

THE TWO GREAT POP PAPERS IN ONE

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RECORD MIRROR

September 13 1975 10p

THE BEST CHARTS COVERAGE
including **THE BBC**
TOP 50

& DISC



WIN

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DISCO UNIT**

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SUPREMES'
ALBUMS**

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**MCCARTNEY
AT ELSTREE
EXCLUSIVE**
and Wings
colour poster

**LEO SAYER:
'I'll never
be a clown
again'**

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SHOWADYWADDY TAKE ROCK TO HEART

British Top 50 Singles

1	1	SAILING, Rod Stewart	Warner Bros
2	3	THE LAST FAREWELL, Roger Whittaker	EMI
3	2	CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics	Avco
4	11	MOONLIGHTING, Leo Sayer	Chrysalis
5	4	THAT'S THE WAY I LIKE IT, KC and The Sunshine Band	Jayboy
6	6	SUMMERTIME CITY, Mike Batt	CBS
7	9	A CHILD'S PRAYER, Hot Chocolate	Rak
8	10	FUNKY MOPED / MAGIC ROUNDABOUT, Jasper Carrott	DJM
9	7	BEST THING THAT EVER HAPPENED, Gladys Knight and The Pips	Buddah
10	12	JULIE - ANN, Kenny	Rak
11	5	IT'S BEEN SO LONG, George McCrae	Jayboy
12	30	I'M ON FIRE, 5000 Volts	Phillips
13	29	HEARTBEAT, Showaddywaddy	Bell
14	7	BLANKET ON THE GROUND, Billie Jo Spears	UA
15	16	LOVE IN THE SUN, Glitter Band	Bell
16	28	FOOL, Al Matthews	CBS
17	15	SUMMER OF '42, Biddu Orchestra	Epic
18	21	PANDORA'S BOX, Procol Harum	Chrysalis
19	22	MOTOR BIKING, Chris Spedding	Rak
20	25	DON'T THROW IT ALL AWAY, Gary Benson	State
21	13	EL BIMBO, Bimbo Jet	EMI
22	24	SING A LITTLE SONG, Desmond Dekker	Cactus
23	14	DOLLY MY LOVE, Moments	All Platinum
24	44	UNA PALOMA BLANCA, Jonathan King	UK
25	23	ONE OF THESE NIGHTS, Eagles	Asylum
26	46	THERE GOES MY FIRST LOVE, Drifters	Bell
27	27	ROCHDALE COWBOY, Mike Harding	Rubber
28	47	PALOMA BLANCA, George Baker	Warner Bros
29	36	FEEL LIKE MAKIN' LOVE, Bad Company	Island
30	17	FAME, David Bowie	RCA
31	40	LIKE A BUTTERFLY, Mac and Katie Kissoon	State
31	18	BARBADOS, Typically Tropical	Gull
33	26	BRAZIL, Crispy and Company	Creole
34	19	IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey	Rak
35	38	SCOTCH ON THE ROCKS, Band of The Black Watch	Spark
36	-	FATTY BUM BUM, Carl Malcolm	UK
37	37	SOLITAIRE, Carpenters	A&M
38	48	THE SINGLE GIRL, Sandy Posey	MGM
39	20	SUPER WOMBLE, Wombles	CBS
40	39	DO IT AGAIN, Steely Dan	ABC
41	43	THE SNAKE, Al Wilson	Bell
42	42	LOVE WON'T LET ME WAIT, Major Harris	UA
43	45	BRAZIL, Ritchie Family	Polydor
44	-	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
45	50	YUM YUM (GIMME SOME), Fatback Band	Polydor
46	-	FALLIN' IN LOVE, Hamilton Joe Frank and Reynolds	Pye
47	-	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
48	-	HOLD ME CLOSE, David Essex	CBS
49	49	HAPPY FEELING, Hamilton Bohannon	Brunswick
50	-	OUT OF TIME, Dan McCafferty	Mountain

RECORD MIRROR & DISC

Star Breakers

- 1 FATTY BUM BUM, Diversions, Gull
- 2 DO IT ANYWAY YOU WANNA, Peoples Choice, Philadelphia
- 3 OUT OF TIME, Rolling Stones, Decca
- 4 SHOES, Reperata, Polydor
- 5 REACHING FOR THE BEST, Exciters, 20th Century
- 6 STAY WITH ME, Lorraine Ellison, Warner Bros
- 7 NEW YORK GROOVE, Hello, Bell
- 8 CHICK-A-BOOM, 53rd & 3rd Featuring The Sound Of Shag, UK
- 9 BOOGIE FLAP, Discotex & The Sex-O-Lettes, Chelsea
- 10 SOS, Abba, Epic

Yesteryear Charts

5 YEARS AGO

12th September, 1970

- | | | | |
|----|----|----------------------------------|--------------------------------|
| 1 | 2 | Tears Of A Clown, | Smokey Robinson & The Miracles |
| 2 | 1 | The Wonder Of You, | Elvis Presley |
| 3 | 3 | Mama Told Me Not To Come, | Three Dog Night |
| 4 | 5 | Give Me Just A Little More Time, | Chairman Of The Board |
| 5 | 7 | Make It With You, | Bread |
| 6 | 38 | Band Of Gold, | Freda Payne |
| 7 | 8 | 25 or 6 to 4, | Chicago |
| 8 | 13 | Wild World, | Jimmy Cliff |
| 9 | 4 | Rainbow, | Marmalade |
| 10 | 15 | Love Is Life Hot, | Chocolate |

10 YEARS AGO

11th September, 1965

- | | | | |
|----|----|---------------------------|---------------------|
| 1 | 3 | Satisfaction, | The Rolling Stones |
| 2 | 1 | I Got You Babe, | Sony And Cher |
| 3 | 7 | Make It Easy On Yourself, | The Walker Brothers |
| 4 | 5 | Help, | Horst Jankowski |
| 5 | 2 | Like A Rolling Stone, | The Beatles |
| 6 | 4 | All I Really Want To Do, | Bob Dylan |
| 7 | 4 | All I Really Want To Do, | The Byrds |
| 8 | 6 | Zorba's Dance, | Marcello Milerbi |
| 9 | 13 | All I Really Want To Do, | Cher |
| 10 | 19 | Laugh At Me, | Sony |

15 YEARS AGO

10th September, 1960

- | | | | |
|----|----|---|-----------------------------|
| 1 | 1 | Apache, | The Shadows |
| 2 | 3 | The Girl Of My Best Friend / A Mess Of Blues, | Elvis Presley |
| 3 | 2 | Because They're Young, | Dunne Eddy |
| 4 | 4 | Please Don't Tease, | Cliff Richard |
| 5 | 10 | Tell Laura I Love Her, | Ricky Valance |
| 6 | 5 | When Will I Be Loved, | Everly Brothers |
| 7 | 6 | Everybody's Somebody's Fool, | Connie Francis |
| 8 | 12 | Only The Lonely, | Roy Orbison |
| 9 | 17 | As Long As He Needs Me, | Shirley Bassey |
| 10 | 7 | Shakin' All Over, | Johnny Kidd And The Pirates |

UK Soul Top 20

- 1 I CAN'T GIVE YOU ANYTHING, The Stylistics
- 2 THAT'S THE WAY I LIKE IT, K.C. and The Sunshine Band
- 3 IT'S BEEN SO LONG, George McCrae
- 4 LOVE WON'T LET ME WAIT, Major Harris
- 5 DOLLY MY LOVE, Moments
- 6 CHINESE KUNG-FU, Banzi
- 7 BEST THING THAT EVER HAPPENED, Gladys Knight and The Pips
- 8 21 FOOL, Al Matthews
- 9 SUMMER OF '42, Biddu
- 10 24 HYPERTENSION, Calendar
- 11 - DO IT ANYWAY YOU WANNA, Peoples Choice
- 12 9 SEXY, MFSB
- 13 8 HIGH WIRE, Linda Carr and The Love Squad
- 14 14 BREAKAWAY, Ernie Bush
- 15 5 BLOW YOUR WHISTLE, The Rimsots
- 16 12 CRYSTAL WORLD, Crystal Grass
- 17 17 AFTERNOON AT THE RHINO, Mike Post Coalition
- 18 44 HOW LONG, Pointer Sisters
- 19 BRAZIL, The Ritchie Family
- 20 13 FIGHT THE POWER, The Isley Brothers

US Soul Top 20

- 1 HOW LONG (Betcha Got A Chick On The Side), Pointer Sisters
- 2 IT ONLY TAKES A MINUTE, Tavares
- 3 DO IT ANYWAY YOU WANNA, Peoples Choice
- 4 YOUR LOVE, Graham Central Station
- 5 DREAMING A DREAM, Crown Heights Affair
- 6 MAKE ME FEEL LIKE A WOMAN, Jackie Moore
- 7 GAMES PEOPLE PLAY, Spinners
- 8 GET THE CREAM OFF THE TOP, Eddie Kendricks
- 9 GET DOWN TONIGHT, KC & The Sunshine Band
- 10 12 THIS WILL BE, Natalie Cole
- 11 14 LET ME MAKE LOVE TO YOU / SURVIVAL, O'Jays
- 12 8 DREAM MERCHANT, New Birth
- 13 26 I GET HIGH ON YOU, Sly Stone
- 14 15 FIGHT THE POWER, Pt 1, Isley Bros
- 15 19 MONEY, Gladys Knight & The Pips
- 16 20 CHOCOLATE CHIP, Isaac Hayes
- 17 21 GIVE IT WHAT YOU GOT / PEACE PIPE, B.T. Express
- 18 18 HOPE THAT WE CAN BE TOGETHER, Sharon Page
- 19 13 GLASSHOUSE, Temptations
- 20 24 MUSIC IN MY BONES, Joe Simon

British Top 50 Albums

1	1	ATLANTIC CROSSING, Rod Stewart	Warner Bros
2	2	THE BEST OF, Stylistics	Avco
3	6	HORIZON, Carpenters	A&M
4	3	ONCE UPON A STAR, Bay City Rollers	Bell
5	5	THANK YOU BABY, Stylistics	Avco
6	4	GREATEST HITS, Cat Stevens	Island
7	14	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
8	8	ONE OF THESE NIGHTS, Eagles	Asylum
9	9	TUBULAR BELLS, Mike Oldfield	Virgin
10	7	VENUS AND MARS, Wings	Apple
11	13	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
12	15	CAPTAIN FANTASTIC, Elton John	DJM
13	-	RITCHIE BLACKMORE'S RAINBOW, Ritchie Blackmore	Oyster
14	17	ROLLIN', Bay City Rollers	Bell
15	10	THE SINGLES 1969-1973, Carpenters	A&M
16	12	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
17	18	TEN YEARS NON-STOP JUBILEE ALBUM, James Last	Polydor
18	19	BAND ON THE RUN, Wings	Apple
19	24	ELTON JOHN'S GREATEST HITS, Elton John	DJM
20	16	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
21	22	SNOWFLAKES ARE DANCING, Tomita	RCA
22	-	EC WAS HERE, Eric Clapton	RSO
23	11	STRAIGHT SHOOTER, Bad Company	Island
24	-	TAKE TWO, Diane Solomon	Phillips
25	27	WHEN WILL I SEE YOU AGAIN, Johnny Mathis	CBS
26	23	RIDE A ROCK HORSE, Roger Daltrey	Polydor
27	36	STEP TWO, Showaddywaddy	Bell
28	21	GREATEST HITS OF 10cc, 10cc	Decca
29	20	MUD ROCK VOL. 2, Mud	RAK
30	48	NEVER TOO YOUNG TO ROCK, Various	GTO
31	-	MISTY, Ray Stevens	Janus
32	28	TOMMY, Soundtrack	Polydor
33	-	CRASH LANDING, Jimi Hendrix	Polydor
34	44	K.C. AND THE SUNSHINE BAND, K.C. & Sunshine Band	Jayboy
35	-	I FEEL A SONG, Gladys Knight & Pips	Buddah
36	26	THE SNOW GOOSE, Camel	Decca
37	31	BRIDGE OVER TROUBLED WATER, Simon And Garfunkel	CBS
38	35	MRS 'ARDIN'S KID, Mike Harding	Rubber
39	41	HIS 12 GREATEST HITS, Neil Diamond	MCA
40	-	TOMORROW BELONGS TO ME, Alex Harvey Band	Vertigo
41	32	FOCUS, Focus	Polydor
42	33	NEXT, Alex Harvey Band	Vertigo
43	49	THE BEATLES 1967-1970, Beatles	Apple
44	-	THE BEATLES 1962-1966, Beatles	Apple
45	29	PHYSICAL GRAFFITI, Led Zeppelin	Swan Song
46	-	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
47	30	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
48	39	THE BASEMENT TAPES, Bob Dylan	CBS
49	-	PICTURES AT AN EXHIBITION, Tomita	RCA
50	-	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia

US Top 50 Albums

1	5	THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Bros.	T-Neck
2	1	RED OCTOPUS, Jefferson Starship	Grunt
3	3	BETWEEN THE LINES, Janis Ian	Columbia
4	2	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John	MCA
5	4	ONE OF THESE NIGHTS, The Eagles	Asylum
6	10	HEART, Philadelphia Flyers	Mercury
7	7	THE BASEMENT TAPES, Bob Dylan & The Band	Columbia
8	6	CAT STEVENS GREATEST HITS	A&M
9	9	THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire	Columbia
10	11	FANDANGO, ZZ Top	London
11	12	TOYS IN THE ATTIC, Aerosmith	Columbia
12	13	MELISSA, Melissa Manchester	Arista
13	16	PICK OF THE LITTER, Spinners	Arista
14	8	OUT THE CAKE, Average White Band	Arista
15	18	FLEETWOOD MAC	Warner Bros
16	19	NO WAY TO TREAT A LADY, Helen Reddy	Capitol
17	14	LOVE WILL KEEP US TOGETHER, The Captain & Tennille	A&M
18	21	MAIN COURSE, Bee Gees	RSO
19	17	GORILLA, James Taylor	Warner Bros
20	24	NON-STOP, B.T. Express	Roadshow
21	15	WHY CAN'T WE BE FRIENDS? War	United Artists
22	23	STEPPIN', Pointer Sisters	ABC/Blue Thumb
23	31	K.C. & THE SUNSHINE BAND	TK
24	28	YOUNG AMERICANS, David Bowie	RCA
25	41	OUTLAWS	Arista
26	30	AINT' NO 'BOUT-A-DOUBT IT, Graham Central Station	Warner Bros
27	20	ENDLESS SUMMER, Beach Boys	Capitol
28	34	RIDE A ROCK HORSE, Roger Daltrey	MCA
29	35	MELLOW MADNESS, Quincy Jones	A&M
30	22	AMBROSIA	20th Century
31	33	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS"	MCA
32	40	RHINESTONE COWBOY, Glen Campbell	Capitol
33	38	IS IT SOMETHING I SAID? Richard Pryor	Reprise
34	37	BEFORE THE NEXT TEARDROP FALLS, Freddy Fender	ABC/Dot
35	27	DIAMONDS & RUST, Joan Banz	A&M
36	125	E.C. WAS HERE, Eric Clapton	RSO
37	26	VENUS AND MARS, Paul McCartney & Wings	Capitol
38	43	CHAIN REACTION, Crusaders	ABC/Blue Thumb
39	44	SABOTAGE, Black Sabbath	Warner Bros
40	50	HEARTS, America	Warner Bros
41	36	DISCO TEX & THE SEX-O-LETTERS	Chelsea
42	52	THE CHICAGO THEME, Hubert Laws	CTI
43	47	IT'S MY PLEASURE, Billy Preston	A&M
44	29	GREATEST HITS, Tony Orlando & Dawn	Arista
45	25	GOOD VIBRATIONS - BEST OF THE BEACH BOYS	Reprise/Brother
46	32	HORIZON, The Carpenters	A&M
47	58	ESTHER PHILLIPS	Kudu
48	39	I FEEL A SONG, Gladys Knight & The Pips	Buddah
49	42	CHOCOLATE CHIP, Isaac Hayes	Hot Buttered Soul
50	61	BLUES FOR ALLAH, Grateful Dead	Grateful Dead

US Top 50 Singles

1	1	RHINESTONE COWBOY, Glen Campbell	Capitol
2	2	FALLIN' IN LOVE, Hamilton, Joe Frank And Reynolds	Playboy
3	4	AT SEVENTEEN, Janis Ian	Columbia
4	3	GET DOWN TONIGHT, K.C. The Sunshine Band	TK
5	7	FOOL, Al Matthews	RSO
6	5	HEART, Philadelphia Flyers	T-Neck
7	3	GOULD IT BE MAGIC, Barry Manilow	Arista
8	15	I'M SORRY, John Denver	RCA
9	19	RUN JOEY RUN, David Geddes	Big Top
10	11	WASTED DAYS AND WASTED NIGHTS, Freddy Fender	ABC/Dot
11	12	FEEL LIKE MAKIN' LOVE, Bad Company	Swan Song
12	14	BALLROOM BLITZ, Sweet	Capitol
13	13	THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire	Columbia
14	16	THIRD RATE ROMANCE, Amazing Rhythm Aces	ABC
15	6	JIVE TALKIN', Bee Gees	RSO
16	5	HOW SWEET IT IS (To Be Loved By You), James Taylor	Warner Bros
17	28	AINT' NO WAY TO TREAT A LADY, Helen Reddy	Capitol
18	21	SOLITAIRE, Carpenters	A&M
19	25	DANCE WITH ME, Orleans	Asylum
20	23	BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE, Paul Anka & Odia Coates	U.A.
21	32	BLACK SUPERMAN / MUHAMMAD ALI, Johnny Wakelin & The Kinshasa Band	Pye
22	36	FEELINGS, Morris A Bart	RCA
23	34	DAISY JANE, America	Warner Bros
24	27	THE PROUD ONE, Osmonds	Kalob
25	34	GAMES PEOPLE PLAY, Spinners	Arista
26	29	HOW LONG (Betcha Got A Chick On The Side), Pointer Sisters	ABC/Blue Thumb
27	31	IT ONLY TAKES A MINUTE, Tavares	Capitol
28	33	ROCKY, Austin Roberts	Private Stock
29	10	ONE OF THESE NIGHTS, The Eagles	Asylum
30	35	GONE AT LAST, Paul Simon & Phoebe Snow	Columbia
31	49	MR. JAWS, Dickie Goodman	Cash
32	38	BRAZIL, The Ritchie Family	20th Century
33	18	SOMEONE SAVED MY LIFE TONIGHT, Elton John	MCA
34	50	MIRACLES, Jefferson Starship	Grunt
35	41	LADY BLUE, Leon Russell	Shelter
36	45	CAROLINA IN THE PINES, Michael Murphy	Epic
37	44	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS", John Williams	MCA
38	43	DO IT ANYWAY YOU WANNA, Peoples Choice	Tsop
39	46	YOUR LOVE, Graham Central Station	Warner Bros
40	40	GIVE IT WHAT YOU GOT / PEACE PIPE, B.T. Express	Roadshow
41	17	HOLDIN' ON TO YESTERDAY, Ambrosia	20th Century
42	20	TUSH, ZZ Top	London
43	53	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
44	60	YOU'RE ALL I NEED TO GET BY, Tony Orlando & Dawn	Elektra
45	55	I ONLY HAVE EYES FOR YOU, Art Garfunkel	Columbia
46	48	KEEP YOUR EYE ON THE SPARROW, Merry Clayton	Ode
47	52	7-4-9-4-3-2-1 (Blow Your Whistle), Gary Toms Empire	PIP
48	58	I GOT STONED AND MISSED IT, Jim Stafford	MGM
49	54	POR AMOR VIVEMOS (Love Will Keep Us Together), The Captain & Tennille	A&M
50	61	IF I EVER LOSE THIS HEAVEN, Average White Band	Arista

UK Disco Top 20

1	1	THAT'S THE WAY I LIKE IT, K.C. & The Sunshine Band	Jayboy
2	3	IT'S BEEN SO LONG, George McCrae	Jayboy
3	2	I CAN'T GIVE YOU ANYTHING, Stylistics	Avco
4	4	SAILING, Rod Stewart	Warner Bros
5	5	BRAZIL, Ritchie Family	Polydor
6	11	CHINESE KUNG-FU, Banzi	Contempo
7	7	DO IT ANYWAY YOU WANNA, Peoples Choice	Philadelphia
8	15	DOLLY MY LOVE, Moments	All Platinum
9	8	EL BIMBO, Bimbo Jet	EMI
10	6	FOOL, Al Matthews	CBS
11	-	GIMME SOME, Jimmy Bo Horne	RCA
12	8	THE HUSTLE, Van McCoy & Soul City Symphony	Avco
12	-	MAGIC ROUNDABOUT, Jasper Carrott	DJM
14	-	YUM YUM (GIMME SOME), Fatback Band	Polydor
15	-	PALOMA BLANCA, George Baker	Warner Bros
16	-	MOONLIGHTING, Leo Sayer	Chrysalis
17	-	WHEN YOU'RE YOUNG & IN LOVE, Ralph Carter	Mercury
17	-	GIVE IT WHAT YOU GOT, B.T. Express	Roadshow (Import)
19	-	DO IT AGAIN, Steely Dan	ABC
20	19	SUMMERTIME CITY, Mike Batt	Epic

Record Mirror & Disc / BBC Chart

Supplied by British Market Research
Bureau / Music Week
US chart supplied by Billboard
UK Soul Singles by Blues & Soul

US Disco Top 20

1	CASANOVA BROWN, Gloria Gaynor	MGM
2	FLY ROBIN / I LIKE IT, Silver Convention	Midland Int
3	PEACEPIPE, BT Express	Roadshow
4	IT ONLY TAKES A MINUTE, Tavares	Capitol
5	BRAZIL, Ritchie Family	20th Century
6	WHEN YOU'RE Y	

RECORD MIRROR & DISC
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NOW SOLITAIRE'S THE ONLY GAME FOR SEDAKA



NEIL SEDAKA... fired from the Las Vegas season

Farlowe back in harness

CHRIS FARLOWE has signed with his band to Polydor - his 1966 hit single *Out Of Time*, has been re-released on the Immediate label.

Farlowe's band includes Madeleine Bell, Albert Lee, Gerry Conway, Jean Rousell and Chris Mercer.

They will bring out a new single, Farlowe's version of *We Can Work It Out*, in mid October.

An album, recorded live at the London Lyceum and the Marquee earlier this summer, will be released in November.

The album will be on sale at a special price of £2.50. A tour is likely for mid-November, to coincide with the release of the album.

See *Is McCafferty in time?* - Page 8.

Not little Linda

LINDA LEWIS has a new single released on September 19. Titled *Rock And Roller Coaster*, it is taken from her album, *Not A Little Girl* Anymore.

The song was written by Linda and produced by the team that produced *It's In His Kiss*, Tony Sotester and Bert De Coteaux.

THE CARPENTERS have fired Neil Sedaka from their Las Vegas season and have dropped him from their forthcoming tour of Japan.



R & KC: no comment

Sedaka was booked to open the show for the Carpenters at the Riviera Hotel, in Las Vegas, but was sacked after only a few shows.

The official reason given for his release was that he had introduced Tom Jones and Dick Clark in the audience.

Richard Carpenter felt that, according to show-biz rules, this was the duty of the headline act.

Sedaka had been receiving standing ovations for his 35-minute act throughout four weeks touring with the Carpenters prior to the sacking.

Sedaka announced to the audience on his final show what had happened, saying he had no hard feelings. He later issued a statement saying: "What appeared on paper to be a perfect combination proved to be a professional imbalance."

Regret

"Every performer must do what is best for himself and apparently that is what the Carpenters have done in choosing to end the tour with me."

"I regret any difficulties this may present, but I assure you I had no control over the unfortunate outcome."

The Carpenters did not make a statement.

Richard and Karen have added an extra British show to their tour. They will be doing a second night at the Birmingham Hippodrome on November 27.

ELTON ROCKS IT

ELTON JOHN is to record for his own record company, **Rocket Records**, when his contract with DJM expires in the middle of next year.

EMI and Rocket have announced a new licensing deal, but Rocket retain their independence.

Among the first releases following the new agreement will be albums from Nigel Olsson, The Hudson Brothers and Solution.

Later releases will come from Kiki Dee, Stackridge, Brian and Brenda Russell and Colln Blustone.

Davey Johnston is to record a solo album, produced by Elton.

Roxy add dates

ROXY MUSIC have set three extra dates in their British tour itinerary.

