

RECORD MIRROR

June 7th 1975 10p

Three days
with the
ROLLERS-
exclusive

GLITTER
BAND IN
GEORDIE
LAND

This week's
BBC
charts

PILOT
has the
magic
started
to fade?

Colour Poster

**Gary
Glitter**

45 AIRS

BRITISH TOP 50 SINGLES



Osmonds: up to No. 7

1	2	WHISPERING GRASS, Windsor Davies / Don Estelle	EMI
2	1	STAND BY YOUR MAN, Tammy Wynette	Capitol
3	5	THREE STEPS TO HEAVEN, Showaddywaddy	Bell
4	3	SING BABY SING, Stylistics	Arco
5	4	THE WAY WE WERE, Gladys Knight and The Pips	Buddah
6	6	SEND IN THE CLOWNS, Judy Collins	Elektra
7	18	THE PROUD ONE, Osmonds	MGM
8	41	I'M NOT IN LOVE, 10cc	Mercury
9	10	ROLL OVER LAY DOWN, Status Quo	Vertigo
10	11	ISRAELITES, Desmond Dekker	Cactus
11	16	AUTOBAHN, Kraftwerk	Vertigo
12	7	THANKS FOR THE MEMORY, Slade	Capitol
13	8	I WANNA DANCE WITH CHOO, Discotex and The Sex - O - Lettes	Chelse
14	20	ONCE BITTEN TWICE SHY, Ian Hunter	CBS
15	21	IMAGINE ME, IMAGINE YOU, FoX	GTO
16	9	LET ME TRY AGAIN, Tammy Jones	CBS
17	12	DON'T DO IT BABY, Mac and Kate Kissoon	Polydor
18	33	LISTEN TO WHAT THE MAN SAID, Wings	EMI
19	25	SWING LOW SWEET CHARIOT, Eric Clapton	RSO
20	27	DISCO QUEEN, Hot Chocolate	RAK
21	24	I'LL DO FOR YOU ANYTHING YOU WANT ME TO, Barry White	20th Century
22	39	THE HUSTLE, Van McCoy	Avco
23	24	DISCO STOMP, Hamilton Bohannon	Brunswick
24	15	OH BOY, Mud	Rak
25	17	HURT SO GOOD, Susan Cadogan	Magnet
26	14	ONLY YESTERDAY, Carpenters	AGM
27	22	WOMBUNG WHITE TIE AND TAILS, Wombles	CBS
28	26	I GET THE SWEETEST FEELING / HIGHER AND HIGHER, Jackie Wilson	Brunswick
29	13	LOVING YOU, Minnie Riperton	Epic
30	43	OH WHAT A SHAME, Roy Wood	Jet
31	46	WALKING IN RHYTHM, Blackbyrds	Fantasy
32	1	TROUBLE, Elvis Presley	RCA
33	38	SENDING OUT AN S. O. S., Retta Young	All Platinum
34	32	STAND BY ME, John Lennon	Apple
35	19	THE NIGHT, Frankie Valli and The Four Seasons	Mowest
36	45	DYNAMITE, Tony Camillo's Bazuka	A&M
37	35	BYE BYE BABY, Bay City Rollers	Bell
38	29	A LITTLE LOVE AND UNDERSTANDING, Gilbert Becaud	Decca
39	23	LOVE LIKE YOU AND ME, Gary Glitter	Bell
40	—	MR RAFFLES (MAN IT WAS MEAN), Steve Harley / Cockney Rebel	EMI
41	30	HONEY, Bobby Goldsboro	UA
42	—	BABY I LOVE YOU, OK, Kenny Rogers	Rak
43	48	YOU LAY SO EASY ON MY MIND, Andy Williams	CBS
44	44	GET OUT, Harold Melvin and The Bluenotes	Route
45	36	HERE I GO AGAIN, Guys and Dolls	Magnet
46	42	DON'T BE CRUEL, Billy Swan	CBS
47	40	I'M GONNA RUN AWAY FROM YOU, Tami Lynn	Contempo
48	49	YOU'VE LOST THAT LOVIN' FEELIN', Telly Savalas	MCA
49	—	TAKE ME IN YOUR ARMS, Doobie Brothers	Warner Brothers
50	37	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia

BRITISH TOP 50 ALBUMS



Stylistics: still No. 1

1	1	THE BEST OF, The Stylistics	Avco
2	—	CAPTAIN FANTASTIC, Elton John	DJM
3	2	ONCE UPON A STAR, Bay City Rollers	Bell
4	16	AUTOBAHN, Kraftwerk	Vertigo
5	15	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
6	8	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia
7	—	JUDITH, Judy Collins	Elektra
8	3	20 GREATEST HITS, Tom Jones	Decca
9	5	THE SINGLES 1969-1973, Carpenters	A&M
10	4	TUBULAR BELLS, Mike Oldfield	Virgin
11	6	ROLLIN', Bay City Rollers	Bell
12	10	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
13	—	WARRIOR ON THE EDGE OF TIME, Hawkwind	United Artists
14	11	ELTON JOHN'S GREATEST HITS, Elton John	DJM
15	22	FOX, FoX	GTO
16	19	JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White	20th Century
17	18	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman and The English Rock Ensemble	A&M
18	20	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
19	29	PHYSICAL GRAFFITI, Led Zeppelin	Swan Song
20	17	BLUE JAYS, Justin Hayward and John Lodge	Threshold
21	13	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey	United Artists
22	39	THE BEST OF BREAD, Bread	Elektra
23	14	STAMPEDE, Doobie Brothers	Warner Bros
24	21	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
25	12	RUBYCON, Tangerine Dream	Virgin
26	26	MEMORIES ARE MADE OF HITS, Perry Como	RCA
27	7	ROCK 'N' ROLL, John Lennon	Apple
28	30	HIS GREATEST HITS, Englebert Humperdinck	Decca
29	9	STRAIGHT SHOOTER, Bad Company	Island
30	—	I FEEL A SONG, Gladys Knight & The Pips	Buddah
31	23	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
32	—	SNOWFLAKES ARE DANCING, Tomita	Red Seal
33	28	AL GREEN GREATEST HITS, Al Green	London
34	—	TONY CHRISTIE — LIVE, Tony Christie	MCA
35	24	TOMORROW BELONGS TO ME, Alex Harvey Band	Vertigo
36	34	BAND ON THE RUN, Paul McCartney & Wings	Apple
37	25	ON THE LEVEL, Status Quo	Vertigo
38	41	BRIDGE OVER TROUBLED WATER, Simon & Garfunkel	CBS
39	33	IAN HUNTER, Ian Hunter	CBS
40	31	AND I LOVE YOU SO, Perry Como	RCA
41	—	GREATEST HITS OF 10cc, 10cc	Mercury
42	35	HIS 12 GREATEST HITS, Neil Diamond	MCA
43	—	CAN'T GET ENOUGH, Barry White	20th Century
44	47	I'M COMING HOME, Johnny Mathis	CBS
45	37	BLOOD ON THE TRACKS, Bob Dylan	CBS
46	50	THE SNOW GOOSE, Camel	Decca
47	32	KATY LIED, Steely Dan	ABC
48	38	AVERAGE WHITE BAND, Average White Band	Atlantic
49	48	FOREVER AND EVER, Demis Roussos	Philips
50	43	TELLY, Telly Savalas	MCA

U.S. TOP 50 SINGLES

1	2	THANK GOD I'M A COUNTRY BOY — John Denver	RCA
2	5	SISTER GOLDEN HAIR — America	Warner Bros.
3	3	HOW LONG — Ace	Anchor
4	6	BAD TIME — Grand Funk	Capitol
5	7	OLD DAYS — Chicago	Columbia
6	10	WHEN WILL I BE LOVED — Linda Ronstadt	Capitol
7	1	BEFORE THE NEXT TEARDROP FALLS — Freddy Fender	ABC / Dot
8	15	I'M NOT IN LOVE — Jessi Colter	Capitol
9	11	LOVE WON'T LET ME WAIT — Major Harris	Atlantic
10	12	PHILADELPHIA FREEDOM — Elton John	MCA
11	13	CUT THE CUTS — The Weather Band	Atlantic
12	25	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A&M
13	8	SHINING STAR — Earth, Wind & Fire	Columbia
14	22	GET DOWN, GET DOWN (Get On The Floor) — Joe Simon	Spring
15	19	ONLY WOMEN — Alice Cooper	Atlantic
16	4	ONLY YESTERDAY — Carpenters	A&M
17	20	WILD FIRE — Michael Murphy	Epic
18	21	BAD LICK (Part 1) Harold Melvin & The Bluenotes	Philadelphia International
19	26	TAKE ME IN YOUR ARMS (Rock Me) — Doobie Brothers	Warner Bros
20	23	MAGIC — Pilot	EMI
21	24	LAST FAREWELL — Roger Whittaker	RCA
22	9	I DON'T LIKE TO SLEEP ALONE — Paul Anka	United Artists
23	27	I'LL PLAY FOR YOU (Hear the Band) — Seals & Crofts	Warner Bros.
24	28	I WANNA DANCE WIT' CHOO (Doo Dat Dance) — Disco Tex & The Sex - O - Lettes	Chelse
25	30	REMEMBER WHAT TOLD YOU TO FORGET — Tavares	Capitol
26	29	SHAKE GROUND — Temptations	Gordy
27	31	ATTITUDE DANCING — Carly Simon	Elektra
28	17	JACKIE BLUE — Ozark Mountain Daredevils	A&M
29	33	THE WAY WE WERE / TRY TO REMEMBER — Gladys Knight & The Pips	Buddah
30	18	SNEAKING BOY — Eddie Kendricks	Tamla
31	34	MISTY — Ray Stevens	Barnaby
32	35	THE HUSTLE — Van McCoy & The Soul City Symphony	Avco
33	39	BABY THAT'S BACKTACHA — Smokey Robinson	Tamla
34	38	JUDY MAE — Boomer Castellan	Musica
35	—	LISTEN TO WHAT THE MAN SAID — Wings	Capitol
36	36	GOOD LOVIN' GONE BAD — Bad Company	Swan Song
37	42	DYNAMITE — Bazuka	Mercury
38	—	HEY YOU — Bachman - Turner Overdrive	ABC
39	43	LIZZE AND THE RAINMAN — Tanya Tucker	MCA
40	44	T.R.O.U.B.L.E. — Elvis Presley	RCA
41	45	WHY CAN'T WE BE FRIENDS? — War	Atlantic
42	14	HUJACK — Herbie Mann	United Artists
43	16	HE DON'T LOVE YOU (Like I Love You) — Tony Orlando & Dawn	Elektra
44	50	SWEARIN' TO GOD — Frankie Valli	Private Stock
45	46	GIVE THE PEOPLE WHAT THEY WANT O'Jays	Philadelphia International
46	—	I'M ON FIRE — Dwight Twilley Band	Shelter
47	—	ME AND MRS. JONES — Ron Kabas & The Dramatics	ABC
48	—	WHAT CAN I DO FOR YOU — LaBelle	Epic
49	—	I'M NOT IN LOVE — 10cc	Mercury
50	—	MIDNIGHT BLUE — Melissa Manchester	Arista

RM/BBC CHART

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

STAR BREAKERS

MY WHITE BICYCLE Nazareth Mooncrest
 MAMA NEVER TOLD ME Sister Sledge Atlantic
 TEARS ON MY PILLOW Johnny Nash CBS
 HARRY Catherine Howe RCA
 YOU'RE MY NUMBER ONE Polly Brown GTO
 THE IMMIGRANT Neil Sedaka Polydor
 ANYTIME (I'LL BE THERE) Frank Sinatra Reprise
 BEND ME SHAPE ME Hello Bell
 I DON'T LOVE YOU BUT I THINK I LIKE YOU Gilbert O'Sullivan
 ONCE YOU GET STARTED Rufus ABC

MISSING SINGLES

For chart compilers, the list below gives the positions of records week ending May 31 which have since dropped out of the charts.
 28 WE'LL FIND OUR DAY, Stephanie De Sykes, Bradley's
 47 THE TEARS I CRIED, Glitter Band, Bell.
 50 WHERE IS THE LOVE, Betty Wright, RCA.

U.S. TOP 50 ALBUMS

1	—	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	MCA
2	1	THAT'S THE WAY OF THE WORLD Earth, Wind and Fire	Columbia
3	2	TOMMY / ORIGINAL SOUNDTRACK RECORDING	Polydor
4	5	BLOW BY BLOW Jeff Beck	Epic
5	6	HEARTS America	Warner Bros
6	7	WELCOME TO MY NIGHTMARE Alice Cooper	Atlantic
7	4	CHICAGO VIII	Columbia
8	3	STRAIGHT SHOOTER Bad Company	Swan Song
9	9	NIGHT FANCY Lynryd Skynyrd	MCA
10	10	FLYING POSSUM Carly Simon	Elektra
11	14	STAMPED OUT Doobie Brothers	Mercury
12	44	FOUR WHEEL DRIVE Bachman-Turner Overdrive	Warner Bros
13	17	SPIRIT OF AMERICA Beach Boys	Capitol
14	20	MISTER MAGIC Grover Washington Jr	Kudu
15	19	SURVIVAL O'Jays	Philadelphia International
16	16	A SONG FOR YOU Temptations	Gordy
17	18	JUST ANOTHER WAY TO SAY I LOVE YOU	20th Century
18	8	PHYSICAL GRAFFITI Led Zeppelin	Swan Song
19	23	FANDANGO ZZ Top	London
20	22	JUDITH Judy Collins	Elektra
21	13	KATY LIED Steely Dan	ABC
22	27	TOM CAT Tom Scott and LA Express	Ode
23	11	FIVE A SIDE Ace	Anchor
24	12	AN EVENING WITH JOHN DENVER	RCA
25	25	BLUE SKY NIGHT THUNDER Michael Murphy	Epic
26	32	HE DON'T LOVE YOU LIKE I LOVE YOU	Elektra
27	33	DARK SIDE OF THE MOON Pink Floyd	Harvest
28	15	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John	MCA
29	21	THE MYTHS AND LEGENDS OF KING ARTHUR AND THE NIGHTS OF THE ROUND TABLE Rick Wakeman and The English Rock Ensemble	A&M
30	39	WILL O' THE WISP Leon Russell	Shelter
31	29	BLUE JAYS Justin Hayward and John Lodge	Threshold
32	40	TOYS IN THE ATTIC Aerosmith	Columbia
33	41	DISODTHEROQUE Herbie Mann	Atlantic
34	42	BEFORE THE NEXT TEARDROP FALLS Freddy Fender	United Artists
35	36	FEELINGS Paul Anka	Elektra
36	28	SHEER HEART ATTACK Queen	Elektra
37	26	TO BE TRUE Harold Melvin and The Bluenotes	Philadelphia International
38	48	THE LAST FAREWELL AND OTHER HITS	RCA
39	49	DRESSED TO KILL Kiss	Casablanca
40	—	GORILLA James Taylor	Warner Bros
41	31	THE DRAMATIC JACKPOT Ron Kabas and Dramatics	ABC
42	43	FRAMPTON Peter Frampton	Tamla
43	—	A QUIET STORM Smokey Robinson	A&M
44	—	DIAMONDS AND RUST Joan Baez	Columbia
45	47	BETWEEN THE LINES Janis Ian	Epic
46	—	ADVENTURES IN PARADISE Minnie Riperton	Fantasy
47	30	FLYING START Blackbyrds	A&M
48	—	IT'LL SHINE WHEN IT SHINES Ozark Mountain Daredevils	RCA
49	34	BUSTIN' OUT Pure Prairie League	A&M
50	38	CRIME OF THE CENTURY Supertramp	A&M

RECORD MIRROR
NEWSDESK
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It's the scream stopcode BAN THE FAN



POP concerts are in danger of being banned following hysterical scenes at Bay City Rollers gigs this week.

Greater London Council has said a "deep investigation" will be held before licences for similar pop concerts are granted, and councils throughout the country are expected to do the same.

A "safety code" is also being drawn up to protect fans, which will mean more security men, more crash barriers, better first aid facilities, tighter fire regulations, noise restrictions and a ban on glass bottles and other containers.

The moves follow the Rollers' weekend gigs when hundreds of hysterical fans were given medical attention. Some were taken to hospital with bruised ribs after trying to storm the stage.

And the Rollers have been slammed by an MP and ambulance men who say they incite the fans to a point of total frenzy by holding out their hands and encouraging the girls to touch them.

But the group say they will not change their act.

Pilot grounded

PILOT, who have just finished their first headlining tour, are unlikely to make any further live appearances in Britain this year.

The bulk of the time will be devoted to writing new material, devising and routing a completely new stage act and recording their third album and a new single. The single is scheduled for August release.

A string of British concert dates will tie in with the album release next January.

BOWIE IN LOVE FALL

DAVID BOWIE is to star in a mysterious American love film, *The Man Who Fell To Earth*.

The film, being shot in the United States, spans a quarter of a century, and is being directed by Nicolas Roe, who worked on *The Haunting* and *Don't Look Now*.

Reed don't sing

LOU REED'S next album, due out before the end of the month, will have no vocals, no guitars and no drums. It is to be a double LP Metal Machine Music - *The Amine B Ring*. Each of the four sides is exactly 16 minutes one second long, and each houses only one track, the titles being Metal Machine Music A1, Metal Machine Music A2, Metal Machine Music A3, and (surprise, surprise) Metal Machine Music A4. The whole set is written and produced by Reed himself.

On the week of destruction

WHAT a week it's been for the Bay City Rollers.

+ A Ford Mustang car being driven by 19-year-old lead singer Les McKeown crashed in Edinburgh and killed a 75-year-old widow.

A full report on the accident is being sent to the Scottish equivalent of the public prosecutor

+ Following the incident the band's manager Tam Paton immediately

cancelled the Bristol concert which has been rescheduled for June 13.

+ Then it was disclosed that Les' brother had also been involved in a fatal accident in the same street three weeks previously.

+ Eric was next to hit the headlines when he found out that his father had gone missing. Eric made an emergency flight to Scotland where he discovered his dad had

turned up at his aunt's home apparently suffering from amnesia.

+ The weekend saw two consecutive nights of Rollers concerts in London which turned the Hammersmith Odeon into a near disaster area.

Hundreds of fans were treated for hysteria and at one stage on Saturday 20 young girls were lying on the stretchers in the foyer.

+ Monday and the blitz

moved to Oxford and the concert ended in uproar with Les McKeown and Eric Faulkner jumping into the orchestra pit and fighting with photographers.

+ The last concert at Newcastle on Tuesday saw squads of police patrolling the streets round the City Hall to prevent any damage being done by Rollers fans who could not get into the gig.

PAY TODAY THE E.J. WAY

ELTON JOHN returns to the Troubadour in Los Angeles in August to play three nights of charity shows. Tickets for the first night will sell for 250 dollars each.

The money from the shows on August 25, 26 and 27 will go to the Jules Stein Eye Clinic. He will play two shows a night and after the first night tickets will be 25 dollars.

The club only holds 250 people and because there are certain to be too many ticket applications Elton will pick them out of a drum.

Meanwhile, his album *Captain Fantastic And The Brown Dirt Cowboy* has gone into the American charts at No. 1. This is the first time an artist has achieved a No. 1 on release.

Knebworth in the pink

CAPTAIN BEEFHEART, Steve Miller and Roy Harper will be joining Pink Floyd for their Knebworth concert this summer.

Miller, who disbanded his group last year, will reform them for the July 5 event and Beefheart will also be forming a new Magic Band for the gig.

