

Australia 30c

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November 8 1975 10p

RECORD MIRROR

&

DISC

D.I.V.O.R.C.E CONNOLLY STYLE

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Piecing together Jigsaw

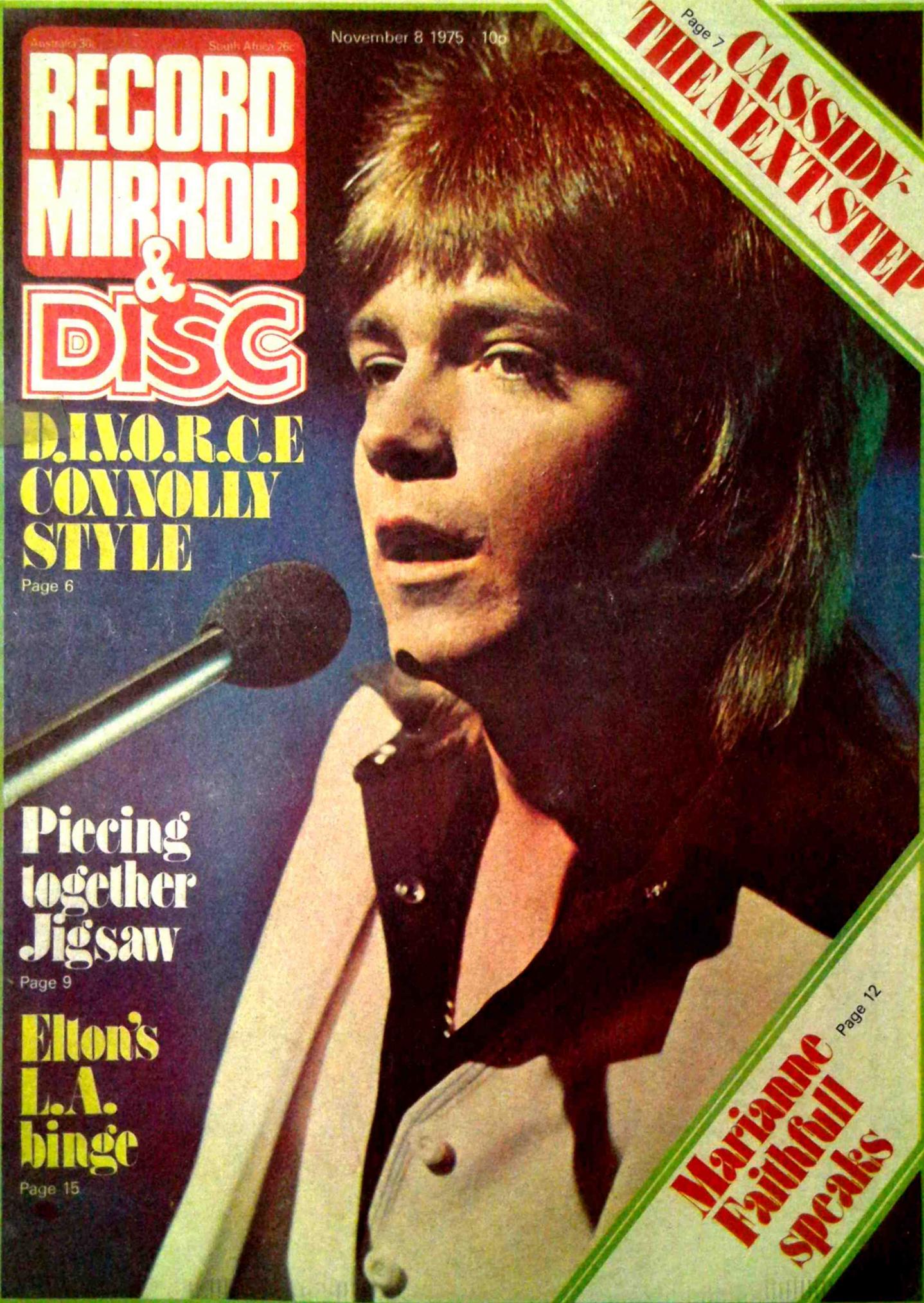
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Elton's L.A. binge

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**CASSIDY
THE NEXT STEP**

Page 12
**Marianne
Faithfull
Speaks**



British Top 50 Singles

1	2	SPACE ODDITY, David Bowie	RCA
2	5	LOVE IS THE DRUG, Roxy Music	Island
3	1	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
4	10	RHINESTONE COWBOY, Glen Campbell	Capitol
5	15	HOLD BACK THE NIGHT, Tramps	Buddah
6	8	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
7	6	SOS, Abba	Epic
8	4	FEELINGS, Morris Albert	Decca
9	26	D. I. V. O. R. C. E., Billy Connolly	Polydor
10	19	BLUE GUITAR, Justin Hayward/John Lodge	Threshold
11	3	THERE GOES MY FIRST LOVE, Drifters	Bell
12	9	DON'T PLAY YOUR ROCK AND ROLL TO ME, Smokey	RAK
13	28	LOVE HURTS, Jim Capaldi	Island
14	17	I AIN'T LYIN', George McCrae	Jay Roy
15	23	NEW YORK GROOVE, Hello	Bell
16	25	RIDE A WILD HORSE, Dee Clark	Chelsea
17	18	HIGH FLY, John Miles	Decca
18	7	HOLD ME CLOSE, David Essex	CBS
19	11	SCOTCH ON THE ROCKS, Band of the Black Watch	Spark
20	14	ISLAND GIRL, Elton John	DJM
21	12	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
22	20	FUNKY MOPED/MAGIC ROUNDABOUT, Jasper Carrott	DJM
23	21	ROCK ON BROTHER, Chequers	Creole
24	13	WHO LOVES YOU, Four Seasons	Warner Bros
25	43	IMAGINE, John Lennon	Apple
26	48	SKY HIGH, Jigsaw	Splash
27	24	UNA PALOMA BLANCA, Jonathan King	UK
28	16	L-L-L-LUCY, Mud	Private Stock
29	27	NO WOMAN NO CRY, Bob Marley and The Wailers	Island
30	45	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
31	39	SUPERSHIP, George Benson	CTI
32	22	BIG TEN, Judge Dread	Cactus
33	31	DARLIN', David Cassidy	RCA
34	50	LYIN' EYES, Eagles	Asylum
35	30	DREAMY LADY, T. Rex Disco Party	EMI
36	29	PALOMA BLANCA, George Baker	W. Bros
37	32	THIS WILL BE, Natalie Cole	Capitol
38	-	YOU SEXY THING, Hot Chocolate	RAK
39	40	ARE YOU BEING SERVED SIR, John Inman	DJM
40	47	CHANGE WITH THE TIMES, Van McCoy	Avco
41	36	ROCKY, Austin Roberts	Private Stock
42	35	REACHING FOR THE BEST, Exciters	20th Century
43	42	LOOK AT ME, Moments	All Platinum
44	41	PAPER DOLL, Don Estelle/Windsor Davis	Enid
45	48	GOOD-BYE-EE, 14/18	Magnet
46	-	PAPA OOM MOW MOW, Gary Glitter	Bell
47	-	BOHEMIAN RHAPSODY, Queen	EMI
48	-	WHY DID YOU DO IT, Stretch	Anchor
49	44	CRACKIN' UP, Tommy Hunt	Spark
50	38	YOU, George Harrison	Apple

RECORD MIRROR & DISC

Star Breakers

1	FIRST IMPRESSIONS, Impressions	Warner Brothers
2	THE OLD RUGGED CROSS, Ethna Campbell	Phillips
3	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos
4	FLY ROBIN FLY, Silver Convention	Philips Magnet
5	I'M STILL GONNA NEED YOU, Osmonds	MGM
6	I'M SO CRAZY, K. C. & The Sunshine Band	Jayboy
7	PART TIME LOVE, Gladys Knight & The Pips	Buddah
8	MY LITTLE TOWN, Simon & Garfunkel	CBS
9	NIGHTS ON BROADWAY, Bee Gees	RSO
10	ALL AROUND MY HAT, Steeleye Span	Chrysalis

Yesteryear Charts

5 YEARS AGO

November 7, 1970

1	1	WOODSTOCK	Matthews Southern Comfort
2	2	PATCHES	Clarence Carter
3	5	BLACK NIGHT	Deep Purple
4	3	BAND OF GOLD	Freda Payne
5	15	WAR	Edwin Star
6	4	ME AND MY LIFE	The Tremeloes
7	7	BALL OF CONFUSION	The Temptations
8	14	THE WITCH	The Rattles
9	13	RUBY TUESDAY	Malenie
10	6	PARANOID	Black Sabbath

10 YEARS AGO

November 6, 1965

1	12	GET OFF OF MY CLOUD	The Rolling Stones
2	1	YOU ARE A GOOD MAN	Sam Cooke
3	1	EVIL HEARTED YOU	Stella Mullen
4	8	YESTERDAY	The Beatles
5	11	IF I STAY IN THIS WORLD	Three Dimensions
6	9	HERE IT COMES AGAIN	Hedge-toppers
7	2	ALMOST THERE	The Fortunes
8	10	YESTERDAY	Andy Williams
9	3	EVE OF DESTRUCTION	Matt Monro
10	37	IT'S MY LIFE	Barry McGuire

15 YEARS AGO

November 5, 1960

1	-	IT'S NOW OR NEVER	Elvis Presley
2	1	ONLY THE LONELY	Roy Orbison
3	2	AS LONG AS HE NEEDS ME	Shirley Bassey
4	6	ROCKING GOOSE	Johnny and The Hurricanes
5	7	NINE TIMES OUT OF TEN	Cliff Richard
6	4	SO SAD / LUCILLE	The Everly Brothers
7	8	LET'S THINK ABOUT LIVING	Bob Lumen
8	9	DREAMING	Johnny Burnette
9	3	HOW ABOUT THAT	Adam Faith
10	10	WALK DON'T RUN	The John Barry Seven

UK Soul Top 20

1	1	WHAT A DIFFERENCE A DAY MAKES	Esther Phillips
2	3	HOLD BACK THE NIGHT	Tramps
3	5	THERE GOES MY FIRST LOVE	Natalie Cole
4	4	TIME FOR LOVE	Drifters
5	12	I AIN'T LYIN'	Chi-Lites
6	6	DO IT ANY WAY YOU WANNA	George McCrae
7	7	SUPERSHIP	People's Choice
8	13	FLY ROBIN FLY	George Benson
9	9	RIDE A WILD HORSE	Silver Convention
10	17	RIDE A WILD HORSE	Dee Clark
11	-	LOOK AT ME (I'M IN LOVE)	Moments
12	8	REACHING FOR THE BEST	The Exciters
13	-	CHANGE WITH THE TIMES	Van McCoy
14	17	CRACKING UP	Tommy Hunt
15	10	YUM YUM (GIMME SOME)	Falback Band
16	14	AS LONG AS YOU KNOW (WHO YOU ARE)	Dooley Silverspoon
17	20	IT ONLY TAKES A MINUTE	Tavarez
18	15	DREAMING A DREAM	Crown Heights Affair
19	18	LOVING ARMS	Millie Jackson
20	-	DO IT YOURSELF	Gloria Gaynor

US Soul Top 20

1	2	LOW RIDER	War
2	5	FLY ROBIN FLY	Silver Convention
3	1	SWEET STICKY THING	Ohio Players
4	4	SAME THING IT TOOK	Impressions
5	12	LET'S DO IT AGAIN	Staple Singers
6	3	TO EACH HIS OWN	Faith, Hope & Charity
7	7	I WANT A DO SOMETHING FREAKY TO YOU	Leon Haywood
8	7	THE AGONY AND THE ECSTASY	Smokey Robinson
9	10	SO IN LOVE	Curly Mayfield
10	17	CHANGE WITH THE TIMES	Van McCoy
11	8	LOVE POWER	Willie Hutch
12	6	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY)	Spinners
13	13	MR DJ (5 For The DJ)	Aretha Franklin
14	15	THIS IS YOUR LIFE	Commodores
15	16	I ONLY HAVE LOVE	Syl Johnson
16	0	THAT'S THE WAY I LIKE IT	KC & The Sunshine Band
17	20	LEFTOVERS	Millie Jackson
18	-	HAPPY	Edlie Kendrick
19	19	LOVE DON'T COME NO STRONGER (Than Yours and Mine)	Jeff Perry
20	11	GIVE IT WHAT YOU GOT / PEACE PIPE	BT Express

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

British Top 50 Albums

1	1	FAVOURITES, Peters & Lee	Phillips
2	8	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
3	-	SIREN, Roxy Music	Island
4	-	ROCK OF THE WESTIES, Elton John	DJM
5	7	BREAKAWAY, Art Garfunkel	CBS
6	2	ATLANTIC CROSSING, Rod Stewart	Warner Bros
7	3	WISH YOU WERE HERE, Pink Floyd	Harvest
8	5	ALL THE FUN OF THE FAIR, David Essex	CBS
9	4	THE VERY BEST OF ROGER WHITTAKER	Columbia
10	10	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
11	12	GOOD BAD BUT BEAUTIFUL, Shirley Bassey	United Artists
12	9	THE BEST OF, Stylistics	Avco
13	11	GREATEST HITS, Cat Stevens	Island
14	13	ALL AROUND MY HAT, Steeleye Span	Chrysalis
15	6	THE WHO BY NUMBERS, The Who	Polydor
16	30	SMOKEY / CHANGING ALL THE TIME, Smokey	RAK
17	27	RABBITS ON AND ON, Jasper Carrott	DJM
18	14	SIMON & GARFUNKEL'S GREATEST HITS	CBS
19	20	TUBULAR BELLS, Mike Oldfield	Virgin
20	17	WINDSONG, John Denver	RCA
21	22	ONE OF THESE NIGHTS, The Eagles	Asylum
22	29	MUDS GREATEST HITS	RAK
23	36	MOTOWN GOLD, Various	Tamla Motown
24	-	24 ORIGINAL HITS, The Drifters	Atlantic
25	28	THE SINGLES 1969 - 1973, The Carpenters	A&M
26	-	THE NEW GOODIES LP	Bradley
27	18	HORIZON, The Carpenters	A&M
28	23	INDISCREET, Sparks	Island
29	19	VENUS AND MARS, Wings	Capitol
30	48	ELTON JOHNS GREATEST HITS	DJM
31	25	STRAIGHT SHOOTER, Bad Company	Island
32	21	ONCE UPON A STAR, The Bay City Rollers	Bell
33	24	VOYAGE OF THE ACOLYTE, Steve Hackett	Charisma
34	-	DOWN THE DUST PIPE, Status Quo	Golden Hour
35	15	MALPRACTICE, Dr Feelgood	United Artists
36	16	ANOTHER YEAR, Leo Sayer	Chrysalis
37	46	COP YER WHACK FOR THIS, Billy Connolly	Polydor
38	37	EXTRA TEXTURE (READ ALL ABOUT IT), George Harrison	Parlaphone
39	31	SABOTAGE, Black Sabbath	Nems
40	41	LIVE AT TREORCHY, Max Boyce	One Up
41	26	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
42	45	THANK YOU BABY, The Stylistics	Avco
43	34	FOREVER AND EVER, Demis Roussos	Phillips
44	-	SHAVED FISH, John Lennon Plastic Ono Band	Apple
45	-	BRIDGE OVER TROUBLED WATER, Simon & Garfunkel	CBS
46	40	NATTY DREAD, Bob Marley & The Wailers	Island
47	-	SAMPLE CHARLEY PRIDE, Charley Pride	Victor
48	-	GLEN CAMPBELLS GREATEST HITS	Capitol
49	38	ROLLIN', Bay City Rollers	Bell
50	-	HIS GREATEST HITS, Engelbert Humperdink	Decca

US Top 50 Albums

1	9	ROCK OF THE WESTIES, Elton John	MCA
2	1	RED OCTOPUS, Jefferson Starship	Gnani
3	3	WISH YOU WERE HERE, Pink Floyd	Columbia
4	4	PRISONER IN DISGUISE, Linda Ronstadt	Asylum
5	1	WHISKEY, John Denver	RCA
6	6	BORN TO RUN, Bruce Springsteen	Columbia
7	2	THE WALL, Pink Floyd	Capitol
8	8	EXTRA TEXTURE, George Harrison	Apple
9	10	WIND ON THE WATER, David Crosby / Graham Nash	ABC
10	15	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
11	20	BY NUMBERS, Who	MCA
12	16	CLEARLY LOVE, Olivia Newton-John	MCA
13	4	ONE OF THESE NIGHTS, The Eagles	Asylum
14	9	ATLANTIC CROSSING, Rod Stewart	Warner Bros
15	19	SEARCHIN' FOR A RAINBOW, Marshall Tucker Band	Capricorn
16	27	BREAKAWAY, Art Garfunkel	Columbia
17	11	PICK OF THE LITTER, Spinners	Atlantic
18	12	BLUES FOR ALLAH, Grateful Dead	Grateful Dead
19	13	WIN, LOSE OR DRAW, Allman Brothers Band	Capricorn
20	14	BETWEEN THE LINES, Janis Ian	Columbia
21	17	HONEY, Ohio Players	Mercury
22	22	MELLOW MADNESS, Quincy Jones	A&M
23	23	WHY CAN'T WE BE FRIENDS?, War	United Artists
24	34	ALIVE! Kiss	Capitol
25	31	CAPTURED ANGEL, Dan Fogelberg	Epic
26	32	SAVE ME, Silver Convention	Midland International
27	29	FLEETWOOD MAC	Warner Bros
28	18	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John	MCA
29	21	SO FINE, Loggins & Messina	Columbia
30	30	AL GREEN IS LOVE	HI
31	24	KC & THE SUNSHINE BAND	TK
32	40	INSEPARABLE, Natalie Cole	Capitol
33	41	THE HUNGRY YEARS, Neil Sedaka	Rocket
34	43	MAN - CHILD, Herbie Hancock	Columbia PC 33812
35	37	SPIT COCONUT, Dave Mason	Columbia
36	39	WILL O' THE WISP, Leon Russell	Shelter
37	26	RHINESTONE COWBOY, Glen Campbell	Capitol
38	-	FACE THE MUSIC, Electric Light Orchestra	United Artists
39	28	BARRY MANLOW I	Arista
40	33	LET THERE BE MUSIC, Orleans	Asylum
41	35	SEDAKA'S BACK, Neil Sedaka	Rocket
42	44	IS IT SOMETHING I SAID? Richard Pryor	Reprise
43	36	HOTLINE, J. Geils Band	Atlantic
44	-	HOME PLATE, Bonnie Raitt	Warner Bros
45	45	DIAMONDS & RUST, Joan Baez	A&M
46	-	LAZY AFTERNOON, Barbra Streisand	Columbia
47	47	FEELINGS, Morris Albert	RCA
48	48	RED HEADED STRANGER, Willie Nelson	Columbia
49	-	DON'T IT FEEL GOOD, Ramsey Lewis	Columbia
50	-	THIRTEEN BLUE MAGIC WAY, Blue Magic	Alco

US Disco Top 20

1	1	I LOVE MUSIC, The O' Jays	Phila Int
2	2	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
3	3	CASANOVA BROWN (Do It Yourself, How High The Moon), Gloria Gaynor	MGM
4	4	CARAVAN / WATUSI STRUT, Deodato	MCA
5	5	EVERY BEAT OF MY HEART, Crown Heights Affair	De-Lite
6	6	SUNNY, Yamboo	Montuno
7	7	UNDECIDED LOVE, The Chequers	Scepter
8	8	DO THE LATIN HUSTLE, Eddie Drennon & B. S. Unlimited	Friends & Co
9	9	FLY ROBIN FLY / I LIKE IT, Silver Convention	Midland Int
10	10	OVERTURE / LOVE MACHINE, The Miracles	Tamla
11	11	YOU SET MY HEART ON FIRE, Tina Charles	Columbia
12	12	SALSOUL RAINBOWS / TALE OF THREE CITIES, Salsoul Orch	Salsoul
13	13	BABY FACE, Wing & A Prayer Five & Drum Corps	Wing & A Prayer
14	14	I AM SOMEBODY, Jimmy James & The Vagabonds	Pye
15	15	SUMMER OF 42/EXODUS, Biddu Orch	Epic
16	16	SUMMER PLACE 76, Percy Faith	Columbia
17	17	NOBODY LOVES ME LIKE YOU DO DO, Jeanne Burton	Cotton
18	18	THE ZIP, MFSB	Phila Int
19	19	EXPERIENCE, Gloria Gaynor	MGM
20	20	I'M IN HEAVEN, Touch of Class	Midland

US Top 50 Singles

1	1	ISLAND GIRL, Elton John	MCA
2	4	LYIN' EYES, Eagles	Asylum
3	2	CALYPSO / I'M SORRY, John Denver	RCA
4	6	WHO LOVES YOU, Four Seasons	Warner Bros/Curb
5	3	MIRACLES, Jefferson Starship	Capitol
6	9	HEAT WAVE / LOVE	Capitol
7	5	THEY RUN OUR COUNTRY	Capitol
8	10	THIS WILL BE, Natalie Cole	Capitol
9	7	FEELINGS, Morris Albert	RCA
10	14	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
11	12	DOTY ANY WAY YOU WANNA, Peoples Choice	Tsop
12	16	LOW RIDER, War	United Artists
13	13	SOMETHING BETTER TO DO, Olivia Newton-John	MCA
14	15	LADY BLUE, Leon Russell	Shelter
15	17	SOS, Abba	Atlantic
16	8	BAD BLOOD, Neil Sedaka	Rocket
17	19	SKY HIGH, Jigsaw	Chelsea
18	22	NIGHTS ON BROADWAY, Bee Gees	RSO
19	28	THAT'S THE WAY (I Like It), K. C. & The Sunshine Band	TK
20	20	YOU, George Harrison	Apple
21	21	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
22	25	FLY, ROBIN, FLY, Silver Convention	Midland International
23	23	BORN TO RUN, Bruce Springsteen	Columbia
24	30	MY LITTLE TOWN, Simon & Garfunkel	Columbia
25	26	I ONLY HAVE EYES FOR YOU, Art Garfunkel	Columbia
26	32	EIGHTEEN WITH A BULLET, Pete Wingfield	Island
27	29	BLUE EYES CRYIN' IN THE RAIN, Willie Nelson	Columbia
28	37	LET'S DO IT AGAIN, Staple Singers	Curtom
29	35	OPERATOR, Manhattan Transfer	Arista
30	11	BRAZIL, The Ritchie Family	Atlantic
31	38	PEACE PIPE, B.T. Express	20th Century
32	24	JUST TOO MANY PEOPLE, Melissa Manchester	Roadshow
33	40	I WANT A DO SOMETHING FREAKY TO YOU, Leon Haywood	Arista
34	27	ROCKIN' ALL OVER THE WORLD, John Fogarty	20th Century
35	43	SECRET LOVE, Freddy Fender	Elektra
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RECORD MIRROR & DISC

NEWS EDITOR ROSALIND RUSSELL

NEWS DESK

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Pilot scoff at warning



A WARNING given this week that music in cars is dangerous and contributes to accidents has been dismissed as "rubbish" by Pilot.

