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**Who's got
the biggest
BUM BUM ?**

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The most complete chart service
-including BBC top 30

DISC



**The Faces
and me
Rod spills
the
beans**

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**Sheer
outrage
-from
DISCO TEX**

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NEWS EDITOR ROSALIND RUSSELL NEWS DESK 01-607 6411

THE WHO are back on the road for the first time in two years in October. They undertake a five city tour, taking in 11 dates in all.

The British dates are part of an extensive European and American tour and promoter Harvey Goldsmith expects the Who to play to over 75,000 people during the UK dates alone.

The Who's last British appearance was at the Charlton football ground May in 1974.

The dates open at a new venue in Stafford, the New Bingley Hall, on October 3 and 4. All tickets cost £2.20 each and are available from the Box Office or by personal application to Virgin Records in Birmingham. 8.00 pm start. Next it's Manchester Belle Vue, on October 6/7 (7.30 pm). Tickets, limited to four per person, are £2.50, £2 and £1.50. There is a break from October 9 to 11, while Roger Daltrey goes to the

Who go here and there

States for the premiere of Lisztomania, then it is Glasgow Apollo (15/16) (8.00 pm), tickets £2.50, £2, £1.50 and Leicester Granby Hall (18/19), all tickets £2.20 each.

The tour finishes up at the London Empire Pool on October 21/23/24. Tickets available by mail order from the box office only. Any unsold tickets left by September 24 will be sold at the box office. Show begins 8.00 pm. Ticket prices: £1.50, £2.25 and £2.75.

The Who's European

dates begin on October 27 in Rotterdam. The American dates start on November 18 and take in 15 shows. The Who's new album, *The Who By Numbers*, which is released the first week in October, will be featured in the new show.

Supporting the Who, is Birmingham group the Steve Gibbons Band. They were discovered by Pete Townshend when they came to Daltrey's label, Goldhawk Records. They have album released on Gold-

hawk, titled *Down The Middle*.



ROGER DALTREY

Blocking the fame drain

A POSSIBLE new tax policy being discussed in Parliament circles could prevent the Rollers from quitting Britain and enable our rich pop stars to return home.

The law may be changed in favour of the short term, high earnings bracket - people like Rod Stewart and Elton John.

A change like this would reverse the Fame Drain and discourage other stars from taking their earnings elsewhere.

Bay City Rollers' business manager Barry Perkins announced this week that he and Tam

ROLLERS AWAIT TAX REVIEW

Paton had advised the group that it would be sensible for them to live abroad. However, this new development has made them delay their decision until it becomes certain what changes will be made.

Diana's fire drama

DIANA ROSS escaped unhurt when her Malibu home caught fire last week. She said she smelled smoke coming from the kitchen and called the fire department. The flames were put out in 15 minutes, but by then £22,000 worth of damage had been done.

DISCO BOLO

MARC BOLAN has a new single released on September 26. It has three tracks and will sell at the usual single price of 55p. The single is called *T. Rex Disco Party* and the tracks on it are: *Dreamy Lady*, *Do You Wanna Dance* and *Dock Of The Bay*. Gloria Jones is featured on lead vocals on the last track.



MARC BOLAN

MORE BOOGA

ANDY FAIRWEATHER-LOWE begins a series of UK dates next month.

As a warm up, he will do two nights at London Dingswells on September 24 and 25. The other dates are: Sheffield Poly (October 3), West Midlands Poly (4), London Royal Holloway College (10), Essex University (11), Swansea University (15), Exeter University (17), Folkestone Leas Cliff Hall (18), London Queen Mary College (24), Friars Aylesbury (25), Birmingham Town Hall (26), London Dalsmith College (31) and London Imperial College (November 1). Extra dates will be added to the tour later.

The title track of Fairweather - Lowe's album, *La Booga Rooga* will be released as a single this week.



MERSEY MANIA

MCCARTNEY MANIA erupted in Liverpool this week when Wings played Paul's home town.

More than £2,000 worth of damage was caused to the McCartney's Rolls Royce as it battled through nearly 1,000 fans blocking the backstage exit.

Earlier, the Monday night show, had to be stopped after the very first number when hundreds of fans rushed the stage. The manager appealed for order but before the end of the show the same thing happened.

During the disturbance outside the theatre there were scuffles with police.

Paul and Linda, pictured here in their dressing room, were unhurt.

STONES PLAY EUROPE

— non-stop Woody joins again

THE STONES are to do a three week European tour before Christmas. Mick Jagger announced the news from Eire where he was staying on holiday. He has also confirmed that Faces' guitarist Ron Wood will join them for the tour.

The Faces will take a break in their world tour to allow Woody to carry out his commitments with the Stones. The Faces finish their American dates in mid November and Woody will have to join the Stones directly for their tour. The Stones have not yet finalised their dates, nor given any hint of UK concerts.

Rod Stewart and the Faces will continue their world tour after Christmas, touring the Far East and finishing up with British dates in May. Stewart may do a solo concert in London with the musicians he used on *Atlantic Crossing*. There have been hints that the Faces may undertake a special project before Christmas, but no details have been released.

Meanwhile, Jagger has denied rumours that he was to star in a rock musical with Joanna Panchard. "It's the first I've heard



of a rock musical and I've never heard of the lady in question," said Jagger.

BT due next month

BT EXPRESS begin their first British tour next month.

They open at the Wolverhampton Lafayette, doubling with Birmingham Barbarellas on October 17.

Other dates are: Dunstable California Ballroom (18), Stafford Top of the World, doubling with Birmingham Barbarellas (20), Hammersmith Odeon (21) and Bournemouth The Village, doubling with Farnborough Burlesque (22).

BT Express have an album, titled *Non Stop*, recently released.

Feelgood round the country

DR FEELGOOD begin their British tour in October.

They open at Hemel Hempstead Pavilion on October 8. Other dates are: Lancaster University (10), Leeds University (11), Cheltenham Town Hall (13), Eastbourne Congress Theatre

(14), Leicester De Montfort Hall (15), Portsmouth Guildhall (16), Liverpool Stadium (18), Bradford St George's Hall (22), Sheffield City Hall (23), Newcastle City Hall (25), Edinburgh Usher Hall (26), Glasgow Apollo (27), Derby Kings Hall

(30), Cambridge Corn Exchange (31), Birmingham Town Hall (November 1), Chatham Central Hall (2), Bristol Solton Hall (3), Malvern Winter Gardens (4), Manchester Free Trade Hall (7), Southend Kursaal (8) and London Hammersmith Odeon (9).

Butterfly on stage

EX - PURPLE bass player Roger Glover and Alan Aldridge are to present a stage production of the album *Butterfly Ball* at the London Albert Hall on October 16.

The story is based on a book of the same name and the music will be taken from the album which was written by Roger Glover and released in 1974.

Among the artists appearing during the two hour show will be Eddie Jobson, Eddie Hardin, Tony Ashton, Johnny Gustafson, Ian Gillan and Liza Strike. Tickets are now on sale.



'HIGH FLY'

is the new hit single from

John Miles

F 13595



NOW IT'S ALICE ON FILM



ALICE: Feature film and soundtrack LP due.

ALICE Cooper's *Welcome To My Nightmare*, is to be made into a feature film and shown in cinemas. His live show was filmed when he played London.

Production is to be speeded up so that the film can be premiered in 17 Canadian cinemas on November 28.

Alice is reported to expect £125,000 from his part of the film, which is co-produced by director David Winter.

Finishing touches to the film were done at Shepperton Studios. There was 60,000 feet of film shot at the live shows, from 10 cameras placed around the arena.

Said David Winter: "Alice and I had been wanting to do this sort of thing for two years."

The soundtrack of the film, recorded at the shows with a 24 track mobile recording unit, will be released later in the year.

Black Oak almost choke

BLACK OAK Arkansas escaped death by three minutes last week, when they were dragged unconscious from their converted Greyhound bus.

A fault in the exhaust system fed carbon monoxide into the carriage.

The band had pulled up on the road on their way to a concert, to sleep for the night, leaving the generator running.

Tour manager Ronnie Smith woke up and managed to get everyone out of the bus and fetch medical help.

Mud's new man

MUD have a new man. He is 23-year-old keyboard player Andy Ball, formerly with Candlewick Green, who now becomes a permanent member of the band.

Ball made his recording debut with Mud in their last album and will be featured on their new single, which is as yet untitled.

Ball will make his stage debut when Mud go back on the road next month. Dates have not yet been finalised, but the tour is expected to run through October to early November.

An album will be released to coincide with the start of the tour.

Elton's newie

ELTON JOHN'S new album, titled *Rock Of The Westies*, is to be released mid October.

A new single called *Island Girl*, is released this Friday. The B side is *Sugar On The Floor* and is written by Kiki Dee.

American hotline...

New York

AVERAGE WHITES' REEL RAVE-UP

FUN AND GAMES in the big apple this week. Both Neil Sedaka and Average White Band threw parties on the same night.