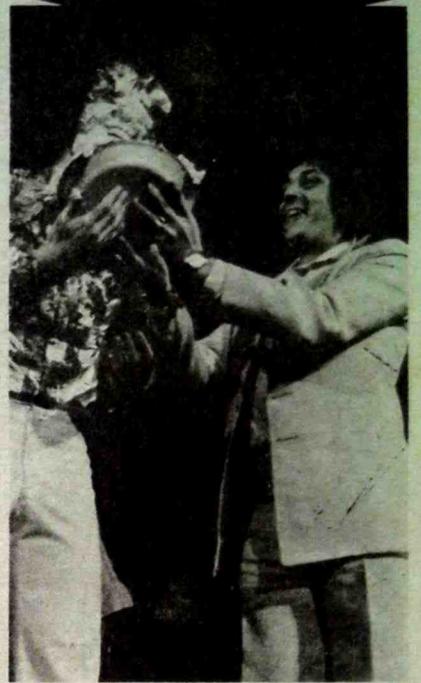
Also set to appear is Monty Python's Graham Chapman plus another act which could possibly be the Flying Burrito Brothers.

Cassidy debut

JUNE 13 will see David Cassidy's first single release on his new label RCA. It is called *Get It Up For Love* and it is expected to be followed by an album release.

Cassidy was due in Britain round the middle of June for a promotional tour but this has been cancelled and it is hoped he will be here later in the year.

PIE IN THE EYE



OH NO... not in the face! Donny Osmond gets a pie in the eye from 208 DJ Tony Prince during their recent London gig. It happened by way of retaliation for an earlier incident when Donny the proud one, was the thrower. All in all young Don got his just dessert.



their last four albums (*Sticky Fingers*; *Exile On Main Street*; *Goat's Head Soup*; and *It's Only Rock 'n Roll*) is released in Britain next week.

US and Gary

GARY GLITTER, currently recording in America, has his first US made single set for release next Friday.

Called *Doing All Right With The Boys*, it was written by Gary with producer/arranger Mike Leander and produced in New York.

A shade old

A ROLLING Stones compilation album - *Made In The Shade* - which contains cuts from



Gilbert's new hit...
**I DON'T LOVE YOU
BUT I THINK I LIKE YOU**
GILBERT O'SULLIVAN

MAM 130

Marketed by



Argent flies high

ARGENT ARE to undertake a British tour which will include circus acts as the centrepiece of the show.

The tour, which coincides with the recent release of their album *Circus*, will involve a high wire, trapeze act and special film show plus other effects.

But due to stage specifications it has not been possible to extend the £10,000 spectacular to more than four days.

The show has already been filmed at their recent Roundhouse concert and the 90 minute feature will go on general release early next year.

Dates are: Nottingham University - with *Circus* (June 14); Bristol Colston Hall (15); Birmingham Town Hall (16); Stevenage Tiffany's (17); Newcastle Mayfair (20); Liverpool Empire - with *Circus* (21); Manchester Free Trade Hall (23); Bradford St George's Hall (24); London Lyceum - with *Circus* (July 3); Swindon College (4); Great Yarmouth, Tiffany's (10); Malvern Winter Gardens (12); and on July 19 they play a free festival at Harlow.



RICK GETS COLD FEET

RICK WAKEMAN'S Spectacular London concerts on ice will be his last.

Rising prices have forced the keyboards wizard to re-think his act for which he has been paying the bulk of the costs.

He reckons it would cost nearly 1,000,000 dollars to stage the show in America.

In future Rick will continue to work in concert with his English Rock Ensemble.



Cunard headliner

LONDON'S NEW Las Vegas style cabaret room which opens with a week-long engagement by Dionne Warwick from June 16, has announced other stars who will be appearing there.

The line up, in the Queen Mary Suite

at the Cunard Hotel reads: Jerry Lewis and Abbe Lane (from July 7); Trini Lopez (from July 14); Stylistics and Freda Payne (from July 21); Sarah Vaughan and Buddy Greco (from July 28). Later bookings also include The Mills Brothers and The Supremes.

YES YOU HAVE

THE CHI-LITES classic single *Have You Seen Her* has been re-released by public demand.

The group plan to visit Britain in September for a five week tour which will consist of cabaret and major concerts in London, Manchester and Birmingham.



New Syreeta

A NEW Syreeta single, written and produced by Stevie Wonder is released next week. Title: *Harmonur Love*.

All happening

PLANS ARE under way for an All Platinum package show to do a series of concerts in Britain this autumn.

As well as hit artists The Moments, Shirley

and Company and Retta Young, it will feature The Rimshots, who are the All Platinum house band, and possibly Sylvia whose 1972 hit, *Pillow Talk*, is a soul classic.

The Heep grows on Sunny side up

TWO FURTHER concerts have been added to Uriah Heep's British tour. They will now play Birmingham Odeon (June 28) and Glasgow Apollo (29).

This is in addition to the Hammersmith Odeon gig they play on June 27.

The band, who are on an 11-nation tour have broken the all-time attendance record for an indoor concert in Norway when they attracted 6,500 people to Oslo's Ekaberg-hallen.

A new single *Prima Donna* is released this week.

PYE ARE re-releasing the Kinks' classic *Sunny Afternoon* next week, and are also bringing out *Do The Double Bump* from Rufus Thomas. June 20 sees the release of the new Curtis Mayfield album *America Today*.



KINK ON

THE KINKS, currently on tour in Britain with their *Soap Opera*, have added an extra date to their itinerary. They will now play London's New Victoria Theatre on June 14.

Grateful Boys

JERRY GARCIA guests with the Beach Boys at Elton John's Wembley Stadium concert on June 21.

Tammy tour

CHART-TOPPING country star Tammy Wynette is currently touring Britain and her remaining gigs include: Birmingham Hippodrome (June 6); Hammersmith Odeon (7); Coventry Theatre (8); Ipswich Gaumont (9); Bristol Colston Hall (10); Southampton Gaumont (12).

OSMOND OLDIE

THE NEW Donny and Marie Osmond single released next week is a re-working of the Eddie Arnold country classic *Make The World Go Away*.

It was a hit here for Arnold in February 1966 and is the title of the duo's album to be released in July.

RECORD MIRROR

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SONGWORDS

THANKS FOR THE MEMORY Sung by Slade

Written by Neville Holder and James Lee

Como esta chickadee
Have a housemaid on your knee
Eat an apple every day
An onion keeps everyone away.
Have an athlete on your feet
Have some honey with your meat
Eat an apple every day
The doctor has got to keep away.

Chorus
Thanks for the memory
Thanks for it all
Wam bam thank you mam
Thanks for the ball.



Have a burglar alarm
Have a milkmaid on your farm
Can you raise a bally hoo
If only there's nothing else to do.

Have some butter with your fly
They say bananas could get you high
Eat an apple every day
The doctor has got to earn his pay.

Chorus
Como esta chickadee
Tap the water on your knee
Eat an apple every day
The doctor has got to keep away.
Chorus

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SONGWORDS

THE OSMONDS THE OSMONDS THE OSMONDS THE OSMONDS

New Album - I'M STILL GONNA NEED YOU*
INCLUDING THE NEW HIT SINGLE 'THE PROUD ONE'



*Also available on 8 Track Cartridge and Musicassette.



OSMONDS FAN CLUB,
LONDON W1A 4YE.

ON TUESDAY evening one of the biggest tours Britain's seen in a long time ended. Biggest in terms of audience, screams, hysteria and press coverage. It's been a long time since you could count on opening practically any daily newspaper and finding continuous coverage of a group. Amidst the stories of Alan Longmuir's possible split from the Rollers, the near-prison

like existence of the boys in their hotel rooms and police guards round theatres, the Bay City Rollers themselves have kept pretty much to themselves and said little about what's really been going on. Last week, though, Record Mirror travelled with the group for three days around the country, and spoke at length with them about every aspect of Roller-manta.

ROLLING ROUND BRITAIN!

THE scenes outside the Civic Hall were typical of the scenes that have been taking place everywhere the Rollers have played during the five-week tour. Tartan everywhere - scarves, jackets, rolled up trousers, T-shirts - the whole lot. I couldn't see one fan who didn't have at least one item of the Rollers' uniform on, they mostly had the whole lot. The queues circled the theatre, and directions were simply to follow the chants and screams.

Whether it had something to do with the fact that the police station was next door to the theatre or not, the fuzz were out in force! All the fans were asked to have their tickets ready, and they were checked several times by assorted policemen and hall officials.

There was nearly a scene when one girl found that the fuit to whom she'd paid nearly four pounds had vanished without delivering the goods. But Tam Paton, the ever-watchful Rollers' manager, managed to calm the girl down.

Tam is without doubt the sixth Roller. He's recognised as easily as any of the group, and signs autographs and answers the questions about Woody or Eric or any of the others as best he can.

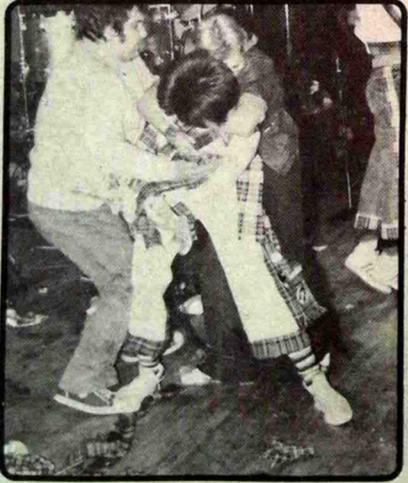
Back in the hall, the fans are snapping up more bits and pieces from the official Souvenir stall, to add to their collections of Roller paraphernalia.

In the auditorium the chants roll out and Kop-style singing joins the current We Love You Rollers record.

There are police everywhere, but mainly grouped outside the exit doors. In a canteen taken over by the police, there's the kind of turn-out you'd expect from a cup final.

David Hamilton, that evening's DJ, walks on stage, and frantic screams come even louder. But they've got to wait, first on the bill is Chips, the Irish group who've played throughout the tour. They make the most of a near-impossible task by playing a fast, tight set, lots of waves to the fans, and tartan scarves tied round their guitars. They're not daft... if you can't beat 'em, join 'em! They get their applause, and then

DAY ONE: WOLVERHAMPTON



loud sighs as a ten-minute interval is announced. Finally, Diddy Dave trots on and does a quick count-down before the lights go down and the opening tape of Neil Armstrong's landing on the moon starts playing. Stage lights flicker on and off and then pow! There they are! For the next hour the audience stands, screaming, waving scarves, and at the front, prays for that million-to-one chance that Les, Woody or Eric might

reach down and touch them. The bouncers, pressed against the barricade, hold firm. Apart from the inevitable faints, there are no injuries. The police outside look bemused. "I don't understand it," said one young copper, shaking his head, "it'd be different if they didn't have their clothes on or something, but they're just a group." If only he knew! At that moment, the doors opened and a young



fan in a complete daze was passed through. Hurling through the doors after her came her two mates, who promptly threw themselves on their confused friend on the floor.

"Les touched her, he actually touched her!" They shrieked, whilst at the same time caressing the said lady's hand - the hand. The policeman gave up and wandered off for another cup of tea.

Meanwhile, the last strains of Bye Bye Baby were booming, then the Rollers left the stage and ran straight to their waiting van.

Little figures with tears pouring down their faces staggered out slowly, raucure oozing from them. The body count: 20 faints, one nose-bleed. Reports in the press next day had doubled that figure to 50 faints and two nose-bleeds.

Outside the theatre, I drove to a side-door to collect Tam Paton, and was besieged by girls who opened the doors and asked irately if I had the group hidden in the car. It took quite a lot of persuasion to convince them they weren't in the glove compartment.

On the drive back to the hotel, Tam expressed relief at the low number of casualties, and explained the reason the boys weren't staying in Wolverhampton was that they'd been asked not to by the police. At the hotel, a slightly

fatigued door-man was shepherding Roller fans out of the foyer.

"It doesn't matter how far away from the gig we stay, or however out of the way it is, they always find out," Tam commented with a grin. He was recognised when we walked in, but when they called out his name he tried to look as though he'd never heard of himself. It didn't work, and he stood answering their questions and signing autographs before asking them to go about their way.

Upstairs the Rollers were in their rooms, getting ready for the night's film show, although Woody wasn't too sure whether to stick with the film on TV.

"We're out of films at the moment," Derek said. "We've watched 12 in the last four days, but

we're expecting another lot tomorrow." Grins all round. If you think the clean-living image of the Rollers is all one big hype - forget it. Room service came in, weighed down under trays full of glasses of milk and Perrier water. The corridor smelt of pizza, which wasn't surprising as one of the road crew had been sent out to get five of them for their evening meal.

"That's one of the things I don't like about hotels," munched Les, "the food. I'd give anything for some home cooking."

Eric bounced into the room, full of chat about his latest hobby - helicopters.

"When we finish the tour, I've got a helicopter instructor coming up for two weeks to give me a course in how to fly them. Woody and I have

bought this big farm right out in the countryside - about 25 miles from anywhere at all. I want the helicopter because we'll probably need it if we get snowed in."

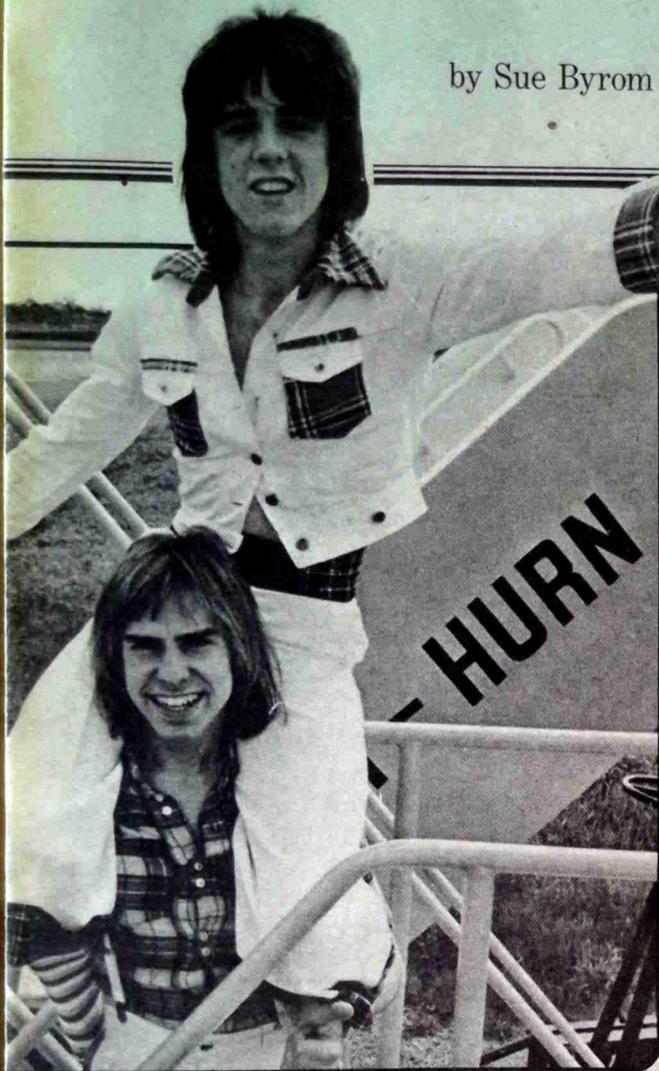
At the moment, Derek and Alan are the only two without new homes, but they're due to fly up to Scotland after the gig on Tuesday to look at houses that have been suggested for them.

"Have you heard about Tam's house...? It's a Spanish-type ranch, and it's got a ten-foot high wall all round it," Derek enthused. "That's the one thing that we've got to have unfortunately. Privacy. If we're living near anyone or anywhere, then people get fed up 'cos the fans find out and wait for us. I did have a house, but it's fallen through. That's why we're going up to



'We'll all be sad when the tour's over. There's nothing like doing live shows'

by Sue Byrom



Scotland, to try again." With the room lights dimming for the Rollers' picture show, I departed for the unknown culinary delights of room service and bed. There was a long drive the next day.

DAY TWO: IPSWICH

EARLY START TIME, what with Bank Holiday traffic and all. The fans were still outside the hotel, and figuring out whether they could swing across some scaffolding to get in.

Because there were going to be two shows at Ipswich, the roadies had left

even earlier to make sure everything was OK, so Tam was driving the boys in their American estate car. We were driving behind in convoy, and it was a bit like the Keystone cops, all revved up and nowhere to go!

Fifty yards down the road, Tam, previously in the lead, pulled over to ask which way to go! One qualification every good manager should possess is that of being able to put his foot down. Tam qualifies. One of the funniest sights on the drive was stopping for petrol at a small village station, and watching the bemused look on the attendant's face when Les got out of the car to check the oil, complete with

Roller trousers, striped socks and no shoes.

At the hotel, there was time for a quick check of the rooms before the group left for the first show. Outside the hotel, the inevitable group of fans, patiently sitting on the grass.

Outside the hall, the long queues. Indeed, Dave Eager, the DJ for that day, was deciding on costumes. When it comes to understanding an audience, Dave has to be one of the best. If he thinks they're getting too restless, he'll calm them down, and when it comes to creating atmosphere, he's got the lot. Air horns, kilt, bagpipe music - the works. There's no barricade at Ipswich, instead a long line of security men in front of the stage. They'd no need to worry, because at Ipswich at least, the fans were happy to crowd in front of the stage without testing the strength of the security men. In fact, during the Rollers' act the bouncers swayed along in time to the music and were very gentle with the fans and let some of the smaller ones rest their faces on the stage so that they could gaze adoringly at the idols. Body count at the end of the first show: five faints, one nose-bleed. National press coverage next day: 100 extra police (there must have been at least 12, and they were outside the theatre checking tickets), 40 faints and two nose-

bleeds.

Between shows, I asked the boys what they thought about the reports in the papers.

"It's just the papers," Alan said resignedly. "They have to make things sensational and that's what they've done."

"The main thing that worries us about all the reports of hundreds of girls being dragged out of the crowds an' that," said Eric, "is that in the end parents are gonna be worried about their kids coming to our concerts. That's when we get concerned about their exaggerations."

"We get very worried about the fans when they push forward - God, we don't want anyone to get hurt. It's the same if it looks as though the security guys are getting a bit pushy, I'll call a stop to the show," said Les. "I've done that a couple times already. None of us would do anything to try to get the fans going - you've seen the show, we don't have to do anything, it just happens. But we do everything we can to see that no-one's hurt."

Two nights ago, Les, at Southport, had walked on some scaffolding in front of the stage and had been pulled off.

"I was only down for about a minute before I was pulled back, but I honestly thought I was going to die. They had my shirt off, and were having a good go at my trousers - but they didna quite make them," he added with a grin.

Les wasn't having much luck with his trousers. During the second to last number of that day's first show, his pants had split up to the crotch, and he took his bow with legs firmly clenched together. "It wasn't as bad as a time during their last tour," Dave Eager told me later. "Then his trousers split during the second number! The rest of the boys had to play an instrumental number while I sewed Les's trousers up at the side of the stage!"

With the end of the tour in sight, how true were the reports about arguments between them and reports that they felt like prisoners?

"Ouch, when you've been on the road for over four weeks like we have now, there are bound to be some. But we've been together for a long time now, we know how to get on with each other." The others nodded agreement with Eric's reason.

"As for being imprisoned and all those stories, they're not true," said Derek. "We'll all be sad when the tour's over. There's nothing like doing live shows. Being in hotels can be a great laugh you know."

They were due to have their second day off of the tour in two days time. What would they do with it?

"Well, I'm taking flying lessons at the moment," Les said enthusiastically, "so I'm flying Alan and Derek up to Scotland after the gig tomorrow. They'll be looking at houses, but I've already got mine. I'll probably see about furniture and things like washing-machines for it. The others are going on to London with Tam."

