

Australia 30c

South Africa 26c

# RECORD MIRROR &

# Seasonal Maddy-ness... Steeleye's Christmas Hat

# DISC



## What now for the Faces?

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## Strange bird, that's Maxine

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## Boy Wood poster and competition

# British Top 50 Singles

1	9	BOHEMIAN RHAPSODY, Queen	EMI
2	3	YOU SEXY THING, Hot Chocolate	Rak
3	1	D. I. V. O. R. C. E., Billy Connolly	Polydor
4	5	LOVE HURTS, Jim Capaldi	Island
5	13	MONEY HONEY, Bay City Rollers	Bell
6	6	IMAGINE, John Lennon	Apple
7	8	THIS OLD HEART OF MINE, Rod Stewart	Riva
8	14	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
9	10	SKY HIGH, Jigsaw	Splash
10	2	SPACE ODDITY, David Bowie	RCA
11	4	LOVE IS THE DRUG, Roxy Music	Island
12	17	ALL AROUND MY HAT, Steeleye Span	Chrysalis
13	7	RHINESTONE COWBOY, Glen Campbell	Capitol
14	12	NEW YORK GROOVE, Hello	Bell
15	25	NA NA IS THE SADDEST WORD, Stylistics	Avco
16	26	LET'S TWIST AGAIN, John Asher	Creole
17	11	BLUE GUITAR, Justin Hayward/John Lodge	Threshold
18	16	DARLIN', David Cassidy	RCA
19	27	IN FOR A PENNY, Slade	Polydor
20	19	WHY DID YOU DO IT, Stretch	Anchor
21	48	THE TRAIL OF THE LONESOME PINE, Laurel & Hardy	UA
22	18	I AIN'T LYIN', George McCrae	Jayboy
23	23	LYIN' EYES, Eagles	Asylum
24	22	ROCKY, Austin Roberts	Private Stock
25	15	HOLD BACK THE NIGHT, Tramps	Buddah
26	-	SHOW ME YOUR REAL WOMAN, Mud	Private Stock
27	41	HAPPY TO BE AN ISLAND IN THE SUN, Demis Roussos	Phillips
28	31	FLY ROBIN FLY, Silver Convention	Magnet
29	43	FIRST IMPRESSIONS, Impressions	Custom
30	36	PART TIME LOVE, Gladys Knight & The Pips	Buddah
31	28	SCOTCH ON THE ROCKS, Band of The Black Watch	Spark
32	44	I'M STILL GONNA NEED YOU, Osmonds	Polydor
33	30	SUPERSHIP, George Benson	CTI
34	45	I'M SO CRAZY, KC & The Sunshine Band	Jayboy
35	34	HEAVENLY, Showaddywaddy	Bell
36	40	HOLY ROLLER, Nazareth	Mountain
37	20	RIDE A WILD HORSE, Dee Clark	Chelsea
38	47	LITTLE DARLING, Rubettes	State
39	-	GOLDEN YEARS, David Bowie	RCA
40	29	FEELINGS, Morris Albert	Decca
41	-	SUPER LOVE, Wigans Ovation	Spark
42	-	LET'S TWIST AGAIN/THE TWIST, Chubby Checker	London
43	50	GAMBLIN' BAR ROOM BLUES, Sensational Alex Harvey Band	Vertigo
44	-	GREEN GREEN GRASS OF HOME, Elvis Presley	RCA
45	-	ALRIGHT BABY, Stevenson's Rocket	Magnet
46	38	PAPA OOM MOW MOW, Gary Glitter	Bell
47	-	(THINK OF ME) WHEREVER YOU ARE, Ken Dodd	EMI
48	-	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
49	-	ART FOR ARTS SAKE, 10CC	Mercury
50	49	ARE YOU BEING SERVED SIR?, John Inman	DJM

# RECORD MIRROR & DISC

## Star Breakers

- 1 THE OLD RUGGED CROSS, Ethna Campbell Phillips
- 2 BLACK OR WHITE, Steve Harley & Cockney Rebel
- 3 WHO LOVES YA BABY, Telly Savalas
- 4 WIDE EYED AND LEGLESS, Andy Fairweather Low
- 5 GOD'S GONNA PUNISH YOU, Tymes
- 6 KING OF THE COPS, Bill Howard
- 7 DREAMS OF YOU, Ralph McTell
- 8 GLASS OF CHAMPAGNE, Sailor
- 9 LET IT BE, Leo Sayer
- 10 I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra

## Yesteryear Charts

### 5 YEARS AGO

1	16	I HEAR YOU KNOCKING	Dave Edmunds
2	1	VOODOO CHILE	The Jimi Hendrix Experience
3	3	INDIAN RESERVATION	Don Fardon
4	2	WOODSTOCK	Matthews Southern Comfort
5	10	CRACKLIN' ROSIE	Neil Diamond
6	5	WAR	Edwin Star
7	15	RIDE A WHITE SWAN	T. Rex
8	4	PATCHES	Clarence Carter
9	23	I'VE LOST YOU	Elvis Presley
10	13	JULIE DO YOU LOVE ME	White Plains

### 10 YEARS AGO

1	2	THE CARNIVAL IS OVER	The Seekers
2	5	MY GENERATION	The Who
3	1	GET OFF MY CLOUD	The Rolling Stones
4	6	1-2-3	Len Barry
5	4	TEARS	Ken Dodd
6	3	YESTERDAY MAN	Chris Andrews
7	7	IT'S MY LIFE	The Animals
8	16	WIND ME UP	Cliff Richard
9	8	HERE IT COMES AGAIN	The Fortunes
10	10	POSITIVELY 4th STREET	Bob Dylan

### 15 YEARS AGO

1	1	IT'S NOW OR NEVER	Elvis Presley
2	7	MAN OF MYSTERY	The Shadows
3	3	ROCKING GOOSE	Johnny And The Hurricanes
4	6	SAVE THE LAST DANCE FOR ME	The Drifters
5	2	MY HEART HAS A MIND OF ITS OWN	Connie Francis
6	5	AS LONG AS HE NEEDS ME	Shirley Bassey
7	9	GOODNESS GRACIOUS ME	Peter Sellers and Sophie Loren
8	8	DREAMING	Johnny Burnette
9	4	ONLY THE LONELY	Roy Orbison
10	-	LIVELY	Lonnie Donegan

## UK Soul Top 20

1	1	HOLD BACK THE NIGHT	Tramps
2	2	WHAT A DIFFERENCE A DAY MAKES	Esther Phillips
3	3	SUPERSHIP	George Benson
4	4	FLY ROBIN FLY	Silver Convention
5	5	CHANGE WITH THE TIMES	Van McCoy
6	6	FIRST IMPRESSIONS	The Impressions
7	7	I AIN'T LYIN'	George McCrae
8	8	THIS WILL BE	Natalie Cole
9	10	IT ONLY TAKES A MINUTE	Tavares
10	7	RIDE A WILD HORSE	Dee Clark
11	11	KING KONG Pt. 1	Jimmy Castor
12	13	LOVE ROLLERCOASTER	Ohio Players
13	14	DO IT ANY WAY YOU WANNA	Peoples Choice
14	15	ARE YOU READY FOR THIS	The Brothers
15	12	NA NA IS THE SADDEST WORD	The Stylistics
16	-	JOHANNESBURG	Gil Scott-Heron
17	19	PART TIME LOVE	Gladys Knight & The Pips
18	-	TO EACH HIS OWN	Fair Hope & Charly
19	17	I'M SO CRAZY	KC & The Sunshine Band
20	18	LOOK AT ME (I'M IN LOVE)	The Moments

## US Soul Top 20

1	2	THAT'S THE WAY I LIKE IT	K.C. & The Sunshine Band
2	3	I LOVE MUSIC (Part 1)	O'Jays
3	1	LET'S DO IT AGAIN	Staple Singers
4	11	FULL OF FIRE	Al Green
5	10	PART TIME LOVE	Gladys Knight & The Pips
6	6	CHANGE WITH THE TIMES	Van McCoy
7	9	CARIBBEAN FESTIVAL	Kool & The Gang
8	8	HAPPY	Eddie Kendricks
9	4	FLY ROBIN FLY	Silver Convention
10	14	SOUL TRAIN '75	Soul Train Gang
11	-	LOVE ROLLERCOASTER	Ohio Players
12	-	FOR THE LOVE OF YOU (Part 1 and 2)	Ishley Bros
13	7	LOW RIDER	War
14	5	SAME THING IT TOOK	Impressions
15	20	LOVE MACHINE (Part 1)	Miracles
16	16	LOVE INSURANCE	Gwen McCrae
17	-	WAKE UP EVERYBODY (Part 1)	Harold Melvin & The Blue Notes
18	18	IS IT LOVE THAT WE'RE MISSIN'	Quincy Jones
19	19	GIVE ME YOUR HEART	Blodstone
20	-	I'M ON FIRE	Jim Gilstrap

## 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 and Lee	Phillips
2	2	OMMADAWN, Mike Oldfield	Virgin
3	4	SIREN, Roxy Music	Island
4	6	ATLANTIC CROSSING, Rod Stewart	Warner Bros
5	9	ALL AROUND MY HAT, Steeleye Span	Chrysalis
6	3	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
7	17	MAKE THE PARTY LAST, James Last	Polydor
8	5	ROCK OF THE WESTIES, Elton John	DJM
9	10	SHAVED FISH, John Lennon	Apple
10	8	ALL THE FUN OF THE FAIR, David Essex	CBS
11	7	THE VERY BEST OF ROGER WHITTAKER	Columbia
12	11	WISH YOU WERE HERE, Pink Floyd	Harvest
13	16	ONE OF THESE NIGHTS, The Eagles	Asylum
14	12	THE BEST OF, The Stylistics	Avco
14	14	COME TASTE THE BAND, Deep Purple	Purple
16	14	MOTOWN GOLD, Various	Tamla Motown
17	13	BREAKAWAY, Art Garfunkel	CBS
17	-	THE NEW GOODIES LP Goodies	Bradley's
19	20	GREATEST HITS, Barry White	20th Century
20	21	THE SINGLES 1969-1973, The Carpenters	A&M
21	-	FOREVER AND EVER, Demis Roussos	Phillips
22	28	RABBITS ON AND ON, Jasper Carrott	DJM
23	18	GOOD BAD BUT BEAUTIFUL, Shirley Bassey	United Artists
24	15	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
25	24	GREATEST HITS, Cat Stevens	Island
26	37	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
27	45	WORDS AND MUSIC, Billy Connolly	Transatlantic
28	38	COPY YER WHACK FOR THIS, Billy Connolly	Polydor
29	30	UNDER THE DUSTPIPE, Status Quo	Golden Hour
30	26	TUBULAR BELLS, Mike Oldfield	Virgin
31	19	BEGINNINGS, Steve Howe	Atlantic
32	35	ONCE UPON A STAR, The Bay City Rollers	Bell
33	22	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
34	34	BORN TO RUN, Bruce Springsteen	CBS
35	46	ELTON JOHN'S GREATEST HITS	DJ
36	33	HOT CHOCOLATE, Hot Chocolate	RAK
37	23	WINDSONG, John Denver	RCA
38	-	MIDNIGHT LIGHTNING, Jimi Hendrix	Polydor
39	32	RHINESTONE COWBOY, Glen Campbell	Capitol
40	-	IMAGINE, John Lennon	Apple
41	41	GLEN CAMPBELL'S GREATEST HITS	Capitol
42	31	24 ORIGINAL HITS, The Drifters	Atlantic
43	39	SMOKIE, CHANGING ALL THE TIME, Smokie	Polydor
44	27	HORIZON, The Carpenters	A&M
45	42	BRIDGE OVER TROUBLED WATER, Simon & Garfunkel	CBS
46	-	WALK RIGHT BACK WITH THE EVERLYS, Everly Brothers	Warner Bros
47	-	ROLLED GOLD, The Rolling Stones	Decca
48	49	BAND ON THE RUN, Wings	Apple
49	-	THANK YOU BABY, The Stylistics	Avco
50	50	ROLLIN', The Bay City Rollers	Bell

## US Top 50 Albums

1	3	RED OCTOPUS, Jefferson Starship	Grunt
2	2	WINDSONG, John Denver	RCA
3	1	ROCK OF THE WESTIES, Elton John	MCA
4	6	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
5	5	WISH YOU WERE HERE, Pink Floyd	Columbia
6	7	WIND ON THE WATER, David Crosby/Graham Nash	Asylum
7	10	BREAKAWAY, Art Garfunkel	Columbia
8	9	BY NUMBERS, Who	MCA
9	8	BORN TO RUN, Bruce Springsteen	Columbia
10	4	PRISONER IN DISGUISE, Linda Ronstadt	Asylum
11	11	ONE OF THESE NIGHTS, The Eagles	Asylum
12	15	ALIVE!, Kiss	Casablanca
13	16	SAVE ME, Silver Convention	Midland International
14	-	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
15	18	HONEY, Ohio Players	Mercury
16	21	SHAVED FISH, John Lennon	Apple
17	22	FEELS SO GOOD, Grover Washington Jr.	Kudu
18	20	INSEPARABLE, Natalie Cole	Capitol
19	26	LAZY AFTERNOON, Barbra Streisand	Columbia
20	-	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
21	24	MAN-CHILD, Herbie Hancock	Columbia
22	25	REETWOOD MAC	Warner Bros
23	31	GREATEST HITS, Seals & Crofts	Warner Bros
24	28	KC & THE SUNSHINE BAND	TK
25	29	THE HUNGRY YEARS, Neil Sedaka	Rocket
26	30	FACE THE MUSIC, Electric Light Orchestra	United Artists
27	27	SPLIT COCONUT, Dave Mason	Columbia
28	34	RED HEADED STRANGER, Willie Nelson	Columbia
29	35	THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Bros	T-Neck
30	38	2nd ANNIVERSARY, Gladys Knight & The Pips	Buddah
31	33	RHINESTONE COWBOY, Glen Campbell	Capitol
32	14	PICK OF THE LITTER, Spinners	Atlantic
33	-	GREATEST HITS, Barry White	20th Century
34	37	SEARCHIN' FOR A RAINBOW, Marshall Tucker Band	Capricorn
35	37	BETWEEN THE LINES, Janis Ian	Columbia
36	-	STAPLE SINGERS WITH CURTIS MAYFIELD, Let's Do It Again / Original Soundtrack	Custom
37	42	FEELINGS, Morris Albert	RCA
38	49	TRYN' TO GET THE FEELIN', Barry Manilow	Arista
39	44	JOURNEY TO LOVE, Stanley Clarke	Nemperor
40	-	MOVIN' ON, Commodores	Motown
41	13	CLEARLY LOVE, Olivia Newton-John	MCA
42	-	ROCKY MOUNTAIN CHRISTMAS, John Denver	RCA
43	50	DECOLATION BOULEVARD, Sweet	Capitol
44	-	LOVE WILL KEEP US TOGETHER, The Captain & Tennille	A&M
45	45	HEART LIKE A WHEEL, Linda Ronstadt	Capitol
46	-	BAY CITY ROLLERS	Arista
47	-	VENUS AND MARS, Paul McCartney & Wings	Capitol
48	17	ATLANTIC CROSSING, Rod Stewart	Warner Bros
49	23	CAPTURED ANGEL, Dan Fogelberg	Epic
50	19	WHY CAN'T WE BE FRIENDS?, War	United Artists

## UK Disco Top 20

1	1	LOVE IS THE DRUG, Roxy Music	Island
2	2	I AIN'T LYIN', George McCrae	Jayboy
3	13	WHY DID YOU DO IT, Stretch	Anchor
4	5	LOVE HURTS, Jim Capaldi	Island
5	6	YOU SEXY THING, Hot Chocolate	RAK
6	17	THIS OLD HEART OF MINE, Rod Stewart	Riva
7	4	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
8	7	NEW YORK GROOVE, Hello	Bell
9	3	HOLD BACK THE NIGHT, Tramps	Buddah
10	-	I'M SO CRAZY 'BOUT YOU, KC & the Sunshine Band	Jayboy
11	12	SKY HIGH, Jig Saw	Splash
12	18	IMAGINE, John Lennon	Apple
13	-	FIRST IMPRESSIONS, Impressions	Custom
14	-	LET'S TWIST AGAIN, John Asher	Creole
15	13	FLY ROBIN FLY, Silver Convention	Magnet
16	11	SUPERSHIP, George 'Bad' Benson	CTI
17	9	CHANGE WITH THE TIMES, Van McCoy & the Soul City Symphony	AVCO
18	-	WHO LOVES YOU, Four Seasons	Private Stock
19	-	ONE WOMAN MAN, Leroy Brown	EMI
20	16	RIDE A WILD HORSE, Dee Clark	Chelsea

## US Disco Top 20

1	1	LOVE MUSIC, The O'Jays	Phil Int'l
2	2	BABY FACE, Wing & Prayer Five & Drum Corps	Wing & Prayer
3	3	SALSOUL, Salsoul Orchestra	Salsoul
4	4	I AM SOMEBODY, Jimmy James & The Vagabonds	Pye
5	5	EVERY BEAT OF MY HEART, Crown Heights Affair	De-Lite
6	6	LADY BUMP/THE LADY BUMPS ON, Penny McLean	Atlantic
7	7	OVERTURE/LOVE MACHINE, The Miracles	Tamla
8	8	SUNNY, Yamboo	Montuno
9	9	CASSANOVA BROWN, Gloria Gaynor	MGM
10	10	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
11	11	NEVER GONNA LET YOU GO, Vicky Sue Robinson	RCA
12	12	JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT, Biddu Orchestra	Epic
13	13	CHANGE (MAKE YOU WANT TO HUSTLE), Donald Byrd	Blue Note
14	14	UNDECIDED LOVE, The Chequers	Scepter
15	15	FLY, ROBIN FLY, Silver Convention	Midland International
16	16	THIS IS THE LIFE, Michael Zager & The Moon Band	Bang
17	17	JOYCE, Papa John Creach	Buddah
18	18	CITY LIFE, The Blackbyrds	Fantasy
19	19	ONE FINE DAY, Julie Budd	Tom Cat
20	20	THE ZIP/FERRY AVENUE, MF5B	Phil Int'l

**RECORD MIRROR & DISC**

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

# Would he have replaced Les?

**TAM PATON** manager of the Bay City Rollers, has denied having a substitute singer ready in case Les McKeown had been jailed last week.

This counters newspaper reports which hinted that 16-year-old apprentice joiner Martin Donald would join the Rollers if anyone dropped out.

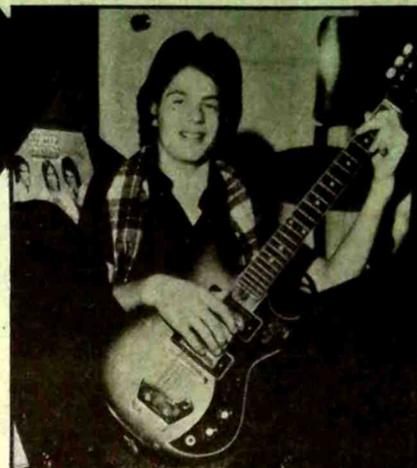
Donald's name came up earlier in the year when Alan Longmuir said he might quit because he believed himself too old to be a Roller at 27.

Donald's name came up again last week just before Les McKeown was cleared of the charge of causing death by dangerous driving, which carries a jail sentence. McKeown was found guilty on the lesser charge of dangerous driving and was fined £150 and banned from driving for 12 months.

When questioned, Paton said he never seriously considered Les would be jailed and there was no question of a substitute.

"We would have waited on Les", he said, "because the Bay City Rollers are a five-man unit and each one is equally important."

Paton added that Martin was one of three young men who had formed a group called Kip whom Paton would be involved with in the future.



**MARTIN DONALD: Would he have been the new Roller?**

## Top two mix for Glyder

**TOP AMERICAN** songwriters / producers **Leiber and Stoller** are re-mixing a new single for **Glyder** called **Pick Up And Go** to be released on **January 16**.