As one of the country's most travelled bands Pilot reckon music is a must.

Dave Paton said this week: "It's simply untrue that music is distracting."

"On a long journey it relieves boredom. "We drive thousands of miles each year and constantly listen to music. That it's a danger is just rubbish."

The warning from a University professor who has made a study of driving distractions, comes down against radios and taped music in cars.

Meanwhile Pilot have a new single, Lady Luck, released this week. Once again, it is a Dave Paton composition.

Matthews with Tops

AL MATTHEWS, who charted recently with Fool, is to support the Four Tops for the rest of their tour.

The remaining dates are: Chatham Central Hall (November 6); Ipswich Gasmont (7); Manchester Opera House (9); Glasgow Apollo (10); Birmingham Odeon (13); Fairfield Halls, Croydon (14); Hammersmith Odeon (15).

Apart from Chatham and Glasgow it will be two shows each night.

Dana's cold Christmas

DANA HAS a new single released on November 21 titled It's Gonna Be A Cold Christmas.

She will be doing live dates prior to opening in pantomime at the Oxford New Theatre on December 23.

The dates are: Bedford Nightspot Club (Nov 4-8), Isle of Wight Sandown Park Theatre (15), Birmingham New Cresta Club (16-22), Glasgow Rangers Social Club (23-29) and Preston New Royal Cabaret Lounge (Dec 1-6).

Mud's 'Show Me'

MUD'S Second single since their split with Nicky Chinn and Mike Chapman is released next week, titled Show Me You're A Woman.

The number was written by John Goodison and Phil Wainman and produced by Wainman.



ACE MAN SPIELS

THE NEW Ace album, Time For Another, can be heard tonight (Thursday).

Paul Carrack, the band's lead vocalist and keyboards player, will preview a number of the tracks on the John Peel show (Radio 1, 11.00 pm).

The album, to be released next week, coincides with a short English tour.

Dates are: Surrey University, Guildford (November 7); Manchester University (8); Leeds Polytechnic (13); Nottingham University (15).

The band's new single, No Future In Your Eyes, is also released next week.

Take me back 'ome?

SLADE RETURN to Britain next week after a four month absence. The band are coming home to promote their new single, In For A Penny, which will be released on November 14.

They will be appearing on Top Of The Pops and probably Supersonic.

While in the States they recorded several tracks at New York's Record Plant, for a possible forthcoming album later this year.

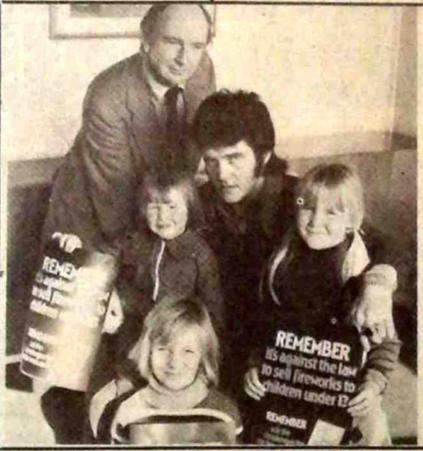


Alvin the guy!

AS BONFIRE night drew near, Alan Williams, the Minister of State with special responsibility for firework safety was looking for someone to help him with his safety campaign.

Alvin Stardust (left), turned out to be the right 'guy' for the job.

Seen with our Alvin the aforementioned minister and the aforementioned minister's three children.



Clancy pull out of tour

CLANCY HAVE cancelled their university tour planned for late November. Instead they will be recording a new album which is due for release in February. It is tentatively titled Working Together.

The band will now be playing only four concerts this year. They are: Bradford University (Nov 8), Bath University (12), Dundee Tech (14) and Dundee Royal Centre (15).

Clancy will now do their tour in February and March.

Nesmith flies in

COUNTRY SINGER Mike Nesmith arrives in this country later in the month for six dates.

He plays Essex University on November 22, followed by Queens University, Belfast (23); Radio One In Concert (27); Sussex University, Brighton (28); Sheffield University (29); and the Theatre Royal, Drury Lane (30). Tickets for the London gig, at £2, £1.50 and £1, are available from the box office and usual agencies.

Extra dates may be added.

Wanna blow with Curved Air?

CURVED AIR are looking for a keyboards player who can sing. On their album, Midnight Wire, they used Peter Wood, ex-Sutherland Brothers & Quiver and Al Stewart Band member.

The band also have several gigs lined up, which are: Durham University (November 8); Aberystwyth University (14); Reading University (December 4); Salford University (5); Lancaster University (6); Birmingham Town Hall (9); Keele University (10); Brighton Dome (11); Thames Polytechnic, Greenwich, London (12); Colston Hall, Bristol (15); Leeds Town Hall (19); and Wolverhampton Civic Hall (21).

Al Green has new single

AL GREEN has a new single released next week called Full Of Fire. It is coupled with Could I Be The One, a track from his latest album Al Green Is Love.

November 21 sees a new Chi-Lites single in the shops. Called I Never Had It So Good (And Felt So Bad), it's an elongated and re-mixed version of the track from the Chi-Lites album.



We're all together on page 13

SPIDERS STICK TOGETHER

THE SPIDERS From Mars have reformed and have signed to the Pye label. They have a single released in mid-November titled *White Man Black Man* and will play a major tour in February of about 30 dates.

Before then, they will play a series of college dates. They are: Hull University (December 5), Manchester University (6), Leeds Poly (8) and Lancaster Poly (10). More dates will be added later.

There are three of the original Spiders left in the band - Trevor Bolder, Woody Woodmansey and Mike Garson. They are joined by Pete McDonald (vocals) and Dave Black (guitar), both of whom are from Newcastle.



THE SPIDERS: new single

Complete Stretch Guide

STRETCH HAVE their Winter tour dates finalised. They are: Chippenham Tech (Nov 7), Welwyn Mid - Herts College of Education (15), Willesden Marshalls (21), Farnborough Burlesque Club (26), Doncaster College of Education (28), Coventry Warwick University (29), Portsmouth College of Education (Dec 2), Hull University (5), Birmingham Barbarellas (9), Brentwood College of Education (12), Northampton Country Cricket Club (20), Bury St Edmunds Corn Exchange (27).

Paignton Penelope's (January 10), Worcester College of Education (30) and Grantham Kestevan College (14).

BUTTERFLY DOUBLE

A **DOUBLE** album of *The Butterfly Ball*, entirely different to the Roger Glover version, is to be released next week.

It has music composed by Rod Edwards and Roger Hand who translate some of the poems into song. Other poems are narrated by Judi

Dench and Michael Horden backed by the duo's music.

The album of William Plomer's original verses also features many top musicians such as Jerry Conway (drums) and Bruce Lynch (bass) as well as Edwards on keyboards and Hand on guitar.

MOON MOVIE

KEITH MOON has written a script for a film and is to present it to director Sam Peckinpah. The story is loosely based on the story of Dick Whittington and other pantomime characters. Meanwhile, Moon has denied reports that his American home has been put up for sale in his absence to cover debts.



KEITH MOON

ELO FIX ALBUM & TOUR DATES

ELO HAVE dates fixed for this winter. Two gigs are in Scotland - **ELO's** first visit there in two years.

The dates are: Glasgow Strathclyde University (Nov 27), Edinburgh University (28), London New Victoria (Dec 6) and Birmingham Odeon (8). On the London and Birmingham dates, **ELO** will be joined by Colosseum.

Tickets for the London show are on sale on November 14, priced £2, £1.50 and £1.

A new album titled *Face The Music* will be released on November 14 and a single track taken from it, titled *Evil Woman*, is out the same day.

LIMITED COMPILATION ALBUM

ISLAND RECORDS and Transatlantic have combined to bring out a four-album compilation of folk rock artists. The album will retail at the suggested price of £7.50 and will be titled *The Electric Muse*. It will be a limited edition of 30,000.

Although Island and Transatlantic are the two biggest contributing com-

panies, 15 other companies have allowed their artists to be included. Seven tracks have never previously been released and many others deleted.

Among the artists on the compilation are: Fairport Convention, Pentangle, Mr Fox, The Chieftans, Ralph McTell, Roy Harper, John Martyn, Martin Carthy and Lindisfarne.

Match-points to the Faces

ROD STEWART and the Faces, who will be touring Britain in May, have been approached by several football clubs to appear in outdoor concerts.

This tour plan was originally to be set up last year, but had to be abandoned. Record Mirror And Disc sources reveal that one of the

major London clubs interested in having the band is Queens Park Rangers. It is believed that the outdoor shows would be held in June. Meanwhile, it would appear likely that the band will time their visit to Glasgow during the tour to coincide with the Scotland - England match to be held on May 12.



ROD STEWART

Martyn out of stock

THE JOHN MARTYN album which was available only on a mail order basis has now completely sold out the 10,000 copies that were pressed. Orders which have already been received will be honoured, but no further orders can be taken. Owing to delays in production, some copies of the album have been held up, but those who have yet to receive their copies will be sent them as soon as possible.

American hotline ...

Hollywood

COPS AND DODGERS

ELTON JOHN'S two-day stand at Dodger Stadium is noteworthy for the change in law enforcement policy of the Los Angeles Police Department. The police kept a fairly low profile, with only 35 arrests reported out of two crowds of 55,000 each.

This is in comparison to Pink Floyd's four-day stand at the Los Angeles Sports Arena last April, where 511 arrests were made in a crowd one-fourth the size of Elton's audience.

Most of the arrests at the Pink Floyd concerts were for possession of marijuana.

In his October 10 biweekly report to the City Council, Los Angeles Police Chief Ed Davis included an item listed under "Elton John Rock Concert Planning" which allowed "for a low profile enforcement of the laws within the stadium" and a force of 32 officers (compared to 75 for Pink Floyd).



ELTON JOHN

Last April Davis answered critics of the department's tactics at the Pink Floyd concerts by saying, "In most places they (rock concerts) are allowed to go unpunished."

"They become huge pot festivals where you can get stoned just walking through the place. But this is the city of Los Angeles, and we're not going to give up any of it."

Los Angeles concert

promoters were generally pleased by the police and crowd reaction at Elton's concerts. Since last April there has been some fear that major rock acts would be forced to perform outside the city limits in order to fall under the jurisdiction of other police departments. See also page 15.

MINNIE RIPERTON may be starting a new Hollywood tradition. Just down the block from Grauman's Chinese Theatre, in front of a Hollywood Boulevard record store, she planted her footprints, handprints and a copy of her gold album for 'Perfect Angel'.

THE DOOBIE BROTHERS had a surprise after their recent appearance in Nashville. They discovered that their limousine driver was really a Nashville policeman, assigned to monitor their activities.

Returning to their plane after the show, they found it surrounded by policemen wishing to search it.

They had forgotten their search warrant, however, and the Doobies had to wait until 3 am for the police to be able to search the plane legally.

When they did, all they found was a bottle of organic vitamins.

The Doobies are now suing the Nashville cop, and Limousines Unlimited Inc. of Nashville.

HELEN REDDY has made public her choice

for the next President of the United States. She says she is backing Democratic Senator Hubert H. Humphrey, who is not an announced candidate for the nomination of his party.

HARRIET SHOCK, the composer of Helen's 'Ain't No Way to Treat a Lady', has written and recorded a song for the Women's Strike, which was scheduled in the US for October 29.

The song and the motto of the strikers is "Alice Doesn't", and the idea was for women not to go to work or spend money that day, to demonstrate their economic power.

BRUCE SPRINGSTEEN visited a Phil Spector recording session while he was in Los Angeles.

Spector was recording a single with Dion, and reportedly Spector and Springsteen formed a mutual admiration society during their five hours together.

LEON RUSSELL, in the American Top 10 with *Lady Blue*, married fellow-shelter recording artist *Mary McCreary*.

Rumours in the American press that the Shelter label is about to be dissolved are being strongly denied.

COMMANDER CODY and *His Lost Planet Airmen* portray a rock group in an upcoming episode of "Police Woman"; the American television series.

SOMEONE at 20th Century Fox swears they have received a request from former President Richard Nixon's office in Sam Clemente for three t-shirts from "The Rocky Horror Picture Show."

BETIE MIDLER begins a US tour on December 10, playing 80 performances in 20 cities. She'll be in Los Angeles for six nights at the Dorothy Chandler Pavilion, with her final show on New Year's Eve.

FRED BRONSON

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SONGWORDS

Island Girl

Words and Music by Elton John and Bernie Taupin.

I see your teeth flash
Jamaica honey so sweet
Down where Lexington cross 47th Street
Oh she's a big girl she's standing 6 foot 3
Turning tricks for the dudes
In the big city.

Chorus:
Island girl what you wantin' wid de white man's
world
Island girl black boy want you in his Island world.

He want to take you from de racket boss
He want to save you but de cause is lost
Island girl
Island girl
Island

Tell me what you wantin' with de white man's
world.

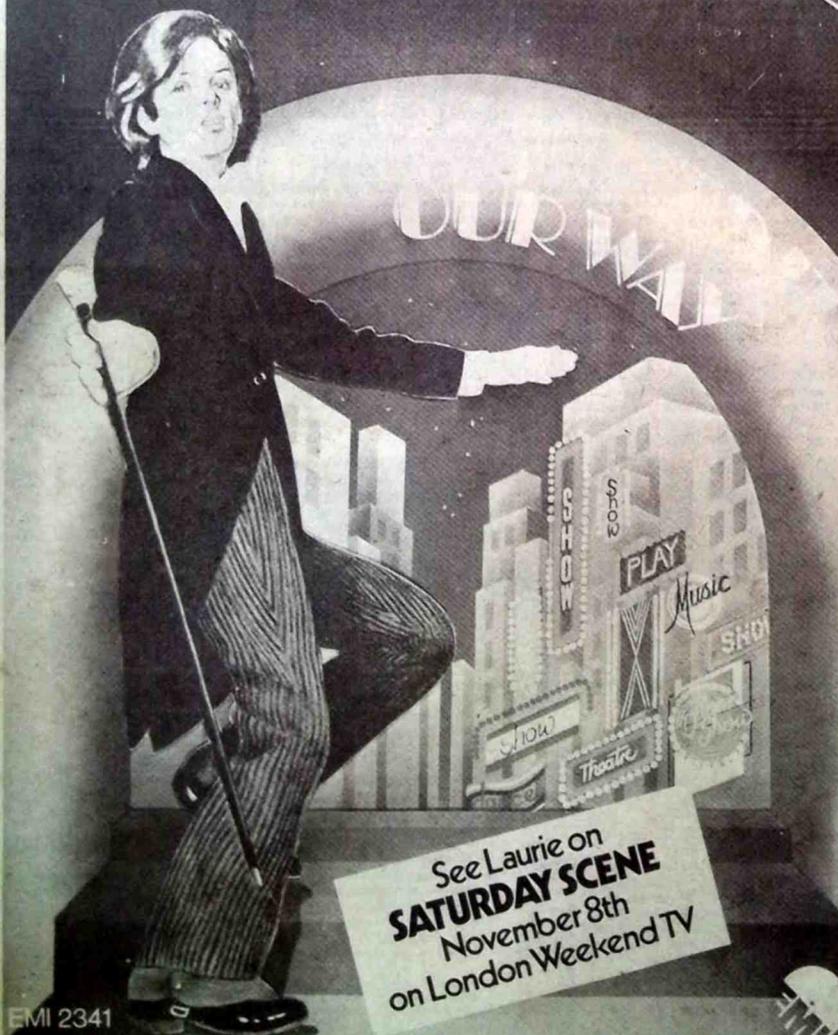
She's black as coal but she burn like a fire
And she wrap herself around you
Like a well worn tyre
You feel her nail scratch you back
Just like a rake
Oh he one more gone
He one more John
Who make de mistake

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Ye cannae con Connolly

by
Rosalind
Russell



THE GLASGOW Rubbermen sounds like the follow up to *Dr Who* and the Cybermen. The only real similarity is that neither can speak coherently.

The Glasgow rubbermen is a Billy Connolly term for the Saturday night condition of drunks who are trying to maintain their equilibrium, while holding a fish supper in one hand and a bottle of beer in the other.

As they wait for the next bus to Anderstown, their legs wobble around so much they've probably covered the mileage already.

This is only one of the many colourful characters painted by the Connolly wit. He doesn't invent the people he talks about, he just calls attention to all the things you've always known but never really thought about.

Billy Connolly's talent is for finding humour in a situation you'd think was as funny as cold lino on a winter's morning. Even more — he can get people to laugh at themselves.

Connolly recently finished a nationwide tour to packed houses. At his London shows, there were a great many people in the audience looking prosperous and well fed. More than likely most of them have been laughing at dirty jokes in secret for some time. Now Connolly has made them show their hand in public.

His humour is often coarse, it was quite an eye opener to see some posh looking Anglo-Scottish ladies giving a real belly laugh at a skit which concerns breaking wind.

Just for the night, he gives back to his audience lots of good reasons for being Scots. There are people there who may have deliberately forgotten their heritage in the bland wealth of the South. Suddenly it's become fashionable again to be Scots and all the accents come back. I can't claim to be any different, because mine reappeared after a long absence too.

Mind you, it didn't stop people from diluting their Scotch with dry ginger in the bar.

Connolly's current target is Country and Western music. The upsurge of C&W records in the charts would seem to indicate a new movement in that direction.

Chance

Tammy Wynette's D.I.V.O.R.C.E. was too good a chance for Connolly to miss. All through the tour, the highlight of the show was his own personal version.

It concerned his D.O.G. who was scared to go to the V.E.T. It's doubtful that anyone will be able to credit Tammy Wynette's version with a straight face from now on.

Connolly has made a successful attack on another sacred cow. In fact if he got together with the people who made the Nashville film, they could nip this in the bud before they start anything.

The single has now proved its worth by zooming straight into the charts — last week's highest new entry. It is also something of a

breakthrough for Connolly.

Up until now, his audience has been limited to the faithful. Now he has a large body of converts which disproves the claim made by some that his humour was only understood by Scots.

Billy Connolly is going a long way to dispelling the Harry Lauder and haggis image of his country. He is not a Scottish Nationalist and is not even pro-Glasgow in any big way. He makes no claim to jingoistic patriotism.

When asked for his opinion on the political implications of North Sea oil for Scotland, he replied: "They should leave it where it is."

I got the impression during his London concert that he was trying to stem the tidal wave of hero worship that threatens to engulf him. He doesn't pander to the audience by always giving them the patter they want.

In fact, the first half of the show was serious by comparison to his other concerts. He is singing more; being more of a straight man.

Connolly isn't only a comedian. He goes deeper than that. But he has made his statement on his view of the political situation in Ireland and he doesn't want to overstate his case.

Now he's becoming a cult figure. He's been featured in the Sunday Times colour supplement and has been on the Michael Parkinson show a couple of times.

If all this fashionable fame doesn't do any harm — and it's unlikely it will — Connolly will continue as one of the most perceptive commentators ever to roll out of Scotland. With the fish supper in his hand.

Will the real David step forward?

DAVID CASSIDY is very alive and very well in Encino, California. After his last trip to England and Europe in June, he left behind a hit single, *I Write The Songs*, a definite intention of a new approach, and an album from which his current single *Darlin'* is a track.

The album received mixed criticism, and didn't really take off in America at all, although his single is now getting air-play on FM radio there — a little strange as FM is usually reserved for heavier stuff.

After the promotional tour, he flew back home and started work fairly immediately on a follow-up album, which he's still hard at work on.

For the first part of the two-part interview, I drove up to his home in what is referred to as the Valley, some miles outside Los Angeles.

He's lived here for nearly four years, although he's still involved in building a home on Hawaii, an island he also goes to as much as possible.

Here in Encino though, you approach the house by first announcing yourself on an inter-com outside electrically controlled gates, then wait for them to open before going up the drive to the house itself.

Whatever David's earnings and previous press image, his house is very much a home. It's lived in and comfortable, and furnished and decorated in ranch-style.

Annexe

The living room is littered with guitars and amps. A huge roughly hewn dining table sits in the adjoining annexe, and a pile of wood panels litters the hall, where he's in the process of re-doing the walls himself.

"I've done a lot of the rebuilding in the house myself or with friends. I really enjoy it — and it's much more satisfying if you do it yourself."

"There's a room out back I want to make into a sauna, you know. I rang up a firm and they gave me an estimate of 800 dollars, after I'd described what I wanted done and how big the room was and stuff."

"Then they sent a guy up to see the room. It's where I keep all the gold records piled up, with things I've been awarded."

"Anyway, I could see that as soon as he saw all those things he started thinking 'he's got to be worth something.'"

"Suddenly he was saying



DAVID CASSIDY: "It's a unique experience for me going into the studio now. Things are really getting loose, but the sides are getting better and better."

that we'd better have special piping here, and things put in there and I looked down at my hand and suddenly I had an estimate for 2,300 dollars.

"I'll do it myself now — probably for about 800 dollars."

Relaxed

Seeing David in his own environment is different from seeing him on a set or in a press conference. He's much more relaxed.

You realise that what a lot of people think is micky-taking is actually his sense of humour. He's gentle and hospitable.

The pressures of show-biz? Certainly they're not showing at the moment, as he lounges on a settee, being nuzzled alternately by the two dogs and a cat who wander around.

He's been recording his new album for over two months now, with 17 tracks already laid down.