"It's a bit silly all this business about being prisoners," Derek went on. "If we have two days off, we're all bored daft after the first day. All of us are just waiting to start again. We've got so used to working at this kinda pace, that it's strange when you stop."

One thing's definite, and that even with the tour over, it's not going to be sit-back-and-relax-time. They're going into the studios in June to record songs for the next single, they've got good reaction from Europe so'll they'll be going to Germany practically straight away for TV work, there's a quick visit to Finland planned, and then there's that film.

"Aye, that'll be great. We start on that in July, when we're flying out to Sant Lucia." Quiet Woody had piped up, obviously looking forward to his acting debut. "We'll be doing quite a lot of location work, and they'll be filming one of our concerts to use in the film as well."

The roadies called ten minutes before the next show, so they started making moves.

Complete with new trousers, the Rollers bounded on stage for the

Aah yes, I was there, at the Battle of Ipswich in '75! The gig passes without incident - well, apart from 30 faints and a nose-bleed.

DAY THREE: GREAT YARMOUTH

NOT SO far this time, only 40-odd miles, and the pilot has arrived to fly north with Les, Derek and Alan. This guy has also got a mate who's got a Lotus Elan, so Tam, Les and Woody stay behind for a drive on a nearby track. Eric, Derek and Alan leap into the car and drive through the vigilantes by the gates.

It's a slow ride to Yarmouth, though the group are staying in a Lowestoft motel to be nearer Norwich airport. There's some worry about the timing of the show, because they've got an extension from the airport so they can leave after the gig, but at the moment there's no way they'll make it.

First sighting of the hotel (?), provokes loud

over with amenities?

"Start on new songs," Eric suggested. "That's what we spend a lot of our time doing."

The hotel manager finally managed to clear a small back room for the boys to eat in without being seen, although three of them sitting along at a huge table made them feel like prizes on show.

In between mouthfuls of prawn cocktail, Alan talked to me about the will - he - won't - he leave situation.

"The story in the Sunday Mail about my real age was the final straw. I'd been thinking about the group before that happened, but that really bought it home. I've never lied about my age - if anyone asked me, I just didn't answer. The way that was done really finished me - that paper had done competitions with us and everything, then they go and do that. Before the age thing though, I was really getting down. We were rehearsing every night for the tour... if we had any time off, there'd always be a photographer or someone following me. I just decided I'd had enough."

So what really prompted you to stay with the group?

Tam. He talked to me for a long time, and said that despite what I felt now, if I did leave I'd regret it. Since I decided to stay, I've felt a lot better. I'm sure I've made the right decision."

With Alan's decision to stay in the group made, the group's own future looks equally assured. America is looming up in the Autumn, probably one of the biggest challenges the Rollers will have to face.

"We don't really know what form the tour's going to take, maybe mainly promotions, maybe we'll play as well. Shea's been booked for '76, and that's going to be the really big one. There's been quite a bit about us in American papers and magazines, but I don't suppose we'll really know what it's like till we get there," said Derek.

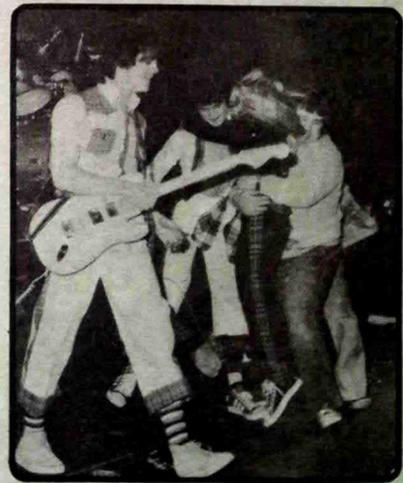
"I reckon that we'll fly out a couple planes full of our British fans," smiled Eric. "That ought to do it!"

Meanwhile Tam, Les and Woody had arrived hot - wheeled from Ipswich, and pondered that night's concert. Everyone agreed that there was no way they'd make the airport with the existing schedule, so Chips got one of their biggest challenges ever - to follow the Rollers' on to the bill!

The Rollers went on first, to an unbelievably ecstatic reception, and left straight for the plane and Les's piloting ability.

And as for me, I drove home, seeing tartan before the eyes and scarves from every tree. Keep on rolling!

NEXT WEEK: The Bay City Rollers - their money, their fan club and those stories about being puppets. DON'T MISS IT.



second time in Ipswich. A lot of the audience had been at the first show, but they were determined to make the most of them while they were there. Standing by the exit doors, the St John's Ambulance Brigade, were screwing in their ear-plugs again, and reminiscing about by-gone days of the Beatles and the Stones. It seemed strange to listen to a St John's veteran in his late fifties - musing about comparative fan mania, but then it must be a bit like army re-unions.

groans from everyone. It's above an arcade of shops, and to get to the rooms you have to walk along a balcony which is in full view of the street. With Eric resplendent in his stage gear, there's no chance of them sneaking in.

"If you think this is bad, you shoulda seen some of the places we've stayed in," Eric said laughing.

With several hours between now and the gig, what would they do, as the... er... hotel wasn't exactly flowing

HOLED UP IN A BASEMENT STUDIO SOMEWHERE NEAR NEW YORK

"ULLO," says Ian Hunter, sounding just like on his record, "Mick's 'ere too."

Hello Mick. "Ullo," says Mick Ronson, sounding, on the rotten trans-Atlantic line, just like Ian Hunter.

What are you doing? "Sitting in the basement," says Hunter.

Where? "At 'ome."

Where's that? "Well, not far from New York, but it's really in the country."

Where in the country? "What?"

What's the place called? "Westchester County."

Humph... WHERE in Westchester County? "I ain't saying. We get bothered enough as it is."

Right, you're at home in the basement. What are you doing there?

"What, right now?"

No, in general.

"Writing songs."

What for?

"What?"

WHAT FOR?

HALVES

"Mick's album."

"My album," echo Ronson's muffled tones in the background.

"Yes," continues Hunter, "we're doing Mick's next album next."

How many songs have you got ready between you?

"About four halves," says Hunter, "and when we've got four wholes we'll start recording."



Hunter/Ronson: At one of their gigs?

I'm prepared to take time over it." Ian: "We may stay in the studios for quite a long time now. We're enjoying a very productive writing period and if it's still continuing once Mick's album is done, we may stay in the studios and do some more recording." On a joint album or a Hunter solo one? "Dunno, but whenever anything by Mick comes out you can be sure I'm in there somewhere and on anything I do Mick'll be in there somewhere too." Rumour has it that you've broken up your band. Is that right? "No, one of them's gone home to Liverpool for a couple of weeks' holiday, but otherwise you could say they're 'floating'."

RETURN

When are you both coming back to Britain? "Can't rightly say," mumbles Hunter, "but in about ten months I should imagine."

Are you living out there by choice or has it got something to do with the taxman?

"Look," says Hunter, almost yelling, "I didn't choose to leave Britain. I was kicked out. At least that's the way I look at it."

It has something to do with the taxman.

"I haven't lost touch with Britain though. We get the papers every week and people are always ringing up."

Are you pleased with the way the single, Once Bitten, Twice Shy, is doing?

"Yeah, great - especially since I insisted on that one instead of I Get So Excited, which is the one everybody wanted to put out. I wanted to release something a little bit subtle, still I'm quite surprised at just how well it has done."

TOURING

How do you feel now about touring after your recent experience of it?

"Well, we want to work on the presentation a bit. Not in the theatrical sense - although we might throw in the odd costume change. More in the continuity sense."

What, so the whole thing's more... sort of... visually orchestrated?

"Good word," says Hunter.

"Good word," echoes Mick.

Right, thanks very much for your time.

"Bye," says Ian Hunter, sounding just like Mick Ronson.

"Bye," says Mick Ronson, sounding just like Ian Hunter... or was it the other way around?

hunter the hermit

by Ray Fox Cumming



But I thought you were doing a tour? "We were." I hear you cancelled a whole lot of dates? "We did." Why? Because ticket sales weren't going well?

"It's true that they weren't going well in some places, but that wasn't the point. It was the sound system, it was awful. It kept falling to pieces and in Philadelphia, where 15,000

people had come to see us, it packed up altogether. We kept on playing for five numbers - smiling and looking like we were enjoying ourselves, but you can imagine the scenes outside by the

entrance afterwards. "Bloody disgrace, that sound system. It was supplied by Claire Brothers and you should print that because people ought to be told and be warned, C-L-A-I-R-E brothers, right?" "We've had all those hassles with sound systems before and we can do without them now. That's why we came off the road." And so now you're

going to record instead? "Yes." When's the Ronson album going to be ready? Have you got a date when it's supposed to be delivered to the record company? There's a loud sigh of impatience and then: "We've had all the rush to meet delivery dates before and we're having no more of it." Mick: "I want to make a really good album so

super stars

GEMINI (May 22 to June 21) If you're annoying those close to you, it would be a good idea to lock yourself in the bathroom and loon around 'til you've had enough. If you come out before your time, people will just run away.

CANCER (June 22 to July 23) A dizzy week with anything going wrong. So

don't try to tackle outlandish projects or complicated humanoids. Keep to easy, happy-go-lucky assignments and talk to the dog or cat. They'll be the only ones to understand you.

LEO (Jul 24 to Aug 23) If mother's playing bingo and dad is in the boozier why not take your fancy bit home for a bit of slap 'n' tickle on the sofa. But make sure you finish before the pubs close, it will be most embarrassing if they catch you red-handed!

VIRGO (Aug 24 to Sept 23) Things are beginning to

prickle you of late. You haven't been standing near any hedgehogs have you? What you need is a change of scenery. Perhaps tranquil, peaceful surroundings with your favourite person will turn you into a Mk I version of your lovely self.

LIBRA (Sept 24 to Oct 23)

People are criticising you for airy-fairy ways. Mmm, well ducky just tell 'em they can't play with their toys in your bathtub and if they just laugh at your witty comments give 'em a lemon to suck. That should turn them sour.

SCORPIO (Oct 24 to Nov 22)

A nice night out with the girls or guys should prove rewarding (as long as you leave your wallet in doors). You have been neglecting old friends lately and they're missing your smile and warm sense of humour. Do them a favour and let your ole pals take you out for an evening. All expenses will be paid, of course.

SAGITTARIUS (Nov 23 to Dec 21)

A new love will wobble into your life with all the grace of a pregnant duck. OK, at first you may think they're the ugly D., but

once they let their hair down and start showing what they've really got, boy, will you be bowled over. So keep those smelling salts handy.

CAPRICORN (Dec 22 to Jan 20)

Beware vicious rumours that are spreading like tongue waggers are truthful - they'd sell their own mothers for a double gin.

AQUARIUS (Jan 21 to Feb 18)

You've been walking around with a face as long as a kite and quite frankly

people are getting really cheesed with your sullen ways. If you don't try and force a smile then we won't be responsible for what happens to your social life. You miserable bleeder, you.

PISCES (Feb 18 to Mar 20)

The weekend will be one of the most unexpected delights you've ever had the pleasure of witnessing. You may meet a really sincere person who feels sexually attracted to you but who doesn't just want your delicious fruits. Get to know this person and you'll find that they really are ba-ba-bananas about ya.

ARIES (Mar 21 to Apr 20)

Don't let silly, trivial things get you floored, they'll right themselves in due course. Actually, just merry month of June for ages and you'll feel most desirable.

TAURUS (Apr 21 to May 21)

It's not really a question of "Ma they're making eyes at me," more "Ma they ain't makin' eyes at me." You feel throbbly neglected like a dying wall-flower and are getting 'n thinkin' that nobody loves you. Ahh, how sad. But you how totally untrue. You're just got an inferiorly complex that's all!

TORONTO CABLE . . . TORONTO CABLE . . . TORONTO CABLE . . . TORONTO CABLE . . .

Watch out for Cassidy the younger

DAVID CASSIDY'S younger brother SHAUN (who isn't exactly little any more) usually likes to date girls older than himself. Has lately been dating actress LINDA BLAIR (of Exorcist fame). SHAUN'S mother

SHIRLEY JONES isn't exactly jumping with joy.

Careerwise, it's taken SHAUN a long time to persuade his parents that show business is what he really wants to do professionally. Now it's

all settled. And he'll be managed by RUTH AARONS, the same shrewd lady who guided DAVID'S career. Look out for SHAUN — he could be an even bigger star than his famous brother.



DAVID CASSIDY AND SHAUN

'BIG DEAL' FOR FRANK

WHEN Frank Sinatra arrived in Toronto for two shows at the Maple Leaf Gardens, he was taken straight up to his 300 dollar a day royal suite on the 16th floor of the Royal York Hotel.

There a private phone line for him had been specially installed, to enable him to make and receive calls without having to go through the hotel switchboard. His

only comment was: "Big deal, where am I supposed to sleep — in the janitor's room?"

During his performance (which netted him 400,000 dollars), Sinatra tore up a newspaper and let it flutter to the floor. He declared his only use for newspapers was to train his dog and line the bottom of his parrot's cage.



FRANK SINATRA: papers for dogs and parrots

Twice as deadly

DAVID CASSIDY now the proud owner of nine race horses.

MIKE QUATRO (SUZI QUATRO'S younger brother) was a roaring success when he opened for HAWKWIND. QUATRO (on the UA label) plays classical piano and assorted keyboards — an American Keith Emerson. MIKE is due to tour the UK in the summer.

NON-STOP singles being played here on top AM Radio stations . . . Jackie Blue, Ozark Mountain Daredevils. He Don't Love You (Tony

Orlando and Dawn), Sister Golden Hair (America), Walking In Rhythm (Blackbyrds), When Will I Be Loved (Linda Ronstadt).

Arguments

JOHN (I'm just a country boy) DENVER is having arguments with his record company (RCA). Wants to start up his own company to be distributed by RCA. Did you know that John's real name is . . . HENRY JOHN DEUTCHENDORF!

Acclaim?

ELTON JOHN disappointed at not receiving critical acclaim for his part in rock opera film TOMMY. He now wants to compose, produce and star in rock opera version of HAMLET. And guess who he wants for Ophelia — BOWIE — of course.



ELTON JOHN

Cancelled

MINNIE RIPERTON is sick and had to cancel her gig here. Hopefully she will include Toronto in her rough-planned autumn tour. Meanwhile her second album Adventures In Paradise now on release.

LETTUCE LOVER

FOOD FOR THOUGHT — musician supremo Stevie Wonder is known to have said that he enjoys eating lettuce as much as making love . . .

GENEVIEVE HALL

Pot shots

WILSON PICKETT was arrested after allegedly taking pot shots at two of the ISLEY BROTHERS in upstate New York. He was released on 500 dollars bail.

MICHAEL ALFANDARY FOR JOHN SMITH PRODUCTIONS PRESENTS

GARDEN PARTY VIII

at the

CRYSTAL PALACE CONCERT BOWL

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STEVE HARLEY + COCKNEY REBEL

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STEELEYE SPAN

SPECIAL GUESTS

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JACK BRUCE BAND
WITH CARLA BLEY & MICK TAYLOR

★
BILLY COBHAM
JOHN CALE

★
Compere Pete Drummond

★
THIS SATURDAY, JUNE 7th

NOON TILL 8 pm

DOORS OPEN AT NOON

Tickets available on the day price £3.00. In advance £2.75
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WHAT WE'VE HAPPENED TO THE MUSIC!

AT A time when few youngsters can see past the Bay City Rollers, it is surprising to find a fourteen year old boy who is into late fifties and early sixties rock 'n' roll. But Billy Wilde from Sheperton is a bit of a buff on the subject and he's forgone the tartan scarf to come up with a few thoughts on the singers who have caught his eye from that era — even though he wasn't alive for most of it.

"THE DAY the music died" is a line from Don McLean's well known song American Pie. It refers to the death of rock 'n' roll singer Buddy Holly who died in a plane crash while returning from a concert on February 3, 1959.

Also in the plane were Ritchie Valens, who wrote the classic song Donna, and the Big Bopper, an ex-DJ who wrote and sang Chantilly Lace. It was a great loss, both to music and the world, especially in the case of Holly who was hailed by many as a genius.

Holly had many hits: Peggy Sue, Rave On, Not Fade Away and of course Oh Boy which was recently a number one for Mud. After Holly's death his old backing group the Crickets, kept the man's distinctive style alive with hits like Peggy Sue Got Married, Baby My Heart and My Little Girl. They still record today.

Tommy Roe and Bobby Vee also had a hand in plugging the Holly sound with Shella, Roe's first hit, and Vee's More Than I Can Say. And still today the Holly legend looms large. It will never die. If the man were still alive his reputation would perhaps be the greatest in the world.

Tommy Roe had more hits with tunes like Jam Up And Jelly Tight, Heather Honey, Suzie Darling and a host of others. At the age of 19 he

made his show business debut. The year was 1962, the song Shella. It was a self-penned song written by Tommy when he was 14. Lines like "Sweet little Shella, you'll know her if you see her," plus the Hollyish vocals sold over a million copies.

After that came Suzie Darling and Everybody which reached number three in the charts both in the States and England. He toured both countries, but then he joined the Army and served for eight months as a medic at Fort Sam, Houston, Texas. When he returned to singing somehow



DEL SHANNON

by Billy Wilde (14)

things were not the same. The public had forgotten him so he had to start all over again.

He carried on making pretty average records. Nothing spectacular came until 1966 and Sweet Pea — a simple song about a girl and a dance. But it wasn't until 1969 that he had another big hit with Dizzy, a soft rocking song which gave ABC Records their biggest ever seller. He still records and in fact has a single out at the moment called Glitter and Gleam.

Charles Westover, who's that? Well it's the real name of Del Shannon born December 30, 1939. He first began singing when he was in the Army but his big break came in 1961 when he reached the number one spot with a self-penned number called Runaway. He followed through with more hits like So Long Baby, Hey! Little Girl and Swiss Maid up to 1965.

released which features three old hits, Runaway, Little Town Flirt and Hats Off To Larry.

"By-bee" sang a young blond English singer in 1959 on his first record What Do You Want. The record caused a sensation and so did the singer — Adam Faith, real name Terry Nelhams. He'd been in a skiffle group called The Worried Men but suddenly he was big on his own.

John Barry was responsible for the musical backing and writer Les Vandyske was responsible for the song itself. Together they created a new sensation. Faith followed up with more hits like Poor Me, How About That, As You Like It and Mix Me A Person. His last big hit was in 1965 with Message To Martha, a big change from his early stuff, more a Gene Pitney Song.

During the Beatle dominated years he also acted in small film parts and later had a huge TV success with his portrayal of Budgie.

In 1973 Faith nearly died like so many pop stars — he was in a crash, this time while driving a car. But unlike so many he survived and started writing and producing for artists like Leo Sayer and Roger Daltrey. Recently he also starred in the film Stardust — a part which took him back to his early days.

Colourful

His life story is, for good and bad reasons, a colourful one, and it's a story which he uses as the theme for his solo album I Survived. He wrote the lyrics and David Courtney, his old drummer, wrote the tunes but, if you hear it you'd never think it was Adam at all!

As wild as they came, that was Marty Wilde, a real rocker who hit the heights from 1958 until 1962. Some of his biggest hits were Endless Summer Teenager In Love, Rubber Ball, Sex Of Love and Johnny Rocc. It's said by some that it was Wilde who persuaded another of his country's top names around that time, Billy Fury, to take up singing.

Larry Parnes was responsible for managing Marty and together they did very well. He was signed with Phillips, and as we've just mentioned had a lot of hits. Even in 1969 he came up with a novelty song, Abernethy, which was a reasonable hit. But though he still puts out the occasional single, which haven't sold that well, his main contribution now is to co-write songs like Love Me Love My Dog with Peter Shelley.

And like Adam Faith, Wilde also had a part in the Stardust film. That's where the music has gone.

