

Australia 30c

South Africa 26c

RECORD MIRROR & DISC

November 15 1975 10p

Shaved LENNON

— Page 12

FABULOUS FREDDIE

Phantom
of The
Opera

— Page 7
and
win
their
new
album

JIM CAPALDI'S HURTS

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SLADE look ahead

— Page 8

GEORGE McCRAE POSTER



British Top 50 Singles

1	1	SPACE ODDITY, David Bowie	RCA
2	9	D. I. V. O. R. C. E., Billy Connolly	Polydor
3	2	LOVE IS THE DRUG, Roxy Music	Island
4	4	RHINESTONE COWBOY, Glen Campbell	Capitol
5	13	LOVE HURTS, Jim Capaldi	Island
6	25	IMAGINE, John Lennon	Apple
7	5	HOLD BACK THE NIGHT, Trammps	Buddah
8	10	BLUE GUITAR, Justin Hayward / John Lodge	Threshold
9	15	NEW YORK GROOVE, Hello	Bell
10	38	YOU SEXY THING, Hot Chocolate	Rak
11	6	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
12	14	I AIN'T LYIN', George McCrae	Jayboy
13	3	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
14	26	SKY HIGH, Jigsaw	Splash
15	8	FEELINGS, Morris Albert	Decca
16	30	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
17	47	BOHEMIAN RHAPSODY, Queen	EMI
18	17	HIGHFLY, John Miles	Decca
19	16	RIDE A WILD HORSE, Dee Clark	Chelsea
20	19	SCOTCH ON THE ROCKS, Band of the Black Watch	Spark
21	7	S. O. S., Abba	Epic
22	33	DARLIN' David Cassidy	RCA
23	34	LYIN' EYES, Eagles	Asylum
24	20	ISLAND GIRL, Elton John	DJM
25	23	ROCK ON BROTHER, Chequers	Creole
26	11	THERE GOES MY FIRST LOVE, Drifters	Bell
27	-	THIS OLD HEART OF MINE, Rod Stewart	RIVA
28	41	ROCKY, Austin Roberts	Private Stock
29	22	FUNKY MOPED / MAGIC ROUNDOABOUT, Jasper Carrott	dJDM
30	48	WHY DID YOU DO IT, Stretch	Anchor
31	12	DON'T PLAY YOUR ROCK AND ROLL TO ME, Smokey	Rak
32	31	SUPERSHIP, George Benson	CTI
33	45	GOOD-BYE-EE, 14-18	Magnet
34	21	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
35	18	HOLD ME CLOSE, David Essex	CBS
36	40	CHANGE WITH THE TIMES, Van McCoy	Arco
37	24	WHO LOVES YOU, Four Seasons	Warner Bros
38	46	PAPA OOM MOW MOW, Gary Glitter	Bell
39	39	ARE YOU BEING SERVED SIR, John Inman	DJM
40	27	UNA PALOMA BLANCA, Jonathan King	UK
41	-	LET'S TWIST AGAIN, John Asher	Creole
42	-	ALL AROUND MY HAT, Steeleye Span	Chrysalis
43	-	NA NA IS THE SADDEST WORD, Stylistics	Avco
44	43	LOOK AT ME, Moments	All Platinum
45	-	FLY ROBIN FLY, Silver Convention	Magnet
46	-	HEAVENLY, Showaddywaddy	Bell
47	-	PART TIME LOVE, Gladys Knight	Buddah
48	-	I'M STILL GONNA NEED YOU, Osmonds	MGM
49	-	HOLY ROLLER, Nazareth	Mountain Top
50	44	PAPER DOLL, Don Estelle / Windsor Davis	EMI

RECORD MIRROR & DISC

Star Breakers

1	SUPER LOVE, Wigans Ovation	Spark State
2	LITTLE DARLING, Rubettes	State
3	FIRST IMPRESSIONS, Impression	Warner Brothers
4	I'M SO CRAZY, K. C. & The Sunshine Band	Jayboy
5	THE OLD RUGGED CROSS, Ethna Campbell	Philips
6	MY LITTLE TOWN, Simon & Garfunkel	CBS
7	NIGHTS ON BROADWAY, Bee Gees	RSO
8	BORN TO RUN, Bruce Springsteen	CBS
9	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
10	MILKWAY, Sheer Elegance	Fye

Yesteryear Charts

5 YEARS AGO

14th November 1970

1	1	WOODSTOCK	Matthews Southern Comfort
2	2	PATCHES	Clarence Carter
3	5	WAR	Edwin Starr
4	12	INDIAN RESERVATION	Don Fardon
5	15	VOODOO CHILE	The Jimi Hendrix Experience
6	6	ME AND MY LIFE	Tremeloes
7	18	SAN BERNARDINO	Christie
8	8	THE WITCH	The Ratliffs
9	9	RUBY TUESDAY	Melanie
10	4	BAND OF GOLD	Freda Payne

10 YEARS AGO

13th November 1960

1	1	GET OFF OF MY CLOUD	The Rolling Stones
2	3	TEARS	Kam Dool
3	5	WESTERNA	Chris Anderson
4	3	HERE I COME A-RYIN'	The Forbids
5	5	EVER HEARTED YOU, NALLY, PALMAD	The Forbids
6	5	IT'S GOOD NEWS WEEK	Rodchoppers Anonymous
7	10	YESTERDAY	The Animals
8	8	ALMOST THERE	Matt Monro
9	7	THE CARNIVAL IS OVER	Andy Williams
10	13		The Seekers

15 YEARS AGO

12th November 1945

1	1	IT'S NOW OR NEVER	Elvis Presley
2	2	ONLY THE LONELY	Roy Orbison
3	3	AS LONG AS HE NEEDS ME	Shirley Bassey
4	4	ROCKING GOOSE	Johnny & The Hurricanes
5	13	MY HEART A MIND AMIND OF ITS OWN	Connie Francis
6	8	DREAMING	Johnny Burnette
7	16	SAVE THE LAST DANCE FOR ME	The Drifters
8	5	NINE TIMES OUT OF TEN	Cliff Richard
9	7	LET'S THINK ABOUT LIVING	Bob Luman
10	-	MAN OF MYSTERY	The Shadows

UK Soul Top 20

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

US Soul Top 20

1	2	FLY, ROBIN, FLY	Silver Convention
2	5	LET'S DO IT AGAIN	Staple Singers
3	4	SAME THING IT TOOK	Impressions
4	1	LOW RIDER	War
5	16	THAT'S THE WAY I LIKE IT	K. C. & The Sunshine Band
6	3	SWEET STICKY THING	Ohio Players
7	7	I WANT A DO SOMETHING FREAKY TO YOU	Leon Haywood
8	10	CHANGE WITH THE TIMES	Van McCoy
9	21	I LOVE MUSIC (Part 1)	O'Jays
10	6	TO EACH HIS OWN	Faith, Hope & Charity
11	9	SO IN LOVE	Curtis Mayfield
12	18	HAPPY	Eddie Kendricks
13	14	THIS IS YOUR LIFE	Commodores
14	11	LOVE POWER	Willie Hutch
15	15	I ONLY HAVE LOVE	Syl Johnson
16	8	THE AGONY AND THE ECSTASY	Smokey Robinson
17	12	THEY JUST CAN'T STOP IT (The Games People Play)	Spinners
18	17	LEFTOVERS	Millie Jackson
19	24	WE ALL GOTTA STICK TOGETHER	Four Tops
20	38	CARIBBEAN FESTIVAL	Kool & The Gang

Record Mirror & Disc / BBC Chart

Supplied by British Market Research Bureau / Music Week

US chart supplied by Billboard UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

British Top 50 Albums

1	2	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
2	1	FAVOURITES, Peters & Lee	Philips
3	4	ROCK OF THE WESTIES, Elton John	DJM
4	3	SIREN, Roxy Music	Island
5	8	ALL THE FUN OF THE FAIR, David Essex	CBS
6	5	BREAKAWAY, Art Garfunkel	CBS
7	9	THE VERY BEST OF ROGER WHITTAKER	Columbia
8	6	ATLANTIC CROSSING, Rod Stewart	Warner Bros
9	14	ALL AROUND MY HAT, Steeleye Span	Chrysalis
10	-	OMMADAWN, Mike Oldfield	Virgin
11	7	WISH YOU WERE HERE, Pink Floyd	
12	11	GOOD BAD BUT BEAUTIFUL, Shirley Bassey	United Artists
13	23	MOTOWN GOLD, Various	Tamla Motown
14	12	THE BEST OF, Stylistics	Avco
15	18	SIMON AND GARFUNKEL'S GREATEST HITS,	CBS
16	44	SHAVED FISH, John Lennon Plastic One Band	Apple
17	34	DOWN THE DUSTPIPE, Status Quo	Golden Hour
18	24	24 ORIGINAL HITS, The Drifters	Atlantic
19	10	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
20	19	TUBULAR BELLS, Mike Oldfield	Virgin
21	21	ONE OF THESE NIGHTS, The Eagles	Asylum
22	32	ONCE UPON A STAR, The Bay City Rollers	Bell
23	13	GREATEST HITS, Cat Stevens	Island
24	25	THE SINGLES 1969-1973, The Carpenters	A&M
25	17	RABBITS ON AND ON, Jasper Carrott	DJM
26	20	WINDSONG, John Denver	RCA
27	15	THE WHO BY NUMBERS, The Who	Polydor
28	29	VENUS AND MARS, Wings	Capitol
29	-	BEGINNERS, Steve Howe	Atlantic
30	27	HORIZON, The Carpenters	A&M
31	26	THE NEW GOODIES LP, The Goodies	Bradley
32	22	MUDS GREATEST HITS, Mud	RAK
33	16	SMOKEY / CHANGING ALL THE TIME, Smokey	RAK
34	-	RHINESTONE COWBOY, Glen Campbell	Capitol
35	33	VOYAGE TO THE ACOLYTE, Steve Hackett	Charisma
36	41	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
37	40	LIVE AT TREORCHY, Max Boyce	One Up
38	-	WORDS AND MUSIC, Billy Connolly	Transatlantic
39	36	ANOTHER YEAR, Leo Sayer	Chrysalis
40	45	BRIDGE OVER TROUBLED WATERS, Simon & Garfunkel	CBS
41	-	BAND ON THE RUN, Wings	Apple
42	30	ELTON JOHN'S GREATEST HITS, Elton John	DJM
43	49	ROLLIN', Bay City Rollers	Bell
44	31	STRAIGHT SHOOTER, Bad Company	Island
45	-	BORN TO RUN, Bruce Springsteen	CBS
46	37	COPEYER WHACK FOR THIS, Billy Connolly	Polydor
47	35	MALPRACTICE, Dr Feelgood	United Artists
48	48	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
49	42	THANK YOU BABY, The Stylistics	Avco
50	43	FOREVER AND EVER, Demis Roussos	Philips

US Top 50 Singles

1	1	ISLAND GIRL, Elton John	MCA
2	2	LYIN' EYES, Eagles	Asylum
3	4	WHO LOVES YOU, Four Seasons	Warner Bros, Curb
4	5	MIRACLES, Jefferson Starship	Gram
5	6	HEAT WAVE / LOVE IS A ROSE, Linda Ronstadt	Elektra
6	19	THAT'S THE WAY (I LIKE IT), K. C. & The Sunshine Band	Tk
7	8	THIS WILL BE, Natalie Cole	A&M
8	9	FEELINGS, Morris Albert	RCA
9	10	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	RCA
10	12	LOW RIDER, War	United Artists
11	7	THE JUST CAN'T STOP IT (The Games People Play), Spinners	Atlantic
12	3	CALYPSO / I'M SORRY, John Denver	RCA
13	17	SKY HIGH, Jigsaw	Chelsea
14	18	NIGHTS ON BROADWAY, Bee Gees	RSO
15	15	SOS, Abba	Atlantic
16	22	FLY, ROBIN, FLY, Silver Convention	Midland International
17	13	SOMETHING BETTER TO DO, Olivia Newton-John	MCA
18	11	DO IT ANY WAY YOU WANNA, Peoples Choice	Tsop
19	24	MY LITTLE TOWN, Simon & Garfunkel	Columbia
20	21	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
21	28	LET'S DO IT AGAIN, Staple Singers	Qurtum
22	25	I ONLY HAVE EYES FOR YOU, Art Garfunkel	Columbia
23	26	EIGHTEEN WITH A BULLET, Pete Wingfield	Island
24	16	BAD BLOOD, Neil Sedaka	Rocket
25	27	BLUE EYES CRYIN' IN THE RAIN, Willie Nelson	Columbia
26	29	OPERATOR, Manhattan Transfer	Atlantic
27	36	SATURDAY NIGHT, Bay City Rollers	Arista
28	33	I WANT A DO SOMETHING FREAKY TO YOU, Leon Haywood	20th Century
29	37	OUR DAY WILL COME, Frankie Valli	Private Stock
30	32	JUST TOO MANY PEOPLE, Melissa Manchester	Arista
31	31	PEACE PIPE, B.T. Express	Roadshow
32	35	SECRET LOVE, Freddy Fender	ABC
33	30	BRAZIL, The Ritchie Family	20th Century
34	14	LADY BLUE, Leon Russell	Shelter
35	40	DIAMONDS AND RUST, Joan Baez	A&M
36	60	VENUS AND MARS ROCK SHOW, Wings	Capitol
37	59	I LOVE MUSIC (Part 1), O'Jays	Philadelphia International
38	38	IT ONLY TAKES A MINUTE, Tavares	Capitol
39	20	YOU, George Harrison	Apple
40	50	I'M ON FIRE, 5000 Volts	Philips
41	42	THE AGONY AND THE ECSTASY, Smokey Robinson	Tamla
42	23	BORN TO RUN, Bruce Springsteen	Columbia
43	43	BALLROOM BLITZ, Sweet	Capitol
44	-	THE LAST GAME OF THE SEASON (A Blind In The Bleachers), David Geddes	Big Tree
45	45	SINCE I MET YOU BABY, Freddy Fender	GRT
46	48	CHANGE WITH THE TIMES, Van McCoy	Avco
47	-	FOX ON THE RUN, Sweet	Capitol
48	-	I WRITE THE SONGS, Barry Manilow	Arista
49	49	MEXICO, James Taylor	Warner Brothers
50	52	KEEP ON TRYIN', Poco	ABC

UK Disco Top 20

1	10	LOVE IS THE DRUG, Roxy Music	Island
2	1	I AIN'T LYIN', George McCrae	Jayboy
3	3	HOLD BACK THE NIGHT, Trammps	Buddah
4	18	LOVE HURTS, Jim Capaldi	Island
5	4	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
6	-	SPACE ODDITY, David Bowie	RCA
7	7	CHANGE WITH THE TIMES, Van McCoy	AVCO
8	16	NEW YORK GROOVE, Hello	Bell
9	2	THERE GOES MY FIRST LOVE, Drifters	Bell
10	13	IF YOU WANT IT (DO IT YOURSELF), Gloria Gaynor	MGM
11	10	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
12	9	RIDE A WILD HORSE, Dee Clark	Chelsea
13	7	WHO LOVES YOU, Four Seasons	Warner Bros
14	6	THIS WILL BE, Natalie Cole	Capitol
15	20	TO EACH HIS OWN, Faith Hope & Charity	RCA
16	-	THIS OLD HEART OF MINE, Rod Stewart	Riva
17	-	ISLAND GIRL, Elton John	DJM
18	-	SOS, Abba	Epic
19	-	SKY HIGH, Jig-Saw	Splash
20	12	SUPERSHIP, George 'Bad' Benson	CTI

US Top 50 Albums

1	1	ROCK OF THE WESTIES, Elton John	MCA
2	4	WINDSONG, John Denver	RCA
3	2	BAD BY TOMMY, Jefferson Starship	Gram
4	4	RHINESTONE COWBOY, Glen Campbell	Capitol
5	3	VENUS AND MARS, Wings	Capitol
6	5	THE WHO BY NUMBERS, The Who	Polydor
7	15	THE SINGLES 1969-1973, The Carpenters	A&M
8	8	EXTRA TEXTURE, George Harrison	ASC
9	2	THE NEW GOODIES LP, The Goodies	Bradley
10	11	BY NUMBERS, Who	Apple
11	13	ONE OF THESE NIGHTS, The Eagles	Asylum
12	12	CLEARLY LOVE, Olivia Newton-John	MCA
13	16	BREAKAWAY, Art Garfunkel	Columbia
14	17	PICK OF THE LITTER, Spinners	Atlantic
15	15	SEARCHIN' FOR A RAINBOW, Marshall Tucker Band	Capricorn
16	7	MINSTREL IN THE GALLERY, Jethro Tull	Chrysalis
17	14	ATLANTIC CROSSING, Rod Stewart	Warner Bros
18	20	BETWEEN THE LINES, Janis Ian	Columbia
19	24	ALIVE! Kiss	Casablanca
20	21	HONEY, Ohio Players	Mercury
21	23	WHY CAN'T WE BE FRIENDS? War	United Artists
22	26	SAVE ME, Silver Convention	Midland International
23	18	Blues For Allah, Grateful Dead	Grateful Dead
24	32	INSEPARABLE, Natalie Cole	Capitol
25	25	CAPTURED ANGEL, Dan Fogelberg	Epic
26	27	FLEETWOOD MAC	Warner Bros
27	34	MAN-CHILD, Herbie Hancock	Columbia
28	30	AL GREEN'S LOVE	Hi
29	33	THE HUNGRY YEARS, Neil Sedaka	Rocket
30	35	SPLIT COCONUT, Dave Mason	Columbia
31	31	KC & THE SUNSHINE BAND	Tk
32	38	FACE THE MUSIC, Electric Light Orchestra	United Artists
33	46	LAZY AFTERNOON, Barbra Streisand	Columbia
34	19	WIN, LOSE OR DRAW, Allman Brothers Band	Capricorn
35	37	RHINESTONE COWBOY, Glen Campbell	Capitol
36	36	WILL O' THE WISP, Leon Russell	Shelter
37	97		

RECORD MIRROR & DISC

NEWS EDITOR ROSALIND RUSSELL NEWS DESK 01-607-6411

McKEOWN FINED AND COULD GO TO JAIL

LES McKEOWN lead singer with the Bay City Rollers has been fined £1,100 and been given a three month prison sentence, suspended for two years.



Judge Kenneth Mynett warned McKeown at Oxford Crown Court that if he commits another criminal act in that period, he could go to jail.

McKeown must face another court appearance at Edinburgh at the end of this month, where he is accused of causing the death of a 76-year-old woman by reckless and dangerous driving.

At Oxford, the judge said that McKeown made "an unprovoked, violent and deliberate attack" on two photographers at a concert.

Afterwards, McKeown said: "I'm very relieved it's over. It's a great weight off my mind."

The Rollers have a new single released on November 14, titled Money Honey. It was written by Eric Faulkner and Woody Wood.

Their new album, Wouldn't You Like It, is due for release on November 28. On November 30, the group appear on Scottish television in a special St Andrew's Night show.



LES McKEOWN: "I'm very relieved it's over"

MUD ADD A DATE

MUD HAVE added an extra date to their tour. It is at Hull ABC on December 1.

Support band on the tour will be Bilbo Baggins, whose single Back Home, is scheduled for release on January 9.

Mud's album, Use Your Imagination, is out on December 5.

Harley to tour States

STEVE HARLEY and Cockney Rebel leave for the States on November 19 for a four-week tour. This will be the first leg of their worldwide tour.

British dates are being fixed for early next year. They will coincide with the release of Rebel's new album, to be titled Timeless Flight.

Xmas already

THE CARPENTERS are to have a Christmas single released on November 21. It is titled Merry Christmas Darling and is a re-issue.

BOWIE STILL A WOWIE

DAVID BOWIE'S new single, Golden Years, which was announced exclusively in Record Mirror & Disc two weeks ago, follows up his number one successes on both sides of the Atlantic.

Space Oddity is still number one in the UK, and Fame has just started to go down in the States, where it has been in the charts for 21 weeks and has gone Gold.

Glitter Band alone again?

THE GLITTER BAND have a new single released on November 14 titled Alone Again. It was written by Gerry Shephard and John Springate and is from their album, Listen To The Band which is out on November 28.

Drifters follow-up due, plus new tour

THE DRIFTERS have their new single released on November 21, titled Can I Take You Home Little Girl. It is their follow up to There Goes My First Love which has sold 500,000 copies in Britain alone.

The band will undertake a new tour, beginning this month.

Dates are: Blackburn Baileys and Oldham Baileys (Nov 13), Newcastle Mayfair (14), Carlisle Cosmo Club (15), Batley Variety Club (16/22), Stafford Top of the World and Birmingham Abigail's (24), London Nero's Palace (26), Hanley Baileys (27), Liverpool New Grafton Rooms (28), Chester ABC (30).

Daltrey, Brooks in single file



DALTREY: movie song

NEW SINGLES this month from Roger Daltrey, Elkie Brooks, Joan Armatrading and Captain and Tennille.

Daltrey's is Love's Dream, from the Lisztomania album. Elkie's is Where Do We Go From Here from her new album Rich Man's Woman.

Joan Armatrading releases Dry Land and Captain and Tennille have The Way I Want To Touch You.

Nesmith adds one

AN EXTRA date has been added to the Mike Nesmith tour. It is at Nottingham Trent Poly on November 21.

New man for Naz

NAZARETH ARE to have an extra member for their British tour which opens on November 20 at Liverpool Stadium. He is keyboards man Tommy Eyres, who was an original member of Joe Cocker's Grease Band.

The group will decide after the tour if an extra man will fit in permanently with the group.

Meanwhile, changes to the tour: cancelled are concerts at Halifax and Edinburgh on December 6 and 7. Added are shows at Newcastle Mayfair on December 5 and Middlesbrough Town Hall on December 6.

Fruup have a fourth

FRUUP HAVE their fourth album released on November 28 titled Modom Masquerade. It marks the debut of new keyboards man John Mason.

Fruup's dates for December are: Aylesbury Friars Club (Dec. 6), Chelmsford Chancellor Hall (7), Brunel University (9), Birmingham Barbarellas (14) and Jordanstone Poly (17). They play a special Christmas Day concert at the Ulster Hall in Belfast.

Dates for January will be announced shortly.

Hull(o), on your own?

ALAN HULL begins a series of solo gigs on November 14 at Dublin Trinity College.

Other dates are: Coleraine New University of Ulster (15), Belfast Fringe University (16), Nottingham Trent Poly (18), London Kings College (20), Newcastle Poly (22), Teesside Poly (27) and North Staffs Poly (28).

Ace thank pub that gave hope

ACE ARE to play one gig at the Islington Hope and Anchor on November 17, before leaving for the States.

The show will be a thank you from the band to the pub, which was a regular venue before the success of How Long.

WONDER IF HE WILL?

STEVE WONDER may be coming to Britain early next year for a series of dates.

Promoter Danny O'Donovan is currently negotiating for the star's UK engagements. But no

more definite news is available as yet.

The same applies to his efforts to bring Diana Ross to the UK.

Danny O'Donovan is working hard to build up

the New Victoria as London's best rock venue - even although it has been rumoured that there are efforts being made to re-open the Rainbow at Finsbury Park.

Al Green
is
Full of Fire

his new single
HLU10511

Marketed by **DECCA**

NEWS IN BRIEF

THE REAL THING, currently touring the States with David Essex, return to the UK at the end of the month and begin their own series of dates. They include: Leicester Clare Hall (December 8), Birmingham Barbarellas (12), London Hammersmith Palais (16), Northampton Salon Ballroom (17), Norwich No. 1 Club (18) and the East Bedford Portierhouse Club (20). More dates will be added for January.