"I've got enough for an album and a half now, and I guess it's time to stop."

"The other night I was in the studio and Harry Nilsson wandered in looking really smart."

"He came over and looked at the track listing on the wall. 'Have you done all that?' he said. 'Out, get out, I'm waiting to get in.'"

"That's when I realised how long I'd been in there."

"The funny thing is that when I came to do the previous album, I couldn't get in the studio because of Harry who'd been in there for months recording his album!"

Although David is producing the album, he's got Bruce Johnston again to help, and the musicians who've been working with him include Joe Walsh, Bryan Garafalo (who plays bass with Walsh), Rerry Beckley of America, Ricky Fataar on drums and Steve Ross (who played a lot with Eric Clapton). A pretty impressive line-up.

David's done a lot of the writing, either by himself or with Bill House. Some of the other tracks are old numbers, or things he heard while going through suggested material.

"The sides that we've put down are pretty diversified. Somewhere amongst that lot, I've got a really fine album. I've written about 11 of the tracks, and I'll probably put most of them on the

Obscure

"Some of the other things are pretty obscure. Just things that I heard that I thought would be nice to play around with and lay down."

"I really got into writing after the last album. While

I was in England I wrote about three songs, but they weren't finished.

"When I got back, I went over to Hawaii for a couple of weeks with Bill House and we finished about five or six numbers. Then I did another couple with Gerry Beckley, and there's a couple more I've written since."

"It's a unique experience for me going into the studio now. Things are really getting loose, but the sides are getting better and better."

"It takes longer and longer for me to do it, and it gets harder as well. I think that a few weeks ago I reached the peak of Hollywood rock 'n' roll madness. . . . I used the Record Plant for a couple of hours because the RCA studio was busy, and they charged me 350 dollars for two reels of tape."

"I'd gone there to do some mixing and things, and at the Record Plant they've got like a Games Room, a sauna, a whirlpool — all that kind of thing."

Madness

"Everytime I wanted someone, they'd say 'oh he's in the sauna' or 'he's in the pool'."

"That's when I reckoned I reached it. Sheer madness. I couldn't just go in and work because this studio had everything to make you not work."

"So I didn't go in at all the next day, slept for about 20 hours and woke up feeling great."

"I decided that we should start work in the afternoons



THE GODFATHER. Mk II? No, it's David again.

instead of at night, and it's been a whole lot better."

"Before, my health was really going to pieces because we weren't starting till one in the morning and by six we'd be burned out."

The change in time schedule has obviously worked, but David admits he could stay in the studio for ever. He's given himself a deadline of two more days to finish the actual recording part — a deadline that he set after his encounter with Nilsson, who by jokingly telling him to get out of the studio gave David the impetus to call a halt.

He says the album is very different from *The Higher They Climb*.

Playing

"For one it's not a concept. It's not a part of all that. . . . he sweeps his arms apart to indicate the past. . . . and for two, I'm doing a lot more playing on the album whereas on the last one I mainly did vocals."

"I'm really pleased with the result."

PART TWO of the interview was the next night at the RCA recording studios in Hollywood. Two young fans are hanging around the parking lot as we drive in, looking for David's car.

Inside, there's a "Session Closed" notice on the door of Studio A, where David is.

He's hunched up over the control panel as we walk in, wearing a cowboy hat and jeans. Then he disappears into the studio to record some 'ooohs and aaahs' for one of the tracks, while Bruce Johnston takes over at the panel.

In between takes, David jokes around with the other vocalists, but keeps an ear open for the play backs, offering advice and instructions on the best mix.

Finally, he's satisfied, and they all agree to a meal-break. Except David.

He grabs a cup of soup, and stays behind to rehearse a duet with one of the female singers, and then comes back to go through some of the tracks already recorded.

From the tracks he played, the album is different from the last. There's a lot of variety.

On some, he's soft and slow, on others there's some impressive guitar playing and arranging.

Tonight he breaks his own rules, and stays late, keen to put the finishing touches to the tracks.

When we finally take our leave, he's still there, going from controls to microphone. Still bright and breezy and wide awake.

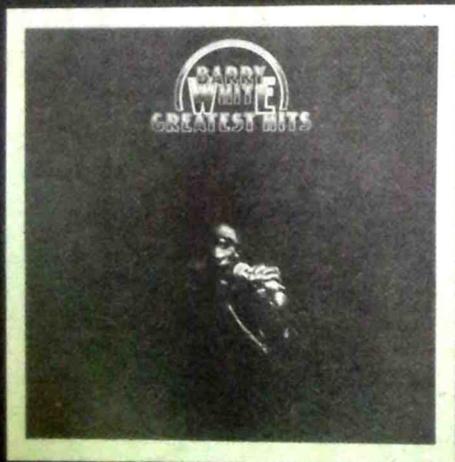
Earlier he'd talked about his last album as being the starting point. The next one should prove he's well on the way.

by Sue Byrom,

in Los Angeles

BARRY WHITE GREATEST HITS

WHAT AM I GONNA DO WITH YOU
YOU'RE THE FIRST, THE LAST, MY EVERYTHING
CAN'T GET ENOUGH OF YOUR LOVE, BABE
HONEY PLEASE, CAN'T YA SEE
LOVE SERENADE
NEVER NEVER GONNA GIVE YA UP
I'M GONNA LOVE YOU JUST A LITTLE MORE BABY
I'VE FOUND SOMEONE
I'VE GOT SO MUCH TO GIVE
STANDING IN THE SHADOWS OF LOVE



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JIGSAW: It doesn't matter how long you've been around"

Jigsaw get it together

ONLY THE Johns (Olivia - Newton and Elton) are currently selling more British singles in the States than Jigsaw, yet chances are you've never heard of the group.

You see, although Sky High is shinning up most of the world's charts, it was ignored by the music press — a fate, the band say, that's been happening to them for the past seven years.

It has taken a monster smash all-action Kung Fu film to put things right.

The Man From Hong Kong has given this four-man Midland group the recognition they've been after for so long.

"It's quite a story how we came to record the theme music," says Clive Scott, the band's 26-year-old keyboards player and co-writer.

"The film had been completed, but the distributors wanted a pop single to go with the picture to help publicise it and MCA didn't think the existing theme music was strong enough.

"Both David Essex and the Four Tops were approached but due to contractual difficulties they couldn't do it and it was nearing the time for the film's release.

"We were asked to write and record the music and we had only three days to get it all together. We made demos of two songs and the next day recorded Sky High," he adds.

But this isn't Clive's first success as a

songwriter. With partner Des Dyer, who at 24 is Jigsaw's lead vocalist and drummer they were responsible for Candlewick Green's hit, Who Do You Think You Are which also approached the American Top Ten by Bo Donaldson and the Haywoods.

"Though we've just finished our fifth album and have been together since 1968, you'd be surprised what one hit single can do," explains Des.

by David Hancock

They have quite a following in their native Coventry and often play the city's Mr George's Club.

"But last time we played it they had to close the doors because it was full to capacity, and that's something unknown during the week," he adds.

"It doesn't matter how long you've been around, without getting a hit you've never made it. Whereas we thought everybody in our home town had heard of us it appears there were thousands who hadn't."

Lead guitarist Tony

Campbell, also 25, takes up the story: "We're obviously being offered bigger and better concert gigs now we have a hit record."

"We are fully booked up until Christmas and we plan to play all those dates and not just let them drop."

"Though we were clever enough to have a rider in the contract that if the disc was a hit and we had to go over to America to promote it then we would," adds the band's remaining member, bass player Barrie Bernard.

"Of course when we get back we'll play those outstanding gigs."

That American visit is coming at the end of this month. Though they'll be doing two major concerts, a tour has not yet been set up. It'll be a short promotional visit to help Sky High get nearer to that No 1 spot.

And next month it's off to Australia where the record has got to that coveted top spot already.

"Something I've always wanted to do is spend Christmas Day on Bondi Beach and now we'll be doing it," says Tony.

So after seven years the jigsaw has been put together and the group have achieved what they set out to get.

"Oh far from it," contradicts Tony. "Those seven years were only an apprenticeship and it doesn't matter how successful this record is we're very ambitious and want the future discs to be even more successful. And we're also optimistic that we can do it."

"You see we have an original sound," continues Clive. "It's certainly not rock like say Led Zeppelin but neither is it pure pop. We're hoping people will judge us in the same category as say Bread."

"Seven years together has its advantages," adds Des. "We already have a very visual stage act worked out which includes exploding cabinets and . . ."

At that point Barrie hushed him up in case he gave too much away

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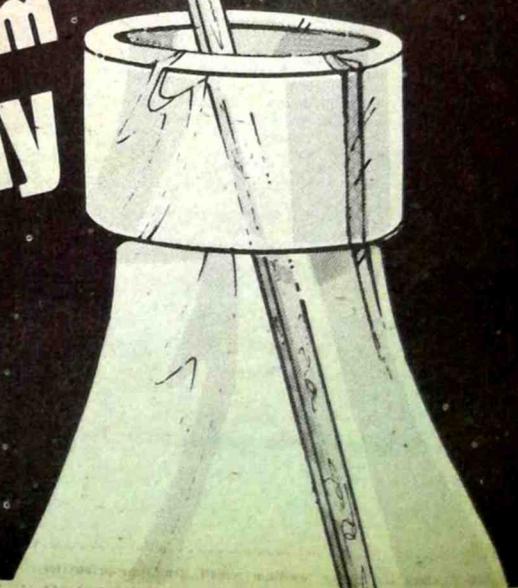
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HELLO AGAIN

HELLO CAN breathe a sigh of relief — they've at last got into the charts with New York Groove, after being in the breakers for five long weeks.

It looked at first as though Hello were on their last knockings, even their heaviest punches didn't seem to carry any significance.

But now the situation has reversed. Their latest single, although not Jumping Jack Flash on the outset, is slowly but surely headed for the top ten.

Keith Marshall, lead guitarist with Hello, sounded jubilant, and like a man who's had a heavy burden lifted off his mind said: "I feel great now everything's happening."

"New York Groove is in the charts and the record is selling very well. I mean it was selling well even when it was in the breakers."

"Being a disco record it was played a lot at dances and things. Apparently a lot of kids really liked the song."



HELLO: prayers were answered.

Discos

"Bell have good relations with discos up and down the country — all of whom usually keep in touch and tell Bell what they think of their new singles."

"Ours was well liked even from the start. A lot of people went out and bought it."

Thanks to an appearance on Top Of The Pops, loyal fans and disco shufflers, the record entered last week's charts at 25.

The disc's brainchild was none other than ex-Argent man, Russ Ballard, who also wrote some perky pop tunes for Roger Daltrey's last solo album.

Russ in fact has been connected with Hello right from the band's early days.

Keith explained: "We've known Russ for ages. Like, we first got involved with him about four years ago when we were playing at the same club as his kid brother."

"Russ and David Blaylock, who was to become our manager for the first couple months, were looking for a young band, and they both seemed to think we were the kind they wanted."

"So Russ wrote our debut single, You Move Me, and then he wrote our second one, Come On."

Sadly even the adroitness of Russ's writing couldn't give Hello their first big break. Both

songs flopped like a soggy Yorkshire pud.

On reflection Keith thought it was just as well.

"We were only 15 and very green at the time," he said.

Still Hello felt the need to continue and eventually their prayers were answered. Russ, who was too busy with Argent's successful single, Hold You Head Up, had to tell the boys to do just that until he had time to write for them.

Meanwhile they de-

cid to go it alone. They released a self-penned quasi-queasy sort of song, Another School Day, which stayed in the breakers almost as long as the aforesaid New York Groove.

But at least they were in telescopic range of the real McCoy — the charts. Then it happened. Their next release, Tell Him, was a winner, reaching number 6 in the charts.

"We were really knocked out with that," he said fondly. "But after

that it was back to the breakers for us."

'Twas, the Glitter Band's compo, Games Up, accurately spelled out that it was back to square one for Hello.

"Then we released Bend Me, Shape Me and that never even saw the light of day," recalled Keith.

"I suppose you could say it was a radio hit, but nothing more."

Nowadays things are looking rozier. They're getting a lot of work, on the strength of New York Groove, and are now in the middle of doing extensive gigs in up and down the country.

I asked Keith how bad /

disastrous the band's finances were owing to bad luck and troubles of yester-months?

"Not bad, how's yours?" returned the shrewd dude.

"I s'pose you just gotta take the rough with the smooth," was his philosophy.

"As I said earlier things are looking good. We're currently number 16 in the German charts with New York Groove and we'll be doing a tour over there in a couple months."

"I mean, we're always working in Britain, but people don't realise this."

"It's because we don't play all that many London dates — we'd like to, but the Rainbow's closed down and the only one is Hammersmith, and that's a bit of a big venue."

"We'll play there when we think the time's right."

So they aren't earning a bit on the side by appearing in blue movies or doing Sunday lunch time stripping in the local pub?

"We're appearing in a film, but I don't know what colour it is. It's called Side By Side, with Terry Thomas the comedian and Stephanie De Sykes."

Resident

"We do a couple songs in it 'cos we're meant to be the resident group in this club. See."

"You can also see us doing a bit of wallpaping on the big screen — well it's a start ain't it?"

No doubt they'll win themselves more fans as a result. However Keith reckoned the fans they have at the moment are smitten to the point of emulating Hello's dress style and Cockney hu-

mour: real loyalists. "Our fans are great. They know how to have a good time at our gigs."

"Most of the girls with long hair wear it exactly like Bob's" (The lead singer) "Y'know, with that little short bit on top."

"We did a ballroom in Sheffield the other week and the girls there went berserk. Screaming and trying to pull us off the stage."

Response

"That makes me feel really good. That kind of response makes me feel it's all worthwhile."

The last time I met the band, the main aim in life of Jeff Allen (drums) was to become as big as the Beatles one day. Was this sentiment still being echoed?

"Oh yeah, we'd all like to be as big as the Beatles, doesn't everybody?"

"I mean, groups like them and the Stones were our main influences. We were brought up on their music, to us they're the greatest."

"But all the same, we don't try to copy their stuff — don't think that!"

Hello's songs — whether they're covers of classics or up-to-date works — have all been late Sixties oriented. Why?

"Oh yeah, I agree. It's because that particular era was so bleedin' good."

"Like, I was listening to an old Move song the other day, and I thought to myself, amazing!"

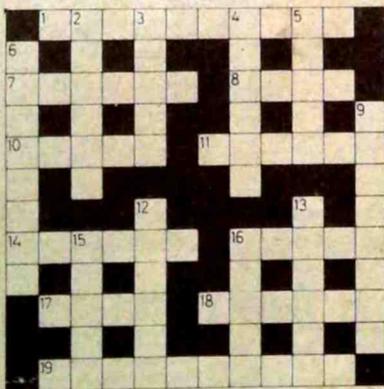
"The music of the Sixties was great, rough and raw stuff like the Animals and raunchy like the Kinks," he gave a long cool whistle. "D'You remember Ready Steady Go an all that... Oh an' wot about..."

And off he went on a trip down Memory Lane.

by Jan Iles



CROSSWORD ENTRY FORM No. 496



CROSSWORD
THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le Raye Record Mirror & Disc Freak T - shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Beawell Road, London, N7. Entries must arrive by November 12.

ACROSS

- Not a tight timepiece for their hit-making band? (5,5)
- They've given us counterpoints (6)
- An item of Reparata's footwear (4)
- Julie-Ann's boy? (5)
- Mrs Jagger (6)
- Muscle areas where they get that Alabama rhythm? (6)
- Do so by your man (5)
- This dust for Alvin (4)
- Note article about unwell musician named Ian (6)
- Elton's insular young lady (6,4)

DOWN

- Lily's place in song (6)
- Name associated with Birdsong (5)
- The car for Roberts (6)
- The heights to have an affair on? (5)
- As maximised by Man (8)
- Just the place for a roof orchestra (8)
- It goes with Gaynor (6)
- Band in blue? (6)
- Not Hall (5)
- Playground music? (5)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 4 Joan 6 I'm On Fire 7 Step 8 Siren 10 Dreamy 12 Boyce 13 Disco 14 Tender 17 Art-L-e 20 Gore 21 Sunshine 22 Days
DOWN: 1 Kiki 2 Love 3 Field 4 Jesse 5 Nappy Love 8 Sabotaged 9 Ray-on 11 As-sect 15 Dress 16 Rhine(stone) 18 Rain 19 Inez

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MARIANNE FAITHFULL

'I just want to prove something to myself'

by Ray Fox-Cumming

MARIANNE FAITHFULL has long been cast in a tragic mould. Her broken romances — with Mick Jagger, Lord Rossmore and the ex-Etonian to whom she was engaged until recently — have all been carefully charted in the Press.

Her fight against drug addiction was also much-publicised and, even when she'd beaten it, there were still stories depicting the frailty of her physical condition.

Now, after a long absence from both the theatre and recording scene, she is back working.

A new single, *Dreamin' My Dreams*, has just been released, with an album to follow in the spring, and she is to be seen on stage, touring in a revival of Richard Nash's comedy *The Rainmaker*.

Many people seem to think she's crazy, taking on a gruelling 13 week tour, and they doubt whether she has the strength to last it out.

Last week, at Birmingham's Alexandra Theatre, the tour reached

its half-way mark and on Friday Marianne agreed to give us an interview at the theatre before the show began.

At the appointed time, however, she hadn't shown up at the stage door. Could she possibly have gone in by another way?

"She could," said the stage doorman. "There are about 12 entrances she could have used, but I think she only knows this one."

Forgotten

"Maybe she's forgotten she's supposed to be doing an interview. She lives in a world of her own most of the time."

It didn't sound too good.

A few minutes later though, she arrives, along with an old friend of hers, Chris Wood from Traffic.

She's dressed casually in a woolly pale blue

cardigan and jeans, looks lovely and very much in the same world as everybody else.

She's just not very familiar with the geography of the theatre.

"Where's the artists' bar?" She asks the doorman.

In the bar, she orders a draught Guinness, then sits down to talk about the play and her role in it.

In the past, she's been associated mainly with tragedies, having appeared in Chekhov's *Three Sisters* and as Ophelia in *Hamlet*. Why now a comedy?

"In a tragedy you have to wait until the end to get the audience reaction, whereas in a comedy it comes all the time."

"Besides, I like making people laugh."

The play was written in the Twenties and it's about a father and his sons desperately and ineptly trying to marry off the only daughter of the family, who is played by Marianne.

After the tour is over, the play is being tipped for a West End run —

"But not if I have



MARIANNE FAITHFULL: on the LWT show, *Supersonic*. She is currently appearing in *The Rainmaker*.

anything to do with it," says Marianne.

Her reasons are several: she doesn't want to work over Christmas, she's got her album to do and she's not sure that the play is right for the West End anyway.

Waste

But isn't it rather a waste to work so hard on a tour and then fall to go into town and reap all the glory at the end?

She shrugs her shoulders. "As far as I'm concerned, this tour is very good for me because I'm learning all the time. I never went to drama school and there's still an awful lot I don't know."

"I used to be terribly amateurish about acting, but now I'm much more professional."

This Marianne Faithfull sounds quietly determined and not at all the alluring creature one had been led to expect.

"I'm really as tough as

old boots, my dear," she says and with that downs her Guinness and goes off to change into her costume.

After *The Rainmaker*'s first act is over, the interview continues in Marianne's dressing room. It is a tawdry little room, like a section of a corridor, with cream painted walls, a mirror, basin, three chairs — and that's about it.

The dressing table is littered with only the very basics in theatrical make-up and a dying cyclamen, while in the basin a bunch of red roses have their stems dunked in a bare two inches of water to stay alive.

The only touch of luxury pervading the room is the heady fragrance of Givenchy's *Eau De Toilette*, which seems to be Marianne's scent of the moment.

The lady's costume for the play is scarcely flattering, yet she still looks one of the world's

most beautiful women.

We talk about the musical side of her career. Her voice, as anyone who's heard her new record will know, has sunk from a vibrato-ed soprano to the husky tones that belong to a middle-aged siren on gin and mix.

Broken

"Yes," she says with a husky laugh, "it's broken at last."

It's a long time since she last had a hit — around seven years — then there were a couple of misses.

Later, there was an album made, but it never came out.

"I made it with Mike Leander producing" (he'd produced some of her earlier hits), "when he heard how my voice had changed he was horrified, HORRIFIED."

"Actually, it was very nice of the record

company not to put it out, because it had cost them quite a lot of money I think.

"It was a typical junkie album — very, very doomy."

Why did she decide to stop singing in the first place? She said that people didn't really want to listen, but since they were buying your records they clearly did want to listen.

"That wasn't good enough for me. People kept on saying 'yes, you have got an audience' but it wasn't enough."

"I knew I couldn't sing as well as Mick" (Jagger, her boyfriend at the time) "and I couldn't stand the competition."

Reconciled

So has she reconciled herself to having a completely different voice?

"I like it. It's the only reason I've started singing again."

How did she discover her new single?

"The record company knew I liked Waylon Jennings, so they found me one of his songs. I think he's recorded it himself. I love it, it's so romantic."

Romantic though she may be, Marianne is living alone, living in 'digs' in each town along the route.

"Houles cost around a hundred pounds a week and I haven't got that kind of money."

Why not stay with friends, then?

"I'd rather be on my own."

It's hard to tell exactly what Marianne is now looking for out of life. It's not, clearly, a successful West End run, it's probably not romance, because she steers clear of the subject.

She would, however, like a hit.

"I want this record to get in the charts very, very much."

Why's this one so important?

"I just want to prove something to myself." And she gives one of those enigmatic smiles that preclude any further questions.

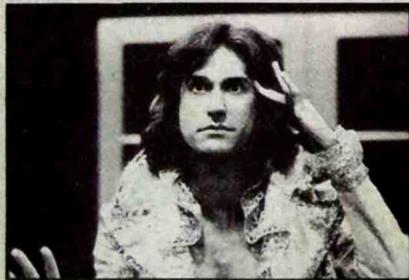
No matter, it's good to report that Marianne Faithfull is alive, working and very well, thank you.

fan clubs

SO MANY readers write in asking for fan club addresses; that we've started giving details of how you can get in touch with various fan clubs.