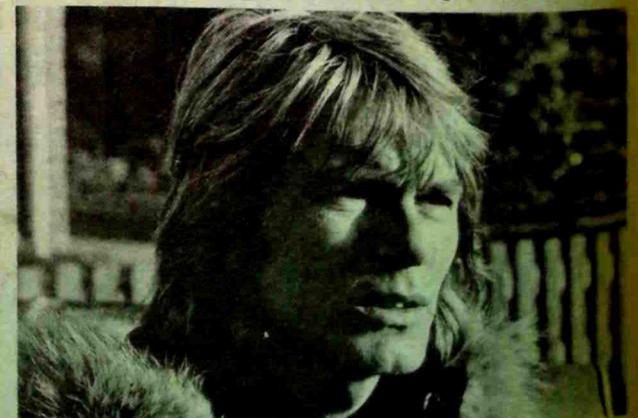


BUDDY HOLLY

Retired

After that he dropped from the limelight somewhat and in 1973 retired from professional singing. But not before a final tour of England and in which was recorded live for the Del Shannon Live In England album. Today he's alive and well and living in California, USA, and only last year was coaxed back to England for a few Northern concerts, which of course were sell-outs.

A Tenth Anniversary Album has also been



ADAM FAITH: colourful career

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SIMON & GARFUNKEL	2.79	2.05
SLADE	3.10	2.10
Every Picture	2.63	1.95
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PILOT

HERALDED AS one of the hottest bands for years, Pilot are real musicians who manage to keep a teenybop following and cut through rock snobbery at the same time.

Things looked clear for Pilot who were cruising along nicely at the No. 1 altitude, when all of a sudden they went into a spin.

The four likeable lads from Edinburgh took time out this week to answer the critics who were ready to tear them to bits after the relative failure of Call Me Round.

"You mean the one that got away," said lead singer David Paton, who wrote the song. "I don't know why the song didn't get any higher in the charts. In the first week it sold over 50,000 and in the end about 120,000 which is nearly as much as Magic.

"One thing that hasn't been said before and should be said now is that Call Me Round is five years old. It's older than Magic and one of the first songs I wrote.

"I just found it on a tape recorder lying about, and I gave it to Ian - so you can blame Ian."

Ian Bairnson, acknowledged as one of the most innovative guitarists in the country wavers between a lunatic sense of humour and an authoritative musical sense that forces you to take him seriously.

"There's nothing wrong with the song really," he says, but adds: "When we recorded it we said, 'well this one's exactly the same - it's a bit monotonous. We don't think it'll be a hit but we'll put it out just to prove the point'. We were right again you see."

And then, of course, there was the tour - their first headlining flight. Booked in to the country's largest halls they managed to sell out only one of them and that was the Usher Hall in their native Edinburgh.

"But we didn't expect to sell out the tour," emphasises Ian. "It was either doing those halls or being booked into dance halls which we didn't want to do."

David adds: "The first night we went out we weren't disappointed.

Is the magic fading?

by David Hancock

You see, we're not a big band yet." Drummer Stuart Tosh, who gives the band a strong masculine image, steps in to point out that the reaction to the tour was great.

"The people who turned up really enjoyed themselves and that, after all, is what we're in the business for.

"Yeah, we had a lot of hassles on the tour. You should have seen the lighting, at times it was like a bloody discotheque."

"But we weren't disappointed," adds Ian. "We're never really disappointed about anything."

"We've been playing for so long, we've had so many build-ups and then it's collapsed that now we just carry on," says Stuart. "If it finished tomorrow we'd just continue playing music."

Yet for David Paton it is not quite as simple as that.

"Yes it worries me," he freely admits. "Because speaking from my own point of view I want to

establish myself as a songwriter and I'm not going to be able to do that if the songs keep missing the charts.

"The last song I wrote was Love Is, which was different. Every song I write now is that bit different. To write well I have to be relaxed and have no worries and forget about the music business altogether.

"I hadn't written anything in the last six months, yet I've been back in Edinburgh a week and I've written three songs."

Ian also writes songs, which have a funkier feel to them. A good example is Hold Me, one of the highlights of their stage act, but the band don't aim to record it because they don't think it'll come over on disc.

The other songwriter is the charming Mr. Charisma, Bill Lyall, who says very little and even less when a tape recorder is running.

On stage he keeps well to the back and confesses that he doesn't like playing live.

"I just don't like live



gigs. In fact I hate playing live. I'm much more into arranging."

"But I must give Mr Lyall credit," interrupts Ian. "He keeps professing he isn't a musician and he doesn't like playing live, yet on quite a few occasions on tour I really got a buzz from a few things he played, and

that's what it's all about."

It's also about selling records and the vast American market has just opened up to them, with Magic soaring into the Top Twenty over there.

But they're not rushing over there immediately.

"That isn't the way you

over the America some-time early next year," adds David.

"I's been predicted to me from a very reliable source that we'll be successful in America. I can't say who, but let's say it's a sort of fortune telling thing. This was predicted a long time ago, before Magic was released there."

So nothing really went wrong - far from it. They expect to soar even higher now, but that's after they've all had a short summer break.

And if you're interested, Ian and David are going to Greece; Stuart's just back from Malta; and Mr. Charisma is off to Spain.

Now which is the way to the airport?



HUDSON FORD
NEW SINGLE
"WHEN LOVE HAS OVERGROWN"



AMS 7179



Brain Baffler



HERE WE are again with yet another of our dastardly quizzes (snigger snigger) for you to baffle your brains over. Invite your friends / lovers / assorted pets / woman next door round one evening and you can all do it together. If you get fed-up why not have a sing-song as well.

1. Mud were recently top of the charts with their rendition of Oh Boy, but do you know who sang it way back in the 50s?
 - a. Bobby Vee?
 - b. Buddy Holly?
 - c. Rogers and Hammerstein?
2. What's Gary the Glitt's real name?
 - a. Barry Blitter?
 - b. Charlie Biggs?
 - c. Paul Gadd?
3. Which glam / gloss / rock / roll superstar had a bit-part (or more accurately if - you - blink - you'll - miss - me) in the bawdy film, The Virgin Soldiers?
 - a. Bowie?
 - b. Bolan?
 - c. Alvin Stardust?

4. Which nationality is the delicious Sylvia of Y Viva Espana?
 - a. Spanish?
 - b. Hindu?
 - c. Swedish?
5. Who had a hit with Spirit In The Sky back in 1970?
 - a. The Beatles?
 - b. Norman Greenbaum?
 - c. Johnny Yellowbelly?
6. Who had a hit with the controversial ditty My Ding A Ling?
 - a. Chuck Berry?
 - b. Gene Vincent?
 - c. Johnny Jingle?
7. Who is the famous fashion designer, Jeff Banks, married to?
 - a. Dusty Springfield?
 - b. Sandie Shaw?
 - c. Mary Quant?

SCORE
 1. a-2, b-3, c-1. 2. a-2, b-1, c-3. 3. a-3, b-2, c-1. 4. a-2, b-1, c-3. 5. a-2, b-3, c-1. 6. a-3, b-2, c-1. 7. a-1, b-3, c-2.

0-10 . . . Absolutely useless. You must have been trying to chat up your next-door-neighbour and forgot all about this quiz. Still, we suppose you had more fun than most!

11-20 . . . Not bad at all, at least you knew more than the other lot. If it was luck, you certainly hit upon a lucky streak, unless of course the booze helped you guess the correct answers!

21 and over . . . Wunnerful, wunnerful. YOU HIT THE JACKPOT. The star of the show. You're so smart Alecky you'll more than likely be walking around with shoulders back and head held high. Well, just get knotted!

CARL KINGSTON runs a mobile discotheque appropriately called Road Runner. He recently passed an audition to work for IDEA (International Discotheque and Entertainment Agency), Copenhagen-based organisation and commences his first contract in early June at the Hawk

BEEP BEEP

Club in Tromso, Norway, where he will be resident DJ for a month. He then travels to Denmark to work in another Discotheque, and he will later work his way

round Europe's top discos for IDEA. Carl is just 20 years old and has been a DJ for the past four years. His first venture as a DJ was the setting up of his own mobile unit in Hull. His first step freelancing as a DJ was last year when he went to work in the Playtime Disco in Oslo. On arrival back in England, he became the resident DJ at Scamps in Hull for eight months. He then went on to work in Tiffanys, Bali Hai and Baileys, all in Hull.



CARL KINGSTON
 During the past six months Carl has been a regular member of a panel of DJs on BBC Radio Humberside's "Platter Chatter" show, a weekly singles review programme. Just for the record he has a collection of over 3,000 singles, and also possesses a Roger Squire jingle machine used in conjunction with an extensive range of tailor-made jingles, which he incorporates in all his shows.

DISCOS

A bigger better disco service

DJ PICK OF THE WEEK

OUR DISCO top ten of the week comes from world record holder Tony Santos. As reported a couple of weeks ago, Tony set a new record for playing singles and albums at Gullivers in London. After completing no less than 72 hours slaving over a hot turntable, Tony tells us he went to sleep for four days! Anyway, he's back at work in Gullivers, and he let us have the current ten most popular singles at the club.

- 1 Sing Baby Sing The Stylistics
- 2 We Belong Together Dizzy Heights
- 3 I'm Not In Love 10CC
- 4 Get Down Tonight KC and the Sunshine Band
- 5 The Hustle Van McCoy
- 6 Disco Queen Hot Chocolate
- 7 Fire Ohio Players
- 8 Lollipop Limmie and The Family Cooking
- 9 Disco Stomp Hamilton Bohannon
- 10 Break Aphrodites Child

RECORD MIRROR starts a bigger better disco section at the end of this month.

From June 28, as promised, the national disco chart

will appear weekly, together with a great new column by ace record expert James Hamilton.

The brains behind many of Capital Radio's classic record shows (Cruising - Three

O'Clock Thrill etc), Hamilton will bring his extensive knowledge of American AND English discos to this revamped page. As well as record reviews, Hamilton will re-introduce his Straight From The States feature, previewing American sin-

gles before they are released here.

There will be news, views, and gossip from the disco world, plus invaluable tips for all types of operators.

James Hamilton has been a DJ for 15 years, was in New York at the birth of the first soul boom, became one of the best known and most exclusive travelling DJs, and more recently he became librarian for Capital Radio.

To ensure that every DJ has a chance to contribute to RM's new national disco chart we are printing the registration form again. There will be no other chance to register and DJs should complete the form immediately and return it at once. Printed chart returns will be subsequently mailed to contributors in time for the first chart to appear on June 28.

Get it on



Now, you not only have the hottest sound behind you, you can have it in front of you. Marshall give you a funky, no-frills sweat-shirt, in full colour. Small, medium and large. For only £1.50. Also, want a Marshall Badge? A few are left at only 10p. Postal Orders, size and quantity to Rose Morris, (Dept. 1) 32/34 Gordon House Road, NW5, or available from your local dealer.

I wish to register as a contributor to RM's national weekly disco chart.

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SIGNED

Authorised by club manager: NAME SIGNED

ARROWS' SINGLES career to date has gone thus: HIT (A Touch Too Much), MISS (Toughen Up), HIT (My Last Night With You). Now comes their fourth release, I Love Rock 'n' Roll, and the question - will it be a hit and break the pattern, or a miss and continue it?

Alan Merrill, Arrows' lead singer and bassist, surprisingly doesn't have high hopes for it.

"We're a bit chagrined," says he, putting it mildly, "because it isn't getting any airplay and it's all the more annoying because we deliberately took some rudeness out of the lyrics so that it could get played."

What rudeness? "A couple of lines - 'I'm going to take you home, because I don't want to sleep alone'."

But that's quite tame. Are you sure it wouldn't get past the Beeb's censors?

"Not by us it wouldn't. By McCartney perhaps," he adds with a wry grin, "but Arrows, no!"

The new single has only been out a few days, so isn't it possible, Alan, that you are writing it off a little too early?

"Well, I'm the pessimist of the group - but I'm usually right. Our producer Mickie Most still reckons it might make it, so do the other two members of the group. I may not have been around the music business in England for very long but I've been around a long time elsewhere. I think I can read all the signs and I read this one as being an empty firecracker."

"It was originally intended to be the B-side. We worked on the other side, called Broken Down Heart, for 56 hours and did six different versions of it, but then we did I Love Rock 'n' Roll in not much more than an hour

Arrows miss bull's-eye



by Ray Fox-Cumming

and it sounded much more commercial than the other one so we made the switch."

So what do you do if I Love Rock 'n' Roll doesn't take off? Flip the record back again and promote the other side?

"No, we won't do that. If this one doesn't do

anything, we'll record another song and put it out quick - within a matter of weeks."

"Of course if I Love Rock 'n' Roll does start getting played we'll go along with it all the way, but I think it's possibly a good thing for us that its not getting played. Perhaps it is too raunchy a record for our image, and personally I think we're better off with ballads."

"We have, however,

made one important step forward. We have sat down and talked things out and we've now realised exactly who we are. That's important - some groups never realise who they are."

"We have got this image and obviously the music has got to go with the image. I'm confident that our next single will be a hit. It's going to be an old song Mickie's found for us called You Don't Know What You've

Got Till You Lose It. It was a hit, but it's not that well remembered, so I think there's a good chance that we can make it our song."

A lot of people may not know it, but Arrows now are a far cry musically from what its three members, Alan, Jake and Paul used to do. They have all, at one time or another, played in heavy bands and Alan used to be a huge semi-heavy star in Japan.

BUT FIND THEIR TARGET

"I made three albums there. The first was a baroque rock kind of thing, the second a folk rock album and the third was my Ziggy Stardust, a Lou Reed-ish, Bowie-ish album."

"I did my Ziggy trip and 'broke up the band' before Bowie did," he says with a self-denouncing smile. The reasons for calling a halt in Japan were basically dissatisfaction with the amount of money coming in and being disgruntled because his record company wouldn't put his albums out in Britain. But why, one wonders, did he give up all that to move into the lightweight zone with Arrows?

"Because I grew up in The Beatles era with all the screaming girls and that . . . and the whole thing has been a source of mystery and fascination to me ever since."

"Basically, I really wanted to do a Herd trip."

Ah yes, Peter Frampton, face of '68 and all that . . . but the Herd only had two hits!

"I know," says Alan, "and", he adds with a grimace, "Arrows have had two hits. But if anyone thinks we're going to go under and

break-up, they are wrong. The frustration of getting a flop after a hit is enough to break some groups up - but not us. We've found a sense of direction now! Mickie Most still has faith in us and we still have faith in ourselves."

That faith is, for the time being, pinned solely on singles. There's no question of an album until the singles position has been consolidated and there's no plan for the group to do another tour. Their first, earlier this year you may remember, played to half empty houses.

"It strikes me," says Alan, "that if you are purely a singles band you don't sell that many concert tickets. We don't and neither, for instance, do Pilot. Groups like Queen and Cockney Rebel, on the other hand, who get hit albums as well as singles, can do sell-out tours."

Cabaret

"We are thinking though of doing some cabaret work, but for any live work in future we'll augment the band. We're not Cream and even if we were brilliant musicians it wouldn't make any difference. The people who come to see Arrows don't care if we play our instruments at all. Extra musicians will not only help to improve the sound but they'll also give us more freedom to jump around more, which, let's face it, is what our fans want."

JIMMY JAMES

AND THE VAGABONDS

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Record Mirror 31.5.75.



SOUL BUSTERS
RECORDS

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THURSDAY MORNING: DESTINATION NEWCASTLE.

WE WANDERLUSTS all pile into the Glitter Band's green Range Rover like it's a hokum for Carry On Up The Motorway. There are three Glitters, one roadie and two Record Mirror siffleurs. Ouch, very cramped. Pete Phipps squashes one of my tender cheeks but says I'm not to worry. "I'm a respectable married homosexual luv," he jibes.

The band have been on tour since April 10, but look very fresh. There are no signs of yellowing teeth, black heads or malnutrition. In fact each and every one of them could get away with doing Mr Kleen ads if they wanted the extra cash.

John Springate, your average wide grin, sparkle-eyed pretty pup tells me that Glasgow's Apollo has so far been the best gig but there's something about a Geordie that brings out the best in the band and they are looking forward to tonight's show.

"Apparently, lots of bands are having trouble selling their concerts," they say. "By all accounts us and the Rollers are the only ones who aren't faced with that problem. We seem to be pulling everyone, including boys. Umm, better re-phrase that, we seem to be getting a lot of guys in our audiences. Don't want anyone to get the wrong impression, dearie."

Pete says he went to see Pilot in London recently and the hall was half full. "It was such a shame," he says, "but that's life. You can't walk before you crawl ya know. If they'd have done the ballroom circuit first there'd have been no problems."

The Glitter Band love touring, but claim there's no money to be made on the road.

"You're lucky if you break even... even!" Gerry says with already-soon gestures. "There's so many overheads like hotel bills, road crews' wages, hall fees, that it's impossible to make a profit. Let's just say it's great promotion. People come to see you and then maybe they buy the albums."

Says Pete: "It can get a bit hectic (snore). Sometimes I wake up and wonder where I am. This can prove very embarrassing if I'm on stage, he he he he..."

Do you stay in the best hotels, or are they the one star jobs?

Hoteliers

"Oh no", says John in a la di dah accent. "We stay in all the Holiday Inns, dear. Nothing but the best."

"A lot of hoteliers are wary of bands, and some are a little put out when they see us youngsters with a coupla bob in our pockets. They expect us to get all dressed up in suits and ties to eat in their restaurants but, cor blimey, how do they expect us to look smart after we've been travelling a couple of hundred miles. All we want to do is get somethin' in our bellies before a gig."

"The chambermaids are the worst," cuts in Gerry. "They come around at nine in the morning and tell us to get up so they can clean the room. Trouble is we never go to bed till gone three, because after a gig we like to unwind and have a drink and socialise."

Much to the Glitt's annoyance these finger-wagging nag-bags usually have the audacity to ask for their autographs: "You know what they're after when their voices change, can I possibly have your autograph for me daughter? That really gets us."

Rumours have it that most bands wreck their hotel rooms. However, the Glitter Band say they

**by Jan Iles
Pics: Erica Echenberg**

are well behaved in this department.

"We don't smash up our hotel rooms," they say indignantly. "Of course we break the odd plastic cup, but accidents do happen. We may even pinch a few towels, but that's nothing unusual. I reckon that if you were to visit most groups' houses you'd find Holiday Inn souvenirs all over the place."

"Why, one of our mates has fitted his house with Holiday Inn carpet, and he has a lovely colour TV set..."

"I have a smashing doorman's uniform," says John, jokingly. "It's a perfect fit."

"They look at that woman over there," Pete says pointing to the pavement where an old lady stands with a Union Jack banner saying NO TO THE COMMON MARKET.

"That's it luv, keep it up," shouts Gerry.

"And look at that bloke's car in front," says beady-eyes again, never missing a trick. "He's got a GB sticker on his boot. I suppose he's one of our fans!"

