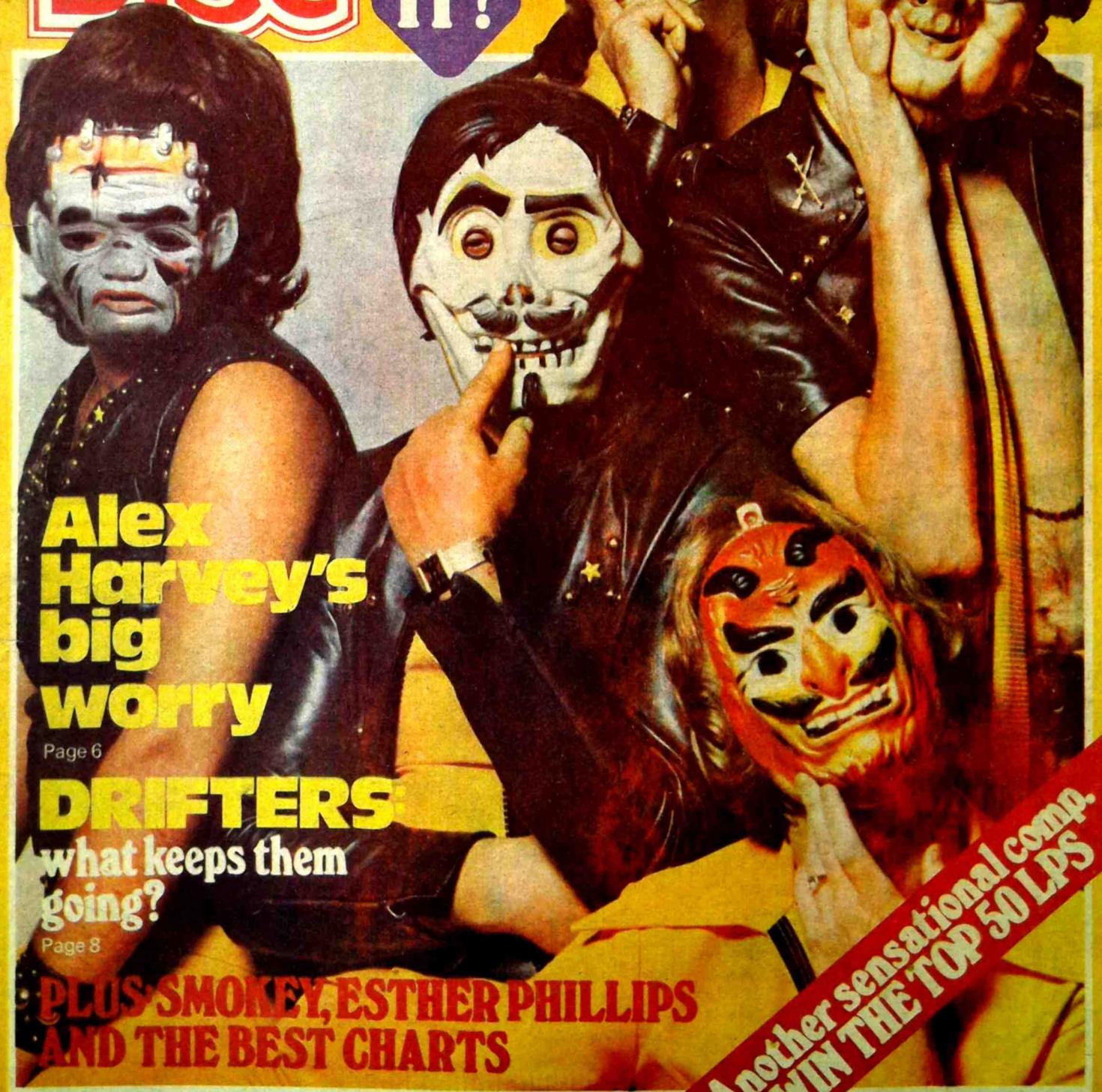


# RECORD MIRROR & DISC

WHO  
IS  
IT?

# The new face pack?

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**Alex  
Harvey's  
big  
worry**

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**DRIFTERS**  
what keeps them  
going?

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**PLUS SMOKEY, ESTHER PHILLIPS  
AND THE BEST CHARTS**

Another sensational comp.  
**WIN THE TOP 50 LPS**

# British Top 50 Singles

1	2	HOLD ME CLOSE, David Essex	CBS
2	1	SAILING, Rod Stewart	Warner Bros
3	8	THERE GOES MY FIRST LOVE, Drifters	Bell
4	10	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
5	3	MOONLIGHTING, Leo Sayer	Chrysalis
6	5	FUNKY MOPED / MAGIC ROUNDABOUT, Jasper Carrott	DJM
7	7	HEARTBEAT, Showaddywaddy	Bell
8	4	I'M ON FIRE, 5000 Volts	Philips
9	11	FATTIE BUM BUM, Carl Malcolm	Gull
10	12	UNA PALOMA BLANCA, Jonathan King	UK
11	21	PALOMA BLANCA, George Baker	Warner Bros
12	6	THE LAST FAREWELL, Roger Whittaker	EMI
13	25	SCOTCH ON THE ROCKS, Band of The Black Watch	Spark
14	30	WHO LOVES YOU, Four Seasons	Warner Bros
15	26	IT'S TIME FOR LOVE, Chi - Lites	Brunswick
16	31	S. O. S., Abba	Epic
17	14	MOTOR BIKING, Chris Spedding	Rak
18	20	LIKE A BUTTERFLY, Mac & Katie Kissoon	State
19	47	BIG TEN, Judge Dread	Cactus
20	16	SING A LITTLE SONG, Desmond Dekker	Cactus
21	13	SUMMERTIME CITY, Mike Batt	CBS
22	9	A CHILD'S PRAYER, Hot Chocolate	Rak
23	38	FEELINGS, Morris Albert	Decca
24	18	PANDORA'S BOX, Procol Harum	Chrysalis
25	15	JULIE - Ann, Kenny	Rak
26	22	FEEL LIKE MAKIN' LOVE, Bad Company	Island
27	-	L-L-LUCY, Mud	Private Stock
28	19	THAT'S THE WAY (I LIKE IT), K. C. & The Sunshine Band	Jayboy
29	37	NAPPY LOVE / WILD THING, Goodies	Bradley's
30	40	NO WOMAN NO CRY, Bob Marley & The Wailers	Island
31	17	FOOL, Al Matthews	CBS
32	45	JUST A SMILE, Pilot	EMI
33	33	FALLIN' IN LOVE, Hamilton Joe Frank & Reynolds	Pye
34	42	INDIAN LOVE CALL, Ray Stevens	Janus
35	28	BLANKET ON THE GROUND, Billie Jo Spears	UA
36	24	CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics	Avco
37	23	BEST THING THAT EVER HAPPENED, Gladys Knight & The Pips	Buddah
38	36	CHICK-A-BOOM, 53rd & 3rd	UK
39	44	DO IT ANYWAY YOU WANNA, Peoples' Choice	Philadelphia
40	35	THE SINGLE GIRL, Sandy Posey	MCM
41	34	FATTIE BUM BUM, Diversions	Gull
42	-	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
43	-	ISLAND GIRL, Elton John	DJM
44	-	DON'T PLAY YOUR ROCK & ROLL TO ME, Smokey	Rak
45	48	OUT ON THE FLOOR, Dobie Gray	Black Magic
46	-	LOOKS LOOKS LOOKS, Sparks	Island
47	50	OUT OF TIME, Chris Farlowe	Immediate
48	43	YUM YUM (GIMME SOME), Fatback Band	Polydor
49	-	RHINESTONE COWBOY, Glen Campbell	Capitol
50	-	REACHING FOR THE BEST, Exciters	20th Century

# RECORD MIRROR & DISC

## Star Breakers

1	THIS WILL BE, Natalie Cole	Capitol
2	HOLD BACK THE NIGHT, Trammps	Buddah
3	RIDE A WHITE HORSE, Dee Clark	Chelsea
4	YOU, George Harrison	Apple
5	HONKY TONK ANGEL, Cliff Richard	EMI
6	MOVE IT, Alvin Stardust	Magnet
7	LETTING GO, Wings	Capitol
8	LET'S BE FRIENDS, Johnny Nash	CBS
9	IMMORTALITY, Lesley Gore	A&M
10	ROCKY, Austin Roberts	Private Stock

## Yesteryear Charts

### 5 YEARS AGO

October 3, 1970

1	1	BAND OF GOLD, Freda Payne
2	4	YOU CAN GET IT IF YOU REALLY WANT, Desmond Dekker
3	8	MONTEGO BAY, Bobby Bloom
4	2	TEARS OF A CLOWN, Smokey Robinson & The Miracles
5	9	BLACK NIGHT, Deep Purple
6	3	GIVE ME JUST A LITTLE MORE TIME, Chairman Of The Board
7	7	WHICH WAY YOU GOIN' BILLY, The Poppy Family
8	19	PARANOID, Black Sabbath
9	5	THE WONDER OF YOU, Elvis Presley
10	11	LOVE IS LIFE, Hot Chocolate

### 10 YEARS AGO

October 2, 1965

1	8	TEARS, Ken Dodd
2	1	MAKE IT EASY ON YOURSELF, The Walker Brothers
3	2	SATISFACTION, The Rolling Stones
4	5	LOOK THROUGH ANY WINDOW, The Hollies
5	11	IF YOU GOTTA GO, GO NOW, Manfred Mann
6	9	EVE OF DESTRUCTION, Barry McGuire
7	4	I GOT YOU BABE, Sonny and Cher
8	6	LIKE A ROLLING STONE, Bob Dylan
9	7	A WALK IN THE BLACK FOREST, Holst Jankowski
10	14	IL SILENZIO, Nini Roso

### 15 YEARS AGO

October 1, 1960

1	3	TELL LAURA I LOVE HER, Ricky Valance
2	7	NINE TIMES OUT OF TEN, Cliff Richard
3	4	ONLY THE LONELY, Roy Orbison
4	6	HOW ABOUT THAT, Adam Faith
5	1	APACHE, The Shadows
6	2	THE GIRL OF MY BEST FRIEND/A MESS OF BLUES, Elvis Presley
7	10	SO SAD/LUCILLE, The Everly Brothers
8	5	BECAUSE THEY'RE YOUNG, Duane Eddy
9	10	WALK DON'T RUN, The Ventures
10	13	PLEASE HELP ME I'M FALLING, Hank Locklin

## UK Soul Top 20

1	9	YUM YUM (GIMME SOME), Fatback Band
2	11	DO IT ANY WAY YOU WANNA, Natalie Cole
3	1	THAT'S THE WAY I LIKE IT, Peoples Choice
4	2	FOOL, KC And The Sunshine Band
5	3	CHINESE KUNG FU, Al Matthews
6	7	THERE GOES MY FIRST LOVE, Banzai
7	4	IT'S TIME FOR LOVE, The Drifters
8	1	THE BEST THING THAT EVER HAPPENED, The Chi-Lites
9	1	OOH LA LA, Gladys Knight & The Pips
10	-	WHEN YOU'RE YOUNG AND IN LOVE, Betty Wright
11	-	DREAMING A DREAM, Ralph Carter
12	-	REACHING FOR THE BEST, Crown Heights Affair
13	8	HYPERTENSION, The Exciters
14	20	HE'S MY MAN, The Supremes
15	15	CRYSTAL WORLD, Crystal Grass
16	17	STAY WITH ME, Lorraine Ellison
17	5	IT'S BEEN SO LONG, George McCrae
18	6	GIMME SOME, Jimmy Bo Horn
19	10	BRAZIL, The Ritchie Family
20	10	BRAZIL, The Ritchie Family

## US Soul Top 20

1	4	THIS WILL BE, Natalie Cole
2	3	THEY JUST CAN'T STOP IT (The Games People Play), Spinners
3	2	IT ONLY TAKES A MINUTE, Tavares
4	6	I GET HIGH ON YOU, Sly Stone
5	1	DO IT ANY WAY YOU WANNA, Peoples Choice
6	8	MONEY, Gladys Knight & The Pips
7	9	GIVE IT WHAT YOU GOT/PEACE PIPE, B. T. Express
8	5	MUSIC IN MY BONES, Joe Simon
9	5	HOW LONG (Getcha' Got A Chick On The Side), Pointer Sisters
10	14	THE AGONY AND THE ECSTASY, Smokey Robinson
11	15	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips
12	20	TO EACH HIS OWN, Faith, Hope & Charity
13	16	BRAZIL, The Ritchie Family
14	7	GET THE CREAM OFF THE TOP, Eddie Kendricks
15	19	EIGHTEEN WITH A BULLET, Pete Wingfield
16	21	LOVE POWER, Willie Hutch
17	10	LET ME MAKE LOVE TO YOU/Survival, O'Jays
18	23	SAME THING IT TOOK, Impressions
19	25	SO IN LOVE, Curtis Mayfield
20	35	I WANT A DO SOMETHING FREAKY TO YOU, Leon Haywood

# British Top 50 Albums

1	3	WISH YOU WERE HERE, Pink Floyd	Harvest
2	1	ATLANTIC CROSSING, Rod Stewart	Warner Bros
3	2	GREATEST HITS, Cat Stevens	Island
4	4	THE BEST OF, Stylistics	Avco
5	8	ALL THE FUN OF THE FAIR, David Essex	CBS
6	6	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
7	-	FAVOURITES, Peters and Lee	Philips
8	5	HORIZON, Carpenters	A&M
9	10	ANOTHER YEAR, Leo Sayer	Chrysalis
10	9	ONCE UPON A STAR, Bay City Rollers	Bell
11	15	VENUS AND MARS, Wings	Apple
12	7	SABOTAGE, Black Sabbath	Nems
13	14	THANK YOU BABY, Stylistics	Avco
14	11	TUBULAR BELLS, Mike Oldfield	Virgin
15	16	THE SENSATIONAL ALEX HARVEY BAND LIVE, Alex Harvey Band	Vertigo
16	18	THE SINGLES 1969-1973, Carpenters	A&M
17	26	STRAIGHT SHOOTER, Bad Company	Island
18	12	ONE OF THESE NIGHTS, Eagles	Asylum
19	27	MINSTRELS IN THE GALLERY, Jethro Tull	Chrysalis
20	19	CAPTAIN FANTASTIC, Elton John	DJM
21	20	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
22	13	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
23	22	ROLLIN', Bay City Rollers	Bell
24	24	THE ORIGINAL SOUNDTRACK, 10 CC	Mercury
25	28	LIVE AT TREORCHY, Max Boyce	One Up
26	29	BAND ON THE RUN, Wings	Apple
27	23	ELTON JOHN'S GREATEST HITS, Elton John	DJM
28	24	TEN YEARS NON STOP JUBILEE ALBUM, James Last	Polydor
29	17	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman	A&M
30	21	MISTY, Ray Stevens	Janus
31	31	EC WAS HERE, Eric Clapton	Polydor
32	29	STEP TWO, Showaddywaddy	Bell
33	-	HIS 12 GREATEST HITS, Neil Diamond	MCA
34	30	RITCHIE BLACKMORE'S RAINBOW, Ritchie Blackmore	Oyster
35	-	ELVIS PRESLEY'S SUN COLLECTION, Elvis Presley	RCA Victor
36	33	BANDOLIER, Budgie	MCA
37	25	THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby	United Artists
38	28	24 CARAT PURPLE, Deep Purple	Purple
39	48	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
40	46	SNOWFLAKES ARE DANCING, Tomita	Red Seal
41	-	DRIVE ON, Mott	CBS
42	-	THE BASEMENT TAPES, Bob Dylan	CBS
43	-	NATTY DREAD, Bob Marley & The Wailers	Island
44	43	MUD ROCK VOL TWO, Mud	RAK
45	49	KC AND THE SUNSHINE BAND, KC & The Sunshine Band	Jayboy
46	37	WORDS AND MUSIC, Billy Connolly	Transatlantic
47	32	JOURNEY TO THE CENTRE OF THE EARTH, Rick Wakeman	A&M
48	-	ROCK WITH ALVIN STARDUST, Alvin Stardust	Magnet
49	35	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
50	-	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS

## US Top 50 Albums

1	12	WISH YOU WERE HERE, Pink Floyd	Columbia
2	-	WINDSONG, John Denver	RCA
3	3	ONE OF THESE NIGHTS, The Eagles	Asylum
4	4	BORN TO RUN, Bruce Springsteen	Columbia
5	5	BETWEEN THE LINES, Janis Ian	Columbia
6	8	WILLIE NELSON ON TOUR, Willie Nelson	Capitol
7	1	RED OCTOPUS, Jefferson Starship	Grunt
8	9	PICK OF THE LITTER, Spinners	Atlantic
9	10	FLEETWOOD MAC	Warner Bros
10	2	HONEY, Ohio Players	Mercury
11	7	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John	MCA
12	14	IS IT SOMETHING I SAID, Richard Pryor	Reprise
13	6	THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Bros.	T-Neck
14	16	OUTLAWS	Arista
15	17	KC & THE SUNSHINE BAND	TK
16	30	ATLANTIC CROSSING, Rod Stewart	Warner Bros
17	19	YOUNG AMERICANS, David Bowie	RCA
18	21	BLUES FOR ALLAH, Grateful Dead	Grateful Dead
19	20	NON-STOP, B. T. Express	Roadshow
20	33	MELLOW MADNESS, Quincy Jones	A&M
21	24	RHINESTONE COWBOY, Glen Campbell	Capitol
22	23	AIN'T NO 'BOUT-A-DOUBT IT, Graham Central Station	Warner Bros
23	-	MINSTREL IN THE GALLERY, Jethro Tull	Chrysalis
24	26	E. C. WAS HERE, Eric Clapton	RSO
25	11	NO WAY TO TREAT A LADY, Helen Reddy	Capitol
26	29	CHAIN REACTION, Crusaders	ABC/Blue Thumb
27	32	SO FINE, Loggins & Messina	Columbia
28	28	SABOTAGE, Black Sabbath	Warner Bros
29	13	THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire	Columbia
30	34	CAUGHT IN THE ACT, Grand Funk Railroad	Grand Funk
31	18	CAT STEVENS GREATEST HITS	A&M
32	36	IN THE CITY, Tavares	Capitol
33	38	DESOLATION BOULEVARD, Sweet	Capitol
34	35	ESTHER PHILLIPS w/BECK	Kudu
35	15	MAIN COURSE, Bee Gees	RSO
36	42	BARRY MANILOW I	Arista
37	44	RITCHIE BLACKMORE'S RAINBOW	Polydor
38	40	HEARTS, America	Warner Bros
39	41	DIAMONDS & RUST, Joan Baez	A&M
40	25	TOYS IN THE ATTIC, Aerosmith	Columbia
41	54	ALL GREEN IS LOVE	HI
42	45	JAMAICA SAY YOU WILL, Joe Cocker	A&M
43	27	FANDANGO, ZZ Top	London
44	33	WHY CAN'T WE BE FRIENDS, War	United Artists
45	55	LET THERE BE MUSIC, Orleans	Asylum
46	53	THE DREAM WEAVER, Gary Wright	Warner Bros
47	50	STEPPIN', Pointer Sisters	ABC/Blue Thumb
48	48	SPIRIT OF THE BOOGIE, Kool & The Gang	De-Lite
49	-	SEARCHIN' FOR A RAINBOW, Marshall Tucker Band	Capricorn
50	37	THE BASEMENT TAPES, Bob Dylan & The Band	Columbia

