

# DAVID ESSEX IN NEW YORK — Page 6

November 1 1975 10p

Australia 30c

South Africa 26c

## RECORD MIRROR & DISC

The  
**BOWIE**  
**ODDITY**  
from this



to this Page 7

**MUD's**  
new show

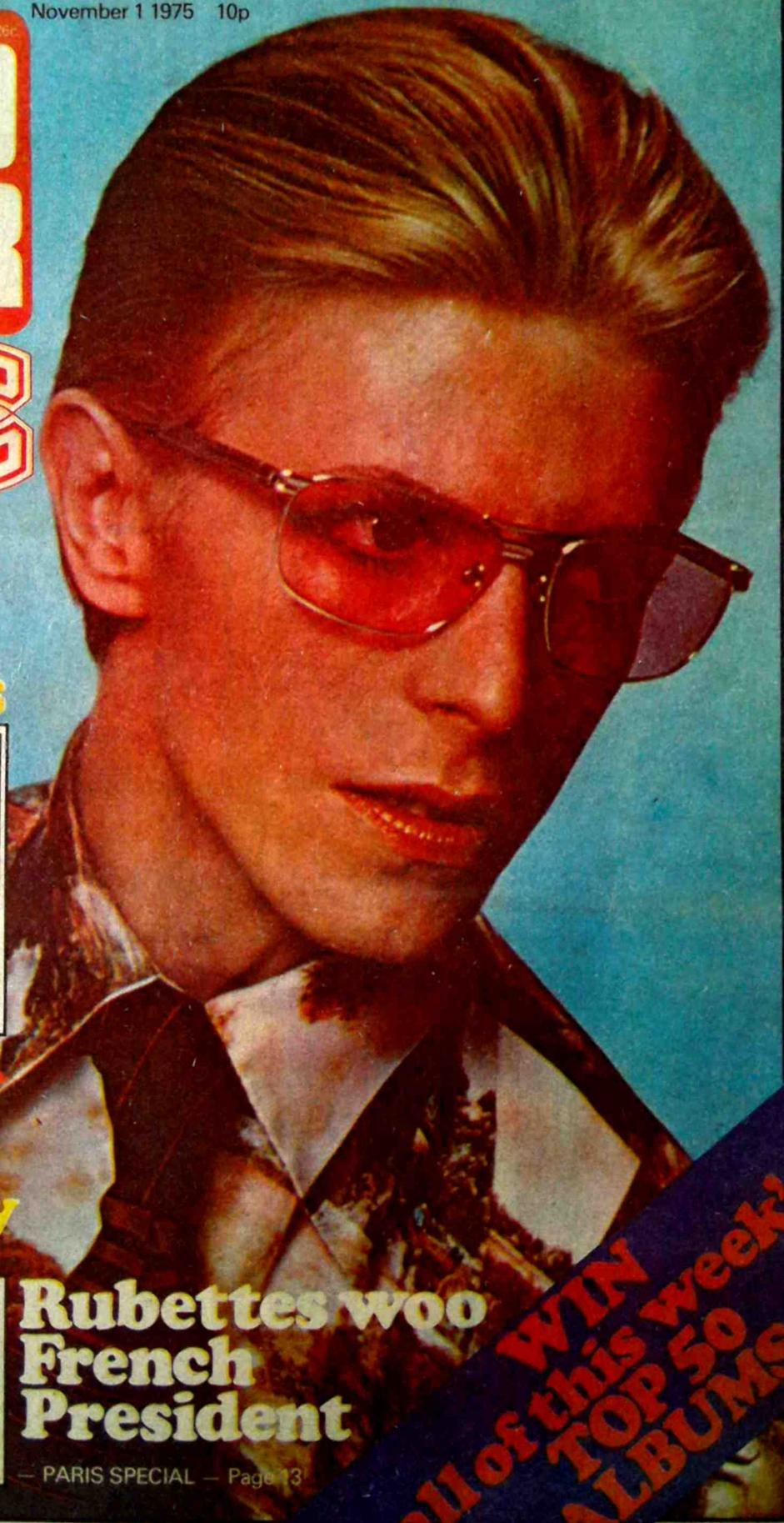
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**Rubettes woo**  
**French**  
**President**

— PARIS SPECIAL — Page 13

**WIN**  
all of this week's  
**TOP 50**  
**ALBUMS**



# British Top 50 Singles

1	1	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
2	4	SPACE ODDITY, David Bowie	RCA
3	3	THERE GOES MY FIRST LOVE, Drifters	Bell
4	5	FEELINGS, Morris Albert	Decca
5	16	LOVE IS THE DRUG, Roxy Music	Island
6	6	S. O. S., Abba	Epic
7	2	HOLD ME CLOSE, David Essex	CBS
8	12	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
9	8	DON'T PLAY YOUR ROCK 'N' ROLL TO ME, Smokey	Rak
10	17	RHINESTONE COWBOY, Glen Campbell	Capitol
11	10	SCOTCH ON THE ROCKS, Band of the Black Watch	Spark
12	7	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
13	9	WHO LOVES YOU, Four Seasons	Warner Bros
14	20	ISLAND GIRL, Elton John	DJM
15	18	HOLD BACK THE NIGHT, Trammps	Buddah
16	14	L-L-LUCY, Mud	Private
17	29	AIN'T LYING, George McCrae	Jayboy
18	25	HIGHFLY, John Miles	Decca
19	31	BLUE GUITAR, Justin Hayward/John Lodge	Threshold
20	19	FUNKY MOPED/MAGIC ROUNDABOUT, Jasper Carrott	DJM
21	23	ROCK ON BROTHER, Chequers	Creole
22	15	BIG TEN, Judge Dread	Cactus
23	33	NEW YORK GROOVE, Hello	Bell
24	11	UNA PALOMA BLANCA, Jonathan King	UK
25	26	RIDE A WILD HORSE, Dee Clark	Chelsea
26	-	D. I. V. O. R. C. E., Billy Connolly	Polydor
27	22	NO WOMAN NO CRY, Bob Marley and The Wailers	Island
28	48	LOVE HURTS, Jim Capaldi	Island
29	13	PALOMA BLANCA, George Baker	Warner Bros
30	36	DREAMY LADY, T. Rex Disco Party	EMI
31	45	DARLIN', David Cassidy	RCA
32	32	THIS WILL BE, Natalie Cole	Capitol
33	21	FATTI BUM BUM, Carl Malcolm	UK
34	28	NAPPY LOVE/WILD THING, Goodies	Bradleys
35	38	REACHING FOR THE BEST, Exciters	20th Century
36	50	ROCKY, Austin Roberts	Private Stock
37	27	I'M ON FIRE, 5000 Volts	Philips
38	40	YOU, George Harrison	Apple
39	46	SUPERSHIP, George Benson	CTI
40	44	ARE YOU BEING SERVED SIR?, John Inman	DJM
41	47	PAPER DOLL, Don Estelle/Windsor Davies	Enid
42	49	LOOK AT ME, Moments	All Platinum
43	-	IMAGINE, John Lennon	Apple
44	39	CRACKIN' UP, Tommy Hunt	Spark
45	-	RIGHT BACK WHERE WE STARTED FROM, Maxine Knightingale	UA
46	41	LETTING GO, Wings	Capitol
47	-	CHANGE WITH THE TIMES, Van McCoy	Avco
48	-	SKY HIGH, Jigsaw	Splash
49	-	GOOD-BYE-EE, 14-18	Magnet
50	-	LYIN EYES, Eagles	Asylum

# RECORD MIRROR & DISC

## Star Breakers

1	WHY DID YOU DO IT, Stretch	Anchor
2	FIRST IMPRESSIONS, Impressions	Warner Brothers
3	PAPA OOM MOW MOW, Gary Glitter	Bell
4	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
5	NIGHTS ON BROADWAY, Bee Gees	RSO
6	BORN TO RUN, Bruce Springsteen	CBS
7	TRUE LOVE, Harvey Smith	Hankerschief
8	FLY ROBBIN FLY, Silver Convention	Magnet
9	OLD RUGGED CROSS, Ethna Campbell	Philips
10	MY LITTLE TOWN, Simon & Garfunkel	CBS

## Yesteryear Charts

### 5 YEARS AGO

October 31 1970

1	10	WOODSTOCK,	Matthews Southern Comfort
2	3	PATCHES,	Clarence Carter
3	1	BAND OF GOLD,	Freda Payne
4	4	ME AND MY LIFE,	The Tremeloes
5	2	BLACK NIGHT,	Deep Purple
6	5	PARANOID,	Black Sabbath
7	-	BALL OF CONFUSION,	The Temptations
8	11	MONTEGO BAY,	Bobby Bloom
9	7	AIN'T NO MOUNTAIN HIGH ENOUGH,	Diana Ross
10	13	STILL WATERS,	The Four Tops

### 10 YEARS AGO

October 30 1965

1	1	TEARS,	Ken Dodd
2	3	ALMOST THERE,	Andy Williams
3	4	EYE OF DESTRUCTION,	Barry McGuire
4	9	EVIL HEARTED YOU/STILL I'M SAD,	The Yardbirds
5	18	YESTERDAY MAN,	Chris Andrews
6	10	IT'S GOOD NEWS WEEK,	Hedgehoppers Anonymous
7	3	IF YOU GOTTA GO, GO NOW,	Manfred Mann
8	5	HANG ON SLOOPY,	The McCoys
9	27	HERE IT COMES AGAIN,	The Fortunes
10	26	YESTERDAY,	Matt Monro

### 15 YEARS AGO

October 29 1960

1	1	ONLY THE LONELY,	Roy Orbison
2	4	AS LONG AS HE NEEDS ME,	Shirley Bassey
3	2	HOW ABOUT THAT,	Adam Faith
4	5	SO SAD/LUCILLE,	The Everley Brothers
5	3	TELL LAURA I LOVE HER,	Ricky Valance
6	18	ROCKING GOOSE,	Johnny and The Hurricanes
7	6	NINE TIMES OUT OF TEN,	Cliff Richard
8	8	LET'S THINK ABOUT LIVING,	Bob Lumen
9	12	DREAMING,	Johnny Burnette
10	7	WALK DON'T RUN,	The John Barry Seven

## UK Soul Top 20

1	1	WHAT A DIFFERENCE A DAY MAKES,	Eather Phillips
2	2	THIS WILL BE,	Natalie Cole
3	4	HOLD BACK THE NIGHT,	Trammps
4	7	TIME FOR LOVE,	The Chi Lites
5	3	THERE GOES MY FIRST LOVE,	The Drifters
6	6	DO IT ANYWAY YOU WANNA,	Peoples Choice
7	10	SUPERSHIP,	George Benson
8	8	REACHING FOR THE BEST,	The Exciters
9	9	RIDE A WILD HORSE,	Dee Clark
10	8	YUM YUM (GIMME SOME),	Fatback Band
11	-	OUT ON THE FLOOR,	Dobie Gray
12	18	I AIN'T LYIN',	George McCrae
13	11	FLY ROBBIN FLY,	Silver Convention
14	16	AS LONG AS YOU KNOW (WHO YOU ARE),	Dooley Silverspoon
15	14	DREAMING A DREAM,	Crown Heights Affair
16	12	CONTROL TOWER,	Magic Disc Machine
17	17	CRACKIN' UP,	Tommy Hunt
18	13	LOVING ARMS,	Millie Jackson
19	15	TO EACH HIS OWN,	Faith, Hope and Charity
20	20	ONLY TAKES A MINUTE,	Tavarez

## US Soul Top 20

1	2	SWEET STICKY THING	Ohio Players
2	4	LOW RIDER	War
3	1	TO EACH HIS OWN	Faith Hope and Charity
4	7	SAME THING IT TOOK	The Impressions
5	16	FLY ROBBIN FLY	Silver Convention
6	2	THEY JUST CAN'T STOP IT	The Spinners
7	8	THE AGONY AND THE ECSTASY	Smooky Robinson
8	9	LOVE POWER	Willie Hutch
9	10	I WANT A DO SOMETHING FREAKY TO YOU	Leon Haywood
10	12	SO IN LOVE	Curtis Mayfield
11	6	GIVE IT WHAT YOU GOT / PEACE PIPE	BT Express
12	-	LET'S DO IT AGAIN	Staple Singers
13	13	MR DJ IS FOR THE DJ	Aretha Franklin
14	5	I GET HIGH ON YOU	Sly Stone
15	15	THIS IS YOUR LIFE	Commanders
16	18	I ONLY HAVE LOVE	Syl Johnson
17	-	CHANGE WITH THE TIMES	Van McCoy
18	11	THIS WILL BE	Natalie Cole
19	-	LOVE DON'T COME NO STRONGER	Jeff Perry
20	-	LEFTOVERS	Millie Jackson

# British Top 50 Albums

1	4	FAVOURITES, Peters & Lee	Philips
2	1	ATLANTIC CROSSING, Rod Stewart	Warner Bros
3	3	WISH YOU WERE HERE, Pink Floyd	Harvest
4	6	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
5	2	ALL THE FUN OF THE FAIR, David Essex	CBS
6	8	THE WHO BY NUMBERS, The Who	Polydor
7	-	BREAKAWAY, Art Garfunkel	CBS
8	-	WE ALL HAD DOCTORS, PAPERS, Max Boyce	EMI
9	7	THE BEST OF, Stylistics	Avco
10	-	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
11	5	GREATEST HITS, Cat Stevens	Island
12	-	GOOD BAD BUT BEAUTIFUL, Shirley Bassey	United Artists
13	36	ALL AROUND MY HAT, Steeleye Span	Chrysalis
14	11	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
15	35	MALPRACTICE, Dr Feelgood	United Artists
16	12	ANOTHER YEAR, Leo Sayer	Chrysalis
17	20	WINDSONG, John Denver	RCA
18	14	HORIZON, The Carpenters	A&M
19	10	VENUS AND MARS, Wings	Capitol
20	13	TUBULAR BELLS, Mike Oldfield	Virgin
21	18	ONCE UPON A STAR, The Bay City Rollers	Bell
22	21	ONE OF THESE NIGHTS, The Eagles	Asylum
23	17	INDISCREET, Sparks	Island
24	-	VOYAGE OF THE ACOLYTE, Steve Hackett	Charisma
25	23	STRAIGHT SHOOTER, Bad Company	Island
26	29	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
27	9	RABBITS ON AND ON, Jasper Carrott	DJM
28	26	THE SINGLES 1969-1973, The Carpenters	A&M
29	-	MUD'S GREATEST HITS, Mud	RAK
30	-	SMOKEY / CHANGING ALL THE TIME, Smokey	RAK
31	19	SABOTAGE, Black Sabbath	Nems
32	30	CAPTAIN FANTASTIC, Elton John	DJM
33	-	BORN TO RUN, Bruce Springsteen	CBS
34	39	FOREVER AND EVER, Demis Roussos	Philips
35	16	BAND ON THE RUN, Wings	Apple
36	-	MOTOWN GOLD, Various	Tamla Motown
37	15	EXTRA TEXTURE (READ ALL ABOUT IT), George Harrison	Parlophone
38	-	ROLLIN', Bay City Rollers	Bell
39	22	THE SENSATIONAL ALEX HARVEY BAND, Alex Harvey Band	Vertigo
40	42	NATTY DREAD, Bob Marley and The Wailers	Island
41	32	LIVE AT TREORCHY, Max Boyce	One Up
42	-	BLUES FOR ALLAH, Grateful Dead	United Artists
43	31	TIME HONOURED GHOSTS, Barclay James Harvest	Polydor
44	48	ROCK 'N' ROLL, John Lennon	Apple
45	25	THANK YOU BABY, The Stylistics	Avco
46	-	COPYER WHACK FOR THIS, Billy Connolly	Polydor
47	37	WORDS AND MUSIC, Billy Connolly	Polydor
48	24	ELTON JOHN'S GREATEST HITS, Elton John	DJM
49	-	SOUVENIRS, Demis Roussos	Philips
50	40	MINSTRELS IN THE GALLERY, Jethro Tull	Chrysalis

## US Top 50 Albums

1	3	RED OCTOPUS, Jefferson Starship	Giant
2	1	WINDSONG, John Denver	RCA
3	2	WISH YOU WERE HERE, Pink Floyd	Columbia
4	4	ONE OF THESE NIGHTS, The Eagles	Asylum
5	5	PARANOID, Black Sabbath	Philips
6	19	BORN TO RUN, Bruce Springsteen	Columbia
7	7	MINSTREL IN THE GALLERY, Jethro Tull	Chrysalis
8	8	EXTRA TEXTURE, George Harrison	Apple
9	10	ATLANTIC CROSS, Rod Stewart	Warner Bros
10	14	WIND ON THE WATER, David Crosby/Graham Nash	ABC
11	11	PICK OF THE LITTER, Spinners	Atlantic
12	12	BLUES FOR ALLAH, Grateful Dead	Grateful Dead
13	6	WIN, LOSE OR DRAW, Allman Brothers Band	Capricorn
14	13	BETWEEN THE LINES, Janis Ian	Columbia
15	-	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
16	19	CLEARLY LOVE, Olivia Newton-John	MCA
17	18	HONEY, Ohio Players	Mercury
18	15	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John	MCA
19	23	SEARCHIN' FOR A RAINBOW, Marshall Tucker Band	Capricorn
20	79	BY NUMBERS, Who	MCA
21	22	SO FINE, Loggins & Messina	Columbia
22	16	MELLOW MADNESS, Quincy Jones	A&M
23	27	WHY CAN'T WE BE FRIENDS, War	United Artists
24	24	KC & THE SUNSHINE BAND	TK
25	25	DESOLATION BOULEVARD, Sweet	Capitol
26	17	RHINESTONE COWBOY, Glen Campbell	Capitol
27	-	BREAKAWAY, Art Garfunkel	Columbia
28	28	BARRY MANILOW I	Arts & Crafts
29	29	FLEETWOOD MAC	Warner Bros
30	31	AL GREEN IS LOVE	HT
31	33	CAPTURED ANGEL, Dan Fogelberg	Epic
32	38	SAVE ME, Silver Convention	Midland International
33	34	LET THERE BE MUSIC, Orleans	Asylum
34	-	ALIVE, Kiss	Casablanca
35	35	SEDAKA'S BACK, Neil Sedaka	Rockwell
36	36	HOTLINE, J. Geils Band	Atlantic
37	45	SPLIT COCONUT, Dave Mason	Columbia
38	39	FANDANGO, ZZ Top	London
39	42	WILL O' THE WISP, Leon Russell	Shelby
40	-	INSEPARABLE, Natalie Cole	Capitol
41	47	THE HUNGRY YEARS, Neil Sedaka	Rockwell
42	43	CAT ST EVENS GREATEST HITS	A&M
43	49	MAN CHILD, Herbie Hancock	Columbia
44	50	IS IT SOMETHING I SAID? Richard Pryor	Reprise
45	41	DIAMONDS & RUST, Joan Baez	A&M
46	46	CHAIN REACTION, Crusaders	ABC/Blue Thumb
47	-	FEELINGS, Morris Albert	RCA
48	-	RED HEADED STRANGER, Willie Nelson	Columbia
49	20	E. C. WASHHERE, Eric Clapton	RSO
50	21	CAUGHT IN THE ACT, Grand Funk Railroad	Grand Funk

