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# RECORD MIRROR & DISC

October 25 1975 10p

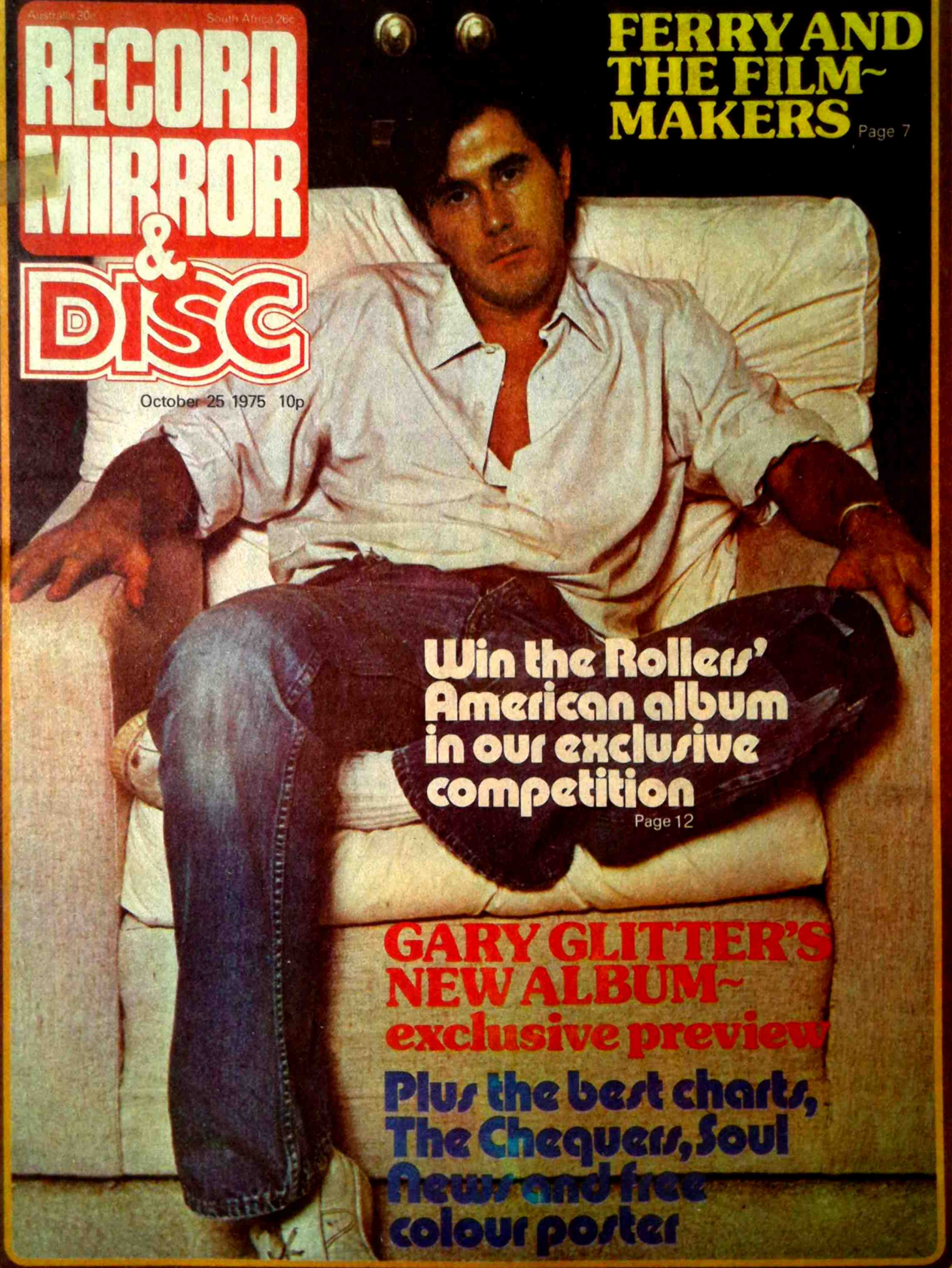
## FERRY AND THE FILM- MAKERS Page 7

Win the Rollers'  
American album  
in our exclusive  
competition

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**GARY GLITTER'S  
NEW ALBUM~  
exclusive preview**

**Plus the best charts,  
The Chequers, Soul  
News and free  
colour poster**



# British Top 50 Singles

1	2	1 ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
2	1	HOLD ME CLOSE, David Essex	CBS
3	3	THERE GOES MY FIRST LOVE, Drifters	Bell
4	11	SPACE ODDITY, David Bowie	RCA
5	4	FEELINGS, Morris Albert	Decca
6	7	SOS, Abba	Epic
7	5	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
8	12	DON'T PLAY YOUR ROCK AND ROLL TO ME, Smokey	Rak
9	6	WHO LOVES YOU, Four Seasons	Warner Bros
10	8	SCOTCH ON THE ROCKS, Band of The Black Watch	Spark
11	9	UNA PALOMA BLANCA, Jonathan King	UK
12	17	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
13	15	PALOMA BLANCA, George Baker	Warner Bros
14	10	L-L-LUCY, Mud	Private Stock
15	14	BIG TEN, Judge Dread	Cactus
16	27	LOVE IS THE DRUG, Roxy Music	Island
17	25	RHINESTONE COWBOY, Glen Campbell	Capitol
18	28	HOLD BACK THE NIGHT, Tramps	Buddah
19	16	FUNKY MOPED/MAGIC ROUNDOABOUT, Jasper Carrott	DJM
20	22	ISLAND GIRL, Eton John	DJM
21	13	FATTIE BUM BUM, Carl Malcolm	Gull
22	24	NO WOMAN NO CRY, Bob Marley and The Wailers	Island
23	34	ROCK ON BROTHER, Chequers	Creole
24	18	LIKE A BUTTERFLY, Mac and Katie Kissoon	State
25	42	HIGHFLY, John Miles	Decca
26	37	RIDE A WILD HORSE, Dee Clark	Chelsea
27	19	I'M ON FIRE, 5000 Volts	Philips
28	21	NAPPY LOVE/WILD THING, Goodies	Bradley's
29	45	I AIN'T LYIN', George McCrae	Jayboy
30	26	LOOKS LOOKS LOOKS, Sparks	Island
31	-	BLUE GUITAR, Justin Hayward/John Lodge	Threshold
32	35	THIS WILL BE, Natalie Cole	Capitol
33	48	NEW YORK GROOVE, Hello	Bell
34	29	FEEL LIKE MAKIN' LOVE, Bad Company	Island
35	20	SAILING, Rod Stewart	Warner Bros
36	36	DREAMY LADY, T. Rex Disco Party	EMI
37	30	THE LAST FAREWELL, Roger Whittaker	EMI
38	31	REACHING FOR THE BEST, Exciters	20th Century
39	44	CRACKIN' UP, Tommy Hunt	Spark
40	39	YOU, George Harrison	Apple
41	49	LETTING GO, Wings	Capitol
42	43	LET'S BE FRIENDS, Johnny Nash	CBS
43	50	SHOES, Reparata	Dast
44	-	ARE YOU BEING SERVED SIR, John Inman	DJM
45	-	DARLIN', David Cassidy	RCA
46	-	SUPERSHIP, George Benson	CTI
47	-	PAPER DOLL, Don Estelle/Windsor Davis	EMI
48	-	LOVE HURTS, Jim Capaldi	Island
49	-	LOOK AT ME, Moments	All Platinum
50	-	ROCKY, Austin Roberts	Private Stock

# RECORD MIRROR & DISC

## Star Breakers

1	CHANGE WITH THE TIMES, Van McCoy	Avco
2	SKY HIGH, Jigsaw	Splash
3	TRUE LOVE, Harvey Smith	Handkerchief
4	AT SEVENTEEN, Janis Ian	CBS
5	THE OLD RUGGED CROSS, Ethna Campbell	Philips
6	GOOD-BYE-EE, 14-18	Magnet
7	QUILLER, BBC TV Theme	BBC
8	BORN TO RUN, Bruce Springsteen	CBS
9	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
10	LITTLE BIT OF LOVE, Sally Sagoe	Dart

## Yesteryear Charts

### 5 YEARS AGO

24th October 1970

1	BAND OF GOLD, Freda Payne
2	BLACK NIGHT, Deep Purple
3	PATCHES, Clarendon Carter
4	ME AND MY LIFE, The Tremeloes
5	PARANOID, Black Sabbath
6	CLOSE TO YOU, The Carpenters
7	AIN'T NO MOUNTAIN HIGH ENOUGH, Diana Ross
8	YOU CAN GET IT IF YOU REALLY WANT IT, Desmond Dekker
9	BALL OF CONFUSION, The Temptations
10	WOODSTOCK, Matthews Southern Comfort

### 10 YEARS AGO

23rd October 1965

1	TEARS, Neil Diamond
2	ALMOST THERE, Andy Williams
3	HE SOLO GOES A-ROGAW, Manfred Mann
4	EYE OF THE BEHOLDING, Barry McGuire
5	HANG ON SLOOPY, The McCoys
6	MESSAGE UNDERSTOOD, Sandie Shaw
7	MAKE IT EASY ON YOURSELF, The Walker Brothers
8	SOME OF YOUR LOVIN', Dusty Springfield
9	EVILHEARTED YOU / STILL I'M SAD, The Yardbirds
10	IT'S GOOD NEWS WEEK, Hedgehoppers Anonymous

### 15 YEARS AGO

22nd October 1960

1	ONLY THE LONELY, Roy Orbison
2	HOW ABOUT THAT, Adam Faith
3	TELL LAURA I LOVE HER, Ricky Valance
4	AS LONG AS HE NEEDS ME, Shirely Bassey
5	SO SAD / LUCILLE, The Everly Brothers
6	NINE TIMES OUT OF TEN, Cliff Richard
7	WALK DON'T RUN, The John Barry Seven
8	LET'S THINK ABOUT LIVING, Bob Leiman
9	CHAIN GANG, Sam Cooke
10	THE GIRL OF MY BEST FRIEND / A MESS OF BLUES, Elvis Presley

## UK Soul Top 20

1	WHAT A DIFFERENCE A DAY MADE	Esther Phillips
2	THIS WILL BE	Natalie Cole
3	THERE GOES MY FIRST LOVE	The Drifters
4	HOLD BACK THE NIGHT	Tramps
5	TIME FOR LOVE	The Chiffons
6	DO IT ANY WAY YOU WANNA	People's Choice
7	REACHING FOR THE BEST	The Exciters
8	YUM YUM GIMME SOME	Fatback Band
9	RIDE A WILD HORSE	Dee Clark
10	SUPERSHIP	George Benson
11	FLY ROBIN FLY	Silver Convention
12	CONTROL TOWER	Magic Disco Machine
13	LOVING ARMS	Millie Jackson
14	DREAMING A DREAM	Crown Heights Affair
15	TO EACH HIS OWN	Faith Hope & Charity
16	AS LONG AS YOU KNOW (WHO YOU ARE)	Dooley Silverspoon
17	CRACKING UP	Tommy Hunt
18	I AIN'T LYING	George McCrae
19	STING YOUR JAWS	Ultra Funk
20	IT ONLY TAKES A MINUTE	Tavares

## US Soul Top 20

1	2	TO EACH HIS OWN, Faith Hope & Charity	RCA
2	1	THEY JUST CAN'T STOP IT (The Games People Play), Spinners	Atlantic
3	8	SWEET STICKY THING, Ohio Players	Mercury
4	7	LOW RIDER, War	United Artists
5	3	I GET HIGH ON YOU, Sly Stone	Dee Clark
6	5	GET IT WHAT YOU GOT / PEACE PIPE, B. T. Express	Epic
7	10	SAME THING IT TOOK, Impressions	Curtem
8	9	THE AGONY AND THE ECSTASY, Smokey Robinson	Tamla
9	11	LOVE POWER, Willie Hutch	Motown
10	13	I WANT A DO SOMETHING FREAKY TO YOU, Leon Haywood	20th Century
11	6	THIS WILL BE, Natalie Cole	Capitol
12	16	SO IN LOVE, Curtis Mayfield	Curtem
13	17	MR DJ (5 For The DJ), Aretha Franklin	Atlantic
14	4	MONEY, Gladys Knight & The Pips	Buddah
15	25	THIS IS YOUR LIFE, Commodores	Motown
16	26	FLY, ROBIN, FLY, Silver Convention	Midland Intl
17	14	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
18	24	I ONLY HAVE LOVE, Sly Johnson	Hi
19	20	MESSIN' WITH MY MIND, La Belle	Epic
20	12	MUSIC IN MY BONES, Joe Simon	Spring

# British Top 50 Albums

1	1	ATLANTIC CROSSING, Rod Stewart	Warner Bros
2	2	ALL THE FUN OF THE FAIR, David Essex	CBS
3	3	WISH YOU WERE HERE, Pink Floyd	Harvest
4	5	FAVOURITES, Peters and Lee	Philips
5	4	GREATEST HITS, Cat Stevens	Island
6	7	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
7	6	THE BEST OF, Stylistics	Avco
8	8	THE WHO BY NUMBERS, The Who	Polydor
9	20	RABBITS ON AND ON, Jasper Carrott	DJM
10	13	VENUS AND MARS, Wings	Capitol
11	12	SIMON AND GARFUNKEL'S GREATEST HITS, Simon & Garfunkel	CBS
12	9	ANOTHER YEAR, Leo Sayer	Chrysalis
13	15	TUBULAR BELLS, Mike Oldfield	Virgin
14	10	HORIZON, The Carpenters	A&M
15	45	EXTRA TEXTURE (READ ALL ABOUT IT), George Harrison	Parlaphone
16	37	BAND ON THE RUN, Wings	Apple
17	32	INDISCREET, Sparks	Island
18	24	ONCE UPON A STAR, The Bay City Rollers	Bell
19	14	SABOTAGE, Black Sabbath	Nems
20	29	WINDSONG, John Denver	RCA
21	17	ONE OF THESE NIGHTS, The Eagles	Asylum
22	16	THE SENSATIONAL ALEX HARVEY BAND, Alex Harvey Band	Vertigo
23	11	STRAIGHT SHOOTER, Bad Company	Island
24	26	ELTON JOHN'S GREATEST HITS, Elton John	DJM
25	25	THANK YOU BABY, The Stylistics	Avco
26	18	THE SINGLES 1969-1973, The Carpenters	A&M
27	27	THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby	United Artists
28	50	SAMPLE CHARLEY PRIDE, Charley Pride	Victor
29	19	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
30	34	CAPTAIN FANTASTIC, Elton John	DJM
31	33	TIME HONOURED GHOSTS, Barclay James Harvest	Polydor
32	36	LIVE AT TREORCHY, Max Boyce	One Up
33	44	24 CARAT PURPLE, Deep Purple	Purple
34	23	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman	A&M
35	22	MALPRACTICE, Dr Feelgood	United Artists
36	-	AROUND MY HEAD, Steeleye Span	Chrysalis
37	-	WORDS AND MUSIC, Billy Connolly	Transatlantic
38	-	RHINESTONE COWBOY, Glen Campbell	Capitol
39	40	FOREVER AND EVER, Demis Roussos	Philips
40	21	MINSTRELS IN THE GALLERY, Jethro Tull	Chrysalis
41	28	TEN YEARS NON STOP JUBILEE ALBUM, James Last	Polydor
42	-	NATTY DREAD, Bob Marley and The Wailers	Island
43	-	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
44	-	TOMMY, Soundtrack	Polydor
45	35	STEP TWO, Showaddywaddy	Bell
46	43	MISTY, Ray Stevens	Janus
47	39	THE ELVIS PRESLEY SUN COLLECTION, Elvis Presley	RCA
48	30	ROCK 'N' ROLL, John Lennon	Apple
49	49	THE BEST OF BREAD, Bread	Elektra
50	-	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS

# US Top 50 Singles

1	1	BAD BLOOD, Neil Sedaka	Rocket
2	2	CALYPSO I'M SORRY, John Denver	RCA
3	3	MIRACLES, Jefferson Starship	Grand
4	4	LYIN' EYES, Eagles	Asylum
5	5	THEY JUST CAN'T STOP IT (The Games People Play), Spinners	Atlantic
6	7	FEELINGS, Morris Albert	RCA
7	10	WHO LOVES YOU, Four Seasons	Warner Bros
8	36	ISLAND GIRL, Eton John	Capitol
9	6	BALLROOM BLITZ, Sweet	Capitol
10	11	IT ONLY TAKES A MINUTE, Tavares	Capitol
11	13	BRAZIL, The Ritchie Family	20th Century
12	14	HEAT WAVE / LOVE IS A ROSE, Linda Ronstadt	Elektra
13	6	DANCE WITH ME, Orleans	Asylum
14	18	DO IT ANY WAY YOU WANNA, Peoples Choice	Tape
15	17	SOMETHING BETTER TO DO, Olivia Newton-John	MCA
16	20	THIS WILL BE, Natalie Cole	Capitol
17	19	LADY BLUE, Leon Russell	Shelter
18	21	THE WAY I WANT TO TOUCH YOU, Captain and Tennille	A&M
19	23	LOW RIDER, War	United Artists
20	24	SOS, Abba	Atlantic
21	22	CAROLINA IN THE PINES, Michael Murphy	Epic
22	8	AIN'T NO WAY TO TREAT A LADY, Helen Reddy	Capitol
23	25	YOU, George Harrison	Apple
24	26	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
25	31	SKY HIGH, Jigsaw	Chelsea
26	28	BORN TO RUN, Bruce Springsteen	Columbia
27	29	I ONLY HAVE EYES FOR YOU, Art Garfunkel	Columbia
28	30	ROCKIN' ALL OVER THE WORLD, John Fogerty	Elektra
29	12	FAME, David Bowie	RCA
30	38	NIGHTS ON BROADWAY, Bee Gees	RSO
31	33	BLUE EYES CRYIN' IN THE RAIN, Willie Nelson	Columbia
32	48	FLY, ROBIN, FLY, Silver Convention	Midland International
33	34	SWEET STICKY THING, Ohio Players	Mercury
34	35	THERE GOES ANOTHER LOVE SONG, Outlaws	Arista
35	16	MR JAWS, Dickie Goodman	Cash
36	41	EIGHTEEN WITH A BULLET, Pele Wingfield	Island
37	39	JUST TOO MANY PEOPLE, Melissa Manchester	Arista
38	40	THE AGONY AND THE ECSTASY, Smokey Robinson	Tamla
39	42	LETTING GO, Wings	Capitol
40	15	ROCKY, Austin Roberts	Private Stock
41	36	OPERATOR, Manhattan Transfer	Atlantic
42	44	PEACE PIPE, B. T. Express	Roadshow
43	45	DREAMING A DREAM, Crown Heights Affair	De-Lite
44	51	DIAMONDS AND RUST, Joan Baez	A&M
45	52	EVERYDAY I HAVE TO CRY SOME, Arthur Alexander	Buddah
46	55	I WANT A DO SOMETHING FREAKY TO YOU, Leon Haywood	20th Century
47	81	MY LITTLE TOWN, Simon & Garfunkel	Columbia
48	27	RHINESTONE COWBOY, Glen Campbell	Capitol
49	32	RUN JOEY RUN, David Goodies	Big Time
50	-	THAT'S THE WAY (I Like It), K. C. & The Sunshine Band	TK

## UK Disco Top 20

1	1	HOLD ME CLOSE, David Essex	CBS
2	9	WHO LOVES YOU, Four Seasons	Warner Bros
3	2	THERE GOES MY FIRST LOVE, The Drifters	Bell
4	4	RIDE A WILD HORSE, Dee Clark	Chelsea
5	7	THIS WILL BE, Natalie Cole	Capitol
6	5	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
7	15	LOVE IS THE DRUG, Roxy Music	Island
8	6	I'M ON FIRE, 5000 Volts	Philips
9	8	YUM YUM (GIMME SOME), Fatback Band	Polydor
10	11	DO IT ANY WAY YOU WANNA, People's Choice	Philadelphia
11	16	HOLD BACK THE NIGHT, Tramps	Buddah
12	-	SUPERSHIP, George 'Bad' Benson	CTI
13	-	I AIN'T LYIN', George McCrae	Jayboy
14	-	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
15	12	PALOMA BLANCA, George Baker Selection	Warner Bros
16	3	THAT'S THE WAY (I LIKE IT), KC and The Sunshine Band	Jayboy
17	10	NO WOMAN, NO CRY, Bob Marley and The Wailers	Island
18	-	MIDNIGHTING, Leo Sayer	Chrysalis
19	-	L-L-LUCY, Mud	Private Stock
20	-	MAGIC ROUNDOABOUT, Jasper Carrott	DJM

## US Disco Top 20

1	CASANOVA BROWN (Do It Yourself, How High The Moon), Gloria Gaynor	MGM
2	LOVE TO LOVE YOU BABY, Donna Summer	Qasib
3	FLY ROBIN FLY / LIKE IT, Silver Convention	Midland Intl
4	CARAVAN/WATUSSI STRUT, Deodato	MCA
5	YOU SET MY HEART ON FIRE, Tina Charles	Columbia
6	UNDECIDED LOVE, The Chequers	Scepter
7	EVERY BEAT OF MY HEART, Crown Heights Affair	De-Lite
8	DO THE LATIN HUSTLE, Eddie Drennon & B. B. S. Unlimited	Friends & Co
9	PEACE PIPE, B. T. Express	Roadshow
10	SUNNY, Yamboo	Montuno
11	I LIKE MUSIC, The O'Jays	Phila Intl
12	SUMMER OF 42/EXODUS, Biddu Orch	Epic
13	MESSIN' WITH MY MIND, Labelle	Epic
14	HOOKED FOR LIFE, The Tramps	Atlantic
15	IT ONLY TAKES A MINUTE, Tavares	Capitol
16	NOBODY LOVES ME LIKE YOU DO, Jeanne Burton	Cotton
17	EXPERIENCE, Gloria Gaynor	MGM
18	CHANGE WITH THE TIMES, Van McCoy	Avco
19	SOUL TRAIN 75, Soul Train Gang	Soul Train
20	WHO LOVES YOU BABY, Four Seasons	Warner Bros

## Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

**RECORD MIRROR & DISC**

**EXCLUSIVE**

# ROLLERS - NEW SINGLE AND NEW ALBUM DUE

**Slade are in for a penny**

SLADE HAVE a new single - their first since May - out on November 14. It is titled *In For A Penny* and was written by Noddy Holder and Jimmy Lea. Slade are currently finishing an album in New York and will play seven US dates before returning to Britain to promote their new single. There are no definite plans for a British tour as yet.

**NEWS EDITOR ROSALIND RUSSELL NEWS DESK 01-607-6411**

**THE BAY CITY ROLLERS** have a new single out on November 17, titled *Money Honey*. It was written by Eric Falkener and Woody Woody. The two have written all the material for the group's forthcoming album, which is as yet untitled.



*THE ROLLERS at Heathrow customs, Back from the States - a new single to declare.*

The album will be released at the end of November. The tracks are: *Wouldn't You Like It, Shanghai'd In Love, Here Comes That Feeling Again, Eagles Fly, Maybe I'm A Fool To Love You, Too Young To Rock And Roll, Only Wanna Dance With You, Love Is YA Wonderful Feeling, Don't Stop The Music and Maryanne*. The Rollers will be appearing live at the Wembley Empire Pool the day before their single comes out - November 16.

Also appearing on that show - the Saturday Scene Poll Winners Concert - will be Gary Glitter. He is expected to sing four numbers and it will be his only British appearance this year.

## MUD ON THE BOX

MUD HAVE been signed to appear on the two special editions of *Top Of The Pops* on Christmas Day and Boxing Day. Meanwhile, singer Les Gray is working again after being confined to a chair after hurting his knee. He is to go into hospital in the New Year to have an operation on his cartilage.

## Springsteen - extra gig

BRUCE SPRINGSTEEN has an extra date added to his British visit. He will play at Hammersmith Odeon on November 24 at 9 pm. This is in addition to his appearance on November 18.

## Blackmore adds keyboards man

RICHIE BLACKMORE'S new band Rainbow has an additional member. He is Tony Cale who plays keyboards. Rainbow will be coming to Britain to tour in March.

## Ponty toon?

JEAN-LUC PONTY is in Britain this week to play two dates. They are at the London School of Economics (tonight, Wednesday) and Birmingham University (23). His album, titled *On The Wings Of Music*, is just out on Atlantic.

## 10cc fill up diary

10 CC are to tour Britain in February, but dates have not yet been finalised. Their album, *Original Soundtrack* has gone gold in the States, where a single, titled *Art For Art's Sake*, was released this week. A new 10cc album will come out in Britain after Christmas.

## On a bender?

WIDOW MAKER, the group formed by Steve Ellis and Ariel Bender, are planning a European tour in December. They are currently finishing an album which should be released in time to coincide with the dates.



## MELANIE MAKES A DATE

MELANIE HAS had another date added to her British tour. She will appear at the London New Victoria Theatre on November 13. Postal application will be accepted this week, but the box office opens for personal application on October 27. Ticket prices are: £3, £2.50, £1.75 and £1. A new single titled *Almost Like Being In Love* is out on November 7. It is from her album, *Sunset And Other Beginnings*. Plans are underway for Melanie to return to Britain for another tour in the Spring.

## Ace have another

ACE HAVE a new album released on November 14. It is titled *Time For Another*.



*ACE: their second album due out soon.*

Their tour dates are: Loughborough University (Oct 25), Croydon Greyhound (26), Norwich University of East Anglia (29), Aston University (31), London Roundhouse (November 2), Wolverhampton Civic Hall (5), Guildford Surrey University (7), Manchester University (8), Dudley College of Education (14) and

Nottingham University (15). Tickets for the univer-

sity gigs are available from the appropriate Students' Union. All other from the box offices.

## Unrampant Rod

ROD STEWART has a new single out on November 7 on his new Riva label. It is titled *This Old Heart Of Mine* and is from his album *Atlantic Crossing*. All Rod's future recordings will appear under the Riva logo, which is owned by Tartan Records Limited. This is a new company which was formed to handle all Rod's product. The original choice of logo - Rampant - was prevented because of legal difficulties. No other names have been announced for the Riva label, but an announcement will be made in the New Year.

## Brown in person

JAMES BROWN arrives in Britain in January to do only three dates. They are: London Hammersmith Odeon (Jan 16), Birmingham Odeon (17) and Liverpool Empire (18). He will be bringing his own band over with him.

## Wakeman goes latin

RICK WAKEMAN is to present his stage spectaculars in South America. He said after the King Arthur concerts that he would never do them in Britain again because the cost of using big orchestras was too high. His soundtrack album for Ken Russell's *Lisztomania* is released this Friday.

## Half term Gang

GANG ARE to appear at half term concert at the London Kings Road Theatre on October 30. Tickets are on sale from their fan club, priced 35p each. The address is 31 Soho Square, London W1. The concert is at 1 pm.



# Joe returns with a monster! ALWAYS LAUGHING JOE BROWN

FR 13610

DECCA

# CAT STEVENS ONLY DOES FOUR DATES



CAT STEVENS: he will do four concerts in Britain.

**CAT STEVENS'** Majikat tour of Europe will include only four British dates.

They are: Liverpool Empire (December 11), Staffs New Bingley Hall (12), London Royal Albert Hall (15) and Southampton Gaumont (17).

Tickets for all the shows are by mail order only to the relevant box offices, which open on November 10. Tickets for London are: £3.50, £3.00, £2.50, £2.00, £1.50 and £1.00.

For New Bingley: all £2.50.

For Southampton: £3.00, £2.50, £2.00 and £1.50. For Liverpool: £3.00, £2.50, £2.00 and £1.50.

Please enclose a stamped addressed envelope. Mark the outer envelope "Cat Stevens Concert".

Accompanying Stevens on the tour will be: Alan Davies (guitar), Gerry Conway (drums), Jean Roussel (keyboards), Bruce Lynch (bass), Suzanne Lynch, Tim Carlson and Angel Howell (vocals), Chico Batera (percussion) and Mark Warner (guitar).

An album will be released to coincide with the tour but no title has been announced.



## FLYERS TO GO ON FILM

**THE KURSAAL FLYERS** are to appear in a special 60 minute BBC documentary.

The Second House team are to follow the band over two months and the result will be shown early next year.