## UK Disco Top 20

1	2	I'M ON FIRE, 5000 Volts	Philips
2	1	THAT'S THE WAY I LIKE IT, K. C. & The Sunshine Band	Jayboy
3	15	HOLD ME CLOSE, David Essex	CBS
4	3	YUM YUM (GIMME SOME), Fatback Band	Polydor
5	7	MOONLIGHTING, Leo Sayer	Chrysalis
6	4	FOOL, Al Matthews	CBS
7	8	DO IT ANY WAY YOU WANNA, Peoples Choice	Philadelphia
8	16	THIS WILL BE, Natalie Cole	Capitol
9	10	GIMME SOME, Jimmy Bo Horn	RCA
10	14	CHINESE KUNG FU, Banzai	Contempo
11	9	FATTY BUM BUM, Carl Malcolm	UK
12	-	THERE GOES MY FIRST LOVE, Drifters	Bell
13	6	SAILING, Rod Stewart	Warner Bros
14	18	GIVE IT WHAT YOU GOT B. T. Express	EMI International
15	-	IT ONLY TAKES A MINUTE, Tavares	Capitol
16	-	MAGIC ROUNDABOUT, Jasper Carrott	DJM
17	11	BOOGIE FLAP, Disco Tex	Chelsea
18	-	DREAMING A DREAM, Crown Heights Affair	Polydor
19	-	NO WOMAN NO CRY, Bob Marley and the Wailers	Island
20	-	RIDE A WILD HORSE, Dee Clark	Chelsea

## US Disco Top 20

1	CASANOVA BROWN (Do It Yourself), Gloria Gaynor,	MGM
2	FLY ROBIN FLY/I LIKE IT, Silver Convention,	Midland Int
3	PEACEPIPE, B. T. Express,	Roadshow
4	MESSIN' WITH MY MIND, Labelle,	Epic
5	HOOKED FOR LIFE, The Trammps,	Atlantic
6	SUMMER OF 42/EXODUS, Biddu Orch,	Epic
7	IT ONLY TAKES A MINUTE, Tavares,	Capitol
8	YOU SET MY HEART ON FIRE, Tina Charles,	Columbia
9	CARAVAN/WATUSI STRUT, Deodata,	MCA
10	PEANUT VENDOR/BRAZIL, Richie Family,	20th Century
11	UNDECIDED LOVE, The Chequers,	Scepter
12	SUPERSTAR REVUE, The Ventures,	UA
13	I JUST CAN'T MAKE IT (Without You), Philly Devotions,	Columbia
14	WHEN YOU'RE YOUNG AND IN LOVE, Ralph Carter,	Mercury
15	DO THE LATIN HUSTLE, Eddie Drannon & BBS,	Unlimited Friends & Co
16	NOBODY LOVES ME LIKE YOU DO, Jeanne Burton,	Cotton
17	GET READY FOR THIS, Revelation,	RSO
18	BAD LUCK, Atlanta Rhythm Section,	Scorpio
19	TLC, MSFB,	Philadelphia Int'l
20	CH-TOWN THEME, Cleveland Eaton,	Black Jazz

## Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

**RECORD MIRROR & DISC**  
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# ALEX'S XMAS PRESENT

THE ALEX HARVEY Band is to do a short series of concerts at Christmas, in London and Glasgow.

The first two shows are at the Glasgow Apollo on December 18 and 19. Tickets by personal applications only. Prices are: £1.75, £1.50, £1.25 and £1.00.

There are two more shows at the London New Victoria Theatre on December 23, and 24. Ticket prices are £2.00, £1.65 and £1.25. Tickets by postal applications only.

At all shows, tickets are restricted to four per person.

See 'The Glasgow Cowboy' - page 6.



ALEX HARVEY in the States. He'll be back in time for the Christmas tour.

## BUCKLEY: MAN CHARGED

AN AMERICAN student has been charged in the States with the murder of Tim Buckley, who died in June.

He is Richard Keeling, aged 30, of Venice, California.

Police claim that Buckley arrived in Los Angeles after a concert tour at 3 pm. He was taken to Keeling's flat and by 8 pm was dead of a heroin overdose.

## Ex-Trem has it taped

EX - TREMELOE Len Hawkes has dispensed with a live backing band and in future will use tapes which he has recorded himself.

He is currently recording a new single using this method and intends to go out on the road with his tapes.

A single and album will be released before Christmas.

## Springsteen in the air

BRUCE SPRINGSTEEN arrives in Britain in November to appear at the London Hammersmith Odeon on November 18. The concert is part of his European tour.

Negotiations are underway for another Hammersmith concert but it has not yet been confirmed.

## ART FLIES IN

ART GARFUNKEL arrives in Britain this week for a promotional visit, but there are no plans for any concerts.

Meanwhile, an EP of Simon and Garfunkel together has been released in the States.

The A-side features Paul Simon's My Little Town, sung by the duo. There are two tracks on the B side: You're Kind and Rag Dog.

As yet CBS have no plans for releasing the EP in Britain. See also American Hot-line.

## Thanx from Planxty

PLANXTY WILL be doing a farewell tour before they split up.

The dates are: Birmingham University (Oct 8), Bristol University (10), Strathclyde University (11), London Shaftesbury Theatre (12), Manchester University (15), Whitehaven Civic Hall (16), Nottingham Playhouse (17), Redcar Coatham Bowl (18), and Sheffield Grosvenor House Hotel (19).

The band hope to record a final, live album during the tour.

## Smokey gets in your 'l's

SMOKEY, IN the charts with Don't Play Your Rock And Roll To Me, are to change the spelling of their name.

As from November 22, they will be known as Smokie.

The change is being made to avoid confusion between the band, and Smokey Robinson, who is vice-president of Tamla Motown.

The band have a new album out next month. As pressing has already started with the name Smokey, these copies will go out anyway.

Copies ordered after the first pressing will bear the name Smokie.



SMOKIE: note the new spelling

## New Oldfield

MIKE OLDFIELD has a new album released on October 28. It is titled Ommadawn and was recorded at Oldfield's own studio in his home in Herefordshire.

His first album, Tubular Bells, sold a million copies in Britain alone.

## Ain't nuthin' but a kids tour

THE KIDS, whose single Ain't Nothing But A House Party was released last week, have a series of dates fixed for this month.

They are: Plymouth Fiesta (8), Penzance Winter Gardens (9), Waltham Forest Tech (10), Walsall West Midlands College (18), Birmingham Town Hall (22), and Cromer Links Pavilion (25).



GARY: to tour

## ALL PLATINUM TOUR

THE ALL PLATINUM show opens its tour on November 9 at the Liverpool Empire.

Among the artists appearing are the Mo-

ments, Shirley and Co. and Retta Young.

Other dates are: Bristol Colston Hall (10), London Hammersmith Odeon (11), Southampton Odeon (14), Dunstable California Ballroom (15), Not-

tingham Palais (16), Birmingham Odeon (17), Manchester Palace Theatre (18), Glasgow Apollo (19) and Newcastle Odeon (20).

Two more dates have yet to be announced.

## Nomadic Strawbs

THE STRAWBS have a new album released later this month, titled Nomadness. Rick Wakeman is among the guests on the album.

Also featured in the album is keyboard player Johnny Mealing, ex - If, who is now a permanent member of the band.

The Strawbs will do British dates in December, including London Victoria Palace on December 21.

## Temps just for you

THE TEMPTATIONS arrive in Britain on October 7 to perform four concerts as part of a European tour.

The shows are: Dunstable California Ballroom (Oct 9), Manchester Free Trade Hall (11), London Drury Lane Theatre (12) and Glasgow Apollo Theatre (13).

## Decca raise prices

DECCA RECORDS have increased the price of their albums and singles this week.

Singles go up from 60p to 65p. Budget price albums from £1.29 to £1.50; regular albums from £2.75 to £2.9 and De Luxe albums, including the Threshold label, from £2.99 to £3.25.

Decca say the 11 per cent increase is to bring them into line with other major record companies.

## Nyro returns

LAURA NYRO is back after a three year absence, with a new album to be released in the New Year.

Record Mirror & Disc understands that she will be touring the UK next February. The deal is being arranged by one of America's biggest promoters, Sid Bernstein.

GREAT SONG  
 GREAT PRODUCER  
 GREAT ARTIST  
 GREAT!

DIANE JONES  
 UNDER THE BOARDWALK

MAM 134 **DECCA**

# FOX COME OUT OF HIDING

**FOX BEGIN** a major British tour on October 31 at Warwick University.

Other dates are: Essex University (November 1), Bournemouth Village Bowl (2), Swansea Top Rank (3), Brunel University (5), Stoke Victoria Hall (6), Newcastle Poly (7), Leeds University (8), Birmingham Town Hall (12), Hull University (13), Salford University (14), Sheffield University (15), Cromer, West Runton Pavilion (16), Tunbridge Wells Assembly Rooms (19), Nottingham University (20), York University (21), Lancaster University (22), Redcar Contham Bowl (23), Preston Guildhall (25), Glasgow City Hall (26), Bristol Poly (28), Exeter University (29), Plymouth Fiesta (30) and London New Victoria (December 1).

Fox have a new album out in two weeks, titled *Tails Of Illusion*.



FOX: at bay. The tour has 23 dates

## Blue Jays name dates

**THE BLUE JAYS' Winter tour dates have been finalised.** They open at Birmingham Hippodrome (November 16), Glasgow Apollo (17), Edinburgh Usher Hall (18), Manchester ABC (19), Lancaster University (21), Stoke Trentham Gardens (23), London Hammersmith Odeon (25), Bournemouth Winter Gardens (26), Bristol University (27), South-

port Theatre (28), Leeds University (29), Hull ABC (30). Newcastle City Hall (December 2), Cardiff University (4), Wolverhampton Civic Hall (5), Brunel University (6), Plymouth ABC (7) and Exeter University (8). Tickets will be on sale four weeks prior to the date of the concerts.



BILLY: only one date

## Swan's one song

**BILLY SWAN** will play one concert in Britain as part of a European tour. The only date will be at London's Royal Festival Hall on November 3.

Plans to combine a Billy Swan tour with dates for Rita Coolidge and Kris Kristofferson have been shelved.

# SKELLERN BREAKS FINGER, CANCELS GIGS



PETER: broken digit House (October 6) and Croydon Fairfield Hall (7).

**PETER SKELLERN** has been forced to cancel three concerts because he has broken a finger. The injury happened while Skellern was playing cricket.

The dates cancelled are at Birmingham, Preston and Edinburgh. The only two dates he will be able to play will be at the Manchester Opera

## Jet back

**EX-SHADOW** man Jet Harris has come out of retirement to record an album titled *Theme For The Fallen Idol*. It is released this week.

A single, titled *Rain-gate*, is being released on the same day.

## Streetwalkers first album

**CHAPMAN & WHITNEY STREETWALKERS** release their first album on October 10th. It is titled *Downtown Flyers*.

# American hotline ..

## Hollywood

# Flo & Eddie do two! SIMON AND ART TOGETHER AGAIN

**SIMON AND GARFUNKEL** will be reunited on American television ahead of their planned British television get together.

On Saturday, October 18, Paul will be the host of a new national late-night series, *Saturday Night Live*. His guests will be Art Garfunkel and Phoebe Snow, and they will perform songs from Paul's upcoming CBS album, *Still Crazy After All These Years*.

was mentioned as the male lead from the very beginning of the project, before multiple changes in screenwriters and producer.

At one time Elvis was considered the strongest contender.

Barbra's boyfriend Jon Peters will now only produce the film (not write, not direct).

Peters said of Kristofferson: "He will be one of the major stars in movies after this film, because the chemistry between Barbra and Kris is absolute magic, both musically and dramatically." Production starts January 2, 1978.

Presumably the selection will include Simon and Snow's *Gone at Last* and Simon and Garfunkel's forthcoming single, *My Little Pal*.

**DIANA ROSS** was scheduled to introduce her new single, *Theme from Mahogany (Do You Know Where You're Going To)* on national television October 3.

I had an inadvertent sneak preview of the song while visiting Motown's Hollywood office. My conversation was interrupted by loud music coming from the next office, and I suddenly realized someone was listening to a tape of Diana's new single.

The song is a ballad and the only vocal selection in the film, about the life of a fashion model.

**THE SUPREMES** returned from London to Los Angeles and gave their first LA concert in three years.

The affair was for charity and was held at the Shubert Theatre in Century City. Top ticket price: 100 dollars (about £48).

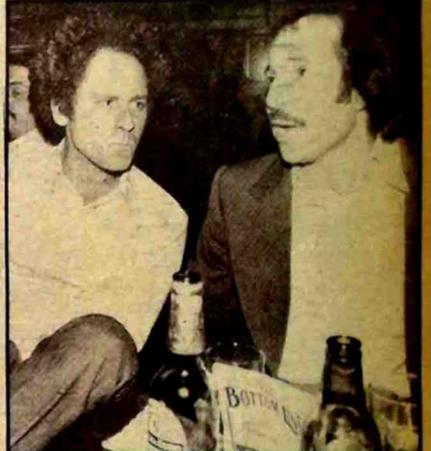
**KRIS KRISTOFFERSON** has finally been cast opposite Barbra Streisand in the remake of *A Star Is Born*. Finally, because Kris

**ALICE COOPER** has been cast as Bunny Hoover, a motel lounge piano player, in Robert Altman's follow-up film to *Nashville*, *Kurt Vonnegut Jr's Breakfast of Champions*.



**JOHN DENVER** may be the unwitting cause of a new flap in the Country Music Association. He is a finalist in five categories of their 1978 awards although Denver is hardly from Nashville (or anywhere near the South).

Last year many country music people complained when Australian Olivia Newton-John was voted Female Vocalist of the Year. Denver was nominated



Art Garfunkel (left) talks to a moustachioed Paul Simon in New York's Bottom Line.

this year for Entertainer of the Year, Single of the Year (Thank God I'm a Country Boy), Album of the Year (An Evening With John Denver), Song of the Year (Back Home Again) and Male Vocalist of the Year.

group to perform at the New Orleans Superdome.

**HERB ALPERT** and his band, the Tijuana Brass, were passengers on an Air Canada flight that returned to Regina, Canada after a bomb threat.

The plane was searched, nothing was found, and the flight continued on to Winnipeg.

**THE ALLMAN BROTHERS** filed suit in Louisiana State Court claiming their September 7 concert at the Superdome (a new facility) had 25,000 more people in attendance than the gate reported.

The Allmans figure they lost 1.1 million dollars (around £480,000) because they claim the 55,000 gate figure was more like 80,000.

The head of the Superdome told a commission meeting that he hasn't the slightest idea where attendance figures came from, and admitted there have been "some malfunctions" in the turnstile operations.

The Allman Brothers Band were the first rock

**THE BAY CITY ROLLERS'** new American single is *Saturday Night*, a track from the *Rollin' LP*.

American reviewer were not especially kind in their comments on the Rollers' debut on Howard Cosell's television show. The show featured a montage of Beale film before the Rollers, and most reviewers felt the comparison was lacking.

**ELVIS PRESLEY**, known to distribute Cadillacs to friends and sometimes even strangers, had a gift for the head nurse on his floor at Baptist Hospital in Memphis a Pontiac.

**THREE DOG NIGHT** vocalist Chuck Negron has had drug charges against him dropped in Louisville, Kentucky.

The charges stemmed from a July 3 arrest at a hotel and were dropped because of insufficient evidence.

**MONKEY BUSINESS:** details were not available at press time, but there is a strong rumour that the new Monkees (Jones, Dolenz, Boyce and Hart) will sign with Capitol Records. More on this next week.

FRED BRONSON



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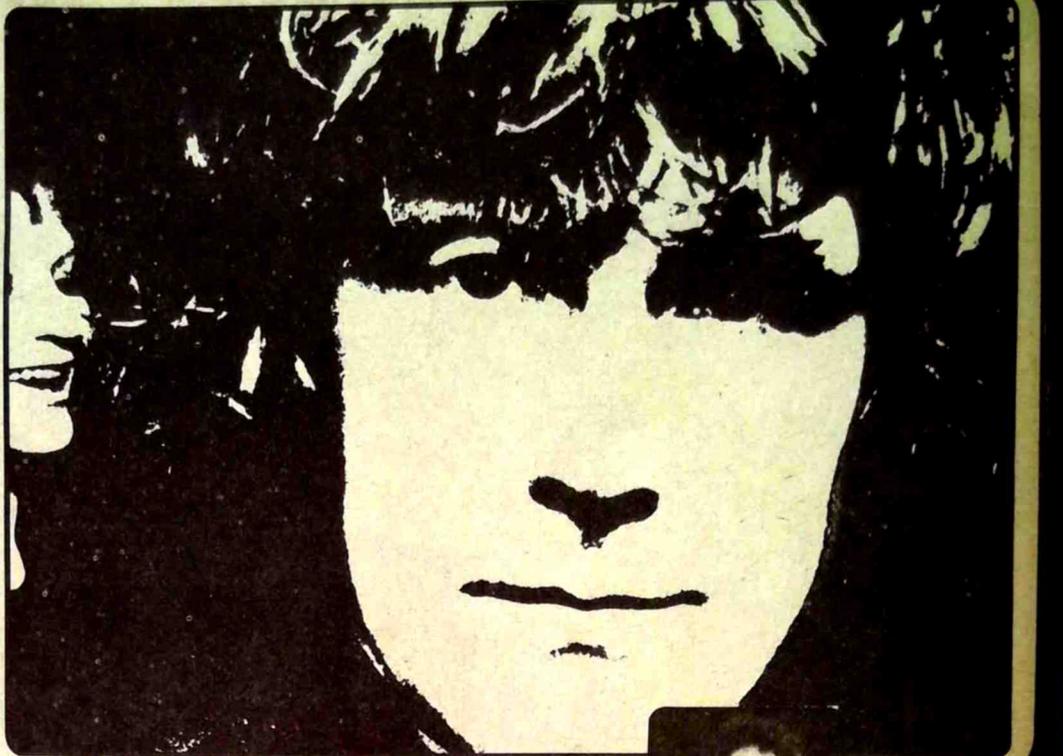
# THE GLASGOW COWBOY

ALEX HARVEY, historian and raconteur extraordinaire, will talk about anything and everything and usually does. The trouble is that, by the time he's discoursed on President Ford's chances of surviving his term of office, Donald Lindsay's American Piping School and the Young Forfar Vambo Gang, who apparently don't fight, his PR is likely to scream "time up" before a word's been spoken about the Sensational Alex Harvey Band and what they are up to.

by Ray

Fox-Cumming

It can go something like this. Question: Alex, what are you going to do about a follow-up to Delilah?



Alex: "When do you think they'll get President Ford?"

The single, Alex, what about the single?

Alex: "After all, they've had two goes at him already."

Yes, but what about the next single?

Alex: "They don't have proper politicians anymore. I wouldn't trust any of them!"

So you give up and play along. Do you want them to get President Ford then?

Alex: "Oh no, I don't wish him any harm. Now, the next single, that's very difficult. We've done a great cut of Runaway and it would certainly be a hit. I know it would, but we don't want to get a name for just dredging up old songs."

So what do you do?  
"Well, I think the next one will probably be a cowboy song."

But you've been talking about your cowboy songs for ages and none of them have ever appeared.

"Well, now we've actually done them," he pronounces, triumphantly.

### Authentic

But aren't they getting a little old hat now? After all, we've got Rochdale Cowboys, Rhinestone Cowboys.

"No," he answers disdainfully, "I don't mean anything to do with your Midnight Cowboys and all that. I mean authentic cowboys."

I never did get to find out when this cowboy song is destined to appear, because we were off on another tack. I think it was the Young Forfar Vambo Gang. Alex is very proud of them because they've taken the message of his Vambo song and "don't fight."