## UK Disco Top 20

1	3	There Goes My First Love, Drifters	Bell
2	6	What a Difference a Day Makes, Esther Phillips	Kudu
3	1	Hold Me Close, David Essex	CBS
4	4	Ride a Wild Horse, Dee Clark	Chelsea
5	12	I Aint Lying, George McCrae	Jayboy
6	7	Love is the Drug, Roxy Music	Island
7	5	This Will Be, Natalie Cole	Capitol
8	11	Hold Back the Night	Buddah
9	2	Who Loves You, Four Seasons	Warner Bros
10	10	Do It Anyway You Wanna, Peoples Choice	Philadelphia
11	14	I Only Have Eyes for You, Art Garfunkel	CBS
12	9	Yum Yum (Gimme Some), Fatback Band	Polydor
13	-	Right Back Where We Started From, Maxine Nightingale	United Artists
14	15	That's The Way (I Like It), KC & the Sunshine Band	Jayboy
15	-	To Each His Own, Faith Hope & Charity	RCA
16	-	Space Oddity, David Bowie	RCA
17	-	New York Groove, Hello	Bell
18	-	One Woman Man, Leroy Brown	EMI
19	-	If You Want It, Do It Yourself, Gloria Gaynor	MGM
20	-	Change With the Times, Van McCoy & the Soul City Symphony	AVCO

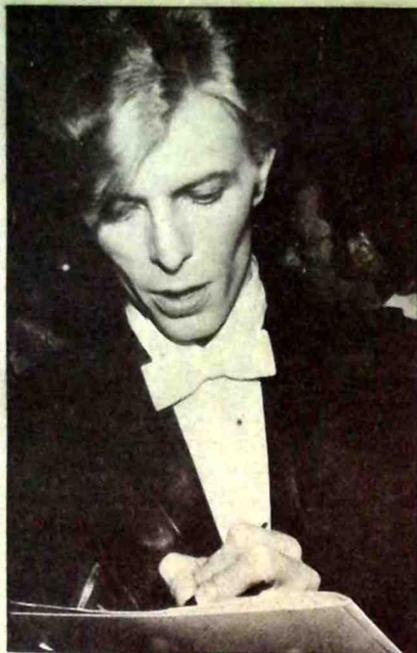
## Record Mirror & Disc / BBC Chart

Supplied by British Market Research  
Bureau / Music Week  
US chart supplied by Billboard  
UK Soul Singles by Blues & Soul  
UK Disco Chart compiled from nation-wide DJ returns

## US Disco Top 20

1	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
2	CASANOVA BROWN, (Do It Yourself, How High The Moon), Gloria Gaynor	MGM
3	CARAVAN / WATU/SI STRUT, Deodato	MCA
4	I LOVE MUSIC, The O'Jays	Phila Intl
5	FLY ROBBIN FLY / I LIKE IT, Silver Convention	Midland Intl
6	UNDECIDED LOVE, The Chequers	Scepter
7	EVERY BEAT OF MY HEART, Crown Heights Affair	De-Lite
8	DO THE LATIN HUSTLE, Eddie Drennon & B. B. S. Unlimited	Friends & Co.
9	YOU SET MY HEART ON FIRE, Tina Charles	Columbia
10	SUNNY, Yambou	Montuno
11	OVERTURE / LOVE MACHINE, The Miracles	Tamla
12	SUMMER OF 42 / EXODUS, Biddu Orchs.	Epic
13	PEACEPIPE, B. T. Express	Roadshow
14	MESSIN' WITH MY MIND, Labelle	Epic
15	HOOKED FOR LIFE, The Trammps	Atlantic
16	LET ME BE THE No. 1, Dooley Silverspoon	Cotton
17	DATE WITH THE RAIN, Frankie Gee	Claridge
18	MAGIC OF THE BLUE, Blue Magic	Atco
19	I AM SOMEBODY, Jimmy James & The Vagabonds	Pye
20	NOWHERE, Hocus Pocus	Black Magic

**RECORD MIRROR & DISC**  
**NEWS EDITOR ROSALIND RUSSELL**  
**NEWS DESK 01-607-6411**



**BOWIE: first gig here since 1973**

# BOWIE PLANS TO PLAY THE POOL

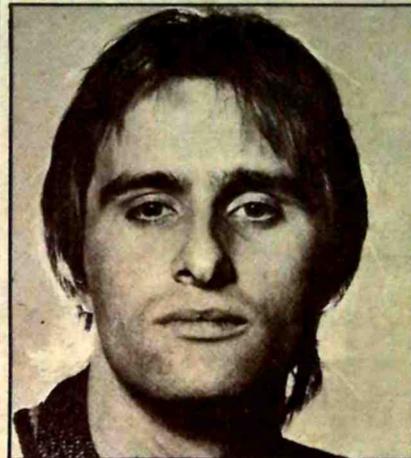
DAVID BOWIE is planning to play a week at the Wembley Empire Pool in April, Record Mirror & Disc sources disclosed this week. His manager and attorney Michael Lippman is at present in Britain.

A spokesman for RCA said: "We can't confirm any dates as yet but there are plans being discussed for David to do some dates next year."

Meanwhile, Bowie has recorded a new single — which is not included on any of his albums — titled *The Golden Years*. It is to be released shortly in the States.

No UK release date has been given, but it is expected it will be out before Christmas.

Bowie has not appeared live in Britain since his show at the London Hammersmith Odeon in July 1973.



## REBEL: SINGLE, FILM, DRUMMER

COCKNEY REBEL have a new single released on November 7 titled *Black or White (Step On It)*.

The band have just finished a 30-minute film which will be shown at selected cinemas at the end of November.

The film is called *Between The Lines* and was shot mainly at the gigs at Hammersmith Odeon earlier this year.

Rebel also have a new

member. He is percussionist Lindsay Elliott, who has accompanied the band on previous occasions. He is now a full time member of the band. Lindsay is the brother of Rebel's drummer.

Steve Harley returns from the States next week and plans for a UK tour are now going ahead.

### Platinum show off

THE ALL PLATINUM Roadshow has been cancelled. The artists on the show — The Moments, Retta Young, Shirley & Co, the Kimshots, Chuck Jackson and Hank Ballard — plan to come to Britain early next year instead.

### Birds to fly in

DONALD BIRD and the Blackbirds are to come to Britain in January for ten days, promoter Mark Howe, told Record Mirror & Disc. Their visit will cover live dates at TV appearances.

The only date so far confirmed is at London's Hammersmith Odeon on January 22.

The Blackbirds' most recent hit — with Donald Bird — was *Walking In Rhythm*.

### Carpenters cancel command

THE CARPENTERS have cancelled their 38 British concerts — all of which had been sold out — because Karen Carpenter is suffering from exhaustion. They have also been forced to cancel their appearance on the Royal Command Performance.

Richard Carpenter flew into Britain to explain the situation.

"Karen has lost a lot of weight," he told reporters. "She is down to 86 pounds" (6st 2lbs). "That is about 40 pounds below the weight she ought to be."

"We will tour in 1976 but we don't know exactly when because we don't know when she is going to get better."

Ticket holders will have their money refunded and should look for notification in local Press.

### Say hello to Hello

HELLO, IN the charts with *New York Groove*, have dates set for the Autumn.

They are: Spennymoor Top Hat (Oct 30), Duns Volunteer Hall (31), Musselburgh Town Hall (Nov 1), Greenock Kapers Club (2), Yeovil St Johnston Hall (4), Wumbledon Southlands College (15), Colchester Woods Centre (16), and Bury St Edmunds Corn Exchange (20).

See also *Songwords*, page 12.

### Blue Jay's extra

THE BLUE JAYS have added an extra gig to their tour. It is at Peterborough ABC on November 22.

## Country girls line up too

TAMMY WYNETTE, Buffy St Marie and Billy Jo Spears are among 20 acts which have been booked for a three day country festival at the Wembley Pool on April 17/18/19.

Other artists booked include Fairport Convention, Wanda Jackson, Dolly Parton, the Ozark Mountain Daredevils, Country Gazette and the Dillards.

Tickets for either April 17 or 18 are: £6.25, £5.25, £4.25, £3.25 and £2.

### Man man back

PHIL RYAN, founder member of the Neutrons, has rejoined Man after a two-year absence. He was included on the recording of Man's new album, *Back To The Future*.

Man also announce a replacement for bass player Martin Ace. He is 19-year-old John McKenzie, formerly with the Global Village Trucking Company.



**TAMMY: three day festival**

## Procol come back to tour

PROCOL HARUM return from the States this week and begin a short UK tour at the end of November.

The dates are: Southampton University (Nov 28), Leicester University (29), Tunbridge Wells Assembly Rooms (Dec 2), Swansea University (4), Sheffield University (5) and Manchester UMIST (6).

More dates will be added later. Meanwhile, a new single titled *The Final Thrust*, from Procol's Ninth album, is released this week.

## QUEEN ADD TWO DATES

QUEEN HAVE added two extra dates to their British tour. It will be at Liverpool Empire on November 14. They will also play the same venue on the 15th, but now the

tour will be opening a day earlier than planned.

Another show has been slotted in at Manchester Free Trade Hall on November 26 at 6.00 pm. This means there will be two shows that evening —

the other is at 9.00 pm.

More dates will be added to the itinerary later. Support band on the tour will be Mr Big, whose single *Wonderful Creation*, is released this Friday.

**HAZEL DEAN**  
 has produced a classic single...



...of a classic song  
**OUR DAY WILL COME**

**NEWS IN BRIEF**

OSIBUNA HAVE a new single out on November 7 titled Sunshine Day.

Tom Paxton's November dates are: Oxford New Theatre (9), Birmingham Town Hall (11), Bournemouth Winter Gardens (12), Croydon Fairfield Hall (13), London Hammer Smith Odeon (14), Glasgow Apollo (16), Edinburgh Caley Cinema (18), Southport Floral Hall (20), Newcastle City Hall (21), Bradford University (22) and Manchester Opera House (23).

Supporting John Cale on his UK tour are new band Nasty Pop. They have a single titled Crow, released this week.

Pilot's new single, titled Lady Luck, is out November 7. They are currently finishing a new album for February release. They will also be going a major British tour in February.

Be Bop De Luxe have had to cancel two dates — at Redditch on October 31 and Southampton University (Nov 1). Dates on for November are: Wakefield Unity Hall (7), Glasgow University (8), Swansea University (12), Derby College (14), Harlow Technical College (15), Huddersfield (vandyhoe's) (18), Penzance Winter Gardens (20), Thames Poly (21), Birmingham University (22), Nottingham University (28) and Cromer Links Ballroom (29).

Thin Lizzy dates: Dagenham Roundhouse (Nov 1), Thames Poly (14), Rochdale Champness Hall (15), Newark Palace (16), Swansea University (17), Derby College (21), Southend Kursaal (22), Milvern Winter Gardens (28) and Guildford Tech (29).

**NAZARETH GO ON THE ROAD**



NAZARETH on LWT's *Supersonic*. The tour begins on November 20

NAZARETH BEGIN their British tour on November 20 at Liverpool Empire. They end it with a two day rock event at London's Olympia on January 2 and 3, when they will be supporting Bad Company.

Other dates are: Glasgow Apollo (21), Dundee Caird Hall (22), Preston Guildhall (23), Manchester Free Trade Hall (24), Birmingham Town Hall (26), Bradford University (28), Ipswich Gaumont (29), Bristol Colston Hall (30), Portsmouth Guildhall (Dec 2), Brighton Dome (3), Leicester De Montfort (4), Halifax Odeon (6) and Edinburgh Odeon (7).

Tickets will be £1.50, £1.20 and £1.

Meanwhile, lead singer Dan McCafferty has a solo single released this week — titled Whatcha Gonna Do About It, from his album Dan McCafferty.

The group are currently in Canada finishing off a new album.



**FARLOWE GOES OUT, SAME TIME**

CHRIS FARLOWE begins a British tour on November 11. On the same day, he has an album released, titled Chris Farlowe Band Live.

The dates are: Portsmouth Locarno (Nov 11), Wolverhampton Lafayette (14), Birmingham Barbarellas (15), Redcar Coatham Bowl (16), Leeds Town Hall (17), Wigan Casino (18), Preston Guildhall (19), Spennymoor Top Hat (22), Plymouth Fiesta Concert Hall (23), Redruth Regal (24), Swansea Brangwyn Hall (26), Durham University (28), Cromer Links Pavilion (29), Liverpool Stadium (30), Cardiff University (Dec 6), Nottingham Albany Hall (7), Stoke Victoria Hall (8).

A single titled We Can Work It Out has just been released.

**Dr Hook due here**

DR HOOK and The Medicine Show arrive in the UK next month. Venues have still to be fixed, but the towns are as follows: Oxford (November 20), Newcastle Mayfair (21), London Hammer Smith Odeon (22), Bristol (23), Plymouth (26), Coventry (28), Manchester (29) and Birmingham (30).

The band will appear in a special Old Grey Whistle Test show, broadcast live from the TV Theatre in Shepherd's Bush on November 25.

**Sabbath are going insane!**

BLACK SABBATH have a new single released on November 7 titled Am I Going Insane. It is taken from their Sabotage album which has just gone gold in the States.

Sabbath leave for America on December 1 for a two week tour which will include a concert at Madison Square Garden.

Meanwhile, they have added a date to their current UK tour. It is at London Kilburn State on November 21.

**Dylan gets back to basics**



DYLAN

BOB DYLAN has a new single released in the States, titled Hurricane. It is a 10 - minute protest song about the plight of a real life boxer called Ruben "Hurricane" Carter who is at present in prison — mistakenly so Dylan thinks.

A UK date has still to be finalised for the release of the song.

**Span held over**

STEELEYE SPAN were forced to cancel a show on October 23 at Portsmouth Guildhall when Maddy Prior caught flu. The concert is re - scheduled for November 7.

Ticket holders are asked not to send them back. They will be valid for the new date.

**American hotline ...**

**Hollywood**

**HOLLY BIO-PICTURE FADES AWAY**

PRODUCTION has mysteriously been halted on "Not Fade Away," a film biography of Buddy Holly which began production in Mississippi on September 30.

The 20th Century Fox film stopped production suddenly on October 18 because of what the company calls "differences in artistic interpretation."

What that means is anyone's guess at the moment, as producer Don Kranz has been unavailable for comment so far.

The part of Holly was being played by Steven Davies. I'll try to find out the details of the motion picture's halt in production in time for next week's American Hotline.

ELTON JOHN has had many honors, but what can top having his star placed in the sidewalk of Hollywood Boulevard?

On October 23 at 12 noon precisely, Elton joined motion picture, television and other recording greats by being immortalized in the cement by the Hollywood Chamber of Commerce.

Simon just hosted a 90-minute live television show on October 18, and as reported a few weeks ago in American Hotline, his guest was Art Garfunkel.

The duo sang The Boxer, Scarborough Fair and their new My Little Town.

So what were Simon's first public words Garfunkel Partunkel you were wondering? After the applause faded, Paul turned to his former partner and said, "So, Arty, you've come crawling back."

CHARLIE RICH just isn't having a good week. A Pittsburgh radio personality has accused the singer of grinding a pen into her chest when she asked for an autograph at the Country Music Awards in Nashville.

Rich's manager has denied the charge, but did say Rich's strange conduct resulted from medication he had taken for a poisonous spider bite.

Rich, who has been in a Memphis hospital, will have more bad news when he gets out: his wife is filing for divorce.

NEIL DIAMOND is about to begin recording his new album in Malibu, California. Producing the album is Robbie Robertson of the Band.

Rumour has it that Diamond will end a three-year absence from concerts by appearing in Australia and then return to the US in spring 1976.

**New York**

**DAVID ESSEX'S TIP TOP TIME**

A PARTY, aptly named "All The Fun Of The Fair, was held at the top of the Time / Life building here on Wednesday night.

Complete with side-shows, ice cream, candy floss and loud rock 'n' roll, one had to keep looking out over the New York skyline to make sure it wasn't Battersea.

David was there and of course Record Mirror & Disc's competition winner, Lynda Harris and Editor, Sue Byrom.

Also along were Noddy, Dave, Jimmy and Don, Roger McGuinn and the Byrds, Dave Clayton, Thomas from BST and some of Arrowsmith.

Most of the press came straight from a screening of Stardust and judging by their response, it's snow long overdue release should be sooner rather than later.

The next night, you could witness David's opening at the Bottom Line.

Once in, and squinting between bright bursts of the many flashing cameras, you could have found yourself sitting beside any one of Rod Stewart, Ian Hunter, Janis Ian, Mott and the Bluebellys. Obviously not one of yer run of the mill opening night audiences.

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For a fuller report, see page 6.

COMMANDER CODY opened an exhibition of his paintings earlier in the week at the Vorpall gallery in Soho (- the New York one!)

Although a bit Lichtenstein - like in style, it's always good to see a rock star showing that he isn't just confined to one medium.

Another singer there, who proved she also had other talents in the film Nashville, was Kasey Blakely.

LABELLE are busy with TV engagements this week, first on the Howard Cosell Show where the Rollers made their American debut.

Later, they're doing the whole of Don Kirshner's Rock Concert programme. Their guest on the latter is current American chart climber, Herbie Hancock.