They will play another night at the London Wembley Empire Pool on October 18. They were already booked to play the 17th.

Two more dates have been put in for the Cardiff Capitol on October 20 and 21.



BRYAN FERRY and friend at Rollerball premiere

HELLO SAILOR

SAILOR BEGIN their British tour - postponed from earlier this year - on October 3 at Edinburgh University.

Other dates are: Glasgow University (4), Bedworth Civic Hall (9), Shrewsbury Music Hall (10), London Imperial College (11), Exeter University (13), Plymouth Guildhall (14), Eastbourne Winter Gardens (15), Newcastle Poly (17), Cromer Links Pavilion (18), Croydon Greyhound (19), Bath Assembly Rooms (21), Nottingham University (22), Stoke Victoria Hall (24).

The tour continues at: Aylesbury Friars (25), Twickenham Winning Post (26), Chester Quaintways (27), Birmingham Town Hall (28), Scarborough Penthouse (29), Cleethorpes Winter

Gardens (30), Hull University (31).
Dates in November are: Manchester University (Nov 1), Cardiff University (5), Salford University (7), Dagenham Roundhouse (8), London Victoria Palace (9), Bury St Edmunds Corn Exchange (11), Keele University (12), Derby Cleopatra's (13), Ormskirk Edge Hill College (14), and Leicester University (15).

McCrae due

GEORGE McCRAE is due to arrive in Britain on October 2 for a 21 date tour, but the venues have still to be announced.

McCrae's single, *Been So Long*, has just come into the charts.

Steeleye add seven

SEVEN EXTRA dates have been added to the Steeleye Span tour. They are all at universities.

An album produced by Mike Batt and titled *All Around My Hat* will be released on October 3.

The additional dates are: Salford University (October 10), York University (11), Reading University (15), Canterbury Kent University (16), Sheffield University (31), Aberystwyth University (November 4), and Swansea University (5).

NEWS IN BRIEF

OSIBISA have a new album released in October. Their British tour dates are: Tunbridge Wells Assembly Rooms (October 1), Aberystwyth University (3), Cardiff University (4), Oxford University (9), Brunel University (10), Leicester Poly (11), Cork (17), Dublin (18) and Belfast (19). More dates will be fixed for November.

Smokey have their follow up single to *If You Think You Know How To Love Me*, released on September 12, titled *Don't Play Your Rock And Roll To Me*. An album titled *Changing All The Time*, is released on October 3.

Marty Kristian, Paul Layton and Danny Finn have a single released on September 12, titled *Take Me Back*.

Budgie Changes in dates. The gig on September 23, originally set for Torquay Town Hall, now switched to Barnstaple Queens Hall. Bournemouth concert on 29th switched from Winter Gardens to Village Bowl; Cardiff University, gig on Sept. 30, now to take place on October 1, at the Top Rank.

The Pasadena Orchestra will be at Ronnie Scott's for two weeks from September 29.

Charlie Rich's concert at London's Drury Lane Theatre is sold out, so an extra concert has been set for the Hammersmith Odeon on September 27. There will be two shows. This replaces a concert originally set for the Glasgow Apollo on that date.

Johnny Cash has just published his autobiography, called *A Man In Black*. The new Dave Mason single features *Dave Crosby and Graham Nash*.

Steve Harley has just produced a single for an unknown artist called *Dennis Conoley*. It is titled *So Ashamed* and is out on September 19.

Barry White has a collection of his greatest hits released at the end of the month.

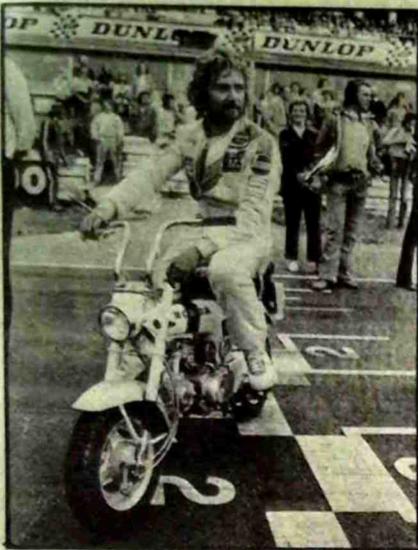
UFO dates this month include Newcastle Mayfair Ballroom (12), Dagenham Roundhouse (13) and Chalk Farm Roundhouse (14).



The Version OUT OF TIME THE ROLLING STONES

F 13597.





NOEL EDMONDS: leading the silly brigade at Brands Hatch

NASH SURVIVES BRANDS CRASH

JOHNNY NASH, shaken, bruised and bandaged, was OK this week after a spectacular crash at the Beeb's Radio One race meeting at Brands Hatch on Sunday.

Nash was among half a dozen drivers who spun off in the Charity Challenge Trophy Race.

Nash's Shellsport Escort ended up a crumpled wreck after he spun across a ditch and into a fence.

Nash was treated at the track's medical centre and left with his arm bandaged.

The ten lap race was won by Emperor Rosko after "experts" Cozy Powell and Noel Edmonds "did a silly" and ended a promising duel for the leadership by disappearing, side by side, on to the Grand Prix section of the circuit.

Both Edmonds and Powell appeared at the end of the race riding toy town motor bikes.

SKELLERN'S HARD TIMES

PETER SKELLERN begins a British tour on October 1 at Birmingham Town Hall. To coincide with the tour, an album titled *Hard Times* will be released on September 19.

On the album with Skellern are George Harrison and Rob Townsend.

The other tour dates are: Bristol Colston Hall (Oct 2), Edinburgh Usher Hall (5), Manchester Opera House (6), Croydon Fairfield Hall (7) and Coventry Music Hall (8).

On October 19, a musical comedy by Peter Skellern, titled *Dirty Giant*, opens at Coventry's Belgrade Theatre. It is expected to run for four weeks.



DAVID: waxing here

Cassidy, the voice

DAVID CASSIDY is to make an album at the Rockfield Studios in Wales this autumn.

Cassidy will be using mainly British musicians, but there is a possibility he will bring some American musicians in with him.

As with the last album, *The Higher They Climb*, he will be co-produced by Bruce Johnston.

TOUR NEWS

Roger Whittaker

ROGER WHITTAKER, currently in the charts with his single *The Last Farewell*, is to appear at the London Royal Albert Hall on October 4.

The concert is one of a series of dates.

The other concerts are: Southport New Theatre (September 28), Oxford New Theatre (October 5), Plington Festival Theatre (7), Portsmouth Guildhall (8), Wolverhampton Civic Hall (9), Eastbourne Congress Theatre (12), Bournemouth Winter Gardens (14), Chatham Central Hall (15), Bristol Colston Hall (16), Scarborough Futurist Theatre (18) and Leicester De Montfort Hall (19).

Bay City Rollers

THE BAY CITY ROLLERS begin a tour in Australia on November 28. They have set up a 10-city tour in Australia and New Zealand.

The tour finishes on December 13.

The Rollers' TV series *Shang A Lang* is currently showing on Australian television.

Fatback Band

THE FATBACK BAND tour is on again. Following the news last week that the Fatback Band and Millie Jackson

tour was cancelled, *Record Mirror & Disc* has been told that the tour will now take place - but without Millie Jackson.

The Fatback Band will headline the tour themselves, starting at the London Hammermith Odeon on October 3.

Other dates are: Dunstable California Ballroom (October 4), Norwich Crokers (6), Farnborough Burlesque (8), Southend Zero 6 (9), Birmingham Barbarella (10) and another date to be confirmed (11).

Billie Jo Spears

BILLIE JO SPEARS arrives in Britain next month to tour with George Hamilton IV. They open at Croydon Fairfield Halls on October 2.

Other dates are: Brighton Dome (3), Bournemouth Winter Gardens (4), Torquay Princess Theatre (5), Redruth Regal (6), Chatham Central Hall (9), Chelmsford Odeon (10), Ipswich Gaumont (18/19), Kilburn State (22), Newcastle City Hall (23), Aberdeen Music Hall (24), Glasgow Apollo (25), Edinburgh Usher Hall (26).

The tour continues at: Chester ABC (29), Barrow-in-Furness (30), Leeds Town Hall (31), Hull ABC (November 1), Liverpool Empire (2), Manchester Opera House (6), Hanley G.umont (7), Nottingham Theatre Royal (8), Coventry Theatre (9).

Purple keep on moving

DEEP PURPLE have a single released at the end of the month titled *You Keep On Moving*.

It is an edited version of a track taken from their new album, which is titled *Come Taste The Band* and is released in the first week in October.

Tommy Bolin, who replaced Richie Blackmore. Bolin co-wrote seven of the 10 tracks on the album.

Purple begin their world tour on November 2, opening in Hawaii, then go on to New Zealand, Australia, Japan, the States and Europe. They finish with selected dates in Britain in the Spring.

This is the first Purple album to feature guitarist

Jack brings in Lyn

LYN PAUL, whose name has been linked romantically with Jack Jones, is to tour with him this Autumn.

As guest artist, Lyn Paul will appear in the first half of each show. She joins the tour at the special request of Jack Jones.

The tour opens at Coventry Theatre on

October 26. Other dates are: Southport Theatre (Oct. 29/30/31), Newcastle City Hall (November 1), Glasgow Apollo (2), Aberdeen Capital Theatre (3), Edinburgh Usher Hall (4), Bournemouth Winter Gardens (7), London Theatre Royal (9).

Other dates are: Bristol

Colston Hall (11), Plington Festival Theatre (12), Birmingham Odeon (14), Oxford New Theatre (16), Dublin Carlton Theatre (18), Croydon Fairfield Hall (20), Eastbourne Congress Theatre (21), London Palladium (23), Chatham Central Hall (28), Cardiff Capitol (29) and London Palladium (30).

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New York

BUFFY'S BACK OUT FRONT

BUFFY ST MARIE has for a long time now been keeping herself in the background of things. For the next six months, however, she appears to be changing all that.

She's working on the children's TV show *Sesame Street*, and will be for the next 16 segments, including location work in New Mexico.

After that Miss Marie takes part in a movie about her life which before the first frame is shot, has been sold worldwide.

In the mean while Buffy will be rehearsing with her band, Peace and Quiet, in Nashville for an Autumn tour.

Then last but not least, and somewhere amongst all that, she'll be recording a new album in LA. Obviously a busy lady who's determined to bring public attention back her way.

★★★★

THE BEACH BOYS headlined, support were America, the Doobie Brothers and Jefferson

Starship at a music festival held in Syracuse last Tuesday. But it didn't work out quite the way it was supposed.

The festival started going wrong during a rainstorm which began in the middle of America's set. An estimated 500 festival goers decided they wouldn't pay the \$15 admission charge and started breaking through a weak six foot wire fence.

Confusion followed, and said festival goers began hurling bottles and rocks at the state troopers in attendance. After a lot of tear gas and a few arrests things were once more under way.

Unfortunately the atmosphere never got back on the right track and the day ended up with the Beach Boys going on just before midnight to a slightly disinterested audience.

The only saviour for the day was the set put on by Grace Slick and her Jefferson Starship. In it

they showed just why they have their first ever album at number one ever here in their ten year career.

Perhaps now promoters will realise the Woodstock days have gone and are almost forgotten.

★★★★

THE SUPERDOME down South in New Orleans is the source of good news. Last week it was the showplace for a soul extravaganza consisting of the Temptations, the Isley Brothers, Donald Byrd, the Blackbyrds and the O'Jays.

The Superdome is a new American football stadium, with a seating capacity of 86,000. It should prove to be a good money spinner for touring English bands in the future.

★★★★

PERSONAL NOTE: on arriving home on Thursday night, yours faithfully was surprised to find a small brown paper bag outside his apartment door.

Cautiously opening it I was pleasantly surprised to find my best bit of news for the week... 2 lbs of chocolate chip cookies and an invitation to see Isaac Hayes at the Felt Forum.

Pics and a report on that concert soon.

STEPHEN MORLEY

Hollywood

ELTON SEES THE BENEFIT

ELTON JOHN raised over 150,000 for the Jules Stein Eye Clinic from his six shows at the Los Angeles Troubadour.

Attendance was such that police had to barricade Santa Monica Boulevard to keep traffic away - much to the irritation of neighbourhood residents who found it difficult to get to their homes.

At the Troubadour Elton introduced the song *Street Kids* from his upcoming LP, a rocker he said was typical of the material on the album.

Word is that his new single will be *Island Girl*, also from the album, to be released in mid-September.

★★★★

SONNY BONO has a role in a forthcoming episode of *The Six Million Dollar Man*, to be seen on American TV.

Also in the same episode is an android woman, who bears a strange resemblance to a dark-haired female singer Sonny once knew.

However, the part will definitely not be played by Mrs Allman. Her weekly variety show is seen at the same time on another network.

★★★★

CAROLE KING'S *Tapestry* this week becomes the twelfth longest-running album of all time on the American album chart.

At 282 weeks, it beats Mantovani's *'Film Scores'*, which had a 251-week run. The next albums it must beat are the original cast of *Recording The Music Man* (245 weeks), the soundtrack of *South Pacific* (202 weeks) and the original cast of *Camelot* (200 weeks).

If Carole is on the charts come Aug 30, 1980, she will beat Johnny Mathis and Johnny's *Greatest Hits*, on the chart for a record 490 weeks.

Carole is preparing a new album, which includes three songs written with her first husband, Gerry Goffin.

FRED BRONSON



SIR LAUNCELOT

A Guide to British Grail

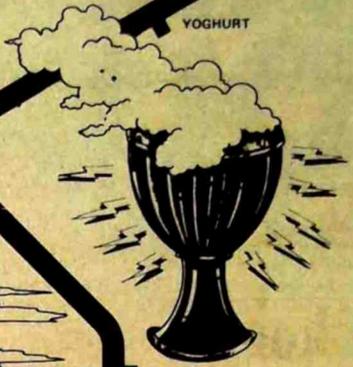
TIM THE WIZARD

HERBERT THE PRINCE

YOGHURT



CASTLE AAAAAGH!

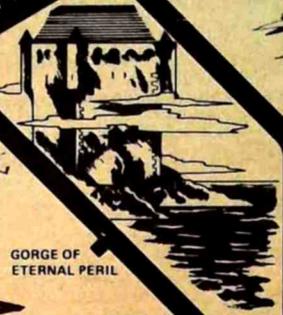


THE HOLY GRAIL

PAKISTANI MILKMAN



BRIDGE OF DEATH



GORGE OF ETERNAL PERIL

CLASSIC, SILBURY HILL



THREE HEADED GIANT



BLACK BEAST OF AAAAAGH!



FOUR SCORE YOUNG BLONDES BETWEEN 16-19 1/2 yrs



A VERY FEROCIOUS FIGHT

SIR GALAHAD



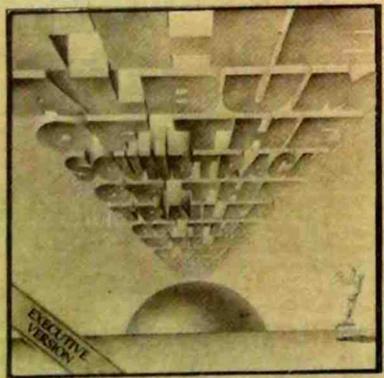
HOLY GRENADE OF ANTIOCH



FEROCIOUS RABBIT



WOODEN RABBIT



EXCLUSIVE VERSION

THE SLEEVE



SIR ROBIN



KING ARTHUR



SIR BEDEVERE



WEDDING PARTY

The Album of the Soundtrack of the Trailer of the Film of Monty Python & the Holy Grail



NOT JUST A ROCK 'N' ROLL BAND

"I suppose it's like seeing the Rollers in Edinburgh," says Bartram. Now Showaddywaddy have consolidated their position over here, they're aiming to assault the American market. Heartbeat is the first single they've released on the other side of the Atlantic.

"Some of the things we do are in the barber shop musical style. They're really pleasing five-part harmonies." "Just listen to our album Step Two," adds The Duke. "There are tracks on there that will surprise a lot of people." The conversation turns to cars. The band had just sold a large American Plymouth because the insurance for groups with fast cars is astronomical.

Registers

"The record company seem to think this is the one to do it," says Dave. "And we've had a great reaction so far." "We know it takes a long time before anything registers over there. So we're keeping our fingers crossed." But though Showaddywaddy's last two singles put them firmly in the rock 'n' roll bag, Dave maintains they are much more versatile than that.

Then the secret is revealed - Les McKeown paid £930 to insure his car. Lunch breaks up and it's back to the studios for a hairwash in time for another camera call. The party splits up, some members piling into a car owned by their record company chief. That's the way Showaddywaddy do it.

by David Hancock

MALCOLM ALLURED, also known as "The Duke" is looking for his band.

He and the rest of Showaddywaddy have agreed to meet in a restaurant for lunch, but the others have not arrived, so The Duke heads for a nearby pub.

On the way he spots a second-hand shop and in the window is a white, custom-made Les Paul Gibson guitar. He enters the shop.

"How much?"

"Three seventy five, but if you're interested three fifty."

The Duke gently puts the Gibson back in position and the gov'nor shouts: "It used to belong to the Allman Brothers."

"That's not a bad bargain you know," says The Duke.

"But I'm a drummer." In fact, although The Duke drums on about a third of the band's numbers, he is also one of the group's dancers and occasionally strums guitar.

He's made the pub by now, and the boys aren't there either, but with a pint of lager in his Leicestershire fist talk moves on from guitars to the state rock 'n' roll finds itself in today.

Difficult

"Nobody's writing rock 'n' roll these days," he says. "That's the difficult thing. There's only Roy Wood."

"You know, we told him he should have given us Are You Ready To Rock, we'd have probably taken it to number one."

Yet Showaddywaddy's first-four hit singles were all self-penned - and pretty good rockers at that.

"That wasn't really intentional," says The Duke. "We were looking round for songs and everybody was doing the same thing."

"We teamed up with Mike Hurst and he played us tapes, but we didn't like them. But he liked the songs we had written and that was that."

"Three Steps To Heaven was done as an album track, and then it was difficult to pick a single and so we put that out."

"It was our tribute to Eddie Cochrane on the 15th anniversary of his death."

That tribute only just missed hitting the top spot, and went on to sell more than 400,000 copies.

Showaddy's latest release, Heartbeat, is the old Buddy Holly number and is also streaking up the charts. Once again, it's a tribute.

"But don't get the wrong idea - we're not going to turn into a band who just re-vamps old rockers," The Duke emphasises. "We'll be going back to our own material."

"People think we're just a studio band, but

is just about to leave when we're not," he adds. "In fact we probably work harder than any other band in the country."

"There are eight group members, five permanent road crew and we have kit worth £60,000."

Most of the band are now in the restaurant, having taken a break from a hectic day at the BBC Television Centre, where they've been recording a spot for Top Of The Pops.

Lead singer Dave Bartram takes up the conversation, in between mouthfuls of chicken liver pate.

"Our first major British tour was fantastic, and we're about to go on the road again. We've a huge string of dates."

Warning

"But I warn you, don't come and see us at the De Montfort Hall, or you'll get the wrong idea of the band."

What Bartram means is that Showaddywaddy's popularity in their home town, Leicester, is out of all proportion to that in other places.



RECORD MIRROR & DISC competition

THE SUPREMES



100 SUPREMES' ALBUMS TO WIN

SOUL FOLLOWERS read on, because this week we've got 100 copies of the latest Supremes' album as prizes. The album has been acclaimed as one of their best in recent years, and features their single, He's My Man.

All you have to do to enter the competition is to answer the three questions on the coupon and send your entry no later than September 21, to 'Supremes' Competition, PO Box 195 Spotlight House, 1 Benwell Road, London, N7 7BB.

The first 100 correct entries drawn from the sack will win a copy of the album. The Editor's decision is final.

ENTRY FORM

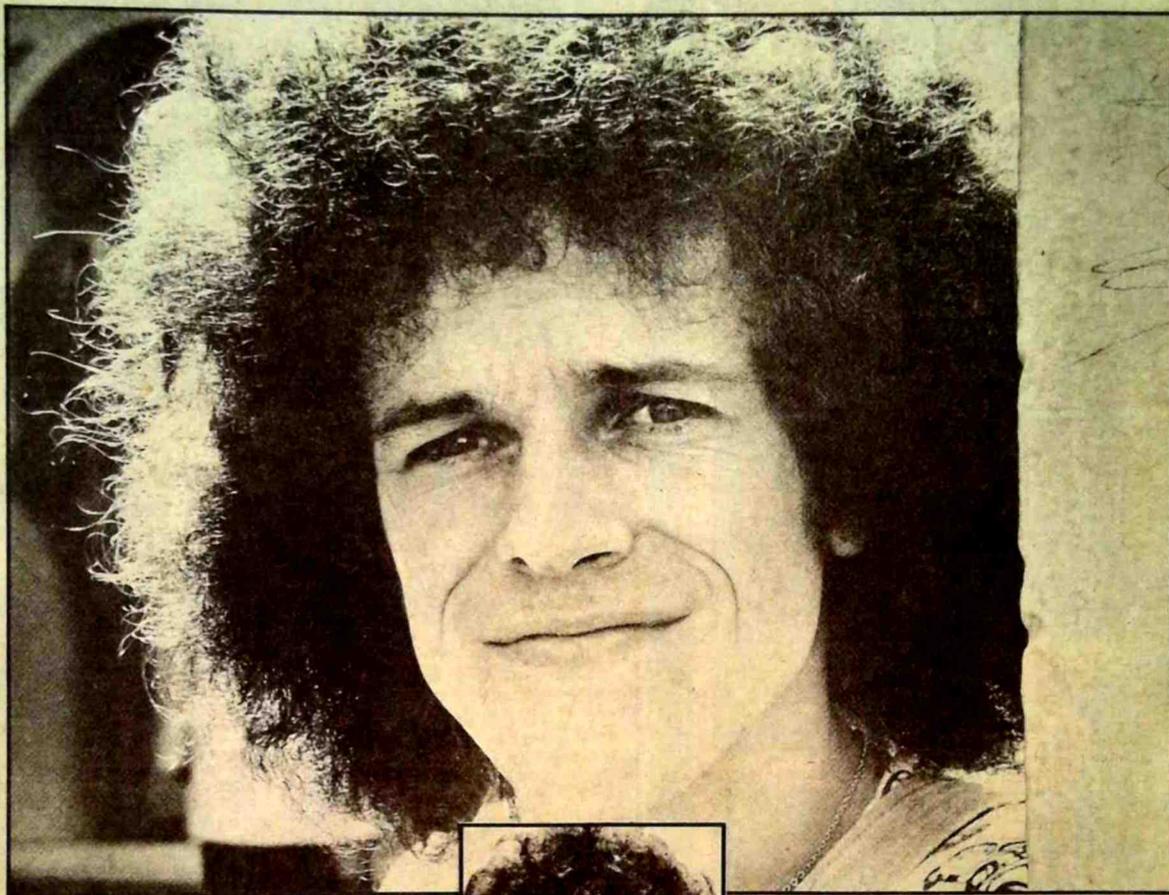
1. Who is Scherrie Payne's famous sister?
2. Which founder member of the Supremes has recently had a baby girl?
3. Cindy Birdsong left another group to join the Supremes. What is the name of that other group?

NAME (block letters)

ADDRESS

Competition Form

HA HA SAYS THE EX-CLOWN



LEO SAYER is a reformed loner; a clown who has grown into a curly-headed street kid and replaced his pierrot outfit with denims.

At a time when acts are getting more spectacular, and theatrics threaten to be more important than the music, Sayer has turned his back on it and sworn he'll never dress up again.

Pierrot and Gatsby are both buried. Instead it's another year, another album and... another Leo Sayer?

Well, not quite. This time he assures everyone it's the real Leo Sayer, someone he's wanted to be all along but never had the chance. The Silverbird clowning days he now calls "pretty idiotic and actually pointless".

He has recently moved back to London from Brighton; has a Thameside house in Chiswick; is toying with the idea of getting a boat; and grins when he refers to himself as the "residential suburban Mr Jones".

Sayer's at London's Cunard Hotel, a functional building littered with glass cases containing models of their liners, and Leo is searching for the Titanic and the Lusitania. He can't find them.

He sits down and, while his publicist orders tea, Sayer points out: "All that showbiz stuff is a bit overdone."

Theatrical

"I never really wanted to do all that but we (meaning Adam Faith and himself) had to have an "in" to the business and that was the days of Gary Glitter and Marc Bolan. But since going through that theatrical period I've learned more about myself and more about stagecraft and how to entertain."

He says his two highly successful tours of the USA put the whole thing into perspective.