What do you mean "don't fight"? What happens when they encounter a gang that do?

"I dunno," says Alex, looking a little fearful for their safety. "But," he adds defiantly, "they don't fight."

By way of various other entertaining red herrings, we arrive eventually at the new live SAHB album "It's not perfect," says Alex, "but then



HUGH McKENNA.



CHRIS GLEN.



ZAL CELMINSON.



TED McKENNA.

Were we really supposed to believe that?

"No, it was something I said that got misconstrued. The trouble is that as soon as you mention the word circus, people get a picture of tents."

"I meant circus in the sense of having several things going on at once."

If you've seen the band performing Delilah, which has Chris Glen and Zal Celminson high-stepping in the background to pinch the limelight from Alex, you'll know what he means.

"The band," he ex-

plains, "are the enemy. They're behind me, taking it out of me and I don't know what's going on."

"If I did know," he continues with a wicked grin, "They'd be fired."

During the course of most of the afore-going conversation, SAHB's lead guitarist has been sitting in, for the most part silent.

### Sanity

Like Alex, he's sporting several day's growth of stubble, so one wonders if he's aiming to grow a beard and kill off his made-up stage character.

"No," he says, "I'm just resting my face."

Do you get fed up with having to put full make-up on every time you go onstage.

"Yes sometimes, but it does have advantages in that I don't get recognised all the time offstage."

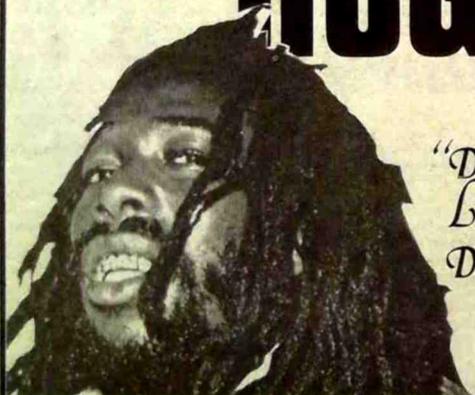
"I don't get bored with the character, because it's developing all the time, but I know that if I ever did want to go onstage without the make-up, the others would ask me if I'd got a better character to replace that one."

"I'd have to be able to answer that I had."

After that short glimpse of sanity, Alex is all set to launch into what promises to be an interesting lecture on the habits and pastimes of American policemen when In comes his press lady.

"Time's up."

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# UNMASKED



WHO ARE these strange apparitions? What beauty secrets hide behind those facials?



YES IT'S Mud. From left, new boy Andy Ball, Les Gray, Rob Davies; front row, from left, Dave Mount, and Ray Stiles.

## The new Mud pack

LES GRAY has plenty to chuckle about. Not only has the man lost a lot of weight and now resembles the little boy his mum used to love, but the transference to Private Stock Records looks like being a very smart move.

In other words everything in the backyard looks far from disastrous.

"We've just got back from Holland where we were doing a TV promotional thing," says the effervescent Mr. Gray. "It was really nice."

"First we went to Phonogram's offices and met about 50 kids from the Dutch fan club, and there we handed out free records and glasses of orange squash."

"Then we did the telly and ended up having a few jars at a press reception."

"During the reception Phil (Wainman) came up to me and said: 'Ere quick, it's ere, it's ere, quick, come outside'. And I said: 'Oh leave it out, it's bloomin' raining'."

"But anyway, just for a quiet life I went outside with 'im and there I saw an aeroplane flying overhead with a trailer which said: PHONOGRAM WELCOMES MUD."

"We all thought it was great. All of us stood there gaping like apes, going, 'oooh smashing'."

While Private Stock handle Mud's affairs at home and in the States, Phonogram are dealing with all their Continental promotion and record distribution. So it was just a cute way of saying welcome to the family.

Mud themselves are also welcoming someone to their own family. Namely keyboard wizard Andy "Itchy" Ball, late of Candlewick Green.

When I spoke to Les some two months ago he denied that

Andy was to become a permanent member of Mud. But sitting in Mud's Evolution offices the piper's whistling a different tune.

"Andy's permanent, always has been," says Les. "The thing is we were waiting to see... well it's not anything to do with him, it was just down to us, how we felt about it."

"I don't wanna sound flash or anything but we can live with our problems 'cos we've known each other for years, and it's difficult to accept somebody else in, y'know."

"But it all seems to be working very well."

How did Andy feel about joining such a distinguished pop unit?

"He had no choice, he was skint!" shouts Les.

"Well, I was very pleased about it really," says Andy. "Everyone was going in with an open mind, and some said it might work, some said it might not."

"Mud have their own sound and it's been like that for two years and they've developed that together so it must be very strange for them to suddenly find themselves with a new member and a slightly different sound coming into their act. The question now is, can they take it?"

(Les groans a la Jimmy Saville Tarzan and adds: "Don't forget next week's excitin' instalment folks!")

The main reason why Andy has become Mud number five is because during the recording of the album everyone realised that he was an integral part of the band's new sound.

Les elaborates: "We suddenly found Andy was doing prominent things on most of the numbers which we just couldn't leave out if we went out and did them on the road."

"We couldn't say, 'ah well, we'll leave that bit out', because they were too important to ignore, like the moog bits, the breaks, the

piano parts, even the back-up vocals..."

Andy has definitely proved his worth in the recording studios, but how does he feel about going on the road with Mud? Is he confident about fitting in with their punk-streetrock 'n roll image?

"I'll be very nervous of course, but I'm sure I'll enjoy being on the road with the lads."

"And as for the image bit, well the trouble with keyboards is you're always restricted so I won't be able to leap about on stage or anything. I mean you never see a keyboard player doing tap dancing."

Les: "Andy - or Itchy - as we've christened 'im" (he

chuckles) "has been through the cabaret thing and the ballroom thing so he's had the same apprenticeship as we've had."

Why did "Itchy" leave Candlewick Green in the first place?

"To tell you the truth I got fed up. We were doing more and more cabaret and less and less pop stuff, and the ambition to succeed seemed to go out of the band."

"It wasn't any fault of their own, it's just the trials and tribulations of the pop biz, I suppose."

"But all the same they lacked drive, so I left without having anywhere to go."

"Then I heard through the grapevine that Mud were looking for a keyboard player for their new album, so I phoned them up and then did a few demos with Rob and Ray, and it worked."

Andy was appointed to help out on the album. But was he rusty at first, especially as he hadn't been doing any rock and roll numbers with his last band?

"We had lots of rehearsals before the album. I got to know the lads personally, which helped a lot. No, I didn't find it too difficult in the studios, not so much with Mud, but with Phil Wainman who was asking me to do certain things which I hadn't been that conversant with in the past."

"Oh, things like certain rhythms that I'd allowed to go dormant because of my being in cabaret for so long."

"But I soon got into the swing of things. I feel now that looking back on the album, I could have done a lot of things a lot better."

The album, scheduled for a November release is called Use Your Imagination. I ask if

So what if Lucy bombs?

"Gawd, blah, ain't she cheerful? I don't think it will somehow. I reckon it's got every chance of getting in the charts."

Over to Andy... I don't know whether he had girls screaming after him in Candlewick Green but...

"Haaa haaaa haaaa," screams Les, "they had their straw hats ripped up!"

"No it didn't happen," returns Andy, "but to be honest I hadn't thought about the fans screaming after me."

"Actually I haven't any preconceived ideas as to how I'll take it. Of course I'll like it, wouldn't every normal young guy?"

"Mind you, I wouldn't know how to handle the situation. What do you do Uncle Les?"

"RUN!"

Andy continues: "From a business basis it'll work and also from the personality basis. I'm a fairly tolerant guy, like I don't automatically put me back up and wanna fight everyone whenever things go wrong."

"Andy's a pretty easy-going fella," Les reckons. "He's not flashy at all."

"He's not the world's flashiest musician who would have been a bum to work with. Andy's a good musician, and a nice geezer, so we get on all right, y'know. He's an easy-going, pleasant bloke."

Andy: "I think everyone in a band finds that the personality thing is more important than the playing ability. Every band I've been in has split up for personal reasons rather than musical ones."

But how important does he think his musical contribution to the band really is?

Les answers for him: "On the Mud rockers he hasn't made that much difference as we kept to ordinary piano, which we always used on the other albums."

"Like I used to play piano myself, but if it got too difficult, dah, er, me brain

used to hurt, and I'd get Pete Wingfield in."

"I mean the proof is in the earhole, or whatever, so the crunch is gonna come when we go on the road. It'll be a matter of Andy and us getting a good musical balance."

Andy agrees wholeheartedly, and admits he's itching to get on the road and prove he's no poseur.

"That's where I'll make myself count."

"In the studio so far I don't think my keyboards have been revolutionary or anything like that, but if I can make my presence felt on stage then I think I'll get the confidence to really leave my mark on the next album."

"I think this album portrays the basic band with keyboards as an added extra... whereas on the next album we do, I'd like keyboards to be part of the fundamentals."

Now for the million dollar question... What did Andy think of Mud's music before he joined the band. Oh, and Les, can he give an honest opinion, please?

"Yeah course he can!"

"Before I met them they had a good name within the music business, they were regarded as a good pop set-up. Then Tiger Feet came out and that got everyone talking about what a wonderful song it was and I thought the same."

"Basically though I've always thought of Mud as a very good entertaining act."

"The biggest shock, in my opinion, was the vast difference in Rob's true personality compared to the one he portrays on TV."

What does he mean?

"Well his TV image makes him look a little camp."

"('A little bit!') sniggers Les in the corner."

So Itchy thought Rob was, er, perhaps a bit on the feminine side?

"Yeah, I probably did. But when I got to know him he's nothing like his TV image... I mean he's pretty human!"

by Jan Iles

there are any esoteric meanings behind the title.

"No, none whatsoever. It's just the title of one of the tracks."

"I mean we were gonna be tricky and use a few funny things like Nick On The Chinn but so many people are getting sued these days we thought we'd better leave it out!"

Lucy, their latest single, penned by themselves, is also on the album. Why did they specifically choose that particular cut for a single?

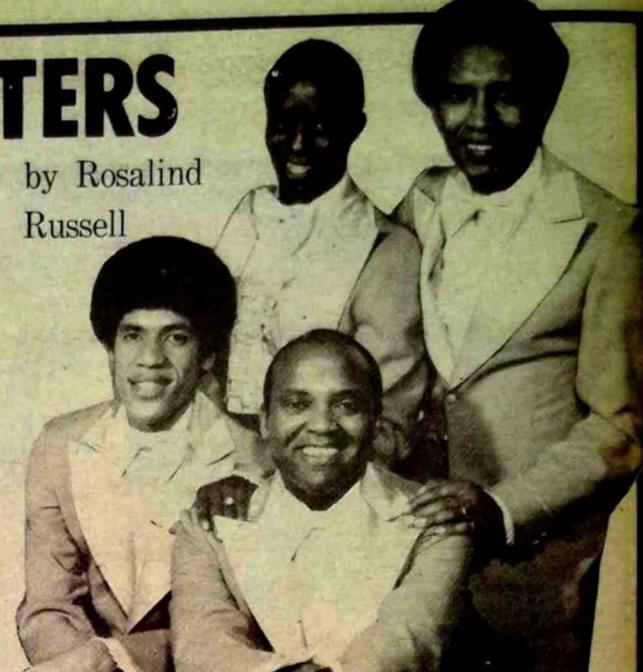
"We had about four or five to choose from," Les explains, "and that seemed to be the most obvious. I mean we didn't just choose it because we wrote the song - anyway our next single is a lovely ballad type thing which Phil and John wrote."

"It isn't important to us who writes the singles as long as they're good."

"Obviously we wanted the first release on Private Stock to be ours, but as I say, it's not the most important thing for Mud to release their own songs."

# THERE GO THE DRIFTERS

by Rosalind Russell



THE DRIFTERS: from left, Dutch Leaha, Clyde Brown, Grant Kitchens (who has since left) and, in front, Johnny Moore.

IT WAS typical of the luck of the day — howling gales, floods, tempest etc — that the only two Drifters to be present at the beginning of the interview were the two new boys.

One of them, Billy Lewis, has only been a Drifter for a week. He replaces a long term member Grant Kitchener.

The other new boy, Clyde Brown didn't like to tell me why Grant had split the group so suddenly. I'd have to ask the group manager, Mrs Faye Treadwell.

Conversation was floundering. But not for long. The doorbell rang at regular intervals as a procession of people streamed in and out.

The ones streaming in, were for the most part, other Drifters. They carried their lunch, so the only noises for a while were the sounds of teeth chomping on kebabs, interspersed by bullet shots from the TV programme.

## Founder

Things didn't look promising — until the group's front man arrived. He is Johnny Moore and he is a founder member. He has been singing with the Drifters for 20 years.

"In that time, I guess I've seen about 35 singers come and go with the Drifters," said Johnny. "But I like singing with them."

Johnny himself left the group for a while; once when he was drafted into the army, and again when he tried to make it as a solo artist for three years.

However, he was happy to be invited to re-join the group some years ago.

## The voice

Did he know the secret of the Drifters' long career in the music business while other bands had dropped off like flies?

"As long as I am there, as long as my voice is out front, the sound is there."

The Drifters' sound has persisted through the years, but lately they have been enjoying a resurgence of popularity in this country.

Their recent hits include Like Sister And Brother, Love Games and Down On The Beach Tonight. Their current release played on Top Of The Pops last week, is There Goes My First Love.

These songs all have someone in common — Roger Greenaway. Although he co-wrote the songs with Tony Macaulay and Barry Mason.

Greenaway has been the anchorman. He has managed to strike exactly the right sound for the Drifters, continuing the style their music has taken for the last few years.

"Cook and Greenaway write typically boy / girl. I love you songs," said Clyde Brown. "And that's the kind of message the Drifters have always put across."

There Goes My First Love was released at the end of the Drifters' summer tour and did nothing.

"We had just packed up and gone home, when it took off," explained Johnny. "To be honest, I don't think Bell Records got behind us in the way they could have done."

The unexpected shift in fortune means that the group have had to return to the UK to do Top Of The Pops — and decided they might as well do some gigs while they were here.

Perhaps it was this jelling around at short notice that upset the absent Grant Kitchener?

"Well, I am just surmising that it might be trouble with the wife," said Johnny.

"I know she didn't like him being away so much and we work 44 weeks of the year."

## Veteran

"I'm divorced, so I've been doing it so long I got used to it."

Johnny, as the mainstay of the group, also gives a lot of credit to their songwriting team, Cook and Greenaway.

"Roger Greenaway is great for me. He knows my style and writes for me. It would certainly be hard to part with him now I'm used to him."

In his years as a singer, Johnny Moore has seen many artists come and go — and he has seen quite a few try to copy the success of the Drifters.

The emergence of black music over everything else this year must contribute in part to their present success.

"Like everything else, it is fashionable for a time."

## Uniform

"If you were to put the Chi-Lites and the Stylistics back to back, you wouldn't be able to tell the difference."

"There are a lot of groups like that."

Although the Drifters are hardly great sex symbols — Johnny Moore is a jolly, plump person with thinning hair — they seem to have no trouble pulling in the crowds in Britain. They recently finished a tour of cabaret dates, all with packed houses.

"I tell you, it was so hot in that club in Sheffield," said Johnny, "I think I lost 10 pounds in weight the week we were there."

A knock at the door interrupted the conversation.

"That sounded like a black knock," said Johnny, getting up to answer it. He was right. It belonged to Drifter Butch Leake.

Leake is the tall slim one who arranged all the choreography (perhaps that's why he's so thin). Butch smiled, but said nothing. It's fortunate that not all of the band are

so enigmatic. Just most of them. But perhaps that was a condition of joining.

How did the newest man, Billy Lewis, catch up with the Drifters?

"I'd been singing by myself and was signed to Columbia," said Billy shyly. (He seems to be the quiet one of the group)

"Then I heard through a mutual friend that the Drifters needed a new singer."

"I auditioned for the job and the rest is history."

You have to go some to get a lot of history in one week. Fortunately for Billy, he has an exceptional memory, so learning all the Drifters numbers in seven days didn't present too much of a problem.

## Problems

Clyde Brown, who joined 11 months ago didn't even have a week. He did one rehearsal and went onstage the next night. They must make

them bright in Ohio, where Clyde comes from.

In fact, Clyde went to school with two of the Ohio Players.

Being thrown in at the deep end must be the secret of the Drifters' success — there is just one thing puzzles them. They can't get hits in the States.

"We can get a hit on the West Coast but it doesn't do anything on the East Coast. And you can't work in America if you don't have a hit single."

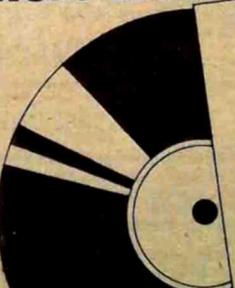
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- Linda Johnson, Bordon, Hants
- Anne Sheldon, London, SW2
- Elise Dunning, Maidenhead, Berks
- Susan Morgan, Southport
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- Carol Hough, South Harrow, Middx
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- Ray Stevens
- Eric Clapton
- Showaddywaddy
- Nick Diamond
- Ritchie Blackmore
- Elvis Presley
- Budgie
- Smig Crosby
- Deep Purple
- Glen Campbell
- Tina Turner
- Mott
- Bob Dylan
- Eric Burdon and The Animals
- Wetters
- Mud
- KC and The Sunshine Band
- Billy Connolly
- Alvin Stardust
- Tammy Wynette

EVERY MONTH, Record Mirror & Disc is running one of the greatest competitions ever — the chance for someone to win that week's top 50 albums and singles. From the response when we ran the competition for the first time, last month, it's obvious that you like the idea

Send for your chance to make your record

collection the envy of the street, answer the three questions below, and send the coupon, no later than October 15 to Top 50 Competition (2), PO Box 195 Spotlight House, 1 Benwell Road, London, N7.

The first correct entry drawn from the pile will win all 50 albums and singles. The Editor's decision is final.

1. Which single do you think will be number one in the BRMB chart next week? .....

2. What was Mike Oldfield's follow-up album to Tubular Bells? .....

3. What is the name of Mott's current single? .....

NAME .....

ADDRESS .....

(BLOCK LETTERS PLEASE)

Competition Form

# DEDICATION



EPC3642

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*Polydor  
People*

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# DOING IT BY NUMBERS

1

Third has a distinct northern accent, so where are they from?

First answers first: "We were created in actual fact at UK Records. This boy was a test-tube kid."

"Anyway we couldn't have names, it would ruin my acting."

Second takes little part in the interview.

3

Third speaks second to say they are all a part of Jonathan King's imagination, but he admits they had been in bands before which were in the recesses of Mr King's grey matter, and when pressed for names he calls the bands A and B.

First, the lead singer, goes as far as to say he wasn't singing lead on the hit single - that was the front man from another UK group, Shag.

Things start to get confusing. Here's a hit band that doesn't want to give the usual information. That's fine. On to the beads and pins.

The three numbers wear similar clothes at all times with a pin worn over the left side of the chest and sometimes on the right trouser pocket. These pins carry coloured beads and the position and colour of the beads convey secret messages.

"This present message I'm wearing is so disgusting I can't tell you what it means," says First. (Surprise, surprise). "But when you're eyeing up a lady you just flash your chest and they'll know."

4

The manager butts in: They're 53rd And 3rd pins and soon they're going to become a very very big craze. The actual code will be released next month."

He admits it'll probably be about the time of the follow - up record and there'll be five or six basic messages from which fans will be able to make up their own secret phrases.

"The beads will soon be on the market for



53RD AND 3RD: they don't have any names - just First, Second, and Third.

by David Hancock

everyone," he adds.