Roger Greenaway and Tony Macauley have joined forces to sign their new record label Target to EMI. The artist they will launch the label with is Duane Eddy. His first single for them will be a Macauley song titled Love Confusion.

Dates for Flintlock are: Bournemouth Village Bowl (Nov 13), Cardiff Top Rank (30), Southampton Top Rank (Dec 3), London Sindown, Charing X Road (6) and Sunderland Empire (13).

Current Hiseman's Colosseum are at: Keele University (Nov 19), Newcastle Poly (21), Leicester University (22) and Twickenham Winning Post (23). Colosseum vocalist Mike Starrs is to sing the theme song to a forthcoming film titled is Anybody There?

Snafu dates are: Manchester University (Nov 14), Birmingham Barbarellas (15), Derby Cleopatras (20), Scarborough Penthouse (21), Hastings Pier Pavilion (Dec 5), Dudley J.B.S (6) and Huddersfield Ivanhoe's (19).

Other dates: Edinburgh University (Nov 15), Strathclyde University (16) and Liverpool University (21).



SASSAFRAS ON TRAIL

SASSAFRAS, A Band Called O and Randy Pie are to tour under the heading of the Hot On The Trails Tour.

They begin on November 21 at Cambridge Corn Exchange.

Other dates are: Loughborough University (22), Edinburgh Caley Cinema (23), Glasgow City Hall (24), Cleethorpes Winter Gardens (27), Durham University (28), Folkestone Leas Cliff Hall (29), Middlesbrough Town Hall (30).

Yeovil Johnson Hall (Dec 1), Hull City Hall (4), Coventry Lanchester Poly (5), Bradford University (6), London Hammersmith Palais (7), Birmingham University (8), Swansea Brangwyn Hall (9), Cardiff University (10), Aberystwyth

Let's twist again?

CHUBBY CHECKER'S two classic singles, *Let's Twist Again* and *The Twist*, are being re-released by Decca on November 21.

The numbers are also included on a double album set titled *The Cameo - Parkway Story 1957-1962* which is out this Friday.

Along the same lines, Decca is releasing an album called *The London - American Legend*. See also James Hamilton, page 32.

QUO TO HEADLINE MUSIC FEAST

STATUS QUO are to headline the first night of the Great British Music Festival on New Year's Eve at the London Olympia.

They will be supported by Steve Marriott's Allstars, Thin Lizzy, Doctors of Madness, the Climax Blues Band and possibly Fleetwood Mac.

But this month, Quo will be recording material for a new album which is due for February release.

The second night of the Festival, on January 1, features Procol Harum, supported by Man, the Baker Gurvitz Army, Jack The Lad, John Miles and Snafu.

On the 2nd and 3rd of January, topping the bill will be Bad Company. They are supported by Nazareth, Ronnie Lane, Pretty Things, Be Bop De Luxe and Charlie.

Tickets for each night are £3.50, by mail order from the Olympia box office as from now, or by personal application after November 22. Concerts begin at 8.30 pm and finish at 12.30 am. See also page 16.

Heep single?

URIAH HEEP are currently considering going into the studios to do a special recording for a single. They have not previously released a single.



STATUS QUO: first night bill toppers at the Great British Music Festival.

Exciters add Blue Jays to play more dates

THE EXCITERS have a new single released this Friday titled *You're Gonna Make Me Love You*. The group arrive in Britain this month for a short cabaret tour.

These are: Gloucester Traceys, doubling with Redditch Traceys (Nov 28), Dunstable California Ballroom, doubling with London All Nations Club (29), and Chester ABC, with the Drifters (30).

Graaf's one

VAN DER GRAFF Generator will play one concert at the Hemel Hempstead Pavilion on December 18.



THE BJ's: big demand

Albert 'all

JUSTIN HAYWARD and **John Lodge** have added another date to their British tour. It is the London Royal Albert Hall in December.

This will be the last gig in the 20 date tour and has been added because of heavy ticket demand for the Hammersmith Odeon show on November 25.

Tickets for the Albert Hall are on sale now, priced: £2.50, £2.00, £1.50, £1.00, 75p and 50p.

American hotline ...

New York

LEWD TUBES SOCK RUBES

A LOT OF interest being shown here in the Tubes, a band who are fast becoming infamous for their cynical portrayals of other better known rock stars.

Last week a sellout audience in Cleveland, Ohio wouldn't leave at the end of their set - even after plugs were pulled and the house lights turned on.

Other healthy signs of recognition have been when their lead singer, Quay Lewd, opened up his latest Elton John album and read: "Elton's guitarist, Caleb Quaye, should not be confused with Quay Lewd of the Tubes."

Then on opening night at the Bottom Line this week, Todd Rundgren, Paul Kossoff and Johnny Winter all turned up for their first New York appearance.

At present the Tubes have no plans to visit England.

LABELLE caused much merriment here on Halloween night when they played the Beacon

and as did Frank Zappa when he played the Felt Forum. Both audiences' mode of dress was more akin to a Hammer movie set than a rock 'n' roll show.

THE SENSATIONAL ALEX HARVEY BAND plus bagpipes have been rehearsing here in New York for their short North American tour.

Excited about what they are now doing, I got the impression on meeting them, that they're looking forward to their London and Glasgow Christmas extravaganzas even more.

TOOTS AND THE MATYALLS managed to squeeze in a gig on their visit to New York last Saturday. Coming as it did so soon after Jimmy Cliff had played the same hall, Toots and friends won themselves a whole new bunch of converts.

Reggae, at the moment,

Hollywood

ROLLER'S NIGHT TO No. ONE?

THE BAY CITY ROLLERS' *American single, Saturday Night*, was played for three hours and 44 minutes by radio station KGGG in Des Moines, Iowa.

The record was played over 60 times, in a row, according to the station's program director.

He did it, he said, because Saturday Night was the most requested record at the station.

This seems to be happening all over, not just in Des Moines. KHJ, the top station in Los Angeles and one of the most influential in the US, has added the record and it seems destined for the top ten and possibly - dare we suggest it - number one in America?

THE ALLMAN BROTHERS BAND cancelled the rest of their US tour because of a back injury to Johnny Lee Johnson, one of their two drummers.

The Band will be taping an upcoming segment of *Cher's American* television show, however, Wonder who you have to



A TUBE at work.

is having a second lease of life here in the states. Apart from Springsteen, it is currently the most talked about music form from the East to West coast.

STEVE HARLEY, who's still not making any noise this side of the Atlantic (if you'll excuse the pun), hopes to change that with a rumoured tour next month with the Kinks.

Harley is obviously feeling his usual confident self as in his own words, "The English trade papers are saying that what Bruce Springsteen is to America, I am to England."

STEPHEN MORLEY

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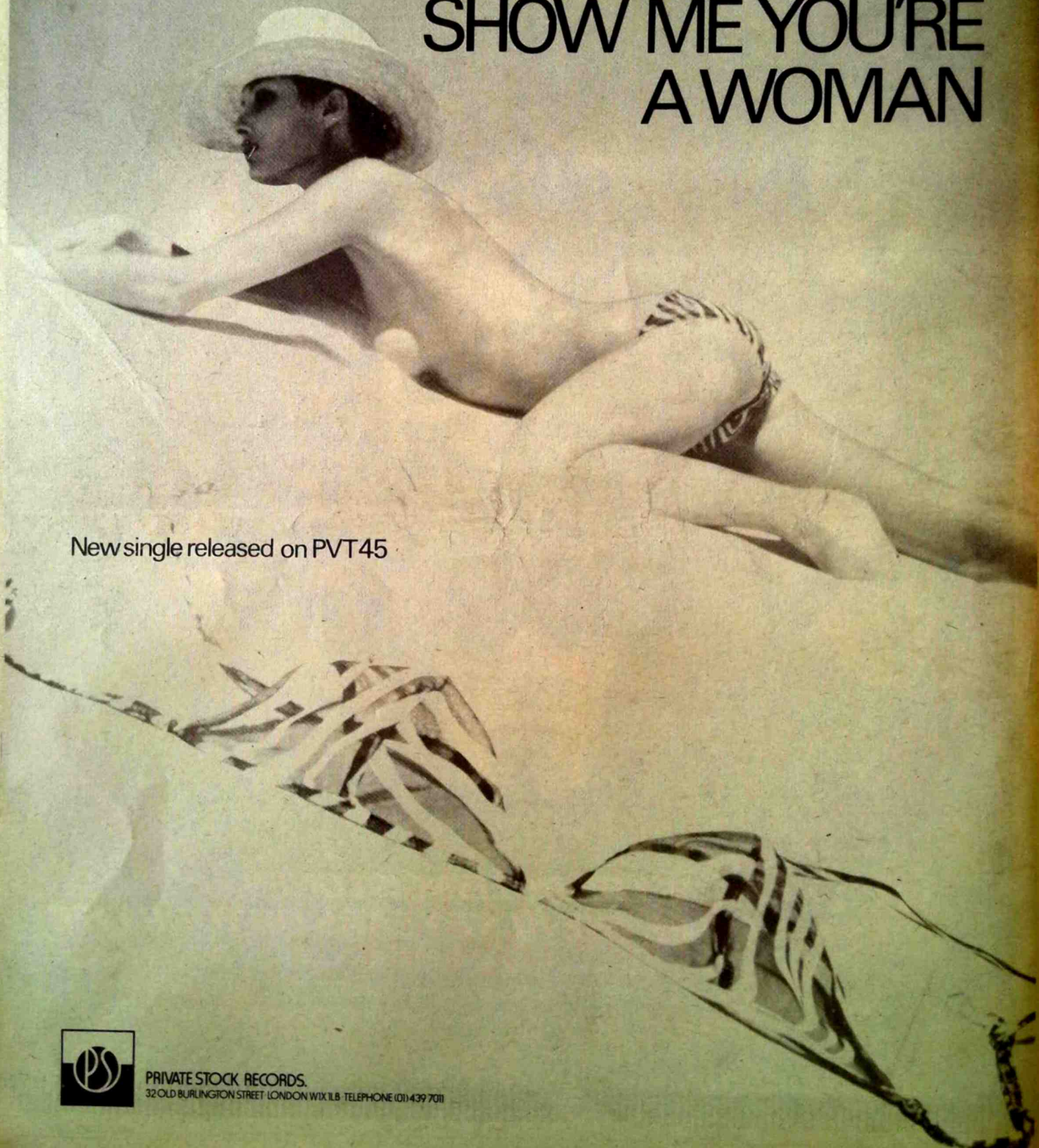
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FROM A bench seat a few feet behind the mixing desk you can see the back of the mixer's chair but only two hands and the top of the head of the person sitting in it. It's an extraordinary sight.

One hand is clutching at the top of the head, grabbing handfuls of hair crab-like and trailing it agitatedly through slim bony fingers while the other, protruding from a frilly white cuff and sporting black polished nails, darts in and out of view at the side of the chair to flick at controls. Freddie Mercury is at work.

A short, breathy vocal line blast out out of the speakers - Seaside Rendezvous. Stop. And again - Seaside Rendezvous. And again, only slightly different, and again and again, while the black-nailed hand flits across the console, pressing this button, clicking that switch.

Outrage

A young engineer stands by, looking worried. "Don't press that one Freddie, you'll rub it all out - again."

"What do you mean 'again'?" snaps Freddie in mock outrage. "It was your fault last time," and for a couple of minutes they bicker their way good-naturedly through a post mortem on the day's mistakes. Eventually Freddie slews his chair round and says: "Hello, would you like some tea?" Then dispatches the engineer off to see if some can be made. He goes reluctantly, shouting, "Don't touch anything while I'm gone" as he disappears.

"Doesn't he trust you, Freddie?"
 "No," says Mr. Mercury, adding muttered curses. "but I've only made a couple of slips. I really know my way around the board quite well, but towards the end of the day your concentration can start to flag a bit and that's when you make mistakes if you're not careful."

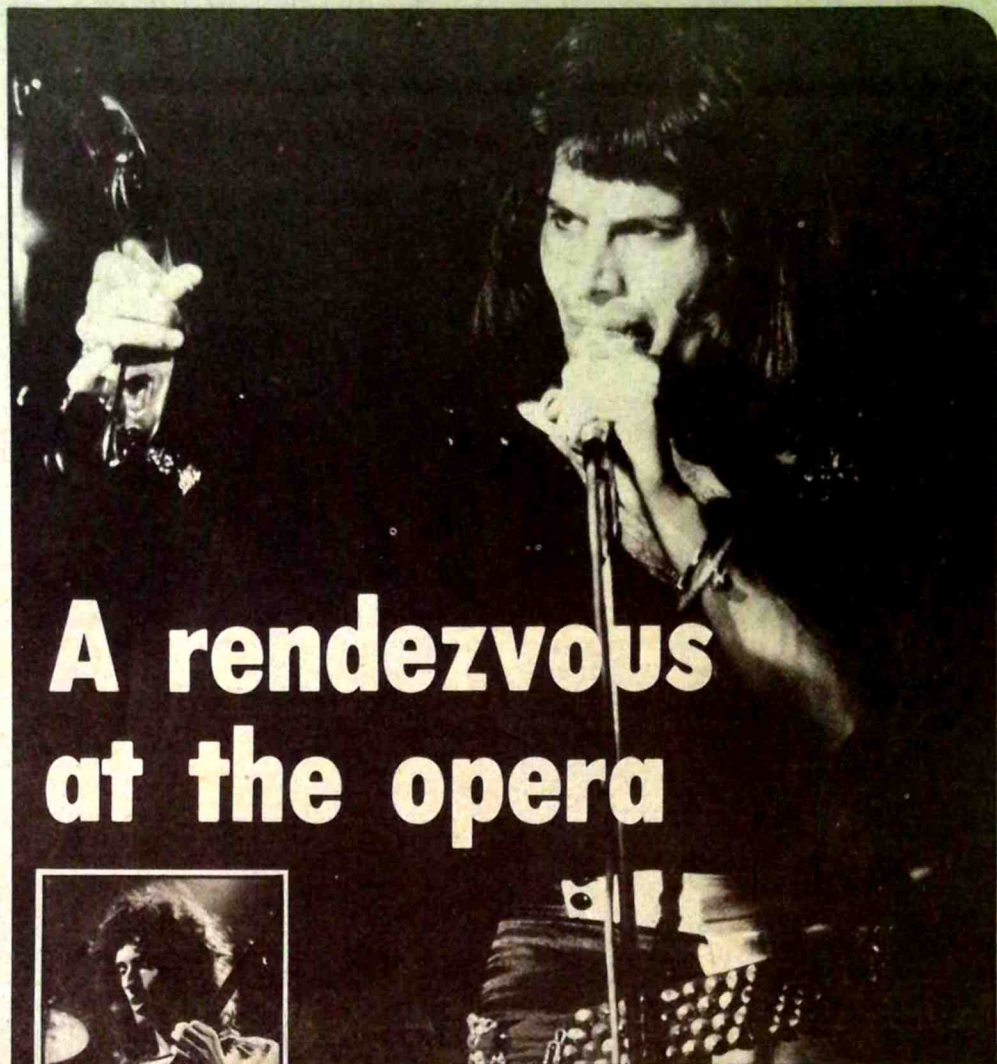
The rush in on. It's mid-October and Queen are desperately trying to get their album finished and out in time for the start of their tour.

Satisfaction

"We're using two studios to do it," explains Freddie. "Roger and John have been mixing over at Psalm this afternoon and they'll soon be over here (Roundhouse Studios) to take over from me when I've finished working on Seaside Rendezvous. Basically we're each responsible for working on the mixes of the songs we've written."

Seaside Rendezvous is one of Freddie's compositions and he's taking great pains to get it absolutely to his satisfaction. "I feel so strongly about my songs that if they are not done properly, I'd rather they weren't done at all."

Tea arrives and, between sips, Freddie and the engineer toy around with the one tiny title phrase until, to the onlooker, very



A rendezvous at the opera



adjustment makes no difference. The suddenly it all comes together, Roger and John arrive, Freddie plays the whole track and there are nods of approval all round.

"Come on," says Freddie, "let's go and have a drink."

On the way he asks: "What kind of interview would you like? If you want all those camp lines that other paper loves, then you can have them - or if you prefer to talk about music..."

Massive

"The others in the group don't like the interviews I give," he says airily, "but then I don't care much for their's either."

Do you argue about it a lot then?
 "We argue about everything - constantly, but then we've all got massive egos so we're bound to. Really though, we get on very well."

We arrive at the pub where, compared to the rest of the clientele, Freddie looks like a creature from another planet.

Freddie starts to talk about the new album, A Night At The Opera, enthusing about how the group have used their voices to sound like different instruments.

But if Queen are in such a hurry to get the album finished, wouldn't it be quicker and easier just to get musicians in to play the instruments?

"It would indeed," says Freddie, "but it wouldn't be Queen."

He then starts talking about the album track by track, but after about four songs he says he's bored with that idea and may he stop?

What he had to say about the first number on the album, however, was particularly intriguing. "It's called Death On Two Legs," he says, "and has the most vicious lyric I've ever written. It's so vindictive that Brian at first said he felt bad about even singing it."

Who is it directed at?
 "I don't think you should write down who it is," and with that, Freddie says he's hungry. We leave.

The waiting chauffeur is told the drive halfway back into central London to Freddie's favourite eating place. "I

by
 Ray Fox-Cumming

generally go there when I need cheering up."

On arrival, Freddie asks the chauffeur to come in for a drink and presents him with his house keys to look after. "I haven't got any pockets to keep things in," he explains.

Why not?
 "I don't like them."
 Well, where do you keep your money then?
 "Tucked down my sock."

Meanwhile . . .

WE NOW jump from that evening last month to back at the Roundhouse Studios last Friday. The place is full of journalists waiting to hear the completed new Queen album.

"They haven't finished mixing the album yet," the bar lady explains. Can it be true?

"Yes," confirms a handy engineer, "but we should be through in about ten minutes."

Freddie arrives, seeming quite unperturbed by all the panic. "Nothing to worry about, my dear," he says with a grin. "We have the press preview tonight then come back and remix it tomorrow."

"It's nothing unusual," says someone else. "They came back and remixed five times after the press hearing of Sheer Heart Attack." Unorthodox it may be, but you have to admit it displays a certain outlandish style.

Among the throng of journalists and record company people is one unfamiliar face, belonging to a tall urbane-looking fellow who doesn't seem to be saying much.

Who's he? One inquires of Queen's public relations lady.

"That's Steve," proclaims she. "He will be travelling with Queen throughout the whole tour as their personal masseur."

"Physiotherapist actually," says Steve, looking slightly hurt.

Yes, Queen certainly do have style.

IT'S A slightly weary but nonetheless contented Slade that gathers around a table in the bar of the Shelbourne Hotel in New York.

Considering that they are still one of Britain's most popular groups, they've been away from these shores for a long time — since the end of June in fact. And, despite reports that they're due back next month to promote their new single, Slade aren't too sure about it.

What they've been doing is working solidly; both on the road and in the studio, and they see their immediate future as much the same way: work and more work.

"This time we've come to work," explains Jimmy Lea. "Before we've always run back to England. It took some time when we first arrived to get the work, but now the American agency people who handle us know we're available, and the gigs are really flowing in."

Recognition

"The thing is," Noddy picked up, "that before we were stupid. We'd come for four weeks and then go home. You can't do that over 'ere, you've got to work hard for any recognition you get. We've done it this time, we've broken through the barrier. We like New York, we like living in America."

Slade have been gigging solidly throughout the States since July, with the exception of the last three — and a half weeks when they've been in the studio recording 17 tracks from which they'll be selecting their next album, due out in the New Year. They're very pleased with the results of both the album, and their touring.

"What's been so different this time is that we haven't been headlining," Jimmy said. "Last time we were, and were playing to maybe 3,000 seaters. This time we've been doing what they call guest billing; going on just before the main act."

"That way we've been playing to maybe 18,000 people at a time, and we've been playing with some very good acts — Black Sabbath, Ten Years After — we're doing some gigs with Zappa, Aerosmith, Z.Z. Top. This is what we should have done the first time."

"I see, when we first came over," Noddy



SLADE: new single and album to be released.

explained, "we played support. Then when we did quite well, the promoters put us into the small clubs headlining — by small they mean about 3,000! But because we hadn't got a hit record, quite a few people didn't know who we were and what music we played, so we were stuck in the middle."

"It's difficult to work it out over here really. There are people around who've had albums and singles that have been quite big hits, and they're playing now in theatres we were doing a couple of years ago, and we didn't have anything."

"The other thing is that you can sell a lot of albums by building up a reputation on the road. We know bands who've maybe got three gold albums, but never been in the charts. They've got them by selling steady over a period of time. It's that kind of slogging it out that you have to do over here."

Rectified

So far Slade have gigged over pretty well the whole of the States, with parts of Canada thrown in as well. About the only area they haven't covered yet is the Southern states, but that's due to be rectified in the future.

Slade seem to have given their true affiliations to the East coast though, but partly because, as Jimmy explained, they seem to have a jinx on them every time they go to Los Angeles.

"Every time we go there something goes wrong — the gear breaks down or doesn't arrive or something. In fact we've written a song about it that'll probably be on the new album called LA Jinx. The audiences are different over there too, much more laid back than they are around New York..."

water, having deliberately left the latter half of this year and quite a bit of next year to make an impression on the Americans.

"If we left now, and didn't come back for a year, we'd have wasted everything we've managed to do so far. The most important thing

we're a bit of a glitter-type band," Noddy said shaking his head.

"It made it difficult to get people to accept us as anything else. Now they know what kind of music we're into, they accept us as a heavier act."

"If you can play good rock 'n' roll, then you're all right," Jimmy added. "That's what's great

definite step forward.

"There's everything on it, a lot of influences we've picked up here," said Noddy. "It's not going over old ground again, it's all new ideas."

Studio

"Normally when we go into the studio," Jimmy continued, "we go in with, say, nine songs when we need 11. This time we went in with 17, so we're taking six out and just leaving the best of the rest. Chas is mixing it now."

Any prospects of another film from Slade are out at the moment, because of the length of time their debut opus, Slade In Flame, took, leaving them only six weeks to go on the road.

It was also the reason for the decline in Slade singles last year. But for all that, Slade now look back at last year (and this), and realise what a break that period gave them.

"For us it's like starting afresh," Noddy went on. "For I don't know how long it was on the road, into the studios back on the road... it never stopped. We'd got to the stage where we were beginning to get a bit bored with it all."

"We looked round at everything and took stock. Now we feel right, we feel that we should be here in America."

"We've spent four — and a half years doing the rest of the world," Jimmy broke in. "And we'd done

it, except for 'ere. You can't go much higher than coming into the charts at number one.

"I think a lot of bands reach a point in their career when they look at what they've done, and what they haven't. And we decided we had to change... not change exactly, but make the move over 'ere."

"We think it's paid off. Apart from actually being here, we've now got more time to think about things."

"If we're in the studio now, there's more time to sit and think about what we've laid down — if there's another way to do it. We've never had that before."

Cleaner

"Like on this album we've used chicks, which we haven't done before, last time we used brass. The sound on the album is much cleaner as well. That's probably because of the American studio people — if there's a buzz on an amp, it's cleaned up immediately."

Album apart, British fans will be disappointed to know that there are no plans at all for Slade to tour here next year.