The group, tipped for stardom next year, are to undertake a major British concert tour in February.

The legendary American duo have produced hits for **Procol Harum** and **Stealer's Wheel** and decided to work with **Glyder** after hearing the group's debut album while on a visit to London.

## Glitter album delayed

**RELEASE OF** the new **Glitter Band** album, **Listen To The Band**, has been delayed for a week and will now be in the shops on **December 5**.

The group plan a short tour to promote the album and will be joined by former **Sparks** member **Sir Peter Oxendale**.

Tour dates are: **Nottingham University** (December 6); **Portsmouth Locarno** (8); **Liverpool University** (10); **Glasgow University** (19); **Kilmarnock Grand Hall** (20); **Dunfermline Carnegie Hall** (21).

## Prelude to great things?

**PRELUDE FLEW** to the States this week for a four week promotional tour of the west coast.

Their single, **For A Dancer**, written by **Jackson Browne**, is threatening to break the **American Top 100** after only a week of release.

## Tymes are bad?

**THE TYMES**, who have just finished a tour of Britain and have a new single, **God's Gonna Punish You**, are planning a return visit for a concert tour in the **New Year**.



## What a sweet surprise!

**SWEET FANS** have a double surprise this week with the release of a single by lead guitarist **Andy Scott** and album from the band.

The single is a re-recorded version of **Lady Starlight** from the **Desolation Boulevard** outing and the album is a double LP set, titled **Strung Up**.

One LP will be live and the other a studio recording including tracks like **Action**, **Fox On The Run**, **Ballroom Blitz** and **Blockbuster**.

On **December 15** **Sweet** begin rehearsals for their first major American tour which opens on **January 22**.

# ...Meanwhile BCR mania rolls on!

**ROLLER FEVER** hit a new peak this week with a string of announcements which confirm the group as a new world force.

The surprises were that

- **THE NEW** album, **Wouldn't You Like It**, is a **Gold** record three times over before hitting the shops.

- **THE GROUP** have agreed to play an hour long television spectacular on **Christmas Day**.

- **THE BELFAST** charity show is now definitely on.

- **SATURDAY NIGHT** has gone **Top Ten** in the **American** singles charts.

As the group left Britain for a 10-day sold-out tour of **Australia** and **New Zealand**, **Ball Records** also announced that their first two albums, **Rollin'** and **Once Upon A Star**, have both gone **Platinum**.

This means that both LPs have registered sales of over **£1,000,000**.

### Staggering

**Bell** believe the advance for the new LP - a staggering **336,000** plus **50,000** tapes - is the **UK's** biggest for any single or album.

**EMI**, who make the **Rollers'** records - are unable to find a bigger advance on their files. The **Rollers** return to

Britain after playing to more than **60,000** fans to film their television special for **Granada**.

Titled **The Bay City Rollers' Christmas Show**, the programme will be networked by **ITV** at **5.00 pm** on **Christmas Day**.

In **Belfast** the **Rollers**

## FAMILY COOK UP A TOUR

**FAMILY COOKIN** without **Limmie** are currently touring Britain to promote their new single **Hold Me Thrill Me Kiss Me**.

The soul group has been off the scene for a couple of years.

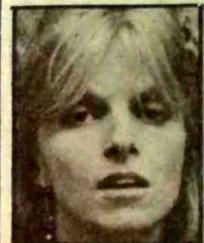
**Sister Martha** left to get married but has now rejoined them.

**Limmie**, too, has left the group which accounts for the name change and he has been replaced by younger brother **Mark**.

Future dates are: **Scamps Sutton** and **Speakeasy London** (November 27); **Barbarella's Birmingham** and **Wirrina Stadium, Peterborough** (28); **Kent University,**

will play two shows at the **ABC Theatre** on **December 22**. Tickets will be priced between **£1** and **£2.25** and all proceeds are to go to a **Belfast** charity.

Meanwhile the **Rollers' American** single, **Saturday Night**, was this week at the number eight position in both **Cash Box** and **Record World** singles charts, and at number 11 in **Billboard** charts.



## Linda cleared of drugs charge

**WINGS' LINDA McCARTNEY** has had charges for the possession of marijuana dismissed by a west Los Angeles court.

**Commissioner John Harris** said he was satisfied she had completed a six month drug diversion programme.

**Mrs McCartney** did not appear in court but was represented by a **Beverly Hills** attorney who said she had taken drug counselling from a psychiatrist in **England**.

**Linda** was charged in the **Spring** after a small amount of cannabis was found by police in **McCartney's** car whilst they were in **Los Angeles**.

## Hurricane is due here

**THE FULL-LENGTH** 10 minute version of **Dylan's** protest song, **Hurricane**, is to be released here on **January 16**.

The song is about the plight of a real life boxer named **Reuben "Hurricane" Carter** who is at present in prison - mistakenly so **Dylan** thinks.

## Unlimited rush album

**A NEW** album from the **Love Unlimited Orchestra**, titled **Music Maestro Please** will be rush-released in three weeks. The album has been produced, arranged, written and conducted by **Barry White**.

## These three tramps

**TRAMMPS WHO** have already had three hit singles from their album, **The Legendary Zing Album**, are now planning to release another track from the outing.

This time it's to be a specially edited version of **Rubber Band** which will be rush released in the next few weeks.

## Tam's band

**TAM PATON'S** other group, **Bilbo Bagbins** begin a nationwide tour supporting **Mud** at the end of this month.

And still the hits keep coming...

# THE CHI-LITES I NEVER HAD IT SO GOOD (and felt so bad).

Brunswick

BR 29 Marketed by

DECCA



# Bowie reveals all to Harty

DAVID BOWIE will appear on the Russell Harty show this Friday, November 28. The interview will be done via satellite; Bowie in Los Angeles, Russell Harty in London.

Scheduled to last half an hour, Bowie will announce his extensive plans for next year.

These are thought to include his plans to return to the stage, details of his new album due for release in January and tentatively titled Station To Station, and anything else he has in mind.

During the interview, a clip from The Man Who Fell To Earth will be screened — the first time Bowie will have been seen in his acting career.

The film is due for release in Britain next Spring.

The programme is only screened in the London area, but next week's Record Mirror & Disc will include a page feature on what Bowie has to say.



BOWIE

## Ace stay home

ACE HAVE pulled out of their American tour due to start this weekend and will now play British dates in February before a rescheduled American tour in February.

The band favoured a later tour in America because their new LP, Time For Another, is not yet released there.

RADIO TRENT will be broadcasting in full at 9 pm on November 30 the Ace concert which they recorded live at Nottingham University on November 15.

## Drifters at Nero's palace

THE DRIFTERS are to play the opening night of a new London night spot on November 26.

They will be the first act at the newly-converted Nero's Palace which was previously the Camden Theatre.

It is planned as a top name cabaret club with no membership and entrance costing from £1.50 to £2.50 with a non-obligatory meal costing about £2.50.

Forthcoming acts at Nero's Palace include Buddy Greco; Fortunes; Flirtations and Johnny Johnson And The Bandwagon.

Meanwhile further dates for the Drifters include: Tiffanys, Halesowen and Abigails, Birmingham (December 1); Baileys, Bristol (2); Baileys, Watford (3); Baileys, Derby (4); Civic Hall Whitchurch and Lafayette Club, Wolverhampton (5) and Stour Centre, Ashford, Kent (6).

# American hotline ...

## Hollywood

### DAVID, THE US UNKNOWN ...

DAVID Essex appeared on network television in America on November 17, the same day as his Hold Me Close was released here.

David performed that song and All the Fun of the Fair on The Tonight Show, a daily 90-minute talk / variety series seen at 11.30 pm.

Essex was asked about the problem of being well-known in England but relatively unknown in the States (outside of his two films and Rock On).

David said he is working on that. Maybe Hold Me Close will be the single to bring him back to the American charts.

Bullet a few weeks ago in the national soul chart in Cash Box.

The record became a bona fide rock hit in the San Francisco area and spread out to the rest of the US from there.

★★★★★

GEORGE HARRISON'S billboard advertising Extra Texture (Read All About It) is the first of its kind on the Sunset Strip.

It is a "panographic" billboard — actually a steel box covered by a special vinyl made in Italy.

The vinyl stretches to four times its original size covering the steel box, from which indirect lighting is omitted, thus reproducing the effect of George's record album cover.

This is the first such billboard for a recording artist, and the light is so bright it can be seen through rain and fog and has been tested under hurricane conditions (not that we are expecting a hurricane to swoop down on the Sunset Strip).

★★★★★

PETE WINGFIELD was literally Eighteen With A Bullet last week in America.

His single was charted in that position — with the cherished bullet — in two of the national trade magazines, Billboard and Cash Box.

He was listed at Nineteen With A Bullet in the other trade, Record World (the Rollers were 18). The record had been Eighteen With That



DAVID ESSEX

The billboard for Harrison is on top of a local record store, which had to be reinforced with extra steel railing to support it.

★★★★★

THE KINKS have decided to postpone the West Coast portion of their Schoolboys In Disgrace tour and return to Britain after their December 13 concert in Chicago.

They say they'll return to the West Coast sometime after the first of the year.

That means we in California probably will not see Steve Harley and Cockney Rebel, who will only be on the Eastern and Midwestern portions of the Kinks tour.

★★★★★

DAVID CROSBY and Graham Nash were honored by the Humane Society after a concert in Atlanta because one of the tracks from their Wind On The Water album calls attention to the plight of the whales.

FRED BRONSON

# RECORD MIRROR & DISC

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## NEWS IN BRIEF

Country Joe McDonald has been booked for a London concert at the New Victoria on January 30.

Heavy Metal Kids will play a repeat of last year's New Year's Eve party at the Marquee, London. Last year's party broke the house record.

Greenlade keyboard player and vocalist Dave Lawson is quitting the band at the end of the year. The split is said to be amicable.

Goodies Christmas single out this week is called Make A Daft Noise For Christmas. A TV special will also be screened Christmas week depicting the Goodies dressed in Rollers' trousers, Elton specs and Savalas bald heads.

Dee Claek in Britain at the end of the month. Dates are: Chester Rascals (December 4); Stockton Incognitos (5); Darlington Incognitos (5); Dunstable California and Birmingham Rebecca's (6); Dalston Four Aces (7); London 100 Club (9); Spennymoor Top Hat and Whitley Bay Sands Disco (12); Redditch Traceys and Coventry Mr George's (13); Halesowen Tiffanys (15); Birmingham Barbarella's (19) and Britol Yate Centre (20).

John Denver's latest single, Fly Away, has Olivia Newton-John helping out on the vocals.

Pointer Sisters, minus sister Jane for the first "official" time created a sensation at their recent Texas gigs and have been named honorary "Texas Cutes".

See also American Hotline, this page.

## New York

### POINTERS TO THE FUTURE?

The Pointer Sisters were in town again this week for the third time in three months, this time topping the bill at the Bottom Line.

Now down to a trio due to June's illness, they're none - the - less funky and sexy as ever.

They did a lot of the old Forties' hits that first made them famous but combined them with some very pleasing new material written by themselves.

The Bottom Line, incidentally, did them the honour of spreading white table cloths, hanging eight mirrored balls from the ceiling and having four gentlemen in tuxedos doing "maitre de" duties.

The Sisters' outfits were stunning, but even more so was their new style of make-up; this time prepared by one Pierre LeRoche.

For those of you that bother to take note of

these lesser intricacies of the Rock 'n' Roll world, he was the one responsible for Mick Jagger's looks on his last tour.

★★★★★

IAN HUNTER attended the new Motts' first New York appearance at Avery Fisher Hall, and according to three eye witnesses cringed throughout the entire set.

The audience, however, had a more positive reaction and repeatedly stormed the stage in an attempt to pull Nigel Benjamin off.

Be interesting to know if that was Ian's honest appraisal or just sour grapes!

★★★★★

THE ROLLERS and their fans will be pleased to learn that their short appearance on the Ann Margaret TV show went down extremely well.

They now have more fans here than they did

when first visiting seven weeks ago.

Whether there'll ever be enough to fill Madison Square Garden as the lads want before they'll consider playing New York is still not clear.

On that first visit they thought this could be achieved by Christmas; perhaps that now ought to be stretched to Easter.

★★★★★

JONI MITCHELL is yet another name to add to the already large band of musicians touring under the name of Bob Dylan's Rolling Thunder Review.

She caught up with them in New England this week and will continue on up to Canada.

★★★★★

DONNA SUMMER, the German disco queen had a rather loud party thrown for her at the as yet unopened Pachyderm

club on Tuesday night.

Virtually unknown here, she still managed to attract the Pointer Sisters and Ultra Violet along, (yes, you're right, with a name like that she just had to be a friend of Andy Warhol).

Apart from being very hot and dark with a lot of bubbly being served and spilled, neither the discotheque's atmosphere nor the star did anything to warrant her shedding of the "virtually unknown" label.

The continuing story of the rise and rise of the Tubes goes on gathering more momentum as this weekend they play to a crowd of three thousand at the Beacon Theatre.

The Tubes still have no definite plans to cross the Atlantic although they have been approached by more than one promoter in England with plans for a fall concert tour.

STEPHEN NOLAN



THE POINTER SISTERS at New York's Bottom Line.

# DAVID ESSEX

*new single*  
*'If I Could'*



*taken from his chart topping album*  
*'All The Fun Of The Fair'*  
CBS 69160

Music arranged  
and directed by  
Jeff Wayne  
**JWM**  
Productions



Smokie

# KEEPING AHEAD OF DEMAND

FEW BANDS fix interviews for 11 o'clock in the morning and those that do almost invariably show up late.

It came as quite a surprise therefore, on rolling up for eleven past at the appointed place, to discover that Smokie had already been there for ages.

It transpired that they had come down to London for appointments the previous day and stayed over at one of the capital's few remaining small hotels that still display the kind of solid, old world elegance that attracts bluff middle-aged members of the aristocracy between shooting seasons.

Smokie, however, were not impressed and couldn't get out of the

place fast enough. "It was horribly posh and when we asked for second breakfasts they said we couldn't have any because we'd already eaten," they said.

### Relaxed

The group have recently returned from the left-hand-side of America where they've been putting down tracks for their third album, thus maintaining their policy of keeping ahead of demand.

Chris Norman, Smokie's lead singer and principal spokesman, says that while they were in the states they

recorded six tracks three of their own and three by their mentors Chinn and Chapman.

"In January we'll be going back again to do about six more - all our's this time - and then we'll pick the best ten tracks out of the lot and that will be our third album." It will be released, they think, sometime in March.

"We were able to work at a very relaxed pace," says Chris, "sometimes spending as much as two days working on one song."

They are very pleased with the results so far. Among the six tracks already laid down are three possible singles, the

hot favourite being a Chinn/Chapman number called Something's Been Making Me Blue.

It's slightly more uptempo than their two hits, If You Think You Know How To Love Me and Don't Play Your Rock 'n' Roll To Me, and better than both of them.

### Pinch

"We think," says Chris, "that these tracks we've just done are better than anything we've put out before," and even on the strength of hearing only a very rough mix, one can only agree.

The new single will not be out before January at the earliest, because Smokie are not prepared

to risk getting lost in the Christmas rush.

"We'll leave Christmas singles to the Wombles and other specialists, though maybe next year if we're more established, we'll have a try."

Smokie's next single in America may not be the same as in Britain. Chris explains:

"We've recorded a song that Chinn and Chapman wrote for New World ages ago called 24 Years Next Door To Alice, which we feel might be suitable for the American market."

"We won't put it out here though either on album or single, because we don't want people saying that we're running out of songs and having to pinch them from a

by Ray Fox-Cumming

previous Chinn/Chapman group."

Next year Smokie aim to spend a lot of time in America. "We are known there a bit already," says Chris, "the cab drivers, we talked to said they'd heard of us, anyway."

"By March/April next year hopefully we will have had some kind of tour there and then we will begin to tour."

In the meantime the group are set to play their longest series of concerts so far in Britain. "We'll be doing ten one-nighters in December, but I wouldn't really call it a tour as such."

In the past Smokie have been wary of touring. They would have liked to play second on the bill to a major act, but the opportunity hasn't arisen, so rather than risk going out as headliners on the strength of a mere two hits, they've preferred to

wait. The rapid chart success of their second album, Changing All The Time, however, has consolidated their position and given them increased confidence.

### Wary

"The album has done surprisingly well," admits Chris, "and we really didn't expect it to be so successful." They are now hoping for a second spot on Old Grey Whistle Test to ram home the fact that they are an album as well as singles band.



SMOKIE: "The album has done surprisingly well," says Chris



Chris Norman: pleased.

# THE HISTORY OF THE HIGHLIGHTS



EMSP 650

STAY  
JUST ONE LOOK  
I'M ALIVE  
I CAN'T LET GO  
BUS STOP  
STOP STOP STOP  
ON A CAROUSEL  
CARRIE ANNE  
KING MIDAS  
IN REVERSE

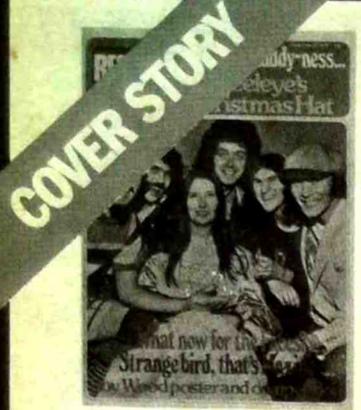
JENNIFER ECCLES  
I CAN'T TELL THE  
BOTTOM (FROM THE TOP)  
GASOLINE ALLEY BRED  
LONG COOL WOMAN  
(IN A BLACK DRESS)  
HE AIN'T HEAVY  
(HE'S MY BROTHER)  
PLUS 10 OTHER  
GREAT TRACKS

24 GENUINE TOP THIRTY HITS

DOUBLE ALBUM SET  
£3.99



# Hats off for Steeleye...



by Rosalind Russell

**IT'S COMING UP for Christmas and Steeleye Span look all set to remain comfortably in the charts with All Around My Hat. It's not a particularly seasonal number, but there's something about Steeleye that brings home all that is traditionally British.**

As the Christmas season is the most traditional occasion of the year in this country, it seems fitting that we should go for music that reflects the event.

If you remember, Steeleye did well the Christmas before last with Gaudete. It seemed to be a most unlikely hit single, but it caught the nation's imagination at just the right time.

Everyone recognised the band to be in the slightly unfashionable field of folk music (some still do, although Steeleye have progressed out of that into a much wider strata of music).

"It was strange that Gaudete should do well," said Maddy Prior. "And of course it put us further out on the limb we were already sitting on!"

"At least with All Around My Hat you can dance to it."

**Stigma**

If their ever was any stigma attached to being a folk-rock band, it has been lost long ago. Steeleye have just finished a sell-out nationwide tour, having snuck up into the top league of British rock without anyone really noticing it.

"Our audiences have suddenly changed," said Maddy. "They have become younger, which is odd."

Perhaps because Steeleye are breaking more into the singles' market?

"Yes, it could be that. It may also be because we covered a lot of places that we did in the Summer, at outdoor concerts - like Cardiff."

Steeleye are soon off to the Continent to continue touring - and to confound the Germans.

"The Germans like to put music into categories but they can't decide which one we belong in."

"I think now we are more obviously rock, although the songs are in fact more traditional, if anything."

"As for All Around My Hat - oh I'm dreadful at sources - it's a mixture of two different songs."

**Converted**

Did Maddy think that Steeleye had in fact converted great numbers to folk music?

"No, you can't convert people to folk music."

"There is a lot of beautiful stuff in folk and a lot of rotten stuff, the same as any other type of music."

"We are attracting an audience that likes the band as opposed to people who are interested in the cultural thing."

Steeleye passed through their cultural stage a few years ago, when band policy was considerably different. The presence of confirmed folk artists like Martin Carthy and Tyger Hutchings gave the band a weightier image.

