

Australia 30c

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RECORD MIRROR & DISC

Harley's *next* rebellion

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Bowie comes back to earth

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Colour poster of PILOT~and win their gold disc

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The History Of Rock 'n' Roll~part one

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British Top 50 Singles

1	1	BOHEMIAN RHAPSODY, Queen	EMI
2	2	YOU SEXY THING, Hot Chocolate	Rak
3	5	MONEY HONEY, Bay City Rollers	Bell
4	7	THIS OLD HEART OF MINE, Rod Stewart	Riva
5	12	ALL AROUND MY HAT, Steeleye Span	Chrysalis
6	16	NA NA IS THE SADDEST WORD, Stylistics	Avco
7	3	D I V O R C E E, Billy Connolly	Polydor
8	4	LOVE HURTS, Jim Capaldi	Island
9	21	THE TRAIL OF THE LONESOME PINE, Laurel & Hardy	UA
10	6	IMAGINE, John Lennon	Apple
11	19	IN FOR A PENNY, Slade	Polydor
12	9	SKY HIGH, Jigsaw	Splash
13	8	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
14	42	LET'S TWIST AGAIN/THE TWIST, Chubby Checker	London
15	26	SHOW ME YOU'RE A WOMAN, Mud	Private Stock
16	20	WHY DID YOU DO IT, Stretch	Anchor
17	18	DARLIN', David Cassidy	RCA
18	16	LET'S TWIST AGAIN, John Asher	Creole
19	27	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
20	10	SPACE ODDITY, David Bowie	RCA
21	13	RHINESTONE COWBOY, Glen Campbell	Capitol
22	29	FIRST IMPRESSIONS, Impressions	Curton
23	14	NEW YORK GROOVE, Hello	Bell
24	39	GOLDEN YEARS, David Bowie	RCA
25	24	ROCKY, Austin Roberts	Private Stock
26	23	LYIN' EYES, Eagles	Asylum
27	48	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
28	28	FLY ROBIN FLY, Silver Convention	Magnet
29	11	LOVE IS THE DRUG, Roxy Music	Island
30	38	LITTLE DARLING, Rubettes	Stee
31	30	PART TIME LOVE, Gladys Knight & The Pips	Buddah
32	49	ART FOR ART'S SAKE, 10CC	Mercury
33	44	GREEN GREEN GRASS OF HOME, Elvis Presley	RCA
34	17	BLUE GUITAR, Justin Hayward / John Lodge	Threshold
35	36	HEAVENLY, Showaddywaddy	Bell
36	-	RENTA SANTA, Chris Hill	Philips
37	46	ALRIGHT BABY, Stevenson's Rocket	Magnet
38	43	GAMBLIN' BAR ROOM BLUES, Sensational Alex Harvey Band	Vertigo
39	32	I'M STILL GONNA NEED YOU, Osmonds	Polydor
40	-	I BELIEVE IN FATHER CHRISTMAS, Greg Lake	Manticore
41	36	HOLY ROLLER, Nazareth	Mountain
42	41	SUPER LOVE, Wigan's Ovation	Spark
43	-	WIDE EYED AND LEGLESS, Andy Fairweather Low	AGM
44	-	GLASS OF CHAMPAGNE, Sailor	Eric
45	34	I'M SO CRAZY, KC and The Sunshine Band	Jayboy
46	47	(I THINK OF ME) WHEREVER YOU ARE, Ken Dodd	EMI
47	-	CHRISTMAS IN DREADLAND / COME OUTSIDE, Judge Dread	Cactus
48	-	DO THE BUS STOP, Fatback Band	Polydor
49	46	PAPA OOM MOW MOW, Gary Glitter	Bell
50	-	IF I COULD, David Essex	CBS

RECORD MIRROR & DISC

Star Breakers

GOD'S GONNA PUNISH YOU, Tymes RCA
 MAMA MIA, Abba Epic
 ITCHY COO PARK, Small Faces Immediate
 KING OF THE COPS, Bill Howard Penny Farthing
 I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra Reprise
 DREAMS OF YOU, Ralph McTell Warner Brothers
 MAKE A DAFT NOISE FOR CHRISTMAS, Goodies Bradley's
 THE OLD RUGGED CROSS, Ethna Campbell Philips
 MILKYWAY, Sheer Elegance Fye
 LET'S WOMBLE TO THE PARTY TONIGHT, Wombles CBS

Yesteryear Charts

5 YEARS AGO

1	1	I HEAR YOU KNOCKING, Dave Edmunds
2	2	VOODOO CHILE, The Jimi Hendrix Experience
3	5	CRACKLIN' ROSE, Neil Diamond
4	3	INDIAN RESERVATION, Don Fardon
5	18	YOU'VE GOT ME DANGLING ON A STRING, Chairman Of The Board
6	34	WHEN I'M DEAD AND GONE, McGuinness Flint
7	7	RIDE A WHITE SWAN, T. Rex
8	10	JULIE DO YA LOVE ME, White Plains
9	9	I'VE LOST YOU, Elvis Presley
10	12	IT'S WONDERFUL, Jimmy Ruffin

5th December 1970

10 YEARS AGO

1	1	THE CARNIVAL IS OVER, The Seekers
2	2	MY GONNORRHOEA, The Searchers
3	3	GET OFF OF MY CLOUD, The Rolling Stones
4	11	A LOVER'S CONCERTO, The Troggs
5	2	TEARS, Ken Dodd
6	8	WIND ME UP, Cliff Richard
7	10	POSITIVELY 4th STREET, Bob Dylan
8	12	KINGNESS IN RAGS, Gene Pitney
9	8	YESTERDAY MAN, Chris Andrews

4th December 1965

15 YEARS AGO

1	1	IT'S NOW OR NEVER, Elvis Presley
2	4	SAVE THE LAST DANCE FOR ME, The Drifters
3	2	MAN OF MISTERY, The Shadows
4	11	STRAWBERRY FAIR, Anthony Newley
5	7	GOODNESS GRACIOUS ME, Peter Sellers and Sophia Loren
6	3	ROCKING GOOSE, Johnny and the Hurricanes
7	6	MY HEART HAS A MIND OF ITS OWN, Connie Francis
8	-	I LOVE YOU, Cliff Richard
9	6	AS LONG AS HE NEEDS ME, Shirley Bassey
10	13	LITTLE DONKEY, Nina and Frederick

3 December 1960

UK Soul Top 20

1	6	FIRST IMPRESSIONS, The Impressions
2	15	NA NA IS THE SADDEST WORD, Stylistics
3	4	FLY ROBIN FLY, Silver Convention
4	1	HOLD BACK THE NIGHT, Trammps
5	5	CHANGE WITH THE TIMES, Van McCoy
6	3	SUPERSHIP, George Benson
7	-	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale
8	-	LET'S TWIST AGAIN, Chubby Checker
9	12	LOVE ROLLERCOASTER, The Ohio Players
10	2	WHAT A DIFFERENCE A DAY MADE, Esther Phillips
11	19	I'M SO CRAZY, KC and The Sunshine Band
12	13	DO IT ANY WAY YOU WANNA, People's Choice
13	17	IT ONE YAKES A MINUTE, Tavares
14	-	I COULD HAVE DANCED ALL NIGHT, Biddu
15	11	KING KONG Pt. 1, Jimmy Castor
16	7	I AIN'T LYIN', George McCrae
17	10	RIDE A WILD HORSE, Dee Clark
18	14	ARE YOU READY FOR THIS, The Brothers
19	-	YOU SET MY HEART ON FIRE, The Charles
20	16	JOHANNESBURG, Cal Scott Haron

US Soul Top 20

1	2	I LOVE MUSIC (Part 1), O'Jays
2	4	FULL OF FIRE, Al Green
3	3	LET'S DO IT AGAIN, Staple Singers
4	5	PART TIME LOVE, Gladys Knight & The Pips
5	1	THAT'S THE WAY I LIKE IT, KC & The Sunshine Band
6	7	CARIBBEAN FESTIVAL, Kool & The Gang
7	11	LOVE ROLLERCOASTER, Ohio Players
8	12	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes
9	10	SOUL TRAIN '75, Soul Train Gang
10	12	FOR THE LOVE OF YOU (Part 1 & 2), Isley Bros
11	15	LOVE MACHINE (Part 1), Miracles
12	6	CHANGE WITH THE TIMES, Van McCoy
13	8	HAPPY, Eddie Kendricks
14	9	FLY ROBIN FLY, Silver Convention
15	28	WALK AWAY FROM LOVE, David Ruffin
16	13	LOW RIDER, Miracles
17	42	SING A SONG, War
18	19	GIVE ME YOUR HEART, Earth, Wind & Fire
19	30	WHAT'S COME OVER ME, Marge Joseph & Blue Magic
20	22	COME LIVE WITH ME, Isaac Hayes

British Top 50 Albums

From this week we shall run the BMRB Top 50 Album chart in respect of price

1	1	40 GREATEST HITS, Perry Como	K-TEL
2	2	40 GOLDEN HITS, Jim Reeves	Arcade
3	9	MAKE THE PARTY LAST, James Last	Polydor
4	3	FAVOURITES, Peters And Lee	Philips
5	12	DISCO HITS '75, Original Artists	Arcade
6	-	GET RIGHT INTAE HIM, Billy Connolly	Polydor
7	58	ROLLED GOLD, Rolling Stones	Decca
8	11	SHAVED FISH, John Lennon Plastic Ono Band	Apple
9	6	ATLANTIC CROSSING, Rod Stewart	Warner Bros
10	7	ALL AROUND MY HAT, Steeleye Span	Chrysalis
11	4	OMMADAWN, Mike Oldfield	Virgin
12	8	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
13	13	ALL THE FUN OF THE FAIR, David Essex	CBS
14	5	SIREN, Roxy Music	Island
15	18	THE BEST OF, The Stylistics	Avco
16	38	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
17	17	BLAZING BULLETS, Various	RONCO
18	16	ONE OF THESE NIGHTS, Eagles	Asylum
19	24	GOOFY GREATS, Various	K-TEL
20	-	CRISIS? WHAT CRISIS?, Supertramp	A&M
21	26	GREATEST HITS, Barry White	20th Century
22	10	ROCK OF THE WESTIES, Eton John	DJM
23	49	ALL TIME PARTY HITS	Warwick
24	14	THE VERY BEST OF ROGER WHITTAKER	Columbia
25	31	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
26	-	BEDTIME STORIES, Judge Dread	Cactus
27	15	WISH YOU WERE HERE, Pink Floyd	Harvest
28	21	MOTOWN GOLD, Various	Tamla Motown
29	27	THE SINGLES 1969-1973, Carpenters	A&M
30	25	THE NEW GOODIES LP	Bradley's
31	39	TUBULAR BELLS, Mike Oldfield	Virgin
32	28	FOREVER AND EVER, Demis Roussos	Philips
33	53	24 ORIGINAL HITS, The Drifters	Atlantic
34	45	HOT CHOCOLATE	RAK
35	93	SUPERSONIC, Various	Stallion
36	65	THE LAST RECORD ALBUM, Little Feat	Warner Bros
37	22	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
38	-	30 SMASH HITS OF THE WAR YEARS VOL. 2	Warwick
39	34	DARK SIDE OF THE MOON, Pink Floyd	Harvest
40	20	THE BEST OF RAY ORBISON, Roy Orbison	Arcade
41	41	ONCE UPON A STAR, Bay City Rollers	Bell
42	19	COME TASTE THE BAND, Deep Purple	Purple
43	23	BREAKAWAY, Art Garfunkel	CBS
44	-	YOU ARE BEAUTIFUL, The Stylistics	Avco
45	43	BORN TO RUN, Bruce Springsteen	CBS
46	52	GLEN CAMPBELL'S GREATEST HITS	Capitol
47	30	GOOD, BAD BUT BEAUTIFUL, Shirley Bassey	United Artists
48	37	DOWN THE DUST PIPE, Status Quo	Golden Hour
49	55	HORIZON, Carpenters	A&M
50	40	BEGINNINGS, Steve Howe	Atlantic

US Top 50 Albums

1	4	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
2	1	RED OCTOPUS, Jefferson Starship	Grunt
3	1	WINDSONG, John Denver	RCA
4	3	ROCK OF THE WESTIES, Various	Atlantic
5	15	GOING TO THE SUN, The Grateful Dead	Columbia
6	5	WIND ON THE WATER, David Crosby / Graham Nash	ABC
7	7	BREAKAWAY, Art Garfunkel	Columbia
8	8	BY NUMBERS 5, Who	MCA
9	24	KC & THE SUNSHINE BAND	TK
10	12	ALIVE, Kiss	Casablanca
11	13	SAVE ME, Silver Convention	Midland Int'lms/Bel
12	17	FEELS SO GOOD, Grover Washington Jr.	Kudu
13	16	SHAVED FISH, John Lennon	Apple
14	15	HONEY, Ohio Players	Mercury
15	5	WISH YOU WERE HERE, Pink Floyd	Columbia
16	20	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
17	19	LAZY AFTERNOON, Barbra Streisand	Columbia
18	108	FAMILY REUNION, O'Jays	Philadelphia Int'l
19	23	GREATEST HITS, Seals & Crofts	Warner Bros
20	9	BORN TO RUN, Bruce Springsteen	Columbia
21	25	THE HUNGRY YEARS, Neil Sedaka	Rocket
22	26	FACE THE MUSIC, Electric Light Orchestra	United Artists
23	18	INSEPARABLE, Natalie Cole	Capitol
24	30	2ND ANNIVERSARY, Gladys Knight & The Pips	Buddah
25	10	PRISONER IN DISGUISE, Linda Ronstadt	Asylum
26	11	ONE OF THESE NIGHTS, The Eagles	Asylum
27	33	GREATEST HITS, Barry White	20th Century
28	28	RED HEADED STRANGER, Willie Nelson	Columbia
29	29	THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Bros.	T-Neck
30	36	LET'S DO IT AGAIN, Staple Singers with Curtis Mayfield	Curton
31	22	FLEETWOOD MAC	Warner Bros
32	-	RUFUS FEATURING CHAKA KHAN	ABC
33	38	TRIM'N' TO GET THE FEELIN', Barry Manilow	Arts & Crafts
34	39	JOURNEY TO LOVE, Stanley Clarke	Nemperor
35	47	VENUS AND MARS, Paul McCartney & Wings	Capitol
36	40	MOVIN' ON, Commodores	Motown
37	37	FEELINGS, Morris Albert	RCA
38	42	ROCKY MOUNTAIN CHRISTMAS, John Denver	RCA
39	27	SPLIT COCONUT, Dave Mason	Columbia
40	54	THE LAST RECORD ALBUM, Little Feat	Warner Bros
41	51	ARE YOU READY FOR FREDDY, Freddy Fender	ABC / Dot
42	52	DIAMONDS & RUST, Joan Baez	A&M
43	53	MAHOOGANY / ORIGINAL SOUNDTRACK, Diana Ross	Motown
44	44	LOVE WILL KEEP US TOGETHER, The Capitols & Tenille	A&M
45	21	MAN - CHILD, Herbie Hancock	Columbia
46	46	BAY CITY ROLLERS	Arts
47	56	HIGH ON YOU, Sly Stone	Epic
48	32	PICK OF THE LITTER, Spinners	A&M
49	34	SEARCHIN' FOR A RAINBOW, Marshall Tucker Band	Capitol
50	31	RHINESTONE COWBOY, Glen Campbell	Capitol

UK Disco Top 20

1	5	YOU SEXY THING, Hot Chocolate	RAK
2	1	LOVE IS THE DRUG, Roxy Music	Island
3	3	WHY DID YOU DO IT, Stretch	Anchor
4	4	LOVE HURTS, Jim Capaldi	Island
4	14	FLY ROBIN FLY, Silver Convention	Magnet
6	8	NEW YORK GROOVE, Hello	Bell
7	6	THIS OLD HEART OF MINE, Rod Stewart	Riva
8	14	LET'S TWIST AGAIN, John Asher	Creole
9	-	MONEY HONEY, Bay City Rollers	Bell
10	7	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
11	16	SUPERSHIP, George 'Bad' Benson	CTI
12	-	LET'S TWIST AGAIN, Chubby Checker	London
13	11	SKY HIGH, Jigsaw	Splash
14	10	I'M SO CRAZY 'BOUT YOU, KC & The Sunshine Band	Jayboy
15	18	ONE WOMAN MAN, Leroy Brown	EMI
16	2	LAIN'T LYIN', George McCrae	Jayboy
17	-	GOD'S GONNA PUNISH YOU, Tymes	RCA
18	-	ARE YOU READY FOR THIS, The Brothers	RCA
19	-	DO THE BUS STOP, Fatback Band	Polydor
20	-	SPIDERMAN, Ramsey Lewis	Columbia

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

US Disco Top 20

1	BABY FACE, Wing and A Prayer Five and Drum Corps	Wing and A Prayer
2	I LOVE MUSIC, The O'Jays	Phi Int'l
3	SALSOUL, Salsoul Orch	Salsoul
4	LAYBUMP / THE LADY BUMPS ON, Penny McLean	Atco
5	I AM SOMEBODY, Jimmy James and The Vagabonds	Pye
6	I COULD HAVE DANCED ALL NIGHT, Biddu Orch	Epic
7	EVERY BEAT OF MY HEART, Crown Heights A Fair	De-Lite
8	OVERTURE / LOVE MACHINE, The Miracles	Tamla
9	SUNNY, Yambou	Montuno
10	NEVER GONNA LET YOU GO, Vicky Sue Robinson	RCA
11	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
12	ILLUSIVE, Babe Ruth	Capitol
13	CASANOVA BROWN, Gloria Gaynor	MGM
14	EXTRA, EXTRA (Read All About It), Ralph Carter	Mercury
15	INSIDE AMERICA, Juggy Murray	Jupiter
16	NOWHERE, Hocus Pocus	Shield
17	STAR TREK, The Charles Randolph Gren Sounde	Randwood
18	TRAIN CALL FREEDOM, South Shore Commission	Wand
19	TELL ME WHAT YOU WANT, Armada Orch	Sceptor / Contempo
20	ONE FINE DAY, Julie Budd	Tom Cat

RECORD MIRROR & DISC

NEWS DESK
01-607-6411
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Bay City Roller collapses

STUART WOOD of the Bay City Rollers collapsed onstage in Melbourne on Tuesday night. The group were 20 minutes into their second set at the Melbourne Festival Hall when Woody collapsed and had to be carried from the stage.

A doctor was called to the theatre and after examination, said Woody was suffering from severe exhaustion. The rest of the group carried on without him. He will, however, be well enough to continue the tour.

There were riots in Adelaide when 200 fans stormed the stage and the show had to be stopped for 15 minutes.

JUDAS ROLL

JUDAS PRIEST begins a series of dates this month. They are: Northampton College of Education (Dec 6), Liverpool Stadium (6), Twickenham Winning Post (7), North Staffs Poly (8), Birmingham Bingley Hall, with Hawkwind (12), Dudley Technical College (13) and London Roundhouse (28).



MUD: new album this week

More Mud . . .

MUD HAVE added two dates to their British tour. They are Bournemouth Winter Gardens (December 22) and Cardiff Capitol (23). Mud will also be doing television dates. They will pre-record appearances on Christ-

mas Day and Boxing Day editions of Top of the Pops. The group's first dates for 1976 will be a week at the Bailey Variety Club from February 22-28. A European tour is set for April. Mud's album Use Your Imagination, is released this week.

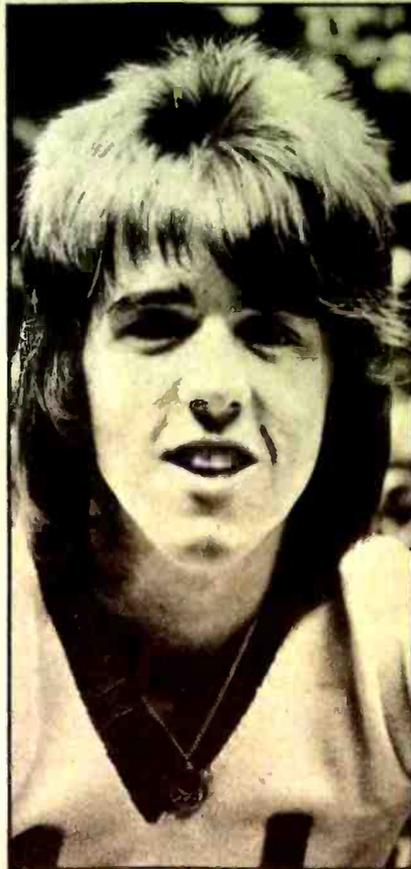
Joni tour

JONI MITCHELL, whose album Hissing Of Summer Lawns is due to be released this month, will be coming to Britain for dates in March.

The concerts, which have yet to be finalised, will be part of a European tour.

A little Wave

SEVENTH WAVE dates for December include: Norwich City College (6), London LSE (6) and Exeter University (10).



STUART WOOD: carried from the stage

Bowie details

DETAILS HAVE been announced of David Bowie's week of concerts to be held at the London Wembley Pool. News of the shows were revealed exclusively in Record Mirror and Disc five weeks ago.

The six concerts, from May 3 to May 8, end a major world tour which takes in America, Europe and Scandinavia. It will be Bowie's first British appearance since Hammersmith in July 1973, when he announced his retirement. It will also be his only appearances in the UK next year.

Begins

The tour will start at the beginning of February on the West coast of Canada and continues to New York, where Bowie boards a liner and sails to the south of France.

At Wembley, there will be one show a night beginning at 8 pm. Tickets are available only from MAM, 24/25 New Bond Street, London W1. A stamped, self-addressed envelope must be enclosed and an indication of a choice of dates. Ticket prices are £2.75 and £3.75. Cheques to be made payable to MAM.

With Bowie on tour will be Earl Slick (lead guitar), Carlos Alomar (rhythm guitar), Dennis Davis (drums) and George Murray (bass).

A new album, titled Station To Station, will be released worldwide in January. Bowie's film, The Man Who Fell To Earth, will be shown in the Spring, when a soundtrack will also be released.

Generator blows

VAN DER GRAAF Generator has been forced to cancel gigs in Italy, following the theft of their truck with £70,000 worth of equipment inside. The roadies discovered the truck was missing from the hotel when they rose early to drive to the next gig after Rome.

Later that morning, the group received three ransom demands for £10,000.

