Barry and nor am I going to be the one who is the critic of his work."

A lot of Ike's future energies will go into his Hot Buttered Soul Label: "I have a few new acts I want to see established. I have a talent management company to work on plus I'll be going on the road and hopefully doing a couple of movies a year as well as more soundtracks for both movies and TV."

"But my music will always come first, I wouldn't abandon it for anything in this world."

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The album's called We Got Soul

So here goes:

- 1. Where does Al Green record?
2. What was Hamilton Bohannon's first British hit?
3. Who is lead singer with the Chi-Lites?
4. In which year was Jackie Wilson's I Get The Sweetest Feeling first released?

Name:
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Now all you have to do is cut out the coupon and send it to: Soul Competition, Record Mirror, Spotlight House, 1, Benwell Road, London, N7 7AX. The Editor's decision is final.



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soul gossip

FRESH OUT Stateside is the new album from the BROTHERS ISLEY, The Heat Is On. AL GREEN was sworn in as a Deputy in the Memphis Police Department last week - doesn't mean Al will be out rounding up rustlers in his spare time. Re-issue of the week is HOMER BANKS' Hooked By Love on UA's new Midnight Hour label. Also worth watching out for is a new disco series from Capitol which will shortly be issuing albums from BARBARA ACKLIN and BARRES STRONG.

MARVIN GAYE tour seems all set for the Autumn - keep them fingers crossed. RUFUS expanding to eight pieces via three-man horn section on this weekend's Wembley extravaganza.

Out soonest if not sooner is HUES CORP'S new 'un Love Corporation. July is serving up time for the new GRAHAM CENTRAL STATION set with the amazing title Ain't No Bout A Doubt It. Internal problems for B. T. EXPRESS strongly rumored. US and Japanese tours for THE MIRACLES followed by British visit shortly before Xmas. Greatest single of the week (if not of the month... or year?) must be PETE WINGFIELD'S mazing Soul / Doo Wop pastiche Eighteen With A Bullet, honky cat at the wheel or not...

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Tommy James/Shondells - My Head My Bed
Tommy James/Shondells - Travelling
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Jefferson Airplane - Long on John Silver
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Rick Grech - Last Five Years
Marbles - Marbles (One Woman)
David Cassidy - Dreams Are Notin' More...
Three Dog Night - It Ain't Easy
Three Dog Night - Live at Forum
Birba - Birba
Birba - Can't Stop the Madness
Fanny - Charity Ball
Sant Rain - Watch Redbone - Potlatch
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by Ray Fox-Cumming

Alvin pulls out all the stops

ALVIN STARDUST: Sweet Cheatin' Rita (Magnet MAG 32).

When a Cockney says "water", he misses out the 't' in it and, in so doing, employs what linguists call the glottal stop, which sounds like you're trying to swallow your tonsils. Alvin shows here that he too knows all about the glottal stop, by depriving Rita of her 't' and rhyming her name with "need her" minus both the 'd' in the first word and 'h' in the second. The song, written by Roger Greenaway and Geoff Stephens, doesn't give Alvin one of his strongest records, but, who knows, the glottal stop may prove a powerful selling point.

RUBETTES: Foe - Dee - O - Dee (State STAT 7).

This one should have been reviewed last week, but it's only just shown up in the office. For those of you that haven't already heard it, it's a fairly frantic rocker, which owes as much to Mud's Tiger Feet as it does to the nineteen-fifties. Nevertheless, the back-up vocals are fun and the piano break's quite a treat too. Scarcely a landmark record for the group but just the thing to bring in the silly season.

ALAN PRICE: Papers (Polydor 2058 613).

This is the second single taken from Alan's album Metropolitan Man. The first, Mama Divine, was, to my mind, about the worst track on the album. This, on the other hand, is one of the best and most commercial. It's a meaty thing with Alan giving full rein to a powerful hookline and should get plenty of attention on the radio. Minor hit.

Key to symbols

- Thumb up: hit
- Thumb sideways: might, might not
- Thumb down: oh dear

LINDA LEWIS: It's In His Kiss (Arista 17).

Well-known oldie given very spirited treatment by the lovely Linda, who might just get a hit with it.

DAVID CASSIDY: I Write The Songs (RCA 2571).

Ex-Beach Boy Bruce Johnston wrote this one and co-produced it with David, who also gets help from current Beach Boy Carl Wilson on the vocals. The song has half the makings of a big-time cabaret number, but the title line is repeated rather too often. David's singing, apart from an amazing vanishing high note in the middle, is excellent and even if this doesn't give him a hit, it should earn him some new respect.

OLIVIA NEWTON-JOHN: Follow Me (EMI 2304).

Very country camp-fire styled song by John Denver, beautifully sung by Livvy. It's not, however, her most commercial offering. At first I couldn't decide whether or not I liked the hillbilly flavoured banjo scudding about in the background, but after six hearings I've concluded that I don't.



BRYAN FERRY: burnt at the stake?

KISS: Rock And Roll All Nite (Casablanca CBX 510).

Kiss are in much the same bag as the now-defunct New York Dolls, only they look slightly more revolting. This has a very British sound about it and no doubt several name British groups could have got themselves a hit with it. The song's a modern kind of rocker with a good hook and if it gets airplay, it should be a hit.