Steeleye's latest album, however, All Around My Hat, is something else again. It was produced by Womble wizard Mike Batt.

At first glance, you wouldn't notice much in common between Steeleye and the Wombles, but the band saw in Mike Batt a clever producer with a steady eye for the market.

"Mike is very energetic. He never stops," said Maddy.

"A while ago Tim (Hart) asked me if I'd heard the

Wombles. I looked at him blankly.

"When he asked me to listen to them, I looked at him even more blankly. Like everyone else, I thought of them as primarily a children's thing."

"I was really amazed when I heard the high class of work that went into the production of the songs. So when it came time to look for a producer for our new album, we thought of Mike."

"It was a surprise to some people. But it's nice to give them a surprise now and again."

Particularly good for Steeleye, I imagine, because people come to them so often with preconceived ideas. They have been held under the folk/rock

umbrella for longer than was good for them. Now that they've broken free, they have started to plan on an even bigger scale.

Maddy and Tim, who had already worked together for some years, had an album out a while ago called Summer Solstice. Were they thinking of trying to repeat that idea?

"I don't think we will. I have done an album with a singer called June Tabor which should be out in February. It's all traditional acoustic material."

"June and I have been singing together for a couple of years and suddenly thought we'd like to do an album."

"We have all sorts of people on it, like Tony Hall and Martin Carthy. The

band are all into extra-mural activities. It's good to work with other people for a while; it helps you get things back in perspective.

"Pete (Knight) and Bob (Johnson) have a project on at the moment. Tim has written some poetry and is hoping to get it published."

All of this shows that Steeleye are looking further ahead than the end of their crumhorn (whatever that is). In fact, they are looking to the States where they have already had a sizeable success.

They have the advantage there of being free of any previous image.

"The American audiences don't have any prejudices," said Maddy. "The last time we went we were doing the Mummies Play in the set. They must have thought we were pretty weird, but they didn't come with any preconceived ideas."

"But they did think we had something to do with

the Klu Klux Klan when they saw the costumes!"

Steeleye have been relatively experimental in their stage shows - at one time they toured with a play, Kidnapped, and did a week at the Royal Court in a musical play called Coruma.

What has been noticeable over the past two years especially is their personal change in attitude.

Is it my imagination, or has Maddy Prior really looked much prettier recently? And Tim Hart, although always a young man of fashion, has become even more dashing in stage dress.

All this sprucing up has undoubtedly helped the band steer away from the more informal image of folk music to the well-heeled presentation of professional entertainment.

**Smoother**

A radical change in management has furthered this swing towards a smoother outlook. They have combined their medieval songs with modern arrangements with ever increasing skill.

When Bob Johnson and Rick Kemp joined the band three years ago, they were worried that fans might see their presence as a prelude to a watering down of the Steeleye style. It has done just the opposite.

With drummer Nigel Pegrum, they add a depth and body to the music that it never had before. Certainly the band is enjoying a healthy success at the moment.

"Maybe it's because it's English music. At Christmas, everybody thinks of being at home and harks back to childhood things. I just hope we don't have to wait until Christmas every year to have a hit single."

"We'll have to try to find something that will sell in the Summer - like the Beach Boys' sound!"



## fan clubs

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

If you run a fan club, and would like to see details of your particular organisation listed, please write c/o 32 Studley Drive, Redbridge, Ilford, Essex.

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

**ROXY MUSIC Club**, 9 Sunbury Road, Wallasey, Merseyside L44 9BD. Secretary: Peter Leay. Membership fee: 60p first year. 50p to renew.

Club provides badge, membership card, newsletters three or four times a year, lyrics, group history and biography. Information sheets and photographs. Fan mail passed on. Merchandise offers, e.g. tee-shirts, posters, programmes. Send large SAE.

**ANDY WILLIAMS Appreciation Society**, P.O. Box no. 5, Westerham, Kent TN16 1UE. Secretary: Penny Probert. Membership fee: £1.50, but members must send SAEs for magazines and news sheets.

Club provides membership card, glossy 10 x 8 photograph, biography,

discography and television information. Society shop sells badges, pens, tee-shirts etc. Priority ticket for public concert tours. Get-together party when Andy is in this country. Their parties including Christmas party. Annual group visit to the Andy Williams San Diego Open Gold Tournament.

**DAVID HAMILTON Fan Club**, 43 Ripley Road, Custom House, London, E16 3EA. Secretary: Carole Watson. Membership fee: 50p per annum. Club provides membership card, biography, letter from David himself,

crosswords, quizzes, newsletter every three months with news and information. Offers of Radio 1 badges, stickers and caps, etc. SAEs have priority.

**CARPENTERS Fan Club**, P.O. Box 1084, Downey, California 90241, USA.

**Personal Secretary:** Evelyn Wallace. Membership fee: International Post Money Order for four dollars. Club provides membership kit containing a membership card plus several Carpenters keepsakes which vary according to availability. Newsletter every two months with information on tour schedules.



ANDY WILLIAMS



DAVID HAMILTON



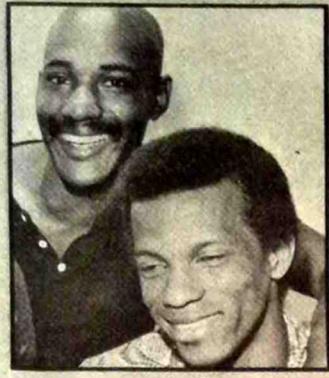
THE CARPENTERS

# SONGWORDS

## You Sexy Thing

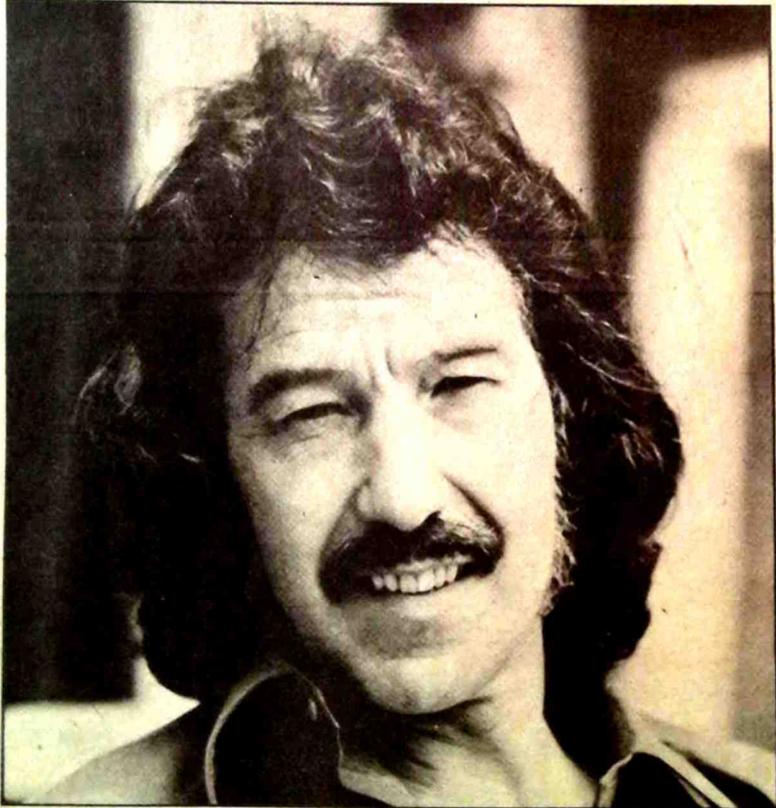
Words and music by Errol Brown and Tony Wilson sung by Hot Chocolate

I believe in miracles  
 Where you from  
 You sexy thing  
 (You sexy thing)  
 I believe in miracles  
 Since you came along  
 You sexy thing  
 Where did you come from  
 baby  
 How did you know  
 I needed you  
 How did you know  
 I needed you so badly  
 How did you know  
 I give my heart gladly  
 Yesterday I was one of the  
 lonely people  
 Now you're lying close to me  
 Making love to me.  
 I believe in miracles  
 Where you from  
 You sexy thing  
 I believe in miracles  
 Since you came along



You sexy thing  
 Kiss me  
 You sexy thing  
 Touch me baby  
 You sexy thing  
 I love the way you touch me  
 darling  
 You sexy thing  
 You sexy you sexy thing.  
 Where did you come from  
 angel  
 How did you know  
 I'd be the one  
 Did you know you're  
 everything I prayed for  
 Did you know every night  
 and day  
 For everyday  
 Giving love and satisfaction  
 Now you're lying next to me  
 Giving it to me  
 Repeat Chorus (I believe in  
 miracles etc) and fade.

# GOOD OLD FASHIONED HEARTBREAKER



THE NEW SINGLE FROM  
**HURRICANE SMITH**  
 OUT NOW ON EMI 2378



# ROY WOOD MUSTARD COMPETITION

With a first prize including a stereo system valued at £200, this is the competition of the year. Just take a look at the list of prizes . . .

### 1st Prize:

- A stereo system valued at £200
- A complete set of Roy Wood albums and a Mustard T-shirt
- A one gallon jar of Colman's English Mustard, bearing the winner's name and autographed by Roy
- An all expenses paid trip to London to meet Roy Wood

### 2nd Prize:

- A radio / cassette player with a choice of any three cassettes
- A complete set of Roy Wood albums and a Mustard T-shirt
- A one gallon jar of Colman's English Mustard

### 3rd Prize:

- A one gallon jar of Colman's English Mustard
- A complete set of Roy Wood albums and a Mustard T-shirt

PLUS: 25 runners-up prizes of the new Roy Wood album Mustard and Mustard T-shirts.

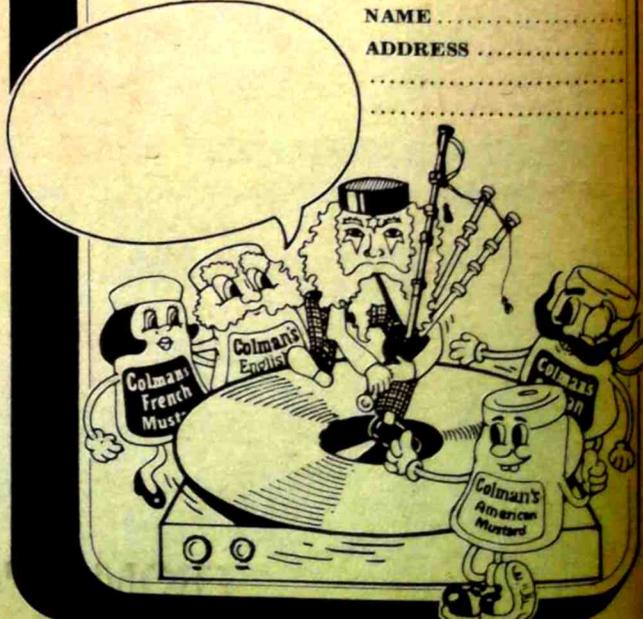
To enter the competition, answer the five questions about Roy Wood on the coupon and fit suitable words into the bubble of the cartoon showing Roy playing bagpipes to an audience of "Mustard Men". Then fill in your name and address and send in your entry to Roy Wood Mustard Competition, PO Box 195, Spotlight House, 1 Benwell Road, London N7 to arrive no later than December 6. The Editor's decision will be final, and no correspondence can be entered into.

### ROY WOOD COMPETITION

- Name three bands Roy Wood has been in? .....
- Where does Roy Wood come from? .....
- What is the name of Roy Wood's present record label? .....
- What Roy Wood song was the first number to be played on Radio One, when the station initially went on the air? .....
- What was the title of Roy Wood's last hit single? .....

NAME .....

ADDRESS .....



# IT'S A LONG WAY FROM BERKELEY SQUARE

IT'S GETTING to be a hit-parade of unknowns. I mean, what did you know about Jigsaw, Chequers, Dee Clark and Morris Albert before Record Mirror & Disc filled you in?

And now we have Maxine Nightingale moving into the top ten. So what are her basics? Maxine's company supplied the details on the back of a signed photograph - cum - postcard.

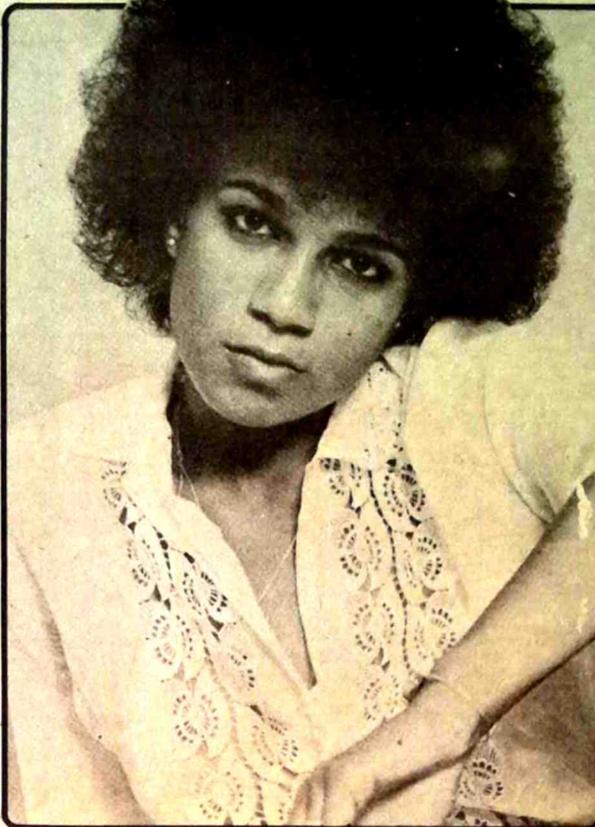
She was born in 1952, although she looks younger than 23. That name though? Maxine Nightingale, it smells of show-biz creation, the

product of a record company executive.

Maxine says, "That's real. My father was a singer. He did cabaret, still does, I think."

Oh well, perhaps she was and always will be Nightingale. A useful name, the kind you remember, though fortunately she doesn't sing rather twee songs like A Nightingale Sang in Berkeley Square.

More details: her musical education has been wide, and practical experience has led her via cabaret, clubs and show. Show? Maxine fills in: "I was in the original cast of Hair. It was so fresh and invigorating that show. Then I played Mary in Jesus Christ Superstar." She played Mary in the German production following her acting in Hair, which had moved from



MAXINE NIGHTINGALE: caught off guard

London's West End. And then came theatre. "Light theatre, I was in the Comedy Theatre production of Savages". And there she met Stomu Yamash'ta and his band East Wind. Well, so the record company postcard says, but Maxine disagrees.

We never really clear up how the real meeting came about but whatever it might have been she spent a short time with the Japanese band. And along the way she became involved with session work and here is where the record break came for Maxine.

"I sang on the session for Al Matthews' single, Fool, and the producer was Pierre Tubbs. I did the 'oooh's! He liked my voice and said I should record a song."

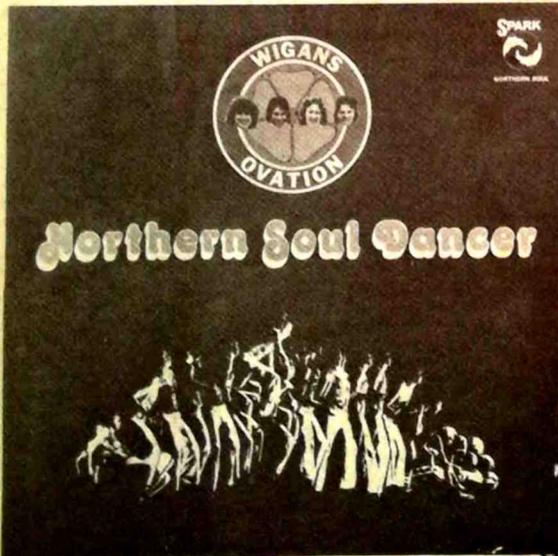
And so she laid down Right Back Where We Started, though it's not particularly her music scene. Maxine says, "Jazz, 'pacey music, blues, that's my love but I like other styles and I enjoy a duo like Loggins & Messina and really adore the early Roberta Flack."

That card says the current hit is her first single. Presumably there is more to come? Maxine with a smile mentions the disc's B-side, titled Believe In What You Do. Is that a personal statement? She hesitates and then says, "Yes, it's a good philosophy."

I suspect she will be doing a great deal of thinking on her future and as to why she hasn't got things mapped out. It could be that the single's speeding up the chart has caught her off guard, but there's no doubt she's delighted and she is rather a friendly lady. Now that wasn't on the card.

by Mitchell Paul

## NORTHERN SOUL DANCER



A SMASH ALBUM & A MONSTER HIT SINGLE

SRLP 116

by

SRL 1133

WIGANS OVATION  
FROM SPARK RECORDS

# SUPER LOVE



# IN FOR A PENNY . . .

**THEY'RE BACK!** Even though it's just a kiss, hug and goodbye, Slade, the governors of the Left Bank Appreciation Society and all the rocks in roll, have come home for a week to promote their latest single, **In For A Penny**.

So here we are, sitting in Top Of The Pops canteen. Dave Hill is adorned in unconventional, astounding attire, which causes canteen workers to stop, gaze and whisper to their friends.

Mmmm (clearing of the throat) How are you feeling after jet-leg, Dave?

"Well, in America, England's ahead in time, so actually I'm more awake at night. I'm either going to bed at midnight or waking up at four in the morning y'know, feeling like it's the middle of the day - pretty awful really!"

## Doom

But with all that said, he's glad to be home, even though it's a short stay. It's been more than six months since Slade have returned to these shores, and Dave in particular has noticed a heavy cloud of doom hanging over everybody.

"England's well known for changing very fast. Seems to me like nothing's new. Most of what was new is well worn. Uh, everybody seems fed-up

## by Jan Iles

"It's weird 'ere ya know. 'Cos like in America we were pretty oblivious to it, we were working on the road, and our heads (note the Americanism) were into working on the new album. But um, when I came back here it was like GLOOM (emphasises that word) it seemed like we knew there'd be problems when we came back, and it's true, everybody seems down, they want a kick up the bum. Really. There's too much knockin' and backbiting."

"If we read about us in the British press, for example, everybody's always 'aving a go about us y'know. Always digging. Except you lot a' course. That's the only reason I'm speaking to ya."

## Charming!

"No it's a fact", he says again.

Having spent such a long time away from home, the changes which have occurred over the past few months seem even more drastic to Dave. He realises that

(a) you have to go away to realise the mundance state you were working in before you left and (b) that the experience gained while away is

invaluable to the band.

"We went to America because we felt we had to try something new. And by staying there for a long period of time we're getting more into their way of life. As I said to you earlier, I'm getting into American politics - I think I know more about what's happening over there than I do 'ere, and like I'm kinda getting Americanised, like I'm wearing baseball hats and getting into the scene."

Yep Britain seems very dull and lifeless to Dave. He's used to sampling the sweet life of swinging parties, theatres, gigs and mixing with the beautiful people.

## Musicals

"I've become used to a lot more of things. Like, I'm seeing terrific shows on Broadway. Shows like the Wizard Of Oz and various other musicals are amazing. OK, the Wizard Of Oz might sound like a kid's thing, but in actual fact it's a fantastic musical. There's this great chick in it, I almost melted when I 'erd her voice, she's the most ugliest thing I've ever seen in my life, but that voice...!"

In Slade's case it's a question of beginning at the beginning again. Like the time when they left the Midlands to come to London. This time it's just a matter of journeying across the Atlantic.

"When we left our native home town and

came to London the kids in the Midlands were even more impressed. That's what we hope is gonna happen when we come back to England."