"In this country it's a question of image, image, image. It's the way you look, even more than what you do."

"Then I got over to the States and I was wearing the clown costume and they all said: 'What are you

by
David Hancock

wearing that bloody stupid make-up for? You're a great singer and you write great songs and your music's incredible but why do you bother with that stupid image?"

"Then it came home to me that America was slightly ahead of England."

Sayer is confident he can go onstage without any props and still be a good entertainer. "I don't want people to observe me, I want them to participate," he says.

He'll find out how accepted the real Sayer is when he starts a British tour in October. It coincides with a top single, Moonlighting, and his third album, Another Year.

It also marks a break with the Leo Sayer / Dave Courtney songwriting team which had been tipped as a new Elton John / Bernie Taupin.

Instead the lyrics have been written by Sayer, with old friend Frank Farrell helping translate Leo's musical ideas to paper. The result is a series of vignettes from Sayer's past leaning heavily on loneliness — a recurring theme in all his work.

Yet he rejects out of hand any thought that he plays on the little



boy lost theme because he knows it pays off.

"It's not that at all. I haven't sat down and worked out a plan of attack. That's me, unfortunately. I sit down and consciously try and write something different, but similar things do re-occur and I'm really into themes of loneliness," he comments.

Sayer's return to middle-class London is a lot different from his bedsitter days when everyone he knew lived down Ladbroke Grove. They were days which, Leo suggests, still inspire his musical creativity.

They were also his loneliest, driving him almost to the point of suicide, and are encapsulated in a track, called Bedsitterland, from the new album.

"That's a personal experience," he's quick to point out. "I do believe there's a definite bedsitter culture in London, which is rather fascinating."

"Living in a bedsitter you would go round to other people's bedsits and everybody would have the same records."

"I've even got a bedsitter chart at home. Number 1, with a bullet,

is Tim Hardin and How Can We Hang On To A Dream. Number 2, just in, is Closing Time with Tom Waits. Number 3, an old favourite, is the Basement Tapes, by Bob Dylan. Number 4 is Leonard Cohen, obviously. Number 5 is Leonard Cohen. And Number 6 is Leonard Cohen.

"It's bedsitter music and I thought well Christ, why not write a song for all the people who hang out in bedsits."

"And I still listen to all that music you see, so basically I'm very old-fashioned. Last year I was listening to the Ohio Players and this year I'm listening to Leonard Cohen."

"Creatively, my songs are little bits of my past coming up and hitting me in the face," he adds. It's this approach that could make Sayer into a bedsitter hero himself.

"I'm not naturally a loner, it's just that I've been through that whole period," he continues. "I'm not that way now, although I have to be alone to write; I have to be isolated."

The tea things are cleared away and his publicist orders beers. Sayer reckons his split with fellow writer Courtney was amicable.

"We didn't sit down and talk about it, I just chose to go that way, but I feel better for it, and fresher. I can see a time when we'll work together again... I mean I want that to be."

The split came about because Courtney had his own album to do and Sayer was touring the States and Australia sitting in hotel rooms trying to write tracks for Another Year when he found he was having to work out music himself.

He describes new man Farrell as an ex-musical director, arranger and man of all instruments, who missed out on the business.

It's three years since Sayer's name was first handled about and he's still grateful to manager Adam Faith, nicknamed Svengali,

who guided his rise to fame.

So much so that the sorcerer's apprentice is hoping to branch out himself. He is passionate when he talks of young groups and artists trying to break into the music business.

"I would like to find some songwriters and maybe start a publishing company..."

But all his dreams could crash if he has to leave Britain because of the crippling taxes.

"I've been thinking about this a lot recently. When I was over in LA I met Rod and Joe Cocker, people who are living over there because of that problem, and the whole thing strikes me as a little sad really. You get people like Rod asking everybody who goes over there about the football results and things like that."

Carved-up

The passion begins to stir again as he says: "When the grand slice comes my way it will be carved up into an even grander slice for the Inland Revenue. With that money, I could help a lot of young people the same way Adam helped me out and I'd like to start this studio..."

In the meantime, he reckons the bedsits and the dole queues have stood him in good stead and he only takes out about £100 a week for himself — and everything in his new house is on hire purchase.

"Money is a powerful medium and a lot of good can be done with money as well as a lot of self-injection," he maintains.

More money could come his way through television. "I got offered a TV play the other day but I can't do it because it's right in the middle of the tour of the States. I don't know what it was about but I would have liked to have a go."

"Mind you they probably wanted me to play a clown or something... Just my luck!" He grins again and sips his beer.

EVER SINCE Hello had their first and only big hit with **Tell Him**, they've been struggling. Their next two singles got no further than the star-breakers, and last week saw the arrival of their latest effort, **New York Groove** — in the breakers.

Their recent lack of big success can be put down, in the main, to bad luck. After doing so well supporting Gary Glitter on a couple of tours, they landed the job of opening for the Osmonds on their European and British dates, only to lose it after one gig.

They've been unfortunate too, in getting little airplay. "We thought," says lead singer Bob Bradbury, "that after **Tell Him**, the next one would be bound to get on the Beeb's playlist, but it didn't."

Local radio stations have given all Hello's releases a fair few whirrs, but spins on Radio 1 have been few and far between. "I think only Rosko's playing the new one at the moment," says Bob.

Far from being down-hearted about the slow progress of their career, Hello seem positively carefree and, on the day of this interview, Bob and drummer Jeff Allen seemed more concerned with snatching a day or two's holiday on the Isle of Wight than anything else. Three of the band's four members had recently returned from a few days boating on the Norfolk Broads.

At the moment they're just keeping their fingers crossed and hoping **New York Groove** creeps up just far enough to earn them that all important **Top Of The Pops** spot.

"We think it's probably the best single we've done," says Bob. "Russ Ballard wrote it specially for us. The next one though will probably be one of our own, called **Keeps Us Off The Streets**. It's also going to be the title of our album."

Problem

The Hello album has been something of a problem. "It was originally recorded back in April," says Jeff.

"Then," says Bob, "we intended putting it out to tie in with a hit single — but we didn't get the hit single."

"The album included most of our stage act, but now that's all changed and so about half the album's completely out of date for us. We've got one or two songs written to replace some of the out-of-date stuff, but we still need some more."

"Hopefully we'll get it all recorded in the fairly near future and then, if the next single's a hit when it comes out around November, we'll put the album out at the same time."

Hello have no formal tour lined-up for the near future, because, obviously, they want to tour in the wake of a hit, but they are doing a number of gigs up and down the country and are soon off for a couple of months touring in Germany.

"We're bigger there than we are here," says Jeff. "All the records have been hits in Germany." The group's stage presentation has gone through a fairly drastic change over the past few months. "The costumes have gone,"

HELLO AGAIN

by Ray Fox-Cumming



says Bob, "and so have most of the routines. The whole thing's a lot more casual now. We wear jeans, T-shirts and winkle-pickers."

Hello will soon be seen in the film **Side By Side**, which stars Terry, Thomas, Stephanie De Sykes, the Rubettes, Mud and Kenny Hello play the resident band of a club and perform the two singles which followed **Tell Him** — **Games' Up** and **Bend Me, Shape Me**.

Bob and Jeff probably wish now that they never brought up the subject of their fan club, but they did and this is what happened.

Question: Who runs it?

Bob: "A woman . . . er . . ."

Jeff: "Oh, what's her name . . .?"

Bob: "Sorry I can't remember."

Jeff: "Wait a minute, isn't it Ann something?"

Bob: "Yes . . . er, that's it . . . er . . . Ann Ford."

Question: What's the address?

Jeff: "Er . . . PO Box . . ."

Bob: "No, that's the old one."

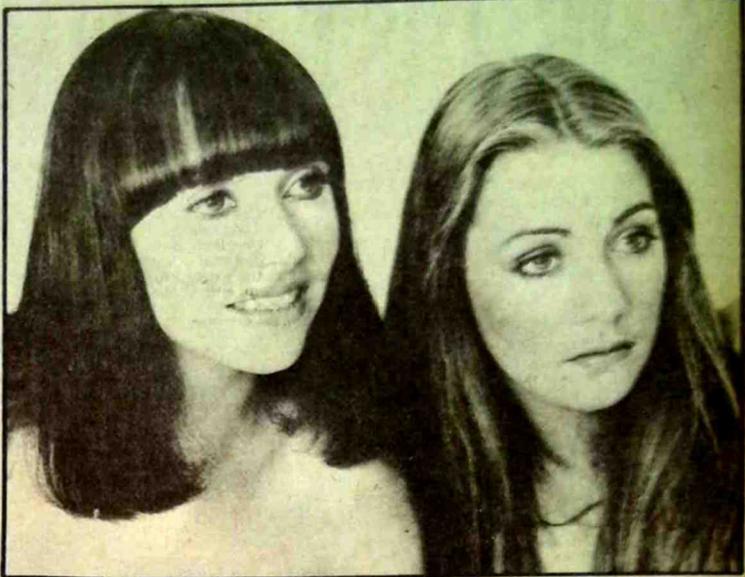
Jeff: "Is it?"

Bob: "I think so. Sorry I expect someone from the record company knows."

Question: Do you ever see the lady from the fan club?

Bob: "Oh yes, we pop round there frequently to answer letters and write messages for our fans."

Which leaves one more question, and one it didn't seem quite polite to ask them direct: How do you manage to go and visit your fan club secretary if you don't know her address?



LEE WARD — MARY CORPE now part of Flick's team

pan's new people

BY NOW your TV has probably revealed that either **Pan's People** have grown or your aerial needs fixing.

First guess is right; there are two new members of Flick Colby's high-stepping precision dance team. While the new girls are barely used to all the schedules and cameramen at the TV Centre, they've adapted admirably to the fuss being made over them.

When it came to narrowing down the applicants from 1,000 to two, the perceptive Ms Colby couldn't have selected two greater opposites than Lee Ward and Mary Corpe.

At 17, Mary has reluctantly taken over the title of Pan's "baby". Blonde and subdued, her delicate features are not unlike those of Susan Dey, the American model / actress who played David Cassidy's younger sister in **The Partridge Family**. She has the same wide eyes, pouting mouth and slim figure (size eight), but perhaps the most encouraging thing about her youthfulness is that she's joined the line-up before she even had a chance to finish school.

Very calm

Mary's from Brighton, where her mum supervises a branch of a large chain store and her father is an international telephonist. Until she was 12 Mary trained in dance at home. Since then she's been getting up at the ungodly hour of 5.30 am to attend classes at London's Arts Educational School.

Of the audition Mary recalls: "A lot of girls I know didn't even bother to try. I went and was very calm. In actual fact, it wasn't as if I didn't care less, but I didn't think I'd even be picked. I went to see Flick's choreography."

"The atmosphere at the audition was just like being back at college; I really enjoyed it."

The first thing that strikes you about brunette Lee Ward is her sense of confidence and graceful sophistication. Whether her auburn hair falls round her face, or is wrapped up in a turban, Lee speaks with the authority of an experienced professional. Not surprising, either; she's already worked with the **Lulu** show and **Saturday Night Variety** shows.

Like Mary, she went to the audition more out of curiosity than anything else. The vigorous pace of rehearsals, looking good for photo sessions and then taping the show is not phasing her at all.

"I guess I'm lucky," she explained cheerfully. "I can function without a lot of sleep." Lee admits she's excited about working so close to many successful artists, but adds: "The thing is not to crease up with embarrassment when you meet them. Basically, you just act as if you've known someone for years."

Lee does admit, however, that if Tom Jones popped his head through the studio door one day her limbered legs might tremble a bit.

When asked what misconceptions they had disproved about Pan's People, both girls joined in in unison. "Despite the fringe some people have, Pan's People are not a load of tart; their morals suspender are perfect," Lee explained. "I had always wondered if they were perfect ladies. They are perfect ladies."

"When someone wanted them to do a routine with school girls' costumes and suspender belts, they absolutely refused outright," said Mary. And that goes for a lot of the products they're asked to advertise.

Own style

"Each of us," concluded Lee, "is an individual and totally different. Mary and I were picked because Flick wanted two girls who were like two of the old girls who left. (There have been 13 PPs in nine years)."

"Even though Flick gives us the routines to do, each dancer works around those steps to develop her own style. It's very important; we can all do the same step, in our own way, and still look synchronised, while at the same time looking individual."

"In some dance groups, the dancers become too independent and look like they're doing 20 different steps when in reality they're doing the same one. I give Flick credit for that. She works and works with each of us and the reason Pan's People look so together is because of her."

As for future plans — although the present has barely started — Lee definitely wants to go into acting, preferably the dramatic variety, while Mary says she'd like to settle down, get married and have two or three boys.

Boys?

"I like boys." She smiled. "They're more fun."

In the meantime, she and Lee are both quite happy to be one of the girls.

by Carol Small

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IS HE JUST IN TIME?

THE EMERGENCE of Dan McCafferty as a pop star 'if we can still use such a quaint, old fashioned expression' has been no accident.

The transition from the wiry-haired, denim totting youth he was to the curly-haired, tooth-capped man he now is has been a carefully planned manoeuvre.

So it comes as no great surprise to find him breaking with a very acceptable solo single, *Out Of Time*.

McCafferty's version has had considerable airplay, even if Tony "Wonder of the Waves" Blackburn did qualify his announcement by saying he preferred the original by Chris Farlowe.

In fact, the two versions are quite similar, although it's ten years since Farlowe had a hit with the song he hasn't had noticeable success with much else since then.

Complete

So encouraged is Farlowe (or his record company) that they are bringing out their version again to compete with McCafferty. Which seems just a

shade on the churlish side, even if it is good business.

"If you are going to take people on, you have to take them on," says McCafferty philosophically.

"When I brought out the single, I mentioned that the Stones would probably bring out their version again. And it was promptly released in the States. Which just goes to show you should never tempt fate."

Dan has a couple of weeks' start on Chris Farlowe, but if Farlowe's version goes back into the charts, it should turn out to be an interesting battle.

Dan's single was taken from an album which should be available in a couple of weeks. The album contains other cover versions; the ones I have heard are creditable renderings.

He has attempted *Stay With Me*, which is ambitious, considering the incredible power given to the song by Lorraine Ellison not to mention Terry Reid.

Another track from the album that Dan thought might have

made a single was his version of the old Doris Troy hit, *What You Going To Do About It*.

Dan (and producer Manry Charlton, Nazareth's guitarist) have taken the song and given it an entirely new meaning. It has come out in reggae formula.

Vogue

"The thing that put me off releasing that as a single," says Dan, "was that reggae is in vogue at the moment."

"I wouldn't like people to think I was the latest thing in Disco Tex. You like to retain a wee bit of credibility."

Nazareth, about to begin a tour in Canada, will not be performing any of Dan's material onstage. But when they tour Britain later in the year, it is likely they will at least do Dan's single.

It could be that the single will be responsible for re-kindling interest in a band that was for a while, flagging badly. It was the Naz single, *White Bicycle*, which first pulled them out of the depressing musical mire they'd slipped into. *Out Of Time* could be the next step up.

Nazareth albums are not to be confused in any way with Dan's solo material. To avoid any

by
Rosalind
Russell

possibility of this happening, he used outside musicians on his album.

"It took a long time to get the album together because we had to wait until we could get all the guys we wanted," says Dan. "Take Zal Cleminson for instance. He was so busy with the Alex Harvey Band he couldn't fit us in."

"We've used strings, which you won't find on the group album. In all, it was more relaxed."

"The one song we didn't change a lot," says Dan, "was *Out Of Time*, because it was a good song anyway. It had a great arrangement and feel. The only bit we didn't use was the intro because that was rotten. But I've always thought that everyone who made versions of that song always underplayed it."

I doubt if Mr Farlowe would agree, but only time, and the charts will tell.

DAN McCAFFERTY:
"Yes I'm nervous"



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How To Enter

FROM THE land of silliness comes this week's competition on those three nutters, The Goodies. Having branched out into their new career as recording artists, they've discovered that they've done very well at it, and next month will see the release of their first album, *The New Goodies LP*.

Seeing as how we try to keep one step ahead, we're offering an exclusive chance for you to be amongst the first to have a copy of this album, 50 copies of which are first prize in our competition. 12 runners-up will stand a chance of winning a copy of their book, *The Goodies' Book of Criminal Records*, then there are 50 copies of their single, *Nappy Love*, and finally 12 rather natty Goodies' T-shirts.

To enter the competition, answer the three questions below, and send them, no later than September 22, to Goodies Competition, PO Box 195, Spotlight House, 1, Benwell Road, London, N7. The first 50 winners will win a copy of the album, and the next 74 correct entries will win one of the runner-up prizes. The Editor's decision is final.

1. What is the name of Tim Brooke-Taylor's radio show?

2. Which member of the Goodies is a qualified doctor?

3. What was the title of the last Goodies' chart single?

NAME

ADDRESS

THE
NEW
GOODIES
L.P.

Competition
Form



super stars

VIRGO
(Aug 24 to Sept 23)

No one would ever believe that sweet, mousy little you could ever put your claws out quite so viciously, but next time you're crossed you will and be quite justified in doing so. Venom and vitriol will fly off your tongue at a cowering victim who won't bother you again. Everyone else will also be more than impressed.

LIBRA
(Sept 24 to Oct 23)

Call yourself Libra, the scales? Well honey, they're weighted against you now and the war against wobbly fat must begin in earnest. A word of consolation though, a diet may not be much fun, but at least it cuts down on your

spending. All those unbought bars of chocolate soon add up to a good few pennies in the pocket.

SCORPIO
(Oct 24 to Nov 22)

I see visions of many titling faces making a mock of your new gear. Anything you buy now, in the way of apparel, is bound to be a disastrous mistake. So hold fast, wear the old rags you've been in all Summer and wait for your peerless sense of taste to return.

SAGITTARIUS
(Nov 23 to Dec 21)

Now a nice, kind person like you wouldn't really want to hurt anyone's feelings deeply, would you? Well that's what you've done - maybe to a person who doesn't matter much to you, but they did think the world of you before it happened. Look to see who you've wounded and make amends quickly.

CAPRICORN
(Dec 22 to Jan 21)

Not a good time for doing anything drastic to create a new you. Pierced ears will go septic, bleached hair will go green, capped teeth will fall out and (girls) beware of the splay boob roll-ons.

AQUARIUS
(Jan 22 to Feb 17)

Okay so you did something awful, but there's no point in wittering on with the apologies ad nauseam, bemoaning your lot in life generally and being a total pain in the exhaust pipe. Accept what's happened, work to set it to rights, and face the days ahead with piles of smiles.

PISCES
(Feb 18 to Mar 20)

Hypochondria is especially likely to blight your life in the coming days. Coughs will seem like certain bronchitis, colds like incipient pneumonia, housemaid's knee like creeping paralysis and so on. You may not be quite A1, but you'll live.

ARIES
(Mar 21 to Apr 20)

Heavy romantic advances will be directed towards your person this week and if you take my advice you'll dispatch 'em with a swift and stentorian no-no. Many will then gasp at your wisdom.

TAURUS
(Apr 21 to May 21)

You may look decidedly thrilling from the neck

downwards, what with the suntan and all, but it's such a pity that your face is showing such distinct signs of the late-nights and parties syndrome. Off early to bed with you - and don't forget to clean your teeth first.

GEMINI
(May 22 to Jun 21)

No, no regrets... let that be your defiant slogan in the days ahead. That old boyfriend / girlfriend may loom again looking mighty attractive. Don't be fooled, you're better off with what you have now.

CANCER
(Jun 22 to Jul 23)

Love beckons thrillingly from many quarters, but don't rush to return any of it. The most appealing proposition may not be best in the long run so take a second look at those who are presently only also-rans in your affections.

LEO
(Jul 24 to Aug 23)

A time for change, or maybe for making that all-important decision you've been hedging for so long. Positive action will bring no regrets, but delaying tactics will end in nothing but much wailing and gnashing of teeth. Be warned and go to it.

super stars

COMPETITION WINNERS

THE FOLLOWING list comprises the winners of our Top Of The Pops album competition. Because of a delay in obtaining the albums, please allow approximately 14 days for delivery of your prize.

Janice Highway, Yewtree Estate, Walsall, Staffs, WS5 4HA.

A. J. Storm, Earley, Reading, Berks.

Kevin Pender, Benfleet, SS7 5EB, Essex.

Heather Cutler, More Criche, Wimborne, Dorset, BH21 5DY.

Heather Boughton, Victoria Road, Swanage, Dorset.

Helen Minikin, Chopwell, Tyne and Wear.

Peter Connors, Ilingworth, Halifax, West Yorks.

Trevor Burd, Wembworth, Chumleigh, Devon, EX18 7SD.

Lee Hawes, South Harrow, Middx.

Jayne Manning, Harrow, Middx.

Stephen Conway, Whinfield, Penrith, Cumbria.

Anthony Lewis, Gurnos East, Merthyr Tydfil, Mid-Glam.

Jean Earley, Congelton, Cheshire.

T. Marshall, Brighton, Sussex.

Brenda Johnson, Salford 5, Lancs.

Michael Read, Timperley, Altrincham, Cheshire.

Keith Packer, Englefield Green, Surrey.

Christopher Lee, Walkinstown, Dublin 12, Eire.

Hilary Copeland, Ealing, W. 13.

Alan Williams, Maldon, Essex.

John Lee, Salford, M7 9GS Lancs.

Mark Rivett, Welling, Kent.

Denis McCulloch,

Drumchapel, Glasgow, G15 8AB.

Marina Gibson, Merrymeet, Whitestone, Nr. Exeter, Devon.

K. H. Lovett, Brackley, Northants.

Perry Burno, Potters Bar, Herts.

A. Chadwick, Crossgates, Leeds 15.

Miss Y. Elcock, Carleton Road, Holloway, N7.

Simon John Miller, Glasgow, C12 -LC, Scotland.

Ronald Melhuish, Baytsdale Road, Thornby, Stockton on Tees, Cleveland.

Susan Priston, Julesfield, Partridge Green, Sussex.

Mark Keen, Walk Estate, Woolwich, SE18 London.

John Badcock, Whittlesey, Peterborough, PE7 1SF.

Pat Hawkins, Hemel Hempstead, Herts.

Graham Hawes, West Worthing, Sussex BN11 4RU.

Susan Complin, Copthorne, Crawley, Sussex.

Trevor M. Kay, Chatteroe, Lancs.

Ann Harrison, Epsom Downs, Surrey.

Sandra Pantling, Leighton Buzzard, Beds.

John Chappell, Nuneham Courtney, Oxford.

Terry Dyson, Gravesend, Kent.

John Miller, Chorley, Lancashire, PR7 1QS.

Wendy Hewitt, Bramstone, Leicester, LE5 8UN.

Martin Hatter, Ashton Gate, Bristol 3, BS3 1RZ.

Peter Deem, Ameraham, Bucks, HP65 5AA.

Colin Moss, Walton on Thames, Surrey.

Keith Smith, Crowthorne, Berks, RG11 7DA.

Linda Harvey, Northfield, Birmingham 31.

Simon Cheetham, Princes Risborough, Aylesbury, Bucks. HP65 5AA.

Perry Clarke, Haddenham, Nr. Aylesbury, Bucks. HP17 8HG.

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THEY DID the little rehearsals at Rye and the big ones at Elstree Film Studios. We're at Elstree now, to witness one of the last of the big rehearsals in Studio Five — "A nice place," says McCartney, "they made Murder On The Orient Express here!" — and the roadies are bustling to get things right.

Wings are already present and correct — Joe English tuning his drums, Jimmy McCulloch in the tea room, Linda shouting instructions to one called Maurice (or maybe Morris) and Paul tete-a-tete-ing with Denny Laine. Denny's nodding and Paul gesticulating — arms up, down, out, in — what are they talking about?

Guitars are strapped, seats taken, then doodle-drums, doodle-fills, doodle-pips and off they go. The rehearsal's begun. Da-da-da-da-da-da-da, Linda brings in Venus And Mars. Of course it's easy, but even the man applying Wedgewood blue emulsion to the studio doors stops painting.

"There's a ROCK SHOW at the Concertgebouw . . . oo-ee are they good! Chords are plucked like ripe plums, fat and juicy, they all look pleased. Each number gets one play for a long, long while until Bluebird, where the rhythm box runs too fast. Five times they go through it, then on again, one number one play. Some tour this is going to be.

After two hours it's all through.

"What did you think?" Asks Paul.

The new numbers sound good.

"There's my boy. It's sounding good to us. We're just playing it, learning it, hoping for the best . . ."

