

Australia 30c

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RECORD MIRROR & DISC

November 22, 1975. 10p

ERIC+WOODY

rolling
on to
new
success

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Plus
-EXCLUSIVE
album
preview

QUEEN
their majesties
in Bristol

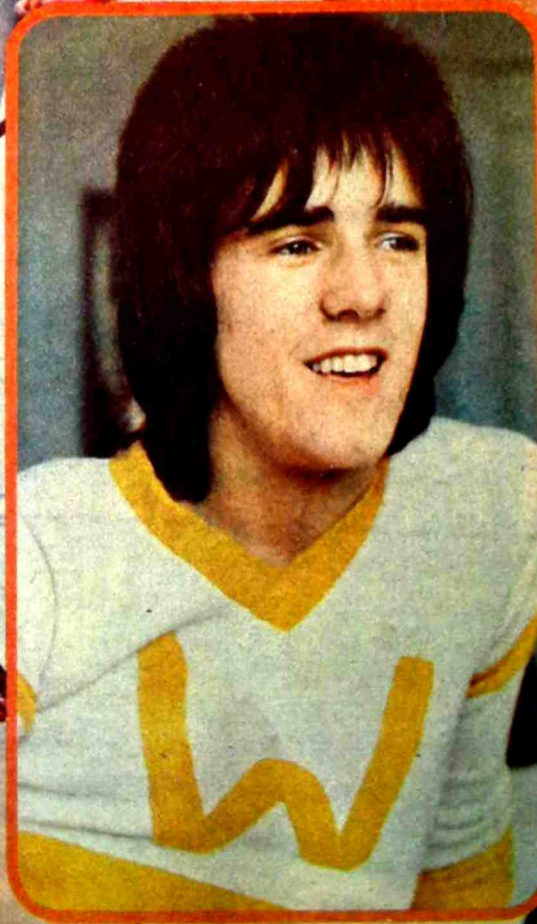
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**YOUR
RM&D'S
POLL
AWARD
COUPON**

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CASSIDY'S
GUITAR**

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**JOHN
AND
JUSTIN**
on the road~
EXCLUSIVE

RECORD MIRROR & DISC

NEWS EDITOR
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RUSSELL
NEWS DESK
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ACE HEAD BACK TO STATES

ACE LEAVE England on November 23 for an extended tour of the US, which they will headline.

The new Ace album, *Time For Another*, which has 10,000 advance orders in Britain, will be released in the US to coincide with the tour.

Drifters add six dates

THE DRIFTERS, who are currently on a major tour of this country have added extra dates to those given last week in *Record Mirror & Disc*.

They are: Hales Owen Tiffans and Birmingham Abigailis (December 1), Bristol Baileys (2), Baileys Watford (3), Baileys Derby (4), Whitechurch Civic Hall and Wolverhampton Lafayette Club (5) and Ashford Kent Stour Centre (6).

Blue/De Paul Xmas single

A SPECIAL Christmas single is due for release on the Polydor label next Friday.

Titled *Happy Christmas From Me To You*, the record comes from the combined talents of Lynsey De Paul and Barry Blue, who have worked together on numerous songs in the past.

ROLLERS TO DO FREE SHOW ?

THE BAY CITY ROLLERS want to give a free concert in Northern Ireland, it was disclosed this week.

The band, recently voted Best Group Of The Year, have always had a special fondness for Ireland.

When they were unknown and couldn't get work in England they were always assured of gigs over there.



If arranged, the free concert could be on December 28.

A spokesman for the group announced: "All the Rollers have expressed the desire to give a free concert in Northern Ireland at the end of this year."

"Manager Tam Paton is currently in the midst of discussions regarding the possibility of this happening."

Security

No venue has yet been decided on, but strict security measures will be enforced in view of the killing of three members of the Miami Showband earlier in the year.

Meanwhile the Rollers' first self-penned single *Money Honey* has entered the charts at 13 and looks set for the top.

For an exclusive interview with the Rollers, backstage at Wembley, see page 6.

For report of the show itself see page 22, and for an exclusive preview of the new album, *Wouldn't You Like It*, see page 24.

SABBATH HAVE TO RE-JIG TOUR

INJURIES HAVE forced Black Sabbath to re-schedule dates on the second part of their British tour.

The show at Cardiff's Capitol Theatre will now be on November 22 and all tickets will be valid or refunds will be available at the box office.

during their next British tour.

The current tour is the last appearance of the group in Britain for 12 months.

Queen add extra date

QUEEN HAVE added another date to their tour and will now be playing Hammersmith Odeon on December 2. See also live review page 11.

Greenslade new vocalist

GREENSLADE HAVE expanded into a five piece by adding vocalist Bryan Evans, who formerly sang in musicals *Hair* and *Joseph And The Amazing Technicolour Dream Coat*.

HAWKWIND'S XMAS DO

HAWKWIND ARE planning a "Christmas Party" tour and are being rejoined by former light show operator Jonathan Smeeton.

They will be playing 10 dates in the two weeks prior to Christmas, and all gigs, with the exception of Ipswich, will be without seating.

One of their London shows will be at the new rock venue in a large sports hall at Picketts Lock, Enfield, on December 20.

Other dates are: Blackburn, King George's Hall (December 10); Birmingham, Bingley Hall (12); Southend, Kursaal Ballroom (14); Reading, Top Rank (14); Cardiff, Top



Wailers live Lyceum LP

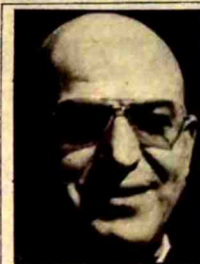
A NEW "live" album by Bob Marley & The Wailers is to be released next week.

It will present highlights of the group's concerts at the Lyceum, London, last July 17 and 18.

Tracks included are *Trenchtown Rock*; *Burnin' & Lootin'*; *Them Belly Full*; *Lively Up Yourself*; *No Woman, No Cry*; *I Shot The Sheriff*; and *Get Up, Stand Up*.

Titled *Live* — Bob Marley & The Wailers, the album was produced by Steve Smith and Chris Blackwell and selected from more than four hours of music.

Meanwhile The Wailers are currently putting the finishing touches on their next studio album and planning a return to Britain for a national tour, next June.



He loves us, baby

FOLLOWING HIS recent successful visit to Britain for the Royal Variety Performance, Telly Savalas will have a new album released in January.

Titled after his new single, the Gene Page-arranged *Who Loves Ya Baby*, it will also include *Gentle On My Mind* and *The Man In My Little Girl's Life*.

Fatback ready

A NEW single from the Fatback Band (*Are You Ready*) *Do The Bus Stop*, is to be released by Polydor next Friday.

CHER IS SUED FOR DIVORCE

GREG ALLMAN has asked a court in Macon, Georgia, to end his four-month marriage to Cher.

Cher, who is currently filing against ex-husband Sonny Bono, said: "To try and think what went wrong would be presumptuous of me."

"I'm not exactly sure. I was surprised that he had filed because I wasn't told."

"I talked to a friend of his, and he said that the reason that he filed is that he didn't want to be filed by me."

"I really had a strange experience with Gregory, and I enjoyed it, so I'm not really hurt."

"He's a very shy person and a very insecure person, but I think the person he hurts most is himself."

See also *American Hot-line*, overleaf.

New album for Osibisa

OSIBISA'S NEW album, *Welcome Home*, their first for more than a year, will be released next week.

A single, *Sunshine Day*, is out on November 21 and the band will be making their only London appearance when they play at the Imperial College on November 29 before leaving for a short tour of Germany.

Roxy back in USA

ROXY MUSIC, who have just finished a successful British tour are due to commence their fourth American tour on November 14.

They will be doing 20 concerts in the major cities over a period of four weeks.

Plans are being made for a European tour beginning mid January, 1976.

Kinks — a disgrace!

THE KINKS release a new album, *Schoolboys In Disgrace*, in January and plan to tour Britain early in the New Year.



THE ORIGINAL IS STILL THE GREATEST

Let's Twist Again/The Twist with CHUBBY CHECKER.

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SMOKIE'S FIRST EVER HEADLINE TOUR

SMOKIE, WHO won the Best New Group of 1975 award from London Weekend, are to embark on an English tour.

The band have recently returned from Los Angeles.

They were recording tracks for a new album tentatively scheduled for a February / March release, and a new single out in January.

This will be Smokie's first headline tour, and kicks off at Ormskirk Edgehill College of Education on December 4 and continues until December 25.

Other dates are: Great Yarmouth Tiffany's (5), Runtun Pavilion West (6), Clwyd Deeside Leisure Centre (8), Scunthorpe Baths's Hall (13), Bournemouth Village Bowl (19), Birmingham Barbarella's (20) and Sheffield City Hall Ballroom (23).



SMOKIE with their award for Best New Group at Wembley.

Cat counts the days

CAT STEVENS, who has a new album, Numbers, released this week, has added extra concerts to his proposed British tour next month.

He will now play London's Hammersmith Odeon on December 19 and 20.

Tickets will range from £2 to £3.50 and go on sale from Friday (November 21).

Joni, Carly rush Xmas albums

ELECKTRA / ASYLUM will be releasing pre-Christmas albums by Joni Mitchell and Carly Simon.

The best of Carly Simon will be rush-released at the end of November, and the compilation will include songs from Carly's five Elektra

albums, featuring Anticipation, her version of the classic Inez-Fox number Mocking Bird and You're So Valn.

Joni's album will be her first studio recording since Court And Spark and is scheduled for release in the first week of December on Asylum, entitled The Hissing Of Summer Lawns.

Piloting her to success?

PILOT'S KEYBOARD star / composer Bill Lyall has written and produced the debut single by 22-year-old Scottish singer Jacqueline Jones, a former top model who previously sang in London with Gulliver's People.

Title of the song — Lyall's first independent production — is You've Got To Get Me Higher, and will be released mid-January on the EMI label.



HEEP'S BEST PLUS TOUR

URIAH HEEP release their tenth album, Best of Uriah Heep on November 24.

It contains ten best known numbers like Gypsy; Look At Yourself; The Wizard and Stealin, which have helped them to album sales in excess of ten million.

Uriah's keyboards man Ken Hensley said: "There are certain milestones in a band's career, and I think a best of album is inevitable with a group that have been together for as long as we have."

"This is a special album for our British and European fans only."

The album release coincides with Heep's UK tour which opens at Newcastle City Hall on November 25, and covers 15 cities, including Hammersmith Odeon on December 13.

Following an exhaustive American tour of nearly three months, there are plans for the group to tour Scandinavia; Germany; Holland and Switzerland in February, and then return to America in March.

Shapiro to do cabaret

ONE-TIME teen idol and now successful singing star Helen Shapiro, is to headline in cabaret at Bradford's Talk Of Yorkshire for a week from December 1.

This is Helen's first major cabaret engagement since a highly successful October / November season at the famed Ronnie Scott's club in London.

NEWS IN BRIEF

CLAIR HAMILL has been given a feature spot on a new BBC TV show called Speakeasy, a TV version of Jimmy Saville's radio programme. She will take part in three shows, the first two being taped on November 24 and 25. She will be singing songs from her new album.

AJ Webber will be on the Justin Hayward and John Lodge tour and will be appearing on their extra date at the Albert Hall on December 10.

Ronnie Lane and Slim Chance will release a single from their forthcoming album at the end of November. The album is due for release during early January. Ronnie & Co begin a European tour on November 20 and a British tour is being planned for January to coincide with the album.

Jack The Lad, who take part in the Great British Music Festival at London's Olympia on New Year's Day, will play a 13-date tour in December. The dates are: Sheffield Polytechnic (December 3); Salisbury Technical College (5); St Alban's City Hall (6); Halifax Tiffany's (10); North Staffs Polytechnic, Stafford (12); Barnsley College (13); Eastbourne Winter Gardens (15); Felixstowe Pier Pavilion (16); Barnsley Goldthorpe Leisure Centre (17); Maidstone Technical College (18); Wakefield Technical College (20); Coatham Bowl, Redcar (21).

Ogden's Nut Gone Flake — recorded by the original Small Faces — is to be reissued on the reactivated Immediate label on November 28. On the same day, Immediate issue a compilation album titled, Out Of Time — The Best Of Chris Farlowe, which features original recordings from the mid-Sixties.

American hotline ...

Hollywood

RINGO'S FIVE MILLION FEE

RINGO STARR has signed a five million dollar contract with ABC Records.

Neither Starr nor the label will make an official statement yet, but the pact will take effect this January when Ringo's contract with Apple / Capitol / EMI expires.

The ABC deal calls for Ringo to record exclusively for the label, but would allow him to record with the Beatles should that reunion ever take place.

It is believed that ABC will also distribute the Ring-O label in the US.

producer Lou Adler and Ode record label.

CHICAGO'S first concert in Mexico City resulted in a riot when angry fans found the show sold out.

Those who couldn't get in set fire to the inside of a bus, smashed all of its windows and attacked persons who already had tickets.

Twenty-nine persons were injured, two seriously, in the fighting which erupted in front of the National Auditorium.

Flying bottles resulted in bleeding head wounds for many of the injured, and heavy traffic prevented a fire engine from getting to the burning bus.

ALAN OSMOND was in Los Angeles to tape the Donny and Marie television special, when he received an emergency call to come home to Utah.

He was back in time to be with wife Suzanne for



RINGO and his lady. He's wearing the latest US craze — a T-shirt printed to look like a dinner jacket.

the birth of their son, 8-pound, 3-ounce Michael Alan Osmond, born November 4 in Payson, Utah.

DIANA ROSS gave birth just hours after Suzanne Osmond, in the early morning of November 5.

She and husband Robert Silberstein have named their third daughter Chudney, and she weighs in at 7-pounds, 13-ounces.

Her sisters are Rhonda (age 4) and Tracee (3).

Sony filed a counter-suit for 24 million dollars, charging that Cher and Asylum Records president David Geffen conspired to defraud him of his profits while the couple were performing together.

BOB DYLAN'S tour of New England coincided at the University of Vermont with an appearance by Senator Hubert H. Humphrey.

Dylan and friends performed for a crowd of 5,500 in the campus gymnasium (at 8 dollars 50 per ticket) while HHH spoke to 350 Democrats who paid 25 dollars each.

ELTON JOHN has purchased an interest in the Los Angeles Aztecs, our local professional soccer team.

JUNE POINTER has permanently retired from performing with the Pointer Sisters, at the insistence of her doctor.

He cited extreme mental and physical exhaustion. June had temporarily left the group once before for medical reasons.

Health permitting, June may resume recording with the group in the future.

The remaining Pointer Sisters — Anita, Ruth and Bonnie — are at the Bottom Line in New York November 19-23 and the Roxy in Los Angeles December 2-7.

FRED BRONSON

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'All you'll ever be is a bunch of Trammmps'

TRACKING DOWN the Trammmps: you'd think a group who had three big hits this year would be easy to find, right?

Wrong. These guys are quick change artists, and it's not clothes they shed but record labels.

Hold Back The Night, like Sixty Minute Man and Zing Went The Strings Of My Heart are not new tracks.

They were cut about three years ago when the 11-piece group was formed. They are the real golden oldies of this year.

So what happened to Trammmps in the meantime? Well lots of things

Their leader, Earl Young, was eventually discovered in Philadelphia courtesy of CBS and The Sound of Philadelphia and a call booked

Confusion

"Hi Earl, didn't know you'd moved from Bud-dah to CBS."

"Oh yeah, we did. Now we've moved on and we're with Atlantic."

"Ahhhh..."

"But I'm still with the

Sound of Philadelphia when I play drums with MFSB, their house band"

"Ahhhh..."

It transpires that Young is quite a fixture on the Philly scene sitting in on virtually every recording session in the city, working with numerous producers and for several record labels.

He's also responsible for getting the Trammmps together.

Eruption

"We evolved out of the old Philly band, Volcanos", he explains. "Don't know whether you heard of us, but we had a hit way back in 1965 with a tune, Storm Warning."

"When we formed Trammmps we decided on a new direction."

"Most groups record slow love songs, but we wanted to do fast love songs, something that people could relate to."

"All those hits we've had in England were recorded a long time ago."

Trammmps had minor hits in the States with similar type disco songs recorded since they left Buddah — the most noticeably being Love Epidemic and Where Do We Go From Here.

They're tunes that could soon find themselves hurtling up the British charts if the public's flirtation with Trammmps oldies continues.

Meanwhile their latest official release is called Hooked For Life. All very confusing.

"We are strictly a disco band", continues Young "and we play disco houses, but we were playing our form of music before the discotheque boom came about."

Discos

"Now, though, we hang out with all the other big disco acts."

"We've recently been working with Crown Heights Affair and at the end of the month we're part of a huge disco / dance in Madison Square Gardens which will include Gloria Gaynor as well as Ecstasy, Passion and Pain."



TRAMMPS: "We are strictly a disco band"

"We're all working hard now to try and make Trammmps the number one group in the world. You know, we haven't even had a gold record yet, but it won't be long."

Young maintains the group's success is due to the sound being similar to that of the Coasters.

He had to admit that they're now much bigger this side of the Atlantic than they are in America.

"We're hoping to visit Britain in January and let everyone see what Trammmps are all about — all 11 of us."

"We were in Holland, Germany and Spain earlier in the year but strangely enough Britain wasn't on our itinerary."

"It seems as if we are going to make it big in Europe before we break nationally in America. So far we haven't had a big enough record to expand over here."

Young maintains the group's success is due to the sound being similar to that of the Coasters.

"The Coasters' sound was based around their lead singer and bass singer."

Revival

"For a while afterwards nobody used this approach and we decided to revive that sound."

"Most of the guys we've raised up on street corners", says Young. "Doing all kinds of crazy

things and getting chased away by The Man, continually being told, 'All you'll ever be is a bunch of tramps'."

Memorable

"So when we got together to sing professionally, we kept that name because it was a name we never forgot. We didn't think anyone else would forget it either."