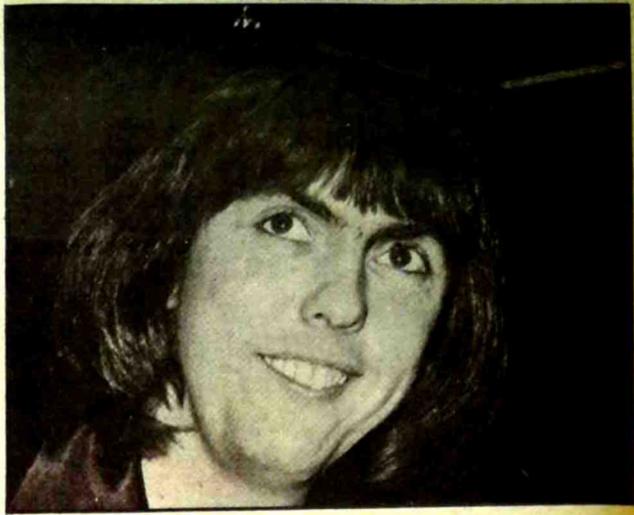
"Going away has given us new ideas. We felt that being in England didn't give us the ideas we require. So we had to go out and get more. We wanted to mature."

As Sue Byrom reported in **RM&D** recently, Slade have been busily laying down tracks in New York's Record Plant. Dave's views of that experience are a mixture of enigma and enthusiasm.

"We made the new album, and buried ourselves for weeks on end in New York, y'know we were living in an apartment and felt like hermits 'cos we never saw anyone. But New York's conducive to work. OK it's smelly and it's dirty, but it gives ya the right kind of atmosphere to write songs. I mean on every street corner, in every bar, everyone's got a story to tell, everybody's witty, even the old lady or old geezer down the road! They're very friendly people even though England gets the impression it's very violent in New York."

The Big American capital reminds Dave of his roots, the Midlands, where he was brought up, because everything's so straight forward: A spade's a spade.

Yeah, it reminds me of the workers back 'ome the people I was brought up with, y'know, black's



# . . . IN FOR A CENT

black and white's white. New Yorkers remind me of that. Like they tell ya straight what they think of something. It's like a larger version of Wednesday or Bliston or those places in the Midlands we know so well. You don't get no bull, you don't get any pats on the back."

Us Islanders are totally confused as to the way the American music scene operates. Dave is quick to point out that: "People in England are always on about why haven't ya had a hit record or why haven't yer 'ad this and that, but people over in England don't realise what America's about,

America's vast, and no-one nowadays in the Seventies era goes over and 'breaks the barrier'. There's no such a thing. Everybody's got a different taste in music and you gotta be really good to make it. And making it isn't having a hit record, it's becoming a successful album band and stage band. If the music's good and you play good, you've gotta chance."

It was the same when Slade were Skin-head novices fresh out of their habits. People were saying 'One of these days you lads are gonna make it'. And they did. America might also give the band that nod of

approval, which'll open the gates of Superstardom.

## Better

"We're starting all over gain, even with this new record of ours, it feels like we're where we were years ago, but the music's better. America appreciates good music, so we're gettin' there!"

What have you really missed about Britain?

"Tradition. I mean yer come back and see the Queen doing so and so, and corny things like that. To the Seventies kid it might sound daft, but it's still a tradition and demands respect."

# OLIVIA NEWTON-JOHN



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# POOLING HIS RESOURCES

**'I want to be successful but not like the last time'**

**THE IDEA** is to put all your own colour and then sink the eight ball. It's American and a fairly simple game.

Andy Fairweather Low is addicted to it. He takes a wide-legged stance reminiscent of the pose on his La Booga Rooga album, cues up, and rarely misses.

They say good pool players had mis-spent youths and Andy might well agree. But he'll tell you his younger days weren't mis-spent in pool halls but by playing hide-and-seek with the nation's Amen Corner fans.

Now he's on the other side of the fence — a critical rather than commercial success — and he's more content. But if fans start camping out on his doorstep again then, without hesitation, he'll throw the whole thing up.

The wrong type of success could force Andy Fairweather Low back into the pool halls.

"Don't get me wrong," he explains in a lilting Welsh accent. "I want to be successful but not like the last time."

by  
David  
Hancock

"That kind of success is very uncomfortable to live with, very uncomfortable indeed and I couldn't cope if it happened again though I don't think there's much chance it will."

"Now I'm feeling great. Obviously I'm bothered if my records don't sell but at the end of the evening I can go to bed and live with it."

Andy raises his whisky glass. For him it's more than a drink, it's something on the same level as shooting pool — part and parcel of his lifestyle. He sets the table up for another game.

"My biggest worry was about living down those

days with Amen Corner and it wasn't so much what other people thought of me as my opinion of myself. That was the biggest one to shake off."

He finally laid the spectre to rest with a series of country-wide gigs that followed the release of his latest album La Booga Rooga. It was Andy's first time on the road for nearly four years and he gathered round him some of the country's top musicians.

Dave Mattacks was on drums; Rabbit on keyboards. It was that sort of line-up.

He sinks another colour, looks up, grins and adds: "When I did those gigs it affirmed that I really shouldn't have bothered worrying about the past."

## Roundhouse

"Especially when we played the Roundhouse (London) because that's one place that Amen Corner would never have played. That was the second time we topped 'cos every other gig we had done was either unannounced or we were supporting someone else."

The accent of the tour had been to see La Booga Rooga as a single, but it didn't make the charts.

"I was disappointed because to me it was a good single. I loved everything about it. If I hadn't written the song, which is the difference between what I used to do

and what I do now, I might have been really brought down, but at least the song is still there, and I know someone else is doing it."

He won't say whom. His latest single is Wide-Eyed And Legless.



He's also planning an American visit which will just be television promotion and he likes that because he says "I don't have to take care of myself."

"When I'm on the road I don't feel like eating — all I feel like doing is drinking, but that's no good for the voice because you have to get protein."

## Tablets

"Only on the last two dates of this last tour I realised that one, I had to go to the doctor to get tablets to sleep and two, I had to eat before the gig and three, I couldn't drink any whisky."

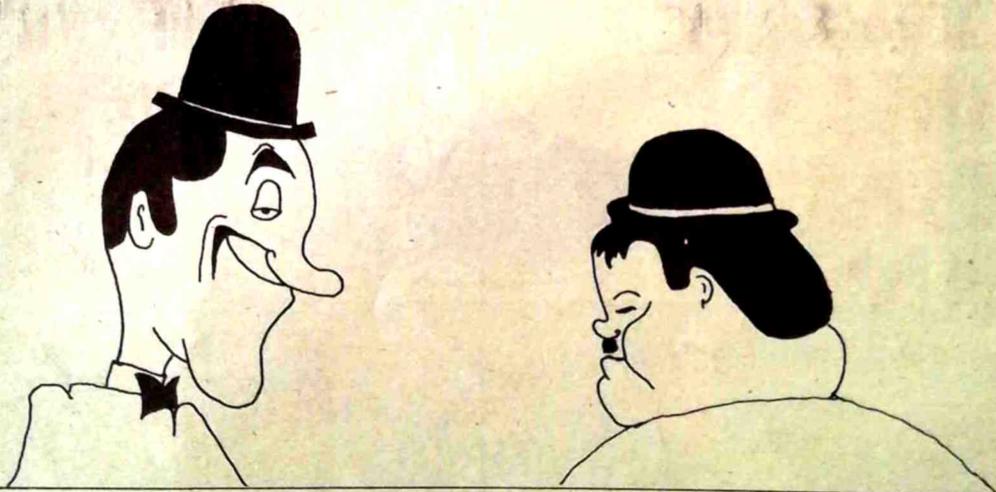
He takes another sip. "But when the gigs are good you can't beat it. I prefer small halls to big concerts, but when you're offered places like Birmingham Town Hall or nothing then you take them even though you know the sound will be bad."

Andy's now working on songs for a new album but when it's recorded he can't say. One of them, When I Get Lucky, is already incorporated in his act.

"I'll finish them off just before I'm ready to do the album which will be when enough people hit me over the head and... Just a minute."

That wide-legged stance again, the careful aim and he sinks the eight ball. It's back to the whisky as the table's set up for another game.

# DANCE of the CUCKOOS



The LAUREL & HARDY theme tune is now a great new single

by  
**THE BAND OF THE BLACK WATCH**

(Being launched by the BAND of the BLACK WATCH at the LONDON PALLADIUM on the 26th & 27th NOVEMBER,

and being advertised on 'CINEDISC' for 2 weeks from NOVEMBER 30th)

FROM SPARK RECORDS SRL 1135



ANOTHER YEAR is almost over and the Faces are still with us - against all odds, according to the national Press who would have them dead and scattered many months ago.

At the moment, they are merely scattered. Three fifths of them are in London - Mac, Kenney and Tetsu. Ronnie Wood is resting up in the Bahamas; paying the price (or reaping the rewards?) of being in two successful bands at the same time. Most guitarists have enough trouble getting themselves into one successful band. And it's anyone's guess where the jet-setting Rod Stewart and friend are at present.

Mac and Kenney blow into the Warner Bros offices looking dapper and breezy. Kenney has had an ear stud fitted and is wearing a pair of those very fashionable American petrol station overalls. Overalls seems too indelicate a word to apply to such a neat fitting garment, but there you are. Kenney, always conscious of his appearance, tells us he has just bought a whole lot of riding gear so that he can go hunting.

"You'll look like Princess Anne," remarks Mac. Did this mean that Kenney is going in for blood sports? "No, I'm not going to kill anything. But I've never been before and there's only one way to find out about these things. I already play polo."

**Polo**

Hasn't polo always been thought of as an upper class sort of game - I mean Prince Charles and all that stuff?

"It's not upper class now. Everybody's doing it. If Ginger Baker can play polo, I don't see why I can't," answered Kenney.

Tetsu arrives, rather late, and greets Mac loudly and incoherently. He declines the offer of a Jack Daniels.

# See all their Faces



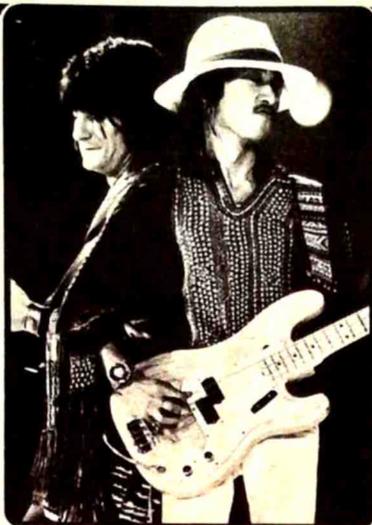
"That's a woman's drink," he says scornfully. A Black & White is more to his taste - a true connoisseur.

Tetsu has been working on some songs he hopes to release as a solo effort.

"It's just an idea," he says. "I'm just starting. I'm doing it all myself; I paid all the studio fees and everything. Mac plays good piano on the tracks."

Mac too has been writing new songs, but the release in the offing won't be new material. A compilation Faces' album called Snakes And Ladders is coming out the first week in December.

"We were mainly thinking of Europe and Japan and the States where they haven't heard a lot of our material. Pool Hall Richard, which is on the album, was never released in America. All our singles are on it, and some tracks that didn't have a fair bite of the cake on early albums - like Silicone Groan. We-



by Rosalind Russell

spent a lot of time on the American tour picking the tracks."

When could we expect to hear a brand new single from the Faces?

"Well, there's not a lot we can do at the moment with Rod and Woody being out of the country. We did some recording in Nashville when we had some time. We did one old number, which we can't tell you about in case someone else nicks it, and two new songs. We had too much to think about in the middle of the tour to do anymore."

Talking about the American tour, was there any truth in the rumour that Jesse Ed Davies, who played guitar with them, would be staying on permanently?

"No, none. Woody has not left the band. Jesse won't be on the British tour - and we won't have the strings either because they were a pain in the ass. We had different musicians in every town

and they were never in the same key."

The British tour is going to be quite an epic. The plan is at the moment, for the band to play football stadia, but as there is some opposition to that, it's not sure what will actually happen.

"They are talking about doing three gigs at Chelsea," said Mac. "But I'm not keen on the idea. I'd prefer to do a week at an indoor place. The weather is always too bad for outdoors. We did a racecourse in Miami and it was torrential rain."

**Cowboy**

The break before Christmas and the European tour will give Kenney the opportunity to sort out his solo ideas too. He already had a single released, called Ready Or Not. Since then, he has left the record company that brought it out and has been working on new

material in the States with Mentor Williams, who wrote Drift Away on Rod's Atlantic Crossing album.

"I haven't done anything with it as yet," said Kenney. "Paul McCartney plays bass on the tracks, Linda on Moog, Denny Laine on guitar, Al Kooper on piano, Danny Kootch on guitar and myself on drums. I want to re-do the vocals though. Mentor Williams is a country singer and they ended up with me singing like a cowboy. That's not really me. You'd like them, but I'd just like to do them again, sounding more like myself. I've learnt a lot since that first single and I have so many more ideas."

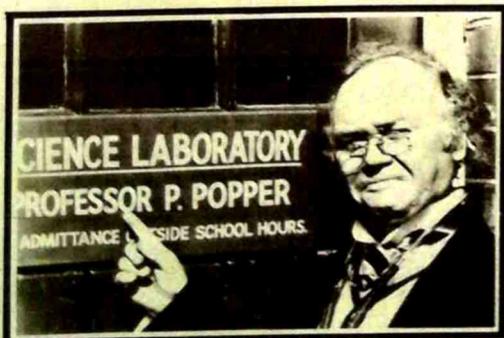
Had Kenney known the McCartneys a long time?

"Yeah, I've known them for a while. But actually, I was surprised at how well Linda could play the Moog. It came over very well."

## CHARISMA SINGLES YOU OUT

# CHARLIE DRAKE YOU NEVER KNOW

c/w I'M BIG ENOUGH FOR ME



CB270

produced by PETER GABRIEL

# MONTY PYTHON LUMBERJACK SONG

c/w SPAM SONG



CB 268

produced by GEORGE (OHNOTHIMAGEN) HARRISON

Full Colour Sleeve

## A DOUBLE HELPING OF FUN

# DIVERSIFICATION: THAT'S THE NAME OF THE GAME



**THE RUBETTES** — not the kind of band to sit on their well-shaped behinds and let the world go by, have released another single, *Little Darling*

Although they do fairly OK in Britain, the Rubettes have been ignored to a certain extent, while other pop band's some of whom are not half as talented, have got more coverage.

It is, in fact, the Frenchies who have been laking off their berets and saluting the boys. In Paris the Rubettes are red hot. They can fill a 12,000 seater, no trouble.

Mick Clarke, bassist with the band said: "We're very big on the Continent. It all began by doing TV shows and then our popularity seemed to escalate.

"France in particular is a strange one. We're about the only British band who sell records over there, with the exception of *say*, Pink Floyd and a few others."

Ze Rubettes aren't ostentatiously swanky about their Euro heavyweight knock-out over other British contenders, but are nonetheless as quick as a brown fox to point out that while they were playing to a French audience of over 12,000, just a few yards down the road the likes of John Martyn, Kevin Ayers and Osibisa were just about pulling the 300 mark.

"I mean, how can you gauge it?" asked Mick, slick and quick.

## Gold

So far the Rubes have notched up three gold singles in France, for *Sugar Baby Love*, *I Can Do It and Tonight*. Even their albums have each sold a million plus.

So wouldn't it be wiser for all concerned to take up residency over there, and become the next Johnny Hallidays?

"I wouldn't leave England," said Mick, adamantly. "Besides I wouldn't be able to see West Ham!"

What! The man's a Hammers fan an' all!

(Mick brought tears to my eyes when he talked about golden wonder boy Alan Taylor and the bold and

bafling Billy Bonds. He seemed to know more about West Ham's future than his own!)

"I've got high hopes for them lads", said he. "Yeah over the moon about West Ham's success. They're gonna be going places this year!"

I forgot to ask whether West Ham were Rubettes fans, but anyway don't the boys feel that they owe the pert mademoiselles, et al access to their, er, charms.

"That would mean we'd be very restricting. We have fans in other European parts, as well as in Britain, don't forget.

"Obviously we owe a lot to our French fans. If anything they're the most friendly of all."

## Presents

"After a show we get loads of 'em coming backstage for a chat, and they usually bring us little presents and that kind of thing.

"But I doubt whether we'd ever make France our home."

The French music buyers have always been overly independent. One glance at the French charts and you'll find that most of the discs are by their own kind, with the exception of one or two foreigners (more often than not the Rubettes or 10cc).

Whereas other European countries rely heavily upon American and English records filling their charts.

Did this mean that the French were leagues behind the rest of the world, musically?

"Not really, they have their

own thing, everything else can come and go as far as they're concerned. They don't have to copy other countries.

"Ballads go down very well over there, because basically they're a very sentimental race. Like, 10cc's record *I'm Not in Love*, was very popular in France, and so was Maurice Albert's *Feelings*."

If the Rubettes are Princes of France, they're certainly paupers of Britain (in comparison). It must be a bit of a bring-down when they come home to play. Kind of sad, eh?

"Well, we did some dates in England a few months back and I think the reception was just as good as France."

But would they be able to fill a 12,000 seater in England, like Wembley say?

"Mmm, I suspect we wouldn't. But then again nor would a lot of top British bands because everyone over here is having trouble filling houses."

"It's probably due to the fact that this country has so many groups around and therefore the fans can't afford to see everyone."

"It's probably OK for bands who are doing well over here, but we prefer to leave it as it is for a while, and concentrate on playing the smaller venues."

Rubettes record sales in Britain nonetheless look healthy enough. To recap: *Sugar Baby Love* made number one in the British chart; *Tonight* made the top ten and *Juke Box Jive* the top three. Singles thereafter have all made the charts.

Most of the record success springs from the songwriting talents of Bickerton and Waddington's who have the

ability to give birth to loads of easy - to - sing - in - the - loo tunes which usually get stuck in your mind and come out via the mouth whether you be standing in the bus queue or spending a night at the Opera.

## Catchy

"I suppose you could say our singles have been catchy," agreed Mick. "That's why they have sold so well. We'd like to write our own singles, but our songwriters always come up with very commercial stuff, and they've got a good track record.

"Anyway, what's the use of writing a single just for the sake of it? If it isn't strong enough it won't make the charts!"

The Rubettes can be as egotistical as they like on albums though, and usually pen half a dozen or so tracks; leaving Messrs B&W with fifty per cent worth of indulgence.

Their latest album — the third to date — contains some very fluid works. The musicianship and production (as always) is most impressive, but the lyrics alas, are a bit too twee.

Over to Mick: "We like to think this album is a cut above the previous two, and I personally reckon it's more diverse."

"We managed to get a good cross-section of ideas. Like our stuff isn't very commercial but Bickerton / Waddington's is. That way there's a lot of variety."

And I know what he's thinking: "It's the spice of life!"

by Jan Iles

# 50 SMASHING NEW RUBETTES ALBUMS AND 25 SINGLES TO BE WON!

NOW, THIS is where all you Rubettes ravers come in.

The first 50 correct entries will each receive a copy of the Rubettes' latest album. A further 25 copies of their new single, *Little Darling*, will go to the next 25 correct entries.

When you have answered the three questions, send your coupon to Rubettes Competition, PO Box 195, Spotlight House, 1 Benwell Road, Holloway, London N7 7AX by no later than December 6.

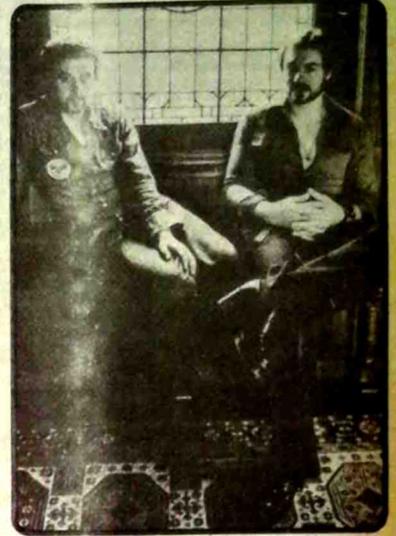
The Editor's decision is final.