The first, Neil's, was more soiree-like and really just a lavish excuse to play his new album to keep him company was Neil's current buddy, Elton John - if the truth be known, they're fast becoming a regular Morecambe and Wise team.

The day after the party they were both on the

Scott Muni show on radio station WNEW. It started out as a regular DJ - How's - the - record - selling? - Artist - great - man interview, but soon became almost a scandal - paper expose on the music biz.

Elton feels that since Watergate cleared up the politics of the country, the time is nigh for a clean-up in the record world.

Perhaps someone could collar him over there and find out just what else there is to be said on that topic. Should be interesting.

AWB's party was more one of yer actual rock 'n roll good times. Drinks, loud music, dancing, more drinks, celebrities and of course even more drinks.

Bette Midler was taught the right way to do a reel by Hamisch, Angle Bowie played 'let's pretend I'm not Angle Bowie' for the evening and that master of the guitar, Roy Buchanan, cringed in the corner - the present sounds of New York discos can have that effect on some people.

AWB are probably the friendliest rock party hosts I've come across all summer. Because of the age-old tax problem they've been unable to return to Britain since last year, but rest assured ye faithfully waiting fans, when they do return they'll be determined to



Hamisch Stuart and Steve Ferrone get a little high at the AWB party.

make up for lost time. In the meanwhile Steve, the drummer, would like all those disbelievers in Brighton to know that yes, Mrs Ferrone is his mother.

★★★★
ISSACHAYES' concert at the Felt Forum was postponed, so my report on that will have to wait 'till next week.

★★★★
BRUCE SPRINGS-TEEN'S album has now reached the top ten of the three most recognised charts over here. Currently on tour somewhere in the great midwest, the

word is that he's very keen on an English television appearance hopefully before Christmas.

★★★★
BAY CITY ROLLERS arrive in two weeks as part of yet another British rock invasion, with David Essex a month later and that one lucky competition winner. Davids' films have never been shown in the city before so we're hoping his appearances at the Bottom Line will spark off the excitement and interest needed for their release.
STEPHEN MORLEY



Bruce Springsteen at NY's Bottom Line



NEWS IN BRIEF

TANGERINE DREAM founder member Edgar Froese is to release a solo album on September 27, titled *Epsilon In Malaysia*. Two more dates have been added to Dream's tour. They are Norwich St Andrews Hall (Oct 7) and Oxford Poly (13).

Alan Price's cousin David Price has formed a group called *LampLight*.

Baker Gurvitz Army dates are: Cambridge Corn Exchange (October 10), Southend Kursaal (11), Norwich Theatre Royal (12), Watford Town Hall (13), Birmingham Town Hall (14), Sheffield City Hall (15), Manchester Free Trade Hall (17), Leicester University (18), Portsmouth Guildhall (20), Derby Kings Hall (21), Glasgow Apollo (23), Newcastle Mayfair (24), Liverpool Stadium (25), Southampton Guildhall (27), Leeds University (28), Bristol Colston Hall (30), Guildford Surrey University (31), Hastings Pier Pavilion (November 1) and London New Victoria (2).

Jasper Carrott appears at the Old Tramshed Woolwich on September 28. Two tracks from Dylan's *Basement Tapes* will be released as a single on September 19. They are *Million Dollar Bash* and *Tears Of Rage*. Bruce Springsteen's single, *Born To Run*, will be rush released on Monday to beat Allan Clarke's version.

Dave Mason has an extra date at the London Hammersmith Odeon on September 29. Tickets are £2.20, £1.65 and £1.10. His album, *Split Coconut* is released at the end of the month.

Hollywood

ROLLERS COAST-TO-COAST

THE FIRST ever Bay City Rollers album to be released in America has just come out.

It will be in the stores in time for the group's television spectacular debut here on ABC's coast-to-coast spectacular, *Saturday Night Live With Howard Cosell*, on September 20.

The American album, with a tartan patchwork quilt as a background for pictures of the group, could be considered "The Greatest Hits" of the Bay City Rollers.

It has all of the group's hit singles, except for *All of Me Loves All of You*, and has even been updated with their most recent UK number one, *Give a Little Love*.

It will be interesting to see if Arista Records releases that cut as a single or tries again with *Summerlove Sensation* as some American record critics have suggested. Whatever happens, the

in (Mean Streets). John Kaye is writing the script now and Phillip Kaufman (White Dawn) will direct.

★★★★
JOAN BAEZ will sing two songs in an upcoming animated film, *Metamorphoses*, based on mythology. The songs are *Who Are We Now* and *Changes*, and Baez will perform them a cappella. The movie is described as an "animated rock fantasia" and will utilise digital computers and sound synthesis techniques.

★★★★
GUY PEELLAERT, the artist of *Rock Dreams*, is in Las Vegas, supposedly preparing another project, known as *Las Vegas Dreams*.

★★★★
THE SWEET made their US concert performance debut at the Santa Monica Civic Auditorium on September 13. It was the complete American tour - that is, Santa Monica was their only stop in this current US "tour".

★★★★
We may be a few years too late, but Ballroom Blitz is just entering the American Top Ten. It's the first Chinnichap tune to chart well since *Little Willie* in 1973.

★★★★
PETER SELLERS' Los Angeles neighbours called the police the other night because the music

coming out of his house was just a little too loud - considering it was 3am.

When the police showed up, who should they discover but David Bowie (on sax), Bill Wyman (bass), Ron Wood (guitar), Bobby Keys (sax) and Keith Moon (organ). Not to mention Joe Cocker, Jessie Ed Davis and Sellers' singing partner, Susan George.

★★★★
JACKIE JACKSON of the Jackson Five is being sued by his wife Enid for divorce.

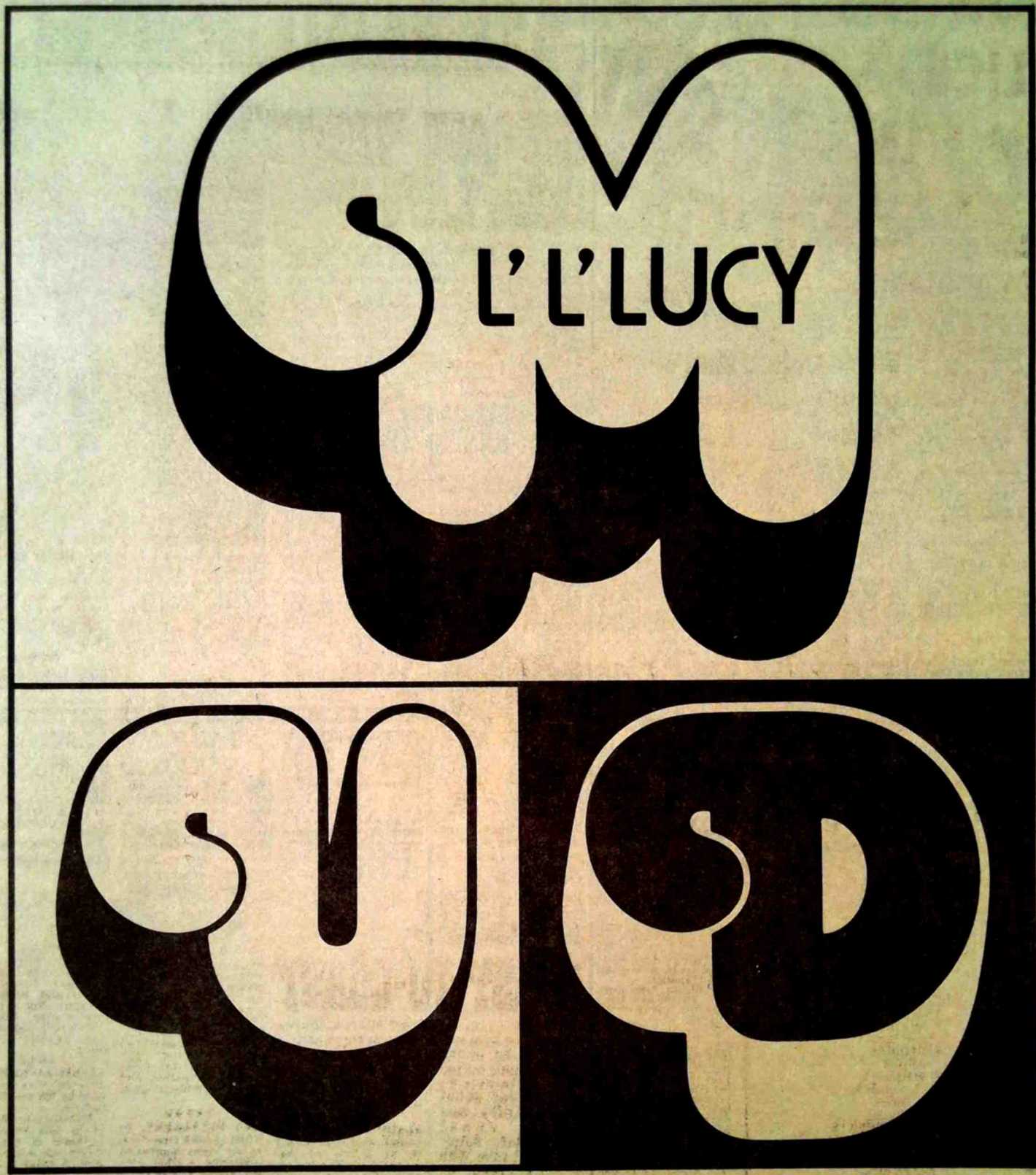
Married last November 24 in Las Vegas, Mrs Jackson is asking to divide an estimated 10 million dollar in community property and an allowance of 5,000 dollars per month.