But what about the old ones, do you get fed up having to do them?

"Yes, a little bit, but not really.

In all truth probably all of us would enjoy it more if we could get up there and just totally jam."

They don't jam. The nearest they come to it is with a couple of medleys, each stringing together three numbers.

On the road

"Yes, it's just for a bit of a change. If you write three or four minute songs like I do, you do get the feeling that it's a little bit. Eventually we may lengthen some of them, who knows? You see, we're just really starting. We've got enough guitars to open a guitar shop and we're just going out on the road singing and playing — and that's all we're thinking."

Rehearsing with the basic line-up are a four-piece brass section.

"It'll come with us throughout the British tour and, if it works out well, we'll take it on afterwards."

The British tour opens September 9 and, once it's over, they'll be having some time off before going on to Australia, New Zealand, Japan and, later, America.

"We'll be doing something during the time off. The idea is always to keep playing once we've rehearsed, because if you lay off for a few months you've got to rehearse it all up again. We may play a couple of gigs in that time — pop over to the Continent or something, but mainly I'll be writing and doing my usual stuff — sitting at home and playing and having fun."

It's good to hear Paul talking about "fun" again, after the winding-up of the Beatles period, which he's described as "pure hell".

"The trouble was I couldn't pay anyone. All my money was locked up. I had to keep saying to Denny: 'Don't worry, you'll get your money from Band On The Run, you'll just have to trust me', which is a terrible thing to have to say to someone, because everyone likes a deal and to see what they're getting. Denny was cool though, he just hung in there.

"Now the real money everyone's earning is beginning to come through, so everyone's a little bit happier — not that everyone's money crazy, but it was a little bit awkward. It's awkward asking them to trust me when they don't know me — not really, yet. Denny does, Jimmy a bit and . . . er . . . Linda knows me quite well!"

Family man

For a moderately successful musician, without ties, to up and off on a long tour is probably a pleasurable prospect, but how does it feel when you're a millionaire family man?

"I love it," says Paul. "Our family's quite adaptable — any second it could go gypsy."

But what about schooling?

"Well, the eldest one's the main concern. We take her with us some of the way and get someone



in to help her. We've got an understanding headmistress — I hope!"

And now a touch of potted philosophy on the subject. "I know a lot of people who are great people and yet not very educated. I also know a lot of people who are very educated and sods. It's learning about life that's important, that's the thing."

That little pronouncement isn't going to get him into any trouble, because most people, at least vaguely, share that view. But recently, when he mounted his hobby horse on another subject, Paul made a prize chump of himself. Remember the Daily Mirror article on his anti-Common Market views?

"Yes", admits Mr McC readily, "that fellow who did it really carved me up. I was a bit against it for what could be made to look like silly reasons — like I was saying things like 'we'll have kilometres instead of miles, hectares instead of acres, which means we lose a lot of our words'."

"I was just annoyed because suddenly we become very French and I do really think that's too clever. I think we've got nice words too. I wouldn't even have minded if they'd called them new miles, but anyway, that was one of the reasons and there are a few others. I wasn't sure — and I'm still not sure — that it's such a great deal.

"At any rate, I did my little

"I sent a telegram saying 'Thanks Chris (it was Christopher Ward) for a classic Daily Mirror carve-up'. That's what it was. The policy of the paper was pro-Market at the time and so he just took hold of me and put 'pop star in his 70 quid jacket' . . . He noticed that kind of rubbish instead of what we were really supposed to be talking about and he did make me look stupid.

"I saw Ringo a couple of weeks afterwards and he went: 'Wa-hoo you looked daft, worst article I've ever read'. That's the risk you take though.

Apple business

"Two years ago I would have got upset about it. What with all the Apple business going on, one got a little insecure — everything going on, and going a little bit wrong. I got a bit conscious about what anyone was writing about me, as did John. Everything anyone said about John, he was writing 'dear ———, PISS off. How come you wrote that about me. Get it out of here' — arguing tooth and nail."

Now that all the hullabaloo of laying Apple in its grave is over, a lot of people are saying that McCartney's main problem is one of apathy — writing, recording, playing — it's all happened too many times before to hold any excitement for him now.

Paul, however, swears that he

*"If I did stop as a performer
it would be
when people didn't really
want me any more"*

article. The fellow who came along was beautiful, smiled all the way through and said, 'Yeah, I've got sheep too' and I thought great, buddy-buddy, great I should know after all this time but I still get taken in.

has no difficulty in getting the adrenalin shifting: "Because I like music, I really love it. Admittedly some albums aren't a great pleasure to make, but every time I come up to an album I'm always excited and it's going to

McCartney comes of age

be the best album I've ever done."

So which is the best album you've ever done?

"I don't know really. It's a question of opinion. A lot of people say 'McCartney's the only one — great album, so silly and funky and laid back or whatever'. It is just opinion. My opinion? Either Venus And Mars or Band On The Run. Band On The Run probably, although once I've made an album I don't really bother with it, I just leave it to the people. The main thing I get out of it is the letters people write."

The next Wings album could well be a collection of oddies. "We've had this idea for a long time and are waiting for the right moment to do one called Hot Hits And Cold Cuts, a bit like the Odds And Sods thing of the Who's — hits and tracks that never got released, which we've got a whole bunch of. It's an idea to use up all the old songs, because really I like to start fresh."

As far as the latest Wings' album, Venus And Mars, is concerned, many people have thought they detected some kind of thread running right through it. McCartney, however, has chosen not to pinpoint one, though he admits that subconsciously it could be there. Why the reticence?

Sergeant Pepper

"Well," he says, launching into a lengthy explanation. "With Sergeant Pepper I had the idea to make the album as if it were made by another group, so we got into all kinds of things that we weren't into — like I wouldn't have pictures of Marlon Brando on the wall, but this group were supposed to — and we let our imaginations go."

"There was never intended to be any kind of thread, but as you're making it, you're on the same bunch of chords, or thinking about the same kind of things, so it tends to get a thread whether you like it or not."

"So from that, I thought the idea was not to put a thread in — write it like Tommy, for instance, which is one way to go about things — but to get a bunch of songs and put them into an order which makes some sense. It's a little more random, not so worked out — and you get little things happening that you didn't even mean to happen."

"It's like trying to make a film of Sergeant Pepper, which they are going to do. It's going to be hard, because everyone's got the whole image in their head as to what it is and, if someone sees a purple elephant flying through the air, it's going to be hard to do that on film."

Will you be having anything to do with the film?

"I don't know. I think I'll just see how it goes. It's old news for me — I really always prefer to do it in music."

Back now to the present and the second single, Letting Go, to be taken off Venus And Mars. So many people seem to have that one as their favourite track that I wondered why it hadn't been chosen to precede Listen To What The Man Said.

"That's amazing," says Paul vehemently, "and it convinces me not to listen to anyone because it's the total opposite of what I've



heard. We didn't think anyone liked it. A few guys have done reviews (of Venus And Mars) saying '... except for Letting Go, which is just a turgid drag or something. I like it though.'

"In Beatle days we never used to bring singles off albums. I

mean, we never even released Yesterday as a single in Britain. We were on this policy: 'this is the album, these are the singles.'

"Nowadays things have changed a little. It helps to have a single off an album because there's always a chance that the

fellow on the radio will say 'this is — — —, from the album — —' and it's a teaser, a trailer and you use it a bit more like that these days."

"With Band On The Run I was going to do the old Beatle thing and not release a single, but the merchandising guy from Amer-

ica rang me up and said it would increase sales (of the album) by a quarter of a million and I think he was right."

"Let's face it, everyone who makes an album is trying to sell as many copies as possible and any trick they can use to do it they will — outside swimming the Atlantic to publicise it, which we're doing next year!"

And so to the future. There was a time when one wondered how much longer a guy of McCartney's age could continue as a performing musician, but now it matters not a jot that on a bad day, or under bad lights, he can look like a well-fed Mike Parkinson. With people like Alex Harvey around, weathered and, at 40, several years' Paul's senior, the span of McCartney's future as a live performer seems indefinite, but maybe the question is still worth asking.

"I suppose if I did stop as a performer, it would be when I felt people didn't really want me any more. Otherwise I don't think I'd ever stop of my own choice because I like it."

"In the past I've had kind of lay-offs and I've thought 'blimey, my voice isn't as good' — through not singing everyday y'know."

Is it possible then, that at 50, you could be in the Albert Hall in a dicky-bow, doing the grand old man like Frank Sinatra?

Frank Ifield

"Oh I don't know about that. By 50 I'd have to slow some of the numbers down a bit and get the decibels down a little."

"It's silly, but I always thought 25 was the age, because when I was around 19 Frank Ifield was around and I remember looking at Frank and thinking 'How old's he? Well that's it, you can't go beyond that'."

"So you get to 25 and you're there and you're right in the middle of the total Beatle success and you're not going to stop. So it becomes 26, 27, 29, doesn't matter."

"I don't really feel much different now, although I'm 33. I don't feel 33 and it amazes me that I am. I presume that I'll be that amazed when I'm 90 and I'll still think I'm 20."

"I'm sure God will slow me down though. I don't mind, it has to be and I've got a lot of other interests I'm beginning to get into. Like publishing — I always see that as a great skive. Just go into your office and say 'well, who wants to do the songs today, then?' ... Great, you just take people out to lunch, plug records a bit."

"The big thing I'm always trying to get together is a film of Rupert. In a year or so I might do it. A big Disney kind of film," he muses, "with Rupert ... and great music."

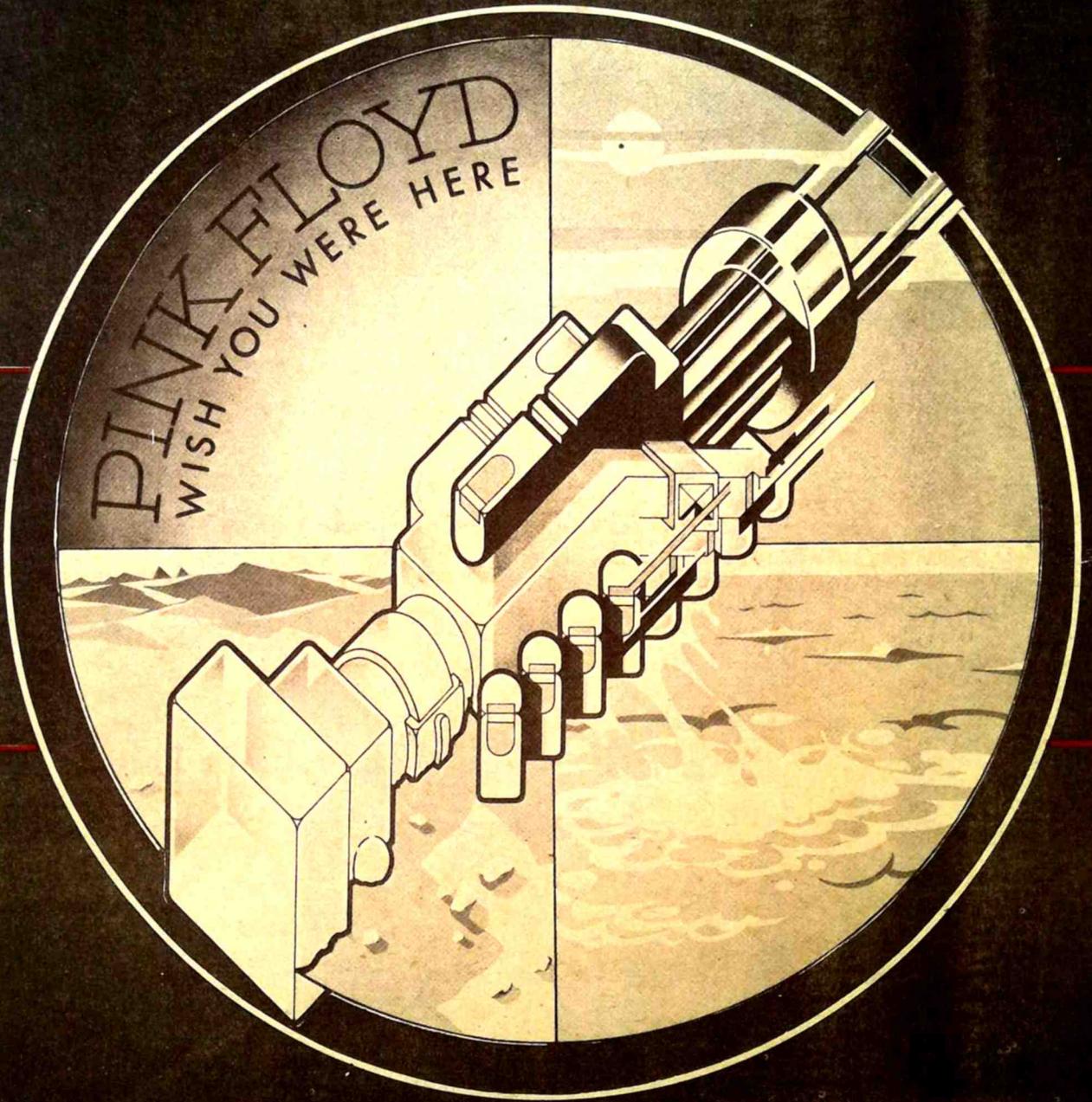
"But," he says, snapping back to the present, "I first talked about this a couple of years ago and I'm still thinking about it." A quick frown of self-recrimination, and he's off.

Interview by
Ray
Fox-Cumming

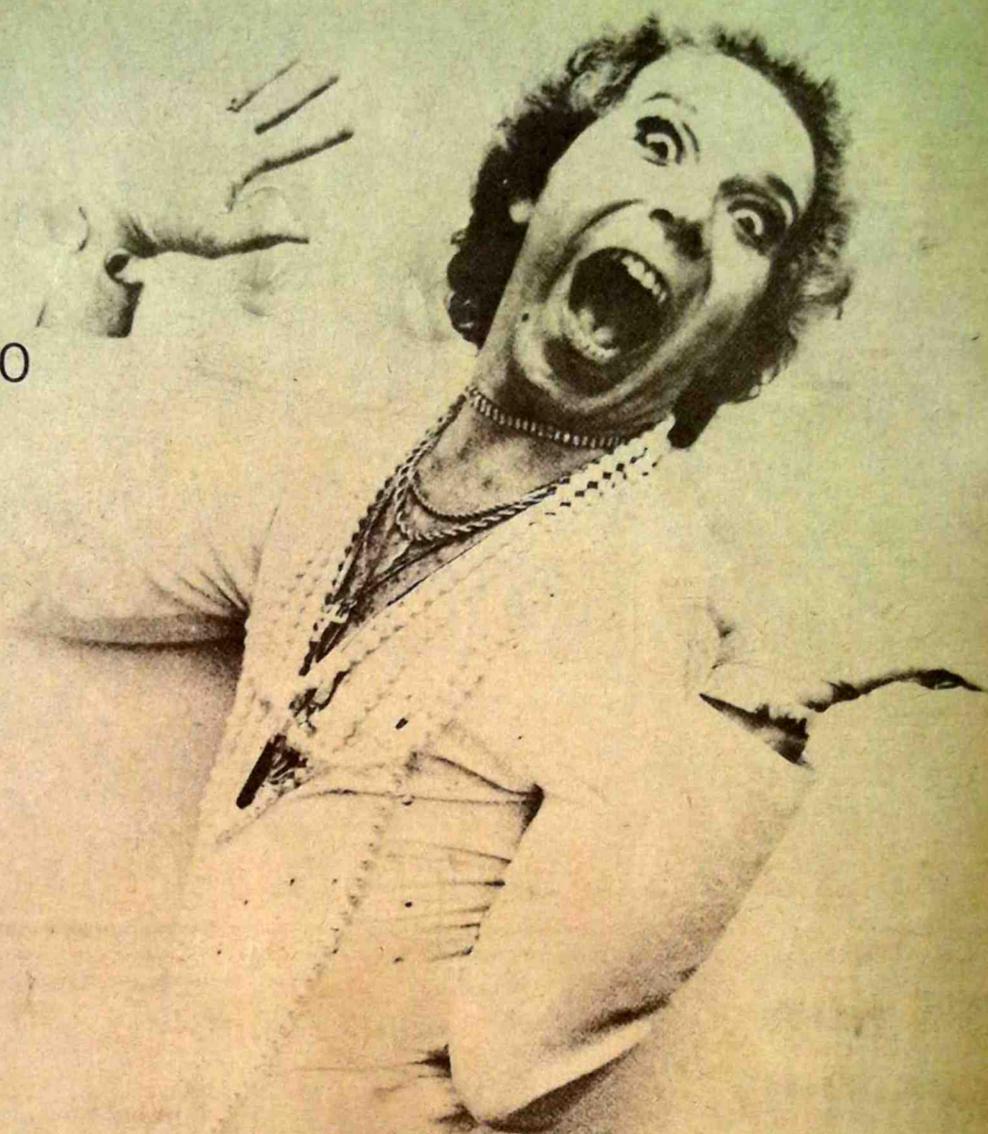
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and my latest "Boogie Flap"

Polydor People



THE FIRST thing you discover about the La Booga Rooga man, Andy Fairweather Low, is the ease with which he falls into conversation; any conversation. Almost like those old thirties cartoons in which the man slips on a banana peel and virtually slides right into an open manhole and out of sight.

Fairweather Low is leaning back in an office chair, fiddling with a coffee mug of champagne; and enquiring about the final score in the New York Tennis Tournament of anyone who enters the room.

In many ways making the La Booga Rooga album has been a distracting experience for Andy Fairweather Low; it's kept him off the tennis courts.

Public focus

But first things first. Spider Jiving, the album which brought the long gone Andy Fairweather Low back into public focus, was recorded in America under the watchful eye of an American producer and all Yankee musicians. La Booga Rooga was produced by Glyn Johns, recorded in scenic Battersea; and features visits from such 'terribly British' personalities as Gallagher and Lyle, Stealers Wheelers, Gerry Rafferty and Joe Egan, drummer extraordinaire Dave Mattacks, and Georgie Fame. Eagle Bernie Leadon helped out as well.

It's always healthy for an artist to change moods and surroundings from one album to the next; but did Andy Fairweather Low make such opposite plans to start with?

"Making a follow-up album is really painful. In the back of your mind, you're constantly aware that people are going to compare the new album with the last one. All you can do is hope for the best. What most people didn't realise about Spider Jiving is that the rhythm tracks were laid down here with British musicians and then sweetened up in the States.

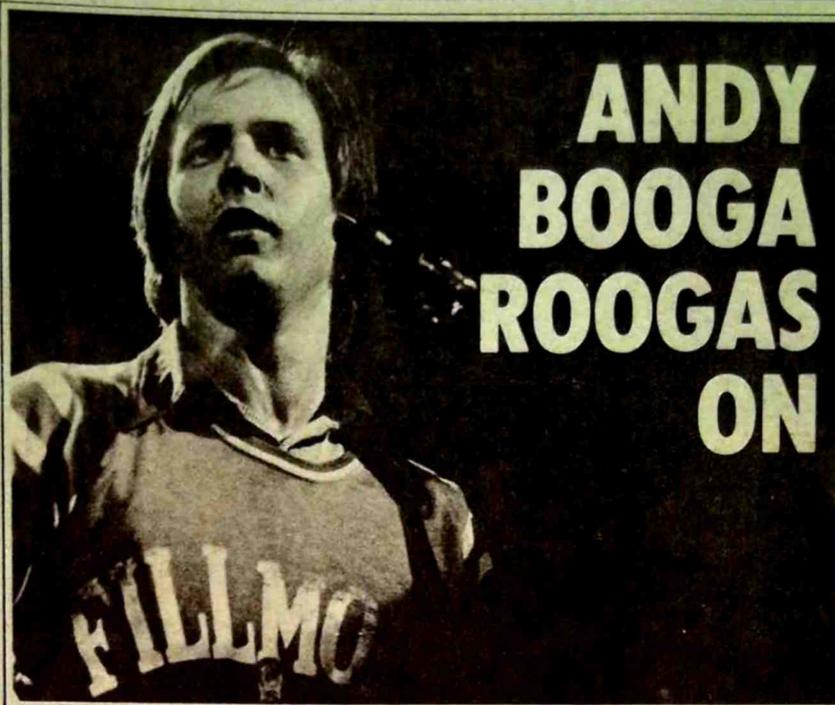
"Recording this LP was great; it took about 19 days in all. I had a better time making it and the musicians were great. All of the guys in the band asked to be on the album,

by Carol Small

which really knocked me out.

"And Georgie Fame! I used to go down to the Flamingo Club to watch him play years ago. Glyn Johns knew him and got him to play on the album. He played a couple of tracks and helped with all the brass arrangements.

"As for Bernie Leadon of the Eagles, well he's a friend of Glyn's and was



ANDY FAIRWEATHER LOW 'I can be touchy'

ANDY BOOGA ROOGAS ON

in town with the Eagles for the Wembley festival; tires as he was, he came down to work. As a person he was great and as a guitarist I rate him as one of the best. My only disappointment was that I didn't have a track ready that would really suit his playing. Next time, there will be a song waiting to show off his capabilities."

Of the album's 10 tracks, Andy wrote all but one; which is a good natured revival of My Bucket's Got A Hole In It. The title track of the album stems from the artists' longtime love for old blues material. He claims to have a tidy little collection of revered old material; though not the biggest of record stacks. La creme de la creme as

they say. The original Booga Rooga belonged to Old Blind Lemon Jefferson. Andy liked the line and for months walked around with the 'Booga Rooga' part having no song or lyrics to go with it. The 'La' sort or wrote itself and eventually he worked on trying to give some meaning to the meaningless title phrase.

Glyn Johns' contribution to countless albums makes him just about as important as the artists he produces. Fairweather Low agreed and talked enthusiastically about how the right producer (Glyn in particular) can bring out the very best in an artist.

"For starters, Glyn has a grass court at his house which is great for playing

on, but seriously, it was Derek Green of A & M who first got the notion to put us together earlier this year. We met and I played him my music and he didn't impose things on me. I'm a problem to work with in that respect. I can be touchy. But Glyn was great. From the beginning I could sense it was going to be full steam ahead.

"Glyn also helped me restore my faith in human beings. Let me put it this way: there are a lot of producers who think that singers don't know the first thing about how to produce a good song. Even though you might be makin' records longer than he has, there are some producers who just order you about from beginning to end.

Difficult

"I can be difficult because once I set my mind on something I won't back down. I suppose all I really wanted was for someone to acknowledge that I'd been makin' records for quite a time. Of course, Glyn accepted that."

At the moment, the Cardiff-based singer is catching up with what recording the album kept him from, a few intensive weeks of tennis lessons. His guitar playing and tennis playing are his two causes for improvement.

"If my tennis gets better and my guitar playing too, that's enough for me. As long as it's all right, I'd dig no deeper than that."

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RECORD MIRROR & DISC

CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Frock T-shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by September 17.

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ACROSS

- Babe girl (4)
- Carpenters' game (9)
- They may be walked by Roger Daltrey (4)
- Snowbird! (5)
- Note suggesting money? (3)
- My girl has a boy's name (4)
- Current units or some band equipment in short (4)
- Richie Blackmore's rain one (3)
- In which a Stones' album was made (5)
- A letter sealer? (4)
- We started out with a DJ (2,7)
- Sort of square king of New York City? (1,3)

DOWN

- Not one you can play with anybody else (4)
- The greatest ones of many an LP (4)
- Procol Harum album number (5)
- and 10 Russian swimmer on a Jefferson Starship disc (3,7)
- Moved along quickly by Van McCoy? (7)
- The Warrior names one of their singles (7)
- See "4 Down"
- Duane in a whirl (4)
- Billie Jo's is on the ground (7)
- Henry's animals? (4)
- Is there money in such instruments? (5)
- A cry from a wolf of a blues singer (4)
- It may make the cowboy brown (4)
- The subject of three quarters of a MFSB number! (3)

SOLUTION TO LAST

ACROSS: 1 New York City. 6 Woman. 7 Tracks. 8 High Wire. 9 Step (Two). 10 Carr. 13 Joe Walsh. 16 Stunts. 17 Files. 18 Renaissance.

WEEK'S PUZZLE

DOWN: 1 Naom - I (rev). 2 Weather. 3 Return. 4 Coat. 5 Take Me. 9 Station. 11 Auntie. 12 Houses. 14 Steve(ns). 15 Anka (anchor).

No 488

NAME

ADDRESS

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

From you, to us . . .