Meanwhile dates on their current tour have been amended. They are now: Scarborough Penthouse (Oct 24), Darlington College of Education (25), Central London Poly (31), Ewell Technical College (November 1), Bristol Churchill School (6), Bristol Poly (7), Bath University (8), Aberystwyth University (14), Durham University (20), Aberdeen Gordon Institute (21), Glasgow Strathclyde University (22), Middlesbrough Town Hall (23), Loughborough University (29) and Lodon Roundhouse (December 7).

## Ex-pig and ex-spider do 'Wolf'

**JACK LANCASTER**, founder member of Blodwyn Pig, and ex Spiders From Mars man, Robin Lumley, have produced and written an adaptation of Prokofiev's Peter And The Wolf.

The album will be released at the beginning of November and will include a six page booklet.

Among the guest artists on the album are Chris Spedding, Gary Moore, Alvin Lee and Eno.

## NEWS IN BRIEF

**RORY GALLAGHER** has an album released this month titled *Against The Grain*. His UK dates are: Glasgow Apollo (December 13), Birmingham Town Hall (15), Manchester Free Trade Hall (16), Newcastle City Hall (16), Sheffield City Hall (19) and London Albert Hall (23).

There will be two major concerts at London Olympia on January 2 and 3, starring *Bad Company*, Jess Rodden, *Be Bop De Luxe* and *Nazareth*. More names have yet to be added.

**Barry Long**, the A & R man at Bradleys, had his case stolen from his white Dolomite which was parked outside the Marquee. He would particularly like his passport returned. Anyone who would like to pass on information should phone 01 499 0673.

**Ray Stevens** November dates are: Bournemouth Winter Gardens (3), London New Victoria (4), Southport Theatre (5), Glasgow Apollo (6), Batley Variety Club (9), Dublin Carlton Theatre (10), Birmingham Odeon (11) and Eastbourne Kings Country Club (12).

**John Cale** has a new album out on November 14 titled *Helen Of Troy*. His tour begins on November 13 at Oxford Poly. Other dates are: Bristol University (14), Exeter University (15), Guildford Civic Hall (16), Birmingham Town Hall (19), London New Victoria (20), Brunel University (21), Warwick University (22), Lancaster University (24), Liverpool University (26), Manchester Free Trade Hall (27), Cambridge Corn Exchange (28), Nottingham University (29) and Croydon Greyhound (30).

Touring with Cale are *Chris Spedding* (guitar), *Pat Donaldson* (bass), *Timi Donald* (drums) and *Chris Thomas* (electric piano).

**Lesley Duncan** has a new single out on Friday titled *Could Have Been A Winner*.

**Sailor dates for November**: Manchester University (1), Salford University (5), Cardiff University (7), Dagenham Roundhouse (8), Keele University (12), Derby Cleopatra's (13), Ormskirk Edgemill College (14) and Leicester University (15).

**Julie Felix** has been invited by United Nations to perform at a special concert in East Africa this Friday. The show is to celebrate the UN's 30th anniversary.

**Amended Stackridge dates** are: Worcs Dudley College (Oct 24), Kingston Poly (25), Sunderland Poly (31), Manchester University (Nov 1), Croydon Greyhound (2), Hull Tiffans (3), Reading University (6), Worcester College of Education (7), London Imperial College (8), Rugby Lancaster Poly (14), Bath University (15), Bexhill De La Warr Pavilion (16), Guildford Surrey University (21), St Albans City Hall (22) and Glasgow University (29).

**Buddy Greco** arrives in the UK at the end of this month. Dates for him are: London Hendon Hall Hotel (Oct 30/31/Nov 1), Nottingham Heart of the Midlands (week beginning Nov 2), Cleethorpes Bunnys (Nov 9), Birmingham Barbarellas (10), Southend Talk of the South (11), Eastbourne King's Country Club (13/14/15), Cardiff Showboat (week beginning Nov 16), Eccles Talk of the North (week beginning Nov 23), Leicester Baileys (30) and London Camden Theatre Restaurant (week beginning Dec 1).

## GENE'S RETURN

**GENE PITNEY'S** first album in five years is released on October 31. It is titled *Pitney 75*.

A single, titled *Train Of Thought*, was taken from the album and released last Friday.

Pitney will be in the UK in November to play cabaret dates. They are: Weston Super Mare

Webbington Country Club (Nov 9-15) and Watford Baileys (Nov 16-22).

## Streetwalking

**THE STREETWALKERS** have additional dates to their tour. They are: Brighton Sussex University (Nov 7), Cardiff University (14) and Birmingham Edgebaston University (5).

## Walkers - no regrets

**THE WALKER BROTHERS** have a new album out titled *No Regrets* on ON November 7. The title track will also come out as a single.

The band, who are together again after eight years, will tour the UK in the New Year.

## Streisand's lazy album

**BARBRA STREISAND'S** new album, titled *Lazy Afternoon*, is to be released in December. It was co-produced by Rupert Holmes and Jeffrey Lesser.

A single from the album, *My Father's Song*, which was written by Rupert Holmes, is released this Friday.

See US gossip on page 22.

## Martyn makes changes

**THERE ARE** changes to the John Martyn tour.

Two dates are out: Southampton University (Nov 8) and Bedworth Civic Hall (12).

Dates in are: Exeter University (Nov 3), Penzance Winter Gardens (4), Loughborough University (8), Sheffield Grosvenor Hotel (9) and Reading University (19).

## Osibisa tour continues

**OSIBISA** BEGIN the second leg of their British tour at Brunel University on November 14. Other dates are: Isle of Sheppey Island Hotel (15), Preston Guildhall (21), Liverpool Stadium (22), Bexhill Pavilion (23) and London Imperial College (29).

## Kids show cheap and nasty side

**THE HEAVY METAL KIDS'** Cheap 'n' Nasty tour begins on November 1 and runs through 22 dates.

They open at Liverpool Stadium on Nov 1. Other dates are: Guildford Civic Hall (3), Glasgow City Hall (5), Edinburgh Leith Hall (6), Hanley Victoria Hall (7), Bromsgrove Shensstone New College (8), Nottingham Albany Theatre (9), Swansea Brangwyn Hall (10), Cardiff Top Rank (11), North Staffs Poly (14), Newcastle City Hall (15), Birmingham Barbarellas (18), Leeds Town



**GARY: how cheap and nasty can you get?**

Hall (19), Derby Kings Hall (20).

Bolton Albert Hall (21), Coventry Bedworth Civic Hall (23), Shrewsbury Music Hall (24), Dunstable Civic Hall (25), Manchester University

(26), Hastings Pier Pavilion (29) and Chelmsford Chancellor Hall (30).

Tickets for all the shows will be £1 each. Supporting will be *Nut*, and a film which is half the Stones, half other Atlantic artists.

## Cilla goes back to work

**CILLA BLACK** has gone back to work, after losing her baby which was born two months prematurely.

Cilla, who has two other children, has asked if her show at the Coventry Theatre can be extended by a week to November

## Faithfull comeback dreams

**MARIANNE FAITHFULL'S** comeback single, titled *Dreaming My Dreams*, is released this Friday. She is currently working on a new album, but no release date has been set as yet.



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# Miles out in front

JAMES DEAN died when he was a wild young man of 24. John Miles, in the charts with Highfly, has borrowed some of the James Dean Image — the short hair, drain pipe jeans and leather jacket.

But the resemblance ends there because John is a mild mannered 26-year-old from Jarrow.

You may have seen John on Top Of The Pops — and in case you're wondering if that bright blond hair is a natural shade, it is.

"Doing Top of the Pops was a dream come true" said John. "We (Mickie Most and myself), asked ourselves what we could do that was unusual and we came up with the James Dean, 1950s thing, which seems to be coming back.

"I was never image conscious in the past but I'm having to think about it now."

The only problem about developing a strong image is that it tends to backfire when you go home with it — and in John's case, to a fairly

by  
Rosalind  
Russell

tough part of the country. They don't have sissies in Jarrow

"Yes, I was up there yesterday", said John. "I went into a pub where they know me quite well. The comments were amazing!"

## Criticisms

The harsh criticisms of the North East were a good training ground for John's music — as they have been for other

Geordie musicians in the past.

John spent seven years working in clubs, so it's no wonder he's relieved his break has come at last.

"I did the cabaret thing for a while and it shocked me. People don't come to listen to the music.

"There's nothing worse than trying to entertain people who get up and go to the bar in the middle of the song.

"Then they come back with a pint in their hand, sit down right in front of you and eat pie and chips."

## Right track

John, who plays guitar and keyboards, has come on since then. He met up with Alan Parsons, who produces Pilot, and finally hit on the right track.

"I had done a couple of singles for another label, producing myself, but nothing happened.

"I didn't know that much about producing and needed someone who

could make the music commercial."

It had occurred to us that John's single sounded not unlike Pilot. Was the similarity deliberate?

"Basically it only sounds like Pilot on the guitar side — nothing else", answered John, obviously ready for that question.

Perhaps the influence of the producer carried over from one group to the next?

"Yes, it could have been influenced by the producer."

Alan Parsons will also be producing John's album which is almost finished and should be out by Christmas.

John, with his bass player and drummer, form the nucleus of the group, but he has bigger plans for a roadshow.

"I would like to have a mini string section. We had lots of cellos on the single. Really, the only people who have done that successfully before were ELO.

"When we played at the Hammersmith Odeon, supporting the Ohio

Players, we had a ten piece orchestra."

Perhaps, having had lots of experience playing in small bands in the North, John thought he would have more freedom fronting a big band?

"Well, myself, the bass player and the drummer had a test a while ago. We did a five week stint in Iceland and if you can get on well under those conditions, you can get on well anywhere!"

## Drunk

"There was nowhere to go, no pubs and no beer, because the Government doesn't allow it. There was only black market drink to be had and everyone was drunk all around us."

Back in the relative sanity of the good old UK, John is trying to fix up plans to go on the road as soon as his album and a follow-up single are released.

**JOHN MILES:** "I was never image conscious in the past."



# David Cassidy's new single 'Darlin'

David's back with another hit single.

A great new version of the Beach Boy's classic "Darlin'."

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Don't forget, his latest album is also available: "The Higher They Climb — The Harder They Fall"

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# So Ferry stylish...

POST-CONCERT meals with Roxy Music are relaxed and refined affairs. The group change for dinner, sip pre-prandial drinks in their hotel bar, then dine with their entourage and guests.

On this occasion it was at a long banqueting table in the restaurant of Newcastle's best hotel.

The restaurant is empty apart from the Roxy party, having been kept open specially, but everyone is still on their best behaviour.

Conversation is conducted in lowered voices and nobody would dream of leaning forward and yelling "pass the mustard" to someone four places along.

Bryan Ferry, beset on the occasion, is the last to take his seat at table, entering the room briskly and being handed the wine list on arrival.

The urbane Mr Ferry must surely be a connoisseur of fine wines... so what will he order for us? A fruity hock? A cheeky young Beaune? Or will it be a dusty-bottled classic?

"Red or white?" he asks perfunctorily of no-one in particular.

Some of each is suggested and without hesitation he sips twice at the list with a forefinger, infuriatingly giving no clue as to whether he's choosing with a connoisseur's certainty or an amateur's pig-at-a-poke optimism!

During the excellent repast, Ferry listens more than he speaks and afterwards, when the party returns to the bar for brandies, he is the first to say he's tired and retires to his room.

## Appointment

No interview tonight then, but his press lady says that, since he's gone to bed early, there's a good chance he'll be down to converse over breakfast at around 11 o'clock to be ready for an appointment with a BBC television film crew at 12.30.

Come 11 o'clock though, there's no sign of him. It transpires that he sat up half the night with his manager, Mark Fenwick, and is now responding to wake-up pleas with a distinct lack of enthusiasm.

At noon, there's still no Ferry, but the men from BBC North have arrived early "to line-up the first shot", and an hour or so of high comedy begins.

Newcastle is Ferry's home town and the gist of the Beeb's idea is to make a short film of the man visiting all the town's trendier haunts.

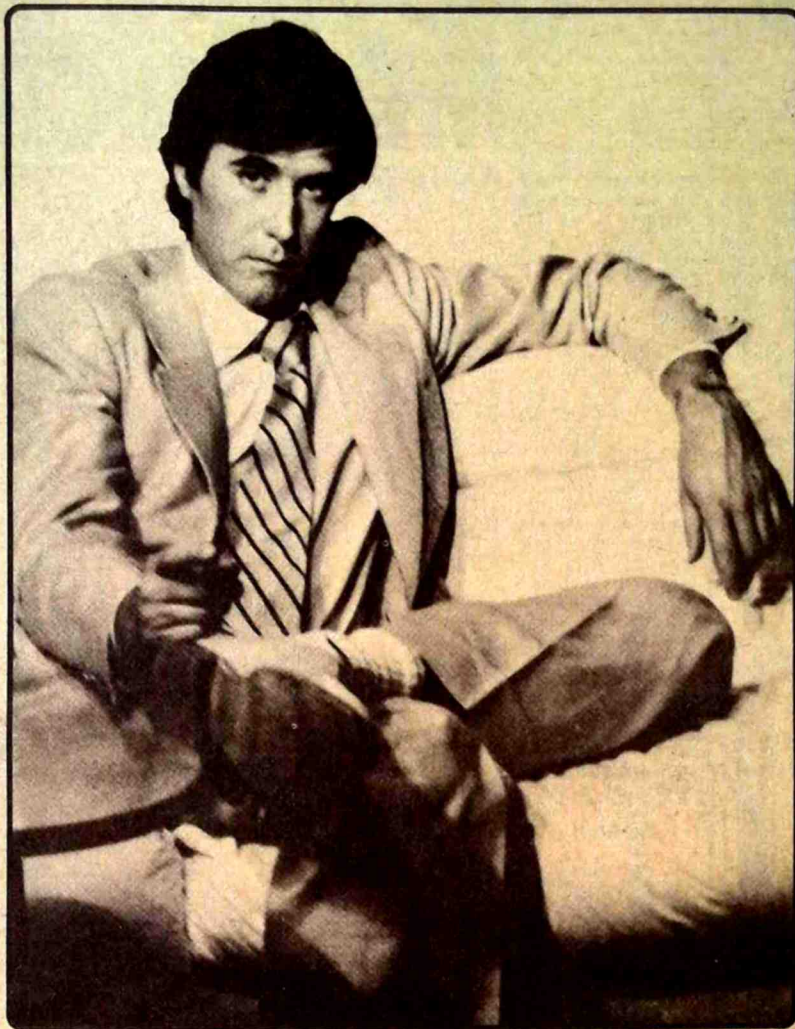
The Beeb's roving team consists of two silent odd-jobs and a little whirlwind of a director, all bustle and bounce, who seems quite put out that Ferry isn't immediately on tap.

Adrianne Hunter, Roxy's PR lady, listens stoically as the whirlwind, who's already been christened "Fellini", explains what he has in mind.

"It's going to be very glamorous," he enthuses, gesticulating wildly. "We'll have a marvellous shot of Bryan walking through the doors of the hotel to his limousine and of the car drawing off - and then we'll show the car arriving at and leaving all the places we visit... and," he adds triumphantly, "we'll be playing *The In Crowd*."

Adrianne explains patiently that she'd rather they played Roxy's new single, *Love Is The Drug*.

"New single?" mutter "Fellini", looking perplexed. "Is it out



BRYAN FERRY: Copiers? "It's not too difficult keeping a step ahead of them."

yet?"

"Yes."

"Is it doing well?"

"Yes."

No matter, the director is still going to get *The In Crowd* in there somewhere.

"Oh God," murmurs Adrianne under her breath, "I wish they'd do their homework. Who wants to plug the bloody *In Crowd* now!"

"Is he going to be much longer?" asks "Fellini" worriedly. "We haven't got much time."

On ascertaining that Bryan could be down in as little as ten minutes, he rushed off "to line up the shot."

In between opening the hotel's swing doors, getting the limo's engine started and ordering cameras all over the shop, "Fellini" dispenses bonhomie to one and all.

Then discovers that a *Record Mirror & Disc* interview stands between him and *Take One*, whereupon bonhomie towards *RM&D* is replaced by testy little glares.

"Poor Bryan," says Adrianne. "I don't think he's going to be very happy about all this. He only does it because, Newcastle being his home town, he feels he has to."

At last Ferry appears, looking very expensive and every inch the star in a grey-beige leather

jacket and trousers.

"Fellini" is much impressed and re-lines - up his shot at the double.

By-passing the film crew, Bryan heads for a quiet corner to do our interview and is all bright and breezy until he looks out of the window to see "Fellini" hopping up and down, shouting orders at the two odd-jobs.

## Disconsolate

Ferry's face falls and he looks utterly disconsolate.

But when he hears I enjoyed the concert, he brightens. "Yes I thought it was a good one too," he says.

"I'd really have liked to be able to play the whole of the new album, but the two best tracks didn't sound quite right in rehearsal so we decided to leave them out."

The big talking point of this Roxy tour is the addition of the two girl singer/dancers in their incredible uniforms.

"They are there," explains Bryan, "for practical reasons and not just for show."

"The new album has a lot of voices on it and, as the band aren't much into singing, we needed the girls... so we have our sirens."

Siren is, of course, the title of

Roxy's new album. It should have been out to coincide with the tour, but problems with the pressing held release up for a couple of weeks.

"I think," says Ferry, "that it is the best album we've done."

"It has the energy of the first two and the professionalism of the last two."

"The advantage of making a lot of albums is that you acquire the expertise to make each new one sound more and more professional."

"In the end though, you get problems of knowing how much to put on each track."

"For *Country Life* we used a 24-track studio, this time we used a 16-track."

"Everyone now is keen to play on every track so there has to be a certain amount of discipline."

"There comes a time when you have to add diplomatically what you want to add on would be very nice, but it might detract from what's already there."

The covers of Roxy albums are always works of art in themselves, but the new one is perhaps their finest yet. It's predominantly made up of blues and shows a singularly lovely model lying on the base of rocky cliffs, her hair done in the shapes of seaweed.

"I spotted the location on a TV

film. It was in Anglesey and the only other place in Britain where you'd get scenery like that would be in the north of Scotland, which is even further away.

"So, on the hottest day of the summer, about 20 of us went out to Anglesey and tramped down the cliff to do the cover."

The single taken from the new album is rather different from what people have come to look on as typical Roxy singles.

"I suppose," says Bryan, "it's a sort of disco record."

"I don't think it's too different to put off our regular buyers, but if people who haven't bought our records in the past are getting it, so much the better."

"New customers," he adds with a wry smile, "are always welcome."

## Copied

As far as Bryan's stage presentation is concerned, whatever he chooses to wear is instantly copied by a large band of followers.

"It's amazing the attention they pay to detail," he says, when I explain how many boys in the Newcastle audience were tucking their ties into their shirts the moment they saw that was how he wore his.

"It's not too difficult keeping a step ahead of them though."

Bryan's already turning his thoughts to beyond the British tour. "After this, we go to America and I was thinking of doing some of my next solo album in New York, but the old mad firm in the studios here is working so well that I think I'll probably now wait and do it when we get back from the States tour."

Looking still further ahead, Bryan says: "I'm planning to do a TV show in the early part of next year."

What, a Bryan Ferry show, or a Roxy Music one?

"Mine, but if the others are nice to me I may ask some of them to come along."

There's no time to talk further about this project. "Fellini" is at boiling point and looking set to blow a gasket.

"I really don't think I'm ready for all this," murmurs Bryan lugubriously. "I'd much rather just go back to sleep."

Nevertheless, he gets up wearily, puts on his brown trenchcoat, takes a couple of puffs on a cigarette and proclaims himself ready. "Fellini" roars into action, watched by a bevy of people, ill-concealing their mirth.

## Astounded

"Let's just get rid of that cigarette shall we?" he orders an astounded Bryan, steering him towards the nearest ashtray.

"Now you've just got to walk through the swing doors and get into the car and then we'll carry on shooting while it drives off a little way."

Bryan, poker faced, takes up his position behind the doors, and "Fellini" shouts, "I'll wave when I'm ready."

"When I say go, you go," says Bryan in a thick Italian accent and amid gales of laughter, having reduced "Fellini" to a stooge, he saunters out to the limousine and climbs in.

The car moves forward a few feet, then there's a screech of brakes and it rapidly reverses.

"Oh my God," yells someone, amid the helpless giggling. "Fellini's got run over"... and one can just see Bryan's shoulders shaking with mirth in the back of the limo.

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# THE EXCLUSIVE, ELUSIVE MR. McCRAE

**GEORGIE BOY** has just completed round one of his British tour, and by all accounts it has been one hell of a humdinger. People from all walks of life have been praising the man's inimitable talents — why one senior citizen went so far as to declare that he'd never seen anything like it since Glen Miller.

His new show is apparently streets ahead of last year's. With assorted musical apparatus such as synthesiser; key-boards; a harp string ensemble; moog; percussion; guitars and a chunky horn section, his songs are fuller, richer and mightier than ever before.

### Ideal

He also has a fresh band, aptly called The New Born Band, who have given the music a new lease of life — and coming from Florida they are ideal improvisators for the McCrae sound.

Presently George is in Europe for approximately ten dates with more in the pipeline, and then will return to Britain to begin the final leg of the tour over here. London, for the first time, will be included.

"I've never played in London before," George told me before he left for Europe. "I'm really looking forward to it."

It seems slightly incongruous that an artist of such adroitness had never played our capital. But last year it seemed that Northern audiences were the only ones who showed any real interest in disco music and the TK Florida sound. But one year on and the capital city's slickers are warming to all things frisky and funky.

"We always go down well in the North, but it seems the South are really gittin' into our kinda stuff."

On disc though, George is a household name. His Rock Your Baby single sold in excess of 11 million, and the album of the same name also went gold.

His last but one single, with sensational staccato horns and razor sharp vocals was, in my opinion one of the best singles this year, and



Talking to Jan Iles

made number three in the Beeb charts. Meanwhile George's latest single I Ain't Lying is currently stepping up the charts and should make the top ten in the upcoming weeks. These days McCrae is a permanent chart resident.

The man responsible for this perpetual success is Harry Casey, of KC And The Sunshine Band who writes and produces George's material.

George was with the famed TK Studios in Florida long before Harry appeared on the scene, during which time everything he recorded was nothing more than schlock soul, hardly ever seeing the light of day. Gwen, his wife making all the dough was also the better known of the two.

"I was recording all the wrong material in those days," he recalled, "everything was so unsuitable, until KC came along I owe him a lot."

The boy wonder's remarkable compositions sparked off a

McCrae cult — following in their native Florida, which then spread all over the world. George became a hot-shot star although Gwen herself still continued to work. Recently she had a number one hit in the US with Rocking Chair, and was voted Top Female Vocalist of 1974.

### Resting

Nowadays she is incommunicado — for a special reason. Gwen is resting at home, away from the hustle of promoters, press agents and recording managers, as she is preparing for the birth of her second child, scheduled to arrive in April of next year.

"She isn't working at the moment, due to her being in the family way an' all," George grinned every inch a proud daddy — o, "We're hoping it'll be a boy this time."

The McCrae's already have two girls: Step-daughter Wanda, who's 15 — years — old and 2-

year-old Sophia. Before the unborn child was even a glint in George's eye he and Gwen made an album together, which should be released shortly.

"The album is very versatile and includes all new material. Gwen and I have written some of the songs, along with Clarence Reid and Steve Alaimo. I think it's a great album, and if it does well in Britain it'll establish Gwen, who is virtually unknown to the British public."

George also has a new solo album out, which contains his two latest classics written by KC. The album was cut on a 16-track which allowed more experimentation and a lot of over-dubbing for a fuller, fatter sound.

"The music is of the highest quality, and I'm sure it will do as well as the Rock Your Baby album," he opined. The arrangements and feel are pop disco, so you could say it's slightly more commercial."

George always uses KC and the gang in the

studios, so I wondered why he doesn't perform live with them?

"KC and I have been talking about it, and it will most probably materialise some day, but right now we've both got our separate careers. Also he's more at home in the studios, he prefers it to live stuff. It's strange but y'know I've never seen KC And The Sunshine Band live! Amazing ain't it? Though I heard they're a really tight little outfit on stage, the Sunshine Band are fantastic musicians."

Fantastic though they are he doesn't dismiss the idea of using his own band for studio work in the future.

### Company

"I may also start my own record production company, but right now I just haven't time for it because I'm constantly touring or working in the studios."

Working in TK also has its advantages. The whole shebang is like one big family jamming in someone's sitting room. "We don't just sit and write, we go in the studios and get in the groove, and if it feels good we record it. It's all done by sense, by feel. We cut it raw then polish it up."

His he-man physical appearance belies the fact that he is constantly working and leading a rather unhealthy life, rushing around from gig to gig, worrying about his performances and eating at irregular times. However George is proud of his sexual prowess and does everything in his power to keep in top-dog shape.

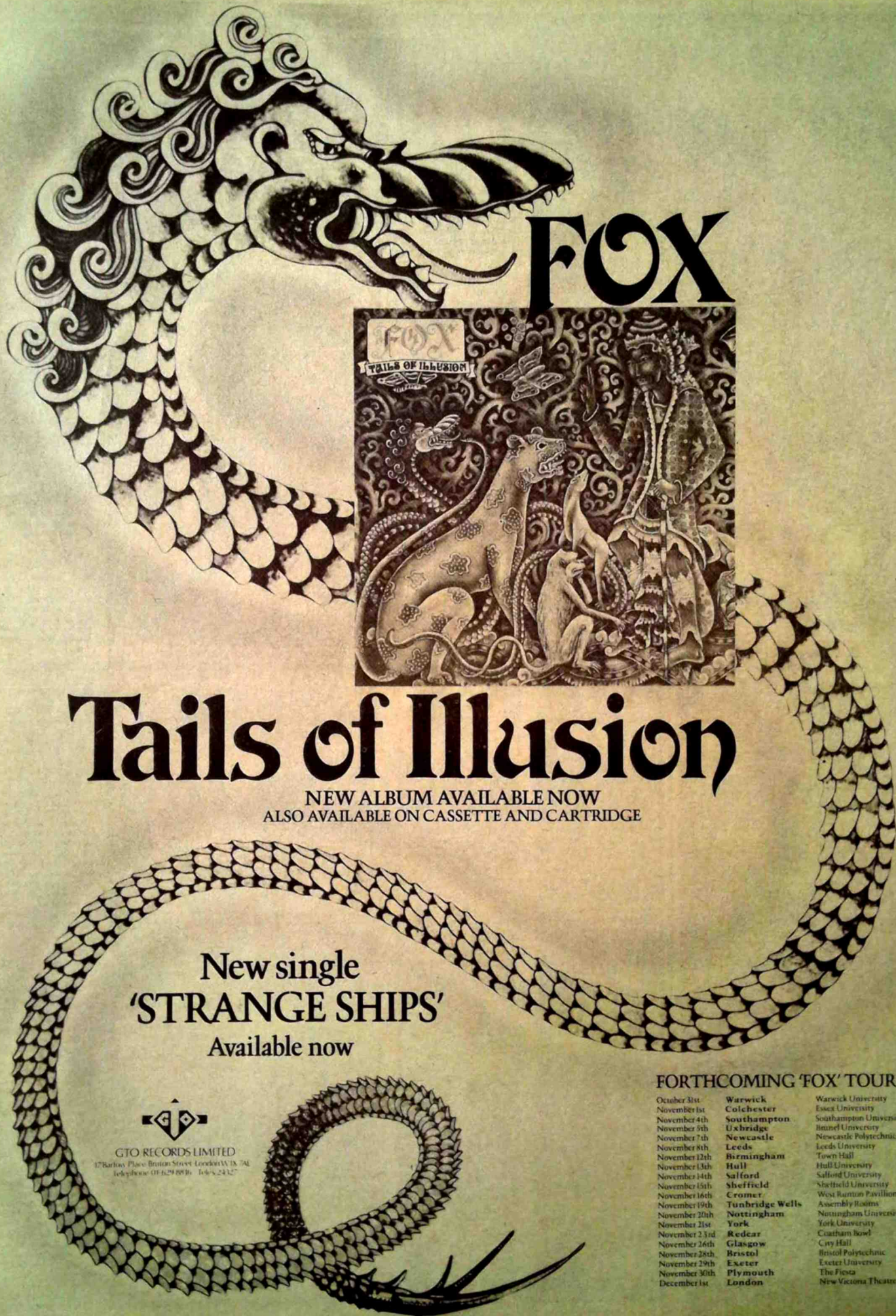
### Sauna

"I like to keep in good health, and the only way to do it is by exercising regularly. I have plenty of sauna baths, massages, oh an' baby I make sure to do push-ups", he laughed at the latter remark, which clearly are different push-ups to the ones practised in the gym!