1. What was the title of the Rubettes second album? .....
2. Who writes the band's singles? .....
3. Name the band's key boards player? .....

Name.....

Address.....

# Making their own way home



by Rosalind Russell

IT'S a long way from South Shields to Los Angeles, and Splinter are beginning to appreciate just how far it is. They are currently on a promotional visit, taking in all the local radio stations in America, working very hard and hardly taking time out to look around.

As it's their first US trip, you'd expect them to be seeing the sights and going to all the local rock shows. Not so. Billy Elliott and Bobby Purvis are so tired by the whistle stop tour, they've been dropping exhausted into bed at 9.30 every night! And what is all this effort in aid of?

It's their new album, *Harder To Live*, which was released this month. It is the duo's second album and is produced by Tom Scott of LA Express fame, and arranged by Joni Mitchell. You will remember all the fuss made over Splinter's first album — thanks to the fame of their producer George Harrison.

Harrison came across Bobby Purvis when a mutual friend played him one of Bob's songs. The track, *Lonely Man*, turned out to be just right for a piece of music George was looking to place in the play *Little Malcolm And His Struggle Against The Eunuchs*.

Did it occur to either of them then, that the sponsorship of George Harrison might turn out to be a drawback as well as an asset?

"We thought it would work out about 50-50," said Billy. "We have had a few snags in this past year, but it's all been smoothed out. George was originally going to produce our new album, but he was in the States and we couldn't come over because we were busy, and so he suggested Tom Scott, which was tremendous."

Depending on the success of their latest album, Splinter hope to set up a college tour for Britain early next year. Meanwhile, they are anxiously watching the progress of the single, *Which Way Will I Get Home*, which is benefiting from fairly heavy airplay.

Bob and Bill, unlike many other singer / songwriters who surround themselves with the security of a permanent band, have decided to stick together and try to do without that.

"We always work as a duo," said Bill. "Of course we use other musicians on the album. We used a couple of Maria Muldaur's musicians because they happened to be around at the time."

Won't this make it a little difficult when they decide to go out on the road?

"Yes," agreed Bill. "But I wouldn't like to go out on the road and not reproduce the sound we have on the albums."

So while it means on one hand that decisions are made by a few people as possible, it also means that Bob and Bill have a hefty task in front of them. By themselves, they have to convince America about their music.

"Once you're in, you're IN," said Bill. "It's hard breaking it, but America is going to be very important to us. If I had to do this all again, I'd do it."

And the voice of determination at 9 am — their time not ours — is not to be trifled with. Astonishingly enough the two still seem to be full of energy although they've been putting in so much footwork. And all this is in a heatwave of 80 degrees.

"We'd still rather both be at home in the cold," said Bill.

But Splinter is just beginning to hot up.

PHONE 247 9856 AND HEAR ANDY FAIRWEATHER LOW'S "WIDE EYED AND LEGLESS" AMS 7202

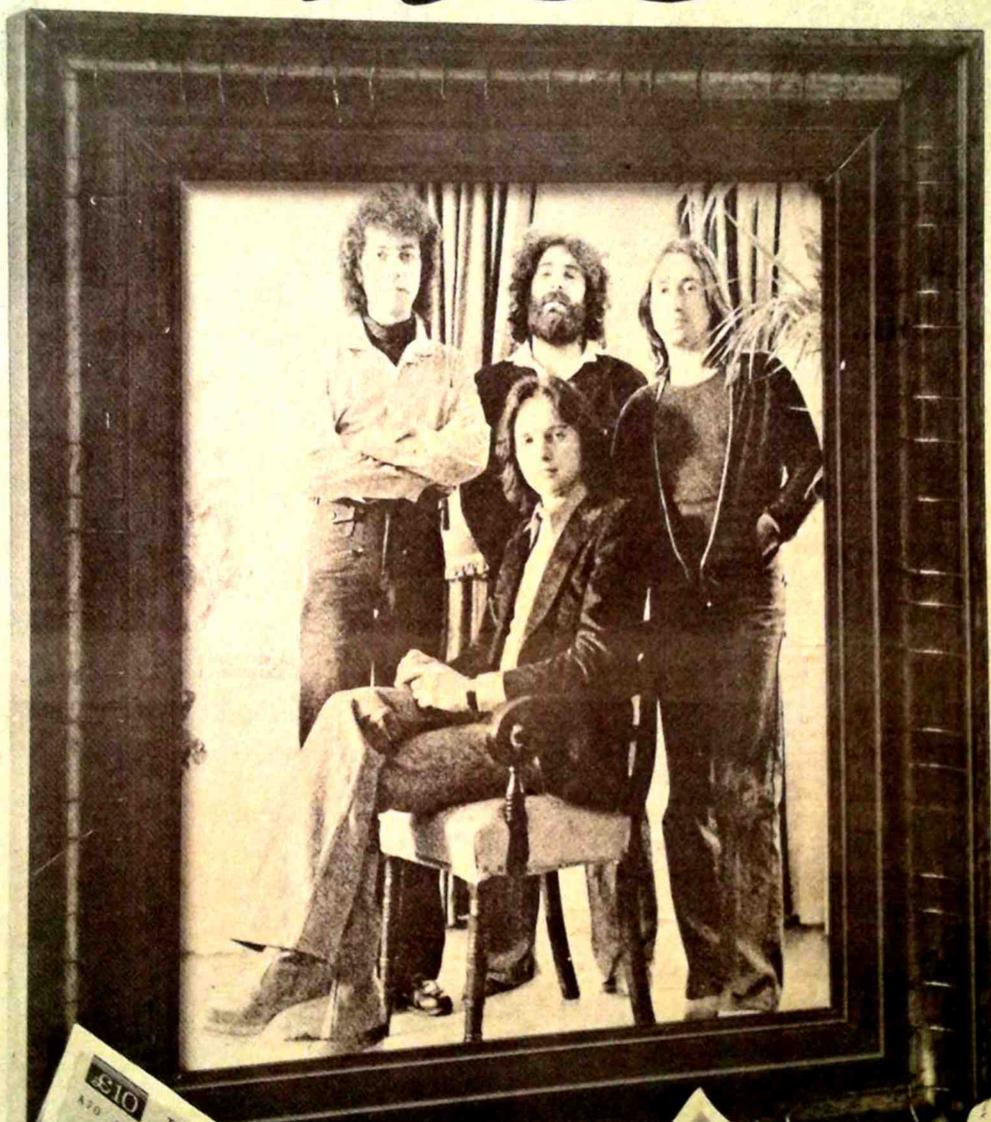
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# Art For Art's Sake

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# James Hamilton's DISCO PAGE

## We gave a new twist to the system?

**New twist to old stompers!**



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



**new spins**



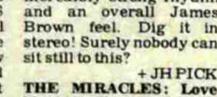
**And it goes like this!**

**new spins**



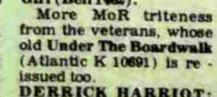
**And it goes like this!**

**new spins**



**And it goes like this!**

**new spins**



**And it goes like this!**

**MY THANKS** to the many of you who have written in to say that without the coordinating impetus given it by this Disco Page, The Twist would never have been a craze again.

As the article that started it all said, I'm surprised that any DJ could be surprised to find the Twist going over well.

influence to start (or, rather, restart) a dance craze.

Neither can many hits have been created without radio plays to promote them. Now, however, prompted by Record Mirror & Disc, the DJs of Britain have beaten the Beeb and demonstrated the power of the disco by pushing John Asher way up the chart before Chubby Checker.

I have of course got all the old Twist records, plus all the other similar dance crazes, so that depending on the interest shown we could put on either just a Twist show or else a mammoth extravaganza with all the dance records from '55 to '75.

### Drop a line

Whether we can find anyone who can DO all those dances is another matter!

Anyway, if any club managers, social secretaries, or the like, are interested, please drop me a line c/o Record Mirror & Disc.

A big deal presentation can be arranged, but basically I'd just like to bring along my box of records and have some fun with the resident DJ, as it'll be a chance to say "Hi" in person.

Let me know soon, so I can work out an itinerary, huh? See ya!

### Obvious

It's remained one of the most obvious crowd rousers ever since its first time around.

Still, it does seem that there were a lot of DJs who hadn't tried it, and when suddenly all at once they did — bingo! — the sensation that's sweepin' the nation.

Never before has a music paper had the

### Diversions

Similarly, they put the Diversions' Fatty Bum Bum in the chart despite Carl Malcolm.

It seems that this might be a good opportunity for me to get out and meet some of the club DJs around the country, and help them put on a special Twist night.

again in this superb reggaefication, the Version flip of which has a terrific stereo gimmick.

**+ JH PICK**  
**CHUCK JACKSON:** I've Got The Need (All Platinum 6140310). Much requested as by the Moments on their Sharp LP, this smooth though fast wukka-wukker finds under-rated Chuck in fine fettle.

**OLD BILL:** Cokey Cokey (Penny Fathing PEN 900, thru Pye). Done as a doo-wop slowie, like 18 With A Bullet, this unlikely treatment might make a good joke. Oddly, there's also a less inventive pop-reggae version out, by COLONEL (Ring'O 2017104, thru Polydor).

**RONNIE DAVIS:** Maga Lion (Angen ANG 110, thru Klic, Craven Park NW10). Basic but immensely powerful reggae re-working of Fatty Bum Bum, now reminiscent of the Maytals' old 54-46 That's My Number in its bass-heavy simplicity.

**THE MOHAWKS:** The Champ (Pama PM 719, thru Pye). British recorded but totally American in sound, this funky organ instrumental rip-off of Trump was a disco smash in '68 and remains a

**+ JH PICK**  
**SMALL FACES:** Itchycoo Park (Immediate IMS 105, thru NEMS). Happy-go-lucky rhythm and singalong chorus on this 1967 Pop classic.

**SAILOR:** A Glass Of Champagne (Epic EPC 3770). Bright and breezy modish Pop, with neo-Harley mannered vocals.

**BLUE MAGIC:** Magic Of The Blue (Atlantic K 10689). Already picking up tips, this Norman Harris-top Philly hustler starts with a lot of instrumental before the very second-fiddle vocals appear. Bit like a male Silver Convention.

**REVELATION:** Get Ready For This (RSO 2090187). Co-prod by Norman Harris, this bouncy smooth thumper features a lead singer who's

actually given a chance, but it's still all a bit slick.

**BASIC BLACK AND PEARL:** There'll Come A Time, There'll Come A Day (Bus Stop BUS 1030). Evidently from Canada, this soulful and sweet-singing chick gets a good bouncy Al Green-type drumkit pushing her along, and the result's a grower.

**AL GREEN:** Full Of Fire (London HLU 10511). Issued (in demo form, anyway) with long disc version flip, Al's cool newie is just like all the others but with maybe more propulsive bouncy drumming behind him.

**BOTTOM & COMPANY:** Here For The Party (Motown M 1363F). Bang in the Peoples Choice groove, this funky clap rhythm chanter hasn't shown up yet but is surely bound to become a disco delight. It sounds more like Britain than do most American R&B hits nowadays.

**SOUL TRAIN GANG:** Soul Train '75 (Soul Train SB 10400). Tied in with the big US TV show, this Gene Page-arranged hustler is steaming straight to the top in the R&B charts. Slinky chix-coo the lyrics, while flippside the strings and things take over for an instrumental run through that's rhythmically stronger somehow.

**S.S.O.:** Tonight's The Night (Shady Brook 45-019). Shrill chix, squeaky strings and a gruff bloke keep giving way to braying brass on the 5:00 disco version of this effective jiggy rhythm mess - slow funkster. Nice wah-wah synthetics, too.

**TOMORROW'S PROMISE:** You're Everything Good To Me (Mercury 73700). The Bert DeCoteaux-arranged rhythm keep pumping away as the guys do their Temptations impressions and the strings shimmer. The whole effect is nice and happy, with the rhythm being more of a bumper if anything. Pleasantly fresh.

## import picks

## dj hot line

### Now for the Jitterbug?

THE FIRST inklings of a Jitterbug craze, Renta Santa star Chris Hill (Gold Mine, Canvey Island) charts **BENNY GOODMAN:** Stompin' At The Savoy (RCA) and **MANHATTAN TRANSFER:** Tuxedo Junction (Atlantic) amongst the Southern Soul, and in fact that his audiences love to get in the mood between the funky numbers.

Top of his list, though, is **RAMSEY LEWIS:** Spiderman (US Columbia), also charted by Les "Godfather" Spaine (Timepiece, Liverpool), who sez that a flipped, TREMELOES: Ascot Cowboy (DJM) could be a disco biggie.

Maybe it runs in the blood, as both Colin McLean (Acas Club, Hamilton) and Mike McLean (Strathdisco, Glasgow), tip **BIDDU:** I Could Have Danced All Night (Epic) and **LINDA RONSTADT:** Heatwave (Asylum).

My hunch about **DANIEL BOONE:** I Think Of You (Penny Farthing) finally echoed by Paul Anthony (Wallall), who joins Peter Greig (Route 66 Disco, Plympton) in plugging **TROGGS:** Satisfaction (Penny Farthing).

Peter meanwhile joins Dougall DJ (Kirkintilloch) in charting **GENE PITNEY:** Train Of Thought (Bronze).

**SAILOR:** A Glass Of Champagne (Epic) bubbling under for Jay Jay Sowers (Hotel De Croft, Dairy), as is



**BENNY GOODMAN**

**BUNNY SCOTT:** Come On Party (2nd Traces) for Les Aron (Life Disco, Bognor Regis) and Jeff Bunting (Hull).

Jon Taylor (Crocker's, Norwich) already tips **PENNY McLEAN:** The Lady Bumps On (EMI). **DOOLEY SILVERSPORN:** Let Me Be The No. 1 (Love Of Your Life) (Seville) rates raves from Steve Day (Chingford), who charts **VENTURES:** Superstar Review (UA).

**JOHNNY CLARKE:** I'm Gonna Put It On (Volcan) a reggae chartbuster for Bob Sampson (Black Cobra Disco, Burgess Hill).

My reviews of **BILL AMESBURY:** Every Girl In The World Tonight (Power Exchange) and **LAURIE HEATH:** We Danced It Our Way (EMI) never got printed, so I'm glad to see **Doctor John** (Disco-Tech, Telford) saying they both go down superbly at his type of gig.

## star tip

THIS WEEK'S good advice comes from funky Les Spaine (Timepiece, Liverpool).

Les sez that a good way for dee-jays to keep themselves on the ball is to tape-record their shows every now and then. Small faults and self indulgences can then be picked out when the tape is played back at home.

Also (and this is my advice now), it's a good idea to have a tape of an earlier show standing by at a gig just in case an emergency calls you away from the turntables.

This tape can also be useful in the early stages of a party when nobody is dancing but suitable music is needed until they start, at which point the DJ can take over live.

## james' top ten

- 1 WHY DID YOU DO IT Stretch (Anchor)
- 2 RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale (UA)
- 3 I COULD HAVE DANCED ALL NIGHT Biddu (Epic)
- 4 LOVE IS THE DRUG Roxy Music (Island)
- 5 LOVE HURTS Jim Capaldi (Island)
- 6 THIS OLD HEART OF MINE Rod Stewart (Riva)
- 7 IN THE MOOD Joe Bob's Nashville Sound Company (US Capitol)
- 8 MONEY HONEY Elvis Presley (HMV)
- 9 MUSIC WHILE YOU WORK Paul Fenoulhet (UA LP)
- 10 LYIN' EYES Eagles (Asylum)

### BREAKERS

- 1 WIDE-EYED & LEGLESS Andy Fairweather Low (A&M)
- 2 I WANT A DO SOMETHING FREAKY TO YOU Leon Haywood (20th C)
- 3 SATISFACTION Troggs (Penny Farthing)

## new spins

### Gil goes big with 'bug?

**GIL SCOTT-HERON:** Johannesburg (Arista 23).

The originator of In The Bottle, Gil gets a subtle Kasandra - type groove going on this sleeky slow funk chanter that's gradually growing Stateside. Hypnotic stuff. **DONNA SUMMER:** Love To Love You Baby (GTO GT 17 - single / GTLP 008 - album). Out here since March, this Munich-made American's pseudo-sexy monotonous thumper has just caught on big in US discos. Expanded to fill the whole of one side of the new album, her Pillow Talk - type cooling and moaning gets spread a bit thin but the Barry White-ish backing's several shifts could well make her the toast of Britain too. **PENNY McLEAN:** Lady Bump / The Lady Bumps On (EMI 2385).

Another US biggie from abroad, this bouncy bumper's being played on Canadian import although it's probably from Germany, where it's currently number one. Penny sounds dreadful, but the B-side continuation is bearable being mainly instrumental with lotsa drums, bass and strings.

**CIMARONS:** Wicky Wacky (Volcan VUL 1005, thru Phonogram). In fact the flip of Tradition, this Faback



**GIL SCOTT-HERON**

Band oldie is now absolutely terrific, full of incredibly strong rhythm and an overall James Brown feel. Dig it in stereo! Surely nobody can sit still to this?

**+ JH PICK**  
**THE MIRACLES:** Love Machine, Pts 1/2 (Tama Motown TMG 1015). Punchy fast beat and staccato singing make this City Of Angels album track the Smokey-less guys' best dance bet to date. Complete with bits of Bertha Butt growling, it's real funky fun.

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

More MoR triteness from the veterans, whose old Under The Boardwalk (Atlantic K 10691) is re-issued too. **DERRICK HARRIOT:** Eighteen With A Bullet (Trojan TR 7973), thru Saga). Pete Winfield's summertime smash sounds like a pick to click all over

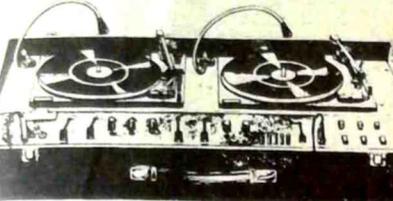
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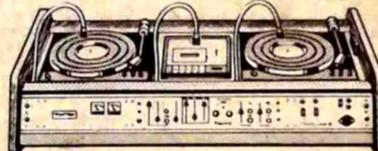


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# soul stirrings

by Kevin Allen

## Keeping up with the Tymes

1975 HAS certainly proved to be the right time for the Tymes; three major international hits and a couple of sell-out UK tours.

Formed out of various street - corner aggregations, the Tymes have come up the hard way yet, remarkably it wasn't until last year that they had their first personnel changes, first Charles Nixon coming in then later leaving as did Albert Berry while Wade Davis and Gerry Ferguson were added.

Though affiliated to neither Kenny Gamble and Leon Huff's Philadelphia International set-up nor to Thom Bell, the Tymes are very much part of the Philly scene, having grown up in that city and still making it their home-base.

"A lot of groups have moved out to the West Coast. I suppose it's the sunshine that attracts them but really most of the work is still to be found back East so they have to start commuting a lot," explained Norman Burnett.

"We really dig Philly, it's home. We usually go up to New York to lay down our rhythm tracks with guys like Bernard Purdie then we take the tapes into Sigma Sound, where all the big Philly groups work, and add our vocals, the horns, strings and yes we use MFSL."

The group spend plenty of time on their recording: "We're not like some acts who'll knock off a whole album in less than a week. Our new Tymes Up set for instance took more than six months to put together," said Don.

That one, due out here within a month or two, will be their second since joining RCA, the move that listed them out of the

ruck of 'oldies - but - goodies' acts right into the contemporary big - time.

"Sure, the money's better now," grinned soft - spoken bass singer Don Banks, "But there's more competition out there. What it boils down to these days is that you work a little less but you get a whole lot more money for it. There's a bit of nostalgia in the States right now which helps keep a lot of the older groups going and I have to admit it helped us too but now we're able to make it on the strength of our current recordings."

### Acapella

The group started out singing unaccompanied - acapella - on street corners: "The best though was singing in the men's room!" grinned Norman, "That way you got an echo, it was like being in a studio. Yeah, you own private echo chamber, it made you sound good, just like when you sing in the bath!"