WE DON'T very often pat ourselves on the back, but so many people were nice to us last week when we launched *Record Mirror & Disc*, we felt we ought to take a bit of space and say thanks.

The day started off on a dangerous note . . . Gary Glitter, The Glitter Band and all at Rock Artistes Management having sent us a case of champers with their good luck messages.

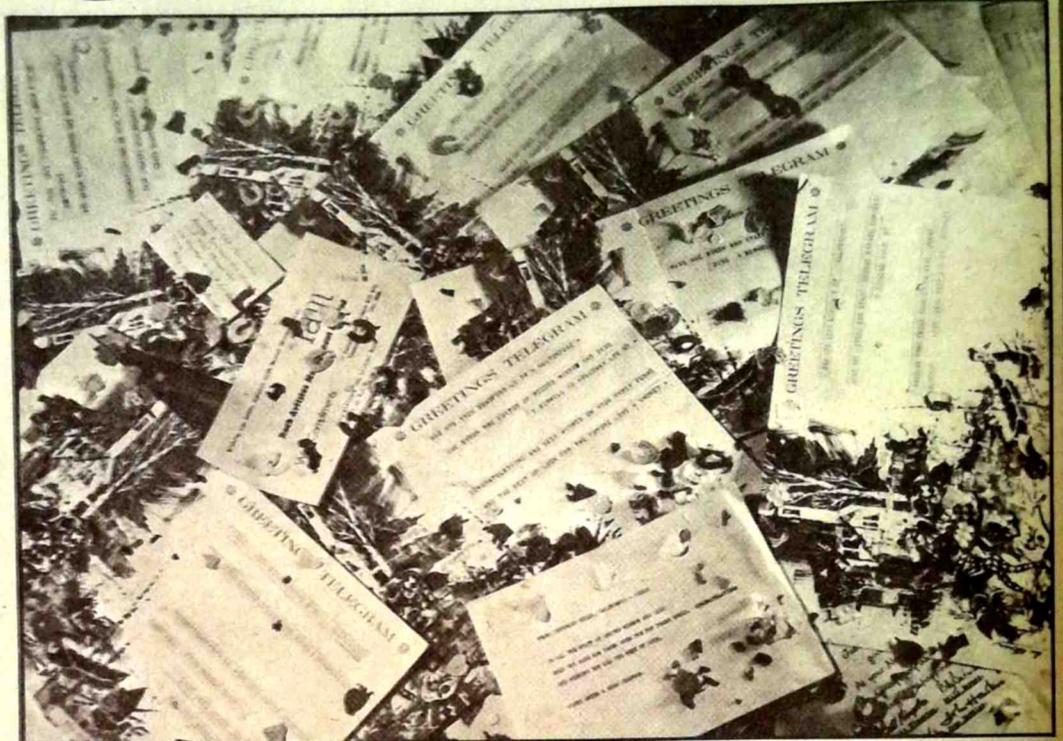
Decca Records didn't help either by sending up another couple of bottles, and many a member of staff was seen wobbling slightly on the way home that evening.

Our thanks also to the people who transformed the Editor's desk from its usual hectic, rubbish tip into a florists' shop, if only for a day. These include Tony Barrow International, Rocket Records and Magnet.

But best of all were the telegrams, some of which you see in the photo. So ta to:

Mike Ball, The Wombles, Sweet, Gull Records, Bell / Arista, The Wild Angels, Bill Harry, Cilla Black, Nicky Chinn and Mike Chapman, The Bay City Rollers, Smokey, Florida Music and Sparta, Decca, and last but not least Waxie Maxie and all at Line Records.

We're glad you like us!



SOME OF the dozens of telegrams which came in after the first issue of *Record Mirror & Disc*

HONEY

New Album From

Ohio Players



Album 9100 014
Cassette 7142 414

Mercury

WHICH FEMALE trio have had five different line-ups in 15 years, seven different members, one record label and call themselves supreme?

Well, no prizes for that, the answer is obvious. Whether your current favourites are the Three Degrees or Labelle, Love Unlimited or Sister Sledge, there is still the group they've all been compared to at one time or other: the Supremes.

From 1964 to 1970, the Supremes weren't music history because they were too busy making it. It's not every group who can produce a greatest hits album; the Supremes have three.

In those early years a straggly skinny girl named Diane Ross (it was Diane before it was Diana) sang in front of Florence Ballard and Mary Wilson. In '67 Flo left and Cindy Birdsong was recruited from the then ailing Patti Labelle and the Bluebells.

In 1970, Diana set out for solo pastures and in came Jean Terrell to sing lead with Cindy Birdsong and Mary Wilson. Come '72 and Cindy left to get married and in came Linda Tucker Lawrence, sister of Stevie Wonder's manager (she and Syreeta Wright sang behind Stevie with Wonderlove in '71).

Glamorous

By now, the line-up was Jean on leads, Lynda (they made the spelling more glamorous) and Mary Wilson but — hold your breath — shortly after their 1972 British tour, Jean and Lynda departed, which left Mary Wilson.

As recently as 1973, the gently elegant Mary never ever saw herself as a lead singer. Once in a while she'd sing lead on a Supremes album track, but the idea of being in the main spotlight was one she shied away from.

The most exciting thing

the Press could quote about Mary Wilson was that she dated David Frost once or twice when the Supremes were last here. Even then, it was making a mountain out of a molehill, for back home in Los Angeles Mary Wilson, the last single Supreme, found her man in Pedro Ferrar.

Between her marriage and the birth of her



STILL SUPREME

iving through some of their peppier hits.

The road back to the top is going to be much more challenging for this new team of Supremes. Their initial success inspired other girls to join up and sing and much of their competition was unintentionally created by their success.

But Mary Wilson's not worried. These days she's singing lead as if born to do nothing else. As she says on the back of the new album *The Supremes*: "Skyrocketing to the top in our youth was a far easier

by
Carol
Small

daughter, this year, there was plenty of time for Mary Wilson to decide whether it was worth trying to put the Supremes back on top again, or maybe decide whether she should call it a day.

But there wasn't even a question of that. Pedro joined forces with his

determined wife to make up for lost time. First Cindy Birdsong was reinstated as a Supreme and soon after, Scherrie Payne, Freda's sister, who had already been with the Invictus group Glasshouse. The trio was complete again.

With an armful of new material, and enthusias-

tic new producers to record it, the Supremes went back into the studios to record their first album in almost three years.

It doesn't take much listening to notice that vocally, this Supremes team are not simply going to bill and coo their way through the songs. They take on each number with

un-Supremes like gusto, and it sounds good.

The old costumes, dripping with sequins, sometimes weighing two stone, have been replaced with elegant velvet and shimmering Thirties-influenced designs. Above all else, the Supremes have never lost their femininity and elegance, even when

accomplishment than being able to maintain it for such a long period of time; however the Supremes, throughout our long and successful history have been blessed with loyal and devoted fans."

Which simply means that, no matter how many line-ups, as long as Mary Wilson keeps on believing, there'll always be a Supremes.



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RECORD
MIRROR
&
DISC

And then there were four

by David Hancock



WEARING A pair of swimming trunks, a white bathing cap and huge goggles, a smiling Marshall Thompson of the Chi-Lites seems to be putting as much energy into his latest pursuit as he does into his onstage dancing.

Fellow 'Lite, Robert "Squirrel" Lester explains that Marshall has recently learned how to swim and it's hard to keep him out of the hotel pool.

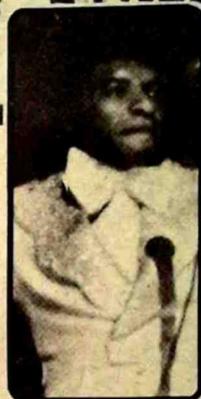
Marshall looks a little worried:

"Is it OK if I have a drink 'cos I'm going back in the water after?" He's assured one will be all right and places his wet hand round a glass.

"This is the new Chi-Lites underwater concert", jokes Squirrel. "And now there are four of us."

The last two years of the group's 16 year history has been as a trio and after many rumours, and equally vociferous denials, the outfit has finally found itself a replacement bass singer. He's also from Chicago, the group's home town, and is called "Doc" Robinson.

He was flying into Britain the following day to join the group on their second UK tour in just over six months.



MARSHALL

"Now if Eugene gets sick one day I can go in and takeover", he says.

"All of us are going to get more involved in different aspects of the music business.

"We're here and part of it, part of the history or whatever you call it. There's a whole lot of other artists we ran across we'd like to help let the world know about."

Touring

But Squirrel doesn't think the extra work will mean less touring in the future though he admits 10 years on the road has been a long time.

Meanwhile their latest single, It's Time For Love, looks like taking off where their last official newie, Toby, didn't.

"We've got to the point now where it doesn't worry us if a record sells or not. Too Good To Be Forgotten was a smash here and didn't take off in the States and Toby was a smash over there", says Marshall.

"You can't win 'em all. We have a name and as soon as we come up with the right tune it's gonna take off.

Their re-release of Have You Seen Her and Oh Girl put the Chi-Lites back in the top reaches of the British charts but there were never plans to re-release it Stateside where it has clocked up 3,000,000 first time out.

"For a record to come out of the grave and be re-born and another hit five years later is really quite amazing", puzzles Squirrel.

Marshall feels the call of the water again, adjusts his goggles, and heads back to the pool.

"There he goes off into the deep", muses Squirrel.

In fact the Chi-Lites are hoping to make a bigger splash themselves. After 16 years as a group there's only one place they've yet to play - Las Vegas.

"Before we get out we'd like to go as far as we can in the business", emphasises Squirrel, "and Vegas is definitely part of our plans."

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He wasn't the only one missing from the pool-side. Lead singer and studio maestro Eugene Record couldn't be found either.

The Chi-Lites are so knocked out by their new singer they allowed him on stage with them only a week after he joined the group.

lacking recently in comparison with the recorded stuff.

"The group didn't become particularly limited as a trio. The four voices were missing for sound for the stage but in the studio you can get over as a trio by changing the harmonies around", says Squirrel.

"In order to have the same sound as we have on our records we figured we'd need the fourth voice for stage and the Doctor does a fantastic job."

Curtain

"That's quite something", explains Marshall. "The last guy we had, T. C. Anderson, used to sing his note from behind the curtain because he wasn't ready for the stage. You see you've got to be ready for it before we put you out there. But he would come out at the end of the act and take his bow."

"Doc has been doing a fantastic job", interrupts Marshall. "People say he really fits the Chi-Lites, more to our style, looks nice, you know, keeps himself together all the time."

He's another Marshall Thompson discovery, found singing in Chicago with a group called Outrageous - a group Marshall describes as "one of the baddest in the city."

"His styling of professional entertainment is very good and he will be adding to the show", continues Marshall.

"He's outasite" is Squirrel's analysis of the new member.

Doc looks like having the remedy for that part of the group's stage act which some say has been

"There isn't any area of music we can't go off into and do a good job", he adds.

And they aim to prove it with a funky up-tempo disco record.

"It's not going to be one of the Chi-Lites songs that has identity for us like the sweet soul thing", comments Squirrel.

"It's disco, a whole new thing for us now, though the Chi-Lites have done up-tempo stuff in the past.

Limited

"Too many groups are limited. It's like someone who gets a name as a dramatic actor and it's difficult for him to get a comedy role."

And Squirrel may be producing the new "disco look" Chi-Lites after taking lessons at the control panel from the absent Eugene Record.

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- 16 Cardiff, Capitol
- 17 Birmingham, Odeon
- 18 Birmingham, Odeon
- 19 Liverpool, Empire
- 20 Liverpool, Empire
- 21 Newcastle-on-Tyne, City Hall
- 22 Newcastle-on-Tyne, City Hall
- 23 Glasgow, Apollo
- 24 Glasgow, Apollo
- 25 Aberdeen, Capitol
- 26 Dundee, Caird Hall
- 27 Manchester, Bellevue
- 28 Coventry, New Theatre
- 30 Leicester, De Montfort Hall

ON TOUR

OCTOBER

- 1 Preston, Guildhall
- 2 Southport Theatre, Southport
- 3 Grand Theatre, Leeds
- 4 Grand Theatre, Leeds
- 5 Southampton, Gaumont
- 6 Bournemouth, Winter Gardens
- 7 Wolverhampton, Civic
- 9 Lewisham, Odeon
- 10 Lewisham, Odeon
- 11 Kilburn State, London
- 12 Southend-on-Sea, Kursaal
- 14 Hammersmith, Odeon
- 15 Hammersmith, Odeon
- 16 Hammersmith, Odeon
- 17 Hammersmith, Odeon
- 18 Hammersmith, Odeon



Music arranged
and directed by
Jeff Wayne



3572

DAVID ESSEX

PALOMA BLANCA is a white dove. Peace, love, good vibes and all that stuff. It is also the title of a song sung by a Dutch gent by the name of George Baker, whose thoughts are far from loving at the moment.

George has just had his single covered by the inimitable Jonathan King and he is not at all happy.

Particularly as it looks as if there is going to be a battle to see who gets up the charts first. And one or other of the singles will most definitely make it.

Already George's record company is hinting that Paloma Blanca could sweep Britain with the same fervour as Viva Espana. And we all remember that.

On George's side is the fact that he recorded the song first. His version has been at the top of the German charts for 10 weeks. It has spread over Spain, Scandinavia, Holland and very likely Lichtenstein in a matter of weeks.

George also has a high standing in his home country (or as high as you can get in the Low Countries) and he tells us he has had 16 singles in the top 10, back home. Not to mention Australia, which we won't.

On Jonathan's side is the fact that he is the irrepressible J. King. He also has countless hits under his belt, or wherever he chooses to keep them.

Furthermore, Jonathan is here, in Britain and extremely well known. He also has the proverbial eye for seeing the fast buck. Certainly not seeing it go by.

At the moment, Jonathan's version is a few places higher in the charts than George's.

"But," says George over a tangled telephone line to Holland, "we know that our record has sold more copies than Jonathan King's."

"Yet he is on the playlist and we are not."

"They are not selling more copies than us," replies Jonathan. "We've done over 30,000 through all sources."

"And I'm three or four positions higher than him

in the charts, that's why I'm on the playlist."

"I'm English and I'm here."

"I hope you do not mind me saying this," says George, "but I think the English are chauvinistic about their music. We in Holland are not."

"The English protect their artists pretty good. We do not have the union for the musicians in



"Well, if he could get feeling into those silly lyrics . . ."



"I think the English are chauvinistic about their music"

OR

CLEAN CUT KING

FULL BEARDED BAKER

by Rosalind Russell

than King's version," says George, "and I'm sorry to say I didn't like it. Maybe it is typically English."

"I think my song is better because he didn't sing it with the right intent. He sings it like any other hit."

"The lyrics mean something. The song is about a Portuguese farmer who works every day without money. He prays for freedom, for money to buy his wife a pair of shoes. He dreams to be free like a white dove."

"If you are singing the

"Most of the time I sing these happy songs," said George. "I started as a rock singer but when rock and roll died I decided to do my own thing."

"It is back now and it is good music to play, but not for your whole life. You can play it until you are 25 then after that, no. I am 30 years old."

"That could explain a lot. Perhaps Jonathan too feels the years creeping up on him. Perhaps that's why he has adopted this style of song?"

"I'm not 25 yet," says Jonathan.

"Oh yes?"

"Well, I'm really 28, but what difference does that make? I'm too old to be in the music business at all."

"But I am so good at making hit songs." So modest.

"I've got too much heart to leave all those records to flop. (This could well be one of the most disgusting interviews I have ever done, if you play your cards right.)"

"Hello, is that United Dairies?"

"That voice didn't belong to any of us."

"Please get off the line!"

"You want me to hang up?" asks George, surprised.

No, not you George.

"You hang up," says the voice, "and let me get through to United Dairies."

"Goodbye," says George.

This could turn out to be the biggest battle since the Boer War.

Who'll win the battle of the Blancas?

Holland. Over here, it is open to the English and to the Americans."

"We are not chauvinistic," replies Jonathan. "Had George Baker's Paloma Blanca been released in England on UK records - please underline that - we would have had a hit."

"You are a lovely man, George Baker, and a talented songwriter, but

don't cry because you have no business sense."

"At Warner Brothers, they released the single eight weeks ago. And, nothing. When they saw that Jonathan was bringing it out," (says Jonathan) "they did everything Jonathan did."

"If George Baker had brought his records out on the UK label in England,

they would have been big hits."

"But Jonathan hates to see good songs go to waste, so Jonathan records it."

"Warner Brothers instantly take steps to make their version a hit, which results in a battle which Jonathan never wanted it to be."

"I have heard Jonathan

song without the right intention it is not good."

"Well," says Jonathan, "if he could get the feeling into those bloody silly lyrics. . ."

"When I had to sing it for Top of the Pops, I could hardly remember the words."

"I had other hits on my mind, like Fattie Bum Bum."

RECORD MIRROR & DISC competition

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1. Which fret gives the octave on a guitar?
2. What three letter word is musicians' slang for guitar?
3. What style of playing uses the top of a bottle?

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Competition Form

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James Hamilton's DISCO PAGE

new spins

Hit or Miss?

FOR EVERY Jack there's a Jill, or so the saying goes, and it seems to me as though for every record (no matter how duff) there's a DJ prepared to play it.

My principle, when reviewing records, has always been to try and weed out the ones my critical faculties told me were duff, and only mention the ones which were halfway decent — or, at least, of interest and usable.

Furthermore, when this page started, I set out only to mention the records that I considered were likely to cut through a crowded room and make dancers pay attention on the very first hearing.

Now I find myself getting paranoid about the way in which so many things that I never mentioned keep cropping up in our contributing DJ's weekly chart returns. By no means are all the things I missed out in the duff category, but enough of them are to make me wonder whether perhaps I ought to mention absolutely everything that comes out, just in case I miss a future disco monster by personally thinking it the biggest load of cobblers.

Would you please write in and let me know whether you are happy to let me exercise my critical judgement? Or whether, like this week, I should give blanket coverage of just about everything issued that's got any sort of a beat? (But where would that have placed the Magic Roundabout, huh?)

I've always reckoned I have a pretty good set of ears when it comes to running my own discotheque, so please don't shatter my confidence now!

lp trax

Dooley Exclusive!

DOOLEY SILVERS-POON: Dooley Silverspoon (Seville SEL 1). It's not just the fact that I was the first person anywhere in the world to be given a copy of this that makes me enthusiastic. But also the fact that this Dooley's debut album, is produced by Sonny Casella, the man who made Jeanne Burton's incredible Nobody Loves Me Like You Do and the fact that there's much of the same great sound on many of these tracks... now do you understand?

My fave is the one most like Jeanne, the ultra-long Let Me Be The No. 1 (Love Of Your Life), although even better for dancing is the full, long version of Dooley's new single, As Long As You Know (Who You Are), and the combined parts 1/2 of Bump Me Baby.

Strings, shrieking, pretty melodies and ever-

hustling hi-hats are the main elements of this Miami-influenced New York Sound. That's the way I like it, uh-huh!

B.T. EXPRESS: Non-Stop (EMI International INA 1501). The BTE's first LP thru EMI is, as the title says, Non-Stop all the way except for a truly awful slow attempt at Close To You on Side 2/Cut 1.

To tell the truth I find the result a bit monotonous and the tracks too similar to differentiate between them. However, my own fave is the last cut of all, Whatcha Think About That, while in the US the most popular are the first two, Peace Pipe and Give It What You Got.

Funky fodder through and through, with more vocals than their hit singles might have led one to expect.



MICHAEL JACKSON of Jackson 5 — Forever Came Today their best ever?

CROWN HEIGHTS AFFAIR: Dreaming A Dream (Polydor 2001 602). Beautifully arranged with synthetics and brass vying for the lead, the instrumental disco side just keeps on changing in sound as it drives along, full of melody and hustling rhythm. Phew, but they're makin' some good records these days!

DOOLEY SILVERS-POON: As Long As You Know (Who You Are) (Parts 1/2) (Seville SEV 1015).

Produced and arranged under the influence of S.O.N.Y. (Sound Of New York) — in other words, Sonny Casella — this sparkling chunner has much of the George McCrae thing plus a whole lot more that's all its own. Get the album if you can.

SEVENTHWAVE: Manifestations (Gull GULLS 17).

Totally overwhelming and almost too busy for its own good, this comes-and-goes pounder is a weird mixture of Hawkwind, Four Tops, Steve Harley, Arthur Brown, Deep Purple and Todd Rundgren, based very much on Reach Out I'll Be There. Decidedly oddball but extremely exciting if played loud.

BUDDY HOLLY: Oh, Boy Everyday (MCA 207). Hardly a gig goes by without my using this, the most crowd-rousing of all Buddy's rockers. I generally cut abruptly into it out of the middle of that'll Be The Day for unexpected impact, and, at one stage, I stopped the motor so that it ran down to a standstill during the guitar break, before I overlapped the slow Mud version.

WALTER CARLOS: Dance Of The Reed Pipes (CBS 3590). Known by the intelligentia as Tchaikovsky's Nutcracker Suite, this will be immediately sung along to by most thickies as the tune to "Everyone's A Fruit And Nut Case!" Lovely fun as a surprise insert.

ANDREWS SISTERS: Rum and Coca-Cola Boogie Woogie Bugle Boy (MCA 206).

The 1950's Capitol re-makes of these 1940s originals sound better if you can find them, though these should still be good for carefully judged moments at MOR gigs.

JONNY WILLIAMS: You're Something Kinda Mellow (Polydor 2001 596). Something (else) kinda like the Detroit Emeralds.

IRENE CHANTER: Cuckoo-Cuckoo (Polydor 2058 008). Homegrown Funk from Fulham's own Chanteuse.

EDWIN STARR: Stay With Me (Bradley's BRAD 7520). Squaky sax and sustained screams make this modish medium swayer sound special.

JACKSON 5: Forever Came Today (Tania Motown TMG 1001).

Boundlessly bounding subtle thumper cut down from the Moving Violation LP (which get instead). Their best ever?

DOBBIE GRAY: Out On The Floor (Black Magic BM 107).

The classic 1965 Northern dancer, its chart placing is practically guaranteed by advance orders alone.

CARL MALCOLM: Miss Wire Waist SKIN, FLESH — BONES: Wire Dub (Black Wax 7).

The Fattie Bum-Bum star, huge in the Midlands, is doing well already with this reggae plodder. As usual, I prefer the dub version — it's a goodie.

I. ROY: Welding Version (Phillips 6006479). Double entendres about soldering on Another nicely ethnic reggae thudder, overshadowed again by a great version.

BEE CLARK: Ride A Wild Horse (Parts 1/2) (Chelsea 2005 037). TK-style sounds that sound mightily fine by the Just Keep It Up veteran, whose amazing voice is right up to it. Instrumental flip.

ATLANTIC OCEAN: Jaws (Atlantic K 10685).

FEDERATION: Back To Back (State STAT 11). Not Bok To Bach, it's an appealingly — sung girle rhythm chatterer.

SAM & DAVE: Under The Boardwalk (United Artists UP 80008).

Produced by Steve Cropper even, the soul duo go through the Drifter's Oldie Fairly Straight, though the backing's fancy.

RAY CHARLES: Living For The City (London

HLU 15055).

Great raspingly preached rap stands out in this masterly reading of Stevie's tune. Reviewed last week as an import.

MAHAVISHNU ORCHESTRA: Can't Stand Your Funk (CBS 3007). One for Les Spaine. It's soddily intricate funk all the way, tortuous enough to tie you in knots.

FELIX CAVALIERE: Flip Flop (Bearsville K 15520).

The ex-Rascal goes funky with some tricky stereo on this attractive medium beater.

BOBBY KEYS: Gimmie The Key (Ring O' 201702).

Blatant rip off of AWB.

CHARLIE JAMES: Make My Life A Little Bit Brighter (Polydor 2058 635).

Soul Sisters beat (surprisingly) plus a catchy pop song done by a chick voice like.

BARBARA HALL: You Brought It On Yourself (EMI International INT 514).

Great credentials — panned Sam Dees, produced Major Lance and Otis Leavill — Lovely result, though more soul than disco.

VELVET LOVE: Symphony Of Dreams (Alaska ALA 1010).

I Hear A Symphony, Part 2, out of Lovers' Concerto.

TABOU COMBO: New York City (Parts 1/2) (Decca FR 13596).

Presumably African, the rhythms on this live and rapturously greeted frantic workout are simply terrific... but will British kids be able to dance to them? Adventurous jocks should try and see in many ways, the find of the year.

DISCO TEX — THE SEX-O-LETTES: Boogie Flap (Chelsea 2005 033).