SKYBAND: Pie In The Sky (RCA 2572).

Skyband's first single was appalling, but this is much, much better. It's jaunty, lightweight and summery with some well-executed harmonies and some neat synthesised frills. Not quite strong enough to be a hit perhaps, but a good foundation to build on in the future.

T. REX: New York City (EMI MARC 10).

This is every bit as good as T. Rex's big hits of the past and not dissimilar to most of them. I think though that an awful lot of people have grown weary of Mr. Bolan's voice and I can't see that by going back over old, well-trodden territory, he's going to win them all back.

RAY STEVENS: Misty (Janus 6146 204).

Country-flavoured interpretation of the old classic, delivered in a nasty nasal twang with much banjo wapping away in the background along with everything bar the kitchen sink. I hate it, but it's already a hit.

SYREETA: Hamour Love (Tamla Motown TMG 954).

Very simple, very effective. It's a jaunty little song, effortlessly sung by Syreeta with help from Stevie Wonder, who wrote it. The arrangement is very uncomplicated and has a nice cheeky feel to it.

NEIL DIAMOND: The Last Picasso (CBS 3350).

Neil's keeping some pretty impressive company on record these days. Last time he had Longfellow in there and this time it's Picasso. Could it be that he's hoping that the use of such illustrious names will brush him with immortality? Or, to put it another way, works by lesser artists may be fleeting things, but Diamond's are forever (he-hel)? There's more to this than Longfellow Serenade — more words, more tune — but it isn't anywhere near as strong. The last one got played to death

without making that much impact, so I can't see this doing any better.

BRYAN FERRY: You Go To My Head (Island WIP 6234).

Fans of Billie Holliday and Ella Fitzgerald will probably demand that Mr Ferry be burnt at the stake, but comparisons are pointless because Bryan's interpretations of old songs generally have little to do with what has gone before. I adore this, more so than any single I've heard this year, and I could listen to it for days on end without tiring of it. Whether you like Ferry's style or not, you can't fault the way he's translated this into his own terms. The vocal's superb and the arrangement even better with strings delightfully drawn in at the start from some point before the record began and some heavenly brass coming in later.

VALENTINO: I Was Born This Way (Gaeie GAE 101).

A Gay record, by a Gay singer on the Gaeie label. It's neither outrageously political, but just a fairly average disco record with a "different" lyric. If the production hadn't been quite so messy, it might have done quite well. As it is though, it has no chance.

BRIAN HYLAND: Sealed With A Kiss (ABC 4059).

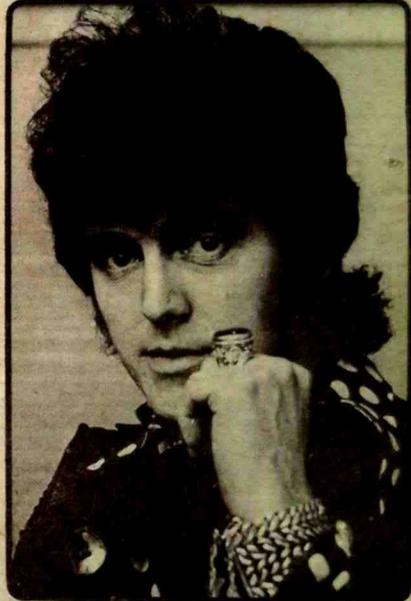
Re-release of Brian's biggest hit, with his second biggest, Ginny Come Lately, on the B-side. Both very pretty and still sounding fresh 13 years after they first came out. Good value for money and certainly a hit again.

LIMMIE AND THE FAMILY COOKIN': Lollipop (Philips 6015 900).

Once a hit for British group The Mudlarks. It sounds much the same now as it did then and chartwise, it's an each-way bet.

ENO: The Lion Sleeps Tonight (Wimoweh) (Island WIP 6233).

When I heard he imagined he'd employ his best Baby's On Fire voice and try to knock spots off the old Karl Denver version, but he hasn't. His approach is more in keeping with the American version, put out at the same time as Karl Denver's, by The Tokens. He underplays the chorus and sings the verse as if he were reading the news, which makes for a lack-lustre offering. Nevertheless, people who haven't heard the old versions may take to the song in great enough numbers to give him a hit.



ALVIN STARDUST: knows all about the glottal stop.

JAY BLACK: Running Scared (Atlantic K 10637).

Old Roy Orbison hit, produced by Bob Ezrin (of Alice Cooper, Lou Reed fame). Jay Black's voice is virtually indistinguishable from Roy Orbison's and Ezrin's production brings little that's new to the song. Can't really see the point of it.

NILSSON: Kojak Col-umbo (RCA 2565).

A novelty song with words that are hard to make out, because Nilsson's slurring and sounding well sloshed. There's a line somewhere about "19 inches", which I think refers to a TV screen. Hope so anyway, because if it doesn't, it won't get played.