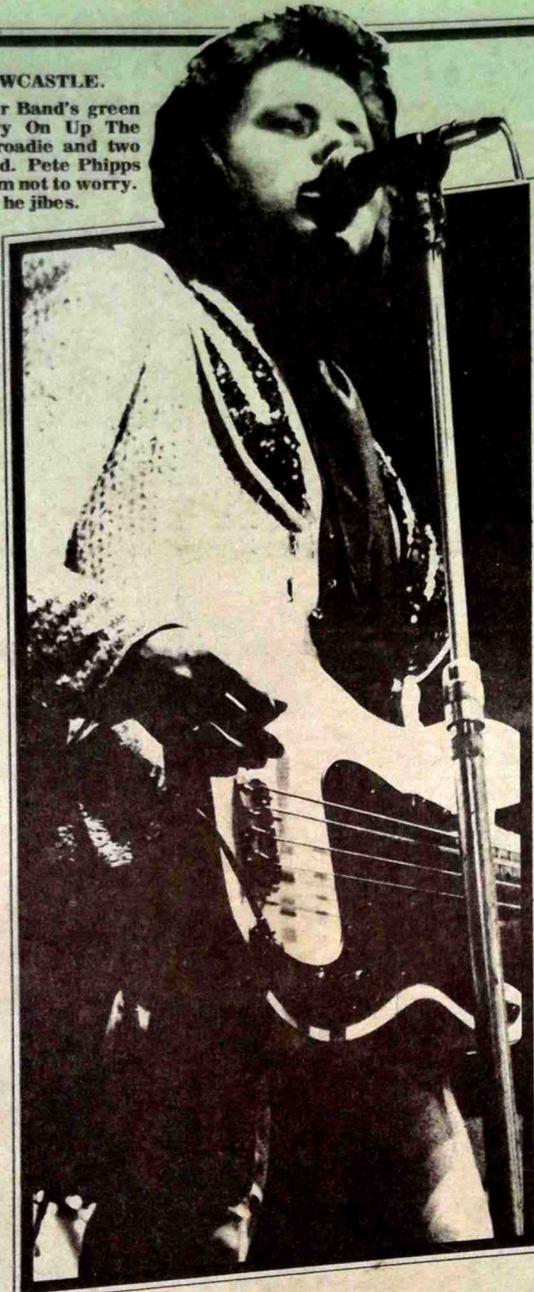
Talking of fans, it's obvious you have a lot of young girls hanging around after a show. Are they gym-slip groupies?

"Much to our chagrin we don't have any groupies, they seem to flock to the heavier

bands. If we want a bit of action we have to go to the local disco after a show."

Says John: "On this tour a lot of fans have been booking into the hotels and taking up the whole of one floor. During the night they sneak out of their rooms and try finding us. It's quite funny."

What about the other thing that's close to a man's heart - food? Do you enjoy the best cuisine or do you have to resort to burnt bangers and beans?



"Actually I'm a bit of a gourmet on the road," John tells me. "I'm fussy about what I eat and always try to grab a bite at around four or five, just after a soundcheck. It's no good having your food around eight just before a show... Especially if you've eaten beans!"

THE DRESSING ROOMS

We arrive in Newcastle around seven thirty. A crowd of young ladies are outside the stage door.

"Oooh ain't he lovely," exclaims a hussy peering through the car window at Gerry like he was an ape in a cage.

Our photographer, Erica, throws me a look which says: "We're gonna get ripped apart", but the boys tell us to stay calm and not to panic and they're right because somehow or other we manage to make it to the dressing rooms unscathed.

The squalid room with its dirty walls is scarcely the last word in glamour. A large bottle of whisky and cans of coke are delivered plus a bagful of Wimpy's as there's no time to have a slap-up meal.

Meanwhile back on the outside, kids are still screaming and shouting, almost banging the door in with their wild enthusiasm. In Newcastle City Hall nothing, not even yer Mother, is sacred.

ON STAGE

Just winding up their act are Foggy, a mediocre rock-a-boogie band, who are natives of Newcastle and not surprisingly are getting a very good reception from the audience.

Pretty maids all in a row are wearing glitter on their cheeks. Little do they know that there have been problems back-stage in the Glitter camp: the truck carrying the front so that they are altogether and now the gaps are less obvious. But there's something about half empty places that makes people feel, um, depressed and lonesome. It's true to say the atmosphere in the Gods was far from electric, but downstairs

there's not room to swing a cat.

"We want the GLITTER BAND on yea we do", they sing in unison, sounding very pretty, like a school choir in an end-of-term musical.

Fortunately they don't wait long. The Glitter Band are on and ready to start their first number. Their glistening apparel shimmers in the spotlight, sending rays of lights around the hall. Their powerful driving beat is much more impressive than on their Top Of The Pops appearances and the band shouldn't be judged by those feeble three minute stints. Drummers Pete Phipps and Tony Leonard bash the daylight out of their skins while Harvey Ellison plays a mighty fine sax, which gives their overall sound a total face-lift, saying the music from sagging in parts.

Musically they're no great feat. The band realise this and are not out to prove they're the teenys' answer to Zeppelin. Their main aim is to entertain and that's what they are good at.

OK, sometimes their music is slightly muffled, on Tell Him for example, but this volatile band usually come up with a winner after the odd bummer. Pete Phipps' compo entitled All My Love for instance is a dreamy quasi-ballad with a rock steady beat, performed most poignantly and very skillfully.

Baffling

They also cover a lot of old standards which I find baffling since they are capable of writing attractive tunes themselves. But the material they choose mingles with their own stuff, especially things like The Everly's, Dream, with John and Gerry doing some wonderful harmonising.

"Now, are ya awright?" asks Gerry. "I nearly didn't make it tonight 'cos I was a little bit ill."

A sympathising AHHH can be heard before the band launch into Angel Face, that distinctive pop, bubble and squeak tune. Everything in the Glitt's garden seems very rosy, but they do make one or two mistakes. The number which went totally wrong was The Tears I Cried, with Gerry's guitar slightly out of tune plus a very unfortunate backing.

Up 'til this point it was as straight as a dye, but, surprise, surprise, before the group leave the stage John begins to get really heavy - I mean freakin' out and acting like a real rock head. He bashes the amp with his guitar à la Pete Townsend and smashes it to smithereens before throwing the leftovers to the vultures out front.

Back at camp things are in a mess. The dressing room windows have been smashed by a few rough 'n' toughs and there is shattered glass on the floor mingling with empty hamburger bags. It smells of booze and onions and sweat and generally the aftermath of a gig isn't a very appealing sight.

Finally the Glitter Band bundle into their Range Rover to get to their out-of-town hotel. Loyal fans chase it down the street and into the night. "STOP STOP", they shout, sobbing into their glitter. "PLEASE DON'T LEAVE US."

Glitter Band in Geordieland



band's PA broke down in the middle of no-where. What happened was the truck's bearings went, causing the van to catch fire. Nasty biz. But the roadies being fast-thinking fellas, hired a number of small vans to get them to the gig, and luckily they arrived just before the guys took the stage.

Lots of excited voices buzz around the hall. The moment they're waiting for is just a kiss or two away. To be on the safe side I take to the circle and find to my astonishment that it is only half full.

The fans move to the

MUD



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tape news

STARTING this week, Record Mirror will be running a monthly feature on new tape releases, and tape news items that are of interest to readers. Future issues will contain reviews of new cassettes and cartridges as well as featuring new low-price cassette and cartridge machines.



FANTASTIC THROUGH PRECISION

One of the most eagerly awaited tape releases out this month is Elton John's Captain Fantastic And The Brown Dirt Cowboy, available through Precision Tapes. The price is the same as the LP - £3.25. Included with each tape will be a special card

that purchasers should send off in order to obtain the poster and two 16-page booklets that go with the tape. Precision have said that they're unable to send the posters and booklets out at the same time as the tapes because of the risk of them going

astray. There will be no extra charge for these items.

Still with Precision, there's a tape - only special called 20 **Monster Hits** available, which includes tracks like You're My First, My Last, My Everything (Barry White), Skating In The Snow (Wigan's Ovation), Lucy In The Sky With Diamonds (Elton John), Under My Thumb (Wayne Gibson) and The Way We Were (Gladys Knight & The Pips).

Motoring

There are eight new releases in Precision's Motoring Melodies series due out in June, including a Dionne Warwick compilation and another one called Take The Drag Out Of Driving, which includes tracks from Loving Spoonful, Mungo Jerry and The Kinks amongst others. All tapes contain 25 tracks, but are on sale at the same price as a normal tape.

On EMI, one date to watch for is June 20, when **Mud Rock Vol. 2** is set for release. Tracks include The Secrets That You Keep, Oh Boy, Diana, Living Doll and Tobacco Road.

If you're one of the thousands who've gone mad about the Whispering Grass single, then you might like to know that there's a cassette-only release of the LP, **It Ain't Half Hot Mum**, which was released in record form in April. Other releases from EMI include the new McCartney/Wings tape, Venus And Mars, Carly Simon's **Playing Possum** and Judith Collins' **Judith**.

Over in the RCA camp, there'll be tape releases of

Elvis Presley Today, American Gypsy and Horslips' **The Unfortunate Cup Of Tea**.

For Ian Hunter fans, the tape of the same name is released in cartridge only, as is Billy Swann's **I Can Help**, Jeff Beck's **Blow By Blow** and The Intruders' **Energy Of Love**. Other tape releases

on both cartridge and cassette include two albums from Tammy Wynette, who's also over here doing a concert tour. The tapes are **The Best Of Tammy Wynette** and **Woman To Woman**. Other goodies include the new Janis Joplin, which includes interviews as well as new

recordings of some of her classic numbers: **The Three Degrees' Take Good Care Of Yourself** and Sly & The Family Stone's **High Energy**.

From Decca, there's the David Bowie special, **Images**, consisting of his work in the mid/late 60s, and Cat Stevens' **View From The Top**. Duane

Eddy's **Legend Of Rock** is presently only available in cassette form. Cassette only for Hamilton Bohannon's **Insides Out**, Gilbert Becaud's **A Little Love And Understanding** and Arthur Brown's **Dance**. But you can get 10cc's **Gold Greatest Hits** on both cassette and cartridge.



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You'll find all new RCA cassettes recorded on the famous super-quiet Dolby system. But other recording companies can claim that, too. What no-one else can boast is the talent you hear on RCA tapes. We've got people such as Sweet, Perry Como, John Denver, Elvis Presley, Jim Reeves, Artur Rubinstein, The Tymes, David Bowie, Glenn Miller and Jack Jones. But to know just how fine RCA tapes can be you should see the RCA tapes catalogue. It contains details of all the RCA artists on tape. Ask to see it at your local record shop today.

RCA
CASSETTES AND CARTRIDGES

SOUL STIRRINGS

by Giovanni Daddomo

soul gossip

DUE FOR British tours this summer: KC & The Sunshine Band, Millie Jackson, Dionne Warwick, Limmie and Family Cooking, and Joe Simon. Second solo album for Tina Turner, currently working harder than ever as result of her Acid Queen role in Tommy, will feature largely British material such as Stone's Under My



TINA TURNER Second solo album

Thumb and Led Zep's Whole Lotta Love. Warner Bros recording Allen Toussaint's US tour for special promo album that may yet end up as an official release. Stevie Wonder and Wonderlove played a free one hour concert before 125,000 fans in Washington DC where Stevie was honorary guest at Human Kindness Day celebrations. Tacky - next Ohio Players album, Honey, features Playboy pin-up Ester Cordet wearing a great big smile and a jar of honey. Sounds fingerlickin' good.

Album picks

BOBBY WOMACK: I Don't Know What The World Is Coming To (UAG 29762). Another fine album from one of the most neglected giants of contemporary Soul, covering a wide palette of moods and emotions from catchy up-tempo bumpers (Put Something Down On It) funky quasi-instrumentals (Git It) and plaintive, steamy ballads that prove that nobody can ache quite like Bobby the W. Stop wasting time on third-rate tarriened imitators, get into the real thing - Bobby's remake of the Valentino's It's All Over Now (co-starring Bill Withers) is a must for anybody's soul bag, whilst Check It Out is a strut that demands your doing just that. G-r-r-eat-stuff-as Terry The Tiger used to say.

US soul singles

- 1 (2) LOVE WON'T LET ME WAIT, Major Harris
- 2 (4) ROCKIN CHAIR, Gwen McCrae
- 3 (5) GIVE THE PEOPLE WHAT THEY WANT, O'Jays
- 4 (10) ME AND MRS JONES, Ron Banks and The Dramatics
- 5 (1) SPIRIT OF THE BOOGIE, Kool and The Gang
- 6 (-) KEEP THE HOME FIRES BURNING, La-More
- 7 (8) CUT THE CAKE, Average White Band
- 8 (-) LOOK AT ME (I'M IN LOVE), Moments
- 9 (3) BABY THAT'S BACK-ATCHA, Smokey Robinson
- 10 (-) THE WAY WE WERE / TRY TO REMEMBER, Gladys Knight and The Pips

Smokey Robinson... right in the pocket

IT'S THREE years now since William 'Smokey' Robinson quit the Miracles in order - as a news handout put it - to spend more time with his family and to concentrate on his duties as Vice-President of the Motown Corporation.

The self-enforced sabbatical didn't of course, stem Smokey's creative output; to date he's put out three superb solo albums, Smokey, Pure Smokey, and more recently and perhaps finest of all, Quiet Storm.

Like its two predecessors Quiet Storm has drawn rave reviews from press and fans alike; and in addition it's also provided Smokey with his first hit single as a solo artist, Baby That's Backatcha. And there's little doubt that the success of the new album and single have helped to bring about Smokey's return to live performances. But the urge to get back on the boards has been there awhile, as Smokey explained from his L.A. offices:

"I really found that within myself I missed it a great deal. And inside myself I was very lonely. I've built up a back catalogue of new material over the last three years and I wanted very much to get back into it and to get back before the people."

He emphasises however that he has absolutely no intention of returning to do an endless procession of one-nighters.

"I don't think I'll ever tour extensively again. Because if you're working every night it soon becomes a job - and then it becomes a bug."

Selected

This was the only reason he split with the Miracles when he did: "However, doing it this way, doing selected dates makes it fun to do."

The important question of course, is if he'll be paying us a visit. His comment was very promising: "My managers have been talking about coming to England and Japan later this year, and if everything works out I'll be right over."

Mention of England causes Smokey to recall the last time he was over. It was in 1966 with the Motown Revue. It was also the last time that Smokey's wife Claudette did any live work, and speaking of the lady, Smokey mentions that he'll be working on an album with Claudette in the next few weeks.

Good news that, considering how Smokey's kept himself pretty much to himself recently, whereas at one time he was one of Motown's most prolific hit writers. Would this indicate involvement with other Motown acts in future?

"Most of them have been pretty well covered with writers and producers", Smokey beings, "but I do plan to write for G C Cameron and Thelma Houston in particular."

Coming back to his return to the stage,

doesn't he miss the security of having a group around him?

"No - I really have greater musical freedom now than I've ever had in my life and if I do make a mistake then it doesn't hurt anyone else." He explains that he has a seven-piece combo and two girl singers - the



same people he used on Quiet Storm, in fact - but that doesn't mean he can hide behind the other people on the stage with him.

And speaking of the stage show leads us straight back to Quiet Storm.

"This latest album is a real musical innovation

for me", says Smokey, "on this one I feel like I'm finally in my own particular pocket - I don't think I quite had it on the first two, but this time I feel I'm almost there. It takes a lot of trial and error but you eventually reach your pocket."

Another reason for his

return to live dates is the fall in his administrative duties at Motown.

"My office was originally designed for the induction of new talent, but things have expanded so rapidly that we now have a whole group of people who specialise in that area and I don't have that much to do at all - just sign a few cheques now and then", he adds, with a chuckle.

This new freedom has given Smokey a lot of time to think about his own career. He wants, he says, "to be an all-round entertainer. I want not only to sing but to act as well." He has been studying drama of late and has already landed a couple of parts in American TV shows. He's had a few movie offers too, but none that he's accepted so far.

"I've had a few offers to play a pimp or some guy who's involved in dope, but I'm not interested in movies that exploit ghetto life - films about crime and prostitution are just cheapies to me. I'd rather play just an ordinary black cat, a doctor or a lawyer maybe."

Country

Another plan on the cards for him is to write for T G Sheppard, a new Motown artist whose roots are in Country music.

"Yeah", says Smokey, "I definitely want to write some songs for TG because they have some great story-lines in Country music. I think a lot of writers could learn a great deal from listening to Country music."

But although Country may provide fresh sources of inspiration for a man of such considerable talents, Smokey's major strength comes from his strong religious beliefs, beliefs that he's proud to talk about.

"My real inspiration comes from the Lord... I don't need a special time or place to write because it comes directly from God. And I always tell people that because I want people to know, because there aren't enough people around who believe in God right now."

To end on a lighter topic, maybe you'd like to know where William Robinson picked up that famous Smokey tag.

"Oh", he laughs, "that came from my uncle, Claude Robinson. He started calling me Smokey Joe when I was about two years old and when I was thirteen or so it was a bit too long so it got shortened to Smokey."

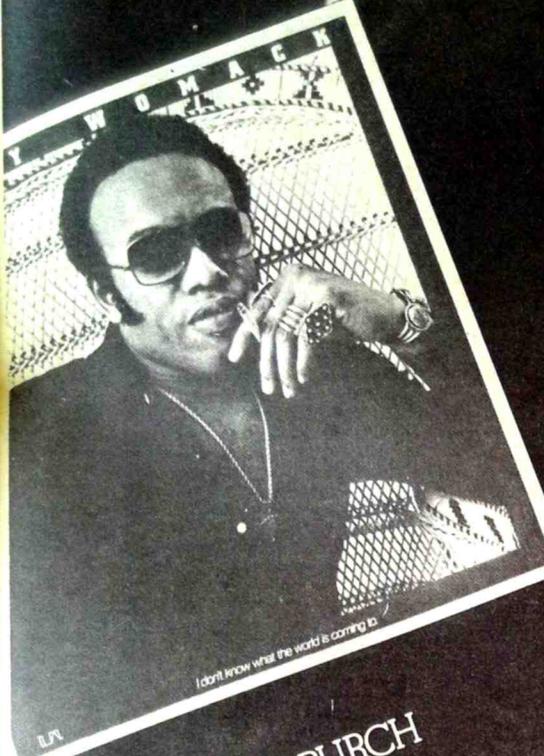
Wigan Casino all-nighter Top 20

HERE IT is, this week and every week, the Wigan Casino chart, compiled from record plays by DJs at the Mecca of British soul. None of these records, however, are on current release. They are either imported from abroad or have been deleted and no longer produced, and can only be found in specialist record shops. But who knows, the obscurity of today could well be the chart hit of tomorrow.

- | | | | |
|----|------|--------------------------------|-------------------------|
| 1 | (6) | Boo On You | Chuck Jones & Co. |
| 2 | (1) | The Day My Heart Stood Still | Ollie Jackson |
| 3 | (5) | I'm Coming Home In The Morning | Lou Pride |
| 4 | (7) | Zola | King Erisson |
| 5 | (3) | Cracking Up | Tommy Hunt |
| 6 | (11) | I'm Leaving | William Hunt |
| 7 | (-) | There Must Be A Love Somewhere | Ede Robin |
| 8 | (10) | Jaws Of Love | Marble Heart |
| 9 | (4) | Get Out | Tommy Hunt |
| 10 | (2) | Going To A Go Go | Sharonettes |
| 11 | (-) | You Didn't Say A Word | Yvonne Baker |
| 12 | (8) | The Best Thing For You Baby | Gloria Parker |
| 13 | (9) | On The Road To Ruin | Earl Wright Orchestra |
| 14 | (-) | Long Gone | Debbie Fleming (Import) |
| 15 | (-) | Spellbound | Tamiko Jones |
| 16 | (12) | Mother In Law | Soul Fox Orchestra |
| 17 | (14) | Contact | Three Degrees |
| 18 | (18) | I'll Always Love You | Sam Moultrie |
| 19 | (-) | Send Him Back | Pointer Sisters |
| 20 | (-) | I Don't Want To Discuss It | Instigation |

HOT TIPS

- The Snake... Kevin King Lear (Route)
 Condition Red... Footsy (Tangsong)
 Compiled by Russ Winstanley and Richard Searling



BOBBY WOMACK

This, the latest album from Sam Cooke's natural successor, is exceptional even by Womack's high standards. His latest single, "CHECK IT OUT", is only one of 11 incredible tracks. A unique album, from a unique artiste!