Mrs Jackson's lawyers estimated the Jackson Five grossed over 44 million dollars last year.

★★★★
FOUR of Three Dog Night's former musicians have filed suit against the three vocalists in Los Angeles Superior Court. Michael Allsup, John Ryland, Joseph Schermetzler and Floyd Sneed are suing Danny Hutton, Cory Wells and Chuck Negron for fraud, breach of contract and intentional infliction of mental distress, amongst other things.
FRED BRONSON

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LINDA'S SUPERSONIC HIT 'ROCK AND ROLLER COASTER'



LINDA LEWIS

'Rock and Roller Coaster' the title of Linda's new single is rush released this week after tremendous public reaction to her recent performance of the song on the new London Weekend's TV show 'SUPERSONIC'.

Be sure to see Linda on her forthcoming concert tour:

- | | | |
|--|--|---|
| October 10 Bristol
Colston Hall | October 18 Southport
New Luxury Theatre | October 27 London
Festival Hall |
| October 11 Stoke
Alsager College | October 19 Sunderland
Empire Theatre | October 29 Leeds
University |
| October 12 Darlington
Civic Theatre | October 20 Liverpool
Royal Court Theatre | October 31 Manchester
Free Trade Hall |
| October 13 Sheffield
City Hall | October 23 Oxford
New Theatre | November 1 Cardiff
University |
| October 16 Eastbourne
Congress Theatre | October 26 Leicester
De Montford Hall | November 2 Birmingham
Town Hall |



LINDA LEWIS
'Not A Little Girl Anymore'
album out now on
ARTY 109.



super stars

VRIGO

(Aug 24 to Sept 23)
Those inevitable Virgo blues have reared their ugly heads and as a result you're moaning and groaning all over the fireside rug. Tut, tut. Control yourself, next week might be a little easier to live with.

LIBRA

(Sept 24 to Oct 23)
We've all heard of the lark in winter, but still it's only Autumn and already you're flying as high as the Concorde. Our advice is to conserve your energy until it's really needed. Otherwise you may find yourself flat on your back and being trampled upon.

SCORPIO

(Oct 24 to Nov 22)
You've made the big break and now you must go about securing your newly acquired position in life. People will be mean and crafty and might try to cut your engine wires. So don't get too close to them until you're in top gear.

SAGITTARIUS

(Nov 23 to Dec 21)
An idyllic weekend will put you in the mood for all things pure and simple, so get on a train and stop off miles from civilisation. But remember to come back on Monday, there might be a pile of dirty washing waiting for you.

CAPRICORN

(Dec 22 to Jan 21)
If friends and acquaintances emulate your every pose, try to be chuffed rather than cheesed. They admire you and (unofficially) are maybe a mite jealous. Make the most of your popularity, it may help you in the upcoming months.

AQUARIUS

(Jan 22 to Feb 17)
Comfort is the key word this week. So don't wear those tight pants just so's you look the part. It could ruin your love life and your physical prowess. Be loose all over (and no squeezes if you please).

PISCES

(Feb 18 to March 20)
Comradeship will prove very important to you this week because you've been feeling a little neglected, rather like a canine in Battersea Dogs' Home. Money matters however are favourable. But don't be crass and blow it all on trivial things.

ARIES

(March 21 to April 20)
If people keep pestering you about wanting to see your three-piece suite just tell them you've got only a comfy rocking chair. That should throw 'em! Flash posers posing as prolific professionals are the ones to watch out for. They'll have the cushions off before you can say "hey".

TAURUS

(April 21 to May 21)
Your health will be well below your normal standard which means you could be feeling tired

and irritable. Rest your weary, battered body for a while and don't forget to take a cod liver oil tablet every morning.

GEMINI

(May 22 to June 21)
Bad luck and trouble is the name of the game for at least another week. You might have been kicked out of school/work through no fault of your own, and now those proverbial sour grapes are getting the better of you. Just remember that life is full of ups and downs and if the dice says you're low, we're afraid you've got to comply with the rules.

CANCER

(June 22 to July 23)
Too many late nights and early mornings are causing you to look a little green around the gills. You have so much nervous energy you just can't unwind and relax. Mm, well they say weight lifting or ballet is very good for the nerves.

LEO

(July 24 to Aug 23)
A dicey favour will be asked of you but you may not realise the dangers involved. Remember what Ma used to say about never accepting sweets from strangers? Well don't stop being cautious even though you may be drawing out yer pensions. You're never too old to get ripped off, y'all!

super stars



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



CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Freak T-shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by September 24.

ACROSS

- 4 Like Johnny in the song (4)
- 6 - E. S. O'Leary disguised as a singer (3,5)
- 7 A name to go with Clapton (4)
- 8 Prepared for Helen, so to speak (5)
- 10 Method "3" adopted at one point (6)
- 12 Those like Isaac Hayes's chocolate one (5)
- 13 The country house with a recording studio? (5)
- 14 Noddy is not so young, according to the Cockney (6)
- 17 Is Shirley a coloured singer? (5)
- 20 One of the Maels is embracing a horse (4)
- 21 An Atlantic one, perhaps (8)
- 22 "Warrior on the — of Time" (4)

DOWN

- 1 Midnight colour (4)
- 2 Timber for Roy (4)
- 3 Occasions, we hear, for this band to appear (5)
- 4 Alvin's red one? (5)
- 5 Group created by Boccaccio (9)
- 8 Roger Daltrey's mount (4,5)
- 9 Bender is one in real confusion (5)
- 11 A "15" for Cilla to take (5)
- 15 What Orleans want to do with me (5)
- 16 Creature on a McCartney album track! (3,2)
- 18 Phenomenon absent from Southern California (4)
- 19 Hairpieces causing a hand to lose heart (4)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Ruth 6 Solitaire, 7 Dogs, 9 Goose, 12 Doh (dough), 13 Bill, 16 Eddy, 17 (Rain) bow 18 Shads, 21 Kiss, 23 Ed Stewart, 24 T. Rex.
DOWN: 1 Solo, 2 Hits, 3 Ninth, 4 Red, 5 Husted, 8 Osibisa, 10 Octopus, 11 Blanket, 15 Cows, 17 Brass, 19 Howl, 20 Dirt, 22 Sex(y).

NAME

ADDRESS

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

No 489

Missing England, football and pubs, Rod Stewart is at least sure of his future with the Faces

We stay together

ROD STEWART'S Atlantic Crossing has made almost bigger headlines than the Queen Mary's, but was it such a good idea after all? There's no doubt the Faces can make a lot of money in the States, as opposed to losing a lot to the British taxman, but at what price?

When Rod spoke to Record Mirror & Disc on the phone from Los Angeles, he sounded more than a little homesick.

"I've just been speaking to Johnny Walker," said Rod. "And he was saying he was just off down the pub. I wish I could do the same."

Rod sounded a bit low.

"Well, I've just been speaking to my mum and dad and I miss everybody."

Of course, there is always the lovely Britt Ekland to keep him company.

"Yes, Britt is beside me now. We've just got a couple of days off. She doesn't come to all the gigs but it's easier for her to come to the local ones in LA."

For a man who once said he was "not too hung up on the beauty stakes," Rod has fallen on his feet. And he hasn't denied that he intends to marry Britt. Their only problem is that they have nowhere to live. The mansion in Windsor is being sold.

Conflicting reports have filtered back across the Atlantic about the gigs the Faces had already played there.

"We are playing better than we ever did," said Rod firmly.

So there was no more talk of the group splitting?

"None at all. There are good spirits within the group and we seem to be playing better to prove that point. We are definitely going to stay together."

Most rumours about the Faces splitting have occurred when the band have been off the road for a few months. This is when Rod has been doing exceptionally well as a solo artist giving rise to

by Rosalind Russell

speculation that he might like to leave the band. He says he won't leave until he is ready to leave the business, which is fortunate for the Faces.

It's difficult to know what the band would do without him, except for Woody of course. Woody finished his tour with the Stones just in time to join the start of the Faces' tour.

Had there been any change in Woody's playing during his stint with the Stones?

"If anything, Woody is probably playing better than ever," said Rod. "But it has left him unmarked in any other way."

But the Faces are all very independent. Other groups who play together generally stay together. The Faces don't always even stay in the same hotels while they are on tour.

"Rod is having the rest of the group over to the hotel for drinks this afternoon," said Rod's PR man Tony Toon. "Except for Tetsu who is in London as his lady has just had a baby."



BRITT and Rod in LA.