A disappointingly demure re-run of the ideas from his first two hits. However, it's already popular with many of you, I see.

dj hot line

Fattie battles on

... the Fattie Bum-Bum battle has already begun: **CARL MALCOLM (UK)** is riding high for Capital-listening Steve Ingram (DJ Enterprises, Weybridge), while **J. R. Bindle (Bindlestiff Discs, Hullbridge)** tips **THE DIVERSIONS (Gull)**. Bindle is also hot for the great **CROWN HEIGHTS AFFAIR: Dreaming A Dream (Polydor)**, as is **Sammy Southall (Butlins, Bognor Regis)**.

... Ray "Rosko" Robinson (Tiffanys, Leicester) digs 'em too but this week is really raving about **FIRE: Oh That's My Man (Jay Boy)** and **MAGIC DISCO MACHINE: Control Tower (US Motown)**.

... **EARTH WIND & FIRE: That's The World (CBS)** and **ESTHER PHILLIPS: What A Difference A Day Makes (Kudu)** a couple of tasty tips from Jay Jay Savers (Stevenston, Ayrshire), who also has both

PAOLMA BLANCA'S charted, **GEORGE BAKER SELECTION (Warners)** and **JOKING (UK)** — Doctor John (Newport, Salop) is first on to **INNERVISION: Honey Baby (Be Mine) Private Stock)**.

... nice to see **THE WHO: My Generation (Track)** charted by **W. H. Coates (Untouchable Disco, Appley)** — in so many cases, mine included, a really accurate mobile disco chart would probably be nearly all great oldies!

... talking of great oldies, Mel Littlewood (Blue Light Discs, Leek) infos that **FRANKIE LAINE** does a funky Proud Mary on his US-only Brand New Day LP that goes down a bomb.

... one I don't know, **DIAMONDS: Hey Girl (Jama)** does well for **D. Forbes (Kenilworth)**. ... Les "Godfather" Spaine (Time Piece, Liverpool) has **OHIO PLAYERS: Love Roller Coaster (Mercury)** at Number 1

star tip

THIS WEEK'S Star tip comes from the ubiquitous Jon Taylor (Crockers Disco, Norwich): "With comedy songs doing their job in breaking up the middle of the evening, I've just started playing a sound which replaces my usual comedy records (such as Nellie The Elephant and Wizard Of Oz): **ROGER GLOVER & GUESTS: Love Is All (Purple)** seems to replace all of the others and rolls 'em into one." Oh yes, Jon, now pull the other one!

"Another thing I do for a good laugh is to use double-sided signs, such as one side saying 'Hello' and the other, 'Sailor'. These always go down very well." Well, I can dig the last bit!

james' top ten

- LADY OF SPAIN** Ray Stevens LP (Janus)
- IN THE MOOD** Joe Bob's Nashville Sound Company (US Capitol)
- THE LAST FAREWELL** Roger Whittaker (EMI)
- YOU BELONG TO ME** Jim Reeves (BCA)
- ALL I HAVE TO DO IS DREAM** Nitty Gritty Dirt Band (United Artists)
- DANCE OF THE REED PIPES** Walter Carlos (CBS)
- EL BIMBO** Susan Maughan (Ember)
- I CAN'T GIVE YOU ANYTHING** Stylistics (Aveo)
- SUMMER OF '42** Michel Legrand (Warner Bros)
- SCOTCH ON THE ROCKS** Black Watch (Spark)

BREAKERS

- SING A LITTLE SONG** Desmond Dekker (Cactus)
- I WANT A DO SOMETHING FREAKY TO YOU** Leon Haywood LP (20th Century)
- NEW YORK CITY** Tabou Combo (Decca)

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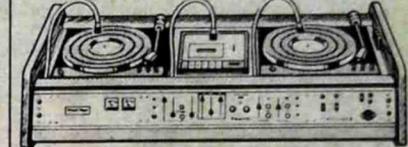
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soul stirrings

by Kevin Allen

Kendricks, the hit man

soul gossip



TAMLA MOTOWN have dubbed him "The Hit Man" and it's no misnomer. For while *Keep On Truckin'* is the only cut to have made the big time over here, Eddie Kendricks has been a consistent US chart contender.

Most of his successes have, predictably, been ideal disco fodder but he's also shown a remarkable success with silky smooth ballads of soulful perfection.

Kendricks, the one-time Temptation, has come right in from the cold to be Motown's third-string solo star. He now fairly comes next in line from Stevie Wonder and Marvin Gaye.

Landmark

The way his star is ascending he could soon displace the front-runners too.

To underline that aspiration, the man's just come up with what most American critics have greeted as his best album to date, titled, not surprisingly, "The Hit Man."

The chosen single "Get The Cream Off The Top" is quite a landmark for Eddie since for it he changed producers from the successful Frank Wilson / Leonard Caston combination to Brian, one of the two Holland brothers.

They have been welcomed back into the Motown fold after their long spell running the Invictus and Hot Wax labels with their erstwhile

partner Lamont Dozier who has now gone his own way.

But though it's a teaming of names which played a major part in Motown's early days, the Kendricks / Holland link-up is, in fact, their first collaboration: "It's funny," says Kendricks, "even back in the early days, when I was sharing lead vocals in the Temptations with David Ruffin, I never even worked with Brian."

"Holland / Dozier / Holland concentrated on the Supremes and the Four Tops and others, while we had our own producers."

"In fact the only Temps' track that bore the 'HDH' tag was Loneliness Made Me Realise It's You That I Need, and that was produced by the others, not Brian."

"I only knew him from meeting him round the Motown offices and so on, purely on a friendship level."

Success

"It's great getting the Holland brothers back with Motown. They contributed so much to the company's initial success and I'm sure they still have a lot to offer."

"I'd certainly be happy to cut an entire album with them anytime they want to get it together."

"You see, I'd now like to work with different producers at different times, so that I can keep coming up with fresh sounds."

I worked with Norman

Whitfield for a long time, and after that, with Frank Wilson and Leonard Caston. Now I want to ring the changes. "Van McCoy is even going to be producing at Motown soon — he's set to do an album with David Ruffin — so, who knows, perhaps I'll even team up with him at some stage or other."

Balance

Though his material is usually ideal for discos, Eddie hasn't consciously tailored it that way: "That would be too restricting," he says. "Really, I'm trying to reach across the board. That's why I like to include a nice balance of laid-back ballads and up-front faster numbers."

Eddie sets his standards high. "I won't even cut a tune," he said, "unless I believe in my heart that it's a potential single."

"A lot of artists waste both time and money putting down tracks that are, in honesty, no hoppers."

"Me, I carefully consider everything before we even venture into the studios — after all, any wasted studio time is going to be charged to me, so why bother with things I don't believe in wholeheartedly?"

Still, there's little danger of a lack of viable singles. "The Hit Man," like his breakthrough set "Boogie Down" some time back, is full of potential winners and is bound to keep the Kendricks' flag flying high.

TOM SCOTT who's LA Express albums have been winning fans amongst funk-jazz freaks was a member of the Mike Post Coalition

who's Afternoon Of The Rhino on Warner Bros is pretty big in Northern circles right now. Ben E. King, due here in October will bring his American band for the first time ever. plenty of soul packages heading South Africawards — Supremes, Rufus Thomas, KC and Sunshine Band and Percy Sledge (a superstar down there) among those involved. Critics of such visits might like to note that previous trips by soul stars have done a lot to break down barriers. On their last tour, Drifters were first black act backed by a white band. They also integrated the previously "whites only" swimming pool at their Joburg hotel. Sixties group Rosie and the Originals now back in business, this time with ABC. Cooley High soundtrack album on Motown packed full of classic oldies. KC and the Sunshine Band provide the sound behind

Fire's debut single Oh That's My Mind on Jay Boy. White sounding vocals are pop enough to score with the Beeb. broken arm for Rufus's lead singer Chaka "sexy belly button" Khan after car crash. Billy Taylor, one-time leader of Motown's vastly underrated Vancoverters (which also included one half of Cheech and Chong re-surfaces via the Playboy label. no Diana Ross hasn't joined the Motown exodus. But she is recording outside the company's facilities, choosing Los Angeles' Cherokee studios for her next album sessions. Decca already have his "Greatest Hits" in catalogue, so release of Jackie Wilson's "The Very Best Of" has no real justification. Collectors beware: the album is a gem — with High And Higher, Whispers, Reet Petite and I Get The Sweetest Feeling are all included — but there are an awful lot of duplications with the Greatest Hits. one to watch: Tavares' It Only Takes A Minute (Capitol), neat ballad performance.

album pick

MAJOR HARRIS: My Way (Atlantic K50117)
THE SMOULDERING Love Won't Let Me Wait has been burning up my trannie's insides every morning for the past couple of weeks, thanks to heavy Capital Radio play. That gaspingly orgasmic chick's voice in the background certainly keeps my coffee on the boil. But delightful though it is, that cut and the album from which it comes do smack just a little of contrived over-production.

Scrape away the trimmings of the undeniably still potent Philly Sound and what is left? A very ordinary black singer, that's what.

For the simple truth is that Mr Harris is in no way a major talent — despite his name. Competent, yes. Professional, indeed. But in no way distinctive.

In short, he can thank his stars that he's been able to get together with (a) top-flight musicians (b) superb material (c) ace arrangements — by guitarist Bobby Eli who co-wrote Love Won't Let Me Wait — and (d) sympaetic production. On the whole a fine album.

wigan casino top twenty

- | | | |
|----|--------------------------------|-------------------------------|
| 1 | Cracking Up Over You | Tommy Hunt |
| 2 | Don't Pretend | The Mirwood Strings |
| 3 | The Champion | Willie Mitchell |
| 4 | Try A Little Harder | Key Men Strings |
| 5 | Sugar Plum | Roger Collins |
| 6 | Let Me Do It | The Belles |
| 7 | Save Your Love | SoulFafrol |
| 8 | You've Been A Long Time | Coming Mitchell |
| | | Brathwaite |
| 9 | Get Out | Tommy Hunt |
| 10 | 6 Elja, Rocking With Soul | Hank Jacobs |
| 11 | 9 So Is The Sun | World Column |
| 12 | 16 Love My Love | The Four Jays |
| 13 | 8 Have Love Will Travel | Rosie Jones |
| 14 | 17 Shoot The Duck | Frantic Strings |
| 15 | 18 Smoke Stream | Brothers, Sisters and Cousins |
| 16 | 12 You've Come A Long Way Baby | Flower Shoppe |
| 17 | 13 The Notice | The Fidels |
| 18 | 5 Exodus | The Biddo Orchestra |
| 19 | 19 I'm Your Pimp | The Skullsnaps |
| 20 | 1 Lend A Hand | Bobby Hutton |

HOT TIPS

Your Autumn Of Tomorrow
Out On The Floor

The Crow
Doble Gray

Charts compiled by Russ Winstanley and Richard Searling

Reggae Aces high

IT WAS Desmond Dekker who got all the credit, but the kudos were equally due to two other guys.

Their identity is revealed by a close study of his hit singles — 007, Israelites, and It Mek — for they all bear the epithet: "and the Aces."

It was the late Leslie Kong, one of reggae's most successful producers who first got the Aces, otherwise known as Barry Howard and Carlton Hall, together with Desmond Dekker.

"Barry and I had got together at school in Kingston around 1966 said Carlton. "We had this four-strong vocal group which was already called the Aces."

"When the other two guys left, Desmond was pushed very much into the fore front so Leslie started leading the act as Desmond Dekker and the Aces, rather than just the Aces."

then — records to make it big here.

"We really didn't know what was happening," said Barry. We had stars in our eyes and got bamboozled by the glamour and excitement of the tour.

"But it was great fun, and we sure took to the country and the people. That's why we eventually settled here."

These days, the Aces are intent on making it in their own right.

It's been just less than two years since they split with Dekker (significantly, he's not been able to come up with any new chart material since then). But they are all still friends. Barry and Carlton have forged a whole new path. For starters, they haven't affiliated with an established reggae company, but with the massive EMI concern and their latest record, She's A Gypsy, appears under that company's logo.

The Aces, have been to the States, and did quite well.

"We found the audiences very receptive to reggae," said Barry.

"We didn't take our own musicians but that was no problem because there are plenty of Jamaicans living in New York — I hate to think what it would have sounded like if we'd had to teach American musicians the reggae feel!"

Currently, the Aces, are getting plenty of work here in Britain playing four to five nights a week at venues which vary from colleges to funky black clubs. Now they want a hit record to boost them into wider public awareness: "We've had five records out since we left Desmond, but they were on a variety of specialist labels," says Brian.

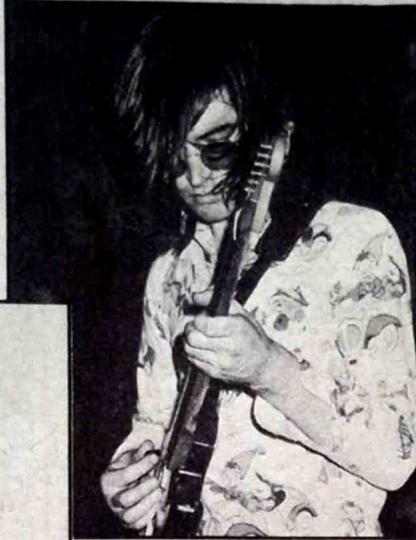
"They were never able to put us across to a wider audience."

"Now we're with EMI, we should get the kind of support we need — after all, they are the biggest company in the business."



THE ACES: now out on their own

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... INTO THIS? IMAGE SAYS SPEDDING

MISTER MILLION DOLLAR Most and Mister Greasy Biker Spedding make the perfect show biz partnership.

They're sitting up in Micky's plush wall-to-wall executive suite, facing me, and it would be hard to imagine anybody looking more like a rich record company tycoon — even harder to imagine somebody looking like a street-punk rock star.

Spedding's only sop to rock star flash is the car — NOT motor bike — parked outside. Even then it's a huge Chevy Camaro.

He wears outside clear perspex specs, a crumpled leather jacket, leg-gripping turned up jeans, and, of course, green satin Cuban-heel boots.

Today no grease clings to his jet black hair, but you could be excused for taking a closer look for a slick of sump oil.

"The whole idea is fantasy," he says in a quiet throw-away style.

Fantasy

"Records are fantasy. Most love songs are fantasy. They present relationships the way you would like them to be, never as they are.

"So it is with my song. My image is fantasy and I am realising it with that song. It's what everybody tries to do. Maybe it will help others realise theirs."

It has always been like that with him, right from the time Chris first discovered Gene Vincent, Buddy Holly and — of course — Eddie Cochran, way back in 1958.

But don't get the idea that Spedding is a nostalgia freak, trying to re-create the golden days of rock 'n' roll. Nor for that matter is he an Eddie Cochran rip-off.

"Those pictures of me which were used in the adverts for the single were never meant to be Eddie Cochran. But people have got the idea that they were.

"Eddie did play a big guitar like the one I used" (Spedding's is a Gibson Switchmaster, Cochran's a Gretsch) "but he used to wear any old baggy jacket and trousers.

"He never wore a leather jacket and never sang about motor bikes, which is the scene I am supposed to be re-creating.

"I've always had that image and it was obvious that I should eventually come up with a song like that."

As for nostalgia: "It's not a re-creation. I am sticking in the mainstream of what's happening."

That, you'd better believe, Micky Most puts it most aptly when he asks Chris: "How many singles have you got in the top ten this week?" and Chris has to think about it.

He does have to think about it, y'see, because Spedding has added

session guitar to... let's see, David Essex, Mike Bait, the Wombles, Roy Harper, John Cale... Like he says: "I've done so many things it's just not worth talking about it.

"There's been no direction at all, I just did what I felt like."

Sharks

It was Sharks, the hottest band — most likely — to never make it, who brought Spedding to the fore. Yet even then no one suspected that behind that heavy mean and moody image their lurked a hit song writer.

With the economy and attack that typifies his guitar playing, Spedding explains: "I needed a hit single, so I wrote one.

"Sharks needed a hit single, but I was not the main writer.

"Even if I'd come up with a song like Motor Biking they would have said 'yes Chris OK', and nothing would have happened."

So when Sharks finally split, Chris went into the studios immediately and cut a few tracks.

As a result he put out My Bucket's Got A Hole In It as his first solo single, because he "liked it."

"When that was not a success, I decided to have a re-think.

"The first thing a solo artist should have is a producer. I was in the fortunate position of having worked with every producer in this country, from George Martin to Mike Batt.

"Micky Most is the guy I get on with best of all. So

I asked him to produce Motor Biking for me."

Hence Spedding's move from Island to Rak Records. "They have a very good machine. Any other company would have dropped the single after two months, but Rak stayed with it until it was a hit."

Spedding says he can't get interested in songs unless he can hear them on the radio, so his writing is automatically commercial.

"It excites me to hear my song on the radio. I even get excited when I hear a Wombles single.

"I remember how records affected me when I was a kid and now it's great to think I'm having that affect on people."

So, don't expect Chris Spedding to disappear after this hit. He's got a follow up and an LP planned and, when they've come out and people recognise his music, he'll take a band on the road.

"A really live rock show with a couple bass and drums.

It's what he's always wanted to do, but as he says: "being in demand as a freelance guitarist, I had to wait until the time was right."

Finally, about the car outside. Why doesn't he actually have a motor-bike?

"I need to carry guitars around with me wherever I go. But I suppose I might have to get one now..."

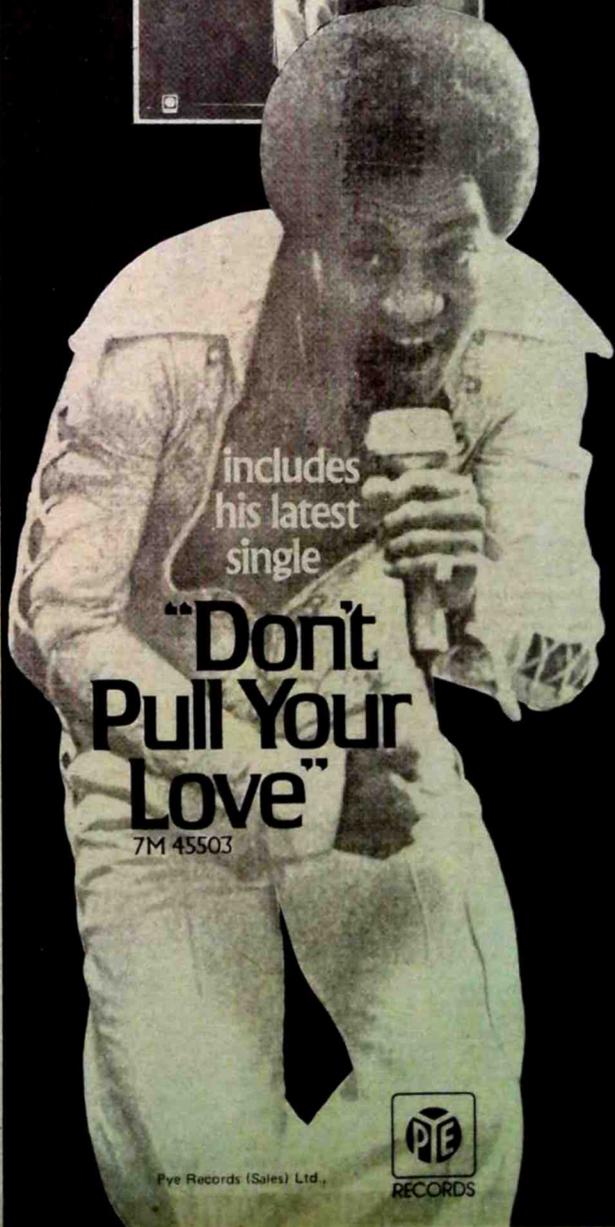
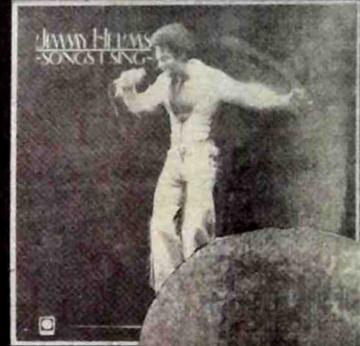
by Peter Harvey

JIMMY HELMS

A sensational debut on Pye Records

"SONGS I SING"

NSPL 18459



includes his latest single

"Don't Pull Your Love"

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Pye Records (Sales) Ltd.

PAUL McCARTNEY

and WINGS

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Sept 9 Southampton Gaumont

Sept 10 Bristol Hippodrome

Sept 11 Cardiff Capitol

Sept 12 Manchester Free Trade Hall

Sept 13 Birmingham Hippodrome

Sept 15 Liverpool Empire

Sept 16 Newcastle City Hall

Sept 17 & 18 Hammersmith Odeon, London

Sept 20 Edinburgh Usher Hall

Sept 21 Glasgow Apollo

Sept 22 Aberdeen Capitol

Sept 23 Dundee Caird Hall

Playing tracks from...



McCartney PCS 7007

Ram PAS 10074

Wings Wild Life PCS 7142

Red Rose Speedway PCTC 251

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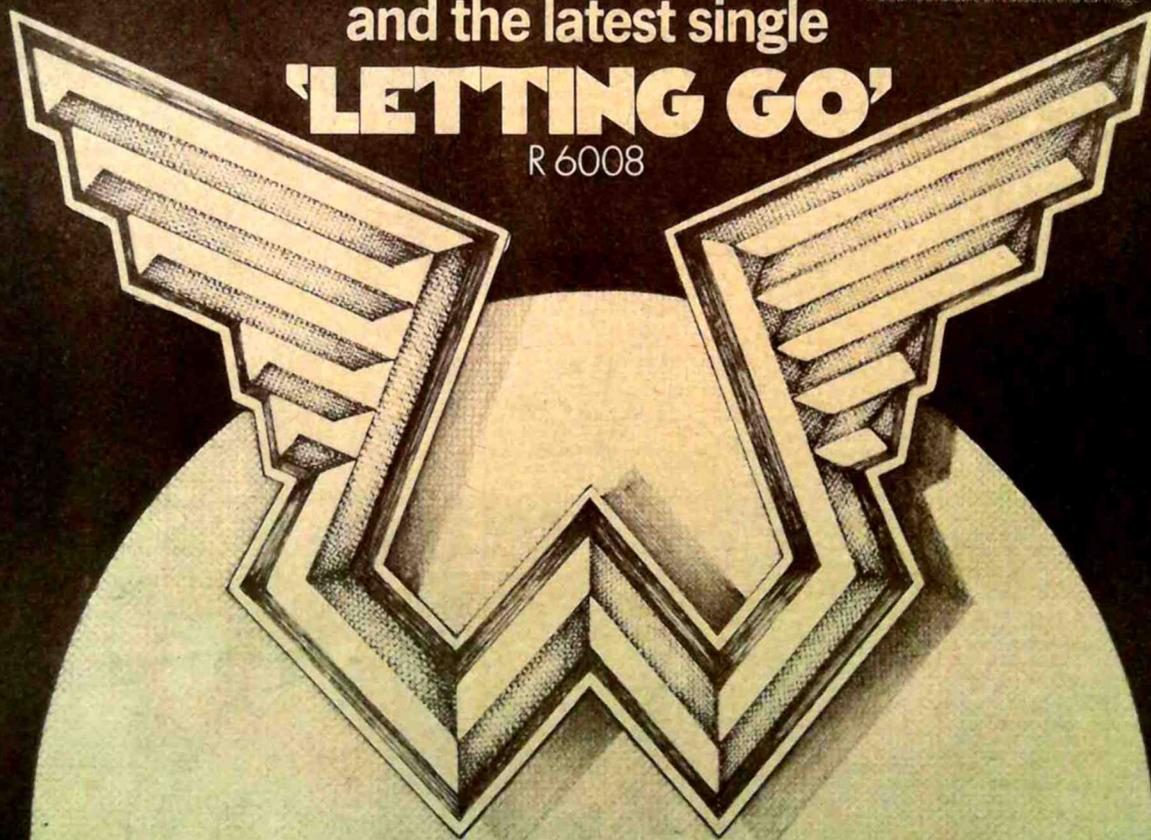
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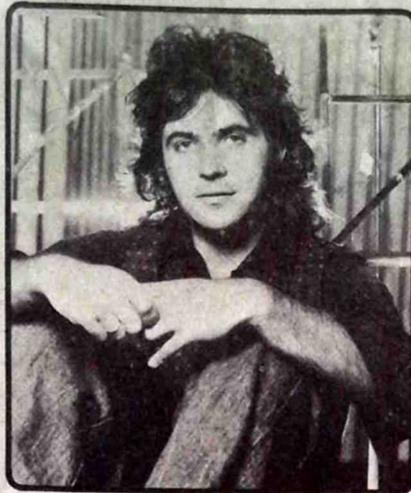
by Sue Byrom

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WILL HE HOLD HIS FANS?