"It's vital that we consolidate what we've done here in America. It's only by our being here for a long period that we've been able to get this far. I think that the British fans will understand," Noddy said.

"They realise that we've got to make it over here." "We've always loved listening to our fans and what they've got to say about us," Jimmy continued. "We had a prize winner over to see us in LA, and listening to her we knew that she was with us."

"Y'know, our fans have grown up with us, sure we've got new ones along the way, but a lot of them have been with us for four or five years, they're 19 and 20 now."

Slade recently appeared at a stadium in St. Louis, and went down so well that a promoter booked them into his club for three nights. After Slade had finished the third night, he had to close the club down because there had been so many complaints from residents about the round-the-block queues waiting to get in and see the group.

It's getting to be like that for Slade now, and good luck to them. There are very few other British groups around who've been able to forget their fame and fortune in three-quarters of the world to start again in the final quarter. And it looks like America is finally feeling the noise!

AMERICA SLADE AT LAST

by Sue Byrom

Possibly the most difficult thing to convey is that Slade, huge in England, Europe, the Far East and Australia, are more than content with what amounts to starting from scratch on the other side of the Atlantic.

They haven't 'run back' to comfortable fame and fortune this side of the

we've learned is that the Americans hate hype. When we first arrived, the publicity that came before us was that we

about having guest billing. If you're doing rock 'n' roll, you can really get the audience going... and sometimes blow the main act off stage," he added with a laugh.

While Slade are making very definite in-roads with American audiences, they regard their new album as a very

fan clubs

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

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

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

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55 Praesidentstrasse, 463 Bochum 1, West Germany.
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JOHNNY NASH



NEIL DIAMOND

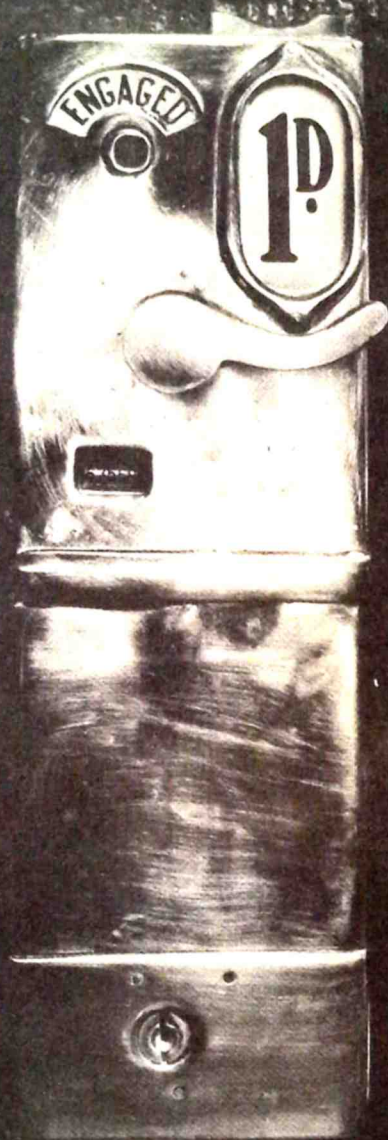
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of tour dates. When demand sufficient hope to offer pillowcases, badges and stickers. A new club: **NEIL DIAMOND: Friends of Neil Diamond.** 7 Opossum Way, Hounslow, Middlesex.
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'I can write anything from country to classically heavy or whatever'

HANDS UP how many of you remember a band called Traffic? . . . Hey, that's pretty good but unfortunately it doesn't mean a thing because this is a story about Jim Capaldi.

Now before you start writing in and patting yourselves on the back for knowing that Jim used to drum with Traffic, just stop and think what else you know about him. Difficult innit? Or as the man himself says: "Everybody thinks they know me because of the band, but they don't because nobody ever bothered to ask me about me."

So, the next few hundred words will be about a soft-spoken, bearded young man who has the fastest rising single for many months with Love Hurts. And just for the record Traffic definitely have broken up . . .

"Now it's a whole different ball game for me," says Jim. "Before I was in a different world altogether. It's like moving from painting to making movies, it's the same art but it's the same art but it's a totally different thing altogether."

by
David Hancock

CAPALDI'S SHORT CUT TO LOVE

"I'm now a singer / songwriter album-maker solo type, aiming for what I want to say musically as well as something to get me off the ground commercially because I'm not really known."

"It's ironic but all those people who are buying Love Hurts in the thousands have probably never heard of me or Traffic."

The new Capaldi is sipping tea in the comparative quiet of the cinema at Island Records in London. He's eager to talk about Jim Capaldi but gets bored if the subject touches on Traffic — ground too familiar to him.

Love Hurts is one of only two songs on his new album, Short Cut Draw Blood, which he didn't write himself. Composed by the Boudleaux Bryant team it was first recorded by Roy Orbison as the B-side of Running Scared and later made by the Everly Brothers.

Funky

This time out Jim has stuck very much with the original Big O type vocal phrasing but discarded the backing completely for a funky '75 version. And, of course, it works.

"I'm really pleased about our treatment of the song and I think that's what's caught everyone's imagination."

"To tell you the truth I bet the people who are buying it haven't a clue about the original but if they did I'm sure they'd still appreciate our version. It's the same with the way they're

buying Rod's This Old Heart Of Mine. If it's a good version I think it stands on its own. It's the singer not the song."

He credits Jean-Koussell with the song's new type arrangement; himself for the rhythm and Steve Winwood's over-dubbed keyboards for the loose feel.

Even so Love Hurts is not so typical of the music on Short Cut and Jim admits the image of him as a romantic ballad singer is a little funny.

"People keep telling me I make too many varied different types of music and they want to hear me making one type of sound but I can't really . . . I can't construct an album that makes me sound the same."

"I can write anything from country to classically heavy or whatever . . ."

It could be the fact that the Capaldi family has been involved in music for at least three generations. His Italian grandfather played a barrel organ, complete with monkey; his parents had a music hall act as singing accordion-playing gypsies and Jim was raised on Italian operas, Al Jolson and Louis Armstrong.

"Then I became rock 'n' roll crazy," he continues. "In fact I started out doing what I'm doing now. I was a singer in a rock band so things have really gone full circle."

"But in those days we

didn't have that ingredient that turns a group from a good circuit band into something special. We never had the nerve to get up and get publicity though a lot of bands were copying what we were doing."

The name of the band was Deep Feeling and it included former Mott The Hoople guitarist Aerial Bender. The band established themselves in Birmingham, the then centre for soul and r&b, and out of it evolved Traffic and Capaldi's love of reggae music.

He has, in fact, written what some consider to be the unofficial anthem of reggae — This Is Reggae Music by Zap Pow and the new album title is a popular Jamaican phrase, even though the music belies it.

But its success could see the settling down of Jim Capaldi, the Keith Moon of Traffic. He is planning to marry a Brazilian girl before the end of the year.

Yet though things look all set for Jim, he too has his hurts.

"In America, although I had a Top Fifty hit with It's Alright from Whale Meat Again I'm nowhere near the same status as I am here now."

"It's really gone so smoothly now in England that suddenly I've been thinking to myself, oh God it's not happening in America, you know. I've got the feeling it's one of those things where you get the big name here that goes to America and they don't even look twice. The big flop."

"That bothers me a lot because America is very much my place."

It's this self-doubt that plagues Jim. "I get frustrated with myself sometimes because I get feelings of being completely lost. It's as if I've done a lot and then I turn round and I've run out of space. I feel like I'm trapped . . . trapped inside."

"I've got lots of fears, I'm a paranoid. Then again, in the world people don't seem to have any control. Wars over religion really get up my back. Being born a

Catholic I know what that's all about. Quite honestly I could vomit over the television."

But Jim also knows he can do nothing about it except turn the television off and go back to making his music, something which he does on a high energy level and which usually works out OK, because of a confidence he has musically.

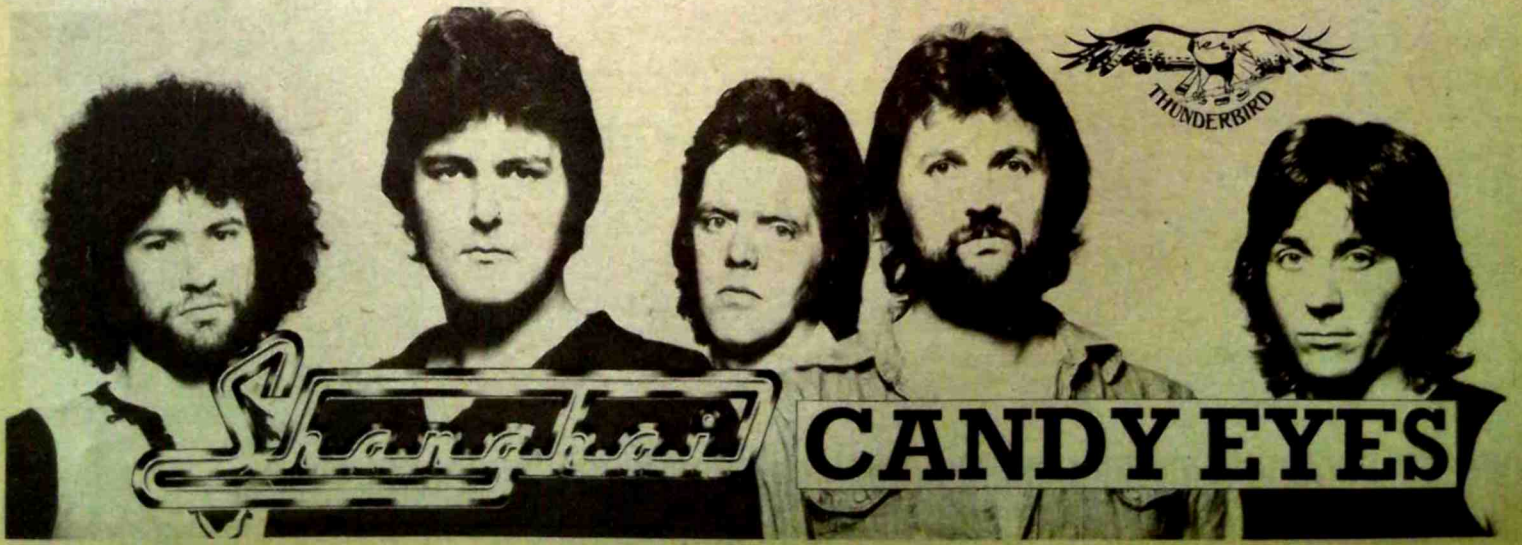
Speed

"When I first listened to Love Hurts at home I said 'yes that's definitely a hit' but I never realised the speed with which it would take off."

"And when I play the three albums I've made so far, you know they stand up well against any other pop music that's being made at the moment."

Britain will hopefully get a chance of hearing cuts from all three early in the New Year when Jim takes to the road with a show tentatively titled Jim Capaldi And Friends. Those friends could well include people like Steve Winwood, his Traffic mate, and rumours of the band getting together again will no doubt be flying around.

But, in case you didn't quite get the message here's Jim Capaldi, popstar, saying it again: "We — that is Traffic — haven't worked for over a year now and I don't think we will. That's about it — what more can you say?"



IMAGINE ALL THE LENNONS

IMAGINE THIS: Sometime in late November 1975, in his New York flat, John Lennon picks up an imported copy of "Record Mirror & Disc", opens it, reads, and is moved to exclaim:

"Oh God," says John Lennon in New York, "come and look at this love, Imagine is in the charts."

Yoko puts down the new baby and comes to peer over John's shoulder.

Then they both smile. It may not happen quite like that, of course, but the chances of it not happening are pretty slim, considering how well Imagine has been selling over the last week or so.

And it must be a pretty freaky situation to be in Lennon's shoes, landing your first hit in your home country in quite a long time with a track from an album that came out four years ago.

Freaky

But you can bet your bottom dollar on this: John Lennon will cope.

Or one of him will. Because there's always more to Mr. L. than meets the wayward eye.

and he has a unique means of coping with freaky situations.

John Lennon is the original rock 'n' roll chameleon. And when it's demanded of him, John Lennon will simply change into someone else.

Of all the strange characters on the rock 'n' roll stage there's very few who are as continuously intriguing as this one.

Oh, sure, David Bowie changes his hair-style every few months, and Ferry goes from tuxedos to gaucho outfits to GI khaki. But compared to Mr. Lennon they're rank amateurs.

In the beginning, when the Beatles were still called the Silver Beetles and playing Liverpool's sweaty Cavern Club or the Star Club in Hamburg, Lennon was your original rocker.

And if you've seen pictures of him at the time, you'll know what I mean - hair greased back, leather jacket and skin-tight jeans.

But then, not long afterwards, when Johnny and the lads ran into a record store assistant named Brian Epstein and started to take the first stumbling steps to success, John made his first change.

He made the boys hang up their leathers and combed their hair down over their foreheads and put them in French collarless jackets - and whammo!

By 1963 they were the biggest entertainment fad the world had ever seen.

Upset

And John Lennon, who was still a rocker at heart, knew exactly how big they were: "Right now the Beatles are bigger than Jesus!" he said, during a triumphant conquest of America.

A lot of older people were a bit upset by that remark. But the kids loved it. It was so daring, so cool, so very Lennonish.

He was the tearaway of the group after all, and for a while John was always saying the wrong things to the wrong people.

Like the time the Beatles played before the Queen at a Royal Command Performance and John invited the audience, in his imitable word-turning manner to "stamp your hands and clap your feet."

Then looking up towards where HM and co. were sitting, he added: "and you lot in the balcony rattle your jewellery."

And they loved it too. Such a cheeky young man, and so talented. Plus the fact that it would be decidedly uncool of Buckingham Palace to get uptight about a little jest from someone who was bringing a great deal of moolah into the country.

Then there was Lennon as Man of Letters, whose two books, In His Own Write and A Spaniard In The Works, followed one another up the best-seller lists as forcefully and undisputedly as the Beatles' records were zooming up the pop charts.

Intellectual

And on the sleeve of his first book Lennon wore a cap that almost covered his kindergarten hair-do and made him look positively intellectual. A hat like an American kid called Bobby Dylan would make one of his trademarks later.

The next five years seemed like they were going to last forever, particularly if you saw things through a Beatle-tinted lens.

Around about the time of Help, the second Beatle movie, you could hear Lennon re-writing Dylan brilliantly on Nowhere Man; you could watch him (in the movie) living in a hole in the living-room floor; you could see his hair getting longer and longer.

By 1967, the world was in the grip of psychedelia. John turned up at all the major London events, from art gallery openings to the "24 Hour Technicolour Dream" festival at Alexandra Palace.

He even started to wear his glasses in public - little round ones like you get from the National Health. Soon everybody was wearing them.

Then there were those amazing songs - Strawberry Fields Forever, Lucy In The Sky With Diamonds, Across The Universe, I Am The Walrus. The lyrics were crazy Lennon poems that nobody really understood, and the music - it was really Far Out.

But even then, it wasn't as strange as it was going to get.

Conceptual

John Lennon met a Japanese "conceptual artist" and singer named Yoko Ono at an art gallery, and she Blew His Mind.

Together they made Two Virgins, Life With The Lions and The Wedding Album, records that mixed electronic noises with bits of tape recording, what was on the radio at the time, and anything else that came into microphone range.

Then they made movies - a high speed camera shot of John Smiling which lasted three hours when shown at normal speed - and invented the "Bag-In", spending hours in large bags deposited in parks or town squares.

Too weird even for the other Beatles perhaps - the last time we see them together is in the Let It Be movie, and it's obvious that things are falling apart, but John's still playing the loony.

Like there's a somewhat tense moment where nobody's talking and he suddenly picks out a little tune on the piano and sings: "Isadora Duncan worked a Telefunken."

"That's all there is, but it's a great little song, typical Lennon."

But there ain't no typical Lennon. A few months later he and Yoko are dressed in white and spending a week in bed in an Amsterdam hotel and urging the rest of the world to do the same and immediately bring about world peace.

And sending acorns to all world leaders and asking them to plant them for peace.

Greatest

And just when everybody thinks John's completely off his rocker he brings out some of his greatest singles - Cold Turkey, Instant Karma, Give Peace A Chance.

Then he forms the Plastic Ono Band and makes a great live rock 'n' roll album Live Peace In Toronto with Eric Clapton and a host of heavy friends.

But he's as confused as ever. He thinks he's found the answer in the "primal scream" therapy of Arthur Janov.

On the strength of that, he produces a raw, chilling, but totally compelling album called Plastic Ono Band.

Then comes another, titled Imagine, of which the single is the title track, slightly less chilling and personal, but still more honest than anything he's done before.

Then John and Yoko get political, carry Chairman Mao's Little Red Book and wear Dungarees and sing Fear to the People. They make Sometime In New York City, a rather uninteresting mish-mash of political slogans.

Then John becomes an exile, unable to leave America on the threat of never being allowed to go back. His work seems to suffer and his marriage breaks up.

The album, Mind Games, is only excellent about half the time and its successor Walls And Bridges, although displaying some of the old fire, still doesn't quite make it.

But then John comes up with Rock & Roll, a collection of his favourite songs from the Fifties and amazes everybody.

And then he gets back together with Yoko and they finally have the baby they've wanted so badly all along.

That's just a few of the reasons why Imagine getting into the charts won't really surprise John Lennon. 'Cause there's just too many of him to be surprised.

Who knows? The song's success might even entice him to come over to England for a bit.

Yeah - imagine all the John Lennons doing that. Wouldn't that be something?



THE CHANGING FACE OF JOHN LENNON

1963 in the early Beatle days



1965 with Brian Epstein, the man who masterminded the Beatles' success



1966 getting his MBE from HM



1967 meeting the Maharishi



1969 the influence of Japanese artist Yoko Ono is beginning to show



1971 the year he made Imagine



1972 almost a skinhead?



1973 giving peace a chance



1975 what next, you may ask?

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

1	2	3	4	5					
6									7
8			9						
10								11	
			12						
13			14						
					15	16			17
18		19				20			
21									

ACROSS

DOWN

- One of these shoulder belts for a Budgie album. (10)
- High-flying John? (5)
- As white as a paloma. (6)
- Its streets have been celebrated in song. (6)
- Something for a Lou Reed addict? (6)
- Dirty ones in a band. (6)
- Miss Knight. (6)
- One of these with the Eagles? (6)
- How the Stones had grown up once. (5)
- Not a red octopus, but has a cult following. (4, 6)

- Rod's crossed? (8)
- This kid gives us a Rollers' track. (5)
- How H, JF and R are fallin'. (2, 4)
- Advice twice given to Joey. (3)
- The man in the Million Dollar Bash. (4)
- Moody "18" in this when white. (5)
- What Isaac obtains after dialling 6-9969. (4, 4)
- One now wildly associated with the Goodies. (5)
- A copper boiler in Dylan's self portrait. (6)
- The gun for Lind. (5)
- Not parsley, rosemary or thyme. (4)
- It goes with Scott-Heron. (3)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Black Watch, 7 Argent, 8 Shoe, 10 Kenny, 11 Bianca, 14 Shuals, 16 Stand, 17 Star(dust), 18 G-ill-an, 19 Island Girl.

DOWN: 2 Laguna, 3 Cindy, 4 Auslin, 5 Crown, 6 Darkness, 9 Pasadena, 12 Gloria, 13 Sailor, 15 Oates, 16 Swing.

COMPETITION ENTRY FORM

No. 497

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by Giovanni Dadomo



"New talent is the strength of any label"

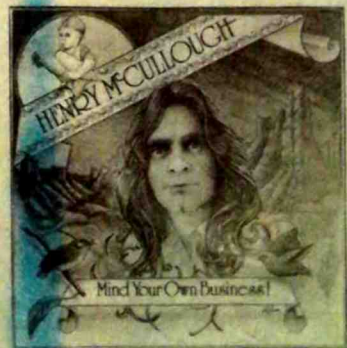
GEORGE HARRISON 1975



JIVA
"Jiva"
Four young guys from Southern California, the traditional birthplace of good new rock bands.
Produced by Stewart Levine
AMLH 22003



SPLINTER
"Harder to Live"
After their single success of last year with "Costa Fine Town" comes a new album produced by Tom Scott.
AMLH 22006



HENRY McCULLOUGH
"Mind your Own Business"
The Grease Band... Wings... and now a solo album for Dark Horse featuring Henry's earthy vocals and some great guitar playing.
AMLH 22005

THE ROLLERS NEW SINGLE OUT NOW!

The brand new single
from the Bay City Rollers
is out on Bell.
Get a copy now!

**MONEY
HONEY**
BAY CITY ROLLERS



Coming soon-The Bay City Rollers new album-order your copy now!

ROCKY IS a song that will either tear your soul apart or make you think 'oh shucks, not another syrupy tear jerker.'

It is in fact a song of great sentimentality and fatalism, but nonetheless carries a very hypnotic beat with, (believe it or not), an infectious lyric.

Not for the squeamish who dread death however, because it will make you more nervous than a long tailed cat in a room full of rockers!

Rocky is basically about a girl and a boy who meet, fall in love, marry, have a child, hope to live happily ever after but horrors! Rocky's wife dies! It could well be juxtaposed with Honey, which incidentally had the same producer, Bob Montgomery.

Vibrant

Austin himself isn't a character with a fetish for all things morbid. He is charmingly vibrant with a sense of humour that would make even the most tight-lipped wowsers break into a smile.

A fair-haired dungaree wearer from Newport News, Virginia, who fishes in his spare time, Austin has been in the biz for near on 14 years.

Upon leaving college he formed his own soul band, but disbanded it soon after to go solo. He then wrote a song called Mary and Me, about a girl he met in Central Park, but

the record was promptly banned because people thought it was about marijuana (the dopes).

Austin recalled: "Nobody would play it because of that reason, but sometimes it's good to get yer songs banned; the public then show an interest in the record."

Not to be deterred by minor set-backs, Austin continued to release records, as a ghost singer. He had a couple of records in the charts under the name of Arkade; supposedly his own band, who turned out to be session musicians in reality; and between times, just to pay the rent, turned his hand to writing radio / TV jingles, which included the Yamaha Summer Olympics and Coty Sweet Earth Perfume.

A man for all seasons and various vocations he still continued writing and subsequently some of his songs were recorded by performers like Sonny and Cher; The Partridge Family; The Osmonds and almost but not quite, Elvis Presley.

"I heard that Elvis was gonna cut one of my songs, and I jumped up and down for joy. Then a couple weeks later it all fell through. I'd sure like to know who started those rumours!"

It transpired that a better deal was waiting

THE GHOST RETURNS

More Rocky than spooky



AUSTIN ROBERTS: sad endings

just around the corner, in the guise of Bob Montgomery the aforesaid Honey producer. When the two finally got together they went to work 'on cookin' up something good.

Austin explained: "We went to a studio in Nashville, put together some toons, stole some toons, and came up with a very successful song, Rocky, which got as high as number five in the States."

Likewise, it appears to be doing fairly well in the English charts.

"I think the reason why it's been so successful is largely due to the fact that people can identify with it", Austin opined. "It's got a sad ending, but not too sad because the guy gets up on his feet again."

"I tend to do most of my writing late at night, and most of them come out sad."

"I don't wanna be stereotyped as the guy who specialises in sad songs", he said cautiously. "Like I don't wanna be branded Funeral Director of the record business!"

That shouldn't happen. Austin had the knack of being able to write about both humour and heartache. Come to think of it he might make a swanky script writer.