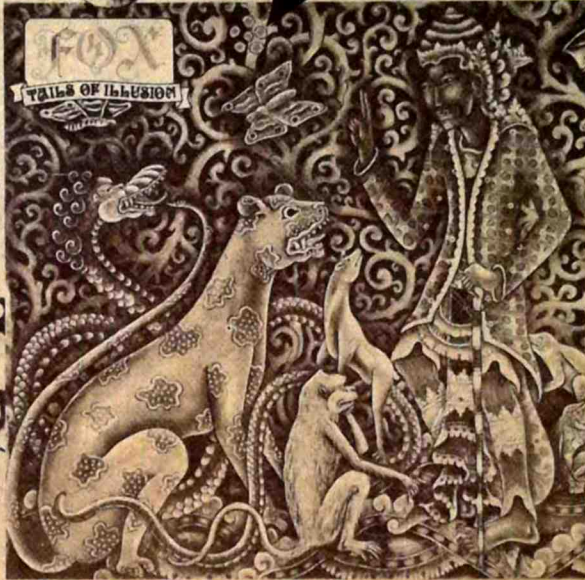
Uncannily George is more popular in Britain than in his native land. He blamed this on the vastness of the strapping Americas where it's nigh impossible to play every single state all in one go.

"I don't spend enough time in America to do major tours," he explained. "When I finish the British tour we're headed for a tour of Africa, the Orient and Canada, and then there's talk of my coming back to Britain to do more shows."





# FOX



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November 13th	Hull	Hull University
November 14th	Salford	Salford University
November 15th	Sheffield	Sheffield University
November 16th	Cromer	West Runton Pavilion
November 19th	Tunbridge Wells	Assembly Rooms
November 20th	Nottingham	Nottingham University
November 21st	York	York University
November 23rd	Redcar	Coatham Bowl
November 26th	Glasgow	City Hall
November 28th	Bristol	Bristol Polytechnic
November 29th	Exeter	Exeter University
November 30th	Plymouth	The Fiesta
December 1st	London	New Victoria Theatre

UNUSUAL POP STARS: 1

# I'm Inman and I'm free

JOHN INMAN is living proof that, for some people, life does begin at 40.

After years as a busy but small print billing performer in summer seasons, pantomimes and shows, he is suddenly at the Phyllosan qualifying age, a star.

He is genuinely a very funny man but, at the moment, also a rather worried one.

Up to now though, the vehicles which have brought him success have been comfortable ones for him.

The situation comedy of the hit BBC TV series *Are You Being Served*, in which he plays the camp Mr Humphries of Grace Brothers' menswear department, is territory that he knows and loves.

His appearances on the successful new Sunday TV quiz game *Celebrity Squares* give him no sleepless nights either. Given a good feedline, he can always be relied on for an ace riposte.

"Also," he says, "that show has done me a lot of good. People who beforehand only knew me as Mr Humphries now know me as John Inman, because my name is printed in nice big letters in front of me."

Now he's made his *Are You Being Served* Sir?

single, which is already being lapped up eagerly by the record-buying public.

That too was not a difficult job for him, since it was only a question of recreating his Mr Humphries character for a different medium —

"Though when they put me in a booth all on my own to record it," he confesses, "I felt lonely."

"They seemed to be having such a whale of a time in the control box that I insisted I be allowed out among the others."

## Theatre

Apart from his TV appearances and his record, John has also been a huge draw in the West End, where he's been appearing in *Let's Get Laid* for the past 14 months.

"We do two shows every night, six nights a week and fourteen months of that is enough."

He couldn't have stayed much longer anyway, because he's soon to start in the pantomime *Aladdin* in Norwich.

His big dream now is of doing his own summer season next year. "I've done summer seasons before of course, but

always down the bill. "Now I can have my own show."

Success has opened up a whole lot of new avenues for him, but with them have come the inevitable self-doubts.

## Cabaret

"The trouble is," he says, "that I'm not one of these comedians who stands up and tells jokes. In fact, I hate telling jokes."

Offers of cabaret are coming in thick and fast and to a certain extent John has already satisfied himself that he can make cabaret work for him.

"At a personal appearance I did recently, I got some bloke from the audience and measured him up for a suit. That worked very well."

He's still not entirely happy though.

"I'm now in the position where even if I am not top of the bill in cabaret, I am expected to do quite a long time — say three-quarters of an hour."

For a man who's used to working as part of a team where everyone feeds off each other, the thought of working alone for so long is a daunting one.

On the afternoon that this interview took place John was waiting to hear if the all-clear had been given for him to go ahead

and follow-up his single with an album.

At first he talked enthusiastically about the idea, but later when he was told that the album was definitely on, he instantly became a bundle of nerves, wondering if it could really work for him.

"The trouble is that you can't write it all down beforehand and know it's going to be funny. You can't tell if it's going to work until you actually do it."

John still hasn't quite come to terms with his success. For example, he recently did a personal appearance at a store in Birmingham to promote his record.

"When I turned up there in the car," he says, "There were so many people that I thought they must be waiting for somebody else."

"Meeting all those people at such close hand is very different from being on a stage, but then I saw them all waiting outside the food hall and said, 'well I expected you'd like a little mince' and minced into the shop."

"They loved it."

"There's a lot of Mr Humphries in me," he says and he's grateful for it.

by Ray Fox-Cumming



JOHN INMAN: "There's a lot of Mr. Humphries in me"

UNUSUAL POP STARS: 2



HARVEY SMITH: "It's not difficult being versatile" (The Horse is Archie).

# I'm Harvey and I'm me

HARVEY SMITH, the headstrong Yorkshire lad whose charismatic nature both on and off the show-jumping circuit, now has even more reason for being a household name.

Harvey's new venture will enable him to rub shoulders with satin-suited pop stars and show-biz swanks — for he's just made a record.

"This now to do with horses, grooms of V-signs, Mr Smith croons in his best hyaline voice the old Bing Crosby classic, *True Love*."

Any road, let's begin the story, lassies and lads. Harvey's fascination for the limelight began when he first left school.

He swapped a pair of handle bars for a sheep dog. Much to the young Harvey's delight, he found the dog had a style with tricks.

"It was such a clever little thing," he says. "Whatever I told it to do, it would do it."

It was many decades later before Harvey dabbled with showbiz again. Meanwhile, he carved a name for himself in the show-jumping world.

Even people who aren't

particularly enthusiastic about the sport, know his name — especially after the famous V-sign incident.

His debut on disc came about when Donald Langdon met him a year or two back.

"Don just come up t'me one day and said, 'would ya like to do *True Love*.' and I said, 'fair do.'"

"The B side called *The End Of The World* was a particular favourite of mine, so I said let's stick it on backside, which is what they did."

Harvey professes not to be another Frank Sinatra but he thinks his voice has great potential.

"I like to sing," he says, "I sing in the bath or when I'm driving along the motorway. It helps pass time."

## Experience

"Working in recording studios was a new experience for me, but I really enjoyed it."

"When I heard the finished product I said, 'hey t'aint me, is it?'"

"It was like hearing yourself on tape, you always think you sound a bit funny."

Your Lass from London drops a clanger when I ask if he agrees with folks who say he sounds like Harold Wilson singing in the bath.

Harvey's mouth twists into a smile, and he says: "Actually lass, people have said I sound like Donald Peers re-incarnated — which is strange 'cos he lived about 2 miles away from me, in Shipley."

## Secret

In the early stages of the single's recording, Harvey kept it a secret from his family. On completion he took it home to Yorkshire to find out their reaction.

"I played it to the wife and she said it weren't bad. Then kids come in and they asked whose record it was. So my wife said, 'oh, it's a new one, I just bought it in record shop.'"

"Any road, they listened to it and suddenly they realised it was me: 'It's not, is it?', they asked."

"Whatever will he do next?"

"The eldest boy — he's 14 and an Elvis fan — actually thought it weren't bad, kind of thing."

"When I appeared on *Nationwide* they played both Bing Crosby's version and mine, and he actually went as far as saying mine were best."

Harvey's mates pulled his jodpurs a bit, but he's as thick — skinned as a kipper when it comes to a bit of jibing.

"Love," he says, "when you've had leg pulled for 20 years, you get accustomed to it."

"Some of my colleagues were shocked about it at first, but it don't bother me."

The glittering pseudo-glamour of the pop world must be a far cry from horse stables, fodder and rubbing shoulders with Princess Anne.

How did Harvey manage to oscillate between the two without going round the twist?

"Nay lass, it's not difficult being versatile."

"Of course, the pop business is a lot different. Like everything's hip and they man, this and that, you have a completely different language. *Flas Showbiz* is spread all over the place."

"In show-jumping we meet on the same pitch. Like we hate each other's guts in the ring, but outside we're the best of friends."

"Nature's a funny thing, it adapts to all kinds of things."

Indeed, it is Harvey doesn't believe in letting the grass grow under his feet.

by Jan Iles

# Campbell's no cowboy

**GLEN CAMPBELL, the straight man's hero from the dust bowl of the Mid West, has made a single about a homosexual cowboy.**

**At least, that's what the record company thinks Rhinestone Cowboy is all about.**

**It's not very obvious and certainly not blatant enough to give Radio One cause for concern.**

by  
**Rosalind  
Russell**

But then Glen Campbell isn't the kind of artist that would ever go out on a controversial issue. He looks more like the clean, wholesome kind of man you'd see conquering the desert with a Marlborough in his shirt pocket.

He's a Silent Majority hero and a star to thousands of TV fans. Ambiguous or not, Rhinestone Cowboy was a number one hit for him in the States and the album of the same title has just charted.

But perhaps this tall, blond pillar of respectability is breaking out. He has just been divorced from his wife, Billie, after 16 years of marriage. They have four children.

Glen himself came from a family of 12 - he was

the seventh son. So if old wives' tales are to be believed, he probably foresaw his own success.

Despite the tightness of money in such a large household, Glen was given a guitar at an early age and picked up experience in singing from local fairs and radio stations.

He was also lucky in having an uncle who had a dance band and encouraged him in his music.

But you don't just shoot from obscurity to nationwide fame without putting

in a lot of leg work. And that is exactly what Campbell had to do for some years.

During those years, he met Billie Nunley whom he married and took to Los Angeles with him. The move was a career gamble that paid off.

Glen found work with small bands and played in clubs until his reputation as a guitarist grew. He eventually ended up playing sessions for people like Sinatra, Johnny Cash, Elvis and the Mamas and Papas.

The work brought in the money in comfortably large amounts. But it didn't make him famous.

The step that was to prove important was in the direction of television. He managed to reach a quiescent audience that might never have dragged itself out to the clubs which had been his only platform previously.

It may also have been the beginning of his long and happy relationship with a stable and older age group.

In 1967, he recorded a beautiful song which has now become a classic -

Gentle On My Mind. It set a kind of pace for his future type of material and consolidated the image he brought with him from his home town of Delight, Arkansas.

The rest of his recording history is well known, perhaps reaching a peak with Wichita Lineman which must have been played through by nearly all the radio stations.

One of the few singles that didn't make it in Britain was one I would have considered one of his best - One Last Time.

The timing was probably not quite right. Since then, however, the time has been right and his Greatest Hits album has been in the charts for two years, on and off.

He has recorded six TV shows, one of which he did with Jim Webb, and they will be shown on BBC-1 later this year. It will be the only chance for Britain to see him this year as he has heavy commitments in the States.

**GLEN CAMPBELL: not just a country singer.**



## Stephanie De-Sykes

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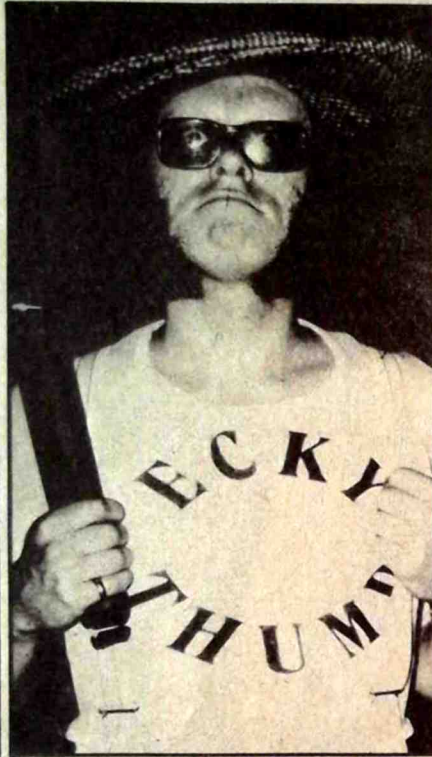


# SONGWORDS

## NAPPY LOVE

Sung by The Goodies

Words and music by Bill Oddie



I met her at the kindergarden (oh noe woe)  
 Though I was less than two years old (yeh yeh heh)  
 She taught me just what bliss is  
 She gave me six wet kisses  
 Until by nanny we were told  
 It's only nappy love (ah ha)  
 That's what I give to you it's  
 Nappy love (yeh yeh)  
 Although we were only two  
 I need you and I want you  
 With all my Nappy Love (my nappy love)  
 She is a queen in plastic panties (ick panties)  
 My baby daughter I adore (tell me more)  
 I knew I really pleased her  
 That moment when I squeezed her  
 And she went wee - wee on the floor, but it's just

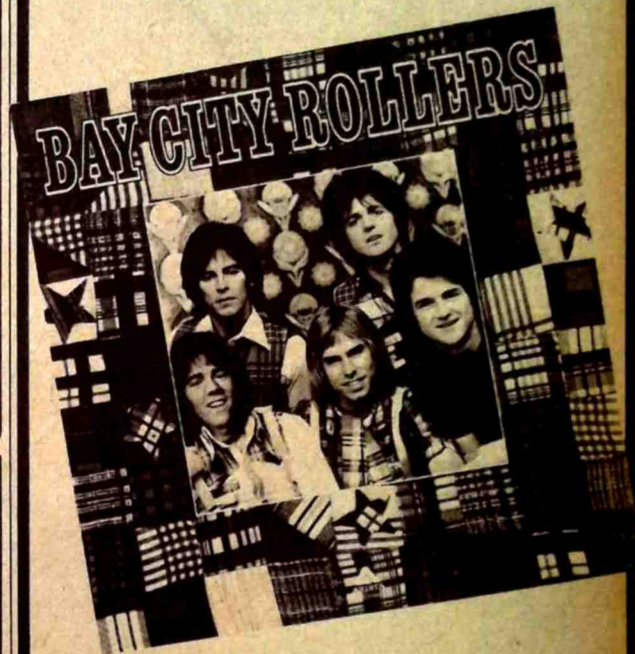
Nappy love  
 That's what they always say it's  
 Nappy Love  
 But it is here to say  
 I need you and I want you  
 With all my Nappy Love  
 Oh baby, I knew you were the one for me that day  
 you climbed  
 into my cot; and gave me a big wet soggy rusk,  
 right up my nose; Darling, I'll share my teddy  
 with you, I'll share my patent dinky feeding bottle,  
 I'll even let you use my potty; so baby hold me  
 near, and whisper in my ear, those words I'm  
 longing to hear you say - gurgle gurgle  
 They say that we're too young to marry (quite  
 right too)  
 We tell them just we wait and see  
 We may be only two  
 But we know what to do  
 And very soon we could be three (you don't mean)

Nappy love (oh that)  
 Just like a safety pin now  
 Nappy Love (does what)  
 Holds our emotions in  
 I need you and I want you (ah ha)  
 With all my Nappy Love (my nappy love).

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# EXCLUSIVE

## 30 COPIES OF THE BAY CITY ROLLERS AMERICAN ALBUM TO BE WON



WHILE THOSE five Scottish lads were creating ripples of hysteria in America a couple of weeks ago, their record company, Arista, released a special album, called simply The Bay City Rollers.

This album, which features Let's Go, Bye Bye Baby, Shang - A - Lang, Marlina, Saturday Night, Be My Baby, Summer Love Sensation, Remember, Rock 'N' Roll Honeymoon, My Teenage Heart and Keep On Dancing, is not going to be released over here, so this is the only way you can get hold of a copy!

For your chance to win a copy of this album, all you have to do is answer the three questions below, and send it, no later than November 5 to Rollers Album Competition, Record Mirror & Disc, P.O. Box 196, Benwell Road, London, N7.

The first 30 correct entries drawn from the bag will each win a copy of the album. The Editor's decision is final.

1. What was the name of the American TV show the Rollers appeared on?

2. What was the title of the Rollers' first number one hit single?

3. Which TV award have the Rollers' recently won?

NAME.....

ADDRESS.....

(BLOCK LETTERS PLEASE)

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 and  
**JOHN LODGE**  
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**10cc and TONY CLARKE**  
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## Queen



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| 18th Bristol Colston Hall       | 9th Birmingham Odeon           |
| 19th Cardiff Capitol Theatre    | 10th Birmingham Odeon          |
| 21st Taunton Odeon              | 11th Newcastle City Hall       |
| 23rd Bournemouth Winter Gardens | 13th Dundee Cairo              |
| 24th Southampton Gaumont        | 14th Aberdeen Capitol          |
| 26th Manchester Free Trade Hall | 15th Glasgow Apollo            |
| 29th Hammersmith Odeon          | 16th Glasgow Apollo            |
| 30th Hammersmith Odeon          |                                |



In an exclusive interview Gary Glitter reveals the background to his latest album. One thing you can say, it's different. In it,

# GARY BARES HIS SOUL

by Sue Byrom



GARY GLITTER: 'I tried to impress them, and they all sat round and yawned. It wasn't till I relaxed things started jumping.'

**FASHION FOLLOWERS**, take heed. Following Keith Moon's debut on the Who's tour in a white Esso boiler suit, Gary Glitter is also currently to be seen sporting a similar item of apparel — only his is in black.

It's been a long time since the airwaves vibrated to All Right With The Boys, Gary's last single, but despite the time gap, and the postponement of his Christmas panto, Mr G. has been far from idle.

"About two months, on and off, was taken up with recording the new album in America" (for an exclusive preview, see page 32).

"It was fantastic because it was so completely different from anything I've ever done before."

Mike Leander was responsible for originally suggesting that Gary go over to America to record, and then Clive Davis, head of Gary's record company in the States suggested that Tony Silvester and Bert De Coteaux do the production.

Both men have been responsible for an enormous number of soul hits. To this partnership they added various American session men and the Astronettes — the session singers who worked with Bowie on the Young Americans.

"It was really strange when I first went into the studio," Gary laughed.

"Apart from the engi-

neer, I was the only white person in the place.

"I tried to impress them, and went around doing impressions of an assortment of black singers, and they all sat around and yawned.

"You'll hear me having a giggle though, 'cos I'd never try to pretend I was going heavy or anything — like the laughing at the end of Papa Oom Mow Mow, which is going to be released as a single.

"It wasn't planned, I just burst out laughing at the end of it, and Bert (De Coteaux) said 'that's it'.

"He made me laugh for a whole tape, and by the end of it I was on the floor — you know how you start getting hysterical? — and everyone else was falling about as well!"

The album opens with Too Late To Put It Down — "That's a hell of a statement to make, but I thought lyrically it was

perfect for opening a show.

"It's all about a guy who's given up his girlfriend and sold his car so that he can go on the road. It seemed so right.

"Satan's Daughters, the second track, was written by Grant and Guthrie, who'd been responsible for writing Supernatural Man for Ben E. King.

"When they'd heard that Bert was producing an album with me, they asked if they could write a song for it.

amongst the ten tracks, and the overall sound is funky and black.

"There's still me there, obviously, but basically I just did the whole thing straight," said Gary.

"You'll hear me having a giggle though, 'cos I'd never try to pretend I was going heavy or anything — like the laughing at the end of Papa Oom Mow Mow, which is going to be released as a single.

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"Satan's Daughters, the second track, was written by Grant and Guthrie, who'd been responsible for writing Supernatural Man for Ben E. King.

"When they'd heard that Bert was producing an album with me, they asked if they could write a song for it.

"Bert didn't think they could do it, as they were really only known for their soul hits, but this is the result, and I think it really comes off. The girls sing like a heavenly choir on it.

"Easy Evil was just one of the hundreds of songs that I heard, and I liked it.

"Track four, Baby I Love Your Way by Pete Frampton. I really wasn't at all sure about this one, they convinced me to do it.

"I thought it was a bit clever for me, but they said, no, do it anyway, so I did and now I really like it. In fact, that was one of the ones they thought about putting out as a single.

"Papa Oom Mow Mow I was dead against.

"It was Bert's idea. He kept saying he could hear the finished product — I didn't know how, because I did the laughing at the end, but he was really sure about it.

"Finders Keepers opens the second side, and this one's always been a favourite of mine.

"If ever I go down to Tramps and it comes on the juke-box, I always get up and have a bit of a bop, so I always fancied doing it.

"It's not a rip-off though, the arrangement is very different. It's the same with Basic Lady, the Toussaint track

"I wanted to do it the way he'd done it, but Bert said no. He said, do it, but leave gaps in it.

"I said I thought it would be boring, but Bert had ideas about putting in some strings and things here and there, and he was right.

"Basic Lady's probably one of my favourite tracks because I can really get off at the end, and go into a bit of skat singing.

"Cupid was Clive Davis' idea. Clive's got a reputation for being one of the main men in the business, and I've got a lot of respect for him. Initially, I recorded it because he wanted me to, but it turned out well and we included it on the album.

"I'll Carry Your Picture was the one track I did write, with Gerry Shepard.

"It was a B-side, but a lot of people thought it was a better song than just that, and that it would make a good album track. So Mike (Leander) and I put some strings on it, and included it.

"We were a track short on the album, so it went in.

"Personality, the last track, was a number I was going to sing exactly as it was on the original recording. But Bert has this habit of going off and doing things and not telling me, so he'd gone

and laid down bass, drum and guitar tracks.

"He gave the lyrics to me, and told me to sing it any way at all. I was thinking, 'cricket, how I'm going to fit it into the tracks', and Bert said forget about the tune, just sing. So I did and it worked.

"The rhythm was exactly like the rhythm of Rock And Roll Part 2, so it fitted in well."

Gary agrees that the album might well be a one-off event. Probably nine out of ten people who hear the album won't be able to identify the singer at first.

"Obviously, because of the completely different sound on my album, it's going to be difficult to recreate it on stage with the boys. But it all depends.

"It was very much an American album.

"What happens in the future depends on whether or not people enjoy it. If they don't, then I'll have to sit down and think about it.

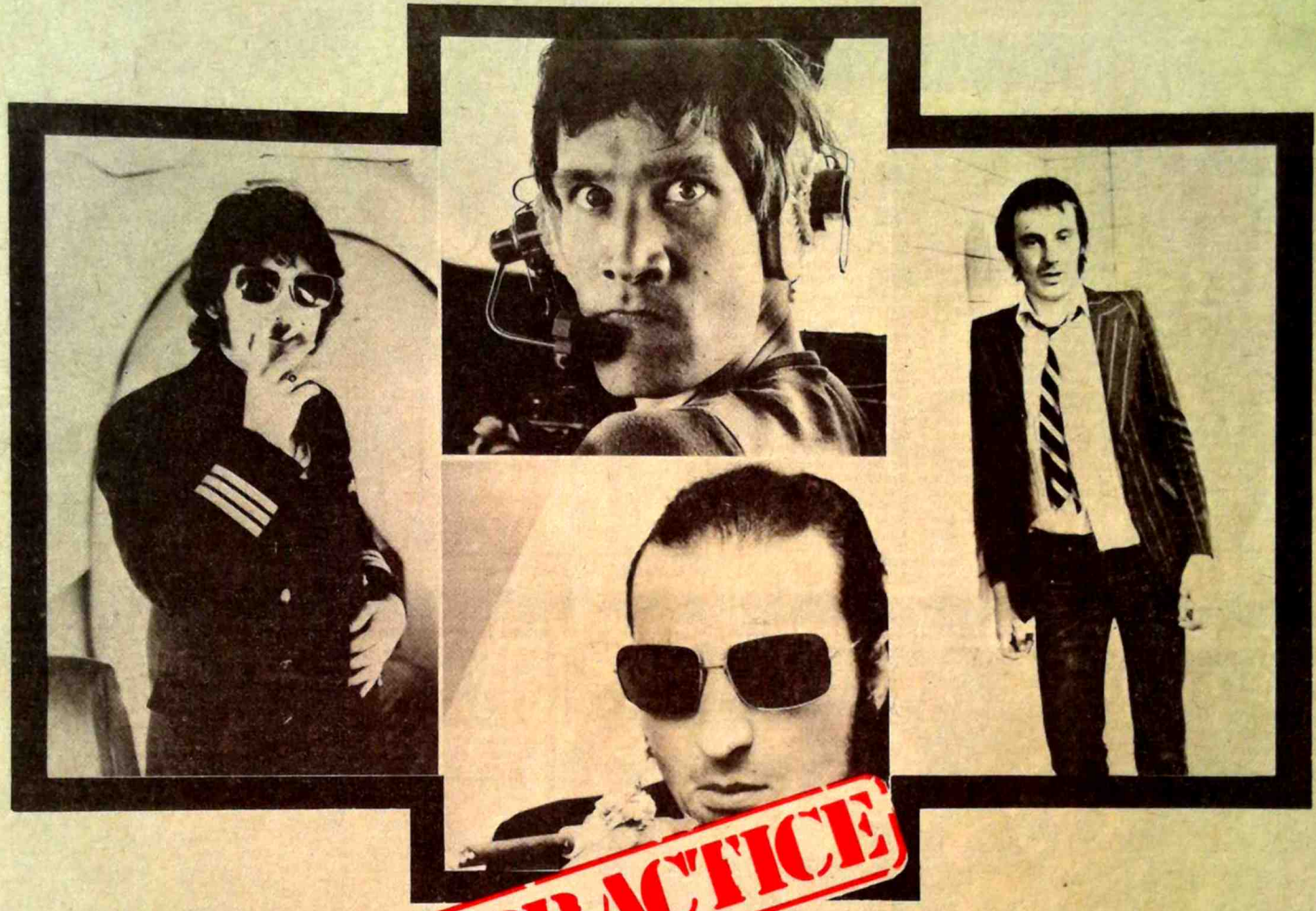
"Maybe go back to an earlier sound, except that I can't go back exactly because I've learned so much through making that album. I've never been able to sit and listen to my other albums at home, only at parties. This one I can sit and relax to.

"A lot depends on the people, but I feel very fresh now. Having that break has done me a lot of good.

"I was getting a bit bored before, and now I really want to go out and get on with it."



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**IT TOOK** a lot of nerve posing the question but since it's the criticism most often levelled at Van McCoy's music it seemed natural to ask him: "How do you answer the charge that your sound is just too syrupy?"

"It's all a matter of what your personal taste is, and it seems a whole lot of people are like me and don't find anything sickly about a heavily romantic approach," said the soft-mannered and lucid New York producer-turned-artist.

"I reckon that in this day and age people like a little romantic fantasy in their lives and that's what I try to bring them, so what's wrong with it? We'd have less problems if people were more romantic."

McCoy, it seems, takes his music very seriously and while he's a black American his real love is for the European classical composers of a by-gone age — the romantic ones of course.

"Do I listen to classical music? Are you kidding? — I've worn out so many copies of Rachmaninov's 2nd Symphony. That one really blows my mind, what he did in that third movement, the interweaving of melodies and the harmonies — fantastic."

McCoy agreed that his own music might well be classified as 'Symphonic Soul': "Really it's just a sophistication of the old, hard-driving, Motown Sound of the sixties. I've tried to up-date the big beat, then added strings and horns as the icing on the cake. My first album included a thing called African Symphony and it's gone down big in every live show I've done, so it seems to be what the people want. In Venice they all jumped up and went wild to that one."

Van believes firmly that soul now has an international audience, not only listened to around the world but created around the world too.

"There are some

## by Kevin Allen

fantastic soul sounds coming out of Europe, capturing the authentic feel of the music. I don't think it matters anymore what colour or even what nationality the musicians are, it's living with the music that enables you to play it.