'We're playing better than we ever did'



Rod in NY, at the launch of Sailing.

This brief break is one of the few rests the Faces will get during their worldwide tour. It eventually arrives back in Britain in the late Spring when they will be doing selected dates in April.

Rod will be doing a solo concert in May, at the end of the Faces' British tour. It will be held at the Festival Hall and he will be backed by a symphony orchestra and the musicians who were on the Atlantic Crossing album. The show will be filmed for television.

It's small consolation for losing the Christmas tours we've been treated to for such a long time.

Perhaps if there had been a winter tour, there wouldn't have been all the speculation about the Faces' future. While Rod was busy recording solo material, other members of the band were getting restless. And the Faces rarely see each other socially.

"When we're not working, everyone disperses. Anyway, the truth comes out at four in the morning, when we're on tour and everyone has had a few drinks," said Rod.

It has been a minor source of worry to the Faces that their group singles just don't do as well as Rod's solo singles. And it doesn't necessarily follow that Rod's solo success will help the Faces' career. None of the Faces were on Atlantic Crossing, or on the single Sailing.

In fact, Sailing was probably of more help to the Sutherland Brothers' reputation than it was to the Faces.

"I was really knocked out by the song," said Rod. "I haven't heard

from Gavin Sutherland, but I did get a telegram from the publishers - Island."

Rod will begin work on a new album in December - again in the States.

Atlantic Crossing has been hailed by some as the biggest change in Rod's style, but the only apparent major change seemed to be the grouping of the songs. Rod didn't agree, but then he's entitled to be a bit biased.

However, in spite of the critics' opinion, Atlantic Crossing has already received a gold disc for quarter of a million sales in the UK. The Faces have included some of the tracks from Rod's album in their new set and are also playing numbers from Woody's second album, Now Look. In the States, they are going out with a 12 piece string section under the direction of Jimmy Horowitz.

All these extra personnel have made travel arrangements in the States a little complicated. The Faces now have three jets to ferry around a cast of thousands. One of the planes, a five seater, carries the group. Another carried VIPS and the other carries the road crew and equipment. So it's good to know that they make enough money to cover expenses at least!

Despite this hyped-up living, Rod's first question was: "How are things at home?" And more to the point: "How is the football season going?"

If the tax situation wasn't so tricky, perhaps he would be able to come home and find out for himself. Even being rich has its problems, it seems.



WOODY and Tetsu: playing better than ever.

Johnny Rivers' NEW SINGLE HELP ME RHONDA

This one you gotta get from ☐ 3482



CONTINUING THE saga of the Fattie Bum-Bums or more accurately who has the biggest Bum-Bum? It could well be one Pepe Rush, producer of the Diversions version, and the guy who is responsible for starting the great FBB craze in Britain, because Pepe himself is a very large chap and is often referred to as the fattest man in Britain.

I personally cannot give you an honest judgement as to who possesses the biggest thingy, as Pepe sat down throughout the interview. But as far as the battle of the discs go, The Diversions do have the edge over Carl Malcolm's.

Anyhow, there's rather an interesting maze-like history behind the most controversial reggae record since Wet Dream, and incredibly it was Max Romeo who was originally linked with Fattie Bum-Bum when it was first played on Capital.

Pepe Rush explained the story behind the original; the original's cover; and the cover's cover.

Once upon a time Pepe who was over in Jamaica heard the notorious record, which was originally on Randy's label, and foreseeing its potentiality, decided to import Carl Malcolm's Fattie Bum Bum to London. When it arrived however something had gone wrong with the pressings.

"When I imported the record," said Pepe, "I realised they had obviously put the wrong label on. Instead of Fattie Bum Bum by Carl Malcolm, they'd put on We Are Jamaican Who Are You, by Max Romeo. So what happened was the title got crossed off, and Fattie Bum Bum was temporarily written in biro. But Max Romeo's name was still left on the

label. So when I took it to Tommy Vance on Capital and he played it on the air Tommy, like everyone, thought it was Max Romeo's new single. You see it all got completely muddled in the pressing."

Not all was lost. When Pepe phoned Jamaica about the rights to release the song he found out that the voice on the record was Carl Malcolm's.

"I promptly phoned up Capital and told them about the mishap. They then informed me that the record was rapidly moving up their Hit-line

BUM BUM SPECIAL

Jan Iles talks to Pepe Rush

and that I'd better do something about it, quick."

He phoned David Howells of Gull records to see if he'd be interested in the disc, and David, like a knight in shining armour saved the big and jolly Pepe from further dilemmas. But alas Pepe soon found himself in a pennular situation again.

"When I contacted Randy's Records about the rights to release it they informed me that they'd already been approached by Johnathan King."

Pepe, not the kind of man to sit down and face defeat, decided that he'd do a cover of the cover.

"If I couldn't get the original," he said determinedly, "I thought I'm not going to give up because I'd actually made the record into a hit

without it even being available."

As the story goes Pepe and his friend, the Diversions manager, were digging the garden one summer's day, when his friend suggested the Diversions should do a cover.

"It was a challenge," said the gentle giant, "and I'd known the band for ages so I figured it

would be easy to work with them."

First they set about rehearsing the song, but because of the cheeky Jamaican jargon which is just impossible for most whitties to pronounce, they had to summon a Barbadian who was working on a nearby building site, to help them with the lingo.

"After that we went into the studios. We recorded it the Friday before Bank Holiday, got the master tapes on Tuesday and it was shipped out by that Friday. I know it's a terrible pun, but it was done in record time, he he, I keep thinking of that!"

I wondered if Pepe had had any difficulties with producing the band.

"At first the bass player was playing conventional sort of bass and I tried to draw the notes out and remember the sounds I'd heard in Jamaica so I'd get a kind of authentic feel. The other problem was the vocalist originally was singing with a Nottingham accent and I was shouting Jamaican obscenities at him because I thought it was the best way to get across the expressions and words."

Pepe's unorthodox approach certainly came up trumps. Not only is the Diversions single a much slicker, nimbler version, with meaty-beaty bass, it is evident that most Jamaicans prefer it to Carl Malcolm's.

Pepe said as proudly as a man who's just become a daddy: "I went into a Jamaican record shop the other day and the guy

there couldn't believe the band were white. 'Dah black, mon' he argued, but I said 'no, white', and he just couldn't believe it!"

The group's personnel, a might cosmopolitan array are: Jersey born Tony Richard, drums; David Quinn, bass and guitar, Englishman Jeff Smith, keyboards and Les Chappell, guitar; Steve Saxons, Lena Lovich from Detroit on alto and tenor saxophone and vocals.

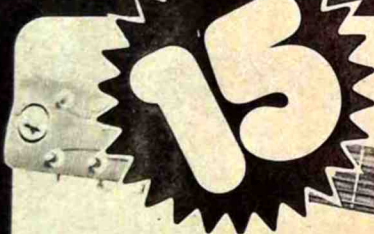
Unfortunately the band were not available for interview as they were in Holland at the time, but Tony Richard wanted us to know that: "The way we're communicating is by fun music, let's just have fun."

However sometimes fun songs can be cruel: I wondered perhaps that some poor souls blessed with a 40+ hip might not take too kindly to the quasi-ribald pee-taking lyrics. What did Pepe think? "Well, a lot of people say I'm the fattest man in England and I'm surely people must be amused by a very large or fat man bringing the record in. So, no I doubt whether people will be offended by the lyrics. After all it's a fun type record. And in this day and age, with the depression and all, everybody's had enough of records about sing-me-another-somebody-done-somebody-wrong-song, or songs with messages and people getting killed on their motor bikes. I think they want a record to dance to and laugh at. It appeals to everybody, like in war time the songs were to bring people up. That's what we need."



The Diversions: similar personalities

RECORD MIRROR & DISC competition



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How To Enter

Enter part TWO of this competition by answering the three questions on this coupon. Then, together with the coupon from Record Mirror & Disc, Sept. 13th Issue, post to: K. GUITAR COMPETITION, P. O. BOX 195, LONDON, N7 7BB, to arrive by Monday, 29th SEPTEMBER.

- 1 Which British guitarist brought the tremelo arm to fame?
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Competition Form 2

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DANGER



5,000 VOLTS: from left, Martin Jay, Roger O'Dell, Luan Peters, Tony Evers.

HIGH VOLTAGE

5000 VOLTS are currently chargin' up the charts and enjoying a shock success with their first single, I'm On Fire.

It's a high powered, raunchy song, written by Tony Evers who also wields a mean axe in the combo.

It was Tony's idea to form the band and give his song an airing and he tells a neat tale about how the song got its title.

"I was driving to the studio to lay down a couple of tracks and I suddenly dropped a cigarette down my trousers. It's the sort of thing that brings the tears to your eyes.

"So I bellowed 'Help, I'm on fire!'

"Great name for a song," muttered this guy I was with — which was the least of my concerns at the time — but he was right."

So Tony decided, when he'd recovered, to suss out a few buddies and see if they could get it together. He approached two session men he knew well, guitarist Martin Jay and drummer Roger O'Dell. They didn't need much persuading when they'd heard the tune.