For example: his new

"It's just come out in the States and seems to be doing fairly well. There's some great tracks on it, like Save The Children Of The Rain, which is kinda like a Herman's Hermits melodic sing-along beat ('It's got a tragic ending' jibed his publicity giant from across the room). Yeah, I wrote the last bit at midnight", Austin returned.

When Austin returns to the States he will begin a tour with his five piece band - a pop middle-of-the-road formation - comprising keyboards, guitar, synthesiser, three singers and Austin on guitar and vocals.

Hogs

"We'll also be doing some TV shows and stuff, plus one or two appearances at the fair, where they tackle hogs and things." Pardon?

"Well in the South we have these fairs, with sideshows and amusements and a guy trying to tackle a greasy pig. We'll be playing after that, like we're not actually gonna mess with any pigs, y'understand."

In the not-too-distant future, Austin should be doing gigs over here. Without the hogs of course.

by Jan Iles

Adrian Baker

Into a Dream

MAG 5009

A GREAT NEW ALBUM
Including his hit single 'SHERRY'
and his latest single 'CANDY BABY'



Adrian Baker
Into a Dream



MAGNET RECORDS

NO APOLOGY FOR STATUS QUO

by Jan Iles

"THE LAST few days I realised I've got BO, I keep having baths every two weeks, right, and I can't get rid of it. . . D'wanna have a smell?"

The figure lifts arm to reveal pit. Sniff, sniff. "Smells OK to me."

"Yeah, I suppose it's quite a manly stink," agrees Reggie Parfitt; otherwise known as Rick Parfitt.

Of course he doesn't smell any more than yer average rock star. The bloke hasn't got BO any more than I've got St Vitus Dance . . .

"And look at me spot", he says, pointing to the side of his mouth. "Matches the cheese on this piece of toast!"

"I'm feeling in a real state today, terrible ain't it?"

Or should it be "Only messin' around," Reg. Quo's well-known saying?

Anyway, let's start the motor running and get down to some cruising through Quo's recent tours of Japan and Australia.

Quo's first ever tour in Japan apparently raised the roof over there. The lads expected to see the little nippers in black suits and white shirts, sitting well-behaved and pensive.

Instead the Jap kids were as much into denim and leaping about as the British fans.

Success

"The tour was an immense success, which we didn't expect 'cos when you go to a place first time you're never really sure what to expect least of all in Japan."

"But they were all leaping all around in the front row - yeah it was great."

During their visit, Loll Over Ray Down was released to coincide with the tour, and On The Level had been released a few months earlier.

"The tour boosted record sales a lot. But the kids really needed to see the band, 'cos that's where Status Quo are at. Hopefully between now and the next time we go back it will have escalated over there."

"Hotels are interesting in Japan. Different to

anywhere in the world, a couple we stayed in had those partitions you pull across with the sorta loo paper that goes in between 'em, really smart."

"The Japanese food's really good. One evening we went out to a restaurant and sat on the floor because their tables are so low. We had to take our shoes off 'an' all!"

After Japan came Australasia, a strapping Continent where Quo are classed as pretty hot dingos' and off stage are somewhat infamous for their schadenfraude and shameful behaviour.

To recap, Quo's last visit there (and the trouble in which they found themselves) resulted in their being unfairly branded as cut-throats, half-breed, rough trade.

The Aussie press made it worse by elaborating the rumours, which consequently became headline news on a number of occasions.

Much to Reggie's chagrin he was accused of trying to knife a hotel manager in a lift.

"It was completely untrue. I'm not a violent person even when I've had a few drinks. Me and the manager just had a few words, that's all."

"The other thing was during an internal flight we sorta wrecked the plane, and Francis took off his trousers, although he did have his swimming trunks on underneath."

"But when the press heard about it, they blew up the whole thing and wrote, 'pop star strips on plane.'"

"We had a great time on that flight though, I mean the poor air hostesses really copped it 'cos we had all sorts of mirrors there so we could look up their dresses."

"It was one of those terrible days, great fun. It resulted in us getting fined 3,000 dollars for the wreck of the plane."

So the Sheila's and

Bruce's of the press must have been slightly weary of Quo returning this year?

Serious

"Oh yeah, they might have been. But funnily enough the press treated us better this time, they asked us serious questions and printed the facts."

"This time there was a nice, warm feeling between us and them."

"Australia's our favourite place in the world, it just holds something very mellow and nice."

The feeling seems to be mutual (with the public, that is), for Quo have already notched up four gold albums, with more to come.

"We've got a gold from

they struggle through a set marred by bad acoustics. Is sound one of their biggest problems?"

"Yeah, we do tend to have a lot of trouble over the sound, but it usually stems from the halls themselves."

"When we played Wembley during our last British tour, the first night was a bit of a disaster for us, although I doubt if the audience realised it. No. It wasn't a good one, an 80 per cent."

"The second night was totally different, we had a long sound check and it was fantastic."

"It's a problem, and one which we attach a lot of importance to."

When Quo go on stage do they try to produce a carbon copy of their recorded stuff?

"Well, put it this way, when we record a track we build ourselves in the studio to a peak which we think is comparative to the peak we reach on stage and consequently when we go on stage the songs turn out the same."

"We don't use too many extra instruments or any session men in the studio, basically all we do is stick another guitar on."

"Like I'll play the rhythm track or something and then I'll go and play that exact thing again to give it more body - which is achieved on stage anyway because we've got more volume."

Split

You've been together now for 13 long years. When's the split?

"We've been through all kinds of ups and downs. Quo's still got a good few years left. I mean we were around when they had black and white telly!"

Don't you ever get tired of being with the same blokes and or playing the same kind of music, though?



STATUS QUO: on stage. "The kids really needed to see the band, 'cos that's where Status Quo are at."

"We don't get tired of the music, and yeah we get tired of each other, 'course we do."

"We've had our rucks, but right now Quo's on a good level, where nobody's trying to prove anything to anybody."

"If an argument develops you know whose wrong and who's right, whereas before even if you felt you were wrong, you'd never let on."

"Yeah, the band are on

the best level it's ever been on, after all this time. We've grown up, and we know what to expect from each other and it's a happy band."

How about solo projects?

"There's been talk, but nothing else because we're all concentrating on making Quo one of the biggest bands in the world - which it is approaching, but it's not quite there."

Songwords

I Ain't Lying

Written by H. W. Casey and R. Finch
Sung by George McCrae

Chorus:
I ain't lying I ain't lying
No No No
I ain't lying
When I say I need you babe
When I say I love you babe

You're my dream come true the apple of my eye
I'll give my love to you girl
But you got to give me a try
Come on trust me babe
Believe in me
Oh you gotta trust me babe
Believe in me
Chorus: I ain't lying etc.

Love ain't easy to come by
And this I'm sure you know
I'll give my love to you girl
But you've got to let yourself go
Come on trust me babe
Believe in me
Oh you gotta trust me babe
Believe in me.

Chorus:
Trust me babe believe in me
Oh you gotta trust me babe believe in me (repeat three times)
I I I ain't lying when I wanna hold you babe
I I I ain't lying when I wanna kiss you babe
I I I ain't lying when I wanna squeeze you babe
I I I ain't lying when I wanna hold you babe
(c) 1976 copyright Sunbury Music Ltd., London



RICK PARFITT: "I'm not a violent person."

Holland, which is nice 'cos we didn't really expect it. We've received gold albums from all over the shop except America and Germany."

So America hasn't jumped on the Quo's band wagon of adulation? "We go down OK over there actually, and we enjoy playing America."

"We haven't been for seven months - in fact we

down the front whistling and sticking their fingers in their ears and their fingers up at us."

"The most successful gigs were the big 'uns - we did Long Beach arena not so long ago, which holds 14,000, now that was great."

Quo are a very volatile band: sometimes they play like there ain't no tomorrow, other times

'BLACK OR WHITE'

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+
COCKNEY REBEL

THE NEW SINGLE
THE NEW SINGLE

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'BLACK OR WHITE'



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GLITTER

BAND  BELL 1463

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CALLED 'LISTEN TO THE BAND'
OUT SOON.

IT'S ANOTHER ONE OF THOSE 'TIMES ARE HARD' SONGS...



Peter Waterman in the uniform of the 1914-18 war: 'Times are hard'

IT ALL began at a Magnet recording session for a brand new teeny band called Stevenson's Rocket.

During a lull one of the engineers began singing that Worthington song.

"Good - By - Ee, Good - By - Ee," he began and suddenly, all of one voice, the assembled throng joined in.

A few days later Peter Waterman, assistant head of A&R at Magnet, was musing over that session while having his hair cut in Coventry.

Inexplicably, the same thing happened there and then. All around him ladies in curlers, heads under dryers, and gents sitting stiffly while their locks were trimmed, together began to sing Good - By - Ee.

For a man who has already been responsible for 3,000,000 record sales this year it was too much. "I got straight on the phone to Michael Leavy (Magnet boss) and said 'Howdy like a number one record for Christmas?'"

"He wasn't completely sold at first but his little lad like the song so much, he decided to go ahead.

"The first mistake was thinking it would be

easy," he goes on. "We thought 'This is a pub song' and got in a piano bass and drums and six session singers, plus a harmonica.

"It was a catastrophe. It just didn't sound right. "The point is, it's an amazing song in its original form. Very strange words!"

He produces a copy of the ancient manuscript and points to the second verse - something about Marmaduke Horatio. As he puts it, "They make today's silly words pale into insignificance".

Accepted

But during the First World War it was the accepted style, in this case written for ukelele and two comedians.

"We really did want to record more than just the chorus and one verse," Peter says, "so Peter Shelley and I sat down and re-wrote it."

Next came the recording, which took 27 hours.

"A day and a quarter," Peter shouts. "It absolutely killed me. We couldn't get anyone out of the pub to help, they thought it was a joke.

by Peter Harvey

"I ended up doing most of the singing with Peter Shelley and Stevenson's Rocket and came away thinking 'that's it'.

"Then we discovered Millican and Nesbitt were rush releasing a version. That really annoyed me.

"It frightened the life out of me too. We had worked so hard and there were two established comedians competing."

All the same Peter lost all his fears when he heard the other version.

"It was too straight," he says, "so we went ahead and rush released within eight days of completion."

Next the Worthington people decided to help by putting the single on the juke boxes in their pubs and pushing out beer mats and beer mugs.

"They have been fabulous," says Pete.

"You know, times are hard and people need songs to cheer them up."

After we completed the single we decided to go right ahead and record an album.

"We've done things like Get Out and Get Under, Now Is The Hour, and Old Lang Syne, things like that."

The album will of course be released before Christmas. Meanwhile Peter has decided he does not want to get into an artist situation like his boss Peter Shelley.

Commutes

"I'm too busy," he says, and you'd better believe it. For starters Peter still lives in a council house in Coventry and commutes each day to Magnet's.

He made his name originally as a DJ in the Midlands and he's also sung with groups and played guitar.

Nowadays he continues to DJ each Monday night at Coventry's biggest disco - to 2,000 people - and claims the Midlands is ahead of the North.

He began DJing professionally in 1962 and was immediately converted to soul by the Beatles.

"I met Lennon at the Beatles very first British gig, their first gig on return from Germany - at the Matrix in Coventry - and he changed my life completely.

"He told me about the Miracles, the Marvelettes, and the Supremes

- all the Tamla Motown greats

"I am an absolute R&B freak," he says, "I have over 20,000 singles and somewhere among them is a Beatles acetate of Love Me Do (the Beatles first single)."

Peter loved the Beatles so much he offered to work for free with them on that first tour, then many years later Philly came along and that also changed his life.

It was more than two years ago, when he'd opened his own shop in Coventry.

"I wanted to supply DJs who wanted soul music and it just snowballed. I got so involved with Philly that I decided to go to America and work with them."

When he came back, Philly had broken big in Britain but he was already into George McCrae and KC and the Sunshine Band

He worked for CBS in London then moved with his boss Steve Collier to Magnet Records where he's busy signing acts, writing songs, and producing records.

All the same what Peter is really interested in is Stevenson's Rocket, but that, as they say, is another story.

The Continuing Story of Jim MacLaine

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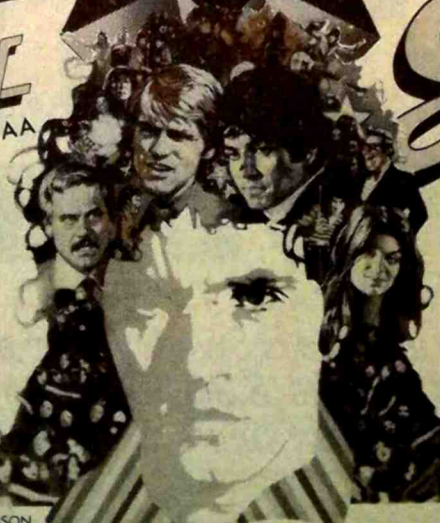
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Guest stars **BILLY FURY** **KEITH MOON**
Directed by **CLAUDE WHATHAM**

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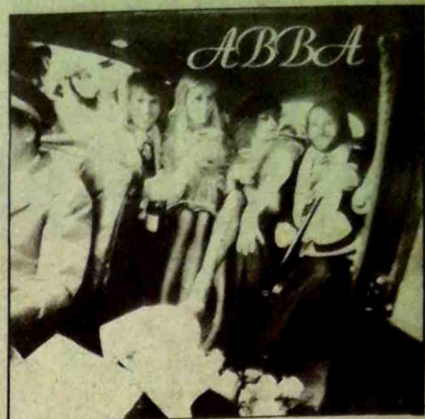


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IT ISN'T often you'd find the Fox entourage sitting in some dive-jive pub, waiting for the dinner-time stripper to show herself.

But that's where Fox could be run to earth last week, during their break in rehearsals for their debut tour.

The male members of the band were anticipatory to the point that if the pub's equally anticipatory male audience made some sort of surprise gesture in the direction of the stage, they too would stretch their necks, ostrich like, to see if the action was about to begin.

Nooscha and I, not very interested in watching the stripper swinging her charms high and low, headed for the nearest Indian restaurant. On route discussed the contents of this month's Playgirl and what a pity it was that the pub didn't have male go-go dancers on its lunchtime menu.

Fox, as you may or may not know, have their second album in the shops, entitled Tails Of Illusion, a much more superior offering than their debut album, which although a great first - timer lacked depth and fluency, which this, their second release so stylishly projects.

The newbie enables each member to have turns in the limelight. It's very much a share and share alike philosophy, where everyone's the star attraction.

Serious

"This album was approached in a much more serious manner," said Nooscha, acting like a chatelaine as she entertained, albeit pampered me over luncheon.

"Kenny (Young) wanted to get more into the music and this made the band want to do the same.

"I must admit I had more fun making the first one, the latest album was a lot more difficult for me."



FOX: "This album was approached in a much more serious manner," says Nooscha.

Kenny Young, the band's eminent producer and song writer retired for several months to paradisiac Bali in Polynesia, where he wrote the album, a perfect utopia for a song writer as poetic as Mr Young. For him the beauty and charm of the island must have been tantamount to tripping on LSD.

"Most of the songs have a very Eastern type flavour," Nooscha said, "Kenny came home with so many wonderful songs, he must have been very inspired during his stay on the island."

Which explained why some of the lyrics were a bit esoteric. Song titles like Yuli Yuli do have

NO FRILLS SAY FOX

by Jan Iles

meanings, as Kenny explained when he returned from watching the nipper stripper.

"Yuli Yuli means... 'Car for sale mister'," he said laughingly.

"Actually, it kinda means someone who's flash. It's Puerto Rican slang for" (He put on a punk-styled pidgin English Humphrey Bogart accent). "Hey, man you Yuli Yuli".

Impressive

Fox themselves could be termed "Yuli Yuli" (in the nicest possible way of course), for their line-up is a very impressive mixture of musicians.

Nooscha, assorted vocals; Herbie Armstrong guitar and vocals; Jim Frank drums, percussion and harmonica; Pete Solley keyboards vocals; Gary Taylor bass, rhythm guitar and vocals; Jim Gannon lead guitar and vocals.

To sample their dashing talents, listen to their new single (good advertising, eh?) a cut from the album called Strange Ships, a catchy commercial ditty which is typical singles chart material.

Their record company deserved a pat on the back for such a wise choice. Nooscha agreed:

"Honestly, I don't think any of us objected to Strange Ships being released as the single.

"Besides if any of us weren't pleased with it, we would have objected to its release.

"It's very difficult thinking of new themes for pop songs, but Kenny has the knack of coming up with all these different things.

"I mean Strange Ships is original, and so was Imagine Me Imagine You. People could put their own meanings into the words. It was a space fantasy."

One of my personal favourites on the album is Survival, on which Kenny takes lead vocals. Its wispy, wind-in-the-willows fragility makes it a cutabove the others.

Oriental

Lesser lights are Howdja with Gary Taylor and Nooscha sharing vocals and the oriental delight Lily Sing, sung by Jim Frank.

"Actually," Nooscha began, "I haven't any particular favourites.

"To be quite honest I haven't had a proper

listen to the album' (guiltily she gave a schoolgirl grin) "I know it's naughty of me, but we've all been so busy rehearsing for the upcoming tour."

The British tour is the band's first one ever. Obviously Fox are apprehensive about appearing before a live audience, but are nonetheless looking forward to the experience.

Unorthodox

Their unorthodox repertoire should make it an exciting affair for Fox buffs and folk who are suckers for something out of the ordinary.

Jim Frank, who stressed his surname is without the 's', said as he sucked on a "Camel": "During rehearsals the songs were beginning to sound really good.

"The band are working well together, we're now a complete outfit, a team, if you like.

"When we did the first album everybody had to get to know each other musically, and some of the songs tended to be a bit loose.

"I think Tails Of Illusion is a vast improvement. I played the first one the other day and was amazed at the progress we've all made."

Fox are keeping their stage act simple, with only minimal effects. There are no frills or padding; the only extravagant visual is a lavish chiffon curtain on which mythical creatures are printed.

"We aren't using any special effects or anything like that," insisted Jim. "We will rely on our musical skills and months of rehearsing to pull us through."

I wondered if their intricate sound would be difficult to translate on stage?

Herbie Armstrong, who once played with Screaming Lord Sutch, doesn't think they'll be any problem.

"We're very close to the originals, very close.

"A lot of the songs do develop farther away from the recorded versions, but sometimes the sound we achieve during rehearsals is very effective.

Nooscha agreed: "It's true, a lot of the songs off the two albums sounded really great in this morning's rehearsal.

"Point in case is Howdja. I personally think it's better live, it's more heavy rock and roll. "Juggler, which is a track from our first album sounds incredible live. A complete metamorphosis."

Classic

Another well-known Kenny Young number, though not associated with Fox, might be used in their stage repertoire, namely the classic pre-Seventies teen anthem, Under The Boardwalk.

"It'll be fun to try it out on stage, giving it our own flavour and style. It's such a lovely song," they all said.

Nooscha, with her Ice-Queen coolness and dreamy presence could well be a sure winner with the voyeurs in the audience. Could she imagine herself as a pop-star sex symbol?

"I haven't thought about it," she smiled. "These days I haven't got time to think!

"I don't particularly care, as long as they like our music, and everybody has fun."



Queen



A Night At The Opera

50 FABULOUS AUTOGRAPHED ALBUMS + 25 KIMONOS

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HERE IS your chance to win a copy of Queen's new album A Night At The Opera, autographed by all members of the group, plus a kimono - specially designed as an additional prize.

All you have to do is answer the three questions on the right, fill in your name and address and send in the coupon to Queen Competition, Box 195, Spotlight House, Benwell Road, London N7, to arrive not later than November 30.

The first 25 correct entries opened will win signed albums and kimonos and the next 25 signed albums only. The editor's decision will be final and no correspondence can be entered into.

COMPETITION COUPON

1. How many albums have Queen released prior to A Night At The Opera?
2. What is the title of the first track on A Night At The Opera?
3. What is the title of Queen's latest single?

Name:

Address:



THE BABBLE of printed gossip proclaiming that Roxy Music are on the verge of splitting has reached such proportions that one feels tempted to believe it must be true.

It all began reasonably enough. Ferry had made two solo albums, Andy Mackay and Phil Manzanera one each: maybe they would no longer want to be bothered with the band? Maybe.

Then it all became rather silly. People started saying that relations between Ferry and the rest of the band were very strained. "The rest" were supposed to be jealous because, on their recent British tour, only Bryan had hotel suites ("stipulated in his contract") while they languished in mere double rooms.

Later someone spotted the band at Top of the Pops standing in a huddle on one side of the studio minus Ferry who was alone on the other. It was suggested that Bryan and his companions were no longer on speaking terms at all.



Despite whatever anyone would have you believe though, Roxy Music are not splitting — not now or in the immediate future. Ask Andy Mackay.

The real Mackay says why Roxy rox on —OK?



It's ridiculous, Roxy Music are supposed to have been on the verge of splitting ever since the first album. Of course we don't spend all our time together, but what do

people think rock groups are, great big happy families who all live together in one place? "The Beatles' films were responsible for giving people that im-

pression, but it's just not like that. A group is a working unit and that's all."

The principal reason why these 'Roxy to split' rumours are so stupid is that for the group to break up now would just not make economic sense, as Andy explains.

"We're still investing in this group for the future. For example, we spent a lot of money improving our presentation on this last British tour. The two Wembley shows, in particular, where we had the video, were very expensive and we're not likely to see much of what we spent back again.

"Now we're off to America and we're investing a lot of money there. Our last album was by far the most successful we'd had out there, reaching the thirties, and with the new one we're aiming to go higher... and so on."

What about all that hotel suite business?

"That was totally ludicrous. They said that

time. They've just completed their most successful ever tour of Britain: Siren, more a group effort than any of its predecessors, looks like being their most successful album to date and their single, Love Is The Drug, could also prove their best-selling 45.

Love Is The Drug was written by Andy and Bryan, Andy doing the music and Bryan the lyrics. "It was a curious mixture to start with," says Andy, "and none of us knew quite how it would turn out, but I think the lyrics Bryan wrote for it are his best set ever."

The track was not, initially, first choice for a single. They were going to put out Both Ends Burning, which would have been a more typical Roxy single, but then

by Ray Fox-Cumming

switched when Love Is The Drug was completed. The British tour was particularly hectic for Andy, who was spending much of his spare time working on a project of his own. He's been commissioned to write all the music for a series of six television plays, titled corporately Rock Follies. They are to be screened by Thames Television sometime in the early Spring of next year.

The plays follow the story of a group of girls, who start out as a 30s revival outfit and are then persuaded to become a rock group.

"They have a certain amount of personal success," explains Andy, "but in practical terms they are a failure since in the end they don't secure a recording deal and don't get a hit record. "They end up in a soft-porn musical called Hot Neon," he adds.

It sounds quite fruity. Has it run into any censor trouble?

"Only a little and some of it rather odd. For example, they didn't like the word 'orgasm', but agreed to 'poke' being substituted, which I would have thought far worse."

Some of the material Andy has written is purely incidental music, but most of it is made up of songs performed by the group. "There are around 16/17 songs in all, nearly enough for two albums."