"It's as the saying goes. 'What goes around, comes around', and now it's the Trammmps' turn."

by David Hancock

DR. HOOK'S

HILARIOUS HAPPENINGS

Now in Town

- THURSDAY NOVEMBER 20 — OXFORD, POLYTECHNIC UNIVERSITY
- FRIDAY NOVEMBER 21 — NEWCASTLE, THE MAYFAIR
- SATURDAY NOVEMBER 22 — LONDON, HAMMERSMITH ODEON
- TUESDAY NOVEMBER 25 — OLD GREY WHISTLE TEST
- WEDNESDAY NOVEMBER 26 — PLYMOUTH, PLYMOUTH FIESTA
- FRIDAY NOVEMBER 28 — COVENTRY, LANCHESTER POLY
- SATURDAY NOVEMBER 29 — MANCHESTER, Salford University
- SUNDAY NOVEMBER 30 — BIRMINGHAM, BARBARELLAS

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Written and sung by David Bowie

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Ground control to Major Tom
Take your protein pills and put your helmet on
Ground control to Major Tom
Commencing count-down engines on
Check ignition and may God's love be with you

This is ground control to Major Tom
You've really made the grade
And the papers want to know whose shirts you wear
Now it's time to leave the capsule if you dare

This is Major Tom to ground control
I'm stepping thro' the door
And I'm floating in a most peculiar way
And the stars look very different today
For here am I sitting in a tin can
Far above the world
Planet earth is blue and there's nothing I can do

Though I'm passed one hundred thousand miles
I'm feeling very still
And I think my space-ship knows which way to go
Tell my wife I love her very much she knows

Ground control to Major Tom
Your circuit's dead there's something wrong.
Can you hear me Major Tom
Can you hear me Major Tom
Can you hear me Major Tom
Can you
Here am I floating round my tin can
Far above the moon
Planet Earth is through and there's nothing I can do.



OUT LATER this month is an album that has already gone gold on the strength of its advance sales.

There aren't too many groups who can command those kind of figures, but if you were to ask anyone to take a guess at the group's name, most people would probably guess correctly: the Bay City Rollers. (For an exclusive preview see page 24.)

It's been an incredible year for the Rollers. From comparative obscurity, they've shot to the top of practically every poll, caused riots wherever they've appeared, and seem to have broken through that always difficult barrier, America.

The album won't just bring a perfect year to a perfect end, it will also see them in a position where many of thousands who dismiss the Rollers as "instant pop", will have to listen to a collection of tracks that has more musical depth than anything they've released to date.

Writers

Of the eleven tracks, on *Wouldn't You Like It*, ten are written by Woody and Eric. The only exception being *Give A Little Love*, their last single.

"We could have included *Money Honey*," Eric explained, "but we've always tried to release singles that are on an album coming out at the same time. Neither the A or the B-side of our single is on the album."

Avid Rollers' fans are eager to describe Woody and Eric as the new Lennon and McCartney. That they aren't... yet. But the album has a lot of good music in it, and the Rollers are definitely moving into pastures new.

"I suppose that with the experience we've got through the year and before, it's showing in what we're writing, but we've not tried to do something different deliberately. Ideas come to Woody and I at different times... I suppose this more than any of other albums is a group effort."

"Like on *I Only Wanna Dance With You*, Alan

ROLLIN' ON TO PASTURES NEW



Above: Best group of 1975 — the Rollers. Below: Eric and Woody in Bermuda recently.

by Sue Byrom



suggested using the brass. On other tracks maybe Les or Derek will come up with an idea. So although it's Woody and I actually recording say a rough track on a wee recorder, we'll get more ideas when we play it to the others."

Both Woody and Eric are agreed that it's the best thing they've done. Certainly the lyrics contain more substance than previous ones. *Shanghai'd In Love*, for instance, tells the tale of a Hong Kong prostitute.

Didn't Eric have any worries that perhaps some of their fans might be a bit young for lyrics like that?

"No, I don't think so. You have to remember that a lot of our fans have been following us for over two years."

"This particular song is a bit different because it tells a story, but I think that our fans have grown up with us, and the lyrics won't bother them."

Bearing in mind the chaos the Rollers have lived through this year, it's quite a feat that they've managed to find time to write at all, but both Woody and Eric find they can write at any time, regardless of the situation.

"Eric's the dreamer," Woody said laughing. "You've probably heard about Eric and the having a shower, and suddenly he shouted out, 'Hey Woody, get some paper, take these words down.' I do all the

driving, because he sits there in a world of his own thinking about words and music all the time."

The one thing that directs some of their song-writing is stage presentation. "Quite a few of the numbers on the album are just straightforward ravers, because when Woody and I are writing them, we're thinking all the time of what they'll be like on stage."

"There are a few love songs on the album... *Love Is* we thought of because a lot of our fans send us badges to wear, and so many were from that cartoon called *Love Is*, you know — *Love Is* a wonderful feeling, *Love Is* cooking the dinner... that kind of thing."

There's no division between Eric and Woody regarding lyrics and music. Eric might come up to Woody and say he's got some words, Woody might say he's got some music. If the two fit together, there's a song.

At the moment, the rest of the group hear future numbers via a small cassette, but building is about to begin at Woody and Eric's farm in Scotland, and they hope that by Spring of next year, they'll have their own studio ready.

How much time they'll actually have to use it is another matter, as their calendar is already getting eaten up rapidly.

The Rollers' appearance at the Saturday Scene Poll Awards at Wembley on Sunday, was

their first public appearance since they played Bristol in the Summer, although they have been playing gigs abroad, recently returning from a Scandinavian tour.

All of them admit to wishing they could do more live gigs, especially in front of British audiences. Back-stage on Sunday, washing hair and getting ready, they were all very excited about appearing, albeit for only three numbers (for a review of the show see page 33).

"Although we've been doing concerts — like the ones in Scandinavia — it's not the same as playing in Britain," Woody admitted.

"It's funny playing abroad, because the audiences don't understand what you're singing. Les could just mumble anything into the microphone if he wanted to, I suppose."

"We learn things — 'I love you' — in whatever the language is, and shout that which goes down well..."

In the last few minutes before the show was due to start, Les asked if he could say something to be passed on through *Record Mirror & Disc* concerning two things which have happened to him recently: his birthday and his court case at Oxford two weeks ago.

"Can you tell everyone a huge thank-you for all the cards and things they sent up to Scotland for my birthday. I was knocked out by them all, and I probably won't be able to reply to them all, so just say thanks from me."

"And I'd like to say another thank-you to everyone for the letters they wrote to me after I'd been in court."

"After that had finished, I was really depressed, but then the letters started arriving from fans sending me their sympathy, and they really pulled me through what was a very bad few days for me."

"Honest, it was them that cheered me up!"

With December looming up, the Rollers have one last series of gigs to play — in Australia, where they bounce off to next week.

Fifteen concerts in Aussie land and New Zealand, and then home, hopefully, for Christmas.

And home, doubtless, to find both single and album topping the charts. From Eric, one last comment on the new album:

"If people will sit down and listen this time, it'll be good."

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.

Readers who would like to join any of the fan clubs mentioned should write to the address given, enclosing

a stamped, self-addressed envelope.

JOHN CHRISTIE, P.O. Box 214 4AN, London. Not so much a fan club as an information service. FREE, but only if stamped addressed envelope sent. Information, pictures and news. Free tickets for his TV shows.

BREAD International Fan Club, 50 Bushmoor Crescent, Shooter's Hill, London, SE18 3EF.

UK Organiser: Anne Way. Membership FREE, but SAE with 15p - worth of stamps must be sent. News letter, information, photograph. Factsheets.

CLIFF RICHARD: The International Cliff Richard Movement, Postbox 4164, Amsterdam 1005, Netherlands. Secretary: Anton Husmann, Jr.



Membership fee: £1.60p per annum.

The club provides a bi-monthly club paper "Dynamite", pen pals, information, membership card, offers of posters, photo-booklets, discography. Foreign records are available to members. Last year had fan convention in London. Running 16 years. Send SAE.

BARRY BLUE Official Fan Club, 32 Maddox Street, London, W1R 9PF.

Secretary: Carole. Membership fee: 75p per annum.

Club provides fan club pen, membership card, signed photograph, newsletter, biography, lifelines and list of special offers. Current offers are autographed photos, badges, pens and posters. Competitions: prizes life-size posters of Barry, LPs, etc. Free photos and

stickers sent out as available. Send SAE.

DEMIS ROUSSOS Fan Club, c/o Phonogram, Stanhope House, Stanhope Place, London, W2.

Secretary: Gloria. Newsletters four times per year. Signed glossy picture. Colour picture postcard with titles of LPs and catalogue numbers. Discount on records. Posters. All in a Demis Roussos folder. Members' birthday cards and Christmas cards.

RECORD MIRROR & DISC competition

WIN A FABULOUS FENDER AUTOGRAPHED BY DAVID CASSIDY

HERE'S YOUR chance to enter an absolutely unique competition and win something you will be able to cherish for the rest of your life.

We're offering the winner a Fender F95 country style acoustic guitar AUTOGRAPHED by David Cassidy. Yes, that's right, the darlin' himself signed this fabulous Fender guitar for the first prize.

And that's not all! Fifty runners-up will get a copy of his last album, *The Higher They Climb The Harder They Fall*, and a further 25 lucky readers will receive his chart single *Darlin'*.

The guitar was valiantly saved by firemen after a recent blaze at the Fender headquarters in London. Now we're hoping to reward their bravery by sending all the entry fees for the competition as a donation to the National Fire Services Benevolent Fund.

There's an entry fee of 3p per line, with a maximum of 10 lines (or 30p). All entry money will be given to the National Fire Services Benevolent Fund, and cheques or postal orders should be made payable to the above charity.

What you have to do, using your skill and judgement, is to place in order of importance these qualities attributed to David Cassidy, to win the guitar.

- A Good looks
- B Humour
- C Singing ability
- D Musicianship
- E Showmanship
- F Acting ability
- G Generosity
- H Sensitivity

Then, in not more than 12 words, say why you would like to win the guitar.

In the event of a tie, the winner will be the person who, in the opinion of the judges, gives the best reason for wanting to win the guitar.

Entrants should read the rules governing the competition, and entry to the competition implies acceptance of these conditions.

Entries for the competition should be addressed to Cassidy Competition, PO Box 195, Spotlight Publications, Spotlight House, 1 Benwell Road, London N7 7AN.

All entries must be accompanied by the coupon with the appropriate entry fee in the form of a postal order or cheque crossed and made payable to The National Fire Service Benevolent Fund.

Entries should be received by November 30 and the Editor's decision is final.



CONDITIONS OF ENTRY

- 1 The Record Mirror & Disc guitar competition is to be held through Record Mirror & Disc only.
- 2 Entries to the competition may be made on the Record Mirror & Disc coupon only.
- 3 One outright winner to be picked by the Editor on November 30. The Editor will select the winner who in her opinion puts the qualities attributed to David Cassidy in the correct order of importance, and who, in the event of a tie, gives the best reason for wanting to win the guitar, in not more than 12 words.
- 4 The winner will be notified in writing, as will be the 75 runners-up.
- 5 The name and address of the winners will be published in Record Mirror & Disc.
- 6 Entries arriving after the closing date will be disqualified, as will be any entries received which are incomplete, illegible or mutilated. No responsibility can be taken for entries lost in the post or otherwise; proof of posting will not be accepted as proof of receipt.
- 7 The competition is only open to residents of Great Britain. The competition is not open to employees of Spotlight Publications Ltd., CBS, Arbutot or RCA Records Ltd. or to employees of any firm connected in any way with the preparation of these pages. One entry only may be submitted by any competitor. The Editor's decision is final.

PLACE THE qualities attributed to David Cassidy in what you think is their order of importance. For instance, if you think his generosity is his most important quality, put G beside the number one; if you think musicianship comes next put a D beside number two and so on.

I would like to win this Fender guitar because (not more than 12 words, block letters please)

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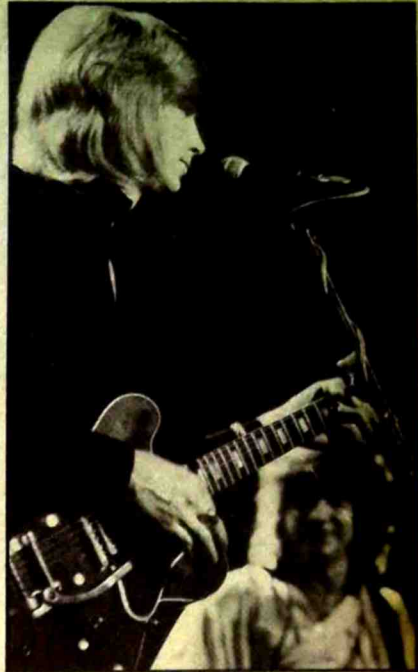
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COMPETITION COUPON

'I'm on top of the world. I haven't slept for four nights I'm so excited. It's been a hell of a year, a hell of a gamble.'



JUSTIN AND JOHN: a force from the ashes.

BLUE, BUT NOT MOODY

IT'S A good feeling, the sort that bubbles up inside until all you can do is grin uncontrollably and giggle like a child who's seen something that was meant to be secret.

On the coach after the gig everyone is under the same spell. From the string players from Idaho to the hard-bitten tour manager, from Justin Hayward to John Lodge, EVERYONE is letting it out. And none more than John Lodge as he poses obligingly for one of the stage door crowd who wants to take a photo.

by Peter Harvey

Another fan is frantically waving a scarf up and down outside the coach window. Suddenly there's an even bigger buzz aboard as someone yells: "It's a Moody's scarf - ha ha."

There aren't even any signs of relief, just the helpless grins and happy daze which confirms, after just two nights, that Jus and John have risen from the ashes of the Moody Blues and become a new force.

It was evident even before the Apollo gig. At the reception then walked outside to say hello to the waiting fans.

Justin was seeing the doctor for a rising cold but after the first night in Birmingham everybody is too up to worry too much about medical problems.

There's a nervous expectant tension that boils to the surface once the new band walk on stage at the sold-out Apollo.

Aj Webber's warm 20 minute set had proved the relaxed good nature of the audience but there was a huge buzz to greet Blue Jays.

Then right from the first strains of *Saved By The Music* it's evident that here is an exciting natural band. The three string players from Boise, Idaho, positively glow and the three guys who

normally make up Trapeze know how to rock very hard. Then there's Justin and John, vocally not yet strong enough but growing all the time.

By the fourth number, *This Mornin'* (from Blue Jays) it's really tightening up and the band begin to relax. You, You And Me, My Brother and *Life* (from *Life*) aren't Life Strange, wind up the first set.

Those first eight numbers, a mixture from Blue Jays and the Moody Blues, show the direction the music is taking. The harmonies and characteristic mellotron sound of the Moodies is missing, but in its place is a harder funkier sound which shows guitarist Jus, and bass player John, to be more than just the faces behind some very strong songs.

True, the Moodies numbers were best received but they were played in a way that gave them new life. The mixture of strings (viola, violin, and cello), two guitars, bass, keys, and drums is very exciting and quite different.

The acoustic set which follows proves even further the versatility of the line up.

New Horizons spotlight Justin's compelling vocals, while John's Emily's Song has the audience singing along.

The set closes with *I Dreamed Last Night*, one of Blue Jay's best, to pave the way for an incredible finale.

It starts with an orchestral version of *Knights In White Satin* while the stage is re-set, and erupts with the re-appearance of the full band playing that very song. From then on the show is a now infinitely more controlled outfit hit with *Just A Singer In A Rock 'n Roll Band*, *Blue Guitar*, *When You Wake Up and*, to encore, *Questions* ("You're beautiful," someone yells).

By then everyone was standing and Justin Hayward and John Lodge looked about twice as large as they did at the start of the show. They had to come back again to deliver *Ride My See Saw*, and that was it.

Back stage the magic is working. John admits he was scared to death before he went on but now: "I'm on top of the world. I haven't slept for four nights I'm so excited. It's been a hell of a year, a hell of a gamble."

The crossover is complete. Why someone even came out with the telling line: "When the Moodies finished."

Who Are You Now and

THINK
BIG

SEE
BIG

HEAR
BIG

on tour with

Queen

DIG
BIG



First album
"SWEET SILENCE"
(EMC 3101)

First single
"WONDERFUL CREATION"
(EMI 2372)

"Probably the best album by a new group this year... a good answer to all those who say there's no excitement left in rock."

Ray Fox-Cumming, Record Mirror & Disc

"...The most important new rock band to emerge in Britain in the last couple of years... They are destined to become huge. 'Sweet Silence' is the start of something new and exciting, and that needs to be encouraged."

Harry Donerty, Melody Maker





Roy's wizzard ideas for the future

by Ray Fox-Cumming

ROY WOOD, never a punctual man, is late again. It's two o'clock in the afternoon and the guy who was supposed to interview him at 1.30 is still waiting for an audience.

Roy, apparently, has only just woken up and is getting out of bed, but since he's staying at the house from which his record company operates, he has only to walk downstairs when he's ready.

Eventually his unmistakable voice is heard, coming from the kitchen, where he's asking for a coffee with whisky in it, and then he appears, blasting into a Kleenex and explaining that he isn't well.

He walks across the room in his own peculiar fashion, a sort of articulated shuffle, then sits down and warns: "Keep your distance, I've got a real prize cold and yesterday I had the vomiting disease as well."

● Actually Roy wasn't the only person RECORD MIRROR & DISC talked to this week who had the sniffles - Errol Brown of Hot Chocolate was also suffering - see story on page 15.

He looks very dejected. "I was supposed to be doing a session later this afternoon to put vocals on some of the next Wizzard album, but I can't sing with this cold, so I think I'll have to cancel it."

"I'm sorry," he adds, "I don't think you'll get a very sparkling interview out of me this afternoon."

But, apart from the temporary depression induced by the common cold, Roy Wood is a happy man. "I used to have to do four albums a year (two solos, two Wizzard), but now with my new record deal I'm only expected to do one of each, so at last I can get out on the road again."

Solidly

Both his new solo album, Mustard (due out in about a week) and the next Wizzard one (due out early in the New Year) have been recorded over many months, working "on and off, not solidly".

On Mustard, as on his previous solo LP, Boulders, Roy has played everything himself. "To me a solo album should be a solo album. Some people get all sorts of great players on to help them, flippin' Leon Russell and so on, and they all contribute ideas so it's not really a solo album at all."

"Also, it makes it more enjoyable for me if I do it all myself and it's often easier, with some of the strange songs I write, to

play them myself rather than try and explain what I want to a group."