It's all beginning to shape up as a really fine pop gimmick. A number to be admired.

The manager's getting carried away and doing most of the talking: "I mean if you had a name like Myrtle Farquhar that'd be murdered wouldn't it, but what's easier than saying, 'I love First'?"

"I mean the kids don't even go to school now so they can't spell but at least they can count."

Once you've mastered the fact they're only numbers and accepted the mystery code messages of the beads, there's one more thing... toffee apples.

5

Apparently it's the only thing that these numbers need to eat.

"We don't eat anything else except toffee apples - but we have gravy on them on Sundays" - that's First again.

As if to prove it three toffee apples are brought in for them.

Third, who reckons they're good for his teeth, eats them all day long though he won't give a number to how many he can get through.

"What is there in this world that can actually compete with a toffee apple?" asks Third. "We make our own."

First, who confesses he was once into Midget Gems (small creations he

calls them) adds: "Let's face it toffee apples are something else. We're trying to create a blue one."

6

The manager's back: "It's going to be like Brighton rock with the words 53rd And 3rd written through the toffee apple."

"It's going to be a very big thing," he repeats. "But the beads will be the biggest thing."

"We're first on to everything," says First, and explains the fact that Chick - A - Boom took so long to break "because everybody's slow in this world."

"If humans were created like us, everybody would be fast," adds Third.

The numbers racket is planning to go on the road within the next three weeks but they are not giving details of the stage show. (Could it possibly include a bingo game?)

An album is also due within the month, though the group are not quite sure of the matrix number.

And then it happens. First refers to Third by a NAME which sounds like it may be Clive. But when pressed they deny even knowing what names are for or why they are needed.

The manager tells them they can have names if they want them. Second says he wouldn't mind

being Igor and the conversation stops there. It's the only thing Second says.

"But don't get us wrong. It's not that manufactured. We are individuals," asserts First, "for about an hour."

7

"And we always stay the same number. I wouldn't undergo a number change."

"You must understand we don't come from anywhere - we materialised because you wanted an interview with 53rd And 3rd. It's rather like being beamed aboard."

They claim their only drink is water, which is surprising when they could have picked Vat 69 or Pastis 51. None of them, as yet, has been given a digital watch.

And, unlike humans, they appear to know nothing of money, until it's mentioned that each pound note has a different number.

"Can we have some then, please?" Third asks the manager.

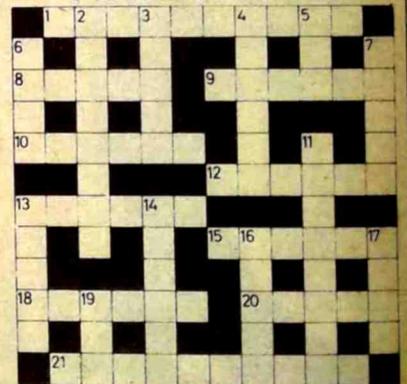
"Now look what's happened," he replies.



## CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Frescoe - Le - Raye Record Mirror & Disc Freak T - shirt. Send your entries to Crossword, P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by October 8.

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



### ACROSS

- 1 See "2"
- 8 A pretty one? (5)
- 9 John has everything after a month (6)
- 10 In-marchers? (6)
- 12 and 13 down: Singer who likes to hurt you? (6,5)
- 13 In which one could find pure prairie teams (6)
- 15 Sparrow appeal to him (6)
- 18 Debt-collector can identify Lesley (6)
- 20 Wander aimlessly as Johnny Moore may do in his group (5)
- 21 A moody drummer? (6,4)

### DOWN

- 2 and 1: First film music of 1962 (8,10)
- 3 Through which I need help to make it (5)
- 4 Transport man on a Harley Quinn single (6)
- 5 Tea you could get in a music-hall (3)
- 6 So it became Redding's name (4)
- 7 Smoky factory music (5)
- 11 "I Can't Give You - But My Love" (8)
- 13 See "12"
- 14 Civilised, like the Bonzo's spaceman at one point (6)
- 16 Is Bill a weirdie? (5)
- 17 Richard is more normal than she is (4)
- 19 And not part of a piano rag (3)

### SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Summer Time, 7 Robert, 8 Chop (sticks), 10 Earth, 11 Melcor, 14 Moore, 6 Free Hand, 9 Drifters, 12 Wasted Days.

DOWN: 2 Unborn, 3 March, 4 Tucker, 5 Nick-el, 16 Comet, 17 Pair, 18 Cocker, 19 Secret, 13 Smokey, 15 Chaka, 16 Cloud.

## DEDICATION



EPC3642

No 491

NAME .....

ADDRESS .....

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

OUR LAST interview with Smokey started an avalanche of letters, all asking: "Who the hell do Smokey think they are?"

# SMOKEY SAY SORRY

The fury was aroused by verbal swipes taken by Smokey's lead singer Chris Norman at other chart names — including the Rollers and The Glitter Band, so the big question this time around was: will Chris stick to his guns or climb down?



CHRIS NORMAN: apologetic.

He climbed down, abjectly apologetic. "We always said we would keep our noses clean and never slag anybody off. I really didn't want to knock anyone and I don't know how it happened. I suppose I must have said those things, but I was horrified when I saw how they looked in print. I mean, the Glitter Band are mates of ours and I'm dreading the next time I see them."

"I certainly don't think I'm important enough to put anyone else down and truly I'm very sorry."

Okay all you irate letter-writers, now forgive and forget. Apart from that little faux pas, Smokey has nothing to worry about. Their new single, Don't Play Your Rock 'n' Roll To Me looks set to climb the charts just as successfully as its predecessor, If You Think You Know How To Love. Already though, there is speculation that the public may soon tire of Chris Norman's stylised brand of slightly pained vocals.

"If that is the case," he says, "I'm not worried. If my vocals are stylised enough that people can recognise Smokey records immediately, that's all to the good and I'm flattered. For the future I'm not worried, because I've basically got three different voices, two of which haven't been heard on singles yet — and, for that matter, scarcely on an album either."

The group have already acquired a most efficient method of working, so that they are never likely to be caught on the hop without either a single or album when required.

Their second album is due out early next month, but already they are working on the third.



**'I don't think I'm important enough to put anyone down'**  
—Chris Norman

"We're not aiming," explains Chris, "to go into the studios and record an album all in one go. We are writing songs all the time and Chinn and Chapman are writing songs for us, so every few months when we've built up a bit of a stock we go into the studios."

"We're ready to go in and do some recording now. It was originally supposed to be done in America, because Chinn and Chapman were both out there, but now it's been decided to do it in Holland instead."

Smokey have done virtually no live work since they teamed up with Chinn and Chapman, but now they are beginning to play the odd date here and there — mostly in fairly out-of-the-way places.

"We're not deliberately avoiding playing places where the critics would be likely to attend," says Chris. "You can't suddenly decide to play a major London venue though on the strength of just one hit single."

"We really would like to do a tour, but it's not easy to fix, because we don't want to headline. We'd much rather support a big act, but it would have to be the right sort of big act. If we supported an act that attracted screamers, we wouldn't even get a fair hearing." Point taken.

"At one point (before Chinn and Chapman) we were doing five or six gigs a week and it got to the point where it would have suited us fine never to do another gig again, but now we feel we would like to do more live work."

"Whether or not we do a tour in the nearish future largely depends on how our second album fares. Personally I reckon it's more likely to do well in America than here."

Is it out in the States yet?  
"No, they are releasing a compilation of the best tracks from both the first and second albums."

Both here and in the States Smokey's career is obviously being moulded in the long-term interest rather than the short. "In the meantime," says Chris, "we are just aiming to keep up a fairly good average of writing, recording and releasing material — and hopefully it's getting better all the time."

## SONGWORDS

JULIE ANNE  
Sung by Kenny

Been thinkin' about you in the sunshine  
On a beach, and bummin' around, tho' I've  
Taken all my chances at discos and dances  
And every bar in town.

I've been surfen' every mornin', at a party  
every night, but I've been tryin' to live  
Without you and thinkin' about you and girl  
It just ain't right.

Chorus.  
Ju Ju Ju Ju Ju Ju Ju Julie Ann  
Like a fool I ran away ran ran ran away  
I'm goin' home today and I want to stay there  
Beside you  
(repeat first half of chorus, then)  
But I'm on my knees and I'm begging you please  
Oh please so you'll forgive me Julie forgive me  
Julie

Diggin' a record on the juke box  
It really makes me want to cry  
You always thought it was a cracker, the one by



Sedaka 'bout a way to say goodbye  
I think about you when I'm lonely  
I draw your picture in the sand  
So many little things remind me  
I left you behind me  
It's hard to understand

Chorus to fade out.

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# THE HIT VERSION!

(From the Bruce Springsteen classic)

# ALLAN CLARKE



## "BORN TO RUN"

EMI 2352

# LERROY BROWN

## "ONE WOMAN MAN"

EMI 2320



(From the disco sensation)

# THE HIT SONG!

THERE IS a widely held theory amongst the anti-Rollers brigade that America - being some sort of Godhead - will put everything right and cut our tartan clad heroes down to size. It's a pipedream of course. America has more teeny, weeny and every other sort of bopper than Britain will ever have.

"But", the brigade argue, "it didn't happen for Slade or Marc Bolan so why should the Bay City Rollers fare any better?"

And the reply is: "Mr Sidney Bernstein."

Bernstein is the legendary American promoter who introduced the Beatles to the States a decade ago. He put them on at New York's Shea Stadium with an audience of 55,000 and the result was five singles (from one to five) in America's Hot Hundred.

The 10-year-old spectre permeates what Bernstein is doing with the Rollers today. In fact the whole thing smacks of a carbon copy. You see, the Rollers are booked for Shea too.

**TV exposure**

The Beatles were broken on American television through the Ed Sullivan show. That's finished, but a new networked show with Howard Cossell and claiming an audience of more than 50,000,000 is now being broadcast from the same studio.

The first show featured the Bay City Rollers live by satellite from London - the show they recorded for London Weekend when fans knocked Woody Wood unconscious. Americans had been given their first glimpse of Rollermania.

**The Rollers future as a world-class band depends very much upon one man, Mr Sidney Bernstein**

**THE KING -MAKER**



BAY CITY ROLLERS: is America prepared?



SIDNEY BERNSTEIN.

Bernstein is in London finalising details with Tam Paton about the Shea Stadium gig next summer and possibility of a date at the New Orleans Astrodome which, with a capacity of more than 100,000, is probably the largest indoor venue in the world.

He's a small fat man who speaks with honest conviction free from jive.

But then he's broken acts like the Rascals, Janis Joplin, Paul Simon, Credence Clearwater Revival, Jimi Hendrix and Peter, Paul and Mary. He's never been wrong, or if he has, he doesn't admit it.

"For a start I like what I heard about the Rollers", says Bernstein. "They are anti - drug, anti - booze, anti -

profanity and anti - smoking."

"I took my children" (he has six) "to see the Osmonds and David Cassidy at Madison Square Gardens and it was exciting for the children. But there was something about the Rollers concert at the Glasgow Apollo that wasn't just confined to the children. I got excited

much more by their concert.

"And when I went back to America I issued a challenge to myself to break the Rollers."

So they're the new Beatles?

**Precision**

"I have never in any of my interviews compared them with the

Beatles", says Bernstein. "I will not do that. What I want to do is duplicate in America the phenomenon that exists here."

The breaking of the Rollers in America has all the precision of a military operation and for that reason it looks set for success. After their initial airing on the Cossell show they are back a few weeks later as

follow-up promotion. But surely they don't have the Beatles musical ability?

"I don't pretend to know all about music because I am not a music critic", states Bernstein. "I'm a promoter and I went to Glasgow and I was very impressed by what I saw."

"I have managed a number of artists and have good relations with a lot of people in the business and so I have access to a lot of the media. I have taken advantage of my relationships to talk about the Rollers to as many people as possible."

**Big deals**

"I've had calls from fellow promoters and whereas most groups go out for around 3,500 to 5,000 dollars a night I've heard of offers for the Rollers of 50,000 dollars a night."

"I've had promoters standing in line waiting for me to OK dates."

It's this kind of saturation promotion that will ensure the Rollers of a vast slice of the American pie, making them Britain's biggest export group since the Beatles.

The doubting Thomases will continue to believe in the Rollers demise, but next summer could see them as the biggest act in the world.

America will decide.

by David Hancock

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PLEASE TICK

Part three in our weekly run-down of Paul McCartney's Wings

**JOE ENGLISH**

FOUR OUT of five of Wings members are people whose pasts are known to their fans.

The McCartneys, Paul and Linda, are, of course, household names.

Likewise, most people are aware that it was Denny Laine's voice on the song which provided the Moody Blues with their first hit, Go Now, and that Jimmy McCulloch was once a Stone The Crow.

The fifth, and newest member of the band, drummer Joe English, however, is, in Britain at least, much more of an unknown quantity, the reason being that he never worked here prior to joining Wings.

Joe spent a large slice of his early working life as a member of the American band Jam Factory. "I was with them," he says somewhat sleepily down the phone from Aberdeen the morning after Wings played there last week, "from 1968 to 1972 or 73."

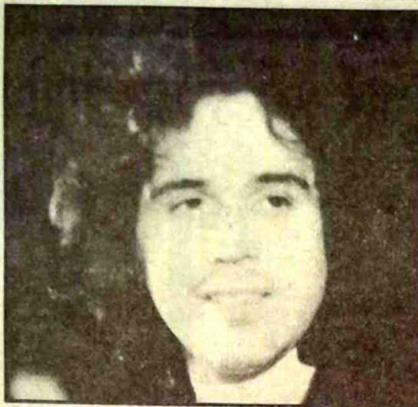
Although relatively unknown here, Jam Factory had a sizeable following in the States, put out albums and played some big venues — "Fillmore East and West and so on... and we toured with Janis Joplin."

When the band eventually broke up, Joe disappeared mainly from public view to work as a session musician in Atlanta.

Ask him, however, who he did sessions with and he says that he wasn't always too sure.

"I was working mainly with arrangers and producers and so I didn't always know whose name was going on the records. There were some great session players in those line-ups though."

Those sessions, with who ever they were, took care of 1973 and 74 and the first month of this year



**The unknown quantity**

found Joe rehearsing with Bonnie Bramlett when the call came from Paul McCartney asking if Joe would like to work on the next Wings album, Venus and Mars.

Joe upped and off to New Orleans like a shot, but he did not, as some people seem to think, arrive only at the tail end of the recording sessions.

"When I got to New Orleans, there was no album and I think I played on all of it bar one tune," says Joe.

Working on McCartney's songs with their tight construction and short duration was quite a change for Joe.

"It was a completely

different style what I'd been used to.

"I'd been used to jazz, soul and progressive stuff and I wasn't accustomed to working within the kind of limits that the Wings material presented."

Did Joe find it difficult to adjust?

"No, not really," he says, "It's all music."

"The most difficult thing to accept was the discipline which that kind of music demands."

"Wings are an easy group to work with though, because they are all such nice people."

Now of course, Joe is a permanent member of Wings — part of a line-up

that Paul considers to be the happiest he's ever had.

So far Joe has been the least prominent member of the band, having neither written any songs for it or taken any lead vocals.

Paul has pointed out recently, somewhat ruefully, that they haven't as yet even managed to find Joe a drum solo showcase in the stage act.

That though will clearly happen and, since Joe was lead singer with Jam Factory, it is to be expected that he will be landing some lead vocals.

Will he also be contributing songs?

"Oh, yes," he says, "I shall be submitting some."

"In mid-October we've a reasonably long break from touring and we shall be going to our respective homes to work on some new songs."

"I shall be going back to America and there I'll work on some, maybe with a friend or two."

After Christmas there's another break before we get back to touring in February, so it's possible we may do another album then.

"There's certainly the time for it if we want to and I know Paul would like to do one — we all would."

"There's enough material available already to make another album right now, so by the time we've had a break and all come up with more new stuff we should have enough stuff for three albums."

It's easy to see why Joe fits in so happily into Wings' easy-going way of life. He has the same casual, almost irreverent way of talking about work as Paul does.

Material for the group is just "stuff" and he prefers to talk about "toons" rather than songs or melodies as if they were something one whistled out of the wind in five minutes.

But, as he's already said, "It's all music."

by Ray Fox-Cumming

**Next week: Denny Laine**

**super stars**

**LIBRA**  
(Sept 24 to Oct 23)

A great week for getting yourself into perspective. Don't for Gawd Sake, don't cut corners and doing your work half-heartedly — you'll only have to do it all over again. Like it'll be more haste less speed. So take your time, and you'll be like the tortoise and reach the winning post first.

**SCORPIO**  
(Oct 24 to Nov 22)

Your versatile nature will get you into some very dicey situations, especially if you act like Danny Le Rue one minute and Bardot the next. You might be a quick change artist, but what else have you got, hey?

**SAGITTARIUS**  
(Nov 23 to Dec 21)

You're just like a wet weekend, slimy and totally inhospitable. People will have to play hide and seek with you if your horrific ways don't mend. Why not go out on the razzle, that'll definite-

ly put a bit of colour in your cheeks.

**CAPRICORN**  
(Dec 22 to Jan 21)

So you're feeling in a cocky mood eh? Well you better watch yourself when it comes to chatting up the local fluff. Romance should be left well alone for at least another week. If you can't survive the waiting game, go to bed with a good thriller. But leave Superman meets Super-girl alone.

**AQUARIUS**  
(Jan 22 to Feb 17)

You're coming bouncing back like a big rubber ball and are ready to knock 'em cold with your undisputed sex appeal. Ha ha, we laugh because Mars the god of war is in your ruling planet and all you want to do is make love. Well, we can be wrong sometimes.

**PISCES**  
(Feb 18 to Mar 20)

Wooohaaaa, wouldn't mind being in your size feelings. It's a really fascinating week, when everything you touch (well almost) turns to gold. Luck is most certainly with you so make the most of things.

For starters you might as well tell all those pesky people what you think of 'em. They may break down and sob at your feet and confess their sins. How simply super!

**ARIES**  
(Mar 21 to Apr 20)

A fleeting love affair might not exactly change your safe little celluloid world, but mate it won't half lift the old ego. If you are going to indulge make sure you don't leave any tell-tale signs behind. Your main man/lady might break your knees with jealousy.

**TAURUS**  
(Apr 21 to May 21)

You've settled down to a more well-balanced life. But it isn't half as wonderful is it? This week you may find there's growing frustrations between older folk. So when Mother goes to bingo, sit yourself down and write her an apology note. She'll love yer to death.

**GEMINI**  
(May 22 to June 21)

Lazing around just thinking about your fave pin-up in suggestive poses isn't going to solve your problem. Come off that dreamer's trip, wake up

and face the milkman. He ain't such a bad dude after all.

**CANCER**  
(Jun 22 to Jul 23)

You've got him/her under your skin. But you get tired of people so quickly you keep calling them by their wrong name. You don't know whether it's Tom, Dick, Harry, Sue, Lynn or Ethel. Just call all of them hon, it's safer.

**LEO**  
(Jul 24 to Aug 23)

Great prospects on the home front, but keep your head cool when dealing with foreign affairs. You may get left in the Sahara Desert with a couple sheiks, and that'll teach you not to get on the wrong bus in future.