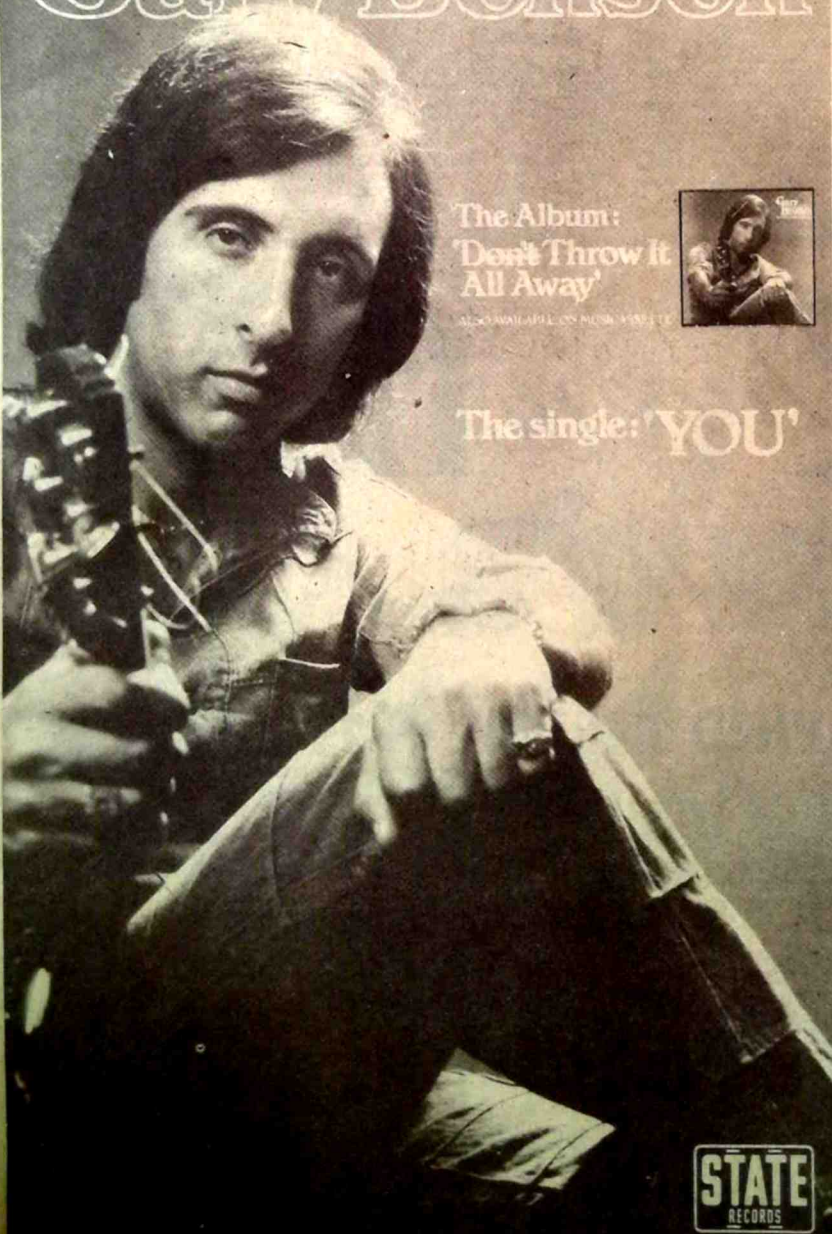
Will there be an album? "Oh yes, I'll be working on it when we get back from America."

Are you involved in actually playing the music?

"For the actual plays, very little. On the album though, I should imagine I'll be playing quite a few bits."

While Andy is working

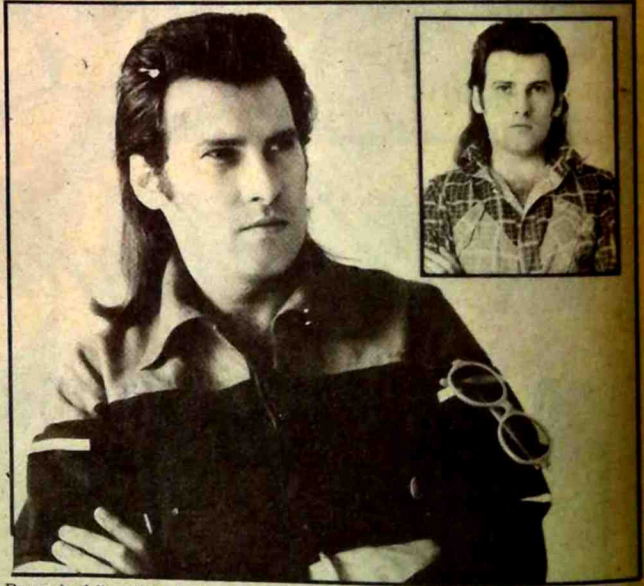
Gary Benson



The Album: **'Don't Throw It All Away'**



The single: **'YOU'**



Bryan had it written into his contract that he got a suite. Who the hell is he — or the rest of us — supposed to be contracted to? Who is this mysterious person who proclaims who shall have a suite and who shall not? There isn't one. We all have double rooms booked on tour and if anyone wants a suite, they have to pay the extra out of their own pocket. It's as simple as that."

Certainly there seems on the face of it, to be no cause for dissatisfaction within the group at this

'... What do people think rock groups are, great big happy families who all live together in one place?'

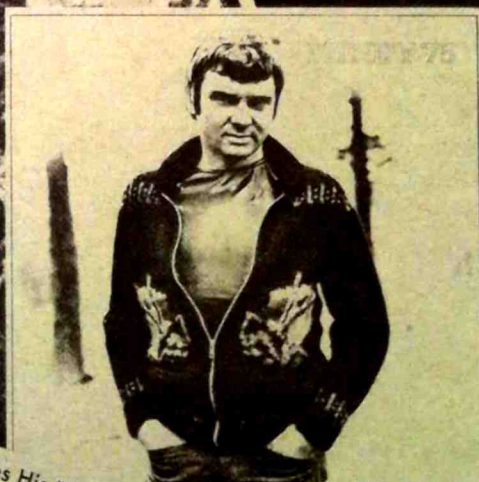
on his album, Bryan will be in the studios doing his third solo LP, then after that, Roxy are off to tour Europe. So the sixth Roxy Music album is unlikely to appear before next Autumn — unless of course they do a live one.

"We could do," says Andy. "We've been taping concerts for ages. It would just be a matter of going through the tapes and picking out the best performances." In the meantime, there are those Rock Follies to look forward to.

PITNEY '75

'Included on this new album
are some of my favourite songs
written by people like Albert Hammond,
Paul Williams and Elton John.
Look forward to seeing you on my
current tour!'

Gene Pitney

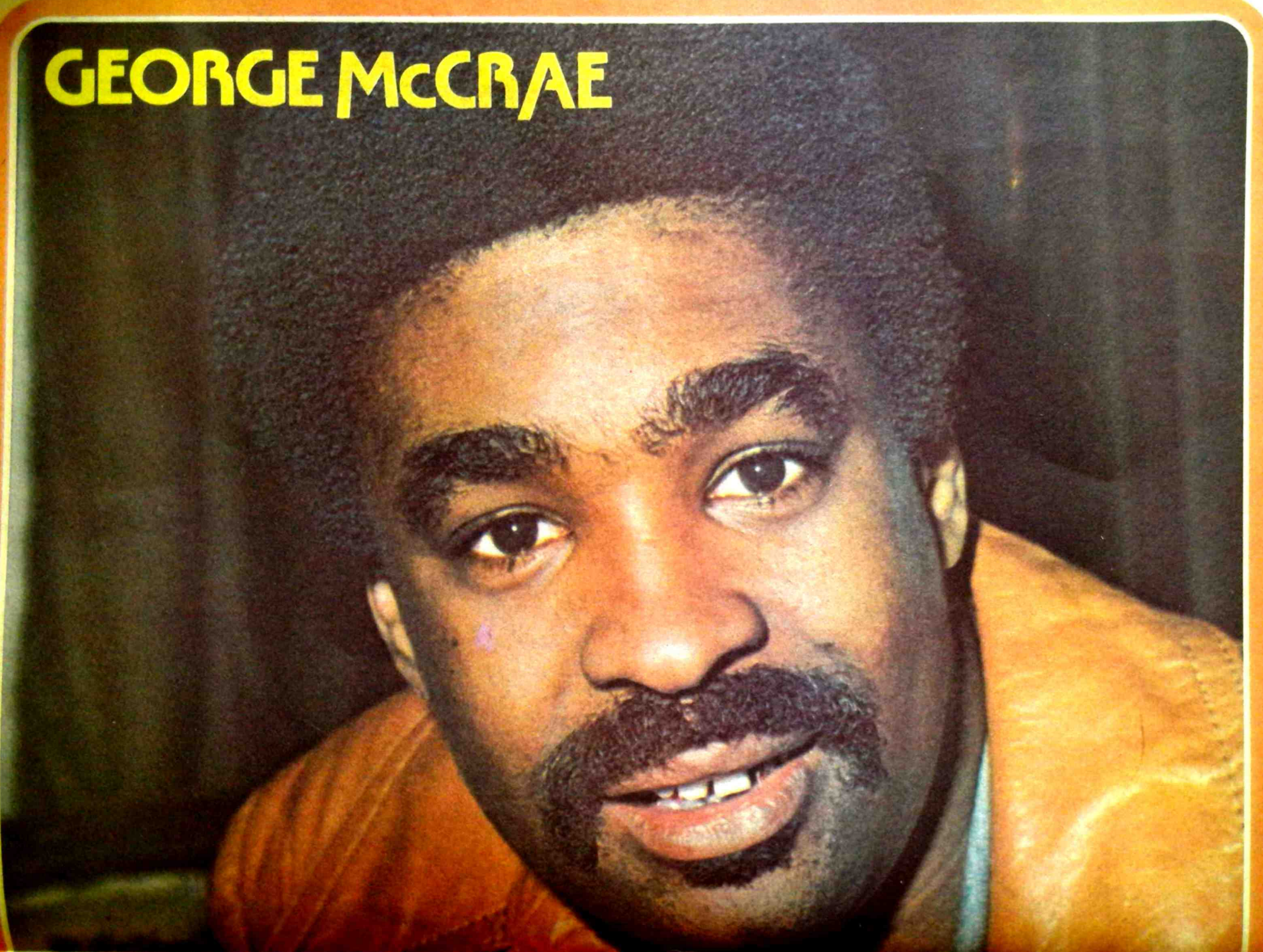


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TRAVELLING TANYA

TANYA TUCKER is bored.

She's waited two hours for the private plane to start ("faultry sparking plug" says the pilot, "won't be long"), she's been ferried by car from pillar to post, done various radio interviews, talked to endless strangers and in between she's buried herself in a pile of fashion mags, giggled and chewed candy.

Now we're speeding back to Glasgow airport and someone is proudly pointing out the Govan district slums, "some of the worst in Europe".

"Aw hell" says Tanya disinterestedly, "we've lived in slums worse'n that. We've got worse slums in Philadelphia".

Back home she can pass the time by playing practical jokes on her road crew — firecrackers thrown under the feet of the tour bus driver or water hoses on her backing band.

Here though, it's strictly a hard working promotional tour.

Her recent single *Lizzie And The Rain Man* attracted a lot of airplay and the new one, *Travelling Salesman*, is MCA's big hope of the moment. A neat little story about a lonely small town waitress who gets

lumbered by a travelling salesman, it's already attracting audience interest and one of the northern stations has made it record of the week.

Back home in America Tanya is already a country music legend.

At the age of 13 she had a number one record, *Delta Dawn*, and now at 17, her voice having developed into a thrilling country-rock timbre and her stage act bringing hordes of boys (and not a few men) pressing to stage front, she's preparing to take on the rock field.

She never was worried about possessing an amazing voice at an early age.

"I wasn't really worried about it, I thought about it. The reason I thought about it was cause everybody said it would change, but I think a boy's voice changes more than a girl's".

Nether does she worry about being compared to Brenda Lee, Nashville's teenage superstar of the Sixties.

Compare

"People hardly ever do compare us now though" she says. "Brenda is a friend of mine but we have nothing in common musically except that we started early. So did Shirley Temple but people don't compare me with her".

Her stage act, with the tight and sexy black leather pantsuits, gives away one of her real influences, Elvis Presley. She has never disguised her admiration for his



style and has said that she wants to be the female Elvis.

Tanya has always sung around the house (her elder sister La Costa is also a singer and they used to harmonise together) and she had always told her parents she wanted to be a singer.

When her father saw that she was so set he weighed in with all his might and the next few years saw an eternal haul around the seen-it-all record executive executives of Nashville.

It was Billy Sherrill, Tammy Wynette's producer, who was finally persuaded to listen to some tapes and he it was who decided to give this determined and precocious girl a chance.

"I listen to the tapes now and think how could he sign me up? But he said he heard something in my voice."

From the start Tanya has been given adult sort of material to record. Her record titles include *Blood Red And Going Down*, *Man Who Turned My Mama On*, *Would You Lay With Me (In A Field Of Stone)*, and *Travelling Salesman*.

She is constantly escorted, usually by her mother or father, and sometimes by brother Don, her road manager.

"People that know me say I change day to day. One day I'm a little girl, one day I'm an entertainer — but I like to be that way. Fortunately I've had great parents to guide me in the right direction. I don't resent having my parents on the road. They're not show-

biz parents — they're just parents. My dad is very well respected in the business".

One of the canny business deals her father pulled off was the label move to MCA. Everyone said that she was crazy giving up the acknowledged producing talents of Billy Sherrill for unknown pastures.

Semi-rock

She actually landed a very fat signing-on fee and got Snuff Garrett as her new producer. Snuff immediately set about angling her music in a semi-rock direction.

Then surprisingly with the success in America of her first Garrett-produced album she moved again, this time over to producer Jerry Crutchfield.

"I'm just gonna kind of play the field right now, that's one of the reasons I moved to MCA, because I had more freedom with who I would get to produce me. No I'm not dissatisfied with Snuff".

In spite of her rock direction Tanya is still very much the country girl. Her heroes tend to be archetypes of southern manhood.

One current British singer she really likes is David Essex.

At Radio Clyde she spotted a poster of him on the wall.

"He's wearing an earring!" she exclaimed.

"Don't you like men with ear-rings?" I ask.

"Not particularly" she replied. "Uhh. That's ruined mah dreams of him now".

by Felix Gonzales

DR. HOOK'S CHRISTMAS SHOW

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SATURDAY NOVEMBER 22 — LONDON, HAMMERSMITH ODEON
TUESDAY NOVEMBER 25 — OLD GREY WHISTLE TEST
WEDNESDAY NOVEMBER 26 — PLYMOUTH, PLYMOUTH FIESTA
FRIDAY NOVEMBER 28 — COVENTRY, LANCHESTER POLY
SATURDAY NOVEMBER 29 — MANCHESTER, Salford University
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HOOK EARLY FOR CHRISTMAS

super stars

SCORPIO

(Oct 24 to Nov 23)
At last you've managed to get what you want. Your love-life is way above the clouds, and your finances would make even Bingo winners envious. So it's a good month, birthday kids, could be because you're a year older and considerably wiser.

SAGITTARIUS

(Nov 23 to Dec 21)
You're feeling in a very generous mood (what's up?) and will want to treat all your nearest and dearest friends to something really mind-trembling. While your air of contentment is very much to the fore, it would be a good idea to improve relations in your family circle.

CAPRICORN

(Dec 22 to Jan 21)
You're as fresh as a daisy and twice as breezy. That long rest has improved your physical appearance 100 per cent, and now you're ready to take on the world single handed. Cool it a bit, let nature take its course and

you'll be able to do as you damn well please.

AQUARIUS

(Jan 22 to Feb 17)
While the cat's away the mice will play, so don't expect it to be all rosy when you return. If you left a few loose ends don't fret over it at bedtime. They will sort themselves out. Lucky day is Friday when the opposite sex will beg to do favours.

PISCES

(Feb 18 to Mar 20)
You're bordering on the neurotic because of something someone has said about you. Don't lose your confidence otherwise you won't even be able to face the milkman in the morning. Look into the mirror each evening and convince yourself you're beautiful. If all fails there's always Mum who'll say you're lovely anyway.

ARIES

(Mar 21 to Apr 20)
Not a good week to tackle anything tricky. It's best to keep to simple, easy-to-defeat projects that won't leave you in a tizz-waz. When you're feeling more inspirational then you can attempt to become a

genius. But that won't be for some time!

TAURUS

(Apr 21 to May 21)
This week will be one of the most exciting for aeons. You feel like taking on something really meaty, but it's wiser to sniff out the situation before you decide to make it a permanent thing. Friends will prove more annoying than ever. Just tell 'em to shut-up or go suck a lemon.

GEMINI

(May 22 to June 21)
Oooh you little jet-setter you. Running around all over the place and winning friends like there's no tomorrow. Oh well, someone's gotta be the one to break the ice, and we reckon you do a good job. Avoid sneaky beakies who want to know what you get up to on your early morning bus ride.

CANCER

(June 22 to July 23)
You've found your castle in the air after all this time, and now you don't know whether the long, hard fight has been worth it. A little secret, Cancies, it is and will be, so long as you don't keep on inviting too many lovers up to see your round table!

LEO

(Jul 24 to Aug 23)
Sometimes you lot can be little Hitlers, with your foaming at the mouth temper and your stamping feet tantrums. If you don't want all your hair to fall out or your legs to give way then take a seat for awhile. A breather will do everyone the world of good.

VIRGO

(Aug 24 to Sept 23)
What you need is someone to comfort you through the long cold nights, and to keep you from talking to the parrot. Loneliness is the phase you're going through, and it's not very pleasant. There's always good ol' computer dating or Lonely Hearts.

LIBRA

(Sept 24 to Oct 23)
Bad luck and trouble is the name of the game, but it won't be like that for much longer. To top cheer yourself up a bit why not go and see a nice cabaret. The magicians are great with doves and top hats.

super stars

THE JARVIS BROTHERS



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FRIENDS, LOVERS, SISTERS & BROTHERS

SOME of today's (and yesteryear's) showbiz duos and trios are made up of brother and sister husbands' old ladies and just good friends. See if you can guess these special pop partnerships pictured below.

1. This brother and sister duo (who often get mistaken for man and wife) have had several hits in this country. Who are they?

2. This is going back a few years so ask Ma to help you guess who these three cutie beauties are. The sisters had success covering lots of Andrew Sisters' hits. The short - back - and - sides smiler with them is none other than Russ Conway, the pianist.

3. This sexy mama is married to an equally sexy man. They both have separate careers, but sometimes get together for the odd record. They once recorded Mocking Bird together, who are they?

4. These three brothers have all been on the pop scene for years. One of them had a massive hit with Where Do You Go To My Lovely.

5. They sung I Got You. Now they ain't got each other.

6. This popular Tamla duo had a gamut of hits in the late sixties, before the girl tragically died of a brain haemorrhage. Who were they?

7. The hubby and wife team have been popular middle - of - the - roadies for some time. He wrote the theme tune to Crossroads and also appears as a panelist on a talent prog.

8. He used to be in Fairport Convention before he teamed up with his pretty wife. Still none the wiser? Well they had a hit with I Want To See The Bright Lights Tonight.

9. Eric Clapton worked with them and co-wrote their 970 hit single Comin' Home. Who were this talented Mr. and Mrs. team?

ANSWERS

1. Mac & Katie Kissoon; 2. Kaye Sisters; 3. Carly Simon (and James Taylor); 4. The Sandi Sisters; 5. The Dave Clark Five; 6. The Shangri-Les; 7. The Hollies; 8. The Moody Blues; 9. Eric Clapton & Cream.



1



2



3



4



5



6



7



8



9

New
Single From

The Sensational
ALEX HARVEY BAND

**Gamblin'
Bar Room
Blues**

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


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

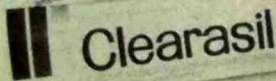
Spots!
 You know how it is. You're meeting someone a bit special. So you take one last look in the mirror. And there it is. That spot. Had you noticed the tell-tale signs a little sooner, you could have applied some Clearasil Cream Medication. Don't get too excited. Nothing actually clears a spot overnight. 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 conceals as it treats.



Clearasil White Vanishing Cream—the colorless spot treatment.

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FOUR TOPS: 21st birthday party.

TEN YEARS ON THE TOPS

TEN YEARS ago there was nobody, but nobody, who could boogaloo like Levi Stubbs. Come to that there was no black act in the world as big as the Four Tops.

Their succession of smash hits which began with Baby I Need Your Lovin' and included an impressive list of American number one's, made them the darlings of Tamla Motown.

Alongside the Supremes they ruled the "sound of young America" while Gladys Knight and the Isley Brothers stood in the shadows.

The Detroit hit machine was churning out classics daily and the Four Tops were making such killers as I Can't Help Myself (surely the definitive dance record); It's The Same Old Song; Shake Me Wake Me; Reach Out I'll Be There; Bernadette; Seven Rooms Of Gloom.

The list seemed endless.

But one day it started to dry up. On another day the unthinkable happened: the Four Tops quit Tamla Motown.

That was three years ago, on the group's eighteenth birthday.

Since then they've had hits (and misses) and while they haven't fared as spectacularly well as Gladys they've done better than fellow Motown exile Martha Reeves.

Birthday

They were at Park Lane's Inn On The Park this week and it just happened to coincide with a special party—the Four Tops 21st Birthday Party. Now read on...

"Of course it bothers us that recently our hits have died off," says Abdul Fakir.

"Not that we're egotistical, but we know that we do have a record market and we should be selling much more records than we are.

"I don't know quite where to lay the blame right now but I'm sure we'll work it out by the middle of 1976.

"Fortunately we do have an immediate public we can work to and we do work to—like, 90 per cent houses while we are here in England which kinda compensates a bit."

Abdul "Duke" Fakir has taken on the task of unofficial group spokesman, but Levi, who still has that powerfully

distinctive voice, has a few words to say about the current situation:

"As far as records are concerned that happens everyday, it's part of the business.

"I don't feel despaired because I know one day we'll sell records... in fact we do now. We just don't have number one's like we used to have, you know strings of 'em."

Duke does not accept that the movement towards sweeter soul in the form of the Stylistics and the Chi-Lites has harmed the Tops chances, and argues that Harold Melvin & The Blue Notes and the Isley Brothers are hitting big with raw powerhouse soul.

"I guess it's just a matter of finding the right tune to start a string of things. As Levi says, we're not dying but being record selling artists we'd certainly like to have some more number one's."

The Tops can't guess how many records they've sold but they reckon Reach Out was probably the biggest and agree that their teaming with writers Holland-Dozier-Holland was their heyday.

"They were the greatest team of writers in the world at that time," says Levi.

"When they left Motown they left us dry," adds Duke. "As artist and producers we were brother-to-brother. They knew exactly where we were and they could write for us."

"After that we were teamed up with Frank Wilson, Norman Whitfield and even a little with Smokey Robinson, but no one got a foothold in the same way as Holland-Dozier-Holland.

"Production, of course,

has a lot to do with record sales."

Since moving to ABC in 1972, the Tops have worked again with Lamont Dozier (on Midnight Flower) and Duke says they may work with Curtis Mayfield, Thom Bell, or even Johnny Bristol.

Scope

"We sold more records while we were with Motown but we're much better off since we've been by ourselves. It's given us much more scope."

So much so that the group has formed itself into a company, Four Tops Incorporated, with the last album Nights Light Harmony and the re-released disco single, Seven Lonely Nights, being partly produced by Top Lawrence Payton.

The next step could be an album written and produced by the Four Tops themselves, a step most established groups take a lot earlier in their careers—but as Duke explains: "For nine years we were in a place where we couldn't develop in that category because we had producers and writers who were doing so well.

"They were some of the most beautiful days I've ever had in my life," confides Duke. "But no, I wouldn't go back."