STEPHEN MORLEY

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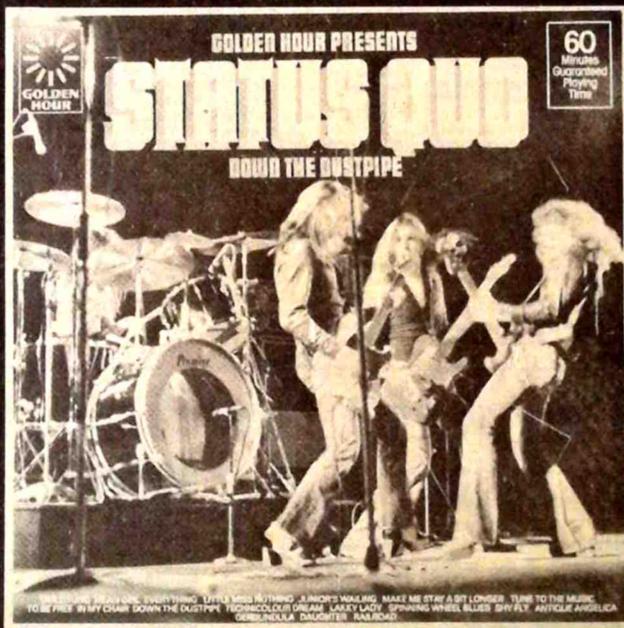
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As her prize for winning our competition seven weeks ago, we flew Lynda Harris to New York to see her idol, David Essex open at the Bottom Line, and meet him backstage. What did she think of the show? She was too overwhelmed to speak.

# Gosh, it's you!

by Sue Byrom, in New York

FOR VISITING British superstars, New York can be a great leveller. There can be more people at your record company party than there are at your gig, a dozen people waiting in the lobby of your hotel can be cause for excitement, and instead of running out of the back door wherever you go, you can walk down 5th Avenue with barely a head turning.

But David Essex, over in the States for his first live performances, is enjoying it all.

Apart from Rock On, which got to number one in the American charts, the name of Britain's blue-eyed hero causes very few ripples here, but everyone's keeping their fingers crossed that by the end of his short tour, things will change.

Last Wednesday night, the top of the Time-Life building in New York was taken over by CBS for David's official "Welcome to America" party, and it turned out to be quite a welcome.

"Much to the bemusement of New Yorkers, the 48th floor had been given over to darts, balloons and other assorted fun - of the fair past-times - activities that were swiftly discovered by the members of Slade, who were some of the first to arrive.

David could be seen occasionally, as he emerged from one group of people only to be swallowed by another.

"There must be about 3,000 people 'ere who want

to say hello, and I don't think half of them even know who I am." David said cheerfully grinning. "But it's a great view, isn't it?"

David's schedule in New York was based around three nights at the Bottom Line, and perhaps the contrast of Britain vs America are best illustrated by that particular venue.

### Successful

Perhaps the closest venue in England is Ronnie Scott's in London: a small club, seating about 400, with tables, chairs, and a small stage.

For David, after one of Britain's most successful tours this year, working in front of 2,000 plus per night on a big stage, it was a drastic change. He's also doing two shows a night.

The opening show had some 360 of the 400 seats filled by record company people, with a fair sprinkling of British 'pop' personalities there to wish him well.

Rod Stewart and Britt Ekland had stopped off on



THIS IS what it feels like to meet your idol. David says: "Hi," Lynda (right) says nothing, 'cos she's shy. The lady on the left is Editor, Sue Byrom, who flew to NY with Lynda.

their way to Canada, 10cc (themselves opening at the Beacon Theatre later that week), Ian Hunter, Mott, Janis Ian.

Goodwill notwithstanding, it was one of the hardest audiences David had had to play to, and he underlined the point on the second night when, after the opening number, he stopped to say that it was great to be playing to a "real" audience!

As on the British tour, the Real Thing opened the show, but with a far shorter set, just four numbers.

The stage might have been small, but the whole line-up of musicians had

been fitted in, leaving very little room for David, who by now is used to a working area at least ten times that big.

In the event, it didn't matter. His grin, his timing, his personality and his talent came over just as it does in Britain, leaving the audience whistling and shouting for more.

### Powerful

There was no ferris wheel, the lighting was minimal, but the over-all effect was still powerful. It seemed strange to

hear David introducing I'm Gonna Make You A Star by saying, "This won't mean much to you, but it was a hit back 'ome", and not to hear him sing Hold Me Close - although some of the audience had heard of that and requested it.

His reply? "It's not 'eavy enough for this place." And a roar of laughter from the audience.

Perhaps the most noticeable change in David in front of a New York audience is that he's relaxed, far more so than in front of British audiences.

He talked a lot more,

and looked genuinely pleased at the response, which several of the audience commented on afterwards as being one of the best they've heard there.

He repeated the format of the British show by leaving the stage only to re-appear in white coat and carnation to sing Rolling Stone and Here I Comes Again, which he announced was the last number. Lots of applause and cries of more - which they got with Fairground Reprise.

When he'd finished, he stood on stage bowing gently to the standing ovation he was being

given. With another of the famous grins, he announced that it had been 'really pleasant to be here', and left.

Back stage he used the hour break between appearances to rest his voice and generally relax.

"It's a bit small, that stage, isn't it," he commented. "But they were a really nice audience."

Did he find it strange playing to an audience that didn't greet every twitch of muscle with loud screams?

"No, not really, it's all the same to me. There was a time, you know when I played and no-one screamed. It just takes me back about 30 years that 'all'!"

Apart from radio and TV interviews, how had he spent his time in New York?

### Fantastic

"We went to Radio City, and saw Little Richard ummmmm amazing... Bo Diddley fantastic... The Shirelles... The Platters - they were really crazy... seeing a bill like that was fantastic."

"I went back stage afterwards and met Little Richard, and that was superb... I think I've fallen in love with him," he said laughing.

He admits that two shows a night is tiring, and when he's told that he's going to be doing two shows a night at the Roxy in Los Angeles where he goes next, he groans quietly.

Gauging reaction from the Bottom Line audience, David looks as though he could well make that all-important break through.

If that response is repeated on the West Coast, it might well be that I'm Gonna Make You A Star becomes more than just a lyric.

## They won't stretch themselves to do it

MOST NEW bands would do just about anything to get a spot on Top Of The Pops, but not so Stretch. This five some have decided the 13 million viewer show is to get the thumbs down.

And if they're invited on the rival show Supersonic the answer will be the same.

You see Stretch claim to be dedicated musicians and the pop star media exposure process will just have to get on without them.

But it's going to be difficult because their first single, Why Did You Do It?, written by the lead guitarist, Kirby, is threatening to storm the charts.

But they reckon they can resist the media temptation, because most of the group have been in the music business a long time and know all the pitfalls and hypes they could get into.

The story begins long ago when Elmer Gantry's Velvet Opera evolved into Elmer Gantry's Band and then because of contractual hassles Elmer left and joined the cast of Hair for about two years.

Then he met up with

by David Hancock

guitarist Kirby (that's the only name he admits to) and bass player Steve Emery to form a new band, Armada.

### Complicated

Now things really start to get complicated. After a year the band split and Kirby went with Curved Air and Emery went to tour America with a group called Ross. Elmer and Kirby got back together to form Legs, and they'd also toured America as the bogus Fleetwood Mac.

Stretch was finally born



STRETCH ON television: "From a musician's point of view, it's not worth it."

when Emery got back to Britain and joined with his old mates. The other group members, Tweek Lewis (second guitar) and Jeff Rich (drums), also have a story. Tweek had previously been playing with Man and recently filling in with bands like Snafu and Jack Straw, but enough of this...

Elmer and Kirby are

lounging in their record company's offices sipping gin and tonic.

"The most startling thing about Stretch is that we're really good," says Kirby, confidently. "And we don't want to do Supersonic or Top Of The Pops because from a musician's point of view it's not worth it."

"How can you recreate in three hours what took

days to make."

"I hope the record goes into the chart high enough so we can get Pan's People to dance to it for us," adds Elmer.

"Television doesn't know how to present rock shows. Look at the bands on Top Of The Pops like Pilot who don't draw a breath at gigs.

"If they had a hand doing a full gig say once a month it would be better, but they don't they just try and fit you in between shots of the producer."

Kirby concludes "If you put a single out you have to decide whether you'll want to do those shows or not. We don't want to."

The single, with its driving rhythm, and sensational horn section from Gonzales was recorded as far back as last March and is part of an album titled Elastique, due out in January.

Why Did You Do It will also be released in the States.

"Over there musicians are much more respected than they are in Britain," says Elmer. "Here the artist is usually the last person to be considered."

So there you have Stretch. Pretentious & insanely honest? You judge.



THIS WAS the slightly nervous scene before take-off at Heathrow. Lynda had never flown before and had butterflies in the tummy. Sue is a seasoned traveller, but still hates flying.

# Curiouser and Curiouser



1969: Just another pretty tousle-haired kid

THE 1960s were drawing to a close and David Bowie was worried that the golden decade would pass altogether without him ever going down in the book as having been part of it.

He'd been making records that nobody wanted to listen to for ages and felt he was just banging his head against a brick wall. "I need a hit," he told his producer, Tony Visconti, "I have this song . . ."

Visconti heard the song, Space Oddity, and agreed that it was hit material. "But you'd be a fool to put it out," he said, "because you won't be able to follow it up and then you'll be labelled as a has-been and worse off than you are now."

Bowie, desperate, insisted he was going to have his hit and worry about the follow-up afterwards. There was a row,

**Bowie: 'I need a hit . . . I have this song**

resulting in Visconti refusing to do the production, so Bowie went off and got Gus Dudgeon (Elton's producer) to do it for him instead.

He got his hit, but Visconti was right — he couldn't follow it, and, much embittered, he went off to his mime, arts lab and Zen things.

Perhaps if he had been as visually extraordinary then as he was soon to become, he could have made enough impact to have drawn attention to his other songs, but in those days Bowie was just another pretty tousled-haired kid with nothing more distinctive than one wonky eye.

## Second hit

He returned from the wilderness to make Man Who Sold The World, and then from Hunky Dory he got a second hit song, but not this time in his own right. Herman's Hermits took his Oh You Pretty Things, stripped it of all its cleverness, and turned it into a catchy pop song pure and simple.

As Peter Noone recalls: "David played on our session and he wanted to put all sorts of things on it, but we said 'no, you must be joking' and that was that." The result was that, even if people knew Pretty Things was a Bowie song, they didn't particularly care.

David had to wait for Ziggy Stardust and the character he created to go with it before he could find lasting success. Ziggy came, developed into Aladdin Sane and went. On the stage of The Hammersmith Odeon, he broke up the band, went into retirement, pushed out Diamond Dogs, then went to America and



1973: Aladdin sane era.

came out of retirement again. Then a swift switch from Rock to Soul, hey presto Young Americans — and we're up to date.

The next the public will see of Bowie will be on film in The Man Who Fell To Earth. It's recently been completed in New Mexico — shot under conditions of such secrecy that pundits, starved of facts, have been shouting around all sorts of mumbo-jumbo about it.

Many inveterate posers are already claiming to have read the book by Walter Tevis, on which the film is based. If you come across one, don't feel inferior because you don't know it. If an American says they've read it, they quite possibly have actually done so, but if a Briton does, it's extremely unlikely, because the book has never been published here, although it's understood

by Ray Fox-Cumming

**Visconti: 'Yes, but you'd be a fool to put it out'**

Pan are aiming to bring it out in the New Year.

The film's director is Nicolas Roeg, who not so long ago scored a big success with Don't Look Now. In musical circles though, Roeg is best-known for his co-direction of Performance, the film that made a respectable actor out of Mick Jagger.

Performance was Jagger's first film, but its release was held up for years (because the distributors thought nobody would understand it) and so unfortunately the ill-received Ned Kelly came out first and nearly finished Jagger for good as a movie proposition.

The story of The Man Who Fell To Earth goes something like this. A character called Thomas Jerome Newton (played by Bowie) suddenly walks into an out-of-the-way American town, bearing a British passport but otherwise no background. He is in fact a visitor from another planet, engaged in a war, and about to be finished off.

## Rejected

The purpose of Newton's trip to Earth is to seek help for his people but, skipping all the sub-and-by-plots, he doesn't get it and eventually returns home, rejected by Earth simply because he isn't human.

The film is not one that sticks faithfully to the book on which it's based. Some changes have been necessitated in translating the story from one medium to another, some out of convenience, some for effect.

In Bowie's own role some changes have been made. In the



1975: more of an oddity than ever

book Newton has snow-white hair. In the movie Bowie's is the same colour as on our cover this week. In the book Newton is supposed to be taller than the average human — around six feet six inches. Bowie is only six foot and no attempt has been made to make up the difference.

Already the film is exciting a lot of interest in the movie Press and it very much looks as if Nicolas Roeg is going to do for Bowie what he did for Jagger. We'll have to wait until early next year to be certain though, because, while the film is complete, the musical soundtrack isn't.

That's Bowie's pigeon — and he's working on it right now.

Meantime Space Oddity is a hit all over again and Bowie himself, behind the weird glasses he wears in the film, looks more of an oddity than ever. The guy who wrote the screenplay for the movie though claims there are other characters in it who would make our man seem positively ordinary. It should be some picture.





DOWN THE other end of a trans-Atlantic line, George "Bad" Benson sounds uncommonly genial, so how come he got that nickname?

"What nickname?" asks he (grief, how many others has he got?). The "Bad" one.

"Oh that. That was an album title. We were going to call this particular album The Ripper only the guy from CTI Records thought Bad Benson would be better... and it did prove to be effective. Gave my career a whole new turn it did."

Do you live up to it? "Well," he guffaws wickedly, "I try to."

**Lucky**

George, Bad or otherwise, is not one of those general disco soul merchants who go on putting out the records until one day they strike lucky. The disco feel of his Supership is something quite new for him and in fact he was never really supposed to do it in the first place. "I was only meant to be playing guitar on it. Esther Phillips was supposed to be doing the singing only for some reason she wasn't able to make the session and so I asked if I could have a go at it."

Although he began life as a singer, George has spent most of his musical

# The good the bad and the Benson

by Ray Fox-Cumming

career playing guitar and keeping his mouth shut.

"I come from Pittsburg originally," he explains, "and it was there that, at about the age of five I think, I won my first singing competition - at a street dance."

"I gradually built up a bit of a reputation in the town as a singer, but at the same time my step-father was encouraging me to play guitar."

"He was always a good musician, but he's a very shy man and never thought of playing professionally. I was much more of a go-getter and so

he was enthusiastic about me making a career of it."

Eventually George left Pittsburg to tour around making a name for himself as a jazz guitarist in various different outfits.

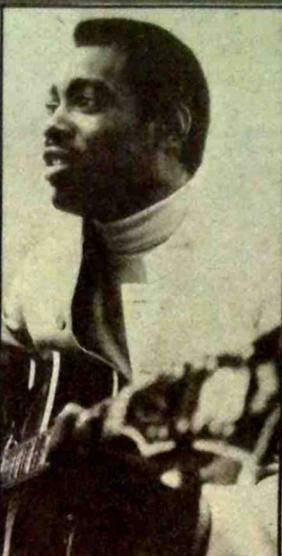
"I used to figure in 'top ten US jazz guitarist' polls quite regularly," he says, "but in Pittsburg they didn't like it at all."

"Whenever I came through Pittsburg playing guitar, they thought it was a complete waste of time, because there they'd always known me as a singer."

Ten years ago George formed his own four-piece band and with them made the odd visit to England, the last one being about a year - and a half ago when he played Ronnie Scott's Club.

"You'd got the three day week on then and conditions weren't ideal for playing because there wasn't much light. In times like that though, people pull together and set out to enjoy themselves all the more and so we had a good time."

While he was in Britain George noticed just how big disco soul music was



becoming here. "I walked upstairs at Ronnie Scott's where they have a disco and I couldn't believe the enthusiasm."

"One guy approached me there and said he wanted me to re-record an old track I'd done called Tell It Like It Is and give it a disco beat. Unfortunately I had to return to America before there was time to do it."

Now that his single is such a big hit, George says he thinks it will dictate the kind of music he'll be playing for the next couple of years at

least. "But I shall make keeping my integrity my first priority. You don't spend years trying to build up a reputation only to lose it doing things that are unsuitable for you."

Recently he's been working on a new album, to be called Supership, which will be released here as well as in the States.

**Disco**

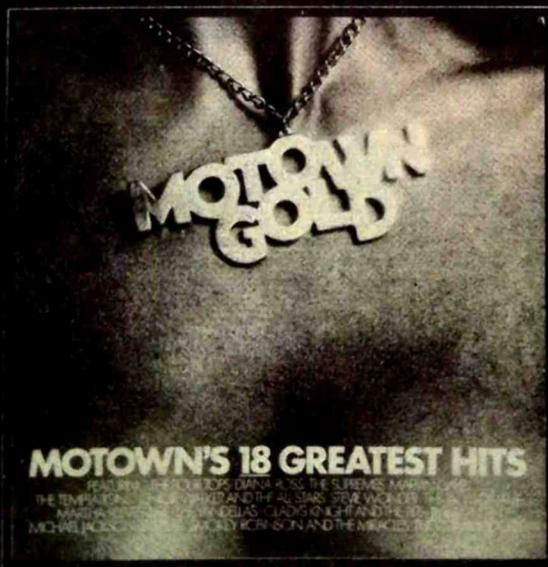
"It is fairly disco-oriented," he says, "but there will be some straight guitar pieces without vocals as well. I can't say exactly how it's going to be, because I haven't got all of it down yet."

And how about another British visit?

"There's nothing in my schedule yet, but you can bet that I'll be over there just as soon as I can."

**'You don't spend years trying to build up a reputation only to lose it doing things that are unsuitable for you'**

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5. WALK IN THE NIGHT. Jr Walker and The All Stars
6. I'M STILL WAITING. Diana Ross
7. YESTER ME, YESTER YOU, YESTERDAY. Stevie Wonder
8. I'LL BE THERE. Jackson Five
9. JIMMY MACK. Martha Reeves and the Vandellas
10. YOU ARE EVERYTHING. Diana Ross and Marvin Gaye
11. HELP ME MAKE IT THROUGH THE NIGHT. Gladys Knight and The Pips
12. WHAT BECOMES OF THE BROKEN HEARTED. Jimmy Ruffin
13. STONED LOVE. The Supremes
14. GOT TO BE THERE. Michael Jackson
15. JUST MY IMAGINATION (RUNNING AWAY WITH ME). The Temptations
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18. MACHINE GUN. Commodores



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# MOTOWN GOLD. TREASURE IT.