**VIRGO**  
(Aug 24 to Sept 23)

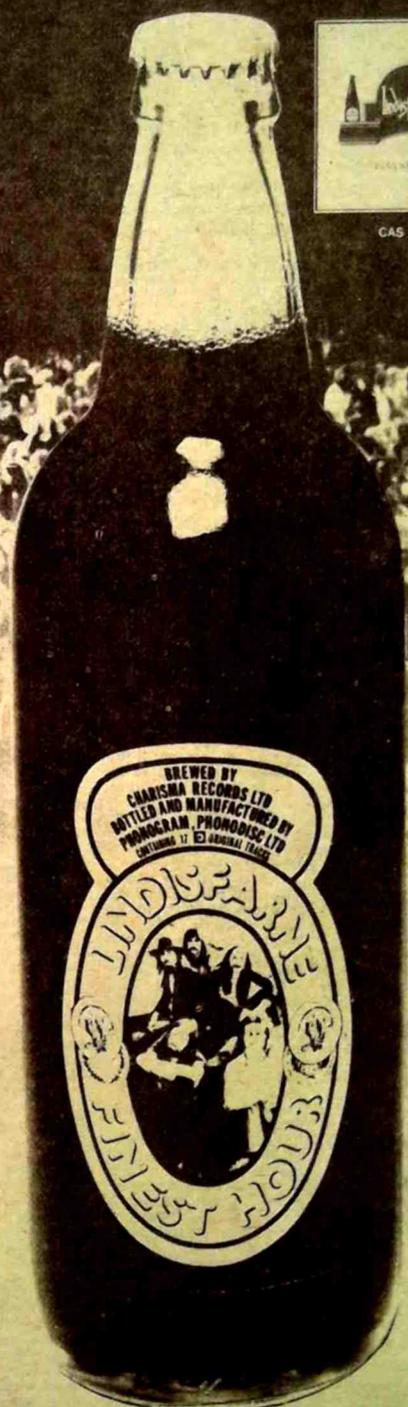
It's gonna be a smoochy weekend, so make sure you splash on your most exciting smellsies. A dash behind the ears always does wonders for your shady love life.

**super stars**

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# REGGAE ON ITS LAST LEGS?

OK don't panic, we're not advocating the end of body music. But it won't last forever. Here's how to make the most of it. \_\_\_\_\_ by Kevin Allen

TODAY, reggae is accepted not just as an established part of pop but as a valid art form in its own right.

Only a few years ago the pop pundits almost universally condemned reggae as simplistic, mindless, boring rubbish.

Today they fall over each other to praise the complex nature of its rhythms and the artistic merit of the performers.

Bob Marley and the Wailers are this year's gods, but unlike the trendies, true reggae fans know they are far from being the most valid or talented outfit around.

Meanwhile, flocks of erstwhile rock purists will doubtless hasten to see Toots and the Maytalls' on their coming UK tour.

The truth though remains little altered: 90 per cent of reggae releases simply aren't given a chance of making it on the general pop scene, because of a still present reluctance to give the music, in its purer forms, exposure on the radio shows like BBC Radio London's Reggae Time.

While white imitators like Eric Clapton, Paul Simon and GT Moore and the Reggae Guitars, make well out of reggae (albeit with pleasant enough if totally derivative records) most of the truly great innovators remain unknown to the pop public at large.

## Bona-fide

It's true that now and again a bona-fide roots-reggae artist like Ruple Edwards or Carl Malcolm does break through to the national pop charts but they have to rely on gimmick records like Irie Feelings and Fattie Bum Bum in order to do it.

It's the white-washed commercial-reggae brand of the music, often recorded here in Britain, which usually gets pop success.

Records like Susan Cadogan's *I Hurt So Good* rely on the same kind of musical ingredients — lush strings, pop guitars and the like — K which go into the making of a run of the mill pop disc. The presence of a toned-down reggae beat is the only thing to distinguish these

offerings from whatever the Bay City Rollers and the like are currently churning out.

Listen to Desmond Dekker's *Sing A Happy Song* and you'll get the point. As originally released in its raw reggae form it didn't do a thing outside of the immigrant areas. Re-released with dubbed-on strings, it didn't sell to the West Indians but looks like being a pop smash.

## Emasculating

This then is the big dilemma reggae faces today: dub on strings, brass and choruses in lush arrangements and grab the white audience but lose touch with the music roots or stay true to the reggae heritage and remain in obscurity down in the ghetto.

Much of the blame for the emasculating of reggae to please white audiences must fall in the lap of Trojan, the company which almost totally dominated the idiom until a couple of months back when it went into liquidation.

Trojan, whose assets have now been taken over in a rescue attempt by the Saga budget company, must also take much of the blame for the music's image in the past. They were responsible for presenting the music in an almost throw-away fashion with badly compiled, cheaply produced albums.

With Trojan gone, or at least restricted in its activities, where does reggae go from here?

Roots-reggae has no problem. Over the past couple of years a host of alternative outlets, operating in the Jamaican immigrant areas of London and Birmingham, have opened up.

JA producers, sick and tired of the poor treatment they had received from the music's major outlet, have been



BOB MARLEY: this year's god

turning to them in increasing numbers. Often these producers do record — by record deals so that the same artist might be represented on several labels at once.

## Aggressive

As for commercial reggae, the Cactus/Creole group, run by Bruce White, the man who first brought Desmond Dekker over here, is promoting the music in an aggressive fashion.

Again the small, strongly pop-orientated Magnet label — home of Alvin Stardust — has had its successes while Philips are the latest major to try cracking this difficult market.

The music itself is diversifying as much as its outlets. While Magnet's big sales push is naturally into the very same shops that cater to white kids buying Alvin Stardust's latest epic and the roots' labels like Viking, Soundtrac, Dansak, Tropical and Safari concentrate their efforts on the specialist black music shops in Brixton, Finsbury Park and Smethwick, so the records they sell cover a vast spectrum as wide in its scope as the spread of soul music today.

Apart from the basic reggae beat, there's little relationship between the smooth balladry of a John Holt or a Winston Francis and the gutsy talk-over dubs of DJs like Big Youth, I. Roy and U. Roy.

These latter records, which bred the skank form, started out as instrumental cuts which the sound system operators talked over, live on gigs. Then someone hit on

styles of black America. Where reggae goes next is a matter for some conjecture. Even the name might not last much longer.

Just as ska was replaced by rock-steady and the latter by reggae, so that word itself might soon be made redundant as a new tempo or mode of approach assumes dominance.

But it seems certain that, despite the shaky phase reggae went through after its initial chart-burst in 69-70 and the recent dearth of material following Trojan's problems, reggae will gain ground.

## Deeper

More and more talented young reggae songwriters will emerge to render redundant the previous heavy reliance on material originally penned as soul, pop, or rock.

Producers like Bunny Lee and Lee Perry, artists like Johnny Clarke, King Tubby, Honey Boy, Junior Byles, Louisa Mark, Joe Higgins and others have a lot left to say and reggae — whether by that name or another — will continue to be their medium.

As for hearing reggae in its current state, many hip white discos play the music mixed in with the latest funky soul goodies — and that includes the roots as well as commercial stuff.

But to go deeper and hear the real thing you need to attend one of the clubs in the black areas of London or Birmingham. Alternatively venues in London's Soho like Columbo's, the La Parranca, and the New Dive Disco major in the music.

For records, try specialist shops like Junior's Record Spot in Stroud Green Road, Finsbury Park, Black Wax in Birmingham, or Desmond's Hip City also in Birmingham. Keep an eye open for labels like DIP, Eagle, Third World, Pama (now back on the scene after a couple of years' absence), Ashanti and Atra.

the idea of the jocks recording the talk-overs direct onto the backing tracks and the dub was born.

Dub is now going somewhat out of favour, as many of its purveyors are beginning to actually sing.

Still, an insistent, hypnotic and never changing rhythm is the predominant factor in this true roots reggae, making it almost a musical drug, especially when heard at one of the crowded house parties or black clubs for which it is really intended.

## Thudding

That bass is thudding out heavily enough to make the walls shake and the beat just soaking through your body and mind make dancing motions not a matter of mere desire but of irresistible compulsion.

Which takes us back to where reggae first came in — as a replacement in the Jamaican clubs for the early rooting R&B

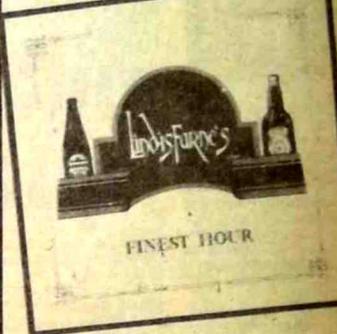


DESMOND DEKKER: pop smash.

# RECORD MIRROR & DISC competition

# 75

## Lindisfarne Finest Hour



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From 1970 to 1973 Lindisfarne — fronted by folk singer Alan Hull — flourished and died. With "Fog On The Tyne" at number one in all the charts they were the most popular band in the country, putting Newcastle on the musical map in much the same way as the Beatles had done with Liverpool.

But the same rough and ready approach that gave birth to so many fine songs eventually cut off the band at the peak of their success. Rather than accept compromise they split down the middle.

The legacy remains and the legend lives on. A treasure trove of songs and memories — the hour, we hope, that you choose to remember them by best of all.

### HOW TO ENTER

Send the answer to the three questions below to: Lindisfarne Competition P.O. Box 195 RECORD MIRROR & DISC, 1 Benwell Road, London N7 7BB. Please send entries as soon as possible.

1 Which famous American produced two Lindisfarne albums?

2 Who wrote Lindisfarne's first hit, 'Meet me on the corner'?

3 Who played harmonica in the band?

NAME:

ADDRESS:



SUSAN CADOGAN: same ingredients.

Competition Farm

# The fluent first-time Fatback Band

by Jan Iles

**THE NEW YORK based Fatback Band with their juicy, cherry ripe sound is coming to Britain in October and will more than likely knock the tap shoes off most disco addicts in our jive dives.**

The unique thing about this all-black power-packed package is that they always record their albums before a live audience.

"We usually invite kids from the neighbourhood and just groove around to our music," said leader and founder Bill Curtis.

"It helps us tremendously."

"When we see them dancing and getting down to our music it gives us inspiration, Jesus it really does."

Usually Fatbacks do only one take, and they never rehearse beforehand. They just get into the studio and act like they were playing in their own front rooms.

The rigid technicalities of production don't enter into it. The band are the most fluent recording artists on the East Coast — just about anywhere else for that matter.

"We get everybody together and play how we want," said Bill Curtis. "Everything you hear on our records is for the first time. The first take is usually the best anyway. It's just a kind of spontaneous thing — how we feel on that day and how our studio audience reacts."

The Fatback Band comprises Bill Curtis, drums and percussion; Johnny Flippin, bass and percussion; Johnny King, lead and rhythm guitar; George Williams, trumpet and vocals; Earl Shelton, tenor sax and vocals; George Adams, flute and tenor sax.

The band have been together for about five years, being formed by Bill whose philosophy even then was to create a singularly unfussy sound to which disco kids could jerk and jump around. Thus the Fatback Band hit the road, and during the early stages they went down a treat at local hops, wedding receptions and the likes.

"The name Fatback was given to me in the

sixties because of the way which I played drums," Bill explained.

"It was kinda like a fat beaty sound, and in those days they thought my style was really something."

"Nowadays I guess you could call it funky. Anyway, you can hear the special kinda beat in the music of Waki Wacki and our latest single Yum Yum (Gimme Some)."

"It's black, very free and laid-back, tinged with Jamaican, African and gospel roots, yeah a mixture of all those things."

"We never play the same way the same night the same time."

"All of our songs are given a completely different treatment every time we play them. It just

member of the famous Ink Spots, and naturally his name somehow or other crept into the conversation, which went something like this:

"The Fatback band are looking forward to coming to Britain," said Johnny. "We kick off in London on October 1, and it'll be kinda cute playin' over there."

"I've never visited Britain before, but I've

used to come round the house and sing."

Apparently Daddy-o is very proud of his son, and is a great Fatback fan himself.

"He feels we're the best in New York," said Johnny.

And so does The Big Apple. The Fatback Band are currently enjoying huge success on the East Coast of America and are never short of engagements, whether it be skipping around the nightclub circuit or entertaining a live audience in the studio.

Their latest album offering is in the process of being mixed, and is called, rather aptly, Raisin' Hell. It's guaranteed to be even more high voltage than their previous albums.

"That's what we plan to do, raise hell," chuckled Johnny. "I personally think this album is the best we've ever done. We're improving all the time."

"It's basically the same rhythm we always use, but it isn't such a party type of sound, y'know. We invited a couple kids in the studio but not as many as we usually have."

"I guess the newie is a mixture of free, raw music and the type you can have a ball to at social gatherings."

I wondered if it still had that hypnotic back-to-the-jungle beat which is good ol' fashioned body music.

"Yeah, I guess you could call it body music. People will be able to do their own thing when they hear it."

"I'd say it's quite sexy, if that's what you really meant!"

You said it!



FATBACK BAND: Improving all the time.

depends on how we feel at the time.

"We never keep to any one pattern. I mean if you listen to our record and then hear us live, the songs would all sound slightly changed. That's how we are."

Next I spoke to blackcat Johnny Flippin, whose bass guitar is perhaps one of the Fatback's highlights.

His pa was once a

seen pictures of it and my father who was an INK SPOT absolutely adored it over there.

In THE Ink Spots? I screamed down the telephone receiver!

"Yeah, he was with the guys for about three years. I was only about twelve years old at the time."

"I just vaguely remember them. I remember Bill Kinney, who was their lead vocalist. He

# JIGSAW

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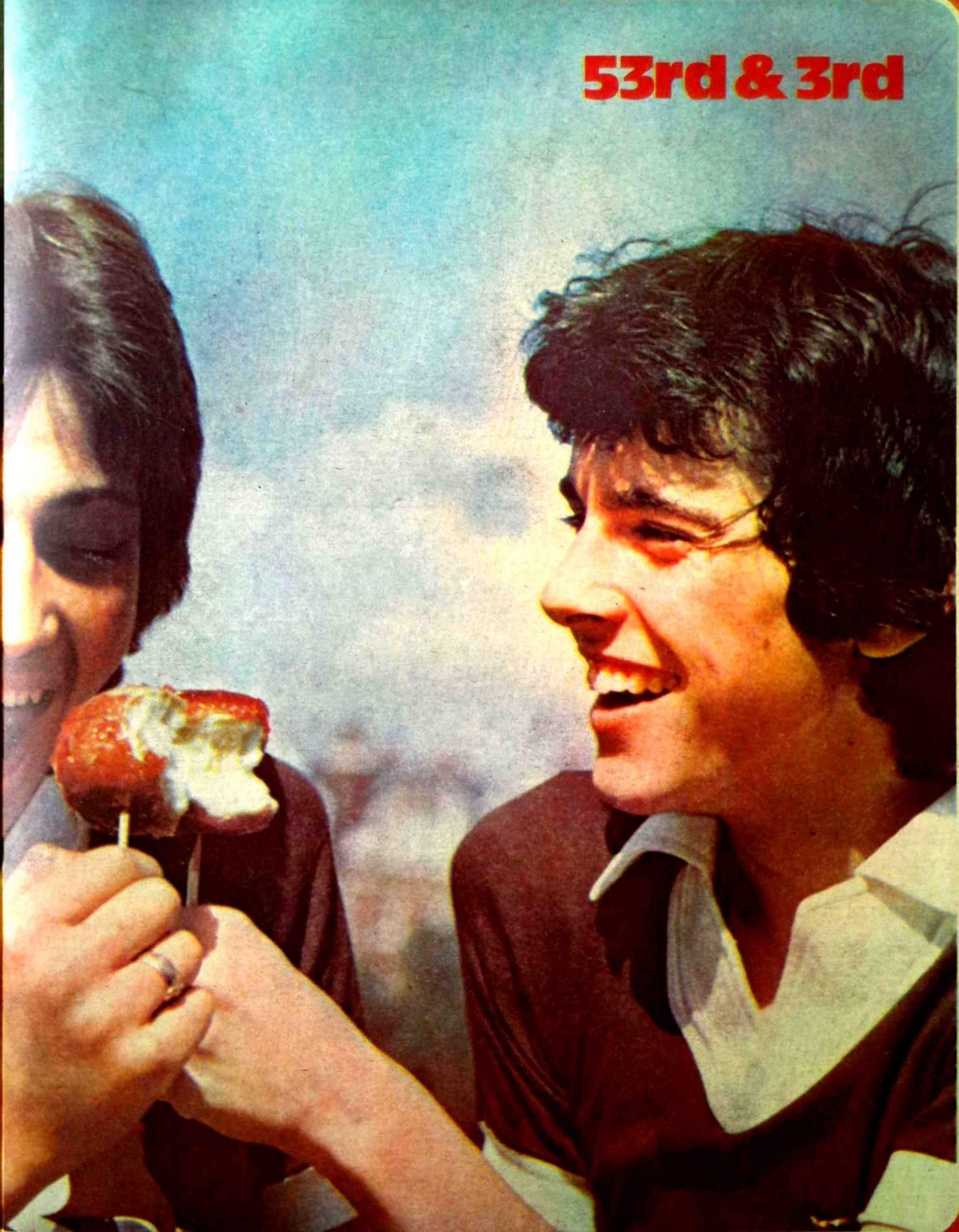
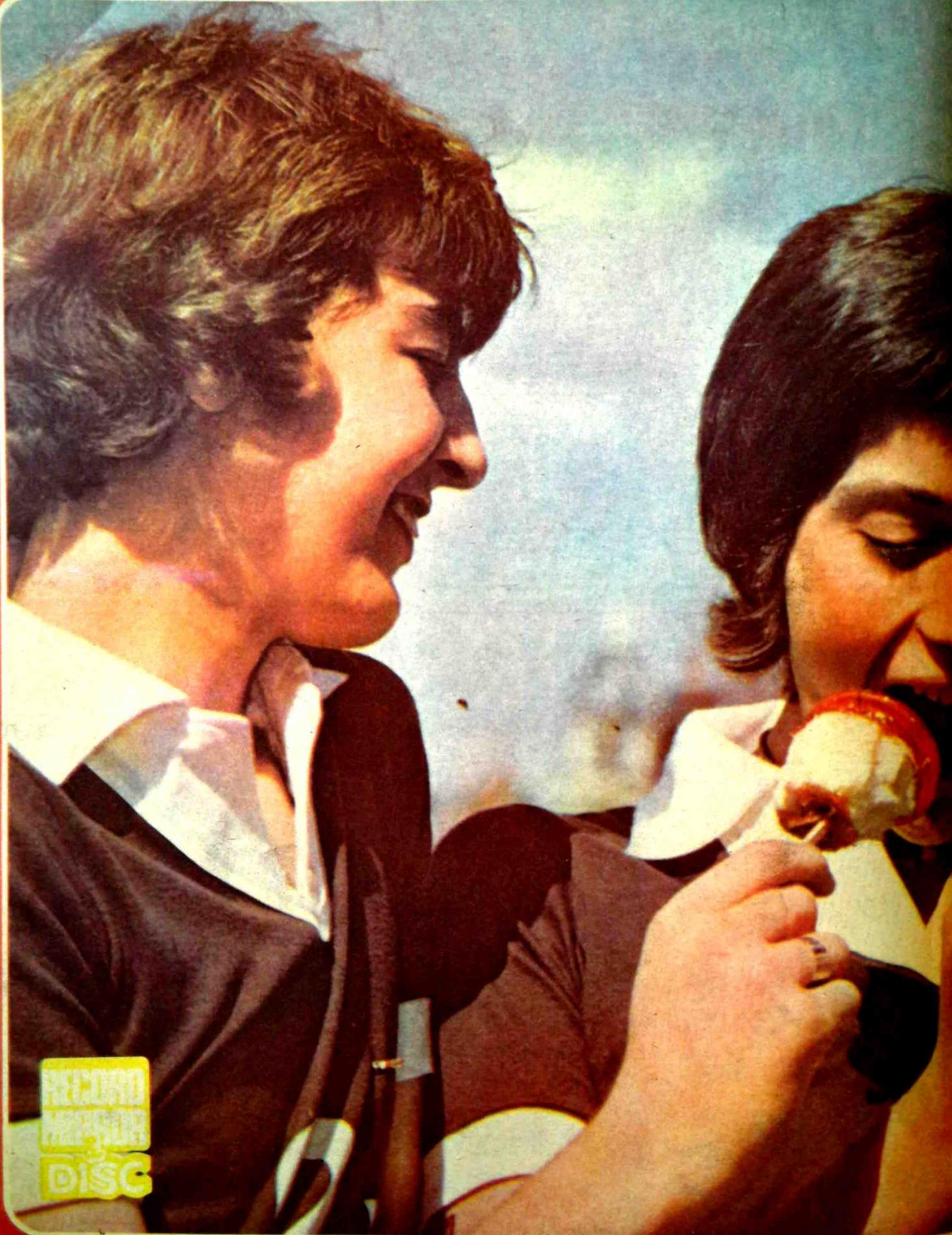
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# James Hamilton's DISCO PAGE

## Nice work, if you can get it . . .

WEDDINGS AND other suchlike parties where there are very mixed age groups tend to provide many mobile DJs with their bread and butter business — they certainly do with me.