"Under different circumstances we might," interrupts Levi.

"Why?" says Duke. "We did pretty well there and we're still getting paid for services rendered. In fact, we're getting more now than we did when we were with them."

He breaks into laughter which starts the rest of the group cracking up.

by David Hancock

LEO SAYER



THE NEW SINGLE

“Let It Be”

CHS 2080

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ON **Chrysalis** RECORDS



james hamilton's DISCO PAGE

Time for more of them golden oldies...

1: What a dream!

DECCA ARE one sneaky record company! They've sat back while I asked in print who has the UK rights to the old Cameo-Parkway catalogue - including all of CHUBBY CHECKER'S Twist material.

Then they rush out completely unannounced a superb two-album compilation of the Cameo-Parkway Story from 1957 to 1962! (London DREAM-U3/4)

Titled THE AMERICAN DREAM, as is a companion volume devoted to the London label, this 24 track set contains many of the Philadelphia-based company's huge US hits.

That means everything from THE RAYS' SH-houettes and ZACH-ERLE'S normally ex-orbitantly priced Dinner With Drae to DEE DEE SHARP'S RIDE and CHUBBY'S Limbo Rock.

In between, disco jocks get such goodies as The Twist, Pony Time, Let's Twist Again and Dancin' Party from MR CHECK-ER (whose rare imperso-

nations-filled debut, The Class, is a highspot).

They get Bristol Stomp and Hully Gully Baby from LEN BARRY & THE DOVELLS Mashed Potato Time and Gravy from DEE DEE SHARP The Wah-Watusi and Don't Hang up from THE ORLONS, plus all BOB-BY RYDELL'S major hits.

Collectors should note, incidentally, that THE APFLEJACKS' track is in fact Mexican Hat Rock Twist.

All these, and a Volume Two is to follow in February! Why couldn't Decca have put us out of our misery earlier by announcing their coup?

The other American Dream set, The London American Legend (London DREAM-R1/2) is a more soulful affair, with classics by BETTY HARRIS, MAXINE BROWN, BARBARA MA-



Remember them? From left, Chubby Checker, Sam Cooke, Len Barry, Bobby Rydell, and Erma Franklin - all on the American Dream LPs.

SON, ERMA FRANKLIN and SAM COOKE mixed in with the obvious hits by LITTLE EVA, BOBBY "BORIS" PICKETT, DOBIE GRAY, CAROLE KING, THE EXCITERS and THE RAINDROPS.

Wotta collection to start with! Then there are mid-Sixties punk-rock things by THE CASTAWAYS, CHARTBUSTERS, STRANGE LOVES, VOGUES, KNICKERBOCKERS and McCOYS, together with big ones by THE RAN-DELLS,

DALE & GRACE, THE COOKIES, NEIL DIAMOND and TERRY STAFFORD.

Both these sets are in brilliant, crystal-clear unenhanced mono, and have excellent notes by co-compiler Adam White.

Right now, with a Twist revival looming, the Cameo set is likely to be of most use to jocks, although the London one is obviously invaluable too if you need the UK hits that it contains.

Both will teach every-

one a hell of a lot about our musical roots.

STOP PRESS

CHUBBY CHECKER'S original Let's Twist Again is being re-issued as a single next Friday, November 21!

Coupled with his version of The Twist, which topped the US charts twice, in 1960 and 1962, this sure-fire Christmas party smash will be on London HLU 10512.

2: On the same theme

JUST COME OUT is THOSE WERE THE DAYS - 26 Memorial Radio Themes (UA LP UAG 29739).

A must for all MOR jocks with a taste for nostalgia, this superb album recreates the themes from such immediate memory-jerks as Music While You Work, The Archers, Housewives' Choice and Family Favourites!

Even the re-formed Starazers reprise their famous On The Air before launching into Take It From Here.

Bossed by Paul Fenouillet, the London Concert Orchestra also makes the Paul Temple Theme and Henry Hall's Here's To The Next Time sound useful for discos.

Similarly, a maxi-single from about three

years ago (Columbia DB 8966, probably deleted) combines the actual original recordings of the themes from Pick Of The Pops, Desert Island Discs and Dick Barton.

The latter is also on the new LP, but this is the authentic version by the Charles Williams Concert Orchestra.

Used imaginatively, these can be a lot of fun!

HERE ARE more oldies shops recommended by readers - remember, we need info from you to help us compile a nation-wide list of suppliers!

From Colin McLean (Hamilton):

Silverdales, 1268 Argyll St, Glasgow, for Soul and pop.

From Brian Hawkins (West Wickham):

Broad Green Record

Centre, 266 London Rd, West Croydon, Surrey, plus two whose addresses he's unsure of.

Backtrack in Hertford and "a shop in King Street, Gt Yarmouth. From Sid Tyler (proprietor):

El Cid's Disc Spot, Cross Keys, Leicester Rd, Loughborough, Leics, for original label 45s 1967-1970, starting at 40p.

3: Where seen

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dj hot line

The heart beats for...



ROD STEWART: This Old Heart Of Mine (Riva) goes straight to the top for Peter Greig (Route 66 Disco, Plympton), and even the funky Sound Machine Disco (Weslyn Garden City) finds it enough like Al Green to make it a breaker

ROD: told you so!

Les Aron (Ball-Hai & Farm Clubs, Bognor Regis) sez "Whoopee it's there!" about HELLO, three months after I printed his "SMASH for comment

Les also lists his all-time oldies top ten, headed by CHUBBY CHECKER: Let's Twist Again (Columbia) and including JEFF BECK: Hi Ho Silver LINING (Rak), which does wonders for twistin' Tony Farmer (Balley's, Watford) amongst others as well

JOHN ASHER: Let's Twist Again (Creole) a breaker for Dougall DJ (Kilsyth) and Tom Russell (Kirkintilloch), while Colin McLean (Acas Club, Hamilton) finds THE BEATLES: Twist And Shout (Parlophone) a big local favourite and Willy Cash (Untouchables Disco, Appleby) charts SAM COOKER: Twistin' The NIGHT Away (RCA)

meanwhile Alex Henderson (Victoria Bars, Weymouth), who indirectly started the Twist craze anyway, says, "Can I get on Croole's mailing list?"

fickle Alex is actually now pushing DAVE CLARK FIVE: Bits & Pieces (Columbia), ATLANTA DISCO BAND: Bad Luck (US Scorpio) and BIDDU: Jump For Joy (Epic)

BIDDU: I Could

Have Danced All Night (Epic), on the A-side, is the biggest thing since teabags, reports Robert Land (Volume 1 Roadshow, Southampton), who worked it hard before it got that way

Ray "Rosko" Robinson (Tiffany's, Leicester), who's still got DOOLEY SILVERS POON: As Long As You Know (Seville) charted, infos that JASON SINCLAIR: The End Of The World (Cactus) has always packed his floors, while its original flip (on Horse) is re-titled as THE DREAD ORCHESTRA: Symphony Of The Apes (Thunderbird)

club work in York is needed by experienced Bob Stevens (104 Scott St, Perth PH2 8LU), who moves there later this month

Julian St John (Greecian Rooms, Bridlington) flips Child's Prayer for hot chocolate; everything Should Be Funky (Rak) after tip from dancin' Stuart Hickey

90 Degrees Inclusive a Reggae-Rock group to look out for, following their great gig at Phebes Club (Stoke Newington) last Saturday

Merseymania lives again next Wednesday 19 November when I play the hits from 1963 at the Lord Nelson in London's Holloway Road

fab! gear!

new spins

Let this be the one?

DOOLEY SILVERS-POON: Let Me Be The No. 1 (Love Of Your Life), Pts 1/2 (Seville SEV 1029, thru President).

By far the strongest disco cut from his superb hustling LP, this romping and swirling Sonny Casella-produced example of the Sound Of New York is hopefully the one to break him here like it's doing in the States. If you dig this, get the even better JEANNE BURTON: Nobody Loves Me Like You Do (SEV 1010), which is what alerted me to S.O.N.N.Y. in the first place.

*JHPICK BAY CITY ROLLERS: Money Honey (Bell 1461). Heavy guitar, pounding disco rhythm and police siren-type noises make this their most useable to date.



PRESLEY: classic

CHRIS BARTLEY: I See Your Name (Right On! RO 105, thru Pye).

Great catchy brass and lazy though punchy beat (all emphasized on instrumental flip) help Chris sound like the sweetest thing this side of heaven. Much better than the label's attempts at funk, it's a really happy dancer.

THE TROGGS: (I Can't Get No) Satisfaction (Penny Farthing PEN 901, thru Pye).

Not exactly hard to visualize, Reg Presley and the Stones' classic are made for each other! Thumping chug rhythm, buzzing guitars, Wild Thing vocal.

*JHPICK THE WOMBLES: Let's Womble To The Party Tonight (CBS 3794). Worthy of Roy Wood, this spirited Rock-A-Boogie combines Andrews Sisters and Bill Haley amidst party noises to emerge as messy fun.

*JHPICK GARY GLITTER: She-Cat, Alley Cat (Bell 1451). All the DJs say that this is the side - and they're right as usual! Funky Fatback Band bouncy beat makes it a yum yum.

*JHPICK WINNERS' CIRCLE: Born A Star (Warner Bros K 16644). Energetic though effete-sung UK hustler, which

scores via the bubbling enthusiasm of Pete Wingfield and others. Try the instrumental version flip, with synthetic lead - it really cooks!

LAUREL AITKEN: Fatty Bum Bum Gone To Jail (Horse HOSS 111, thru Trojan/Saga).

Not similar in sound, but the association should make this Reggae thunder a disco biggie. Fatty Had A Baby next, maybe?

*JHPICK SILVERCLOUD: Northern Soul (EMI 2371). With "how to do the" lyrics, this crass cash-in is so funny it deserves to be heard. It would've been right at home on Cameo-Parkway!

THE THIRD TIME AROUND: Soon Everything Is Going To Be Alright (Contempo CS 2076, thru Pye).

Hypnotically repetitive rhythm pushes this fast whopper stomper along, making it oddly distinctive. Backing-track

A-side, vocal group B, both extremely good. In fact this is brilliant, and I can't wait to try it!

*JHPICK THE VENTURES: Superstar Revue (UA UP 36009).

Hustle, Don't Run - the new command from these veteran twangers, who are buried in brass and chix on this US disco hit. It's a fast thumper with longer disco flip, and it should work well.

BUTCH BARKER: The Joker (Creole CR 113). Otis Redding bass line and synthetic lead, plus a few maniacal laughs, on an effectively happy instrumental dancer.

THE PEARLS: The Cheater (Private Stock PV 29). Frisky updating of Bob Kuban's 1966 disco classic.

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

star tip

THIS WEEK'S Star Tip is from Ashley Eady (Ashley's Disco, Ferryside, Dyfed), who suggests amongst several oldies segues the following party medley:

GARRY GLITTER: The Clapping Song (Sounds Superb LP, Always Yours), SLADE: Get Down And Get With It (Polydore), 1910 FRUITGUM CO: Simon Says (Buddah), JOE LOSS: Hokey Cokey (MP LP).

As Ashley says, these all tell you to do certain things and you get assorted limbs flying everywhere!

james' top ten

- 1 LOVE HURTS Jim Capaldi (Island)
- 2 LOVE IS THE DRUG Roxy Music (Island)
- 3 THIS OLD HEART OF MINE Rod Stewart (Riva)
- 4 WHY DID YOU DO IT Stretch (Anchor)
- 5 RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale (UA)
- 6 I COULD HAVE DANCED ALL NIGHT Biddu (Epic)
- 7 IN THE MOOD Joe Bobs Nashville Sound Company (US Capitol)
- 8 ALL I HAVE TO DO IS DREAM Nitty Gritty Dirt Band (UA)
- 9 I ONLY HAVE EYES FOR YOU Dick Powell (UA LP)
- 10 I LOVE TO DANCE LIKE THEY USED TO DANCE Bing Crosby (UA)

- BREAKERS
- 1 AFRICA (INDIAN SUMMER) Joe Dassin (CBS)
 - 2 WIDE-EYED & LEGLESS Andy Fairweather Low (A&M)
 - 3 SPACED OUT Undisputed Truth (US Gordy)

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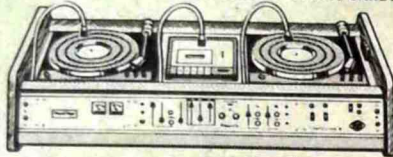
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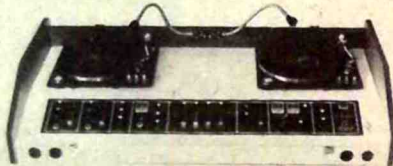
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EQUIPMENT

OUT OF THE DARK

NEWHAM AUDIO have just announced the introduction of their eagerly awaited Crusader studio quality console.

Fitted into an elegant new style cabinet, the deck features a distinctive ergonomically designed control panel.

Jocks are fed up with fumbling in the dark. They need everything to fall readily to hand and that's the way we have designed things with the Crusader," said Newham's Harry Humphries.

A Garrard 86 SB deck with belt-driven transcription unit is employed, along with a Shure M3D cartridge, though alternatives can be fitted if specified.

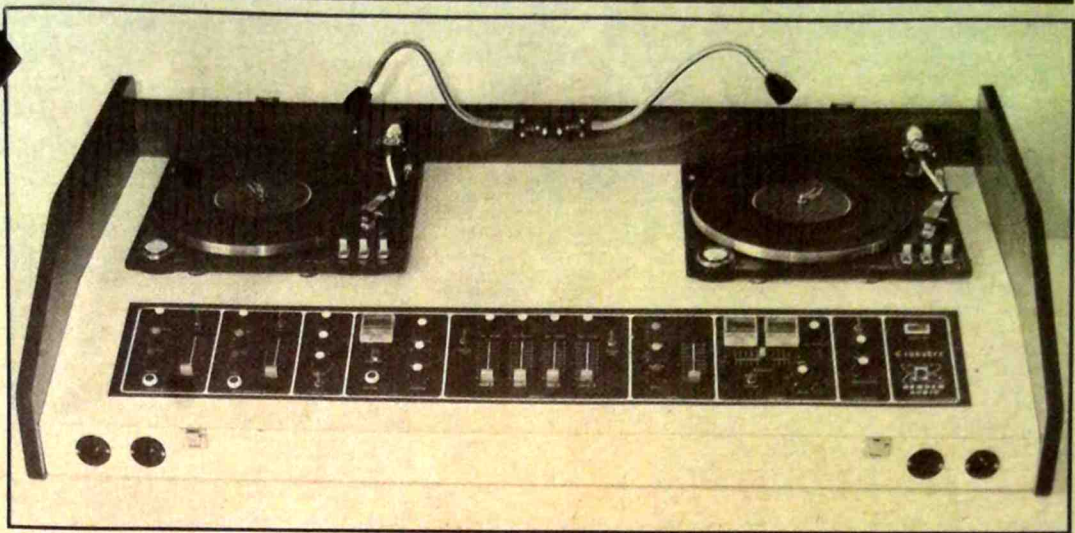
There is space for a single machine or tape

deck and the console features two mike inputs, two stereo auxilliary inputs, reverb, auto-fade, a two-watt stereo cue amp, LED signal indicators and two other cueing methods - audio and meter.

A special feature is the pre-fade level comparator system which pre-sets the levels.

Stereo output VU meters and overall output level control are used in the £400 approx Crusader which can be supplied with built-in 100-watt per channel amps at extra cost.

The Crusader now tops out Newham Audio's range of consoles which includes six other models from the 70-watt Corvette at £180 to the 100-watt De Luxe Stereo at £320.



CRUSADER: everything readily to hand

INSTANT REPAIRS

AN EXCITING new development from Sounds Incredible, the North London based subsidiary of Red Box Disco Sounds, is a custom-built console working off a series of integrated circuits.

"Each channel is on its own circuit so that if say a mike blows then the whole circuit can be whipped out and replaced in seconds," explained Sounds Incredible's Nick Proids.

Sounds Incredible, who have just moved from Wood Green to new premises at 22 Cornwallis Road, Edmonton, London N9 (01 807-9149), specialise in custom-built units ranging from £300 upwards.

They are planning to open a new studio, complete with full mixing facilities, for hospital radio and other uses within the next few weeks.

Cutting costs

COST CUTTING is the benefit Swift Electronics are hoping to lay on the nation's disc jockeys, claiming bargain prices for many of their items and introducing a new laquer which slashes bulb costs.

especially developed for us and one 50p can is sufficient to paint approximately 50 bulbs," said Swift's Mr Dewing. "With prices for coloured bulbs rising so fast it will help clubs and DJ's save a lot of money as they can buy cheaper pearl or plain bulbs and paint them whichever colour they desire."

"The laquer has been tested on 200-watt bulbs for a continuous period of several months without

signs of staining, cracking or peeling."

Available in red, blue, yellow or green the bottles are of 1/2-pint capacity. laquers can be inter-mixed to produce other colours.

Cost-saving is also claimed by Swift for their dry-ice fog-effect machine which at £27 retail compares favourably with its competitors, as evidenced by the 100 plus sold within three days of the first

announcement appearing.

Swift make the unit themselves and it is compact and easily portable.

New to Swift's low-price range of rope-lights is a high-power 18-ft rope at £31 while their standard 18-ft rope, available in four different colours or multi-colour, represents good value.

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soul stirrings

HIGH TIME FOR DEE

"TIME IS on my side" might well have been the reasoning of young soul singers a decade ago, but right now it seems age matters not a jot.

Nor is there any longer such a thing as a "has been", because so many blasts from the past are coming back strong and logging hit records.

It's almost as if they never went away. Dee Clark for one reckons that's the way it should be.

"Today people buy a record because it's good, not because of who made it," he says.

That's a development which gives everyone a chance - new artists and old - timers like me as well.

Revived

Dee himself is currently very happy with the success of Ride A Wild Horse which is currently wowing 'em in the discos.

It has effectively revived a career which has been somewhat in the doldrums since his string of hits for the now defunct Vee Jay label at the end of the fifties.

"I suppose to the younger generation I'm a new artist," says Dee, "but I've also managed to keep a faithful if small fan following down the years.

Dee's origins were in Blytheville, Arkansas, where he was born on 7 November, 1938. He grew up on the bustling streets

of Chicago, "The Windy City".

At that time the place was a hive of musical activity and Dee was just 13 years old when he ventured into a recording studio for the first time.

He cut Hambone for the Okeh label with a couple of friends called the Hambone Kids.

The trio didn't last far beyond that debut record and Dee's next move was to join the Cool Gents, who were signed up by the then emerging Vee Jay company.

After four years, Dee decided (on the encouragement of one Ewart Abner later to become boss of Motown for a spell), to go solo.

Abner signed the youngster to his own Abner label and issued the up-tempo Hey Little Girl, followed by Nobody But You which made number three.

That was in 1958 and Britain soon became aware of Dee's talents through the follow-up Just Keep It Up made action on this side of the water.

Following the message of that song, Dee next took Hey Little Girl right on up to the number one slot and it seemed his future was assured.

Suddenly came the British beat - group explosion of 1961-62 which virtually cleared the US air - waves. The first to suffer were black artists who could no longer get pop - station exposure.

Vee Jay were in dire financial straits, partly caused, ironically, by their success with early Four Seasons and Beatles' discs which they issued and which over-extended their resources.

When Vee Jay finally folded - owing Dee a lot of money - Abner took Dee and Gene Chandler, another Vee Jay hit-maker, to his new Constellation label.

Efforts

But while Chandler came up with some big hits, Dee Clark's efforts never got beyond the bread - and - butter earning stage. Despite working with a variety of production and writing talents - including such luminaries as Don Covay, Chuck Barksdale of the Dells, Barrett Strong (of Motown fame) and Sam Cooke, who co - penned T.C.B. with Dee - Clark found himself out of the spotlight.

Finally, Dee settled in Los Angeles, did a couple of records for the Rocky label which amounted to six. For the rest, he contented himself with working shows in the local clubs.

The revival of Dee's fortunes reads like a fairy tale. Kenny Nolan, the Jonathan King of soul, penned Ride A Wild Horse and Chelsea Records' boss Wes Farrell (the man behind David Cassidy's rise to fame),



DEE CLARK: out of the doldrums

racked his brains for an artist to sing it.

He recalled the old Dee Clark sound and started a search for the artist.

It was Bill Sheppard, producer of several of Dee's discs at Constellation, who provided the missing link. He'd stayed in touch with Dee and told him Wes Farrell was on the look out for him.

On making contact, Dee went straight into the studio, with Linda Carr of the Love Squad as one of his back-up singers, and cut Ride A Wild Horse.

It not only took him rocketing back into the charts, but has also led to a first ever UK visit and a projected tour. That should come to fruition within the next few months.

★★★★

New signings to Mantacore are Maxaxyn, who have had one album issued here, and the self-dubbed King Of Rock 'n' Roll, Little Richard, who has had dozens . . . lots of soul oldies are coming back strong right now.

Betty Everett, who had the original hit with It's In His Kiss, is now with Fantasy and has a new UK album in Happy Endings (Fantasy FT 524), produced by Gene and Billy Page and cut out on the West Coast. The album includes her superb re-moulding of the Beach Boys' God Only Knows which is a classic of the future . . . talking of oldies, Lowell Fulson has just issued an LP titled The Old Blues Singer (Jet LP 66) but don't be misled, this music is bang up to date. Lowell has always straddled the borders between blues and soul and this set will please real lovers of both music forms - it really does swing like crazy and the sound is contemporary without losing the man's roots. The label is distributed via Island, in case your dealer has trouble tracking it down

★★★★

Diana Ross and Billy Dee Williams making another film appearance via Mahogany, a film based on the fashion business . . . now signed to Arista, Martha Reeves continues her current UK tour with seasons at Bailey's, Liverpool (17-22

soul gossip

YOU MIGHT well remember Nino Tempo for his rather slushy vocal performances with April Stevens - they had a big hit with Deep Purple in 1963 and another with Whispering a year later - but now he's firmly into a disco instrumental groove . . . A&M tested Come See Me Round Midnight by Nino Tempo and the Fifth Avenue Sax with a special limited edition sent out to club DJs. The reaction has been so good that they've now released the single (AMS 7190) and no wonder - it's a solid winner . . . Terry Lennane, the DJ on BBC Radio Merseyside's Keep On Truckin' show, hosts five-hours per night soul sessions at the Castle Court, 14 Lower Castle Street, Liverpool 2, every Friday and Saturday from 9 pm, admission charge being 50p . . . no longer with Chairmen Of The Board, Norman "General" Johnson is now packed as a solo artist with Arista - while two surprise signings to Philadelphia International are soul veterans Lou Rawls and Don Covay, who, for many people, had THE disco record of 1974 with Better To Have And Not Need



DIANA ROSS: film

November) and Bailey's, Watford (23-29 November) . . . George and Gwen McCrae's joint album due shortly . . . plans afoot to bring Gene Chandler here in the New Year . . . soul fans might be puzzled by advertising for Telly Savalas Who Loves Ya Baby? single in specialist soul mags. Reasoning seems to be that it's been reproduced by Gene Page so it must have black roots!