I DON'T KNOW WHAT THE WORLD IS COMING TO
UAG 29762

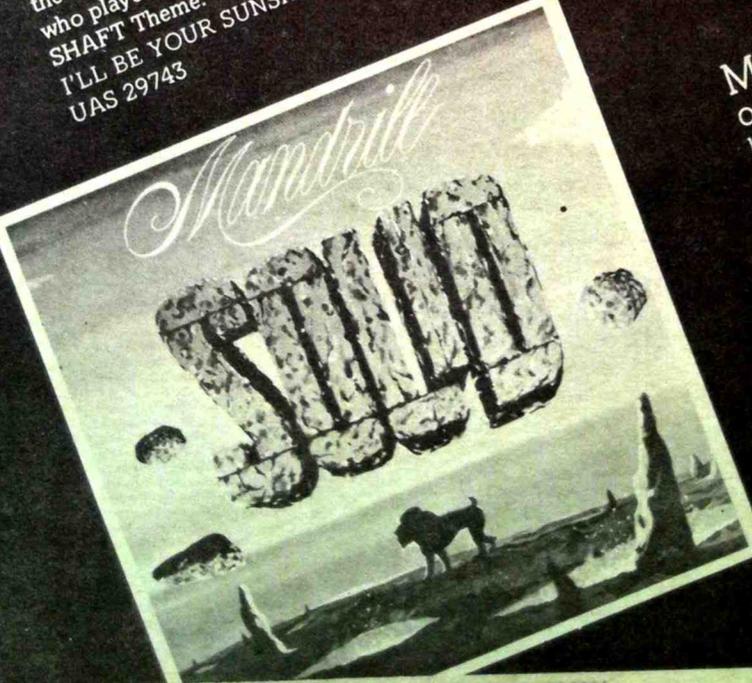
I don't know what the world is coming to



VERNON BURCH

only 19, and already a veteran of the music scene, ex-Bar-Kays member, Vernon Burch debuts with an exceptionally strong album, that must immediately place him alongside the greatest soul performers. "I'LL BE YOUR SUNSHINE" also features "AIN'T GONNA TELL NOBODY", the first U.K. single from the man who played lead guitar on the SHAFT Theme.
I'LL BE YOUR SUNSHINE
UAS 29743

I'LL BE YOUR SUNSHINE



MANDRILL

One of America's "hottest" bands, "SOLID", their 1st release for U.A., is the follow-up to 5 consecutive album chart smashers in the States, and highlights Mandrill's very distinctive street funk sound.
SOLID
UAS 29786



America on the Beatles trail



AMERICA'S music portrays walks in the country where the crickets are a-croaking; sipping Knickerbocker Glories on the front porch and pleasure rides in open-top jelpopies.

Their pretty, albeit twee tunes are firm favourites with the young Yankee who enjoys the tranquility of America's music after a hard day's mugging.

"I don't know why we're so popular", says the somewhat bewildered Dewey Bunnell. "I suppose it's because we think exactly like the average Joe on the streets and we are able to put into words their hopes, dreams and desires or whatever."

As Dewey says, it's hard to pin-point their winning ingredient but whatever formula they use, it's earning them great respect and a lotta dollars to boot.

The first album, called America, from golden boys Gerry Beckley, Dan Peek and the aforementioned Dewey Bunnell went gold for sales

by Jan Iles

exceeding one million. The subsequent Homecoming, Hat-Trick and Holiday were also bullseyes and sold enough to get into the American chart. Their singles success is even more impressive: nine gold discs in the past five years!

But let's begin at the beginning. America was formed in England, during the band's high school days. For a time they just gigged around the Continent doing the

odd flash gig until they met up with the likes of Les Brown, Derek Taylor and other such wordly top-knobs of the Warner Brothers empire, all of whom noted potential and promptly offered them a recording contract.

"After touring Britain and the Continent with Cat Stevens, Elton John and Family, plus doing gigs in the Marquee and the Oval, we released our first single, Horse With No Name, which established us in Britain and consequently blew up out of all proportion. So to be absolutely candid, we

escaped to Los Angeles and found ourselves falling in love with the place - that was six years ago, and we're still very much content with our lifestyle over here", explained Dewey.

Short pants

Actually Dewey was born in Yorkshire and has an English mother. The Bunnell family left England when Dewey was still in short pants and didn't return until their dad reached his teens.

"I really like Eng-

land", he said fondly. "A lot of my friends are over there, like John Martyn, and my parents too, so we're hoping to come over and do a quick ten days sometime in October. That way we can get to see everybody."

Also on the agenda is a world tour in 1976, to commemorate America's two hundred years of independence. But for the remaining half of '75 they are staying in the LA sunshine.

"We do a lot of TV work", says Dewey, "and have appeared on shows with Bob Hope, John

Wayne and Aretha Franklin. Nowadays people are beginning to take us seriously and treat us with respect where before a lot of them thought we were like the Archies or somethin'."

To prove that they aren't just imitations of cartoon cut-outs America have gotten together with the illustrious George Martin, best remembered for his work with the Beatles. George has already produced two of their albums and it now looks as though his relationship with America is pretty steady.

Dewey explained: "We were in LA looking for a producer. Producing our own work took up too much time and we found we were neglecting our writing and singing. Anyway, George was in LA collecting two academy awards for Paul McCartney's Live And Let Die theme song and we invited him around to the office."

"It was a hot day and when he came by he took off his coat and his shoes plonked himself down in a chair and listened to some of our stuff. Much to our amazement he said he'd go for it and in the spring of '74 we did the Holiday album at Air Studios, Oxford Street, with him producing. He also produced and arranged our latest album Hearts, here in LA. Now we're looking forward to doing a third album together, which we'll probably do in Jamaica." Has Mr Martin had any profound affect on America's music, I wondered?

"Oh yeah. For a start he has increased our confidence which in turn has improved our music. I personally think that he's one of the greatest musicians of our time."

Icing

"George kinda puts the icing on a song. What I mean by that is he knows what's deep inside the singer or the songwriter and he puts the finishing touches to make that song really come alive, to become more palatable, if you like."

Dewey, Gerry and Dan have written all their own material, with the exception of a few esoteric singles. The bulk of their compositions are light-hearted, florid offerings with not much spit.

I asked Dewey baby if he ever felt like doing something really shocking like abandoning their sunshine orange image and becoming more like bitterlemon.

His reply is predictable and his reaction one of anger. I thought he would break up!

"We don't consciously go out of our way to do anything, our music just comes sorta natural. If we wanted to shock anyone that too will have to come natural."

NOTICED SOMETHING familiar about the charts recently? Well that isn't surprising because in the UK top 50 this week there are no fewer than 17 songs on re-release.

That can be seen as a comment on the lack of new songwriting talent or as a re-education of a new generation with this predominantly fine batch of oldies. Whatever the reason, the increasing frequency with which oldies have appeared in the charts over the past few years has accelerated to a peak at the present time.

The majority of the songs were not originally released by the artists covering them at the moment. There are only five bona fide re-releases i.e. same song by the same artist. The first one we should mention of course is Stand By Your Man by Tammy Wynette. This has been released in both the States and Britain every year since its debut appearance in 1968 and has been a hit every year in the States.

The Israelites by Desmond Dekker is a former UK hit from April, 1969 when it reached Number One. The name then was Desmond Dekker And The Aces. A year before that Bobby Goldsboro hit the charts with Honey.

It reached number two in May of 1968, stayed 11 weeks on the chart and it's approaching that again this year.

This is the third time round for Jackie Wilson's I Get The Sweetest Feeling, a song co-written by a mysterious person, Evelyn, and Van McCoy who himself has entered the charts with the Hustle. Anyway, I Get The Sweetest Feeling, by Wilson was first released

A checklist of the re-released singles—all 17 of 'em

by Martin Thorpe

on MCA in 1968, then on Brunswick in 1972, when it reached number nine, and now in 1975.

Finally, this is the fourth time round for Tammi Lynn's I'm Gonna Run Away From You. Originally released in February 1966 on Atlantic it failed to reach the UK charts. Then in April 1971, on Polydor it reached number 5, appeared a third time in November '71 and now it's a hit again in 1975.

The remaining 12 songs have all appeared on record before but sung by different artists than those associated with



them now. Perhaps the two most obvious covers are those by Mud and Showaddywaddy, old rock 'n' roll songs from the fifties. Mud's Oh Boy is of course the Buddy Holly classic. It wasn't written by him, but became a well-known album and live track, though it was never released by Holly alone as a single in this country. However Holly's group The Crickets released it as a single at the beginning of 1958, when it reached number three in the UK charts.

Two years later, in 1960, Eddie Cochran came along with his original version of the present Showaddywaddy hit, Three Steps to Heaven, which rose to number three. Sad thing is that both Holly and Cochran

died shortly after their respective songs were originally released.

Seasons

The Four Seasons are doing well out of the current batch of re-releases in more ways than one. For Frankie Valli, their former lead singer, it is second time round for his current hit The Night, though originally in 1973, it wasn't so big. Also while he was still with the Four Seasons, Mr Valli had a huge American hit in 1965 with Bye Bye Baby - the Rollers' current success. Although it was released in this country as a single, it failed to make any deep impact on the charts, unlike The Osmonds' The Proud One. When it was released by The Four Seasons back in 1968 it

made 68 in the US charts but was never released here in single form.

Now, as Frank Sinatra is currently ploughing his way around Europe, it seems appropriate that two of his old tracks should find themselves in the charts, though under new ownership. Let Me Try Again by Tammy Wynette was a main feature of Sinatra's live act on his return from retirement, a sort of reply to My Way.

The other Sinatra song which is at present a hit for Judy Collins, Sinatra had a brief flirtation with the song in his live act and it also appeared on an album. But its origin was the Broadway musical A Little Night Music, and the song is featured on the show's soundtrack album.

Let me try again — and again, and again . . .

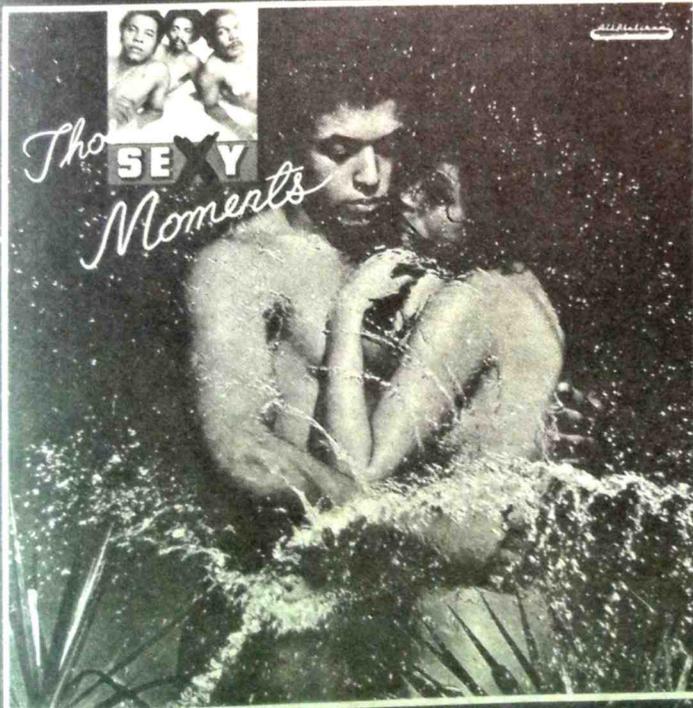
That just leaves us with a few loose ends to tie up. Eric Clapton's Swing Low Sweet Chariot is an old hymn, so if you want to class that as a re-release then you're welcome. You can certainly say Whispering Grass is a cover though, because that was originally done by the Ink Spots way back in the forties. John Lennon's Stand By Me is another old song, originally recorded by Ben E. King.

There is one absolute re-release pretty new to the charts - You've Lost That Loving Feeling by Telly Savalas. Originally put out by The Righteous Brothers in January, 1965, it entered the charts on January 23, the same day as another version by Cilla Black. The Righteous Brothers reached Number One while Cilla took number two. It was re-released by The Righteous Brothers in 1968 entering the charts in March. Cilla obviously had had enough of the song and didn't venture another release.

So that's it unless you want to know about Andy Williams' You Lay So Easy On My Mind which has been covered by Conway Twitty, Loretta Lynn, and Miki and Griff. No? Well turn to the next page then.

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ROLLERS / HAMMERS WITH ODEON

THE PIPERS looked resplendant as they came on stage equipped with bagpipes and drums; their kilts swaying as they walked. But not a note could be heard. Rollers fans were screaming for "Woody" or "Les" or some other member of the band.

On Sunday night the Rollers supporters were a force to be reckoned with. Talk about hard, loud, rough and tough. If you stared at one of them, you'd get their fist in yer face.

When those bonny bairns walked on stage all hell was let loose. The kids at the front surged forward — it was even reported afterwards that an over-zealous fan had jumped from the circle to be nearer her idols. Subsequently the concert had to be stopped because the supporters up front wouldn't stay in their seats. The Rollers themselves seemed over-awed by the fans' wild reaction — and many a time Eric, Les and Alan were pulled into the audience as they chanced their luck by walking to the edge of the cat walk to shake hands with the odd Roller freak.

As for the music you just couldn't hear it. Their mini amps looked lost on the vast stage and had they used better equipment their songs might have been heard over the screaming and the wailing.

THE BATTLE OF THE GIANTS



THE OSMONDS: heart failure

OSMONDS / EARLS COURT

A PUFF of smoke appeared, then suddenly

BAY CITY ROLLERS: resplendant

Les seemed in good spirits as he skipped and hopped like a cat on hot bricks across the stage. Eric was perhaps the one with most charisma, he had only to waltz to the Gods and the whole circle were up on their feet and wetting their bloomers. They ended with All Of Me Loves All Of You (I think!) and before they started the song Eric happened to mention their leaving for America in

July. A big mistake . . . Before this the fans had been crying with ecstasy and joy. Now they were crying because their dream boys were leaving Britain, far off places. When the show ended, crowds of Roller replicas lined the hall's car park. Hordes of them literally laid on the pavements sobbing like it was the end of the world. "Oh my Les is going to the States, what am I

gonna do?", screamed one little girl. Mums and Dads were outside the Odeon, many of whom had the job of pacifying their broken-hearted daughters who were too upset to even walk properly. It was a night when everything got out of control, and if it doesn't convince sceptics that the Rollers are bigger than the Beatles, then nothing will. **JAN ILES**

RICK WAKEMAN / Empire Pool Wembley

PRETENTIOUS THOUGH our Rick may appear at times, there is no denying that he has an acute sense of spectacle, and the lavish staging of The Myths and Legends Of King Arthur and The Knights Of The Round Table on ice may not be topped for a long time. Orchestra, chorus, singers, ice skaters, Rick and his band combined to present entertainment that teetered on the edge of naff but always managed to keep a balance thanks to likeable Rick's sense of humour and some fine music from his rhythm section The English Rock Ensemble. Rick, in one of his finer capes, was perched in the middle of the circular castle directing operations from his



RICK WAKEMAN: lavish

various keyboards like a time-warp Merlin. Whatever criticism Arthur has received as a piece of music the thousands who saw the three shows were having none of it. It was standing ovations all the way. A boring first half consisting of pieces from The Six Wives Of Henry VIII and a truly silly charleston danced by suspender-clad skaters only helped to make Arthur into an even bigger epic. Dodging from synthesiser to piano, the wizard built up climax after climax of his tempo-change opus until all the ice skating Knights fell down dead. Now Monthly Python And The Holy Grail is something else . . . **DAVID HANCOCK**

MARIA MALDAUR / STONEBROOK UNIVERSITY, LONG ISLAND.

MARIA MALDAUR has her audience weeping. She has, in just over an hour, transported them to such undreamt-of heights that we are exhausted, elated, gratified, emotionally spent people. Over 1,000 campus kids and a bunch of journalists who thought they'd seen it all have just hit the once-in-a-year concert that reinstates music as a pure contact form, a commitment by an artist to bind people together into one unit of human experience. Stonebrook is a 90-minute drive from Manhattan. It is not unusual for musicians to play a series of University gigs, what is surprising is that Maldaur — surely an elitist amongst the current vogue of women artists — is to play her music in the sterile and confined atmosphere of a campus gymnasium. As she says towards the end

of her concert: "Thank you all for being so beautiful," and then, with a grin: "It's pretty hard to be beautiful in a gym." The transformation is not in surroundings alone. Maldaur herself undergoes some kind of metamorphosis between dressing room and stage. Earlier she has arrived in a bulky sweater and trousers, a kind of tension on her face, pre-appearance disarray. A lady who has been working and emotionally expending herself for some years now both on record and on the road. Ten minutes after support artist Tim Moore leaves the stage Maldaur makes an appearance — a walking image of her album covers. The tension is replaced by anticipation, she wears blue jeans and a Mexican blouse, her thick black curly hair shines under the lights clipped up with the one large flower that has, inevitably, become a Maldaur trademark. She moves into the mike with the surety of a racehorse

taking an easy fence, her body already responding to the opening her band are giving her on "Brickyard Blues". Her voice pitches in with comfortable expertise, all those tricky throat sounds playing around her larynx and emerging onto the air "Play something sweet, play something mellow, play something I can sink my teeth in like jello, play me something I can understand" . . . the curling insinuation reaches down to her toes. Maria Maldaur is something beautiful to behold. To call her appearance a "set" would be an insult. With her band only two weeks old she is getting off on their superb playing in no mean way. Maldaur and the band are a musical love affair that runs hand in hand across the gamut of influences Maldaur presents — jazz, gospel, blues, corn cracking, fiddle smiling, curled up sensuousness, torchy toe curling music; across Jimmy Rodgers "Any Old Time You Wanna Come

Home", the "tired love affair in the desert" — "Midnight At The Oasis", "Lover Man". Dolly Parton's "Mountain Home", a stupifying "Too Far Gone", Dan Hicks' "The Slick Man On Campus", Duke Ellington's "Prelude To A Kiss", "Feel Like Making Love", "I'm A Woman" and finally two encores with the legendary Odette that start the tears falling — "Just As The Eagle Stirs His Nest" and, at Maldaur's mother's request "Amazing Grace" (despite laughing protestations of "but I don't know that song mother, please sit down!"). We have been in love, we have been rejected, we have shared loneliness, we have known joy. On the musical switchback we have run every human experience alongside Maldaur's presence. What we have been privileged to share is a musician's high. Maldaur's high. It is rare and it is perfect. **PENNY VALENTINE**

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by Ray Fox-Cumming

Yes, Lyn, it really oughta!

LYN PAUL: It Oughta Sell A Million (Polydor 2058 602).

👍 Lyn has missed getting hits by a whisker at least twice since The New Seekers disbanded, but there can be no doubts about this one. It's back to Coca Cola and a tune that's every bit as strong as I'd Like To Tell The World To Sing. Lyn puts in a cunning performance, holding a lot back in reserve at the start, then letting loose the odd familiar growl before ramming home the hook towards the end in no uncertain fashion. The arrangement's pretty nifty, too, with a touch of brass that reminds me of Clarence Frogman Henry (remember him?) Big, big hit.

CHIP HAWKES: Friend Of A Friend (Chelsea 2005 027).

👍 The more long-in-the-tooth among you may remember that Chip Hawkes was one of The Tremeloes - Silence Is Gaudin and all that. Here he delivers one of his own compositions and it's a dandy old toe-tapper, which, given airplay, could well make many friends. There's more than a touch of McGuinness Flint's When I'm Dead And Gone about it, but it's no rip-off and, after a couple of hearings only, I'd grown very fond of it.

DIONNE WARWICKE: we'll Burn Our Bridges Behind Us (Warner Bros. K 16570).