"It's strange. The old cliché is that black people are the ones who have rhythm, but my own rhythm section is nearly all white and they're the best session guys I've been able to find.

McCoy usually relies, for recording, on bassist Gordon Edwards, drummers Steve Gadd ("one of the finest, if not the finest drummer in the world"), and Rick Spinozza, guitarists Hugh McCracken and Eric Gale (who's black) or John Tropea and David Spinozza, keyboard players Richard Tee (also black) and Leon Pendalis and percussionists Dave Carey and Arthur Jen-

kins as his rhythm section.

Additionally, he'll use four tenor trombones, one bass trombone, one woodwind, eight violins, four violas, and two cellos.

Besides his own hit with *The Hustle* and his album (the third being due shortly), Van McCoy has built a big reputation as a songwriter, producer and arranger. He has worked with a whole host of big soul names over the years but only won wide international recognition when he took over from Thom Bell as arranger for the Stylistics. "Tommy was just too busy to fit in their sessions so Hugo and Luigi, who own Avco Records, decided to do the production themselves and had me to take over as arranger since I'm a long time friend of Tommy's and understand the Stylistics' kind of music."

Born in Washington DC

# Follow the Van



VAN MCCOY: living with the music

In 1940, McCoy had his start in the music business around 1955 with a high school group known as the Starlighters which also included his brother Norman, who still works with him).

They became friendly with a group called the Heartbeats (who eventually won fame as Shep and The Limelights with the classic *Daddy's Home*).

"The Heartbeats took us to George Goldner in New York and he signed us to his *Gone/End* record company and we had three singles."

The group lasted till 1961 when McCoy left college to go to Philadelphia. "I had an architect uncle whose cousin was the DJ Jocko Henderson — he was building a house for Jocko. I was introduced and Jocko took me to cut a record. It cost us 219 dollars and I sold it for 4,000 dollars to Rock Records and that was my introduction to the business side of music."

"The label was distributed by Florence Greenberg's Scepter/Wand group and their A&R chief, Luther Dixon, suggested that I should train under him for a year as a record producer. During that time I worked with the Shirlles, Chuck Jackson and others, then I was offered a staff job with Leiber and Stoller around 1962."

"I did some writing for Bobby Vinton and wrote *Giving Up for Gladys*

*Knight And The Pips* then Clyde Otis, who was interested in two of my songs, suggested I get them published by Columbia's new Blackwood Music set-up, so I became a staff writer for them around 1964."

McCoy had hits with Barbara Lewis, Aretha Franklin, Ruby And The Romantics and Peter And Gordon: "The Ruby And The Romantic's song was *When You're Young And In Love*, which the Marvelettes later recorded at Motown. I was very proud of that because it was the first time Motown had ever used a song they didn't publish for an A-side."

In 1967 McCoy formed his own publishing company, scoring with old friend Jackie Wilson and *I Got The Sweetest Feeling*, began working with Philly group Brenda and The Tabulations (who scored with *Right On The Tip Of My Tongue*) and discovered Faith Hope And Charity, with whom he still works.

Why had it taken him so long to get to Britain, a country which has always gone big for his sound? "I guess I was just too wrapped up in what I was doing Stateside. Mickie Most offered to bring me over once but I didn't take him up on it. Now I'm here I'm really sorry I didn't get round to it earlier."

In the meantime, of course, Van has a new single of his own just released and called *Change With The Times*.

## WELCOME TO BRITAIN



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Garrett

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## super stars

SCORPIO  
(Oct 24 to Nov 22)

You are crawling into your shell and are unable to speak without stuttering all over the place. Don't let people frighten you outta your skin. Just remember you're as good as the next person.

SAGITTARIUS  
(Nov 23 to Dec 21)

Certain things might be worrying you. You're frowning about your personal life and are sure you'll be able to solve hassles by walking around with tears in your eyes. Forget it mate. Cheer up and charge on.

CAPRICORN  
(Dec 22 to Jan 21)

OK so you're depressed. Situations you thought you could manage are turning on you and creating all kinds of difficulties. However, over the next few weeks you will feel a new you! The colour will come back to your cheeks and life will be one helluva ball.

AQUARIUS  
(Jan 22 to Feb 17)

You're a swell. Really, you're just one of those folk who go out of their way to be nice. But (and it's a big one) your blind faith will get to see the light of day, and you'll then come to realise that you're a bit of a, shall we say, nabby pambly for this kind of evil world. Don't join up, though, whatever you do.

PISCES  
(Feb 18 to Mar 20)

If you never believed us when we said you'll someday meet the Lulu/Jack - the lad of your dreams, you should

now. Isn't it exciting to wake up with love in your eyes instead of sleep? And isn't it also too much to have someone to worry about other than li'l ol' you. Being in love is bliss. But don't overdo it. You might kill 'em with kindness.

ARIES  
(Mar 21 to Apr 20)

If you're having sleepless nights, don't reach for the nearest bottle of slow-u-downs to make you drowsy. Just think about all the mountains of work you'll be facing next morning. That should get you off quicker than counting sheep.

TAURUS  
(Apr 21 to May 21)

Ho ho, what a gay day. You'll be doing your big number on everyone, which is how vamp-like you are or virile you can be if given the chance. Unfortunately, people will run a mile at your smooth blue mind. They'd rather watch Walt Disney than come up to your pad.

GEMINI  
(May 22 to June 21)

The most important thing in your life right now is your loved one. Presently, you are over-protective and quite frankly, nosey. As soon as they leave the house you look in their diary, search for give away clues and search the coal cupboard just in case there's a visitor. Stop worrying. The way you're acting, they'll leave you for the next door neighbour.

CANCER  
(June 21 to Jul 23)

Your temperature may have risen to paramount heights, but since you've cooled down, your temper is thinner than ice on a window-sill. So nobody's perfect, you may say in

parrot fashion. So, what are you gonna do about it?

LEO  
(Jul 24 to Aug 23)

You wish to give friends and hangers-on the slip, but don't know how to get away without trouble. They say moonlighting is the only way, but you don't like walking the streets after midnight. And we don't blame you. Dinner time's your best bet.

VIRGO  
(Aug 24 to Sept 23)

Puritannical is the best way to describe you when people get frisky. You just can't let yourself go or relax. Hey you big prig. It ain't 1818. Live a little, huh?

LIBRA  
(Sept 24 to Oct 23)

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# Crackin' up in the TOTP studios

**IT'S A bizarre scene. Snappy Tommy Hunt, facing his first big break in ten years of slogging, has lost his voice and can't remember his words.**

Meanwhile, in a corner of his TOTP dressing room, his manager Johnny Francis is calling out key lines from Tommy's hit song, Crackin' Up.

This can - we - make - it, can't - we situation is further compounded when a list of private air charter rates is produced to help decide whether Tommy can get back to Belfast after the show.

The hit has literally turned Tommy's world upside - down.

"For me," he sits down to explain, "it's the middle of the night.

"I never rise until evening because most of my work is late at night in cabaret. And when I do get up early," he croaks, "my voice is so hoarse, I can't sing."

Tommy was fast into a week of cabaret in Belfast when the call came for him to do TOTP. It wasn't until he arrived that he realised he didn't know the words of the song perfectly.

"We only recorded it a few weeks ago," he says, "and although it's an old Roy Hamilton favourite of mine, I'm not as yet singing it in my act."

"This has quite taken me by surprise," he grins.

"I always figured," he carries on in a deep dark voice which betrays his American roots, "a record is the only way you can go."

"I've been working here on the cabaret circuit for five years - luckily!

"I guess you can work forever, but if you have no record, you're never really recognised."

Tommy should worry. Back in the Sixties he had a top ten hit in the States with Human and a follow-up hit with I Am A Witness.

But like he says: "The States is very competitive as you know, and after those two records I did a song by Burt Bacharach and Hal David called I Just Don't Know What To Do With Myself."

by Peter Harvey

He stops to laugh. "Then Dusty Springfield came along and covered it, and hers went bigger than mine.

"You feel a bit let down by that kind of thing, but me, I'm the kind of person to say 'well, let the best man win'."

Born in Pittsburgh, Pennsylvania, and raised on down - home in Chicago blues, Tommy shelved the idea of becoming a solo singer when vocal groups became the vogue.

"My first group was called the Echoes," he says.

"We graduated to playing in clubs, then one night this guy came up and said, 'Tommy, we're looking for a tenor voice.'

"I said, 'who's your group?' He said, 'the Flamingoes.' I said, 'Wow!'"

And so it came to pass that Tommy Hunt and the Flamingoes did in 1959 what Art Garfunkel has done in 1975.

"His version of I Only Have Eyes For You has exactly the same arrangement as we used back then.

"When I first heard it on the radio I thought it was the Flamingoes, then I heard it was Garfunkel.

"I thought, 'After all these years, why didn't I think of that?'"

Tommy is talking about recent times, but back in 1961 he quit the Flamingoes to go solo with the Sceptre label and had an immediate hit with Human.

Then almost as immediately the flow of good songs stopped.

"So in 1967 I figured I'd just go away and start somewhere else and England seemed the obvious place, because there was no language problem.

Tommy had a hard time when he first came to Britain but then he was introduced to the band who still play with him now.

"I was asked to see this band and naturally thought they wouldn't be able to play soul. But when I saw them, yeah, them cats were really blowin'."

So began the slog around the Northern cabaret circuit which inevitably brought him to the Wigan Casino and the ubiquitous Russ Winstanley.

Apart from making two "incredible" appearances with his band at the Casino - one of which was recorded for a live LP - Russ asked Tommy to record Crackin' Up as a single.

"So we got together and like boom, the last couple weeks it's all happening. You know, like Wow, when it comes it pours, don't it?"

Someone shoves across a whisky bottle and urges him to get on learning his words. Tommy clears his throat, croaks, then begins calling out the first word of each line, at the same time slamming his left fist into the palm of his right hand.

It's a bizarre scene.

## Their first album - and it's almost live

# THE NEW GOODIES L.P. BRADL 1010

The new Goodies album is more than funny, it's hilarious. And it's more than hilarious, it's musical too, in typical Goodies vein.

It features their new double A side single, NAPPY LOVE and WILD THING as well as their last smash Funky Gibbon.



# Pop Moves Into

## via SUPERSONIC

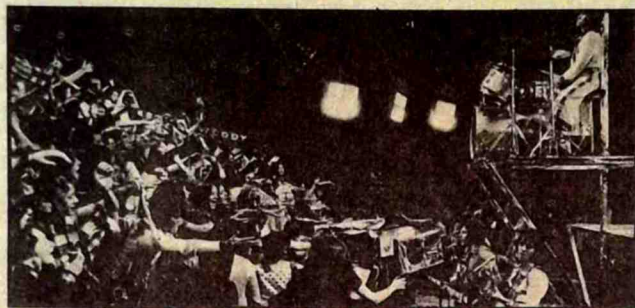
**MIKE MANSFIELD**, long flowing grey hair, his hairy pink sweater offset by a shirt of deeper pink, breezes into the Press room at London Weekend Television's Southbank quarters, with all the flair of a headwaiter meeting guests.

His every movement is animated, the gestures done with a flourish, his conversation immediately enthusiastic.

"D'you want to see the show," he waves a video cassette. "Yes, let's see the show," he decides himself and slips the cassette into the machine sited on top of a very large television in the centre of the room.

As the titles roll, he settles into an armchair and watches expectantly. He explains that apart from *Supersonic* he also produces Russell Harty (the London Weekend chat show) and is engaged in editing a David Essex special which goes out next week.

"David is incredible," he says, "and this Sweet single should have been a bigger hit," he acknowledges the opening act on



**BAY CITY ROLLERS: pop excitement**

the screen. "They look so good." And they do.

Then Mike explains during David Essex's seven - and - a - half minute number, that he wouldn't have attempted such a long slot with any other artist. "But David is such a big star," he says. "He's very special. I think, and the set is just made for him. He can go where he wants and do

what he likes and the cameras will catch him."

This then is the first insight into the Mike Mansfield policy which is aiming to bring pop excitement back to television. He aims to give the artists freedom while his box of tricks work the magic that produces those exciting visuals.

"Right from when we

first started the pilot with Rod Stewart and Gary Glitter, I said to Gary you've got to trust us and let us do something with you that's a bit startling. We bumped him up on the crane and had to insure him for £1,000,000 - I think it cost £100 - and we had Gary over the audience. I mean it's an incredibly beautiful set. It's a lovely set to work

because it's almost impossible to take a bad angle. The cameras have free movement all the way round, therefore the artist, if the artist demands it, can go anywhere he wants. If we choose to drop anything

### Machines

from confetti to petals to balloons to zinc filings, then we do. We did that on the show with Justin and John. They didn't know it was going to happen and when it happened they loved it. It was a happy thing and when they come and do *Supersonic* they know it's for fun.

They know that basically they will be treated sympathetically, which they are. I mean I wouldn't put great wind machines of Justin and John because they compose and sing beautiful beautiful songs which I would hopefully treat in a sympathetic way. But with someone like David," he emphasises the



**MIKE MANSFIELD**

name then adds Essex. "The song is seven - and - a - half minutes long and it's very difficult. It's very rarely done on television, even the BBC don't do it, so it had to be visually compulsive and as interesting as the sound was interesting, and he produced a tremendous sound. I knew he would work the song very very well and

we just had to fit the visuals to him.

"So when people come and do the show they really quite enjoy it. They always come to me and say 'what are you going to do? Are we going to have wind machines or are you going to blow us up?' One day we'll do that to Gary Glitter I think."

The *Supersonic* story began at the beginning of this year when Mike faced a three months' break from making the Russell Harty Show.

### Bored

"Something had to be done and I was very bored with pop on television," he recalls, a hint of whimsy in his eye. "I was watching a Busby Berkeley film on television, this is absolutely true, and I saw all these prisms I suddenly saw these 120 girls in a pool becoming petals of an enormous rose and I thought we could possibly translate this to television and to pop... and go over the top."

"No I don't go over the top on every song every week. I only go over the top if I feel the song requires it. I think a lot of people who make records should stay on record and should never be seen on television."

# Cotton, Lloyd & Christian

*a sensational debut album*

BT487

Individually, their careers have been phenomenal. Together, its music at its very best.



This album includes 'I Go To Pieces' and their new single, 'You've Given Me Sunshine'. Hear the fresh new sound of Cotton Lloyd and Christian.

Also available on Cassette and Cartridge.



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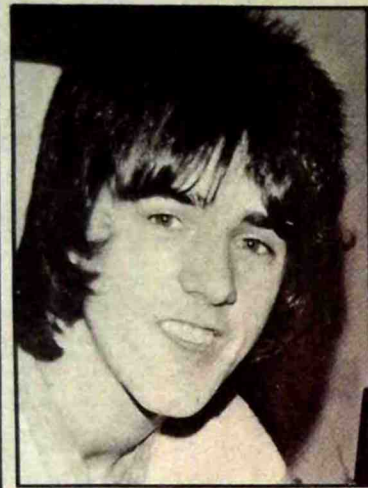
WELL, THEY'RE gone. And New York is a quieter, calmer, albeit a bit duller, place. The Bay City Rollers created some hysteria over here, and it certainly was a pleasant change for blasé New Yorkers.

After their arrival at the airport, we were all rung up a day later and told that the Rollers would be seeing press all that afternoon in their hotel suite.

The idea was that reporters and photographers would saunter in, do what questions or pictures they had to do and then politely leave. Oddly, that's exactly what happened.

At the appointed hour we arrived at the quiet, staid, and not terribly famous hotel which was housing the Rollers. A few tartan-skirted girls were waiting outside, chewing gum, and holding schoolbooks, but they weren't

by Linda Merinoff



WOODY: off to see the stars?

even trying to get upstairs. That was a pity because a Roller who wishes to stay unnamed kept asking everyone: "Are there any girls waiting outside?"

Eric himself opened the door to us, but not being prepared to talk to any of them so soon, we stood there until finally Woody and Derek led us to a corner of the room, sat us down, and said "let's get on with the interview." Right.

But before we could talk there were a hundred people flocking around asking, would you like some ice cream, soda pop, corn muffins? Apparently because of the Rollers' fondness for food, and ice cream especially, the room was overflowing with it. The food was declined and then before Woody and Derek could get talking, manager Tam Palon came over.

"You're from Record Mirror in England? Well tell everyone that everything's going great over here." He was so nervous, considering that

# Now it's STARS, STRIPES and TARTAN

the police barricades. And during the show all the kids are put into the balcony to prevent any scenes similar to those that happened in England during the live satellite performance. The producers are not looking forward to an unconscious Roller.

"Finally," Cosell says with a grin as the bagpipers line up behind him, "the sounds of Scotland The Brave welcoming five boys from across the sea." And there it is, a big pastel tartan box addressed to Saturday Night Live From Scotland. What's going on?

There's a sound like a huge explosion and pieces of the box come flying out in all directions. There are clouds and clouds of smoke and — there they are! The smoke clears until we can see five strangely-clad boys posing around a drum kit. Four of them run to the front of the stage and break into Saturday. The girls' screams can be heard halfway across New York and, like the crowd at the airport, they know when to come in. SA-TUR-DAY.

## Hippies

Everyone, young or old, except for the celebrities in the first few rows, joins in. During the show the camera pans to the balcony and there are the hippies who led the singing in the airport. There's a little girl dancing. There's the whole balcony standing and cheering. Not screaming mind you; they want to hear the boys. The Rollers go into "Bye Bye Baby" as the older people look at each other.

The Rollers run off (Woody managing to stick his tongue out at the dress rehearsal audience just as he's leaving), and the show is almost over. Commercial break.

The show returns and Cosell bids everyone good night. The Rollers stand with him, but where's Derek? Has he forgotten to come back out? No, it seems that the Rollers are going to go back to their instruments and play Saturday once again during the credits and Derek's drunk! It is up so high that he's had to stay there.

I don't think the Rollers were disappointed with their New York reception. They had no reason to be. I only hope for Woody's sake that John Lennon, Muhammed Ali, and Linda Blair turned up at the show like he thought they would. He was going to be very disappointed otherwise.

everyone from RM to the New York Times was in the room, that one felt obliged to reassure him.

Finally, the first question: What are your plans?

Woody: "We're going to be here for a few days, then in Bermuda for three or four days with a winner from a competition in England."

Derek: "We were supposed to spend seven days there, but we're really too busy. After Bermuda we go back to Scotland and then a tour of Scandinavia."

RM: What have you been doing since you arrived in New York?

Derek and Woody exchange grins. Apparently they've been doing an awful lot.

Woody: "I bought some sneakers yesterday. Real leather. You can't get those at home."

Derek: "And last night we took a car tour all over New York till about 3.30 a.m. We even saw Harlem!"

Woody: "Where I really want to go is Disneyland and Hollywood. You know, do a tour of the stars' homes."

Derek: "We've been given a lot of American albums that I'm going to take home and listen to. I like American music, but I've never heard of half the people they gave us."

Their schedule gets more hectic after the

interviews. They have a screening of a television special which was done on them. A photo session before that, a photo session after that. Rehearsals for the Howard Cosell television show the next day.

Saturday morning they take a helicopter to an out-of-town department store to sign autographs, then helicopter back to the Cosell show for dress rehearsal. Helicopter from dress rehearsal to another department store, in New Jersey this time, then helicopter back just in the nick of time to do the show. Then collapse — hopefully.

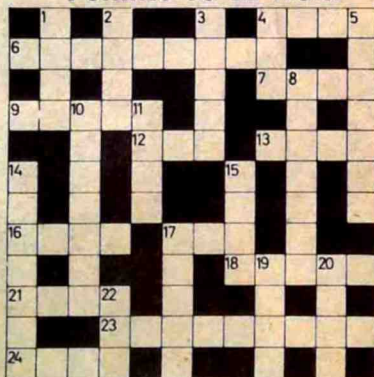
## Not afraid

They're not afraid of American audiences, even though they know about all the other English groups who've failed over here. Instead of playing clubs like other bands did, they're going to wait until they can fill the largest hall in America — New York's Madison Square Garden.

They're figuring on playing there about Christmas time, but aren't quite sure. It all depends on reaction to their appearance on the Cosell show.

To get tickets for that particular Cosell show is impossible. Any other Cosell show is easy, but for this one it seems that

## FIVE FRESCO-LE-RAYE T-SHIRTS TO BE WON!



### CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco-Le-Raye Record Mirror & Disc Freak T-shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by

### DOWN

- 1 Hot fish (4).....
- 2 The immortal Lesley? (4).....
- 3 The trees Carolina's in (5).....
- 4 Bimbo plane (3).....
- 5 Miss Cole could make Ali neat (7).....
- 6 Mott's Watts (7).....
- 10 What he's doing softly with his song? (7).....
- 11 Wakeman standing in a field? (4).....
- 14 Tourist for a day (7).....
- 15 The single Sandy Posey (4).....
- 17 Funky means of transport (5).....
- 19 Wild ones sown in youthful dissipation (4).....
- 20 Mr Toms has an empire (4).....
- 22 Such a spell of musical success (3).....

### ACROSS

- 4 A follower of Elton (4).....
- 6 As recorded by Farlowe, McCauley, etc (3, 2, 4).....
- 7 Just one horn sound from the Maytals man? (4).....
- 9 An occupation for Adrian (5).....
- 12 "Impossible" (Perry Como) (3).....
- 13 Label producing a ringing sound? (4).....
- 16 Long-legged bird in Osibisa! (4).....
- 17 Ruin some harmonium arrangement (3).....
- 18 Blue Jay home? (5).....
- 21 Bob's come up with some ancient maps (4).....
- 23 Manhattan Transfer telephonists (9).....
- 24 It could be long and winding (4).....

### SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Super Womble. 6 Carl-a. 7 Groove. 8 Spedding. 9 Post 10 Fair. 13 Bohannon. 16 Design. 17 Dolly. 18 Glitter Band.

DOWN: 1 Sharp. 2 Polydor. 3 Wagons. 4 Moon (lighting). 5 Lovers. 9 Pandora. 11 At-well. 12 Bonnie. 14 Ol-Led. 15 List.

## CROSSWORD ENTRY FORM

NAME .....

ADDRESS .....

Please state T-shirt size: Large / medium / small. Ring appropriate size.



BAY CITY ROLLERS: on Howard Cosell TV show.

# Here he comes again...

A brand new hit single from  
**GARY GLITTER**  
**'PAPA OOM  
MOW MOW'**



WATCH OUT FOR GARY'S EXCITING  
NEW ALBUM 'G.G.' - OUT SOON!

# American hotline...

## Hollywood

### EDGE STILL WEARS SEVEN LEAGUE BOOTS

"GRAEME EDGE calling" said the voice on the other end of the telephone at 8 am this morning.

And that's who it was — the Moody Blues drummer is in America promoting his new Kick Off Your Muddy Boots album.

I asked when the Moody Blues would be recording together again. Edge said it would be at least another year before they could possibly get together to record an album.

He had just talked to Mike Pinder, whose own solo album is to be released shortly, a jazz-rock type of LP.

Edge has taken advantage of his time in the US to buy about 80 albums and to watch American football (although he still loves soccer).

By the time you read this he will be back on his 70-foot yacht, Della, setting sail from Gibraltar to Barbados (no, he hasn't heard Typically Tropical).

Eventually he'll sail on to Miami, where he will anchor next March and record a second album.

★★★  
MERRILL OSMOND is a new father. His wife

Mary gave birth to a baby boy on October 8.

Travis Merrill Osmond was born at Utah Valley Hospital in Provo.

Father Merrill said of his young son's crying: "It wasn't a song I've heard before, but it was the most beautiful music to my ears I've ever heard."

★★★★  
MARIE OSMOND celebrated her 16th birthday on October 13, an event she has long awaited.

Her parents have always told her she could begin dating boys when she turned 16.

So how did Marie celebrate? By flying with brother Donny from Provo, Utah to Burbank, Calif. to tape a 90-minute talk show for American television.

While flying over Las Vegas, the pilot announced Marie's birthday to the passengers and led

them in singing Happy Birthday.

Coming up in November will be a television special hosted by Donny and Marie.

★★★

JOHN DENVER was named entertainer of the year in the ninth annual Country Music Association awards. His Back Home Again was named song of the year.

Denver spoke at the awards dinner by satellite from Perth, Australia, where he is touring.

Other winners: Waylon Jennings is male vocalist of the year, Dolly Parton is female vocalist of the year. Before the Next Teardrop Falls by Freddy Fender is single of the year and Ronnie Milsap's A Legend in My Time is album of the year.

★★★★

TELLY SAVALAS was quoted in the Los Angeles press as advocating the banning of handguns, a controversial American topic after two assassination attempts on President Ford.

"Get rid of them — who needs them?" said Telly. "I don't want kids to remember me as a gun-toting cop eager to get into a fight to prove he's 'superacho'."

"Instead I'd like kids to remember me sucking a lollipop, walking away from a fight."

★★★★

MICHAEL LLOYD, one-third of Cotton, Lloyd and Christian (I Go to Pieces) has been a busy composer lately.

Not only has he produced songs for the Osmonds and the Supremes, he is writing all the theme and incidental music for four American Saturday morning children's television shows: Lost Saucer, Sigmund and the Sea Monsters, Far-Out Space Nuts and Land of the Lost.

Cotton, Lloyd and Christian plan a trek to Britain in November.

★★★★

THE FOUR SEASONS begin final production work on their new album as I write this.

It's titled Mystic Mr. Sam, and all the songs are written by Bob Gaudio and Judy Parker, who wrote Who Loves You.

★★★★

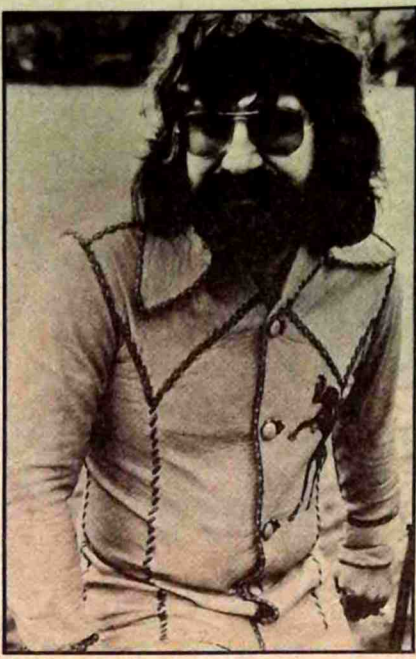
BRUCE SPRINGSTEEN's four-day appearance at the Roxy Theatre on Sunset Strip sold out in 90 minutes.

Five thousand people lined up with sleeping bags and blankets the night before tickets went on sale.

Only 3,000 tickets were available, at 5 dollars (\$2.50 per person. (See also New York section).

★★★★

THE WHO begin a 19-city tour of the US in Houston on November 20.



GRAEME EDGE: still a life on the ocean wave.

They will be the first rock act to play in Houston's new 18 million dollars (\$9,000,000) arena, the Summit.

Cities on the tour include Baton Rouge, Louisiana; Memphis, Tennessee; Des Moines, Iowa; Pontiac, Michigan and Buffalo, New York.

★★★★

ELTON JOHN, now on tour in the Westies, has been joined on stage several times by tennis star Billie Jean King (on tambourine, not on tennis racket).

After his Salt Lake City

concert, Elton was visited backstage by the Osmonds, who said they were adding a medley of Elton's hits to their show.

★★★★

THREE OF THREE DOG Night's former musicians have formed a new group, SS Fools.

You may remember one of Three Dog Night's albums was titled Seven Separate Fools, which I assume was the inspiration for the new group's name.

FRED BRONSON

## Toronto

### BEE GEES ADD SOME SOUL

THE BEE GEES have currently been sweeping across North America leaving behind a trail of nostalgia.

Their Canadian tour started September 4 in British Columbia on the West Coast and finished up mid-October in Halifax on the East.

It proved that this time around they've added a whole lotta guts to their usual sweet sound.

Apparently influenced by their American travels, we were offered everything from rhythm and blues, to good ol' gospel, and a number of tracks from the new album — including Jive Talking and Night's On Broadway, their two most recent singles.

As expected, rock's arch-romantic trio delivered their vintage goodies in true melodramatic style.

When the Gibb brothers quiver and reverberate with such melodic overtures as I Started A Joke, New York Mining Disaster, Massachusetts, To Love Somebody, who could ever forget the summer of 1968?