During the course of his solo work, Roy has built up an enormous collection of instruments, ranging from guitars to bagpipes.

"I've got all the instruments I use, apart from horns and trombones, which I hire."

Mustard has taken Roy 18 months to complete, but he's cleverly finished it in time to compete in the Christmas market, where he's always fared well in the past, and a single, Look Through The Eyes Of A Fool, is being rushed out as a trailer to the album as soon as possible.

Roy had hoped to do a concert at the Festival Hall in London this Christmas, playing material from his solo albums with orchestral accompaniment: "But there just hasn't been time to arrange it, so it'll have to wait until sometime next year now I'm afraid."

His immediate concern now that his solo album is ready to deliver, is with Wizzard. "We've got to get the album ready in January so it's in the shops by the time we go to America."

Wizzard have only done one tour of the States before, although Roy has a bit of a cult following there

himself people who collect old records from the Move days. Dates for this second American tour are currently being lined up through February and March, but as yet the group's new line-up is uncertain.

"Nick Fentelow, the sax player, left," says Roy, "and so did the pianist and drummer but now those two have rejoined again - I think." It may all sound a bit vague, but Roy's clearly anxious to keep as many members of the old firm as possible and is giving them as much time as they want to make their minds up definitely. Whatever happens though, the new Wizzard's personnel will comprise eight musicians.

Touring

Mustard will not be coming out in the USA until after Christmas - only just before the Wizzard album, so will Roy be including numbers from his solo album in Wizzard's set?

"Yes, just two or three of the ones that best lend themselves to Wizzard's style of playing."

Roy seems very relieved to be out of his four albums a year deal and thus able to fit in some touring, but he is already talking about the time when he'll retire from

live performances. "When I do, I shall just produce and write for other people and stuff," says he matter-of-factly.

When might that day come?

"Oh . . .," he says, diving for another Kleenex, "it'll wait until I'm thirty-something."

One of his big bugbears at the moment is that he likes getting songs at least roughly recorded as soon as they're written - or even part-written but can't, because he's always having to wait for studios to become vacant.

He would dearly love to have a studio at his home in a quiet corner of the Midlands, but can't get planning permission for it. "They're a bit worried, I

think, that the place could become business premises if I had a studio there. It wouldn't because I wouldn't ever let it out to other people. I'd just use it for my own stuff."

So what is he going to do about it?

"Well," he says, with a hint of a grin, "they will let me have a rehearsal room instead."

Now he's up and beelling around looking for the paper tissues again. Only the most cruel of people would make him carry on, keeping him away from his bed and hot whisky.

So 'thank-you Roy, that's plenty' and he's off, snuffing but looking relieved that the day's commitments are over at last.



ROY WOOD: "A solo album should be a solo album"

Together again...

Simon & Garfunkel



My Little Town

...their new single on CBS 3712

IT'S BRISTOL QUEEN, CHERI!

QUEEN'S POST - GIG reception after their first night at Bristol is packed, and Freddie Mercury can't find anywhere to sit down. So he decides to hold court outside in another room, where, between sips of white wine and bites of quiche, he pronounces that things are not quite as he'd like them.

"It's all been such a rush. We only had two days to rehearse before the tour."

He's slightly piqued because shortage of time has made it possible for only three numbers from the new album to be included in the show and one of them (The Prophet Song) is "but a mere skeleton of what it should be."

In answer to reassurances that it sounded very good, he snaps "Yes of course it does, but it should be better. It's not all there."

"This tour has been thrown together my dears," he says finally, "thrown together."

The support band on the tour, Mr Big, aren't too happy either. On the opening night ever/thing that possibly could have gone wrong for them did go wrong and they've still not recovered from the experience.

by Ray Fox-Cumming

"We're very nervous," says their lead singer Dicken, "because we're not getting time to do a sound check and we're having to try out things in front of an audience, which I hate."

The best numbers from the group's new album aren't in the set because they, like Queen, complain of a lack of rehearsal time and say: "We're scared to try out the more ambitious numbers until we're happy with what we're doing already."

Hampered

On their Bristol showing, Mr Big certainly do have a lot to sort out. From the start though they were hampered by the fact that you could seldom actually see them. Support bands are always restricted in the amount of lights they can use, but this was ridiculous; they were almost playing in the dark.

There were two main faults with Mr Big's set. One was that it was badly paced and the other that they played everything so fast that they left themselves no time to get all the notes in. That's probably just nerves and by the end of the tour things should be a lot better.

The perfectionist Mr Mercury may be far from satisfied yet, but if Queen's show was "thrown together," it was done so marvellously well.

Visually it was stunning, largely because it was the best lit concert I've ever seen. Most groups when they get a decent set of lights generally insist on having at least half of them on at

once, but Queen chose to wash in the stage in one colour at a time for the most part with occasional bursts of white light to add excitement.

"That was my idea," said Freddie afterwards. "It's stupid to use several colours together as a wash, because the more colours you use, the nearer you get to white light and white light should be very bright and used only for a few seconds so people want more of it."

There were all sorts of effects - back spots to silhouette the players, lots of magnesium flares, a showering cascade shooting out of the drum kit (made by lager, I'm told) and, at the end, enough dry ice to engulf threequarters of the auditorium and obliterate the band completely.

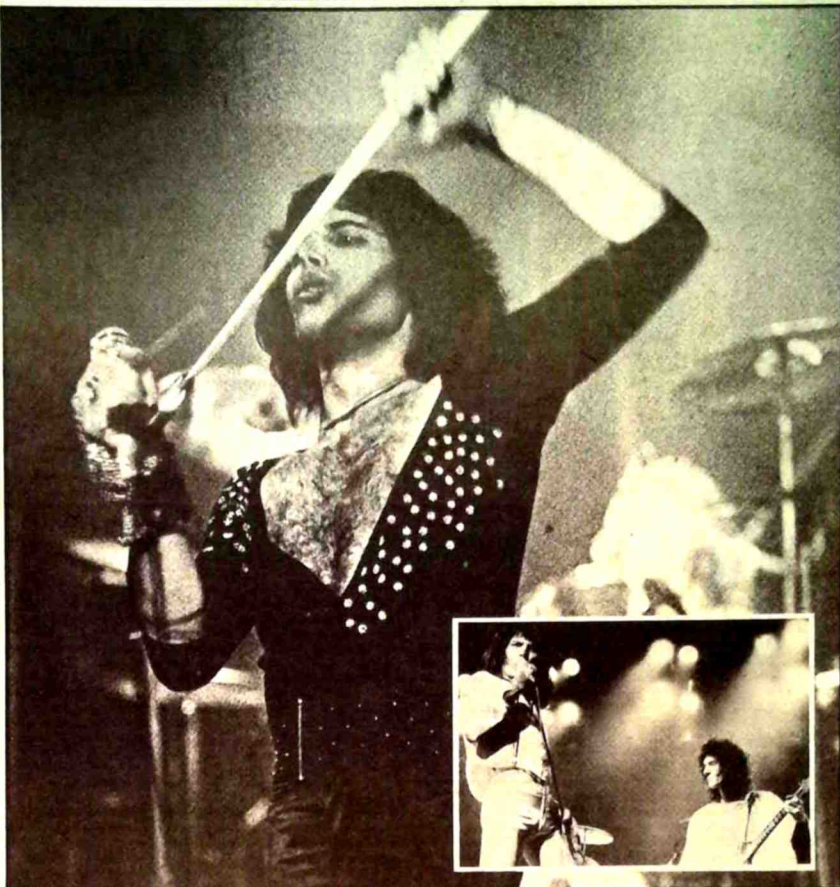
Then there was a twirling prism and later on additions will be made "of a whole lot more effects that we haven't had time to try out yet" - Freddie.

Throughout the show Roger Taylor stays anchored to his drum stool and John Deacon remains stationary on the left side of the stage as you look at it. Freddie and Brian May provide the movement.

Brian glides slowly about the stage with feline grace, while Freddie is everywhere - rushing, preening, pouting, posing and leaping.

He's a natural spontaneous showman and one who doesn't automatically assume that all the songs are known.

Each is properly introduced amid frequent inquiries as to the well -



the way through. Roger too gets a chance to show his prowess and gives us the bonus of his lager fountain to make sure he has our attention.

Back from the first album to the present and The Prophet Song. Remember, that's the one Freddie said was a mere skeleton of what it should be. Perhaps, but even in its present form it's another of the evening's highspots.

Magnificent

Freddie's singing is magnificent and halfway through, he employs the same double - echo trick on his voice that Brian's just used for guitar. The device demands spot - on timing - and gets it.

Now we're running in for the finish, beginning with Stone Cold Crazy, which perhaps comes across less well than the rest, then proceeding to Doing Alright and three singles Keep Yourself Alive, Seven Seas of Rhye and Liar.

They wind up with Lap Of The Gods Revisited and off they go. A longish wait then back to encore with Now I'm Here and off again. We haven't had Big Spender yet, so everyone waits, knowing there'll be a second encore given.

They return with Freddie dressed in a full length kimono, which he quickly discards as he goes into his Big Spender routine. Spender goes straight into Jailhouse Rock and then the show is over. God save the Queen.

BOHANNON'S BEST

FOOT STOMPIN' MUSIC
KEEP ON DANCING
GETTING TO THE OTHER SIDE
TRUCK STOP
THE STOP AND GO

DISCO STOMP
SOUTH AFRICAN MAN
HAVE A GOOD DAY
HAPPY FEELING
THE PIMP WALK



Hits don't come any better than Bohannon's



BRLS 3017
KBRLC 3017



Majestic

Next White Queen, showing the group at their most majestic and providing one of the biggest highlights of the set. Then the scathing Flick Of The Wrist... Freddie:

"I want to get Death On Two Legs from the new album into the set when there's time, but until then all my viciousness goes into Flick Of The Wrist." Indeed it does.

A medley follows with two more episodes of Bohemian Rhapsody acting as book - ends with Part of Killer Queen and Black Queen in between.

Now we go back to the Queen 1 album for Son And Daughter, featuring a brilliant solo from Brian, double - echoed all



LET'S TWIST AGAIN!



The dance craze of a decade ago is back with a bang. Why? What's its appeal?

by Jan Iles

The success of the Twist inspired a host of other dance crazes.

There was the Mashed Potato (recorded by Dee Dee Sharp); the Popeye Waddle (by Don Covay) the Sway (by Bobby Rydell) the Wah - Watusi (by the Orions) and the Hully Gully (by the Dovells), all of which became hits by getting mass exposure on the said American Bandstand.

Undeniably The Twist had the edge over them all, and everyone, from Boy Scout to Deb was twisting their nights away.

THEN: in 1962 Chubby Checker (real name Earnest Evans) sweeps the world with the new dance craze, The Twist.

IT WAS an entirely different dance to the ones that went before. The Black-bottom, Jitterbug and the Jive were all done with a partner. But the Sixties brought about a startling change — The Twist, which had no physical contact.

This was more than likely due to the fact that you didn't need to get your thrills at discos anymore because there was plenty of sexual liberation off the dance floor.

The guy who promoted the new dance craze of that era was Chubby Checker, real name Earnest Evans.

Evans was a chicken plucker at a chicken market, where the owner Henry Colt was so impressed with Earnest's sing-songs at work he introduced him to the big boss man of Cameo - Parkway and Chubby

subsequently became one of the first acts to be signed to the label.

His debut disc was The Class, containing musical impressions of Elvis, Fats Domino and Rick Nelson. When someone remarked that Evans looked like Fats Domino, one bright spark suggested they christen him Chubby Checker. (In America the game of dominoes is better known as checkers.)

Chirpy

But it wasn't until Checker did a more vibrant version of Hank Ballard's R&B hit, The Twist, that he began to get recognition.

The song was amply aired on the famed Dick Clark's American Bandstand (which some say Top Of The Pops copied) and son enough made the number one slot.

From there on in chirpy Chubby became hot poop on the dance floors of the world.

Popular

That of course was back in 1962, when packed bodies in box suits and quiffs; tight dresses with kick pleats at the hem, stiletto heels and peroxide bouffants bopped and breezed to the dance with prance.

Now 15 years on, today's younger generation are treating the Twist as if it were their own.

James Hamilton has constantly been reporting in Record Mirror & Disc that Chubby Checker's Twist is one of the most popular oldies anywhere, and affirms that Twist mania is sweeping the dance floors of Britain, in a fervour equal to that of the Sixties.

The revived interest in Chubby could mean that he might have to abandon the dolce far niente which he shares with his ex-Miss World wife, Catherina Lodders, the 1962 winner from Holland, and in-

dulge once more in the hectic world of showbiz and teen adulation.

If that fails to happen, then the Twist craze could make a star out of a 24-year-old parvenu John Asher whose rendition of Let's Twist Again has already entered the Beeb top 50.

Modernised

John, one-time co-presenter of ATV's Tiswas (Today Is Saturday Watch And Smile!) equivalent to London's Saturday Scene, sang the ditty on one of the shows and apparently it caused quite a stir, with people writing to the programme with requests to make it into a single. Obviously John obliged.

DJ Muff Murfin, producer of the record, said:

"I knew it would be a hit when John sang it at a personal appearance at a Worcester Youth Centre. The kids went mad. They climbed all over him and there was complete and utter bedlam."

Before Muff and John met, Muff was actually planning to record the song himself and had gotten as far as laying the backing track.

"John's voice was much better than mine, so we got together in my studio, where I'd already laid down the backing track, and I put John's voice to it."

"Within a fortnight Let's Twist Again found it's way into the charts."

In my opinion Chubby's original knocks the daylight out of the cover. But perhaps old-timers like myself are biased

against a modernised version.

As far as the younger twisters go, they might be able to swing to the newie more easily.

"I tend to prefer originals, being a DJ and all," offered Muff, "But I'm going against myself on this occasion."

Muff has set out to keep fundamentally to the original but at the same time has given the song a Seventies flavour without ruining the basic feel.

"We've added moog and have changed the words slightly, so that the kids can identify with them. Like we say, 'Is it the Funky Chicken . . . NO . . . Is it the Bump . . . NO . . . Is it the Twist . . . YES!'"

"The kids just love it. All the kids in the youth clubs where I play go crazy whenever the record comes on."

Yeah, but can they really get their knickers in a twist?

"Yes. You see what they do is, go home to their parents who obviously know how to Twist, and the mums and dads teach their kids how to do it."

Pesky

If it really catches fire, then the dance that moved a thousand feet a decade ago might just be the thing to bridge that pesky generation gap.

Mums and other assorted middle-aged ravers have always partied to it, once the gin and tonics took affect. To them The Twist never died.

John Asher himself couldn't agree more.

NOW: John Asher of ATV's TISWAS fame does his version of the Twist after interest in the dance sweeps through the discos.

"I'm not really surprised that there's a rival in the Twist. It's always been the most popular dance ever, and I felt it was just a matter of time before the kids of today would catch on to it."

"It's strange, but if you look at it this way, the mums and dads have set a trend for the kids. I mean, if you go to any party, the standards played are Jump Up And Down (With Your Knickers In The Air), Simple Simon Says and always Let's Twist Again."

John was only a smelly nosed little kid when first the Twist changed peoples' lives.

"I loved it as a kid," he remembered. "It has always been one of my favourite records, and I loved the music of the early Sixties."

"I don't know whether I'm a good twister these days, I certainly used to be."

Currently John is living a nomad type life, travelling the country in a caravan with his dancing wife. He has tasted

showbiz in Tiswas and as a Black and White Minstrel.

It now looks as if he might have his first (and if he ain't careful) only hit, as Let's Twist Again is going to be a bleeder to follow.

Limiting

"I realise the consequences," he said stoically, "so I can do one of two things: either bring out the follow-up song in the same vein as the twisting thing, or try something completely different."

"I'd prefer to try something new really, because it's OK for say, Showaddywaddy, to make a living on revivals, but I think it would limit me considerably."

"My favourite today are Tony Christie and Elton John, so if you can picture a sound between those two, then you'll have a good idea in which direction I'll be headed."

That's what they all say.

But there's usually a twist to everything.

Together again...

Simon & Garfunkel



My Little Town

...their new single on CBS 3712

Just when you want to look great, it's the same old story.

Spots!

You know how it is.




You're meeting someone a bit special. So you take one last look in the mirror. And there it is. That spot.

Had you noticed the tell-tale signs a little sooner, you could have applied some Clearasil Cream Medication.

Don't get too excited

Nothing actually clears a spot overnight. And Clearasil certainly doesn't claim to.

But, if applied at the first warning of a spot, it hurries to work right on the spot. In three ways:

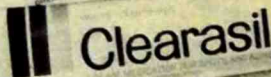
-  1. It softens the spot and opens it up.
-  2. It penetrates the pores, killing bacteria that cause infection.
-  3. Finally it dries up the spot and the excess oil it feeds on.

So next time a spot threatens your appearance, try Clearasil Cream Medication

Your skin will really notice the difference.

And next time you want to look great—you probably will!

Clearasil Skin Tinted Cream—the spot treatment that conceals as it heals.



Clearasil White Vanishing Cream—the colourless spot treatment.

Clearasil Cream Medication.
The Spot Medicine.

Super stars

SAGITTARIUS (Nov 23 to Dec 21)

You have the urge to be some kind of superman/supergirl, because your energy is at its peak. But once your engines run low, you'll find you'll need fixing good and proper. The best thing to do is be perky without getting too worked-up. That way resources will last.

CAPRICORN (Dec 22 to Jan 21)

If anyone was a hypochondriac it's you lot. One minute you think you're gonna die of a heart attack the next you're predicting that your life is in its last season. Come off it, you pessimists, and get this silly thing into yer head. You're about as doomed as Cinderella. Look on the bright side and you'll find that life has a happy ending—or should we say beginning!

AQUARIUS (Jan 22 to Feb 17)

Your violent streak might get a chance to be fully aired, but we warn you now it isn't a good idea to lose your nut. Now's the time to sit down and talk your problems away with someone who really understands your obvious dilemma. Beware of old hacky mackies who masquerade as helpers.

PISCES (Feb 18 to Mar 20)

There's a tall, dark handsome stranger who is just dying to get to know you (want more)

and will bend over backwards just to get on your playlist. Sound them out and give 'em a chance, once you captivate them entirely they'll be yours for keeps.