If you run a fan club, and would like to see details of your particular organisation listed, please write c/o 32, Studley Drive, Redbridge, Ilford, Essex, giving details of membership fee, facilities provided, special offers, etc.

Readers who would like to join any of the fan clubs mentioned should write to the address given, enclosing a stamped, addressed envelope.



KINKS Fan Club, 84 Tottenham Lane, Hornsey, London, N8. Secretary: Gloria. Membership fee: 75p per annum UK, Europe £1. Newsletter four times per year. Biography, glossy picture of the KINKS. Small black and white postcard. Badges, stickers. Fan club convention. Members' birthday cards and Christmas cards from the Kinks. Tee shirts at reduced prices. Members mostly teens and Twenties. Send SAE.



DIANE SOLOMON Fan Club, 50 Mount Street Park Lane, London W1Y 5RE. Secretary: Mr Terry Wood. Membership fee: £1 United Kingdom, Overseas £1.50. Membership card, fact sheet, signed photo. Four magazines a year. Competitions. Members kept informed in advance of her engagements. A newly formed club, but expanding. SAE please.

DEMIS ROUSSOS Fan Club, c/o Phonogram, Stanhope House, Stanhope Place, London, W2. Secretary: Gloria. Newsletters four times per year. Signed glossy picture. Colour picture postcard with titles of LP's and catalogue numbers. Discount on records. Posters. All in a Demis Roussos folder. Members' birthday cards and Christmas cards. Members aged 5 to 84.



GILBERT O'SULLIVAN Official Fan Club, PO Box 251, Newcastle, Staffordshire. Secretary: Mrs Rita Lee. Membership fee: 75p per annum UK, £1 overseas. Membership card, glossy photograph, fan club pen, biography of Gilbert, postcard photograph with list of his recordings. Newsletter every six to eight weeks. Pen pals. Competitions (prize to spend day with him); special fan club concert; chance to meet him on his tour; information on his movements. Badges, posters. Members' tick-



ets for TV shows. Ages range from 2½ to 75. Party went to Amsterdam last year. Send SAE.

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THE JARVIS BROTHERS



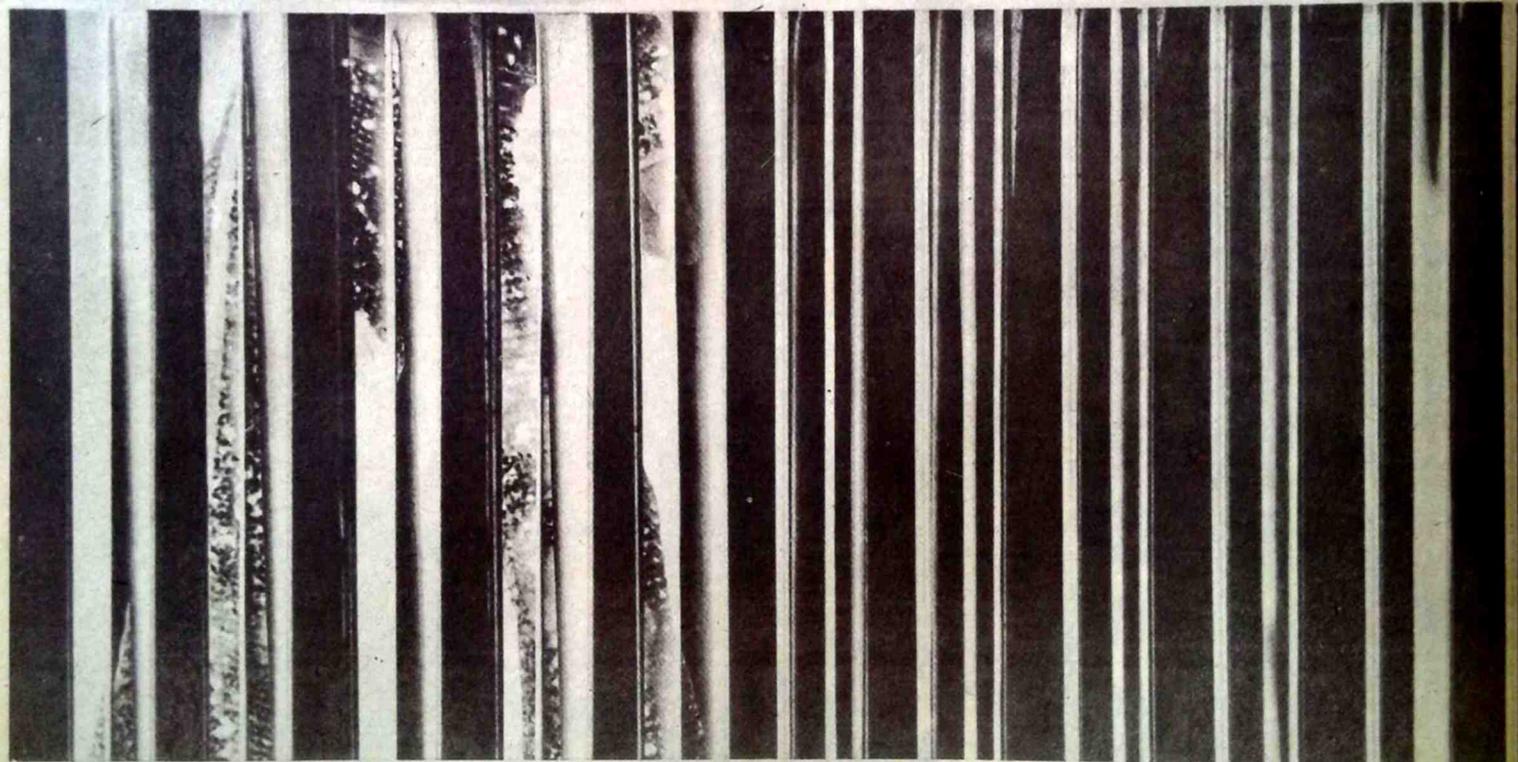
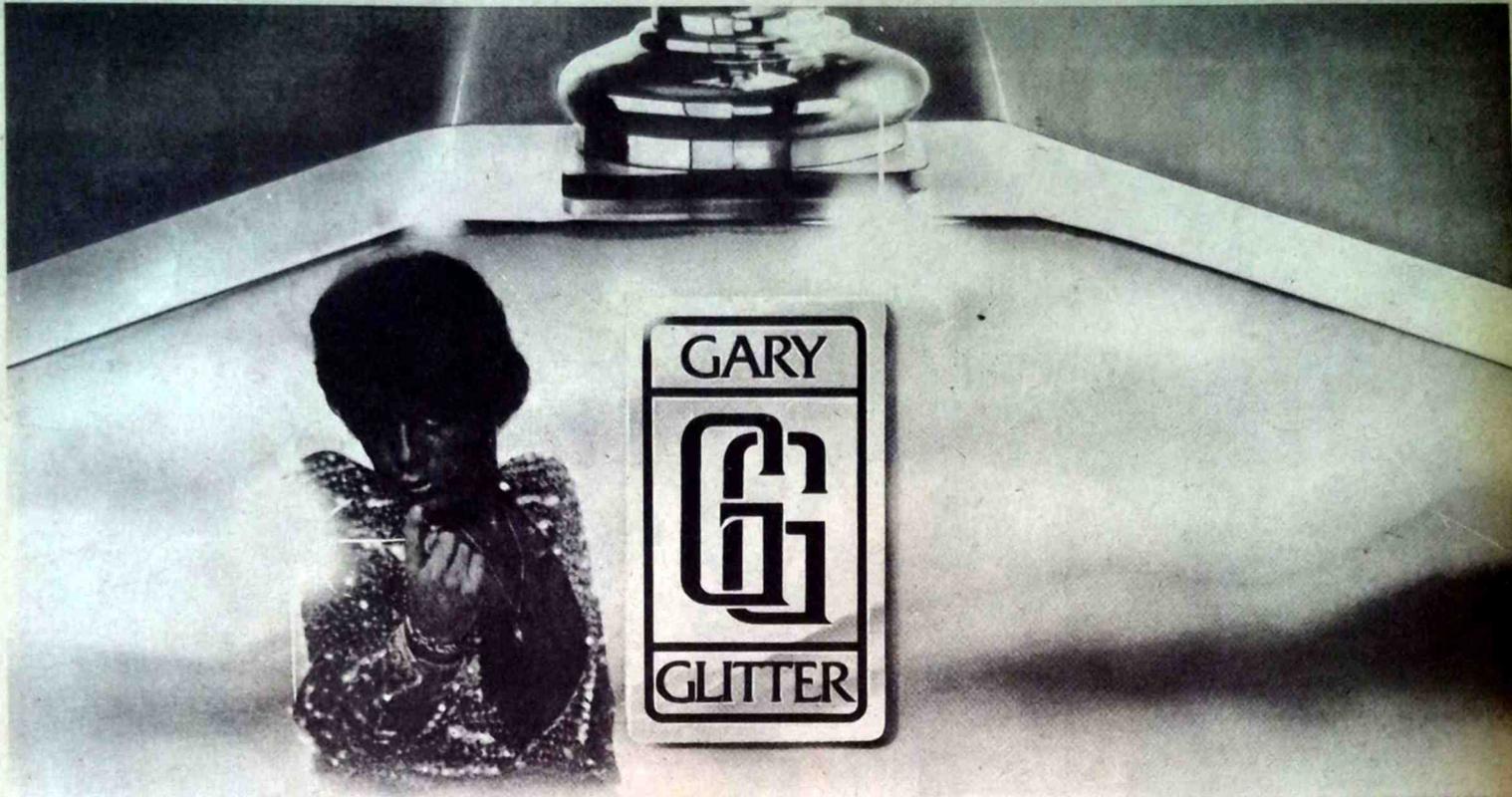
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'G.G.'
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What a showman! Who else but Elton John would charter a plane, fill it full of people and fly them all the way to Los Angeles—just for the "office" party? Nobody, but nobody got left out. In fact . . .

Elton's mum came an' all!

by Sue Byrom, in Los Angeles

IT STARTED at John Reid's birthday party a couple of months ago, when Elton John picked up his (John's) birthday cake and calmly placed it in someone's face.

"Wouldn't it be great if we could do this again at Dodger Stadium," he remarked in passing, and Elton John being Elton John, the whole thing boomeranged.

Two months later, the entire staff of Rocket Records plus the staff of John Reid's office plus members of Watford Football Club plus most of Elton's family, gathered at Heathrow Airport to begin the office party of all time.

One hundred and thirty people were about to clamber on board a chartered 707—destination Los Angeles, where they were to be Elton's guests for a week at the Beverly Hills' Holiday Inn.

Most of the people aboard the plane still couldn't believe it was happening—well, how often does your boss fly you 6,000 miles for an all-expenses paid trip to sunny California?

The party started as soon as the plane took off, each person being given a flight bag full of goodies like a Rock Of The Westies rock, Elton John baseball caps, and a small camera to take photos which would be entered for the US Cheesecake Competition, due to be judged on return by Terry O'Neill, illustrious photographer of the stars.

Recovery

Friday was "recovery from jet lag day", and most of the people wandered gently around Beverly Hills window shopping.

Saturday and Sunday were the days scheduled for Elton's two appear-

ances at Dodger Stadium, home of the Los Angeles Dodgers—the home baseball team.

Half the party were whisked up to the stadium, while the other half were taken to the Marina Del Rey, where Elton's birthday present to his manager John Reid was riding at anchor; a 65 foot boat called, suitably, Madman.

Dangling

With all the legs that were dangling over the side of the boat, it was a good job that the special screening of Jaws wasn't due to take place until Monday!

On Sunday the process was reversed. Those that had been to the Marina went to the stadium and vice versa.

It was the last stop in Elton's American tour, and the press box was filled with members of Elton's family all wearing "Elton John at Dodger Stadium" sweat shirts.

It was a pretty emotional experience. One of the guests on the trip was Russell Harty, who'd come with a film crew to make a special programme due to be

seen on TV at some time in the future, and the message board in the stadium spelled out a welcome to Russell and Elton's friends from London.

When the host himself appeared on stage, the press box was a mass of waving arms, while in the middle of it sat Elton's mum, Sheila, who burst into tears.

She was cheered up though when Cary Grant

was spotted bopping away in the next box, and an introduction was quickly arranged for Sheila.

Raucous

On the coach home that night, the American bus driver was totally bemused by the raucous renderings of Roll Out The Barrel, Knees Up Mother Brown and other assorted pub songs that

his audience bellowed out.

He was even more confused when Sheila leaped up to deliver a spirited rendering of a rather more obscure song with slightly risqué lyrics!

Monday was Universal Studios day, complete with guided tour of "the room that used to be Lucille Ball's dressing room" and other lesser known facts.

After that, a special showing of Jaws—which left the audience suffering from minor heart-attacks all round. Be warned, it is not for those of a nervous disposition.

Not many people took up the special menu on their return to the hotel that evening—freshly fried shark!

That evening, the multitudes dressed themselves in their finery and descended on Le Restaurant—one of Beverly Hills' smartest eating places which had been booked for the evening by Elton and his friends.

Stuffed

Mousse of pike and stuffed artichoke hearts were sampled somewhat tentatively by the gathering, while the piece de resistance was an enormous cake which had been iced in the form of Elton's Rock Of The Westies album cover.

There we listened with glee to the tale of how Elton's step-father and John Reid's chauffeur had driven home from the Universal Studios in Elton's Rolls Royce convertible wearing Munster masks purchased at the studio, only to be stopped by Speed cops for exceeding the limit.

Apparently they had not found the incident amusing, especially as the masks had no mouth pieces, and they constructed the mumbles coming from the driver as abusive!

Delicacies

Tuesday was set aside for a tour of the film stars' homes plus a visit to Farmers Market, a huge collection of food shops and cafes where delicacies like Pecan Pie and Boysenberry Jam were discovered for the first time.

This was one of the less-well attended trips, largely as a result of mammoth hangovers suffered by the vast majority of people from the previous evening.

Wednesday was the day of the trip that no-one wanted to miss: Disneyland. For one of the party, the highlight was walking into Tomorrowland and hearing the resident band singing I Got The Music In Me.



SO PLEASED: Elton's mum, Sheila, and his step-father, Dero, taking their seats on the Boeing 707 at London's Heathrow. Despite Dero's look-a-like specs, the only take off was the plane's.



Elton John and friend

The guide was getting more than a little annoyed because she thought she was the object of the laughter until someone explained that Kiki Dee was one of her party, and had been the original singer of the number. For the rest, everyone was too busy rushing round the incredible rides and buying up as many Mickey Mouse T-shirts as possible.

Stream

Members of one of the coaches had an extra bonus—Bob Weddle, the singing bus driver—as the sign above the driving seat proudly proclaimed.

He kept up a constant stream of songs on the way home, favourites like King Of The Road, The Impossible Dream and Yesterday, before launching into three Rugby Club type songs that had everyone rolling in the aisles because of the unexpectedness of it all!

The last day of the week was open for shopping and personal sight-seeing before the long haul back to London. For most people, the trip had left them with an enormous appetite to come back again—or preferably not go home at all.

Above all, despite the reports that probably a lot of the reported £100,000 it had cost Elton would be tax-deductible, the overriding feeling was—who cares?

How many people in a similar financial position would make a gesture like he had.

And the next question was, after an office-party like that, where would they be going for Christmas?



And more friends

Super stars

SCORPIO (Oct 24 to Nov 22) Don't get overly emotional about matters of the heart. You're very suspicious of your latest heart-throb, and always searching their pockets for tell-tale signs. Take a more light-hearted view of the situation and you'll find people will be buzzing around you like bees to honey.

SAGITTARIUS (Nov 23 to Dec 21) Stop kicking against the system and try a more professional approach to your outlook on life. Once the damage is done, it's no use crying over spilled milk. If you let it happen, people will be willing to back you up all the way.

CAPRICORN (Dec 22 to Jan 21) Health is a little below par this week, but don't get neurotic about the way you feel. Go and spend a week at a Health Farm (but avoid a Holiday Camp-type romance)—if you rest awhile, you'll

come back bouncing like a budge on Trill.

AQUARIUS (Jan 22 to Feb 17) You might be feeling a bit grim over an argument with friends, but it isn't the end of your little celluloid world. If you frightened the life out of ravers at the Halloween party, just think what you do to 'em during the daytime! Still, keep taking garlic.

PISCES (Feb 18 to Mar 20) They say absence makes the heart grow fonder, but where you're concerned it's a touch of outa sight, outa mind. Oh well, there

is somebody who loves ya. The pet hamster, for instance.

ARIES (Mar 21 to Apr 20) Things are looking good—but it's a shame you aren't! You are neglecting your appearance, so much so, your own mother doesn't recognise you anymore! You could take years off your worry lines by catching up with more sleep. Might sound boring, but it should do the trick.

TAURUS (Apr 21 to May 21) Those expected visitors will turn up—but they may be a fortnight late. If

you find them kipping on your front door mat when you go to collect the morning pinta, don't shout out too many obscenities. You might wake them up!

GEMINI (May 22 to June 21) A really spunky invite might turn into a nightmare, but all the same, you must not run away from the situation. If you face it like a bull to a red flag, then it will become solvable. But if you turn weedy, then you've lost.

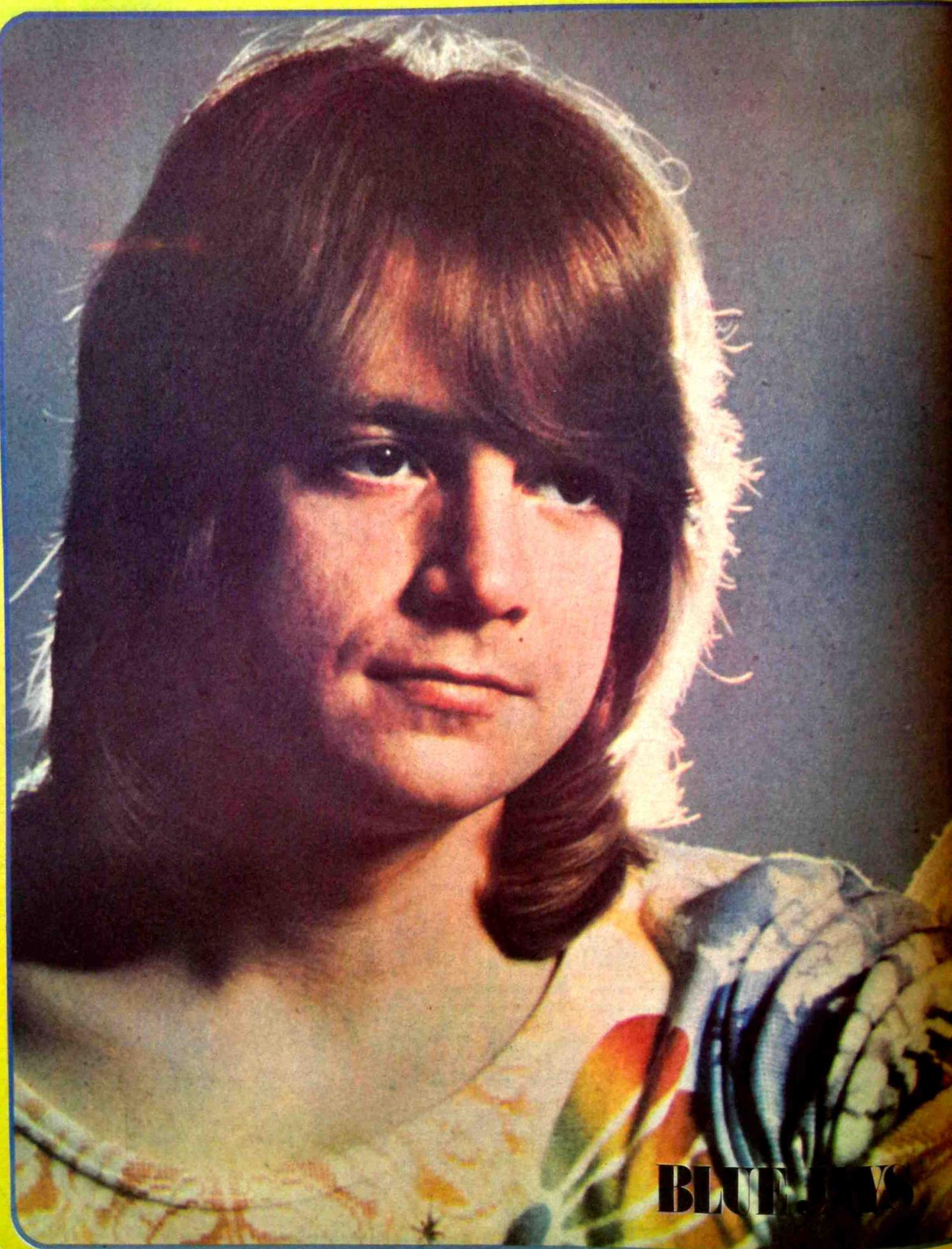
CANCER (June 22 to July 23) You've got your mean

streak on the bolt, and will pick holes in friends and lovers and cause them to have migraine for a fortnight. When you cool down a little, why not take a long, cool look in the mirror. It will either send shivers up your spine, or you may crack the damn thing.