What Tony needed next was a husky voiced lady to front the outfit. So he called up Luan Peters, another good friend. Everything was now hunky dory.

Luan is probably the best known member of the band. She's been acting on TV and the stage for a number of years, although she's not keen on the "actress - turned - singer" tag simply because it's nothing new.

"I started off singing with a pop group," said Luan, "before I travelled even went to drama school and I've always managed to combine the two.

"Recently I travelled round the world for six weeks on the SS France as a singer and I've just finished a year's run in John, Paul, George, Ringo and Bert.

"It was great for the first two months but after that the novelty wears off a bit.

"It ruins your social life — you're always arriving at dinner parties two hours after everyone else and all that's left is the coffee — so it's nice to be free again.

"I used to sing under another name and I had a year's recording contract with a record company. But we didn't actually get any hits, so I'm glad I can chop and change back to acting."

The band have done a number of TV appearances to help things along recently. The big apple was a Top Of The Pops appearance last week. How does it feel to front a pop group?

"I'm really very lucky," said Luan, "because I'm so used to TV cameras that I don't have to go through that awful nerves thing.

"I suppose what I really do is draw on my acting experience and act like a pop singer. That's what I'm really doing, acting."

"It's another role really."

Tony first got a hint that 5,000 volts were on to a biggie when the record became a huge hit in Germany and Italy. They appeared on Italian TV with Barry White and the

Italians are so enthusiastic they now want an LP from the band.

The first thing that hits you with the disc is the introduction. It sounds exactly like Black Is Black, the big hit of almost ten years ago by Los Bravos.

"There are really only so many variations you can use I suppose," said Tony, "almost everything reminds you of something else.

"I liked that song, so I don't think it's a bad thing."

The second thing to strike you is Luan's voice — husky, smokey, but rocking along a treat.

"The record is doing amazing business in discos," said Tony. So why then did he put Still On Fire on the B - side which is nothing more than an instrumental version of the A - side?

"It was Phonogram's idea actually," said Tony.

Is it giving record buyers value for money?

"It's a debateable point," said Tony, "but the DJs like it. They play the single, whip over to the instrumental, which is on the other deck, and come back to the single again.

"They think it's a great idea. But I don't think I'd do it again."

By the way, why the name, 5000 volts?

"It came after we'd got the title for the single, actually. Something to do with flames, fire, heat whatever.

"It was just an idea we came up with gradually, it wasn't a brilliant flash of inspiration."

by Jan Etherington

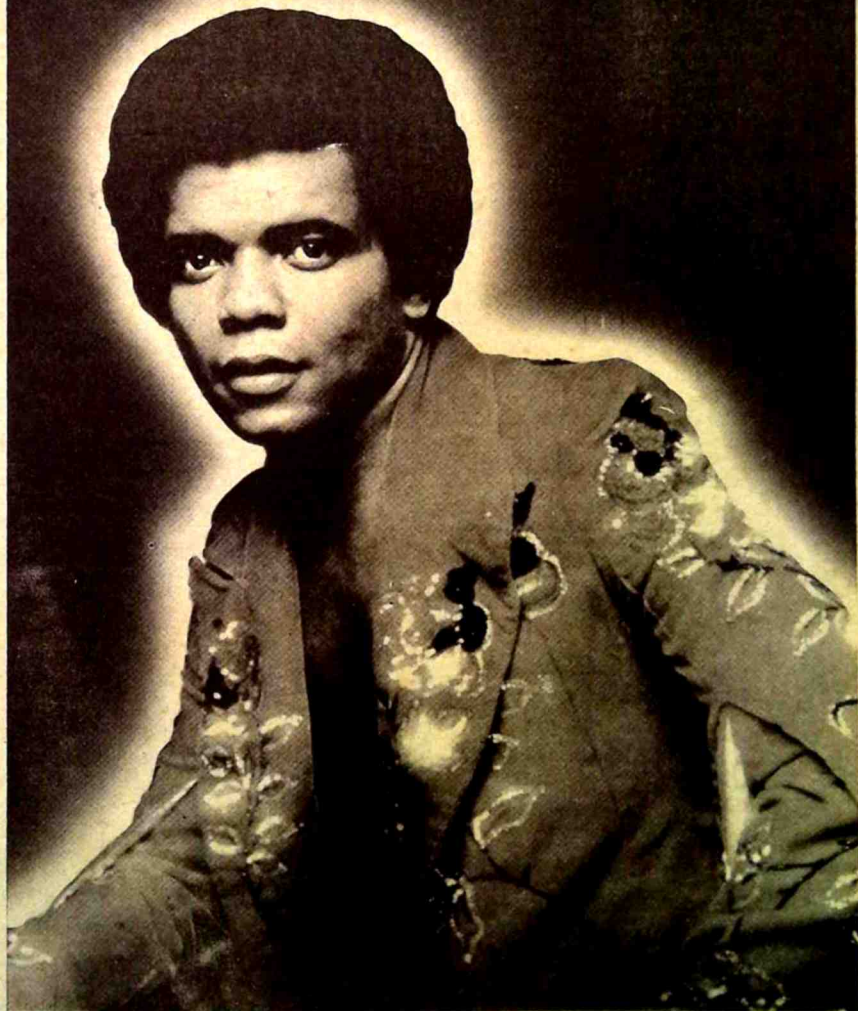
JOHNNY NASH

now has a new single

'LETS BE FRIENDS'



CBS 3597



from his new album

'Tears On My Pillow'

also on tape

CBS 69148

IT ISN'T the last word in presentation — doesn't even attempt to be: it isn't a one man show. Anyone who expected it to be either of those things came out disappointed, but most of us emerged from the opening night of the Wings' tour elated.

We'd heard 29 songs, loved 'em all and seen two hours fly by as if they were, but 40 minutes.

We felt we'd been invited to a musical at-home, to meet the family and watch our hosts perform a selection of their well-known party pieces. The introductions were informal, the dress almost come-as-you-are and the repartee warm and lighthearted — you know, a few "Howaya doin's?" and "Fancy clapping your hands" and suchlike and we soon felt very much welcome.

Prompt

The party's scheduled to begin at eight and it does — prompt. The lights are low and we can scarcely see out hosts as Linda leads us into Venus And Mars. After that poignant opening, Wings, like all good hosts, save the rest of the smooch till later and give us something to get a good buzz going. Rock Show first and nods from Paul to acknowledge the applause, then Jet. The sound man's a bit jumpy, bound to be nervous, but feel the quality, never mind the mix — he'll sort it out soon.

One more song — Let Me Roll It — then Denny Laine has his turn with

the lead vocals on Spirits Of Ancient Egypt. Can he follow an ex-Beatle without a tremor? Of course he can, c'mon, they're buddies aren't they?

Paul shifts to piano for Little Woman Love and C Moon strung together. Ah yes, C Moon, what a B-side that was, eh? Then Baby I'm Amazed, Lady Madonna, surely not quite the best choice for a Beatles rocker? ... and Long And Winding Road.

Over to Jimmy McCulloch now. Jimmy's not gone out of his way to be noticed, but you find yourself glancing across to him as often as a good driver does to his rear-view mirror. He starts out singing the song he had a hand in himself — Medicine Jar — and a couple of sceptics sit bolt upright in their seats and crane forward. His singing's not only every bit as strong as Paul's, he's giving us one of the highlights of the show (his solo's are highlights too). After it, the next two seem a little uneventful,

WING'S AT HOME... IN SOUTHAMPTON

then out come the wicker chairs and Paul, Jimmy and Denny sit for the acoustic set with Linda just behind them.

It begins a mite raggedly, but Richard Corey ends well and Bluebird and I've Just Seen A Face go like a dream, before Paul's left alone to do Blackbird and Yesterday. Much applause for these two, of course, but no more than the most popular new songs are accorded.

Highlight

Paul's twenties-ish You Gave Me The Answer, which one wouldn't have thought to be everyone's cup of tea, goes down almost as well as anything and then comes another big highlight, Magneto And Titanium Man. Here Linda's vocal comes up particularly good and strong on the chorus. Poor Linda, she may not yet be completely accepted by fans or critics, but what she does, she does well and in my humble opinion a good

many songs would be the poorer without her contribution.

Into the home straight and out come the biggies — a huge version of Junior's Farm, the new single Letting Go, the Bond one; Live And Let Die, which gives the brass section, a new feature, a chance for a really good blow. Up to now they've been used most effectively but with restraint. On C Moon, in particular, I'd have welcomed their presence a little earlier.

Call Me Back Again, My Love and then Listen To What The Man Said, with new drummer Joe English sounding wonderfully slappy.

Thanks very much for a super evening. I enjoyed myself very much, can I come again and will you please treat this as my thank-you - for - having - me letter?

by Ray
Fox-Cumming



One to watch

Blue Eyed Soul

If you liked Biddu's hit single 'Summer of 42' you'll really make tracks for the album 'Blue Eyed Soul' — Biddu's own brand of big-band soul. It's the widest sound around. Biddu's 'Blue Eyed Soul'. One to watch. One to listen to!