SONGWORDS

TEARS ON MY PILLOW

Sung by: JOHNNY NASH
Words and Music by: ERNIE SMITH

I can't take it I'm so lonely gee I need you so
I can't take it for I wonder why you had to go

But, baby, every night I wake up crying
Tears on my pillow and pain in my heart you on my mind

I remember all the good times that we had before
I remember and now my heart my very soul cries out for more



And, baby, all your love for me is dying
Tears on my pillow and pain in my heart and you on my mind

I'll always remember that day you promised to love me,
you said you'd love me to the very end,
and I'll never forget, I'll never forget when you walked away from me
you walked out of my life with my very best friend

Choir Backing spoken verse
(Did you say that you want me back
did you say that you want me baby
did you say that you need me baby
did you say that you need me baby
did you say that you love me baby
did you say that you love me baby)

Baby, Every night I wake up crying
Tears on my pillow and pain in my heart and you on my mind
Yeah, tears on my pillow and pain in my heart and you on my mind.

IF a rich man rocks and a poor man rolls, what then does the cretin?

Irishman

Dear Face,
Are you aware of the fact that one out of every four mammal species born is a bat. Therefore I fail to see how you have the audacity to label yourself a human being when it is so obvious that you are not. Alice Crombie.

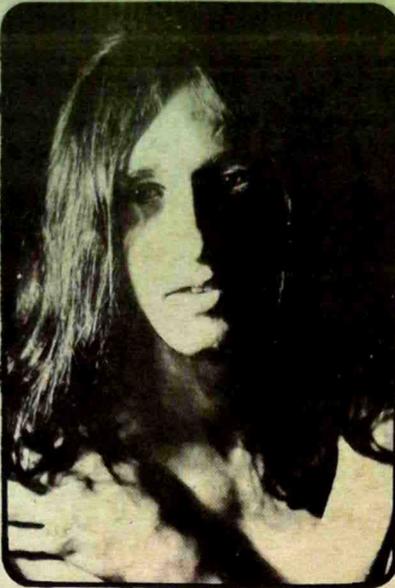
Thank God for that - I wondered why I was blind. I thought it was because of the other reason.

Barnola

Dear Face,
Me and my mates have despised the Bay City Rollers for long enough but we have not voiced our opinions against them until now! The recent event which has erupted into our out-cry is that of putting Shang A Lang on in place of our own heartthrobs the Flints-tones. Such an act is



IAN HUNTER: idiot?



I am the face. I answer letters. I give deep thought and consideration to everything you write. My exclusive services are on offer to you at Record Mirror, Spotlight House, 1 Benwell Road, Holloway N7.

unforgivable. Long live Barney Rubble. Steve, Rupert and Rob. Ponders End. I agree, it is an unforgivable crime.

Hunted

Dear Face,
I would like to ask a question. Why is it that whenever you do an article on Ian Hunter you always seem to make him sound an idiot? Has Ray Fox Cumming ever heard a Mott album? If he has then how can he knock the guy who was and always will be Mott The Hoople. Ian Hunter freak. No Address. I'd have thought by now that we love making people look like idiots.

Dumb

Dear Face,
Why don't you run smart assed one liner letters like another well

known musical paper does? Paul & Bob, Coventry. Because they're too long.

Popslop

Dear Face,
So you punks at Record Mirror thought you could push Popslop out into the cold eh? First it was R&P.M, then RM with P and now its just RM. I just want to say what a good little mag Popslop was until you at Record Mirror got hold of it. You probably won't print my letter but I would like to see you in the raw.

Popswop fan, Charlton. 10 points for observation. I'd have given you 11 points if you had noticed that Sue Byrom and Jan Iles still work for us. Wendy having left us at the end of last year. As for your last request, no way, I'm shy.

Who?

Dear Face,
A few weeks ago you wrote in your column that Leslie McKeown would be no good joining The Who. You also said that bands like The Who don't care about pretty faces just musical ability. You said

it could look like a castrated Frankenstein monster for all they care. Have you ever thought about learning to play the guitar and joining them because you certainly fit the description above. Les McKeown fan, Tyne & Wear. No! And every part of my anatomy is in the right place and nothing, as yet, has been removed except my brain.

Bias

Dear Face,
Do you ever get any really nice people writing to your page? Do not despair, you have one now. You see I don't agree with slagging other people's views on music. It's not their fault if they all belong in an asylum. My favourite artist is rarely criticised because of his talent. I am speaking of Elton John and his recent masterpiece Captain Fantastic.

Anyone who listens to this album and does not give it credit deserves to join the Mud fan club (stone deaf party) or imagine the Rollers in only kilts. I never did like tartan.

Gaddy, No Address. While on the subject of Elton John, don't forget to toddle off to Wembley will you? Record Mirror will be there giving some bootfulful things away. Please don't get too upset if they make passes at you young females, they're probably drunk.



ELTON JOHN: the master?

Tapioca

Dear Face,
One thing you can safely say about Showaddywaddy is that they lack vocal interest. I think three minutes of this feeble rock revival group is more than anyone with a low tolerance for tapioca pudding should be forced to absorb. Ozzie Kingston, Cliftonville. Quite agree, stick to the Wild Angels,

Hot-shot

Dear Face,
The staff on RM must hear hundreds of singles every week, so why don't you start a weekly feature on the staff's tip for the top. Select a different single each week for your predictions then we can keep track of who tips the most number of singles to enter the top thirty. Not including people like the

Rollers etc. who are chart certs anyway, whether or not it is merited. If you at RM don't do this at least tell me a single you reckon will make the charts. Susan Edwards, Blackburn.