DAN McCAFFERTY: no singles no food

NAZARETH had been hanging round the Supersonic studios for hours and were very bored. To break up the tedium they'd been playing darts, but they still looked tired.

They are just back from Canada, where they did an extensive tour, and return in a week to finish recording a new album. Meanwhile, during their fleeting visit back home, they have been promoting their new single, *Holy Roller*.

It was recorded in Canada and is quite a way different from their usual style. It will be included on a Greatest Hits album which is released in November.

"We would like to disown the cover right away," they all say at once. "It looks like a Christmas card, so don't laugh."

Singer Dan McCafferty has a solo single out before this - *This Friday* in fact. It is titled *What You Gonna Do About It* and is from his solo album.

But the Supersonic visit is to promote *Holy Roller*. The band are called to the studio where everything looks so chaotic you wouldn't think a well ordered programme could ever come out of it. Producer Mike Mansfield manages to be in six different places at once - and very stylish in all of them.

**Glitter**

Gary Glitter arrives, looking stunning. He is wearing a pink satin boiler suit (though you would ever wear pink satin in a boiler?) edged with black. He looks solemn and hitches up his trouser legs uncertainly. Mike Mansfield spots him and swans across. He fingers Gary's suit appreciatively and does an admiring circle to see how it looks from the back.

Gary's manager, Mike Leander, begins to speak. Mike Mansfield puts an arm round his shoulders and leads him off to a quiet place at the side of the set.

# NAZARETH FLY IN

by Rosalind Russell

Meanwhile, a preMy blonde lady seats herself nearby. She has a tight gold and green brocade jacket on, unbuttoned to reveal enough to look interesting. It's a plumper Marianne Faithfull and she seems to be nervous.

She watches while Gary does his bit, pouting at the cameras and shaking the scaffolding, but he's wearing a safe pair of thick-soled shoes so's he won't slip. Nazareth, on ground level, look much safer. They run through *Holy Roller* with no

trouble. Well, what can go wrong when you're miming? Bass player Pete Agnew smiles encouragingly at Miss Faithfull.

Marianne is standing on one of the low platforms. While she is singing, her hands are clenching and unclenching. She shifts back a little until she can feel the next platform just behind her back, so she hangs onto that. Her single, *Dreaming My Dreams*, is as delicate as her features. But the rest of her is more robust.

Naz troop back to the dressing room. There's not quite enough time to leave the building to go anywhere, but two hours is a long wait before anything else happens that concerns them. A large number of bottles and glasses is evidence of long occupation.

**Control**

The group discuss their present status in the UK.

"We feel we have attained a certain level," says Dan. "It takes you a while to get there and to settle down because of the media control exercised in Britain. More than ever before, this country is singles orientated. If you don't sell singles, you don't sell albums. And you don't eat. It's as simple as that."

To guard against starvation, Naz have been recording loads of extra material so that they won't be scrabbling around at the last minute to find follow-up singles. They have two ready now and hope to have more by the time they are finished recording in Canada. And all have been produced by guitarist Manny Charlton.

Did he feel satisfied with the way he was working?

"Nobody in the band has punched me yet," said Manny.

"He hasn't stepped out of line yet," laughed drummer Darrell.

Nazareth will be touring Britain at the end of November. But there will also be two huge concerts at the London Olympia in January, where they will be supporting Bad Company, so they will have a chance to let everyone hear the songs they have been saving for us.



NAZARETH: Christmas card cover

Prizes... Prizes... Albums & Tickets to be won in our...

NAZARETH are preparing for their British tour which starts on November 20. You could be one of the lucky ones to see them FREE if you are one of the three top winners of the Record Mirror & Disc competition. And that's not all.

As well as getting a pair of tickets each, the top three also get the Nazareth back catalogue which has been specially re-packaged on the Mountain label. (That includes the new Greatest Hits album which is out next month).

# SUPER NAZ COMPETITION

The next five runners up get a set of the back catalogue each. And the following 40 winners get a copy each of the Greatest Hits album.

As the tour begins on November 20, it's important you get your entries in to us as quickly as possible to allow us time to get the tickets off to the winners. You will find a list of the tour dates below, simply write in the gig you'd like to go to if you win, on the coupon and send it to us, along with the completed answers to the questions

to: Nazareth Competition, P.O. Box 195, Record Mirror & Disc, 1 Benwell Road, London, N.7. The Editor's decision is final.

**Nazareth Tour Dates:**  
 Liverpool Empire (November 20), Glasgow Apollo (21), Dundee Caird Hall (22), Preston Guildhall (23), Manchester Free Trade Hall (24), Birmingham Town Hall (26), Bradford University (28), Ipswich Gaumont (29), Bristol Colston Hall (30), Portsmouth Guildhall (December 2), Brighton Dome (3), Leicester De Montfort Hall (4), Newcastle Mayfair (5) and Halifax Odeon (6).

**NAZARETH COMPETITION COUPON**

- Where was guitarist Manny Charlton born?
- Who produced Nazareth's Loud 'N' Proud album?
- Who originally recorded *Out Of Time*, the song that was a hit for Dan McCafferty.

NAME .....

ADDRESS .....

.....

If I win a pair of tickets, I would like to go to the gig at .....



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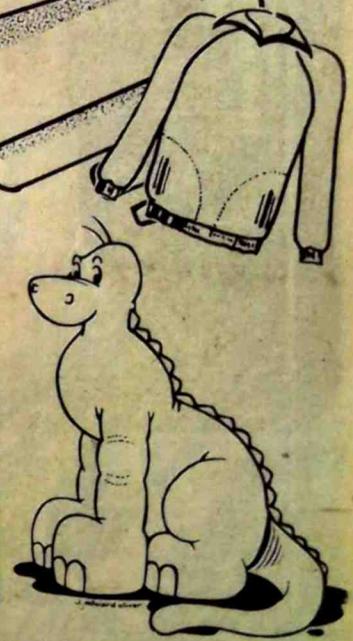
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# THE MOMENTS

ALL Platinum

# LOOK AT ME (I'M IN LOVE)

Their Superb New Single  
From The Album



**SHARP**  
ALBUM 9109 302  
CASSETTE 7208 443

marketed by  phonogram

## SONGWORDS



### New York Groove

Written and Sung by Hello

It's been a year since I was here on  
the street  
And I'm just passing my time away  
To the left and to the right  
A town of stone grows to the sky  
And it's out of sight  
In a fading light  
Here in the city  
With a fistful of dollars  
And baby you gotta believe

Chorus:  
I'm back in the New York groove  
In the New York groove  
In the New York groove

In the back of a cadillac  
With a lady by my side  
Tell you where I'll be  
Stop at third and forty three  
Dance into the night  
It's gonna be ecstaaay  
The day was made for me  
Spoken:  
Who cares about tomorrow.  
Repeat chorus then fade.

(c) Copyright 1975 Island Music Ltd.

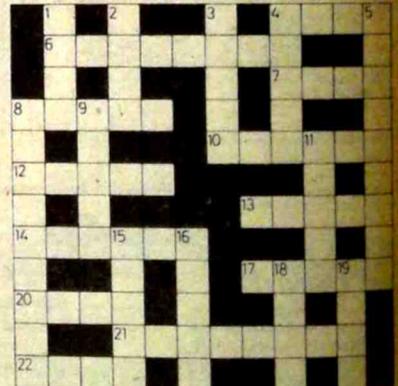
★  
Don't  
miss  
next  
week's  
amazing  
David  
Cassidy  
story  
— ONLY  
IN  
RM & D  
★

## RECORD MIRROR & DISC

### CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Frescoe - Le Raye Record Mirror & Disc Freak T - shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N2. Entries must arrive by November 5.

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



#### ACROSS

- 4 Armatrading or Baez, perhaps (4).
- 6 A 5000 Volts success (2,2,4).
- 7 It could be No. 2 from Shawaddywaddy (4).
- 8 Roxy hooter (5).
- 10 Like a T. Rex lady (6).
- 12 Does Max live at treachery? (5).
- 13 Where Tex provides the entertainment? (5).
- 14 The sort of trap love is (6).
- 17 It's Garfunkel that is following old bandleader Shaw (5).
- 20 The blood of Lesley? (4).
- 21 The weather to expect from KC's band (8).
- 22 Rainy ones which go with Mondays (4).

#### DOWN

- 1 Miss Dee (4)
- 2 This is the drug (4)
- 3 Forever a place in which strawberries grow? (5)
- 4 A name to go with Colin Young (5)
- 5 Goodies' number of infantile emotion (5,4)
- 8 Deliberately destroyed by Black Sabbath? (6)
- 9 Material Stevens put on (5)
- 11 It's an advantage, like appearing on TV (5)
- 15 Black attire for a long cool woman (5)
- 16 Such stone for the Campbell cowboy (5)
- 18 It's not "21" you'll find blue eyes cryin' in (4)
- 19 A Foxy lady (4)

ACROSS: 4 John, 6 Out of Time, 7 Toot(s), 9 Baker, 12 It's, 13 Bell, 16 Ibis, 17 Mar, 18 Lodge, 21 Pegg, 23 Operators, 24 Road.

DOWN: 1 Tuna, 2 Gore, 3 Pines, 4 Jet, 5 Natalie, 8 Overend, 10 Killing, 11 Rich, 14 Tripper, 15 Girl, 17 Moped, 19 Galt, 20 Gary, 22 God(spell)

NAME .....

ADDRESS .....

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

# SENSATIONNEL!

## Les Rubettes conquer France

by David Hancock

**THE AUTOMATIC** bar in the hotel room dispenses bottles of champagne; the Fleetwood Cadillac limousines are on 24 hour alert and police seem to be everywhere.

Nobody wants a repeat of the Marseilles gig earlier in the week when fans had turned violent and stopped the show.

This is Saturday night, this is Paris, this is in front of the President of France, but most of all this is the Rubettes.

Since hitting big with Sugar Baby Love the group has practically taken over France destroying all other competition to become the country's most popular non-French act.

Now our Common Market friends consume more Rubettes records than the British and all their discs have gone gold. Even the group's name sounds vaguely French.

### Fog-bound

But the story opens in a fog-bound airport at Southend. Visibility is poor and resident lunatic drummer John Richardson is counting everybody's feet.

"It's not enough," he declares. "They need 200 feet for a plane and 500 feet for a helicopter. We can't take off yet."

But it is eventually managed and four hours behind schedule they arrive at a television studio in the north of Paris to record a spot for France's most popular programme — a sort of continental Top Of The Pops only with twice the viewers.

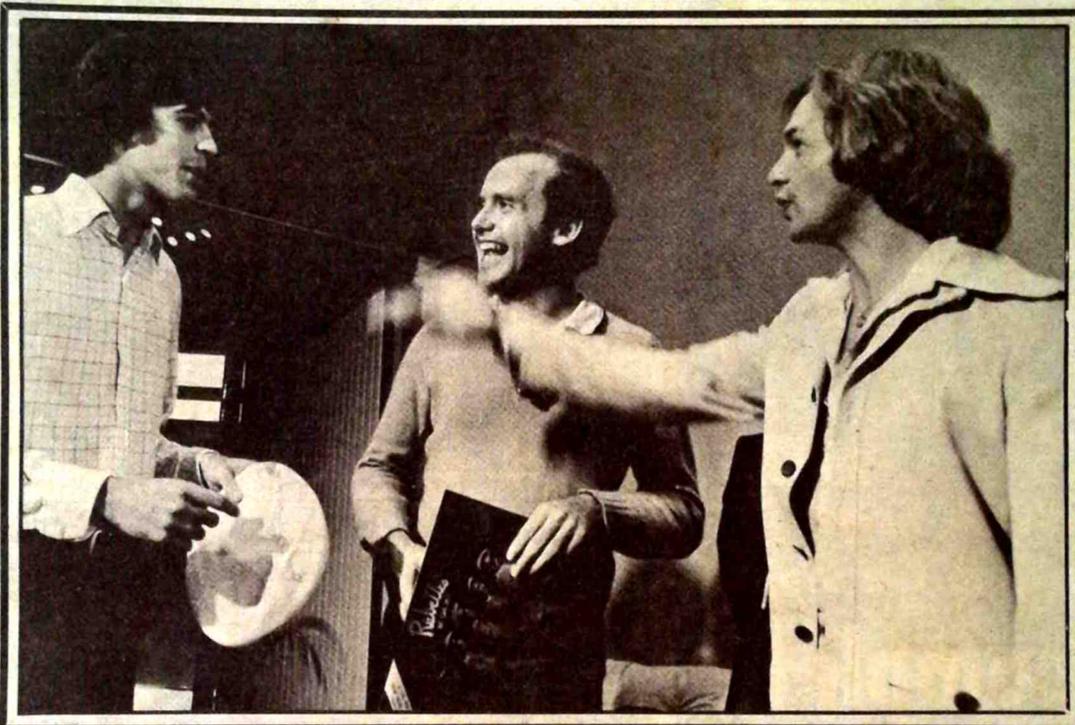
They follow Mireille Mathieu and France's oldest singer, and mime to their current French hit Foe - Dee - O - Dee. The place looks like a parody of a television studio with only three cameras and a non-existent floor crew.

But the result is good and the Rubettes look set for another huge smash in France.

Lead singer Alan Williams explains the group could live permanently in France if their success continues.

"People haven't heard a lot about us in Britain since the summer because we have been working so hard on the continent but now we have a new single out called Little Darling and that should help change things.

"We're not that concerned with America at the moment because we



Alan Williams (right) has words with Henri D'Estaing, president of the Young Giscardiens: "Where's your dad?"

want to consolidate what we've achieved in Europe and then we can set about breaking in the States."

Meanwhile they have the problem of getting past the fans who are crowded outside the television studio. One girl, screaming "Jean, Jean", faints as the drummer gets into the limo.

John has written a tune which they plan to play at the night's concert. It's a tongue-in-cheek ditty specially for President Valéry Giscard d'Estaing thanking him for the Common Market, French women and French wine, but most of all for the money.

### Wary

Some French officials are wary of whether the humour will be appreciated.

"Well we're going ahead with it anyway," says John.

Having checked into the hotel — a 23-floor giant complete with swimming pool, sauna and soap by Hermes — the automatic bars are raided for the champagne and the group decide to rest till it's time for the gig.

"I do hope it's not like the Marseilles show," says Alan. "There were trouble-makers down the front and after the fourth number all hell broke loose.

"They bent the crash barriers and pulled the lighting tower down. We had to stop the show because things got so out of hand."

The band's publicist Charlie McCutcheon suffered concussion after being knocked out. Hopefully things would be more under control tonight...

Political youth rallies, always popular in Europe (remember those little shindigs in the Thirties?) are something foreign to most Englishmen and the Rubettes are no exception.

"We knew that if the President was involved it had to be political to a certain extent," admits Alan "but we didn't know

how much. They've tried to get us involved in politics before in France, but we just point out that we're English and don't want anything to do with French politics.

"To us it's just a gig, though, of course, it's an honour to be the only foreign act on the bill, especially in front of so many people."

Estimates of the crowd inside the immense Parc Des Expositions vary, though someone says 28,000 tickets have been sold.

It is remarkably like Moral Re-Armament meet the Reading Festival under cover. Posters and stickers proclaim the merits of the Young Giscardiens. Forward with the President to a fairer more liberal society. A Society for the youth of France.

### Pandemonium

Backstage pandemonium continues. Fans crowd round the pre-fabricated dressing room trying to get a glimpse of the Rubettes. Out on the stage young French singer Gerald Fenormen is approaching the end of his set. The Rubettes are changing into their green and white outfits. John Richardson continues to practice his Presidential song.

Then suddenly they're walking to the stage and being announced. The PA is almost non-existent, the taped intro isn't playing. Don't say things are going to go wrong.

The stage is crowded. It would never be allowed in Britain, but suddenly there's a roar and they're on. Then just as quickly Alan Williams walks off. He's not satisfied with the arrangements.

But if Alan doesn't get back on it could be another Marseilles. His return prevents it and the band launch into a tight fast set including all the biggies like Juke Box Live, Tonight, Foe - Dee - O - Dee and of course Sugar Baby Love.

Christ! Tony Thorpe's guitar lead is out of the amplifier, but there's someone on hand to help.

John goes into his special song and the rest of the group harmonise. There's little reaction. John's stunned his audience.

But there's no mistaking I Can Do It — Alan waves and the crowd wave back, but he daren't incite them further just in case those crash barriers won't hold the fans.

### No President

Apart from the fact the band can't hear a thing and don't know how the sound's going, everything seems to be all right. No riots. After all the President's here, though, of course, no one's actually seen him.

Into the last number and whoosh, off the stage and back to the pre-fab dressing room.

Everyone talks at once. John: "Strange reaction to the song." Tony: "I don't think the guitar was working at all." Alan: "We just couldn't hear a thing."

But the young Giscardiens have enjoyed it, and once the Rubettes are changed it is another dash for the limos as the fabulous Claude Francois (better known as Clo Clo) takes the stage.

There is promise afterwards of dinner with the President and though he is reportedly there still no one actually sees him.

But the Rubettes had established themselves as a force in Europe.

Alan confesses: "Now with five hit records I think we've proved to everyone that we are an established band."

"In fact John and I are releasing our own single in January, but there's no likelihood of the band splitting up, because we'll be able to incorporate the Richardson and Williams spot within the Rubettes act."

"And we also want to do more songwriting. Although we've always written the B sides of our releases now we want to release an A side and that could be in the near future."

"There are lots of different directions open to the group now we're becoming more successful. It's just a case of getting over that one night in Paris," he jokes.