Yet, in spite of the sacramental delivery of their performance, we were also treated to some enlightening moments of humour.

Maurice proved himself



Maurice getting ready to parody brother Robin.

to be a budding comic with his glib comments and loony antics. And he won a roar of approval by his hand to ear parody of Brother Robin.

Which only goes to show behind the recording hair-line is the makings of an accomplished jester.

Supporting the Bee Gees and most definitely worth mentioning were the Dudes.

They are six Canadian musicians who are currently the hottest rock band in Montreal. Their signature tune, an elongated version of All The Young Dudes, have won them the Ian Hunter stamp of approval.

In fact, after flying in from New York to catch their Montreal show, Ian has decided to take an active part in shaping their careers.

GENEVEVE HALL

## New York

### LOU HAS METAL FATIGUE

LOU REED is back in the studios and hoping to make up for his last album.

He feels that with Metal Machine Music his fans totally misunderstood his intentions and that it was a case of the right album being in the wrong place at the wrong time.

The new one, Coney Island Baby, will be more rock 'n' roll orientated and will contain at least 10 or 11 new numbers.

Godfrey Diamond is co-producing (he worked with Kool and the Gang) and ex - Turtles Flo and Eddie will be doing some background vocals.

One track earmarked for a possible single release is Charley's Girl.

★★★★

THE BRUCE SPRINGSTEEN phenomenon is still burning ever brighter and next week adds fuel to the fire as he makes the cover story of Newsweek's next issue. The same event was a milestone in Dylan's career.

★★★★

STEVE HARLEY has been in New York for the past couple of weeks, supposedly on vacation.

Still very much an unknown in the States, he did find time to attend a press conference thrown for him by his record company.



LOU REED: he's been misunderstood, he says.

On his one and only other visit here, Harley had to cut short his already mini tour due to the fact that his single had gone to number one back in England.

Hopefully this time around he's managed to make more extensive tour arrangements so he can get the exposure he's going to need before breaking big here.

STEPHEN MORLEY

★★★★

JIMMY CLIFF, in town for two sold-out shows at the Beacon Theatre, was presented with a birthday cake at a party to celebrate one very successful year's showing in America of his movie, The Harder They Come.

## US gossip

ELVIS PRESLEY says never mind all those headlines in the British papers about his upcoming London concert debut — it's not going to happen. Tests at Memphis Baptist Hospital recently confirm Elvis is suffering from a liver infection. Did you know that Elvis bites his toenails?

ELTON JOHN proved to be a nifty little tennis player when he partnered Billie Jean King at the recent Bobby Kennedy memorial tennis matches at Forest Hills. Among the spectators were Jackie Onassis, Ted Kennedy, Burt Bacharach, Howard Cosell and 16,000 fans.

And talking of fans, Elton was not amused by the mob of screaming boppers who could have seriously injured him as he made his escape.

HELEN REDDY who became an American citizen last December, has revealed that she's setting aside 30 per cent of her annual earnings for political and charitable causes.

"I feel a grave responsibility towards this country," says the 33-year-old star.

She and her husband Jeff Wald plan to raise



HELEN REDDY to give 30 per cent to States.

money for the Democrats.

Helen is currently hosting NBC's Midnight Special.

FRANK SINATRA got off a funny line about John Denver after the two starred together on the same casino bill. Says Frank, "A great talent but I've got to teach him to drink and fool around a bit."

THREE DOG NIGHT were presented with five gold albums by ABC Records, during their concert appearance in Toronto.

The concert was part of an extensive tour covering 51 cities in the US and Canada.

The band want to know why they haven't made it in Britain.

ANDY KIM who had a big hit with Rock Me Gently not so long ago, is writing the score for a rock musical. The idea was submitted to him by a female fan and is about a rock star. How original.

MARTY INGLETS, the comedian, has asked David Cassidy's stepmother Shirley Jones to marry him seven hundred times. Now that she's divorced from Jack Cassidy, will she say yes?

OLIVIA NEWTON-JOHN made her nightclub debut in Las Vegas and complained that being pretty was a problem.

"I wish critics would shut their eyes and listen to my voice," she said.

"Everyone thinks I'm not dedicated to music and getting my name up in lights."

She should worry — she is slated to star in a multi-million pound musical.

two films and there's no guarantee she'll get either role. She and hubby Mick Jagger were in Toronto not so long ago checking out the recording studios.

Mick seemed to be interested in Canadian singing duo — Myles and Lenny after spending a couple of hours listening to their tapes.

JOSE FELICIANO wants the US government to start printing Braille money.

The 29-year-old blind guitarist got the idea during his European tour which took him to Holland where such a currency exists.

CHER BONO-ALMAN pulled off a very smart business deal. She will make millions after signing with a toymaker for a new Cher doll to be marketed. This will be followed by a doll named after her daughter.

And in case you're wondering, yes Cher and Greg Allman are most definitely together. But like a close friend of theirs revealed, Cher loves living in Hollywood and Greg won't leave his hometown of Macon, Georgia — so something's got to give.

GENEVEVE HALL

**THE CHEQUERS**, who got their name from the Prime Minister's country abode, aren't novices to the trade by any means.

They began their career as a reggae outfit and had a mild hit with *Rudies In Love*, but failed to make any impact thereafter.

During never-ending rounds in sweaty ballrooms and second rate discos, they were approached by Creole Records who gave them a juicy recording contract and helped the band substantiate a foothold in the British Soul Empire.

The group released a self-penned song, *Undecided Love*, which was wrapped in sophisticated soul sweetness, and although it was a smash in national discos, it failed to make the British charts.

It was however a monster in the States, reaching as high as number 9 in their disco charts, and also scoring top marks on the Continent.

At least the Chequers were moving in the right direction. They were just a breath away from demi-bigtime status.

John Mathias, wildly good-looking in an Italian-playboyish sort of way, is the group's leader, writer and producer. He is

also co-ordinator, along with his brother Richard.

John plays a belting bass, while Richard fluently grinds rhythm guitar.

Faul Ward's the groper on keyboards, blackmen George Young and Jackie Robinson are drummer and lead singer respectively, while Andy "Fandy" (John doesn't know his surname so calls him after the Watch With Mother character) plays flute.

Chequers with their reggae sounding name, used to dabble in ethnic Jamaican sounds, but as

# CHECKING OUT THE CHEQUERS

John put it: "Our hearts were really in soul music, because all of us were reared on it."

"We felt more at home playing the music we loved most," he said, looking slightly nervous at his first ever pop interview.

"Now we've managed to achieve a unique sound as far as rhythm tracking goes."

"Like, if you hear four or five bars of the Stones, you know exactly who it is."

"That's what we're like. Very distinguishable."

I thought their basic sound was a mixture of all things past - the Temptations, the Four Tops, even a sprinkling of Isaac Hayes was in there somewhere.

"I think we're influenced by soul in general, no-one in particular."

"Obviously it's very difficult to be original y'know. I can't turn on the radio without hearing a song which sounds like something I'd just written."

Case in point is their recent single, *Rock On*



Brother, which could be a Siamese Twin to Van McCoy's *Hustle*.

John however swore that his single was conceived long before the *Hustle* was a twinkle in Van's eye.

In December The Chequers are planning to release their debut album, tentatively titled *Check Us Out*.

If you're a Soul enthusiast, you'd be well advised to do as the title suggests.

The long player is a fusion of frisky funk and soul orchestral arrangements, and is obviously just the frills on the gamut of material that the band are going to release in the future.

Tracks like *You Bring Out The Best In Me* (dedicated to John's Missus) and *Riding High* are vivacious vignettes beautifully arranged and produced, and there's also a soul-tinged version of Bob Marley's *Get Up Stand Up*.

"Artists usually take a soul record and turn it into reggae - I thought it would make a change to do the reverse," says John.

"Our music should appeal to both creeds, especially those who like to groove," said John.

"Most of our tunes are great for the disco 'cos they're so full and fat."

Chubby Chequers should satisfy everyone's soul.

**'Artists usually take a soul record and turn it into reggae - I thought it would make a change to do the reverse'**  
— John Mathias

by Jan Iles

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**GOODIES**



# Do You Think You Would Be A Good DJ?

**HOW MANY** times have you listened to a DJ — either on the radio or at a disco — and thought you could do better for half the money?

Well, here's your chance to find out if you could cope, and if you have the knack of playing the right record at the right time!

**1** You are about to play a request for a couple getting married that day. Would you choose: Eve of Destruction by Barry McGuire? The Last Farewell by Roger Whittaker? Only Have Eyes For You by Art Garfunkel?

**2** You are the DJ at a football match. It's half time and the home



CLIFF RICHARD

team are 5 goals down. Would you cheer them up with:

Big Ten by Judge Dread? It's All In The Game by Cliff Richard? Ball Of Confusion by the Temptations?

**3** The local hospital has asked you to choose the records that get played to all the patients lying in bed. Would you play them: Crackin' Up by Tommy Hunt? Bad Blood by Neil Sedaka? Just A Smile by Pilot?

**4** You're compering the late night show on national radio. Everyone is dropping off to sleep. Would you play them:

Hold Back The Night by Tramps? Feelings by Morris Albert? Ballroom Blitz by the Sweet?

**5** You are doing the lunchtime show on

Radio One and you have to dedicate a song to a happy couple who are celebrating their 50th Wedding Anniversary. Would you choose:

True Love by Harvey Smith? D.I.V.O.R.C.E. by Tammy Wynette? Fool by Al Matthews?

**6** Tony Blackburn has lost his voice (shame) but it gives you your big chance to take over on the 9 am slot on Radio One. Would you kick off with: What A Difference A Day Makes by Esther Phillips?



DUSTY SPRINGFIELD

Wasted Days and Wasted Nights by Freddy Fender? I Just Don't Know What To Do With Myself by Dusty Springfield?

**7** You are asked to play a record at a party for a girl who has just split up with her boyfriend and needs cheering up. Do you think she'd appreciate: There Goes My First Love by the Drifters? Let's Be Friends by Johnny Nash? It's Over by Roy Orbison?

**8** The local pub needs a new DJ for Saturday night and you're on trial. Would you add sparkle to the customers' evening by playing: Yum Yum (Gimme Some) by the Fatback Band? Out On The Floor by Dobie Gray? Scotch On The Rocks by the Band of the Black Watch?

**9** You've landed the job of being DJ at the art school end of term dance. Do you think the students would like to get smashed to: a. Bye Bye Baby by the Bay City Rollers? Finlandia by the Mormon Tabernacle Choir?

Feel Like Makin' Love by Bad Company?

**10** The local branch of the Women's Lib organisation is holding a Women's Year dance. Would your choice of sounds be:

Ain't No Way To Treat A Lady by Helen Reddy? Rock On Brother by the Chquers? Honky Tonk Angel by Cliff Richard?

**SCORE**

1. a(0), b(1), c(2).
2. a(2), b(1), c(0).
3. a(1), b(0), c(2).
4. a(1), b(2), c(0).
5. a(2), b(0), c(1).
6. a(2), b(0), c(1).



JOHNNY NASH

7. a(1), b(2), c(0).
8. a(2), b(0), c(1).
9. a(1), b(0), c(2).
10. a(2), b(1), c(0).

## If you scored . . .

**BETWEEN 20 - 15**, you have a running start to becoming a good DJ.

You play all the right music at the right time (for instance, who wants to have their eardrums blasted just when they're going off to sleep) and are sensitive to the moods of others.

You should try out your talents at parties and amaze your friends.

Between 10 and 15, you've made some blunders, haven't you (you're not the one who played Eve Of Destruction to the happy couple are you!)

You need to think of your audience more — and make sure you know the lyrics of the songs before you dedicate them to people.

You could be the cause of someone's D.I.V.O.R.C.E.

Under 10, is absolutely dreadful. You wouldn't get near helpless hospital patients and it's doubtful if you'd even get to guest on the Tony Blackburn Show.

Why don't you try a different career? Like being a steeplejack?

The Only Official

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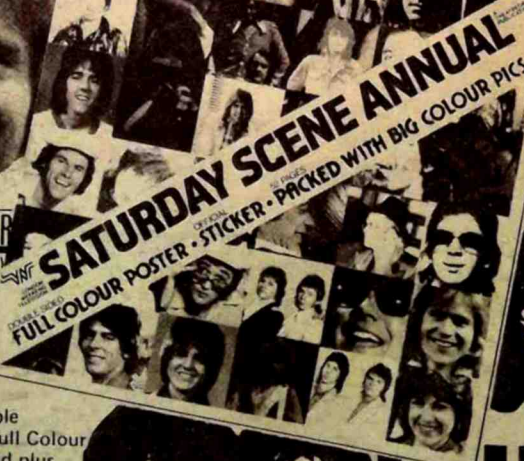


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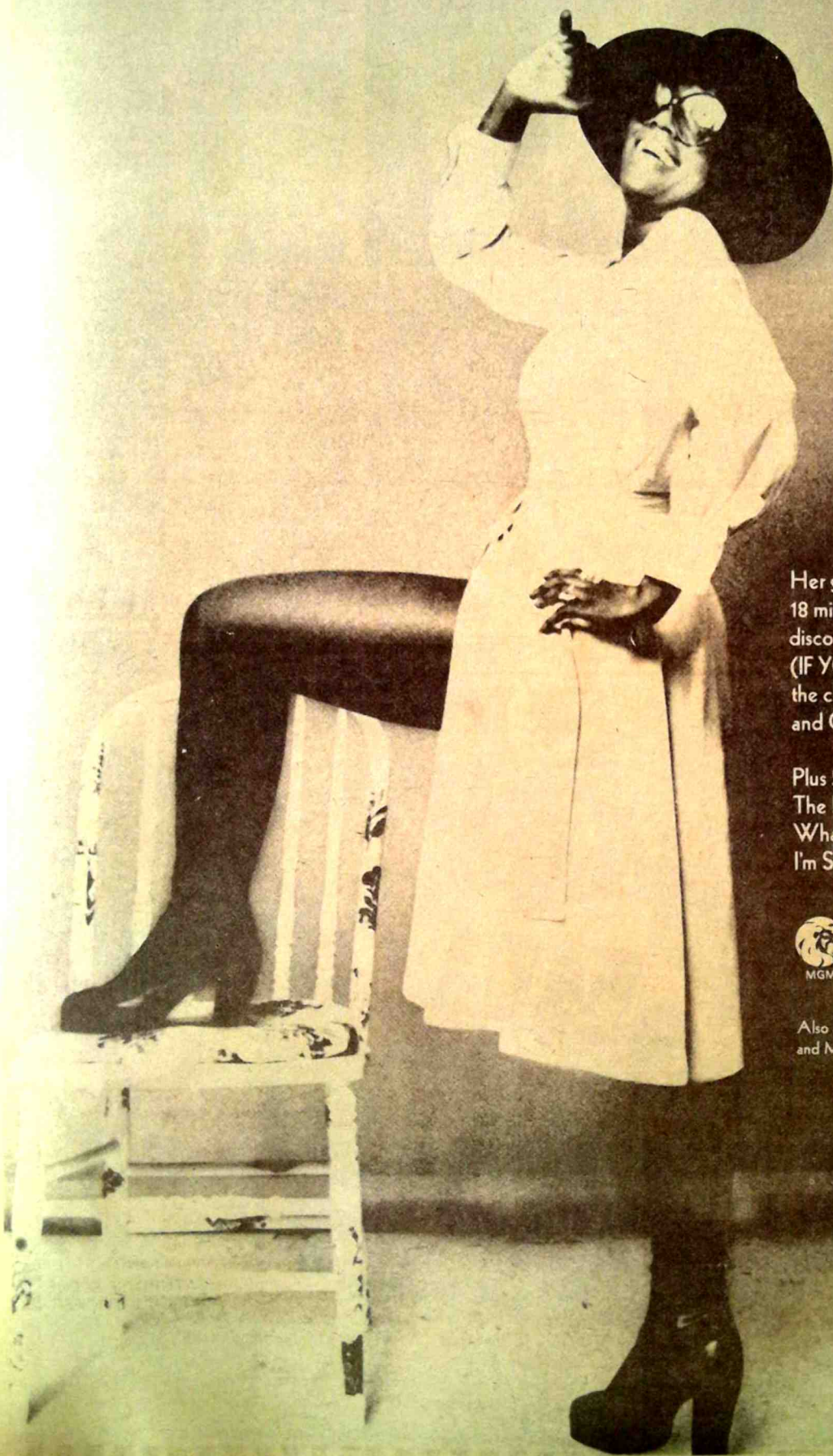


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# RODIAD SHOWS

## David's a natural showman

**DAVID ESSEX** / Hammersmith Odeon, London EXACTLY ONE month after David's tour kicked off, the fairground rolled into London last week for a final four days.

The show, from the first minute that the Real Thing bounced on to stage, until the last note rolled away, was one of the slickest, most professional shows to have graced the Odeon.

To preface Essex with 40 odd minutes of funky soul (courtesy of the Real Thing) might have seemed odd, but the three-man line-up sang, danced and whistled their way to an enthusiastic ovation.

The opening of the second half, with smoke bombs exploding, lights flashing, and David being whisked through the air from ferris wheel to rocket ship met a roar the like of which Kop fans would have been proud of.

Whatever some fans might have said (and indeed written in to Record Mirror & Disc's Mailman) about the brevity of the show, Hammersmith's audience were treated to a solid

hour and a quarter of sheer show-biz talent. It even had the press reacting.

Never having seen David perform live before, I left the theatre with ears buzzing and complete respect for the man as a performer.

The sound was superb, every lighting cue faultless, and whether David stood in the middle and shook the mic stand, or pranced across the stage with a broad grin, he had the audience with him every bit of the way — and then some.

You realise how effective the lyrics of songs like America, Hold Me Close and Rolling Stone are when it comes to remembering them — the audience knew them as well as the Proms crowd know Jerusalem.

The show ended where it began, with the refrain from All The Fun Of The Fair, and then he's gone. Just like one of the smoke bombs.

Next to me had been one of the many boys who'd sat through the whole show clad in Essex-style neckerchief and Essex-style waistcoat. Why did



DAVID ESSEX: "E's like one of us — and he can sing"

he like Essex?  
"Cos he's natural, that's why. 'E's like one of us. And he can sing."  
That, sir, he most certainly can.

### Beautifully paced Roxy

**SUE BYROM**  
**ROXY MUSIC** / Empire Pool, Wembley

ROXY MUSIC'S second night at Wembley on Saturday got off to a strange start.

The band had just about got assembled onstage when suddenly a substantial, close-cropped blonde yelled up at the stage.

"You're disgusting," she yelled over and over again at the group's two new singer / dancers Doreen and Jackie.

Was she complaining about their uniforms or did she think they were the girls used on the Country Life cover? She was hustled off by security guards before anyone could find out.

Apart from that lone outburst, the reaction from the audience throughout was one of noisy and unqualified approval.

Roxy's presentation was brilliantly conceived. The video screen above the back of the stage — "Our TV," as Ferry called it — was intelligently used to give those at the back an idea of what was happening onstage.

The colours of the group's costumes were carefully grouped to best effect.

As you looked at the stage, Andy Mackay and

the two girls formed a baby blue department on the right, Ferry was in his neutral khaki uniform in the centre and then Eddie Jobson in red and Phil Manzanera in black made a more garish grouping on the left.

Drummer Paul Thompson and bassist Johnny Gustafson were discreetly tucked in behind.

The visual excitement was matched by the music, which had the benefit of a perfect sound system going for it. Solos came out clear as a bell and Ferry and his girls could not have sounded stronger.

Ferry's voice was unbelievably powerful on Nightingale and Both Ends Burning, while Jobson was practically given an ovation for his opening to Whirlwind.

The older numbers also

sounded better than ever. The sturdy rhythms of Bitter Sweet were superbly clear-edged, Do The Strand showed the whole band buzzing.

On For Your Pleasure, Ferry held the audience spellbound as his unaccompanied voice conjured up an old man just as effectively as Peter Gabriel used to in Musical Box — but without the props.

It was all beautifully paced, beautifully played and exquisitely presented with the odd touch of humour as an added bonus. I doubt if even Bowie has given a better show.

RAY FOX-CUMMING

## Butterfly didn't take off

**THE BUTTERFLY BALL** / Royal Albert Hall, London.

THE star-studded list of artists performing Roger Glover's musical adaptation of The Butterfly Ball promised to make it the most outstanding event of the year.

Unfortunately it just turned out to be another interesting attempt at fusing rock music with an orchestra and a lot of famous people trying to do their best.

The Albert Hall has never made it easy for any artist to get close to the audience and the first part of The Butterfly Ball suffered from the fact that it just didn't come across.

Also, despite Vincent Price's superb narration linking the songs nobody in the audience seemed to have a clue what was going on and whispers of "who's that?" were constantly being heard.

It was Tony Ashton during the middle of the second part who first received really enthusiastic applause.

Dressed as a Hamburg rocker in black leather with a fag hanging out of his mouth he truly portrayed the Newt singing Together Again and was the first one who properly acted his part.

This probably helped John Gustafson to a great performance with Watch Out For The Bat and obviously Love Is All couldn't fail to be the climax of the show.

Twiggy was unfortunate in having to finish the concert with Homeward. She looked amazingly beautiful but her voice in no way matched any of the ones that had been heard before.

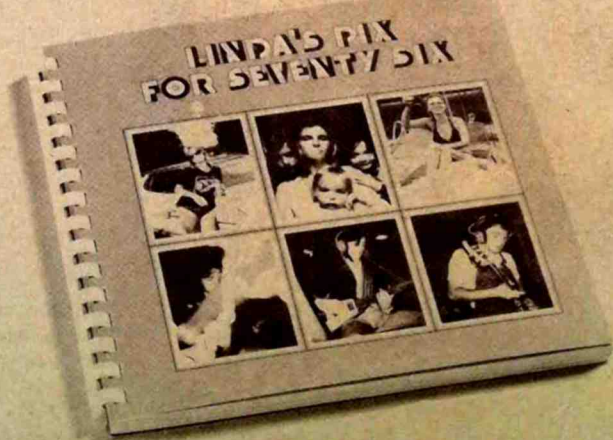
Altogether The Butterfly Ball proved to be a most enjoyable event.

It seems unfair not to give the many other participants like David Coverdale, Jon Lord, Earl Jordon, Judi Kuhl, etc., etc., a special mention, everybody was good and tried very hard.

If only the first few singers had put a bit more life into their performances and the instrumental parts (which were at times rather boring) had been shortened, it would have turned out to be the greatest live event of the year.

MARGOT SONNENDECKER

# NOT JUST ANOTHER DIARY



## THIS ONE'S SOMETHING ELSE...

For the first time in her photographic career Linda McCartney has compiled a collection of her favourite photographs in the form of a Desk Diary. The photographs are full colour pictures, and have been taken by Linda and friends.

Last year Linda produced a diary which she sent to personal friends. The response was overwhelming and so it was decided to repeat the idea

with a greater selection of photos and to make it available to the public.

The diary, entitled 'Linda's Pix for Seventysix', is a rare opportunity to buy Linda's own visual record, including pictures of Paul, their friends and the band.

The diary measures 20 by 21 centimetres containing 108 pages, 54 in full colour showing

over 140 of Linda's Pix.

Linda's Diary is available through mail order at £2.50 inclusive of postage and packing for UK only. Cheques and postal orders should be made out to McCartney Productions Ltd. Send to Frances Sconce, McCartney Productions Ltd., 12-13 Greek Street, London W1V 5LE.

Allow 2 to 3 weeks for delivery.

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# ROADSHOWS

## Connolly's a good laugh

**BILLY CONNOLLY** / London New Victoria Theatre

IT IS a little difficult to go into details about Billy Connolly's act without contravening rather strict laws about decency in journalism.

Suffice it to say initially that the Scottish Press said Connolly was "offensive" and the general public thought he was the funniest comedian to take the stage in the last ten years.

He has changed his act considerably since his last London appearance at the Palladium. Now, for the first half, he sings more songs and does less patter.

He says himself, half seriously, that this is his chance to be self indulgent. I agree with him. I hope he never decides he wants to be taken on a serious level as a singer because his voice isn't really up to it.

The one straight song he does which I consider tremendously powerful and moving is Sergeant Where's Mine.

I was pleased he decided to keep it in the act because it illustrates something of Connolly's private thoughts.

The second half, during

which he wore black tights, leotard and yellow padded boots made to look like peeled bananas, was pure Connolly madness.

It was interesting to watch the reaction of a well dressed, upper class, Anglo-Scottish audience (he has become very fashionable recently) and their appreciation of such coarse humour.

It's almost impossible to draw out highspots in an act that didn't have any lows at all, but two send-up songs deserve special mention.

One was his version of Oh Boy, which concerns the unfortunate loss of a lady's mammary. The other was Connolly's new single — the brilliant take off of Tammy Wynette's D.I.V.O.R.C.E.

Supporting such a talented act is no joke for anyone, and it certainly didn't look like a laughing matter for High Speed Gas.

They are a duo from Fife. Their playing was reasonable, but their presentation lamentable.

I think they were overawed by their big break and not quite ready to cope with such large audiences.

**ROSALIND RUSSELL**



**BILLY CONNOLLY: no highspots — but then, neither were there any lows**

## Max merits applause

**MAX MERRITT AND THE METEORS** / The Dome, Brighton.

IF YOU'VE ever walked past the White Hart pub in North London on a weekday night, you might have felt your feet start tappin' due to the the irresistible rock oozing out the doorway.

That sound was produced by Max Merrit, rock artist.

It was a different sound that Max Merrit and his boys produced when they backed Leo Sayer at the Dome.

It was more mellow, more lyrical than his usual rough-house style, and indeed very representative of the album out on Arista.

There was I'm Tired, with its for once justified blues about doos paid on the road, the it-ought-to-be-a-single Slippin' Away, the actual single, A Little Easier, and to remind us Max hadn't forgotten his roots, That's All Right Mama.

The more accoustic style found on this occasion was more suited to the Leo Sayer style of presentation, and indeed on one number, A Little Easier, Max almost sounded like Leo Sayer.

Max said as much afterwards: "When he admitted that the kids haven't come to see me."

"They've come to see Leo Sayer. I'd be a fool to draw them too much away from that."

That reveals a fine sense of showmanship, and high energy, raw throated Max is interested enough in the showbiz side of things to do well.

Certainly the waiting kids at the Dome didn't spend the 50 minutes before the Big One, idly thumbing through their programmes. They had their ears open.

**ERIC ROBBIE**

## Betty don't deliver

**BETTY DAVIS** / Ronnie Scott's, London.

MUTHUH! There's this drummer with a black lurex shirt waist tied over his chocolate skin, a black gangly dude with thonged leather hat, gold shoulder encrusted black officer jacket, and no shirt on the organ.

The guitarist is wearing some outasight Cherokee Indian jacket and mirror shades, and the bass player just looks mean.

No intros, no jive, they hit straight into some kinda funky stuff that tears at your middle, the drums cutting through the tepid night-club air like a shark's fin, and the out of phase guitar turning your joints to jelly.

I'm gonna get my rocks off, for sure.

Outa the gloom shimmies a negligee and nothing else figure she's wearing a frizzy afro, and a black baby doll breath of silk that's held together by bows and blind faith.

She pounces on the microphone, she struts and she prances, she uses a seductive deep throated voice, she is coming on strong, and she blows it.

She just lets it fall away. Oh, she tries hard to coax some life back into me, to purr something dangerous into my bloodstream, to give me a hard time, but it's no good.

She makes up to the boys in the band something frantic, she whirls and grinds, but it just aint making it.