ARIES (Mar 21 to Apr 20)

Lots of people are purporting to have won over your physical and mental charms, but you always hold something back. Is it because you are always suspicious of people who claim to be the perfect specimen of all times.

TAURUS (Apr 21 to May 21)

Your stubborn ways are most alarming, especially to people who have just met you. Honestly, you'd claim black was white and still get away with it given half the chance. One of these days, which might be sooner than you anticipate, you'll meet your match, and what fun you'll have.

GEMINI (May 22 to June 21)

Actions speak louder than words, so for Gawd sake leave out the hand signals and body language otherwise your secrets won't be secrets for long. Animals will feature quite a lot in your life (surprisingly), and they'll be much more of a Godsend than you could ever imagine.

CANCER (June 22 to July 23)

Too many cooks spoil the broth, mate, so don't get too involved with too many would-be chefs who reckon they can cook up something real special. It's best to sample their sweetmeats before you decide to have the afters. They

may be a bit too saucy for your liking.

LEO (Jul 24 to Aug 23)

A kiss is not a kiss, a sigh is not a sigh... unless of course it's performed by Leo in their overly romantic, moonlight and roses setting. However, you might frighten your lover off with your Hollywood extremist patter and pre-Twenties lip-service.

VIRGO (Aug 24 to Sept 23)

Remember our forecast about loneliness? Well, forget about all that, this weekend is gonna be a giant, hon. You're more than likely gonna turn people's heads with your sexy debonaire movements. That come on look in your eye will just knock 'em cold like flies sniffing deadly spray. Don't forget to make the most of this fabulous few days. It's a time that will go down in history.

LIBRA (Sept 24 to Oct 23)

Your cluttered life will become unravelled this week, but you'll still have to do the unravelling because there's a lot of important documents destined for the trash can. Have a spring clean even if it is the beginning of winter, and that way you'll find that life will be less complicated.

SCORPIO (Oct 24 to Nov 22)

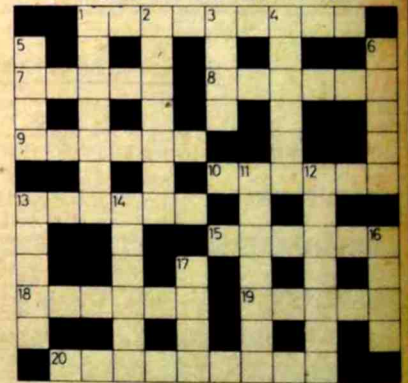
You might be shining like a glowworm if your love life gets any better. Casanova / Lady Chatterley couldn't have asked for more even if they tried. You're the whizz-kid of the disco, the Romeo or Juliet of the school / work drama society.



CROSSWORD

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



ACROSS

- 1 A magnificent vessel for George Benson (9)
- 7 I step out with Ian (5)
- 8 David Cassidy's beloved (6)
- 9 Is Conway a bit foolish? (6)
- 10 The sugar for Jimmy (6)
- 13 Playing unusual rags on these instruments? (6)
- 15 John is sorry (6)
- 18 Band of a different age to Mr Gray (6)
- 19 A month in Paris (5)
- 20 All sanity from the Strawbs? (9)

DOWN

- 1 How Rod's travelling (7)
- 2 Billy names the town (7)
- 3 Do so on a wild horse (4)
- 4 It links Bob and Emmylou (6)
- 5 See four ex-Town singers turning up (4)
- 6 "...The Broadwalk" (Drifters) (5)
- 11 The A with the WB (7)
- 12 For whom it only takes a minute (7)
- 13 Such beginnings as go with sunset (5)
- 14 A record label sanctuary (6)
- 16 A Wizzard rattlesnake one (4)
- 17 Employed a somewhat nervous Eddie Floyd (4)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Bandoliers. 8 Miles. 9 Blanca. 10 London. 12 Heroin. 13 Love. 5 Run. 6 Emil. 7 Satin. 11 Good Tricks. 15 Gladys. 18 Nights. 20 Wrong. DOWN: 2 Atlantic. 3 Disco (Kid). 4 In. 16 Lewis. 17 Sage. 19 Gil.

No 498

NAME

ADDRESS

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

Bald, yes. A civil servant, no

ERROL BROWN is not well. He is sniffing and coughing, and when he manages to speak he's like a 78 rpm Donald Duck.

Even the comfort of the luxurious hotel in Edinburgh doesn't alter the fact that the man who is clogged up, blocked up and running a temperature prefers to be home.

It's 11.30 am, and he wishes he hadn't left the warmth of his kip and hot water bottle. Quick, somebody throw him the Vick Nasal Spray before he dies on the rug!

"I'm finding it very difficult to (choke) ... difficult to (wheeze), talk! My throat is dry and sore and I'm feeling UKKKH!"

Debut

It doesn't sound too healthy. Errol's in the middle of a debut major British tour with Hot Chocolate and obviously wants to give his best the first time around.

However he insists that he will be well enough for the next gig in Aberdeen.

"The tour consists of 24 dates and we're about half way through.

"It's really been quite

by
Jan Iles

an experience for us, playing such a major tour. Most of the gigs have been packed houses, though a few areas like parts of Scotland have been three-quarters full.

"We were a little apprehensive about filling halls, we weren't sure whether we were strong enough, but the singles we've released have helped our reputation."

Surprisingly Hot Choc have released only two albums in all the five years they've been together. And this, says Errol is one of the prime reasons for not doing any major tours before now.

"Usually you need to have made tons of albums before doing major tours. And, well it was very difficult for us because we hadn't made that many albums.

"The crowd like to identify with the music, so we waited until we had enough of our own material to incorporate

into the act."

Their debut album, Cicero Park, was released over a year ago. A fine first attempt by any standards and although it sold very steadily, just failed to make the charts.

Now their latest LP, Hot Chocolate looks like being more popular, and a definite chart entry.

Better

"I think it's a better album than Cicero Park," says Errol, coughing and a - wheezing through the sentence. "There is some similarity between the two, but this one has better songs, much better songs."

"Tony Wilson" (bass, vocals) "wrote a track, and the other guys wrote one. I did a couple things myself, like Hello America; The Dollar Sign; Sexy Thing; The Amazing Skin Song among others."

Most of these songs are included in Hot Chocolate's repertoire, and to give the songs an authentic feel, a brass section is added.

"We've brought in two alto sax players and a horn player because there are a lot of brass arrangements on the new

album and we wanted to get the sound as similar to the recorded stuff as we possibly could."

The next tour they do is in the States, and tentatively scheduled for late January. Although they haven't played the US before Hot Choc have enjoyed varied chart success.

The first album got to 51 in the USA charts: singles Emma and Disco Queen reached five and 19 respectively and the new single, You Sexy Thing, has sold a quarter of a million copies.

"We're very pleased about the way our records sell in the States," says Mr Brown. "It should help us when we go over and tour."

"Things are looking bright on both sides of the Atlantic for us, I mean, in Britain Sexy Thing leapt from number 38 to 10 and is still climbing. Great eh?"

It appears that Errol has his sunny side up, for the last time I spoke to him he was despondent, disenchanted and very near to committing pop suicide by ending his career.

He smiles and says: "I'm feeling much better now, thank you."

"Before all this success I was really down because I wasn't sure quite where I was gonna end up."

"It's nice when things begin to happen."

"It took me and the boys time to settle down, now we know in which direction we're going."

This ex-white collar worker — Errol was a Civil Servant before Hot Chocolate — is basically sensitive and shy. Recently he has become a trendsetter in the biz, through shaving his fleecy locks when he began to go thin on top.

His bronzed, shimmering head has become the Hot Chocolate trademark.

"I suppose it has helped me with my career," he says modestly. "But the reason I shaved it in the first place was because I was losing my hair and it made me look older."

It's great to be in a profession where virtually anything goes. I'd have felt most uncomfortable being a bald headed Civil Servant."



ERROL BROWN with bald head: "I shaved it because I was losing my hair."

"Can I Take You Home Little Girl"

A brand new single from

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28th New Grafton Rooms Liverpool 30th ABC Club, Chester



Hello



RECORD
MIRROR
&
DISC





James Hamilton's DISCO PAGE

We're gonna do the twist and it goes like this!

HEY, LET'S TWIST! All you do is this — hold your arms out straight and let your hips rotate!

Well, that's what the lyrics of a **JOEY DEE** hit told you to do back in 1962. Other directions were more detailed, like these contemporary instructions:

"The basic motion of 'The Twist is a hip swivel.

1 Imagine you are holding an outstretched bath towel; get the towel going back and forth and you will have the Twist hip motion.

2 Place right foot back, toe pointing to the right, weight transferred to this foot.

3 Keeping the knees towards each other, on the count of one, swivel right foot to the left, left hip turning to the left.

4 On the count of two, swivel right foot to the right, hip twisting to the right.

5 Repeat this movement six times to complete basic figure, then transfer weight on to the left foot and repeat Twist for eight more counts...

Etc., etc., etc!
Hopefully easier to understand are my Twist hints.
Stand with left foot slightly to front, then to sway your knees together

from side to side while swinging your bent arms in the opposite direction to your knees, all in time with the music.

Your feet need not move on the floor, although they'll roll about inside your shoes, as the basic movement is to lean forwards on the left foot then back on the right, twisting with your knees and arms all the while.

If you have a partner, your bodies stay parallel when you dance facing each other.

Once you've got the motion, you can start getting acrobatic, doing full knee bends and spinning up and around in mid-air from a crouch.

Your feet can move about so that you dance on one leg, waving the other in the air, or wrap it around the leg you're dancing on — then do a one-knee bend!

Chubby Checker's way of twisting was on the balls of his feet, so that his heels slipped from side to side with the motion, and he windmilled his forearms (hands close together) in front of his face.

The movements can be jerky or smooth, slow or fast, with infinite scope for self expression.

In fact, the Twist can be every bit as energetic, acrobatic and inventive as its Northern Soul descendant! Plus, it keeps you slim!



C'mon everybody! Chubby Checker showing what to do in '62 — twist-wise that is. Dig those crazy hairstyles!

... and whose version will you be doing it to?

ANOTHER CHART battle looms up.

JOHN ASHER'S Let's Twist Again (Creole CR 112), with Top Of The Pops and several weeks' lead to its advantage, now faces the challenge of **CHUBBY CHECKER'S** original hit version (London HLU 10512), re-issued this week.

The odds would seem to be in **CHUBBY'S** favour — his is the version that everyone knows, it's the one that BBC Radio 1 are evidently pushing, and it has his two-time US

chart-topping The Twist as an equally strong flip. But **ASHER'S** updated treatment should not be discounted. The decisive factor in the battle is likely to be the determination of the burgeoning Creole label.

The label's recent chart success is based solely on its rapport with a network of key disco DJs, carefully nurtured by ace promotion executive Andy Stinton (himself a disco DJ), who points out that few if any of Creole's hits have been played by

the BBC at all.

Stinton reckons that with the start the **ASHER** record already has, plus its more modern sound, and with the continued support of the discos, it could and should surprise everybody and win the battle.

Whichever wins, one thing's for sure — everybody's twistin'!

Noting an upsurge in its sales, RCA have reactivated **SAM COOKE'S** *The Night Away* (RCA 2093) — never actually deleted.

dj hot line

Stretching credulity?



ELMER of Stretch

STRETCH: Why Did You Do It (Anchor) had to hit the charts before anyone went with it — why? Now having the hots for it are **Mark Rymann** (South Wales clubs), **Steve Day** (Chingford), **Doug "The Mug" Forbes** (Klounds, Warwick), **Les Aron** (Ball-Hal & Farm Club, Bognor Regis), **Tom Russell** (Glasgow), **Jay Jay Sowers** (Hotel De Croft, Dairy), **Tony Hadland** (Reading), **Ashley Eatly** (Ferryville, Dyfed), and **The Sound Machine** (Welwyn Garden City), amongst others.

Mark Rymann reports fantastic initial reaction to **RONNIE WALKER:** Magic's In The Air (Polydor), tipped also by **Steve Day** and Jay "Rosko" Robinson, (Tiffany's, Leicester). Ray sez that **R. & J. STONE:** We Do It (RCA) is his fave slowie of the year, and is joined in charting **CARL MALCOLM:** Miss Wire Waist (UK) by **Doug The Mug**, who himself gets caught up in another list of **Les Aron**, **Paul Roxy** (South Noranton, Derbyshire), **Charles Wright** (Blastoff Disco, Felixstowe) and **Dougall DJ** (Kilsyth), all digging the **IMPRESSIONS:** First Impressions (Curton) ... **Les Aron** and **Jon Taylor** (Crocker's, Norwich) are the first to tip **WINNERS CIRCLE:** Born A Star (Warners) ... **Tom Russell** wonders when **JIMMY BRISCOE:** I Only Feel This Way (Nems) will hit, as it's huge in Glasgow ... after several lists of great oldies, **Ron Watson** (Shoestring Band) will get the walls shaking

new spins

Red-nosed slay-ride?

CHRIS HILL: Renta Santa (Philips 600491) With a stroke of manic genius, the Canvey Island deejay has done a Dickie Goodman, cutting snippets out of hits by such Phonogram stars as the Stylistics, Moments, Alex Harvey, Ray Stevens, 10cc and 5000 Volts, and inserting them as the humorous answers to questions he asks of such as **George Best**, **Edward Heath** and tax exile **Rod Bleep** (the bleep is to prevent law suits, as the funniest part of the record concerns the mysterious rock star, Rod).

Being British, this is far more topical than the unavailable US hits by **Dickie Goodman**, and it should be the novelty smash of the season. Oh yes, at the end he yells "Oy, you bust me record!" — and the "record — record — record" keeps repeating as it makes up run-out groove!

★ JH PICK



HILL aka S. Klaus

THE UNDISPUTED TRUTH: Higher Than High: Spaced Out (Tama Motown TMG 1014)

Strong intro impact and lotsa frantic freakiness on the A-side, but I prefer the slower flip, the incredibly sexy opening of which is totally toe-curling and useable on its own.

★ JH PICK

LEON HAYWOOD: I Want'a Do Something Freaky To You (20th Century BTC 2228) Edited from the even sexier LP cut, this slinky groin-grinder is like

Barry White without the gruffness, and it features a moaning lady to help blood pressures boil!

★ JH PICK

BOWIE: Golden Years (RCA 2640) Bowie stays with his modern Soul sound on a subdued funky rhythm bouncer which should go well with **Roxy Music**.

★ JH PICK

THE FATBACK BAND: (Are You Ready?) Do The Bus Stop (Polydor 2066837) Already Capital Radio's People's Choice, this bass-heavy lurching thumper is full of funk and has a nice catchy "Don't stop, don't stop" hook towards the end.

★ JH PICK

CRISPY & CO: Get It Together (Creole CR 114) The guys who copied **Sonny Casella's** production of Brazil now have a funky dancer that's all their own. In keeping with Creole's other current single, they even mention the word "twist," although it's otherwise **Fatback Band / Peoples Choice** in sound!

PEOPLES CHOICE: A Party Is A Groovy Thing; (Philadelphia Int PIR 3815)

Functional funk with dated "parrrty, parrrty" chanting. The rasplingly-sung bluesy slow flip is a terrific soulful smoocher, like a balsy **Billy Paul**, and earns a ★ JH PICK

LOCKS LEE: What Can I Do (Atra 27, thru Virgin) Perennially popular with West Indians, **Donnie Elbert's** high-pitched 1957 hit here gets yet another — but decidedly superior — reggae reading that's vocally similar to the original. The Dredder Version on the slip even starts with a bit of **Cherry Pie!**

★ JH PICK

RONNIE WALKER: Magic's In The Air (Polydor 2066578) Stylistics-style thumper with freaky synthetics, arr/cond/co-penned/prod by **Vinnie Montana** of MFBSB, so it's got the authentic Philly sound.

ZIPS: Bye Bye Love (Rak 226) Just what the world needs

— an Oh Boy / Don't Be Cruel slowing-up of the Eeky's oldie!

JACKIE MOORE: Make Me Feel Like A Woman (RCA 2612) Earthy intimacy sold with mucho soul.

GEORGE BAKER SELECTION: Morning Sky (Warner Bros K 16636) White Dove Of Athens? Probably too similar to click.

ROY ETZEL: Last Dance (Live Wire SON 4001, thru Sonet) Jolly German MOR instrumental.

BERRY STREET STATION: Chocolate Sugar; All I Want Is You (Crystal CR 702, thru President) Nicely dated organ funk, and soulful slow Sam & Dave-ish flip.

TOMMY McCOOK & THE AGGROVATORS: Kojak (Vulcan VUL 1002, thru Phonogram) Old big band brass riff given reggae rhythm and a trendy title.

★ JH PICK 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.

star tip

THIS WEEK'S topical tip is from **Charles Wright** (Blastoff Stereo Disco, Felixstowe), who's surprised that nobody so far has mentioned the extreme similarity of **HELLO'S** New York Groove to **HAMILTON BOHANNON'S** Disco Stomp.

Charles suggests playing **Disco Stomp** first and cutting in before the end to say, "I am now going to slow this down to 33 1/3 and add a few words", immediately bringing up NY Groove.

All the hip kids laugh, and it gives everyone something to think about!

James' top ten

- I LOVE TO DANCE LIKE THEY USED TO DANCE** Bing Crosby (UA)
- IN THE MOOD** Joe Bob's Nashville Sound Company (US Capitol)
- I COULD HAVE DANCED ALL NIGHT** Biddu (Epic)
- RIGHT BACK WHERE WE STARTED FROM** Maxine Nightingale (UA)
- RHINESTONE COWBOY** Glen Campbell (Capitol)
- I ONLY HAVE EYES FOR YOU** Dick Powell (UA LP)
- HOLD ME CLOSE** David Essex (CBS)
- ALL I HAVE TO DO IS DREAM** Nitty Gritty Dirt Band (UA)
- LOVE HURTS** Jim Capaldi (Island)
- THIS OLD HEART OF MINE** Rod Stewart (Riva)

BREAKERS

- MUSIC WHILE YOU WORK** Paul Fenouillet (UA LP)
- SHAVING CREAM** Benny Bell (Vanguard)
- NO REGRETS** Walker Brothers (GTO)

Discoscene

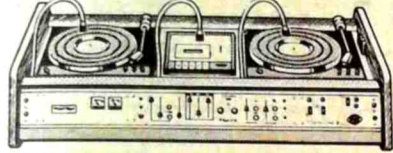
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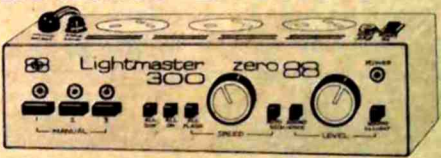
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soul stirrings

by Kevin Allen

ALL (AT LAST) IS FAIR

THE BITCH Is Black is how they've titled Yvonne Fair's debut Motown album and she's certainly one sure-fire sassy lady who first came to wide attention through her role as a night-club singer in *Lady Sings The Blues*, in which she sang *Those Low Down Shuffle Blues*.