As I said some time ago, I have deliberately worked up a range of music and a style of presentation designed with just that sort of mixed age gig in mind.

In case it's of use to other mobile DJs, here is how I got the dancing going at the big wedding reception I did last Saturday. It worked a treat for me, but obviously it needs to be moulded to each different audience.

(A word of warning: many of these records are going to be hard to find but worth the search.)

Out of the speeches with **The Wedding March** (Decca), cross-fading into **BILLY COTTON: Get Me To The Church On Time** (Columbia), at which point bride and groom took to the floor, so cross-fade into **The Blue Danube** (Parlophone), cutting in just the "Oh how we danced on the night we were wed" line from **AL JOLSON: Anniversary Song** (Coral).

Cut out of Blue Danube into the waltz section of

**Gaitie Parisienne** (Golden Guinea), cross-fading into **GENE KELLY: Singin' In The Rain** (MGM), skipping the intro.

After that play just the first two lines of **MAURICE CHEVALER: Thank Heaven For Little Girls** (MGM) before cross-fading into **DORIS DAY: Whatever Will Be, Will Be** (Philips).

Tight segue into **DANNY KAYE: Wonderful Copenhagen** (MCA Coral), then follow with **FRANK SINATRA & CELESTE HOLM: Who Wants To Be A Millionaire** (Capitol).

At this stage I forget exactly what I did next, but pretty soon after it was a segue that was made in heaven, it's so perfect! **BENNY GOODMAN: Don't Be That Way** (US RCA 447-9879), **SPARKS: Looks, Looks, Looks** (Island), and **JOE BOB'S NASHVILLE SOUND COMPANY: In The Mood** (US Capitol 4059).

In answer to many queries, I must emphasize that this latter, the Joe Bob, is an import and unavailable in ordinary record shops. It does just



No, James hasn't flipped. James uses these four to form a useful special sequence.

happen to be one of the best MOR records ever made, but as yet there's no sign of its release here.

Another perfect segue using an import is between the **GEORGE BAKER SELECTION: Paloma Blanca** (Warners) and **BUDDY ALAN: Another Saturday Night** (US Capitol 4075) — if you

get the changeover synchronised, the tempos are identical!

For the rest of the night the mixture was equally zany, with chart hits between the rock'n'roll, Scottish, thirties, soul, charleston, rock, and smooth etc sequences.

My advice to mobile jocks is to use your

imagination and look out for lively oddities with which you can pre-plan tightly edited and carefully rehearsed sets.

My own style revolves around this approach, to the extent that I only use Chart records to bridge from one "party piece" to another!

## Oldies galore . . .

RE-ISSUE MANIA is currently rife amongst the record companies, which is good news for disco DJs.

Of great interest should be two tunes that are being much compared with present hits, the Natalie Cole-like **BARBARA ACKLIN: Love Makes A Woman** (Brunswick BR26), and the 5000 Volts-like **LOS BRAVOS: Black Is Black** (Decca FR 13367).

Another welcome classic is **TOMMY JAMES & THE SHONDELLS: Money Money** (Pye 7N 25695), while in a slower bag are **THE DELFONICS: Didn't I Blow Your Mind This Time** (Bell 1454) and the rather dated **JIMMY HELMS: Gonna**

**Make You An Offer You Can't Refuse** (Cube BUG 60).

RCA have four new three-track Maximillions out, the most eagerly awaited being **DAVID BOWIE: Space Oddity** (RCA 2593).

Useful even if not everyone's cup of tea are **MIDDLE OF THE ROAD: Chirpy Chirpy Cheep Cheep** (Tweddle Dee Tweddle Dum/Soley RCA 2092) and **PERRY COMO: It's Impossible/For The Good Times/I Think Of You** (RCA 2006).

The least useful (until it's a hit again) is the great 1955 vintage **ELVIS PRESLEY: Blue Moon/You're A Heartbreaker/You're Right, She's Gone** (RCA 2601).

Finally, **THE HOL-**



TOMMY JAMES: his Money Money reissued.

**LIES: Long Cool Woman In A Black Dress/Carrie Anne** (EMI 2353) couples their Creedence Clearwater Revival-like US hit with one of their UK Pop outings.

road of hits, but it's ill met by moonlight.

In fact, apart from the bad fade, the A-side newie will be OK once it's a hit, while the B-side oldies do feature Gloria Jones fairly extensively.

**LLOYD PARKS: Mafia** (Cactus CT 75). Already big in Reggae circles, Lloyd's soulfully sung lazy thudder is even better than the flipside Version (Dub) — which, coming from a confirmed dub fan, is praise indeed. **ALLEN TOUSSAINT: Soul Sister** (Reprise K 14300). Slinky undulating slowie from 1972, this should be good especially in black clubs.

**DAVID COURTNEY: My Good** (EMI 2349). Good beat on a Pop-Rock stomper.

**DUKE & THE DRIVERS: What You Got** (ABC 4079). Ditto. **THE PLAYTHINGS: Stop What You're Doing** (Pye DDS 2007). Bliddy's 1973 girlie-group crib of I Can't Help Myself.

**NOSMO KING: All The Good Guys** (Pye 7N 45528). Great Fats Domino-style slow rocker, amazingly authentic.

## import picks

### Dig the doo-wop!

**THE TRAMMPS: Hooked For Life I'm Alright** (Atlantic 45-3286).

Tom Moulton mixed the Baker-Harris-Young team's latest smooth Philly thumper, which for oldies and doo-wop fans will be overshadowed by the terrific gospelly flip. Dig the burbling bass!

**PROPHECY: Betch Can't Guess My Sign** (Mainstream MRL 5369).

Craziness — a funky chunky slinker duetted by gruff bloke and Alvin Chipmunk! I presume that the chipmunk voices are the Chubukus of Witch Doctor Bump fame. Straight instrumental flip.

**CALVIN ARNOLD: Satisfy My Woman** (EX Chains NCS 7009). Author of the Prophecy single, Calvin's mellow swayer will please all old

fans of the Winstons, as it's highly reminiscent of their great Color Him Father.

**J. R. BAILEY: The Entertainer** (If They Could Only See Me Now) (Midland International MB 10305).

Whatever next — an R&B version of Scott Joplin's theme from *The Sting!* With a long chorus intro to put you off, J. R. suddenly launches into song as that familiar melody finally makes its funky up appearance. Interesting, and I like it.

**BLACK SATIN: Everybody Stand And Clap Your Hands** (For The Entertainer) (Buddah BDA-477-N).

Nothing to do with Scott Joplin, this is the new guise for Fred Parriss and the Five Satins, who do some nicely soulful vocal group work over a modern ambiguous rhythm. Do you remember (In The Still Of The Night)?

## dj hot line

### The hustle has muscle!

Steve Day (Chingford) info: **CROWN HEIGHTS AFFAIR: Dreaming A Dream** (Polydor) is gaining in popularity all the time, and he's getting great reaction to **SILVER CONVENTION: Fly Robin Fly/I Like It** (Magnel) and **KAY-GEES: Hustle With Every Muscle** (US Gang).

Steve is also very positive about **THE DIVERSIONS: Fattle Bum Bum/Gull** being the strongest version, plus he's joined by Ray "Rosko" Robinson (Tiffany's, Leicester) and Bob Poole (Reading) in tipping **DOOLEY SILVERSPORN: As Long As You Know Who You Are** (Seville).

Bob Poole's playing **BIMBOJET: La Balanga** (EMI) and **EDDIE DRENNON: Let's Do The Latin Hustle** (US Friends & Co), an import about which he included info that unfortunately was not forwarded to me, although Chris Sang (Hove) did get a message through about **EDDIE DRENNON** to the effect that it's terrific.

**THE EXCITERS: Reachin' For The Best** (20th C) heads the list for Roy Hughes (Cat's Whiskers, York) — Anthony Allan (Speakeasy, Wakefield) tips **TRAMMPS: Hold Back The Night** (Buddah) and oh dear, the dreadful **B. FREEMAN: I'm Shaft** (Aveco).

**HEAVY METAL KIDS: Ain't Nothing But A Houseparty** (Atlantic) wins support from Peter Greig (Route 66 Discos, Plymouth).

**BOB MARLEY & THE WAILERS: No**

**Woman No Cry** (Island) getting picks aplenty, but goes straight in at number one for Doctor John (Newport, Salop), who's also first to mention **SPEEDY KEEN: Bad Boys** (Island).

**FAITH, HOPE & CHARITY: To Each His Own** (RCA) is number one for funky Les "Godfather" Spaine (Time Piece, Liverpool), and gets picked by Mark Rymann (Porthcawl) and Jon Taylor (Crocker's, Norwich).

**ISLEY BROTHERS: Flight The Power** (Epic) showing up for **The Sound Machine** (Welwyn Garden City) and for **Brian Westlake** (Sheffield).

**Dougall Dee-Jay** (Glasgow), still plugging his fan club, tips **BETTY WRIGHT: Ooola La** (RCA) — clever impressionist **BILL HOWARD: King Of The Cops** (Penny Farthing) a comedy clicker for Peter Dunn (Coppercoins Country Club, Haverfordwest), who's also having fun with **ELECTRIC ARP SYNTHESIZER: Yellow Submarine** (RCA).

**Ashley Eatley** (Second City Sound, Ferry-side, Dyfed) goes with **HELLO: New York Groove** (Bell), **TOMMY HUNT: Crackin' Up** (Spark) and the old **WILLIE HENDERSON: Dance Master** (Contempo).

It would be good to see some of your record freaks at the Lord Nelson pub in London's Holloway Road, where every Wednesday night I'm presenting a live version of the Three O'Clock Thrill, the programme I produce for London's Capital Radio.

On Wednesday, October 8, I'll be joined by Roger Scott, who actually presents the spot on air come on by, say hi!

## star tip

THIS WEEK'S Star Tip comes from Willy Coates (Untouchables Disco, Appleby, Cumbria):

He says "A very effective method of introducing oldies from the late fifties and early sixties is to precede them with **THE ERUPTIONS: Let Me Take You Back In Time** (RCA 2581), playing either wholly or in part."

## James' top ten

- 1 LOOKS, LOOKS, LOOKS Sparks (Island)
- 2 IN THE MOOD Joe Bob's Nashville SOUND Company (US Capitol)
- 3 DON'T BE THAT WAY Benny Goodman (US RCA)
- 4 I'M ON FIRE 5000 Volts (Philips)
- 5 BLACK IS BLACK Los Bravos (Decca)
- 6 FOOT Al Mathews (CBS)
- 7 I ONLY HAVE EYES FOR YOU Flamingos (Top Rank)
- 8 THERE GOES MY FIRST LOVE Drifters (Bell)
- 9 PALOMA BLANCA George Baker Selection (Warners)
- 10 YUM YUM (GIMME SOME) Fatback Band (Polydor)

### BREAKERS

- 1 ANOTHER SATURDAY NIGHT Buddy Alan (US Capitol)
- 2 INDIAN LOVE CALL Ray Stevens (Janus)
- 3 GIRLS (FRENCH) MOMENTS (LP) (All Platinum)

## new spins

### Spudadoo, spudadoo!

THE JONESES: **Sugar Pie Guy** (Mercury 6167223). Re-mixed and re-issued, this goodie by the guys with the amazing "spudadoo spudadoo" bass man now has a disco flip that features an instrumental build-up to the "spudadoo" and a long wukawuk passage, broken into by some gruff joviality and repartee with a chick.

If it worked before you'd better play it some more! **GEORGE "BAD" BENSON: Supership** (CTI CT SP 002). 1975's jumping bump rhythm re-write of Sea Cruise (ship's hooter and all) shows off George more on vocals than guitar, and should be a disco smash with ship's bells on. Already breaking out as an import, it's gotta be good.

**BLACK ROCK: New York City Bump** (Seville SEV 1011). **SONNY** — the

**Sound Of New New York** — strikes again as **Sonny Casella** follows **Jeanne Burton** and **Dooley Silverspoon** with his most ambitious production yet.

On the Special Effects B-side the entire walling chix-led Temptations-type relaxed bumper is backed by a montage of New York City street sounds as it takes us on a bus ride Uptown — like **Living For The City** gone mad! Heard in stereo it's a mind-messing of awesome proportions.

**ROXY MUSIC: Love Is The Drug** (Island WIP 6248). Bryan and the boys go Soul with a bass-dominated thumping rhythm and a powerful revving intro. Unfortunately this early promise doesn't really develop and, while still useful, the whole side ain't as good as it could've been.

**T. REX DISCO PARTY: Dreamy Lady / Do You Wanna Dance / Dock Of The Bay** (EMI MARC 11). Van McCoy meets the Bopping Elf on the dusty

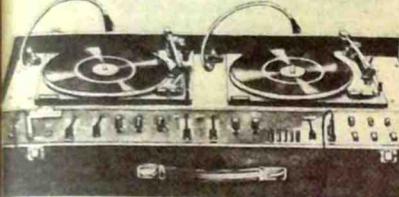
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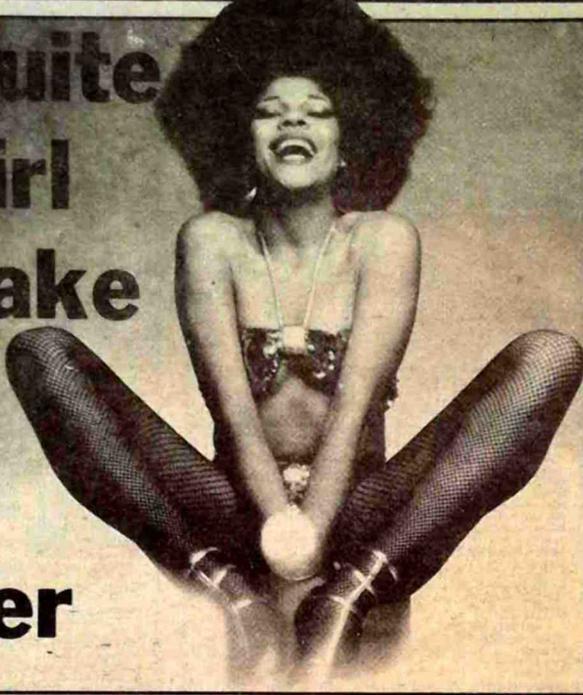


BRADLEY'S RECORDS BRAD 7518

# soul stirrings

by Kevin Allen

... quite  
... girl  
... you take  
... home  
... to  
... mother



**BETTY DAVIS** has one hell of an image. There she is leering at you from her album covers, just oozing sensuality and a kind of kinkiness which even up-stages the previously seemingly peerless Tina Turner.

Betty's hot alright, a sassy, sexy fox — not to be confused with the old time Hollywood actress of the same name, but every bit as fiery.

I must admit to feeling somewhat daunted when the chance came to interview the lady during a promotional visit last week — the aim being to stir up interest for her

forthcoming tour with Toots and the Maytals.

But, despite her weird image, with undertones of sexual domination she, like Tina Turner, turned out to be an easy-going, down-to-earth person.

Indeed, she was almost homely, though her way-out dress styles might dissuade one from taking her to meet mum.

Betty's interest in clothes isn't surprising, after all she started out her working life as a very much in-demand model working for Vogue and like publications.

She's no stranger to Britain either having lived on the Cromwell Road for six months during 1971.

"It was over here that I really got into song-writing," she revealed, "I

didn't really like modelling.

"It was a job where you simply have no scope to use your mind. You are just a dummy for the photographers to peg clothes on to."

The writing came easily to her and, right from the off, she specialised in themes which were, well, rather odd.

## Amusing

But don't take her too seriously: "My music is aimed to amuse people, make them smile.

"I get the titles first then I find the lyrics and the tune just comes to me."

The result is quite a hotch-potch: "There are so many influences in my background.

"I was brought up listening to the old-time country blues' singers, I'm a rock fan, I dig soul and I was married for a year to Miles Davis, the jazz trumpeter, so I got into the whole space jazz thing."

Betty asserts that she still has an immense admiration for her ex-hubby but swears he didn't dominate her own musical thinking.

"I was his wife. Our work was something quite different. He does one thing I do another. I had to be my own person."

Listen to her records and you'll find strong hints of Sly Stone, a dash of Jimi Hendrix (not surprising since she was along-time friend) and a wild, screaming voice

which out-emotes even Tina Turner.

Betty scored a US hit single in 1973 with 'If I'm Lucky I Might Get Picked Up' and subsequent titles have included 'He Was A Big Freak' and 'They Say I'm Different' — which will give you some idea of what to expect.

Two albums for Just Sunshine records focused a lot of attention on her. Then, with the parent Blue Thumb label being gobbled up by ABC, her contract came up for grabs.

"I had a lot of offers," she said, "but I decided to go with Chris Blackwell and Island Records.

"They'd been the first to really get into reggae, the first to push blue-eyed soul in a big way with Traffic and the like.

"So, since I want to be a first as well, I decided to go with them."

## Accident

She's got an all-new album on the way, full of originals, with the backings provided by her own stage band.

One of the session men she used previously was Buddy Miles, who appeared on a track of her second album:

"That all happened by accident though."

"We were both recording at the Record Plant at the same time. I was in studio A, he was in studio B.

"He walked past, heard this song and freaked out and said: 'You must let me do the guitar part on that,' so I did."

Eric Clapton is another who has expressed open admiration for Betty's work — indeed he offered to produce her before she concluded that deal with Chris Blackwell.

"I've had enough plaudits from within the business, now I want to reach out and get through to the people."

"As long as I can amuse and entertain them I'll be happy," she smiled.

## soul gossip

THOUGH MOST people still accord her The Queen of Soul tag, poor old Aretha Franklin has been without a UK hit for a very long while and she's not likely to get it with Mr DJ (5 For The DJ) (Atlantic K10669), despite the interesting sounding title. Its a steady-rocking effort but as too often these days she never seems to get out of second gear.

Buck Ram's Platters made their first ever appearance at London's Talk of the Town with a well received two week season.

Next for them is a nationwide tour, beginning with a week at Batleys from 5 to 11 October.

Linking with the visit Phillips International have issued a new album, Music From Across the Way (6382.117).

no longer linked with James Brown Hank Ballard has now linked with Sylvia and Joe Robinson's All Platinum label.