Chappel/Subiddu



Album: EPC 80836
Single: EPC 3318
On records and tapes

the new album

from Biddu



He only has eyes for you

THEY MADE quite a team. Paul Simon — chubby-faced and stocky. Art Garfunkel — long and streaky, with his angelic features framed in a mop of fuzzy blonde curls.

They were a cartoonist's ideal caricature. However, this strange looking pair were undeniably one of America's most successful and talented contemporary duos.

Even if their appearance was tantamount to a pop version of Laurel and Hardy, their followers often shed a tear or two when hearing Simon's beautiful heart rending tunes.

Art and Paul first met at school. They were drawn to each other, according to Art, because both were reluctant to join any gang or cult.

"Paul always had a very strange sense of humour," Art remembers. "One particularly nasty joke he cracked disrupted the whole class, and got us both sent to detention."

"After that during music period we had to go to a little room in the tower to serve detention. Paul brought his guitar and we would sing every day."

Having found that they had one thing in common — a love of music — the two unlikely lads formed an act, calling themselves Tom and Jerry and subsequently had one hit called Hey Schoolgirl, for Big Records.

However, the cat and mouse partnership quickly sank into obscurity after their first and only hit, so the two decided to go their separate ways.

Art enrolled at Columbia University and Paul went to Queens, in New York. It was during

Paul's days at College that he began writing songs, and after graduating, he went on the first of his frequent wanderlusts to Europe. Art later joined him and the two soon became quite well known in England.

In 1965 Simon and Garfunkel had their first major hit with The Sound Of Silence. From there on it was patently clear that they were on the right train to fortune and fame. The parvenus had the ideal partnership. Paul wrote nigh-perfect songs. Art delivered them in his inimitable pure hyaline style.

by Jan Iles

After creating as many as seven gold albums the Simon and Garfunkel relationship was becoming a bit strained and red in the face. During the recording of Bridge Over Troubled Water, their last album together, rumours began to fly that Paul and Art may split.

To add to the crisis Art made his acting debut. When he wasn't recording with Paul, he was filming Catch 22.

Finally, Simon and Garfunkel went their separate ways, both of them deciding to embark on solo projects.

After the completion of two superb film parts in the above-mentioned Catch 22, and also Carnal Knowledge, Art got himself back into the recording studios to begin work on an album.

With him on his musical trip was a plethora of talent: Paul Williams, Roger Nichols, Van

Morrison, Randy Newman, Jimmy Webb and Albert Hammond, plus his ol' mate Paul Simon and Jerry Garcia — the last two making two talents par excellence on backing.

The album, entitled Angel Clare, once again portrayed Art as the perennial choir boy in soap powder white choral robes, sweetly rambling on in his perfect tenor. But at least it showed the public that Art wasn't quitting.

The album did receive criticism for its woe-is-me nihilism and its cold, heart-of-stone presentation, but it also carried some strapping material.

Tracks like Woyaya by Sol Amarfo and Osibisa plus Travelling Boy by Paul Williams were very obviously Bridge-flavoured ditties. It turned out Angel Clare wasn't such a monumental flop after all.

Since then Art's been laying low — just letting us know he's alive by releasing the odd single from time to time, though none of them have been successful.

He has, however, just completed a new album, under Richard Pery's production, which should be released over here before Christmas.

Meanwhile there's currently the supreme oldie, I Only Have Eyes For You, to whet our appetites. Art's rejuvenated version reeks of sophistication and contains the florid strings and whispy, agile vocals for which he is renowned.

Just lately there has been talk of Simon and Garfunkel getting back together. To lend a little credence to these rumours, the two had reunited on the last night of Columbia's recent convention in Toronto.

The joyful, tear-soaked audience were lucky enough to hear the old favourites' most memorable numbers, including The Boxer and Scarborough Fair.

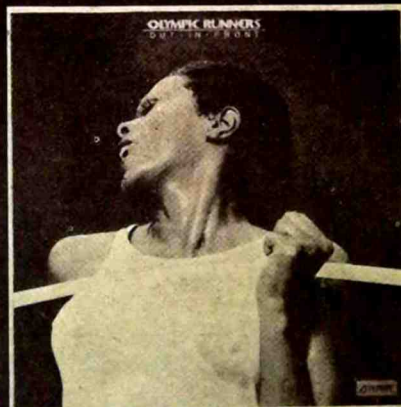
Since then the whispers relating to a resurrection of the pair have been firmly nipped in the bud. Art and Paul just thought that singing together for the convention was 'kinda cute'. Very sentimental, eh?

But if you're a Simon and Garfunkel freak, very disappointing.

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THE IDEA is to get Disco Tex seated in a sedan chair and have him carried down Oxford Street. If he gets arrested it'll make the papers and the single will break the charts.

"N - O, no," says his manager, a bearded American with a ski hat. "Something could happen to him. You know what I've got there? That's a million dollar cash: act . . . a cash act."

Whether or not America's Queen of Outrage matches that figure is beside the point - he looks the part. Four necklaces of pearls and assorted necklaces suit him, the diamond, silver and gold bracelets drip from him, and, darling, those rings.

Diamonds

Every available finger space gleams, but the killer is a piece of gold more than an inch wide inscribed with the word Rock - in diamonds.

Sir Monti Rock III isn't afraid of being thought tacky, he revels in it. Good quality bad taste has taken our humble Puerto Rican through a bizarre career that's included "world's top hairdresser", male model and kept man, to his latest re-incarnation as Disco Tex, the king (or queen) of the discos.

He's shrewd enough to know it won't last. He gives the discotheque boom another year and that'll be it. But he won't say what he's going to foist on the world next. Truth is he probably hasn't thought about it yet.

He's too busy putting on

and peeling off the Disco Tex make-up.

It's a long day at Top Of The Pops. Sir Monti's dressing room is sandwiched between those of David Essex and The

Supremes; the make-up has been on and off a few times; white boa feathers are strewn about the place; the cape's hung up.

The room is crowded

with the Disco Tex entourage. Sir Monti Rock III, fabled raconteur of America's Johnny Carson Show and Idol of the Silent Majority, has himself an audience.

"There's only one star of the show, dear, and I don't trust anyone. I've had a lot of people in my

life who were kind to me, but the minute you let them get away with something, they try to become the star.

"I've been around 12 years and I will kill anyone who gets in my way . . ."

Strong stuff. Yet most of the things Sir Monti says are suffixed with the word "no" as if to emphasise that the whole thing's a joke and to take it away from the realms of credibility. It's a device he uses throughout.

Flunky

"Do you understand what I'm doing?" he asks of his flunky audience. "It's just show-business and one of us has to be out there giving them Sophie Tucker and Mae West."

In fact it's Dietrich who is really his idol and he tells a story they've probably heard before. A story that has nothing to do with Dietrich.

"I opened in Vegas and I had three big dogs.

"I went to come out with like my mink coat and my three dogs and the dogs did the rehearsal perfectly. But when it came to the opening night the dogs got nervous, pulled me, I fell on the floor and they dragged me on to the stage.

"It was so good I kept it in the act. I even thought about doing horses. I had a chariot . . . No . . ."

Now he's sliding from subject to subject.

"I think the greatest thing about me is the way I look as opposed to the way I sing. Most people sing good but there's always someone who can sing better.

"But who can match my ego? I mean I came to meet the Queen and she was out of town, so I was knighted by my queen. He said, 'Kneel down' . . . No . . . His name was Charlie . . . No . . ."

In fact he did get knighted somewhere along the line, because he was born Joseph Moses Montenez Jr. As a top Bronx hairdresser he numbered Natalie Wood and Nancy Sinatra amongst his clientele.

His break came in 1964 when Johnny Carson gave him a seat on his chat show. Suddenly 50,000,000 viewers were hipped to Sir Monti's controversial, camp stream of consciousness style.

Sexual

His obvious flaunting of accepted sexual standards caused a moral backlash from middle America, - then. Now he's loved by them, and their sons and daughters, who were expected to get corrupted, are boogie flapping to Disco Tex nightly.

"Oh no, they didn't like me at the beginning but

you can't expect everyone to like you and if you do you're very sick, sweetie. The people that don't like me are probably insecure and have their own problems.

"Young rock people don't like me because they think they've got so much going for them. All they have is youth and a pretty face. They come and go, baby, they come and go.

Original

"One night on the show I said to Johnny, 'Is there anything really wrong with me?' and he said, 'No you've one great thing going for you. You're not one of a kind. People will copy you but the original always seems to do better.

"And I think if we all tried to do our own little trip the world would be a better world.

"Leave entertainment to me, keep your morals for your bedroom, and if you want to be in a dirty movie for God's sake make it in colour . . ."

As he drifts on, he talks sparingly, of dis-co-theques. After all that's Disco Tex and this is Sir Monti. Sir Monti's more at home with Danny La Rue.

He pats himself on the back saying he's a genius at what he does and it took him a long time to put the act together.