That's a pretty good idea Sue, whether we'll take it up or not is another matter. However, my tip for the top at the moment is Life On Mars by the Kings Singers. The Continuing Saga Of The Crimbo Band. Number two: Farley Kellogg

The largest member of the band due to an undying love of John Courage Special. His musical talents are self taught his childhood hero being George Formby. Born slightly better off than the rest of the band, his parents could afford to buy him a pair of shoes and a buttered roll. Made headlines locally when he tried to rape the Beckton Road Police Station's cat. His taste in girls: Ones with a body.

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albums

Pick up the crumbs

AVERAGE WHITE BAND: Cut The Cake (Atlantic K50146).

LET'S follow their lead and say the first slice is delicious and halfway through there's a cut so scrumptious you can't wait to gobble the rest — but what a bummer when it turns out to be slightly stale.

Maybe it's their own fault for setting such a high standard on side one, but there's a definite deterioration of song quality.

The title track with its fresh, clean, brassy funk moves neatly into School Boy Crush — a typical AWB vocal with a hypnotic bank riff from guitar — followed by the more relaxed It's A Mystery with its strident jazzy sax at the end.

If there's a change, it's the lighter more dynamic even tighter percussive sound derived from Steve Ferrone's drumming. True, the band loses some of its overall warmth, but it's hard to imagine a better replacement for Robbie McIntosh, whom the album is dedicated to.

Next comes Groovin The Night Away — an uptempo funkier with another telling back riff — but the track that really stands out on this album is the old standard, If I Ever Lose This Heaven. Here AWB have never sounded better. It's just ironic that this is the one track they did not write.

One thing — before the bad bit — if The Beatles owe their early existence to the "black" voices of

Lennon and McCartney, just how would they have fared had Hamish Stuart and Alan Gorrie been around to compete? They are surely two of the best soul / R&B singers recording today.

Side two offers more of the now perfected AWB sound — tighter than tight rhythms plus jazz-inspired sax lines — but without strong songs, the music alone does not stand up. This is still an excellent album, yet AWB should move on and probably already have. They are playing what they do well, now let's see how far they can develop it.

PH ROLLING STONES: Made In The Shade (Rolling Stones COC 59104).

HERE it is then, the Stones' first compilation album on their own label, but should it be glad or sad? The album of course is long-awaited, but it must mean that no new Stones album is due until the present tour is over at least. This is good enough to keep ya going

though, some of their best tracks from the more recent years, including Brown Sugar, Tumbling Dice, Angie and It's Only Rock And Roll. You know the tracks, you know the album and of course you know it's only rock and roll, but I like the sleeve.

MT EAGLES: One Of These Nights (Asylum STLA 8759).

Will they make it this time? The Eagles, huge in the States, have yet to make it that big here, but hopefully the forward motion of the past couple of years will reach a head this summer. Fine timing for the album, so near to the Wembley Elton John gig, and they've hardened up since On The Border, their last album. That's partly because of the addition of guitarist Don Felder as a full-time Eagle. Also, unlike previous albums, they have not restricted themselves to a definite theme on this one. On The Border was a mixture of their first two albums (Eagles and Desperados) based mainly on soft rock harmonies. No more! With a maturer recording approach and the new man, they've definitely hardened up.

URIAH HEEP: Return To Fantasy (Bronze ILPS 9335).

First album from Heep featuring new bass player John Whetton — and what a difference he's made. With the band for only a short time before the album was recorded, he fits in as if he'd been there all his life. He has tightened up the band in many respects, not least of all the understanding each member now has with each other, making for more relaxed, confident playing. The music is distinctly Heep, David Byron's voice screaming out above Mickey Box's guitar, Lee Kerslake's drum thrashings and Ken Hensley's keyboard playing binding it all together. They seem to employ a lot more melody on this album, the title track Return To Fantasy is ample evidence, so it should be a big one.

MT TODD RUNDGREN: Initiation (Bearsville K55504).

A little variety here from the original Philadelphia whizz-kid getting it together on the spice of life. What would you like to hear, some orchestrated soul? Some synthesizer music? Some rock and roll? Or some of

Rundgren's special, weird sounds? Actually they aren't too much in evidence, this appears to be the more acceptable side of the man. Members of the gang featured include Edgar Winter, Rick Derringer, Dan Hartman. Nice one Todd, know what I mean.

MT PETER SARSTEDT: Tall Tree (Warner Brothers K56129).

Yes he's still going, not as strong but still going. Where Do You Go To since your first single hit? Well he's changed labels, had a fling with his brothers (Eden Kane etc) and now he returneth with a new album. Sarstedt is a fine singer and writer, and though the album is nothing 'absolutely fantastic' it is a pleasant and interesting change from the heavy bout of rock that's going around at the moment. Spot The Where Do You Go To soundalike... American Baby could be a single. If it is, and a hit let's hope you don't disappear again.

MT PAUL ANKA: Feelings (United Artists UAS29765).