Dobie Gray reportedly bemused. He's now very much into a country - influenced groove but his up-coming UK tour is because of the success of his oldie Out On The Floor on the Northern scene so he's had to totally review his show to cater for this very different audience

★★★★

Bath Tiffany's featuring both funk and Northern soul on Tuesday nights . . . promotion of Joop Visser's oldies' orientated Charly label is now being handled via Alaska Records who have also picked up several reggae labels and sub-licensed the Escorts' superb Disrespect Can Wreck single from Comtempo . . . Beacon All-Nighters at the Stirling Suite, Yate Entertainment Centre, near Bristol, are set for 22-23 November, 6-7 December and a special Christmas Party do on 20-21 December . . . War have been congratulated officially by Mayor of Los Angeles . . . for their Why Can't We Be Friends promotion . . . Motown Gold, billed by the company as 'Motown's 18 Greatest Hits' is a sure fire winner album with cuts from Four Tops, Stevie, Diana Ross, Marvin Gaye, Gladys Knight and the Pips, the Temps, Jimmy Ruffin and others, all of them acknowledged classics

★★★★

★★★★

★★★★

★★★★

★★★★

★★★★

★★★★

★★★★

★★★★

BACK TO THE ROOTS

BLACK MUSIC'S roots naturally lie in Africa but it is only of late that the musicians of the dark continent have been taken seriously in international terms.

Miriam Makeba and her then husband, trumpet player Hugh Masekela were maybe the first to emerge from Africa and gain a black American audience.

Meanwhile many American soul artists have visited Africa to appear on concert and, in Stevie Wonder's case, to seriously consider setting up home there.

Most of the African music that has made it though, has been recorded either in the States or Europe. Now, with the emergence of new recording studios with facilities

to match those in other lands, African music, home bred and home recorded, is coming into its own.

Take South African born Hugh Masekela for instance. After a long spell living in the States, where for some time he was pacted to Tamia Motown, he has now returned to Africa.

Funky

His latest album was recorded in Nigeria and, more importantly, used all - African musicians, yet it's as funky as anything coming out of New York or LA.

Born the son of a sculptor in Johannesburg, Hugh left South Africa to study at the Royal Academy of Music



in London. This was after the apartheid clamp-down which followed the Sharpsville massacre in 1960.

The clamp - down forced him and so many other creative blacks out of their native land.

Moving on to the Manhattan School Of Music in New York, Hugh began doing orchestration for Harry Belafonte and working around the night spots with a fusion of African and black American music.

In 1964 he formed his own band. Two years later, with producer Stewart Levine, he started his own Chisa record label and scored a number - one single and gold album with Grazing In The Grass.

He then moved on to cut a run of albums for Motown, before a rather lengthy recording break which led to his return to Africa and a new deal with the Casablanca label.

Already, The Boy's Doin' It has entered the US soul, jazz and pop charts and the title cut is setting New York discos alight.

Here in Britain there's strong hope of a major breakthrough for another African who has somehow bridged that gap between tribal music and funk - his name is Fela Ransome - Kuti, and his two current albums on Creole, Gentleman and Shakara, are winning highly favourable reviews.

Like so many of his countrymen, Nigerian Kuti has suffered from

under-exploitation of his music. Contracted to EMI Nigeria in Africa, his British exposure has chiefly been through a trickle of import albums.

In America the small and esoteric Editions Makossa who haven't had the resources necessary to promote him properly, have at least got his records into stores in the black neighbourhoods.

Minimal

Nevertheless, Kuti has built a sizeable underground following in both territories and his Creole albums have both sold well in excess of 10,000 copies here alone, without any radio exposure and with minimal advertising.

Creole are also promoting the career of Manu Dibango and have a new album on him.

Other African artists are also beginning to gain recognition and one or two local radio stations, notably Capital Radio, are starting to play their records on specialist programmes.

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BERT JANSCH

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MONTY PYTHON

Lumberjack Song CB 268

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HOWARD WERTH

Dear Joan CB 269

Smash combination of Howard Werth & Gus Dudgeon (Top Producer)

CHARLIE DRAKE

You Never Know CB 270

THE Christmas single. Produced by Peter Gabriel of Genesis

JACK THE LAD

Rocking Chair CB264

Excellent single from the Kings of the North East. Produced by Simon Nicol

Radio

Was Caroline cut adrift?

RADIO CAROLINE'S ship, *Mi Amigo*, "broke its anchor" on Friday afternoon / evening and began drifting away South from its mooring in the Thames Estuary towards Margate.

For a while the ship became lodged on a sandbank, then the tide rose and they suspect that the anchor cable may have been tampered with.

Mi Amigo is continuing to broadcast as much as possible from its present position, but salt water has interfered with the working of the ship's generator and therefore service may be intermittent.

Caroline staff are apparently sceptical about the anchor breaking of its own accord as the ship had previously

weathered worst conditions than prevailed on Friday without incident and they suspect that the anchor cable may have been tampered with.

Mi Amigo is continuing to broadcast as much as possible from its present position, but salt water has interfered with the working of the ship's generator and therefore service may be intermittent.

In the meantime, new generators are being sent over from Spain and are expected to arrive within a week.



Frankly, Shankly...

FORMER LIVERPOOL manager Bill Shankley has started a series of weekly talk shows on Radio City. Pictured with him in the studio recording the first of these, is none other than Harold Wilson.

The programme format has proved to be exciting and interesting, with Harold Wilson starting off by having a frank discussion regarding his childhood and career to date.

Although the Labour party has been opposed to commercial radio, this appearance of Wilson will obviously be seen as a tremendous boost to commercial radio, especially with the Annan Committee now taking evidence for its report.

Film

Don't let it bug you?

BUG: Cert. X. Ritz, Leicester Square; ABC, Fulham Rd. & ABC, Bayswater Now.

Bug is the new film from William Castle who is Hollywood's uncrowned King of cheap exploitation horror movies.

If you remember films like *The Tangler*, *The House On Haunted Hill*, and *Let's Kill Uncle*, then you know roughly what to expect from this one.

The story takes place in California where a small earthquake sets free a strange breed of prehistoric insects who can neither see nor reproduce themselves.

They can, however, set fire to various objects including houses, cars and even human beings - and that's when the fun starts.

Bug is pure hokum from start to finish, but if you have the ability to laugh at bad movies and can take in good spirit the abominable plot, then don't miss it.

Films like Bug rely heavily on audience reaction and are made all the more enjoyable because of it.

All in all, then, if you are unconcerned about a film that is low on storyline, low on acting ability, low on special effects and is more funny than horrific, Bug is for you.

MIKE CHILDS

BLEEPS

● RADIO HALLAM has been up to things again. While the cat (Keith Skues) was away, the mice (the station staff) were at play. Michael Lindsay has started producing the Christmas panto, the Yellow Submarine, Brenda Ellison has been ill, and Florence caught flu!

● RUMOURS suggest that a Radio 1 and 2 man is about to leave the BBC, though it is not David Hamilton.

● Also leaving is Tony Allen. Tony has left Radio Forth abruptly and returned to Holland... And Vic Pelli again in London last week - remember him from RNI?

● ALTHOUGH the EMI jingle company EMISON expected to be awarded the contract for producing Beacon Radio's jingle package, it was learnt this week that JAM is the name of the company with the job. JAM is an American company.

Wonderful shot of Steve England amongst the latest set of PR pix from Piccadilly - Radio Atlantis never did half as well by him!

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HARLEY'S EPIC EFFORT

STEVE HARLEY AND COCKNEY REBEL: Black Or White (EMI 2369)

We've just had Queen dabbling in opera and now we've got Mr Harley giving us a little classical music. Although this and Queen's Bohemian Rhapsody sound totally different from each other, there are similarities. Both are, for singles, of epic length and proportions and grandiose affairs without any obvious melody or other selling point association with your usual commercial single. This, however, is a more coherent opus than Queen's and to my mind, the better record. It opens with heavy piano cadences and midway there's an orchestra going at full blast. The vocal begins with a lyrical passage with Steve giving it some sway by tugging the ends of each phrase into the beginnings of the next and then it buds into a massive chorus. Harley's lyrics, while interesting, are as incomprehensible as ever. When all said and done (and I nearly have), I love it and tip it for the number one position.

LEO SAYER: Let It Be (Chrysalis CHS 2080)

Very glossy version of the Lennon / McCartney song with Leo sounding a lot like Elton John. He opens just to piano accompaniment and then the arrangement builds nicely with strings and choir taking their place in the proceedings along the way. Leo displays more technique here than on any of this previous singles and his excellent work should earn him another huge hit.

PILOT: Lady Luck (EMI 2377)

This should quickly mend Pilot's ailing fortunes. The song's a simple enough catchy, singalong affair, but the arrangement does wonders for it. It's laden with lots of vaudeville-style brass, which occasionally gives way to sweeping strings and there are a couple of great high harmony bursts to give the main theme a rest for a few seconds. A good one.

KENNY: Nice To Have You Home (RAK 225)

The chorus is instantly memorable, ultra-commercial and enough alone to guarantee Kenny another

Key to symbols

Thumb up: hit

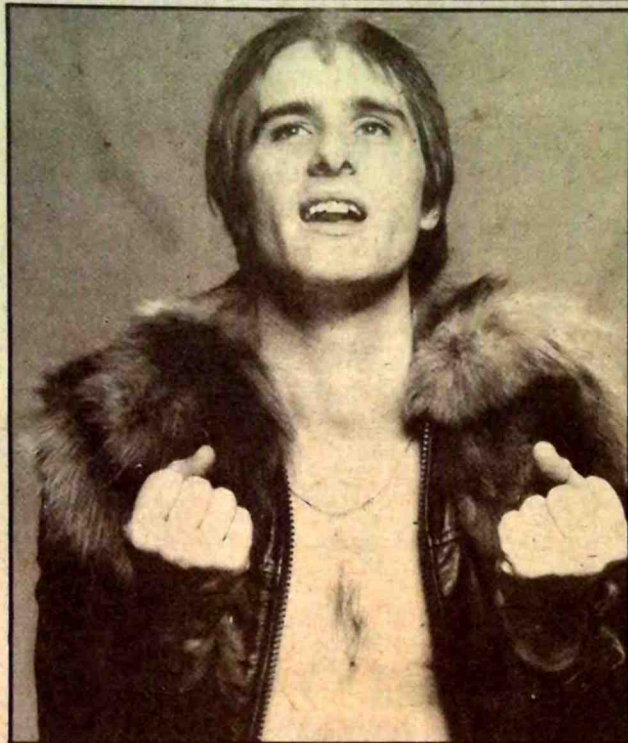
Thumb sideways: might, might not

Thumb down: oh dear

hit. The verse, by way of contrast, is gentler and more serious, with thundering rumbles pulsing away every few seconds behind the voices. Great production and a particularly fine drum sound.

MUD: Show Me You're A Woman (Private Stock PVT 45)

While Mud deserve praise for the variety of their singles, one can't help feeling that they've picked a duff one this time. It's a gentle, romantic thing with a pleasing verse, but a very dull chorus. It's leavened towards the end with some good swingle-type harmonies, but still ranks as their most disappointing release in a long while and will probably be one of their least successful commercially.



HARLEY: epic production and a cert for number one

BARBARA DICKSON: Answer Me (RSO 2090 174)

A waste of Barbara's voice on a song that does considerably less for her than she does for it.

THE CHILITES: I Never Had It So Good (And Felt So Bad) (Brunswick BR 29)

Weepy violins set the mood, a spoken intro completes it and then (at last) you get the song, which very effectively finishes off the job of making you feel utterly miserable... and who wants to feel miserable with Christmas coming up? Enough people no doubt to give them at least a minor hit. Count me out.

BAY CITY ROLLERS: Money Honey (Bell 1461)

The Rollers' moodiest rocker yet. It has a heavy mid-tempo beat, an almost angry guitar sound, lots of bluesy piano, layers of harmonies built up round the title line and a well varied vocal performance from Les, who twists the phrases around, growling some, clipping others and teasing out still more. Naturally, it's another number one. *****

JIMMY OSMOND: Some Little Girl (MGM 2006 556)

Little Jimmy socks it to you in his own inimitable fashion over a wacky Nellie - The Elephant style backing. What a trooper he is to be sure - and gawdelpus when his voice breaks.

THE RONETTES: (I'm A) Woman In Love (Phil Spector 2010 009)

The days are gone when most people are happy just to marvel at Spector's sound for its own sake. It now has to be fitted on to a worthy vehicle of a song if it's to sell and this Spector / Mann / Weil number is well below the standard you'd expect from its composers.

MAC & KATIE KISSON: I'm Just Dreaming (State STAT 15)

And now for something not very different from Like A Butterfly, only not as commercial. Might just squeeze in on the strength of its predecessor.

KIKI DEE: Once A Fool (Rocket ROKN 501)

This is a Lambert and Potter song ideally suited to both Kiki and the American market, but less likely, I'd think, to do well here. It's a mid-tempo number, laden with strings and brass and featuring a great bit of sax towards the end. Kiki makes a good job of the vocal, but she might still have a struggle to get a hit with it here.

FREDDIE STARR: White Christmas (Thunderbird THE 102)

Freddie employs the most successful song of all time as a vehicle for his most famed impressions. It gets funnier as it goes along.

SAILOR: A Glass Of Champagne (Epic EPC 3770)

This has the zany appeal that up until now was peculiar to Roxy Music's first single, Virginia Plain - and it's not that dissimilar a song. It's got the same dizzy pounding rhythm and all kinds of stops, starts, arts and farces to keep the craziness going. Great record, big hit.

THE WALKER BROTHERS: No Regrets (GTO GT 42)

Some idiots in this office reckon that the recently reformed Walker Brothers won't mean a light in 1975. Mark me, they shall live to eat their words. The song (not the old Edith Piaf hit but a Tom Rush number) is a superb vehicle for their effortless harmonies and Scott Walker's nonchalant lead vocal fits it to perfection. Welcome back gentlemen, it's good to hear you. Anyone want to bet me that it won't be a hit?

DAN McCAFFERTY: Whatcha Gonna Do 'Bout It (Mountain TOP 5)

Old song completely redressed and reworked into a fine reggae number that should give Dan another hit. All credit to him for following Out Of Time with something completely different.

RALPH McTELL: Dreams Of You (Warner Bros. K 16648)

I was all set to pronounce this a rip-off of Jesu Joy Of Man's Desire until I noticed that Bach gets his justly deserved composer credit along with our Ralph. It's all very pleasant and in excellent taste, but I can't help feeling that if he'd hammed it up a bit, he'd have had a better chance of getting a hit. Still, one can't help admiring a man with scruples.

THE SPIDERS FROM MARS: White Man Black Man (Pye 7N 45549)

Disappointing debut single from the reformed remnants of Bowie's old backing group. It sounds like a very average B-side and it's main selling point, a jazzy little hook, is no way strong enough for the job.



SAYER: glossy



OSMOND: inimitable



McTELL: scruples



STARR: vehicle



McCAFFERTY: oldie

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MCA 217

albums albums albums

QUEEN'S OPERATIC OUTING

QUEEN: A Night At The Opera (EMI EMTC 103)
 Records / tapes were not available at the time of going to press, so I've only heard it once — at the press preview — and it isn't really enough. First impressions, however, are of an amazing rush of music with one track running helter-skelter into the next or with just a hair's breadth of a pause between — scarcely enough to even put in a track band. The orchestral effects, all done by voices, are dazzling but come and go too quickly to appreciate on a solo listening. The lynchpins of the album are three monumental tracks — the opener, Death On Two Legs, the most searing piece of hate - set - to - music I've ever heard; the epic Brian



QUEEN: faster and flashier

May number, The Prophet's Song, which opens side two; and the last track, Bohemian Rhapsody, which you already know. In between are all manner of things: Seaside Rendezvous, a deceptively simple sounding piece of vaudeville-ish Brighton Pier music; Roger Taylor's hairy rocker I'm In Love With My Car; John Deacon's You're My Best Friend, which reminds one vaguely of McCartney's Magneto And Titanium Man; the heart-rendering Love Of My Life... and others. There's only one dud track, Sweet Lady, which sounds as if it belongs on Queen 1 rather than their fourth album. As a whole, A Night At The Opera is faster, flashier and more complex than Sheer Heart Attack, but they haven't gone over the top. RF-C

while Brian may be only for those who like to listen good, there's a major talent here that just flows and flows. PH

TONY CAMILLO: Bazuka (A&M AMLH 63406)
 And now from the same people who brought you Dynamite, here's a whole LP full of... boredom. No doubtin' Tony Camillo's talents but it doesn't lend itself to a whole LP of the usual scuzz. Even the couple of vocals are scant compensation for a mostly uninspired set. Camillo's obviously a jazz man and a great arranger, but apart from Dynamite and TC's Inferno, this is weak. PH

KING TUBBY AND THE AGGROVATORS: Shalom Dub (KLP 9002)

A must for all dub freaks although a bit monotonous after the first few tracks. Nice versions of Move Out Of Babylon and William DeVaughan's Give A Little Man A Great Big Hand, the latter very skilfully converted from a soft soul sound to reggae. On this album the Aggrovators excel as musicians. An album with numerous tracks, among which are some very good ones, but on second thoughts I think even the most avid dub addicts might tire of this one by the time the middle of the second side comes around. KJ

LEONARD COHEN: Greatest Hits (CBS 69161)

The album contains some of Cohen's finest compositions, but several gems (like the Stranger Song for example) have been left out, probably through lack of space. However the perennial Suzanne and So Long Marianne are included, and still sound powerful as ever. Bird On The Wire, with which Cohen always begins his con-

certs trembles on the turntable and the bitter/sweet Famous Blue Raincoat should bring back fond memories for the flashers' brigade. Coming more up to date, Cohen has included two fine songs from his last album, New Skin For The Old Cemetery; Who By The Fire and Take This Longing, proving that the ol' master hasn't lost his touch. To go with the extremely nostalgic album Cohen has written some amusing notes on the songs enabling you to laugh and cry all in one go. JI

STEVE MILLER: The Legend (Capitol VMP 1008)

Probably the finest mid-price (that means £1.99) album to be released in ages. Steve Miller was making great albums for years without getting that much recognition over here. Well now's the chance to catch up on the best of the early tracks from albums that are now deleted. Everyone seems to be a classic starting with Children Of The Future and including Living In The USA (from

Sailor); Kow Kow Calculator (Brave New World); Your Saving Grace; Rock Love and The Joker amongst others. If you haven't got all his albums you must get this. Imagination it's a treat and none of the tracks sound dated in any way. DH

EXECUTIVE SUITE: Executive Suite 1 (Super 2310 400)

This gets off to a very promising start with When The Fuel Runs Out, a disco hit during 1974, which is followed by an instrumental version of the same song. All three tracks on one side are disco orientated and there's an O'Jays inflection throughout, particularly on You Believed In Me parts one and two (I can't quite see where part one ends and part two begins). The beginning of the second side brings a soft melodic Executive Suite which I wasn't aware existed. I'm a Winner Now and Your Love Is Paradise are in a similar vein to the Stylistics and show this group are capable of more than just one style. The last two tracks revert to an up tempo beat for You Got It part one and part two, which tend to be a bit boring after a while and seem to be fillers. Could perhaps do with having a couple more separate tracks but on the whole a worthwhile album. KJ

BARRY WHITE: Greatest Hits (20th Century BTH 8000)

This, I suppose, is the definitive Barry White album containing all the tracks that cliched lovers have fainted to over the years. There's no denying that Barry White did come up with an original sound and that he did make good tracks like Never, Never Gonna Give You Up, Can't Get Enough, Honey Please

etc., and they're all here though some of the tracks are cut short and the whole outing has been remixed by the maestro himself. A Greatest Hits album usually signifies the end of an era and as we've not had any singles from White for a long time, could this be his way of bowing out. Actually rumour has it he's changing style and should be back in the new year doing - would you believe rock? DH

PHILLYBUSTERS VOL III (Philadelphia International PIR 81011)

Phillybustars III following on from I & II carries some of the most distinctive sounds from the Gamble and Huff stables. Its sophisticated tinged with just enough down on the street rawness makes Philly one of today's leading lights for anything black and where it's at. Supreme cuts are The Love I Lost, Harold Marvin And The Blue Notes; I Could Dance All Night, Archie Bell and The Drells; July, July, July, Billy Paul and Long Lost Love, The Three Degrees. Some instruments are included by the Philly House Band, MFSB and also People's Choice. There are 11 songs in all which offer terrific value, presupposing you ain't already bought the singles. RF-C

LYNSEY DE PAUL: The World Of Lynsey De Paul (MAM SPA 443)

This bargain price bundle of early Lynsey nips out just ahead of her official new album Love Bomb (on Jet). It gives her converts to Miss De Paul's work a chance to get her Ivor Novello Award winner Won't Somebody Dance With Me, plus Sugar Me, Storm In A Teacup, Getting A Drag and other less well-known delights. RF-C



STEVE MILLER: get it

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1975 RM&D's READERS' POLL

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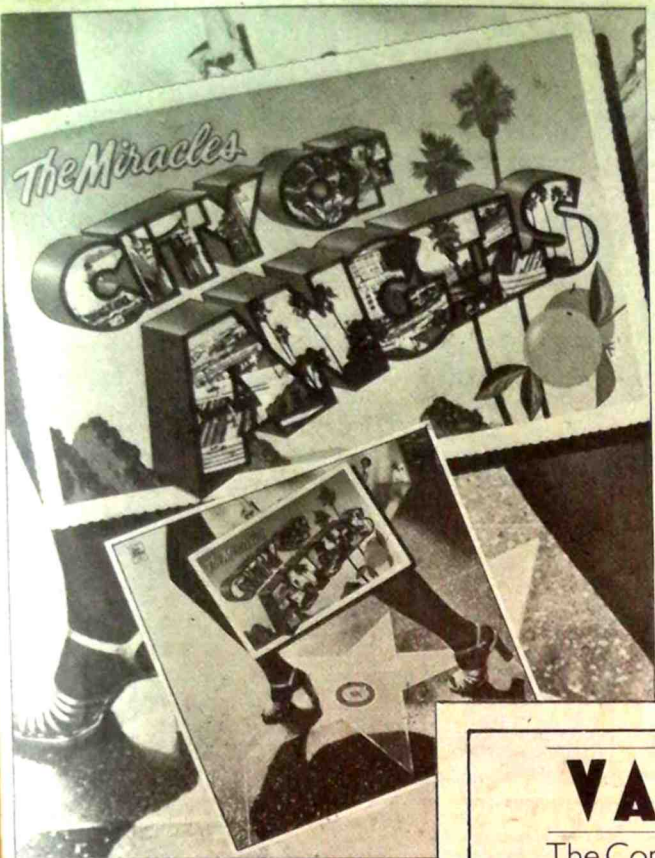
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Their superb single is
Let's Do It Right TMG 1007 Also available on tape



WHO, WHEN AND WHERE

THURSDAY

November 13
BLACK SABBATH / BANDY LEGS, Capitol, Cardiff
GEORGE HAMILTON IV, Leisley Centre, Gloucester (Gloucester 36498)
JASPER CARROTT, Centre Hotel, Hull (Hull 264 62)
FOUR TOPS, Odeon, Birmingham (021 643 6101)
HOT CHOCOLATE, Music Hall, Aberdeen (Aberdeen 28817)
TOM PAXTON, Fairfield Hall, Croydon (01 688 9291)
DOCTORS OF MADNESS, Granary Club, Bristol (Bristol 28267)
CLIFF RICHARD, New Theatre, Southport (Southport 40408)
FOX/TIM MOORE, The University, Hull (Hull 42431)