Detroit Ballard, who earned three gold discs in 1954 and another in 1960, with his original version of The Twist is expected to be back in the studios soon.

never deleted from the catalogue, Lorraine Ellison's classic Stay With Me Baby is now selling several thousand copies daily thanks to heavy club and local radio play.

Columbia's International Soul Club at 50 Carnaby Street, London W1, offer a special party-night every Wednesday with free drinks on the house between 1am-3am-if you can stay out that long! Admission is £1-50p for members, £2 for guests, who must be accompanied.

while the Club Cosmopolitan, boasting itself as North London's top soul venue is at 29 Hornsey High Street, London N8 (01 348-2878) and is open from 7pm till late every night except Monday.

Up in Manchester The Place-mate at 6, Whitworth Street seems a good place to go, with three separate dance areas and a DJ in each.

worth looking for is the Soul Book, published by Methuen Paperbacks at £1-50p and covering the whole history of the music.

writing talents in the Soul Book are Tony Cummings, Ian Hoare, Clive Anderson and Simon Frith.

Ebb Tide really do hit the target with Give Me Your Best Shot Baby (Polydor 2001.561) an easy-rocking disco winner which carries over two sides.

The Black Mikado is rapidly proving to be THE West End musical of 1975 and Transatlantic now have the original cast recording available on TRA 300 where, as they put it: "Soul meets Gilbert and Sullivan and everyone's the better for it." Amen.

## album pick

**GROVER WASHINGTON: Mister Magic (Kudu KU20)**  
Polydor have been a little slow in putting this album from jazz-funk maestro sax-man Grover Washington into the marketplace.

It has already been at the top of the US soul charts for some four months and, with beyond half-a-million sales, rates as the most commercial jazz album of all time.

Don't let that jazz tag put you off because this set really does relate to the current soul scene in a most direct fashion. Indeed the barriers between the two black music forms have become so blurred as to be rendered almost meaningless.

Washington hit on the magic formula some time back, when he took established soul themes like "Inner City Blues" and added a jazz flavour. This set is of a more original nature when it comes to choice of material but he can afford that now he's established.

Arranger/producer Bob James, whose own albums have won critical acclaim, prints his own personality on proceedings with some superbly creative cuts — which reach a zenith on the Ralph McDonald penned title track, currently doing disco business as a single.

In contrast, Passion Flower is a gently wafting ballad with lashings of strings and a romantic mood. Rhythm is the keynote throughout, and while Washington's sax solos show class, there's no doubt that the appeal of his music lies largely in the work of his arranger and the session men who provide the framework for him to work in.

Purist jazz fans might find the whole thing a bit too slick and commercially orientated — almost Muzak in feel at times — but it's exactly what's happening right now and big UK sales seem assured.



GROVER: magic

## 'Scuse me — Richie

Today, the Fantastics are no longer a major force, but the group has bred the Broken Hearts, an outfit likely to succeed and, in Richie Pitts, has produced a worthy solo act too.

New York born Richie joined the group in his home city. They were then known as the Velours and the Fantastics' title was only adopted after they had arrived in this country.

## Gospel

Pitts career started with gospel singing at the Concorde Baptist Church, followed by professional singing at weekends to help pay his way through college.

He had an athletic scholarship at Winston Salem, North Carolina.

Returning to New York, Pitts won a degree in applied sciences at the

State University, while still pursuing his career in athletics.

He won a whole string of East Coast Junior College titles in 1959-60 and in 1962 won the New York 220-yards low-hurdles championship the record for which stands to this day.

But singing soon became Richie's interest though. Besides vocalling he also became a successful songwriter, composing the hits, My Love Sonata for the Toys and Let's Take A Chance for the High Keys.

It was in 1967 that the Velours came to Britain and after that toured as the Tempting Temptations.

They decided to stay on as the Fantastics, logging a number-one hit within a year, thanks to Something Old Something New.

The next five years found the group building a big reputation on the

club scene, but Richie was itching for greater musical freedom.

In 1972 Contempo's John Abbey gave him the chance of a recording contract and a solo tour on the same bill as Wilson Pickett.

Settling happily in the North, Richie has continued his interest in athletics. He's become a hurdles' coach at Sheffield Athletic Club — that is when he's not busy flitting all over Britain and the Continent (especially to Holland where he has scored several hit records).

It was in Germany, Munich to be exact, that Richie cut his latest record, 'Scuse Me Ma'am (I Did It On An Impulse), a very commercial soul stepper.

This record introduces him to Mitch Murray and Peter Callender's Bus Stop label and it's catchy enough to become big selling Radio One fodder.



**BRITAIN'S RESIDENT black Americans** have played a valuable role in earning soul music the respect it enjoys here today.

This has been not so much through success on record but with their popularity on live gigs in the clubs.

One group who never really scored on disc here but who commanded a wide and faithful "in person" following was the Fantastics.

Ironically they first came here not in their own right but as a fake Temptations-though, in fairness, the group knew nothing of this till they arrived and found out they'd been billed as the then high-riding Motown group.

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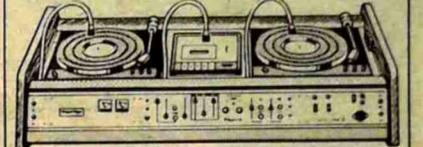
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# albums

## The Brother's indiscretions

SPARKS: Indiscreet (Island ILPS 9345)

Propaganda was the epitome of all things fluent, throbbing and frenzied, but one year on, Sparks have changed producers and tactics and have achieved a more full-bellied album for the earholes to embrace. Indiscreet leads you through a luscious labyrinth of Big Swing; Minuets and barn dance reels; all of which shimmer and shine as brightly as a new tanner. Hospitality On Parade opens the album, but it's Happy Hunting Ground that kicks off its shoes and lets its hair down. It reeks of the Propaganda era as it drives and pulsates miles over the normal musical speed limit, leaving you breathless and panting for more. How Are You Getting Home however, is one of my favourite tracks, with Russell grinding and galloping along with his high pitched larynx. Moustachioed brother Ron, the bright Spark, has written some witty ditties, and there's excellent musical backing from the remaining members. It's true to say that Indiscreet isn't as instantly appealing as Sparks' last two albums, but that's what makes it all the more interesting. After the first dozen plays it's guaranteed to get completely under your skin. **JL**

**BACK STREET CRAWLER: The Band Plays On** (Atlantic K50173).

In retrospect, Free seem a much more important British band than they appeared at the time. Back Street Crawler continue very much in the same mould — the most distinguishing thing about them being Kossoff's searing guitar work. This is blatant Sixties straight-down-the-middle-rock which will adhere them to Free fans but make few new converts, and force the band, unfortunately to live forever in the shadow of the Rolling Stones — Rock & Roll Junkie being their summation of all things Jagger and Richard. Nevertheless they have power and drive, a good rock singer in Terry Wilson - Slesser, and as soon as Kossoff is off his sick bed and on the road, the outfit can't fail to make a name for themselves. **DH**



JOSE FELICIANO

**DR. FEELGOOD: Malpractice** (United Artists UAS2G880).

The 'doc' is back and administering those hideous portions that made him so feared in the Sixties. The famous Beach Boys tonic Riot In Cell Block No. 9 is once again being offered to unsuspecting patients, as are some older but equally degrading concoctions Rolling And Tumbling, Watch Your Step and Hully "Piano" Smith's Don't You Just Need It are among those that fall into this category. Feelgood hasn't been idle for the last few months and, with the aid of ace guitarist Wilko Johnson and singer Lee Brilleaux, have come up with some of the most horrific ideas ever to grace a man's brain. Another Man, Back In The Night and the giveaway You Shouldn't Call The Doctor (If You Can't Afford The Bills) illustrate



SPARKS: panting for more.

just how thoroughly they have been doing their chemistry homework. Blind, deaf or just plain sore, remember kids, whatever it is, Malpractice makes perfect. **AF**

**JOSE FELICIANO: Just Wanna Rock N' Roll** (RCA RS1016)

As the title suggests, Jose is getting funky - up, preferring to leave the smulzier stuff in the background. The songs he has chosen are mainly soulful classics like Ain't That Peculiar and Can't Get Next To You, which he does rather well. But for me Jose is at his most powerful when he's crooning over some soft, gentle love song. Twilight Time and Not That Kind Of Man are performed in the man's famous Grade One mournfulness and there's also a fluid instrumental called Affirmation containing some fine Spanish guitar passages. An ideal album to play when you're feeling introverted and unloved. **JL**

**BAKER GURVITZ ARMY: Elysian Encounter** (Mountain TOPS 101)

One of the first things that was immediately noticeable about this album is how Snips' voice has matured since his days with Sharks. Even then it was easy to tell he had a voice in a thousand. Now, that talent has paid dividends for the BG Army, and he fits in so well with the relaxed, assured style of the band. There are no stars here though. Everyone has worked together to produce a superb set of songs. All of these musicians have been in limbo too long as far as acclaim goes. This should lift them into the clear. **RR**

**THE WHO: The Who By Numbers** (Polydor De Luxe 2490 129)

Now this is where you really get music back in perspective. It's been a long wait, but it's been worth it. The Who's talent shows up the shallowness of the rock bands who have tried to emulate or even imitate. From the first Townshend chord you recognise the

style, and if you didn't catch that, there's no mistaking the powerful, distinctive Moon drumming. Daltrey's voice, given its head in solo material, blends and brings guts to the Who the way it's always done. John Enwhistle has contributed writing talents as well as his bass. He wrote Success Story; Townshend wrote all the others. For myself, I rate Dreaming From The Waist and Imagine A Man as two of the strongest tracks. There's no Pinball Wizard here, but the Who can be said to have truly progressed. If there is a single, it should be in A Hand Or A Face. It has an incredible build up and explodes into the hard, driving Who sound that everyone associates with the name. **RR**

**THE CHIEFTANS: The Chieftans 5** (Island ILPS 9334)

The Chieftans' brand of Irish folk music isn't the Wimpey jackets and wellie boots type of enjoyment. It's more of the esoteric, spiritual side of the Celts. Folk music has always been an acquired taste, but this album goes further into elitism. I enjoyed the album personally, but it is possibly a bit too bland. Give me the pipes of Northumberland or the bodhran of Scotland; they have what the Chieftans could maybe use — some drama. Don't get me wrong. It's not that this album is weak, perhaps just a little pale pink. **RR**

**JASPER CARROTT: Jasper Carrott Rabbits On** (DJM DJLPS 462)

The title is apt since he does just that without observing track bands, which is sensible since his efforts as a result come over as a performance rather than a series of awkwardly parcelled gags. I listened to this album on my own, which is never the best way to hear a comedy album, and still burst out laughing fairly often. A lot of the humour is Brum-based, but it's not so 'in that outsiders won't understand it. The humour is scarcely ever-too-blue, so this would make a good Christmas present for all but the most prudish of people. **RF-C**

**THE SENSATIONAL ALEX HARVEY BAND LIVE** (Vertigo 6360 122)

Recorded live at Hammersmith, it features four old songs and two newer ones, the former being Faith Heal, Tomahawk Kid, Vambo and Framed; the latter, Give My Compliments To The Chef and Delilah. I've never heard the band do Faith Healer better and Delilah is good too, but the rest are not great performances and Vambo sounds unusually scrappy. Still, no-one expects perfection from a live album and this does at least give the essence of what the SAHB are all about, if not always showing them at the peak of their powers. **RF-C**



DR. FEELGOOD: degrading concoctions.



ALEX HARVEY: essence of SAHB.

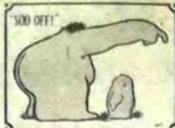
# POSTERS

**CREATION**  
 "Whence was created from the  
 rib of man,  
 see from his hand to be  
 above him,  
 see his feet to be  
 washed upon,  
 see from his side to be  
 equal,  
 see his arms to be  
 extended,  
 and close to his heart  
 to be loved."

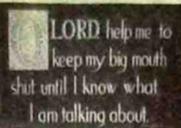


1. CREATION:  
 (on parchment paper)  
 15" x 21" 50p

2. 'SUPPOSE THEY  
 GAVE A WAR...'  
 20" x 30" 65p



3. 'SOD OFF':  
 19" x 14" 45p



4. 'LORD...'  
 30" x 20" 65p



5. ELVIS:  
 (GIANT Size)  
 34" x 52" 95p



6. BANDIT  
 BIKE:  
 23" x 32" 75p



7. YOUR COUNTRY  
 NEEDS YOU:  
 24" x 29" 65p



8. SILHOUETTE:  
 20" x 15" 50p



9. BAY CITY ROLLERS:  
 39" x 29" 75p



10. TOMORROW...:  
 30" x 20" 65p



11. TROOPER SMITH:  
 30" x 20" 60p



12. ROBERT  
 REDFORD:  
 20" x 30" 55p



13. OPTIC:  
 (hand-printed)  
 20" x 30" 70p



14. RAQUEL  
 WELCH:  
 25" x 38" 75p



15. I WONDER:  
 (hand-printed)  
 20" x 30" 65p



16. DAVID  
 ESSEX:  
 23" x 33" 70p



18. THE LAST ARMADA (by Rodney  
 Matthews): 40" x 20"  
 95p



19. PAUL  
 NEWMAN:  
 20" x 30" 55p



20. 'TOO MUCH  
 SEX...'  
 18" x 24" 45p



21. BARDOT:  
 (GIANT Size)  
 34" x 52" 95p

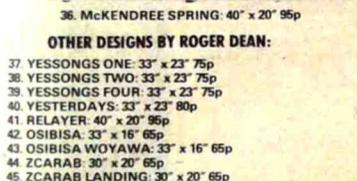
## POSTERS DESIGNED BY ROGER DEAN



22. CLOSE TO THE EDGE: 40" x 20" 95p



23. YESSONGS THREE:  
 33" x 23" 75p



24. GARY GLITTER:  
 33" x 23" 70p



25. JAMES HUNT: 47" x 16" 95p



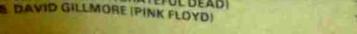
26. TOM PRYCE: 47" x 16" 95p



27. RONNIE PETERSON: 47" x 16" 95p



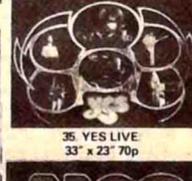
28. NIKI LAUDA: 47" x 16" 95p



29. JODY SCHECKTER: 39" x 28" 95p



29. YES LIVE:  
 33" x 23" 70p



30. EMERSON FITTIPALDI: 39" x 28" 95p



31. CARLOS REUTEMANN: 39" x 28" 95p



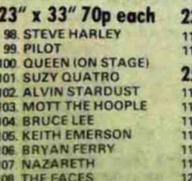
32. CARLOS PACE: 39" x 28" 95p



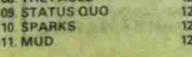
33. JOCHEN RINDT: 50" x 18" 85p



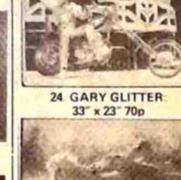
34. WILD FURY:  
 33" x 23" 70p



35. BLACK BEAUTY:  
 30" x 20" 55p



36. MCKENDREE SPRING: 40" x 20" 95p



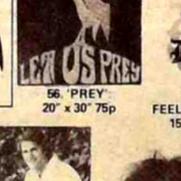
37. YESSONGS ONE: 33" x 23" 75p



38. YESSONGS TWO: 33" x 23" 75p



39. YESSONGS FOUR: 33" x 23" 75p



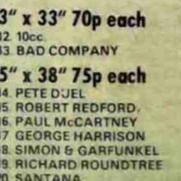
40. YESTERDAYS: 33" x 23" 80p



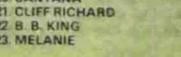
41. RELAYER: 40" x 20" 95p



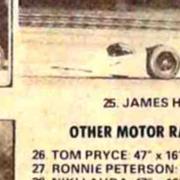
42. OSIBISA: 33" x 16" 65p



43. OSIBISA WOYAWA: 33" x 16" 65p



44. ZCARAB: 30" x 20" 65p



45. ZCARAB LANDING: 30" x 20" 65p



46. URIAH HEEP: 23" x 33" 75p



47. PALLADIN CHARGE: 33" x 23" 75p



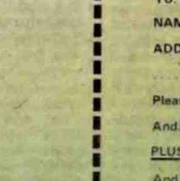
48. GRAVY TRAIN: 33" x 23" 80p



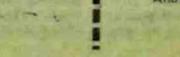
49. BEDSIDE MANNERS: 40" x 20" 95p



50. BADGERS: 33" x 23" 75p



51. YES: 33" x 23" 70p



52. VIRGIN: 33" x 23" 95p



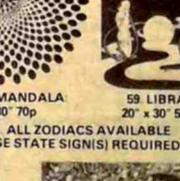
53. BLACK BEAUTY:  
 30" x 20" 55p



54. EASY RIDER:  
 (GIANT) 52" x 34" 95p



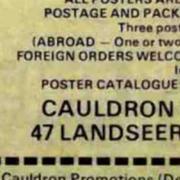
55. OLIVIA NEWTON-  
 JOHN: 33" x 23" 70p



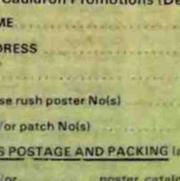
56. 'PREY':  
 20" x 30" 75p



57. 'IF IT  
 FEELS GOOD  
 DO IT!':  
 15" x 21" 50p



58. OPTIC MANDALA:  
 30" x 30" 70p



59. LIBRA:  
 20" x 30" 55p



60. PEACE:  
 14" x 19" 30p



61. BEN MURPHY:  
 20" x 30" 55p



62. QUEEN:  
 23" x 33"  
 70p



63. BAY CITY  
 ROLLERS:  
 29" x 39" 75p



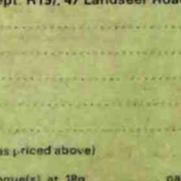
64. BEN MURPHY:  
 20" x 30" 55p



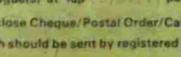
65. M.J. RC BOLAN:  
 24" x 29" 55p



66. PEACE:  
 14" x 19" 30p



67. LIVE GIVE LOVE:  
 40" x 20" 80p



68. CLINT EASTWOOD:  
 30" x 20" 55p



69. TONY CURTIS/ROGER  
 MOORE: 30" x 20" 55p



70. RITCHIE BLACKMORE:  
 33" x 23" 70p



71. CAT STEVENS:  
 30" x 20" 55p



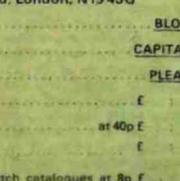
72. STEVE McQUEEN:  
 112. 100c



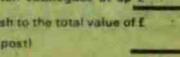
73. MICK JAGGER:  
 113. BAD COMPANY



74. LEO ZEPPELIN:  
 100. QUEEN (ON STAGE)

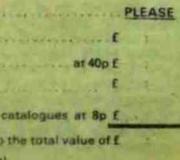
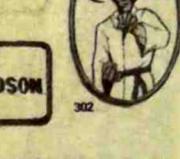
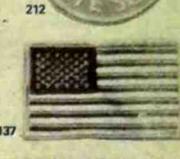


75. MOODY BLUES:  
 101. SUZY QUATRO



76. ROY WOOD:  
 102. ALVIN STARDUST

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| 73. MICK JAGGER                  | 87. PETE FRAMPTON  | 99. PILOT             | 113. BAD COMPANY   |
| 74. LEO ZEPPELIN                 | 88. STEVE MARRIOTT | 100. QUEEN (ON STAGE) |                    |
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| 78. SLADE                        | 92. JOHNNY CASH    | 104. BRUCE LEE        |                    |
| 79. ROD STEWART                  | 93. LEON RUSSELL   | 105. KEITH EMERSON    |                    |
| 80. ALICE COOPER                 | 94. ELTON JOHN     | 106. BRYAN FERRY      |                    |
| 81. DAVID BOWIE                  | 95. CSN & YOUNG    | 107. NAZARETH         |                    |
| 82. PETE TOWNSHEND               | 96. NODDY HOLDER   | 108. THE FACES        |                    |
| 83. GILBERT O'SULLIVAN           | 97. BRIAN CONNOLLY | 109. STATUS QUO       |                    |
| 84. JERRY GARCIA (GRATEFUL DEAD) |                    | 110. SPARKS           |                    |
| 85. DAVID GILLMORE (PINK FLOYD)  |                    | 111. MUD              |                    |

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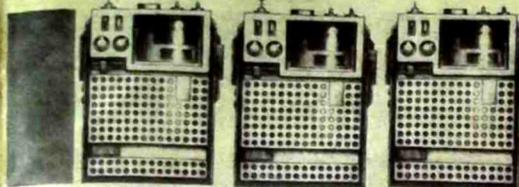
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# TUNE IN

## Radio

### Everett to go nationwide?

WITH SOME of the ILR stations about to celebrate one or two years broadcasting, Radio One last Monday passed its eighth year on air, still with many of the original staff.