In those days, the Cameo Parkway group of labels ruled the Philly scene and when the Tymes had been through spells as the Beltones, the Deltones and the Latiners and settled for their present title, it was to that company that they naturally gravitated.

By then they were working with Billy Jackson, the writing and

production genius who is still behind them today: "It was Billy who thought up the new name and we all liked it," said Norman.

"It was tough back then but there was a lot of fun involved and we were lucky to come up with a smash hit pretty quickly."

That was in 1963 and the song concerned, So Much In Love, was THE Soul sound of that Summer, rapidly topping the million sales mark and being the record that finally displaced the Beatles from number-one in the UK pop charts.

The group got a lot of mileage out of that record, it kept them working for more than a decade through spells with MGM and Columbia marked by albums full of fine, mellow, ballads but only one real singles' hit, with their version of the show-biz tune People in 1969, a success which brought them to Britain for the first time.

But it was their debut RCA album Trustmaker which really revived the group's fortunes, yielding the massive singles' hits You Little Trustmaker and Ms Grace, both chart-toppers in many countries.

Of the four remaining original members, 34 - year old George Williams, who co-wrote So Much In Love with Billy Jackson, remains lead singer, 33-year-old Don Banks sings bass, Norman Burnett



THE TYMES: singing in the men's room

sings baritone and George Hilliard second tenor, both confessing to being "in our early thirties".

Relatively new additions, Wade Davis and Jerry Ferguson came to the Tymes via a Rochester, New York based group called Bandwagon. Wade sings tenor and Jerry is now the Tymes' musical director, as well as singing: "He sure works hard," said Don, "He has to direct the band then spin round and sing in the right places

withus!"

On their latest visit, the Tymes have been backed by a Jamaican group called Decisions: "It's always a bit of a problem working with a pick-up band. We try to teach them to create and add to the act rather than playing straight through off the band sheets," explained Don.

"Back home we've got a nine piece band but it may be down to four when we get back. You can say we've got Henry Mancini if it sounds better!"

## album pick

THE TEMPTATIONS: House Party (Tamlam Motown STML 12006)

Not the expected Wings Of Love set the Temps told us about on their recent UK visit, but a different collection of material, presumably substituted so that they could introduce us to new member Glenn Leonard a little sooner, at least it's his picture they've used on the album sleeve, though the new departed Damon Harris is heard on some tracks and helped write What You Need Most (I Do Best Of All). Indeed, the material has been recorded over a period of time, some of it going right back to the days of the group's previous Puzzle People album, with Memphis maestro Steve Cropper producing. Motown seem to be relying increasingly on outside producers. Not a bad thing maybe since it has helped bring in new ideas but, as with this album, perhaps the use of a whole range of producers on any one act leads to a lack of cohesion.

This set for example opens with Keep Holding On, which re-unites the group with Eddie and Brian Holland, then comes It's Just A Matter Of Time, produced by Southerners Clayton Ivey and Terry Woodford, then the first of the three Cropper co-operations with the other three items the responsibility of Suzzee Ikeda, James Carmichael and the group themselves. It's a nice album but, while it is surely set for very big sales, there aren't really any stand-out tracks, nothing which will join the ranks of their many past classics and while Norman Whitfield was rightly criticised for his production excesses during the latter part of his period as the group's producer, at least he always came up with three or four instantly memorable tunes.

Certainly though, despite the lack of anything strong enough to jump off the album as a smash-hit single, this elpee confirms that the Temps still have that magic touch.

## soul gossip

James Brown will be bringing long-time compadres Bobby Byrd and Lyn Collins to the UK on his January tour for which the renowned sax-man Maceo Parker will head the J.B.'s. After Hammersmith Odeon, 16 January; Birmingham Odeon, 17 Jan; and Liverpool Empire, 18 Jan, the package will move to Germany, Holland and Belgium.

DeLite records have extended Kool and the Gang's contract for a lengthy period and will still handle the group's own independent Gang label which, unfortunately, still has no outlet over here, hence no releases on the incredible Kay Gees band which includes Kool's younger brother.

comparison of the British produced Ultrafunk album (Contempo CLP 509) with the latest effort by Motown's Commodores, Movin' On (Tamlam Motown STML 12011), shows just how close our soul musicians are now getting to their American cousins. Both sets are full of potentially funky disco gems and it says a lot of Ultrafunk, the session band behind so much local soul product, that their album does bear such comparison.

Inter-City Soul Club's Blackpool Convention endangered by serious illness to mastermind John 'Kojak' Harvey, now confined in hospital in Shrewsbury exciting Stax, Frederick Knight of I've Been Lonely For So Long renown, has joined TK down in Miami, where another recent signing, Wilson Pickett, is completing sessions for a new album, titled Chocolate Mountain, on his own Wicked label.

Gil Scott-Heron packed to write score for Baron Wolfgang Von Tripps movie - one-time leader of Bob B. Soxx and the Blue Jeans, Bobby Sheen has just signed with Chelsea Records, as has Jean Knight - now the true "genius" or otherwise of Harry White will become re-visited - he's split with arranger Gene Page who many critics have held most responsible for the Big Man's success - once renewed New York R&B label Calla re-appears on the scene with sax-man Louie Youngblood as first artist - keyboard wizard George Duke now with drummer Billy Cobham's band Jackie Jackson of the Jackson Five (now four) has divorced Enid, his wife of just nine months but, on the happier side, brother Tito has become a father for the second time - former Radio One jock Dave Simmons now back on the soul-waves with his Soul 77 show on BBC Radio London, Wednesday evenings Garbo's Club, at the Queen Of Hearts, Honeygot Lane, Stanmore, features 100 per cent US import sounds on Wednesday evenings with Mark Roman as resident DJ - new Northern soul centre in Birmingham - Bloomers Disco, Tivoli Centre, Yardley, with DJ Noel Tilly every Tuesday evening.

### Changes

Watch out for big changes in the Tamlam Motown label set-up over here - if you like your humour black, in both senses of the word, and don't have an aversion to pungent language then catch onto Richard Pryor's recent American chart topper Is It Something I Said? (Reprise K54052) which was cut live at the famed Latin Casino in Cherry Hill, New Jersey - heavy DJ reaction to I've Got The Need from the Moments' Sharp album has prompted All Platinum to release soul veteran Chuck Jackson's reading of this disco sure-fire item, It's an easy-paced litter ideal for the man's richly warm vocals - Pye's wide choice of licensed material has helped their Instant Disco 16-track compilation (NSPL 28216) to a wide appeal. The cuts, all well known items round the clubs, run from the banal Northern stop of Wigan's Chosen Few and Footsee to the definitive funk of Isaac Hayes' Theme From Shaft. Other artists represented include Barry White, Willie Henderson, the BT Express, Curtis Mayfield and Gladys Knight and the Pips with material from Stax, 20th Century, Buddah, Scepter / Wand and Pye's own label.

### Choked

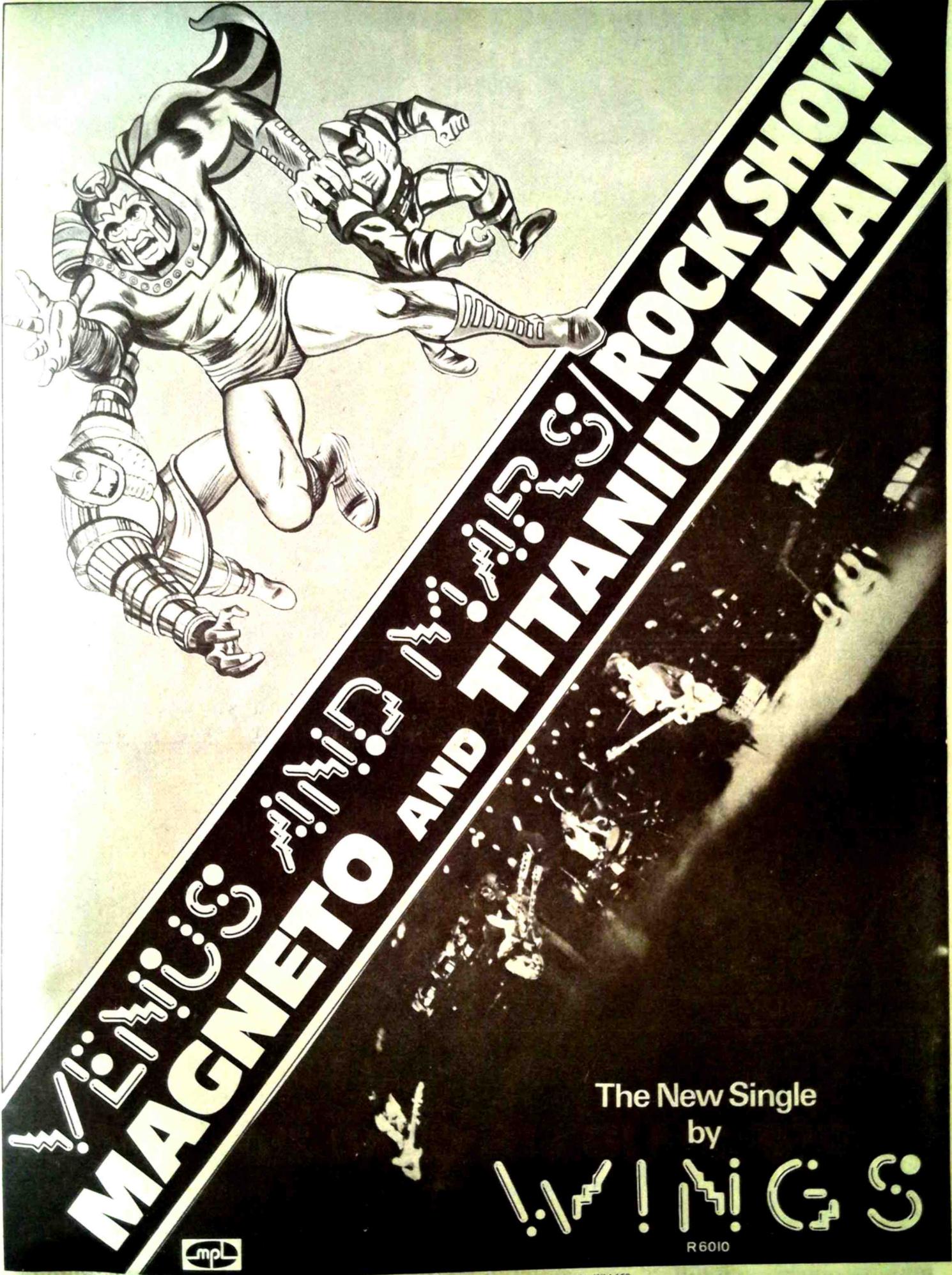
Philly Groove label, home of the Deltones, now distributed by Warner Bros which should help revive their fortunes - live CTI label on Bob James and Hubert Laws due shortly. Meanwhile Pye must be choked that Polydor are doing so well - via Esther Phillips and George Benson - with the CTI and Kudu labels with which they themselves achieved nothing - despite current legal problems of owners Kenay Gamble and Leon Huff, a mammoth release of new Philadelphia International album product is being readied.

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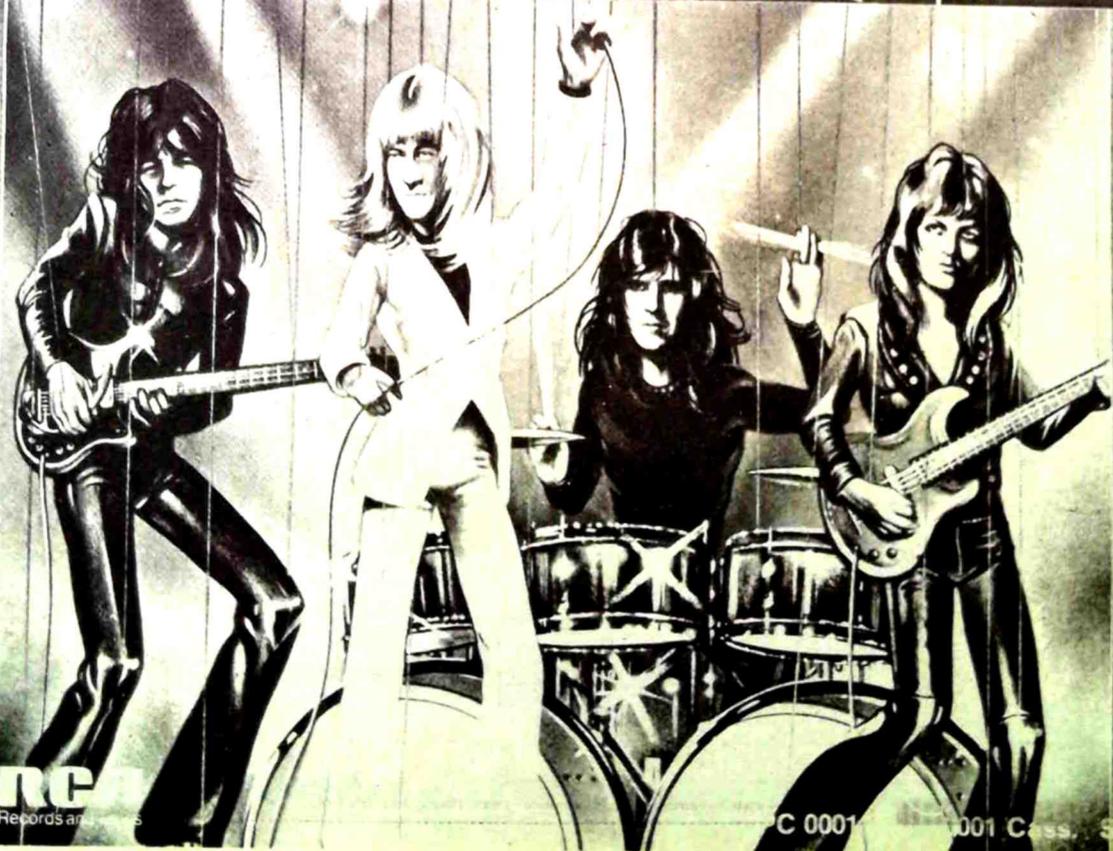
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**THE STYLISTICS: You Are Beautiful** (Avco 9109 006).

By the end of the first side of this album my interest was fast turning into boredom — one track after another of what amounts to basically the same thing — sweet soul. The second side, fortunately, contained a bit more variety, both in tempo and lyrics, but it still

**WILSON PICKETT: Peace Breaker** (DJM Records DJSL 064).

One for the purists. This is Wilson Pickett immediately prior to his In The Midnight Hour consisting mainly of cuts he did for Lloyd Price's Double L label. There's no escaping the fact they're dated but Pickett's high screech vocals still come through on some tracks showing the promise that would put him alongside Otis Redding as a major black singer of the Sixties. If you're into his music and want to know where he came from here's your chance on a bargain price album. Only for dedicated soul fans. **DH**

**MORRIS ALBERT: Feelings** (Decca SKLR 5224).

Our young steel millionaire has a similar sort of feel for songwriting as Neil Diamond which you probably wouldn't have guessed from his hit single (incidentally, the biggest selling record worldwide this year). He also has the sort of looks and voice that'll quickly establish him as the new darling of the middle market, especially as he combines his romantic ballads with an equal number of light funky outings that go a bomb in Spanish discotheques. Unfortunately he may never be able to equal or live down the success of Feelings and he probably doesn't care. In the meantime this too will sell by the cartload. **DH**

**OSIBISA: Welcome Home** (Bronze ILPS 9355).

They still don't capture that live excitement, in fact this outing, their first for Bronze, sounds

cleaner, fresher, and more studio produced than anything they've done. Therefore it's all down to the strengths and weaknesses of the music: fortunately Osibisa continue to draw from their roots. The chants and traditional African material like Densu Trad and Kolomashie Trad work really well. Then there are two really good contemporaneous songs: Sunshine Day (the new single) which is sort of Afro soul and very catchy, plus the title track, Welcome Home — an Afro spiritual with a haunting melody. In between all this there are a few weak tracks which rely too heavily on the odd whistle and repetitive rhythm to inject excitement, but it's a sure bet they would all work well live. Fans of the band won't be disappointed. **PH**

**VANGELIS: Heaven and Hell** (RCA RS 1025).

As the title suggests, this is a serious and major work which allows the former musical cornerstone of Aphrodite's Child full freedom of expression. Using keys, voices and percussion to produce a grandiose full orchestral spectrum, Vangelis plays his themes above and below the lines of fear and joy. One moment there is soaring beauty, the next chilling horror, and in between every degree of emotion. Sometimes it rocks, sometimes it sweeps along majestically, always it changes. Jon Anderson's reading of one delicate song, is quite magical, and the overall effect is stunning. It's true: it gets better with every play. **PH**

**THE WALKER BROTHERS: No Regrets** (GTO GTLP 007).

The reformed Walker Brothers have returned in good form with a fine collection of other people's songs, all exquisitely produced by Scott Walker. They've abandoned their old heavily layered harmonies and big arrangements in favour of a simpler, more subtle approach and the results are excellent and the group certainly deserve to be big business all over again. Best tracks are the single and title track — No Regrets, which opens side one, and the first two tracks on side two — Kristofferson's Got To Have You and the Mayfield / Butler song He'll Break Your Heart. **RF-C**

**CHRIS DE BURGH: Spanish Train And Other Stories** (A & M AMLH 68343).

I'm still very fond of Chris' previous album Beyond These Castle Walls and though this is in many ways better, I don't like it as much. On the plus side, this is, if anything, even better played, sung and produced than its predecessor, but the melodies aren't generally as strong and the lyrics take a lot longer to make their points. **RF-C**

**NAZARETH: Greatest Hits** (Mountain TOPS 108).

An album of Naz's greatest hits isn't an obvious album when you think about it, in that they always seem to be far more of an album band than a singles band, but the majority of these tracks should be immediately familiar to a lot of people. The period covered runs from their first top ten single,

Broken Down Angel, through This Flight Tonight up to My White Bicycle. **SB**

**THE HOLLIES: The History Of The Hollies** (EMI EMP5650).

With the current spate of nostalgia compilations, this package of 24 genuine top 30 hits' is well-worth listening to. Four sides of oldies, the earliest going back to 1963 with (Ain't That) Just Like Me and ending in 1971 with Long Cool Woman. The middle years are full of classics: Bus Stop, Carrie Anne, Jennifer Eccles, Just One Look and of course, He Ain't Heavy He's My Brother. There's no mucking about with re-mixing either — you get all the songs in their original versions, so authenticity is preserved. Some quite comprehensive (if a little effusive) sleeve notes and release dates add the finishing touches to a good package. **SB**

**ELVIS PRESLEY: Pictures Of Elvis** (RCA Starcall HY 1023).

Following on the heels of the Elvis Sun Collection album, this one has 12 tracks from an assortment of Elvis movies. As most of the films have been shown on the box during the last few months there might well be some fans who'd like to make up their collections. If you want to thrill to Clambake, Fun In Acapulco, Bossa Nova Baby or Paradise Hawaiian Style, then the answer is at hand. Personally I preferred Cliff's Summer Holiday. **SB**

**ADRIAN BAKER: Into A Dream** (Magnet 5009).

Quite a talented lad our Adrian, as a quick glance through the credits on this album shows; he plays practically every musical instrument except drums and percussion! He's also done most of the writing along with Roy Morgan — put it all together and you've got a rather strange album. In places it ought to be the Adrian Baker choir, because there's so much multi-tracking on the vocals that it sounds like a cast of thousands. It's also a bit same-y; too many Sherry arrangements, and while it was a big hit, maybe a bit more variety? It's an easy listening album basically, nothing to offend anyone. **SB**

**PETER SHELLEY: Girls And Places** (Magnet MAG 5008).

How could he do it? Why did Peter Shelley pick Reason To Believe to destroy, it was one of my favourite songs — Sung by Rod Stewart. P. Shelley's style is smoothie, bland and certainly not gutsy enough to carry off the tragedy and sadness of Reason To Believe. And it's only one of a series of songs sung here, without, it seems to me, the emotion of a boiled egg. His version of By The Time I Get To Phoenix wasn't much better I'm afraid. As for most of the other songs, they were his to do with what he will, and a good thing too. **RR**

**KENNY: The Sound Of Super K** (RAK SRAK 578).

Kenny work on the well **RR**

tried and true theory that the more repetition you sling at the listener, the more will stick. As a result, their songs are very successful in a brain-washing sort of way.