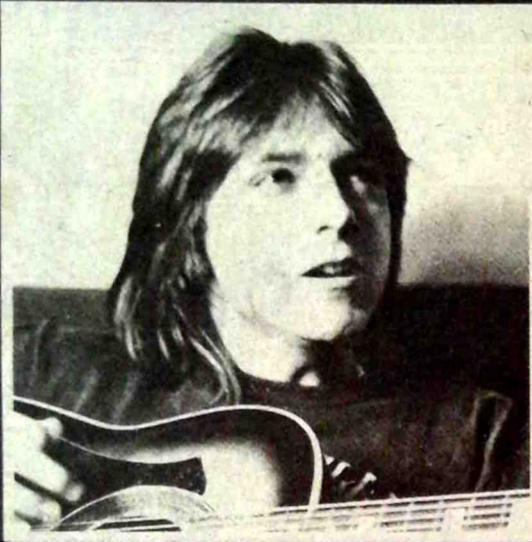
Now, one girl in Paris is like loving every woman, but that's another story.



Drummer John Richardson thanks the French for their money.

# IN NEXT WEEK'S INCREDIBLE ISSUE CASSIDY BARES HIS SOUL

— exclusive



Elton's LA binge  
full story from the states

# The complete Billy Connolly

PLUS FABULOUS BLUE JAYS  
COMPETITION AND POSTER

and  
**THE BEST  
CHARTS**

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Order / Reserve me Record Mirror & Disc each week.

WHATEVER ANYONE thinks of Top Of The Pops — and a lot of the comments tend to be unprintable — producer Robin Nash is quite happy with the format.

Indeed watching him negotiate the general hubub surrounding Wednesday's recording of the show it is hard to imagine Robin unhappy with anything.

He is that sort of person. Wherever he goes he exudes the calm paternal atmosphere that seems to typify the BBC.

He is the sort of man who will always stop to chat to a party of students who are being shown around. The dicky bow and ready smile pave the way for instant charm.

Between the Basil Brush Show and Crack-erjack (repeat Crack-erjack!) Robin spends a couple of days each week making sure that BBC One's only regular all-pop show appeals to the greatest number of people.

### Irate

"I had an irrate letter this week," he begins over lunch. "criticising the fact that the Black Watch had been on the show. I try, and it's very hard to explain to people, that this show is called Top Of The Pops, but it is really more a reflection of

the top selling discs than an actual pop show.

"I mean the dally whatever-it-was did a big article a few weeks ago saying how marvellous Supersonic was and what was TOTP putting on the Black Watch for, but to be quite honest I don't actually recognise the public that is buying Scotch On The Rocks, but buying it people must be. It's been five weeks in the chart now and even if people are ever thoughtful that cheating goes on in some way, there's no way that I know of that they could cheat to that extent. I thought that anything that has sold as much as that has now sold must have some interest.

# TOTP: dedicated followers of fashion

by Peter Harvey

Therefore it has a place in our show.

### Guardian

"One assumes that the biggest public you have for the show is the people who are buying the most records. Therefore the record - buying public really make the programme. I think it should reflect their taste because that is what keeps the programme changing. That is why you don't necessarily need a new format, even after 11 years — it changes itself as public taste changes."

He does not see himself as the guardian of public

taste.

"Oh no," he laughs. "But even so, Top Of The Pops does present artists before their records appear in the charts."

"In actual fact," he continues, "I believe that it's very hard for the public to take in new visuals and new sounds. Therefore the way I work the show is to try not to play the same number two weeks running. The material that you have at your disposal in the chart — those numbers which are going up — leaves you with only a certain choice. You then consider two things.

One is the right sort of number — if you've got a lot of slow numbers,

# WIN THIS WEEK'S TOP 50 ALBUMS from all these artists

Peters and Lee  
Rod Stewart  
Pink Floyd  
Roger Whittaker  
David Essex  
The Who  
Art Garfunkel  
Max Boyce  
Stylistics  
Paul Simon  
Cat Stevens  
Shirley Bassey  
Steeleye Span  
Simon and Garfunkel

Dr Feelgood  
Leo Sayer  
John Denver  
The Carpenters  
Wings  
Mike Oldfield  
The Bay City Rollers  
The Eagles  
Sparks  
Steve Hackett  
Bad Company  
Jasper Carrott  
Mud  
Smokey

Black Sabbath  
Elton John  
Bruce Springsteen  
Demis Roussos  
Various (Tamla Motown Gold)  
George Harrison  
Alex Harvey Band  
Bob Marley and The Wailers  
Grateful Dead  
Barelay James Harvest  
John Lennon  
Billy Connolly  
Jethro Tull

IF YOU had the chance to suddenly increase your collection by 50 extra albums, we think you'd agree that it was a pretty amazing opportunity. Well, every month, Record Mirror and Disc is giving you just such an opportunity, because once a month someone will win all top 50 albums.

The records will be those appearing in the relevant charts in that week's issue. Answer the three questions below and send them, to arrive not later than noon, Monday, November 3, to Top 50 Competition, P. O. Box 195, Spotlight House, 1 Benwell Road, London N. 7.

The first correct entry form drawn from the bag will win all 50 albums. The Editor's decision is final.

1. What single do you think will be at number one in the BMRB chart next week?

2. Under which name did Rod Stewart have a single released titled In A Broken Dream?

3. What did Billy Connolly present Little Jimmy Osmond with on the Osmonds' trip to Glasgow?

Name .....

Address .....



KENNY: doing the TOTP shuffle

you've got to bring in up tempo numbers to make a balanced programme. Then you look, maybe for one record for somebody who has had a top ten record previously. You assume that there is really something there — because they've had a hit — so people will take in the sound. After that we look for one or two records to make up the necessary number from out of the thirty to fifty or star breakers, assuming that the sound has been accepted by a number of people."

And so it goes. Robin's formula is practically watertight, fire-proof and guaranteed to appeal. He has, after all, a

prime-time spot to fill and when that is the case you either entertain the largest audience cross-section, or lose to one of the other channels. Robin is doing OK. TOTP reaches 13,000,000 weekly and there's no sign of that figure dipping.

**Power**

Of course, because of his position he has been called the most powerful man in British pop — something he denies emphatically.

"It's been proved many times," he says, "that things can be played to death on the radio and

done on TOTP — and it may be a very good piece of music — but if the public don't want to buy it, they won't. And sometimes a record which is not a very good piece of music, captures the public's imagination."

But some say the show, by its declared aim to please a wide cross section of the public is setting the charts on a course which will ultimately mean total MOR (middle of the road).

Robin sees nothing wrong with this. There are two groups of people who are most attracted by TOTP: the young, and those with young families.

"If there's one pro-

gramme each week," he says, "you can't leave one section of the viewing audience out. The older viewers are the ones who will buy Telly Savalas and the Simon Park Orchestra. If we were doing three programmes we could gear each to a different audience, but we only have one 35 minute programme a week."

So no matter what you think of Pan's People or the Orchestra in the studio, they are each in their way essential ingredients in a top entertainment show.

"Pan's People have an enormous following and do a wonderful job," says Robin. "They bring me another audience and besides they are absolutely essential so that I can play records when artists aren't available."

The orchestra was re-introduced when it was realised that most records now have some orchestration. This makes for live music in the studio and again changes the atmosphere of the show.

Nash is not concerned with excitement. He's not overly impressed with the comparatively flash presentation of TOTP's new competitor Supersonic.

"The Bay City Rollers element in the audience can be very exciting — I mean I did the six Osmonds' programmes — but you have to handle those elements. They must not become obtrusive. I don't actually enjoy a concert where they scream and shout and make a noise, because I want to hear

something of what a group is about. Does anybody actually want to sit and watch young girls screaming for half-an-hour?"

He believes that most people who criticise him and his programme have the interests of one particular type of music at heart. He hasn't.

He likens TOTP to going to a revue — the variety shows which were in vogue in the Thirties.

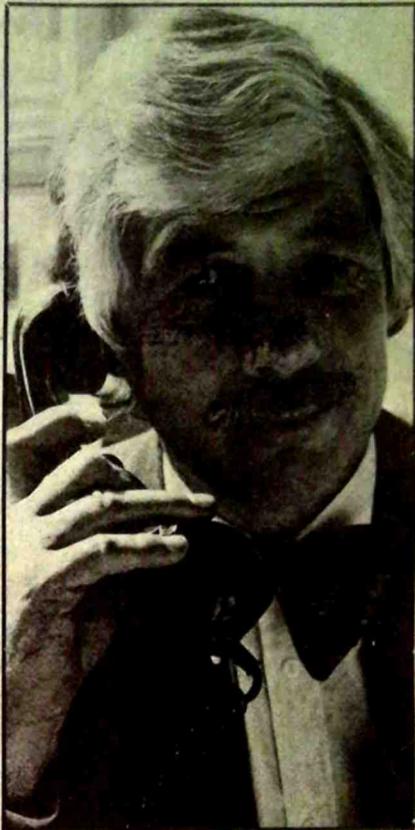
"When you go to a revue you like certain things. You don't like every item and watching a programme like Top Of The Pops is a bit like that. I think that's how you capture a big audience because all sorts of people will be looking in to see what there is."

Coming from the theatre, Robin Nash can draw that sort of analogy. He admits to an "enormously varied career" and is quite proud that he got the TOTP job.

"Somebody was going to be away and I happened to be around and said, 'why can't I do it' and everybody fell about. But people have very short memories in this business and forget that I worked on 6.5 Special and Drumbeat (two Sixties pop shows)."

Robin decides in the end that pop music is like fashion and at the moment there is no particular fashion.

He rises slowly from the table saying he must have a look what's happening in the studio and, stately as a galleon, strolls away to his work.



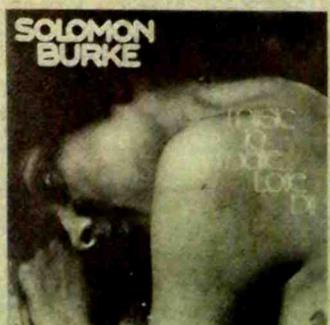
ROBIN NASH: instant charm



*Robin's Top Examples  
Of These Sweet  
Love Songs*



**ROY C**  
Sex & Soul  
Featuring  
'Don't Blame The Man'  
Album 9100 017



**SOLOMON BURKE**  
Music To Make Love By  
Album 9109 102

marketed by  
phonogram



Rubettes



RECORD  
MIRROR  
&  
DISC



Rock  
Dreams

# james hamilton's DISCO PAGE

## Oldies mean success

**THE EVIDENCE** grows each week to show that I'm not alone in having more success with oldies than newies.

Phil James (PJ Discotheques, Dover) writes that "Nowadays most of my gigs seem to be wedding / socials where the music is MOR / white like yourself".



JIMMY OS, into...

Oldies that PJ uses at every gig include **GEORGE McCRAE: Rock Your Baby, MUD: Tiger Feet, CLIFF RICHARD: Do You Wanna Dance, ROLLING**

**STONES: Get Off Of My Cloud, BEATLES: I Saw Her Standing There, GLEN MILLER: In The Mood, and - but of course! - CHUBBY CHECKER: Let's Twist Again.**

So, for all you similarly inclined MOR jocks, here's another special segue sequence which is guaranteed to work.

Be warned, you'll need to be an extremely fast worker to do it, as some of the records are only on for a few seconds! Choose your moment well and pay attention to the pacing.

First verse only of **SWINGING BLUE JEANS: Hippy Hippy Shake (HMV, from 1963), cut on the beat into DAVE CLARK FIVE: Glad All Over (Columbia, 1963).**

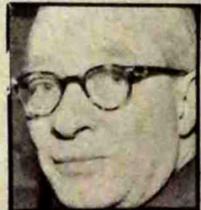
About halfway, cross-fade so that it sounds like the same record into **BEATLES: She Loves You (Parlophone, 1963), then near the end of that cut into GERRY & THE PACEMAKERS: I Like It (Columbia, 1963), start-**

ing right at the vocal.

Almost immediately, cut after "and your mama ain't there" into the vocal start of - gulp! - **LITTLE JIMMY OSMOND: Long Haired Lover From Liverpool (MGM, 1972).** On the beat after "LA" and before the first chorus, cut into **KEN DODD: The Song Of The Diddymen (MIP FP 26, found amongst kiddies discs in such as Smith & Sons).**

You should cut into this immediately after the "D-I-D-D-Y" and then fade it out after the first verse,

under the intro to **HENRY HALL: Teddy Bear's Picnic (WRC SH 172, LP thru EMI). Let this last for as long as seems**



HENRY HALL

appropriate before cross-fading into **WOMBLES: Remember You're A Womble (CBS 2241).** In point of fact, I personally use the German version just to confuse people. Die Womble Sind Im Kommen (CBS 2544, Import)!

From there you're on your own, although an alternative to the Wombles is **SHIRLEY TEMPLE: On The Good Ship Lollipop (Pye 7N 25684), just in case you've started a nostalgia sequence by doing all this.**

## ... And where to get 'em

HERE ARE some more shops and places where you can get old records.

As I've said previously, I'm hoping to build up a list that covers just about every oldie shop in the country, and when I have more names, the list will be run off and you can write in for a copy.

In the meantime, here's a few to be getting on with:

**Ian Rogers (Telstar Disco Record Show, Kings-**

bury, London NW9) info about three that he uses:-

**Selanbys Stall, South Harrow Market (opposite tube station), open Tuesday to Saturday, with good cheap oldies and recent hits.**

**The House Of Wax, 38 Broadway Parade, Crouch End, NS, with great pop, R'n'R and soul oldies from 60p.**

**Past And Present Records, 2A Hatfield**

Road, North Watford (Watford Junction station), with excellent oldies, imports and discontinued newies.

**Roving rock - a - billy collector Mr. A. Griebler** info about places that might be of interest:-

**The Collectors Record Shop, 41 Harcourt Road, Brockley SE4.**

**East Street Sunday Morning Market (8.30 to 1.00).**

## new spins

### Low and be held?

**ANDY FAIRWEATHER LOW: Wide Eyed And Legless (A&M AMS 7202).**

Beautifully subtle swaying sophisticated semi - slowie, my own fave of the week, and hopefully ideal for those more romantic moments!

+JHPICK  
**JUAN CARLOS CALDERON: Banelero (CBS 3726).**

From last year like El Bimbo and now re - issued after European and US success, this semi - hustling instrumental has a catchy, melodic and paradoxically fashionable sound - plus some Spanish guitar to snare the oldsters. Useful, and could click.

+JHPICK  
**J. A. L. N. BAND: Street Dance (Magnet MAG 44).**

Already extremely popular, this UK recreation of the unavailable Fat-back Band instrumental is full of pounding bouncy funk beat and John Kongos - type party noises. I still use the original, otherwise it would be a

+JHPICK  
**PYTHON LEE JACKSON: In A Broken Dream (Young Blood YB 1002).**

Moodily magnificent slowie with early Rod Stewart vocals, as you all know as it's been a belated hit before. Still a

+JHPICK  
**FLEETWOOD MAC: Man Of The World (DJM DJS 829).**

And another old slow smash, once very big with rock crowds. I don't use



ANDY: subtle slowie

it much now but as I still carry it... it's a

+JHPICK  
**B.T. EXPRESS: Do It (Til You're Satisfied) (Pye 7N 25686).**

The Non - Stop band's first hit, re - issued (with longer disco flip for the first time here) to cash in on their four. Actually, I've just stopped carrying it, so it ain't still a

+JHPICK  
**MERRY CLAYTON: Keep Your Eye On The Sparrow (Ode 0DS 66110, thru A&M).**

Marvelously Merry wails through a fantastically funky bumpy rhythm structure. Another Natalie?

+JHPICK  
**MATAYO: Matayo (Rak 222).**

Paul & Barry Ryan appear to be involved in this phoney Afro-Funker, which doesn't stop the rhythm being full of thumping bounciness. Are CCS and Hot Chocolate also involved?

+JHPICK  
**LINDA RONSTADT: Head Wave (Asylum AYM 549).**

Although lacking Martha & The Vandellas' frenetic energy, this slightly gentler but still siml ar re-working of their 1963 classic should be useful.

**DR. MARIGOLD'S PRESCRIPTION: March Hare (Route RT 21).**

Re - issued Heavy Metal knees - up that could just be the next Jig-A-Jig.

+JHPICK  
**PAUL DAVIDSON: Midnight Rider (Tropical AL 036, thru President).**

Superbly produced with stereo effects and strings, this subtle reggae fiction of Greg Allman's tune could follow Bob Marley chartwards.

+JHPICK  
**DONALD BYRD: Black Byrd (Blue Note BNXW 7001).**

The funky cut from early '63 that gave the Black Byrd a brand new bag, this sparse chanter is out here at last on 45.

+JHPICK  
**DEODATO: Medley: Caravan / Watusi Strut (MCA 215).**

Huge in NY discos, Eumir's fast 'n funky instrumental combines the sinister Duke Ellington tune with his own galloping rhythm piece, which continues on the flip with possibly more impact.

+JHPICK  
**IKE & TINA TURNER: Delila's Power (UA UP 36028).**

Nutbush City Limits Part Two, which means it's certainly powerful even if unoriginal.

+JHPICK  
**EBB TIDE: Give Me Your Best Shot, Baby (Pis 1/2) (Polydor 2001500).**

Pete - Wingfield vocal sound on a nice easy - rolling Philly group clomper.

+JHPICK  
**MICHAEL JACKSON: Just A Little Bit Of You (Tamil Motown TMG 1006).**

Strongly arranged catchy hustler.

## import picks

### Fire away, Jim lad

**JIM GILSTRAP: I'm On Fire (Roxbury RB 2018).**

Although losing in the US to 5000 Volts, Jim's multi-tracked version has a more hustling disco sound with schlurping hi-hats, and is already getting played in some clubs here.

+JHPICK  
**SOUTH SHORE COMMISSION: We're On The Right Track (Wand WND 11291).**

Ultra High Frequency's near miss of a while back has been re - done by Norman Harris, and it comes out smoother with a hustling Tom Moulton mix. Smokey Robinson - type warbling and stereo train effects. Here come de Express!

+JHPICK  
**WAYNE MIRAN AND RUSH RELEASE: Oh Baby (Roulette R 7176).**

Synthetic strings and a gentle start lead into this



GILSTRAP: "Fire" hi-hats!

lovely low - key hustler that's got a melody that'll nag its way clean through your brain. Mixed - down vocal and echoing harmonies complete the scene.