A mixture of quickies and slowies all penned by Paul Anka and there's nothing to criticise except that perhaps the production is a little too perfect. The arrangements are enchanting nonetheless, especially the horn section, courtesy of Muscle Shoals Brass and LA Horns which turn Anka's rather lightweight compositions into wine and roses. Anka's voice has become richer since he abandoned those superfluous ballad belchers in favour of a more casual, chew-gum

while-you-swing style. Why, on Today I Became A Fool he sounds like a respectable Joe Cocker as he rasps and gasps about his newly acquired broken heart. I'm sure Anka fans will be pleasantly surprised by this classy album. It definitely seems that this time, the eminent singer/songwriter hasn't bitten off more than he could chew!

J ALAN HULL: Squire (Warners K56121).

It's easy to understand why Alan Hull wants to become the elder statesman of rock. Sitting on his (Metaphorical) hillside, somewhere near Newcastle, the former Lindsfarne (RIP) leader observes and writes it into neat parcels that prickle and spike through his words and anything goes — so long — as — it — has — an — acoustic — guitar — behind it approach. You get searing electric rock then sweeping strings coupled with a very distinctive character who's not going to be forgotten. Listen to the way father Alan tells it.

PH STRAY: Stand Up And Be Counted (Dawn DNLS 3066).

What a very weird sleeve design. The four mem-

bers of the band pictured on tombstones in a graveyard full of white crosses bearing names like Hendrix, Capone, Hitler, Gandhi etc (Stand up and be counted — gerrit). And with lines like 'good men and evil all born to die' the package holds a very sinister feeling, bordering on bad taste. If it wasn't for those lyrics the music would be pretty acceptable, but such dramatic lines sound very out of place. The approach is not so much straight rock, there's a little bit of concept in there floating around on wailing guitars, but as I said the lyrics tend to detract from the music. So musically an interesting album, but lyrically a bit off.

MT NUTZ: Nutz Too (A&M AMLS 68306).

Remember the lady with the long, long legs? Well Nutz are back with the lady and another album very much in the same mould as their debut release. It feeds off a basic rock concept with very melodic ideas filtering through taking the album slightly away from the cliched rock approach which nearly every other band seems to use. There is some pleasant guitar work throughout especially on the mainly instrumental Knife Edge and It Is All For Real, the catchiest and most outstanding track on the album. But until the band take their originality a step further and grow even further away from cliché rock they are not going to really make any large impression.

Average White Band: perfect sound



Swansea is tops

SWANSEA SOUND is THE most successful independent station in Britain — and that's official.

A recent NOP dipstick poll showed the station's weekly cumulative figure to be 70 per cent of the

total listenership — way ahead of Radio One (41 per cent), Radio Two (25 per cent) and Radio Four (19 per cent). The figures denote the percentage of adult listeners who listened in one week. But the overriding

proof that Swansea Sound is Britain's radio success story comes from an independent survey designed to show the total amount of advertising by all media and what percentage the radio stations are getting. Here



again Swansea is way ahead, taking a greater share than Clyde, Forth, or Piccadilly.

Programme director, Colin Mason, told RM: "We're a top 40 pop format station with a lot of news and information. We're also truly local — broadcasting to 320,000. People react to us, we get marvellous telephone discussions."

In addition, Swansea began this week broadcasting an extra two hours on Sundays.

Radio One now has Insight

RADIO ONE'S new major series to replace Story Of Pop comes on the air next week (June 29, 5.00 pm) and could well run for more than one year. The new series, titled

Insight, is designed to present self-contained hour-long programmes on all aspects of the music business.

The first two slots tell the story of ace songwriters producers, Leiber and Stoller, who began in the business 25 years ago writing such classics as Kansas City and Hound Dog.

Next come two programmes presenting six days on the road with Slade, taken from 18 hours of recording.

Radio One executive producer, Johnny Beering, said this week: "Listeners will be able to

dip in and out of the series as they wish. We have to be realistic — the week by week subjects will often contrast so much that it is difficult to imagine that people however catholic their music tastes, will be totally absorbed all the time."

Bleep, bleep

THE SEASON of bleeps is upon us. On Monday a "tone" on both 226 metres medium (the old Radio Northsea wavelength) and 389 and 539 (old Caroline and Veronica) were heard by dial twiddlers. What's going on?

RADIO CAROLINE T-SHIRTS
Black boat silhouette against a red setting sun.

Medium or Large, £2 (incl. p&p) from:
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NODDY BARGES IN

NODDY HOLDER joins BBC Radio London's Robbie Vincent in a three- and - a - quarter hour special (11.30 am - 2.45 pm) outside broadcast record show from Greenwich — near the Cutty Sark — when the station promotes its barge race on the Thames. The race is linked with efforts to create more interest in the use of the Thames as a form of transport.

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WHO, WHEN AND WHERE

THE BIG news of this week (and many other weeks) is, of course, Elton John's Midsummer Music concert at Wembley Stadium this coming Saturday. Just in case you haven't heard, the

acts appearing with Elton are: The Beach Boys, Rufus, The Eagles, Joe Walsh and Stackridge.

Let's hope the 70,000 people expected to attend can enjoy weather as

good as the music will, undoubtedly, be.

Doors open at 10.30 am and the concert is scheduled to begin at 11.30 am and finish around 10 pm.