They don't try anything out of the ordinary, so the listener can't be frightened out of familiarity and thereby put off buying. They do however, manage to construct an interesting combination of styles — crossing occasionally from Slade to the Glitter Band. I'm not sure who will be most offended by what there, but as all three bands do exceptionally well, it shouldn't cause one to complain. Taken on a basic level, this is a fair album and includes a couple of hits — Julie Ann and Fancy Pants. **RR**

## ROADSHOWS

### Choc's away



**ERROL BROWN: black Kojak?**

### Born to lean

**BRUCE SPRINGSTEEN / Hammersmith Odeon, London.**

IT WASN'T just a full moon — that would have been enough — but Bruce chose to make his London debut while the damn thing was being eclipsed.

Finally, it seemed, the universe itself would have to be ready for Bruce Springsteen.

It's a sad comment on the state of music when someone like Springsteen has to have an advance publicity campaign that goes so far over the top it's in the opponents' trenches. Is Springsteen the new Dylan? Honestly!

What he turns out to be is the leader of a sharply defined rock band that at times hits heights of crisp cutting power that can be equalled by very few others. He didn't really need all that hype.

A spotlight picks out the lone figure as he begins his mammoth two-and-a-half hour set with Thunder Road. He has charisma and presence. In fact he's a leaner. If he's not leaning against the

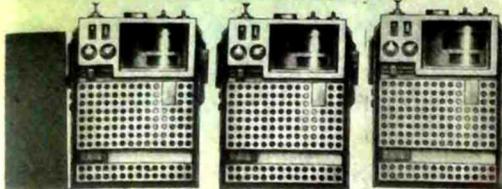
white-suited Clarence Clemons, then he'll prop himself up with one of the two keyboards or maybe lounge all over the lead guitarist.

But there's no leaning when it comes to that voice. Legs slightly apart, shoulders hunched, he bites his way through 10th Avenue Freeze Out and threatens to obliterate audience and theatre with the crystallised power of She's The One. It's so good that Born To Run, which follows it, pales by comparison.

The only real low is the 20-odd minutes of jamming which seems to get nowhere, but this is in sharp contrast to the rest of the set which ends with a rock 'n' roll medley and what could be finer than Clarence Clemons blowing away on the sax classic Quarter To Three?

The beauty of rock music was reinforced and perhaps the only reason Springsteen didn't rate it as one of his best gigs was because he noticed those publicity posters all over London. **DAVID HANCOCK**

**MIKE BRENAN**



# TUNE IN

## Radio Caroline in court

**FOLLOWING** the arrest of the free Radio Caroline disc jockeys and the Mi Amigo's captain, more drama has been taking place in the Thames Estuary.

A tender managed to reach the ship following the arrest, and two more disc jockeys were put aboard.

Then, as reported last week in Record Mirror & Disc, the Margate life-

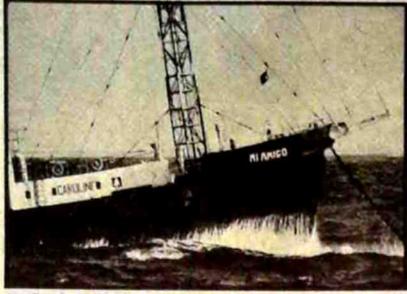
## Gregory tees up

**DAVE GREGROY** has joined Radio Tees this week, having been a freelance with the station for some months. Dave comes from Metro Radio, though prior to that he was with RNI and Radio One.

Gregory will be hosting the daily lunch time show, and will also co-present the Saturday afternoon sports show with sports editor, Bill Hamilton.

As well as the five hour show from 1.00 to 6.00 pm, Gregory hosts a Friday night teleshop programme from 7.30 pm to 9.00 pm.

A full report about life at Radio Tees will appear soon in Record Mirror & Disc.



THE MI AMIGO in less troubled days

boat was called to take them off again.

The sea had been particularly rough on the Sunday evening, reaching storm force-10.

Throughout this week, the Mi Amigo has lain at anchor seven miles north of Margate. At the time of going to press a tug has still not reached the ship, though nor had any Home Office vessel to tow the ship in.

The Mi Amigo court case for Chicago, Barrett and Loyd and the captain is to start on December 11 at Southend's magistrates court at 10.00 am.

The Free Radio Campaign is launching an

appeal for all Caroline supporters to be at the court. The FRC is also asking all station followers to write to their local MP's or the Home Secretary.

Also in court the same day is ex-Atlantis man Andy Anderson. He appears after his attempt to set up a country and a radio station on the disused Gunfleet Light-house.

He is charged with conspiring to contravene the Marine Offences Act.

Johnny Jason's case, is being taken to the Crown Court, at a date not yet confirmed.

## Listen for:

**TANYA TUCKER**, the big young lady of country music, gives her Top 12 on Saturday (November 29) at 11.00 pm on Radio one.

Later there's **String Driven Thing** and **Krazy Kat In Concert** at 6.30 p.m. While on Sunday American television presenter **Don Kirshner** features in the 5.00 p.m.

**Insight** slot. Finally **Sounds on Sunday** at 7.00 p.m. features **Chris Farlowe**.

## Film

# Ye next olde periode piece

**MISTER QUILP** Cert U. ABC1 Shaftesbury Ave. Following on the heels of Oliver and Scrooge, the last two Charles Dickens stories to have been turned into screen musicals, is Mister Quilp.

Based on his classic novel The Old Curiosity Shop the film stars Anthony Newley as Quilp and David Hemmings. If you know the book the characters and story have been fairly faithfully recreated for the film but if not then the plot might be a little confusing.

Set in 19th century London, Quilp is a

moneylender who regularly lends money to the owner of The Old Curiosity Shop to finance his gambling exploits.

When his debts have become too large to pay back, his granddaughter, Nell, takes the old man away from London and they embark on an adventure meeting characters of all shapes and sizes.

While all this is going on they are being sought by Swiveller (David Hemmings) who has some good news about an inheritance which would put an end to their

financial embarrassment.

The story is regularly interspersed with songs written for the film by Anthony Newley who also stars as Quilp. They are delivered with varying degrees of success by Newley himself, Hemmings and Sarah-Jane Varley who plays Nell.

Unfortunately none of them seem to have the essential "hum-ability" that film-musical songs need to make them memorable.

Two of the principals (I won't name them) lose their lives during the story and one emerges feeling a little dismayed at the turn of events.

Nevertheless, Mr. Quilp should prove to be a box office winner over the Christmas period when families are looking around for something safe to take the kids to for a treat. **MIKE CHILDS**

# Cheese cake and chagrin

**SMILE** Cert. A. Odeon, Kensington from 20 Nov. and general release with Love and Death.

The Miss World competition has had its share of headlines this week so it's more than appropriate that a film dealing with beauty contests should open now.

Smile is the film and the title refers to what the girls have to do if they stand any chance of winning the "Young America Miss" competition.

Thirty three teenage beauties converge on a

small Californian town for the contest.

The film traces the backstage preparations and heartaches leading up to the final night of the event when one girl will be chosen to represent the State.

Keeping everything running smoothly is leading local citizen, Big Bob, played by Bruce Dern, whose small-town life revolves around this yearly pageant.

His assistant during the week is Brenda (Barbara Feldon) a former winner herself who has to

organise the girls and make sure they are well rehearsed for the contest.

The film is at once both brilliantly funny and perceptive and also very sad.

Directed by young Californian, Michael Ritchie, who made Downhill Racer and The Candidate, both of which also had winning as their theme, the film is perfect ammunition for those who condemn beauty contests as horse markets.

For music fans, however, there's lots to listen out for including several Beach Boys numbers, a Neil Sedaka version of the popular Yes Sir, That My Baby, a couple by Shirley Lee and the title song Smile sung by Nat King Cole. **MIKE CHILDS**

# BLEEPS

● **IMPORTANT** new for all Arrows fans: Granada Television will be recording a 14-week series on the group, to be screened in the spring...

Radio Hallam has been at it again, having a full page article in the trade paper Campaign last week...

● **From Radio Luxembourg** comes the news that the station has

had an incredible reaction from listeners to the Battle of the Giants series.

● **DESPITE** it chart position John Asher's Let's Twist Again is not on Radio one playlist. The Chubby Checker original was not released until this Friday but was on the list of revived 45s.

● **RADIO Orwell** recep-

tion good in London, and apparently excellent in Belgium and Holland. One woman in Fushing apparently gets up at 6.00 am every morning to hear Keith (Dave) Rogers doing the breakfast show!

● **CAPITAL** and **LBC** both featured phone-in shows last week with Caroline supporters ringing in for a chat about LA. Far-out man!

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# super stars

**SAGITTARIUS** (Nov 23 to Dec 21)  
Now that we're approaching the festive season you feel gayer and more fancy free than ever, and can tackle big-shots and dumb-clots in that head-mastery way at which you're so damn good.

**CAPRICORN** (Dec 22 to Jan 21)  
Don't panic if you find you're walking into a room full of dilemmas - the headstrong Capricorn should be able to bow out gracefully and side-step any hassles. If not, there's always someone, somewhere who is willing to help you out. Without any catch!

**AQUARIUS** (Jan 22 to Feb 17)  
You might be harbouring a saucerful of secrets. But you'll have to spill the beans sooner or later - and the sooner the better. You'll find that once you confide in a friend that awful weight will be lifted from your shoulders and once again you'll walk tall.

**PISCES** (Feb 18 to Mar 20)  
Misunderstandings and double-entendres will be scattered through your private affairs, so you must go about sorting things out NOW! If you leave them to spread they'll be like poison ivy, and even the most

powerful action won't get rid of 'em.

**ARIES** (Mar 21 to Apr 20)  
Luck comes and slaps you in the face when you least expect it, and you don't know whether to laugh, cry or punch it back. Don't do any of these things. Just count your blessings and hope that Mr. Bad Luck isn't waiting at the top of the street.

**TAURUS** (Apr 21 to May 21)  
They say Rome wasn't built in a day, nor, come to that was Wigan or Seunthorpe; so don't try to do too much in too short a space of time. The more methodical you are the more chance you have of being able to claim those all-so-unusual admiring glances.

**GEMINI** (May 22 to June 21)  
Folk may think you're on the fiddle, and won't realise how untrue it all is until they find out the hard way. In the meantime play 'em along a bit. Make their ears prick up and their mouths open in a pretty O shape, and have the last laugh.

**CANCER** (June 22 to July 23)  
If you're wondering if that special someone really loves ya... then why don't you ask 'em. It's OK to spend sleepless nights worrying about your breath or if your perfume / aftershave turns them on; but it does nothing whatsoever for your brute confidence.

**LEO** (Jul 23 to Aug 23)  
You've really done it this time! The only means of escape is to tiptoe through the backdoor, catch the Green line outta town and change your name, fast. If you use those fugitive-like tactics you'll be safe until you pester somebody else.

**VIRGO** (Aug 24 to Sept 23)  
Holy Cow! What a transformation! Last week you were sitting on yer bum, sucking yer thumb and ready for destitution - 'lonely hearts' shell'. Now you're bewitching and bewildering everybody with your love of life. Can you take us on your exciting merry-go-round?

**LIBRA** (Sept 24 to Oct 23)  
Worried about low-funds? Is the piggy-bank that empty that you feel the only way out is to rob the nearest Post Office? Ha ha, how funny your lot are. When you think you're stony broke and won't be able to afford Xmas presses you forget entirely about all those old threepenny bits in the milkjug.

**SCORPIO** (Oct 24 to Nov 23)  
OK, so we make a blunder of last week's forecast. We can't be right all the time! Well maybe we were a little ahead of our time in thinking you'd be the focal point of your little circle. Keep your fingers crossed and it may happen this week.