Fru-up to more new tricks

FRUUP BEGIN a British tour at Hastings Pier Pavilion on December 5. Their album, titled Modern Masquerades, was released this week to coincide.

The other dates are: Aylesbury Friars (6), Chelmsford Chancellor Hall (7), Brunel University (9), Farnborough Tech (13), Birmingham Barbarellas (14).

January dates are: Derby Kings Hall (Jan 16), Liverpool Stadium (17), Southend Kursaal (18), North Staffs Poly (23), St Albans City Hall (24), London Roundhouse (25), Brighton Sussex University (30), Wolverhampton Civic Hall (Feb 1), and Crawley College (6).

Stacking up

STACKRIDGE DATES for December include Cheltenham Town Hall (4), London Bedford College (5), Uxbridge Technical College (18), Lincoln Technical College (19) and Aylesbury Friars (27).

THE FATBACK BAND, whose single Bus Stop was released last week, are due to arrive in Britain in February. They will play 14 dates, but they have yet to be confirmed.

HI HI BLACKBYRD



THE BLACKBYRDS: albums due

AS ANNOUNCED previously in Record Mirror and Disc, Donald Byrd and the Blackbyrds are coming to Britain to tour in January.

They open on January 16, the venue to be confirmed. Other dates are: Dunstable California Ballroom (17), Manchester Palace Theatre (18),

Farnborough Burlesque (21), London Hammersmith Odeon (22) and Birmingham Barbarellas (23).

Donald Byrd has an album released to coincide with the tour, titled Places And Spaces, on United Artists. The Blackbyrds have an album released on Fantasy on December 12, titled City Life.



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

Two very special singles
Marketed by **DECCA**

Al Green
Full of Fire

HLU 10511

10 cc . . . see in the Spring

10CC BEGIN a major British tour on February 2 at Sheffield City Hall. To coincide with the tour, they have an album released on January 9 titled *How Dare You*. Their single, *Art For Art's Sake* has just been released.

The other tour dates are: Manchester Free Trade Hall (Feb 3/4), Glasgow Apollo (5/6), Edinburgh Usher Hall (7/8), Newcastle City Hall (9/10), Leicester De Montfort (12/13), Cardiff Capitol (14/15).

Brighton Dome (16), London Hammersmith Odeon (18/19), Portsmouth Guildhall (20), Birmingham Odeon (21/22), Bristol Colston Hall (24/25), Liverpool Empire (26/27), Croydon Fairfield Hall (29), Oxford New Theatre (March 1/2), Ipswich Gaumont (3/4).

The band is currently finishing a US tour.

AN ALBUM of old material by Ringo is to be rush released on the Apple label as soon as possible. The album will contain 10 tracks, including *You're Sixteen*, *Photograph* and *Back Off Boogaloo*. It will be titled *Blast From Your Past*.



10CC: new album in January.

STEELEYE SPAN'S drummer Nigel Pegrum has collapsed in Norway. He became ill during a set in Halden, just south of Oslo, and doctors have diagnosed severe gastro-enteritis. Steeleye have been forced to cancel their whole German tour. Maddy Prior and Tim Hart have gone to Germany to explain to Pressmen and disappointed fans the reason for the cancellation.

Steeleye's single, *All Around My Hat* is currently high in the Record Mirror and Disc chart.

STEELEYE SPAN MAN COLLAPSES



SPAN'S NIGEL PEGRUM

NEWS IN BRIEF

SPLINTER RETURN from the States this week. They will play dates in the UK in February. Dates will be announced next week.

The Steve Gibbons Band have been added to the line up of the Great British Music Festival on December 31. An album titled *Any Road Up* will be out in January. They are joining The Who for their US tour in March.

Thin Lizzy December dates are: Sheffield Crucible Theatre (4), Hull Chamber of Commerce (5), Middleton St Georges College of Education (6), Bath University (12), Croydon Greyhound (14) and Huddersfield Ivanhoe's (16). Additional Osibisa tour dates: Sunderland Annabel's (Dec 12), Birmingham Barbarellas (13) and London Roundhouse (14). UFO December dates: Cromer Links Pavilion (6), Nottingham Albert Hall (9), Wakefield Bretton College (12), Northampton County Cricket Ground (13), Twickenham Winning Post (14) and London Roundhouse (28).

Viv Stanshall's Vivaldi are joining Procol Harum on their January tour. Dates are: Bristol Colston Hall (Jan 3), Cardiff Capitol Theatre (4), Portsmouth Guildhall (5), Middlesborough Town Hall (7), Nottingham Albert Hall (8), Birmingham Town Hall (8) and Oxford New Theatre (11).

Frank Ifield, Polly Brown and Tammy Jones are among the artists chosen to sing songs put forward as Eurovision entries before a panel at the Royal Albert Hall next February. Juries from 12 BBC regions will decide which songs go forward to the competition.

ESSEX BACK

DAVID ESSEX has returned from the States where he played to enthusiastic audiences in New York, Los Angeles and St Louis. He has been invited back to appear at the Bottom Line in NY and the LA Roxy.



CAT: still tickets.

Stevens' special

THERE ARE still tickets available for the Cat Stevens concert at Stafford Bingley Hall. It will be the only concert where he will be using the full American rig, as a stage is being built specially. British Rail is running a special train from Birmingham and the ticket will be a special price of 80p return. Supporting Stevens will be a group of magicians from Los Angeles.

Grimm business

GRIMMS, WHOSE winter tour was cancelled because of illness, have had their dates rescheduled for the spring.

They are: Birmingham Rep (Feb 8), Portsmouth Guildhall (9), Sheffield Poly (11), Sussex University (13), University of East Anglia (14), Cambridge University (16), Hereford College of Education (17), London Queen Mary College (18), Brunel University (20), Manchester UMIST (21), Lancaster University (22/23), Warwick University (24/25), Bath University (27), Bristol University (28), Southampton University (March 2), Stirling University (5) and Glasgow Queen Margaret Union (8).

A two week residency in London and one week in Liverpool have yet to be confirmed.

KIDS' CHRISTMAS SHOW

THE KIDS and Sassafras are to play a special Christmas show at the Liverpool Stadium on December 22, supported by Liverpool group Supercharge. The Kids, Sassafras, A Band Called O and Kandy Pie are currently on tour with the *Hot On The Trails Show*. An extra date for the tour has been added on December 18 at Yeovil Johnson Hall. The tour's Hammersmith Palais date has been changed to the Central London Poly on December 7.



THE KIDS: Christmas in Liverpool.

American hotline . . .

Hollywood

HOLIDAY NIGHTMARE

ALICE COOPER brings his *Welcome to My Nightmare* show to a Lake Tahoe hotel for one week beginning December 12. It is the first time a rock and roll theatrical show has played in the holiday resort town, located North of Las Vegas on the border between California and Nevada. The show includes a cast of 30 and a set that cost 450,000 dollars (£220,590). Joining Alice as special guest is Vincent Price.

PAUL SIMON performed on two consecutive nights at the Santa Monica Civic Auditorium. The first night Art Garfunkel watched from the wings, and when Paul received an ovation for *Bridge Over Troubled Water* was heard to murmur, "I used to be in that band." But Garfunkel never moved out of the wings to join his former partner - until the second night, when he came on stage and dueted with Simon on *My Little Town*. The Boxer, Scarborough Fair and *Old Friends*. After the concert Paul invited a few friends for dinner at a local Chinese restaurant and soon found he had a party of 160, including Neil Diamond, Carole

King, Harry Nilsson, Peter Yarrow and of course, Art Garfunkel.

DONNY & MARIE OSMOND received such high ratings for their recent American television special, it is now assumed as fact that they will have a weekly television series beginning in January. They go on national television in the US December 14 to introduce their new single, *Deep Purple*. 10cc ARE in Los Angeles this week to perform at the Santa Monica Civic Auditorium. The night following their concert they have reservations for a party of 16 at Neil Sedaka's *Troubadour* opening. Interesting, considering the band is suing



DAVID AND CHER on Cher's American television show. Cher wore a carrot-colored wig to complement Bowie's hair, and the two sang "Can You Hear Me" from the "Young Americans" album and a medley that included "Da Doo Ron Ron", "Youngblood" and "Wedding Bell Blues".

Sedaka for moneys allegedly owed them from their 1973 sessions that produced "The Tra La Days Are Over" album. Sedaka's four-day engagement is sold out, by the way.

THE BAY CITY ROLLERS will soon be eating their way into the hearts of American children. A merchandising company is planning to include a record by the Rollers on the back of specially marked cereal boxes.

The last group that used this method was the Archies in 1969.

CHER, FACING low ratings on her American television series, is reportedly thinking of reteaming with Sonny - not in marriage, just on television. The rumour is that the two will reteam as early as January. Sonny is receptive to the idea, but there are a mountain of legal hassles to work out, including the fact that Sonny and Cher have contracts with

different networks at the moment - not to mention that they are still suing each other for several million dollars.

ELTON JOHN rumored to be signed to star in *The Roar of the Greasepaint*. The *Smell of the Crowd* in Los Angeles next summer. There would be seven performances, possibly at the Hollywood Bowl, and the final show would be taped and shown in theatres all over America.

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Black...

DOWN THE transatlantic 'phone, Steve Harley sounded quite chirpy, considering

"The new single? Ah yes, that's what I want to talk about, but it isn't getting played... And more's the pity, because it's a magnificent opus, titled *Black Or White* and featuring a cast of thousands.

"I worked very hard on it," says Steve. "I spent seven days and seven nights on the backing tracks and, over three months, I mixed it four times to get it right."

"The choir we used on it is very big. It included Madeline Bell, Barry St. John, some other name people and a whole lot of black."

And the string arrangement?

"That was done by our keyboard player, Duncan Mackay, using ten cellos and ten violas — no violins. Duncan's a Doctor Of Music and knows all about these things, so he was obviously the right man for the job."

Did you write the song specifically as a single?

"Yes I did and I'm not ashamed to admit it, because I'm very proud of the track. It isn't getting BBC airplay though, and I feel very let down by them. In the past we've always put ourselves out to do things the Beeb wanted us to do."

"However, it is encouraging that the few people who have heard the record on the smaller commercial stations have liked it enough to go out and buy it."

Self-respect

"If it isn't a hit... well, I can live with that, but for my own self-respect I would very much like it to be a commercial success."

At the time we spoke, the record was in the breakers under the top fifty. "They won't have us on Top Of The Pops until we get into the top fifty," says Steve, "and then we can't appear because we're touring here in America. We've spent three grand making

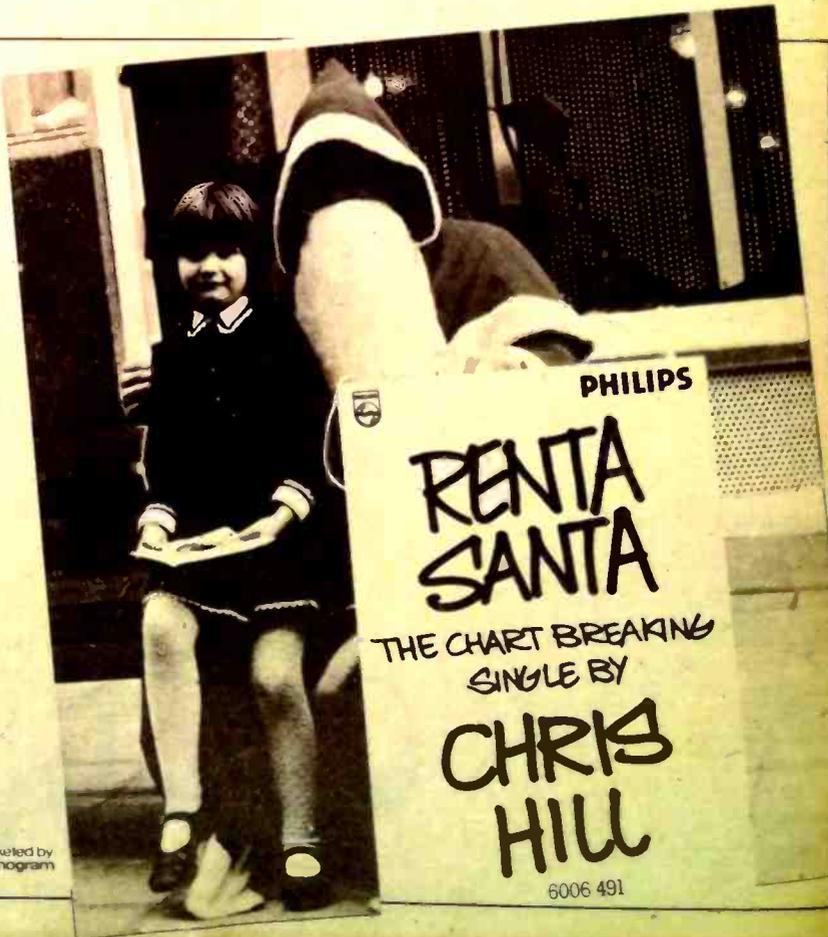
'Money is no consequence to me. That business of accumulating money and living like a star is just rubbish'

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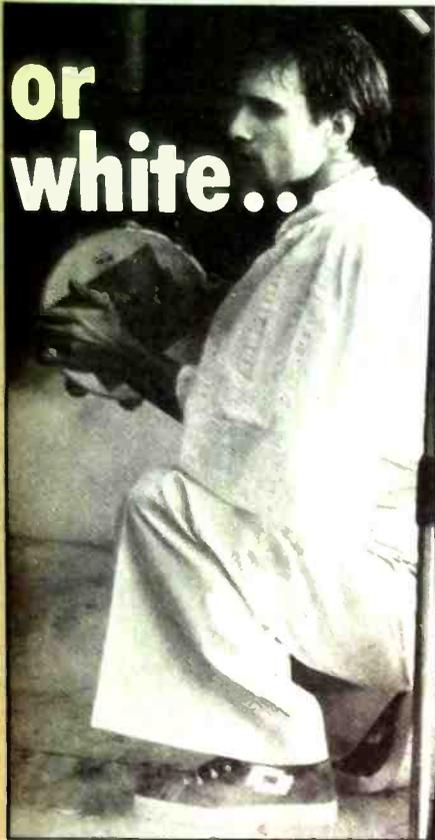
And Why
THE STYLISTICS
CLIVE BALDWIN
DEMIS ROUSSOS
RAY STEVENS
MOMENTS
ALEX HARVEY
5,000 VOLTS
 Are All Cut Up

DAVID HAMILTON, *Record Of The Week*
 RADIO LUXEMBOURG, *Hot Shot*
 ROBBIE VINCENTS ROCKET, *Radio London*



6006 491

or white..



a great film they can use, but they don't like using film and usually won't unless you reach the top thirty. It's a nasty, vicious circle."

The meanings of Steve's lyrics are generally pretty obscure, but the words of *Black Or White* are particularly baffling — so what's the song all about?

"You should know better than to ask me that," says Steve. "I can never explain specifically what my lyrics are about, they're really just symbols. Basically though, the song is about hypocrisy and I deliberately put it out in time for Christmas."

"I enjoy Christmas as much as anyone else, but it is a hypocritical thing. It's all peace and brotherhood and that — but why can't it last all year through?"

"There's too much compromise about, hypocritical compromise. People should be more positive, more extreme and that's the message of the song — make your mind up and quick, 'Black Or White — and stand it!'"

Arrangement

The idea of the song, Steve says, was taken from a book of T. S. Elliot's called *The Hollow Men*. "You should read it," he advises, "and then you'll know what I'm on about."

Black Or White will open the second side of the next Steve Harley And Cockney Rebel album, which is due out in January. One wonders if the kind of big arrangement featured on the single will run right through the album.

"Not really," says Steve. "There is one other track with the same kind of thing, but *Black Or White* is undoubtedly the big boy of the album."

What's the album going to be called?

"Timeless Flight."

What's the cover like?

"It's incredible," says Steve with a hint of a giggle. "It's just a simple piece of symbolism really. Half the people who buy the album won't get the symbolism but that doesn't matter, it looks great anyway."

What is it?

He chuckles: "Wait and see."
If *Black Or White* doesn't become a hit, will you then bring out a really certain hit single — like *Make Me Smile (Come Up And See Me)*?

Singles

"There isn't a *Make Me Smile* on the album and some people have told me that I should go back into the studios and record one. I won't do it though. I'm putting out the album, saying 'that's my music and if you don't like it, well that's too bad! There are three tracks on the album however that would, to my mind, make singles.'"

Steve says that the album is an "irreverent one" and that the whole group agree that it makes a "huge leap forward" for them. "We're a real group now," he adds. "It's taken us a year to get there but we've done it now. Cockney Rebel are not just something I look on as my backing group. We're all in it together and I'm proud to be part of such a group. I really love those musicians."

Steve and his cohorts are currently in America, playing their first ever full-scale tour there. "We don't expect to set the place on fire on this one tour. It'll take time and I'm prepared for it to do so, because I've got the time, I can wait."

"So far we've done four dates and the response has been terrific. We're

and step on it



Parley with Harley

by Ray Fox-Cumming

supporting the Kinks on most dates and a Kinks audience has to be sympathetic to British rock in general, doesn't it?

"I've never been in the position of supporting anyone before. I've always headlined, so now I'm finding out about all the problems you have to put up with when you are second on the bill and I'm

soundcheck before we go on and when we do appear, our equipment's set up in front of the Kinks' and there isn't room to swing a cat."

"Still, I like the element of danger and we tend to go on feeling very angry and then give our all. I like the challenge of trying to overcome the odds, but on the other hand, on a professional level, it isn't good to risk

In recent months, Steve Harley has spent a great deal of time in America. Is there, one wonders, a chance that he may be joining the mass exodus of musicians from Britain?

"There could be," he admits, "but not for tax reasons I haven't got that kind of problem, because nobody has until they make a lot of money in the States. If I did go, it would be because of the way Britain is going."

Sentiment

"There are Communists infiltrating everywhere at very low level and I hate Communists." That sentiment has been put into song on the new album on a track called *Red Is A Mean Mean Colour*. "The BBC will never play that one."

"I've come close recently to leaving Britain, but then I came back. I can tell you though that if the situation goes on getting worse, in ten years I'll be legging it with what few thousands I can escape with."

"The people I really feel sorry for are the kids who come to the concerts. A lot of them must be unemployed, or their dads are unemployed, or their best friend's brother is unemployed, and it's so depressing for them."

"When they pay between one pound fifty and two pound fifty to come to a concert, that's an awful lot of money to find if you haven't got a job. I'm always very conscious that if they've spent that

to come and see me, then I've damned well got to give them good value for it."

"Our next British tour starts in February, a month after the album's out, and I've already been giving it a lot of thought for several months. It's going to be good no matter what it costs."

"Money is of no consequence to me. I'm always being told 'you can't do this because it'll cost too much', but I don't care. All that business of accumulating money and living like a star is just so much rubbish."

"When all's been said and done, it's only the music that counts."

"Yes," he continues waxing lyrical, "when all the pioneers have pioneered, the martyrs have martyred the latest American hype, it all boils down to just the music."

Progress

Finally, Steve has a few words to say about his own personal progress. He still gets angry about social injustices, but is much less angry on his own account than he used to be.

"A lot of those chips have worn away," he says, "and over the past year I've mellowed out a lot." But it's not going to be allowed to show in his music. "No, don't worry," he says, "it's still all there — and I'm still into kicking a few heads in. Believe me, there are a few heads around that need kicking in..."



AN AFTERNOON with a sailor is an enjoyable experience.

Henry Marsh has been a Sailor for more than a year and while his exploits (and those of his cronies) are always talking points in the rather licentious port of Amsterdam, they still have to make an impression on the ruler of the waves — Britain.

But it won't be long before their sleazy look pays off, because now they're out of uniform, they're determined to let everyone know why it's the not-so-nice girls that like these sailors.

For a start they have no shame.

Sailor are offering the nation A Glass Of Champagne which even leading hand Marsh has to admit sounds like Roxy Music, and Virginia

HENRY MARSH: a neurotic woodpecker's style



SAILOR: (from left) Henry Marsh, Grant Serpell, Georg Kajanus and Phil Pickett

An enjoyable experience with Sailor

by David Hancock

Plains in particular. A Pimlicoed - a - terre is not the seedy waterfront bar room that Henry is more at home in, but it has to do.

The first question is about them throwing the sailor's uniforms overboard.

"I'll answer that first of all in my normal speaking voice and then in a sort of high pitched wall," he replies.

An afternoon with a sailor is an enjoyable experience.

"When we first started we did a gig with a lot of the press there and we were dressed in the sailor suits. It was the first sign that maybe the sailor suits weren't a good idea. A lot of people said: 'I say that's a really good piece of record - company manipulation — a commercial pop group dream.'

"And we were going. 'No it was really all our idea', but no one would believe us because it seemed that supposedly reasonably intelligent people - (you flatter yourself, Henry) - would want to wear laid back clothes and not dress up like little fairies.

"In that respect it was misunderstood.

"It seemed to stifle what I now gather is

being accepted as an original sound and an original concept, but it worked at the beginning."

Henry is the group's nickelodeon player and responsible for that distinctive sound, but the Captain is really Georg Kajanus, formerly with Ejection, and the son of a Russian prince.

"Georg wrote all the music on the first album which is very much to do with sailors' nights out on the town doing vaguely naughty things with naughty ladies in a slightly charming way.

"It was a sort of Walt Disney version of the real thing," says Henry.

"And he saw the whole concept right from the start very much in terms of it being like a Gene Kelly musical. But the pictures taken of us in those suits made us look so innocent.

While the music is not innocent, it is meant to be taken lightheartedly and

not be confused with music for the groin or the more esoteric extremes of rock.

Henry, who once had extremely long hair, a beard and an electric guitar, now has short hair, glasses and a keyboard style he describes as "a neurotic woodpecker."

But an original sound, an original concept? An unabashed rip-off of Virginia Plains isn't exactly original!

"Well," says Henry taking a deep breath.

"I'll defend it like all musicians not with a 'wot you mean?' but with a . . .

"When we're in the studio and we've got something original we don't need to concentrate."

"We stopped the recording of the album to cut A Glass Of Champagne and though we said 'This is a bit derivative of

this and of that, the whole adrenalin round the song made everyone go 'Oh it's really great, don't worry about it.'

"Sailor has a following now and we have a sound and I hope that any Roxy fans won't feel in any way offended by the single.

The success of Champagne will mean television spots and, of course, there's a new act that goes on the road in the new year to promote the new album, plus the new image.