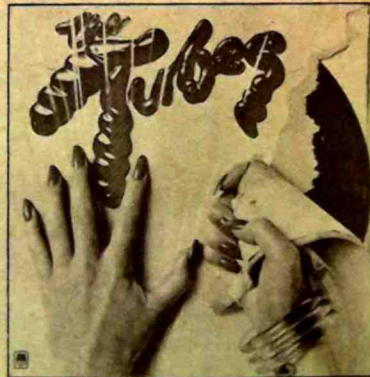
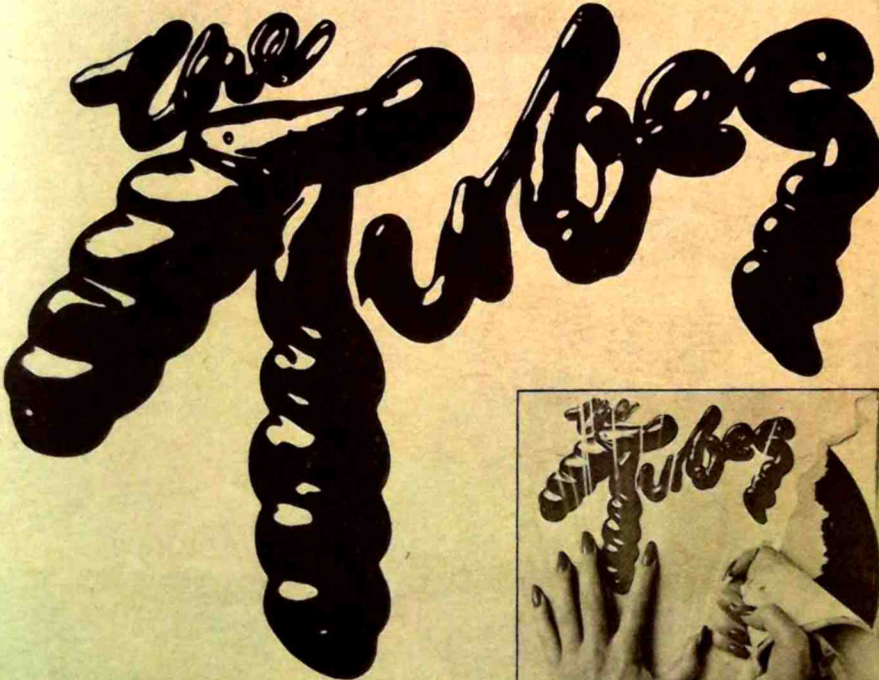
Even when she does the whole "pick some guy in the front row and lay the heat in him" routine, it's embarrassing. It doesn't come off, and it isn't 'cos we're too shy.

Somehow you get the feeling that for all the switched on emotion, Betty doesn't mean it. She doesn't deliver what she promises.

In fact it got to the point where the lady with me — it's always a tense moment when your partner bristles ten millimetres for every one your jaw drools open — felt so safe, she even went to the loo.

**ERIC ROBBIE**

## Know what tomorrow holds?



"If Tubes aren't the next big band out of San Francisco, I'll eat my hat".  
"If this fine band don't make it... there is no justice in the world".

**SOUNDS**  
"Their songs... have unusual chord progressions and a definite influence of Zappa/Jefferson Airplane... and the Who..."

"An interesting melting pot of tasty music".

**MELODY MAKER**  
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**THE BRITISH** weather interprets its brief in the most perverse manner possible; if, for a Typically Tropical interview over lunch we have to have typically tropical weather, then it's going to be a typically tropical rainstorm.

The London monsoon bucketed unmercifully out of leaden skies as our pitiful procession of four straggled up West One's South Molton Street towards the nearest convenient lunching house.

Your RM & D journalist and Gull Records' Press lady were fairly sensibly clad against the elements, so Max West and Jeff Calvert (viz. Typically Tropical), both still trying to look vaguely equatorial, got the worst of it. Max winced as large drops of rain ran off his nose on to his cotton jacket, while Jeff complained that his frizz-prone hair was getting even frizzier.

They're an odd pair, these Typically Tropicals - they even seem named the wrong way around. If anyone ever looked like a Max it's Jeff... and vice versa. They don't seem, on the face of things, to get on very well either. Once inside the restaurant, seated and drying out, they spent most of the meal bickering like two old spinster sisters who know everything about each other and don't like any of it.

After a while you feel certain that, at any moment, you're going to suffer the embarrassment of witnessing a full-scale public row, but eventually it becomes clear that, like boxers, they calm down between rounds and conserve their energies for the next barrage of retorts.

They berate each other about their skills as drivers or lack

# THE COOLING OF THE TROPICS



thereof and pooh-pooh each other's pet foibles and interests. Maybe it's all light-hearted, but there's no telling because it's played absolutely straight-faced.

Certainly, they, couldn't be more different from each other than they are. Jeff is short, dark, shy and, unless he's talking on one of his pet subjects, seems to find conversation painfully difficult, speaking in short bursts and laughing nervously. He's always precise and one would

imagine he's the kind of person who attaches great importance to detail.

Max, on the other hand, is tall, fair, urbane and perfectly at ease talking on any subject regardless of whether he knows anything about it or not. His manner is slightly camp (in the theatrical

sense) and he's blissfully vague, allowing most of his sentences to trail away with an elaborate wave of a hand.

On the subject of reckless driving, they talk both at once, getting louder and louder to drown each other out. Then Jeff, who's something of an electronics wizard, launches into a detailed lecture on how to defraud GPO telephones, leaving Max to get in a few carping words edgewise when he may.

Only on the subject of their

by Ray  
Fox-Cumming

recording activities is there a tacit truce, Max does virtually all the talking, while Jeff registers his occasional disagreement with simply the odd terse grunt.

Anticipating the inevitable question, Max proclaims that TT's new single, Rocket Now, is "not at all like Barbados."

"No it isn't, really it isn't. It's not half so much of a reggae record, the basic rhythm is a rock pattern, not a reggae one."

But what about the lyrics? You've even got the same character, Tobias Wilcock.

"Ah, but we had to have him again. He's the star." He will also star on one or two further tracks to be included on Typically Tropical's album, currently being assembled for (hopefully) November release. After that the name Typically Tropical will be retired until the sun revisits us in the spring.

In the meantime, the duo are aiming to put out a Christmas single under their own Christian names. It's called The Ghost Song, they think it's going to be a big hit and so (having heard it) do I.

The lyrics may not be devastatingly original, but the tune, once heard, clings to the memory like a limpet and the atmospherics are good.

Apart from that, their search for people to write for and record has begun, and Judas Priest will soon be coming out with a West/Calvert composed and produced single. They're also planning to produce and maybe write a single for a group called The Marvels (black and British).

Once Max has related all this, Jeff says he'd like to produce a single for a girl singer and immediately wishes he hadn't mentioned it. Revelling in Jeff's discomfort, Max tells the story of Jeff's unrequited love for a lady in a group who (to avoid further embarrassment for him) shall remain nameless.

Ah, the behind the scenes world of Captain Tobias is a cruel one to be sure.

# SWEET DREAMS

A NEW ALBUM "WE'LL BE YOUR MUSIC"

Polly Brown and Tony Jackson together form a dynamic partnership known as Sweet Dreams. The result is an album, We'll Be Your Music, that you can't ignore. It features the beautiful songs of such respected writers as Tony MacAulay, Van McCoy, Gerry Goffin and Carole King, as well as their own smash hit, Honey Honey. Listen to it. Let Sweet Dreams be your music.

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# SOUL

## BACK TO BASICS



LAUREL AITKEN.

"I AM the originator" — that's the proud claim of Laurel Aitken who telephoned Record Mirror & Disc's office following our two-part reggae survey to state his case.

Currently, Laurel is making it around the club scene as Lorenzo, playing and singing mainly standards, in both Spanish and English, but he's also put himself back on record too, and very much in a reggae groove.

"I cut a version of Fattie Bum Bum but it came out a bit too late and missed out in the chart race.

"Now I've got a follow-up called Run Fatty Bum Bum Run and that could be the one to let reggae fans know I'm back on the scene."

How come the Spanish language diversion then?

"Well, I was actually born in Cuba. I didn't get to Jamaica till I was 11 years old, so I speak fluent Spanish.

"Actually, I've also taught myself French and Italian, which have stood me in good stead for the past few years. Since the big reggae boom of 1969 I've been working all over the Continent."

Over the years, Laurel's name has appeared on a whole host of recordings, starting with ska and working through rock-steady to the current reggae idiom.

"I started out back in 1957. Roll Jordan Roll was my first record.

"Back then, everyone in Jamaica used to sing songs with religious themes, so many of the early ska hits took that line.

"What Bob Marley is doing right now with his Rastafarian themes is nothing new, it's just the old thing coming back.

"After Roll Jordan Roll

I had Cherry and Judgement Day. Then came Little Sheila. It was on the R&B label and produced for Chris Blackwell who went on to found Island.

"That was the first ska record to be in the Jamaican charts.

"It made number one and stayed there for 10 weeks and it also hit the American R&B charts, the flip was a big hit for me too.

"Yeah, we'd all started out playing American music and calypso. Then

we kind of put the two together, added that special beat and that was the birth of ska."

In 1960 Laurel came over to Britain and notched another first:

"That was with Mary-lee which I cut at the Advision Studio in Bond Street. It was the first ska record ever recorded in Britain.

"I did a deal with Emile Shalett, boss of Melodisc and he issued it on his Blue Beat label so that's what the music first became popularly known as over here, blue beat.

Right from the off, Laurel Aitken was a full-time musician here and he's managed to keep it that way ever since.

"I was one of the first to get Jamaican music across to English audiences.

"I deliberately recorded commercial sounds which they would be able to understand, as well as the things I did in Jamaican dialect."

Leaving Me Standing was a big success with Jamaican immigrants over here as well as making the charts back home. Later Trojan sold a lot of copies of It's Too Late which nearly made the pop charts thanks to big sales among white as well as black reggae fans.

"I'm Sure that It's Too Late would have been a lot bigger if it hadn't been for another artist releasing a different song under that name at the same time," he said.

Laurel's Fatty Bum Bum was released under their Punch logo by the revived Palma company, with whom he had sold a lot of records in the late Sixties.

On their Camel label they also released his latest effort Take Me In Your Heart Again (La Vie En Rose) which has been backed with a revival of Spanish Eyes.

Run Fatty Bum Bum Run though, is up for bidders — quite a spate of activity after two years away from the recording scene.

"Now I'm back on record," says Laurel, "I've had a lot of offers from people wanting me to appear for reggae audiences.

"On the cabaret circuit I might be known as Lorenzo but those reggae fans will always know me as Laurel Aitken."

## soul gossip

WATCH OUT for the Kay-Gees, whose lead guitarist Kevin Bell is the younger brother of Rober Bell, the Kool of Kool and the Gang. . . . South Easterners should keep an ear open for Graham Norton's Phoenix Road-show mobile disco which is currently spreading the soul faith in the area. . . .

Tragic death of Al Jackson, shot by burglar at his Memphis home, robs soul music of its finest session drummer. Besides his work on Booker T & The MG's hits, regular sessions with them at Stax, backings for hits by Otis Redding, Sam and Dave, Rufus Thomas and others. Al worked across town Hi on many of the Al Green hits. . . .

Useful fanzine for soul freaks are Soul Sounds, available at 40p for a sample copy or £2 for six issues from 17 Great Fox Meadow, Kelvedon Hatch, Brentwood, Essex. . . .

He re-vamped and substantially enlarged

Shout Magazine which includes invaluable label listings and in-depth interviews. Send £3.30 to Record Information Services, 31 Holbeach Road, Catford, London SE6 for an annual subscription of six issues. . . .

Outside chances of a Robert Parker album from DJM. It'll be the old, and quite brilliant Nola set, never previously released here and includes such classics as Barefootin', Happy Feet and Let's Go Baby — more power to your elbow David Yeats. . . .

Meanwhile, threatened action from Phonogram didn't stop DJM release of Donnie Elbert album, though its quality makes you wonder why all the fuss. Incidentally, DJM have a second Elmore James double album scheduled. Again, it's material taken from his time with Fair/Fury. . . .

Blackpool, long known for the Mecca, offers another Northern Sounds scene at the Casino every

Sunday — some years ago the short-lived Rhythm And Blues Association of Great Britain offered a regular London meeting place where soul fans could meet to discuss the music and hear the latest and rarest sounds in a relaxed and informal atmosphere. Now the idea is being revived, but this time up in Manchester. We await fuller details with bated breath. . . .

Cleethorpes is seriously challenging Wigan Casino and Blackpool Mecca as the country's leading

all-nighter scene but promoter Mary Chapman is sticking to her once-a-fortnight formula. . . .

Famed reggae masterminds Webster Schrowder, Junior Lincoln and Bob Gilbert have dubbed their new label Vulcan and sewn up a distribution deal with Phonogram. Vulcan's first release will be I'm Gonna Put It On, by Johnny Clarke, with the Sharrons, Candidate, Sharon Forrester and Robert Shakespeare among the



ELMORE JAMES: double

# stirrings

by Kevin Allen

IT'S SURE tough work being a Temptation. Before replacing Damon Harris in soul music's top fivesome, Glenn Leonard not only had to learn the group's songs and their intricate stage movements but go out early every morning for a three-mile run!

Grinned veteran Temp Melvin Franklin: "Well, you've got to have more than just talent to be a Temp. You need to be really fit to keep up with our schedule."

Ambitious Glenn accepted the challenge willingly: "It's always been a dream of mine to join the group."

"I really couldn't believe it when I got the chance, it's being told you've been elected to Congress or something!"

And it seems he's proved to be the right man for the job. Glenn had to work his way into an act which has taken 17 years to evolve but he did it incredibly quickly.

"We've had a few personnel changes over the years but nobody's fitted in so rapidly except Dennis Edwards who also came on real quick," grinned Mel Franklin.

"It's funny from the moment we first heard about Glenn we knew he was the man for the job."

"It was Tony Sylvester, the guy who produces so many New York hits these days, who put us on to him."

**Tapes**  
Melvin and Temps' founder Otis Williams were over at Tony's house for dinner when he played them some tapes from which Glenn's voice sprang to life.

"Glenn was working with a group called the Unifits and we tracked him down to Toronto. We sent him a ticket and even though we'd already turned down 300 or more applicants for the job and were interviewing maybe 30 or 40 a day, somehow we just knew Glenn would be the one. We even built up a mental picture of him, what he'd be wearing and so on and when he arrived at Los Angeles' airport we

picked him out straight away even though we'd never met him before or even seen a picture."

Why the need for the personnel change? "Well, I believe in honest, straight talking so I'll tell you. Damon Harris had been with us for four years but he simply wasn't making it."

"Don't get me wrong, he's got enormous talent, but you see, for a start there's a wide age group between him and the rest of us and somehow we never quite seemed to be on the same wavelength."

**Carrying**  
"He never really fitted in. In a sense, we were carrying him, he wasn't adding anything new."

"We're still friends."

"He came out to see us when we played New York recently and he looked fine. He told me

he's putting a new group together and I'm sure he'll make it — the girls really go for him."

"He's a good looking guy and he's got a voice to, it's just that he never really seemed like a Temptation."

**Youngest**  
Though Glenn Leonard is now the group's youngest member at 28, he's closer than Damon was to the rest who are all around 33. Melvin having celebrated his birthday while in London.

Despite their having been in the business some 17 years, the Temptations have stayed remarkably well in touch with musical trends.

They've gradually transformed their sound from its early bitter-sweet directness, through the strident "psychedelic soul" era into the sound of today.

other artists signal... BT Express followed their Hammersmith Odeon gig with an appearance at the Burslesque, Farnborough, Hants, the next night — watch for our on-the-spot interview with the disco faves...

Northern Sounds the very much in-demand Just Ask Me from Leni Guess on Route (RT 11) and Right Back Where We Started From (United Artists UP 36015) from Maxine Nightingale, the latter a sample of the current activity among local companies recording especially for the Northern market.

Gil Scott-Heron has won a big underground following for his socially committed songs but it's the disco-orientated John-Annesburg (Arista 23) which is likely to break him to a wider market here.

There's a banal little ditty titled Hey There Little Firefly from new black US group Firefly on A&M (AMS 7195) and it's got a threateningly catchy chorus which probably make it a hit. It's no surprise to read the "Produced by Kenny Nolan" credit — the man seems to be emerging as the Jonathan King of soul music!

## MOVING WITH THE TIMES



MELVIN FRANKLIN.

While the Stylistics may have jostled them from their role as "brand leaders", the Temps are actually selling more records than ever.

"We recently earned our first platinum disc, so people who have written us off are simply on the wrong foot."

### Bigger

"The truth is that there's a lot more competition around today, but the market is so much bigger and more international."

"We've just completed our first round — the world tour. We found a tremendous reaction wherever we went, in Australia, in New Zealand, the Philippines, Europe."

Whilst in the Philippines, the group performed at the Muhammad Ali - George Foreman fight in Manila.

"That was a great honour for us and we were treated like royalty."

"We even went to dinner with the President and his family at their palace, it was a fantastic experience."

Melvin was equally enthusiastic about the reception the group received in Britain.

### Friends

"It's two years since we were here last and we sure were glad to be back and meet all our old friends."

"You know this place is like home to us. We know how to find our way around the city, to get to the places we want."

"We don't need guides here anymore!"

The response to the Temptations' London gigs was ample evidence that

whilst others may have been dominating the headlines of late, the group still commands a wide and faithful following.

An ever expanding one too, judging by the number of younger faces in their audience.

To keep interest boiling, the Temps' have a new album due for imminent release: "It's titled Wings Of Love and will be released on the same day as in the States," revealed Melvin.

"Geoffrey Bowen produced us this time round and he's done a tremendous job."

"You know, we'd gone as far as we could with Norman Whitfield. He gave us a host of real classics but the sound was beginning to sound too cliched."

"We needed fresh ideas, a new direction and that's what Geoffrey has given us."

"Yeah, we recorded it in Los Angeles. We're out there permanently now."

### Sense

"It made sense to move with Motown. You see, Los Angeles is where it all happens as far as entertainment is concerned."

"Now Motown's left the city, Detroit had gone back to begin simply an automobile orientated place. There's nothing left for us there, at least not music wise."

"The move was a bit of a wrench. Otis Williams and I had a lot of business interests there — clothes shops and on on — and we had to sell those."

"I've had to leave my kids there because I'm divorced but, for the future of the group, it was the wisest move we could have made."

## album pick

**FAITH HOPE AND CHARITY** Faith Hope And Charity (RCA APL-1100)

Brenda Hilliard, Albert Bailey and Diane Destré — Faith, Hope And

Charity to you — have just completed a very well received promotional visit to this country which makes the release of this, their first album for RCA, a timely one indeed.

The direction the group is coming from is obvious from the title of the opening cut, Let's Go To The Disco, and it's urging: "Put your dancing shoes on!"

Dance music it most certainly is, but the vocals aren't the usual banal chants. Rather an intense, pleading style of gospel-like fervour.

The influence of producer / arranger / mentor Van McCoy comes on very strong of course, but this threesome have a strong identity all their own.

That opener really raunches along and To

Each His Own, available here as a single, does likewise. Their re-moulding of Doris Troy's Just One Look is far more pop in feel and sounds like a potential UK hit.

Rescue Me is another oldie successfully revisited, while Disco Dan is another winner for the dance crowd.

In fact the whole album's in that vein, with the tempo never changing, leaving me to wish they'd included at least one ballad performance just to show us what they can do in that direction.

Still, all said, it's a mighty fine effort.



FAITH, HOPE & CHARITY.

**THE CRYSTALS** Sing Their Greatest Hits! (Phil Spector 2307 005).

What can you say about an album which has long been acknowledged as a true classic of black American popular music?

He's A Rebel, He's Sure The Boy I Love, I Love You Eddie, Da Doo Ron Ron, Then He Kissed Me and the others are all here, still sounding as fresh and exciting as they did when this album was first released more than a decade back.

Phil Spector certainly did have something with his "Wall Of Sound" productions.

Credits are also due to his regular session crew which included talents like Leon Russell, Sonny Bono, Nino Tempo, Glen Campbell (!), Larry Knechtel, Hal Blaine, Earl Palmer, Barney Kessel, Billy Strange, Tom Tedesco and Harold Battiste.

Also available once more are Greatest Hits sets from the Ronettes and Bob B Soxx and the Blue Jeans, as further evidence of the Phil Spector genius.



# james hamilton's DISCO PAGE

## dj hot line

### Which is the real McCoy?

VAN MCCOY'S newie gets split plays — which is the best side? JR Bindle (Bindlestiff Discos, Hullbridge) and Paul Anthony (Walsall) say Good Night Baby, while the official A-side of Change With The Times gets support from DOUGALL DJ (Glasgow), Jon Taylor (Crockers, Norwich) and Mark Ryman (South Wales clubs).

Jon and Mark are joined by Colin King (Sale), Les Aron (Life Discos, Bognor Regis), and Bob Sampson (Burgess Hill) in tipping GLORIA GAYNOR: (If You Want It) Do It Yourself (MGM).

Bob starts another chain in digging MAXINE NIGHTINGALE: Right Back Where We Started From (UA), along with Peter Greig (Route 66 Discos, Plympton), Doctor John (Newport, Salop) and Anthony Allan (Speakeasy, Wakefield).

meanwhile, JR Bindle also tips EBB TIDE: Give Me Your Best Shot Baby (Polydor), Country-singing Dixie Dance King DON WILLIAMS: You're My Best Friend (ABC), and FRANKIE MILLER: A Fool In Love (Chrysalis).

GEORGE "BAD" BENSON: Super Ship (CTI) a smash for many, including Steve Carter (Carlton Club, Torquay), who infos in all seriousness that an ace sexy smoocher is MIKE REID: That's Who (Pye) — flip of The King's New Clothes!

Alan Gold (Bright-



VAN MCCOY: preference?

on), Doug "The Mug" Forbes (Klouds, Warwick) and Steve Ingram (DJ Enterprises, Weybridge) all find J.A.L.N BAND: Street Dance (Magnet) a good substitute for unavailable FATBACK BAND original continuing our Twisting revival, Alex Henderson (Victoria Bars, Weymouth) now adds THE MARCELS: Blue Moon (Pye) — which of course segues like a dream with JOHNNY CYMBAL: Mr Bass Man (London) — while Geoff Bailey (Colyton, Devon) reports that "The kids really go for the Twist sound, and they know how to do it!"

re MFSB: TLC (Phila Int), Steve Day (Chingford) has found it's loved by all Glen Miller fans!

great comedy response for imported DICKIE GOODMAN: Mr Jaws (US Cash) sez Dave Wilson (Horwich Leisure Centre, Bolton).

next Wednesday, October 29 I go all the way back to 1958 at the Lord Nelson in London's Holloway Road, which should be good, so come on by!

# Segue to do it?

THERE'S been a great response to all the info about oldies on this page, which is most gratifying.

In particular, a lot of you have been asking for more examples of the special sequences of records that I use at MoR gigs, OK, so here goes:—

Starting at vocal, BOBBY DARIN: Mack The Knife (London, from 1959), tight segue into LOUIS ARMSTRONG: Hello Dolly (MCA, re-issued 1970), tight segue into EYDIE GORME: Yes My Darling Daughter (CBS, 1962).

Ideally this should segue too, but if the dancers are flagging you may need to cut into it, with DOROTHY PROVINE: Don't Bring Lulu (Warner Bros, 1962).

To build the pace I often cut into this too, although it segues perfectly, with WARREN COVINGTON & HIS JAZZ BAND: Twelfth Street Rag (Brunswick 1965, flip of Whipped Cream).

This latter is great, and cuts beautifully into all sorts of other things that need a lift — it also segues spectacularly out of BOBBY CRUSH: The

Entertainer / Sting (Phillips).

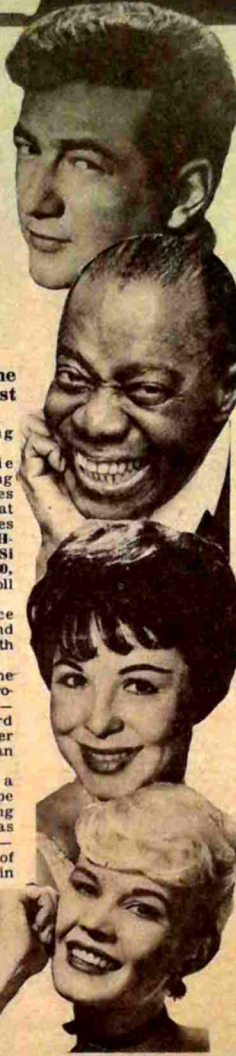
During the Eydie Gorme, if I'm feeling energetic, I sometimes cut in (with deft slip-mat action) just the title lines from the KING BROTHERS: Mais Oui and Si Si Si (both Parlophone 1960, the latter being flip to Doll House).

This whole sequence builds and builds, and always works well with older age groups.

(Technical note: the term "segue" — pronounced "segway" — refers to one record following another, either with no gap or with an overlap).

If you have asked for a list of oldies shops I hope you won't mind waiting until more of you — as invited to do last week — have sent in details of good oldies sources in your own areas.

**MORE OLDIES:** these four make another of my special sequences.



THIS PAGE is a special service to the many readers of Record Mirror & Disc who are either full or part-time DJs. We hope it is also of interest to disco-goers. If you have any comments or wish to contribute to our national disco cart please write. The address is Record Mirror & Disc, Spotlight House, 1 Benwell Road, London N7.

## reggae mix

### More ethnic than Marley?

JOHNNY CLARKE: No Woman, No Cry (Grounation GR0 2003, thru Phonogram). Complete with crying chick, this is much more ethnic than Marley, and actually sounds like reggae rather than Dylan. As for the flipside Version, it's a total mind messer!

★JHPICK

JOHNNY CLARKE: I'm Gonna Put It On (Vulcan VUL 1001, thru Phonogram). Already very popular, this brassy bouncer has Ska - type backing (re-used from something else, I think) and a great rhythm. Dub flip.

★JHPICK

I ROY: Straight To Derrick Morgan's Head (Total Sounds, import from JA, only available on pre). Mind-blowing shouting intro, then laughter, as the backing begins and I Roy phrases in and out of the beat with all his old skill. incredible! Dub flip.

★JHPICK

DAVE & ANSELL COLLINS: Single Barrel (Klik KL 602, thru Klik). Pop - slanted synthetic sounds on an instrumental that's ex-

tremely reminiscent of something... I'm Your Puppet, maybe? It's good enough to stir up interest outside ethnic circles.

ANDY'S ALLSTARS: Banjo Serenade (Bullet BU 552, thru Pama). Actually my fave of the week, this freaky dub Version of I ROY's: Step Right Up (on the A - side) has a banjo as the lead instrument amongst all the throbbing bass and clanking echo. Strangely fascinating to my jaded ears!

SONS OF JAH: Nyah Chant (Bullet BU 557, thru Pama). Atmospheric relaxed chant of enduring Rasta faith, with good stereo effects.

ANDY DAVIS: That's Life (Dip DL 5099), thru Dip). Fairly ordinary backing made most interesting by Ronny's brilliant vocal control — ne phrases and uses his voice like a sax.

T. T. ROSS: Last Date (Lucky DL 5104, thru Dip).

White chick doing a vocal reggae - fication of Floyd Cramer's oldie. It's popular already, and oddly effective.

CARLTON PATTERSON: Dread Locks Power (Ocean OC 006, thru Pama). Old ska brass line, with Carlton's Rasta lyrics echoed by another almost falsetto voice. Nice.

## star tip

THIS WEEK'S Star Tip comes from JR Bindle (Hullbridge, Essex), who warns that careful thought should go into the choice of a name.

He lumbered himself with "Bindlestiff" — 1930s US slang for traveller or hobo — which may be fine at the Kursal (where he supports Rock bands) but doesn't endear him to prospective brides' mums when he's after a wedding reception gig!

I myself began with the name "Sousalational Sounds", which I soon dropped when I discovered — as has JR — that people will refer to you by your own name anyway once you're established.

A fancy name makes sense if you're running several units, whereas your own name or a non - de - plume can only help since it has the personal touch.

## james' top ten

- 1 I LOVE TO DANCE LIKE THEY USED TO DANCE Bing Crosby (UA)
- 2 I ONLY HAVE EYES FOR YOU Ari Garfunkel (CBS) Roxy Music (Island)
- 3 LOVE IS THE DRUG Joe Bob's Nashville Sound Company (US Capitol)
- 4 IN THE MOOD Morris Albert (Decca)
- 5 LOOKS, LOOKS, LOOKS 5000 Volts (Phillips)
- 6 FEELINGS Dick Powell (UA LP)
- 7 I'M ON FIRE Harvey Smith (Handkerchief)
- 8 I ONLY HAVE EYES FOR YOU Sydney Thompson (BBC LP)
- 9 TRUE LOVE
- 10 ROCK AROUND THE CLOCK

### BREAKERS

- 1 I could have danced all night Biddu (Epic)
- 2 SUPER SHIP George "Bad" Benson (CTI)
- 3 IAIN'T LYIN' George McCrae (Jay Boy)

## new spins

### We twisted his arm?

JOHN ASHER: Let's Twist Again (Creole CR 112)

Well! As a direct result of this page's speculation about a Twist revival, here's the star of ATV Birmingham's Tiswas show doing a perfectly acceptable revival of Chubby Checker's original.