+JHPICK  
**THE MIRACLES: Love Machine (Pis 1/2) (Tamla T 54262F).**

from their City Of Angels concept LP comes the guys' grittiest outing for ages, a grunting - introed fast thumper with staccato chanting and Jimmy Castor influences. Their voices are as pretty as ever and the beat don't quit. Could be huge here.

## star tip

THIS WEEK'S star tip comes from Jay Jay Sowers (Stevenson, Ayrshire) who pulls 'em into his weekly gigs at Daltry's Hotel De Croft by awarding the complete current Top Ten as prize in an oldies competition.

The winner is the first person to guess the titles and playing order of five oldies already chosen by Jay Jay from a circulated list of ten.

Jay Jay reckons that good prizes and competitions help build audiences at residencies, and that at this sort of location as well as at mobile gigs there is a sudden boom in oldies, which are even overtaking soul in popularity.

Guaranteed floor - fillers for him are **ARCHIES: Sugar Sugar (RCA), MONKEES: Daydream Believer (Bell), HOLLIES: I Can't Let Go (Parlophone), SEARCHERS: Sugar & Spice (Pye), and BEACH BOYS: Then I Kissed Her (Capitol).**

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

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

## dj hot line

### Twist comes full circle

Capital Radio's Roger Scott gets great reaction at gigs to **JOHN ASHER: Let's Twist Again (Creole)**, with many dancers forming circles and taking turns to twist alone in the centre!

Evidently Creole's phones have been ringing ever since last week's Asher review, there's so much interest in the Twist

**Les Aron (Ball - Hal, Bognor Regis)** says that **CHUBBY CHECKER's** original is his most popular oldie anyway, while **Jay Sowers (Butterfly Discos, Stevenson)** notes a definite upsurge of Twist mania, with packed floors of happy Twisters.

Meanwhile **Leslie J. Chester (Eltham) and Sammy Southall (Triple - S - Discotex, South Wales)** both suddenly chart

**ELVIS PRESLEY: Jailhouse Rock (RCA)**!

+JHPICK  
**Barry Kingston (Brighton)** has imported

**EDDIE DRENNON: Let's Do The Latin Hustle (US Friends & Co) at number one**

+JHPICK  
**Chris Sang (Hove)** raves about **JIM CAPALDI: Love Hurts (Island)**, and along with **Les Aron and Ashley Eatly (Ashley's Disco, Dyfed)** is another convert

to **MAXINE NIGHTINGALE: Right Back Where We Started From (UA).**

+JHPICK  
**Alan Gold (Brighton) and Steve Day (Chingford)** both tip **JOE DASSIN: Africa (CBS),**

and Steve opines that **LINDA G. THOMPSON: Ooh What A Night (Magnet)** is even better than her work on **SILVER CONVENTION: Fly Rob - in Fly (Magnet).**

+JHPICK  
**Colin King (Sale) and Paul Roxy (South Normanton, Derbyshire)** use **THE TRAMMPS: Scrub Board (Buddah),**

which although flip to **Sixty Minute Man** is in

the hits from 1961 at the Lord Nelson in London's Holloway Road next Wednesday, November 5, which should be good post - firework listening!



CHECKER: mate?

fact the backing track of **Hold Back The Night!**

**Jon Taylor (Crocker's, Norwich)** opines that **GIL SCOTT - HERON: Johannesburg (Arista)** could be another South African Man

+JHPICK  
Only "half - and - half" about Reggae music, **Ray "Rosko" Robinson (Tiffany's, Leicester)** reckons even so that a grower is **BIG YOUTH: Big Youth Dread (Luck).**

+JHPICK  
**Clem "RAF" Ord (Rockin' Soul Disco, Marham, Kings Lynn), a DJ who really enjoys MOR gigs,** has been plugging **DR FEELGOOD: Back In The Night (UA)** for ages and can't see how it hasn't hit.

+JHPICK  
**GARY TOM'S EMPIRE: Drive My Car (Epic)** is big for **Dave Singleton (Rainbow, Eccles).**

+JHPICK  
**Malcolm Crow (Cottonfields Disco, Redcar)** gets 'em raving to reels and flips by **JIMMY SHAND** and to such as **DENNY CHRISTIAN: Roll Out The Barrel (Sonet).**

+JHPICK  
**SEVEN SEAS: Super Jaws (Jayboy)** showing up strongly for **Peter Greig (Route 66 Discos, Plympton) and Steve Day,** amongst others.

+JHPICK  
I'll be playing all the hits from 1961 at the Lord Nelson in London's Holloway Road next Wednesday, November 5, which should be good post - firework listening!

## james' top ten

- 1 I LOVE TO DANCE LIKE THEY USED TO DANCE **Bing Crosby (UA)**
- 2 LOVE IS THE DRUG **Roxy Music (Island)**
- 3 I ONLY HAVE EYES FOR YOU **Art Garfunkel (CBS) / Dick Powell (UA)**
- 4 IN THE MOOD **Joe Bob's Nashville Sound Company (US Capitol)**
- 5 ROCK AROUND THE CLOCKS **Sydney Thompson (BBC)**
- 6 THERE GOES MY FIRST LOVE **Drifters (Bell)**
- 7 I'M ON FIRE **5000 Volts (Phillips)**
- 8 TRUE LOVE **Harvey Smith (Handkerchief)**
- 9 LOOKS, LOOKS, LOOKS **Sparks (Island)**
- 10 I COULD HAVE DANCED ALL NIGHT **Bidu (Epic)**

### BREAKERS

- 1 LOVE HURTS **Jim Capaldi (Island)**
- 2 DARLIN' **David Cassidy (RCA)**
- 3 RIDE A WILD HORSE **Dee Clark (Chelsea)**

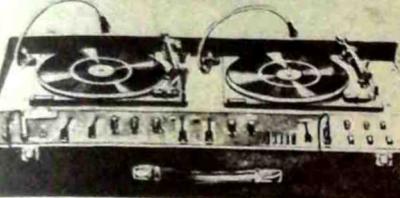
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Jimmy Mack - My World is an Fire 90p  
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Starfires - Stoneface 90p  
Gloria Parker - Best Things for you Baby 90p  
Dani Burdick - Bari Truck/I Have Faith in You Baby 90p  
Eddie Parker - Love You Baby (Voc & Inst) 90p  
Gloria Jones - Tainted Love 90p  
Dave Mitchell - The Trip 90p  
Comie Clark - My Sugar Baby 90p  
Bibi's 'N' Pieces - Keep Running Away 90p  
Silly Hargreaves - Keep Loving Me (Inst) 90p  
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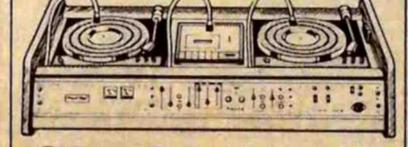
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# soul sittings

by Kevin Allen

## Soul sational!

**THE INTER CITY Soul Club** have lined up an artist roster for their **Blackpool Soul Convention** in December which should tempt the palate of any black music enthusiast.

For instance, the headline acts are the Delfonics and first time visitor Kim Weston.

Said the club's mentor, John "Kojak" Harvey, "the response from America has been fantastic. They've gone overboard on the idea.

"I had a call from an agent there yesterday and he told me there were half a dozen big name acts who are quite willing to swim the Atlantic to be here!"

Already contracted to appear — although not needing to resort to such drastic measures — are the legendary Bessie Banks of Go Now renown; the Fantastic Four ("they're going to be giant", enthused John), Chris Bartley, Tamiko Jones, Otis Leavill, Sam Nesbitt, Oliver Sain plus the home-grown Ultra-Funk and Armanda Orchestra.

Not names to mean that to the general pop public, they each have a fervent, nay fanatical following among the soul fraternity.

"I don't want the Convention to be merely a mammoth disco," said John.

"It's a social event and I don't want it over-commercialised."

"The artists will be in attendance for the whole weekend and will mix with the soulies."

"As well as performing at the Saturday night concert, they'll get to know their fans."

Blackpool's Norbreck Hotel complex is the

venue, and the gigantic Norcalympia concert area will be taken over by Inter-City for the entire weekend of 12-14 December.

"It seems certain to be the biggest soul spectacular ever staged in this country. There will be live entertainment, exhibitions of soul memorabilia, a soul forum, five a-side football and other features.

Events kick off at 8.00 pm on the Friday evening with the Inter-City members' soul disc featuring top jocks from the Inter-City "Beacon" and top guests from the Northern scene.

### Forum

On Saturday, after the light relief of the five-a-side football tournament in the morning, the afternoon will be given over to a Soul Forum.

The panel for this will include journalists Dave Godin, Adam White and Roger St Pierre, Bill Downs of New York City's Right On Records, soul promoter Mary Chapman, Radio Piccadilly soul DJ Andy Peebles and, hopefully, one or two of the artists scheduled for the evening's concert.

The Forum will even be relayed over the hotel's internal radio system so that members recovering from the Soul Night disco can listen in bed!

A soul request show will also be carried over another channel of the same system.

The Saturday night six

hour marathon concert will give UK fans their first chance to see many of soul music's legendary figures in live performance.

A wide range of tastes will be catered for from the smooth "sexy-soul" of Philadelphia's Delfonics to the deep-soul testifying of Bessie Banks and the Funk of Oliver Sain, on to the commercial neo-Motown sounds of the delectable Kim Weston one of the few Motown legends never to have appeared here previously.

Record bars, badge and souvenir shops and licensed bars and light refreshment counters will be in operation throughout the evening.

Sunday lunchtime brings a farewell Christmas party and banquet and that evening the concert artists will rush down to Birmingham to appear in a special concert to be staged at the Town Hall there from 7-11 pm.

While all these varied events are taking place, a "History Of Soul" exhibition will be on view in the Norbreck Hotel. Contemporary artists will be on hand.

### Respect

Better still, soul people will get the chance to make personal acquaintance with each other.

"Our hope," said John, "is that this event will serve to galvanise the soul movement in this country and win it the kind of respect it deserves."

A several tiered pricing system will be in

operation.

Full board for the weekend at the Norbreck, available to Inter-City members only, will be £29.50. Nearly half the 600 places available have already been reserved.

A £15.50 ticket will secure admission to all the weekends' events, including the dinner. £11.50 will cover everything but the dinner (and, of course, accommodation).

### Professional

Finally a "concert only" ticket, at £3.50 for members, £4 for non-members, will be on offer (with a charge of £5 for on-the-night sales).

Full details and advance booking forms are available now from Inter-City Soul Club at PO Box 28, Shrewsbury, Shropshire.

Blackpool Corporation are certainly taking the event seriously.

They have agreed to lay on special "Soul Buses" to transport convention goers between the hotel and town centre, as well as plastering the town with special displays and advance publicity.

"There have been so many rip-offs in the past," said John Harvey. "We are determined this Convention shall be properly, professionally organised."

"The aim of the whole thing will be for soul fans to have a good time, in pleasant surroundings and at the same time win the music and its followers the respect they deserve."

"To that end we are negotiating wide exposure through the radio, TV and press media."



THE MARVELS: "We do everything."

## Marvellous!

ONE OF the most bizarre experiences of a journalistic lifetime was a wild evening spent on the town with Wilson Pickett and entourage which centred on Count Suckee's Cue Club.

Through the smokey haze of that night and the mist of passing years comes the memory of the Wicked P's reaction to a reggae version of Aretha Franklin's Rock Steady.

The record evoked a feverishly enthusiastic response from the soul man.

The group who cut that record were called the Marvels.

With hot disco reaction in America as well as the UK they seemed set for a bit hit.

Alas, the handicap of being with a small company, relatively weak on promotion and distribution, proved too much. The record missed out and I heard little more

mention of the group.

That is until last week, when my phone rang and Decca's press office asked me if I'd like to do an interview, some six years on from those heady days.

The occasion was the release of a new single for the Decca distributed Gull label.

A single which in itself brought other memories rushing back, since the threesome have chosen to cut a version of Bach's Lover's Concerto, the song which was a big Sixties hit for the Toys.

"We were going through some old Motown styled material and came across the number," enthused the group's distaff member, Ornell Hinds.

"It seemed well suited to us and we turned it"

It was Typically Tropical who took the Marvels to the Gull label. "My husband, Alex, met them at Morgan Studios and they took an interest in us," explained Ornell.

Joining Ornell and Alex Hinds in the Marvels is one Eddie Smith. Like the others, he is originally from Jamaica, though they all met up for the first time here in England.

"We were all working as session singers and came together for a record date at the Planetone Studios in Kilburn," Ornell said.

"We seemed to get a good sound together so we decided to form a group and called it the Marvels — that was around 1966."

Securing a contract with EMI's Columbia label, they brought out a version of Ben E. King's Don't Play That Song and had a near hit with a pop/soul number Keep On Searching.

"We've always tried to include a wide variety of material in our shows. We do everything from pop to soul to reggae."

Such policy has served them well for, even during their spell out of the limelight since Rock Steady, the group has indeed been able to rock on steadily with well received ballroom, club and cabaret appearances.

The Marvels still do back-up work for other artists and twice appeared on Top Of The Pops last year with Dandy Livingstone, as well as at the Edinburgh Festival and two shows for Granada TV.

Lovers Concerto was conceived as a demo during a trip back home to Jamaica, with group member Alex Hinds producing.

The recording was then completed at Morgan Studios in London.

The resulting easy-flowing mixture of light pop/reggae/soul could have that right commercial touch.

## soul gossip

AFRO-SOUL movement getting stronger: catch up on Fela Ransome Kuti and the Africa 70's Gentleman album for a dose of true super-funk. It's on Creole CRPL 502.

dramatic revival of fortunes for the Impressions, thanks to "re-released by public demand" First Impressions single (Curtom KI6639).

latest US release for Jim "Swing Your Daddy" Gibstrap is a cover of 5,000 Volts' I'm On Fire.

Dart Record running a "Super Jock 75" contest in conjunction with Tag Promotions and Shapiro Bernstein to push Sally Sague's Little Bit Of Love single.

Play the record as centre-piece of your show Mr DJ and you could win yourself a Philips 2900 video cassette machine.



JIM GILSTRAP cover.

Ray Williams with It's Been A Long Time (Vasko 53) on his own label, distributed via Black Wax of 12 Mitcham Lane, Streatham, London SW16. This man really can testify.

Atlantic Black Gold Vol 2 (Atlantic K50164) updates the label's black music story with contemporary cuts from Ben E. King, Eddie Harris, the Detroit Spinners, Herbie

Mann, Blue Magic and others mixed in with older classics like the Drifters' Baby What I Mean, Don Covay's See Saw, Tammi Lynn's I'm Gonna Run Away From You and Otis Redding's Too Hard To Handle. . . a good value 20 tracks in all, most of them in a strong disco vein. . . British produced Contempo label soul discs now have a strong US outlet via Scepter which could see acts like the Armanda Orchestra and UltraFunk carrying coals to Newcastle.

Black country singer OB McClinton has left Stax's Enterprise label to join Mercury Records. . . soul group Mataxyn have linked new contract with Manticore. . . Impression, ONE TIME Impression, Leroy Hudson gaining good reviews with his 12-piece Chain Reaction band. . . France gets a first with a live Temptations' album — their first in five years — which hasn't been released yet in either the US or UK.

Big soul push underway in Sweden with Electra Grammaton's launch of Disco Soul Campaign featuring Al Green, Huey

Corporation, George McCrae, Betty Wright, KC & The Sunshine Band, Carol Douglas and others. . . Ella James and Bobby Blue Bland the outstanding stars of this year's Monterey Jazz Festival. . . interesting sounding new US album from the Miracles, City Of Angels is a musical portrayal of Los Angeles.

A defence fund has been launched by top black DJ, E. Rodney Jones to defend Stax executive and producer of so many soul classics, Al Bell against a federal grand jury indictment alleging 19-million dollar credit fraud.

Joe Robinson who recently acquired the Chess roster of artists for his All Platinum label has licensed the Dells to Mercury, who will release the group's up-coming We Got To Get Our Thing Together. . . All Platinum's UK outlet Phonogram will not miss out however, as they are Mercury's parent company. . . Marilyn McCoy of the Fifth Dimension has been cutting a solo album in Detroit with the group's regular producer Don Davis. . .

## album pick

IKE AND TINA TURNER: Sixteen Great Performances (ABC ABC15123).

Souled From The Vaults (DJM DJLMD8006).

IKE TURNER: Funky Mule (DJM DJSLM 2010).

While we eagerly await Ike and Tina's upcoming Acid Queen album on UA, here's spate of back-track material bound to regenerate interest in soul music's most extrovert act.

The ABC set comes from the duo's brief but productive spell with Blue Thumb Records.

Maybe not their most commercial music, it is certainly among the most artistically credible, with the accent heavily on the blues' revisited.

Ike's guitar shimmers away, recalling the days he spent as a session-man backing blues greats like B.B. King and Little Milton, while sexy Tina wails and emotes in a fashion which makes one

wonder why so few ladies made it in the blues idiom.

Elmore James' Dust My Broom, Jimmy Reed's You Got Me Running and Lowell Fulson's Reconsider Baby get suitably down-home treatment, while Otis Redding's I've Been Loving You Too Long becomes a blues ballad.

But the real winners are Albert King's The Hunter and the original Bold Soul Sister, both of which would still be good disco fare in this day and age.

Over now to DJM where the knowledgeable David Yates has lovingly compiled a couple of albums from tracks Ike and Tina laid down for Pompeii Records.

Souled From The Vaults couples the best of two albums, some cuts previously available here, others not.

It's all good, vintage stuff — and not sounding so dated as you might

Imagine, despite its mid-Sixties origins.

More into a commercial disco-soul vein than the ABC outing, this double set is good fun listening all the way, even to the Chipmunks' style voices on Mack Rice's delicious Betcha Can't Kiss Me (One More Time).

If you've been getting bored with Ike and Tina's now rather predictable style, your appetite might be re-awakened by such delights as Cusain' Cry'n and Carry'n On, I Better Get Ta Steppin', Too Hot To Hold, the re-make of their classic I'm Gonna Work Out Fine and We Need An Understanding — all of which move. . . and then some.

Completing the triumvirate, Funky Mule is an album of Ike Turner led instrumentals which his Kings Of Rhythm Band originally released through Pompeii.

It is heard both on guitar and on piano and though now a bit dated, the cuts are fine samples of the raunchy, hard-rocking R&B sound which kept so many instrumental combos in business a generation ago.