THURSDAY

June 19th
GAS WORKS, Leeds University.
DONOVAN, Dome, Brighton.
MAJOR LANCE, Club Gemini, Hartlepool.
ALAN HULL, Civic Hall, Dibeth.
APRIL, The Granary, Bristol.
FLIGHT, Cosmo Club, Wigan.

DICK WELLSTOOD, 7 Dials, 27 Shelton Street, London WC2.
PACIFIC EARDRUM (with **BIG JIM O'SULLIVAN**), Dingwalls, Camden Lock, London NW1.
FBI, Speakeasy, 48 Margaret Street, London W1.
GENO WASHINGTON, Nashville Rooms, London SW6.
FUMBLE, Winter Gardens, Penzance.

SASSAFRAS, The Highwayman, Cheadle.
MIKE ABSALOM, College of Education, Poulton Le Fylde.
HARVEY ANDREWS & GRAHAM COOPER, Town Hall, Oakengates.
BUNNY, Thomas A Beckett, Old Kent Road, London.
KURSAAL FLYERS, Nag's Head, High Wycombe.
SHAKIN STEVENS & THE SUNSETS, Welsgrave Hotel, Coventry.
SAILOR, Winter Gardens, Cleethorpes.
CHRIS BARBER, Coombehaven, Kent.
ISOTOPE, Town Hall, Middlesbrough.
STARRY EYED AND LAUGHTING, Golden Lion, 490 Fulham Road, London SW6.
PINNACLE, Greyhound, Fulham.
GUN RUNNER, Brecknock, 227 Camden Road, London NW1.
NEIL INNES & FATSO, Kensington, Russell Gardens, Holland Road, London W14.
MOON, Hope & Anchor, 207 Upper Street, London N1.

FRIDAY

June 20th
BURGLAR BILL, Arts Centre, Basildon.
ALAN HULL, Vikings, Goole.
CLANCY, Birmingham University.
HATFIELD & NORTH, Coventry Technical College.
ARGENT, Mayfair, Newcastle.
MAJOR LANCE, Anabel's, Sunderland.
JESS RODEN BAND, Birmingham University.
RUFUS T. THOMAS, Lavfattie, Wolverhampton.
LEE KOSMIN, Sundown, Charing Cross Road, London.
MICHIGAN FLYERS / BUNNY, Dingwalls, Camden Road, London NW1.
JIMMIE THOMAS, Speakeasy, 48 Margaret Street, London W1.
THIN LIZZY, Maidstone Technical College.
GOOD HABIT, West Bretton College, Wakefield.

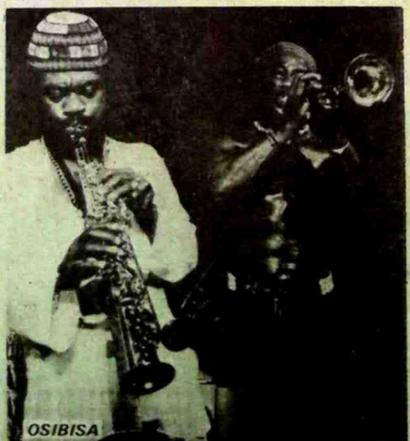


ELTON JOHN

YAKETY YAK, Lancaster University.
MOON, Reading University.
CISCO / COOKIN', Crown Rock, Crown Hotel, Marlow.
SASSAFRAS, Leeds University.
A BAND CALLED O, Penthouse, Scarborough.
LITTLE RICHARD / WILD ANGELS, Odeon, Lewisham.
THE NEUTRONS, Brunel University.
STACKRIDGE / PARADISE, Reading University.
FUMBLE, Town Hall, Cheltenham.
HUSTLER, St. Osyth College, Clacton.
UPP, Bishop Otter College, Clacton.
SUTHERLAND BROTHERS & QUIVER, Nuffield Theatre, Lanes.
GENO WASHINGTON, Exeter University.
NUTZ, JB's Club, Dudley.
SAILOR, Aston University, Birmingham.

SATURDAY

June 21st
JESSRODEN BAND / JACK THE LAD / SILK, Liverpool Stadium.



OSIBISA

SUNDAY

June 22nd
L O U D O N WAINWRIGHT, Open Theatre, Well Hall, Greenwich.
GAS WORKS, Norwich Festival.
DONOVAN, Fairfield Halls, Croydon.
FBI, Torrington, 4 Lodge Lane, London N12.
ALAN HULL, Redgrave Theatre, Farnham.
STRANGE DAYS, East Fenton WMC, Stoke-on-Trent.
LITTLE RICHARD / WILD ANGELS, Palais, Hammersmith.
HARVEY ANDREWS / GRAHAM COOPER, Centre Hotel, Cardiff.
THIN LIZZY, Roundhouse, Chalk Farm, London NW1.
SAILOR, Victoria Palace, London.
CARAVAN, Regal, Redruth.
BILLY COBBAM, Hammersmith Palais.
ISOTOPE, Durham University Free Festival.
CHAPMAN WHITNEY STREETWALKERS, Barbarella's, Birmingham.

MONDAY

June 23rd
GAS WORKS, St. Luke's, Exeter.
SUPERCHILD, British Legation, Tonypany.