"It's sleazy, but to make me look sleazy is ridiculous because I'll always look like a Tory MP, so I wear a sort of decadent lightweight suit. Georg calls me a Panamanian wrock.

"The new act has dressed as a bad Claude Rains movie.

"It's a bit lower than the naval thing and is rather bizarre with this audience/group type involvement we do. It's basically slightly daft.

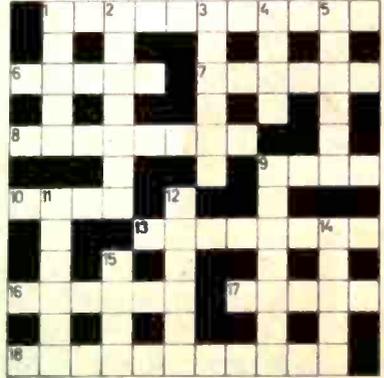
"If you come along you can't be 'cool and groovy' it's lighthearted. If Sailor get heckled it's essential.

"It's not a case of saying 'right, man' and then off with the arms and leave. "An evening with Sailor is an enjoyable experience."

RECORD MIRROR & DISC

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

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



- ACROSS**
- 1 "---On Sloopy" (4)
 - 2 Rutolph giving us a Peter Straker number (9)
 - 3 An illusory foxy one? (4)
 - 4 It's bad for Neil Sedaka (5)
 - 5 "Rockin' --- Over The World" (John Fogerty) (3)
 - 6 Steve's beginnings are on disc (4)
 - 7 A Long hair but not Derek (4)
 - 8 No good like George Benson? (3)
 - 9 Quo's technical colour one (5)
 - 10 It may be shaved by Lennon (4)
 - 11 Elysian sort of meeting (9)
 - 12 Is Judy an earthy character? (4)
- DOWN**
- 1 It goes with Kossoff (4)
 - 2 Nothing for the space-walking captain (4)
 - 3 Live stuff from Pete Atkin (5)
 - 4 Like a Sadistic Mika menu (3)
 - 5 Where to find a JT minstrel (7)
 - 6 His voyage has been recorded by Steve Blackett (3)
 - 7 Rock and Roll Foghat characters (7)
 - 8 This horse gives us the name of the label (4)
 - 9 Group on the road? (7)
 - 10 The one-time fearful Ken (4)
 - 11 Colour of Alice Cooper's widow (5)
 - 12 A call from Bruce Springsteen (4)
 - 13 Amazing rhythm ones! (4)
 - 14 With which to attract Jude's attention? (3)

SOLUTION TO LAST WEEK'S PUZZLE
ACROSS: 1 Malpractice, 6 Fun of, 7 Thrust, 8 Stranger, 9 Hide, 10 Ford, 13 Ronstadt, 16 Mexico, 17 Silly, 18 At Seventeen
DOWN: 1 Mount, 2 Leonard, 3 Atkin, 4 Turkey, 5 Cashed, 9 Hotline, 11 Oldest, 12 To Love, 14 Dylan, 15 Wire.

SONGWORDS

Written by Noddy Holder and Jim Lea, sung by Slade.

Do you remember the night in September
The two of us laid in the hay
Do you remember the day in December
And how we got carried away

Chorus:
If you're in for a penny
You gotta be in for a pound
'Cos over and over you play me
That old fashioned sound
So look around

Did you discover that ooh I'm a lover
When we took a tumble or two
Were you surprised when you tried me for size
You bit off more than you could chew



Chorus:
If you're in for a penny
You gotta be in for a pound
'Cos over and over you play me
That old fashioned sound
So look around
Play the refrain
Play it, play it and play it again.

Do you remember the night I surrendered
You wanted to paint me in oils
Oh you are tender do you remember
The sleepers could hear me for miles.

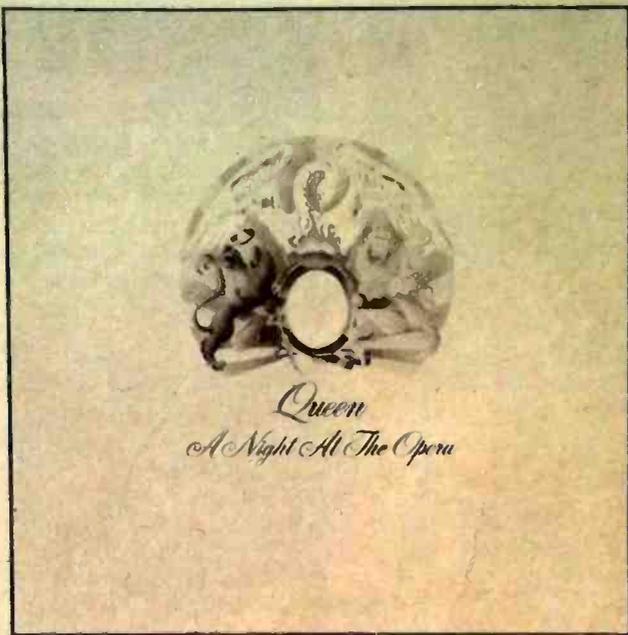
Repeat chorus and fade.

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| 17th Bristol Colston Hall | 7th Southampton Civic |
| 18th Bristol Colston Hall | 11th Preston Guild Hall |
| 19th Cardiff Capitol Theatre | 9th Birmingham Odeon |
| 21st Taunton Odeon | 10th Birmingham Odeon |
| 23rd Bournemouth Winter Gardens | 11th Newcastle City Hall |
| 24th Southampton Odeon | 13th Dundee Cairo |
| 26th Manchester Free Trade Hall | 14th Aberdeen Capitol |
| 29th Hammersmith Odeon | 15th Glasgow Apollo |
| 30th Hammersmith Odeon | 16th Glasgow Apollo |

If you missed the tour, don't miss 'The Old Grey Whistle Test'
live from Hammersmith Odeon on Christmas Eve.

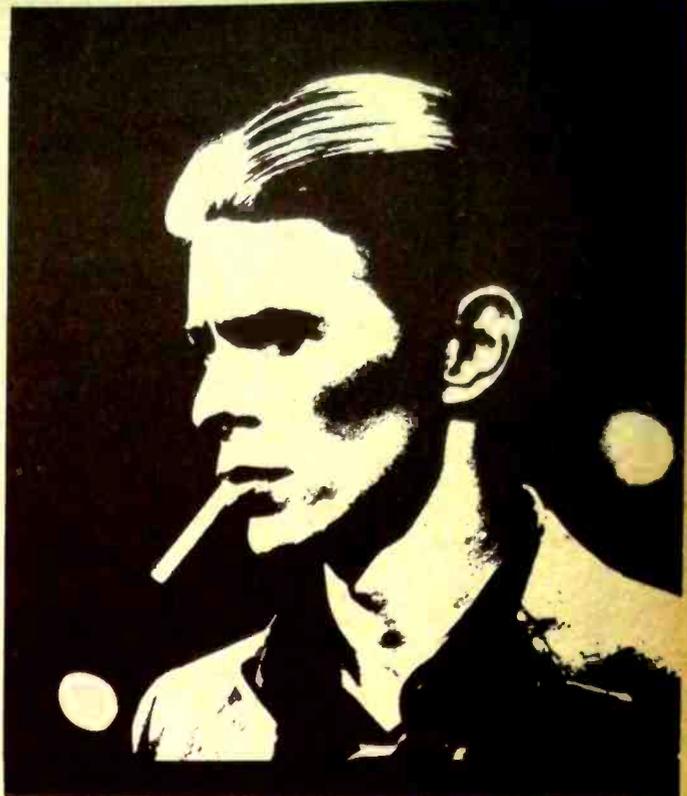


If you live in London, you probably saw it. If you don't, you probably heard about it. But if you haven't done either here's the real truth about . . .

THE REAL TRUTH ABOUT DAVID BOWIE

IT'S THREE in the morning in beautiful downtown Burbank. It's not cold, it never is in Los Angeles. It's a bizarre time to give an interview but David Bowie is doing just that, because David Bowie prefers things that way.

by David Hancock



It's eleven in the morning in London. It's cold, it's raining and Russell Harty is getting ready for an important interview.

For him it's probably an ungodly hour but he doesn't flinch. Harty is impeccably dressed in a suit and tie.

Bowie matches up with a one-pocketed, short-sleeved open white sports shirt. He has three bangles on his left wrist. He's without spectacles.

You can see Bowie but you can't hear him.

You can see the orange straw hair slicked straight back from his forehead. You can see the lipstick but you still can't hear him. The satellite, it would appear, is not yet in position.

Amazing

David Bowie was born in 1947 and after one or two false starts launched himself into one of the most amazing careers in the pop world. His meteoric rise to fame almost equalled that of the mythical . . .

Harty's pre-interview spiel builds Bowie's star image, but like the remainder of the talk - in says little about the man's music.

Things don't come together easily.

"I can't hear him," says Harty to the floor crew. "In order to save time why don't I begin half-way down page six because David obviously doesn't want to go through a history of his entire life again?"

The silent Bowie looks relaxed sitting against a beach backdrop. Harty jokes that he should have one too, maybe Brighton, maybe Blackpool.

The silence continues, then . . . contact.

"How are you?"

"Very well."
"Good. I'm going to give you a small introduction and the first question will be: 'What are your new plans for the future?'"

"Oh I see . . . Which will be your cue in to a great new world ahead?"
"Ummmm!"

There's more silence, more small talk, more spiel and then the real thing. "Let's go over now, live, by satellite, to beautiful downtown Burbank in Los Angeles. Are you there Mr David Bowie?"

"Very much so."
"And nothing could have been more true. From the beginning, Bowie chides Harty for not starting the conversation with "How are you?"

"Don't launch into questions without saying it's nice to see you," says Bowie. But it's all kept very amicable.

Once the questions are launched they're of a rag-bag variety. The only thing of importance is the news that Bowie will play London concerts in May.

Harty explains that London is now "hellishly" more expensive than California and taxis don't bother to change their meters because inflation puts fares so quickly out of date. It's all inaccurate.

Joke

"Your accent, your voice, your method of speech hasn't changed, yet you've been away for two years. Does that mean you've been locked away somewhere?"

Bowie dismisses that type of question with a joke which builds until it gets hard to distinguish between accuracy and the put-on. Then it gets more difficult distinguishing just who is putting who on.

Harty is more together

searching for Bowie's new image. Bowie doesn't know whether he'll come back as Ziggy or not. "I don't know yet. I haven't even worked on it. It'll be a lot more spontaneous."
"You haven't planned an image - whatever that may mean?"
"I think the image I may well adopt may well be me. I'm sort of inventing me at the moment."

Identity

"Do you mean re-inventing yourself?"
"Yeah. Self-inventive."
"From the waist upwards."
"Yeah, jolly uncomfortable."

Though Bowie seems to be saying he will assume the identity of whoever he is when he comes back to England, Harty still can't shake Ziggy. This fact will plague much of the interview as Harty gets more confused between Bowie the man and Bowie the image.

There's no projection of image when Bowie says he knows what songs he'll sing, what musicians he'll use and how long he'll perform for. These, he maintains, are the important things.

But the musical climate has changed. We have the Bay City Rollers. "You may have to create a whole new scene for yourself. What do you think of that?"

"No. I'll just come back and play my songs."
"But still chasing after the star image, Harty falls to pick up on all the references to songs and falls to ask Bowie just what musical direction he's into."

Then it's small talk about Bowie's fear of flying. He still has it. Does he bore easily? No.

What's he reading? Can't remember. Oh yes, something on hello-thermal energy and an Enid Blyton. Does he read them both at the same time? No because his left eye's not functioning etc.

Then it's back to David Bowie and the show planned for next May. He gives an almost anti-Ziggy philosophy on how he will astound when he says: "The impact of the show has to be the astounding thing. The dressing of the show is just a dressing - a perfunctory kind of thing."

"One of the most exciting things I did was work with old Lindsey Lindzey Kemp years ago. It was a combined mixed media show."

Harty seems almost disappointed that the most important thing in Bowie's life wasn't a glamorous and glittery affair, and changes the subject to Bowie's first film, *The Man Who Came To Earth*. (He gets the title wrong).

Discipline

There's talk of discipline and what it means. The interviewer begins: "You know what I mean, a lot of people in your position . . . It's that image again. There must be things that if you decide to do them as a major star, people get worked up about them." Of course.

Then Bowie lays it on the line.

"I'm still a fan of everything, fan of films, fan of records, fan of rock bands . . . fan of yours."

Before the movie clip is shown, Bowie makes a point about the guy he plays, Sussex. It's a flash of the old mystery, of the old Ziggy: "It's assumed that I'm an alien from outer space. It's not necessarily true." Great

stuff!
Now please let's hear something about the music.

But no. It's more of the mundane. Bowie is sipping apple juice.

"Are you a health freak?"
"No. Unned food."
"You're a teenage war baby."

A third generation beat stalker.
And then comes the first of two questions Bowie refuses to answer because he says there's not enough time to give a full explanation (though Harty will later say there were five "difficult" questions Bowie didn't answer).

Forces

It's about extra-terrestrial forces, a subject Bowie's touted for years.

The conversation moves off that shaky ground back to films. Bowie maintains his first movie has increased his appetite for painting, writing and spending free time with himself and his family, but "not relaxing so much as feeling at ease."

"I'm not sure whether I like the idea of becoming an actor," he adds.

Then it's back to Harty's star confusion: "But you are in that kind of privileged position aren't you David, where you don't have to make any kind of decision like that?"

"I have to make as many decisions as anyone else everyday."

"Yes, I do have to make decisions. I consider myself fairly responsible."

Then Harty, knowing he's blown it, makes a complete about turn saying Bowie is more equipped to make decisions than other people.

He's caught in his own confusion.

The random movement of conversation hits on Angle and some concrete news comes out that she's looking for a house for the family in Switzerland where they'll be based during the European tour.

The second question to get a refusal is about Bowie's mother suffering anguish and being tearful because she doesn't hear from him. Is it eyewash or is it real?

"That's really my own business. I see you still have a keen sense of rumour, Russell."
Into the song clip which Harty calls *The Shape Of Things To Come*, realises it's wrong and calls it *Golden Tears* (which makes it wrong twice).

The interview concludes with both parties trying to say the word "function" as many times as possible. Instant contrivance.

Bowie promises to come back on the programme, hopes there'll be a phone-in and promises to be always David Bowie.

And, oh yes, just at the end he says how much he loves everyone. (Don't they all Disco Text?)

Energy

On the air, things are a bit better. Bowie says he'll bring Harty back some of his drawings and also confesses he's been offered an exhibition at the Metropolitan in New York.

They then move to bio-plasmic or aura energy and Bowie maintains that there has just been a method discovered of photographing it. He has pictures of this energy which he processed himself.

"I'll send some of those over and you can show them if you want."

Things start to get really interesting but the satellite moves away and . . . contact is lost.

WOULDN'T YOU LIKE IT?

Wouldn't you like a full-colour picture of your favourite Roller, too? They're all in the new album "WOULDN'T YOU LIKE IT?" from the Bay City Rollers. ...Of course you would.



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

Spots!

You know how it is

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

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

Don't get too excited.

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

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

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

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

Your skin will really notice the difference.

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

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



Clearasil White Vanishing Cream—the colourless spot treatment.

Clearasil Cream Medication. The Spot Medicine.

RECORD MIRROR & DISC competition

IT'S MAGIC! WIN PILOT'S

GOLD DISC

WITH YOUR OWN NAME
ENGRAVED ON IT!

PILOT'S FIRST big hit was with a song called Magic, and they recently received a gold disc for selling a million copies of said record. In a special RECORD MIRROR & DISC competition, we're offering that gold disc as first prize, with the winner's name engraved on the record. Look pretty good on someone's bedroom wall, that's for sure!

The winner will also win an all-expenses paid trip to London with a friend to meet Pilot, and be presented with the prize.

Twelve runners-up will win a copy of Pilot's last album, and the next dozen correct entries picked will win a copy of their latest single, Lady Luck.

To enter, simply answer the three questions on the coupon below, and send it, no later than December 12, to Pilot's Magic Competition, PO Box 195, Spotlight House, 1 Benwell Road, London, N7 7AX. The Editor's decision is final. The winner will be the first entrant whose correct entry is drawn from the sack.



1. Which of Pilot's singles got to number one in the charts?
2. From which Scottish town does the band hail?
3. Name Pilot's lead guitarist

NAME

ADDRESS

The story of
ROCK 'N' ROLL

FROM BILL HALEY to the Beatles, from Alan Freed to Fabian, THIS is the STORY OF ROCK 'N' ROLL.

Each week RM&D will introduce one of the great names of rock 'n' roll, not just those who are still household names today, but all the inovators, the people who started it all . . .

This week: The man who coined the phase rock 'n' roll, Alan Freed.

It all started with a DJ

ROCK 'N' ROLL — three little words, but they sum up a whole multi-million industry which reached crazy proportions in the pop music scene of the mid-1950s and turned the whole record industry upside down.

Rock 'n' Roll — a whole new way of life. Before Rock 'n' Roll took over, all of two decades ago, pop was soon-moon-and-June lyrics. It was Softly, Softly Come To Me and it was plaintive love songs, mostly of mind-crushing, ear-soothing boredom.

Rock 'n' Roll changed all that. Despite variations, it's still today the solid musical core that sells millions of records every year, creates great superstars, injects excitement into millions of lives.

In 1976, Rock 'n' Roll comes of age. It becomes 21, earns the key of the door to the musical world. In this series, The History of Rock 'n' Roll, we'll trace the wierdo, extrovert, walling characters who made that history happen.

We'll name 'em, examine 'em, let some of their enthusiasm for Rock 'n' Roll rub off.

But where do you start? Who cops the honour of actually **STARTING** Rock 'n' Roll?

Bill Haley and his Comets — with their song Rock Around The Clock, part of the soundtrack of the film Blackboard Jungle, the song which caused fans seeing that film to go rotin' mad and tear up the seats and dance in the aisles?

Nope, it didn't **ACTUALLY** start there. Nor with the hip-swivelling Elvis Presley, the biggest, richest, most consistent rocker of the whole power-packed parade.

Nor did it start, as some like to think with Jackie Brenston's record, Rock-et 88, made in 1952. Nor with Arthur Crudup, Chuck Berry, nor any of the other early musicians who had hard-rockin' within them.

No, the originator — was a disc-jockey, name of Alan Freed.

A dark-haired guy who was 30 years old when he first used the expression "Rock 'n' Roll".

Freed was a lively, high-charged ball of energy, but his life was constantly upset by sheer ill luck.

Born December 15, 1922, Freed got into "hot" music while still at school. He learned trombone for a while and formed a band called the Sultans of Swing.

After studying engineering, Freed went into



ALAN FREED: A Flash operator

by Peter Jones

the US Army, but was invalided out with mastoiditis.

From show business came a call Freed couldn't ignore. He really got into R&B, and became a disc jockey on WJW, a radio station in Cleveland, Ohio.

Freed gave himself the name "Moondog" and he featured black music heavily on his show.

Up to that time American pop music was firmly divided into white music — ballads and Country and Western — and the one hand, and what was termed "race music" — and the Blues and R&B — on the other.

White people rarely listened to this "race music" — if only because it was hardly ever played on the radio. It was music of the ghetto. Freed changed that.

He called his show Moondog's Rock 'n' Roll



Party. The Rock 'n' Roll part came from two black slang words for having a certain kind of fun — the kind of fun that got you, er, very excited.

Freed once said: "I got so excited by the basic beat of the music, that I couldn't stop from keeping time with the records."

"I'd either sing along with them, or slam my hand down on the telephone book I kept by the microphone."

Freed also had talent as a composer. For it was he who wrote Maybellene for Chuck Berry. He also wrote hits for a vocal group, the Moonglows.

He'd stage Rock 'n' Roll concerts. One he staged at Cleveland in 1952 had 30,000 fans turn up to occupy 10,000 sets. The police and riot squads had to be called out to quiet the fans.

So when he finally used the name Rock 'n' Roll to describe the music he was

pioneering, he even took out a copyright on the title.

He took his radio extravaganzas to New York radio, and right through to the end of the 1950s he was easily the most successful disc-jock in his line of business.

What's more he ran a one-man campaign to make pop-rock a form of music that was interracial just as much fun for blacks as for whites.

Though this eager-eyed character never really believed himself to be talented, Freed also appeared in movies — with Bill Haley in Rock Around The Clock, and in Rock Rock Rock — and in Don't Knock The Rock.

Freed never did "knock the rock". When the "payola" scandal broke in 1960, and Freed among others was taken to court, and accused of taking bribes from record companies to play certain

records, he never ran down the music he'd helped to create.

Even when he was badly injured in a car smash, he didn't stop promoting the music he loved. Although he spent four months in hospital, he still managed to keep his radio shows going.

And even when he lost a lot of his radio jobs because of the bribes scandal, he still pushed his love of rock through "second-rate stations" in small townships.

That was the guy. When he did get into records, with his Rock 'n' Roll Band, with singles and albums on Vogue Coral, he never stopped working for his own kind of music.

Even Freed lost count of the number of young hopefuls he practically foisted on the public in order to give them career breaks. And yet there were always headlines

about him, and many were far from complimentary. He was regarded by the radio establishment as being a "wise guy" and that was no term of endearment in those days.

He was regarded as being a flash operator.

All the same he got whites interested in black music, then built white stars to match the original black ones. A great many people owe a great deal to the man's energy and sense of purpose.

In the end the music business establishment tried to stamp hard on Alan Freed because he'd become so important.

By stamping on him they believed they were stamping on Rock 'n' Roll as a form of music.

But they figured without the millions who'd been turned on to something that had really put both guts and gusto into popular music.

However, another enemy was to plague Freed — ill health. What with bad health, overwork, that car smash, and later a whole river of booze passing through his system, Alan Freed never did look the sort to grow old gracefully.

But Freed was a fighter, right to the end when he died, aged 43 in January 1965, in Palm Springs, California, of uremia.

The fact that he ended nowhere near as powerful as he had been in his heyday, and yet was still a comparatively young man, marks him down as one of the many tragic figures involved in the history of rock and roll.

But there were triumphs, too, alongside the tragedies. We'll trace the stories of the big names in this series.

...But who comes next?

One of the two big initial performers, naturally. And alphabetical preference gives next week's space to story of the big names in this series. (Bill, who comes before Presley (Elvis))

MIKE BATT

WITH THE MAD HATTERS

'THE HOUSE OF THE CLOWN'



EPC 3752

There's — no — other

QUIETLY. AL-
MOST without any-
 one in Britain taking
 too much notice,
 one-time teeny
 heroes Sweet have
 become the hardest
 commercial band
 around.