"Twelve long years, that's how you do it. If you're a pro you'll make it." He repeats: "Rock stars'll come and go, baby.

"There are very few of us who can last. Mick Jagger will because his charisma is still intact. We're like an old piece of marble, you can knock us but you can't dent us.

"I mean I have a facial every day, massage every morning. I'm like a lady of the cloth . . . No . . ."

Rejects

He has a theory that records will become "visual", that dancing will stop and that Sir Monti could find himself doing rhinestone westerns and glitter ads. He says all fashions are just rejects and re-runs.

"I mean I'm the originator, baby. I can't wear designers' clothes 'cos I wore them last season, so I make my own clothes. They're very tacky."

He slips a last word in about critics. "They can say what they like as long as they spell my name right which is Sir Monti Rock III.

"But didn't he feel he was losing his real identity as 43 year - old Joseph Moses Montenez Jr.?"

"No, darling, when I go home to do the dishes I'm a regular housewife . . . No . . ."



Tacky... that's Disco Tex

by David Hancock

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IT'S TOO GOOD TO MISS!**

TUNE IN

Radio

Hallam is one

RADIO HALLAM, preparing to celebrate its first year on air on October 1, has just produced a 34 - page book giving the full story behind the successful station.

Copies were on sale recently at the Sheffield Show, a big local event, and over 2,000 copies were sold.

Inside the front cover of the book are press cuttings outlining the growth of Hallam, including several taken from the pages of Record Mirror & Disc.

Costing 15 pence, the book can be had from the

following address, PO Box 194, Harthead, Sheffield S1 1GP.

The book also contains photographs and interviews with the station staff, and photos of some of the stars who have visited Hallam, including Alvin Stardust, Cliff Richard, Marc Bolan, Superwomble and Roger Daltry.

BLEEPS

• Firstly, apologies go to the nice people at the BBC, who apparently were none too happy about the idea that Roger Scott, currently the disc jockey with London's Capital Radio, might be joining Radio 1.

Although Scott has been hired by BBC 1 to work on their Disco programme, our story created quite a degree of embarrassment with all concerned.

Roger Scott did in fact work for Radio 1 before under the name of Bob Baker...

Television

Ask me...

STEVE MERIKE of Pennine Radio was seen on television for the first time last week on the nationwide ITV show, Pop Quest.

Until now Steve has usually been heard and not seen, working for Radio 1, Radio Brighton, Radio Northsea, Caroline and Radio Scotland.



STEVE MERIKE (left) and David Patan of Pilot

The opportunity for Steve to start in a career in television came to him while he was working out his last few months at his last few months at Piccadilly Radio in Manchester, where he was head of music and hosted the afternoon show.

Yorkshire TV producer Ian Bolt, asked Steve if he was interested, and Steve jumped at the chance.

The pilot show was recorded earlier this year, funnily enough using two members of the group, Pilot.

ITV station managers around the country liked the format of the 30 - minute show, which is a light hearted quiz between teams of youngsters from each of the ITV regions.

Recording of the series has now finished, but Steve told RM & D that there are a lot of surprises to come throughout the 13

week series. The programme goes out at 4.20 pm on Friday afternoon (most regions).

Steve told us, "I am amazed the way the young kids know all the answers to the questions. At their age, I certainly didn't know as much about music."

The final programme of the series, to be screened just before Christmas, features the winning team from the regional heats pitting their wits against a team of radio and television celebrities.

Look for:

Albert Hammond on the Russell Harty Show on Friday 19... Cliff Richard, Pilot, the Bay City Rollers, Albert Hammond, Andy Brown, and Chris Farlowe on the amazing Supersonic, Saturday 20... Arthur Brown on the London Weekend Show, also on Saturday 20.

Films

Nashville cattiness

NASHVILLE, Cert. AA. Ritz, Leicester Square.

AS THE TITLE suggests, Nashville is a film centered around the Country and Western capital in America.

The action takes place over a period of five days and encompasses the lives of some 24 characters, both from the world of Country and Western music and from a group of political people involved in a Presidential Election campaign.

The film manages to interweave the characters and stories by showing the political hustlers arranging a large rally to further their cause and involving the musicians to such an extent that they are seen to be endorsing their candidate.

As a freewheeling look at America the film works well on several levels.

On the musical side we are shown the artists who have made it to the top of their profession, the singers who hope to make it some day and also the no-hopers who persevere but stand no chance of making it whatsoever.

We are shown the

hypocrisy that exists within the Country and Western world and the intense rivalry that exists between the top performers.

With 24 featured roles the film is peppered with good performances too numerous to mention, but my personal favourites include screen newcomer Ronee Blakely as top singer Barbara-Jean and Gwen Welles as the would-be star.

Also starring in this Robert Altman directed film are Karen Black, Keith Carradine, Cristina Raines, Henry Gibson and Lily Tomlin. The music and songs were all written by the actors themselves and compare favourably with the genuine Nashville sound.

Although this film will possibly disappoint purists and may be a little too long at 2 hours 21 minutes, it should certainly be a big hit with the majority of movie-goers and jumps straight into my top ten for this year.

MIKE CHILDS

Listen for:

Malcolm on John Peel's Top Gear, on Thursday 18... Leo Sayer telling Brian Matthews his Top 12 on Radio 1 at 1.00 pm on Saturday... also on Saturday, Little Feat and Tower of Power are in Concert at 6.30 pm... Rod Stewart is the subject of Insight at 5.00 pm on Sunday 21... the last of the present Top Gear on Monday 22 features the best of the series.

The Continuing Story of Jim MacLaine

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SEE LOCAL PRESS FOR DETAILS

This week and for the next three weeks, we take the lid off Paul McCartney's new Wings and find out what makes them tick . . . eh, should that be flap?

FIRST: JIMMY McCULLOCH

IF ANYTHING approaching buffoonery manages to break the orderly organisation of this current Wings tour, it's odds on that Jimmy McCulloch will be involved.

It's not that he's known to be a trouble-maker, he just looks mischievous.

Backstage at Cardiff's Capitol theatre an air of restlessness surrounds his every move. There are twenty minutes to go before Wings go on stage for their third gig of this current tour, and Jimmy doesn't know whether to sit down, stand-up, eat a cheese cracker or go to the toilet. He does all four in a matter of minutes, then slips into a neat new jerkin for the stage and decides he likes it.

For him more than any of the other group members, the business of playing with Wings is a monumental step. Even the choice of costume adds to the experience, and once he gets on stage it is clear that Jimmy McCulloch, age 22, is racing ahead in the Guitariist Stakes.

The story so far: Inspired by the Shadows, Jimmy picked up his first guitar at 11 and soon began playing in local bands. At 13 he joined the Glaswegian band One In A Million, then as a teenager he moved to London and went from Thunderclap Newman (playing on their big hit Something In The Air) to touring with John Mayall, joined Stone The Crows at the age of 18, and when they split, had a short spell with Blue.

Wings came after he was recommended to Paul McCartney, he explains after the gig.

Perfect

"The first thing we did was in Paris," he says. "It developed from then. That was after Band On The Run. I was about at the mixing of Band On The Run, but it was only a couple of times. I first heard about it through their old sound man, Ian Horne, who said 'the band are talking about getting another guitar player and they're thinking about you'. Then I did Mike McGear's album - Paul's brother's album - and it was during that they asked me to join. It wasn't like an audition, they knew me, they'd heard me before, I wasn't doing anything so it was perfect."

The difference is great for him because apart from his brief two-month spell with the more melodic Blue, Jimmy's professional guitar playing has been hard and raunchy.



Mischievous McCulloch

by Peter Harvey

He says: "I knew I would learn a lot from playing with Wings. It would be good experience - just everything. Now I listen more to the other people in the group. I kinda think, I'm not going to play and all I can hear is myself. We're into complementing each other, y'know really listening and feeling who's playing what."

But he admits that a lot of the solos are set pieces. For instance, Jimmy plays note for note the same solo as Henry McCollough played on My Love. But as he says: "When I first started playing guitar I used to listen to Cliff and the Shadows and, once I could tune the guitar, I'd learn the solos note for note."

It was when he was 18 that Jimmy wrote Medicine Jar, the track on Venus and Mars which some critics thought was Paul's message to John Lennon.

"I haven't heard that one," says Jimmy, "but the song was written for someone. Colin Allen (from Stone The Crows) wrote the lyrics and I did the music. The demo was done with Stone The Crows in a farmhouse, then when Paul asked me if I had any songs I produced that one."

All together Jimmy

reckons he has half a dozen songs which are "just drifting".

"I go through phases. At the moment I'm just into playing live. You can get in a rut if you don't get a balance between the studio and live dates."

So it could be a while before there's a solo Jimmy McCulloch LP, maybe even two years.

As for the group's growing identity: "We have different ways of expressing ourselves, but it comes together. We're all influenced by each other. It's really varied too."

Unlike most people he reckons the present musical climate is getting healthier.

Simpler

"A lot of good things are hangin' in there. It's getting simpler. We play three and four minute songs so we're not really like a rock band which goes on for seven minutes or so. It's easy for us though. The guy (McCartney) has written so much, all we have to do is inject."