(which now belongs to Allan Klein's Akko lable in America). Can a Twist craze really be on the way? Stay tuned to Record Mirror & Disc!

BING CROSBY: I Love to Dance Like They Used To Dance (UA UP 36025). A gift for MoR DJs, this happy lither has to be the best easy listening dancer since Dance In The Old Fashioned Way. Thanx for making life a little easier. Bing!

★JHPick

THE BIDDU ORCHESTRA: I Could Have Dance All Night / Jump For Joy (Epic EPC 3708). Just made for the discos, with solidly thumping beat for kids and famous melody for oldsters — this



JOHN ASHER: twister could be bigger than '42. Afro-type rhythms on even more exciting flip, which many will prefer.

★JHPICK

NAT KING COLE: Unforgettable / Smile (Capitol CL 15837)

One of the classic late night smoochers, plus another lush slowie now used as a film theme, from Natalie's late daddy.

★JHPICK

ARTHUR BROWN: Fire! / THUNDERCLAP NEWMAN: Something In The Air (Track 2094017)

reckons that the Something side's been re-mixed.

★JHPick

TOMMY ROE: Dizzy (ABC 4083)

And another old number one.

★JHPICK

CANNED HEAT: On The Road Again (UA UP 36001)

Edited slightly differently than the original 1968 single.

★JHPICK

JUDY GEE & THE CLASSMATES: Let Me In (Route RT 20, thru Pye)

Good recreation of the Yvonne Baker & the Sensations original, which was one of THE disco hits of 1962, this shrill and punchy Twister makes a great substitute if you can't find the Pye/Argo oldie.

★JHPICK

T. G. SHEPPARD: I Can't Help Myself (Mowest MW 3031).

One of Motown's new Country stars does the Four Tops classic in a way that sounds like it could follow Misty kinda nicely. It's in fact flip to Another Woman.

Roll (Jet 758, thru Polydor)

Boogie-woogie piano intro, then Roy Wood does another Are You Ready To Rock that jumps and bops along with great gusto. Brilliantly conceived and fun for influence spotters, but hopefully not too clever for the masses. He's in danger of completing the Spector cycle.

★JHPICK

SIMBA: Africa (EMI 2364)

British cover of the Italian slowie by Son Of Albatross, this is useful as the flip's an instrumental version that augurs well to prolong the atmospheric mood.

★JHPICK

SNAFU: Lock And Key (Capitol CL 15838)

Archetypal white blooze noises delivered with enough drive and impact to work well first time out for Rock audiences.

★JHPICK

SYDNEY THOMPSON: Rock Around The Clock (from LP Take Your Partners, BBC REB 216, thru Polydor).

Lunacy that works! If you can imagine a Come Dancing version of this, then you've got it in one.

Yes — ghasly, but great fun! There's also tangos 'n' stuff like that.

★JHPICK

DANIEL BOONE: I Think Of You (Penny Farthing PEN 897, thru Pye)

Beautiful Garfunkel - type version of the Merseybeats oldie, sung by its writer to shimmering strings and aahhing voices. Even if it doesn't hit, this slowie's worth plugging.

★JHPICK

BILLY CONNOLLY: D.I.V.O.R.C.E. (Polydor 2058652)

Good short term novelty.

★JHPICK

LAUREL & HARDY (The Trail Of The Lonesome Pine (UA UP 36026)

From the actual soundtrack of 1937 Way Out West, Stan & Ollie join The Avalon Boys and Chill Wills for a Don Estelle & Windsor Davies-type bit of silliness. Great fun for attentive nostalgia-prone audiences!

★JHPICK

★JHPICK means a record that James Hamilton will play on his own gigs. This is independent of whether or not the record will be a hit.

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0062	Beatles	She Loves You
0062	Beatles	A Hard Day's Night
0062	Beatles	Good Vibrations
0125	Bread	Baby I'm a Want You
0143	The Byrds	Mr Tambourine Man
0158	Chubby Checker	The Twist
0255	Joey Dee/The Starlighters	Peppermint Twist
0269	Danny & The Juniors	At the Hop
0363	Four Tops	Reach Out I'll Be There
0408	George Harrison	My Sweet Lord
0410	Jet Harris & Tony Meehan	Diamonds
0415	Jimi Hendrix	All Along the Watchtower
0461	Jonathan King	Everyone's Gone to the Moon
0611	Muddy Blues	Knights in White Satin
0705	Pink Floyd	Money
0794	Righteous Brothers	You've Got That Lovin' Feeling
0808	The Rolling Stones	Satisfaction
0808	The Rolling Stones	19th Nervous Breakdown
0811	The Rolling Stones	Let's Spend the Night Together
0824	The Rolling Stones	It's Only Rock & Roll
0850	Denny & Cleo	I Got You Babe
0959	Ike & Tina Turner	River Deep Mountain High
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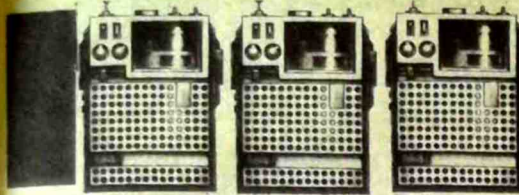
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# TUNE IN

## Radio

### Lux bring back giants

**THE RETURN of Battle Of The Giants - Radio Luxembourg's biggest audience attraction of the 1960's - is one of the highlights among the programme changes to be introduced from November 2.**

Other big changes are music specials featuring Bob Dylan, Paul McCartney, the Beatles, Beach Boys, Rolling Stones, Simon and Garfunkel and Elton John.

Battle Of The Giants was the second British Radio show to use a system of listeners' votes for a knockout contest between artists.

The first, Opportunity Knocks, was introduced by Radio Luxembourg in the early Fifties, but later transferred to television.

Battle Of The Giants built up a huge following in Britain.

At one time the show attracted more than

8,000,000 listeners each week.

Several contests caused quite a stir in the pop world - notably those between Buddy Holly and Elvis Presley, and the Beatles and the Rolling Stones.

A new contest between the Beatles and the Rolling Stones - almost exactly ten years later - will be held on November 16.

For this new series, 208's Programme Director, Ken Evans, has selected, among others, contests between the Supremes and the Three Degrees, David Essex and David Cassidy.

There will also be contests between the Elvis Presley of the Fifties and Elvis Presley of the Sixties, the Everly Brothers and Simon and Garfunkel, Elton John and Rod Stewart.

Radio Luxembourg will be opening its British Service one hour earlier to coincide with these changes. Continuing through until 3 am each day, 208 will have its longest broadcasting hours to Britain for a decade.

208's Black Friday presentation (when each Friday, 208 features all-black music throughout the night), will continue throughout the Winter months, but opening at the earlier time of 6.45.

### Listen for:

On Saturday October 25, Simon & Garfunkel are Together and Alone on Radio 1. . . . On the same day the Climax Blues Band and Gordon Giltrap are in Concert introduced by Alan Black.

One Sunday Insight is all about George Martin . . . while later on Sounds On Sunday features the Sensational Alex Harvey Band.

## OPINION

NO MATTER what the Home Office and the Government may like to think about Radio Caroline, the station is still on the air.

The present phase of court prosecutions against persons who have worked on Radio Caroline seems to the radio enthusiast, to be particularly pointless.

Despite vast sums of money being spent in tracking down these persons, there has to date been little to show for these efforts.

The bare facts of the matter are that not one single complaint has been registered in the last three and a half years against the station, and in that time, all the station has done is provide an alternative form of radio in Britain.

Again it can be argued that as there are close on 50 legal stations broadcasting in Britain, a station such as Caroline is not needed.

But if it were not, then no one would listen. The facts are that there is not a quality all-night rock station in Britain either within the IBA system, or within the BBC.

Commercial radio is now two years old in Britain (not counting Radio Luxembourg) and in that time a great deal has been achieved - or has it?

There are far too many restrictions of what and where people and stations may operate.

The Musicians' Union and Needle Time agreements are just two of the major obstacles, which make

operating a commercial radio venture with any degree of success virtually impossible.

Perhaps it is not the rulings which are so great, but the people who enforce and make the rules.

It isn't the disc jockeys who are misplac'd, but the upper strata, the managing director level. Perhaps this is why a station such as Caroline and Radio MI Aringo is needed.

If Caroline is to be silenced, then perhaps before it goes, everyone in the industry should take a long hard look. The programming is fast, direct, snappy and lively and you do not hear of great inter-staff politics.

The staff on Caroline don't get paid a King's ransom, but are just honest people who love radio - and that's how it should be.

Getting back to Caroline and the Home Office, what we really have to ask ourselves is whether or not the effort being exerted in putting the station off the air is really justified?

Chasing disc jockeys who have previously worked on the pirates hardly seems worthwhile.

Surely the obvious would be to arrest the self-confessed organiser of the station?

Until that day, would-be disc jockeys are always keen to work on Caroline, especially if they think there is a tiny element of risk involved.

Caroline will be with us for many months to come.

## BLEEPS

A WARM hand this week goes to David Symonds and his crew at Portsmouth, who last week got Radio Victory off on the road. . . . And with Radio Orwell getting ever nearer, despite Johnnie Jason now not joining up, Harry Rowell is apparently on his way south from Metro Radio. . . . TALKING OF Orwell, we heard the Kenny Everett will also be doing a weekly show with the Ipswich station. . . . FINE FINE RADIO publishes its first set of dip-stick research this

week, and let's hope it gives the station a boost. . . .

FOR THOSE following the series of articles in the Sunday Times magazine on the current state of rock music in Britain, comes word that a prominent BBC name is contemplating suing over his piece. . . . David Hamilton seen very much enjoying the Daryl Hall and John Oates concert in London recently. . . . EXCELLENT TV rating for the two latest ITV pop shows, Pop Quiz and Supersonic, but who also saw the description given

recently in the Sunday Times to the new BBC offering, Disco?

CONGRATS TO Dave Owen, ex-Caroline and Atlantis for joining Piccadilly Radio. . . . Radio Kennett now sitting through piles of audition tapes in readiness for opening. . . .

LASTLY, RM&D regretfully announces that disc jockey Spangles Maldoon is no more. After a Luxembourg decision that nobody takes his name seriously, he reverts to his real name of Chris Carey.

## Films

### Well, I'll be doggone...

**WHERE THE RED FERN GROWS**, Cert U  
Yorkshire area now, rest to follow soon.

Where The Red Fern Grows is described on the poster as "A story for all ages and for all time".

Basically that means it's a good yarn for the kids of the type that is very rarely made these days.

Set in the Oklahoma Ozarks of mid-Thirties America the story is about a young boy who more than anything in his life wants to own a pair of hunting dogs.

The sport of "coon" hunting which is very popular in that area.

His parents are too poor to buy him the dogs, so he sets to work to earn enough to buy them himself.

He eventually gets the dogs and trains them vigorously until they are good enough to be entered into local competitions.

The dogs are very successful and soon their fame is spreading throughout the county.

As can be expected from a film of this kind, there is the usual quote of "heartwarming" episodes and traditional "God helps those who help themselves" type of moralising advice. Nothing wrong with that of course, but the kids who this film is aimed at might be a little too hardened by modern day attitudes and progressive TV shows to be totally taken in by it.

The acting is good, especially James Whitmore as the boy's wise old grandfather.

The Oklahoma locations are beautifully filmed and the two dogs almost upstage everything else.

The film contains four songs written by The Osmonds and sung by Andy Williams so all things considered Where The Red Fern Grows has a lot going for it.

Take along your younger brother or sister and a box of Kleenex, you'll need them when the lights come up at the end.

MIKE CHILDS

## Television



Look for: Supersonic this week features Gary Glitter, Nazareth, Blue Jays, Sparks.

# fan clubs

SO MANY readers write in asking for fan club addresses, that we've started giving details of how you can get in touch with various fan clubs.

If you run a fan club, and would like to see details of your particular organisation listed, please write c/o 32, Studley Drive, Redbridge, Ilford, Essex, giving details of membership fee, facilities provided, special offers, etc.

Readers who would like to join any of the fan clubs mentioned should write to the address given, enclosing a stamped, addressed envelope.

President: Mel Kirtley. Membership fee: 75p per year.

Ages range from nine - 70 years old. Club offers quarterly newsletter, "Sedakanews", advance notice of tour dates, ticket priorities, competitions (prizes advance copies of records), career history, discography, photograph, personal details, offers of posters, stickers and beer mats, plus a chance to meet Neil when fans take block bookings. Fan Club Convention during next tour. Send sae.

Secretary: Derek and helpers. Membership fee: 90p.

Club offers pictures, up-to-date biography, a badge, membership card and a disc specially recorded by David for fan club members, all in big super colour folder, personal letter from David each month plus news sheet. Offers of posters, rosettes, song book, scarf, etc. Send sae.

"BIG BROTHER" (Joint fan club for DAVID BOWIE, HUNTER / RONSON BAND and THE SPIDERS FROM MARS), 57, Buckhurst Avenue, Carshalton, Surrey, SM5 1NZ.

Secretary: Lynn Davis. Membership: 60p.

Club offers "Big Brother" membership card, welcome letter, In-Concert photograph of David Bowie, photos of others, newsletter, monthly competitions, pen pals, "swoop-shop". Offers of T-shirts, badges, stickers



LOU REED international Fan Club, 12, Edward Street, Walsall, West Midlands.

President: Mickie Rickford.

Membership fee: £1.50.

Club offers membership card, enamel brooch-type badge, 20-page book of photos and lyrics, a 10in x 8in autographed photograph, plus other photos, coloured stickers and an official biography and

bulletins on new albums, tours, etc, free gifts accompany most newsletters, eg photos, jean patches. Send sae.



THE GLITTER BAND Official Fan Club, PO Box 315, London, E18 2RL. Secretary: Lyn Stevens. Membership fee: 75p to join, 70p to renew.

Club offers membership card, group photo and newsletters four times a year, mementos, badge, pennant, prizes, meet



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EMI 2365



by Ray Fox-Cumming

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## S & G's minor masterpiece

**SIMON & GARFUNKEL: My Little Town (CBS 3712)**

This is the maxi-job we've all been eagerly awaiting. The B-side tracks - Garfunkel's Rag Doll and Simon's You're Kind - are nothing to get desperately excited about, but the A-side, My Little Town, is a minor masterpiece, showing the pair at the peak of their powers. The fairly typical Simon melody lines are deliciously unfolded, the lyrics are delightful and the arrangement is going to make new converts of people who find some of S & G's too mushy. It features strident Elton-ish piano and lots of brass that's a treat in itself.

**THE CHRIS FARLOWE BAND: We Can Work It Out (Polydor 2058 650)**

You'd imagine that Chris Farlowe would do well with this Beatles' favourite, but sadly he's ruined it. The song's stripped of its clever rhythms and what is supposed to be a soulful rendering emerges as nothing more than an unholy shout-up. This B-side, on the other hand, is an undeniably moving version of Alice Cooper's Only Women Bleed. They should have made it the A-side and done battle with the original.


**PETER SHELLEY: Wisconsin (Magnet MAG 49)**


General reaction to Peter's last single must have been as bad as our's, because this has come out to replace it very quick. Wisconsin aims to be just as evocative as Scott McKenzie's San Francisco was and much the same kind of song. It hasn't the same advantages though, in that the tune isn't as good, neither are the words and it isn't riding on the crest of a helpful boom.


**BILLIE JO SPEARS: Silver Wings And Golden Rings (United Artists UP 36024)**

Billie's follow-up to Blanket On The Ground is not such a good

Key to symbols

Thumb up: hit 

Thumb sideways: might, might not 

Thumb down: oh dear 

song as its predecessor and is both over-arranged and over-produced. Non-starter.

**JAMES TAYLOR: Mexico (Warner Bros K 16623)**

Very chic production with girls and acoustic guitar expertly employed, though James' voice sound rougher and less appealing than usual. Would need a lot of airplay to be a hit.



JAMES TAYLOR: rougher.



SIMON & GARFUNKEL: new converts.

**IKE AND TINA TURNER: Deliala's Power (United Artists UP 36028)**

I still can't understand why Ike and Tina's previous (and best ever) single Baby Get It One ever made it. This one, which is halfway between Nutbush City Limits and Baby Get It on, isn't as good, so doubtless will also be ignored by the powers - that - be of our radio stations.

**FOX: Strange Ships (GTO GT 41)**

Easily Fox's best yet. At times Noosha's unworldly vocal puts one in mind of Julie Driscoll on This Wheel's On Fire (remember?). The arrangement's good 'n' punchy with lots of special effects which swirl back and forth between the speakers to give an object lesson in the optimum use of stereo. Top five.

**FOUR TOPS: Seven Lonely Nights (ABC 4057)**

Perennial disco favourite re-released.

**THIN LIZZY: Wild One (Vertigo 6059 129)**

As a sample of what's to be found on Thin Lizzy's album this is reasonably accurate, but as I don't reckon the album's much cop, I can't say much for this either except that it's Lizzy well below their best.

**ROBERT PALMER: Which Of Us Is The Fool (Island WIP 6250)**

Despite the fact that this comes in a special sleeve with lyrics on the back, (which generally indicates high hopes on the part of the record company), this can't be taken as anything more than a trailer for the Palmer album. As a single, it's hopelessly uncommercial.



THIN LIZZY: sampler.

**THE GOONS: Blood-nok's Rock 'n Roll Call (Decca F 13609)**

A lot of the Goons' stuff sounds as good today as when they first recorded it (ask Prince Charles for a second opinion), but this is no longer funny except to intrepid Goonophiles (eg Prince Charles).

**MILLICAN & NESBITT: Goodbye-ee (Pye 7N 45541)**

Horribly heavy-handed version of the Oh What A Lovely War song, which takes all the stiff upper lip charm out of it. The song is an obvious potential hit, but not, I hope, in this version.

**ALBERT HAMMOND: These Are The Good Old Days (Epic EPC 3701)**

In every way this is very much like the old Herman's Hermits hit Years May Come, Years May Go. If you liked that one, you'll like this. Airplay permitting, it'll be a hit.

**ANDY FRASER: Be Good To Yourself (CBS 3725)**

If this helps draw attention to Andy's album, In Your Eyes, it'll have done its work. It's meaty stuff, expertly played and produced, but there's not anything quite obvious enough about it to make it potential hit material.

**TAMMY JONES: All The Love In The World (Epic EPC 3694)**

Fulsome ballad that starts big and gets bigger as it goes, with everything bar the kitchen sink thrown into the orchestration. It's tailor-made for Tammy's market, but there are a whole lot of other ladies who would do it much better. Tammy's got a good range granted, but technically she leaves a lot to be desired and exudes about as much emotion as a shrivelled carrot.

**JOE COCKER: It's All Over Bar The Shoutin' (Cube BUG 61)**

Great disco record featuring a great girl chorus and a distressingly effective performance from Cocker. Not, however, the stuff that chartbusters are made of.

**GLADYS KNIGHT & THE PIPS: Part-Time Lover (Buddah BDS 438)**

Subtle, moody piece, sporting a low-key verse contrasted with a hefty chorus. Once again, it's album material rather than singles.

**RICHARD: Magic Eyes (Rak RAK 220)**

A most attractive rework of an ancient song. Richard, whoever he may be, handles a double-tracked vocal most appealingly and the arrangement features a particularly good drum sound. It's an unlikely hit, since he'll be lucky if he gets airplay, but I'm sure we'll hear more of the fellow in the future.

**GENE PITNEY: Train Of Thought (Bronze BRO 19)**

Very good single from Mr Tulsa featuring some fine instrumentation. Much more low-key than his usual work, and this should stand a good chance of being a hit.

# The Pearls



## 'THE CHEATER'

TONY BLACKBURN'S  
RECORD OF THE WEEK



PRIVATE STOCK RECORDS LTD.

# albums albums albums albums albums

**EXCLUSIVE PREVIEW**

## GARY GETS DOWN

Due out next week, this is Gary's 'American' album, produced and recorded by two soul producers, Tony Silvester and Bert De Coteaux in Philadelphia. The whole album (with one exception, I'll Carry Your Picture, which was recorded in England), has a strong Philly feel funky cross-rhythms and girl backing vocals. The result both succeeds and fails.

Gary, by his own admission, doesn't rate himself too highly as a singer, relying instead on the visual and entertainment elements of his act. By departing from this pattern, he is opening himself to critical reaction against his voice, which on this album can be heard more clearly. Cupid is a track that illustrates the failure of this album, as the song leaves a lot to be desired, and Gary's voice sounds dangerously off-key. Papa Oom Mow Mow, on the other hand, works successfully and should do well as a single, with Gary's voice more than coping with the falsetto demands of the arrangement. Satan's Daughters, specially written for Gary by soul writers Grant and Guthrie, and possibly to be released as the single in the States, is another good track. On the whole, it's the more recent songs that work, rather than the old ones like Cupid upid and Personality, but it's good to hear Gary extending his range, both in style



**GARY GLITTER: succeeds and fails**

and material. Gary knows it's a 'crossroads' album — to be either pursued or modified. My opinion is that he should do a little of both, and pursue his new sound, with modifications. — SB

**ELTON JOHN: Rock Of The Westies (DJM DJLPH 464)**  
After the not-too-successful debut of Elton's new band at Wembley this Summer, comes the album debut — and, methinks, it ain't too successful either. With one exception, it's an album of get up and stomp, the pace being well established with the opening Medley. LaBelle and Ann Orson contribute backing vocals, whipping the three numbers into a fast, raunchy set. It's difficult to pinpoint why this album isn't one of Elton's highpoints, because he's got enough musical talent in his band to have made

it that. Even after half a dozen plays, the second side still seems to slip past the ears rather than grabbing them. Maybe the trouble is that this listener constantly expects each album to exceed the last, whereas in fact they should be heard individually. A good album, but not a great one. — SB

**MICHAEL JACKSON: The Best of Michael Jackson (Tamla Motown STML 12005)**  
While his current single has yet to break into the charts, it's nice to listen to an album with some of the highlights of Michael's vocal career. There's a good mix of songs here, some older and more familiar like Ben and Rockin' Robin, others less well known but performed equally well, like In Our Own Small Way and Happy. This is an easy album to sit and listen to, and whilst the JS' seem to be in a bit of a lull at the moment, there's

no question of writing them off — especially Michael, who's voice is able to tackle more mature material with ease and talent. — SB

**RUPERT HOLMES: Rupert Holmes (Epic EPC 80942)**  
This is Rupert Holmes' second album — a follow up to Widescreen. He maintains the high standard of music and lyrics he set for himself. He has a stunningly clever grip on the English language in normal speech. He translates it into music in a highly polished way. Rupert Holmes has been the arranger and mentor to many other artists so it's good to see him applying his talents to his own work. He has chosen Rifles And Rum from the album as a single. It is the most commercial track, but I don't see him getting terrific success as a single's artist. His songs are for the most part a

little too subtle for mass consumption. That's possibly why his first single American Pastime didn't make the charts. The track which stands out most for me is his parody of the Beatles (done in the nicest possible way). He updates I Wanna Hold Your Hand to present day morals. A very tight album. — RR

**JACK THE LAD: Rough Diamonds (Charisma CAS 1110)**

Jack The Lad have completed their break-away from the Lindisfarne style quite effectively. The only trace of it I found on this album was in a track called Rocking Chair. The vocals had an uncanny resemblance to Alan Hull, but the lead vocals in the Lad are generally Mitch's. The band have balanced the traditional style and their own modern approach. As always they made a good job of it, but again, unfortunately, are not going to set the heather alight. There's certainly nothing wrong with the music — it may be that they are such a good live band that you expect a bit more of the atmosphere of a club to come over. They were produced by ex-Fairport man Simon Nicol, and he brings them a lot of experience in exactly that kind of field. Press on Lads, you're getting there. — RR

**ART GARFUNKEL: Breakaway (CBS 86002)**

It's great to hear a new Simon and Garfunkel track after such a long break — My Little Town is on both their solo albums, as well as being the duo's single release. However, separately, they have quite different qualities. Garfunkel has a more ethereal voice and so suits songs which are more wistful in lyric. Like his last album, Angel Clare, I believe that you come to love this more and more as you hear it. However, while it's still



**ELTON JOHN: Not a great one**

bright and new, Disney Girls stands out as being particularly beautiful. The only track that didn't have an immediate effect on me was Waters Of March. I still have to decide if the song really suits him. The arrangement is deliberately monotonous, and so doesn't give scope for the dramatic build up that normally accompanies all Garfunkel's songs. The rest is superb. — IRR

**IKE & TINA TURNER: Souled From The Vaults (DJM DJLMD 8006)**

The title of this album is accurate in that the material on this album comes mainly from their mid-Sixties plus period, when they were between the Phillies and the Blue Thumb label. Don't look for their classic hits like River Deep, Mountain High or I've Been Loving You Too Long, because

the tracks included are from comparatively obscure singles, that are more similar in feel to their output at the beginning of the Sixties when they were with the Sue label, and were raw, pure r&b artists. One for archive freaks. — SB

**VARIOUS ARTISTS: Atlantic Black Gold Volume II (Atlantic K50164)**

A good compilation album from Atlantic, featuring 20 tracks from a range of artists. Average White Band get two numbers, Pick Up The Pieces and Cut The Cake, while other tracks include Roberta Flack's Feel Like Making Love, Sister Sledge's Mama Never Told Me, Don Covay's See Saw, Ben E. King's Superantural Thing and Gene Page's Satin Soul. Nice collection, Atlantic. — SB



**MICHAEL JACKSON: Mature**



**IKE & TINA TURNER: raw r&b**



**ART GARFUNKEL: Superb**

# albums albums albums albums albums

## ROXY'S MAGNIFICENT COLLECTION

ROXY MUSIC: Siren (Island ILPS 9344)

The fifth Roxy Music album is deceptively simple — just a collection of nine songs, each of them easily whistable after only a couple of hearings. The arrangements, apart from maybe that of Love Is The Drug, spring no surprises and the lyrics are mostly

concerned with Ferry's favourite them, lost love. It is, however, a great album, to my mind the greatest this year has seen, and by far and away the best Roxy have produced. It's their most disciplined, most "up" and most articulate both lyrically and musically. There are no mediocre tracks, let alone bad ones, but among the best are End Of The Line (a showcase for Eddie Jobson), the poppy Sentimental Fool and the clumping She Sells. Best of all though is the final track, Just Another High which features Ferry's most potent lyric ever, set to an insidious chant-like tune which builds and builds to a brilliant finale with bagpipe-ish effects in the background providing a fitting close to a magnificent collection.

RF-C

PAUL WILLIAMS: The Best Of Paul Williams (A & M AMLH 64543)

It's only when they are all put together that you realise just how many great songs Paul Williams has written or co-written. Here you have, to name but a few, You And Me Against The World, We've Only Just Begun, Inspiration, An Old Fashioned Love Song and I Won't Last A Day Without You. Sadly, most people only know Paul's work through the glossy cover versions that have made his songs hits, but his own poignant treatments of them are a taste well worth acquiring, and this is just the album to begin with.