You can smell it in
 the air at the studio
 where they're cut-
 ting a new single.
 Not heaviness, but
 bristling confi-
 dence. Each of
 them looks supremely
 sure of them-
 selves as they listen
 to a really gutsy
 backing track
 they've just laid
 down. Andy Scott
 shouts where the
 emphasis should be,
 and all of them are
 eager to get the
 ultimate fat hard
 rock sound.

The change is even
 apparent with their
 publicist. Where once
 they used one of the best
 known pop publicists,
 they now have the same
 guy who represents bands
 like Man and Hawkwind.

Then there's their
 almost contemptuous atti-
 tude to the past and to
 other groups. With
 America now effortlessly
 under the Sweet spell
 along with Australia and
 Europe, they're in a good
 position to scoff.

And scoff they do.
 "We've seen them off,"
 Andy scowls.

"We've seen them all



SWEET: "We've seen them all come and go."

come and go," he
 continues, relishing the
 idea. "We've seen yer T
 Rex's, Slade

"And there was the
 Mud and Quatro thing,"
 Mick Turner joins in "cos
 everyone thought because
 of Chinn and Chapman we
 were wrapped up in
 that."

"Which we used to
 hate," they both say in
 unison.

"And you've got Queen
 at the moment," says
 Andy,

everything that we
 hear now. I've heard
 us doing years before,
 especially vocal things —
 that's getting to

be a dangerous situa-
 tion."

A feud with Queen is
 apparently bubbling
 under the surface. It's
 something they reckon is
 none of their making but
 they still can't resist a
 comment about Bohemian
 Rhapsody.

"They're very lucky to
 have got away with it,"
 says Andy. "They had to
 do a lot of advertising.

It's good marketing and
 you, cos it's got there in
 the end, and the man in
 the street doesn't really
 know. He sees a lot of
 nicely commercialised
 things stuck together with

no hook, and six minutes
 long. He hears a lot of
 nice little bits in it and
 because certain radio
 stations have blasted it to
 death and there's been a
 lot of promotion, it's got
 where it is."

But he adds: "It's a lot
 cleverer than a lot of
 singles around. There's
 bits of us in there, a bit of
 10CC, you know there's
 everybody in that single.
 It's not a breakthrough,
 it's just something that
 happened."

Ask them does this
 mean they are not
 worried about any other
 band and Andy's reply is

completely assured:
 "Well, there isn't anybody,
 is there? There's no other
 band like us around."

Mick: "You get into the



position we were in with
 hit records, and it's all
 very flattering, but you
 realise one day there will
 be somebody up there and
 it all becomes false."

"Yeah," says Andy, "we

all used to go along to Top
 Of The Pops and put
 ourselves in cages and try
 and outdo each other, but
 those days have gone."

Did this mean they
 were more relaxed?

"We are now," Mick
 replies, "because we're
 self-sufficient. We knew
 more than we were
 credited for. We knew we
 had a certain amount to
 offer and we knew that we
 could probably do most of
 the things ourselves."

The breakthrough,
 from teeny outfit to
 respected rock group
 came, they feel, with The
 Sixteens.

Mick: "The Chinnichap
 thing was a bit shakey for
 about 18 months 'cos we
 wanted a certain type of
 material and they wanted

to keep us in the
 established bracket, it
 was a money thing with
 them. Of course they
 were motivated by money
 but they did strive and
 they came up with The
 Sixteens — probably the
 best thing they wrote, the
 best thing we did
 together. There again it
 was arrangement and we
 thought we were quite
 capable, it was just that
 we had been brain
 washed into believing



"Come along girls
 Come along boys
 Lets get together and
MAKE A DAFT NOISE FOR CHRISTMAS"

Single: 'Make A Daft Noise For Christmas' BRAD 7533
 PLUS
 Album: 'The New Goodies L.P.' BRADL 1010
 EQUALS

Christmas GOODIES
 from Bradley's



band—like—us!

that we couldn't do it on our own...
 "And we're a pretty quick recording band anyway," says Andy. "We don't take 20 hours or two days to mix or anything. We know where we're going when we put things down on tape."
 "That's the key to it,"



says Mick. "You can be a disaster if you don't know what you're doing, obviously."
 The point they're making is that for two and a half years they recorded in the same studio with Chinn and Chapman and all they had to do was set their gear up and say what sound they wanted.

"The thing that staggered us," Mick continues, "was when we got away from that particular studio, with a new engineer, we were a bit worried about basic sounds."
 "But at Kingsway with Lou there was more guts on Fox On The Run than we could believe," says Andy.

When the band went to Musciland in Munich they discovered they could get an even bigger sound.

That LP which is due out at the January, January, will be released simultaneously

World-wide — a step forward for Sweet who are forced to live, for the moment, with an American market that is one year behind.

The album was recorded at Musciland and consists mainly of first-takes, says Andy. Both of them agree they're very pleased with it and would like to point out that Zep bassist John Paul Jones did not play on the album.

"There were lots of Press people at the studio," Andy explains, "because with the biggest band in Germany recording in Germany you can imagine the scenes. People wanted to sit in on the session but we didn't want any of that. None of the Stones sessions for us; people falling asleep all over the place and taking six hours to do an overdub. We just wanted to get things done. John Paul Jones just happened to come down for the gig after he'd met Brian one night in a club. So that's



put the record straight." America, where Fox On The Run is heading for the top ten, begins to bear heavily on everything the band do. This new LP for example. "We realised that in comparison to the Desolation Boulevard released in America it was under-dubbed," says

Andy. "We'd purposely left some of the high voice off to get more balls in the band, and it's a natural progression from the English Desolation Boulevard but not from the American. When our manager heard it he said 'that's too much of a gap. That's not the next album in America but the one after.'"

So back here in Britain those original Munich tapes have undergone changes.

"It's still not overdone," Andy says, "but we've added a few things. We've purposely left it to a blues feel and now it's a big basic album but more commercial. The trouble with too many dubs is you lose a lot and it becomes very synthetic."

More about the new album: "We recorded it in June and if we'd released it then, America would have imported it and we would have lost on the album we'd got out," says Mick.

Andy: "And it's given us time to sit on it, so it's improved the album. Action will go on it and this track that we are laying down today will probably be the follow up to Fox in America before Action."

Mick: "It's amazing to us because we've been waiting years. We had a number three about three years ago (Little Wittle) but we let it die. It was the wrong record company. Bell Records, we would have gone into America the same way as the Rollers have done, it's as simple as that. I'm glad

we waited."
 So far they've played just two gigs and the response was very exciting. They were in Seattle and LA following the band's world tour.

"We were so scared," says Nick. "For the first time in years my mouth went dry."

Their manager, Ed Leffler (he of Osmonds fame) had stuck out for headliners playing to three thousand and though they could have played places like Chicago and Detroit to 12,000 audiences, in the end Leffler decided two gigs were enough.



Now they're all set to do a big tour there early next year and then possibly Japan, for them, the last frontier.

Meanwhile, Andy has his single out, a completely remixed version, Lady Starlight, of which he says: "I want it to happen if it happens. I would just like to see it take off, naturally, as I hope it will in Europe, because of their love for it, but in England, I don't know."

As we leave, Andy wearing fox fur and Mick in a full length racoon, Andy mentions, rather earnestly: "Oh if you see Queen tell them there's nothing going on. We're alright."

super stars

SAGITTARIUS
 (Nov 23 to Dec 21)
 Stop being a battle-axe and concentrate on your sexuality to impress the population. If you act like you've just popped out of the local boutique for a cuppa, gels and boys will be ready to book you for appointments. Seeing it's nearly Xmas you can be generous wiv 'em.

CAPRICORN
 (Dec 22 to Jan 21)
 Hasty days and crazy nights will be creeping up on you and pretty soon you Goat people will be running to the man / chick most likely, for solace. Don't panic, everything's under control. The danger button is out of hand's reach.

AQUARIUS
 (Jan 22 to Feb 17)
 So you fancy having a nibble on the side? And you dream of being naughty and nifty and entirely carefree. Well now's the time to do all those things, provided you don't jump the gun. False starts will ruin your crafty schemes and will do nothing for your growing vanity.

PISCES
 (Feb 18 to March 20)
 Cheer up y'all, before the blues turn to yellows and the red face turns white with fright. Don't get it? Just look at yourself for one long minute and if you can honestly say 'nowt's up' then the damage is irrevocable.

ARIES
 (Mar 21 to Apr 20)
 Ooh, you ninnies. When every sky looked blue, and every face beautiful, look what happens: You find yourself stepping on the snakes and missing those ladders to success. Ah so, you think help is in the guise of every smiling face. But look what's on the other cheek — destruction.

TAURUS
 (Apr 21 to May 21)
 Risky is not your middle name, neither is frisky. So you wanna be like the headstrong members of your society. Well the only way you can be daredevilish is to forget your worries, troubles, depression and borrow your next-door neighbour's smile.

GEMINI
 (May 22 to June 21)
 You have been showing your tears. Tut tut, it is not good to appear too vulnerable to friends and workmates. Try to put on that hard nut shell. That way you'll impress, more than offend admirers. Lucky number is 2½. The little bit will show itself in due course.

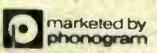
CANCER
 (June 22 to July 23)
 You are no different from the man on your right or the lady on your left, in that you all have your little hang-ups and low-downs. Your hips might sag and your voice might squeak, but hon, can you move when the carpet's swept from under you!

LEO
 (July 23 to Aug 23)
 Before you put three fingers of blame on loved ones, wait. Think it over, pace the room, bite the thumb, and most importantly remain tight-lipped. If you nioan to your love about what they should and should not do, they'll be off like a flash. And no messin'.

VIRGO
 (Aug 24 to Sept 23)
 Your new found vibrancy will be with you for a few more weeks. It's best to concentrate on staid matters of your life though, like money, work and way of tricking the Bank Manager. Expect to hear praise from higher ranks.

LIBRA
 (Sept 24 to Oct 23)
 The only daring thing you can get away with is poking yer tongue out at the bus conductor, as we're afraid that being cocky won't wash now that you're leading planet is in the all-so-sterm Uranus. Try to put on your most intellectual face and be witty without being tricky.

SCORPIO
 (Oct 23 to Nov 22)
 We know you like to be beside the seaside, but you'll have to be content with sitting with your toes dipped in the bathtub. Please don't hope for your wildest dreams to come true. Wait till next week. Lady luck might be more kind then.



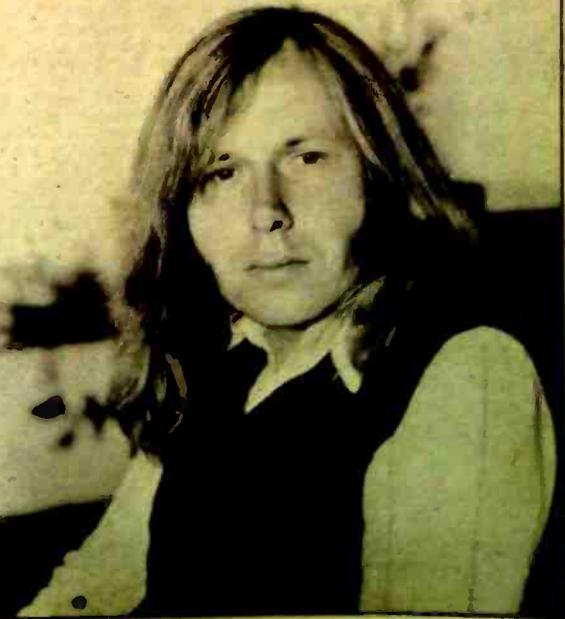
JOHNNY WALKER'S RECORD OF THE WEEK

CLIFFORD T. WARD
 HIS FIRST SINGLE FOR THE PHILIPS LABEL
NO MORE ROCK 'N' ROLL

6006 490



PHILIPS



ACE TAKE IT EASY

ACE ARE a band's band, a group of musicians who want nothing more than to play together, a bunch of guys who'll never get stars in their eyes.

They just don't think like that. They haven't got one poseur amongst them, and if you took them out for lunch they'd more than likely ask for liver and bacon rather than Filet Mignon.

True, after their long American tour, they did sport new boots and shirts. But now Ace have been back in Blighty awhile and Bam King and Fran Byrne look more like the guys queuing to get in the Roundhouse rather than the stars of the show.

In the Press office at Anchor records they prefer a cup of tea to hard liquor and casually accept that the new Ace LP is more relaxed, and relaxing, than their first, more funky, outing.

"It wasn't consciously made like that", Bam starts to explain, "It just turned out that way. There was an up on the first album 'cos it was the first album. Things had been going nicely, the band was coming together and we'd been doing the numbers a lot, so it was easy really."

"This album was different. A fair percentage of it was written in the studio."

Mellow

"We didn't have very much when we went in", says Fran.

Anyway they both agree the album is laid-back. "No, not laid back", says Bam, "I'd call it mellow. I think because we wrote a lot in the studio we got deeply into it - even the backing tracks - and we rehearsed a lot."

The question of a single never came up. The band

by Peter Harvey

learned their lesson first time round when they tried to record How Long as a single. "It just didn't work", says Bam, "so we forgot it and just went ahead and recorded the album."

Of course the would-be album track was released as a single and after reaching number 16 in Britain went on to number one in the States.

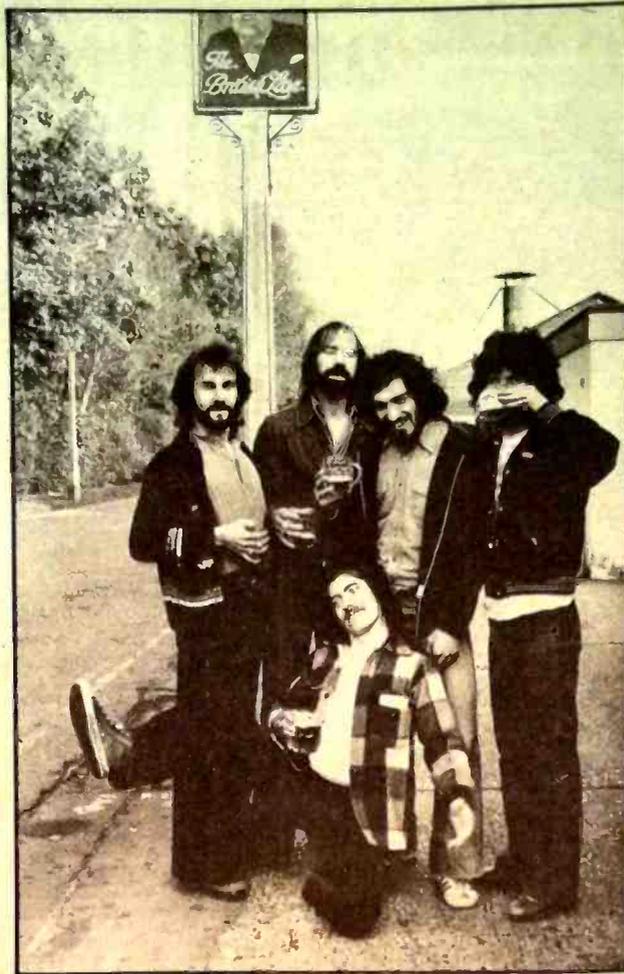
Criticism

So this time, they didn't have any single in mind, though both feel No Future In Your Eyes was a good choice. They'd already been labelled one-bit wonders so they had no worries.

"It's great", says Bam, "cos on the first album everybody was for us and we didn't have a bad review, but now, since we've returned from America, we're starting to get a bit of criticism, which is fair enough."

Even if they were flung back into the pub scene they broke out of it, they wouldn't be too worried. Only last week they played the Hope and Anchor (where it all started) and delivered "a real pub-rock set, real speedy", says Fran.

It was a crazy night



ACE: British tour in January

when hundreds of fans had to be left outside on the pavement because a lund that had been to number one in America decided to play at a pub in Islington.

"Oh it was just a sort of thank you," continues Fran with a grin. "You know that was the place where we started out and we just wanted to go back and thank everybody for helping us along."

Both agree that was great, though before they used to have trouble begging and borrowing equipment and now they have everything needed for a 20,000 capacity gig. So there were space problems and their equipment was cut by two thirds.

"I couldn't understand why we were playing so fast", says Brian, "and I was one of the culprits. I think we were nervous actually, it was a bit of nostalgia."

Their recent British tour, without the benefit of the new album's release, was well received.

"The crowd reaction was bigger and better

than when How Long was in the charts", says Fran.

Experience

"And the band was better", says Bam. "America has given us a lot more life. We have been getting a reaction right from the start of gigs whereas before it was only after we'd done How Long. We're a better band, the experience is beginning to show through."

So much so that Ace were confident enough of

their American status to cancel a tour there. The release of the new album had been delayed, so they calmly decided to sit back and take their ease for a while. They'll be doing a Whistle Test soon, a British tour in January and returning to the States in February!

You ask them if the band has any big ideals and Bam replies: "Yeah I'd like to do a football opera on ice."

But seriously, like any band's band, all they want to do is keep on gigging.



The Sporting (Record) Life

by Kevin Allen

EVER SINCE the England football squad scored a freak chart-topper with Back Home after their World Cup triumph in 1966, there's been a steady flow of sports-flavoured records.

Right now that flow seems to be turning into a flood. Mohammed Ali, who once recorded a quite brilliant version of Ben E. King's classic Stand By Me, with the late Sam Cooke producing, has been back in the studio lately and his bitter rival Joe Frazier has put out a rash of disco styled singles.

A tribute to All made the UK charts early this year and now there's another, this time to Henry Cooper, titled Henry's Hammer and recorded by Jamaican singer King Roy. Ironic isn't it, a tribute to the black All from a white Englishman and now a tribute to the white Cooper from a black Jamaican! While world light heavyweight champion John Conteh has gone as far as launching his own Boxa label and is releasing The Boxer amidst a massive publicity spurge.

Add to all that new records from the England Football Squad with Here We Are, the England Rugby League Squad with Up And Over and Hear The Mighty Dragon Roar from the Welsh Rugby League Club and you get to wonder if the reason our sportsmen keep on losing is because they're spending more time in the recording studios than out training.

Joe Cretney, himself a former boxer, and his Line Records company are behind much of this sporting activity on the recording scene: "We've sold thousands of these records in the past few months," he told me.

Cretney, proud of his achievements - 180,000 album sales in less than a year after starting with just 11,000 capital - got into the sporting scene



very much by accident. "We're very much an album company, aiming at middle-of-the-road material but a studio approached us with a tape - lease deal for the England Football Squad record and we liked the idea."

"It appears a songwriter had played Don Revie a demo tape. He liked it and got the FA to approve it and adopt it as the squad's official theme. Then I was offered the deal."

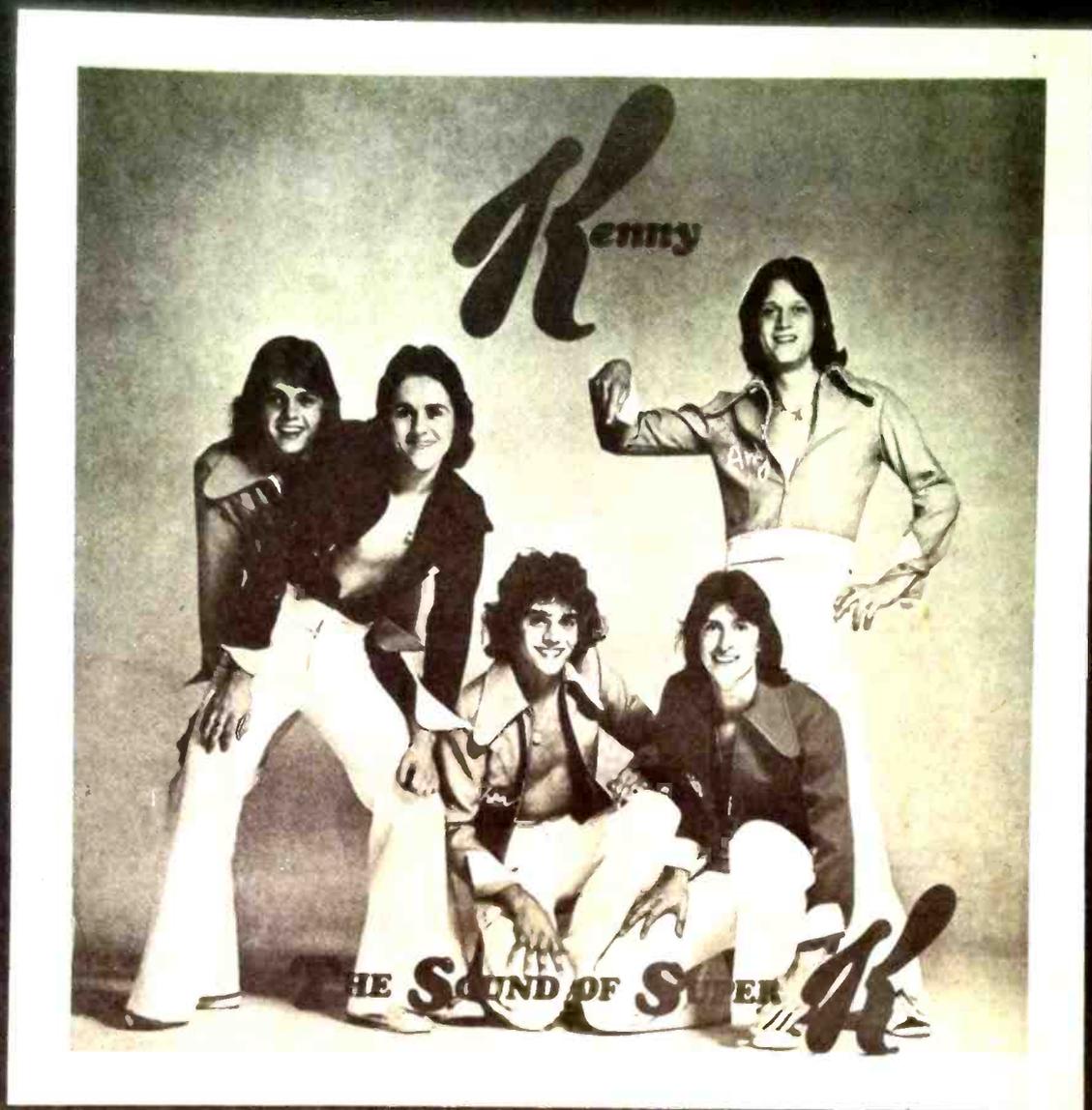
"Sales will naturally depend on how well the squad does. If they're winning, it'll sell like hot cakes."