One man who won't be there during year nine will be Kenny Everett.

RM & D heard whispers recently that Everett had shown interest in working for the Beeb again.

Apparently the Beeb weren't so keen, but there is still a likelihood of him being heard around the country on commercial radio.

On the other side of the fence at the Beeb, John Peel was pictured twice in the Radio Times wearing a 10 CC T-shirt. A BBC spokesman claimed the reason was because his Be Bop-Deluxe shirt was being washed.

And what about a plug for dear old LBC, whose Adrian Love is doing a stirring job for the station. Guest this Friday on the programme is to be Uri Geller, talking about his new book, and also he hopes to break the entire IBA aerial system.

We hear a cry from Radio Hallam that if this did happen, it certainly wouldn't make their reception any clearer.



KENNY EVERETT.

## Films

### Brooks in the hot seat

The Twelve Chairs

Cert. U. Astoria, Charing Cross Road & London.

WITH THE mushrooming popularity of the director, Mel Brooks, it's interesting to find one of his earlier features making a belated appearance in our cinemas. The Twelve Chairs is the film he made immediately prior to last year's runaway success, Blazing Saddles, and is of course a comedy.

Loosely based on the Russian novel of the same name it concerns the exploits of several characters in search of a missing set of chairs, one of which contains the

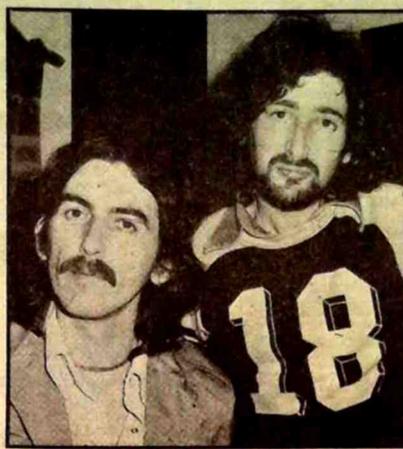
jewels of a noble family forced to flee their home during the revolution.

Starring in the film are Ron Moody, as the nobleman to whom the jewels rightfully belong, Mel Brooks himself as Moody's former valet and Dom de Luise as a greedy village priest with his heart set on finding the jewels.

The Twelve Chairs is probably Brooks' most disciplined film to date and gets the audience rocking in the aisles with laughter.

Sharing the bill is a strange Raquel Welch vehicle, The Wild Party, which is supposedly based on actual Hollywood scandals of the 20's.

MIKE CHILDS



CAPITAL SCOOP: Little Nicky Horne managed to lure George Harrison into a radio studio once again this week.

## BLEEPS

RADIO ORWELL is now sorting itself out, with Greg Bance, Keith Rogers and Andy Archer happily installed at Ipswich. To give a preview of what life is likely to be like at Orwell, Greg, formerly known as Roger Scott and Arnold Layne, will next week reveal the horrible truth in RM & D. Nothing more has been heard from the Home Office in the last

week after the court cases in Southend (RM & D last week), though RM & D understands that a familiar name will be re-appearing on the station within the next few months.

Continuing to pull off scoops, Capital Radio was host to George Harrison last week on the Nicky Horne show, as the photo bears witness. . . . However on the

## Listen for:

### SOLOS ON ONE

SIMON and Garfunkel are to preview their new solo albums on Radio One early next month in two hour-long stereo programmes.

And, in a linking competition, Radio One listeners will have the chance to win some of the most coveted prizes ever offered by a station - 40 books belonging to Paul Simon which contain the complete collection of his lyrics up until 1973. The volumes are part of a numbered and authenticated limited edition handsomely bound for the singer/songwriter by his publishers.

The special relationship

which exists between Radio One and Simon and Garfunkel began when producer Stuart Grundy went to America to record six programmes for the BBC about the publicity-shy duo.

The success of that series and the friendship Grundy established with the singers prompted an invitation from Simon and Garfunkel to the Radio 1 producer to return to the States to record these special album preview programmes which will be broadcast simultaneously on 150 American radio stations.

The first will be heard on Radio One at 1.00 pm on Saturday, October 4, when Paul Simon discusses his new album, Still Crazy After All These Years. Also featured in the programme will be Phil Ramone (engineer and co-producer of the record), Phoebe Snow (who sings with Simon on his new single Gone At Last) and jazz pianist Bob James (responsible for some of the arrangements on the album). On the same day, at 10.00 am, Radio One will run the Paul Simon Songbook competition.

Art Garfunkel will preview his new album Breakaway at 1.00 pm on Saturday, October 11. It includes his current single I Only Have Eyes For You.

ESTHER PHILLIPS has been singing since she was six years old and knows a lot about the music business. So it's surprising that when first asked to record What A Difference A Day Makes, she turned it down flat.

That was two years ago. Since then Creed Taylor, head of America's CTI record company, insisted Esther cut the disc and the result has been her biggest hit to date.

For Esther it has meant a step up from strictly club gigs to big concert halls and she claims it has also renewed her creative flair and faith.

The former Little Esther Phillips is sitting in her record label's New York office chatting to us on the phone.

"When you have a hit record you automatically move into a more creative vein," she says.

"For instance I've recently started some songwriting which is a new thing for me."

"And when you haven't got a hit record you just have to plod on," she adds philosophically.

Esther has been plodding on for more years than she cares to remember beginning when she was six in her local church choir in the Watts section of Los Angeles.

## Legendary

It was the legendary Johnny Otis who discovered her at one of his amateur talent contests, took her into his show and gave the world Little Esther Phillips when she was 13 years old.

# Making all the difference

by David Hancock

Years later she was to record the Beatles song And I Love Him, which would make her an international star and force her to cast away the Little tag.

"It's strange," she explains, "but to all the people who were teenagers when I was a teenager I'm still Little Esther Phillips, but to their kids I'm just Esther Phillips."

"It really doesn't bother me at all. Some people call me Esther Williams and I can't even swim!" she exclaims. Regardless of her name, Esther has a voice that she could claim to be the most easily distinctive of all black female

singers. It's hard to describe and for this reason most categorists try and claim her as their own. Yet she's not just a jazz singer, not just a soul singer, and not a pop specialist.

## Versatile

"I can sing anything," she maintains. "If it's a jazz song and it comes out blues, well I'm not trying to make it that way, that's just the way it comes out. . . . I think that maybe it has affected my career because some companies always wanted me to do a pop song or an R&B song. That's hard for me to do because I just sing, I don't know how to sing



ESTHER PHILLIPS: easily distinctive voice.

and make a song a pop song."

Pop song or not, What A Difference A Day Makes has made the charts here and in the States. It was first a hit for Dinah

Washington in the late 50's, one of the singers that Esther frankly admits was an influence.

"I remember when I was a little girl, I used to try to copy little tricks

that Sarah Vaughan could do. After a while I started trying to find out where I was. I drew from this one and that one and then all of a sudden I started to block them out

and worked on developing my own thing. But I think I really adopted my style from Dinah."

Not detracting from Esther's talent, guitarist Joe Beck who also arranged the hit song, plays a guitar break which is arguably the finest in the Top 50.

"It was Creed Taylor who introduced me to Joe," says Esther. "He also records for the label and we met last April. His guitar work and arrangements are so good that we'll be working together again."

## Accompanied

Esther's regard for Beck is shown in the fact that her latest and fifth album for the company is called W/Beck (With Beck).

Now she plans to visit Britain for selected dates in February of next year, though she can't say whether she will be accompanied by Joe Beck. She was last here in 1973 when she played an engagement at Ronnie Scott's Club in London.

For Esther, the song is the thing. "The lyrics really have to be saying something and they have to be lyrics I can identify with," she points out.

"There are a lot of songs I wouldn't do because they wouldn't fit me. I look at each song individually and if I can identify with it, then I record it."

What A Difference A Day Makes looks like making the difference Esther Phillips has been working towards for a long time.

# HONEST, THIS IS TERRIBLE

WHAT'S THE moose biz coming to these days? First we had the Wombles and Wupert The Bear weeping and a wooling up and down the charts and now we have another kiddiewinks character

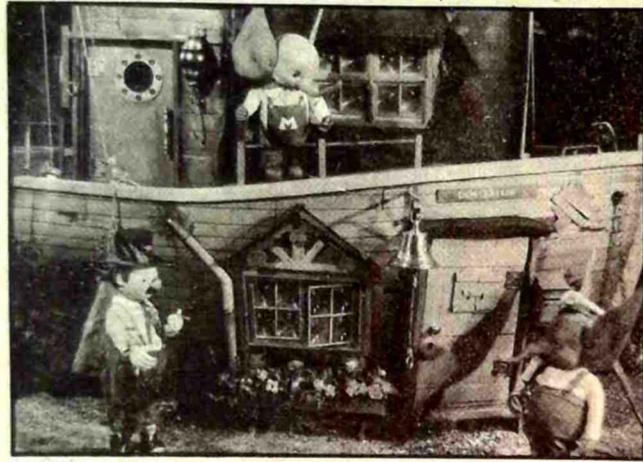
joining the ranks, called Muffie.

Muffie's a lovable little elephant who lives in Pine Forest and you'll be able to wave to him on the telly when he presents his

series on TV.

Bwadley's wecowds have weseled the theme song from the show called Muffie.

Ah, makes us jump for joy all over teddy.



MUFFIE: Bwadley's release

## The painless art of touring — McCartney style

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front of a log fire. On the recently completed British leg of Wings World tour there were three McCartney children complete with nanny and tutor, one Denny Laine son, and one Tony Dorsey (horns)

daughter. There were wives, publicists, record company executives, bodyguards, chauffeurs, not to mention road crews, sound engineers, and lighting experts.

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## WITS' END

### Eee-up, the lads can sup it good

ALICE COOPER, who thought he was on to a good thing with his reputed 12 cans of Budweiser a day, will just have to think again.

Jack of Jack the Lad may not know one masacara from another, but can he drink. And when I say drink, I mean drink!

Fifteen pints a night is not unheard of among members of this drinking club which masquerades as a pop group.

"Our average consumption is around four gallons of Guinness a day — five with the roadies" reckons Mitch, the parched and thirsty remains of a human being.

It's thirsty work being a pop unsuperstar, especially when you take into account that there are about eight pints to the gallon.

Recently when Jack the Lad set off for a Scandinavian tour, they went prepared, not rating foreign beers at all.

"We took 400 pints for our one week's tour" admits Jack The Lad's resident alcoholic.

Occasionally some of



JACK THE LAD: sober?

the group go out for a night on the town, and get really sobered out of their heads. Recently, whilst recording their new album, they went on a binge to end all binges. For three whole weeks not a drop passed their lips.

## Fox drummer shot dead!

FOX DRUMMER Jim Frank has died a death — but only on celluloid. Jim's dad is Mel Franks, the movie producer.

Among other films, he produced A Touch Of Class.

Now he has just finished work on a new film — with son Jim playing the part of a Red Indian.

The film is called The Duchess And The Dirtwater Fox, starring George Segal and Goldie Hawn.

Jim, alas, gets shot dead in a bank raid early on in the film.



## DEAR SIR,

What happened to Steve Harley, that livery boy who used to make those arrogant statements in a New Cross accent? Well at least we haven't forgotten him. Come back, Steve, we love you. And while we're on, must tell you about all these famous people who are slimming. Les Gray has shed pounds from his fat belly — because some one said he was taking the Elvis thing too far — and Gazza Giltner is a slyph-like two-stone lighter (we're pleased to report, not forgetting our cuddly editor who has challenged her cat, Linus, to a weight-watching winter. Linus weighs nine — and a half — pounds (before breakfast). Mind you those Rollers must have lost a few pounds on Tuesday when a few hours before departure they discovered their American visas were missing — what a drama, but all was well in the end. But what about Smokey? Are they the first group to announce a name-change in the middle of a chart assault? They should worry, heavy rumblings are now being made by the writers of Black Is Black (the summer dago hit of the Sixties) because of alleged copyright infringement by the writers of I'm On Fire, Naughty,

## COURT CIRCULAR

MR BRYAN FERRY, mucho smootho singer with the popular dance band known as Roxy Music was driving down a London thoroughfare this week when he spied a most extraordinary thing, m'Lord.

### Ferry's lady nabs a bad 'un

A common criminal had just pulled what Ameri-

cans call a heist on a local bank and with armfuls of money the young man ran out of the bank and into a getaway car stationed in front of Mr Ferry's vehicle.

Thankfully a young lady with Mr Ferry noted down the car's number plate. I believe she used her eyebrow pencil for the job, m'Lord and should be commended for quick thinking.

The whole incident was reported to the police force and the culprit was later captured and the £1,500 recovered.

It is also said, sir, that when Mr Ferry saw the common criminal coming out of the bank, he shouted to him: "Put the money back, you dastard, love is the drug."



BRYAN FERRY: Mr ten per cent?



LES: slimming

Naughty. Now Cornucopia Colossus this week just has to go to that charming boy about the music biz, Seth, Warner Brother's chief album review hustler. He quit in favour of University this week and had a sooper little soiree at Warner's delectable offices. So much for style, but what about the Carpenters. That Karen has been ordered to bed with some internal infection and 40 Japanese dates have had to be blown out. Tut, Tut. So don't forget kiddies, if the wind is in the wrong direction, you'll get it all back in your face. Byeooooo xxx xxx.

## BEHIND THE BREAKERS

WILL SHE, won't she make the chart? Natalie Cole, that is. Nat "King" Cole's little girl has been in the breakers for weeks now but with her visit to Britain we're sure next week should see her disco single charting. . . . And up there with her is that other disco act Trammips with a good soul single Hold Back The Night. But nothing seems to be holding back Dee Clark who's hoping to Ride A White Horse straight into

the Top 50 . . . Two former Beatles in the breakers: George Harrison has his strongest melody for some time with You from his Extra Texture album while Paul's Wings make an attempt with Letting Go. Strangely enough considering the successful Wings tour, this single doesn't seem to want to let go of the breakers. . . . Meanwhile Cliff Richard gives us his Honky Tonk Angel while Alvin Star-



ALVIN STARDUST: Cliff revival

lust revives Cliff's first hit Move It, and gives it a new arrangement. Lesley Gore looks as if she's not going to make it with her catchy song Immortality but Johnny Nash is back with a ditty called Let's Be Friends. Bottom breaker this week is Rocky by Austin Roberts which just could repeat the success of Bobby Goldsboro's Honey. It's that sort of song, if you know what we mean.

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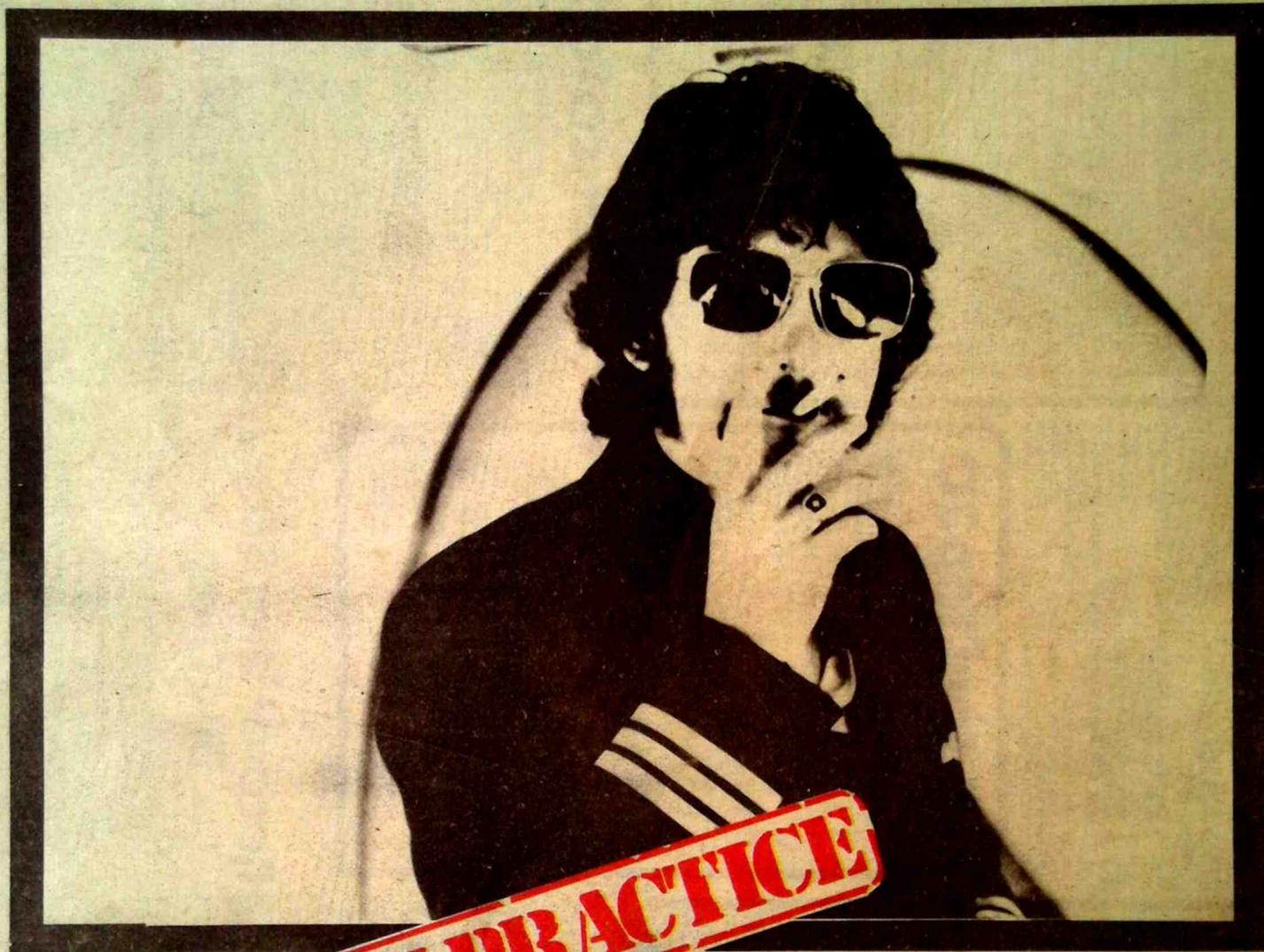
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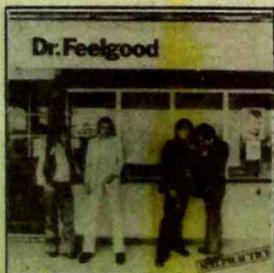
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