She's the first female singer to work exclusively with production maestro Norman Whitfield and his arranger partner Paul Riser.



YVONNE FAIR: rave reviews

"I'd been working at Motown a long time before I managed to get with them though," she recalled. "I kept bumping into Norman at the Motown offices and asking him when we could record together but he was always too busy with the Temptations, Rare Earth and the Undisputed Truth. I just kept on worrying him until eventually, when all his other projects were complete, he told me he was ready."

Yvonne had first gone with Motown in 1968 and it was soul veteran Chuck Jackson, famous for his run of hits on Scepter Wand and currently enjoying something of a revival on All Platinum but raised in New York," she said. "My parents encouraged me to take up dancing as a kid and I appeared on several talent shows on TV but singing was all I really wanted to do. In my neighbourhood it was the thing to sing with a street-corner group, if you didn't

then you were judged as being very unhip!"

Eventually she joined the Chantells, a Shirelles' era group who enjoyed several big hits, notably *Maybe*, later revived by the Three Degrees, and *He's Gone* and that success led the group to the legendary soul package tours — as many as a dozen groups per show — who would appear at the Brooklyn Fox and the Harlem Apollo.

"Murray the K hosted a lot of the shows and we'd often do six or seven a day, just a short spot, a couple of songs then off for the next act to do their spot."

It was at the Apollo that Yvonne met James Brown who offered her a slot in his all-action show, then the hottest package on the black concert circuits. When the Chantells folded, Yvonne took up the offer and eventually stayed with Mr Dynamite for a hectic five years before deciding to go out on her own.

"It was tough for a girl singer in those days. People were constantly ripping you off. You'd do a show, then spend days trying to track days

promoter down and get your money."

Then she met Chuck Jackson and the idea of getting back into a more protected situation was attractive so she joined his show and got with Motown. She had recorded earlier for King Records during her time with James Brown: "The Chuck Jackson package was appearing at the Club 20 Grand in Detroit and some of the company executives were in the audience. Chuck introduced me to them afterwards and within a day or so I was under contract."

Motown were a bit slower off the mark getting any product out however: "It was a time of change. A lot of people were leaving the company and nobody really knew where they stood," she recalls. "Everyone was switching producers and so on and the top acts had to come first so I had quite a wait to get into the studio but fortunately live gigs kept me fed."

"Eventually I went into the studio with Johnny Bristol and Harvey

Faqua, both of whom left a couple of years later, and one of those things, *Stay (A Little Longer)* is actually included in my album that's just out!"

When Motown moved to the West Coast, Yvonne, unlike many of the artists, went with them. Recognition started to come once she'd got with Norman Whitfield and it was her reading of the raucous *Funky Music Sho Nuff Turns Me On* which

established her reputation. Marvin Gaye actually helped on the session for that one, his voice being heard on the opening passage.

"Norman Whitfield picked the material for me and it was his idea to do Rufus's *Tell Me Something Good* which I think worked well, it's got a different approach from the original."

The *Bitch Is Black* might sound like a pretty heavy title but then so's the music which is powered with funk and then some.

Now, with the album getting rave reviews and very encouraging sales, Yvonne Fair is being hailed as one of the major emerging talents but behind the overnight stardom lies all those years of hard graft low down on the hill behind star acts. She's certainly come a long way and seen a lot of changes: "I can remember the old days down south when the racism bit was still very heavy."

"Once, when Chuck Jackson and I were touring with the Temptations the crowd almost rioted because some blacks had been given tickets in a white area of the theatre. I was landed with the task of going out front and telling the audience that if they didn't quieten down then we'd just go out, get on the tour bus and leave without doing a show."

"That soon calmed 'em down and once the show started they forgot all their prejudices and started leaping about and going wild, not with anger but with enjoyment!"

soul gossip

FOLLOWING the murder of original Booker T. & The MG's drummer Al Jackson, bassist Donald "Duck" Dunn has moved base from Memphis to the West Coast in the hopes of linking up again with Booker T. Jones and Steve Cropper with the aim of reviving the group which he and Jackson had continued after Jones and Cropper had quit. . . . Motown called in Van McCoy to produce David Ruffins latest album while Philly men Norman Harris and Alan Felder laid down Eddie Kendricks newie at Sigma Sound — all part of Motown's new policy of diversifying its sound. . . . in big promo push Tamla Motown are to start advertising their product on British TV, while in the States the company is still in dispute with the four departed Jacksons over how many, if any, recordings they still owe to complete their contract. The group are also seeking to prevent Motown from issuing any previously unreleased material they are holding in vault after 11 March 1976.

. . . All Platinum's Rhetta Young has revived Mary Wells' oldie *You Beat Me To The Punch* for her upcoming SOS album and an edited six-minute cut will be released as her next single. . . . The Drifters, Edwin Starr, Della Reese, Betty Wright, Arthur Conley, Ecstasy Passion and Pain and the Supremes have played South Africa this year several of them to racially integrated audiences (Starr, Conley and Betty Wright refusing to appear unless free tickets were distributed to poor blacks), and the Chi Lites, the Stylistics, the Three Degrees and the Staple Singers are all slated for upcoming visits. . . . aiming to break the Hustle big in France, Phonogram has issued the Van McCoy single there in a special sleeve containing full instructions and diagrams on how to do the dance. . . . Soul around the world: Esther Phillips' *What A*

Difference A Day Makes at number three in France, Van McCoy number three in Germany with *The Hustle* while Bohannon's *Disco Stomp* sits at nine, the JB's *Doing It To Death* at 10 in Mexico, Barry White's *What Am I Gonna Do With You* the seven slot in Spain, KC and the Sunshine Band now 12 in Belgium with *Get Down Tonight*. . . . Motown rumoured to have offered big Barry White a big 3½ million dollars to sign with them when his 20th Century deal runs out. . . . Gladys Knight making a lot of cash from appearances on the 25,000 dollar Pyramid TV game and her brother Bubba Knight, of the Pips, has followed her onto the show.

. . . Jimmy Castor planning to cut a Christmas album for Atlantic — he's already recorded a version of Mel Torme's *Christmas Song*. Bidding strong for the seasonal market, Atlantic have re-issued Otis Redding's *Merry Christmas Baby*, Clyde McPhatter and the Drifters' *White Christmas* and Donny Hathaway's *This Christmas* and are planning a Soul Christmas album featuring old tracks from Otis Redding, Booker T & The MG's, King Curtis and others. . . . a diagnosed kidney ailment caused Esther Phillips to collapse whilst taping Mike Douglas TV show. The lady had just visited France for a major promo tour, her *What A Difference A Day Makes* having sold in excess of a quarter of a million there, sparking sales of some 4,000 for an RCA album which contains the Dinah Washington original of the song. . . . Isaac Hayes still has Stax up against the wall, demanding another £70,000 plus costs for still outstanding royalties. . . . with their recent acquisition of the Chess/Cadet labels, All Platinum are handling gospel music for the first time and plan to market it through normal R&B and pop outlets in a bid to break the music big.

album pick

ARETHA FRANKLIN *You* (Atlantic K50191)

With this album *Lady Soul* is back, back in that walling yet beautifully controlled form which made her the Sixties most exciting soul artist from her debut *Atlantic Album Never Loved A Man* on through to the period of her marital and business problems. This time round, producer Jerry Wexler has teamed her talents with Gene Page. She comes up with a tasty menu of delicate ballads and pounding disco slanted main courses and at last she's forced her way back up front. As on her real classics from the past, it is her voice which dominates, not the arrangements or the undeniably fine musicianship on display from the likes of Bobby Hall, Tom Scott and omnipresent guitarist David T. Walker. Aretha's back in the most majestic fashion and we like it.

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ROADSHOWS

Rollers clean up the poll

SATURDAY SCENE BRITISH POP AWARDS FOR 1975 / Wembley Empire Pool.

ARMS, LEGS, tartan and tears hurtle themselves over seats, heave, push and claw at crash barriers.

Security men grit teeth, wait for the whites of the eyes and similarly hurtle the most adventurous back.

The human tennis game is on... Rollerball has nothing on Rollermania. Belinda is a 17-year-old trainee secretary. Tears are washing her face.

"You know what it's like when you really love someone, when you love someone with all your heart... I know where Les lives." The tears give way to a half-assured smile.

"But his telephone's ex-directory." The tears start again.

Most of the 8,000 audience have left but some of the human wreckage remains. They're all girls and all are keeled over sobbing. Attendants put reassuring arms round them but it doesn't help.

It took less than 15 minutes for the girls to peak emotionally and the men responsible have already left the building

THE WEMBLEY Empire Pool has played host to some surprising shows this year, from the staid Pink Floyd through Rick Wakeman's ice spectacular to the theatrical summit of Alice Cooper.

Now it's the turn of the super-heroes. If pop music is about being popular this is the best of all possible line-ups.

But some of them are going to blow it - it's inevitable. You see, the Bay City Rollers are topping the bill and everyone else is really unimportant. The wide-boys have



Jings, feel the weight o' this, Jimmeh. Russell Harty offers Les a hand with the Arthur Dooley sculpture given by Saturday Scene as for best group.

had a field day selling Rollerphanalia. There are pictures, posters, badges, pieces of tartan, scarves, unofficial programmes. Souvenirs of Woody, Les, Alan, Derek and Eric.

Everyone is loaded down with banners, caps, albums, even rattles. The Pool is housing an American political convention and there's no doubt about who's getting the ticket.

So on to the stage bounce the all-smiling, all-loving Sally James and David Bridger in neatly laundered white trousers and blue sweat shirts emblazoned with

the words "Saturday Scene Awards." They're immediately figures of fun - unreal Butlins Blue Shirts.

"We want the Rollers." Of course you do, but first sit through the syrupy three-boy, three-girl, lovey-dovey, ever-smiling Guys 'N' Dolls imploring a tartan ocean with the naivety of Let's All Get Together.

Staggering

Or watch that Man About the House, Richard O'Sullivan who comes on to present Smoke with an award for Best New Group and then watch

them stagger under the weight of the suitably abstract Arthur Dooley sculpture.

Each of the six awards is worth several thousand pounds; they're a limited edition, never to be repeated and they will cause most of the recipients to stagger.

Each award winner will play a couple of tunes after getting his, her - or their - award. But this is pop music. No one plays. Smoke mime to backing tracks. They start with If You Think You Know How To Love Me and move on to Don't Play That Rock 'N' Roll To Me. It's an ironic title.

"We want the Rollers." But you get the Wombles. Self-confident Mike Reid gives Mike Batt the Creative Award. The what? Their Let's Womble To The Party Tonight doesn't actually stop the show. These boppers are teeny. NOT weeny. Get it?

Diving

"We want the Rollers." Instead you get tonight's odd one out - Linda Lewis. She refuses to mime and sings It's In His Kiss and Rock And Roller Coaster. Good for her. She's grabbed the Best Female Artiste award and gives a little token stagger when Gordon Jackson (from Upstairs, Downstairs) hands her the... of course, it's a diving figure with arms outstretched, isn't it?

Whatever it is, Susan Hampshire hands the next one to Alvin Stardust as Best Live Performer. He's in black, he's strong, he barely staggers, but he has to live up to the title.

So it's out with three bottles of champagne which he squirts all over the place; off with the jacket; grab the mike throw the gloves at the audience; and up a bottle of champagne over his head. Drenched, and the smashing to bits of the guitar at the end isn't mimed.

And now, folks the Butlins' Blue Shirts offer

you prizes. Gary Glitter's shirt; Alvin's autographed glove; Womble glasses; Guys 'N' Dolls T-shirts and of course the Rollers' drum sticks.

"We want the bloody Rollers." How about Dame Vera Lynn?

No? Well, she's giving Best Male Artist award to Gary Glitter who can hold it aloft with one hand. He's stomping, arrogant and singing Basic Lady.

He's also picking up the Rollers' drumsticks and hurling them at the audience. That's charismatic. Is he angry because there was only one glitter coat in the audience? Is he a jealous person? Did he blow it? (Did he fall? Was he pushed?)

"We want the..." Russell Harty hands over the award to the Best Group.

"... Rollers." The shrill hurricane is more than deafening, it obliterates. The breaking point comes early, as the tartan surges. Some are on the seats, some on their knees, some hurl themselves pitifully forward and others are violently thrown back. Scratch, claw, tear.

Money, Honey; Shout and Bye Bye Baby are all mimed to backing tapes.

But the screaming's live.

DAVID HANCOCK

Roadshows is continued on page 27.

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by Sue Byrom

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Bowie's new successor

BOWIE: Golden Years (RCA 2640)

With the re-released Space Oddity hovering around the top of the charts, Bowie's bringing us back up to date with his new single. Quite a lot of the Young Americans feel here, but smoother and less obvious. Bowie's record company think this will repeat Space Oddity's success, but I don't agree. Chart it certainly will, it's a good record, but number one...? Don't think so.

THE GLITTER BAND: Alone Again (Bell 1463)

Different sound from the Glitter Band this time, opting for a semi-Christmas / Spector sound behind the vocals. Might take you a while to get into it because it is so different, but should be one of the festive season's biggies.

THE WOMBLES: Let's Womble To The Party Tonight (CBS 3794)

Always up with the trends, here's the Wombles getting into a trad / twist mood, with loads of sax and boogie. Having seen the Wombles, complete with drap jackets and crepe-soled shoes at Wembley last Sunday, I can testify to their jitterbugging talents! Lovely record that should be an enormous hit.

ELVIS PRESLEY: Green Green Grass Of Home (RCA 2635)

Big El gives Tom Jones' old hit a new airing - although it's actually taken from his Today album - and enters the Christmas race for the charts. In view of the fact that even this early in the race there are some very good singles around, I don't see this doing too much. The message is a bit mournful, as is Elvis' treatment of it.



DAVID BOWIE: smoother

Buddy Won't You Spare Me A Dime, you'll like this.

ABBA: Mamma Mia (Epic EPC 3790)

Slightly chopsticks tempo to Abba's new one, although the title implies it should sound Italian. Ah well... very jolly and catchy; not as catchy as SOS, but a hit nonetheless.

JOHNNY NASH: Rock It Baby (We've Got A Date) (CBS 3825)

Having initially listened to the B-side of this record by mistake, I was most relieved to find I'd made an error: The B-side being an awful dirge. The A-side is far better. Nice, light, bouncy reggae, and if played, it might make it.

THE SENSATIONAL ALEX HARVEY BAND: Gamblin' Bar Room Blues (Vertigo ALEX 002)

And now for something completely different the follow-up to Delilah, and it's hoe-down, rocking chair singalong time. Alex has long wanted to do a cowboy-type song, but whether it's the right decision or not is dubious. If you liked

THE DRIFTERS: Can I Take You Home Little Girl (Bell 1462)

A Greenaway / Mason number for the Drifters, currently enjoying huge success in the album charts. To be honest, I find their successive singles very similar to one another, but my blind spot won't prevent this from being a hit.

DR. FEELGOOD: Back In The Night (United Artists Artists' UP 35857)

Actually re-released a few months ago, it's been re-released to coincide with the Malpractice album. Lots of guitar driving away behind the vocals, but it'll probably get squeezed out of the charts with more seasonal ditties.

MARTY PAUL & DANNY: Sweet Melinda (RCA 2630)

Despite a large fan following, MP&D haven't been able to come up with a single to push them into the charts. With this one, written by themselves, they've broken away from the New Seeker's



WOMBLES: trendy

sound, and come up with something a little more gritty. Quite uptempo, with distinctive drumming, it might get more airing than its predecessors.

GWEN McCRAE: Love Insurance (President PT 444)

The other half of the McCrae duo has come up with a funky disco sound, but although her own following is increasing over here, I doubt if this one will see her following George's chart success.

ANDY SCOTT: Lady Starlight (RCA 2629)

First solo single from Sweet's Andy Scott, who wants to combine both his own and the group's careers from now on. This track has been re-mixed (previously appearing on Desolation Boulevard), with drumming from Mick Tucker. Already popular with Sweet Fans, it's a song that might well see Andy in the charts: good electric and acoustic guitar work, and some fine vocalising from the man.

ACE: No Future In Your Eyes (Anchor ANC 1024)

Taken from their new Time For Another album, this typifies their West Coast sound: Part Eagles, part Crosby, Stills and Nash. Easy rhythm and vocals, it slides into the ears and gently rests. With the Eagles having broken into the singles chart recently though, this might do it.

DANA: It's Gonna Be A Cold Cold Christmas (GTO GT 45)

Judging from the weather we've had so far, it probably is going to be a bit party, but Dana obviously hopes to warm us up with this seasonal number. Unfortunately, it's terribly twee and nice, and wouldn't bring more than the faintest thawing to this office.

GRAEME EDGE: The Tunnel (Threshold TH 22)

From his Take Off Your Muddy Boots album, this is not the kind of track that does well as a single. As an instrumental number it's fine, but sounds much better within the album form.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

PEOPLES CHOICE: A Party Is Groovy Thing (SPIR 3815)

It's part-y, party-time down in Philly, with funky back rhythms and suitable raucous party vocals on top. Maybe for the discos, but that's it.



SENSATIONAL ALEX HARVEY BAND: cow boys



GRAEME EDGE: album track

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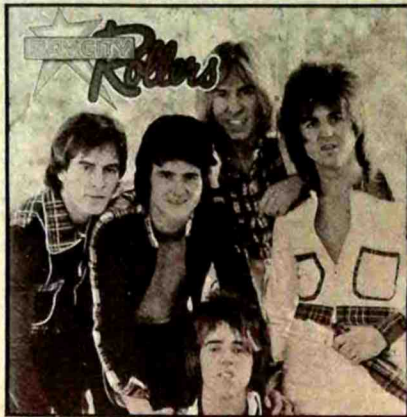
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EXCLUSIVE PREVIEW

Critical acclaim at last?