"A little boy knocked on the door the other day and asked how much the football record was so I gave him a copy for nothing. Within a minute half a dozen more kids were banging on the door!"

Besides marketing through conventional record shops, Line push their sports records at sports venues: "We sold 1,500 copies of the English Rugby League Squad record at one game," said Joe Cretney, who has also drawn up a tongue-in-cheek suggestion list for future products like records by the English Salmon Fishing Squad, Red Indian Fireside Songs and Songs For Drunken Swimmers while a record of famous chess moves is a more serious project!



ABBA ^{new single} EPC 3790
'Mamma Mia'



Featuring: **The Bump**
Fancy Pants
Baby I Love You ~ O.K.
Julie Anne

SRAK 518 *

PLUS THEIR LATEST SINGLE
NICE TO HAVE YOU HOME

RAK 225



** also available on tape*

RAK

OUR MARTHA AIMS HIGHER AND HIGHER



MARTHA REEVES: still has a bond with all the old Motowners

"If I won any fans over here on my first trip I still have them. They're so much more devoted than the people back home, they remember all the old songs and they keep a special place in their heart for you."

The lady speaking was Martha Reeves and she's a lady who does have a past worth remembering, but who now wants to look towards an even brighter tomorrow.

Since splitting with the Vandellas and Motown, times haven't been exactly easy for the charming Martha, but the innate talent which made such Detroit Sound classics as Come And Get These Memories, Heat

wave and Dancing In The Street has in no way abated. It's just a matter of getting the right song, the right producer and the right promotion and those elements she believes she's now found with Arista Records.

Nothing

"After Motown I went to MCA for a spell but nothing happened. Then Clive Davis set up Arista and approached me personally so I knew his company really wanted me and they've been fantastic."

Martha's current American release is Higher And Higher, yes the Jackie Wilson perennial favourite. "I was surprised when I got here and found out that people still remembered the original, because it has been re-released so often. In the States the song is just about forgotten and since it's such a strong number we thought it

would be ideal for me."

"We" means Martha and her current producer, Tony Camillo who, with his group Bazuka, had a mini-hit over here via the discos and Dynamite.

"Tony has his own studio in New York and if things go well with the single then he'll complete my upcoming album project. We've got a variety of songs together, things like the O'Jays Now That We've Found Love and a lot of originals. You could say we're stocking up on material."

Speaking to Martha gave me the chance to put the true or false test on an old rumour which circulates among R&B fans: yes, it was Martha and the Vandellas who did the vocal backings on John Lee Hooker's classic San Francisco and other songs from the Big Soul album on Vee Jay.

"I'm amazed anyone remembers that!" smiled Martha. "That was

before we even went with Motown. We were called the Delphi's then and cut a few things of our own for Checkmate Records.

"That session was great. We went in the studio at the same time as John Lee and the whole thing was like a party. It all happened so easy, he knew exactly what he wanted, we gave him that sound and the whole thing only took a couple of takes."

Though she's now been free of Motown for several years ("I came here six times with the Vandellas and I've been back twice on my own"), Martha still keeps in touch with her

by Kevin Allen

old friends from those days.

Efforts

"I'm glad to look back on the great days I had at Motown. Sure, we sometimes suffered lack of promotion when the company put its biggest efforts behind Diana Ross and the Supremes but you can't really blame them for concentrating on the act which was getting the biggest hits. I've still got a bond with all the old

Motowners. I saw Diana recently in LA and only the other day I checked out the Four Tops show in Birmingham though I had to leave early to get to my own gig."

Like so many ex-Motown people and the company itself, Martha is now based out on the West Coast in Los Angeles. "But I go back to Detroit at least 10 times a year to visit my five-year old son Eric who's there with my mother so I don't feel as if I've moved away."

Martha managed to bring her own six-piece band on her present British tour and finds that back home she still gets plenty of work.

Cabaret

"Though it's not so much college gigs now, I suppose you could say I've become a cabaret artist. That doesn't mean that I've changed my show though. I don't include any show biz standards, everything I sing on stage I've recorded at some time or other."

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ROCKET 'N' ROLL

LEAVING school for the front man spot in a fan crazed rock 'n' roll group must be every spunky kid's idea of a dream-come-true, but that's exactly what happened to 16 year old Kevin Harris.

Just six months after he turned down an apprenticeship in a Coventry factory, Kevin is having to deal with the sort of fan mania usually associated with the Rollers.

Slogging

Of course it didn't happen just like that, they had been slogging around the gruelling social club circuit (all beer and bingo) when they happened to get a booking at Coventry's Tiffany's ballroom. There they were spotted by Magnet A&R executive, Peter Waterman (he of Good Bye Ee), a Coventry man who still does a disco spot at the ballroom.

As a veteran of the Sixties beat boom, the Beatles, and American R&B, he recognised something raw and earthy in them and decided to take them under his wing. He signed them to Magnet, got them to give up the soul-destroying social club circuit, and before they

set out to play ballrooms, made them rehearse for three months on a new act.

When it came to cutting a single they played all the instruments themselves, then with its release they began gigging. The rest, as they say, was ice cream.

They all agree they owe a lot to Peter Waterman, but as Kevin points out: "It was only through doing a lot of work that we got that chance. We didn't doss about. We got stuck in."

Basist player Allan, who at 18 is one of the older members of the band, says: "Some days we used to go without dinner, we were working so hard. But it's much better than working in factory."

The group started over three years ago but only went pro after a guitarist

left and it was decided to replace him with Mick Crosshaw, at 19 the eldest group member, plus Kevin. The group still played the social clubs, but as drummer Steve Bray put it: "We got a much better reaction with the new line-up."

Mick: "Particularly after Kevin joined us, things really started to move then." Allan: "He's non-stop entertainment."

Suddenly all of Stevenson's Rocket are talking at once and the office at Magnet Records where they are doing their first day of interviews is a cacophony of noise.

"It's a dream, you know," keyboard player David Reid (18) sums up everyone's thoughts.

"We all had dreams of hit records and what it would be like," says Steve, who's also 16 and

likely to break a few hearts.

Kevin, looked on by the rest as the joker among them, says he always wanted to be in a group. "Then when I knew I could earn quite a bit more than as an apprentice I thought I'd take a chance. When I went to the audition I knew I had to join them, even if they were rubbish. If it hadn't worked we would have all had it!" he exclaims, and everyone laughs. "I don't know what I would have done. It was just a big risk."

Clamour

But already they're getting used to the constant clamour of fans. A free fan club was launched at the same time

as the single and already has over 600 members.

"We usually let a few girls backstage for personal autographs," says Steve.

"And personal er... kisses," Kevin grins. "Oh yes," says Steve, "it's always their birthday and they want a kiss."

Allan says: "They all come in with their eyes bright red and tears rolling down. They walk in with their heads down then when they see the ones they fancy, they just grab you don't they," he looks at the others for support.

"It's great," he goes on. "It's nice to know you're appreciated. We worked so hard."

"We practised for months, we didn't do any gigs at all," says Kevin. "For ages. And when you

see people react like that it makes it worthwhile."

From now on they aim to work four or five nights every week though there will be no more sleeping in the van and humping their own equipment. On the day of the interview they were due in Scotland but first they were returning to Coventry to help their new road man with the gear. Then, after Scotland, they were being joined by a full road crew.

Kevin's ideal: "I'd like it so that we got a really good following so that kids would appreciate things that we like doing."

Mick: "We'd like to be respected musically, whereas the Rollers are knocked all the time."

Allan: "We don't use tapes on stage, it's purely

us, and that's what we're all proud of."

Kevin: "I can't see the point of miming."

Still they think the Rollers are "alright". "You can't knock success," says Dave. "They're the biggest band in the country and if we were half as successful we'd be more than happy."

As for writing their own songs, it's too early to say. Pete Waterman wrote their current hit and is likely to guide them for some time, but eventually they all want to write.

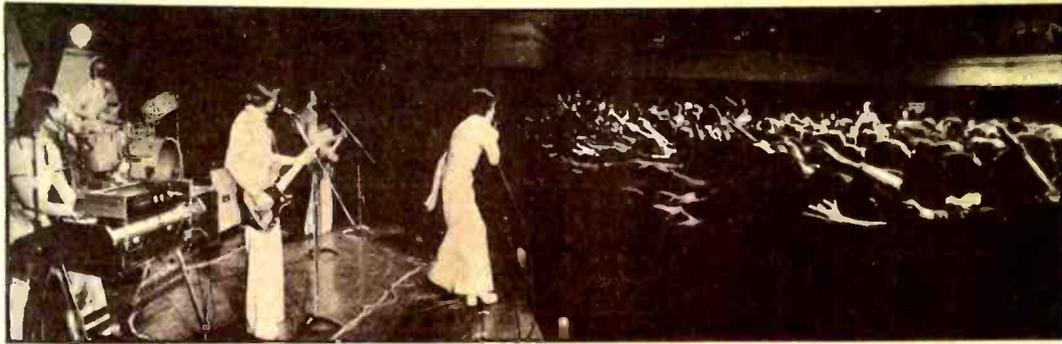
Talent

"I don't think we've got the talent yet to write our own singles," says Kevin, "because there's a lot more involved than meets the eye. You've got to know what a pop song is all about."

Their idols are the Beatles though they don't think there will ever be a group as big. What they reckon is on their side is that their audience is the same age as them.

"We wanna be as big as we can," says Kevin. "We'd like to make pop music a bit more interesting."

If you take into account the fact that they're being re-booked wherever they play with an automatic proviso that crash barriers are used the next time, it could be that's just what they will do.



by Peter Harvey

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QUIZ

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1 Is this floosie bridging the gap between girl/guy? The vital clue is he's the Queen of the disco.



3 The look of urgency on this daredevil's face looks as though he's determined to win the 100 yds learners' moped race.



4 The lead singer looks like Mick Jagger, but it ain't. Who are this bunch of American beauties?



6 Here's another nightmare. Can you suss who's caressing the monster?



2 Pretty hairy this one, and Jack the Ripper looks tame by comparison. He belongs to a very well known American West Coast band, who are they?



5 Look wot the cat's dragged in. Or is it the Dog? That's a giveaway.

- 1 Diana Tex
- 2 The Tubes
- 3 Jasper Carrott
- 4 New York Dolls
- 5 Bonzo Dog Band
- 6 Alice Cooper

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KIKI-ING THE PARANOIA

SINCE THE breaking up of the Kiki Dee Band earlier this year, the lady in question has been noticeably absent from the music scene. No records, no interviews, just a fleeting appearance here and there on the arm of Davey Johnstone, Elton John's lead guitarist.

The last few months have been spent in America, where she's finished a new album with a new producer, Robert Appere, added some vocal back-ups to Elton's Rock Of The Westies album, and generally been getting herself together.

Certainly she looks a lot better than she did earlier this year. Much more relaxed. At the last gig of

Elton's American tour at Dodger Stadium in Los Angeles, she spent most of her time bopping energetically in the press box to the sounds of Elton and the band.

Later on, Kiki talked about the year and, of course, the breaking up of the band back in the Spring at the end of a very successful British tour.

"I suppose the main reason for the break-up was that I didn't think it was working out — they seemed to be coming across as my backing band,

rather than a band in their own right."

But when the reviews were almost unanimous in their praise of the band?

"Oh... well, I guess my head must have been somewhere else. I think people might understand what I mean when they hear the new album. I've used quite a few American musicians on that, as well as some of Elton's band — Kenny Passarelli, James Howard, Dee Murray (Elton's old bass player).

It could obviously pose problems as far as future tours are concerned if the majority of her studio musicians are permanent members of another band, but Kiki hopes that she knows enough British and American musicians to put together her own band.

"I suppose one of the other problems with the Kiki Dee Band was that I

wanted everyone to have a say, so when you've five people and me all trying to put different things together, it can get a bit difficult.

And then in a way I felt a bit of a cop-out because in the year and a half that the band were together, I changed the line-up about every two weeks! I can't really give any deeper explanation, it was just the way I felt at the time." And Kiki shakes her head, hoping that her explanation makes sense.

Her career has spanned quite a few years now, and somehow it seems that every time Kiki is on the verge of breaking through in a big way, she takes two steps back and then has to almost start again.

"I suppose a lot of it has to do with me personally, I get quite paranoid at times, but I still think that I'm progressing the whole time, whatever direction it is,

I'm learning a lot more about myself as a singer and as a musician. I really think this album's going to help me a lot. It feels a lot more natural to me, and I think I'm singing with a lot more feeling."

Did that mean that she now disliked her earlier albums?

"No, I don't see things like that. I'll try to be a bit more positive: I think that the first Rocket album was better than I've Got The Music because there was more of me there. It's another reason for breaking up the band, so that I can hopefully recapture that."

Meanwhile, there's her single, Once A Fool, which is her first release under the production of Robert Appere. On the album, there are a couple of numbers from Blas Boshell, her old keyboard player, a Sam Cooke number, several oldies but, surprisingly, nothing from Kiki herself.

"I guess quite a few people will be surprised by that, but it's just the way it happened. I haven't stopped writing or anything like that, we just went through a lot of material and picked things from other writers. Next time maybe..."

Plans for the immediate future are unsure. Kiki very much wants to go on the road soon, as it's been nearly a year.

"I've really got the itch to go back and tour since I've been watching the Elton gigs. I don't know whether it'll be just me or whether I'll work with someone else on the bill. But hopefully that'll come together in the New Year."

She admits that her stay in the States has basically

been spent having a good time. Going to Caribou to work on Elton's album, and then just going around with Davey and learning to relax. Now she's ready to tackle the world again. What would happen if she came back, found re-newed success and then found she couldn't cope and wanted to retreat again?

"The reason I wanted to retreat before was because I wasn't happy. For whatever reason, confidence, whatever... but in the last six months I feel I've got over that. Working in the studio has made a lot of difference to me, because I've been happy working there, and I want to get out and work now, and I think that I've got back a feeling of security."

Freaked

She says that what most freaked her out last year was people coming up to her and congratulating her for having 'made it'!

"I didn't know what they meant. Having a hit record isn't making it, it's just starting. What it really meant was that I'd finally got acceptance, in England and in the States. And with that acceptance I now feel that I can go out and really give myself. I really mean that, you know. I wasn't doing that before. However much people felt what they were seeing on a stage or hearing on a record was me, it wasn't, not really."

"Now people seem to be accepting me for what I am — paranoic and all — and I'm much happier."

by
Sue Byrom

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James Hamilton's DISCO PAGE

You won't believe this . . . but The Jitterbug is back!

YOU MAY remember a few months back my raving about a Misty-ish arrangement of Glenn Miller's In The Mood, only available on import, by JOE BOB'S NASHVILLE SOUND COMPANY. It has remained in my own personal Top Ten ever since as it gets such great reaction at MoR-type gigs.

Well, it seems that a large number of deejays all around the country have either been trying to get that version or else have been asked to play it, and as a compromise it has been playing whatever other versions they could get, the JOE BOB record evidently being somewhat elusive. Added to this, the mood has also been right for a general 1940's revival, what with some of the recent fashions, the publicity about MANHATTAN TRANSFER, and SPARKS' Looks, Looks, Looks.

As a result, several DJs



SPARKS: aiding a '40s revival

have reported a growing feeling for old Big Band music, in particular Tony Saville (Cardiff Mobile Discotheque Services), who used Joe Loss's version to satisfy repeated requests for In The Mood, and Chris Hill. Chris Hill is the DJ from the Gold Mine on Canvey Island who has just brought out that hitboxed cut - up, Renta Santa (Phillips), and it was while he was visiting me with a copy of it that I discovered just how deeply into Big Band,

Swing and Boogie Woogie his otherwise funky Southern Soul audiences have become. We have both been using this sort of music at MoR parties for a long time, but now Chris finds that his audiences at the Gold Mine really love to work out the proper Jitterbug, Jive and Quickstep movements - which look really great when done by people in GI fashions!

Last Saturday I joined Chris Hill at the Gold Mine to see what went

down. Sure enough, the fog-bound crowd went straight into In The Mood, and carried on to such '30s/'40s/'50s swingers as GLEN MILLER'S Moonlight Serenade, Chattanooga Choo Choo, Stardust, String Of Pearls, Little Brown Jug (all on RCA), THE ANDREWS SISTERS' Boogie Woogie Bugle Boy (MCA), ARTIE SHAW'S Frenesi (RCA), WOODY HERMAN'S Woodchopper's Ball (MCA), BUDDY BERRIGAN'S Frankie and Johnny

(RCA), and - especially - BENNY GOODMAN'S Stompin' At The Savoy and Don't Be That Way (both by chance available this week on The Best Of Benny Goodman, RCA Starclay HY 1020).

I then turned Chris onto some that I use, like ELLA FITZGERALD'S Beat Me Daddy Eight To The Bar (Verve), WILL BRADLEY'S Boogie Woogie Maxie (RCA LSA 3214) and GLENN MILLER'S Make Believe Ballroom Time. Plus one of my own pet segues, RAY NOBLE'S Top Hat (RCA LSA 3067), HARRY ROY'S Somebody Stole My Gal (Starline MRS 5088) and - the clincher - SID PHILLIPS' Hors D'Oeuvres (HMV).

The question now is - will the Jitterbug take off and become the next big thing, after the Twist? Just as a hint, it looks as if the record that helped start it all by being unavailable - the JOE BOB - will indeed be out here sometime in January.

dj hot line Bridge over placid waters

DAVID: Desiderata (UK) makes a super bridge between slow and fast sequences as you can dance to it at both tempos, opines Bob Preedy (Bachus Entertainments, Gulseley). I then turned Chris onto some that I use, like ELLA FITZGERALD'S Beat Me Daddy Eight To The Bar (Verve), WILL BRADLEY'S Boogie Woogie Maxie (RCA LSA 3214) and GLENN MILLER'S Make Believe Ballroom Time. Plus one of my own pet segues, RAY NOBLE'S Top Hat (RCA LSA 3067), HARRY ROY'S Somebody Stole My Gal (Starline MRS 5088) and - the clincher - SID PHILLIPS' Hors D'Oeuvres (HMV).



DAVID: bridge.

Make Me Happy (Big Bear) is breaking out for Melvin Davis (Mad Mel's Disco, Warminster) and Peter Greig (Plympton) superbly funky RUBEN WILSON: Got To Get Your Own (US Cadet), works wonders for Chris Hill (Gold Mine, Canvey Island), and Chris's own RENTA SANTA (Phillips) is already number one for Anthony Allan (Speakeasy, Wakefield), who has GRAEME EDGE: The Tunnel (Threshold) as record of the week. DJ "Big John" (Lights Fantasy Disco, Plymouth) finds the SURFARIS: Wipe Out (Paramount) a sensational segue out of Let's Twist Again - funky Lea "Godfather" Spalax (Timepiece, Liverpool) tips the Fame like JAMES BROWN: Hot (US Polydor) and JUGGLES MURRAY JONES: Inside America (US Jupiter). STAPLE SINGERS: Funky Love (Curton) a tasty album track for Bob Sampson (Black Cobra Disco, Burgess Hill). PAUL DAVIDSON: Midnight Rider (Tropical) is charted at last, by

Jeff Bunting (Hull). MARVELS: Lover's Concerto (Gull) is big for Tom Laford (Barry), who also tips the FANTASTICS: 10 Minutes That Changed The World (Bus Stop), and for Ray "Rosko" Robinson (Tiffany's, Leicester). Ray Robinson, chuffed about a visit from the man himself, also tips JUDGE DREAD: Come Outside (Cactus), as does Dave Singletts (Irlam). SAILOR: A Glass Of Champagne (Epic) is a bubbler for Mike McLean (Strathdisco, Glasgow). William Fitton (Newton Heath, Manchester) wants info about good JOE LOSS and JIMMY SHAND-type party LPs, so let's have recommendations from you all in time for Xmas PLIRATIONS: Mr. Universe (RCA) the most popular record in Cleveland, info for Ron Harrison (Goldie Disco, Easton) - this Thursday 4th at the Lord Nelson in London's Holloway Road I help Roger Scott play all the hits from 1964, and then next Thursday 11th I do 1957 . . . uh-huh!

new spins

Another fine mess

BAND OF THE BLACK WATCH: Dance Of The Cuckoos (Spark SRL 1125).

Better known as the Laurel & Hardy theme, this divinely silly, rumpy-tumpy instrumental is likely to become the new March Of The Muds, and is guaranteed to get your audience linking arms for a rampage of destruction! Is there time for it to be THE Xmas hit of '75? Even the flipside's eh-cha-cha Caribbean Honeycomb makes a useful Come Dancing send-up! JH PICK



BAND OF THE BLACK WATCH: divinely silly.

ROB MARLEY & THE WAILERS: Live! (Island ILPS 9376).

This album of the Lyceum gig that produced No Woman No Cry (included now in its full 6:55 version) has to be

the definitive Marley set - it's certainly won me over to him at last, anyway. Amazingly good for dancing all the way through, with a applause kept to a manageable minimum, although Side Two is possibly strongest for a general audience, featuring as it does No Woman, I Shot The Sheriff and Get Up, Stand Up. JH PICK

JOHN CONTEH: The Boxer / Dance The Boxer (Boxa BX 1, thru President). Pugnistic champ Conteh's much ballyhooed debut on his own label is surprisingly good, even better on the mixed so far back it's almost over the ropes. Pure disco funk of the War / Kool & The Gang type, it's a punchy (ho ho ho!) energetic bouncy stomper, which sounds possibly even better on the Conteh - less (flipside version). Certainly worth trying. JH PICK

JUDGE DREAD: Come Outside (Christmas In Dreadland (Cetus X 80).

The Mike Scarle hit from '62 now features the girl being chatted-up by Dread telling him to sod off, get stuffed and other such unidylex expressions! Extra m-e-l-y r-u-d-e and screamingly funny, it should be a monster. The faster reggae flip is just as offensive if less useful. JH PICK

THE ARMADA ORCHESTRA: Classical Bump (Contempo CS 2078, thru

Fye). Greig's Piano Concerto In A Minor, having been rocked up in the past by Kokomo (not the group) as Asia Minor, now rocks disco with rattling fast bump rhythm. And it sounds great!