FAST EDDY, Fishmonger's Arms, Wood Green.
THE FUNKEES, Dingwalls, Camden Lock, London NW1.
SEVENTH HEAVEN, Speakeasy, 48 Margaret Street, London W1.
WILD ANGELS, Quantways, Chester.
UPP, West, Bridgford College of Further Education.
BRIDGET ST. JOHN, St. Luke's College, Exeter.
BERT JANSCH / JOHN RENBOURN, Royal Festival Hall, London.
BILLY COBBAM, Odeon, Hammersmith.
ISOTOPE, Outlook Club, Doncaster.

TUESDAY

June 24th
RUFUS THOMAS, Mecca, Portsmouth.
GONZALEZ, Dingwalls, Camden Lock, London NW1.
WITCHES BREW, Speakeasy, 48 Margaret Street, London W1.
SONNY TERRY / BROWNIE MCGHEE, Queensway Hall, Dunstable.
FUMBLE, Rainbow Room, Biba, Kensington High Street, London.
SASSAFRAS, Trinity College, Carmarthen.
CHRIS BARBER BAND, Guild Hall, Newcastle.
BILLY COBBAM, Town Hall, Birmingham.



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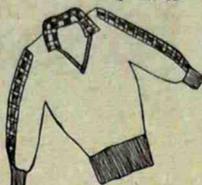
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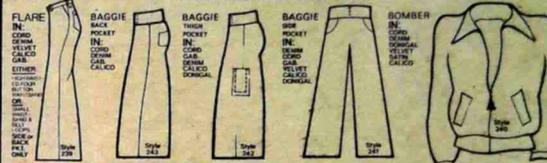
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Rolling in the Sun

WHILE THE fans make life impossible for the Rollers, the boys took some cheer on Friday night when they were surrounded by the show biz razmatazz of the Sun television awards.

Accepting the award for Top Pop Act of 1975, Alan stepped forward saying he was receiving the presentation because "I'm the oldest" — a remark which caused a lot of laughter.

Equal laughter greeted the looks on the faces of waiters when they were asked for milk and Perrier water instead of the wine which was being served.

And let no-one tell you that the Rollers' popularity isn't universal. In a room full of famous names and faces, the boys were constantly meeting requests for autographs. These included one from Bill Oddie who joked that the Goodies had hoped for the pop award, with the Rollers winning the comedy award.

It was one way for the Rollers to cheer up a bit after Les had discovered that his newly-acquired home in Scotland had already been spotted by the fans, and his hopes of privacy seemed to have been dashed.

Eric and Woody also have problems on the home front. Having bought a farm in the middle of nowhere and prepared to build a studio, they'd just found out that two squatters had moved in.

The Scottish papers had already made capital out of the "Rollers try to evict squatters" headline, but as Woody said: "We bought the farm with vacant possession. It's the previous owner who's trying to get them out, not us. The trouble is, even if he can, we still don't know if we can move in there now, because the papers have published the location and address, which means the fans will know where we are!"

Moanin' Bown

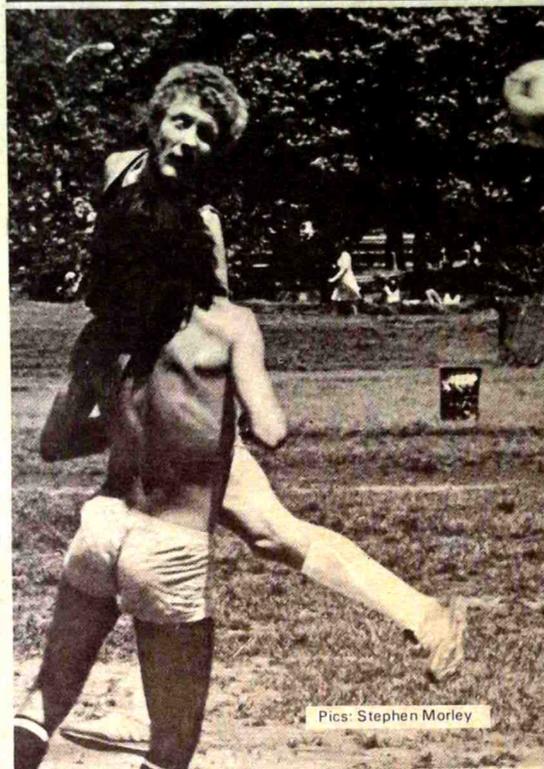
ALAN BOWN, leading pioneer of electric trumpet in Britain, has taken his horn out of wraps and is blowing again after a year's absence from the music scene.

Actually, Alan really hasn't been very far away — instead of playing with his own band on the road, he's been carving himself a very successful career as an H & K man with CBS Records for the past 12 months.

Alan makes his comeback this month via a new CBS single. Topside is a very catchy version of the old Jon Hendricks / Bobby Timmons jazz standard Moanin' — lots of electric trumpet and flugelhorn, a dash of controlled synthesizer sound and a very commercial single that is already being freely tipped as an instrumental chart contender. The 'B' side is a track from an upcoming album.

Bown's current recording band includes Bruce Baxter (guitar and synthesizer), John C. Perry (bass guitar), erstwhile associate Jeff Bannister (keyboards) and current Dog Soldier drummer Eric Dillon.

Bown, who has fronted numerous bands of his own over the last eight years, was last featured with the now defunct Jonesy. For the time being, Alan will stay at CBS and the band is a recording-only unit. But if Moanin' takes off, could he be back on the road by the end of the year.