👍 It doesn't seem very long since the last Dionne Warwicke single, and it was a better one than this from what I remember. This one is all very glossy what with its big orchestral treatment, but the song doesn't bring the best out of Miss Warwicke's voice and one's attention starts to wander around the halfway mark.

Key to symbols

👍 Thumb up: hit

👉 Thumb sideways: might, might not

👎 Thumb down: oh dear

DAVID NICHOLSON: I've Been A Bad Bad Boy (Polydor 2058 577).

👍 Timely release since the film Privilege, which featured the original Paul Jones hit version of this song, was shown only recently on telly. David's version, however, is not a patch on the original. It would be too much to expect anyone to match Paul Jones' superbly lascivious vocal but one would have thought Mike Leander could have made a better job of the production than he has done. When all's said and done though, it's still a bloody good song and the new boy must have a chance with it.

SMOKEY: If You Think You Know How To Love Me (RAK 206).

👍 A Chinn / Chapman song and much gentler and more melodic than you would expect from that dynamic duo. Smokey make an excellent job of it with a plaintive lead vocal and good chorus harmonies. The arrangement features lots of acoustic guitar and some respectably unsickly violins. Given airplay it'll be a hit.

HUDSON - FORD: When Love Has Overgrown (A & M AMS 7179).

👍 You couldn't possibly call this commercial, but it's well tasty all the same with heaving harmonies washing comfortably over a squelchy rhythm department. Highly commended.



LYN PAUL: no doubts this time

GILBERT O'SULLIVAN: I Don't Love You But I Think I Like You (MAM 130).

👍 The tune is very close to something else, but I can't remember what. It's good stuff anyway and a most unGilbertish rocker with none of his usual trademarks. Very commercial and undoubtedly it'll give him the biggest hit he's had in ages.

DONNY GERRARD: Baby Don't Let It Mess Your Mind (Rocket PIG 17).

👍 Donny is an eminent session singer who, I understand, will be gracing Elton John's Wembley do later this month. The song is a deliciously languid soul number, beautifully sung and exquisitely arranged. Undoubtedly the best record of the week and, if there's any justice, it'll be a hit.

PETER FRAMPTON: Show Me The Way (A & M AMS 7174).

👍 This is taken from Peter's new album, which is a big success in the US of A. The hook is instantly memorable, but there's little else in the song to latch on to. Still, the hook may be enough in itself.



THE CRYSTALS: instant favour in the discos.

SWEET SENSATION: Boom Boom Boom (Pye 7N 45483).

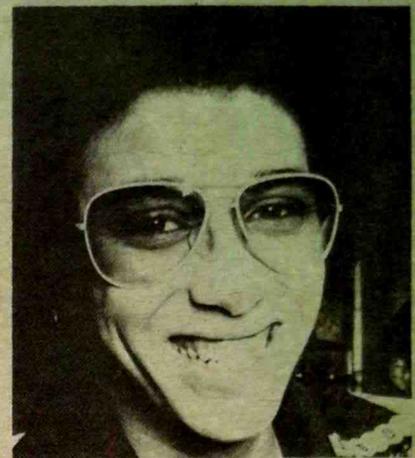
👍 Unlike Lyn Paul, Sweet Sensation are not prepared to keep you waiting for the punchline and zap straight in with the chorus, which is a pity because the strength of this record lies not in its chorus but Marcel's sweetly sung verse line. Much is made of the song's indifferent hook, and the over-busy arrangement is more of a minus factor than an asset, but still the good points manage to shine through and SS should get a fair-sized hit.

SMOKEY ROBINSON: Baby That's Backatcha (Tamla Motown TM G 949).

👍 Huge US soul hit, making a belated appearance here. Jumpy rhythms, silky smooth delivery from Mr Robinson, some great flute work and all very, very catchy. Big hit.

KRISTINE: King Of The Kops (UA UP 35856).

👍 Dear Kristine, the pop scene wouldn't be the same without her. Here she is yet again with another of her records that are so excruciating you just have to laugh. She starts out all breathy and gradually gets more and more shrill, while the lyrics remain consistently dire, but the best laugh of all comes from the son-of-Shaft backing wapping away mightily in the background.



SWEET SENSATION: nice one, Marcel.

DRUPI: Sereno E (A & M AMS 7177).

👍 Drupi hasn't meant a light since Vado Via and more's the pity since he's got an incredibly fine voice. This, while very pleasant, doesn't make the best of his abilities: I can't understand why some enterprising bod doesn't haul the guy over to Britain and make proper use of him.

SANTIAGO: I Want To Be Sure (Buk BU 3007).

👍 As their name would suggest, the group come from Chile, but there's nothing Latin about the song. It's a lyrical Simon and Garfunkel type of thing with some lovely harmonies, though perhaps it's a little too low-key to make much impact on the charts.

GILBERT BECAUD: The Importance Of Your Love (Decca FR 13585).

👍 Just as good as his last one so anyone who bought that will no doubt want this too. The lyrics are awful, but Gilbert's Gallic charm would wring the hearts of nation's mums even if he were singing an ode to a pack of biological washing powder, so it really doesn't matter. The tune's good and that's what counts.

THE CHI-LITES: Have You Seen Her? (Brunswick BR 20).

👍 Ancient track re-released and for that we should all be grateful. It opens with oohs and twangs and then in comes a deep young voice to tell us what it's all about. After all that splendid camp, the opus begins in earnest and it's all very litting and very chic.

THE CRYSTALS: He's A Rebel (Phil Spector 2010 002).

👍 First out in 1964, this makes its second outing on the new Phil Spector label. Even though it is 11 years old it fits in very nicely with what's happening in 1975 and should find instant favour in the discos. Personally I don't think this Gene Pitney number the best of showcases for the talents of either Spector or The Crystals, but that's neither here nor there, it'll be a hit.

Billy Swan

New Single



'Don't be cruel'

MNT 3244

Scientific?

Dear Face,
Please can you tell me the speed of light in a vacuum and also who are the BCR? I've heard tell that they are a pop group, but I don't believe it. Answer my questions and you can get back into your cage. I love you. Butch!! Spiney Anteaater, Brentwood.



ERIC CLAPTON: exports
You're A Loony page. So let's have a sensible letter.

Dimensions

Dear Face,
You must be the smallest guy on record being only 4.2 inches tall and 1.35 inches wide. Of course metrically speaking you are about 11cms tall and 3.4cms wide. Do you live in a matchbox? Does your size interfere with your sex life? And why is your face always white and papery? Anyway if you have not got any ears you can still read this letter if you open your mouth.
Scottish fan, Scotland.
He's right you know, just open your mouths while you read this page and discover the difference.

Faaabulous

Dear Faceable,
Hi. I'm writing in to tell you about the most fabulous pop star in the whole wide universe. His name is Ernest Polgrim Higglebottom - burger. I think he's got the most sexy rib cage in the world and I'm a boy (gay) I hope you saw him on Top Of The Pops last week, anyway Roll On.
Tony Horkins,
Well so far it seems to me that this column is fast beginning to turn into a Show - The World - That

Invasion

Dear Face,
Do you realise how many of our great bands are doing so well in the States. They really are keeping the flag flying. Britain still rules rock 'n' roll. Just look at these names, all of them in the album charts last week: Bad Company, Led Zeppelin, Jeff Beck, Leo Sayer, Queen, and Eric Clapton. What an export industry. I'm still wondering why the Government haven't yet nationalised it.
Paul Seymour, Worthing.
See that was straight wasn't it. Although I agree with him on British bands being the best but at the same time a lot of my favourite bands are American. And as for the last sentence, leave politics out of this column.

Blurb

Dear Faceykins,
I will come straight to the point . . . I don't believe you are real. I believe you are a blow up doll behind a desk that doesn't move or have any

THE FACE



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

brains. I bet all the letters are made up by the Editor. If you are real, invite me to lunch and I'll squeeze your arm and write a colour page supplement in R.M. Love.
Kim, No Address.
Consider yourself invited, any day you want and we'll have a ball. You're wrong I do move occasionally, although you are correct in assuming that I have no brains. While on the subject of having a ball, Alan Edwards and I must apologise to three young Bay City Rollers fans who were sent to our office from Pye Records. We sent them off to Atlantic Records who in turn sent them off to EMI Records, all in a futile attempt to find the Rollers. The funny thing is, the group were in Ipswich all the time. Never mind if the three young ladies would care to contact me they will be rewarded for their faith, and enthusiasm.

Smelly town?

Dear Face,
Does Manchester smell

or something? For the second time this year we have been missed out of Mud's tour schedule. Not that I care of course. I've only been a Mud fan for the past two years. Thanks for letting me get that off my 34in chest.
Elaine, Manchester.
That's a rather boring thing to get off your chest I can think of something better. Does Manchester smell?

Crimbo

Last week I promised to reveal all about the Crimbo Band. Over the next few weeks bits and pieces will be revealed starting this week with the Crimbo line up. Here goes. Dutch Earwig -

Keyboards and Backing Vocals. Thepi Anocan - Percussion and Backing Vocals. Farley Kollogg - Lead Guitar and Backing

Vocals. Johnny Trosachs - Bass Guitar and Lead Laugh. Oramro Binson - Vocals, Harmonies and Bells. Andsee Whatham - Vocals, Harmonies and Spoons. Candy Floss - Road Manager. May Anne Breasts - Exotic, Erotic Dancer. Decibel Joe - Roadie + proud owner of an exclusive theory about the Brontosaurus.

Next week there will be detailed biographies of the band starting with Dutch Earwig. Believe it



10cc: ten out of ten for originality.

or not the band do really exist.

Exposure

Dear Face,
How often do you see a really original band making it into the charts? Hardly ever, huh? As this is the case, then full marks should go to 10cc who have shown themselves to be one of the most original bands for years. Everything they have done is a joy to the ears. They don't need to record other people's material or copy other people's guitar riffs etc. If you want a good time, go and see them live. They are a knockout.
Tony Derado, Canning Town.

I already have and, like you, I found their show quite stimulating. But don't forget that there are a great many good, original bands knocking about who are not successful, due to a lack of exposure. For this the musical press, television and radio stations hold a lot of responsibility. At least we have done our bit with our Stepping Stone series.

Hallam tops popularity poll

AUDIENCE research figures released in the last week by Radio's Hallam, Clyde and Forth have been met with mixed reaction from everyone within the music business, but to the listener, it just affirms that commercial radio is a success.

Clyde has figured well again in the RSGB survey, with 64 per cent of the people in the Glasgow area tuning in during a week. Forth only manages to notch up 46 per cent on the same basis, which must be something of a body blow for their hopes. Due to the geography of the area, the two stations overlap in their broadcasting, suggesting that Forth's 46 per cent comes mainly from East of Edinburgh. The music policy of Forth is orientated towards albums, as Music

director Ian Anderson recently explained to Record Mirror.

"I based the whole music playlist on Radio Veronica, and as it was successful with them, I thought it stood a good chance with Forth. We put a great emphasis on albums, but I think it is the right blend."

With only 46 per cent patronage, perhaps Forth will re-think. A great deal of re-thinking is also likely at Capital, because on Tuesday of this week, they announced their figures, which at the time

of going to press, were not available, but if Capital doesn't at least have a 40 per cent share, the music business will almost certainly regard that station as a near disaster.

Disaster on the other hand, is not what Radio Hallam is facing. Their audience figures, where only Radio 2 come out on top, are likely to strengthen the view that they are the best station in the whole IBA network. Hallam last week increased their hours of broadcasting, to bring them into better competition with the BBC. Until now they have only been broadcasting 18-hours a day, which has meant that the BBC stayed on the air longer than they did. Hallam has managed to stave off the increased popularity of Radio Sheffield, the BBC local station, which from the RSGB surveys, has notched up the largest BBC local figure. All credit must go to the Hallam team of BBC 'rejects', Keith Skues, Johnny Moran, Roger Moffat and Bill Crozier, and ex-pirate Michael Lindsay.

tune in



PLYMOUTH Sound recently on the air on 261 metres in south Devon and east Cornwall, has had incredible listener response. Our photo shows something of the atmosphere at the station on the opening day, with Wellington Womble sprawled out in a studio sampling a glass of Womble champagne. With him is news reporter Ian Hurrell, head of news, Malcolm Carroll, Margaret Thornley (music librarian) and Richard Comben, (CBS regional promotions).

INTRODUCING Capital Radio's new disc jockey, Graham Dene, who has just joined from Radio City in Liverpool. Graham's background includes a period working for UBN, the closed circuit radio station broadcasting to the United Biscuits factories. He originally applied to Capital when the station first advertised for disc jockeys, but was turned down, saying he wasn't good enough. Obviously the last laugh is with Graham.

Capital's new recruit



In the air

KEITH Ashton has left Capital to join the Peace Ship, which was at press time, supposed to have set sail from Marseilles.

Tony Allen, who was thought to be joining the Peace Ship, is in fact back in Amsterdam. Rumour has it that he didn't leave the MI Amigo on very happy terms.

The Peace Ship is hoping to be the first ship to travel through the Suez Canal when it re-opens later this month, and from information passed to RM from Keith Ashton, has been given permission from the Egyptian Government to broadcast 24-hours a day.

Returning to the subject of Tony Allen, it now seems doubtful that station owner Ronan O'Rahilly will ever allow him back to Caroline. It seems a shame that such a talented broadcaster is not heard regularly on a land-based IBA station, though his temperament and outrageous behaviour would often seem a cause of that situation. Simon Dee was allegedly approached by Capital Radio but turned their offer down.

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albums albums albums albums albums



DISCO TEX:
Arise Sir Monti

HAMILTON BOHANNON:
new guise

Sir Monti's instant party

DISCO TEX: Disco Tex & The Sex - O - Lettes
Review (Chelsea Super 2306 007)

Bi-sexuality never had it so good, and your Saturday nights ain't gonna be complete without this one — the ultimate noise extravaganza. Turn it up full, spread the butter on the floor and invite round everyone you've ever heard of. It's after closing — time music, super sulphate, total outrage, the only album, darling, that exists without any apparent reason except outrage. Like a true star, Sir Monti only appears on four of the 11 tracks, but who notices when things are going this fast! So get those strobes out of the cupboard, fall off the wall, and find out how nice it feels.

DH

hadn't insisted on wallowing around in songs like *And I Love You So*, *I Can Help* and *Green Grass Of Home*. Everyone knows the definitive versions of them and Elvis's sloppy efforts will earn him nothing but ridicule, except from diehard fans. Even they, though, must surely stop their ears and dream of the good old days.

RF-C

ELVIS PRESLEY:
Elvis Today (RCA RS 1011).

AH WELL, there's one consolation — Elvis can be pretty certain that no one will say of this (or hopefully any of his future albums) that it is his worst ever. That honour goes to *Live From Hawaii By Satellite*, on which he seldom sings in tune and which must rate as the worst album by a name artist of all time. This, however, is fairly stunningly bad with Elvis's voice sounding nothing more than a slobbering parody of long ago better times. Perhaps *Elvis Today* would not have seemed quite so pathetic if he

HAMILTON BOHANNON:
Insides Out (Brunswick BRLS 3014)

Par-r-ty Party y'all, the Disco King's hypnotic rhythms are here again with his American hit *Foot Stompin' Music* and the latest British smash *Disco Stomp*. This guy does for the discos what Barry White has managed for the boudoir — music full of drive and sexual release. And that makes the second side's laid back late - night piano work even more potent. It's a new guise that'll give him a greater

audience. A side for dancin', a side for dreamin' — now where have I heard that before?
DH

B. J. THOMAS:
Reunion (ABC 5109)

His No. 1 American hit about playing somebody's wrong song begins this Nashville record set, which includes Roy Orbison's *Crying*, 28 minutes of smooth music that steers its way through the Country and Western/pop belt. Every couple of years or so B. J. manages to come up with a hit and his ability to choose good songs is in evidence on this disc. So it all depends on whether you like this type of ultra - correct balladry when you're relaxing. You do? Good for him.
DH

POLLY BROWN:
Special Delivery (GTOLP 003)

Polly's debut album on GTO lives up to its title. With her current single, *You're My Number One* bubbling under the charts, she deserves a lot more attention than she's getting. At times her delivery is reminiscent of Diana Ross, and there's also a *Three Degrees* feel. Perhaps there could be a bit more to the backing, but that apart the whole album is a very pleasant listening experience. If you want to listen to some blue-eyed British soul, then you could do a lot worse than give this album a spin.
SB

CAPTAIN BEEFHEART:
Trout Mask Replica (Warners)

Right loonykids of the world, wanna get super-weird mid-Sixties style? Find a copy of this, the

most astounding record of all time and pop it on your Dansette. In no time at all your head will turn in to a Belisha Beacon and you'll be swallowing electric eels like a professional. For this is the quintessential Beefheart record, where words and music turn to jelly before your very ears and the end of the world came yesterday only nobody noticed. Why it's astounding, it's incredible, it's even (uipi) psychedelic.
EA

JAMES TAYLOR:
Gorilla (Warners K56137)

Sweet Baby James needs some new tunes. O. K. he's never going to re-produce the impact of his one big album, but it's not enough to rely on the quality of the production ... which is mostly what happens here. There are two good songs: *Mexico* and *I Was A Fool To Care*, plus a neat re-make of the

the current rage of America. The two guys and two girls who dress in natty evening dress (two in black two in white) recreate the tight harmonising of the great vocal groups like the Inkspots, the Passions, the Chiffons, etc., backed by a big brassy band, equally in control of the differing styles. Live they're a dynamic act, highly choreographed and quite stunning to look at. But the accent is on music, making this debut album a superb pastiche of the great vocal styles of this century. Tell ya, they've got more style than a Royal wedding.
PH

VARIOUS ARTISTS:
We Got Soul (London Soul R-1)

At £1.29, this soul sampler album is pretty good value, including as it does, tracks from Al Green (*Let's Stay Together*), The Chi-Lites (*Have You Seen Her*), Jackie Wilson (*I Get The Sweetest Feeling*) and Ann Peebles (*I'm Gonna Tear Your Playhouse Down*). If there's one complaint, it's that the two sides are very clearly divided into knowns and unknowns — commercially that is. Apart from a track by Hamilton Bohannon on the first side, I doubt whether a lot of people will have heard of many of the other artists, while side two has all the well-known numbers. Still that doesn't detract from the value aspect, which is pretty good.
SB

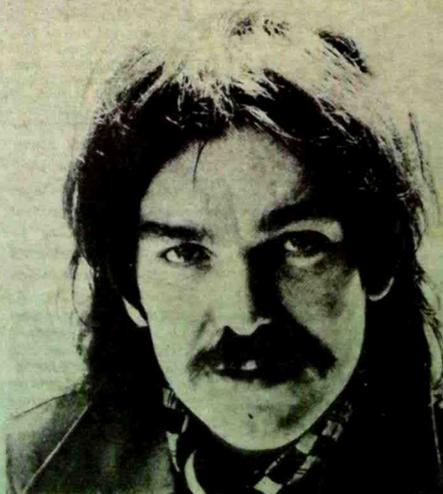
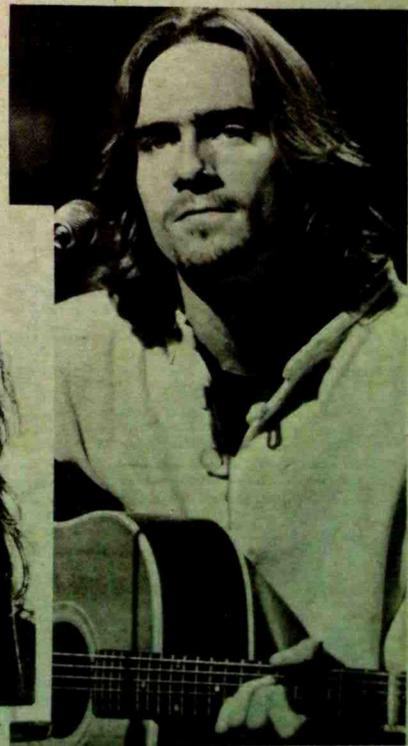
THE MANHATTAN TRANSFER
Transfer (Atlantic SD 18133)

Listen kids, I mean d'you really wanna be really hip? D'you wanna be ahead of yourselves before you get there? Alright, put on your sparkly make-up, ease into your dancin' shoes, and start whirling that cane. The *Transfer* will introduce you to the vocal group delights of the 40s, 50s and 60s, and prove that harmony vocals and big bands are what's next. This four-piece have been doing it for a number of years and are

besides. In his time Eddy has seen his singles hit and flop, he's been through all the fads — the Hamburg Star Club, the Twist, the emergence of the Surfing Sound and after a long break his re-appearance in 1975. It's perhaps this ability to change with the times that has kept him going when audiences found his distinctive sound growing monotonous. But whatever, Duane Eddy is an important page in that history of rock — and well worth a read.
MT

JAMES GANG:
Newborn (Atlantic K50148)

It's called *Newborn* because the band have recently acquired two new members who have taken over the bulk of the writing, and the strength of material shows that up clearly. There has never been much doubt about the musical ability of this band, but since Joe Walsh departed, their material has never been strong, and in fact has grown weaker with every album. With this new transfusion their material shows a lot more melody and originality, and that means a cover of *Heartbreak Hotel* and a country pickin' number *Cold Wind*. Once this new line-up has really settled down and the two new guys have settled in, we can expect to see some pre-Walsh fire come back to the band. It should be worth the wait.
MT



CAPTAIN BEEFHEART:
super-weird

JAMES TAYLOR:
new tunes

WHO, WHEN AND WHERE

THE LADY who's held the top spot in the charts for so long, Tammy Wynette, arrives on our shores to start her concert tour this week, while Sweet Sensation continue gigging around the country. Big event at the end of the week is the Crystal Palace Garden Party, starring Steve Harley and Cockney Rebel, which promises to be a good way to spend Saturday.