GRAEME EDGE: The Tunnel (Threshold TH 22). Woita surprise, the Moodies' drummer doing a basic disco funk! Totally instrumental, it's an over-building whumping stomping pounder with wukka-wuks and sinister synthetics. Genuinely funky, too! DAVID: Desiderata (UK 11).

Set now to a danceable gently rolling rhythm, the much-requested Les Crane oldie gets a usefully useable reading by Capital Radio's Dave Cash, who intones the schmaltzy platitudes in a slow, even better on the while chix chant and drums thunder. JH PICK

THE MILLION AIRES: South Rampart Street Parade (Buk BU 3024).

In fact flip of the smoothly harmonized '50s-style slowie, I'll Never Smile Again, this razzamatazz Dixieland instrumental could be just the thing that some MoR jocks are looking for, especially as nobody seems to be making this happy sort of noise any more. JH PICK

MAX ROMEO: Big Jack (Tropical Soundtrax TST 107, thru President).

A subtly obscene re-write

of the Adam and Eve story from Genesis, this powerful reggae semi-slowie sounds quite innocent until you listen closely to the words, which reveal that Adam's biggest temptation was his own right hand!

JAH WOOSH: The Slim Ting (Fattie Version) (Tropical, number unknown, thru President).

Good strong dee-jay version of the Carl Malcolm hit, with a flipside Dub Version by SOUL SYNDICATE.

DAVID RUFFIN: Walk Away From Love (Tania Motown TWG 1017).

Raved about in radio circles and fast moving Stateside, the ex-Tempt's intricately progressing pulsator is likely to be a grower and could well be big once people know its subtle shifts.

GWEN McCRAE: He Keeps Something Groovy Goin' On (President PT 444).

Flip of her typically TK Love Insurance, Gwen's soulfully emotive flowing slowie is a killer that to my mind cuts dead the sterile night club charges of Gladys Knight. This gal can sing! Kw, ow, wail!

AL MARTINO: Volare (Nel Blu Dipinto Di Blu) / You Belong To Me (Capitol CL 15841).

Just what the world needs - and I kid you not! - a stereotyped disco remould of the 1958 Domenico Modugno international smash, totally twisted to fit an archetypal hustle backing. The even older Jo Stafford slowie on the flip is one of my own faves (a recent miss for Jim Reeves), and I confess to preferring it.

MUSCLES: Make Me Happy (Big Bear OURS 5, thru Polydor).

Home-grown boogie fast funk with chanting and soul clapping, energetic if routine. The intro of the flipside Funky Music could make a good jangle.

star tip

TWO MORE tips about tape to follow on from last week's. First, Tom Amigo (Cardiff Mobile Discotheque Services) suggests taping the bounce records - like The Honey Coley, Knees Up and Gay Gordons - so that when on a night date where the floor may be a bit dodgy you won't find Peter Greig (Route 66 Disco, Plympton) has taped a special Xmas jingle to advertise the festive events upcoming at his residences. He uses the first five pieces of PLASTIC ONO BAND: Happy Xmas War Is Over (Apple), cuts into RINGO CROSBY: Jingle Bells (MCA) with a voice-over listing the stars, and fades straight into "And the snowman brings the snow" at the end of WIZZARD: I Wish It Could Be Xmas Every Day (Harvest). A good idea that can be adapted musically to any occasion.

james' top ten

- 1 I COULD HAVE DANCED ALL NIGHT Biddo (Epic)
- 2 WHY DID YOU DO IT Stretch (Anchor)
- 3 RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale (UA)
- 4 LOVE HURTS Jimmy Capaldi (Island)
- 5 LOVE IS THE DRUG Roy McLeod (Island)
- 6 IN THE MOOD Joe Bob's Nashville Sound Company (US Capitol)
- 7 MUSIC WHILE YOU WORK Paul Fenouillet (UA LP)
- 8 WIDE-EYED AND LEGLESS Andy Fairweather Low (A&M)
- 9 I ONLY HAVE EYES FOR YOU Dick Powell (UA LP)
- 10 THE TRAIL OF THE LONESOME PINE Laurel & Hardy (UA)

BREAKERS

- 1 DANCE OF THE CUCKOOS Band Of The Black Watch (Spark)
- 2 HAPPY TO BE ON AN ISLAND IN THE SUN Dennis Rousseau (Phillips)
- 3 MONEY HONEY Bay City Rollers (Bell)

import picks

JEANNIE REYNOLDS: Lay Some Lovin' On Me (Casablanca NB 846).

Jeannie hangs up the phone to say that the way you touch her in places rated "X" is driving her insane - go on, move it to the left, move it to the right, yeah you got it baby, right there, there'd all this she sings exultantly in frothy Mavis Staples-ish style to a happily hustling backing that's spiced by some jiggy treble guitar which should cut through on the disco floor. A fine goodie.

WALTER MURPHY ON CHESTRA: Disco Belts (Major, unavailable thru normal outlets).

So obvious that it hurts, here's a computerised disco single that bends that honky old Xmas favourite, Jingle Bells, to fit the current New York hustle sound. If it can be done to Baby Face and Volare, why not Jingle Bells? Although crammed with hit potential, this single is not generally available as it's released for radio station use

as a part of an overall "library music" catalogue put out by Thomas J. Valentino Inc. of US West 46th Street, New York, NY 10036. Whether Valentino will accept orders for just the single I know not, and neither do their UK agents, Audio & Video Ltd (telephone 01-580 2283), but you can always try as you are bound to find the single useful if you can indeed get it. JH PICK

TAVARES: Free Ride (Capitol 4184).

Edgar Winter's near-irritatingly vocal too. However, it will be interesting to see if what was once classed as Rock will now be accepted as Funk. Tavares are in danger of going the Chambers Brothers route and falling between two stools here, whereas in America they'll probably do well as they've made what amounts to an exciting record, period.

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soul stirrings

by Kevin Allen

CHUCK'S FOOT IS BACK ON THE THROTTLE

CHUCK JACKSON, one of the major R&B artists of the 'Sixties, had 23 pop chart entries during his spell with Scepter/Wand Records. He then switched to Motown — but instead of his career reaching even greater heights, it went into limbo.

Now the man's back, happening big in the discos with I've Got The Need (a song first popularised via a Moments' LP) and happily signed to a brand-new deal with Sylvia and Joe Robinson's All Platinum label. "I guess you could say the emergency brake has been on my career for the past half-decade but now the foot is right back on the throttle," he told me.

Re-build

"All Platinum is a young and expanding company and that's what I need to help re-build my career. I've known Sylvia and Joe for 16 years and we've been neighbours for 14 years.

"When I was with the Del Vikings back in 1957 I was 17. Sylvia was then teamed with Mickey Baker as Mickey and Sylvia — they had a million-seller with Love Is Strange — and we were touring with them. It was my first time out on the road and I didn't know anything. She looked after me. She'd tell Joe:

'There's my baby over there.'

"Later, when I went solo, they'd give me work at their club, Sylvia's Lounge. I suppose it was inevitable that one day we'd link up for a recording deal.

"Though it seemed the right move for him at the time, Chuck always regretted having gone to Motown: 'I really didn't want to leave Scepter/Wand. It all happened over a stupid dispute. You know, that was a great little company, so successful but like a close-knit family unit.

"I had a row with Scepter/Wand boss Florence Greenberg. I guess we were both a little too stubborn. Really, neither of us wanted the split but neither would back down. When I left, everyone was crying, including me.

"Deep down I'd wanted to stay with Florence for just as long as I kept on recording but when the split came I got straight on the phone to Smokey Robinson. He'd been after me for about five

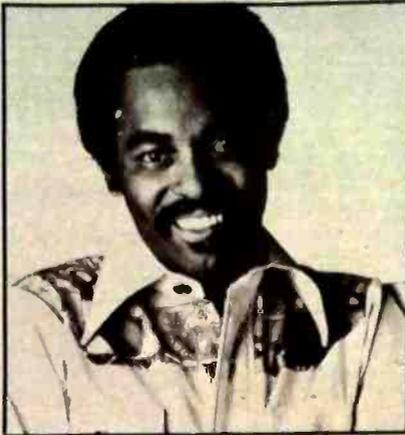
years to sign with Motown and I was offered what looked like a good deal.

"I went to the company with a pretty big reputation. In seven years every one of my Scepter/Wand records had made the R&B charts and most had gone pop too, even though it was still difficult at that time to break black records to white record buyers.

Chuck could have been bigger still during his Scepter/Wand days but for Florence Greenberg rejecting several of what eventually proved to be Burt Bacharach and Hal David's biggest songs.

"Burt called me one day and said: 'Could you talk to Florence, she's just turned down a great song.' I went over to his office and he played me It's Not Unusual. I then pleaded with Florence but she wouldn't listen, so Burt went over to England and gave it to Tom Jones. Burt also offered me What's New Pussycat and Florence turned that down too!

Tom Jones owed more than just material to Chuck Jackson. I remarked on the similarity of his vocal approach: "Well, that's easy to explain. Tom came over to the States and spent a great deal of time with me. I took him to the



CHUCK JACKSON : he's got the need

Apollo for a week. When we first met he had no rhythm at all, and he knew it, but he sure could sing.

"The next time I saw him on TV he was like a completely different person, he projected rhythm and soul, he'd become a real artist, he was singing like he meant it."

Once with Motown, Chuck Jackson's own progress ground to a halt: "They had another singer at Motown by the name of Marvin Gaye and that's who I had to compete with. I thought there was room for both of us but I kept ending up with second-choice material, with the songs he and others had turned down and I got second-rate promotion too.

"I don't think the fault stemmed from the top of the company Smokey Robinson and Berry Gordy were keen for me to succeed but the middle men just didn't want to know me."

Things look much better at All Platinum

where quite a crop of other stars from the 'Sixties are finding a new lease of life. One is Brook Benton and Chuck is interested in the possibilities of them maybe getting together for a joint album. "I guess it wouldn't make sense unless we both got hot again at the same time.

Unique

One thing is already evident — All Platinum are letting Chuck's own unique vocal style shine out, where as Motown swamped it beneath their Detroit Sound: "I guess that was the biggest trouble. The records I had out at Motown could have been by any Motown artist."

With the revival of his fortunes, Chuck is hoping to get to Britain once more: "I'm really looking forward to it. I was supposed to come over with an All Platinum package in November but the tour was postponed. Now it looks like we'll make it early in the New Year."

Blue eyed boys of reggae...

BLUE-EYED soul groups are now an accepted part of the scene but a blue-eyed reggae group? — now that's something very different.

Lots of white artists, from the Beatles on down, have used reggae ideas but G. T. Moore and the Reggae Guitars are pretty much unique in that their whole songbook is based on reggae.

"It's a bit of a cliché now but that's what we are, a reggae band," Gerald Moore explained, relaxing in the pleasant Chelsea flat he shares with his lady, Shusha.

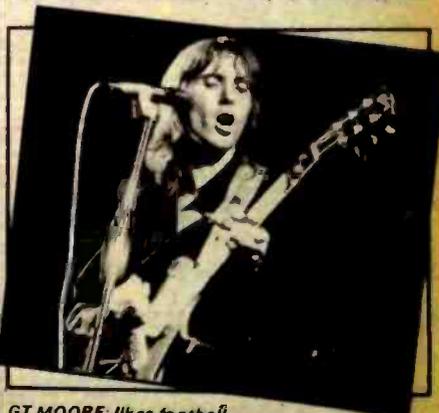
"I started off with a soul band back in the heyday of British R&B and places like the Flamingo. We were called Gerald T. Moore and the Memphis Gents. We did all the songs from one of Sam

that's GT Moore and The Reggae Guitars

Wyte and organist Tim Jones were in from the start though.

"We're experimenting and improving all the time. We started off with four guitars, three horns, piano / organ, congs, washboard, bass, drums and vocals. Then we cut out the horns, got a new drummer and two backing vocalists, then we got yet another drummer and dropped the back-up vocals, and now we've got two drummers, a saxophone and a girl conga player!

"In the early days I had to reject a lot of the songs I'd written because the band didn't have a strong enough grasp of reggae to



GT MOORE: likes football

and Dave's albums and all the songs from an Otis Redding album, the one called The Soul Album — that was our repertoire, but the first song I ever wrote was like a reggae number, sort of like Dr Kitch."

How did the Reggae Guitars get off the ground in the first place? "I'd bombed out a bit to tell you the truth I retreated to a place in the country with some friends and we got a band together, just for fun really, and that evolved into the Reggae Guitars.

"Of course, we had problems, we've been through a few line-up changes over the past two years since we started. The biggest problem was finding a drummer who could play reggae because basically it's back to front drumming. Martin Hayward, who plays that reggae rhythm guitar, bass player Tom

play them that way but we've become more adept, we've been able to get into more varied material."

Work is sometimes hard to find for a white reggae band and Gerald fills in time by playing with Shusha — he led the band on her last three albums: "I'm into a lot of things besides reggae. At one time I had four separate but inter-woven bands going. It was hectic and sometimes there was an identity conflict but I think it helped me become a far better musician than if I'd just been sticking to one style."

Gerald believes in keeping varied interests: "We're all football freaks in the group. We often have a game on the afternoon of a gig. It's important in this business to keep physically fit. The other night we stopped on Blackheath in the middle of the night and had a kick about!"

album pick

VAN MCCOY: The Disco Kid (Avco 88000)
IN THE past, Van McCoy's music has been unfairly criticised by some as being mere 'plastic soul' or 'automated disco fodder'. It's true that he does aim his music square on at the dancers but what in hell's wrong with that? Take the current single Change With The Times (also included in this album). Who can deny it near forces you up on your feet to dance? The truth is that McCoy has a rare gift for both rhythm and musical harmony, perhaps due in some part to his professed love for symphonic classical music. Unlike other disco oriented acts, he always weaves a rich and ever changing musical pattern around the basic beat of his numbers; thus Change With The Times is more than an insistent riff, it develops, evolves from start to finish, never letting up on the danceability while at the same time being suitable for home listening too with its interest-filled arrangement. We'll certainly be hearing a lot of this album in the clubs over the next few months.

★ ★ ★

OLIVER SAIN: Blue Max (Contempo)
A SNEAK preview of one of Contempo's upcoming releases, courtesy of Nasbaro records who sent us a copy of the Stateside release on their A-Bet label out of Nashville. Despite the company's source, their music is very much in a soul bag and this latest 10-tracker from bandleader Sain is no exception. Earth funk is the driving power behind Sain's routing alto and tenor sax and keyboards' work. Party Hearty kicks the album off in suitably frenetic vein — though the odd bleeps, presumably censoring some near-the-knuckle word or other, are a trifle annoying. Sain's playing may not be as distinctive as that of, say, Junior Walker, but it is much more in tune with just what is happening on today's black music scene. Essentially this is an all-instrumental album, vocals being limited to half-spoken, half-chanted asides.

soul gossip

VAN MCCOY has arranged and produced ex-Temptation David Ruffin's latest album effort Who Am I? and the single cut Walk Away From Love stormed into the US Hot 100 chart within two weeks of release. The pair recently appeared together in a sell-out concert at New York's Avery Fisher Theatre. There's been talk of the City of Los Angeles adopting the title track from the Miracles' City of Angels concept album as the official town theme. Meanwhile, the group are currently making their first tour of Japan.

Sadly, Jackie Wilson is reported to still be in a coma though doctors say his progress following an on-stage fall is satisfactory. . . with their new single You're Gonna Make Me Love You chasing the success of Reaching For The Beat. Brenda and Herb Rooney — better known as the Exciters — are once again touring the UK and did a joint show with the Drifters at the ABC Theatre, Chester, on November 30.

Still no scheduled release date on either side of the Atlantic for Stevie Wonder's Songs In The Key Of Life album.

100 per cent soul and free admission is the format at the University Arms in South Park Avenue, Norwich, while the city's Norfolk Wherry also features soul from Thursday through weekends.

Lucille Talks Back (ABC ABCL 6149) brings B.B. King's sound even further up-to-date with many of the tracks getting pretty close to that funky stuff. Fans of contemporary blues will love this one, especially up-datings of such themes as Lowell Fulson's Reconsider Baby.

discography freaks and any soul fan who likes digging pretty deep into the music's roots will go for Chris Savory's Hot Buttered Soul fanzine which is packed full of info and also includes plenty of small ads for rare soul records. The mag's duplicated but at 25p per issue is still good value for its wealth of interesting features and



WONDER: date?

is available from 67 Albert Terrace, Wolstanton, Newcastle, Staffs ST5 8AY.

Though previously reported as having left the group, General Johnson is expected to be with them when they make their next British visit in the New Year. . . nice album from the Dramatics, titled simply that, on ABC (ABCL 5150). Ron Banks really does have one of the best lead voices in soul music and the group consistently come through with fine material.

Toots and the Maytals, Burning Spear and the Heptones all now signed to Island who, after their success with Bob Marley are now venturing more deeply into reggae, the music they helped bring over here in the first place.

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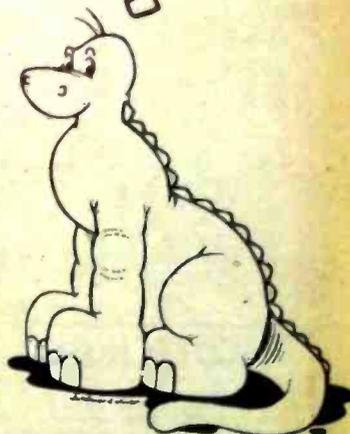
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by Sue Byrom

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Another from Venus

WINGS: Venus And Mars / Rock Show (Capitol R6010)



It must still be a bit of a mystery as to why Letting Go never really made the charts, but here's Wings' follow-up, taken, like the B-side from the album of the same name. As so many thousands of people already have the album, this probably doesn't need too much introduction, except to say it's a lot raunchier than Letting Go, and should do a lot better.

ALVIN STARDUST: Angel From Hamburger Heaven (Magnet 51)

Poor old Alvin hasn't had too much success with singles of late, and I'm not too sure about this one, although it is a bit better than the last two, and has a fairly catchy chorus line. There's so much about at the moment in the way of good singles, he fears it might just get lost.

OSIBISA: Sunshine Day (Bronze 20)



There's as much of a Latin beat as an African one on Osibisa's latest offering, which is

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

one of the best things they've put out for ages. Very jolly and bouncy, and a great riff running through the song. I can see hoards of people forming congas to this one.



McCartney And Wings: a lot raunchier

ELECTRIC LIGHT ORCHESTRA: Evil Woman (Jet 764)



It's been such a long time since we've heard from ELO that it was interesting to hear what they'd been doing. In fact this is a very solid record, very strong bass and a sound that does one of those growing tricks on you. Nice sound, and a fine record.

CHAMPAGNE: Vahvala (Thunderbird The 103)



The group who were in a bit of a rumpus recently with regard to their number of wins on Uncle Hughie's Opp Knocks emerge with their

first single, a bouncy cheerful song that's undisguised pop, with a touch of the Jamaica steel drums thrown in for luck. It's the kind of record you find yourself liking without really wanting to.

JASON SINCLAIR: The End Of The World (Cactus CT 76)



Jason who? Hang about, a small bird has just told me this is, in fact, your favourite Judge under a (and I quote) clean disguise. What's perfectly clear is that here's another standard getting the old reggae one - two. Both Dread and reggae fans should enjoy it.

MARTHA REEVES: (Your Love Keeps Lifting Me) Higher And Higher (Arista 36)

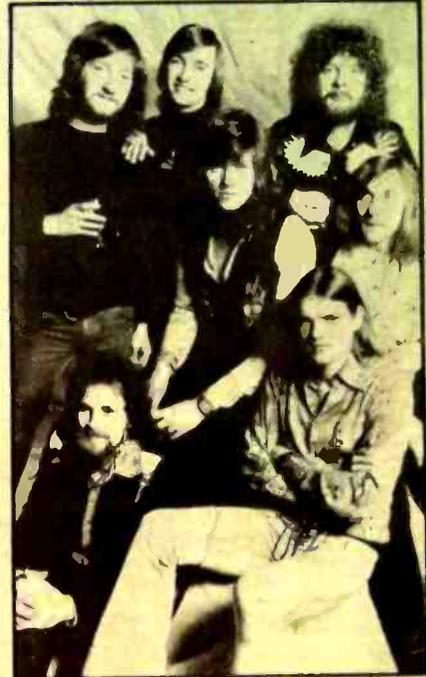


That old Jackie Wilson favourite being given a new airing by Ms Reeves, making her debut outing on her new record label. The trouble is that she's slowed the pace down a little, so if you remember the original well, you tend to want to speed it up all the time. I prefer the other version.

LEON RUSSELL: Lady Blue (A&M 7199)



From the Will O' The Wisp album, this Mr Russell giving us the ballad treatment, and



ELO: Long time no hear

Unfortunately, he doesn't do too good a job of it, wobbling something terrible on the higher notes. Very mournful.

THE BAND OF THE BLACK WATCH: Dance Of The Cuckoos (Spark SRL 1135)

Someone's quick off the mark - with Laurel and Hardy the most likely contenders for number one the way the charts are going at the moment,

here comes the intrepid Band Of The Black Watch with a neat little rendition of the L&H theme, complete with spoken intro. It'll probably get to number two!

JACKIE WILSON & THE CHI-LITES: Don't Burn No Bridges (Brunswick BR 28)



Recorded before Jackie's recent heart-attack, it's two great soul talents combined. The vocals are shared turn and turn about, and the overall feel is of an old Temps record. Good mix that might survive the Christmas blitz.

AL MARTINO: Volare (Capitol CL15841)
LARRY PAGE ORCHESTRA: Volare (Penny Farthing 903)



Strange that two different acts should release this oldie goldie in the same week. You can choose, if you feel so inclined, between Al's vocals or Larry's lads doing a nifty uptempo orchestral job. Unfortunately, I remember Dominico's version.

SANTA MAKES A COMEBACK!

The Christmas singles

THE CARPENTERS: Santa Claus Is Coming To Town (A&M 7144)

A small consolation from the Carpenters in view of their cancelled tour, this record features last year's Carpenters' Christmas single, Merry Christmas Darling, on the B-side, with Santa Claus on the A-side. Slightly down-tempo version, but Karen's vocals are as golden as ever.

THE GOODIES: Make A Daft Noise For Christmas (Bradley's 7533)

Oh gawd, here's the silly record of the week! This time the Goodies have laid down a funky back-track, while they take front vocals and sing about the advent of Christmas with a few seconds in the middle to make a few daft noises, hence the title. I'm afraid I haven't yet got into the spirit of the thing.