RF-C

THE FRANKIE MILLER BAND: The Rock (Chrysalis CHR 1088)

Here is a message for Paul Rodgers, Rod Stewart, Joe Cocker, and anyone else who believes the pantheon of British blues singers is complete: make way for Frankie Miller. His guttural bluesy pleading has all the desperate all-or-nothing qualities of a natural performer — as opposed to rock 'n' roll poser. Indeed that's exactly where this, his second LP scores most heavily. The band, Blue Weaver moulding it all together with his good time keys, rocks along as easily and simply as the house band at your local dive. But they can play, and so can the Memphis Horns who jump in there occasionally to ad a killer punch,



ROXY MUSIC: most articulate both lyrically and musically

Miller writes good traditional blues / rock songs and gives them his all. Some of the numbers are dynamite and all of them knock spots off any average big-time British combo. So get this one and find out what's really going on. PH

MELANIE: Sunset And Other Beginnings (Neighbourhood NBH 69168)

This is a pretty diverse album and adequately represents the magical Melanie as a matured artist, and one of intense perception and imagery. There's some old classics — like Ol' Man River (which doesn't really work) and You Can't Hurry Love / Mama Said (which does work) — and some of her own compositions eg Sun And The Moon and the highly potent Perceive It. Without doubt the best

track on the entire album is Almost Like Being In Love, which Melanie interprets in a melancholy wistfulness. That cut alone plus the lush string arrangements make the album one of her most honeyed offerings to date. JI

MIKE GIBBS: The Only Chrome Waterfall (Bronze ILPS 9353)

Hey kid you wanna be hip? D'ya wanna record you can slip on between the soul and schlock that will turn ears inside out? Mike Gibbs produces just such music in infinite variety and style y'see and the only way to describe it is: The Only Chrome Waterfall Orchestra. Seven tracks moving from ridiculously compressed and energized funk to incredibly

gentle spaced out melodies demonstrate this boy's dare we say it, genius for composition. What's more Britain's best jazz musicians are all blowing strong. PH

HERBIE FLOWERS: Plant Life (Philips 9109 204)

Honestly mate, no 'ome should be without one. Imagine, her own private personal Herbie Flowers to just switch on at will? Instant lunacy in full widescreen technicolour superama sound plus mad 'Erbie's songs, which are quite . . . different. You may have heard his single Mouth which employs a barber shop quartet format. If you multiply the novelty of that by 12, you'll get some idea of the sheer originality of this LP. Herbie writes very melodic songs mostly with a certain 4/4 jauntiness a la Blue Mink

(who he played for and wrote hits for) and then spreads them out with the most diverse aural approach taking in every instrument (harp is a favourite) plus a full complement of sound effects and wizard production (courtesy his madman partner, Brian Robertson). Honestly mate, even if 'ee does sing wiv a cockney accent, no 'ome should be wivout one. PH

PRELUDE: Owl Creek Incident (Dawn DNLH3)

There's something that doesn't appear to ring true about this trio. They look OK — denims and all, but they fall short of being taken seriously and will be muddled forever with the fresh-faced MOR set which doesn't really do them justice. Having shot to fame on the back of Neil Young's After The Gold Rush they include

similar stuff here from Jackson Browne (For A Dancer) and Kenny Loggins (A Love Song) but are surprisingly better on their self-penned numbers which make up three-quarters of the outing. Irene Hume's voice on Faires Vos Jeux has plenty of distinction but maybe it's because we've heard it all before from the likes of Simon and Garfunkel that the sentiment fails to be stirred. It'll probably end up filling in between the late night mystery voice contest on Radio Two. DH

THE J. GEILS BAND: Hotline (Atlantic 18147)

From the opening rocker Love-It's it's quite obvious this is ferocious stuff and The J. Geils Band are more than just another boogie outfit. Unfortunately they won't get hailed as saviours because of the monopoly the British have always had with basic rock 'n' roll bands. But it's time for a change. So get this album, play it extremely loud and find out what kind of neighbours you really have. They should peak on Be Careful, the hardest blues since early Steve Miller and the door should be battered in about the time of the equally mean Orange Driver. Now if Ian Hunter could get it down as well as this. . . DH

NATALIE COLE: Inseparable (Import)

This is a way to swing straight into the big time, no questions asked. To have found Millie Jackson this year would have been enough but now we have Natalie Cole to contend with. Her go-faster-and-faster single This Will Be doesn't really do justice to a voice whose range and biting power hurls her straight into Division One with the classiest piece of black agony since Aretha and Gladys got their Reno marriages together. Chuck Jackson (remember him) and Marvin Yancey have written, produced and arranged their way into the reckoning as well with a set of songs that catch the lady's versatility be it disco-orientated or the slowed — down heavy breathing of You. A fine debut album. DH

GLEN CAMPBELL: Rhinestone Cowboy (Capitol E-SW 11430)

Glen Campbell's new album has one redeeming feature — the title track. It's not surprising it was chosen for the single because there is nothing else there strong enough. In general, I thought the material was handled in a dull and unimaginative way. In particular, the treatment he gave to My Girl (the man's eye view of Mary Wells' My Guy) was doughy. It's just not enough to have one good



MELANIE: honeyed

track on an album. At least not enough for a discerning listener. Most of Glen Campbell's music on this album at least is more suited to a middle aged audience. RR

BILLY SWANN: Rock 'n' Roll Moon (Monument MNT 69162)

The album begins with Everything's The Same (Ain't Nothin' Changed), which would aptly sum up the entire album, for Billy's still sitting on the front porch crooning out the ol' three chord wonders. His songs although unobtrusive, are infectious in their simplicity but keeping it basic is half of Mr. Swan's charm. Although Rock 'n' Roll Moon isn't as impressive as Billy's first album, it rocks and rolls along in fine time and makes nice, easy listening. One for the rocking chair brigade. JI



J. GEILS BAND: ferocious stuff



CAMPBELL: dull



# WHO, WHEN AND WHERE

## THURSDAY

**October 23**  
**BARCLAY JAMES HARVEST**, Hammersmith Odeon, London W6 (01 748 4081)  
**THE CHIEFTANS**, Usher Hall, Edinburgh (031 557 0505)  
**SPARKS**, Odeon, Taunton (Taunton 2283)  
**DR FEELGOOD / G T MOORE & THE REG-GAE GUITARS**, City Hall, Sheffield (Sheffield 27074)  
**STEELEYE SPAN**, Guildhall, Portsmouth (Portsmouth 24335)  
**BAKER GURVITZ ARMY**, Apollo, Glas gow (041 332 8055)

**THE WHO**, Empire Pool, Wembley (01 902 1234)  
**ARGENT / DIRTY TRICKS**, Caird Hall, Dundee (Dundee 22399)  
**PETER SKELLERN / AMAZING BLONDEL**, Cleopatras, Derby (Derby 44128)  
**GEORGE HAMILTON IV**, City Hall, Newcastle (Newcastle 20007)  
**VAN DER GRAAF GENERATOR**, The University, Hull  
**FOUR TOPS**, Fiesta, Sheffield (Sheffield 70101)  
**LINDA LEWIS**, New Theatre, Oxford (Oxford 44544)  
**HOT CHOCOLATE**, The University, Exeter (Exeter 77011)  
**DECAMERON**, College of Education, Worcester

**SHOWADDYWADDY**, Dixieland Shobar, Colwyn Bay  
**MARMALADE**, Baileys, Birmingham (021 706 6307)  
**SUTHERLAND BROS & QUIVER**, The Polytechnic, Leeds  
**MAC & KATIE KISSOON**, Baileys, Derby (Derby 44128)  
**DESMOND DEKKER**, Baileys, Stoke (Stoke 23958)  
**BETTY DAVIS**, Ronnie Scott's, Frith Street, London W1 (01 439 0747)  
**BT EXPRESS**, Speakeasy, Margaret Street, London W1 (01 580 7930)  
**CURVED AIR / SQUEEZE**, University of Warwick, Coventry (Coventry 20359)  
**ALBERTO Y LOS TRIOS PARANOIAS**, Hope & Anchor, Upper Street, London N1 (01 359 4510)

**MAC & KATIE KISSOON**, Baileys, Derby (Derby 363151)  
**CARL MALCOLM**, Baileys, Birmingham (021 706 6307)  
**DESMOND DEKKER**, Baileys, Stoke (Stoke 23958)  
**BETTY DAVIS**, Ronnie Scott's, Frith Street, London W1 (01 439 0747)  
**TYMES**, Tracey's, Gloucester  
**SLACK ALICE**, South Bank Polytechnic, London SE1 (01 528 8989)  
**GONZALEZ Middlesex**, Polytechnic, Hendon  
**DESMOND DEKKER**, Baileys, Stoke (Stoke 23958)  
**SHAKEN STEVENS & THE SUNSETS**, The University, Stirling (Stirling 61801)  
**SAILOR**, Victoria Hall, Hanley  
**FOUNDATIONS**, Baileys, Liverpool (051 709 0771)  
**MARMALADE**, Baileys, Birmingham (021 706 6307)  
**KENNY**, Baths Hall, Scunthorpe

**EDGAR BROUGHTON BAND**, City Hall, St Albans  
**BETTY DAVIS**, Ronnie Scott's, Frith Street, London W1 (01 439 0747)  
**CURVED AIR / KAYAK**, Kursaal, Southend (Southend 66276)  
**LINDA LEWIS**, The University, Southampton (Southampton 556291)  
**SHOWADDYWADDY**, Village Inn, Norwich  
**DESMOND DEKKER**, Baileys, Stoke (Stoke 23958)  
**GENO WASHINGTON & THE RAM JAM BAND**, College of Technology, Wakefield  
**SKAKIN STEVENS & THE SUNSETS**, The University, Strathclyde (041 552 1270)  
**FREDDIE KING**, Barbarellas, Birmingham (021 643 9413)  
**SAILOR**, Imperial College, London SW7 (01 580 2963)  
**MARMALADE**, Baileys, Birmingham (021 706 6307)  
**KENNY**, Baths Hall, Scunthorpe

**STEELEYE SPAN**, Colston Hall, Bristol (Bristol 29176)  
**TYMES**, Q Club, Praed Street, London W2 (01 723 5274)  
**STRACKRIDGE**, Greyhound, Park Lane, Croydon  
**SOUTHERLAND BROS & QUIVER**, Odeon, Birmingham (021 643 6101)  
**DESMOND DEKKER**, 101 Disco, Clapton  
**LULU**, Variety Club, Batley (Leeds 475151)  
**SAILOR**, Winning Post, Twickenham (01 894 1058)  
**KENNY**, Palace Theatre, Newark  
**MARMALADE**, Parkhall Leisure, Chorley

## TUESDAY

**October 28**  
**SPARKS**, Gaumont, Ipswich (Ipswich 53641)  
**LYNYRD SKYNYRD**, The Dome, Brighton (Brighton 682127)  
**JASPER CARROTT**, Fiesta Hotel, Coventry  
**FOUR TOPS**, Fiesta, Sheffield (Sheffield 70101)  
**HOT CHOCOLATE**, The Pavilion, Hemel Hempstead (Hemel Hempstead 64451)  
**STEELEYE SPAN**, Hammersmith Odeon, London, W6 (01-748 4081)  
**BARCLAY JAMES HARVEST**, Civic Hall, Guildford (Guildford 67314)  
**ANDY FAIRWEATHER**, Low, Town Hall, Birmingham (021-236 2302)  
**SNAFU**, Grey Topper, Northampton  
**LULU**, Variety Club, Batley (Leeds 475151)  
**LINDA CARR**, Baileys, Birmingham (021-706 6307)  
**MARMALADE**, Parkhall Leisure Centre, Chorley

## MONDAY

**October 27**  
**BAKER GURVITZ ARMY**, The Guildhall, Southampton  
**THE CHIEFTANS**, Empire, Liverpool (051-709 1896)  
**DR FEELGOOD / G. T. MOORE & THE REG-GAE GUITARS**, Apollo, Glasgow (041-332 6055)  
**LINDA LEWIS**, Royal Festival Hall, London, SE1 (01-828 3191)  
**STEELEYE SPAN**, De Montfort Hall, Leicester (Leicester 22850)  
**FOUR TOPS**, Fiesta, Sheffield (Sheffield 70101)  
**BARCLAY JAMES HARVEST**, Colston Hall, Bristol (Bristol 291768)  
**ARGENT / DIRTY TRICKS**, The University, Cardiff (Cardiff 498117)  
**LYNYRD SKYNYRD / SUTHERLAND BROS & QUIVER**, Hammersmith Odeon, London, W6 (01-748 4081)  
**SAILOR**, Quaintways, Chester  
**LULU**, Variety Club, Batley (Leeds 475151)  
**MAC & KATIE KISSOON**, Baileys, Bristol

## COMING EVENTS

**SPARKS**, City Hall, Sheffield (October 30)  
**BAKER GURVITZ ARMY**, New Victoria, London (November 27)  
**CARPENTERS**, The Dome, Brighton (November 11)  
**TOM PAXTON**, Fairfield Hall, Croydon (November 13)  
**BLUEJAYS**, Hippodrome, Birmingham (November 16)  
**STEPHANE GRAPPELLI**, New Theatre, Southport (November 27)  
**MUD**, Theatre Royal, Newcastle (November 30)

## FRIDAY

**October 24**  
**IKE & TINA TURNER**, Hammersmith Odeon, London W6 (01 748 4081)  
**BAKER GURVITZ ARMY**, Mayfair, Newgate Street, Newcastle-upon Tyne (Newcastle 23109)  
**CHIEFTANS**, Apollo Centre, Glasgow (041 332 6055)  
**SPARKS**, New Theatre, Oxford (Oxford 44544)  
**KURSAAL FLYERS**, Penthouse, Scarborough (Scarborough 63204)  
**CURVED AIR / KAYAK**, Brunel University, Uxbridge (Uxbridge 37188)  
**SUTHERLAND BROS & QUIVER**, Ivanshooes, Huddersfield  
**FAIRPORT CONVENTION / DAVID LEWIS**, The University, York (York 59861 Ex 5778)  
**THE WHO**, Empire Pool, Wembley (01 902 1234)  
**ANDY FAIRWEATHER**, Low, Queen Mary College, London E1 (01 980 4811)  
**ARGENT / DIRTY TRICKS**, Citadel, Edinburgh  
**GEORGE HAMILTON IV**, Music Hall, Aberdeen (Aberdeen 28817)  
**VAN DER GRAAF GENERATOR**, The Polytechnic, Newcastle (Newcastle 28761)  
**FOUR TOPS**, Fiesta, Sheffield (Sheffield 70101)  
**HOT CHOCOLATE**, The University, Salford (Salford 061 736 7811)  
**THE PLATTERS**, The Night Out, Birmingham  
**ROXY MUSIC / SADISTIC MIKA BAND**, Bingley Hall, Birmingham

## SATURDAY

**October 25**  
**DR FEELGOOD / G T MOORE & THE REG-GAE GUITARS**, City Hall, Newcastle (Newcastle 20007)  
**STEELEYE SPAN**, Capitol, Cardiff (Cardiff 31316)  
**ANDY FAIRWEATHER**, Low, Friars Hall, Aylesbury (Aylesbury 88948)  
**LYNYRD SKYNYRD / SUTHERLAND BROS**, Guildhall, Portsmouth (Portsmouth 24335)  
**BAKER GURVITZ ARMY**, The Stadium, Liverpool (051 236 6316)  
**ARGENT / DIRTY TRICKS**, The University, Manchester (061 236 0114)  
**GEORGE HAMILTON IV**, Apollo Centre, Glasgow (041 332 6055)  
**VAN DER GRAAF GENERATOR**, Queen Margaret College, Glasgow  
**JACK THE LAD / RAB NOAKES**, Coatham Bowl, Redcar  
**FOUR TOPS**, Fiesta, Sheffield (Sheffield 70101)  
**THE PLATTERS**, The Night Out, Birmingham  
**SOFT MACHINE**, Umist, Manchester (061 286 0114)  
**DECAMERON**, The University, Newcastle (Newcastle 28402)  
**BARCLAY JAMES HARVEST**, New Theatre, Oxford (Oxford 44544)  
**GRYPHON**, College of Education, Hitchin  
**A BAND CALLED O**, Leas Cliffe Pavilion, Folkestone (Folkestone 53193)  
**GASWORKS**, Marquee, Wardour Street, London W1 (01 437 6603)  
**BUDGIE**, Sports Centre, Bracknell  
**STACKRIDGE**, The Polytechnic, Kingston  
**SLACK ALICE**, Black Rocks, Cromford, Nr Matlock (Darley Dale 2780)  
**HEAVY METAL KIDS**, Links Pavilion, Cromer (Cromer 3689)  
**MAC & KATIE KISSOON**, Baileys, Derby (Derby 363151)  
**DESMOND DEKKER**, Baileys, Stoke (Stoke 23958)  
**PINKS FAIRIES**, County Ground, Northampton

## SUNDAY

**October 26**  
**SPARKS**, Hammersmith Odeon, London W6 (01 748 4081)  
**THE CHIEFTANS**, Palace Theatre, Manchester (061 236 0184)  
**DR FEELGOOD / G T MOORE & THE REG-GAE GUITARS**, Citadel, Edinburgh  
**BARCLAY JAMES HARVEST**, Corn Exchange, Cardiff  
**LYNYRD SKYNYRD / SUTHERLAND BROS**, Odeon, Birmingham (021 643 6101)  
**ARGENT / DIRTY TRICKS**, The Empire, Liverpool (051 709 0555)  
**LINDA LEWIS**, De Montfort Hall, Leicester (Leicester 22850)  
**FOUR TOPS**, Fiesta, Sheffield (Sheffield 70101)  
**HOT CHOCOLATE**, Civic Hall, Wolverhampton  
**THE HOLLIES**, Fairfield Hall, Croydon (01 688 9291)  
**THE CHIEFTANS**, Palace, Manchester (061 236 0184)  
**SHOWADDYWADDY**, Cliffs Pavilion, Southend (Southend 351135)  
**BARCLAY JAMES HARVEST / CAFE SOCIETY**, Capitol, Cardiff (Cardiff 31316)



SPARKS



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### SECTION 1 - 75p

America - Horse With No Name  
Paul Anka - Lonely Boy/Puppy Love  
Reach Boys - Good Vibrations  
Beatles - Slowdown / Matchbox  
Beagles - Lonely Days/Words  
Chuck Berry - Sweet Little 16  
Johnny B. Goode  
Bobby Bloom - Montego Bay  
D. Bowie & Space Oddity  
Bread - Baby I'm A Want You/  
Something I Own  
Judy Collins - Amazing Grace/  
Fish Sides Now  
Alice Cooper - Muscle of Love  
Spencer Davis - I'm A Man/  
Somebody Help Me  
Deep Purple - Hallelujah  
Dorovon - Mellow Yellow/  
Suzanne Superstar  
Doobie Bros - Listen To The  
Music/Long Train Running  
Pink Floyd - Time/Us And Them  
Gary Glitter - Happy Birthday  
Norman Greenbaum - Spirit in the  
Sky  
Humble Pie - Natural Born  
Wimbor  
Elton John - Crocodile Rock  
Moody Blues - Nights in White  
Satin  
Billy Paul - Me and Mrs Jones  
Elys Presley - Blue Suede  
Shoes/Tutu Fruit  
Lloyd Price - Stagger Lee/  
Personality  
Rickie Lee - Witch Queen/Maggie  
Rory Music - Do the Strand/  
Ligma Plan  
Ringo Starr - Oh My My  
The Who - Behind Blue Eyes

Wings - Give Ireland Back to the  
Irish  
Yes - And You and I  
Led Zeppelin - Whole Lotta  
Love  
Sam Cooke - Twisting The  
Night Away  
Arthur Conley - Sweet Soul  
Music/Funky Street

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Lou Christie - I'm Gonna Make  
You Mine  
Derek & Dominoes - Why Does  
Love Got To Be So Bad  
Booker T & MGs - Time Is Tight  
Gary Glitter - I Didn't Know I  
Loved You Till I Saw You Rock 'n'  
Roll  
George Harrison - Dark Horse  
First Choice - Guilty  
Sweet Sensation - Purley by  
Cooperation  
Tempres - At Last  
Terry Jackson - Season's In  
The Sun  
Mort The Hoople - Golden Age  
of Rock 'n' Roll  
Lou Reed - Sweet Jane  
Rolling Stones - Street Fighting  
Man  
Cedric Brooks - South African  
Reggae  
Eddie Harris - I need some  
money  
Ann Byers - This Man Is Rated X  
Kool & The Gang - Rhymin' Time  
People  
Willie Henderson - Gangster  
Brogue Bump  
Sweet - Blackbuster  
Wings - Band on the Run  
Ringo Starr - You're Sixteen

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THE HIT VERSION!

# READY, NEDDY, GO!

THE RACE card at Kempton Park on Saturday had a rather unusual, seventh race - The Record Industry Donkey Derby - which should have been sub-titled 'How to make an ass of yourself in approximately 30 seconds'!

An assortment of music biz personnel gathered by the track, clad in a peculiar assortment of riding togs, ready to do battle. It was all in aid of the Injured Jockeys Fund which had a sudden influx of applicants after the race, so the dozen or

so jockeys felt it was all worthwhile.

The intrepid Editor of Record Mirror & Disc decided to take her life in her hands and sally forth for the honour of the papers - partnered by Kay from Rocket Records, the only other female to join the men!

Unfortunately, it all got a bit out of hand - or rein. The donkeys were led forth, and were discovered to be a far cry from the gentle docile beasts they'd expected. Instead, everyone discovered that once started, donkeys gallop as fast as their cousin horses, only with all that fur, there isn't too much to hang onto. Saddles were not provided!

Ed Stewart, swapping his Beeb hat for that of Phonogram Records took an early lead - and



The winner! Ed Stewart manages to cling on till the end.

proceeded to hold it as the rest of the field, with the exception of Michael Wale (riding for Bell Records), fell off in quick succession. Our action packed photo shows what happened next - every-

one ran down the course in a futile attempt to catch up with their mounts!

Amidst much panting and groaning, Ed was declared the winner, and rewarded with a kiss and

a bottle of champers from Stephanie de Sykes.

For the rest, they were rewarded with extremely sore thighs and sore feet. Ah, well, it's all in the game. Isn't it?



When in doubt, run! Spot Sue the Ed. on far left

## FIRST CLASS STAR

YOU CAN always tell a star. He's the kind of animal who has his picture taken by numerous photographers every time he's seen in the vicinity of London's Heathrow Airport.

This week the flashlight fell on an acutal star - Ringo Starr. Ringo was off to Los Angeles, his adopted city, and he made sure everybody knew exactly which way he was travelling. A pair of shades, a "first class" sticker over his third eye, and the photographers lapped it up.

The former Beatle drummer, it seems, hasn't lost his flair for publicity though these days he's doing everything with a touch of class.



GERALD MOORE is no ordinary man, he is four ordinary men. At the time of writing Gerald, lead guitarist and singer with the hody topped G.T. Moore And The Reggae Guitars, is a full time member of four different groups: Charlie Brick, Shusha, Heron and of course The Reggae Guitars. Surely all this activity must have a detrimental affect on his career with white music's blackest band?

"It might detract, but I try and do a good professional job on all of them. I run out of ideas and songs if I'm not doing anything!

All things taken into consideration, G.T.M. isn't doing too badly these days. A plush Chelsea flat, a pretty girlfriend (Shusha), and an up and coming Middle East holiday, are just some of the fruits of ten years' hard

work. It wasn't always like that though.

"When we first started we couldn't get any gigs anywhere. The black clubs didn't want us, and the white clubs certainly didn't want us.

With the Feelgoods going out for a reputed £1,000 a night, Moore's band (as their support group on this tour) are definitely finding reggae a little more lucrative than they used to.

"Our manager seems to think that there's a chance that we could go down well in America, but it all depends on our record company."

How about somewhere further afield, say Jamaica?

"I'd dare do anything. A Jamaican tour... hmmm... could be interesting." No kidding!

## Baby, let me drive your car!

MOST STARS who go on foreign tours pat the children on the head and kiss the wife goodbye, but Rick Wakeman has one other thing to do... First he locks up his 20 cars.

Whereas most people are content with stamps, coins, matchboxes and the like, our Rick just has to collect cars which he stashes at his £120,000 country house in Buckinghamshire.

Now the new-look Rick Wakeman is on his fourteenth American tour. He's had his teeth fixed, his hair trimmed by

12 inches, and his band cut down to a seven-piece group. He's also given up orchestras, choirs and rock spectaculars like his King Arthur concert earlier this year, but the one thing he can't shake are those cars. But they're not lying

idle while our keyboard maestro is in the States. Apart from being collector's items they also form part of Rick's car hire company and will be whisking VIP's, and the newly-wed all over the country. Shrewd move, Rick.



## BEHIND THE BREAKERS

VAN MCCOY's ultra repetitive funkola, Change With The Times, threatens ominously to spill over to the Fifty from this week's poll position, while his presence is also felt at the other end of the Ten.

Yes sir, that Sally Sagoe single (super sibilance) Little Bit Of Love at 10 is another McCoy opus, so this time there is an interesting lyric. Also, the good Sally - a black Londoner raised in the States - is on tour at present with the

Four Tops. So watch out! In between we've got Wolverhampton veterans Jigsaw with Sykhigh in second place, and quite likely to go further with this self-penned Kung Fu epic from the film The Man From Hong Kong.

Harvey Smith makes a token gesture (whoops) moving up to third place with his traditional weepie, True Love, while Janis Ian proves there's room for a little class with her, dare we say it, haunting At Seventeen. The Old Rugged Cross

from Ethna Campbell has jumped five places, then at six, almost inevitably, the soldier's lament Good-Bye-Ee has crept in. They'll all be singing that one in the pub by next week.

More power from the small screen is displayed at seven with that devastating Quiller Theme, then, at last Bruce Springsteen makes a showing with his memorable anthem, Born To Run. That just leaves Demis and his little Autumn

ditty, Happy To Be On An Island In The Sun. And who can disagree with him?



VAN MCCOY

## It's a cryin' shame

THIS IS just getting silly. It's bad enough having all these new versions of tired old songs being released, but when they start re-releasing the original tired old songs it gets positively boring.

However, Mr Dave Berry doesn't think so because he is hoping to enjoy a resurgence of fame with his hit of the last decade, The Crying Game.

I mean, it's too much, coming in the same week as the news that the Walker Brothers are to get together again. We carried news of that little reunion months ago.

Anyway, back with Dave Berry. He hasn't had a hit in 10 years but it hasn't discouraged him. "I haven't been on the breadline," said Dave. "I've been recording all this time but nothing took off. It didn't affect me because I've always been more of a stage performer."

Mr Berry is going to back up his re-release with an album, and if that does well, he will do his first concert tour in years.

The return of The Hand.



WELL, YOU can have a fully networked coast-to-coast prime television promotion and the biggest publicity ballyhoo since Rollerball, BUT... those in the know Stateside say the Sweet are more likely to become British teen faves over there, rather than those Rollers. And by the way, talking of hype, isn't Bruce Springsteen setting himself up a little? And currently falling down, is Marvin Gaye, whose week of concerts at New York's Radio City were variously described as "unorganised and disappointing" while in the same city Barry Manilow has been talking about how he's unhappy and just wants to relate to his fans. Of course the phone-in he did on New York radio recently didn't help - all he got was relatives, neighbours and friends wanting to say hello. But enough of all that, now for the good news - Keith Moon did it again, this time with a British Airways computer, but he gets our accolade for ordering Lobster Thermidor while in a prison cell. A bit on the rich side but not a bad spur-of-the-moment meal... Sock on Keith. But sock-off Luan Platters, fancy fooling us all that time, but you did sound so much like the disc 'spose it'll be a solo career now... on to some real stars. D&M press officer Gerry Fallon and Sally Lewis locked in office nearly all night after a key mix up. Luckily they had plenty of booze and a man to keep them company - at last... But it wasn't David Bowie, who we hear is not content to work on one album, but is currently engaged on two, which we hope doesn't mean twice the disappointment... and he will tour Britain with an orchestra very early in the New Year. Meanwhile John Denver has come out as a doper, and those joyful Christmas singles look like coming out pretty soon. First off could be Greg Lake's I Believe In Father Christmas, which would explain why we haven't heard a lot of ELP for some time... but certainly in the limelight is Russell Mael who is set to record a single with Marianne Faithfull. (What are they trying to tell us folks?)... But really, if you think Shirley Bassey going to a Drovers concert is bad enough you should have been at Capital Radio's party at the Roundhouse. Absolutely dreadful was how the office groupie described it - all those stars mixing with the public. We understand dear, and are glad we didn't go... but on a different note, why is David Essex still going down the SpeakEasy with Mel Bush? Why is Norman Lewin running out of friends? Why were Sweet on Supernite? And why can't we say... BYEEEEEEEEE XXX XXX.

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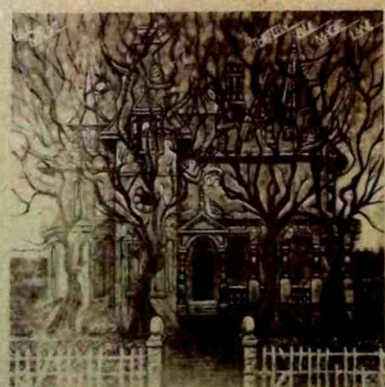
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