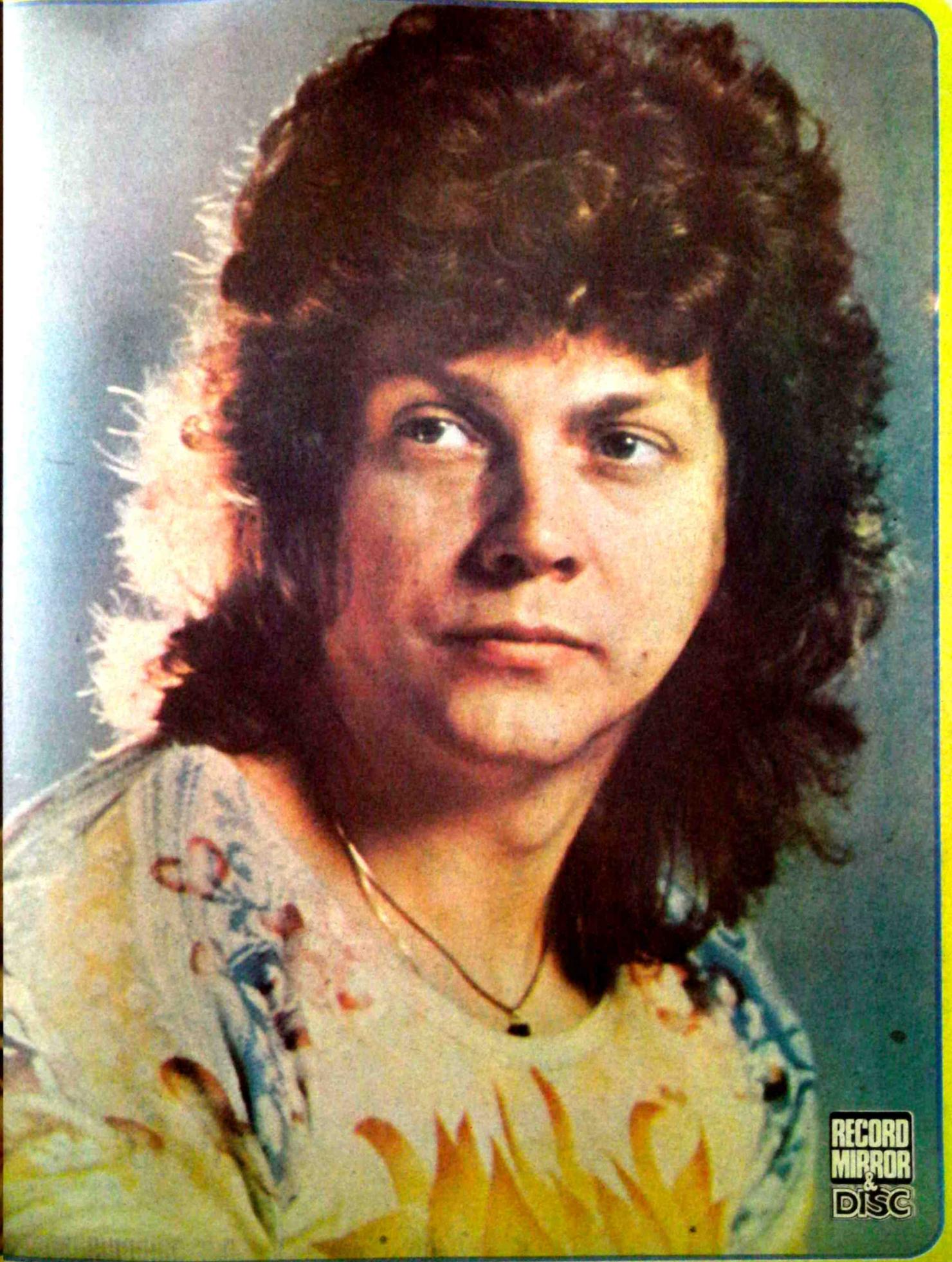
LEO (July 24 to Aug 23) A good time to be cocky. You can demand practically anything from anyone, and still come out laughing. Try not to be too harsh with folk less intelligent than yourself. They might turn nasty.

VIRGO (Aug 24 to Sept 23) Hurrah, you've finally stopped moaning and groaning and are now full of beans and brimming over with vitality. Good news. The weekend will be a really swinging affair. Remember to get the mink coat out the moth cupboard and knock 'em dead with decadence.

LIBRA (Sept 24 to Oct 23) Life is full of ups and downs ins and outs, and endless roads. You might guess by now that you'll be in for a rough ride—although it will be a very interesting one. Fasten yer seat belts just in case.



BLUET



**RECORD
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james hamilton's DISCO PAGE

THIS PAGE is a special service to the many readers of Record Mirror & Disc who are either full or part-time DJs. We hope it is also of interest to discogers. If you have any comments or wish to contribute to our national disco chart, please write.

The address is Record Mirror & Disc, Spotlight House, 1 Benwell Road, London N7.

import picks

If this be love

O'JAYS: I Love Music (Philadelphia Int ZS8 3577). A two-partner from their new Family Reunion LP, this Gamble & Huff hustler scudders and thumps its Norman Harris - arranged way along while Eddie and the guys get effortlessly impassioned about their love for the music. I can see why it's already a US disco monster, but as I love music too I prefer their earlier work when they were real.

PAUL KELLY: Get Sexy (Warner Bros WBS 8120). Folksy funk, funky folk - the opening is kinda Paul Simon rather than Kelly until this Paul starts sounding happy about the world's oldest recreation, all to a delightfully bouncy beat that underpins the escalating jollity. Cleverly constructed, it's one hell of a production.

THE REFLECTIONS: Love On Delivery (H.O.D.) (Capitol 4137). Loose hollers and a Bert De Coteaux co-arranged hustle rhythm get the way for this to be a predictable but effective dancer, perked up by a busy bongo player.

THE EARLS: Goin' Uptown (Columbia 3-10225). I guess these are the same



O'JAYS: hustling

white guys who did Remember Then back in '62, now doing an equally black-sounding funky catalogue of all the big disco stars' names. Bert "this is getting boring". De Coteaux co-arranged. He's come a long way since I knew him in his Adam Wade days.

I heard it on a compilation

WHAT WITH Christmas and party time coming, there suddenly seem to be a lot of hits - crammed compilation albums being released.

This should be good news, especially to newer jocks who may be short of material. ATLANTIC BLACK GOLD Volume 2 (Atlantic K 50164) has recent disco hits by THE AVERAGE WHITE BAND, JIMMY CASTOR, BEN E. KING, HERBIE MANN, EDDIE HARRIS and GENE PAGE amongst its many goodies.

GOLDEN HOUR OF STAX HITS (Golden Hour GH 841) ranges from the full LP version of ISAAC HAYES' Walk On By and Theme From Shaft via THE DRAMATICS' In The Rain and Whatcha See Is Whatcha Get to JOHNNIE TAYLOR'S Who's Making Love and WILLIAM BELL & JUDY CLAY'S Private Number.

Some snip at Golden Hour prices, when you consider that also included are big 'uns by JEAN

KNIGHT, BOOKER T. & THE MG'S, FREDERICK KNIGHT and MEL & TIM!

GET DOWN WITH SPRING - 14 Hunks Of Funk (Polydor 2482271) is a collection of material from the US Spring label, which may not have as strong an identity as the others - until maybe I mention some of the artists, that is?

How's about THE FATBACK BAND (Yum Yum, Wicki Wacky, Keep On Steppin' included), JOE SIMON, GARLAND GREEN, and MILLIE JACKSON?

Less consistent in content, but that little lot deliver the goods.

The killer set for most will of course be the incredible MOTOWN GOLD (Tamla Motown STML12003), which ought to make big bread for the ailing company, even if it does only contain about half of the subtitled 18 Greatest Hits.

With hits included like MARVIN GAYE'S Grapevine, FOUR TOPS' Reach Out, SUPREMES' Baby Love, MIRACLES' Tears Of A Clown, TEMPTS' Just My Imagination, and STEVIE'S Yester - Me, who's to quibble about SYREETA'S Your Kiss Is Sweet, COMMODORES' Machine Gun, and ROSS/GAYE'S You Are Everything being less than the greatest? They're about the only



MARVIN GAYE: His Grapevine on LP

modern things, bar Mr Wonder, that they've broken here in ages! Oh, and there's more by such as GLADYS KNIGHT, MICHAEL JACKSON, DIANA ROSS, JIMMY RUFFIN, JR. WALKER and MARTHA REEVES.

Too much! Add to these the superbly annotated and chronologically compiled double - LP of all the Stones' Decca hits, ROLLED GOLD - The Very Best Of The Rolling Stones (Decca BOST 1/2, out next week), and groaning BARRY WHITE'S GREATEST HITS (20th Century BTH 8000), then you should have enough to make DJ's jump for joy!

dj hot line

And it goes like this!

"The Twist is certainly having a revival", sez Colin McLean (Acas Club, Hamilton), who got fantastic reaction to CHUBBY CHECKER after reading this page... who in this country has the rights to Chubby and the Cameo - Parkway material? In America it's Allan Klein's Abeko Industries

Peter Greig (Route 66 Disco, Plympton) is another playing JOHN ASHER: Let's Twist Again (Creole), while Colin King (The Blue Room, Sale) charts both John and Chubby

Colin King and Les Aron (Farm Club, Bognor Regis) both tip the solo LINDA G. THOMPSON: Ooh What A Night (Magnet), with Les also charting her group SILVER CONVENTION: Fly Robin Fly (Magnet), as do Steve Day (Chingford), CJ Whyte (Birmingham), Willy Cash (Untouchables Disco, Appleby), Doug "The Mug" Forbes (Klounds, Warwick) and R. J. R. Discos (Sutton), amongst others

Jay Jay Sawers (Karloff's, Irvine) infos though that his audiences demand the flip side, SILVER CONVENTION: I Like It (Magnet)! they segue together anyway on the album, hint hint

DR MARIGOLD'S PRESCRIPTION: March Hare (Route) another tip from Les Aron... Steve Day opines that ELTON JOHN: Grow Some Funk Of Your Own (DJM) must be the next single to come from the album... he also joins Mark Rymann (South Wales clubs) in



CHUBBY: a-limbo

tipping PAUL NICHOOLAS: Shufflin' Shoes (RSO)

HAZEL DEAN: Our Day Will Come (Decca) beats the lacklustre FRANKIE VALLI (Private Stock) for Jon Taylor (Crocker's, Norwich) and Ray "Rosko" Robinson (Tiffany's, Leicester), although Anthony Allan (Speak easy, Wakefield) charts both, and joins Ray in tipping MARVELS: Lovers' Conceit (Gull)

my tip for funksters is the new album by THE UNDISPUTED TRUTH: Higher Than High (Tamla Motown) ... Doctor John (DiscoTech, Telford) and CJ Whyte both join Les "Godfather" Spaine (Time Piece, Liverpool) in charting funky OHIO PLAYERS: Love Rollercoaster (Mercury)

next Wednesday 12 November at the Lord Nelson in London's Holloway Road I'll be playing the hits from 1970, while Monday 10 at Albert's Plum by South Kensington tube I'll be playing solid rock 'n' pop oldies from late fifties/early sixties, so tell your friends! See ya...

NEWSFLASH

JINGLE SINGLES, with over a thousand regular DJ customers for each of their sets of disco jingles, are planning to let record companies use their singles as demos. Considering the number of DJs they reach, the Cornwall-based firm feel that the inclusion of one full demo track amidst their normal quota of ten jingles is likely to make their singles into an enormously powerful promotional tool. As any participating record company will obviously share the production costs (and save obviously share the production costs), Jingle Singles will make this also be considerably cheaper... making this plan sound like a good deal for everyone.

new spins

This heart is better

ROD STEWART: This Old Heart Of Mine (Riva 1). Slowed to an Al Green tempo and then huskily sung, the Islesy's oldie makes a much better bet for discos than Salling. Good for most audiences, too. ● JH PICK

KC & THE SUNSHINE BAND: I'm So Crazy (Bout You) (Jay Boy BOY 101). A lot less catchy than Uh-Huh Uh-Huh, this fast knocker could be good up North, while the slower stomp of Boogie Shoes on the flip sounds more like a national hit.

BILLY BUTLER: Right Track (Epic EPC 2508). Jerry's brother Billy became a British legend as a result of this 1966 Northern buster (now in stereo). We used to play it down South then, too, and will probably be doing so



ROD: more disco-ish

again soon! A must for many. ● HOT CHOCOLATE: You Sexy Thing (Rak 221). Effective disco rhythm even if the group isn't everybody's cuppa. ● MAC & KATIE KISSOON: I'm Just Dreaming (State STAT 15). Innocuously MoR, complete with 'dum dum dumby doo dum' chorus. Yecchh, but it'll work! ● THE TYMES: God's Gonna Punish You (RCA 2626). MoR with a hustle rhythm, but it's still MoR more than anything else.

That's the way the dollar tumbles.

COLOURS OF LOVE: I'll Be Seeing You (DJM DJS 625). Like a blast from the past, this lush Paul Fenouillet-arranged harmony crooner could be nice as a party closer. ● JH PICK

KEVIN COYNE: Lorna / Let's Have A Party (Virgin VS 126). Now Kevin twists! He also revives Elvis (and Wanda Jackson) on the flip! A taste I confess to having acquired, he's one of our most imaginative stylists, yet these could well spread from the rock crowds who'll certainly dig him. ● JH PICKS

SUE THOMPSON: Paper Tiger / Big Mable (Murphy (London HLE 10509)). A lot older than she sounds, Sue's countrified Motown beat on her 1965 US hit may go up North, while her more recent razzamatazz goodtime flip is OK MoR.

TINA CHARLES: You Set My Heart On Fire (CBS 3415).

Already a US disco hit, Tina's Biddu beater gets promoted following all these recent shocking disclosures. Funny how one of the hook lines here is "Fire! Fire!" As hustlers go, it does.

JACKIE TRENT & TONY HATCH: Mr And Mrs. (Eye TN 45490). Slush, with obvious potential - even if only satirical! - for weddings. ● JH PICK

LOVE TOGETHER: The More you Say (Phillips 6006482). Pastiche job of all the New-Seekers' hits, thus quite jolly MoR - if you can stand the glibly brightness!

ALVIN ROBINSON: Down Home Girl (Charly CS 1002, thru President). The earthy New Orleans 1964 original of the Stones' track, it might be fun as a pre-announced romantic spot, dedicated "to the woman in your life"!

HOAGY LANDS: The Next In Line (UK USA 14).

I've been offered small fortunes for my old Stateside copy of this catchy Northern dancer, which has pop appeal thanks to its strong melody, femme back-up and Del Shannon organ. Hoagy, though hitless, sings up a storm on this, and also on Friends And Lovers Don't Go Together (UK USA 13), a simultaneously released faster, messier raver of more specialist Northern appeal.

LINDA G. THOMPSON: Ooh What A Night (Magnet MAG 46). The chick from Silver Convention about whom many jocks have raved already, doing a modishly thumping chunky hustler that gets expanded (with a good edit for segues) on the 6:23 Part 2 flip.

● JH PICK means a record that James Hamilton will play on his own gigs. This is independent of whether or not the record will be a hit.

star tip

THIS WEEK'S star Tip comes from Graham Oldham (Asylum Disco, Carnock - covering Staffs / West Midlands).

He says: "We end all our gigs by playing one verse of a 1957 recording of God Save The Queen by SIR MALCOLM SARGENT, then fading in Time For Bed Said Zebadee from JASPER CARROT'S Magic Roundabout.

It always goes down well with all age groups." Sounds good, Graham. I'll be mentioning more ways of ending a gig quite soon.

james' top ten

- 1 WHY DID YOU DO IT Stretch (Anchor)
- 2 LOVE IS THE DRUG Roxy Music (Island)
- 3 LOVE HURTS Jim Capaldi (Island)
- 4 RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale (UA)
- 5 HOLD ME CLOSE David Essex (CBS)
- 6 FEELINGS Morris Albert (Decca)
- 7 IN THE MOOD Joe Bob's Nashville Sound Company (US Capitol)
- 8 THERE GOES MY FIRST LOVE Drifters (Bell)
- 9 I COULD HAVE DANCED ALL NIGHT Biddu (Epic)
- 10 I ONLY HAVE EYES FOR YOU Dick Powell (UA LP)

- BREAKERS**
- 1 THIS OLD HEART OF MINE Rod Stewart (Riva)
 - 2 RHINESTONE COWBOY Glen Campbell (Capitol)
 - 3 AFRICA (INDIAN SUMMER) Joe Dassin (CBS)

Discoscene

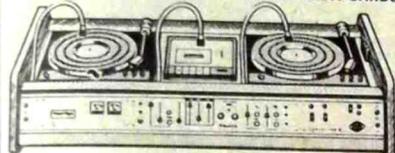
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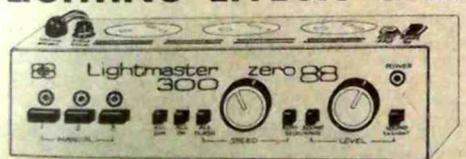
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soul stings

by Kevin Allen

Is it soul? Is it jazz?

ONCE FAR removed from what was happening where dance audiences were concerned, jazz has now moved very much into a disco groove.

Artists like Herbie Hancock, Ramsey Lewis, Donald Byrd and the Blackbyrds, now taking their place with Kool and the Gang, the Ohio Players, the Fatback Band and the rest of the funk brigade.

Often slated by purist jazz critics, producer and record company owner Creed Taylor must take much of the credit for the current marriage of the jazz and soul streams of black music.

Through his CTI label, Taylor has been rewarded with a good measure of success. Grover Washington, sax player extraordinaire, has brought him a run of hit albums and singles.

Roots

Esther Phillips, a strongly jazz-influenced soulstress is now enjoying her biggest hit in years.

Guitar man George Benson has turned vocalist to take Supershup sailing into the charts.

For Benson it's very much a return to his roots since he started

out back in the Fifties as a child singer with She Makes Me Mad, issued on RCA when he was just 10 years old.

Later he was lead singer with the Altaires, a soul harmony outfit which did a lot of gigs with Smokey Robinson and the Miracles.

"Though I've been working in the jazz form for the past decade, ever since joining the Jack McDuff group as guitarist, I've always incorporated R&B rhythms and harmonies into everything I do," says Benson.

"That's helped me to keep a young audience which doesn't



GROVER WASHINGTON: success

find the mixing of jazz and soul so strange."

Supershup came about by accident though. "Creed Taylor laid down the backing tracks and intended Esther Phillips to overdub the vocals."

"But she couldn't make the session, so I asked if I could do it instead and he agreed."

"I've included a measure of vocal cuts in most of my recent albums and the success of Supershup will enable me to do so to an even greater degree."

"In fact, I reckon we should cut a 100 per cent soul album now."

The affable Mr Benson reckons that soul music has every bit as much intellectual content as does the jazz form.

"Well, the music has become very complex and sophisticated. It's no longer just a question of 'feeling,' it's now full of musicianship of the most inventive kind. It's very progressive."

Benson's guitar playing had started very early on, as soon as his hands were big enough to cope with the instrument in fact:



IDRIS MUHAMMAD: acclaim?

"Yeah, I actually started out on ukelele when I was seven years old because my fingers couldn't stretch out enough for the guitar fretboard!"

Hank Crawford has been in jazz for as long as Benson but he's also got a strong R&B background, thanks to his long term as saxophonist in Ray Charles' back-up band.

Born in Memphis, Hank took up saxophone playing when he was 13 years old and it was while studying at Tennessee State University in Nashville that Ray Charles first came across him.

"I knew that kid would amount to something," said Charles.

"I kept him in mind till a year later I had a place for him in my band on baritone sax."

Grounding

Charles band of that era was a small punchy outfit whose material ranged from hard blues through the then emergent soul music to modern jazz.

It provided an ideal grounding for Crawford and the evolution of his highly raunchy style which owes as much to the King Curtis school as to Charlie Parker.

As Ray Charles expanded his band into a full-blown orchestra, Hank Crawford assumed the duties of musical director in addition to his role as headlined soloist along with fellow sax-



GEORGE BENSON: roots

player Dave "Fathead" Newman.

Crawford came to Europe with the Ray Charles show in 1961 and again in '62 and '63.

"I then felt ready to capitalise on the reputation I'd built and launch my own seven-piece combo."

Pungent

The Crawford band's jazz bore a pungently strong blues flavouring enabling him to win a host of awards and a wide reputation for his playing, his writing and his arranging.

A run of albums for Atlantic and then a contract for Kudu, Creed Taylor's other label, have helped build his firm following but now the discos are bringing him an even wider audience.

It is these people as much as jazz enthusiasts who are snapping up his latest album Don't You Worry 'Bout A Thing.

Drummer Idris Muhammad is another Kudu artist reaching out for acclaim in wider circles and, like those of most CTI/Kudu artists, this man's Power Of Soul album features a much-used crew of highly respected musicians including guitarist Joe Beck (heard on Esther Phillips' hit), and white trumpeter Randy Brecker of the Brecker Brothers.

Putting a big push behind CTI/Kudu, Polydor have re-released Grover Washington's monumental All The King's Horses set which though dating back to 1972 still sounds freshly funky.

All in all, jazz/soul addicts have got it good right now and that ain't bad.

Chancellors, a vocal group she was putting together.

Sam continued working with Carole King and her then husband Gerry Goffin for some time then he met composer Lou Stallman who cut him on Black Mother Goose for the Amos label.

Breakthrough

Though never released here, the record became a firm favourite of the Northern Sounds' scene over the years.

Sam is currently managed by Bill Downs, who happens to be New York director of Right On! which is how he came to sign for the label.

Like Chris Bartley he is hoping that this will be the key to breaking him out of that city and into the mass international market for soul music.



HANK CRAWFORD: raunchy

Right on, Dave!

WITH HIS Right On! label soul writer, raconteur and enthusiast Dave Godin has approached the record business from a strictly esoteric angle yet he has the advantage of substantial backing from Pye Records.

Whether commercial considerations will eventually force dauntless Dave to compromise his aesthetic aims or lack of convincing sales figures will lead Pye to lose interest remains to be seen.

Dave asserts that he will follow the middle course, aiming at artistic excellence and commercial acceptance at one and the same time.

not just to resuscitate mouldy oldies but to help give a new boost to the careers of the artists who cut them.

Chris Bartley is an artist who has been dear to Dave's heart right back to the days when he gave the man a UK release on the sadly short-lived Soul City label.

Obscurity

Chris even made it in the UK at that time but the record didn't do a thing and he sank back into obscurity, partly due to lack of suitable material but more seriously because of an incurable illness suffered by his mother.

Chris retired from the scene to nurse his mother

soul gossip

WARNER BROS are putting intensive disco promotion behind Winners' Circle, a group formed over here from the ranks of half-a-dozen backing bands. Members of the outfit have previous experience with such varied talents as the Detroit Emeralds, Stevie Wonder, Van Morrison, Frank Zappa, the Real Thing and Carl Douglas while the back-up vocalists include Pete Wingfield with Al Goodman and Harry Ray of the Moments currently tied-up in the internal affairs of All Platinum Records (of which label they are both vice-presidents) following All Platinum's acquisition of the Chess/Checker group, the planned All Platinum UK package tour, due in November, has been cancelled.