BAY CITY ROLLERS: Wouldn't You Like It (Bell SYBEL 8002)

The million dollar question is, will the Rollers finally be taken seriously by critics who have hitherto dismissed them as nothing more than the office cleaners of pop? Eric and Woody, who have always had a flair for a perky toon, have compiled nine of the ten compositions, which are as skillful in construction as any Phil Wainman / John Goodison works. The choice of material, some of which had a distinct Sixties flavour, has improved 100 per cent since their debut album. I Only Want To Dance With You is Sixties styled, but infectious in beat. Don't Stop The Music is polished Seventies pop/soul, unusual for the Rollers, but it works purely because of the Philly-type staccato high-pitched back-up vocals. Shanghai'd In Love — a melancholic love song, with fluid guitar solo from Eric, is a bit risque for the bairns, as it's supposedly about a guy who loses his heart to an Oriental Flossie down Wanchai Way (wahaaaaah!). Wouldn't You Like It is a far more interesting album than the ones that went before, with kilt-loads of musical impetus, especially from wee Eric. Listen to Love Is, which starts off as a very weak down-on-the-farm-singsong, but lets rip with a weirdo hippy instrumental passage mid-way through. Les's voice, known to waver slightly on past albums and singles, is seemingly more in key and he sounds professional enough to be a convincing lead singer. But it's Eric who's the captain — he guides and leads the rest of the crew, and is the mainstay of the band. The tantalising Les nonetheless excites Eric/Woody's lyrics in a way which fans will appreciate. On the title track his best dud-stud voice purrs: Wouldn't You Like It/Let's Spend The Night Together / So Come Up and See Me / Please Let Me Please You / Yes How I Wanna Love You. Pretty hot stuff. The album closes with Derek's End Piece (had to laugh at that one), with the drummer boy airing his talents. The instrumental is very impressive in its simplicity, but towards the end is irrevocably damaged when the said Derek begins talking in namby-pamby voice about his true lover never dying. But wouldn't you like it, Tartan fans? **JJ**



ROLLERS: The cover of their new album

RUBETTES: Rubettes (State STAT 4)

After their early rush of gimmicky hit singles, the Rubettes are now settling down to the business of establishing themselves as a long-term force very nicely. This album sets out to show off their good points without trying to beat you over the head with them and succeeds well. The songs, some written by Bickerton / Waddington, others by members of the group, are mostly melodically strong, all well played, well sung and well produced. The lyrics are the weakest feature of the album, seldom rising above mediocre and sometimes being fairly dire, but they don't prevent the album being pleasant, happy listening. If you get a chance to sample some of it before buying, try the second side first — it's the better of the two. **RF-C**

opinion the Judge's Bedtime Stories isn't a patch on its predecessor Workin' Class 'Ero, which showed the man from Snodland at his funniest. If I was pressured into selecting prime cuts they are: This Little Piece Of Dinke, which nicks its tune from the Yellow Rose Of Texas, complete with duck calls and ya hoos; Last Tango In Snodland and Ms Day's Move Over Darling. Ha, if of Doris could hear what the Judge has done to her song — 'twould surely put hairs on her chest. **JJ**

SWEET: Strung Up (RCA SPC 0001)

Double compilation album with a difference — two sides being totally live, the rest studio recordings. The live set shows Sweet living down their reputation as chic singles artists by making as much noise as possible to good effect. The whole sound is very strong and all the group show up well — especially Brian Connolly on his vocals. The only fault is that, strung all together, the tracks tend to sound too similar. Best of the live set are Hellraiser (which opens it) and The Man With The Golden Arm (which closes it). Then, on the studio

PHIL EVERLY: Mystic Line (Pye NSPL 18473)

No thank you. As much as I'd like to think this good it just doesn't make it. Embarrassingly mediocre songs like You And I Are A Song (oh really?) or Lion And The Lamb devalue what Phil Everly should stand for. His reggae-fied version of When Will I Be Loved is OK, but it's all really a case of slipping into the third division which is a shame. Maybe they should get back together, or, on second thoughts, maybe the old singles should be re-released. Let's have an Everly Brothers revival, but not like this. **DH**

JUDGE DREAD: Bedtime Stories (Cactus CTLP 113)

Master of rudery is back again on 33 1/3 rpm, displaying merriment which is slightly bent by a few offensive songs. It's true to say that some lyrics are extremely amusing and might make you chuckle over the Xmas Sherry, but others just don't work. In my

album, among other lesser-known tracks, you get Action, Fox On The Run, Ballroom Blitz, The Six Teens and Blockbuster. The point of the cover — "We pull the strings" — can no longer be contradicted by anyone. **RF-C**

American hits. While the Orlon's Don't Hang Up is relatively simple, how are you on The Rays' Silhouettes or the outrageous Zacherle's Dinner With Drac? The rest you'll have to find out for yourself, but if you're serious about your music then make sure everyone knows you want this collection for Christmas. **DH**

ACE: Time For Another (Anchor ANCL 2013)

This band's first album, Five-A-Side, was one of the best debut albums of last year, and after its release Ace hot-footed it to the States where they've spent most of this year. Their new album reflects a lot of American influences in the feel of the rhythms and mood, it doesn't come out and hit you — instead you sit and listen, especially to some great bass work by Tex Comer. The band, individually or collectively, wrote all the tracks, and the result is an album that will go a long way towards establishing Ace as a band that are here to stay. **SB**

THE AMERICAN DREAM: Cameo Parkway Story 1957 to 1962 (London Dream U 3/4); The London American Legend (London Dream R1/2)

This two-volume four-album compilation is a journey, not only through nostalgia, but back to some of the more important and influential tracks to have been made from the mid-Fifties to mid-Sixties. Apart from obvious things on the second volume like Little Eva's Locomotion; Carole King's It Might As Well Rain Until September and The Exciters A Little Bit Of Soap there's also The Ran-dells, Dale & Grace and the infamous Cookies. But, perhaps the most interesting is the earlier Cameo - Parkway recordings. You'll have to really know your music to know this list of classic

JOHN DENVER: Rocky Mountain Christmas (RCA APL 1-1201)

The festive season is heaving itself into sight with a great sigh, and the albums are beginning to pour in. Amongst the 12 tracks on Denver's Christmas collection are some familiar titles: Silent Night, Holy Night, Away In A Manger and (would you believe) Rudolph The Red-Nosed Reindeer. Not so familiar might be Please Daddy (Don't Get Drunk This Christmas), Christmas For Cowboys and A Baby Just Like You, the latter one of the only two written by John. Christmas a la C & W ain't really my cup of coffee, but John's thousands of fans will find this irresistible. **SB**

THE UNDISPUTED TRUTH: Higher Than High (SMTL 12009)

This grossly underrated group have a really hot album here, which really lives up to its name. The first couple of tracks are just good solid funk and include the title track and one called Poontang. These are followed by an unexpectedly moving ballad called Life Ain't So Easy, which depicts the problems encountered every day by the man on the street. The lyrics of this song should really be listened to. The only let down on the whole album is Boogie Bump Boogie — a bit mediocre. If word gets around about this record Undisputed Truth could well soon be getting the success they truly deserve. **KJ**

THE WOMBLES (3 Record Collection CBS 6632)

This is a sort of Wombles Christmas present: three albums in a special box set selling for a mere £4.99. As an added extra, you'll also find a Womble badge, a Womble picture to colour, and a Keep On Wombling poster. If you can live through the excitement of all that, you can then turn to the albums. All the material has been previously released, so avid Womble fans will probably find they've already got the tracks, but the selection runs through classics Remember

You're A Womble, Minuetto Allegretto and Wombling Merry Christmas. It's a grand collection, showing just how talented Mike Batt has been to come up with such a constant stream of records with a common theme but all essentially different. Nice one for those gaping Christmas stockings. **SB**

THE ROLLING STONES: Rolled Gold — The Very Best Of The Rolling Stones (Decca ROST 1/2)

Double album of 28 tracks, including all the Stones' Decca/single A-sides plus a few album tracks. Anyone who already has High Tide And Green Grass and Through The Past Darkly will have no need for it, but otherwise it's a must. Since it is basically a singles album, however, one would have thought it would make sense to include some of the band's best B-sides such as Spider And The Fly, You Can't Always Get What You Want and Child Of The Moon rather than the album tracks. **RF-C**

MR BIG: Sweet Silence (EMI EMC 3101)

A splendid first album, abounding in tunes, guts and good (nearly always clean) fun. The title track is its principal joke, being a send-up of every heavy rock band you've ever seen. It throws up heaps of musical clichés, punctuating them with a couple of raspberries halfway just in case you haven't got the joke by then. Elsewhere on the album you'll find an abundance of strong catchy tunes and rhythms — try Wonderful Creation, Uncle John 'B' and Violet May for samples. Then there are more introspective tracks like I Ain't Been A Man or, even better, Golden Lights, which builds into a massive climax from a quiet, moving verse. All in all, there are lots and lots of different things here and a good ninety per cent of them work a treat. **RF-C**

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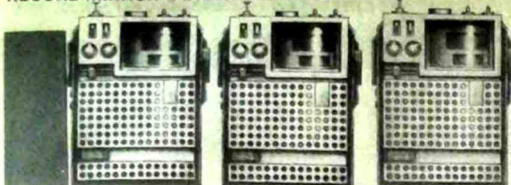
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TUNE IN

Radio The end for Caroline?

A MIS-CALCULATION by the crew on the Mi Amigo last Friday led to the arrest of three Radio Caroline disc jockeys, and the ship's captain.

A week ago last Friday the Mi Amigo broke anchor from its position off Clacton during a storm, and drifted south towards Margate.

Out of date charts said the channel was outside British territorial waters. Following the recent Bay Closing Act, the area is now under British jurisdiction. When Caroline resumed broadcasting last Thursday, the Home Office was quick to notice this fact.

The Home Office and Dover Police raid was well documented in the national press and on radio.

The disc jockeys and ship's captain were taken to Southend police station where they were held over night.

On Saturday morning they were taken to court, and charged and released on bail of £1,000 each. The accused were asked to surrender their pas-

ports. The raid took place in dense fog.

Three vessels drew alongside, and officials boarded the Mi Amigo.

A scuffle in the studio resulted in the Flemish Radio Mi Amigo tapes being turned off, and officers from the Radio Regulatory Department of the Home Office removed the crystal from the transmitter.

Further fighting took

place when one disc jockey was forcibly removed from his cabin.

With the station off the air, five crew members remained, and while efforts were being made to move the ship out of British waters a northerly gale blew up.

On Sunday evening the ship started dragging anchor in a force 10 gale, and a radio call brought the Margate life-boat to the scene to take off two more crew.

At the time of going to press, a tug was on the way with the tender from Spain to help the ship and leave a fresh crew.

Although the Home Office would not confirm it, the understanding is that they are hoping to get a court order to tow the ship in for causing a danger to shipping.

And the end of RNI too?

A COURT case in Holland involving RNI owners Meister and Bollier forms a continuing background to the Radio Caroline drama on the high seas.

The dispute is between them and the Dutch Government and is to do with whether or not crippling harbour dues must be paid before the Mebo 2 can leave harbour.

When Record Mirror & Disc spoke to Erwin Meister last week he sounded dejected.

The ship has been in Rotterdam harbour for

over a year.

For eight months the ship was impounded, but a recent court case freed the vessel.

Harbour fees for the Mebo have been accumulating all that time. The present court case is to decide whether the dues should be paid.

Meister and Bollier say that had the vessel not been impounded, the bill would not have been so large.

Listen for:

The last part of the Simon and Garfunkel Story, "Was A Sunny Day", while Howard Werth and the Moonbeams and Dragon Fly are in Concert. Both on Saturday, Radio 1.

On Sunday, Insight features publishers and songwriters Talking will be Marc Bolan, David Essex, Leo Sayer and Brian Protheroe, Tony Macaulay, Roger Greenaway and Jonathan King.

Later on, Jack The Ladd are on Sounds On Sunday.

Film Testing your endurance

BITE THE BULLET: Cert A. General Release Now.

Bite The Bullet is a western centred around an Endurance Horse Race, the kind of thing which was very popular in the United States at the end of the last century.

Lining up for the long cross-country race are Gene Hackman, James Coburn, Jan - Michael Vincent, Ben Johnson, and to provide the female interest Candice Bergen.

They each have their own reasons for desperately wanting to win the huge prize money and through fair means or foul they all try their best.

As can be expected, they encounter various adventures and hardships on the gruelling cross-country ride and, as in all races, there can be only one winner when it is over.

An all star line-up and some breathtaking location photography are definite plus factors for this film. From the Nevada desert to New Mexico the film succeeds in showing us man against nature.

What it doesn't do,

though, is to give us enough interest in the various characters to sustain us through the film.

At the end of the 131 minutes (which is something of an endurance in itself) I personally felt a little disappointed that a film which on paper promises a lot didn't really deliver the goods.

However, it's always good to see such stars as Gene Hackman and James Coburn and as Westerns have been very thin on the ground this year, Bite The Bullet should pull in a lot of customers.

MIKE CHILDS

Television

Look for:

Alvin Stardust, Gene Pitney and Mike Reid on Saturday Scene, this weekend, and for Leo Sayer, R&J Stone, Barry Ryan, Slade, Gary Glitter, Trogs, and Melanie on Superzone.

On Sunday, November 23, Dr Hook & The Medicine Show are on The London Weekend Show.

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DEEJAY & RADIO MONTHLY

The November issue of the magazine for DJs & Discos asks - "Want to Work Abroad?" and "How Do We Stamp Out Cowboys?" It takes a look at Merseyside's Radio City and revisits Disco 75.

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In next week's Record Mirror & Disc

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THURSDAY

November 20

BLUE OYSTER CULT / BIRTH CONTROL, City Hall, Newcastle (Newcastle 20007)
DRIFTERS, Variety Club, Batley
SADISTA SISTERS, Ronnie Scott's, Frih Street, London W1 (01 439 0747)
BRETT MARVIN & THE THUNDERBOLTS, Nags Head, High Wycombe
BE BOP DE LUXE, Winter Gardens, Penzance (Penzance 2475)
MARTHA REEVES, Baileys, Liverpool (051 709 0771)
JIMMY RUFFIN, Baileys, Stoke (Stoke 23958)
MERSEYBEATS, La Dolce Vita, Birmingham
BROTHERHOOD OF MAN, Cavendish, Blackburn
ALVIN STARDUST, Talk of the Midlands, Derby
SHOWADDY WADDY, Blightys, Hull (Hull 24000)
CANDLEWICK GREEN, Caesars Palace, Sutton
ELLIE, Penthouse Club, London W1
STAX SOUL SHOW, North Park Working Mens Club, Kettering
KENNY, Friars Vale Hall, Aylesbury (Aylesbury 88948)
GEORGE MELLY / JOHN CHILTERN'S FEETWARMERS, Town Hall, Mansfield
CLIFF RICHARD, Fiesta, Sheffield (Sheffield 70101)
FATHER & CHILD REUNION, Keskidee Centre, Islington, London N1 (01 609 1296)
ANDY FRASER, Victoria Hall, Hanley
KURSAAL FLYERS, The University, Durham (Durham 64466)
MARIAN MONTGOMERY, Quaglin's, Bury Street, London SW1
BUDDY GRECO, Showbeat, Cardiff
RICHARD & LINDA THOMPSON / SPUD, The College, Worcester
LINDA CARR & THE LOVE SQUAD, Scamps, High Street, Sutton
MAFIA BROTHERS, Peacock Inn, Leeds Road, Huddersfield
GENE PITNEY, Baileys, Watford
CHOPYN, Marquee, Wardour Street, London W1 (01 437 6603)
MIKE HARDING, College of Art, Chesterfield
GRYPHON, Gwent College of Education, Newport
RICHARD DIGANCE, Teeside Polytechnic, Newcastle
MCCALMANS, Wellgreen Hotel, Cheshire
HELLO, Corn Exchange, Bury St Edmunds
NAZARETH / SNAFU, Kings Hall, Peterborough
CAMEL, Marine Hall, Scarborough
BE BOP DE LUXE, Winter Gardens, Penzance
JIMMY JAMES & THE VAGABONDS, Mayflower Club, Immingham
HEAVY METAL KIDS, Kings Hall, Derby
ZEBBRA, Nags Head, High Wycombe



ALVIN: Thursday

SUPERTRAMP / JOAN ARMATRADING, Guildhall, Portsmouth (Portsmouth 24335)
GEORGE HAMILTON IV, Congress Theatre, Eastbourne
HOT CHOCOLATE, Leisure Centre, Gloucester (Gloucester 36498)
CLIFF RICHARD, Fiesta, Sheffield (Sheffield 70101)
FOX / TIM MOORE, The University, Nottingham (Nottingham 55912)
STAN TRACEY QUARTET, The University, Belfast (Belfast 45333)
MIKE ABSALOM, College of Art, Glasgow
CARL MALCOLM, Baileys, Derby (Derby 363151)
DEL SHANNON, Sophia Gardens, Cardiff
ZEBBRA, Nags Head, High Wycombe
JOHN CALE, New Victoria Theatre, London SW1
DR HOOK & THE MEDICINE SHOW / UNICORN, The Polytechnic, Oxford (Oxford 61998)
MUNGO JERRY, Nashville, North End Road, London W14 (01 603 6071)