DAVID ESSEX: Hold Me Close (CBS 3572).

➤ No-one who heard this single in the office could name the singer, which, when you consider David's huge following and distinctive style, is a bit surprising. But then it's a surprising single... Taken from his new *All The Fun Of The Fair* album, the title of the LP is indicative of the mood of the single, which is really a summery singalong. After the fourth or fifth hearing it starts to seep into your brain, I've got reservations, but it'll still be a big hit.



DAVID ESSEX: surprise surprise



SMOKEY: cleverly arranged

SMOKEY: Don't Play Your Rock 'n' Roll To Me (Rak 217).

➤ Back to prove they ain't no one-hit wonders come Smokey, with another Chinn / Chapman number. It's very cleverly arranged, with that classic old rock guitar riff from His Latest Flame running throughout but counter-balanced by some subtle strings and those slightly harsh vocals. This one'll be another hit — and wait for their album, it's great.

Gary's just changed to a new record company, because this song comes from way back when in 1970 and is presumably being given a new lease of life because of the recent success of *Don't Throw It All Away*. It's all very low-key and quiet, and doesn't have the catchy chorus break of his last one, but then as it's quite old, maybe it's not too surprising.

ANDY FAIR-WEATHER LOW: La Booga Rooga (A&M AMS 7192).

➤ Title track from his new album, and the one where Andy really gets down to it. Without being heavy, it's the kind of stomping sound that comes over well. Whether it'll be a huge single success or

not I don't know, but it's a good advert for the album.

THE DIVERSIONS: Fattie Bum - Bum (Gull GULS 18).

➤ On page 24, there's an article on Jonathan King v George Baker and their versions of *Una Paloma Blanca*. Jonathan has another battle going as well — his

company's version of this single, by Carl Malcolm v this one, the cover version. They're both good singles, but it's the bass on this one that gets my vote. If the sales don't split too much between the two records, it ought to be a No. 1.

ALVIN STARDUST: Move It (Magnet MAG 39).

➤ The old Cliff Richard hit (in fact Cliff's first hit) given a new lease of life by Alvin. The main difference is the pace: whereas Cliff's was a real rocker, Alvin's slowed things right down — with the exception of a break in the middle where it becomes more lively. Certainly better than his last offering, but maybe it would have been better to make it up-tempo throughout.

FOUR SEASONS: Who Loves You (Warner Bros K 16602).

➤ Could be a line for Kojak here, all those choruses of "Who loves ya baby", but never mind, the Four Seasons sound much nicer. Extremely good sound from the lads; fast and furious, altho' there's an orchestral break half-way through before it goes back to the beat. The intro's great too, like a fade-up of an old Beach Boys number Super.

RAY STEVENS: Indian Love Call (Janus 6146 205).

➤ Misty was undoubtedly one of the most original remakes to be heard this year, and Ray's stuck to the same concept of remaking old hits with this version which our office nostalgia expert puts something around the late 40s,

original by Nelson Eddy and friend. Tongue-in-cheek the rendition may be, but it doesn't do much for me.

MINNIE RIPERTON: Inside My Love (Epic EPC 3574).

➤ Slow, dreamy ballad from Minnie's beautiful *Adventures In Paradise* album. It's not going to get you raving round the dance floor, rather the perfect sound for that last romantic twirl of the night. The arrangement's really something too.

TRAMMPS: Hold Back The Night (Buddah BDS 437).

➤ Disco sound from the Tramps which should go down well in the clubs and, possibly, if it gets enough air-play, make the cross-over to the charts. It's not the most outstanding soul record ever heard, but it's OK.

ART GARFUNKEL: I Only Have Eyes For You (CBS 3575).

➤ Very, very classy single from Mr Garfunkel which possibly runs the risk of being too good for the charts (it does happen you know!). A Richard Perry production with some fine string and horn arrangement from Del Newman which deserves a credit. It's slow and wistful and aaaaah

PILOT: Just A Smile (EMI 2338)

➤ This song originally appeared on their first album, *From The Album Of The Same Name*, and was also their first single. They've now re-recorded it, and added strings to fill out the sound, and hey presto — next single ready! Trouble is, times have changed, and this does smack

loudly of their previous releases. Was there nothing more recent, lads?

CARL MALCOLM: Fattie Bum-Bum (UK 108).

➤ This is the one that started it all off when it was played on Capital Radio. As already mentioned in the *Diversions*' review, this one has less bass than their's but, apart from that, they're practically identical. I just love the song.

JOHN MILES: Highfly (Decca F 13595).

➤ Venturing away from his home town of Jarrow, John Miles has come up with a very commercial sound for his debut record on Decca. It's got that annoying 'I'm sure I've heard that before' quality about it, but by that I don't mean he's copied someone else's sound. Now it's all down to air-play; if it gets it, it might make it.



RAY STEVENS

CHRIS FARLOWE: Out Of Time (Immediate IMS 101)

➤ Oh Gawd, this makes four versions of this song about to do battle on the air waves, but for purists, this was the one that was a number one a few years ago. Opinions in the office are pretty evenly split between the Stones, Dan McCafferty and this one, so it's up to you, fair reader, to take your pick.

SOUL ON DELIVERY: Hustle (Dance Of The Day) (Decca F13601).

➤ Good funky sound, with strong bass riffs and that solid feel which should guarantee it 'disco play at the very least. It's got those repetitive rhythms which dancers love, so ask your local jock to get it.

SONGWORDS

Heartbeat

SHOWADDYWADDY
Composers: Bob Montgomery and Norman Petty

Heartbeat why do you miss
When my baby kisses me
Heartbeat why does a love kiss
Stay in my memory

Riddle - dee - tat
I know that new love thrills me
I know that true love will be
Heartbreak why do you miss
When my baby kisses me

Heartbeat why do you miss
When by baby kisses me
Heartbeat why does a love kiss
Stay in my memory

Riddle - dee - tat
And sing to me loves story
And bring to me loves glory

Heartbeat why do you miss
When my baby kisses me



By kind permission of Southern Music Publishing Co. Ltd.

Key to symbols

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

GARY BENSON: The Reunion (Penny Farthing PEN 895).

➤ Label freaks needn't start worrying about whether or not

albums albums albums albums albums

Mott in top gear

MOTT: Drive On (CBS 69154)

Ian Hunter's departure deprived Mott both of their lead singer and of the principal source of their material. With that in mind, this album is a remarkable achievement. Mott have found a new singer, Nigel Benjamin, and he suits them, if anything, better than Hunter, and they have also found an excellent writer in Overend Watts. The excessive nostalgia of the old band's work has gone, and the result is an altogether fresher, brighter, younger sound. Side one is brash, often jokey, and good. Side two more serious, more confident and houses all of the album's best three tracks — a spirited rocker, Love Now, an instrumentally heavy extravaganza, featuring some incredible high notes from Nigel working equally effectively at the other end of his range. Those tracks should be quite enough to persuade you to buy.

RF-C

ROY HARPER: Fokjokepus Sunset SLS 50373)

Sunset would have us believe that this 1969 Harper effort is considered by many to be his best, which is just plain wishful thinking. Nevertheless, those who have recently got into the man may welcome the young Harper's work being made available to them. Those who attended his "last" British concert recently though, will know that he went on to much greater things.

RF-C

LEO SAYER: Another Year (Chrysalis CHR 1087)

You'd be forgiven for thinking a few toes are being trod on with Leo's latest. His new song-writing partner Frank Farrell plays a piano that has a few of the tracks getting close to Elton John, but Sayer's distinctive vocals and simplified lyrics keep the 10 tracks solidly his own. Apart from his current hit, Moonlighting, and a typical Sayer opus, Bedsitterland, there is what may rank as one of the best ever cuts — a simple yet moving song, I Will Not Stop Fighting. With a variety of tunes ranging from the powerful, Only Dreaming (he's never sounded more solid) to The last Gig of Johnny B. Goode, Sayer has come up with an album that makes a subtle shift away from his earlier things. Here he has more authority, he's more in

control, and he deserves that much more respect.

DH

CONFESSIONS OF A POP PERFORMER ORIGINAL SOUNDTRACK (Polydor 2383 350)

They say that the "Confessions" films are good for the old belly-laugh, but this album isn't — or anything else either. Bugatti and Musker, Greenaway and Cook and Ed Welch have all contributed — but not of their best. Only the foolhardy will purchase.

RF-C

THE GRAEME EDGE BAND FEATURING ADRIAN GURVITZ: Kick Off Your Muddy Boots (Threshold THS 15)

The third Moody offshoot album and the least Moody-ish, probably on account of an outsider, Adrian Gurvitz, having a major say in it. He sings lead on all except one of the album's nine tracks, wrote five of them alone and had a hand in another. The music's always pleasant, but lacks enough personality to command one's whole attention for very long. Too much democracy doth not a compelling album make: file under background.

RF-C

THE GOODIES: The New Goodies LP (Bradley's BRADL 1010) This album isn't in the shops until October 10, so the Goodies have until

then to wonder if perhaps they included all the right things and if they could have improved on a few jokes. Bill Oddie's search for stardom seems to be forcing him more into the lead role of the Goodies team. Maybe the skit they did of Bill wanting to be a pop star wasn't so far from the truth after all. By persisting in this line, the Goodies would appear to belabour their point. Do The Funky Gibbon is all very fine (and is included on this album) but it just isn't possible to play on this theme indefinitely. The Goodies have picked up on the relationship between Private Eye and Neasden and tried to incorporate a similar idea into the own humour. Their affiliation with Cricklewood doesn't match-up. It's a pity they gave the idea a second try on another track. An idea which is miles better, is worked out on their new single, also included here, called Nappy Love. But for one of the best tracks you have to wait until the very last one. A cover version of the Troggs' Wild Thing is a natural for their wit. God bless the Troggs, who have been the butt of so many people's jokes.

RR

THE ALLMAN BROTHERS: Win, Lose Or Draw (Capricorn 2476116)

When you like a band in the beginning for the kind

of music they play it's a bit unreasonable to expect them to change. On the other hand it can get very boring to hear the same kind of music played over and over again. The Allmans have a talent all their own, but it may have been over-rated in the rush to hear and acclaim, by the fans. Their style is looser on side one, but they still manage to pack a lot of power into their songs. The title track and another called Louisiana Lou And Three Card Monty John are two especially attractive numbers. Side one was exactly right, but they've overplayed their hand with side two. A track which takes up most of the side is called High Falls. There are subtle changes of style through the number, but it slips into background pleasantries for large chunks of the time. I appreciate the excellent guitar work, but cannot believe that this exercise is of great interest to anyone who is not totally tied up in the mechanics of music.

RR

ROLLERBALL, ORIGINAL SOUNDTRACK RECORDING (United Artists 29865)

There's a review of Rollerball the film on the next page (page 33), so I won't go into the plot of the film at all. The music, with two exceptions is from a selection from classical composers, in-

cluding Albinoni, Bach and three extracts from Shostakovich's Fifth and Eighth symphonies. The two exceptions are written by Andre Previn, who also conducts the London Symphony Orchestra for all of the film's music. The classical music chosen is fairly closely linked in feel, and is obviously very relevant to the film's action, so it's going to be film fans who buy this LP first and foremost.

SB

THE RONETTES: The Ronettes Sing Their Greatest Hits (Phil Spector Int 2307003)

Apart from the actual



RONETTES: superb

content of this album, which hasn't been available for the best part of 10 years, first mention and credit goes to Roy Carr for very comprehensive sleeve notes — a thing as much of the past as the Ronettes are (and that is not meant in an derogatory sense). This female trio were a phenomenon of their time, and in many ways have never been surpassed — listen to Walking In The Rain, Chapel Of Love, Do I Love You, Be My Baby . . . A superb collection of tracks master-minded by Phil Spector. Only one thing that isn't the same and that's the stereo mix. No Back To Mono badges on this one.

SB

ALVIN STARDUST: Rock With Alvin (Magnet MAG 5007)

It always seemed to me that the whole point of doing cover versions of other people's songs was to improve on them. Or at least put your own interpretation on the song and so come out even. Alvin has missed with his covers. He tries Eddie Cochran's C'Mon Everybody but doesn't bring anything to the song. There seems to be a lack of excitement in Alvin's voice in these cover versions. He didn't give Bony Moronie any kind of lift at all. However, with newer numbers, he brings off an atmosphere that should have been there all

the way through the album. There are two songs in particular that are good — It's Better To Be Cruel Than Be Kind (which sounds as if it should be revived, so clever is the writing style) and Angel From Hamburger Heaven. In fact, I think the latter could be a single. I wish I could say the same for It's Only A Song Peggy Sue. No secret is made of their poaching on Buddy Holly's talent, but it gets too close, bringing direct comparisons with Buddy Holly and I think that is a mistake. Alvin's new single, Move It, is incorporated into the album, as is an old one — Good Love Can Never Die. I think the album has more chance of pulling them with the old one.

RR

HAWKWIND (Sunset SLS 50374)

New Hawkwind fans, save your pennies — this is the first album the group released back in 1970, now re-released on a budget label for a mere £1.49. The recording was a live one, at Trident Studios in London, with a rather different line-up from their present one. Dave Brock and Nik Turner are the only current members of Hawkwind who are also on this album — Brock having composed all the tracks. The sleeve notes said five years ago: "This is the beginning. By now we will be past this album." Come 1975 and they're an even longer way past, but a reason as any for understanding why Hawkwind became such a popular street band.

SB

RAY CHARLES: Focus On Ray Charles (London FOSU1/2)

A re-recorded double set of just about every hit record Ray Charles made, and not a bad number in sight. From What'd I Say through to Let's Go Get Stoned, this is the history of a man who is still revered by many as the greatest black singer of all and the 24 memorable cuts go a long way towards justifying that. Unchain My Heart, Hit The Road Jack, Georgia On My Mind, I Can't Stop Loving You, Cryin' Time . . . in fact the whole singles catalogue.

DH

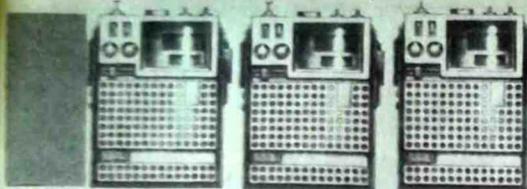
JANIS IAN'S

New single

'At Seventeen'



CBS 3498



Radio

Three pirates in court

AS HINTED in Record Mirror & Disc recently, September 18 sees the first actual attempted prosecution under the British Marine Offences Act.

Summonsed under the Act are three disc jockeys and one engineer from Radio Caroline.

The court case at Southend resulted from a tender being caught by the police as it landed on the Essex coast earlier this year. The authorities had been shadowing the tender and the activities on the M1 Amigo for some time.

Being the first prose-

Don't forget

John Peel's Top Gear show this afternoon (Thursday) at 5.15 p.m. will feature Jack The Lad.

On Saturday 13, Peter Wingfield will select his Top Twelve at 1 p.m. with Brian Matthew on Radio 1. At 6.30 p.m. that evening In Concert will highlight Sassafras and Moonrider.

At 5 p.m. on Sunday 14 Insight will be on The Tour Of The Americas 1975, and include interviews with the Stones.

ution under the Act, this is seen very much as a test case. If the disc jockeys are found guilty without actually being caught broadcasting, this will mean that anyone who is traced to have worked for Caroline, is immediately likely for prosecution.

Fines are likely to be up to £400, or alternatively six months in prison.

Bleeps

FOLLOWING MONTHS of speculation about the 389 frequency previously used by Radio Caroline, test transmissions have been heard over the last two weeks on high power. It is rumoured that Caroline is preparing the use of the 389 frequency for when Radio Orwell comes on air this Autumn. The tests from Caroline have been in the form of continuous music.

FOR THOSE who saw the BBC show, Disco, last week, and noticed that Capital DJ Roger Scott is

Theatre

Acid look at Sixties

TEETH 'N' SMILES / Royal Court Theatre, London.

HELEN MIRREN'S tragic Janis Joplin type figure adds cohesion to a play that ends up parodying the rock business in the late Sixties rather than mirroring it.

That's not to say David Hare's new drama about a second division band isn't without it's funny lines or good perform-

ances. Witness Hugh Fraser as the smack-happy bass guitarist or the cameo from comedian Dave King as the manager Saraffian.

The play breaks down on a musical level because the actors are obviously poor musicians. Maybe it would have been better to have the music off-stage or even to have dispensed with it altogether.

The paranoia of Helen Mirren's character now the acid dream is over, seems real enough. We see a drunk who is

on the panel, it will come of no surprise to learn that Radio 1 is interested in having Scott join them. Although denied by the Beeb, would it not be a reasonable suggestion that Scott will take over the afternoon slot on Radio 1 when Radios 1 and 2 split transmissions later this year, leaving David Hamilton back on Radio 2?

ON THE RNI front, the ship is still firmly lodged in Rotterdam harbour, where station owners

Meister and Boller are fighting the legal battle over who should pay the harbour dues which resulted when Dutch authorities impounded the ship. Whatever the outcome, the Mebo 2 will have to take down its mast again, before it leaves harbour. It now seems unlikely that the ship will broadcast off the British coast when it leaves Rotterdam, because there has been an offer from an African government to beam programmes to them.

DAVID HANCOCK



MIRREN: real

frightened of becoming a cliché of herself, whereas she quite obviously already is.

In the end she has to make way for the new Alvin Stardust type "star", Randolph (played by Helen).

An era of sex, booze and drugs is admirably spotlighted in this play but it's doubtful whether such a low-rated band would dare to come on so strong as stars.

Nevertheless if the acid dream is over for you, this is the kind of nostalgia which should bring it all back home.

DAVID HANCOCK

Films

Caan't take it?



CAAN: very good

ROLLERBALL Cert. AA. Odeon Leicester Square.

IN THE not too distant future, wars will no longer exist. But there will be Rollerball. So runs the advertising campaign for this new action-packed movie.

The Rollerball of the title is a fast and furious game played by two teams on a circular track. Each team consists of seven rollerskaters and three motor-cyclists.

A steel ball is fired into the track and the object of the game is to throw the ball into your own magnetic goal.

Jonathan E., played by James Caan, is the captain of the Houston team and they have won their way through to the quarter-finals of the World Championship.

However, because of his continuing popularity with the public, the Corporation, who now control everything want

him to retire from the game.

Naturally enough he doesn't want to quit so when his team win their way to the semi-finals against Tokyo, the Corporation change the rules.

The game then becomes much more violent, and much more deadly.

This film is an intelligent look at the future. The shots of the game itself are extremely exciting, showing how to combine the rougher aspects of American Football and Roller-Derbying.

James Caan is very good indeed and is ably supported by such diverse actors as Ralph Richardson and the delicious Maud Adams.

Directed by Norman Jewison, who filmed Jesus Christ Superstar and Fiddler On The Roof, Rollerball should be a big success. I shouldn't be surprised if it starts a whole new craze, similar to that of Clockwork Orange.

MIKE CHILDS

RECORD MIRROR & DISC competition

The ORANGE CUSTOM DISCO UNIT

TO BE WON!

The Last Part of this great competition.

ORANGE were the pioneers in supplying DJ units to the home market and their experience has resulted in professional equipment at a price the DJ can afford. ORANGE equipment is known world-wide and many professionals quote it as THE standard. There is no other model for the DJ who requires the ultimate in sound.



£750 DISCO PRIZE

How To Enter
Here it is, the second and final part of this Two-Part competition. Just answer the following three questions and post them with last week's answers to: Orange Competition, P.O. Box 195, Spotlight House, 1 Benwell Road, London N7.

1. Which DJ opened Disco '75?
2. In which hotel was Disco '75 held?
3. What is Orange's motto?

NAME:

ADDRESS:

Competition Form 2

The Custom Disc Unit to be won comprises a console fitted with the latest SP25 Mk. 4 Garrard deck with Aco's GP 91/1 cartridges. The Super Compact PA comprises a 4-channel 120 Watt Graphic PA Amplifier with master volume, bass and treble controls, plus echo send and return facilities and a slave socket for any number of additional power amplifiers. No problem with transportation as the entire system will fit quite easily into a mini or large car boot. The strong marine plywood cabinets are covered in tough washable vinyl and completed with a waterproof cover.

Send your entry coupons to: DISCO UNIT COMPETITION, Spotlight Publications, 1 Benwell Road, London N7 7BB.

WHO, WHEN AND WHERE

AT LAST, at last Paul McCartney and Wings are here for their promised tour of the UK.
They're travelling as far North as Aberdeen as far South as London so there's a chance for everybody to see them.
This week they're playing at Bristol Hippodrome, September 10, Cardiff Capitol 11, Manchester Free Trade Hall 12, Birmingham Hippodrome 13, Liverpool Empire and Newcastle City Hall 16.

THURSDAY

September 11
BRIAN RUSSELL'S ALL-STARS, Mitre, 388 Turnell Approach, London SE10.
MIKE DANIELS BIG BAND, Half Moon, Lower Richmond Road, Putney.
EQUILIBRIUM, Gun, Church Street, Croydon.
ALAN ROGERS QUARTET, Red Lion, High Street, Barnet.
BRIAN SMITH QUARTET, Seven Dials, 27 Shelton Street, London WC2.
HERWARD, Martha's Wine Bar, 34 Rosslyn Hill, London NW3.
LINCOLN PARK INN, Loyola Hall, 64-70 High Road, London N15.
JOHN BALDRY, Shakes-

peare's Head, Carnaby Street, London W1.
STRANGE DAYS, Greyhound, Fulham.
RUSPUTIN, Kensington, Russell Gardens, Holland Road, London W14.
NO-MAN'S BAND, Newlands, 40 Stuart Road, London SE15.
RARE TREAT, Brecknock, 227 Camden Road, London NW1.
HARLOT, Marquee, 90 Wardour Street, London W1.
POODLES, White Hart, Willesden.
FBI, Dingwalls, Camden Lock, London NW1.
RUBETTES, RAF Station, Comingsby.
WINGS, Capitol, Cardiff.
MELANIE, Usher Hall, Edinburgh.
LINDA CARR, Corn Exchange, Bury St Edmunds.

BAND, Crown Hotel, Marlow.
CHI-LITES, Bailey's, Stoke.
CRUISER, Dingwalls, Camden Lock, London NW1.
SUPERCHARGE, Cloud 9, Redditch.
CANDLEWICK GREEN, Fiesta Club, Stockton.
MARMALADE, Home Guard Club, Ely, Cardiff.
SHORTY, Ayr Pavillion, Ayrshire.
GONZALEZ, Speakeasy, 48 Margaret Street, London W1.
SUPREMES / SWEET SENSATION, Empire, Liverpool.
KRAFTWERK, Odeon, Hammersmith.
MAGNUM OPUS II, After Eight Night Club, Grantham.
LINDA CARR, Vikings, Goole.

MARMALADE, Thame Social Club, Thame, Nr. Oxford.
CANDLEWICK GREEN, Fiesta Club, Stockton.
KENNY, Sports Centre, Bracknell, Berkshire.
FOUNDATIONS, RAF Wyton, Huntingdon, Cambs.
PADADENA ROOF ORCHESTRA, Abigail's, Birmingham.
MCCALMANS, Benbecula, Outer Hebrides.
MUSCLES, Haverfordwest.
WALLY, Granary, Bristol.
UFO, Village Roundhouse, Dagenham.
CHRIS BARBER, Fairfield Hall, Croydon.
WALLY, The Granary, Bristol.
PALM BEACH EXPRESS, Marquee, 90 Wardour Street, London W1.
SHOWADDYWADDY, North Olympia, Norbreck Castle, Blackpool.
RUBETTES, RAF Brize Norton.

berley Jazz Club.
JOHN RENBOURN & JACQUI McSHEE, Centre Folk Club, Portsmouth.
UFO, Roundhouse, Chalk Farm, London.
FUMBLE, Golden Diamond, Sutton in Ashfield.
TONY ROSE, Anchor, East Street, Horsham.
SWAN ARCADE, Little Theatre, Rochester.
KENNY, Large Marquee, Knebworth Park, Stevenage.
CANDLEWICK GREEN, 3Bs, Bridlington.
GENO WASHINGTON, Bailey's, Hull (until September 20).
KRAFTWERK, Free Trade Hall, Manchester.
CAJUN MOON, Highwayman Inn, Threatwood, Nr. Cheadle.
CHI-LITES, Bailey's, Leicester.
STEVE HYAM'S BAND, Carioca, Worthing.
WANDA JACKSON / GEORGE JONES, Coventry Theatre, Coventry.
SUPREMES / SWEET SENSATION, Apollo, Glasgow.
DAVID ESSEX, Colston Hall, Bristol.