THE TONICS: White Christmas (Magnet 52)



The Tonic are actually the singers who work with Adrian Baker, and who let rip with full harmonies. In fact, their harmonies are a rip-off of the Four Freshmen - hands up who remembers them? - beautifully done, but still a crib. Pleasant though.

EMMYLOU HARRIS: Light Of The Stable (Warner Bros K 14410)



Completely different Christmas single, with Emmylou being aided on vocals by Dolly Parton, Linda Ronstadt and Neil Young. Classy record that'll probably get over-looked in the spate of other seasonal songs we've got this year, but a nice touch.

JOHN DENVER: Please Daddy (Don't Get Drunk This Christmas) RCA 2636



From John's Rocky Mountain Christmas album, the blurb accompanying this record suggests that perhaps every little girl should buy a copy of this record as a pre-Christmas present for their daddies. All together now... bleah! It's not really sung as a funny song.

YIN & YAN: The Twelve Days Of Christmas (Gull 26)



Having tickled everyone's fancy with their version of If, Yin & Yan return to do battle with this traditional Christmas ditty. Whilst relatively amusing on the first hearing, it isn't the kind of record that maintains its humour after several playings. Might just do it, but I have my doubts.



ABBA *new single*
EPC 3790

'Mamma Mia'

albums albums albums albums albums

All that Glitters

THE GLITTER BAND: Listen To The Band (Bell 259)

It's a little ironic that the Glitter Band's current single, *Alone Again*, has been widely praised yet has received such little air-play, whereas previous singles have been glossed over yet zoomed into the charts. Now their new album, which they spent three months making - far longer than ever before. It shows in the finished product by revealing a Glitter Band who have far greater musical talents than have previously shown on their singles, barring the current one. *Makes You Blind* is a funky instrumental that would stand up in any soul disco; there's a reggae number; a couple of more typically GB sounding tracks - in all there's an album that's summed up in the title. All the numbers are written by the band, either collectively or individually, and next year should see them with a lot more respect as musicians. Judging their future on this album, they've earned it. SB

THE BLACKBYRDS: *City Life* (Fantasy FTA 3003)

Walking In Rhythm was a well-deserved hit, but this album unfortunately doesn't seem to contain anything of the same calibre, with the possible exception of *Love So Fine*, a ballad. The Blackbyrds contain all the best elements of jazz/soul, but the collection of eight tracks on their album lack that necessary something to pull them out of the numerous bands playing the same kind of music. After several listenings, it becomes an album that stays basically in the background, never actually impressing very much on the ears. SB

SUPERTRAMP: *Crisis?* (A&M AMLH68347)

Crisis? What *Crisis?* Isn't an album that hits you hard first time around, but rather gets under your skin the more you play it. Around the fifth play you then realise just how much blood, sweat and elbow grease has gone into the works. Roger Hodgson and Richard Davies have produced some fine songs, like *Sister Moonshine* and *Another Man's Woman*, and the musicianship is of



WOOD: *mish-mash*

the highest degree. If taken on an overall marking of star quality, content and presentation then *Crisis?* beats *Crime of the Century* in a photo finish.

BOB MARLEY AND THE WAILERS LIVE: (Island ILPS9376)

This is reggae music at its most pop string! Bob Marley's live album, recorded at the Lyceum in July this year makes his last recorded album, *Natty Dread*, sound like Mantovani goes Jamaican. The live album is just like being at one of his concerts while you're in the privacy of your own front room. The pulsating reggae beat leaps off the turntable and Marley's gospel JA voice reaches the soul (and soul). Outstanding cuts are *Dem Belly Full*, which implores the listener to forget their sorrows, troubles, sickness, weakness and dance (grooving



BLACKBYRDS: *lack that necessary something*

being the black man's medicine); the wonderfully wicked *Burnin'* and *Lootin'*; the rolling and tumbling *Trenchtown Rock* and finally the highlight, *Lively Up Yourself*. A classic. Tastier than hot parties. JL

BABE RUTH: *Stealin' Home* (Capitol E-ST 11451)

While I am completely aware of the amount of hard graft Babe Ruth puts into its career, I can't profess to have any great enthusiasm over their album. Their material isn't strong enough and it smacks of late Sixties rock instead of forward looking rock. Also they lean heavily on Jenny Haan for lead vocals. She doesn't really have the kind of voice that can tackle all kinds of numbers and get away with it. She can perform well, but I feel they are not aware of their limitations as far as this goes. She sang beautifully on 2000 *Sunsets*, which I liked, but don't seem them being able to reproduce this on a live show. I hope I haven't been too hard, because they are not a bad band, perhaps just a bit uninspired. RR

BONZO DOG BAND: *Keynsham* (Sunset SLS 50375)

This is a re-release of an album that came out first time out in 1969. If you thought the Bonzos were funny then, presumably this opinion holds good today. I think they had their moments and some of them are recorded here - like *We Were Wrong*. I did expect the title track to have some connection with Horace Bachelor of

Radio Luxembourg fame, but it doesn't. Or if it has, I've missed it. There doesn't seem to be any great point in bringing this out again, because it's not that hilarious.

ROY WOOD: *Mustard* (Jet LP 12)

As the stoned hippy once said: "God is a jigsaw puzzle" and so too is pop music as made by Roy Wood. He's got all the pieces, the voices, the instruments, the production, the arrangement, the writing and the influence that make him a complete amalgam of pop - particularly Sixties pop. But, perhaps because he works on it all too hard and long, the net result is a complex mish-mash of styles and ideas which only add up to the eccentric experimenting of a studio/musical dilettante. Because he does everything the songs come out too jaunty and stilted, despite being catchy and clever, as on *The Rain Came Down On Everything*, *Why Does Such A Pretty Girl Sing Those Sad Songs* and *Look Thru' The Eyes Of A Fool*. Some of the ideas, like the camp style of *Mustard* and *You Sure Got It Now*, are a refreshing progression, but that's not enough. Maybe without the pressure to produce and a simpler more natural approach Roy will still produce a stunning LP. This is not the one. PH

ELKIE BROOKS: *Rich Man's Woman* (A&M SP 4554)

A long career of singing the blues, performing rock 'n' roll and generally being one of the few dominant dames in the British music biz has



MARLEY: *tastier than hot patties*

finally given Elkie the opportunity to record what must be, for her, the dream LP. Recorded at the Record Plant in LA, the nine cuts feature the usual cast of West Coast star musicians producing clean, tight, if rather compressed, support. Where she goes wrong is in the nature of a rather lack-lustre bunch of self-penned songs and the limitations (saved by He's A Rebel and *Sayer's Tomorrow*) and the limitations of her inconsistent voice. She does have a distinctive lilt but too often it veers into substandard wailing. As a performer in front of her last band, *Vingear Joe*, Elkie was very exciting; in the singer/songwriter class she's too patchy. PH

THE SHADOWS LIVE: *At The Paris Olympia* (EMI EMC 3095)

It's sad in a way to see the Shadows become respectable. I mean they

are a household name now - and this album is definitely *Housewife's Choice* material. Where is the blood and guts of yesteryear. Or was there any at all? Was it all in the fevered imagination of the Sixties? No, there was some here, and how lovely to hear Apache again. It's a live album and the French audience seemed to like the show in a corny sort of way (don't you despise people who clap in time to songs at concerts?). Loosen up a bit *Shads*, and stay away from the Eurovision song contest in future. RR

THE DRIFTERS: *24 Original Hits* (Atlantic Records K60106)

This album seems to have made some kind of record history in that it was released a couple of weeks ago in one city in the North of England to test its popularity, and on the basis of sales in that city alone, it made the album charts. And now

the rest of the country can have a go. It's a joint release from Bell and Atlantic, and features Drifters' hits from the late Fifties up to the present, sung by whichever line-up was responsible for the songs at the particular time, and produced on the album in splendid mono or stereo. It's one of those compilations that really is worth a place in your historical file. Tracks include *Under The Boardwalk*, *Up on The Roof*, *On Broadway*, *Dance With Me* and *When My Little Girl Is Smiling*. SB

THE WILD ANGELS: *Let's Get Back To Rock 'N' Roll* (Pye Golden Hour GH 614)

A greaser's dream. Sixty minutes of Rock 'n' Roll by Britain's acknowledged top Rock 'n' Roll band. That means 22 tracks covering just about every classic in the book such as *Rip It Up*; *Ready Teddy*; *Jailhouse Rock*; *Good Golly Miss Molly*; *What'd I Say*; *All Shook Up*. You know the sort of thing. Rock 'n' Roll is always threatening to make a big comeback, but it's never really made it. This won't change anything but if your hair's already slicked back and your trousers are tight, this should really make your Christmas - greaser. DH

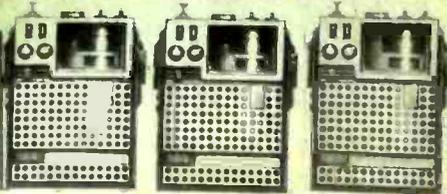
ELECTRIC LIGHT ORCHESTRA: *Face The Music* (Jet LP 11)

Why is it that neither Jeff Lynne's music nor Roy Wood's never sounds totally original? Alright, so the Beatles were the greatest masters of plagiarism but ELO take it too far on the Beatle-like *Walrus* sound of *Night-rider*, the Harrison like feel of *Waterfall*, and the John Lennon No 9 *Dream* revisited touch of *One Summer Dream*. Then there's *Poker* which sounds like supercharged *Steeleye Span* (nice middle eight) and the overblown mysterious opener, *Fire On High*, which falls into classic Who thrashing. *Evil Woman* is the one true ELO piece in this sparse eight-cut outing. For the rest, despite the imaginative use of strings and production, and lyrics, there's always that nagging feeling that you've been there before. PH

MIKE BATT WITH THE MAD HATTERS

NEW SINGLE 'THE HOUSE OF THE CLOWN'

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TUNE IN

Radio

RADIO CAROLINE returned to the airwaves last week to the delight of the Caroline staff and supporters, though it is understood that the atmosphere at the Home Office was distinctly gloomy.

Transmissions started last Wednesday in the afternoon, although the

Caroline returns

signal was not particularly strong. At the time of going to press, the signal strength still had not improved noticeably, although that does not worry the station's

supporters too much.

Power will be increased during this week, hoping to bring it up to the same signal strength as before the raid, although this may not be too easy. With Peter Chicago not on the ship, it is expected that repairs after the Home Office raid and the storm that followed will take longer than usual. Chicago has become an integral part of the Caroline team, and his presence until after the trial will be sadly missed.

The MI Amigo tapes are still being produced in Spain, and right from the first time the transmitters were switched on again, they were right on cue.

Listen for:

BARRY MASON'S Top 12 at 1 pm and Melanio In Concert (both Radio 1, Saturday) and Insight 'Before The Beatles'. Look back at pop scene pre 1968, and talking to people like Marty Wilde, Larry Parnes, Jack Good and Ian Samwell (Radio 1, Sunday).

Rosko gets set for Christmas

THE EMPEROR Rosko International Roadshow - by reputation the biggest touring light and sound disco show in the world - will play special London shows over the coming Christmas and New Year period.

Dates

Dates set are the Portman Hotel on December 24 and the Cunard Hotel on New Year's Eve. Other December gigs

include Southampton Guildhall (4), Maidstone Barracks (5), Cirencester Anthea's Disco (6), Portsmouth Mecca Ballroom (7), Wigan Mecca Ballroom (8), Milton Common Beltry Disco (13), Bedford Addison Centre (12).

RAF Kinross (13), RAF Lossiemouth (14), Epping Country Club (17), RAF Benson Oxford (18), Guildford Civic Hall (19), Birmingham Rebecca's Club (20), St Albans Haven Hotel (21), Bristol Tiffany's Club (22), Walsall Town Hall (23), Tites Club Beckenham (26), and South Pier Pavilion, Lowestoft (27).

Film



DUSTIN HOFFMAN: as he appears in Lenny

Sombre masterpiece

LENNY: Cert X. Odeon Haymarket now.

LENNY is a biographical film about the life of comedian, Lenny Bruce. We pick up the story in 1951 where he is working as a second-rate stand-up comic who seems destined for obscurity.

He falls in love with and marries, stripper, Honey Harlow, and together they set up a double act. This gets nowhere but when she is dropped from the act and Bruce's jokes become a little near the knuckle people start

socking to see him in the expectation of being outraged. He is busted by the police on several occasions and his fame starts to spread. He hits the skids in the early sixties and dies broke and broken in 1966.

Recreation

Though in no way could Lenny be called entertainment it is, nevertheless a great movie. Shot in sombre black and white by director, Bob Fosse, famous for Sweet

Charity and Cabaret. It is a faithful recreation of the life of a man who was truly before his time.

Dustin Hoffman gives the performance of his life as Lenny Bruce and it is worth seeing the film for this alone. Attractive Valerie Perrine plays his wife, Honey, and has already picked up several awards for her portrayal. Certainly not everyone's tastes but Lenny is surely a must for all serious moviegoers.

Mike Childs

Television

Look for:

ALEX HARVEY and his Band, Snafi, ELO and David Essex on Saturday's Superomic, Frank Ifield, Guya and Doda and Simon Townsend on Saturday Scene. Then on Tuesday, Old Grey Whistle Test features Steve Howe, Chris Squire and Phillip Catherine.

BLEEPS

NO FURTHER cuts are expected in the near future to Radio 1 programmes, although the BBC's annual report says that Aunty is aiming to cut its deficit from £19 million to £10 million.

BIRTHDAYS IN recent weeks we've missed out on include Michael Lindsay's (ex-Caroline, BBC and RNI), who proudly informed us that he was 25 on November 25! At the time, he was on holiday in Caterham

PIOCADILLY MAN's wife Debbie England also notches up another year on Christmas Day, and guess what, we forgot the birthday of our old patron Arnold Layne (Greg Bance / Roger Scott) on October 18.

NAZZ/HARDING WINNERS!

NAZARETH

THE FIRST three winners received tickets for a Nazareth gig and an album. The remaining winners will receive a copy of Nazareth's Greatest Hits. Please allow 14-21 days for delivery.

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Ronald Melhuish, Baysdale Road, Thornaby, Stockton on Tees, Cleveland. Tom Dixon, Tnmndon Station, Co Durham. Ian Davidson, Innerwick Drive, Glasgow G52 2HY. Iain McCall, Stockcroft Road, Balcombe, Sussex. Alex Robertson, Bankhead, Place Airdrie, Scotland.

J. Anson, Madeley, Telfor, Shropshire. David Watkins, Deerhurst, Yate, Nr

Bristol BS17 4JP. Mark Pale, Castlehill Gardens, Ayr, Scotland. Gerard Gann, Nr Leuchars, Fife, Scotland. Jeffrey Leake, Lightwood, Stoke on Trent, Staffs ST3 7HS.

John Kerr, Kircaldy, Fife, Scotland. Caroline Hill, Newport, Gwent, South Wales. Kev Dawson, South Kirkby, Nr Pontefract, West Yorkshire. Adrian Holmes, Bowley Regis, Warley, West Midlands B65 8EW.

Lawrence Page, Stratford Avenue, Altherstone, Warwickshire CV9 2AN.

Brian Weston, Leam Lane Est, Gateshead 20, County Durham. Miss Y. Eleock, Penderney Way, Carleton Road, Holloway, London N7. Roy Ford, Timperley, Altrincham, Cheshire. Linda Kerr, Bonty, Bridge, Central Region, Scotland.



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ell, Picketts Avenue, Leigh on Sea, Essex. Centre Hall, Church Street, Padstow, Cornwall PL28 8BG. Graeme Cornish, Little Stoke, Bristol. Paul Bibby, Inmans Road, Hedon, Hull. N. Humberstone, Angela Young, Jubilee Grove, Wellasey, Merseyside. Gordon Hurrell, Dunfermline, Fife, Scotland.

James Spence, Hurford, Kilmarnock, Ayrshire, Scotland. Andy Kleiv, Hutchison View, Edinburgh, Scotland. John Hoyle, Scunthorpe, Doncaster, South Yorkshire. Lawrence Smith, Shaftesbury Avenue, South Harrow, Middlesex. Jim Nisbet, Prestonpines, East Lothian, Scotland.

Shane Dowman, Twickenham Close, Beddington, Croydon, Surrey. Dave

Vujasin, Westcliff on Sea, Essex. SSO 7JW. David Dewar, Frith Court, Mill Hill East, London NW7. William Blanchflower, Kilpatrick Gardens, Clarks-ton, Glasgow. Glen How-

Needham, Bradley Road, Grimsby, South Humber- side. Miss E. Hewitt, Balby, Doncaster, York- shire. Julie Harper, Doncaster, Yorkshire. David Draper, Burton On Trent, Staffs DE1 5OTT.

Andrew Laughlan, Fortunes

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December 4

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KOKOMO, The Polytechnic, Oxford (Oxford 61998)
STEVE GIBBONS / MOON / ROOGLATOR, The University, Birmingham (021 472 1841)
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STACKRIDGE / BANCO, Town Hall, Cheltenham
HUSTLER, Music Hall, Shrewsbury (Shrewsbury 52019)
DANA, New Royal Cabaret Lounge, Preston
CURVED AIR / CLIMAX BLUES BAND, The University, Reading (Reading 806222)
SASSAFRAS / BAND CALLED O/RANDY PIE, City Hall, Hull
BROTHER LEES, Baileys, Watford (Watford 39848)
GENO WASHINGTON & THE RAM JAM BAND, Middlesex Polytechnic, Enfield
ROCK ISLAND LINE, Battersea College of Education, Roehampton
DRIFTERS, Baileys, Derby (Derby 363151)
JIMMY RUFFIN, Baileys, Blackburn (Blackburn 662623)
FUMBLE, Marquee, Wardour Street, London W1 (01 137 6603)
CARAVAN / MICHAEL CHAPMAN, Usher Hall, Edinburgh
CILLA BLACK, Central Hall, Chatham
DECAMERON, The University, Aberystwyth (Aberystwyth 3812)
THIN LIZZY / JONATHAN KELLY, Crucible Theatre, Sheffield (Sheffield 799223)
HELEN SHAPIRO, Talk of Yorkshire, Bradford (Bradford 684494)
PROCOL HARUM, The University, Swansea (Swansea 24851)
NAZARETH / SNAFU, De Montfort Hall, Leicester (Leicester 22850)
MUD, Capitol, Aberdeen (Aberdeen 23141)
ANDY FRASER / STRANGE DAYS, Civic Hall, Dunstable
SUPERTRAMP / JOAN ARMATRADING / MOVIES, City Hall, Sheffield (Sheffield 27074)
JUSTIN HAYWARD & JOHN LODGE / A J WEBBER, The University, Cardiff (Cardiff 396421)

FRIDAY

December 5

MAC & KATIE KISSOON, Baileys, Liverpool (051 709 4766)
KENNY, Grand Pavillon, Withersnae
KURSAAL FLYERS, Aston University, Birmingham (021 359 3611)
BROTHERHOOD OF MAN, La Dolce Vita, Birmingham
DANA, New Royal Cabaret Lounge, Preston
EDGAR BROUGHTON BAND, College of Education, Braintree
JUDAS PRIEST, Northumberland College, Newcastle
SUTHERLAND BROTHERS & QUIVER, College of Education, Thornbridge
STACKRIDGE, Bedford College, London NW1 (01 486 4760)
FUMBLE, Lancastrer Polytechnic, Rugby (Rugby 72539)
ALBERTO Y LOS TRIOS PARANOIAS, The Polytechnic, Birmingham
STRETCH, The University, Hull
MUD, Caird Hall, Dundee (Dundee 22399)
KOKOMO, The Polytechnic, Oxford (Oxford 61998)
SPARROW, Harveys, Hereford
HORSLIPS, Earnshaw Hall, Sheffield
THIN LIZZY, College of Commerce and Technology, Hull

WHO, WHERE AND WHERE

HELEN SHAPIRO, Talk of the Midlands, Bradford (Bradford 864494)
CHRIS FARLOWE, New Victoria, London SW11 (01 834 0671)
SASSAFRAS / BAND CALLED O/RANDY PIE, Lancastrer Polytechnic, Coventry (Coventry 24168)
CURVED AIR, The University, Salford
SCREAMING LORD SUTCH & THE SAVAGES, College of Education, Doncaster
GONZALEZ, Bishop Otter College, Chichester
DESMOND DEKKER, College of Education, Dudley
JIMMY JAMES & THE VAGABONDS, City College, Leeds
WIGANS OVATION, Black Lion Cardigan
NAZARETH / SNAFU, Mayfair, Newcastle (Newcastle 23109)
WALLY, Earnshaw Hall, Sheffield
BUDGIE, Corn Exchange, Cambridge (Bury St Edmunds 3937)
GENTLE GIANT, University of East Anglia, Norwich (Norwich 52068)
VIV STANSHALLS VIVARIUM, Goldsmiths College, London SW14 (01 692 0211)
COLOSSEUM II, Johnson Hall, Yeovil
URIAH HEEP, Gaumont, Southampton (Southampton 28001)
ANDY FRASER / STRANGE DAYS, Top Rank, Cardiff (Cardiff 26538)
PROCOL HARUM, The University, Sheffield (Sheffield 24076)
SUPERTRAMP / JOAN ARMATRADING / MOVIES, Coventry Theatre, Coventry (Coventry 23141)
RICHARD DIGANCE, The University, Dundee (Dundee 27482)
JUSTIN HAYWARD & JOHN LODGE / A J WEBBER, Civic Hall, Wolverhampton
JASPEUR CARROTT, Grandstand Hotel, Nottingham Road, Derby

SATURDAY

December 6

SHOWADDY WADDY, Frenchmans Motel, Fishguard, (Fishguard 3597)
SLACK ALICE, County Cricket Ground, Wantage Road, Northampton
ANDY FRASER / STRANGE DAYS, The University, Liverpool (051 709 4744)
JOCK THE LAD, City Hall, St Albans
HELEN SHAPIRO, Talk of Yorkshire, Bradford (Bradford 684494)