FRIDAY

November 21

LIMMIE & FAMILY COOKING, Incognitos, Stockton
JIMMY RUFFIN, Baileys, Stoke (Stoke 23958)
CAN, Polytechnic, Hatfield
BROTHERHOOD OF MAN, Cavendish, Blackburn
ALVIN STARDUST, Talk of the Midlands, Derby
GEORGE MCRAE, Barbarellas, Birmingham (021-643 941)
MARMALADE, Senate Club, Peterlee
KENNY, Country Bumpkin, Andover
MAC & KATIE KISSOON, Baileys, Hull
CLIFF RICHARD, Fiesta, Sheffield (Sheffield 70101)
MARTHA REEVES, Baileys, Liverpool (051 709 0771)
SLACK ALICE, Technical College, Dundee
STRETCH, White Hart, Church Lane, Wilsden
FUMBLE, The Castle, University of Durham (Durham 64466)
ENO LECTURE, The University, Leeds (Leeds 39071)
SASSAFRAS / BAND CALLED O'RANDY PIE, Corn Exchange, Cambridge
HEAVY METAL KIDS, Albert Hall, Bolton
DR HOOK & THE MEDICINE SHOW/UNICORN, Mayfair, Newcastle (Newcastle 23109)
BE BOP DE LUXE, Thames Polytechnic, London SE18
SNAFU, Penthouse, Scarborough (Scarborough 63204)
OSIBISA, Mayfair, Preston
THIN LIZZY, College of Technology, Derby
BRYN HAWORTH, The Polytechnic, Oxford (Oxford 61998)
VIV STANSHALL'S VIVARIUM, North Staffordshire Polytechnic, Stoke
CAPTAIN BEEFHEART/SECRET OYSTER, The University, Edinburgh
DEL SHANNON, Sophia Gardens, Cardiff
SHAKIN STEVENS & THE SUNSETS, The Polytechnic, Birmingham
HOT CHOCOLATE, Plaza, Truro
ANDY FRASER, The University, Bradford
QUEEN, Odeon, Taunton
KURSAAL FLYERS, Gordon Institute of Technology, Aberdeen
STACKRIDGE/NIMBUS, University of Surrey, Guildford
GONG/CLEAR LIGHT, LIGHT, University of Sussex, Brighton

FOX/TIM MOORE, The University, York
BLUEJAYS, The University, Lancaster
AJ WEBBER, The University, Lancaster (Lancaster 65201)
BE BOP DE LUXE, Thames Polytechnic, Woolwich, London SE18
THIN LIZZY, College of Technology, Derby
NAZARETH/SNAFU, Apollo, Glasgow (041-332 6055)
BLUE OYSTER CULT/BIRTH CONTROL, Free Trade Hall, Manchester (061-834 0943)
GENE PITNEY, Baileys, Watford (Watford 39848)
UPP, Fiesta, Plymouth
WALLY, Marquee, Wardour Street, London W1 (01-580 7930)
MUNGO JERRY, Lake Hall, University of Birmingham
DRIFTERS, Variety Club, Batley
BLACKSABATH/BANDY LEGS, Kilburn State Gaumont, London

SATURDAY

November 22

HEAVY METAL KIDS/NUTZ, Coventry Cricket Ground, Wantage Road, Northampton
MICK ABRAHAMS, Boat Club, Nottingham (Nottingham 869032)
STREETWALKERS, University of Essex, Colchester
STRETCH, Philippa Fawcett College, Streatham, London SW16
DRIFTERS, Variety Club, Batley
SASSAFRAS / BAND CALLED O, The University, Loughborough (Loughborough 63171)
SWEET SENSATION, Portehouse, Retford
CAPTAIN BEEFHEART/SECRET OYSTER, Friars Vale Hall, Aylesbury (Aylesbury 88948)
SHAKIN STEVENS & THE SUNSETS, Walsgrave Hotel, Coventry
CARL MALCOLM, Baileys, Derby (Derby 363151)
LYNN RYD S K Y, N Y R D / S U T H E R L A N D BROS & QUIVER, Cliff Hall, Folkestone (Folkestone 53193)
BLUEJAYS, Trentham Gardens, Stoke
FOX/TIM MOORE, Coach and Redford
HOT CHOCOLATE, Victoria Palace, London
QUEEN, Winter Gardens, Bournemouth (Bournemouth 26446)
HOLLY CARROLL, Centre
ANDY FRASER, Chancery Hall, Chesham
SUPERTRAMP, Usher Hall, Edinburgh (031 557 0505)
CANDLEWICK GREEN, Chimes, Northampton
BUDDY GRECO, Talk of the North, Stoke
LINDA CARR & THE LOVE SQUAD, Baileys, Stoke (Stoke 23958)
GREENSLADE, Greyhound, Croxford
GENE PITNEY, The Saloon, Northampton
SASSAFRAS / BAND CALLED O'RANDY PIE, Free Trade Hall, Manchester
MARTHA REEVES, Baileys, Watford (Watford 39848)
CHRIS FARLOW, Regal, Redruth

CHRIS FARLOW, Top Hat, Spenny Moor
JIMMY RUFFIN, Baileys, Stoke
KENNY, Pavilion Ballroom, West Rounton
WALLY, College of Education, Darlington
FOX/TIM MOORE, The University, Manchester (Lancaster 65201)

SUNDAY

November 23

OSIBISA, Pavilion, Bexhill
BACK STREET CRAWLER, Empire, Liverpool (051 709 1555)
DR HOOK & THE MEDICINE SHOW, Bristol
BRIAN DEWHURST, Brewery Arts Centre, Kendal
NAZARETH/SNAFU, Guildhall, Preston
BLUE OYSTER CULT/BIRTH CONTROL, Hammersmith Odeon, London W6
CHRIS FARLOW, Fiesta, Plymouth
MARTHA REEVES, Baileys, Watford (Watford 39848)
CAN/TERJE RYPPAL, Theatre Royal, Drury Lane, London WC2 (01 836 8108)
MIKE NESMITH, Queens University, Belfast (Belfast 45133)
KILBURN & THE HIGHROADS, Torrington, Lodge Lane, N Finchley, London N3
SASSAFRAS / BAND CALLED O'RANDY PIE, Caley Cinema, Edinburgh
QUEEN, Winter Gardens, Bournemouth (Bournemouth 26446)
HELEN SHAPIRO, Dorking Halls, Dorking (Redhill 63286)
SUPERTRAMP/JOAN ARMATRADING, Usher Hall, Edinburgh (031 557 0505)
KURSAAL FLYERS, Town Hall, Middlesbrough
BLUE OYSTER CULT, Odeon, Hammersmith, London W6
LYNN RYD S K Y, N Y R D / S U T H E R L A N D BROS & QUIVER, Cliff Hall, Folkestone (Folkestone 53193)
BLUEJAYS, Trentham Gardens, Stoke
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KURSAAL FLYERS, Town Hall, Middlesbrough
BLUE OYSTER CULT, Odeon, Hammersmith, London W6
LYNN RYD S K Y, N Y R D / S U T H E R L A N D BROS & QUIVER, Cliff Hall, Folkestone (Folkestone 53193)
BLUEJAYS, Trentham Gardens, Stoke
FOX/TIM MOORE, Coach and Redford
HOT CHOCOLATE, Victoria Palace, London
QUEEN, Winter Gardens, Bournemouth (Bournemouth 26446)
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GREENSLADE, Greyhound, Croxford
GENE PITNEY, The Saloon, Northampton
SASSAFRAS / BAND CALLED O'RANDY PIE, Free Trade Hall, Manchester
MARTHA REEVES, Baileys, Watford (Watford 39848)
CHRIS FARLOW, Regal, Redruth

BUDDY GRECO, Talk of the North, Eccles
ANDY RASER, The University, Aberystwyth
SASSAFRAS / BAND CALLED O'RANDY PIE, City Hall, Glasgow (041 221 9600)
GONZALEZ / GENO WASHINGTON, Concert Hall, Lewisham
DRIFTERS, Abigail's, Birmingham
MARTHA REEVES, Baileys, Watford (Watford 39848)
LINDA CARR & THE LOVE SQUAD, Baileys, Stoke (Stoke 23958)
JIMMY RUFFIN, Baileys, Liverpool (051 709 0771)
CANDLEWICK GREEN, Night & Day, Birmingham
SUPERTRAMP, Apollo, Glasgow (041 332 6055)
HEAVY METAL KIDS / NUTZ, Music Hall, Shrewsbury
ANDY FRASER, The University, Aberystwyth (Aberystwyth 3812)
BRUCE SPRINGSTEEN, Hammersmith Odeon, London W6
MIKE ABSALOM, The Polytechnic, Huddersfield
QUEEN, Gaumont, Southampton
RICHARD & LINDA THOMPSON / SPUD, Town Hall, Birmingham (021 256 2392)

TUESDAY

November 25

HEAVY METAL KIDS, Civic Hall, Dunstable
KILBURN & THE HIGHROADS, Dingwells, Camden Lock, London NW1 (01-267 4767)
STRAY, Marquee, Wardour Street, London W1 (01-437 6603)
BUDDY GRECO, Talk of the North, Eccles
BRYN HAWORTH, The University, Keele (Keele Park 371)
DANA, Rangers Social Club
ANDY FRASER, Barbarellas, Birmingham (021-643 9413)
SHOWADDY WADDY, Village Inn, West Rounton
MAC & KATIE KISSOON, Gaumont, Southampton
MARTHA REEVES, Baileys, Watford (Watford 39848)
LINDA CARR & THE LOVE SQUAD, Baileys, Stoke (Stoke 23958)
JIMMY RUFFIN, Baileys, Liverpool (051-709 0771)
SUPERTRAMP, Caird Hall, Dundee (Dundee 22399)
MAC & KATIE KISSOON, Green Gate, Iford
BLUEJAYS, Hammersmith Odeon, London W6 (01-748 4081)
RICHARD DIGANCE, University of East Anglia, Norwich (Norwich 52058)
ANDY FRASER, Barbarellas, Birmingham (021-643 9413)
URIAH HEEP, City Hall, Newcastle (Newcastle 29924)
MARMALADE, Huddersfield, Huddersfield (Huddersfield 41336)
CAMEL, Guildhall, Plymouth
CAPTAIN BEEFHEART/SECRET OYSTER, The University, Southampton (Southampton 556)



RUFFIN: Friday

ROADSHOWS

Sailor land in Lime St.

SAILOR Leicester University. SAILOR WERE introduced at the rather late hour of 11.00 to a restless audience and a predictable chorus of "Hello Sailors."

Flashing on stage with a thumping opener, they instantly won over the crowd, creating a rock-carnival atmosphere that was both slickly professional and a lot of fun.

First spotlighted on Cockney Rebel's tour last spring, Sailor have since abandoned the naval gear and now appear dressed like underworld characters from old Lime Street:

sinister docks and alleyways of foreign ports of call.

Their stage poses and the set - a painted backdrop, lamp post and a red Chinese lantern - emphasized the sleazy scenarios of the songs.

Villains, prostitutes and hapless victims of vice, parade through the numbers like extras in a film.

Sailor's songs are distinguished by sophisticated harmonies and insistent, infectious rhythms. A highlight of the set was their new single A Glass of Champagne, which just

has to be a hit, with its deft lyrics and cheeky arrangement.

Throughout, they displayed considerable skill in switching from Rock Waltzes to frantic instrumental like Vera Cruz, taking in country boogie elements and a dizzy range of sound effects along the way.

By the end of the set there was a heady rush to the stage for two tumultuous encores as people stomped and clapped and circles of dancers kicked and reeled at the back.

With the driving, distinctive single just out and an album full of exciting new material due for release in two weeks, Sailor look like being an unstoppable success before much longer.

Their next tour, scheduled for February, ought to be a must-see

— ANGIE ERRIGO

Good to see Jackie De

JACKIE DESHANNON / Reno Sweeney's, New York

SINCE HER recent signing with CBS, Jackie de Shannon has embarked on a new career, crossing the gap left by the years since she had her multi-million hit with What The World Needs Now, and the many hits that preceded it.

Her new approach is aptly summed-up by the title of her latest album, New Arrangements, which in her words is "about people"

She sang several tracks from the collection, including Let The Sailors Dance, her current single.

The set was one that gave her the chance to let us hear her full vocal range, including some of the oldies like When You Walk In The Room (although she didn't sing Needles And Pins which was a big hit for both her and the Searchers).

Possibly the strongest influence coming through at the moment is that of country and western, demonstrated in Queen of The Koozie

I preferred her more pop-orientated numbers like Boat To Sail, dedicated to Brian Wilson, and Over My Head Again.

The encore, Didn't It Rain, was a belting gospel song that left the audience as exhausted as Jackie must have been; us from applauding, her from delivery.

Jackie De Shannon was one of the foremost songwriters of her time, apart from her own success as an artist, and it's great to see her coming forward once more.

SUE BYROM

Superduper Supertramp

SUPERTRAMP Fairfield Hall, Croydon

AS SUPERTRAMP launched into the opening chords of School on the first night of their tour, it was obvious that this could be the start of something good. It was.

Crime Of The Century was one of the best albums of last year and we heard most of it.

Can there be two better songs than Asylum and Hide In Your Shell? I haven't heard them.

In spite of the complex musical arrangements, Supertramp sound even better live than on wax. A tasty chunk of the new LP, Crisis? What Crisis? was slotted between hot stuff like Dreamer and Bloody Well Right and on first hearing Poor Boy and Sister Moonshine are the plums.

Clever bit of back projection at the end. See Supertramp if you can. This is how it should be done.

A word for classy and surprising support in Joan Armatrading And The Movies. Watch this lady. She's on her way

JAN ETHERINGTON

Tops with the faithful

THE FOUR TOPS Hamersmith Odeon, London

ARRIVING HALF-WAY through Al Matthews' act I was pretty relieved at not having to sit through the whole lot.

Apart from a fair version of Fool, Al doesn't strike me as very impressing as a live artist, with a tendency towards shouting as opposed to singing.

He included his latest, All I Have To Do Is Dream and the flip side of that, a melody with a country inflection.

Judging by his ability to make the audience laugh, though, Al could well make a successful comedian.

As for the second half of the show, the veterans of the Four Tops, did it again. Their's was a non-stop show with no trivial chat, containing around 14 numbers including classics like Reach Out I'll Be There, Standing In The Shadows Of Love, Walk Away Renee, Still Waters Run Deep and the Temptations' hit Ain't No Woman Like The One I Got.

It also included more recent ones like Keeper Of The Castle, Simple Game and their latest hit Seven Lonely Nights.

Predictably the Tops kept up their strict formation movements almost throughout and Levi Stubbs' distinct voice came over as strong as ever.

They were consistent with their perfect harmonizing and spot on timing

which proved that their professionalism hasn't been allowed to ebb over the last 21 years.

A small number of the audience managed to get up on to the stage, which the Tops seemed to welcome - one member of the group hugged a young boy who had rushed up to shake his hand and dance opposite him.

Other members of the audience followed suit and many people went away satisfied that they'd touched the hands of their idols.

KYMME JONES

Love Peter, love his dog

PETER SHELLEY Royal Festival Hall

PETER SHELLEY has had two massive chart hits, but as a live performer he was an unknown quantity until Monday last when he made his live debut in London.

His opening number, Neil Diamond's Sing Me received a good response and then Peter introduced himself and explained that he would be singing a mixture of his own songs and some favourites by other people.

He followed with Laughter In The Rain and Jim Webb's By The Time I Get To Phoenix, a track from his new album Girls & Places, both of which received a good reaction - despite some problems, with the sound balance which definitely gave the Alyn Ainsworth Orchestra the upper hand at times.

Peter then sang his current single Wisconsin, a gently self-penned, Glen Campbell type number and, with the Orchestra more in the background, his warm, pleasant voice came across with great effect.

Other numbers included Leaving On A Jet Plane and When My Little Girl Is Smiling and another of his own hits Love Me Love My Dog.

For an encore he repeated Gee Baby which brought him a standing ovation from an audience whom he had totally won over with its personality.

MARGARET HAMILTON

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 - Chicken Shack - I'd Rather Go Blind
 - Scott McKenzie - San Francisco
 - Dr John - Right Place Wrong Time
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ALTERNATIVE READERS POLL

IF YOU have been good boys and girls and applied your undeniably fabulous minds with great seriousness to our Readers' Poll (go back to page 13 if you haven't), you may now bring all your silliest and bitchiest thoughts to bear on our

alternative poll. Send your answers on a blue £5 note to Wits End, RM & D, Spotlight House, 1 Benwell Road, London N7 to arrive by November 30. A full analysis will be given and the silliest people will win a warped record.

- ALTERNATIVE READERS' POLL**
- 1 WORST SINGLE OF THE YEAR
 - 2 WORST ALBUM OF THE YEAR
 - 3 WORST MALE SINGER
 - 4 WORST FEMALE SINGER
 - 5 WORST GROUP
 - 6 MOST FANCIABLE ARTIST (MALE)
 - 7 MOST FANCIABLE ARTIST (FEMALE)
 - 8 LOVELIEST HAIRDO (MALE OR FEMALE)
 - 9 BEST DRESSED ARTIST (MALE OR FEMALE)

- 10 WORST DRESSED ARTIST (MALE OR FEMALE)
- 11 BIGGEST NON-EVENT OF THE YEAR (MALE, FEMALE, GROUP OR GIG)
- 12 MOST HATED TV/RADIO PERSONALITY

Name:

Address:

Age:



There is nothing like a Dame

HERE, FOR your edification, is a picture of the undeniably fabulous Vera Lynn DBE, star of many a year and this week in particular.

On Sunday Dame V was at Wembley to present Gary Glitter with his Best Male Artist of 1975 award at Saturday Scene's British Pop Awards concert. She appeared to have a lovely time, although she looked a little bemused at all the noise. When asked by our editor what she thought of the Rollers' reception, she shouted, amid deafening screams: "Sorry dear, I can't hear a thing."

As she departed after the concert, many small smiling persons tapped on the windows of her car to wish her God speed. Even in the seventies, she's still finding new admirers.

Earlier in the week — on Monday to be precise — she wound up the Royal Variety Performance singing Rose Of England with Harry Secombe and, when it was shown on TV on Sunday, there can scarcely have been a dry eye left among all the living rooms of Britain.

For young and old alike, her nostalgia must have been the highlight of what was otherwise a jolly boring show. Telly Savalas droned his way through four numbers in an ill-fitting jacket, Charles Aznavour caressed himself through Dance In The Old Fashioned Way, Dad's Army didn't get long enough to be really funny and the excerpt from Billy (starring Michael Crawford) could have been better tailored for the show.



TELLY SAVALAS



DAME VERA: with Gary



WITS' END

Wonna play the Guitar? weed-on

BERT WEEDON'S probably shivering in his shoes 'cos guess what? You can now learn to play guitar by just sticking an album on the turntable.