MIKE ABSALOM, College of Ed' Poulton-la-Fylde
RICHARD DIGANCE, The University, Leicester (Leicester 50000)
SUPERTRAMP / JOAN ARMATRADING, Colston Hall, Bristol (Bristol 291768)
GEORGE McCRAE, Baileys, Hull (Hull 24000)
JOHN MARTYN, Guildhall, Plymouth (Plymouth 703183)
JOHN CALE, The Polytechnic, Oxford (Oxford 61998)
CAPTAIN BEEFHEART, University of Warwick, Coventry (Coventry 20359)
MARIAN MONTGOMERY, Quaglinos, Bury Boneet, London, SW1 (01 930 6787)
MELANIE, New Victoria, London SW1 (01 834 0671)
SAILOR, Cleopatras, Derby (Derby 44128)
COCKY, Queen Mary College, London E1 (01 980 1240)

NILS LOFGREN / JOAN ARMATRADING, The University, Leeds
GENO WASHINGTON & THE RAM JAM BAND, Samantha's, Cardiff (Cardiff 20980)
MARTHA REEVES, La Dolce Vita, Birmingham
JIMMY RUFFIN, Baileys, Leicester (Leicester 26462)
ACE, The Polytechnic, Leeds (Leeds 75361)
ROOGELATER, Dingwalls, Camden Locks, Chalk Farm Road, London NW1 (01 267 4967)
MAC & KATIE KISSOON, Royal Spa Centre, Leamington Spa
UPP, Marquee, Wardour Street, London W1 (01 437 6603)
SCARECROW, Thomas a Beckett, Old Kent Road, London SE1 (01 7037152)



GEORGE McCRAE



HOT CHOCOLATE

MARTHA REEVES, La Dolce Vita, Birmingham
KRAZY KAT, Pavilion, Cheltenham
RICHARD & LINDA THOMPSON / SPUD, University of Sussex, Brighton (Brighton 64681)

BE BOP DE LUXE, Technical College, Harlow
CAPTAIN BEEFHEART / SECRET OYSTER, Free Trade Hall, Manchester (061 834 0943)
JOHN CALE, The University, Exeter (Exeter 77911)
EDGAR BROUGHTON BAND, The University, Birmingham (021 472 1301)
STEELEVE SPAN, The University, Reading (Reading 806222)
CLIFF RICHARD, New Theatre, Southport (Southport 40408)
FOX/TIM MOORE, The University, Sheffield (Sheffield 24076)
QUEEN, Empire, Liverpool (051 709 0555)
HOT CHOCOLATE / D'ANCER, The University, York (York 56128)
BLACK SABBATH/BANDY LEGS, Kursaal, Southend (Southend 68276)
FOUR TOPS/BLUE MAGIC, Hammersmith Odeon, London W6 (01 748 4081)
SWEET SENSATION, Leisure Centre, Stroud
STRETCH, Mid Herts College of Education, Welwyn

ACE/BOXER, The University, Nottingham (Nottingham 55912)
JIMMY RUFFIN, Baileys, Leicester (Leicester 26462)
BE BOP DE LUXE, Technical College, Harlow (Harlow 22300)
THIN LIZZY, Champness Hall, Rochdale
BURGLAR BILL, Marquee, Wardour Street, London W1 (01 437 6603)
HELLO, Southlands College, Wimbledon
HEAVY METAL KIDS, City Hall, Newcastle (Newcastle 20007)
JASPER CARROTT, The Baths, Seunthorpe
DESMOND DEKKER, Top Hat, Spennymore
STRETCH, Mid Herts College of Education, Welwyn Garden City
OSIBISA, Island Hotel, Isle of Sheppey

DOCTORS OF MADNESS, Black Swan, Sheffield
QUEEN, New Theatre Coventry (Coventry 23141)
SUPERTRAMP / JOAN ARMATRADING, Fairfield Hall, Croydon (01 688 9291)
RICHARD & LINDA THOMPSON / SPUD, Theatre Royal, Drury Lane, London WC2 (01 836 8108)
GEORGE HAMILTON IV, Wimbledon Theatre, London SW19 (01 946 5211)
HOT CHOCOLATE / D'ANCER, Royal Court, Liverpool (051 709 5163)

MONDAY

November 17
CANDLEWICK GREEN, Caesars Palace, Luton
MAC & KATIE KISSOON, Baileys, Hull (Hull 24000)
SALENA JONES, Talk of the Town, London WC2 (01 73 5051)
THIN LIZZY, The University, Swansea (Swansea 24651)
MARTHA REEVES, Baileys, Liverpool (051 709 0771)
DANA, New Cresta Club, Birmingham
CHRIS FARLOWE, Town Hall, Leeds (Leeds 2101)
MARIAN MONTGOMERY, Quaglinos, Bury Street, London SW1 (01 930 6767)
WIGANS OVATION, Baileys, Derby (Derby 362151)
SUPERTRAMP/JOAN ARMATRADING, Dome Brighton 682127
RICHARD DIGANCE, The Polytechnic, Leeds (Leeds 75361)
QUEEN, Colston Hall, Bristol (Bristol 291768)
BLUEJAYS, Apollo, Glasgow (Glasgow 041 332 6055)
BLACK SABBATH/BANDY LEGS, Gaumont, Ipswich (Ipswich 53641)

SUNDAY

November 16
TEQUILA, Unicorn, Dunstable
DANA, New Cresta Club, Birmingham
SWEET SENSATION, Bunny's Place, Cleethorpes
CHRIS FARLOWE, Coatham Bowl, Redcar
RICHARD DIGANCE, The University, Sheffield (Sheffield 24076)
GRYPHON, Centre Hotel, Portsmouth (Portsmouth 27651)
COCKY, Lord Nelson, Hastings
GENE PITNEY, Baileys, Watford (Watford 39848)
CAPTAIN BEEFHEART, Empire, Liverpool (051 709 1555)
GONG/CLEAR LIGHT, Greyhound, Croydon
PEOPLE SHOW, Dingwalls, Camden Lock, Chalk Farm, London NW1 (01 267 4967)
STACKRIDGE, De La Warr Pavilion, Bexhill
FABULOUS POODLES, Marquee, Wardour Street, London W1 (01 437 8003)
CANDLEWICK GREEN, Caesars Palace, Luton
SLACK ALICE, Golden Lion, Fulham Palace Road, London SW6 (01 385 3942)
DEL SHANNON, Sophia Gardens, Cardiff
JOHN CALE, Civic Hall, Guildford (Guildford 67314)
ANDY FRASER, The Stadium, Liverpool (051 236 6316)
RICHARD DIGANCE, Grosvenor Hotel, Sheffield
BLUEJAYS, Hippodrome, Birmingham (021 622 2576)
BAY CITY ROLLERS / GARY GLITTER / ALVIN STARDUST, Empire Pool, Wembley (01 902 1234)

TUESDAY

November 18
MARTHA REEVES, Baileys, Liverpool (051 709 0771)
RED BEANS & RICE, Football Club, Haverfordrnyns
TRACE, Marquee, Wardour Street, London W1 (01 437 8003)
CANDLEWICK GREEN, Caesars Palace, Luton
MAC & KATIE KISSOON, Baileys, Hull (Hull 24000)
CAPTAIN BEEFHEART, Top Hat, Birmingham (021 2392)
DOCTORS OF MADNESS, The University, Birmingham (021 472 1301)
GONG / CLEAR LIGHT, Town Hall, Watford
BRUCE SPRINGSTEEN, Hammersmith Odeon, London W6 (01 748 4081)
BLUEJAYS, Fisher Hall, Edinburg (031 557 0505)
QUEEN, Colston Hall, Bristol (Bristol 291768)
RICHARD & LINDA THOMPSON/SPUD, The Hall, Stourbridge
BLACK SABBATH/BANDY LEGS, Guildhall, Portsmouth (Portsmouth 2433)
SPANGLED MOB, Kensington, Russell Gardens, London W14
DANA, New Cresta Club, Birmingham (021 743 7066)
BE BOP DE LUXE, Ivanhoes, Huddersfield (Huddersfield 41336)
CAMEL, New Theatre, Oxford (Oxford 44544)
EDGAR BROUGHTON BAND, Top Rank, Cardiff (Cardiff 26538)
HEAVY METAL KIDS, Barbarellas, Birmingham (021 643 9413)
SHANGHAI, 109 Oxford Street, London W1 (01 636 0933)
HOT CHOCOLATE / D'ANCER, Fairfield, Croydon (01 688 9291)
COCKY, Folkland, Twickenham
MARIAN MONTGOMERY, Quaglinos, Bury Street, London SW1
GONG / CLEAR LIGHT, Town Hall, Watford
SALENA JONES, Talk of the Town, London WC2 (01 73 5051)

FRIDAY

November 14
GENO WASHINGTON & THE RAM JAM BAND, Goldsmith's College, London SE14
DESMOND DEKKER, Manor Ballroom, Ipswich
GEORGE McCRAE, Barbarellas, Birmingham (021-643 9413)
LYNYRD SKYNYRD, The University, Aberystwyth (Aberystwyth 3812)
SUPERTRAMP/JOAN ARMATRADING, The University, Leicester (50000)
GONG/CLEAR LIGHT, Corn Exchange, Cambridge
BE BOP DE LUXE, College of Art & Technology, Derby
FOX/TIM MOORE, The University, Salford (051-736 5843 x 7300)
STRETWALKERS, The University, Cardiff (Cardiff 396421)
FOUR TOPS/BLUE MAGIC, Fairfield Halls, Croydon (01-688 9291)
HOT CHOCOLATE / D'ANCER, Leith Theatre, Edinburgh (031-554 7294)
GEORGE HAMILTON IV, Colston Hall, Bristol (Bristol 291768)
THE LAD/MICK ELLIOTT, The University, Aberdeen (Aberdeen 25810)
BLACK SABBATH / BANDY LEGS, Free Trade Hall, Manchester (061-834 0943)
MARMALADE, Tempo Club, Barnstaple
MAC & KATIE KISSOON, Harveys Ballroom, Ross-on-Wye
JIMMY JAMES & THE VAGABONDS, Behan's West Park, Jersey
SALENA JONES, Talk of the Town, London WC2 (01-734 5051)
THIN LIZZY, Thame's Polytechnic, London SE18
SNAFU, The University, Manchester (061-236 9114)
QUEEN, Empire, Liverpool (051-709 0555)
CAPTAIN BEEFHEART / SECRET OYSTER, New Victoria, London SW1 (01-834 0671)
DOCTORS OF MADNESS, 76 Club, Burton-on-Trent
RED BEANS & RICE, St Davids University, Lampeter (Lampeter 422619)
GEORGE McCRAE, Fiesta, Sheffield (Sheffield 70101)
ACE / BOXER, College of Education, Dudley
OSIBISA, Brunel University, Uxbridge (Uxbridge 39125)
KURSAAL FLYERS, The University, Aberystwyth (Aberystwyth 3812)
MARIAN MONTGOMERY, Quaglinos, Bury Street, London SW1 (01-930 6767)
VIV STANSHALL'S VIVARIUM, Imperial College, London SW7 (01-589 5111)
GONG / CLEAR LIGHT, Corn Exchange, Cambridge
CURVED AIR, The University, Aberystwyth
EDGAR BROUGHTON BAND, Penthouse, Scarborough (Scarborough 63264)
SAILOR, Edgemill College, Ormskirk
MUNGO JERRY, St Mary's College, Twickenham
JIMMY RUFFIN, Baileys, Leicester (Leicester 26462)
BE BOP DE LUXE, Derby College, Derby
HEAVY METAL KIDS, North Staffs Polytechnic, Stoke-on-Trent

SATURDAY

November 15
RED BEANS AND RICE, RAF Brawdy, Haverford West
SNAFU, Barbarellas, Birmingham (021 643 9413)
GOOD HABIT, Granary Club, Bristol (Bristol 28267)
HEAVY METAL KIDS, City Hall, Newcastle (Newcastle 20007)
SALENA JONES, Talk of the Town, London WC2 (734 5051)
MARMALADE, Porterhouse Club, Retford (Retford 4981)
MAC & KATIE KISSOON, All Nations Hackney, London
SUPERTRAMP / JOAN ARMATRADING, The University, Leeds (Leeds 39071)
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ROADSHOWS

High energy Sparks...

SPARKS, Fairfield Halls, Croydon. **THERE'S** BABY-faced Russell, honky tonking around-stage centre in grey school-boy jacket, tie, knickerbockers and long slim-jim boots. Behind him the astute Ron, looking every inch the Hollywood Forties pin-up that your Mother used to swoon over plays organ and Dinky. Ian and Trevor demonstrate musical panache on their respective instruments. Get In The Swing gallops in full speed at the starting line followed by BC and Without Using Hand. The words of the songs are complete mumbo-jumbo, but it doesn't matter too much since the theatrics are so mind eye demanding anyway. Sparks have to be seen to be believed; the energy they muster make some name bands look like Opportunity Knocks rejects. One year on and their stage act has improved

100 per cent. Even the light show is pretty - if the music doesn't appeal the colours grab you in all the right places. Russell, throbs, reels, rolls and yodels his way through the numbers. One minute he's a paramour with sveite hand on equally sveite hips. The next he's a twelve year old - maybe little Albert - marching on the spot like a kid playing at soldiers. Suffice to say the musicianship in the band is A1. Trevor White on lead guitar plays some fluid licks, especially on In The Future and Tits. Old favourites like This Town and Amateur Hour cause tumultuous applause, but in my opinion it's the slower-paced Hospitality On Parade which causes weird sensations in the belly that wins out. For the encore, Russell comes on stage clad in boiler suit and Ron strips down to his Marks and Sparks vest.



RON: Forties pin-up?

During Looks, Looks, Looks, a fearless jezabel from the audience dodges the bouncers, races on stage and hugs Russell to death. Aply. How Are You Getting Home brings the show to a halt. But for the most part the crowd could stay and listen to the band all night long. One marvels at the Sparks professionalism. Although their music is intricate and complex they still manage to sound almost as good live as on disc. And that's some mean feat! **JAN ILES**

Lofgren is on his way

NILS LOFGREN, Manchester University. **SOME GUITARISTS** pace the boards, some machine gun an audience, some adopt genius-is-pain poses, and some just stand there. Nils Lofgren slips and slides around the stage in an oversize drape jacket like a man caught adrift in a sea of cooking oil. It's kind of appealing, especially from a diminutive figure in sneakers and hand-me-down Flit-fies clothes. Lofgren is about to move rapidly beyond that ex-Grin, ex-Neil Young tag and carve out a career as the freshest sounding solo guitarist singer to come across the water in a good while. His songs, mainly his own from his recent solo album, convey an ethos of the punk with his heart full of romantic love. He's a tough student, but deep inside he feels. The music comes over stronger than on record, Lofgren's Hendrix obsession is more evident in pungent guitar lines, and he's even copped his mentor's habit of playing

with his teeth. But there's more to his guitar work than that, a whole barrelful of influences, most notably the West Coast boys, as you'd expect from a graduate of Grin and Crazy Horse. The band is not completely ideal: the drummer is too much into himself as thrash and bash expert, the bass player is adequate while not outstanding. Lofgren cleverly finished on a low-key solo song Soft Fun from the Grin repertoire, more effective in many ways than a dazzling bombastic piece of rock which is most band's solution to the closing spot. It wasn't his best ever gig, something less than a showstopper, yet taste enough of a major talent over-ripe for recognition. **HUNTERWOLFE**

Fraser still feels free

ANDY FRASER BAND, Marquee, London. **AS MANY** of you no doubt know, Andy Fraser was one of the original members of Free, whose split spawned the formation of Bad Company. Given the necessary breaks, Fraser's band show that they can reach

the same par as Bad Co. Even after a notable absence from the music scene, Fraser's bass playing is as outstanding as it ever was. He is one of the few guitarists, bass or lead, who leads you into interpreting different feelings within his playing. This, coupled with extremely competent musicians behind him, including a brass section especially flown in from the States, make Fraser's band a very formidable outfit indeed. Playing very tightly, the mood of the music became definitely funky, sometimes almost blues, as good as he has ever played in any of his bands, early Free material in particular. The Marquee itself was packed, showing that, if he ever doubted it, Fraser has a very loyal following. One of the obvious problems facing the new band is whether the public will become aware of the fact that Fraser is active again. But if his band continue to play like they did Tuesday night and they hear his very strong debut album just released, In Your Eyes, they will know of him soon enough. Andy Fraser is back... and how. **MICHAEL THOMAS**

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 - Rolling Stones - Street Fighting Man
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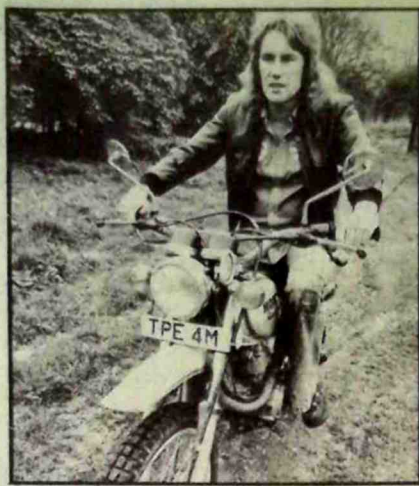
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That's enough to finish anybody you may say, not so Alvin, who then went on to ride a cow across a field. Who knows what prompted him to do such a thing, but suffice to say the cow bucked him off giving him a pulled ligament and a bruised rib. The motorcycle is recovering under special care and no doubt Alvin is recovering under even more special care Alvin baby... you got class.



ALVIN LEE: Evel Kneivel copy?



WEAVING A WEB

ZAP! POWIE! What have we here? By golly, it's Spiderman (come to check the charts out and maybe capture all the dross we've been getting lately in his spider's web, and so save the charts and the future of popular music.

Well, if you believe that you'll believe anything. Actually it's Clive James who along with Pete Atkin recently appeared on the Granada TV Reports show, and Clive, being a bit of a loony, decided to dress up first as Margaret Thatcher and then as Spiderman (get the connection!).

He was publicising the duo's new album Live Label and his own new 1800 lines of satirical rhyming couplets called The Fate Of Felicity Fark In The Land Of The Media.

It's reputedly the fastest-ever selling poem, a real super-poem in fact, klapp, splatt!

The Blue Jays are riding high and flushed with success, SOUNDS talks exclusively to Justin Hayward and John Lodge Plus: Bob Dylan, Queen, Status Quo, Eno and Elkie Brooks. Only in SOUNDS Buy it you'll like it!

sounds

HE WANTS TO BE ALONE

HIGH IN the Hollywood Hills is the place to live if you're a superstar these days, and nestling amongst the houses of the famous is the residence of one Elton John.

The house once belonged to Greta Garbo, and one of Elton's favourite stories about the previous owner concerns the small hut in the garden, which is used for storing deck chairs, tennis rackets and such like.

Seems that the hut is set next to a stream, and such was Ms Garbo's longing for her home-country, Sweden, that she used to

sleep in the hut with her head sticking out so that she could wake up and see the stream and dawn - all of which reminded her of Scandinavia.

Elton isn't without a few tales himself, the most recent being when he awoke to see a shadowy figure sitting at the end of his bed staring at him. Seems that despite all the security precautions, the figure was an industrious fan who'd managed to scale the perimeter and get into the house. Exit one shaken Elton and one delighted fan!



OK, THE game's up. Honestly, those Labelle ladies running around in all that silver and now we hear that young Noma Hendryx has an allergy to the iridescent metal. Never mind all the money they've got out of it they'll be able to move into a gold show... And talking of moving, seems Jesse Ed Davis will be playing on the next Faces tour. Of course, it's stressed that it won't be a permanent move - but then neither was Ron Wood's to the Stones. Or was it? While you're puzzling that one out how about pondering on why Andy Fairweather Low has more success shooting pool these days than shooting up the charts - wide-legged and eyeless indeed! Oh dear! Those Rollers look as if they've gone and done it in America. Damn Yankees... but what we want to know are those previous convictions hinted at in this week's much-publicised assault case.



TEMPERANCE SEVEN: bare necessities.

CONTINUING our policy of bringing you the REAL pictures first, here we present seven young men whose fashion style is either way behind or way ahead of everyone else at the moment. Actually there's a reason why these guys are dressed in the bare necessities...

They are, as you've no doubt gathered, the Temperance Seven who haven't been in the charts for a long time which is why they haven't that many clothes to wear.

They're hoping to put on a little more of their new album, In Hong Kong, captures the imagination of the public. It includes a new version of their hit

Temperance in all things

Pasadena as well as Happy Feet, Black Bottom and Lazy Bones. If that's not enough to get them something warm to wear this winter they're willing to sell the album at £1.25. We guess beggars can't be choosers. N'est pas?



SPIDERMAN?

DR HOOK and the Medicine Show, in Britain in November to tour, are looking forward to the growing trend towards country music in this country.

Although Dr Hook never seemed to be special exponents of country music, they say all their songs are based on it. In fact, Dennis Locorriere and Ray Sawyer have been recording down in Nashville. At the moment, it seems the material will be for solo albums, but they are so worried in case people think the group is

Hooked on country



DR HOOK.

splitting, they say the songs might be the basis for the next Dr Hook album.

"There's no future in splitting up," says Dennis. "The trouble with us is that people don't take us seriously when we're being serious. They take us seriously when we're kidding. They think our version of Only 16 is a parody of the real thing. If we've only been kidding all this time, it's the longest running joke ever."

What do Dr Hook intend to do next?

"Move on before the police catch us."

BEHIND THE BREAKERS

THE FIRST two places this week are all occupied by newcomers to the breakers. Wigan's Ovation's Super Love, possibly their best single yet, whips straight in to the top slot, while the Rubettes' Little Darling breathes down their neck at number two.

This might seem rather a modest start for the Rubettes, but even though this represents a slight style change for them and may take a bit of getting used to, it must, must go much higher. In third

position are the Impressions, who are still in the breaker so positively with First Impressions.

There are only two other newcomers - Bruce Spingsteen, who, after all that publicity, is back at number eight with Born To Run, and Sheer Elegance, the soul group given the big New Faces push, creep in at number ten.

Progress for KC & The Sunshine Band, Simon & Garfunkel and the Bee Gees is proving painfully



WIGAN'S OVATION: best yet

slow - all of them only improving two places or last week's showings. Simon & Garfunkel's M Little Town is a real surprise disappointment and, with all the airplay given to the Bee Gees' Nights On Broadway, we would have expected them, too, to have gone a lot higher.

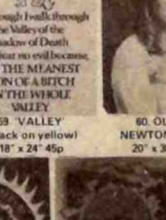
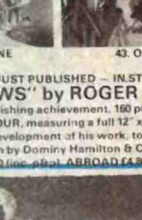
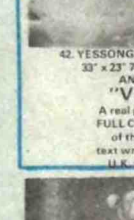
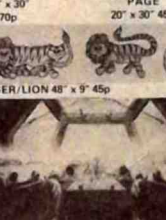
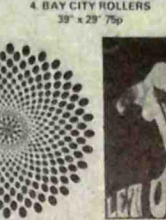
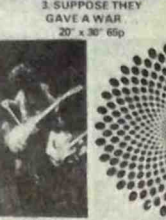
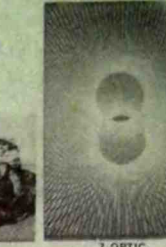
Finally down but not out go Ethna Campbell, who's slipped three places with My Rugged Cross, and Dem Roussos.

BYEEE XXX

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- 92. SACHA DISTELL
- 93. GILBERT O'SULLIVAN
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- 95. TONY CURTIS-ROGER MODRE
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