# NAT QUEEN COLE

by Jan Iles

SHE'S SEXIER than famous daddy-o, and her charm is a mixture of tomboy in dungarees and sensual hip swaying glamour puss.

Natalie Cole is witty, natural, tall as Brooklyn trees, and as talented as contemporaries like Ross and Franklin.

The daughter of the late, great Nat "King" Cole, Natalie is now a star in her own right and an artiste of great depth and feeling.

Many people are waking up to the fact that this girl's like a breath of fresh air amid a heap of trash.

And what's more she has made it without prostituting the family name.

After graduating from the University of Massachusetts with a degree in child psychology, Natalie became involved with music purely on a part-time basis. She was never really intent on making it anything more than a hobby.

"It just started as a summer job," Natalie recalls, "and it developed over the years."

## Involved

"Then I began to get more involved, and I found myself a manager and an agent and things started to happen."

Then Natalie met a couple of songwriters in New York, Chuck Jackson and Marvin Yancey, and things began to look considerably more hopeful.

"We met about a year ago and they were introduced to me through my manager and their manager, who knew my manager," she yaps without stopping for breath.

"They had written and produced for lots of

groups, but never for a female solo artist, so everyone was fresh into it."

From that meeting came a magical friendship. Her single, *This Will Be*, was released and fully lived up to the magic it generated whilst in the studios.

Even the most sarcastic critic bit their lip and confessed they loved it to death.

So how did Mrs Cole feel about being whisked from riches to even more riches?

She laughs softly and says: "It feels great, really good."

"I've been working hard but I guess it hasn't taken its toll on my body yet."

"When I look back on it, I feel we really plugged up the holes. We got a lot of the things we needed to be taken care of, and I found my musical direction and some great people to work with."

What did she mean by musical direction?

"I was much too versatile. Basically I'm a R&B singer. News Week has called my act Gospel R&B, and I'll go along with that."

"When I sing a song — whether it be R&B or pop, I think my voice is soulful enough and therefore carries it into both markets."

Jackson and Yancey didn't write *This Will Be* specifically as a single, but Capitol (Natalie's recording company and once her father's) felt that the first four cuts of the inseparable album weren't overly commercial.

"We recorded those four first," explains Natalie, "but they were fundamentally album songs and er, then Chuck and Marvin came up with *This Will Be*."

"They didn't write it

for me specially, they wrote the song and didn't really know who to give it to."

"The way it was written there are only a couple people who probably could have done it anyway."

"It sounds to me a song that Aretha might do."

## Regard

"I mean, if the song had been given to somebody else it still would've been a hit 'cos it's good single material."

Understandably, Natalie has the highest regard for her songwriters. They have the knack of reflecting her own personal feelings.

"I think my style was

incorporated into the lyrics, and I was feeling the songs 'cos they were close to me."

"The material they came up with was perfect, even though a couple songs were written before we met."

The session which produced the album was Natalie's first ever experience of a recording studio. She enjoyed it, but feels she will do even better the next time around.

"It was difficult to adjust 'cos there wasn't an audience there and I'm used to walking around on stage with a mic and doing everything raw," she says, demonstrating in a wild flourish of willowy arms, a la Shirley Bassey.

"I still prefer being on stage."

Natalie's determination to be just as polished live as she is on disc is as thorough as Hitler's determination to control the world:

"If you can come across the same way on stage as on disc," she says, "I believe it will sell more albums and songs."

"A lot of artists sound terrible live, and I really do not want to have that happen to me."

As sketched above, the pattern of her character is of a passionate desire to be successful. She would have been just as headstrong even if she had been born to a milkman instead of the

musicians he didn't like their music."

Natalie's manager, Kevin Hunter, a man of infinite charm and joviality is also one of her best buddies.

When I ask where she found him, he jibes: "She was driving along in this limo, she wound the window down and said, 'hey you look like a manager.'"

"I said, 'no lady I'm a sweeper.'"

The real story is of course more commonplace.

Natalie's agent, Steve Cooper, is a long time friend of Kevin's, and Steve took him to see Natalie perform one evening.

The result? "We rapped till seven in the morning," remembers Kevin, "and then I became her manager."

Natalie interjects: "It's very important to have a good manager."

"A lot of times artists that I thought should have made it by now have not purely because of their managers."

Natalie's first ever performance on stage was at the tender age of five years old which she vividly remembers.

"I walked on stage behind my father performing and started dancing. Nobody knew it."

"I've always been a ham, and when I was younger I used to stand in front of my mirror at home, put on all my Motown records and pantomime."

Aside from singing, Natalie still enjoys indulging in psychology. Both on and off stage.

"I did a paper not too long ago, for my producer's mother who was taking a psychology course, and one of the subjects was human sexuality."

"Well I wrote the whole paper. It turned out I got by. The teacher made a pass at the producer's mother after that!"

famous crooner. Some swank franks of the music biz had insinuated she traded on her father's name.

On the contrary, when she first began her career, being Natalie Cole was a hindrance rather than a help. For folk expected her to be a carbon copy of her dad man.

"They still do," she says ruefully, "and always will."

"When first I started it was a kinda help in the States, because curiosity would lead people to come and hear me sing, y'know it sold tickets, sold drinks, whatever."

## Hindrance

"But it was a hindrance after they got there 'cos they were expecting to see Nat King Cole junior! And I was not that."

"I was singing out in a whole different direction, and that really freaked 'em out."

Natalie's influences are as diverse as her own personality. At the moment she rates Stevie Wonder.

"Stevie's a very heavy person," she opines. "He's very spiritual and I wasn't even in touch with the type of spirit he was into."

"I wanted to be, he made me want to get into him more. Also when I first heard Marvin Gaye's *What's Goin' On*, I cried, I really cried!"

"I started out singing rock and folk music, so I guess musically, groups have influenced me also. I dug the Beatles, I was in love with Paul, yeah I was all the way into my Beatles."

"My father did not like them at all. As people, he probably loved them, but as



'I think my style was incorporated into the lyrics and I was feeling the songs 'cos they were close to me'

**CHICORY TIP Official Fan Club**, 270 Dunkery Road, Nottingham, London, SE9 4LR. Secretary: Nicholas Stolberg. Membership fee: 60p per annum. Newsletters, up-to-date photographs of the band; fact file on the group (birthdays, hobbies etc). Membership card, news of singles, LPs, television and radio and touring dates. Birthday and Christmas cards. Competitions

(winner meets the group). Chances for fans to meet them after concerts. Offers include bracelets, pendants, pens, badges and T-shirts. Pen pals. Record department where fans can buy deleted singles (Chicory Tip) for the ordinary price. All letters with SAE answered promptly. Rosettes, and a swapshop.

**KENNY OFFICIAL Fan Club**, Secretary: Roz, 74a Kensington Park Road,

## fan clubs

**LONDON, W11**. Membership fee: 50p per year. Membership card, autographed photograph, biography, badge and sticker, six-page newsletter once every four weeks. Fan club convention once a year, where members meet the boys personally and see them perform. Competitions. Prizes: T-

shirts, records, etc. Hair is sent out on request — limited supplies!

**CANDLEWICK GREEN**: I like Candlewick Green Fan Club, 116 Lewis Buildings, Liverpool Road, Inlington, London, N1. Secretary: Roz Osborn. Membership fee: 50p per annum. Membership card, autographed

photograph, biography and back-dated newsletters. Newsletter comes out every 12 weeks. Fan Club convention takes place once a year. Competitions every news letter. Prizes: records, shirts, chokers, etc. The boys meet their fans when possible allowing them in their dressing room for a chat.

**ENGELBERT HUMPERDINCK Official Fan Club**, 49 Ashford Road, Ashford Common, Ashford, Middlesex, TW15 1UE. Members can write or telephone Ashford (Middlesex) 54438. Secretary: Janet Wynn. Membership fee: 75p per annum. Membership card, life story on Engelbert, set of "Life Lines", list of rules for the club; postcard picture giving all his releases on reverse side; auto-

graphed photograph; badge. Newsletters every 12 weeks including a list of future engagements, competitions with photographs as prizes. Engelbert donates items for raffles with money sent to charity. Pen pals. Poems. Articles for sale: coloured or black and white photographs, T-shirts, pens, badges and posters as available. "Swap-shop".

John Martin For Evolution Presents

# MUD'S CHRISTMAS TOUR

December 4 CAPITOL THEATRE, ABERDEEN

December 5 CAIRD HALL, DUNDEE

December 6 ODEON EDINBURGH

December 7 APOLLO GLASGOW

December 2  
MARKET HALL,  
CARLISLE

November 30  
THEATRE ROYAL,  
NEWCASTLE

December 9  
SOUTHPORT THEATRE,  
SOUTHPORT

November 29  
DAVENPORT THEATRE,  
STOCKPORT

December 14  
GAUMONT, IPSWICH

December 12  
ODEON BIRMINGHAM

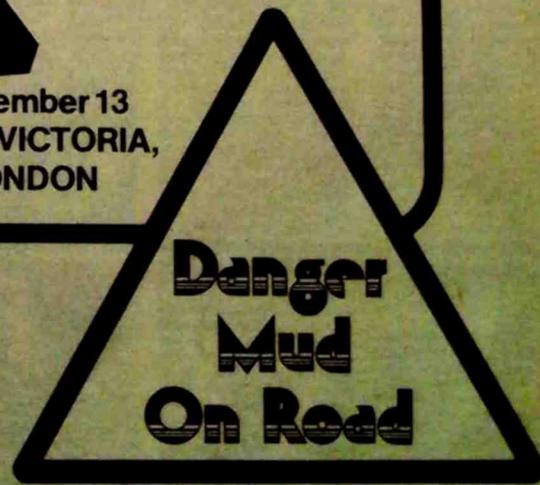
December 15  
THEATRE ROYAL,  
NORWICH

December 11  
DE MONTFORT HALL,  
LEICESTER

December 13  
NEW VICTORIA,  
LONDON

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## GARY'S JUST GREAT

**GARY GLITTER: Papa Oom Mow Mow (Bell 1451)**

There may be doubts about the success of some of Gary's American LP venture, but there can be none about this track - it's great. The bass / drums sound is very exciting, the brash girl chorus is splendid and the touch of strings very pleasant. Gary puts a thick layer of icing on the cake in his inimitable tongue-in-cheek fashion **B**ig hit.

**Key to symbols**

Thumb up: hit 

Thumb sideways: might, might not 

Thumb down: oh dear 

**MARIANNE FAITHFULL: Dreamin' My Dreams (NEMS NES 004)**

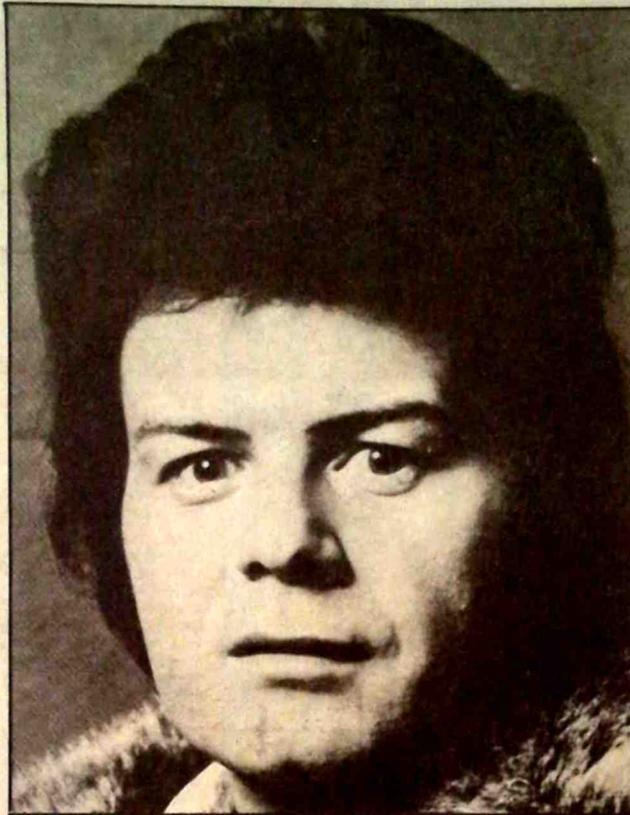
She's made her comeback at last, but don't expect that little piping voice of long ago. That had gone by Is This What I Get For Loving You Baby and Something Better / Sister Morphine. Now Marianne's working in much the same register as Marlene Dietrich and using it equally effectively. The fine melody is gorgeously scored and, although the lyric isn't anything very wonderful, Marianne manages to load it with emotion in a remarkable performance.

**PROCOL HARUM: Homburg (Cube BUG 62)**

In 1967 this was Procol's follow-up to Whiter Shade Of Pale and though it's less obvious than that one, I reckon it's a better song. With a little airplay it should repeat its former success.

**QUEEN: Bohemian Rhapsody (EMI 2375)**

It's unthinkable that this six minute extravaganza will not give Queen a hit, yet it's the most unlikely serious chart contender ever. It has no immediate selling point whatsoever: among its many parts, there's scarcely a shred of a tune to latch onto. There's no denying though that it's devilish clever, encompassing everything from bits of operatic harmonies to snatches that sound like Sparks and David Cassidy, but, in the end the whole adds up to less than the sum of its parts.



**GARY GLITTER: no doubt about it - great**

**PETER STRAKER: Valentino (Pye 7N 45542)**

The darling of London's flea-pit theatre society emotes his way through one of those songs that wish they were written by Jacques Brel.

**JOHN LENNON: Imagine (Apple R6009)**

It's almost incredible that Imagine has never been released here as a single before - but it hasn't. I'd imagine it'll make number one.

**EAGLES: Lyin' Eyes (Asylum AYM 548)**

Attractive country-tinged track from their album One Of These Nights, means another hit single for the British market.

**GILBERT O'SULLIVAN: You Never Listen To Reason (MAM 135)**

Indifferent and badly-mixed uptempo number that's way below Gilbert's best. What little life there is in it is all thanks to the tambourine and sax.

**DUANE EDDY: Love Confusion (Target TGT 101)**

A chorus, sounding not unlike Guys And Dolls, gets the lion's share of the action while what there is of Eddy's guitar isn't very good.

**MIKE REID: The Three Bells (The Jimmy Brown Song) (Pye 7N 45543)**

Mike sounds like a poor man's Max Bygraves on this appalling version of the song first

made famous by Edith Piaf. It's enough to make the poor love turn in her grave.

**MIKE BATT (with the Mad Hatters): The House Of The Clown (Epic EPC 3752)**

Worthy follow-up to Summer-time City. It has a good thumping rhythm, a well-deployed chorus and a good sturdy vocal from Mr Batt. It should make him many new friends in the discos.

**HOT CHOCOLATE: You Sexy Thing (RAK 221)**

Chocolate waste no time in following their A Child's Prayer hit with another track from their new LP. This time it's a disco record which, while not as appealing as Disco Queen, is pretty exciting rhythmically and should see them safely back in the charts again.

**JOE BROWN: Always Laughing (Decca FR 13610)**

This isn't likely to be a hit, but it's a pity because it's a smashing record. The rhythm has a Blue Mink feel to it and it's spiced up with a whole lot of bazoukis and a jaunty vocal from Joe. All very enjoyable.

**CLIVE WESTLAKE: It's A Matter Of Time (NEMS NES 005)**

As a composer, Clive has a long list of hits to his credit. Here he's having a go at one of his own songs, which once did well for Elvis Presley. He has a pleasing voice and, while this offering is unlikely to make the charts, his forthcoming album should be interesting.

**PAPA DOO RUN RUN: Be True To Your School (RCA 2620)**

It's scarcely surprising this sounds like the Beach Boys.

The song is an old Beach Boys' Brian Wilson one and it's produced by ex-Beach Boy Bruce Johnston. The group, who come from California, make a spirited job with the song and could well get a hit with it. Some say that they are in fact, just Wilson and Johnston.

**CAPTAIN ZERO: Space Walk (Gull GULS 23)**

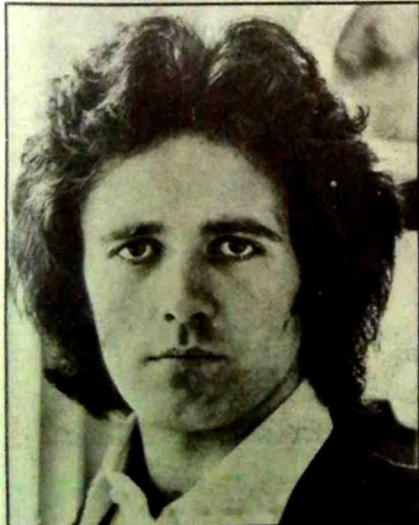
Despite all the pseudo-extraterrestrial voices, this is basically an instrumental. It's much the same kind of thing as Telstar, but not as strong, so, unless the Russians actually get a man walking on Venus within the next few weeks, its chances are not good. Production, by the way, is done by the Typically Tropical duo.

**THE BIDDU ORCHESTRA: I Could Have Danced All Night (Epic EPC 3708)**

They've taken the old song from My Fair Lady and tried to turn it into a funky dance record. It doesn't work and sounds more like Tesco music for shoppers in a hurry. It's getting a lot of airplay though, so maybe it has a chance.

**ARCHIE LEGGET: Jamaica Jockey (Virgin VS 129)**

Archie should have a sure-fire disco hit with this little spot of fun. It's got a superior beat, a few strands of gravelly vocals, a lot of chirpy keyboard twiddles and a zany girl chorus. Yes, expect it in the disco chart, but not, I think, in the national top fifty.



**GILBERT O'SULLIVAN: indifferent**

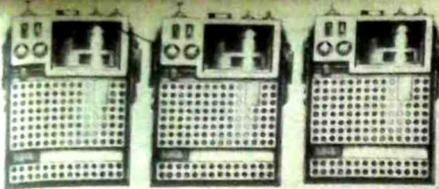


**MARIANNE FAITHFULL: remarkable performance**



**JOHN LENNON: straight to No. 17**





# TUNE IN

## Radio Changes in the air

**TWO EVENTS during the last week, are likely to have a significant effect on the future of two radio stations broadcasting in Britain, at Radio One and Radio Caroline.**

Disc jockeys and record company executives serving Radio Caroline and Radio Mi Amigo, are particularly worried about their future in Spain with the political situation being very unbalanced.