THURSDAY

JUNES

MARTIN CARTHY, Rotherham Folk Club, Mansons Arms, Wellgate.
LOUDON WAINWRIGHT, Guildhall, Plymouth.
CHRIS BARBER'S JAZZ BAND, Fairfield Hall, Croydon.
STATUS QUO, Empire Pool, Wembley.

KURSAAL FLYERS, Town Hall, Stowbridge.
MARTY WILDE, Travellers' Rest, Kenton Road, Harrow.
MOON, Garden Ballroom, Penzance.
THE KIDS, College of Education, Yorks.
SWEET SENSATION, Civic Hall, Barrow in Furness.
STAN WEBB'S BROKEN GLASS, Mr George's, Coventry.



TAMMY WYNETTE

ROY HARPER, City Hall, Newcastle.
JIMMY PAYNE, Cambridge Theatre, Gloucester.

BE BOP DELUXE, Palace, Newark.
DONOVAN, Usher Hall, Edinburgh.

KEVIN COYNE: Lyceum, Strand, London WC2.
DUANE EDDY, Celebrity Club, Chester.

ZZEBRA, Cleopatra's, Derby.

BILL BARCLAY, Regal, Broxburn.

MIKE ABSALOM, Caerleon College of Education, Newport.

RED BEANS & RICE, Target Club, Reading.

SAILOR, California Ballroom, Dunstable.

SASSAFRAS, Gainsborough, Manchester.

GONZALEZ, Dingwalls, Camden Lock, London NW1.

FRIDAY

JUNE 6

STATUS QUO, Empire Pool, Wembley.

ROY HARPER, Usher Hall, Edinburgh.

DONOVAN, Free Trade Hall, Manchester.

GAS WORKS, Golden Diamond, Nottingham.

JIMMY PAYNE, Tennessee Country & Western Central, Wimbledon.

TAMMY WYNETTE / BUGATTI & MUSKER, Hippodrome, Birmingham.

BE BOP DELUXE, Bradford University.

CLANCY, Pavilion, Cheltenham.

CAMEL, Mayfair, Newcastle.

MAJOR LANCE, Swan Hotel, Mansfield.

DUANE EDDY, Bowl, Morecombe.

PROCOL HARUM, Congress Theatre, Eastbourne.

LIMMIE & THE FAMILY COOKING, Newport Salop Village & Wolverhampton Lafayette Club.

BACK DOOR / FARM, Crown Hotel, Marlow.
SHAKIN STEVENS & THE SUNSETS, Radnorshire College of Education.

WISPER, White Hart, London NW10.

SASSAFRAS, Newcastle Polytechnic.

SWEET SENSATION, Floral Hall, Southport.

STACKRIDGE, West Midlands College of Education, Gorway, Walsall.

BILL BARCLAY, Cowlym Bridge, Aviemore.

GOOD HABIT, Caerleon College, Newport.

MOON, Camelot Club, Taunton.

THE HEAVY METAL KIDS, De La Salle College, Manchester.

YAKETY YAK, Telstar Club, Hull.

THIN LIZZY, The Locomo, Sunderland.

SAILOR, Hereford Flamingo.

TUNDRA, Dingwalls, Camden Lock, London, NW1.

SATURDAY

JUNE 7

ROBERT FRIPP / ENO, Assembly Hall, Tunbridge Wells.

JIMMY PAYNE, Civic Hall, Whitelowe.

BE BOP DELUXE / HUSTLER / SKYFALL, Liverpool Stadium.

TAMMY WYNETTE / BUGATTI & MUSKER, Hammersmith Odeon.

BURGLAR BILL / C. T. MOORE & THE REGGAE GUITARS, Sundown, 157 Charing Cross Road, London WC2 H9BN.

GIGGLES, Frenchman's, Fishguard.

PETE ATKIN, Red Lion, North Street, Barking.

LOUDON WAINWRIGHT, Free Trade Hall, Manchester.

GAS WORKS, Clarence, Halifax.

DETROIT SOUL MACHINE, Vikings, Goole.

KEVIN COYNE, Manchester Polytechnic.

DUANE EDDY, Top Hat, Spennymoor.

STEVE HARLEY & COCKNEY REBEL / JACK BRUCE BAND / STEELEYE SPAN /

BILLY COBHAM & JOHN CALE, Crystal Palace Garden Party.

JESS RODEN BAND / CLANCY, Ralle College, Exmouth.

SHAKIN STEVENS & THE SUNSETS, North Staffs Polytechnic.

WISPER, Cardiff College of Education.

SASSAFRAS, West Midlands College, Walsall.

GEORGIE FAME & THE BLUE FLAMES, Loughborough University.

SWEET SENSATION, New Theatre, Oxford.

STAN WEBB'S BROKEN GLASS, Priory Hotel, Scunthorpe.

POODLES, Slough College of Technology, Slough.

STACKRIDGE, Friars, Aylesbury.

PARADISE / SUTHERLAND BROTHERS & QUIVER, University of East Anglia, Norwich.

THE HEAVY METAL KIDS, Plymouth Polytechnic.

YAKETY YAK, Caesar's Palace, Filey & The Phoenix Club Hull.

MOON, The Granary, Bristol.

NUTZ, Slough College of Technology.

RED BEANS & RICE, Greyhound, Fulham.

SAILOR, Llanelli Glen Ballroom.

THIN LIZZY, Roundhouse, Dagenham.

LIMMIE & THE FAMILY COOKING, Yate (Bristol) Stirling Suite.

MIKE HERON'S REPUTATION, Dingwalls, Camden Lock, London, NW1.

SUNDAY

JUNE 8

LOUDON WAINWRIGHT, Town Hall, Birmingham.

ENO / ROBERT FRIPP, The Palladium, London W1.

ROY HARPER, Town Hall, Gravesend.

GAS WORKS, Halfway Hotel, Halifax.

BE BOP DELUXE, Chancellor Hall, Chelmsford.

DONOVAN, Empire, Liverpool.

SHOWADDYWADDY, New Theatre, Hull.

HATFIELD & THE NORTH / KEVIN COYNE, Greyhound, Croydon.

MAJOR LANCE, Speakeasy, Crewe.

DUANE EDDY, Variety Club, Batley.

THIN LIZZY, Winning Post, Twickenham.

STAN WEBB'S BROKEN GLASS, Black Swan, Sheffield.

STACKRIDGE, Theatre Royal, Norwich.

SUTHERLAND BROTHERS & QUIVER / HUSTLER / UPP, Roundhouse, London.

SPARROW, The Sheldon Club, Durham.

MOON, The Tavern, Dorchester.

NUTZ, Albermarle Club, Romford.

DEL SHANNON, Isle of Man Lido.

DECAMERON, Civic Theatre, Chelmsford.

LIMMIE & THE FAMILY COOKING, Greenham Common & Dalston Four Aces.

DIONNE WARWICKE, New Theatre, Oxford.

TAMMY WYNETTE, Coventry Theatre.

CABARET, Dingwalls, Camden Lock, London, NW1.

MONDAY

JUNE 9

LOUDON WAINWRIGHT, Trinity College, Cambridge.

GAS WORKS, Clare College, Cambridge.

WISPER / RED BEANS & RICE, Fishmongers Arms, Wood Green, London, N22.

BE BOP DELUXE, Free Trade Hall, Manchester.

DUANE EDDY, Golden Garter, Manchester.

SHAKIN STEVENS & THE SUNSETS, Trinity College, Cambridge.

SASSAFRAS, Selwyn College, Cambridge.

STAN WEBB'S BROKEN GLASS, Outlook Club, Doncaster.

BILL BARCLAY, Casanova, Coatbridge.

MIKE ABSALOM, Trinity College, Cambridge.

NUTZ, Quantways Club, Chester.

FAIRPORT CONVENTION, Royal Albert Hall, Kensington Gore, London, SW7.

DIONNE WARWICKE, Palace Theatre, Manchester.

TAMMY WYNETTE, Colston Hall, Bristol.

GAZELLE, Dingwalls, Camden Lock, London NW1.

TUESDAY

JUNE 10

DONOVAN, Colston Hall, Bristol.

CLANCY, Top Rank, Cardiff.

GENO WASHINGTON / STACKRIDGE, Queens College, Cambridge.

DUANE EDDY, Talk of the South, Southend.



CURVED AIR

SHAKIN STEVENS & THE SUNSETS, Queens College, Doubling Emmanuel College, Cambridge.

WISPER, Greyhound, Fulham.

SASSAFRAS, Tiffany's, Merthyr Tydfil.

BILL BARCLAY, The Hong Kong Restaurant, Dundee.

RED BEANS & RICE, Brunell Rooms, Swindon.

CURVED AIR, Cambridge University.

HARVEY ANDREWS / GRAHAM COOPER, St Georges Hall, Liverpool.

FAIRPORT CONVENTION, Royal Albert Hall, Kensington Gore, London, SW7.

GOOD HABIT / THIN LIZZY, St Catherine's College, Cambridge.

LIMMIE & THE FAMILY COOKING, Kings Club, Ilford.

DIONNE WARWICKE, Empire Theatre, Liverpool.

MOON, Tiffany's, Exeter.

SPARROW, St John's College, Cambridge.

JACKIE WILSON & HIS U.S.A. BAND, 100 Club, 100 Oxford Street, W.1.

TAMMY WYNETTE, Gaumont, Ipswich.

MAJOR LANCE, Dingwalls, Camden Lock, London NW1.

COMING EVENTS

FAIRPORT CONVENTION, Royal Albert Hall, London (June 11, 12, 13).

RUFUS THOMAS, Barbarella's, Birmingham (June 13).

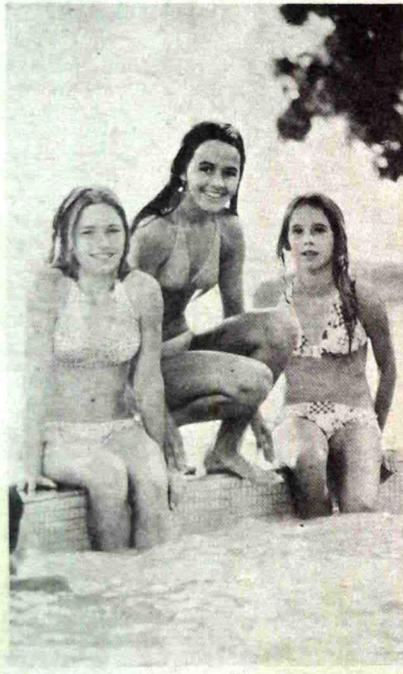
ELTON JOHN / JOE WALSH / ETC, Wembley Stadium (June 21).

RONNIE LANE'S SLIM CHANCE, Liverpool Stadium (June 28).

MUD, Huddersfield Town Football Club (June 28).

PINK FLOYD / STEVE MILLER BAND / CAPTAIN BEEFHEART / ROY HARPER / GRAHAM CHAPMAN AND FRIENDS / JOHN PEEL, Knebworth Park, Hertfordshire (July 5).

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Stateside lig of the week

WHAT A swell party it was! James Taylor and Carly Simon, Andy Warhol, Elliot Gould, and lots of other American cultural heroes turned up dressed in their most elegant clothes. There were models and photographers and the straightest orchestra in New York.

Journalists came out of the woodwork to attend this sparkling spree from such diverse periodicals as Time and The National Star (our version of a scandal sheet). And for whom was the party thrown? The Bee Gees, who are celebrating their twentieth anniversary — as musicians. Being brothers they have been together a lot longer than that.

Barry, Maurice, and Robin Gibb had their first American hit in 1967, about the same time they were making it big in England, with New York Mining Disaster and the really popular B-side I Can't Help Myself. But in 1969 when the brothers split up America lost touch. Neither The Bee Gees' records of Barry and Maurice nor Robin's solo efforts did anything on the American charts. Slowly, but surely, the Bee Gees disappeared from our hearts and ears.

Then the reunion. With Lonely Days the Bee Gees' once again crashed into



THE BEE GEES: extensive tour

the American charts — a number one hit. We further showed our appreciation of the band by keeping How Can You Mend A Broken Heart at number one for a full tic hit here. Their last gig. Me. Again too long a silence.

And now they're back. The party in New York marks the beginning of an extensive American tour. They are headlining large auditoriums and stadiums although they've often been quoted as

REFLECTIONS

EDITED BY PETER HARVEY

Down in Cornwall — the birth of Obie Clayton

CORNWALL'S GREAT, weather's fine, beer's from the wood, people are hospitable and Obie's... doing OK.

So might read a postcard from Sawfields recording studio where a new superstar by the name of Obie Clayton is planning his assault on a largely unsuspecting public.

Formerly known as Mathew Ellis, Obie is no

newcomer to the music scene. Under another name and heavily disguised as a thoughtful singer / songwriter, he managed two albums, one of which made the Luxembourg Hot Heavy Twenty, and a tour with Barclay James Harvest. Times have changed and thankfully Obie has changed with them.

Seriously though Obie has recorded an album under the guidance of laugh - a - minute - man Tony Cox which should be on release sometime this month. The release date may however depend to some extent on the success of the single which is due out on June 13. Judging by what I heard it is quite a distinctive little ditty that may be just what is required to save the LP from obscurity.

Obie's not worried and, in fact he is pretty sure of himself "I am very confident that I'll make it. I know I will be successful soon - maybe not this year but in the near future."

ALAN FRANCIS

Sensational prize

OWEN MOTT winner of Record Mirror's Sensational Band competition took his brother Eric with him when he joined the Band for dinner at the Cunard Hotel before the Sensational gig at Hammersmith Odeon on May 24. In fact Owen and Eric spent more or less a working day with Alex. They arrived at the Odeon in a limousine (Owen on left) joined the Band for their sound check, told Alex what they thought of the stage lay-out, and then joined him to eat. They finally relaxed at a concert which they afterwards described in one word — "GREAT"

Alex and his Sensational Band, by the way, have just won the Montreux Jazz Festival's Prix Diamant for best rock album between March 1974 and March 1975 with The Impossible Dream.

Into the dare-devil super-sphere

THIS, IS... Superkid, 18 - year - old William Relton, one of the stars in a new West End musical — a comic strip rock extravaganza set in the dare devil super-sphere and based on the ancient



WILLIAM RELTON



SENSATIONAL ALEX HARVEY AND WINNERS

story of Cupid and Psyche.

Music — 20 songs in all — comes from former Cockney Rebel star, Milton Reame-James, in a zap-pop, sci-fi romp

Using shoots to catapult the cast into the various on stage confrontations and the sort of lighting effects that would shame any rock concert, the Godmother (Venus) Colonel Blood (Mars), Superkid (Cupid), The Freak (Anteros) and Sulfriend (Psyche) act out their family drama. For in this production it is a family

drama. All except Sulfriend are members of the Wright family suddenly transported to the world of superstars by a magical controller.

Futuristic costumes, American accents, and a whole bunch of good songs from the three piece band — who play on stage led by Reame-James — all combine to make this the most exciting idea since Jesus Christ Superstar.

Author Richard Crane once again delivers a telling plot acceptable to both the kids it was aimed at and the adults who are

showing increasing interest. His punchy comic strip dialogue in the voice only part of The Controller, keeps the action speeding along, while on stage Tamara Ustinov shines in the part of Sulfriend (Psyche).

They need a bigger stage, much better singing, and ultimately more dynamic production, but the signs are that Venus and Superkid will definitely outlive its five week run at the Unicorn Theatre For Young People at the Arts Theatre.

Peter Harvey

Yesteryear Charts

6th June, 1970

- 1 3 Yellow River — Christie
- 2 1 Back Home — England World Cup Squad
- 3 2 Question — The Moody Blues
- 4 5 Honey Come Back — Glen Campbell
- 5 9 Daughter Of Darkness — Tom Jones
- 6 12 Everything Is Beautiful — Ray Stevens
- 7 13 Groovin' With Mr Bloe — Mr Bloe
- 8 11 ABC — The Jackson 5
- 9 4 Spirit In The Sky — Norman Greenbaum
- 10 6 Up The Ladder To The Roof — The Supremes

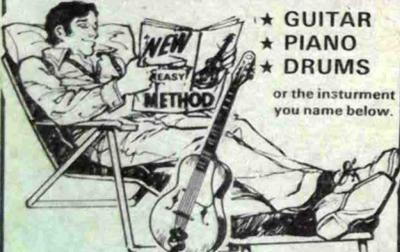
5th June, 1965

- 1 1 Long Live Love — Sandie Shaw
- 2 2 Where Are You Now My Love? — Jackie Trent
- 3 4 A World Of Our Own — The Seekers
- 4 3 True Love Ways — Peter and Gordon
- 5 8 Poor Man's Son — The Rockin' Berries
- 6 6 This Little Bird — Marianne Faithfull
- 7 10 The Clapping Song — Shirley Ellis
- 8 12 Trains, Boats and Planes — Burt Bacharach
- 9 5 King Of The Road — Roger Miller
- 10 7 Ticket To Ride — The Beatles

4th June, 1960

- 1 1 Cathy's Clown — The Everly Brothers
- 2 2 Cradle Of Love — Johnny Preston
- 3 4 Shazam — Duane Eddy
- 4 7 Handy Man — Jimmy Jones
- 5 5 Sweet Nothin's — Brenda Lee
- 6 6 Three Steps To Heaven — Eddie Cochran
- 7 10 Mama/Robot Man — Connie Francis
- 8 3 Someone Else's Baby — Adam Faith
- 9 15 I Wanna Go Home — Lonnie Donegan
- 10 9 Footsteps — Steve Lawrence

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Songwriting

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