VIV STANSHALL, Dingwalls, Camden Lock, London NW1.
SUPERCHARGE, Nashville, 171 North End Road, London W14.
INTERMODULATION, ICA, The Mall, London.
CHI-LITES, Bailey's, Leicester.
ORIGINAL EASTSIDE STOMPERS, 100 Club, Oxford Street, London W1.
KRAFTWERK, Citadel, Edinburgh.
HANDBAG, Speakeasy, 48 Margaret Street, London W1.
SHUSHA, Queen Elizabeth Hall, London.
GENO WASHINGTON, Bailey's, Hull.
MARMALADE, Roundabout, Gloucester.
TONY ROSE, Marquis of Clanricarde, Southwick Street, London W2.
DOUG PORTER, Railway Folk Club, Fratton, Portsmouth.
CHRIS BARBER, Jolleys, Stoke.
DAGABAND, Upstairs at Ronnies, 47 Frith Street, London W1.
STRIFE, Marquee, 40 Wardour Street, London W1.
PAUL McCARTNEY / WINGS, Empire, Liverpool.
SHOWADDYWADDY, Civic Hall, Wolverhampton.
GENE PITNEY, Fiesta, Stockton.

FRIDAY

September 12th
ALICE COOPER / HEAVY METAL KIDS, Wembley Empire Pool, Middlesex.
PAUL McCARTNEY / WINGS, Free Trade Hall, Manchester.
SLACK ALICE, Marquee, 90 Wardour Street, London W1.
AVON CITIES, Granary Club, Welsh Back, Bristol.
PADADENA ROOF ORCHESTRA, Abigail's, Birmingham.
MCCALMANS, Centre Hotel, Dundee.
FRED WEDLOCK, Crown Inn, Codsall, Staffs.
TONY ROSE, Greyhound, Swindon.
CHRIS BARBER, Crown Hotel, Woodbridge, Suffolk.
UPP, Co-Op Hall, Ilkeston.
WALLY, 76 Club, Burton-on-Trent.
HOBO, Guild Hall, Stoke.
MICK ABRAHAM'S

SATURDAY

September 13th
SANTANA / EARTH WIND & FIRE, Empire, Liverpool.
CHI-LITES, Bailey's, Stoke.
SPARROW, Bridge Country Club, Canterbury.
GREENSLADE, Friar's, Aylesbury.
MOON, Nashville, 171 North End Road, London W14.
STRIKE A LIGHT, Lord Palmerston, Kings Road, London SW6.
ORIGINAL EASTSIDE STOMPERS, 100 Club, Oxford Street, London W1.
STEVE HYAM'S BAND, Sussex Hotel, Bognor.
PAUL McCARTNEY / WINGS, Hippodrome, Birmingham.
MAGNUM OPUS II, Oadby Utd. Club, Leicester.
TRAPPER, Speakeasy, 48 Margaret Street, London W1.
KRAFTWERK, Apollo, Glasgow.

SUNDAY

September 14th
ALICE COOPER / HEAVY METAL KIDS, Empire, Liverpool.
OSIBISA / MOON, Fairfield Hall, Croydon.
MAX MERRITT & THE METEORS, Torrington, Lodge Lane, London N12.
GENE PITNEY, Fiesta, Stockton.
GOOD HABIT, Black Swan, Sheffield.
BOB KERR'S WHOOPEE BAND, Dingwalls, Camden Lock, London NW1.
SUPERCHARGE, Imperial Hotel, Nottingham.
CLIMAX BLUES BAND / UFO, Roundhouse, Chalk Farm Road, London NW1.
CLEMEN PULL, Marquee, 90 Wardour Street, London W1.
CHRIS BARBER, Cam-

MONDAY

September 15th
SANTANA / EARTH WIND & FIRE, City Hall, Newcastle.
GOOD HABIT, Outlook Club, Doncaster.



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ROADSHOW

SUPREMES / SWEET SENSATION / HAMMERSMITH ODEON, LONDON.
Oh dear! It seemed as if the Supremes had got their venue mixed up. With an act like this they'd have been more at home down the road in the Cunard Hotel's cabaret suite.
After a tight opening and a medley of their past hits Scherrie Payne, Mary Wilson and Cindy Birdsong left the stage to re-appear as lawks - a mercy Marilyn Monroe, Bessie Smith and Josephine Baker.
The whole act slowed up from there on in, as the girls went into a routine more reminiscent of the Pointer Sisters than the Sixties' legend the audience had hoped for.
The disappointed left early and the bemused waited for a finish that smacked of Reno sell-out with its inevitable bouquets of flowers.
Sweet Sensation had opened the show and proved equally disappointing with a weak four-piece band whose sound got lost somewhere in the theatre.
Their dance routines were even more slick than



SUPREMES: cabaret
usual and consequently more dated and only on the funkier stuff like Mr Cool did they show any promise.
It's a pity Marcel King's talent is being so easily submerged.
DAVID HANCOCK
SPARROW / DINGWALL'S DANCEHALL
Oh, Doctor can you help me? Can you mend my broken heart? I heard a group singing five part harmonies and I hope they never stop. They call themselves Sparrow and when they started to croon, I sang each lyric along with them and then I started to swoon. Bob shu wop, dooby di do,

rama lama, do do wap. Is this contagious?
If Sparrow play their cards right, it could be. The quintet have all been in various vocal groups throughout the sixties, but it took banding together, an appearance on New Faces and a record contract with CBS for most folk to take notice. Now, on the road, with their self penned single 'Oh Doctor' they could make it big. Sparrow's greatest asset is their impeccably delivered five part harmonies. Their musicianship is okay but it's those spotless note for note reaches on 'Paperback Writer' and 'Blue Moon' that make an audience really take notice.
Onstage their personality is implish and arrogant. The line-up includes drummer Brian Hudson, guitarist Tom Marshall rhythm guitarist Tony Harding, bassist Stuart Claver and lead singer John Milton.
Sparrow concentrate on little known harmonic gems, like the old Spanky and Our Gang's '1-3-5-7'; they come off as very impressive. When they do well chosen retro-rock



ALICE COOPER

ALICE COOPER / HEAVY METAL KIDS, Empire, Liverpool.
OSIBISA / MOON, Fairfield Hall, Croydon.
MAX MERRITT & THE METEORS, Torrington, Lodge Lane, London N12.
GENE PITNEY, Fiesta, Stockton.
GOOD HABIT, Black Swan, Sheffield.
BOB KERR'S WHOOPEE BAND, Dingwalls, Camden Lock, London NW1.
SUPERCHARGE, Imperial Hotel, Nottingham.
CLIMAX BLUES BAND / UFO, Roundhouse, Chalk Farm Road, London NW1.
CLEMEN PULL, Marquee, 90 Wardour Street, London W1.
CHRIS BARBER, Cam-

TUESDAY

September 16th
SANTANA / EARTH WIND & FIRE, Apollo, Glasgow.
MOON, Dingwalls, Camden Lock, London NW1.
SUPERCHARGE, Barry College, Barry, S. Wales.
PAUL McCARTNEY / WINGS, City Hall, Newcastle.
STRING DRIVEN THING, Marquee, 90 Wardour Street, London W1.
DAGABAND, Golden Lion, London.
ALBERTOS, 100 Club, Oxford Street, London W1.
CHRIS BARBER, Bridge Country, Canterbury.
STREETWALKERS, Village Bowl, Bournemouth.
HOBO, Huddersfield Town Hall.
MARMALADE, Broads, Knowle, Bristol.
GENO WASHINGTON, Bailey's, Hull.
KRAFTWERK, Floral Hall, Southampton.
SUPERCHARGE, Barry College, Barry, S. Wales.
ROY ORBISON, Southport Theatre.
DAVID ESSEX, Colston Hall, Bristol.

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CAROL SMALL

DISCO '75 ROUND-UP

by Kevin Allen

ANYONE WHO doubts the current power of the clubs should have paid a visit to Disco '75, London's impressive showcase of the British DJ industry - and industry it really is these days as the impressive turn-out of exhibitors and visitors paid witness.

True, a proportion of those who showed up were the ordinary public, drawn by Record Mirror & Disc and Capital Radio's intensive plugging of the event, hoping for a chance to get close to Kenny Everett and the many other personalities present but the bulk were bona fide disc jockeys, professionals anxious to keep abreast of the latest developments in their trade.

As Cornish disco promoter Law, up from Torquay with six of his DJ's put it: "The whole show has been most impressive, very professionally promoted, and the attendance must have opened a lot of eyes. It could have been bigger, more companies could have taken stands but I think next year they will."

Ben Cree and his National Association of Disc Jockeys, who put the whole affair together, can indeed take a well merited bow. The plush setting of the Bloomsbury Hotel resounded to the pounding beat of what seemed like a million sound systems as the industry presented its wares to the disc-jockeys who had started to queue hours before Kenny Everett declared the exhibition open.

Creole Records' promotion man Andy Stinton, playing host on their stand with glasses of wine and a seemingly endless supply of freebie discs, concurred: "The music business in general, but particularly the record companies, seem to under-rate the power that club disc jockeys are wielding right now. If this exhibition hasn't convinced them then nothing will."

Other record companies, not on the original list of attendees, seemed to feel the same way. Anchor got together a last-minute display while Decca, not part of the actual exhibition, took a private suite on the fifth floor and were rewarded with a never ceasing flow of visitors and the opportunity to show that they at least are on the ball where disco promotion is concerned.

It was in their spacious but nonetheless crowded suite that Bromley DJ Paul Stafford, shortly off to Denmark for an extended tour of that country's clubs, held forth: "This show is so much better than last year's - and better than any other that's been put on. It really is for the professionals, not aiming at the amateurs who do the odd wedding or club dance but the people who play five, six, seven nights a week."

As a showcase, there was little faulting the show - though more companies could well have supported it. There was a bewildering assortment of equipment to be examined, new style consoles, the glitter display of Disco Supplies Equipment grabbing special attention, and an eye-dazzling array of new lighting effects too.

Light ropes, smoke effects, strobes, these and countless other new developments grabbed attention, so too did more static displays, Record Mirror & Disc's special disco supplement being snapped up as fast as we could produce copies while the NADJ stand had a constant flood of new member enquiries.

Perhaps promoter Ben Cree summed the whole thing up best: "We've proved here that the disco business is perhaps the most important development on the music scene in years."



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America - Horse With No Name
Paul Anka - Lonely Boy/Puppy Love
Beach Boys - Good Vibrations
Beatles - Slowdown/Matchbox
Beggles - Lonely Days/Words
Chuck Berry - Sweet Little 16/Johnny B. Goode
Bobby Bloom - Montigo Bay
D. Bowie & Space Oddity
Broad - Baby I'm A Want You
Everything I Own
Judy Collins - Amazing Grace
Born Sides Now
Alicia Cooper - Muscle of Love
Spencer Davis - I'm A Man/
Somebody Help Me
Deep Purple - Hallelujah
Donovan - Mellow Yellow
Sunshine Superstar
Doobie Bros - Listen To The Music/Long Train Running
Pink Floyd - Time/Us And Them
Gary Glitter - Happy Birthday Norman Greenbaum - Spirit in the Sky
Humble Pie - Natural Born Woman
Eton John - Cracodile Rock
Moody Blues - Night in White Satin
Billy Paul - Me and Mrs Jones
Elvis Presley - Blue Suede Shoes/Tutt Frutt
Lloyd Price - Stagger Lee
Personality
Redbone - Witch Queen/Maggie
Roxby Music - Do the Strand/Virginia Plain
Ringo Starr - Oh My My
The Who - Behind Blue Eyes

SECTION 2 60p
Lou Christie - I'm Gonna Make You Mine
Derek & Dominos - Why Does Love Got To Be So Bad
Booker T & MGs - Time to Tighten Garter
Gary Glitter - I Didn't Know I Loved You Till I Saw You Rock 'n' Roll
George Harrison - Dark Horse
First Choice - Gaily
Sweet Sensation - Purley by Coincidence
Tartarans - At Last
Terry Jackson - Season's In The Sun
Mott The Hoople - Golden Age of Rock 'n' Roll
Lou Reed - Sweet Jane
Rolling Stones - Street Fighting Man
Cedric Brooks - South African Reggae
Eddie Harris - I need some money
Ann Byers - This Man is Rated X
Kool & The Gang - Rhythmic Theme
Personality
Willie Henderson - Gangster Boogie Bump
Sweet - Blackbuster
Wings - Band on the Run
Ringo Starr - You're Sixteen

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CHAP-HAPPY

MIKE CHAPMAN, one half of the redoubtable Chinn / Chapman songwriting duo, has got hitched - to the delectable person with whom he is here pictured. She is **Connie Garrison**, an American actress and model.

"Twas love at first sight, we are told, when the happy couple met at a Hollywood party some three months ago and before ere long the question was affirmatively answered and the ceremony conducted in secret.

The other half of the dynamic songwriting duo, Nicky Chinn, was not informed of the event until after it had happened, whereupon he did the decent thing and flew over to throw a surprise party for the newly-weds at the Beverly Hills Hotel.

Mr Chinn, is should be said, remains an eligible bachelor, wedded only to his nerves, with whom he maintains a long-standing relationship.

In the picture, you may note, Mr Chapman looks singularly starry-eyed. This may in part be attributed to the effects of true love, but the fact that he generally wears glasses to do with it, for without them he is as blind as a maimed bat.



WINGS' END

Fangs ain't what they used to be

HUSTLERS OF free records give many reasons for their plunder, ranging from "How can I do the interview without it, man" to "my grannie's really into heavy metal", but the strangest ever, perhaps, comes from the **Dracula Society**, who have been blagging Warner Bros for a copy of the **Original Soundtrack LP** from the first **Kung Fu** horror movie, **The Legend Of The Seven Golden Vampires**.

The society wanted it, they said, to present to the **Head Of Tourism For Transylvania**, which connoisseurs of old Fang - Face will know, was **Dacula's** hide-out. Warner Bros, awarding ten out of ten for originality, duly parted with a copy along with a suitable letter of acknowledgement.

The **Dracula Society's** members will now take the LP

with them on a 12-day trip to Transylvania, where they will stay in a hotel overlooking **Dracula's** castle and there the presentation will be made. Once that little foray is over, the society's devotees will be back in London in time for a dinner in November to mark the birthday of **Bram Stoker**, author of the original **Dracula** book.

Among the honorary members of the **Dracula Society**, founded in 1973, are, unsurprisingly **Peter Cushing** and **Christopher Lee**, but would you credit - they also include **PJ Proby**.

Proby, he of the notorious splitting trousers some years back, has recently got wed and one can only hope, for his wife's sake, that he has no intention of sinking his teeth into her.

Out of time, out of place

HOW'S THIS for a cheeky advert? It's to be heard on the radio, extolling you to buy the **Chris Farlowe** re-issued single **Out Of Time**. "The Original," it proclaims, "accept no substitute".

Be not fooled. The original was on the **Stones' Aftermath** album - and, after all, it was their song.

Within our usually

placid office, partisans of the various **Out Of Times** are busy scratching each other's eyes out. According to **Pete Harvey**, Farlowe's version is "the only one", while **Rosalind Russell** is defending unto death the **Dan McCafferty** one. **Ray Fox - Cumming** is still confused as to which of the three separate **Stones' versions** he's supposed to be supporting.

WITH THE PILOT?

DOES THIS photograph look familiar? Yes, yes, we all know it's **Pilot**, but how about the pose? Compare it with the front sleeve picture of the **Beatles** on the **With The Beatles** album and then, as we did, scream "Rip-off!" The picture is intended, by the way, to promote the new **Pilot** single, which isn't really new at all - just a re-recorded version of their first release.

Bitchery apart, however, doesn't **Bill Lyall** look cute?



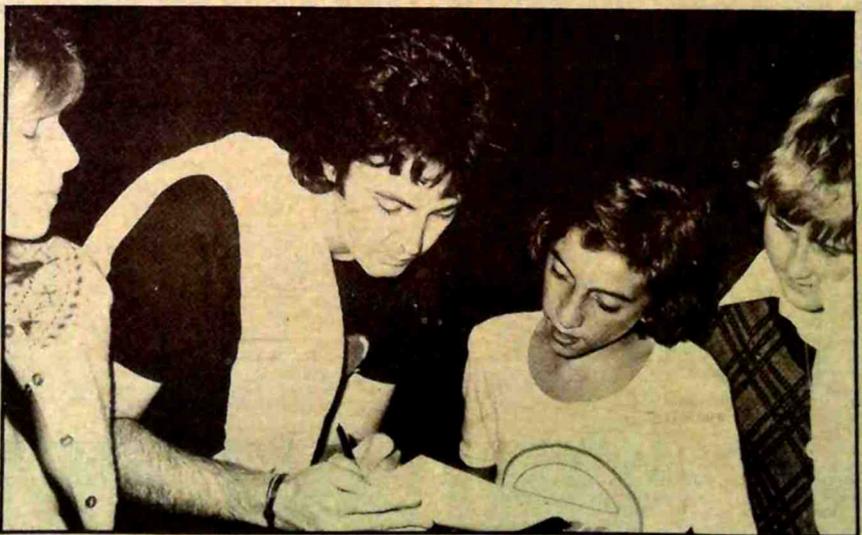
WINGS PRE-FLIGHT

LO AND behold, here's **Linda McC** looking on while hubby signs autographs for a couple of lads. The **Wings' tour**, which promises to be one of the live events of the year, opened at **Southampton** on Tuesday - too late to tell you about it before we went to press - but we can tell you something of dress-rehearsal after which this picture was taken.

It was held at **Elstree Studios** (where the band had

earlier been rehearsing for several days) on Saturday and was watched by an audience of 700, made up of fan-club members, **EMI** personnel and a sprinkling of stars.

Twiggy was there, so was **Dave Mason** and so was **Elton John**, whose manager **John Reid** was holding a birthday party (his own) in an adjoining film lot. A goodly time, we hear, was had by all.



BEHIND THE BREAKERS

THE BREAKERS this week show a couple of good battles getting underway. The **Dan McCafferty** version of **Out Of Time** has just managed to nudge into the chart while **The Stones' version** makes an appearance in the breakers. Perhaps with the **Chris Farlowe** version now out again too and being heavily advertised, we shall see three **Out Of**

Times in the charts and / or breakers next week.

The other battle is between **Fatty Bum Bums**. **Carl Malcolm** has, at the moment, got off to much the better start landing straight in the chart at 36, but the **Diversions**, having secured a place in the breakers, could catch him yet.

Jonathan King has good reason to be pleased

with himself this week. Apart from his record company **UK** making the running with their **Fatty Bum Bum**, they've also got **Chick-A-Boom** nosing the breakers. Not so pleased must be **Repe-rata**, who has failed to make any progress since last week and **Hello**, who are similarly stuck. **Disco Tex** and **Abba** have not come in with quite the impact they might have

expected.

On the soul front we've an entry from the **Exciters** that's taken everyone by surprise, the big disco hit by American group **People's Choice** and a well-deserved success for **Lorraine Ellison** with her re-release **Stay With Me**. When it first came out, it was covered by the **Walker Bros**, who deprived her of a hit.



HI THERE petal, didn't see you down the **Speakeasy** last night, mind you **Steve Harley** was there checking out his latest discovery **Dennis Conoley**. Oh you mean his chauffeur's young boy, how strange! ... A few nights earlier the whole of **Queen** were camping around with **Mel Bush**, something to do with their tour I suppose, and bless my soul if **Bowie** might not be coming back to **Blighty**. You're joking love! ... No really, his little shindig with **Tony de Fries** will have to be held in the **British courts**. Oh! Well I do know one thing, **Steely Dan** are never gonna do it again, tour, that is, dear. Evidently they just can't be bothered. Well neither could **London** be the sounds of things. Poor old **Alice Cooper**, the sweetie spent his first night in **London** looking for a party and couldn't find one. What a nightmare. Mind you **The Spiders From Mars** look like throwing a thrash now they've reformed, without the blonde **Hull bombshell**, of course. ... Naturally, darling, what c'se. Oh, almost forgot, that **Jonathan King** has troled off to **Morocco** for his hole - so much for **Spain**, eh...

The Kids pick a winner. Gary Holton of the Heavy Metal Kids talks to Geoff Barton.

Can Genesis survive. Find out the answer only in

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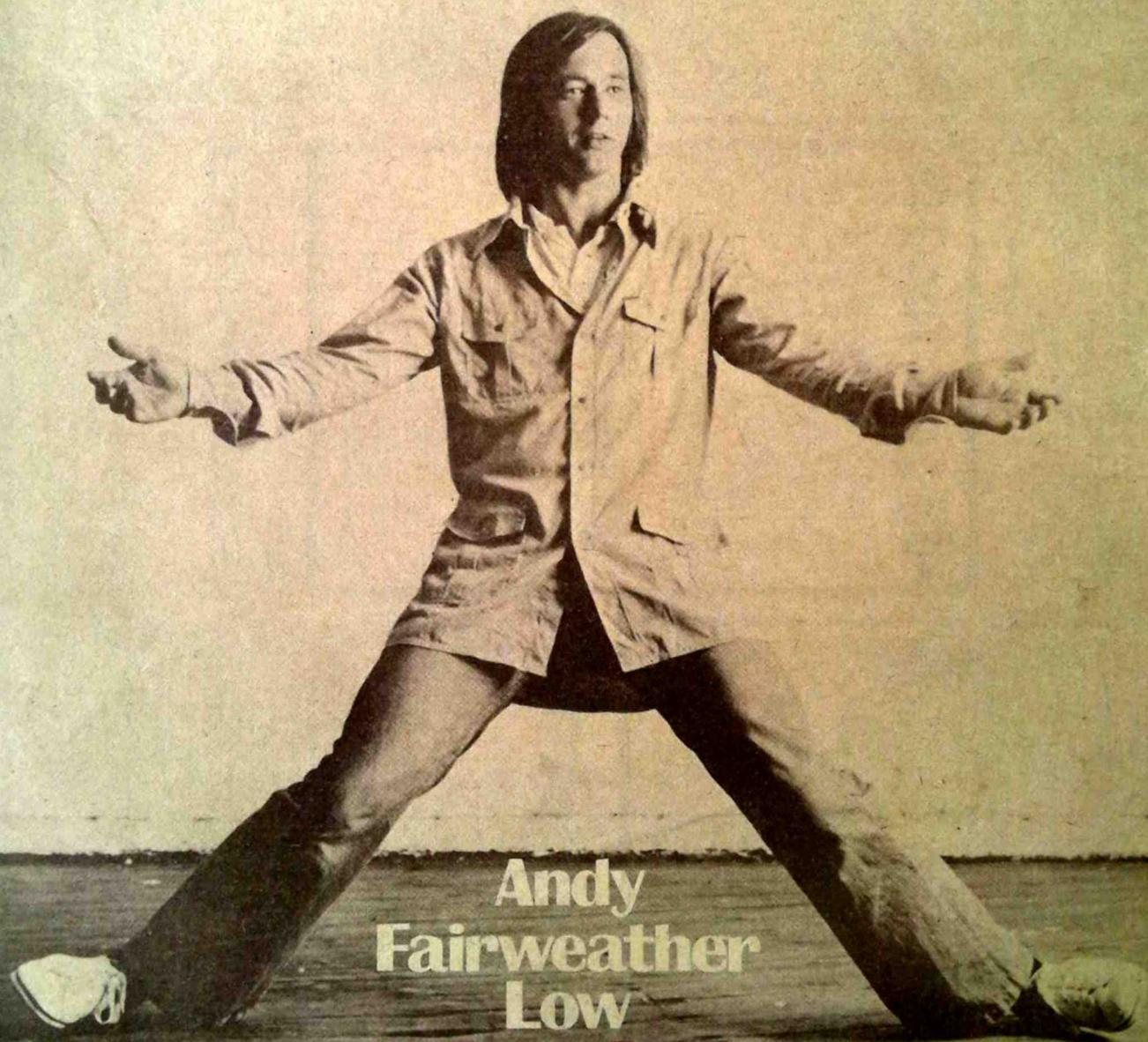
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