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## THURSDAY

November 27

**JOHNNY JOHNSON AND THE X BANDWAGON**, Girtton Lodge Hotel, Belfast.

**WALLY / SQUEEZE**, College of Art, York.

**EDGAR BROUGHTON BAND**, Cleopatras, Derby (Derby 44128).

**CAMEL**, Brangwyn Hall, Swansea.

**BROTHER LEES**, Talk of Yorkshire, Bradford (Bradford 664494).

**TOM HUNT**, La Dolce Vita, Birmingham.

**ROCKIN' BERRIES**, Park Hall, Charnock Richard.

**PAPER LACE**, Baileys, Derby (Derby 363151).

**GUYS 'N' DOLLS**, Baileys, Hull (Hull 24000).

**JIMMY RUFFIN**, Baileys, Liverpool (Liverpool 051-709 0771).

**DETROIT SOUL MACHINE**, Baileys, Oldham (061-652 8421).

**DIANE SOLOMON**, Nite Spot, Bedford.

**HEAVY METAL KIDS / NUTZ**, Frenchman's, Fishguard (Fishguard 3597).

**TROGGS**, Nashville, North End Road, London W14 (01-603 6071).

**AL MATTHEWS AND LAST WORD**, Phoenix Club, Harwich.

**EDGAR BROUGHTON BAND**, Cleopatras, Derby (Derby 44128).

**WHISTLESTOP ROADSHOW / DRUID**, The Polytechnic, Huddersfield.

**SWEET SENSATION**, Camden Theatre, London.

**DANA**, Rangers Social Club, Glasgow.

**JIMMY JAMES AND THE BANGBONDS**, La Chaudiere, Coventry.

**SALENA JONES**, Talk of the Town, London WC2 (01-734 5395).

**ANDY FRASER / STRANGE DAYS**, Kings Hall, Derby.

**ELECTRIC LIGHT ORCHESTRA**, University of Strathclyde, Glasgow.

**SASSAFRAS / BAND CALLED O/RANDY PIE**, Winter Gardens, Cleethorpes.

**SPARROW**, Country Bumpkin, Andover.

**DRIFTERS**, Baileys, Hanley.

**HELLO**, Samanthas, Cardiff.

**GENE PITNEY**, Kings Country Club, Eastbourne.

**SADISTA SISTERS**, Ronnie Scott's, Firth Street, London W1 (01-439 0747).

**FOUNDATIONS**, North Park Workingmen's Club, Kettering.

**MAC AND KATIE KISSOON**, Maxine's Disco, Kettering.

**MARMALADE / CHIP HAWKES**, Victory Club, HMS Nelson, Portsmouth.

**CANDLEWICK GREEN**, Night and Day, Birmingham.

**SWEET SENSATION**, Nero's Place, Camden, London.

**RICHARD AND LINDA THOMPSON / SPUD**, The Polytechnic, Oxford (Oxford 61998).

**CLIFF RICHARD**, Caird Hall, Dundee (Dundee 2399).

**JUSTIN HAYWARD AND JON LODGE / A. J. WEBBER**, The University, Bristol (Bristol 35035).

**URIAH HEPP**, Apollo, Glasgow (041-332 6055).

**DEL SHANNON**, Warren Country Club, Stockport.

**JOHN CALE**, Free Trade Hall, Manchester (061-834 0943).

**BACK STREET CRAWLER**, City Hall, Newcastle (Newcastle 20007).

**CAPTAIN BEEFHEART / SECRET OYSTER**, University of Surrey, Guildford (Guildford 83131).

**MARIAN MONTGOMERY**, Quaglinos, Bury Street, London SW1.

**BUDDY GRECO**, Talk of the North, Eccles.

**QUEEN**, Free Trade Hall, Manchester (061-834 0943).

**MARSHA REEVES**, Baileys, Watford (Watford 39848).

## FRIDAY

November 28

**ROCKIN' BERRIES**, Park Hall, Charnock Richard.

**ANDY FRASER / STRANGE DAYS**, The Polytechnic, Leeds (Leeds 75361).

**CANDLEWICK GREEN**, Night & Day, Birmingham.

**MARMALADE**, Spa Pavilion, Whitby.

**MAC & KATIE KISSOON**, Tiffany's, Middlesbrough.

**FOUNDATIONS**, Baba Club, Bursley.

**SASSAFRAS / BAND CALLED O/RANDY PIE**, University, Durham (Durham 64466).

**DEMIS ROUSSOS**, Royal Festival Hall, London SE1 (01 928 3191).

**DIANE SOLOMON**, Nite Spot, Bedford.

**JOHNNY JOHNSON & THE BANDWAGON**, Girtton Lodge Hotel, Belfast.

**PAPER LACE**, Baileys, Derby (Derby 363151).

**MICHAEL NESMITH**, University of Sussex, Brighton (Brighton 64681).

**BUDDY GRECO**, Talk of the North, Eccles.

**GENO WASHINGTON**, The Polytechnic, Newcastle (Newcastle 28761).

**ANDY FRASER / STRANGE DAYS**, The Polytechnic, Leeds (Leeds 75361).

**ELECTRIC LIGHT ORCHESTRA**, The University, Edinburgh (031 667 1290).

**GUYS 'N' DOLLS**, Baileys, Hull (Hull 24000).

**JIMMY RUFFIN**, Baileys, Liverpool (051 709 0771).

**DETROIT SOUL MACHINE**, Baileys, Oldham (061 652 8421).

**SUPERTRAMP / JOAN ARMATRADING / MOVIES**, Capitol Theatre, Cardiff (Cardiff 31316).

**EDGAR BROUGHTON BAND**, Pavilion, West Rounton.

**SUTHERLAND BROS & CALLED O/RANDY PIE**, King's Country Club, Eastbourne.

**GENE PITNEY**, King's Country Club, Eastbourne.

**DR HOOK & THE MEDICINE SHOW / UNICORN**, Lancaster Polytechnic, Coventry.

**THIN LIZZY**, Winter Gardens, Malvern (Malvern 61896).

**NAZARETH / SNAFU**, The University, Bradford (Bradford 34135).

**TOMMY HUNT**, La Dolce Vita, Birmingham.

**DRIFTERS**, New Grafton Rooms, Liverpool.

**SASSAFRAS / BAND CALLED O/RANDY PIE**, The University, Durham (Durham 64466).

**BE BOP DELUXE**, The University, Nottingham (Nottingham 55912).

**MARSHA REEVES**, Baileys, Watford (Watford 39848).

**LINDA CARR & THE LOVE SQUAD**, Baileys, Stoke (Stoke 23956).

**JIMMY RUFFIN**, Baileys, Liverpool (051 709 0771).

**CAPTAIN BEEFHEART / SECRET OYSTER**, Colston Hall, Bristol (Bristol 291768).

**FOX / TIM MOORE**, The Polytechnic, Bristol (Bristol 421768).

**MARIAN MONTGOMERY**, Quaglinos, Bury Street, London SW1.

**SANDIE SHAW**, Borough Hall, Greenwich.

**BE BOP DELUXE / SNAFU**, The University, Bradford (Bradford 34135).

**BACK STREET CRAWLER**, New Victoria, London SW1 (01 834 0671).

**CAMEL**, Trent Polytechnic, Nottingham.

**THIN LIZZY**, Winter Gardens, Malvern (Malvern 61896).

**MARSHA REEVES**, Baileys, Watford (Watford 39848).

**HEAVY METAL KIDS / NUTZ**, The Pier, Hastings.

**AL MATTHEWS & LAST WORD**, Soul Club, Lowestoft.

**CILLA BRAW**, Winter Gardens, Bournemouth (Bournemouth 26446).

**SUPERTRAMP / ARMATRADING / MOVIES**, Odeon, Birmingham (021 643 6101).

**JUSTIN HAYWARD & JOHN LODGE / A. J. WEBBER**, ABC, Hull (Hull 23530).

**WEBBER**, Southport Theatre, Southport (Southport 40404).

**SWEET SENSATION**, Camden Theatre, London.

**ENO (LECTURE)**, The University, York (York 56128).

**RICHARD & LINDA THOMPSON / SPUD**, University of Warwick, Coventry (Coventry 20359).

**CLIFF RICHARD**, Capitol, Aberdeen (Aberdeen 23141).

**LYNYRD SKYNYRD / SUTHERLAND BROS & QUIVER**, Central Polytechnic, London.

**RICHARD DIGANCE**, University of Aston, Birmingham (021 359 3611).

**PROCOL HARUM**, The University, Southampton (Southampton 556291).

**ANDY FRASER / STRANGE DAYS**, Kings Hall, Derby.



ELO: Thursday



ROUSSOS: Friday



SKELLERN: Sunday



SATURDAY

November 29

**SWEET SENSATION**, Neros Place, Camden, London.

**SASSAFRAS / BAND CALLED O/RANDY PIE**, Leas Cliffe Hall, Folkestone (Folkestone 53193).

**JOHNNY JOHNSON & THE BANDWAGON**, Girtton Lodge Hotel, Belfast.

**TOMMY HUNT**, La Dolce Vita, Birmingham.

**GUYS 'N' DOLLS**, Baileys, Hull (Hull 24000).

**JIMMY RUFFIN**, Baileys, Liverpool (051 709 0771).

**THIN LIZZY**, Technical College, Guildford.

**DR HOOK & THE MEDICINE SHOW / UNICORN**, The University, Salford.

**OSIBISA / MOON**, Imperial College, London, SW7 (01 589 5111).

**ANDY FRASER / STRANGE DAYS**, Casino, Wigan.

**DESMOND DEKKER**, Valentines, Chorlton, Manchester.

**STRETCH**, University of Warwick, Coventry (Coventry 20359).

**BE BOP DELUXE**, Links Ballroom, Cromer (Cromer 3689).

**MARSHA REEVES**, Baileys, Watford (Watford 39848).

**LINDA CARR & THE LOVE SQUAD**, Baileys, Stoke (Stoke 23956).

**JIMMY RUFFIN**, Baileys, Liverpool (051 709 0771).

**SUPERTRAMP**, Birmingham, Odeon (021 643 6101).

**QUEEN**, Hammersmith Odeon, London W6 (01 748 4081).

**CLIFF RICHARD**, Apollo Centre, Glasgow (041 332 6055).

**JUSTIN HAYWARD / JOHN LODGE**, The University, Leeds.

**FOX / TIM MOORE**, The University, Exeter (Exeter 77911).

**LYNYRD SKYNYRD / SUTHERLAND BROS & QUIVER**, UMIST, Manchester (061 236 9114).

**SUPERTRAMP / JOAN ARMATRADING / MOVIES**, Odeon, Birmingham (021 643 6101).

**ANDY FRASER / STRANGE DAYS**, Casino, Wigan.

**DEL SHANNON**, Top Hat, Spenny Moor.

**MUD**, Davenport Theatre, Stoke.

**NAZARETH / SNAFU**, Gaumont, Ipswich (Ipswich 53641).

**CAMEL**, St Andrew's Hall, Norwich.

**THIN LIZZY**, Technical College, Guildford.

**MARSHA REEVES**, Baileys, Watford (Watford 39848).

**PROCOL HARUM**, The University, Leicester (Leicester 50000).

**DR HOOK & THE MEDICINE SHOW**, Maxwell Hall, Salford (061 736 5843).

**SWEET SENSATION**, Camden Theatre, London.

## SUNDAY

November 30

**SWEET SENSATION**, Nero's Place, Camden, London.

**PETER SKELLERN**, Victoria Palace, London SW1.

**QUEEN**, Hammersmith Odeon, London W6 (01 748 4081).

**JUSTIN HAYWARD & JOHN LODGE / A. J. WEBBER**, ABC, Hull (Hull 23530).

**FOX / TIM MOORE**, Fiesta, Plymouth.

**SUPERTRAMP / JOAN ARMATRADING / MOVIES**, Palace Theatre, Manchester (061 236 9184).

**URIAH HEPP**, Trenton Gardens, Stoke.

**DEL SHANNON**, Allinsons, Liverpool (051 928 7442).

**MUD**, Theatre Royal, Newcastle.

**CAPTAIN BEEFHEART / SECRET OYSTER**, Fairfield Halls, Croydon (01 688 9291).

**DRIFTERS**, ABC, Chester (Chester 22983).

**SASSAFRAS / BAND CALLED O/RANDY PIE**, Town Hall, Middlesbrough.

**NAZARETH / SNAFU**, 2018 Hall, Bristol (Bristol 291768).

**QUEEN**, Hammersmith Odeon, London W6 (01-748 4081).

**SUPERTRAMP / JOAN ARMATRADING / MOVIES**, Victoria Hall, Hanley.

**HUTLER**, Top Rank, Knifield (Cardiff 26538).

**HELEN SHAPIRO**, Talk of Yorkshire, Bradford (Bradford 664494).

**SWEET SENSATION**, Camden Theatre, London.

**ANDY FRASER / STRANGE DAYS**, Albany Ballroom, Nottingham.

**SASSAFRAS / BAND CALLED O/RANDY PIE**, Village Bowl, Bournemouth.

**LIMMIE & FAMILY COOKIN'**, 101 Disco, Clacton.

**JIMMY RUFFIN**, Baileys Blackburn (Blackburn 662662).

**GEORGE MELLY / JOHN CHILTERN'S FEETWARRERS**, Spa Pavilion, Southend-on-Sea.

**SUPERTRAMP / JOAN ARMATRADING / MOVIES**, Palace, Manchester (061 236 9184).

**CURVED AIR**, Greyhound, Croydon.

**GENE PITNEY**, Talk of the Midlands, Derby.

**THIN LIZZY**, Winning Post, Twickenham.

**DRIFTERS**, ABC, Chester (Chester 22983).

**SASSAFRAS / BAND CALLED O/RANDY PIE**, Town Hall, Middlesbrough.

## MONDAY

December 1

**JIMMY RUFFIN**, Baileys, Blackburn (Blackburn 662662).

**DRIFTERS**, Tiffanys, Halesowen.

**SASSAFRAS / BAND CALLED O/RANDY PIE**, Johnson Hall, Yeovil (Yeovil 22884).

**BUDDY GRECO**, Camden Theatre Restaurant, London.

**CAPTAIN BEEFHEART / SECRET OYSTER**, Guildhall, Portsmouth (Portsmouth 24335).

**URIAH HEPP**, City Hall, Sheffield (Sheffield 27074).

**FOX / TIM MOORE**, New Victoria, London SW11 (01-834 0671).

**QUEEN**, Hammersmith Odeon, London W6 (01-748 4081).

**MUD**, ABC, Hull (Hull 23530).

**SUPERTRAMP / JOAN ARMATRADING / MOVIES**, De Montfort Hall, Leicester (Leicester 22850).

**DRIFTERS / MIKE AND BERNIE WINTERS**, Abigail, Hill Street, Birmingham (021-643 7922).

**MAC AND KATIE KISSOON**, La Dolce Vita, Birmingham.

**BUDDY GRECO**, Nero's Place, Camden, London.

## TUESDAY

December 2

**MAC AND KATIE KISSOON**, Bloopers Club, Yateley.

**CANDLEWICK GREEN**, Jollies, Stoke (Stoke 317492).

**ANDY FRASER / STRANGE DAYS**, Civic Hall, Guildford (Guildford 67314).

**JIMMY RUFFIN**, Baileys, Blackburn (Blackburn 662662).

**STRETCH**, College of Education, Portsmouth.

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 John Lennon - Woman Is The Nigger  
 Beatles - Slow Down/Matchbox  
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 David Bowie - Let's Spend The Night Together  
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# LEVITOUT!

THE RECEPTION for Levis jeans recently at the Hard Rock bought out all the mascara Queens in pony tails and spindle legs; assorted poseurs from the press waiting for their free hamburgers and jeans. Kenny Everett compered the fashion show, while models jived and jitterbugged in their

new outfits to the sounds of the fifties' shake, rattle and rolls. Well-known editors and journalists were seen walking (often running) away with armfuls of straight-legged jeans; girls screaming blue murder because all the size 30 were gone, and two heavy guys being stopped as

they tried to sneak out the back door with two huge boxes of jeans. The vultures who got away then set about getting together a stall at Petticoat Lane for Sunday!

Ho hum, another day, another show...



## ELO ELO ELO

TUSK, TUSK, it was difficult to judge who was more frightened - the guys in ELO or the ELOphants.

There were Jeff Lyne, Bev Bevan and the boys swanning about the big top like latter day Rudyard Kiplings while in the background their new LP was spinning. Meanwhile, backstage, Khalil Oghaby - mighty strongman from Iran - was toning up his muscles backstage.

He was the true star at this circus reception on Shepherd's Bush Green!

With a lot of huffing and puffing the mighty man not only managed to hoist the whole of the band aloft, but also one of the heaviest men in the business manager Don Arden.

Truth is, it was all a bit swanky of Jet records to promote ELO's Face The Music LP in this way. But what with the champagne, and the toffee apples, Eastern Fakir with his bed of nails, and the chicks on the flying trapeze, it deserves at least seven points for style.

Now let's see someone follow that.

It's only cock and roll but Queen like it. The full low-down on Queen's current British tour.

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## VISUAL RAPTURE

FULL MARKS to Queen for their superb film on TOTP last week - without doubt the best thing said prog has shown for years.

The idea for the film came from Queen and David Bell, co-director of John Reid's film production company - Monsieur Reid also being Queen's manager.

Filming was done at Elstree during Queen's rehearsals before their tour, and much discussion preceded the actual filming. Never mind, lads, it was all well worth it... and perhaps other film buffs will take note!

## BEHIND THE BREAKERS



LEO SAYER

IF THAT Ethna Campbell doesn't make it into the big league next week, she'll probably get crucified by her record company! After all, she has been lugging The Old Rugged Cross about for absolutely weeks now. Dear oh dear she's even hauled it in front of our very own saviour, Steve Harley, Black or White, if you don't mind. But of course Telly Savalas is there to keep law and order (Lord save us) or should that be Bill Howard, who reckons

he's King Of The Cops. Just lovely to see Mr Wide Eyes and Legless himself looking glazily towards the charts, and the Tymes, well yes the Tymes. You have to have your token disco pulp, don't you?

### Poised

Of course while we're talking of policemen and religion, it's quite apt to find Ralph McTell sitting there, poised for pole position in the Chrissy-hit Stakes. Then dear old

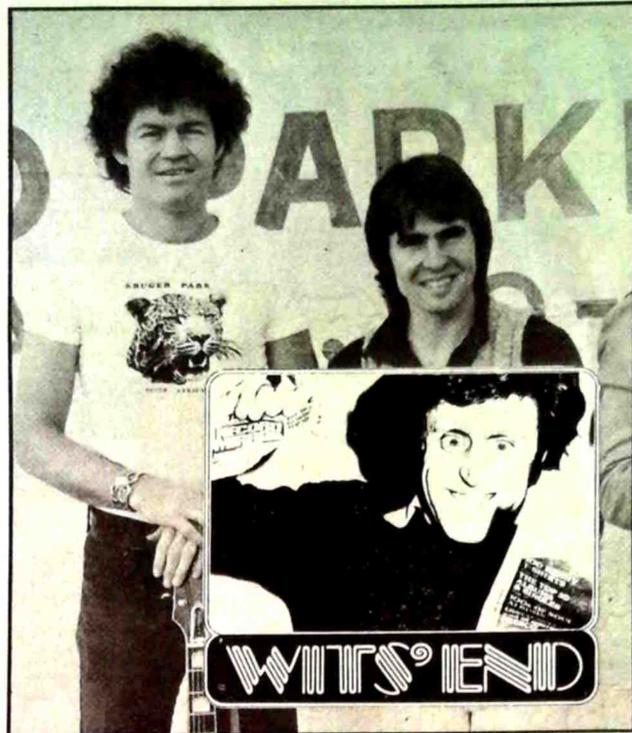
Sailor, aren't they smashing? Without so much as a by-your-leave-or-may-I, they've re-worked some of the famous rock licks of recent years, like the opening to Roxy's Virginia Plain, and delivered a quite snazzy little stinger.

Finally Leo. The Beatles never sounded like this, neither did Paul McCartney or any of the others who've done this song. But Leo does it a treat. Don'tee?

We shan't mention Frank Sinatra. Shall we?



SO, who's been going back on their word this week, dear? Yes, him, that Steve Harley. Remember he said he'd never precede another act. Well... he's supporting the Kinks on their Yankee tour. And the speed with which his over-blown single is moving in Britain makes us think he could soon be the support act over here too... And what on earth is all this about Marc ("I've just sold my house for £70,000") Bolan making an album with Roy Wood. Sounds like a real half nelson effort, which is not the case with the ultimately likeable Linda Lewis.



THE MONKEES: Micky Dolenz and David Jones.

REMEMBER THOSE fresh-faced teeny troopers, the Monkees, who in the sixties were as huge as the Rollers (so all you middle-aged twenty year olds can stop smirking at the kids who swoon at the teenybops of today!)

Well two of 'em, the diminutive David Jones and the genius of the loon society, Micky Dolenz, have got it all together again, along with two new guys, Tommy Boyce and Bobby Hart, who incidentally were the creators of all the old Monkee hits like Last Train To Clarksville, and who also played on the Monks early hits (just shows ya don't!)

The Monkees, who formed in '66 (the two other original members

## MONKEE BUSINESS

were Mike Nesmith and Peter Tork), were a wow with all the young ladies of that decade, and were particularly successful in Britain.

Today the new line up - calling themselves Dolenz, Jones, Boyce, Hart, are touring the States, and the girls who flipped over the Osmonds and Cassidy are turning their attentions to these

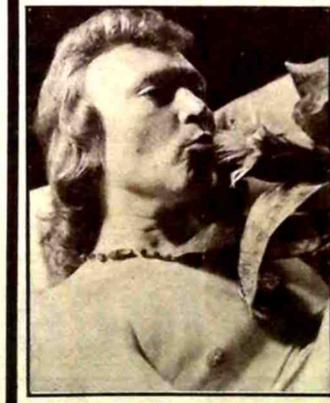
fab four. The stuff they do on stages includes the Great Golden Hits Of The Monkees (all together now AARRRGGH!). Currently they have their first single released in the States, entitled I Remember This Feeling and will be going into the studio in the near future to record a debut album... Looks like it could be a touch of Monkeemania revisited.



STEVE HARLEY

No doubt you all saw her judging Miss World, but we can tell you she looked a lot better in Penthouse... Anyway, enough of this vulgar inuendo, mes enfants, let's have a bit of straight talk. Why isn't the Las Vegas Hilton renewing Elvis's contract? Is there something they know?... And less straight talk: has Mick's little brother taken up gymnastics? Have Pilot blown it, and is it really true that Stevenson's rocket are the new Teen phenomena? Well listen, we're just too busy counting the petals... she loves me, she loves me not. The social scene's in a whirl, and it's only three weeks to Christmas... Bye. XXX.

## Trans-plant



OF COURSE it had to happen. Having failed to get permission to marry in England, Ramma Damma has eloped with his pineapple.

In a potty wedding at Gretna Green, the couple stood leaf in hand over the anvil, and though the groom and guests had plenty to drink they made sure the bride was neither deflowered nor canned before the couple slipped away for the first night in a Gretna greenhouse.

The German singer - known as the saviour of plants because of his views on conservation - is pictured caressing his pineapple bride in his London hotel room where they share a double bed.

He commented: "It was love at first sight. There were at least 20 other pineapple plants in the shop but this was outstanding."



TELLY SAVALAS

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**LONELY GUY**, 17, needs lonely girl, 16-19. N. Wales area. - Box No. 448R.  
**GILBERT O'SULLIVAN**, Happy Birthday Ray, Dec. 1st. All our love. - Sue and Lorraine xxx.

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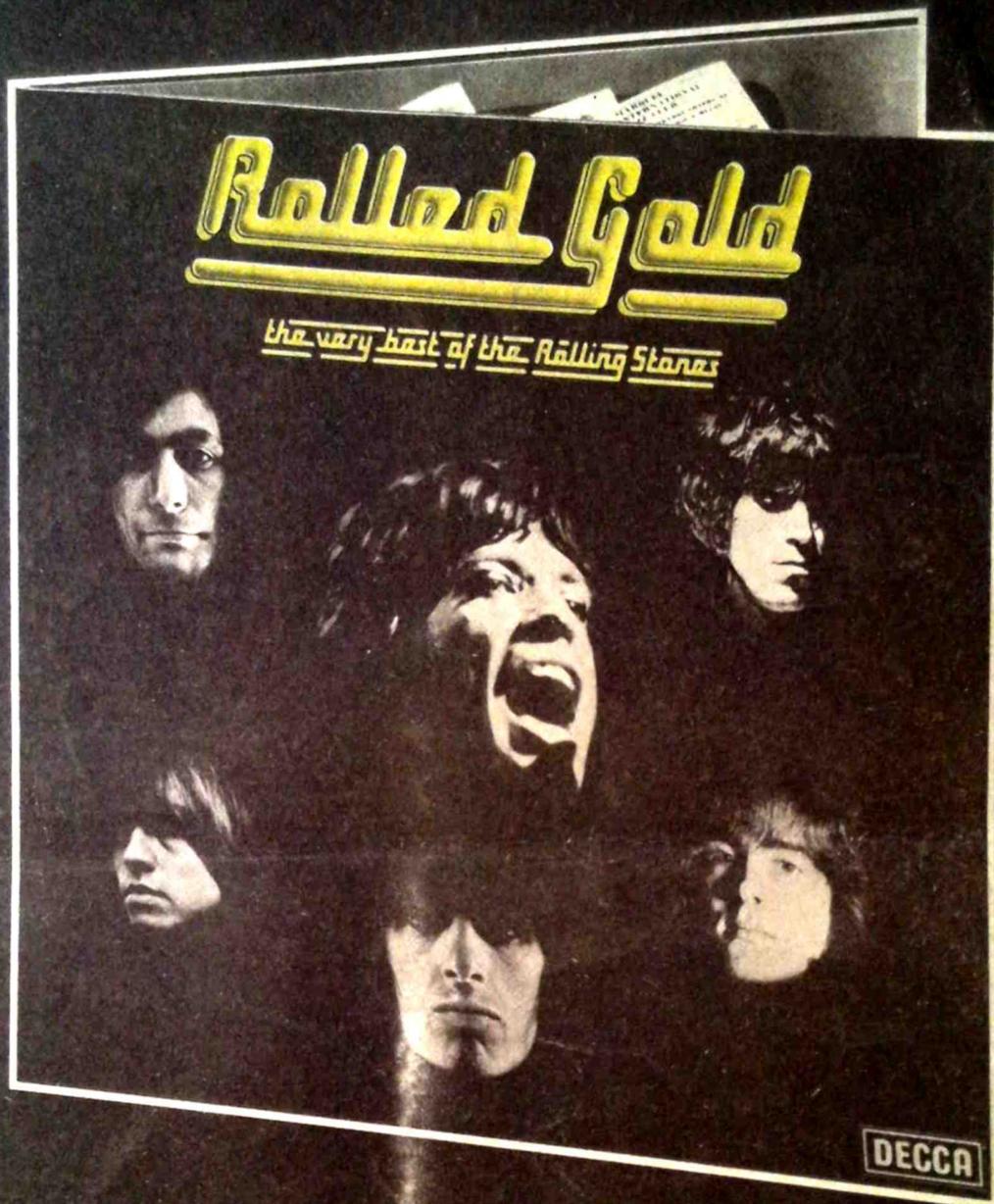
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