At the time of going to press, General Franco had not died, but commentators in Spain feel that his successor, Prince Juan Carlos might not wish to allow the radio station to use Playa de Aro as its base for much longer.

Therefore, the changing political situation in Spain is likely to pose a greater threat to the existence of the two stations.

The British Government has so far not succeeded in putting Caroline off the air, but with a new ruler in Spain hoping to impress himself on other world leaders, it might not be unreasonable to suggest that Spain will co-operate with any Government wishing to put Caroline off the air.

### Listen for:

On Saturday (November 1) at 1.00 p.m. there's part three of the *Simon and Garfunkel* story. Old Friends on Radio One. This is followed later by *Zebra* and the *Heavy Metal Kids In Concert* at 6.30 p.m. Sunday *Insight* slot at 5.00 p.m. features Richard Perry, then on *Sounds On Sunday*, has Lynsey De Paul.

The only saving grace for Caroline and Mi Amigo, is that while they operate from Spain, thousands upon thousands of Dutch and Belgian tourists are flocking to the Spanish coastal resort of Playa, following promotions on Mi Amigo inviting people to come to sunny Playa.

A Spanish political party cannot gain the support of the public by offering to keep the pirates on the air, as only a handful of people in Spain listen to the stations.

The other event was the naming of the successor to Douglas Muggerridge as Controller of Radio One and Two.

That the new man, Charles McLelland, is likely to have no effect, is in itself, quite important.

Commentators saw that the only way that major changes could have been brought about at the BBC, would have been by the vacant post being filled

from within Radio One. If for instance, Derek Chinnery, head of Radio One, had been promoted, then it would have allowed one of the younger and more lively characters to have been elevated to a position of greater power as head of Radio One.

Many people will laugh when they realise that McLelland is at present head of the BBC's Arabic Service, and has been Indian programme organiser, but be that as it may, he is a sound broadcaster, and a man well fitted to take over the post.

## Television



JACK THE LAD

### Look for:

Supersonic this week has Gilbert O'Sullivan, Wizzard, Sheer Elegance, Mud, Adrian Baker, John Miles and Jack The Lad.

## Film

# Lisztting to one side

LISZTOMANIA, Cert. X. Warner 2, Leicester Square.

THE PHENOMENAL success of Ken Russell's film adaptation of the rock-opera Tommy brought him a whole new legion of young fans.

I shall be very surprised if he keeps them after they've seen what he's come up with this time.

Lisztomania is the name of the film and refers to the famed classical composer, Franz Liszt.

He is portrayed here by superstar, Roger Daltrey (a natch after Tommy) and is depicted as the first of music's teen-idols.

In the film we see various incidents in his life and meet the characters who contributed to his success.

Near the beginning of the film is a "typical" Liszt concert where the audience hysteria from thousands of young female admirers is drowning out the music - much like some of today's concerts.

Backstage we are introduced to many of

Liszt's contemporaries on the music scene at that time, including Chopin, Mendelssohn, Rossini and Strauss ("Johann, I presume?" "No, Lev!," he quips).

Another friend of Liszt's is the revolutionary Richard Wagner who, after having his career launched by Liszt, proceeds to infuriate everyone from the Pope (played by Ringo Starr) down.

Ken Russell has given this film the full brunt of his versatile imagery and this is ultimately the reason why it fails.

There is too much for the eyes to take in and therefore everything else becomes secondary.

The music for the film was adapted from Liszt and Wagner by Rick Wakeman (who has a brief role as a beer drinking monster) but again the visuals tended to blot out any firm memories.

As with most Russell movies, people will either love it or hate it. Go anyway and make up your own mind.

MIKE CHILDS

## BLEEPS

**BBC MAN** Simon Bates narrowly escaped death last week outside Broadcasting House, just avoiding being run over... Piccadilly Radio and Capital Radio last week taken off the mailing list by prominent record company. Reason given by record company that the radio stations refused to play their product.

apparently revolved around.

Robin Banks is on his way to the Peace Ship, having given up all hope of joining RNI. A final of all court cases is taking place in Holland this week, with the RNI owners fighting for the last time not to have to pay the heavy fine and harbour dues accrued since the Mebo 2 entered Rotterdam harbour last September...

Talking of Capital, a recently published audience research survey said that Kenny Everett's successor is doing better than him. Definitely one in the eye for Everett, the man who the station

understands that should the court case not be in favour of Meister and Bolliger, they will break the ship up. Full report next week... Also next

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ROLLERS SPECIAL



# ROADSHOWS

## Who couldn't go wrong

THE WHO / Empire Pool, Wembley. It was like a meeting of the Nazi Youth Party, with avid supporters almost foaming at the mouth with excitement and anticipation for the coming attraction.

Even the support band, the Steve Gibbons Band, were warmly received — their flash, brash stage performance was most impressive.

With the first half dead and buried, everyone waited for the stars. The Who walked on stage greeted by "waahhs" and cheers.

Pete Townshend rolled back the bouncers for trying to mellow the melee, and added: "We've never had a riot in ten years and we don't want the likes of you interfering".

Point taken. The crowd

freely danced and writhed like loose elastic — it was just fantastic.

The Who's playing was as energetic and invigorating as ever.

I Can't Explain was the first to get an airing. Then Substitute, which had Townshend jumping around and doing the splits, a la Loupitty Lou, Daltrey swinging his mike, while Keith Moon proceeded to bash the daylight out of his skins.

The placid as ever John Entwistle stood glittering in sequined jacket, looking as though he'd built an imaginary wall around him to box out the hullabaloo.

The atmosphere was electric — just like 1966 revisited. The crowd resplendent, stood up and cheered Moon's rudery, Townshend's gypsy playing, Daltrey's hit sway-



ing. It was like England winning the World Cup. They proceeded to do a Tommy medley with Moon introducing Fiddle About in his best Shakespearean voice.

Pinball Wizard, The Acid Queen and the goose - pimple rouser 'I'm

'Free never sounded so good. It was the atmosphere that set the scene alight. If only Harold at Number 10 could stir the people's hearts with such emotion.

Without doubt The Who are the best rockers in the land. **JAN ILES**

## Soulful Helen

HELEN SHAPIRO / Ronnie Scott's, London. HELEN SHAPIRO hit the pop world 15 years ago at the age of 14, notched up a string of hit discs and appeared everywhere.

Now at 29, she specialises in soul and blues and is currently at London's most famous jazz spot.

Her opening night last Monday was plagued by a cold, but her professionalism and her excellent backing group saw her through.

Her up tempo numbers created a feeling of excitement in the club and jazz orientated audience were finally won round by her enthusiasm and personality.

Definitely one of the better club acts. **JOHN CURR**

back-up vocalist, "The best tennis player ever to have come out of America," Billie Jean King, who stayed at the microphone bopping with the best of them.

As the afternoon rolled on and night rolled in Elton and the band played four numbers in a row that had the entire stadium stomping, jumping and hoarse from shouting.

To give everyone a rest Elton led into We All Fall In Love Sometime. It was also the last number before the encore.

Saturday Night and Pinball Wizard were inevitably the last two numbers.

Then it was over and the audience applauded loudly before filling out. Elton had said as he came on stage for the encore that "This is one of the most emotive gigs we have ever played." It was also one of the best. **SUE BYROM**

## Elton at his best

ELTON JOHN/Dodger Stadium, Los Angeles. PERHAPS IT was appropriate that the last time Elton appeared in England it was at Wembley Stadium, and here he was, finishing off his American tour by playing another stadium — only this time it was in the foothills of Los Angeles, California at Dodger Stadium, home of LA's baseball team.

Any similarities with Wembley disappeared as the curtains opened and the first notes of Your Song were heard.

Elton and the band were perfect on mood, timing and balance and they played one of the best sets I had ever heard.

Elton was on stage for over three hours. He leaped, he jumped, he bopped from one end of the stage and above all he showed that on a good day Elton can play forever.

Before he started The Bitch Is Back, he introduced his surprise

## On the same wavelength

SAILOR/Imperial College, London. WITH THEIR brilliant debut album Sailor, the group of the same name appeared to be one of the most promising newcomers of 1974.

Eighteen months later still nothing much has happened. At the Imperial College only about 300 or 400 people turned out to see the group. Judging by their reaction they seemed to be confirmed fans.

Sailor still perform the concept of the first album, i.e. the artists are dressed as sailors and they stage setting reminds you of some sleazy bar in some harbour far from home.

The songs are easily recognised. They applauded each one loudly and quite a few people danced happily around in front of the stage.

One just wonders how long they can sustain the concept of the "sailor having a good time and remembering his ex-

## Action, fun and screams

periences around the world" and whether Sailor can match their talents of their debut album with the new album which is to be released shortly.

If they do, then Sailor should be one of our greatest bands in a very short time. They certainly deserve to be.

**MARGOT SONNENDECKER**

## Lost Trios Laugh on

ALBERTO Y LOST TRIOS PARANOIAS/North London Polytechnic. THE ONE rule Alberto has is never to get too serious.

Last weekend Alberto started off by picking a few licks country style, with Tony and Simon (guitars) doing their smashing little dance routine in the background.

Jimmy (he's the sex-symbol, girls) got slightly carried away towards the end of I Would Like To Spank Pan's People, a cute little number performed with whips.

There was a person in the audience doing his star bit by shouting obscenities at the band, but Les Prior knew how to handle him.

"I'm gonna play something real heavy now," he says, "then I'm gonna hit you over the head with it."

After a quick costume change Les falls back on stage looking and sounding like something left over from 1967.

He proceeds to tell us how progressive rock bands are using up riffs so quickly there'll soon be none left. And he praises Black Sabbath for using the same riff for seven years — there's consideration for you.

The boys go on to play a ton horribly reminiscent of the aforementioned, but stop half way through — because they got bored with it.

This band have plenty of talent, musical and comical, and each member portrays a separate character giving the show plenty of stage presence.

Alberto Y Lost Trios Paranoias are at their best now, while they're still playing some small venues, so why not go along, hurl abuse, spit in their faces and show them you love 'em. **MAGGI BOOTHROD**

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0929	Ike & Tina Turner	River Deep Mountain High
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0993	Four Tops	Rock On! In The Theme My Sweet Lord
0408	George Harrison	Daisy Chain
0410	Jet Harris & Tony Martin	Dauntless
0415	Jimi Hendrix	All Along the Watchtower
0461	Jonathan King	Evergreen's Gone to the Moon
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0255	Joey Dee & The Starliners	Peppermint Twist
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0110	Animals	House of the Rising Sun
0018	Paul Anka	Diana/Put Your Head on My Shoulder
0054	Beach Boys	Good Vibrations
0259	Beatles	She Loves You
0611	Moody Blues	Knight in White Satin
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0784	Righteous Brothers	You've Lost That Lovin' Feeling
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**WITS' END**

# She is what she eats

"YES, I suppose I am the wildest American temptress," confessed the Acid Queen. "It's so physical on stage, but the thrill is in how the audience see it and how they interpret it."

Pop's most glamorous Over-40, red-haired, all teeth and smiles, was giving a rare press conference during her recent British visit.

In case you don't know who we're on about it is, of course, the undeniably fabulous Tina Turner, who turned out to be as honest as she was good-looking.

"Ike and I don't really get on that well," she continued to confess. "In fact the only thing we have in common is the music. We row a lot of the time."

But between the rowing and the incredibly speedy

stage performances, Tina still manages to retain those youthful looks. So what's the secret?

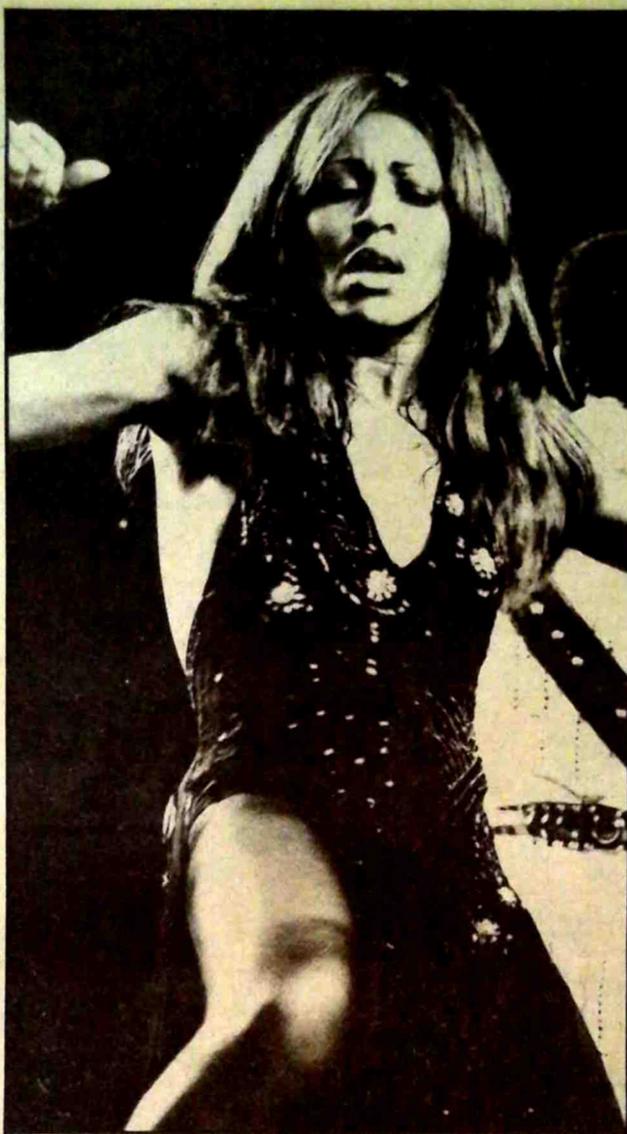
"I eat a lot and sleep a lot," continues Tina. "I sleep at least 10 hours a day, and if I don't eat well it actually hurts me to sing and dance."

## BON VOYAGE

MUD ARE jolly nice geezers. They're taking a load of kids from their British fan club to Belgium to see their second show of the European tour.

Said two excited Mud fans, Maria and Kim: "It should be fantastic. We've always wanted to see Mud playing in a foreign country."

Well, let's hope they don't suffer from mal de mer!



TINA TURNER: "The thrill is how the audience see it."

## SPARKS OVER AND OUT

GONE ARE the days when gas men and motor mechanics were among the only blokes to wear overalls. Nowadays we have everyone and his uncle including such chic critters as Sparks sporting workmen-styled boiler suits and dungarees.

Russell Mael, looks more sporty than a navy in his white creation; while brother Ron looks like he's ready to put on his balaclava, bicycle clips and cycle to the factory plant.



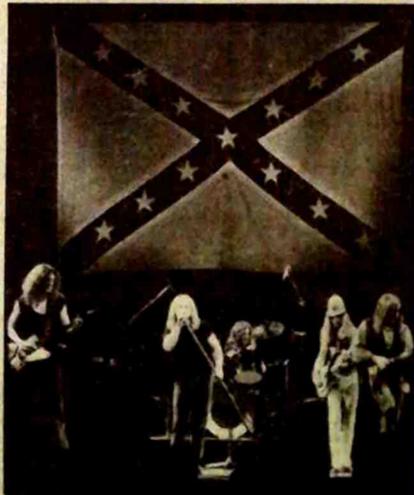
MY GOODNESS, what a week it's been. First there was the awful loneliness of a New York cinema with only 15 customers to see Liz-Tomania, then Ron Mael nearly broke his braces. His on-stage cavortin in London was just too abandoned! But at the Speakeasy the incorrigible Keith Moon ewas heard to say he loved the place even though it was a "Kahzee". Meanwhile the Rubettes entertained airport (Southend) patrons with impersonations of those Rollers. And talking of which... we told you they'd be a big hit in America. Eat your heart out, Gary Glitter. Now, Monday night was much more exciting. Those Southern Gentlemen (?) Lynrd Skynyrd leant new meaning to the word Charisma when they burnt their Confederate flag after some fool stage hand had the affrontery to let their precious piece of cloth actually touch the stage. "It must never come down," they ranted in a back-stage barney. Oh well, we're down to half a column, so burn us before we say BYE BYE XXX XXX.



## TUSK, TUSK

"BUY THIS record and help the World Wildlife Fund to save the elephant" goes the publicity for a single called The Elephant Song. The song is sung by one Kamahl, who is described as "the Malaysian-born Australian singing star", and he and the record company, Phonogram, are being rightfully generous by agreeing to donate 50 per cent of whatever royalties they may receive to the World Wildlife Fund.

The record has apparently been a big success in Europe, but, having heard it, we feel it's unlikely to do as well here - still, half an elephant saved is better than none.



SKYNYRD: burning the flag (see sssh).

## BEHIND THE BREAKERS

WHY DID you do it? Well if you read page six you'll find out that we found out about Stretch and why they did it just that little bit ahead of everyone else. It's an exceptionally good record that should climb very high indeed. And hawks-a-mercy those Curton stable soft soulers The Impression look set for a hit after their recent tour of Britain. Whaddya mean you didn't see them, they played all the American Airforce bases. Next time how about better venues Mr. Promoter, because it seems they have the talent? Gazza

revitalises Papa Oom Mow Mow and looks set for another big hit, while the stone of Egyptian / Greek Mediterranean warbling, Demis Roussos, just might have his biggest British hit with Happy To Be On An Island In The Sun, which seems to be brightening up the winter of discontent that Britain's sun-loving holidaymakers are now facing.

But, the Bee Gees are still content with their Nights On Broadway; Harvey Smith still can't make it over the double fence and into the charts and though America's latest saviour of all things passably chic, Bruce Springsteen, talks about being Born To Run, his latest work of art is at a standstill. Bottom runners this week include Ethna Campbell still struggling with that Old Ragged Cross; Silver Convention doing Fly Robbie Fly, and dozens of the popular record parade, Simon And Garfunkel ready to do a lightning streak up the charts possibly hitting No. 1 and staying there till Christmas with their well timed loon My Little Town.

ELTON JOHN gets laid (in cement) exclusively in this week's action packed SOUNDS.

JIM CAPALDI reveals all, an exclusive interview with RALPH McTELL, PAUL KOSSOFF rises from the dead while the mysterious Tangerine Dream star in a new series TERROR OF THE TANGS.

**sounds**

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