"We're sorry to disappoint our fans in Britain but our first duty must be to the careers of the company's new artists. Once everything has been straightened out we hope to re-schedule the tour and maybe feature some of the acts which have come to us with Chess/Checker."

The Pye group are really laying it on soul fans with a rash of Best Of and Greatest Hits albums. On Stax there are sets from the Staple Singers and Isaac Hayes plus a superb various artists compilation of Stax artists issued on the bargain-price Golden Hour logo while on 20th Century there's the chart-top bound Barry White Greatest Hits.

Crocker at Rose Lane, Norwich (0603-27701) are booking a lot of soul acts. The Tymes have just been here and Cymande are due on December 11. Camberley's Shades Of Green Club at 249 London Road, is still the only Home Counties venue consistently majoring on Northern Soul Sounds with Kim Gold, Terry Davis, Tony Ellis and Mike Ritson spinning the sounds there on Fridays from 9 pm. Your taste is for funkier things, the extrovert Chris Ellis who regularly hosts Canvey Island's Goldmine, is also the jock at the Cock Club, Orsett, Essex, every Sunday evening.

when oh when is the vastly under-rated Z.Z. Hill gonna make it big over here? His latest superb US set Keep On Loving You (United Artists) probably will not even gain release over here yet he continues to be the true spiritual successor to Otis Redding.

You'll either dig the gritty voice of People's Choice lead singer Frankie Brunson or loathe it. No way musical, it's still got a unique appeal. Gamble & Huff produced the Choice's Boogie Down USA album (Philadelphia International) but it's a far cry from the usual Philly Sound with a strong leaning to disco funk that makes it well worth checking out.

Talking of Gamble and Huff, will the intrepid Philly duo avoid the rap in the big Federal case building up over alleged payola activities? bluesman Freddie King showed with his London concert that the music is far from dead and that, despite his latest single being Boogie Bump (RSO) he's far from deserting the music. His new Larger Than Life album on the same label teamed him again with British producer Mike Vernon.

big US launch planned for Bloodstone's self-financed film debut in which they take the star acting roles.

album pick

NATALIE COLE: Inseparable (Capitol) Remember Record Mirror & Disc told you to watch out for Natalie Cole? Well, the young charmer is now high in the chart with This Will Be and now here's a sneak US copy review of the soon to be UK-released album.

Amazingly, the 10 superb cuts featured here represent Natalie's first ever venture into the recording studio.

Like her father, the late and great Nat King Cole, Natalie puts the accent firmly on quality. Unlike him, she is most decidedly an R&B singer though with a very highly commercial pop slant.

The whole album bubbles with exuberant enthusiasm and rather than detecting traces of her father's mellow style it would seem that Aretha Franklin has been a far stronger influence on the lady.

Today you need something more than just a good voice and Natalie has got it in songwriters/producers/arrangers Marvin Yancey and Chuck Jackson. (Incidentally, this Chuck Jackson isn't the one who had all those solo hits for Scepter/Wand.)

The two gents have provided their lady with a fine songbook which balances catchy up-tempo outings with softly lilting ballads.

Natalie is already confounding any who might put the success of This Will Be down to the interest created by her being Nat King Cole's daughter.

This set more than confirms that she is well able to stand on her own two feet.

Glorious Mud ROADSHOWS

MUD/Antwerp. IF ENGLAND receives Mud in the same way as Belgium did at the weekend, the group are in for one hell of a tour. Their set before 4,000 fans at this huge sports stadium was absolutely electric and quite, quite different.

Sure the band still play a bunch of their old hits, but the sound has changed and most of all, so has their presence.

With more sophisticated lighting, chaser strips, strobes and the like, and simpler routines, the group emerge as true stars, rather than the parody stars of old.

Les, his vocal delivery changing on almost every number, has never looked better. His gestures have become grand and expansive, a focal point for the new set.

Meanwhile the rest of the group begin to allow themselves a certain amount of indulgence. Dave, as ever, is the total extrovert. Ray is Les's foil, and Rob is concentrating more and more on some vastly improved guitar work. He's got a

whole bundle of new sounds to play with and delivers at least one telling solo - in Use Your Imagination, title track from their new LP.

That leaves new boy, Andy Ball, who appears as a blonde head bobbing above a bank of keyboards.

His contribution to the new Mud is perhaps the most important. It's the keyboard work which has filled out the sound and made it much more interesting. Only the newness of his lines, which at times sound too brittle, prevents the group sounding like they've been on the road for the last half year.

The band open with Hair Of The Dog coupled with Rocket (a new song, an old song) and run quickly into Cat Crept In. Another newie, Maybe Tomorrow, has a fine synthesizer solo, then Diana and Bird Dog add some reggae and funk.

Into the hard core of the set and Mud sound amazingly different on the Beatles I Wanna Hold Your Hand. It's the same on their new single, Show



MUD - stunning finale

Me You're A Woman. The harmonies are rich and the general feel, dare I say, almost like the Osmonds?

The next surprise comes in the drawn out soloing in Use Your Imagination. The number is tasty and the playing fine.

Skipping the better known songs, we come to a crazy strobe - lit sequence which follows Under The Moon Of Love. This shows the group haven't completely lost their panto approach and

makes an ideal break.

The finale is quite stunning. After Dynamite and Tiger Feet, they encore with Lonely This Christmas bringing every fan to the boil as Les croons and, seemingly, the whole building sways.

A camp showbizzy tape of White Christmas ends it all with the boys lined up and waving to the seething mass, and you realise that by the middle of December this show is going to be sensational.

- PETER HAVEY

appearance of Labelle in New York and you've got a very weird way to spend an evening. The audience were, appropriately enough, spell binding: dressed as Romeos, witches, Zorros, Cuban soldiers and more than the usual collection of Labelle imitators.

Watching Labelle perform in front of a New York audience is a bit like watching the English football team win the World Cup at Wembley. From the opening note of Paint The Sky, the audience were up and running. Patti, Nona and Sarah strutted and whooped about against a night sky backdrop and totally devastated the audience. By the time they had reached their third number, a big crowd was clustered around the stage with whistles and tambourines going all the way until they closed the first half of the act with What Can I Do For You.

Part two and Labelle become Macbeth's three witches and a rag covered heap crouched amongst clouds of dry ice before the heap suddenly surges up to sing Somebody's Going To Get Caught.

The second half was superb. Every visual effect was used so well.

Patti appeared high on a moving dais while the crowd roared their approval. Nona was still wearing her handcuff and whip and still being cheered, and Sarah, breast plate ever there, sang like a bird.

Why Patti doesn't collapse on stage is still a mystery. She gyrates, she boogies, she sings her lungs out and is still ready for more - You've Got To Get Down And Dance won her her third standing ovation of the evening. Lady Marmalade closed the show and when six of the audience joined Labelle on stage in reply to the invitation Voulez Vous Dancer Avec Moi?, the theatre went berserk. Watching a fifteen year old kid soul dance like you've never seen before while another guy who's wearing a tin helmet with electrically flashing candles sticking out of it is doing the splits is not a usual sight, even in New York City.

Labelle encored. They could have encored all night, but as it was they exited heavenwards in time for everyone to leave and join their own party - if anyone still had the energy.

- SUE BYROM

Sensational Labelle

Labelle/The Beacon, New York.

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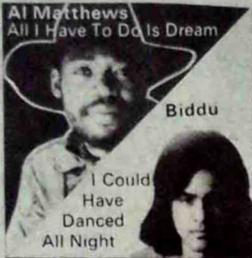
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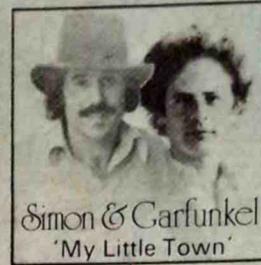
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5	I COULD HAVE DANCED ALL NIGHT BIDDU	EPC 3708
6 £	(ALL I HAVE TO DO IS) DREAM AL MATTHEWS	EPC 3749
7	AFRICA (INDIAN SUMMER) JOE DASSIN	CBS 3670
8	HOUSE OF CLOWNS MIKE BATT	EPC 3752
9	THESE ARE THE GOOD OLD DAYS ALBERT HAMMOND	EPC 3701
10	YOU BETTER MOVE ON JOHNNY RIVERS	EPC 3702
11	SINGING MY SONG TAMMY WYNETTE	EPC 3591
12 £	YOU SET MY HEART ON FIRE TINA CHARLES	CBS 3415

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Somewhere In The Night
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Johnny Mathis
Emily Lou The Belly Dancer
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albums

SPLINTER IN THE RIGHT DIRECTION

SPLINTER: Harder to Live (Dark Horse AMLH 22006).

George Harrison's proteges, Bobby Purvis and Bill Elliott have released their second album which sports assorted, unobtrusive tunes and several Beatle-esque melodies (especially the title track, the closing vocals of which sounds like Paul letting rip on a rocker). There's a gamut of eminent musicians featured here, including motorbike buff Chris Spedding and Tom Scott. Tom has also produced and arranged the album.

Outstanding track is Bob's self penned Li Lonely Man, from the film Little Malcolm and his Struggle Against the Eunuchs. This features Hari Goergeson on guitar, Jim Keltner on drums, and Billy Preston on organ. The album is musically flawless but all the same it didn't make me flip or freak because there's nothing extraordinary happening. With all that said, Bill and Bobby are coming nearer some sort of musical credibility, and Bobby's writing can at times be rather poignant. At least Splinter are heading in the right direction. Their third album could be a winner.

husky vocals some of the songs would sound like just another Palais band. My Girl, last song on the second side, makes the album worth a listen. Otis himself might have been quite pleased with the lads rendition. **JL**

LITTLE FEAT: The Last Record Album (Warners K 56156).

Little Feat are in danger of falling into the same trap that got Steely Dan last time out. Here they reaffirm themselves to be one of the world's top rock bands and though they have adopted slightly longer mucial breaks the crispness of their ea lier stuff is still apparent. So much in fact the Lowell George's treatment is in danger of becoming too stylised, and while the band have acknowledged they are purely electric they have narrowed that field of expansion even more. That said, this is a fine record that makes no pretensions to going further than Feats Don't Fail Me, which was a distance in itself. Check out Romance Dance or the chorus on All That You Dream to find out why they are the only positive rock band to cling to in these hard times. **DJ**

WIGANS OVATION: Northern Soul Dancer (Spark Records SRLP 116).

No doubt this will be a hit in Northern Soul clubs, Wigan Casino in particular. But it's questionable whether NS will thrill us at Southern Belles. Basically Wigans Ovation's brand of Northern Soul is lavishly orchestrated arrangements set against a racy beat and frenzied vocals. Singer Jim McClusky has a voice as jagged as an uncut diamond and certainly does marvels to some of the poor / mediocre material on the album. Quite frankly, if it wasn't for these McClusky's



SPLINTER:

THE EVERLY BROTHERS: Walk Right Back (Warner Brothers K56 168).

If you're an Everly Brothers fan, this long player is a must. It contains 20 golden hits including Walk Right Back, Cryin in the Rain, Cathy's Clown, and that luscious goose-pimple rouser Ebony (chock!) Eyes. Some of the material dates back to 1957, and yet the songs have worn exceptionally well. The Everly's when they were together were purveyors of polished, precise pop. They had a certain je ne sais quoi, which is why some groups today still try without success to emulate their style. **JL**

THE OZARK MOUNTAIN DAREDEVILS: The Car Over The Lake Album (A & M SP4549).

Your head is immediately turned by the freebie flexi three-track red disc. After that you get the Ozark's interpretation of the term 'country rock' which is not as ear-catching as Jackie Blue would have led us to believe. Cobblestone Mountain sounds like it's an Hoyt Axton out-take and the rest of it is as

equally stand-offish; there's very little bit and grit for this to be any sort of long-awaited mid-west answer. From Time To Time forces your head to that Critters' single you can't find and then back to make the most of what is unfortunately the longest available thing in Steve Miller prairie green. **DH**

GLADYS KNIGHT & THE PIPS: Second Anniversary (Buddah BDLP 4038).

More emphasis on Gene McDaniels and less on Jim Weatherley, but still a mellowed outing to celebrate Gladys' two years with Buddah. David Gates' Part Time Love will kill ya but oh, that Georgia On My Mind is a dead ringer for The Way We Were. It's recorded, live, has a spoken intro and is even the last track on the first side. That apart here's another million seller for a lady whose talent it still ahead of the pack. She can even make such an over-the-top song as You And Me Against The World sound credible, but her real expertise lies in getting Feel Like Makin' Love to sound like a new song. Honestly!

DION: Born To Be With You (Phil Spector Int. Super 2307 002).

There are two tracks on here (Only You Know and In And Out Of The Shadows) which will be re-discovered when we're all dead and done throw a new light on Seventies pop music. Phil Spector has never been better. His famed wall of sound now has a delicacy that makes you shudder/Dion, too, has a pained agony which no doubt he got through the escapades related in Your Own Backyard. Together they've made a disc that has to be heard and not have words wasted on it. Buy it and recapture a little magic this Christmas. **DH**

SHIRLEY BASSEY: Good, Bad And Beautiful (United Artists UAS 29881).

Well this is it. The only straight singer to have emerged with any credibility over the last 20 (sorry 17) years, comes up with another offering that should see the overdraft cleared within a few days of release. It's the amount of thunder she holds back that gets her to those aggressively arrogant choruses. The Way We Were is included here, of course, but it's not the best song, which gives you some idea of the others. Amazingly she doesn't miss a note on this one either. **DH**



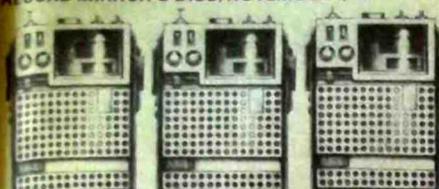
LITTLE FEAT



EVERLY BROTHERS: Well worn style.



SHIRLEY BASSEY.



Radio

Beeb bounce back

THE BBC, countering Capital's recent claims announced their figures late last week, and insisted that they — Radios One and Two — were easy winners in the battle for London listeners.

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As one station goes on the air another rises on the western horizon — Community Radio Belfast is dead — long live Downtown Radio on 293.

Ad man Paul Jellet of the Belfast Telegraph is the man who gave the former CRB its new name in a competition to give the station a modern appeal.

For his efforts he was rewarded with a gallon bottle of Old Bushmills Northern Ireland Whiskey at the Royal Avenue Hotel last Monday October 27. No one has yet said if Paul has been seen since.

Medway man

REMEMBER the days of '390'? Well former boss man Ted Alliburn is back

Film

LEGEND OF THE WEREWOLF Cert. X. New VICTORIA NOW.

IN RECENT years horror movies have been consistent money-makers in this country and Legend Of The Werewolf should prove to be no exception to the rule.

Boasting an above-average cast the story, set in Central Europe during the mid 19th century tells of a young boy abandoned by his parents who is brought up by a friendly pack of wolves. He is discovered by a travelling circus owner who features him as a new attraction — The Wolf Boy.

When he is grown-up and outlived his usefulness to the circus he sets out for Paris where he develops a rapport with the animals, especially the wolves. Everything is normal until one full moon he is overcome by a

Legend of the Werewolf

terrible force which turns him into a marauding, murderous creature.

The police and scientists are baffled by the regular monthly murders until they hit on the idea that it must be a werewolf. He is finally trapped and shot with the traditional silver bullet after a long chase through the Paris sewers.

Legend Of the Werewolf stars ace British horror actor Peter Cushing as the police pathologist investigating the murders. Cushing is totally convincing in any role he plays and is backed up in this film by people like Ron Moody (looking very like his Fagin in 'Oliver') as the zoo-keeper and versatile entertainer Roy Castle featured here as the official morgue photographer.

As in all films of this kind there are the usual lovely ladies to look at including Lynn Dalby who you may remember as Adam Faith's girlfriend in the Budgie T.V. series.

Lots of clever special effects and the werewolves' make-up is far better than some I've seen. My only reservation is that the story is a bit on the slow side until Cushing makes his entrance but then you can't have everything.

And why does the censor still give horrors an X certificate? Beats me.

MIKE CHILDS



Legend of the Werewolf: above average cast.

MACON COUNTY LINE Cert. X. ABC's Fulham Rd. & Edgware Rd. now. General Release from Nov 16th.

It's 1954 and brothers Chris and Wayne Dixon are living it up for a couple of weeks before they have to join the army. Travelling from Georgia to Texas they pick up Jenny, an attractive hitchhiker, and head for Dallas. Things start to go wrong when their car breaks down and they search for a garage to get it repaired. They find one but incur the wrath of the local sheriff who decides he wants them out of his town. They agree to leave just as soon as the repairs are carried out but

unfortunately the car breaks down again a short way down the road and they are forced to camp nearby as it is now nightfall. What they don't know is that two killers are loose in the area and that the last place they visited was the sheriff's house which is only up the road. The sheriff arrives home, sees the devastation and in a wild rage sets off with a shotgun to take revenge. Macon County Line is a good little thriller and has already spawned a sequel in the States where it was one of the most popular films this year. The period atmosphere is well created by the use of music and songs like Sh-Boom by The Chords, Jim

Dandy by Lavern Baker and Corrina, Corrina by Joe Turner will prod many memories. The acting from all the principals is good particularly Alan Vint as Chris and Max Baer (who played Jethro in the Beverly Hillsbillies) as the sheriff. Interesting, to see Joan Blackman as his wife. She starred with Elvis in Blue Hawaii and Kid Galahad. There's also a theme song Another Time, Another Place written and sung for the film by Bobby Gentry to listen out for. Altogether a neat 90 minutes but watch the X certificate because the ending is fairly violent.

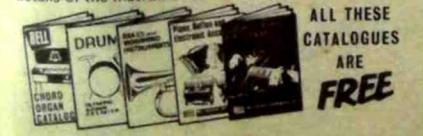
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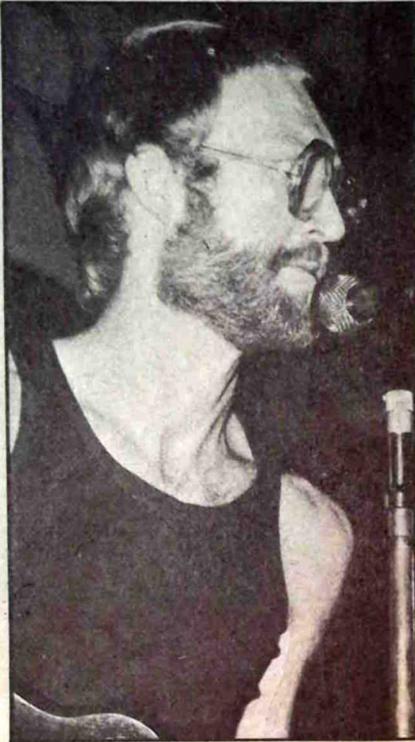
WHO, WHEN AND WHERE

THURSDAY

November 6
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STACKRIDGE, town Hall, Reading (Reading 55911).
ITOJO, Quagline's, Bury Street, London SW1 (01 930 6767).
BUDDY GRECO, Heart of the Midlands, Derby.
SCORPIONS, White Lion, Manchester.
DOCTORS OF MADNESS, Teesside Polytechnic, Middlesbrough (Middlesbrough 45589).
PAPER LACE, Hard Rock, Manchester (061 855 3227).
CANDLEWICK GREEN, Wokeley Hollow, Liverpool.
PASADENA ROOF ORCHESTRA, Abigail Club, Birmingham.
MIKE HARDING, Poco A Poco, Stockport.
HEAVY METAL KIDS, Leith Hall, Edinburgh (031 554 7295).
SETTLERS, Baileys, Liverpool (051 709 0771).
PAPER LACE, Fiesta, Stockton (Stockton 553046).
LULU, Helmaen International Club, Usk.
KRAZY KAT, Nags Head, High Wycombe.
JIMMY RUFFIN, Baileys, Watford (Watford 39848).
MARTHA REEVES, Baileys, Derby (Derby 363151).

MIKE HERONS reputation, marquee, Wardour Street, London W1 (01 437 6603).
TYMES, Warren Country Club, Stockport.
ALBERTO Y LOS TRIOS PARANOSIAS, Fiesta, Plymouth (Plymouth 703182).
GUYS AND DOLLS, Baileys, Leicester (Leicester 26462).
BOB WILDER, Seven Dials, Shelton Street, London WC2.
CLIFF RICHARD, Talk of the Midlands, Derby.

JOHN MILLS, The Library, Tetbury.
SPINNERS, Variety Club, Hatley (Leeds 475151).
HOT CHOCOLATE, D'Dancer, Victoria Hall, Hanley.
FOUR TOPS, BLUE MAGIC, Central Hall, Chatham (Medway 403868).
PIGSTY HILL LIGHT ORCHESTRA, Kings College, London WC2 (01 836 5454).
JACK THE LAD, RAB NOAKES, Astoria, Leeds (Leeds 621491).
GEORGE HAMILTON IV, Opera House, Manchester (061 834 1787).
BARCLAY JAMES HARVEST CAFE SOCIETY, Leisure Centre, Gloucester (Gloucester 36498).



VIV STANSHALL

FRIDAY

November 7
WHISTLESTOP ROADSHOW, DRUID, University of Brunel, Uxbridge (Uxbridge 371818).
FUMBLE, 76 Club, Burton-on-Trent.
CAMEL, Town Hall, Birmingham (021 236 2392).
HOB0 STACKRIDGE, College of Education, Worcester.
STREETWALKERS'S SQUEEZE, University of Sussex, Brighton (Brighton 64681).
HUSTLER, Harper Adams Agricultural College, Newport.