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ELECTRIC LIGHT ORCHESTRA / COLOSSEUM II, New Victoria, London SW11 (01 834 0671)
DRIFTERS, Stour Centre, Ashford
CARAVAN / SQUEEZE, The University, Southampton (Southampton 556291)
SASSAFRAS / BAND CALLED O/RANDY PIE, Bradford University
DANA, New Royal Cabaret Lounge, Preston
STRETCH, Top Hat, Spennymore, Co Durham
GENO WASHINGTON & THE RAM JAM BAND, Yate Entertainment Centre, Bristol
GENE PITNEY, Talk of the Midlands, Derby
CILLA BLACK, ABC Theatre, Plymouth (Plymouth 63300)
KOKOMO, The Polytechnic, Leicester (Leicester 27652)
THIN LIZZY, Middleton St George College of Education, Darlington
JIMMY JAMES & THE VAGABONDS, Samantha's, Exmouth
BURGLAR BILL, Ewell Technical College, Ewell

MUD, Odeon, Edinburgh (031 867 3805)
URIAH HEEP, Odeon, Birmingham (021 643 6101)
CARAVAN, The University, Southampton (Southampton 556291)
JUSTIN HAYWARD & JOHN LODGE / A J WEBBER, University of Brunels, Uxbridge (Uxbridge 37188)
HEAVY METAL KIDS, Polytechnic, Kingston
FAMILY COOKIN', Baths, Scunthorpe
WALLY, The Polytechnic, Sunderland
EDGAR BROUGHTON BAND, Institute of Technology, Bolton
JUDAS PRIEST, Stadium, Liverpool
SUTHERLAND BROTHERS & QUIVER, The Polytechnic, Sunderland
CURVED AIR, The University, Lancaster (Lancaster 65201)
SUPERTRAMP / JOAN ARMATRADING / MOVIES, Hammersmith Odeon, London W6 (01 748 4081)
FUMBLE, St Peters College, Birmingham
ALBERTO Y LOS TRIOS PARANOIAS, University of Essex, Colchester (Colchester 44144)
MAC & KATIE KISSOON, Baileys, Liverpool
KENNY, Pier Pavilion, Cleethorpes
DRIFTERS, Stour Centre, Ashford
GLITTER BAND, The University, Nottingham (Nottingham 55912)
GONZALEZ, Bedford Bradford
ROCK ISLAND LINE, Rolle College, Exmouth

SUNDAY

December 7

QUEEN, Civic Hall, Wolverhampton
JUSTIN HAYWARD & JOHN LODGE / A J WEBBER, ABC Plymouth (Plymouth 63300)
RICHARD DIGANCE, New London Theatre, Drury Lane, London W62 (01-405 0072)
SUPERTRAMP / JOAN ARMATRADING / MOVIES, Hammersmith Odeon, London W6 (01-748 4081)
SHAKIN STEVENS & THE SUNSETS, Torrington, Lodge Lane, N Finchley, London
MUD, Apollo, Glasgow (041 332 6055)
KURSAAL FLYERS, Roundhouse, Chalk Farm, London NW1 (01-267 2564)
GENTLE GIANT, Pavilion, Hemel Hempstead

BUDGIE, Greyhound, Croydon
CHRIS FARLOWE, Albany Theatre, Nottingham
SASSAFRAS / BAND CALLED O/RANDY PIE, Hammersmith Palais, London
MAN, Fairfield Hall, Croydon (01-488 9291)
MAC & KATIE KISSOON, Deeside Leisure Centre, Queensferry
MAR MALADE, Country Club, Bryn Gwyn, South Wales
ALBERTO Y LOS TRIOS PARANOIAS, Tithe Farm, Harrow
KURSAAL FLYERS / MOON / CRAZY CAVAN, Roundhouse, Chalk Farm, London NW1 (01-267 2564)
KOKOMO / UPP, Theatre Royal, Drury Lane, London WC2 (01-836 4108)

MONDAY

December 8

ELECTRIC LIGHT ORCHESTRA / COLOSSEUM II, Odeon, Birmingham
SASSAFRAS / BAND CALLED O/RANDY PIE, The University, Birmingham (021 472 1841)
JIMMY RUFFIN, Baileys, Derby (Derby 363151)
MIKE HERON'S REPUTATION, Golden Diamond, Stoney Street, Sutton-in-Ashfield
GENO WASHINGTON & THE RAM JAM BAND, Baileys, Bristol
GLITTER BAND, Locarno, Portsmouth (Portsmouth 25491)
PAUL SIMON, Palace, Manchester (061 236 0184)
JUSTIN HAYWARD & JOHN LODGE / A J WEBBER, The University, Exeter (Exeter 77911)
URIAH HEEP, Free Trade Hall, Manchester (061 834 0934)
GENTLE GIANT, Town Hall, Birmingham (021 236 2392)
CHRIS FARLOWE, Victoria Hall, Stoke
SPIDERS FROM MARS, The Polytechnic, Leeds (Leeds 7538)
BRIDGET ST JOHN, Dirty Duck, Blackburn
SUTHERLAND BROTHERS & QUIVER, Smokie Joe's, Glasgow

TUESDAY

December 9

MAGNUM OPUS II, Springwater Club, Calverton
JIMMY RUFFIN, Baileys, Derby (Derby 363151)
MOON, The Polytechnic, Brighton
HEAVY METAL KIDS / NUTZ, Top Rank, Cardiff (Cardiff 28538)
QUEEN, Odeon, Nottingham (Nottingham 43971)
CURVED AIR / CLIMAX BLUES BAND, Town Hall, Birmingham (021-236 2392)
SUTHERLAND BROTHERS & QUIVER, Hilltop Hotel, Carlisle
DON McLEAN, National Stadium, Dublin
FAMILY COOKIN', 100 Club, Oxford Street, London W1 (01-638 0933)
PAUL SIMON, Hippodrome, Birmingham (021-622 2576)
STRETCH, Barbarellas, Birmingham (021-643 9413)
SASSAFRAS / BAND CALLED O/RANDY PIE, Brackwyn Hall, Swansea
ROCK ISLAND LINE, Outlook Club, Doncaster
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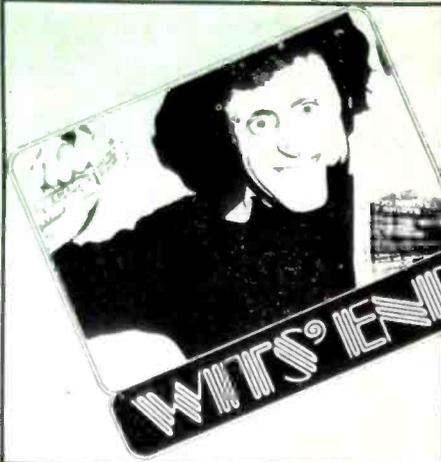
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A tartan knock-out

WELL, DIDN'T we cause a stir last week? That new Rollers album which managed to achieve a 400,000 advance before release is mighty impressive but not the largest advance ever.

That glory belongs to the Beatles who had a 750,000 advance order for their Beatles For Sale album.

Advance

And while we're on figures the Beatles had 1,000,000 UK advance sales for their singles Can't Buy Me Love and I Wanna Hold Your Hand and achieved an all-time record in the States of (wait for it) 2,100,000

advance orders for Can't Buy Me Love over there. Meanwhile the Rollers are coming along with their first two albums going platinum, and they were presented with these discs by world light heavyweight boxing champ John Conteh.

Appropriate

Conteh has his own single out appropriately titled Boxer, but there's no news yet as to how many advance orders it achieved.

THE ROLLERS: not a record advance. JOHN CONTEH: advance unknown.

Painting the trail...

HERE WE present this year's biggest hitmakers as you've never seen them before (unless of course you're a

fiend for the golden age of Hollywood). Stan Laurel and Oliver Hardy (which is which? which is which?) as they get ready to go out on

the Trail Of The Lonesome Pine. In order not to get lost while actually on the trail Stanley had this great idea to paint the trail as they went along so the terrible two could find

their way back. Smart eh? But before they even hit the first leafy glen big fat Olly went and put his foot in it. That's another fine mess you've got us into.



LAUREL AND HARDY: another fine mess.

BEHIND THE BREAKERS

WHY THEY'RE called the breakers heaven only knows, none of them seem to have the ability to break! They've all been there for too long. The only startling breaker this week is the legendary Itchy Coo Park by the Small Faces which deserves to go right up there.

Abba lying at No 2 with Mama Mia are trying to repeat the full arrangement/production job that gave them a biggie last time out and they should be happy now. But oh, no not 'ol Blue Eyes



MIKE BATT

Godfather Sinatra. He's not my baby! The Tymes are still pushing their brand of soul but it looks like God's gonna punish them if they don't make it next week. Bill Howard (who's he?) is declaring himself King Of The Cops again but that's not getting him anywhere either. Who loves ya baby? Ralph McTell's Dreams Of You (remember it's the rip-off of that old hymn Jesu Love Of Man's Desire) is making about the same progress as old evergreen Ethna's The Old Rugged Cross. Now

A big splash

GARY GLITTER'S going to get himself into hot water soon, but, of course, it'll be hot water with style.

You see Gazza is having his new ultra-luxurious bathroom fitted out with marble and glass specially imported from Italy.

And at the same time he's taking a tip from his old mate Donovan who also planned a marble bathroom at his home in Ireland.

Gaping

It looked beautiful until our folk singer decided to run himself a bath. Then it happened - crash - splash - swoosh and a gaping great hole in the floor.

Italian marble. It would appear, needs special strengthened joists in the floor because it is so heavy! Gary has made sure that all precautions have been taken in order not to repeat Donovan's experience.



REALLY THERE'S only one thing to say - Did you see her? Honestly, the year's most boring TV programme! So our competition this week (get out those naughty notelets): Who was the most boring, David Bowie or Russell Harty?

It should be a close one, which is exactly what we've heard about AWB's Hamish Stuart and the Divine Miss M. Such a scandal and Christmas as close... But let's hope a piece of that festive spirit will touch the hearts of Rick Wakeman and Procol Harum. Let's have no more tiffs, it's kiss - and - make - up time. Right boys? Right, now what's this we hear about Alice Cooper "selling out" to Las Vegas? Darlings, Alice sold out years ago - he's just getting more money now.

And it seems Steve Harley has been plecting up a boob (sorry, bob) or two by appearing in those naughty sex mags with naked ladies. But while they bare the lot, he doesn't, which makes little Stevie just as boring as ever.

And in danger of becoming the same is Bruce Springsteen. After overkill publicity it could be overkill appearance. The future of rock 'n' roll returns in March... The future future comes round about July...

CHIP OFF THE OLD BLOCK...

SLADE, WHO have been concentrating on winning hearts in the States, have been in the US for six months and the thing they most miss about good ol' England is the food. Their answer? To import a box of HP sauce to America, and consequently turn the New Yorkers who were working for Slade on to the sauce's delights.

Victory

Said Dave Hill: "We said to 'em 'wot you haven't had over 'ere is a chip buttie', so we got the ol' chips on the bread and butter and put the HP on it. It freaked 'em out!" HP for victory!

Now come a little closer sugarplums... What is that old heavyweight Cassius Clay (and that's your real name sister) doing on the Bob Dylan Rolling Thunder tour except for putting the ticket prices up to £6. Back to the roots indeed! And after going from Jimmie and Family Cookin' to Family Cookin' it's now back to Jimmie and Family Cookin' which makes for even more boredom...

And that's something you can't level at Keith Moon who has written the script for a film based on Dick Whittington. A case of "turn on" again Keith? What is that Cat (I never give interviews - can't really speak) Stevens doing writing songs for Herb Albert? We'll never know, he doesn't do interviews...

In this week's

SOUNDS

SPAN

MAN

NAZ

LEO

PLUS! CURVED AIR, YVONNE FAIR, CAN AND BRITAIN'S BEST AND BIGGEST GIG GUIDE

Press dem lips

DEAR MAILMAN, Isn't it sick how the press treat 'Normal People' — by that I mean pop stars.

In every daily newspaper we find in solid bold black and white print the gruesome details of Leslie McKeown's car accident etc etc.

Nobody thinks how it affects the poor guy, or even his fans.

I saw a girl crying on the bus aged about seventeen and on asking her why, she said she was weeping for Leslie McKeown of the Bay City Rollers. She thought he would be sent to prisons because of the impression the papers had given.

Come on, leave the KIDS alone you lot — let the girls enjoy their youth.

Steven Morley, Doncaster.

● Never mind, young broken hearts usually mend quickly!

Award fraud

DEAR MAILMAN, On Sunday, October 14, I went to the LWT awards at Wembley Pool, and frankly, I was disgusted. After being instructed to treat all the artists equally, as the audience surely would, the BCR's sang 3 songs, whereas the others sang two, and the audience lights were turned off when the Rollers came on.



LES McKEOWN: See Press Dem Lips

fans for other winners, so it's a case of the majority ruling!

Being as it was an Award Winners show, I thought all the winners should have been treated the same. Also, while the other artists were on, the BCR's fans just chanted Rollers songs all the way through, which I thought was very low.

Apart from all this, all but Linda Lewis mimed to their records. To me it was a sheer waste of 13.

J. Bashnell, Southall, Middx.

● From all accounts though, there were about 85 Roller fans in the audience to every five

POST CARD

FOR CORRESPONDENCE

26 OCT 1975

Dear Mailman,

I took my Dad along to see Be Bop Deluxe — and got him popping. Now he's a fan and he'll drive me to all their shows — even as far as Reading!

Be Bop Deluxe, London

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

TEX IS KING!
Eke and Tina Turner are close behind.
Sir Monty Rock 111 Freak, Birmingham.

● Ex-hairdresser is now hair-raiser. But is he losing it? Answers if you please

No Sparks

DEAR MAILMAN, Looking at the charts in Record Mirror & Disc you notice some peculiar things.

I personally kept an eye on the chart progress of Sparks' LPs.

Propaganda came in very high and then slipped out of the thirty, 3 weeks later. Now, an outsider would think, OK! That can't be much of an album.

They would think a group with a big following like them in the middle of a tour promoting the LP left right and centre, can't have a very good record out 'cos it is going down so fast!

Then they think, Oh! Here's the new one a year on and this time it's Indiscreet, reaching 17 — only 17! — then out 2 weeks later

Oh dear, and Sparks not exactly being discreet about the LP an' all. The decision must be Sparks are slipping, and or it's obviously a weak album.

BUT (building up breath) it's not, it's BRILLIANT, BLOODY BRILLIANT.

Upset Sparks Fan, Whitley Bay.

● I agree, there's some odd things going on in the charts. However there's tons of flashy music going around and unfortunately it appears that folks LIKE flashy music.

Ziggy zenith

DEAR MAILMAN, Well said "Ziggy Inn, Cumbria", I fully agree that David Bowie was much better writing and performing Ziggy Star-

rust type music than the (soul?) music he is writing now. OK, it's not bad, in fact Fame was good, but not a patch on any of his greats like Quicksands, Rock 'n' Roll Sulcide, Bewlay Bros, etc. Hope he reverts to Iggy Pop.

Eck, Springfield, Fife.

Cliff heights

DEAR MAILMAN, Over the past two years I have been to see quite a few live concerts. Leo Sayer, David Essex, Wigans Ovation, the Osmonds and Rod Stewart. I thought they were all great.

But, last week I saw Cliff Richard in a show at Southport and I went off Essex completely!

Compared to Cliff, all these other so called stars are a load of um, rubbish.

I never thought I would go mad about Cliff Richard but he is really dishy. He is a much better singer than he is on telly and much better looking.

It is easy to see why Cliff has lasted so long. Rod Stewart should go back to grave digging and David Essex should stick to acting.

Love from Anne, aged 18. PS. What kind of music do you like? And do you like the Eagles? I do.

● Well, what have you all to say for yourselves?



DISCO TEX: See King Monty

Listen with mother

DEAR MAILMAN, I think Sue Byrom needs her head looking into. To say that Eric Faulkner and Stuart Wood are the new Lennon / McCartney is bloody stupid!

Nobody can ever hope to achieve to come near the standard set by these two geniuses. Least of all the two kids who write nursery rhymes.

A Beatles fan forever, Preston.

● In actual fact, Sue Byrom said that Rollers' fans are eager to describe Eric and Wendy as the new Lennon / McCartney. It wasn't necessarily her own opinion.



CLIFF RICHARD: See Cliff Heights

Hey, you guys

from now on when you write to Mailman, we'd like you to write some seasonal epics for Santa Mailman, so we can get into the Festive spirit. Also let's hear about your reviews on the music scene of 1975 and your views on Christmas and all the goodies you can consume. Yes, anything witty and absolutely nuts will be printed for the up-and-coming Jolly Month.



RUSS AND RON: See No Sparks

J. Edward Oliver 'All the world loves a laugher'

FOOL YOUR FRIENDS! FOOL YOUR ENEMIES! FOOL MRS. AGNES QUONT, 29 THE MEWS, PENGE! BE THE DEATH AND HEEL OF THE PARTY WITH THE FOLLOWING—

J. Edward Oliver BOOK OF ANTI-JOKES

WHAT ARE ANTI-JOKES?
ALL JOKES HAVE ONE THING IN COMMON: THEY ARE ALL DESIGNED TO ENTERTAIN AND AMUSE. BUT NOW, AFTER YEARS OF RESEARCH INTO THE PSYCHOLOGICAL FACTS OF HUMOR, THE HISTORY AND DEVELOPMENT OF COMEDY, AND WAYS OF SAVING YOURSELF FROM ANTI-JOKES, J. EDWARD OLIVER HAS FINALLY COME UP WITH THE ANTI-JOKE.

ANTI-JOKES APPEAR TO BE JUST LIKE ALL OTHER JOKES, EXCEPT FOR ONE SMALL DETAIL: THEY'RE NOT FUNNY.

HOW TO USE ANTI-JOKES
LAUGHING WITH UNCONTROLLABLE MIRTH, TELL THESE ANTI-JOKES TO YOUR FRIENDS (OR CUT THEM OUT AND SAY "SERV! HAVE YOU SEEN THIS ONE?") THEN WATCH THEIR FACES AS THEY TRY TO AVOID SHOWING THAT THEY DON'T UNDERSTAND THEIR WIFE. ANTI-JOKES TO GET YOUR REVENGE ON PEOPLE WHO INSIST UPON TELLING YOU LONG, BORING ANECDOTES.

OR HEAD THEM YOURSELF WHEN YOU'RE NOT IN THE MOOD FOR HEARING JOKE, OR WHEN YOU WANT TO GET INTO THE RIGHT FRAME OF MIND FOR WATCHING "THE GALTONS".

ANTI-JOKES ARE ALSO USEFUL FOR RADIO AND TV DISC JOCKEYS WITH LOTS OF TIGHT AND DAILY PROGRAMS BETWEEN 10 AM AND NOON. BACK-TOOTHED COMEDIANS WITH UNKEMPT HAIR AND STICKS WITH FEATHERS ON THE END, AND CONTESTANTS ON "OPPORTUNITY KNOCKS".

A MAN WENT TO SEE A PSYCHIATRIST "BECAUSE MY FRIENDS THINK I'M CRAZY BECAUSE I LIKE PANCAKES."

"WHY, THAT'S FIDDLING," SAID THE PSYCHIATRIST. "LOTS OF PEOPLE LIKE PANCAKES. WHY I'M EXTREMELY KIND OF THEIR ANSELVES."

"THANK GOODNESS," SAID THE MAN. "FOR A MOMENT I THOUGHT I WAS GOING CRAZY."

There was a young lady from Truickers who met a coach party of vicars.

"We wonder," said they, "How much we must pay for a crate of brown ale and some liquors."

AN ENGLISHMAN, AN IRISHMAN, A SCOTSMAN, A GERMANNAN, A JEW, A PAKISTANI, AN ACTRESS, A BISHOP, A PARROT, A MOTHER-IN-LAW, A TRAVELLING SALESMAN, A WAITER, A DEAD FLY, A DOCTOR, A MAGISTRATE, AN AERIALIST, A DRUNK (A LANDLADY, A CHARTERED ACCOUNTANT, A BIKELAVER, A TREE WRECKER, A PLUMBER, A CHICKEN, A TRAVELLING SWITH, A CARRIBAL, A NUN, A POLICEMAN AND A PROFESSIONAL WALKER WALKING DOWN PEACELISSY ONE WAS ASSAULTED.

A cowboy once said to his pard'ner that his concrete still needed some hardener.

"I think that perhaps your house will collapse," As the art mistress said to the gardeners.

J. EDWARD OLIVER'S Instant **garbage** COLUMN

ELOP TEN

1. 175 IN HIS 50S - DAVID BOWIE
2. NUMBER OF 43 - VERA EVIN
3. PLEASE ME POSTMAN - FRESKO LE RAYE
4. NEVER CAN SAY GOODBYE - BILL HALEY
5. THE TOWER HUNT AND TOWER FOR ALL OF US - THE OSBORNES
6. MY DUMB A LING - QUASIMODO
7. WILD THINGS - GUY PEARCE
8. MAKE ME SMILE - QUEEN VICTORIA
9. ANGEL FACE - OLIVIA NEWTON-JOHN
10. THE FAR HAWK - LITTS TRAVELT

COMPILER: MR. (12) JOHN MURPHY (EDITOR: (13) D. HICKS (ARTIST: (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

SCREWBALL SCRIBBLES

WHAT'S THE DIFFERENCE BETWEEN A RICE PUDDING AND A MAN BEING A GRAPPE? ...

WHAT WAS TWO EYES, 3 TEETH, 12 ELBOWS, 14 HANDLE BARS, 75 KNEECAPS, 11 NOSE FLUTES, 136 CARDBOARD NAIL TUNERS, 17 EARPLUGS, 302 OF FRESH-MADE CREAM DOUGHNUTS AND 119 BEAM WEAVERMAGES?

"JONCK BROCKY" WHO'S THERE?" "IT'S A LONG WAITER."

"IT'S A LONG WAITER WHO?" "IT'S A LONG WAITER SMITH."

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

PEOPLE TELL ME THAT THE TROUBLE WITH MY RADIO SHOW IS THAT I'M BEHIND THE TIMES, THAT I'M LIVING IN THE PAST.

I SUPPOSE THEY COULD BE RIGHT

WHAT I MUST DO IS UP-DATE MY IMAGE. MUST BE MODERN, TRENDY, SLINGING AND UP-TO-THE-MINUTE. I MUST MOVE WITH THE TIMES.

AFTER ALL THIS IS 1974

Loneliness is...

MAD MICROBES

ACTUAL APOLOGY

IN CONCERT
John Christie
BBC 2 TV Wednesday
10 December 10.20 pm

See John sing his
new single
'Runaway'

Album available 'Relax'

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