Stallion have got a whole series of tuition LPs by Charlie Daniels and already the first one to be released has been endorsed by Rob Davis — he of the many guitar lessons and mucho certificates.

He told us: "For anyone who wants to concentrate on simply being a rock guitarist and is not too worried in the initial stages about learning to read music, this record is excellent. "Charlie Daniels is a

very experienced guitarist and passes on a lot of good tips.

"It's a great form of basic tuition and in my view is much better than all the tuition books."

Of course, the truth is kids, it's much easier to mime . . .

FLUSHED WITH SUCCESS

TIGHTLY SEALED lips dear, that's all we've been getting this week. For a start they're all denying the Bowie gigs but our sources (office groups) insist it'll be May 1 to 6 at Wembley Empire Pool so make a note in those divine new diaries you'll get this Chrissy, unless, of course, you're Robin Bachman (he of BTO) who's ordered a Sherman tank to put in his stocking . . . or Smokie's manager Bill Hurley who'll probably get a course in kung fu after being pounced on by Tam Paton for taking snaps of the "boys" during the Wembley extravaganza. Tam mistakenly thought Bill was a renegade photographer . . . but there's no mistaking where Queen's masseur Steve is at these days. His latest duty is to remove all thorns from the roses Freddie throws into the audience during the band's current act.

. . . Same goes for you Gary. Throwing those drumsticks was all right, but hitting the cymbals with a microphone. Tut, Tut . . .



BOWIE: Valentino?

CLO CLO keeps his gold discs in the toilet.

It's a big toilet because Clo Clo, sorry Claude Francois, has been France's biggest recording star for the past 10 years.

Now he plans to break the British and American market but his recent trip to London wasn't all that successful. For a start he was involved in the Hilton bomb blast.

On his second visit he changed hotels.

He pointed out that he had written the music and original lyrics to My Way. For that he got a Best Song Of The Year Award.

Would that too go in the toilet.

"Oh no," he replied. "That is in a place of honour on the wall in the lounge. That's a real achievement."

And while we're tutting how come nothing outrageous is happening on the Blue Jays tour? And how come David Bowie (there we go again) is being considered by Ken Russell for his Rudolph Valentino bio-film? Does everyone really think he's a great lover? And for this week's competition (get out those perfumed notelets) and tell us what's in with a bullet in the States . . . Or tell us why Flo and Eddie have got it in for Billy Preston or even why Capt Beefheart is caught in a time-war? Finally, messengers, try playing Jigsaws in a mirror we've heard it can be fun, but never on a Sunday . . . Bye-bye XXX.

GREECE MY PALMS



THIS EXTRAORDINARILY thrilling picture of an epoch-rendering meeting arrived with the following caption: "Seen rapping at last week's Top Of The Pops are John Lodge and Justin Hayward with Greek singer Demis Roussos."

To us it looks more as if they are simply posing for the camera . . . unless of course they are gottle . . of .

gearing behind the grins . . . in which case, what might they be saying? Perhaps . . .

LODGE: Nice to meet you Demis.

ROUSSOS: It's Demis you pig, and do you mind keeping your hands off my undeniably fabulous body.

HAYWARD: Beware of Greeks bearing records.

BEHIND THE BREAKERS

WITH A few exceptions we see a fairly brilliant breakers' chart this week. For a start there's Wigan's Ovation with possibly their best single yet in Super Love — that should carry them safely into the charts next week and then, of course, there's Steve Harley and Cockney Rebel with possibly their longest single yet in Black Or White. Why didn't they go straight into the 50? We may never know but bet they'll do it next week.

Then there's Leo Sayer with possibly his strangest single yet in Let It Be and Andy Fairweather Low with possibly his most constantly played single, Wide Eyed and Legless.

They're all good and the same goes for the Bee Gees whose Nights On Broadway surpasses Jive Talking but can't seem to get out of the breakers and America's media produced superstar Bruce Springsteen whose Born To Run has been

linguishing there for some weeks. His London concerts this week might help but we can't really see it happening chart-wise for him — YET.

Haven't heard a lot from the Tymes for a while but their brand of Philly soul is back with a bang and no doubt they're hoping God's Gonna Punish You will do just as well as You Little Trustmaker. Also back, possibly because of television exposure, is

Ken Dodd ready to haunt everyone with Think of Me Wherever You Are. Has he hit the Christmas market? We'll see.

Simon and Garfunkel continue to disappoint with the track record of My Little Town and it could be a bit too late now for them to really set the charts alight — An outsider of the week is Sheer Elegance who's single Mikyway could put them up amongst the stars. . . Oops!



S&G: too late?

Who is The Queen's second cousin that's in a voodoo horror sex show? Find out only in SOUNDS Get it today!

sounds

Jolly Hollies

DEAR MAILMAN,

I went to see the Hollies a few Sundays ago at Croydon and it gave me great pleasure to see an audience really appreciating a group without any screaming or madness.

Applause and chants of "More!" after every song were all that was necessary to show that the Hollies are still one of the most sought after groups in the world.

I've been to see many top line groups in concert but the Hollies are the best I've ever seen live.

It was well worth travelling the 90 miles I did to see them.

M. Robinson,
Clacton-On-Sea, Essex.

During the past couple of weeks dozens of letters have arrived praising the Hollies' Croydon concert. Perhaps now would be a good time to re-release Terry Sylvester's single, For The Peace Of All Mankind, which should have been a certain top three hit and undoubtedly would have been on its first outing if the powers that be in radio had only let people hear it.

Ganging up?

DEAR MAILMAN,
You must be joking when you say Gang won't get to the first post.

It's obvious you don't realize that they are going to be bigger than the Rollers, Kenny etc.

The reason is that we've now got a group of our own age, which we've never had before.

Death to all grown-ups.
Janice Porter
(14 and proud of it),
Shirley, Surrey.

Please, now I've printed your letter, can I be spared?

So far it's...

DEAR MAILMAN,
How can Ray Fox-Cumming possibly compare Queen's Bohemian Rhapsody single with Steve Harley and Cockney Rebel's Black Or White and say Harley's is the better record.

The Queen single may be less "coherent", but at least it's got some pace



TERRY SYLVESTER
See Jolly Hollies

and life about it, while the Rebel record is nothing than a lengthy dirge.
Stephen Murray,
Reading.

... a draw

DEAR MAILMAN,
Thanks to Ray Fox-Cumming for his great review of Cockney Rebel's new single. How right he was to say it's better than the Queen one, Bohemian Rhapsody,

POST CARD

Dear Mailman,
How's about a page devoted to the best group around - the Eagles? They leave the BCB's with, that's for sure!
Eagle fanatic



Mailman
"Record Mirror & Disc"
Spotlight House,
1 Bennell Road,
London N7 7AX

From time to time Mailman awards £2.50 to the writer of what he considers to be a Star Letter.

which is altogether to silly to be taken seriously.

I don't agree with him though that Harley's lyrics are incomprehensible - I can make sense out of them.

Rick Simmons,
Bletchley,

Funny paper?

DEAR MAILMAN,
It seems we have a nutter in our midst. I'm talking about the idiot who wrote in calling himself The Phantom.

Does he not realize that if you did as he wanted and increased your cartoon strip to a whole page, it would probably become too much to read and becoming boring.

He also says that your replies to letters are sarcastic. Well, maybe they are, but they are always funny.

Willie Werewolf,
Eastbourne, Sussex.

Oh dear, excuse me while I blush.

Framed?

DEAR MAILMAN,
Would you please ask all Bowie freaks to write, petition or phone to BBC to persuade them to screen the Hammersmith Odeon concert film (recorded July 1973)?

Steve Swindells,
Salford, Lancs.

The film he's referring to is the one of Bowie's last concert in Britain. The Americans have seen it; so it seems only reasonable that we should to. Motion seconded.

Give up?

DEAR MAILMAN,
Does Paul Flanagan (Record Mirror & Disc November 8) think we are all stupid? Call that a quiz - my five-year-old nephew could have done it. Try this one:

- 1 When was the first ever "number one" hit single?
- 2 What was it?
- 3 Who recorded it?

4 Who wrote Running Bear for Johnny Preston?

5 Who plays guitar for the Carpenters on their single Goodbye To Love?

6 Who was said to be reincarnated as a snake?

7 Who first recorded the Carpenters' hit Please Mr. Postman?

8 Name Tamla Motown's two first million sellers?

9 When did LP charts first start?

10 What was Stevie Wonder's first hit?

11 Who were The Quarrymen?

S. Williamson,
Lowestoft, Suffolk.

Any one who gets this lot right must be some kind of musical mastermind, but we'll see... First correct entry received (if any) will win £2.50, and if S. Williamson cares to send me his full address, he can have £2.50 for his trouble as well. Answers will be published on this page in two weeks' time.

Cheep?

DEAR MAILMAN,

Why don't the K-Tel, Arcade and Ronco LPs appear in your album charts?

You say you have the latest BBC charts, but the albums are not the same. In your paper Peters And Lee are number one, but on the radio Jim Reeves (on Arcade) is number one.

Have you got something against these labels or is it because they are not full price that they get left out?

M. Smith,

Great Wakering, Essex.

bet M. Smith is a Jim Reeves fan. Reeves fans are notorious for getting uppity when their man's records appear to be hard done by. We do not, however, have a down on Arcade, K-Tel etc. It's just that our chart only includes albums for which you have to pay full whack.

Tex us back

DEAR MAILMAN,

Why do people suggest that Hamilton Bohannon and Martha Reeves are the Disco King/Queen.

To mind, they are one hit wonders... KC are slightly better, but not brilliant... and people forget Barry White, Al Matthews and Pete Wingfield... which leaves Disco Tex as the undoubted King.

John Mahoney,
RAF Gutersloh,
Germany

What a rat, you never even mentioned Ike and Tina Turner.



FREDDIE MERCURY
See So Far It's...



STEVE HARLEY
See... A Draw



JIM REEVES
See Cheep?

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- WHICH FAMOUS SINGER IS ALWAYS HITTING PEOPLE SMALLER THAN HIMSELF? **BYRON'S OF ATTORNS**
- WHICH MALE SINGER OFTEN BREAKS DOWN AND WEEPS? **W.C. FIELDS**
- WHAT DO YOU CALL A COMEDIAN WHO KEEPS ODD BITS OF RUBBISH AROUND HIS HOME? **TRASH**
- WHAT DO YOU CALL A FAMOUS ACTOR WHO NEARLY ALWAYS LIVES IN DIGS? **BOB HOPE**
- WHAT SHOULD YOU CALL A SECRET AGENT WHO MAKES FRUIT PRESERVES? **JAM**
- WHAT HAPPENED TO THE MAN WHO WAS ARRESTED FOR THROWING DOMESTOS AT A VICAR? **HE WAS CHARGED WITH CAUSING A BURNING**
- WHAT DID PEOPLE CALL KING JOHN WHEN HE LOST A LOT OF MONEY? **THE KING OF NOTHING**
- WHAT DO YOU CALL A COSBOY ACTOR WHO TREATS GRAPES? **GRAPES**
- FROM PHILIP BRIEF, LADY JANE GREY, KING'S LYNN, NORFOLK (NO RELATION).

Loneliness is...

...NOT BEING ABLE TO THINK OF ANYTHING TO PUT IN YOUR DIARY FROM ROBERT CALERY, LEIGH-ON-SEA, ESSEX, WHO ALSO SENT THE FOLLOWING...

MAD MICROBES



J. EDWARD OLIVER presents **FRESCO-LE-RAYE**

THIS WHOLE STUPID THING WAS SUGGESTED BY GRAHAM PUGH, EVENLODE ROAD, MORETON-IN-MARSH, GLOS., WHO SENT US THE FIRST SIX ROAD-SIGNS SHOWN ABOVE. SEND YOUR SIGNS TO THE ADDRESS BELOW AND YOU, TOO, COULD WIN A PLASTIC WARTHOSE!

BUT, MEANWHILE

MY JOB AS A D.J. FOR THE B.B.C. DIDN'T TURN OUT QUITE THE WAY I HAD EXPECTED.

ONCE AGAIN, I OVERLOOKED THE FACT THAT THEIR MICROPHONES WEREN'T DESIGNED TO PICK UP THOUGHTS.

THIS MEANT THAT THE LISTENERS COULDN'T HEAR MY EXTREMELY WITTY JOKES. THEY COULDN'T HEAR ALL MY CLEVER CATCH-PHRASES, MY INFORMATIVE INTRODUCTIONS THAT CARRIED ON EVEN OVER THE RECORDS, OR MY TIME CHECKS EVERY TWO AND-A-HALF MINUTES.

IN FACT, THE RADIO AUDIENCE COULDN'T HEAR ME AT ALL.

I'VE JUST BEEN VOTED DISC JOCKEY OF THE YEAR.

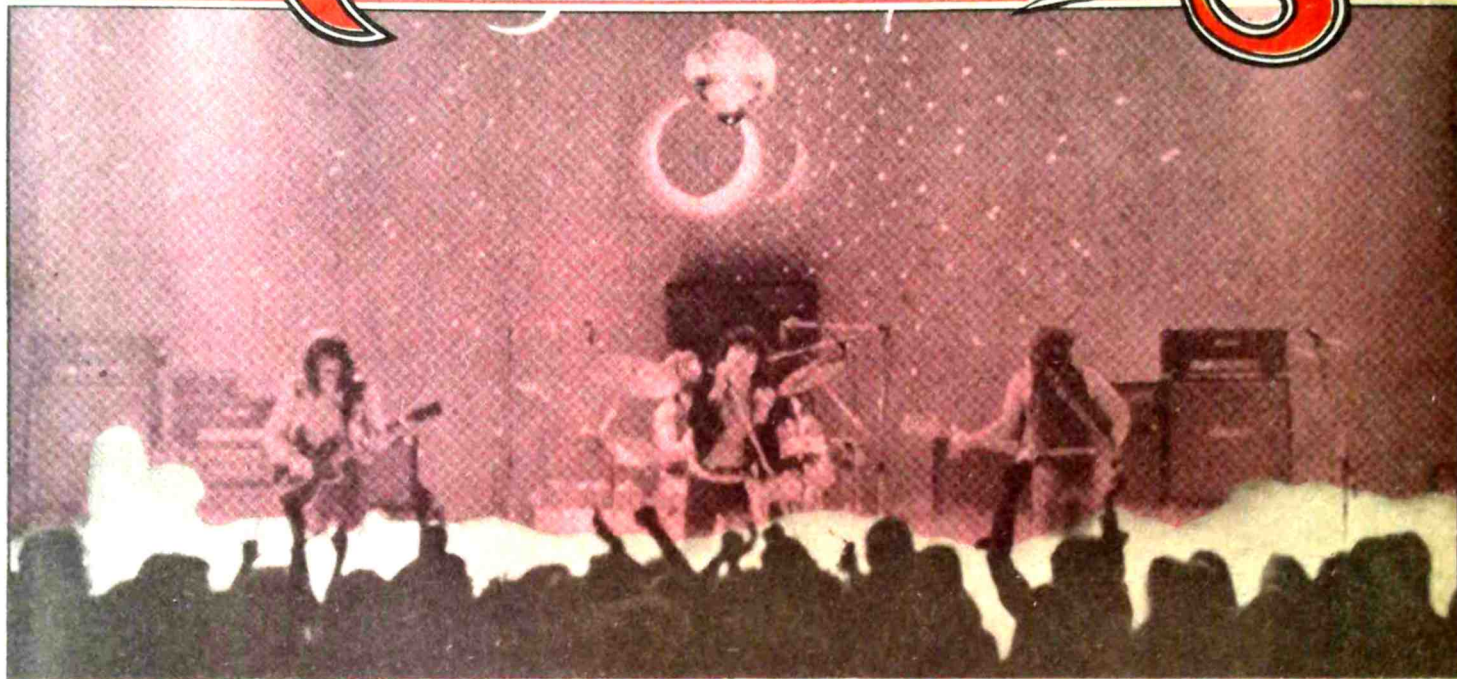
AND NOW FOR THIS WEEK'S BIG FINISH...

PLEASE SEND ALL GARRAGE TO: J. EDWARD OLIVER, RECORD MIRROR & DISC, SPOTLIGHT HOUSE, 1 BENNELL ROAD, LONDON N7 7AX. OR SEND A LONG SAE TO JOIN THE FREE FRESCO-FAN CLUB. *SPECIAL THANKS TO ROBIN K. JOYNER AND LOU McDERMOTT.

NEXT WEEK: Izzy Ryder takes some frozen water to a sheep, and sings, 'I only have Ice for Ewe'

Nazareth

Greatest hits TOPS 108*



SIDE ONE

RAZAMANAZ · HOLY ROLLER · SHANGHAID IN SHANGHAI
LOVE HURTS · TURN ON YOUR RECEIVER · BAD BAD BOY

SIDE TWO

THIS FLIGHT TONIGHT · BROKEN DOWN ANGEL · HAIR OF THE DOG
SUNSHINE · MY WHITE BICYCLE · WOKE UP THIS MORNING

On Tour with special guests **SNAFU**

NOVEMBER 20 **LIVERPOOL** EMPIRE · NOVEMBER 21 **GLASGOW** APOLLO
NOVEMBER 22 **DUNDEE** THE CAIRD HALL · NOVEMBER 23 **PRESTON** GUILD HALL
NOVEMBER 24 **MANCHESTER** FREE TRADE HALL · NOVEMBER 26 **BIRMINGHAM** TOWN HALL
NOVEMBER 28 **BRADFORD** UNIVERSITY · NOVEMBER 29 **IPSWICH** GAUMONT
NOVEMBER 30 **BRISTOL** COLSTON HALL · DECEMBER 2 **PORTSMOUTH** GUILD HALL
DECEMBER 3 **BRIGHTON** DOME · DECEMBER 4 **LEICESTER** DE MONTFORT HALL
DECEMBER 5 **NEWCASTLE** · DECEMBER 6 **MIDDLESBROUGH** TOWN HALL · JANUARY 2 & 3 **LONDON** OLYMPIA



NAZARETH
TOP C 5001*



EXERCISES
TOPS 103*



RAZAMANAZ
TOPS 104*



LOUD 'N' PROUD
TOPS 105*



RAMPANT
TOPS 106*



HAIR OF THE DOG
TOPS 107*



DAN McCAFFERTY
TOPS 102*