LULU

ACE, University of Surrey, Guildford (Guildford 65131).
U.P.P., College of Education, Bingley.
EDGAR BROUGHTON BAND, Napier College, Edinburgh.
SUTHERLAND BROS & QUIVER, The Polytechnic, Bristol (Bristol 421768).
CANDLEWICK GREEN, Wokeley Hollow, Liverpool.
FOUNDATIONS, La Bete Noire, Scarborough.
MAC & KATIE KISSOON, 400 Bailroom, Torquay.
PASADENA ROOF ORCHESTRA, Abigail Club, Birmingham.
STEELEY SPAN CAJUN MOON, Guildhall, Portsmouth (Portsmouth 24335).
HEAVY METAL KIDS, Victoria Hall, Stoke Hanley.
MARTHA REEVES, Baileys, Derby (Derby 363151).
BE BOP DE LUXE, Unity Hall, Wakefield.
SETTLERS, Baileys, Liverpool (051 709 0771).
PAPER LACE, Fiesta, Stockton (Stockton 553046).
GORDON GILTRAP, The University, Leicester (Leicester 50000).
FOUR TOPS, BLUE MAGIC, Gaumont, Ipswich (Ipswich 53641).
HOT CHOCOLATE, D'DANCER, The University, Lancaster (Lancaster 652010).
JASPER CARROTT, Heaton Moor Football Club, Lanes.
BARCLAY JAMES HARVEST CAFE SOCIETY, The University, Salford (061 736 7811).
GEORGE HAMILTON IV, Gaumont, Hanley.
RICHARD & LINDA THOMPSON, Town Hall, Leeds (Leeds 446500).
DR FEELGOOD, G T MOORE & THE REGGAE GUITARS, Free Trade Hall, Manchester (061 834 0943).
SPARKS, Odeon, Lewisham, London SE13 (01 852 1331).
JIMMY RUFFIN, Baileys, Watford (Watford 39848).
LULU, Helmaen International Club, Usk.
JACK THE LAD, The University, Hull (Hull 42431).
FOX, TIM MOORE, The Polytechnic, Newcastle (Newcastle 287610).
GEORGE MCRAE, ABC Plymouth (Plymouth 63300).
GUYS & DOLLS, Baileys, Leicester (Leicester 26462).
KRAZY KATS, Reeves, Bristol.

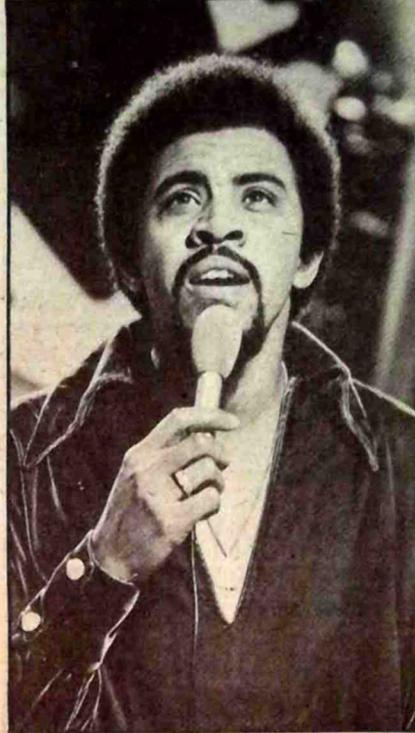
WISPER, The Pavilion, Cheltenham.
TIMES, Incognito, Stockton.
SLACK ALICE, JD's, Dudley (Dudley 211936).
STRETCH, MICK ABRAHAMS, AJ WEBBER, Technical College, Chippenham.
THIN LIZZY, Queen Mary College, London E1 (01 920 4811).
CAPTAIN BEEFHEART, The University, Southampton (Southampton 596291).
DANA, Nightspot Club, Bedford.
MOON, The University, Liverpool.
LYN PAUL, Winter Gardens, Bournemouth.
SAILOR, The University, Cardiff (Cardiff 498117).
BUDDY GRECO, Heart of the Midlands, Derby.
GAS WORKS, Penthouse, Scarborough (Scarborough 63204).

SATURDAY

November 8
KAYAK/CURVED AIR, The University, Durham (Durham 64466).
EDGAR BROUGHTON BAND, The Stadium, Liverpool (051 236 6316).
ACE, UMIST, Manchester (061 236 9114).
STACKRIDGE, Imperial College, London SW7 (01 589 2963).
SUTHERLAND BROS & QUIVER, The University, Reading (Reading 806222).
CAMEL, Friars Vale Hall, Aylesbury (Aylesbury 88948).
FUMBLE, Technical College, Twickenham.
CANDLEWICK GREEN, Wokeley Hollow, Liverpool.
MAC & KATIE KISSOON, West Runtun Pavilion, West Runtun.
FOUNDATIONS, La Bete Noire, Scarborough.
KULSAL FLIERS, The University, Bath (Bath 5829).
RED BEAMS & RICE, Football Club, Aberystwyth.
DESMOND DEKKER, The University, Hull (Hull 42431).
GEORGE MCRAE, ABC, Chester (Chester 229831).
BARCLAY JAMES HARVEST / CAFE SOCIETY, The University, Sheffield (Sheffield 24076).
HOT CHOCOLATE / D'DANCER, The University, Leeds (Leeds 39071).
FOUR TOPS / BLUE MAGIC, California Ballroom, Ballroom, Dunstable (Dunstable 62804).
JACK THE LAD / RAB NOAKES, Leas Cliff Hall, Folkestone (Folkestone 53193).
DR FEELGOOD / G T MOORE, Kursaal, Southampton.
SPARKS, The Dome, Brighton (Brighton 682127).
TYMES, Stour Centre, Ashford.
VIV STANSHALL'S VIVARIUM, City University, London EC1 (01 253 7191).
ACE, The University, Manchester (061 236 9114).
SAILOR, Roundhouse, Dagenham (01 592 1605).
RICHARD & LINDA THOMPSON / SPUD, The University, Nottingham (Nottingham 53912).
JIMMY RUFFIN, Baileys, Watford (Watford 39848).
HEAVY METAL KIDS, New Hall, Shenstone College, Bromsgrove.
MARTHA REEVES, Baileys, Derby (Derby 363151).
PASADENA ROOF ORCHESTRA, Abigails, Birmingham.
BE BOP DE LUXE, The University, Glasgow (041 339 8855).
SETTLERS, Baileys, Liverpool (051 709 0771).
PAPER LACE, Fiesta, Stockton (Stockton 553046).

SUNDAY

November 9
SPARKS, Fairfield Hall, Croydon, (01-688 9291).
DR FEELGOOD, G T MOORE & THE REGGAE GUITARS, Hammersmith Odeon, London W6. (01-748 4981).

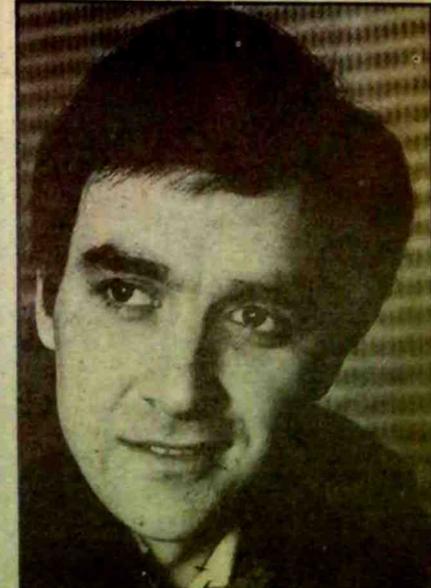


JIMMY RUFFIN

GEORGE HAMILTON IV, Coventry Theatre, Coventry (Coventry 23141).
JASPER CARROTT, Central Hotel, Portsmouth.
FOUR TOPS, BLUE MAGIC, Opera House, Manchester (061-834 1787).
HOT CHOCOLATE, Salford.
D'DANCER, Theatre Royal, Norwich (Norwich 28205).
HOT VULTURES, General Havelock, Ilford.
BUDDY GRECO, Bunny's, Chesthorses, Greyhound, Fulham Palace Road, London W6 (01-385 0526).
GEORGE MCRAE, Baileys, Stoke. (Stoke 239558).
RED BEANS & RICE, Viaduct Hotel, Crumlin.
GENE PITNEY, Webbington Country Club, Weston-super-Mare.
SLACK ALICE, Black Swan, Sheffield.
GENO WASHINGTON & THE RAM JAM BAND, Variety Bar, Skegness.
FUMBLE, Golden Diamond, Stoney Street, Sutton-in-Ashfield (Sutton-in-Ashfield 2690).
EDGAR BROUGHTON BAND, Roundhouse, Chalk Farm Road, London N1. (01-267 2514).
CANDLEWICK GREEN, Heart of The Midlands, Nottingham.
SWAN ARCADE, Blacksmith's Arms, Epping.
JIMMY RUFFIN, Baileys, Leicester (Leicester 50000).
JEAN-LUC PONTY, EDGAR BROUGHTON BAND, SHANGHAI, Roundhouse, Chalk Farm, London NW1 (01-267 2564).
HEAVY METAL KIDS, Albany Theatre, Nottingham (Nottingham 74443).
MARTHA REEVES, Cosmo's, Carlisle.

MONDAY

November 10
BLOSSOM DEARIE, LEE KONITZ, Ronnie Scott's, Frith Street, London W1 (01 439-0747).
RICHARD & LINDA THOMPSON, Arts Centre, Swindon.
FOUR TOPS, BLUE MAGIC, Apollo, Glasgow (041-332 8056).
FOGGY, Black Horse Club, Camberley.
PETER SHELLEY, Royal Festival Hall, London SE1 (01 925 3191).



PETER SHELLEY

STOMPERS, Cauliflower, High Road, Ilford.

TUESDAY

November 11
FOUR TOPS, Jolles, Stoke (Stoke 37492).
HOT CHOCOLATE, D'DANCER, City Hall, Newcastle (Newcastle 20007).
JACK THE LAD, RAB NOAKES, Ivanhoe, Huddersfield (Huddersfield 41331).
TOM PAXTON, Town Hall, Birmingham. (021-236 2392).
GEORGE MCRAE, Baileys, Watford (Watford 39848).
TYMES, Scamps, Sutton.
MARIAN MONTGOMERY, Quagline's, Bury Street, London SW1 (01-430 6787).
VIV STANSHALL'S VIVARIUM, The University, Bath (Bath 5829).
GENE PITNEY, Webbington Country Club, Weston-super-Mare.
U.P.P., Newlands, Stuart Road, London SE15 (01-639 0563).
RICHARD DIGANCE, The Pavilion, Swansea.
MARTHA REEVES, La Dolce Vita, Birmingham.
CHRIS FARLOWE, Locomo, Portsmouth.
HEAVY METAL KIDS, Top Rank, Cardiff. (Cardiff 36336).
JIMMY RUFFIN, Baileys, Leicester. (Leicester 26462).

COMING EVENTS

RICHARD & LINDA THOMPSON, Theatre Royal, London (November 16).
BLACK SABBATH, Gaumont, Ipswich (November 17).
GEORGE HAMILTON IV, Congress Theatre, Eastbourne (November 20).
QUEEN, Odeon, Taunton (November 21).
FINGERLICKIN GOOD SHOW, New Victoria, London (November 22).
BACK STREET CRAWLER, Empire, Liverpool (November 23).
BRUCE SPRINGSTEEN, Hammersmith Odeon, London (November 24).
BLUE JAYS, Southport Theatre, Southport (November 28).
STEPHANIE GRAPELLE, Town Hall, Huddersfield (November 29).
NAZARETH, Colston Hall, Bristol (November 30).
MUD, Market Hall, Carlisle (December 2).
GENTLE GIANT, Free Trade Hall, Manchester (December 9).

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Bread - Baby I'm A Want You/ Everything I Own
Judy Collins - Amazing Grace/ Both Sides Now
Alice Cooper - Muscle of Love
Spencer Davis - I'm A Man/ Somebody Help Me
Deep Purple - Hallelujah
Donovan - Mellow Yellow/ Sunshine Superman
Doobie Bros - Listen To The Music/Long Train Running
Pink Floyd - Time/Us And Them
Gary Glitter - Happy Birthday
Norman Greenbaum - Spirit in the Sky
Humble Pie - Natural Born Woman
Elton John - Crocodile Rock
Moody Blues - Nights in White Sails
Billy Paul - Me and Mrs Jones
Elvis Presley - Blue Suede Shoes/Tutti Frutti
Lloyd Price - Stagger Lee/ Personality
Redbone - Witch Queen/Maggie
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Ringo Starr - Oh My My
The Who - Behind Blue Eyes

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Derek & Dominos - Why Does Love Got To Be So Bad
Booker T & MGs - Time Is Tight
Gary Glitter - I Didn't Know I Loved You Till I Saw You Rock 'n' Roll
George Harrison - Dark Horse
First Choice - Guilty
Sweet Sensation - Purty by Coincidence
Temprees - At Last
Terry Jacks - Season's In The Sun
Mott The Hoople - Golden Age of Rock 'n' Roll
Lou Reed - Sweet Jane
Rolling Stones - Street Fighting Man
Cedric Brooks - South African Raggae
Eddie Harris - I need some money
Ann Byers - This Man Is Rated X
Kool & The Gang - Rhyme Time People
Willie Henderson - Gangster Boogie Bump
Sweet - Blockbuster
Wings - Band on the Run
Ringo Starr - You're Sixteen

Wings - Give Ireland Back to the Irish
Yes - And You and I
Led Zeppelin - Whole Lotta Love
Sam Cooke - Twisting The Night Away
Arthur Conley - Sweet Soul Music/Funky Street
SECTION 2 - 60p
Lou Christie - I'm Gonna Make You Mine
Derek & Dominos - Why Does Love Got To Be So Bad
Booker T & MGs - Time Is Tight
Gary Glitter - I Didn't Know I Loved You Till I Saw You Rock 'n' Roll
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Willie Henderson - Gangster Boogie Bump
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0818	The Rolling Stones	The Last Time
0867	Four Seasons	Rag Doll
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0679	Supremes	Stoned Love
0705	Pink Floyd	Money
0780	Ous Reading	Respect
0784	Righteous Brothers	You've Lost That Lovin' Feeling
0806	Rolling Stones	Satisfaction
0850	Del Shannon	Runaway
0188	Judy Collins	Both Sides Now
1233	Everly Brothers	Cathy's Clown
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A TALE OF TWO DITTIES

THIS IS the story of two bands, both of which are tipped (by their record companies, of course) to be the big name for '76.

Well, first off, Warners white hopes are Glyder a seven-piece outfit who write their own stuff, have an album out and a single called *It Doesn't Matter Anymore*.

To show them off to press and other dignitaries Warner Bros. hired the sumptuously tacky La Valbonne night club and threw in as much food and drink you could manage in the allotted time.

They packed the place on a night when Roy Wood had most of the liggers down his place for a bonfire which goes to show - well it must show something.

Now Pye have decided the bread should go behind a five-piece called Gang, all from London and all still at school. The idea is to undercut and under-age the Rollers.

Their shindig took place in the salubrious Kings Road Theatre before an audience of schoolgirls and what appeared to be pre-schoolgirls, all hand jiving and generally getting off.

There was no food and the drinks consisted of white wine or a drop of gin. It's quite obvious who has more style.



GLYDER

So on the basis of spend a lot of money, shout loud enough and you'll be heard Glyder should get to the winning post first.

But if those 11 year-old kids have got anything to do with it Gang will be there waiting for them. Frankly both of them will probably fall at the first post.



WITS' END

Dylan's long lament

AND SO the wheel turns full circle and after years of seeming apathy Bob Dylan has rejoined the protest movement.

Fun-loving Americans can now buy Zimmerman's new ten-minute long single, *Hurricane*, which concerns black boxer, Reuben H. Carter, a contender for the World Middleweight Championship. Carter is currently in jail after a murder charge conviction and has applied for a re-trial, which has been refused by the State of New Jersey.

There is much feeling in the US Press that Carter was set up for the charge and Dylan obviously agrees.

All very laudable, but we're left wondering how much of the record's royalties will go to helping pay Carter's defence costs if he manages to get a re-trial?



DYLAN



SSSH

WELL, WE really have got to say "don't forget where you read it first!" This week 'cos guess what? According to our divine spy in Noo Yawk Glaxo, shy, retiring, self-effacing Mick Ronson has apparently landed himself another gig. Seems Bob Dylan is planning a secret tour with no publicity where even the roadies do not know the schedules. Rehearsals are already underway in the Big Apple and the list of those wishing to participate grows each day. Those travelling with Mister Zimmerman so far include George Harrison, Ramblin' Jack Elliott, Alan Ginsberg (the poet), Bobby Newirth, Joan Baez, Roger McGuinn, Bownee Blakely (from the film Nashville) and Patti Smith (underground cult star). The tour is said to be planned for five weeks and no one knows whether its confined to the States. Apparently it's also going to be filmed for a possible movie. So what about that? To top it all, when Dylan had a cocktail party to launch the idea, Ian Hunter turned up. Also in New York... 10cc and David Essex both winning friends, Alex Harvey playing the Beacon with Little Feat, and Ireland's folk heroes, the Chieftains, due to make American debut. Still Stateside - it's so tacky over there - we hear those Rollers got a three-hour and 44 minutes plug on an Iowa radio station. Their single, *Saturday Night*, was plugged 60 consecutive times. And by the way, Rick Wakeman dubbed Roller music as "perambulator music, music to knit by" at his New York Press conference. Meanwhile, back in London, we have to report that the office groupie is bowing out. She plans to get married and leave the Speakeasy forever. But she does send good wishes to Bowie on reaching number one. Now... Bye Bye xxx xxx.



GANG

Aphrodite's monster

SOME MUSICIANS just don't know where to stop, Take Vangelis for instance.

The Greek star who used to be one third of Aphrodite's Child (with Demis Roussos) began building a studio in London in August. Now, just a few months later, the studio is complete, an LP titled *Heaven and Hell* is finished and so are two paintings created in the studio at the same time as the music.

"I'm very energetic," he says. "I like to get things done."

That's some kind of understatement. Vangelis is one of those

musicians who plays everything, writes it as he goes along and does all the production. He's a veritable one man band, though his music is very serious and a complete contrast to the pop outpourings of Aphrodite's Child.

"That was terrible for me," he says. "I always had so much to say, but no way of saying it."

His new LP, with its dark and light passages, proves that what was once pop can grow into the most demanding art.

Bruce meets Spectre

BRUCE SPRINGSTEEN, who's world-shattering single *Born to Run*, sounds like a Spectre rip-off (How about that for honesty?) met the maestro at the Gold Star recording studios in Los Angeles.

Phil was producing Dion's new single *Baby Let's Stick Together* and invited Bruce to join in. But poor old Bruce was too shy and simply

watched the five-hour session.

He reportedly said afterwards: "I wouldn't have missed this for the world. I've loved this man and his music since I was 15 years old."

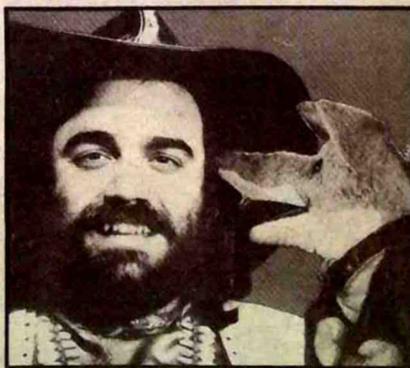
It's not quite clear whether he meant Spectre or Dion, but when asked what he thought of Springsteen, Spectre was overheard to say: "He's a nice kid."

DEMIS GETS THE BRUSH

PHONOGRAM WERE over the moon when Robin Nash came on the phone and wanted to know about the availability of Demis Roussos. With his disc *Happy To Be On An Island In The Sun* in the breakers, the record company were sure this was it - the offer of a spot on *Top Of The Pops*.

But the cash register eyes dimmed a little when the truth was finally known. Robin Nash is also producer of the Basil Brush Show, and he wanted the 17½ stone Mediterranean star to entertain a slightly younger audience.

So Basil Brush freaks can see Demis this Saturday (November 8).



DEMIS & BASIL

BEHIND THE BREAKERS

IT'S A case of all change round and very little new this week as the Impressions go top of the list with their *First Impressions* and good old Ethna Campbell humps that *Old Rugged Cross* a little nearer the golden goal of chart fame and immortality. Demis Roussos is still *Happy To Be On An Island In The Sun* (ahh, the romantic devil) but *Silver Convention's* massive American disco smash *Fly Robin Fly* is having more than a little difficulty in taking off over here.

And talking of discos, KC & The Sunshine Band, one of the most consistent of all chart contenders seem ready to insinuate themselves into the minds of the ever-eager populous with a danceable ditty called *I'm So Crazy*, while the darlings of Salt Lake City those adorable Osmonds will probably enter the charts next week with *I'm Still Gonna Need You*. With all their money we'd have thought they didn't need us anymore but it's nice to know they do. Gladys Knight & The Pips give a

sincere rendering of the David Gates song *Part Time Love* which should help them chase the success that seems to have eluded them a little since *The Way We Were*. Disappointed to see Simon & Garfunkel's *My Little Town* hasn't done better already, but it's early days, and why that Bee Gees record isn't as big as *Jive Talkin'* remains a mystery. No mystery about the bottom place it's *Steeleye Span* with *All Around My Hat*. Now as long as they don't start singing out of it.

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ADULT BOOKS, magazines, films, etc. — Details, SAE Range (Post DC), 18 Ardleigh House, Barking IG11.

ARE YOU adventurous? If so you can make exciting new friends. — Write SIM Computer Dating (RM3/3), 109 Queen's Road, Reading.

BEAUTIFUL GIRLS from all continents want interesting correspondence, friendship, even marriage. — Details free photos, Hermes, Berlin 11, Box 10680/RM, Germany.

EXCITING! DIFFERENT! The best services for dating/penfriends or romance or marriages. Thousands of members, all ages, England, abroad. — For free details send SAE to WFE, 74 Amhurst Park, London N16.

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. — Details free. Stamp to Jane Scott, 3/RM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

PENFRIENDS WANTED, anywhere, any age. — SAE to Pen Society (N38), Chorley, Lancs.

POEMS PUBLISHED free. — International Poetry Guild, Rynne, Quinn, Ennis, Clare, Ireland.

SHY NORTHAMPTON guy, 29, seeks girl, 17-25, living anywhere for steady sincere friendship. — Box Number 412R.

100+ PEN PALS LONELY BORED? Would you like to have new friends of the opposite sex all over Britain. For FREE details, send s.a.e. to: **TWO'S COMPANY** 220A RM London Road Stone, Kent DA9 5JF A modern, friendly and personal Service

Make new friends! For free questionnaire and brochure write to Europe's most successful computer dating service: **Dateline (RM)**, 22 Abingdon Road London W8 0J 937 9102.