Pics: Stephen Morley

New York cable

IN THE same week as New York mayor Abe Beame declared the city bankrupt, the music business at least managed to put on enough merriment to help us forget those financial blues.

At Madison Square Garden Bad Company and Maggie Bell both gave of their rockin' best to a sold right out audience while further downtown at the Bottom Line, Manhattan Transfer "camped" out for six fabulous evenings of 30's jazz, 40's Miller music and their own special renderings of 60's rock. In the now almost uniform style of deco dress and supported by a small orchestra, the quartet showed just why their

reputation is spreading far beyond the audiences of New York and L.A.

Gladys Knight and the Pips took time of from their one week Westbury engagement to attend a luncheon in their honour at the 21 club. They were celebrating two years with Buddah Records, a deal that was first talked about at London's Inn on the Park. Gladys will have no trouble following up her recent hit in England, she has a Goldmine of them.

Another artist soon to have his first album released in England and playing in town this week was Lewis Furay. He sings in a style reminiscent of early Lou Reed material but adding to the bizarreness of his act are

three lady vocalists deftly picking out notes on drums, harmonicas and triangles. Look out for this one.

Meanwhile, back in the sports department, an international soccer match between England and Scotland was played on a sweltering day in Central Park. The teams were made up from the members of Ace and Average White Band; plus a few more strollers-by to make up the numbers. Ace, having played a successful first night of their American tour the previous evening, were a little slow but did well to keep the result to a draw. We're now waiting to hear the Elton John result from Wembley!

STEPHEN MORLEY



Yesteryear Charts

20th June, 1970

- 1 1 In The Summertime — Mungo Jerry
- 2 2 Yellow River — Christie
- 3 4 Groovin' With Mr Bloe — Mr Bloe
- 4 27 Alright Now — Free
- 5 7 Cottonfields — The Beach Boys
- 6 5 Honey Come Back — Glen Campbell
- 7 11 Sally — Jerry Monroe
- 8 9 Everything Is Beautiful — Ray Stevens
- 9 3 Back Home — England World Cup Squad
- 10 13 The Green Manalishi — Fleetwood Mac

19th June 1965

- 1 2 Crying In The Chapel — Elvis Presley
- 2 4 The Price Of Love — The Everly Brothers
- 3 1 Long Live Love — Sandie Shaw
- 4 10 I'm Alive — The Hollies
- 5 6 Trains And Boats And Planes — Burt Bacharach
- 6 5 Poor Man's Son — The Rockin' Berries
- 7 7 The Clapping Song — Shirley Ellis
- 8 3 A World Of Our Own — The Seekers
- 9 11 Marie — The Batchelors
- 10 21 Colours — Donovan

18th June 1960

- 1 1 Cathy's Clown — The Everly Brothers
- 2 3 Mama / Robot Man — Connie Francis
- 3 3 Three Steps To Heaven — Eddie Cochran
- 4 2 Cradle Of Love — Johnny Preston
- 5 8 I Wanna Go Home — Lonnie Donegan
- 6 5 Handy Man — Jimmy Jones
- 7 7 Shazam — Duane Eddy
- 8 6 Sweet Nothin's — Brenda Lee
- 9 12 Ain't Misbehavin' — Tommy Bruce
- 10 12 Down Yonder — Johnny and the Hurricanes

Sssh . . .

NOW LISTEN Julian, if you haven't got a khaki soldier's uniform — forget it . . . on the other hand Dom Perignon is a good sign of style these days —

ROGER BALL (AWB) downed 15 bottles at his New York JP's birthday party . . . Bye bye

KENNY EVERETT — he's left his Capital Radio breakfast show . . . and talking of costume changes **URIAH HEPP** had all their stage gear specially flown over from Germany to England to be dry-cleaned then immediately returned

Oh, the prizes! Who's the man in Listen To What The Man Said? Answers on a dirty postcard (please) . . . is it **EVEL KNEIVEL**, who was hoisted aloft out of his wheelchair by two bodyguards at **TAMMY WYNETTE'S** London concert? Or is it **ELTON JOHN**, who's now tipped as **DONNY'S** new producer (lovely couple)? Or maybe it's **BILL McALLISTER**, ubiquitous publicist who's just joined the Bronze

organisation . . . and another famous music biz lunatic has also resurfaced at Transatlantic (that'll be £25 each please) . . . and as for that **AL GREEN**, he's reputedly posed for Playgirl wearing nothing but a mink coat . . . Also in the clothing dept. **PAUL RODGERS** (Bad Company) and **ONNIE MCINTYRE** (AWB) tore each other's threads to pieces at a party after Bad Company's Madison Square Garden gig . . . good news if you're visiting New York — Max's Kansas City has re-opened but Ashley's is still The place to be . . . the Cornucopia Colossus award for worst lig of the week goes to the opening of the Cunard Hotel's Queen Mary Suite (aptly re-titled by one wag as the Titanic Suite) . . . their Omlette Surprise Milady was as flat as the rest of the evening. The only highlight was news of **DIONNE WARWICK'S** gas attack . . . masks were not provided . . . B Y E B Y E XXXXXXXXXX

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