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TEENAGERS? PEN-PALS anywhere. — Send SAE for free details, Teenage Club, Falcon House, Burnley.

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PRESENTATION BOOK for **ARROWS**, messages, poems, etc. wanted. — Box Number 418R.

LONELY KENT girl, 18, seeks sincere guy for friendship. All letters answered. — Box Number 410R.

PENFRIENDS WANTED anywhere, any age. SAE to: Pen Society, (N.38), Chorley, Lancs.

ATTRACTIVE WHITE boy, 19, with car, seeks oriental girlfriend. Any attractive dark skinned girls (Indian, Pakistan, Asian, Chinese, etc), aged 15-20. Can reply. London area. Please send photo. — Box Number 413R.

STEPHEN (21) seeks sincere girlfriend, 16-19. — 389 1819, 12.30 or 5-6 pm.

SHY YOUNG man, 20, seeks sincere girl, Strathclyde area preferably. Photo appreciated. — Box Number 420R.

DON'T BE LONELY! Genuine introductions, friendship / marriage. — Confidential details (SAE) Elite Bureau, 243 Regent Street, London, W1R 8PN.

LONELY 16 wishes to hear from RAF, Navy or Army, age between 18-23. — Box Number 419R.

LONELY GUY seeks male friends, 17-22, Derbyshire, Cheshire area. Interest Pop music, travel, railways. — Box Number 423R.

LONELY GUY, 22, seeks girlfriend, interested in offshore radio. — Box Number 421R.

LONELY GUY, 19, seeks sincere girlfriend, 17-23, for dating. All letters answered. Photo appreciated. — File area if possible. — Box Number 422R.

INTRODUCTIONS to friends of the same sex. Send stamp for details. — Amicus, 304 Edgware Road, London, W2.

Records For Sale

TOP TAMLAM and soul singles for lists, large SAE. — 1 Drake Avenue, Mytchett, Camberley, Surrey.

AMAZING SELECTION of golden oldies (1955-1975) from 10p. — Send sae for lists, R2, Vandyke Street, Liverpool, L8 0RT.

100s OF records for sale. Large SAE for lists. — Mr P. Clark, 65 Fremantle House, Kingsdown, Bristol, BS2 8LQ.

SINGLES OFFER packs of 50 and 25 assorted Soul / Reggae / C&W singles. 25 for £5.50 for £9. Free record case with every 50. — Ian, 39 Uphill Grove, London, NW7 4NH.

APOLLO RECORDS brand new singles from 10p. SAE for lists. — 189A, Penarth Road, Cardiff.

OVER 1,000 singles, over 500 LPs, all types of music. — SAE, 26 Ripon Drive, Blaby, Leics.

10 SINGLES for £1. Soul or pop. — 26 Ripon Drive, Blaby, Leics.

RARE SOUL. British label singles. — SAE, 124 Towcester Road, Northampton.

3 THOUSAND records: Cliff, Beatles, Stones, Bowie, Merseysounds, pop, oldies, soul, R & R. Hundreds. — 10p stamp: 6 Alexander Road, Thatcham, Berks.

SOUL RECORDS set sale. SAE, Dave Salisbury, 14 Stortford Hall Park, Bishops Cleeve, Herts.

LARGE SELECTION ex-juke box records. — SAE, 47 Chelmsford Street, Weymouth, Dorset.

DISCO SMASH! Now available in Britain: "Magnetic Boots", by "Grok". Don't delay, send away! 55p to — S.F. Records, 98 Lodge Road, Stratford Upon Avon, Warwickshire.

5,000 SINGLES (1957-74). Soul, pop, progressive, vintage, rock 'n roll. Send 10p for catalogue (a must for every Dee-Jay). — Box (RM), 67, Mill Lane, Wallasey, Merseyside.

AUCTION OF soul, many rare sounds, deletions, reggae, and pop select bids from 1,300 records. — Large sae, Sykes, 12, Friarside, Witton Gilbert, Co. Durham.

CHARBUSTERS! 55-75. — Sae, 88-87, Western Road, Hove, Brighton.

GOLDEN OLDIES. You've tried the rest, now try the best. — Large sae, Baxter, 6, Shaftesbury Avenue, Portsmouth, Southampton.

LPs FROM 20p, 45s from 5p. — Large sae, Lists, "Pat", 47, Larbreck Avenue, Blackpool.

PASTBLASTERS! THOUSANDS available. — Sae, 24, Southwalk, Middleton, Sussex.

RARE RECORDS for rock, pop and tamlam. Records bought and sold. Open Wed - Sat (11 am - 6 pm). — 9, Nevill Road, off Stoke Newington, High Road, Stoke Newington, London, N16.

THOUSANDS SECOND-HAND records, all types. Send 15p for numbing November list. — S. L. L., Pratt's Market, Hayle, Cornwall.

STAX OF TRAX for your soul. — Sae, Borth Farm, Bontdud, Dolgellau, Gwynedd.

SINGLES AND albums! — Sae huge lists, P. Stevens, 77a, Gaisford Street, Kentish Town, London, NW5 2EE.

SINGLES FROM the past. — Large sae, "Time Slip Music", 220, Victoria Road West, Cleveleys, Lancs.

SOUL, POP singles from 5p. — For list, send large sae, Soulscene, 68, Stafford Street, St George's, Telford, Shropshire.

Records Wanted

SINGLES AND LP's wanted, any quantity. — Send details, 26 Ripon Drive, Blaby, Leics.

SINGLES, EP's by Heinz, also any of above records from film (Live It Up). State price, condition or will swap. — F. Noel, 5 Ashley Road, Bathford, Bath, Avon BA1 7TT.

MOVE WILD TIGER WOMAN, Brontosaurus, Alice comes back to Farm, Chinatown Tonight. LPs Move, Sha, Zam, Looking on E.P. Something Else. Suzi Quatro, Rolling Stone. — Dave, 48 Somerset Road, Irby, Wirral, Merseyside. L61 85W.

"THE JAMES LAST Treasury" (3 record set). — James Last presents "Jaguar Walker." — G. Gardner, 52 Woodland Avenue, Overstone, Northampton.

ALL-YOUR unwanted 45s and LPs purchased. Good prices paid. Any quantity but records must be in good condition. Send SAE with lists for cash offer. — F. L. Moore Records, 167A Dunstable Road, Luton, Beds.

LPs AND TAPES bought for up to £1.10 each cash. Bring or send by post to — Record and Tape Exchange, 80 Goldhawk Road, Shepherd's Bush, London, W12 0L - 749 2930.

For Sale

THOUSANDS OF cuttings! Who, Faces, Queen, Slade, and all other groups, cheap. — SAE + wants Steve, "The Smyth", Buckland, St Mary, Chard, Somerset. TA20 3TF.

SUPERB PHOTOS of your favourite band in concert. Colour and black / white. David Essex, Wings, Faces, Elton, Clapton, Kiki, Purple, Glitter, Mud, Pilot, Sparks, 10CC, Harley, Ferry + Roxxy. Choose from proofs. — SAE to: Dick Wallis, 23 Dulwich Wood Avenue, London, SE19.

Services

TEEN SHIRTS. Specially printed for discos, groups, clubs, promotions, advertising, etc. — Send stamp for details. Mull Screen Services, Southill Road, Chatham, Kent.

I KNOW that I have an ear for music and would like to produce a record — anyone interested? Genuine replies please, Box Number 411R.

R. N. I. CLOSEDOWN E. P. £1.15. Press (R.E.), 15 Clifton Gardens, London, N15.

Penfriends

BOY PENPALS for girl, 16½. Pink Floyd, Doobies. Photo if possible. — Box Number 415R.

LONELY GIRL, 20, seeks male penfriend. Interests: Roxxy and writing letters. — Box Number 417R.

Special Notice

KUNG FU now 65p. — Regency Press, 45 New Oxford Street, WCI.

SMALL ADS FOR BIG BUSINESS

YOUR WEEKLY POSTER SPECIALS!

LYRIC WRITERS required by recording company. — Details (SAE) Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

ESTABLISH YOURSELF in lyric and songwriting. — BCM Leebur Music, London WC1V 6XX.

LYRICS WANTED by music publishing house. — 11 St Albans Avenue, London, W4.

Fan Clubs

EVERLY BROTHERS International — SAE to Ref. RM MF, 15 Drygrounds Lane, Felpham, Bognor Regis, Sussex PO22 8PS.

Linda Carr and the Live Squad FAN CLUB please send us a 10p full details. **PETE** 11 Fox Avenue, Newmarket, Warks.

OLIVIA 50p, **OLIVIA (2)** 75p

ALEX HARVEY BAND 90p

Situations Vacant

EARN £100 monthly, mailing letters sparetime from home. — SAE Box Number 414R.

Free Radio

"FREE RADIO" focus is an exciting new magazine on offshore and land-based pirate radio. Out now only 10p + SAE. — From 15 Fermandy Lane, Crawley Down, Sussex.

TRANSMITTER FOR sale, 15 watts R.F. V.F.O. tunes from 200 to 270 M.W. approx range 30 miles, fully transistor runs from 12 volt, 6 amp supply. £40.00, including power supply and all bits (E.G. R.F. Field Metre etc) or swap for VGC A.K.G.D. 200 ES. MIC. — Contact Sean French (R.D.J.), Dantes Club, Flansham Road, Felpham, Bognor, Sussex.

ALSO: 80p MUD No. 4 3 DEGREES RUBETTES

JAMES DEAN (b/w) 75p

CARDS & POSTERS 22 Moor Street, Birmingham 4 (Add 20p p&pf Total Order)

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VELVET 6.25	VELVET 6.25	CHOICE	

POSTAGE & PACKAGING: 80p per garment (EPO includes V.K.)

Order RM 172 High Street, Chalfont St Giles, Bucks

Greatest cost?

DEAR MAILMAN,
I am alarmed at the disparity in prices of Greatest Hits albums. Some, like Mud's and Elton John's, are £3.25, and are priced out of many people's range, while others, like the two album set Elvis' 40 Greatest Hits at £3.25, still seem very good value.

Why should one Greatest Hits LP containing 20 tracks cost half as much as another containing only 14? There seems to be no rhyme nor reason to it.

Nigel Kenny
Henley - in - Arden, Solihull

Sadly, record companies are bound to go on charging full whack for compilations of old tracks for as long as people are prepared to buy them. And now here's another complaint aimed at record companies.

Slipping

DEAR MAILMAN,
Nowadays we pay something like 60p for a single, which generally can't be stacked on the record player without slipping and sliding and giving out nothing but a nasty grating noise.

Surely, at these prices, we should expect to be able to play a single on top or underneath any other record?

John Davies
Wrexham, Clwyd

All my attempts to play one record underneath another have proved a dismal failure. Now over to the who - do - you - do department.



ELVIS: good value See Greatest Cost

Mower ties?

DEAR MAILMAN,
At the police station we have a Stag Model 5 lawnmower found on the 125 bus route from Edinburgh.

I read in your paper (October 18) of a stolen mower belonging to two of the Bay City Rollers.

I'm sure this is the one, as it has Woody scraped out of the paint on one side

This did not arrive on headed police notepaper, but handwritten on a leaf torn out from an ordinary note pad. We telephoned the number given by the "WPC" in her letter but got no reply, so either the police switchboard is disgracefully inefficient or (much more likely) the lady is committing the grave offence of impersonating an officer of the law.

WPC Mavis Nickolson
Portobello Police Station
Edinburgh

Please tell the owners to collect soon as it is cluttering up the station.

Cindy
(no address given)
Your Mummy needs glasses. Now for extracts from the appreciative letters file.

POST CARD

Dear Mailman,
I am fed up with most of my mates who claim GEORGE McCRAE has no singing talents what so ever. Which just goes to show they don't know BRILLIANT MUSIC when they hear it.

TINA HOLMES

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

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

Fans off!

DEAR MAILMAN,
One more tiny remark about our fans and you may just find yourself not too healthy.

Say things carefully, OK?

Leslie, Alan, Derek
Eric and Woody

Comparing the signatures on the letter with authentic specimens in our files, we find the ones on the letter to be appallingly bad forgeries. Still with the Rollers...

Big boy

DEAR MAILMAN,
My Mummy says Eric Faulkner of the Bay City Rollers looks like Charles Atlas.

Cindy
(no address given)
Your Mummy needs glasses. Now for extracts from the appreciative letters file.

Ferry nice

DEAR MAILMAN,
Having Bryan Ferry to

read about was enough to make me buy the paper.

Stephen Treasure
Hullfax

Buy it again next week and thrill to the words of Andy Mackay... and.

Yours faith..

DEAR MAILMAN,
I was delighted that your paper made the record buying public aware of the release of Marianne Faithfull's new single.

Lynne Appleby
Lynn, Cleveland

Buy it again this week and thrill to the words of Marianne Faithfull. And now for a short sermon on the text "The Lord sees every heart and knows every thought" (1 Chron 28, 9), affixed to the litter which spake unto us thus:

Prop and con

DEAR MAILMAN,
On a radio phone - in programme recently, I asked Cliff Richard his views on pre - marital sex and he quoted the Bible: "Fornication is wrong". Is he trying to tell us

he's celibate?
Honky Tonk Angel is about a guy's love for a prostitute. Christ mixed with prostitutes and drop - outs of all kinds, so what's wrong with the song?
Many prostitutes have repented and turned to Christ.

Terry Nurse
Birmingham

In the name of the holy hookers and all repeating honky - tons, Amen.

Quiz time

DEAR MAILMAN,
I wonder if your readers can solve this quiz. What you have to do is match up the surname with the christian name and then name the group which they form.

- | | |
|--------------|-----------|
| 1 Oakes | Russ A |
| 2 Dees | Rod B |
| 3 James | Buddy C |
| 4 Gaskes | Dave D |
| 5 Challenger | Trevor E |
| 6 Allured | Malcolm F |
| 7 Field | AIG |
| 8 Bartram | Romeo H |
- Paul Flanagan
Hull

ANSWERS: 1E, 2B, 3G, 4C, 5H, 6F, 7A, 8D

Ears move

DEAR MAILMAN,
I was flicking through the single reviews when I saw the review of Queen's single by Ray Fox-Cumming. What the hell is he talking about?

He said: "There's scarcely a shred of a tune and certainly no one line to latch on to."

He needs his ears tested or a better record player. It's more obvious it will be a smash record.

Brilliant rock groups like Queen cannot be compared with crap like Kenny, Bay City Rollers and Cassidy.

Five Angry Queen Fans

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BRYAN: tasty read See Ferry Nice



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Face it

DEAR MAILMAN,
Could you tell me something about the group Bo' Flyers? Do they have any records released and are they better than the Rollers?

What happened to the Face page? I've been in the USA for six months and now I've returned he's disappeared. Boy - was he handsome.

Betty Longmuir,
Abbey Road, Edinburgh.

Well Betty, nothing against Derek and Alan but there are those that say the Bo Flyers could be where it's at. After all they're four young good-looking guys from the East End of London which is where we've sent the Face. Was he handsome? well, frankly, no.

CLIFF: in action See Pro and Con

Low medium

DEAR MAILMAN,
May I, through the medium of your splendid (well sort of) newspaper, express my horror and disgust at two of your outrageous doings.

Firstly, I find it absolutely diabolical that the mighty J. Edward Oliver should be insulted by only being awarded half page a week.

Secondly, I find some of your replies are extremely sarcastic and sarcasm is the lowest form of wit. Keep up the good work.

The Phantom
Eastbourne, Essex.

J. Edward Oliver 'Did you see what the dinosaur?'

A LITTLE BIT NEW BUT MOSTLY OLD: THE FRESCO-LE-RAYE STORY CHAPTER THREE

BY MAY 1973, FRESCO HAD BECOME DEEPLY INVOLVED WITH "DINOSAURS' LIB"

I REFUSE TO TAKE MY CLOTHES OFF UNLESS IT'S AN ESSENTIAL PART OF THE PLOT.

MARINE MUSICIANS: CDD STEWART

PAPER PLEASE

FREE BATT

DAVID BASS IDV

I REFUSE TO TAKE MY CLOTHES OFF UNLESS IT'S AN ESSENTIAL PART OF THE PLOT.

BRITISH RAIL TICKETS

LET'S FACE IT, WE DINOSAURS ARE SECOND-CLASS CITIZENS.

HOW MUCH??

STUPID STROKE NEWINGTON JOKES

WHAT DO THEY PUT ON THE TOP OF STROKE NEWINGTON LADDERS? ...DOLLS

WHAT DO THEY PUT ON THE BOTTOM OF STROKE NEWINGTON BEER BOTTLES? ...ONE BOTTLE HEAD

DID YOU HEAR ABOUT THE STROKE NEWINGTON ARCHER WHO SHOT AN ARROW INTO THE AIR - AND MISSED?

A STROKE NEWINGTON MAN WAS GIVEN A PAIR OF WATER SKIS FOR CHRISTMAS. HE SPENT 11 MONTHS TRYING TO FIND A LAKE WITH A SLOPE!

WHO RIDES A CAMEL BACKWARDS? ...NON-EXISTENT ENGLIS JOE JOHNSTON

WHEN THERE WAS THE STROKE NEWINGTON WOMAN WHO FAILED HER DRIVING TEST BECAUSE SHE OPENED THE DOOR TO LET THE CLUTCH OUT

WHEN SHE ALSO DROVE HER CAR INTO A POND TO DIP HER HEADLIGHTS

WHO DO YOU CONFUSE A STROKE NEWINGTON WORKMAN?

WHO'S THE STROKE NEWINGTON TRUCK DRIVER WHO DROVE HIS LORRY OFF A CLIFF TO TEST HIS AIR BRAKES?

WHO DO YOU BRAINMASH SOMEONE FROM STROKE NEWINGTON?

FROM MIKE HOLLOWAY, BRONCKSEA RD., BRISTOL, WHO ALSO SENT US

THE SHORTEST BOOKS IN THE WORLD

THE ITALIAN BOOK OF WAR HEROES

THE STROKE NEWINGTON BOOK OF KNOWLEDGE

THE TINY BLACKBURN BOOK OF WIT

THE STATUS QUO BOOK OF CHORDS

FRESCO-LE-RAYE'S ADDRESS BOOK

279/10

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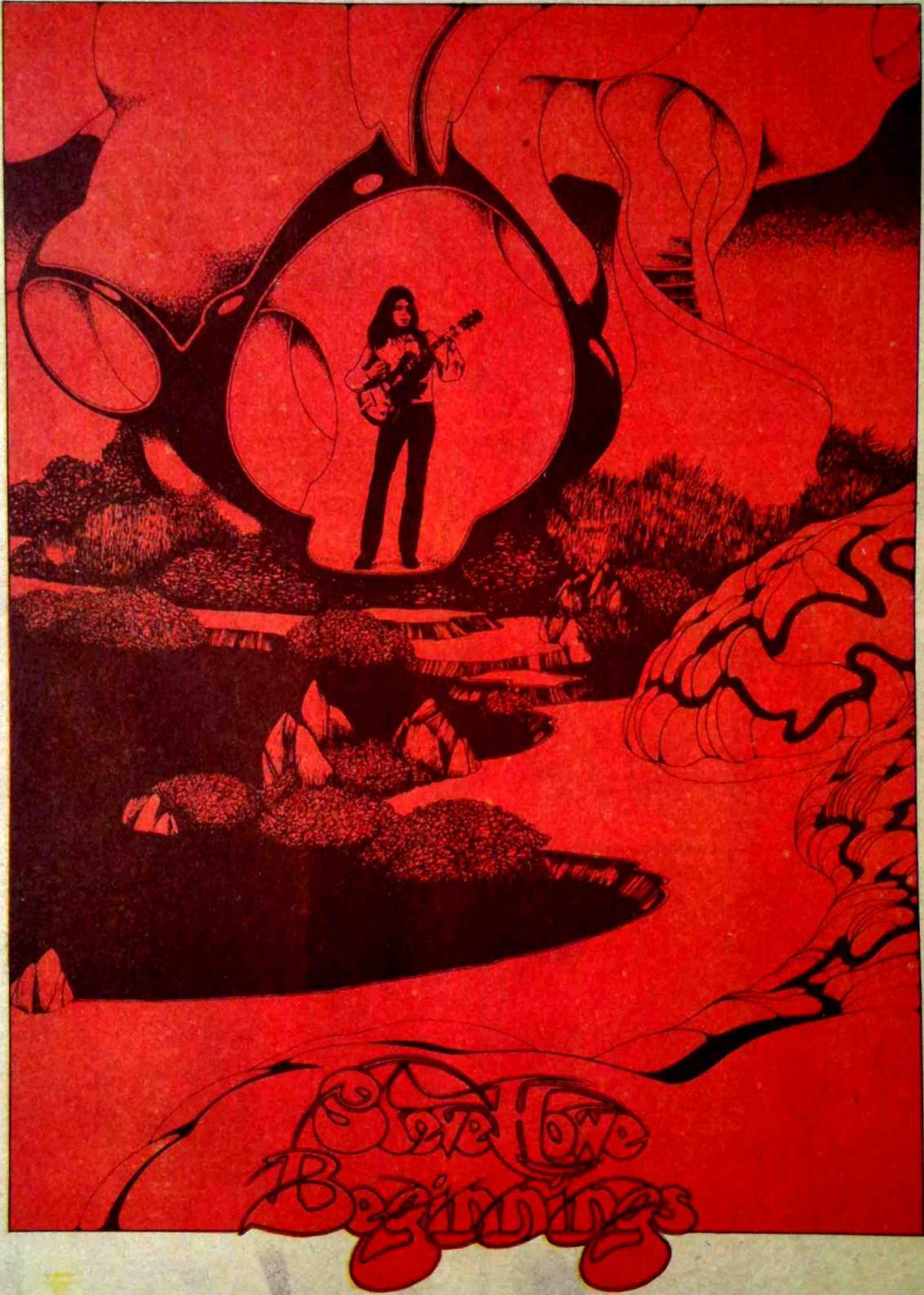
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Beginnings. Steve Howe's solo album. Available on Atlantic Records and Tapes. K50151