For the future then, Jimmy says he won't rush into forming his own band.

The time comes for Jimmy to go back to his hotel and watch the film, Blazing Saddles. He pushes his hands into his pockets and lurches away looking for all the world like a teenage conspirator ready for a crazy night out.

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James Hamilton's DISCO PAGE

new spins

As I did last week, I'm reviewing everything that's come out this week which has any bearing on the disco scene. And as last week, I'm still wondering whether that's what DJs want, or whether you'd be happy to let me exercise my critical judgement. Please write and tell me what you think.

Wailers wail on

BOB MARLEY AND THE WAILERS: No Woman, No Cry (Island WIP 6244).
Recorded live at their Lyceum gig, Bob and the boys' mournful slowie is almost Dylanesque — which may help explain its enormous appeal to Capital Radio's listeners, who have voted it up to No. 1 in the Capital Hit Line. More rock than reggae, so those unfamiliar with reggae have nothing to fear. Pity it fades early (3:50), though doubtless the LP cut'll be longer.

JACK ASHFORD AND THE SOUND OF NEW DETROIT: Do The Choo-Choo (Pis 1/2) (London HLA 10507).
Archetypal disco sounds of the Hamilton Bohannon type, just made to be danced to. Basically instrumental, nothing to do with Archie Bell (or Little Eva!).

B.T. EXPRESS: Give It What You Got (EMI INT 515).
Repetitive funky chanter, the US hit from their Non-Stop LP. Presumably the equally big Peacapepe has been taken off the flip so that it can be our follow-up; instead we get the sparse but spry Happiness as coupling.

TRAMMPS: Hold Back The Night / Tom's Song (Buddah BDS 437).
Solidly whapping easy

beat and Four Toppish effortless vocals give this the feel of a British hit. Is the attractive instrumental Tom's Song dedicated to Mr Moulton of the celebrated disco mix?

GARY TOMS EMPIRE: Drive My Car; Love Me Right (Epic EPC 3811).
Losers of the chart battle but possible disco winners with 7-6-5-4-3-2-1, the Empire are back in style and blowing their hooters this time, as they give the Beatles oldie their very own rhythm - packed treatment. Lovely flip with Latin lobe and Pete Wingfield-ish vocals.

JIMMY JAMES AND THE VAGABONDS: Whatever Happened To The Love We Know (Pye 7N 45234).
My old mate Jimmy gets well served on this happily bouncing whopper - stomper by a supremely confident Bidu production job.

SU SHIFRIN: All I Wanna Do (EMI 2343).
The New Seekers have indeniably left a void that MOR jocks find hard to fill. Here to help them is a mixture of Lyn Paul, Lynsey de Paul, Hurricane Smith's sax player and a few la-la-la's.

OK, but at least the old folks can dance to it!

FRED ASTAIRE: The Wailing Of The Willow City Of The Angels (UA UP 38013).



BOB MARLEY'S No Woman No Cry, live from the Lyceum, last month.

Brand new bossa nova-ish swayer from ever-youthful Fred — this and the "My Kind Of Town, LA Is," flip, should be of interest to easy listening crowds, especially if pre-announced.

DR HOOK: Only Sixteen (Capitol CL 15836).
Never thought I'd dig these guys, but now I really love their affectionate treatment of Sam Cooke's gentle classic.

CHRIS FARLOWE: Out Of Time (Immediate: IMS 101).
Like the ad says, "Accept no substitute." Immediate is now owned by Nems, and this particular release can be ordered thru CBS depots (that's just so your local unfriendly record store has no excuses).

JO JO BENNETT AND MUDIE'S ALL STARS: Leaving Home (Cactus CT86).
Originally out about three years ago, this delightful lightly reggae - fied instrumental has a gorgeous melody topped off by twittering birds. Great to see it again.

RAY WILLIAMS: It's Been A Long Time (Vasko 53).
Initially put off by the packaging, I was totally floored on hearing this. Instead of the dreadful pub singer the blurb suggested, composer /

producer / performer Ray turned out to be the most truly soulful singer I've heard this year.

Surrounded by a stunningly soulful sound of incredibly intense purity and simplicity, Ray turns the clock back to the old Goodwax sound of the mid 60s, as he tenderly emotes and achingly felt slowie that positively drips with blues feelings. If you're a soul fan from way back, don't on any account miss this, or Ray's similar 1974 slowie, Growing Old (Vasko 50). This guy is great.

GEORGE HARRISON: You (Apple R 6007).
Nice MOR appeal on Hari's Spector-ish new chummer, even if the lyrics are a bit disjointed.

MORRIS ALBERT: Feelings/Come To My Life (Decca FR 13591).
Brazilian Morris is huge worldwide with this romantic late-nite slowie, and he should go over well here too. Expect an easy listening breakout, at least. Flip's fine, too.

BARBARA LYNN: You'll Lose A Good Thing (Oval 1006).
A 1962 US smash for the Oh Baby gal, this bluesy sax-backed slowie is perennially popular with West Indians and is already getting plays aplenty in black clubs. It's effective enough to cross over, so try it.

JACKIE LEE: Do The Tompatong Walk / The Shotgun And The Duck (Contempo-raries CS 9035).
Well, I remember Pete Stringfellow waving Jackie Lee's album cover about on one of my visits to his King Mojo Club in Sheffield back in 1965 — was that the birth of Northern Soul? The Duck could certainly claim to have started it all, and this follow - up to it was probably just as influential. A classic coupling.

BILL HARRIS: Uptown Saturday Night (Pt 2) (Warner Bros K 16386).
OK, I've turned it over, and now I see why Glasgow's Judge Jay has been raving about it — the flip continues as a Night Train / Disco Stomp-type inventory of funky US place names.

GREYHOUND: Dream Lover (Transatlantic BIG 528).
The guys who played at

Mick's wedding do a pop-reggae version of Bobby Darin's oldie that's fine in its way.

BUSTER PEARSON: Ain't It Groovy (K&B KB 5514).
Straightforward reggae of no great inventiveness.

THE BLACKBYRDS: I Need You (Fantasy FTC 117).
Lively and rather too obvious bouncy chanter, edited down from their Flying Start LP.

SOUL ON DELIVERY: Hustle (Dance Of The Day) (Decca F 13601).
Commendably American - sounding instrumental that does the job denoted by the title, produced here by Mike Vernon and Pip Williams.

THE ELEVENTH HOUR: Hollywood Hot (20th Century BTC 2215).
Bob Crewe's group are hotter than hot in US discos with this ponderous medium stomper. Simple stuff that works.

SUSAN CADOGAN: Congratulations (Kilk KL 604).
Lee Perry-produced reggae slowie that should go over big at West Indian weddings! I'd rather hear this than her pop things, any day.

TRAPEZE: On The Sunny Side Of The Street (Warner Bros K 16800).
Unorthodox rockified treatment of the evergreen, it might work at jolly MOR gigs.

DIZZ HEIGHTS: Don't Be Down On Me / Someone Somewhere Is Waiting (Phyllis 6006478).
Going over great at the Gold Mine, Canvey Island, this perky girly group shuffler is winsome and sweet, while the instrumental with phonecalls flip sounds like a Hot Buttered Soul backing track.

SNOOPY DEAN: Lady, Lady (Seville SEV 1006).
Nice sound even if not much substance to this lazy Soul swayer.

THE CHEQUERS: Rock On Brother (Creole CR 111).
Modish instrumental, kinda like a theme in search of a movie.

AL SOUTHERN: Puttin' It Down (To The Way I Feel About You Girl) (UA UP 38014).
UK sweet slowie, structured stylistically but minus the high notes.

Disco 75 a smash!

"DISCO 76 will be even bigger and better, and is definitely on!" Thus spake NADJ boss, Ben Cree, at the close of this year's fantastically successful DJ Convention & Exhibition last Tuesday. "We've had many more visitors than we expected — over 3,000, of whom 2,000 were paying members of the public.

"So next year we are obviously going to need more room as so many more exhibitors want stands. We don't know whether the show will again be in the Bloomsbury Centre Hotel, but the dates are definitely set for September 6/7/8th."

This year the Hotel certainly wasn't hard to find — it was surrounded by DJs' Transits!

The noises inside were naturally deafening and

the lights dazzling. Meteor Lighting even managed to set fire to their stand during an artificial smoke display!

I had fun meeting several of our DJ Hot Line contributors — among them Les Aron, Theo Loyla and Jeff Bunting — and generally checking over the equipment on offer.

Frankly, I personally would not want to swap my own console for anything I saw at Disco 75, mainly because nothing there had the type of pre-fade listening switch on which I have based my whole DJing style.

Everyone these days seems happy manipulating sliding faders, whereas I like being able to cut precisely in and out of records with just one

snap-across action. Oh well!

Jingle Singles of Roche in Cornwall caught my attention with one track off their new collection (Jingle Single No. 4): This was the Big'n From Wigan cut, which, with the West Coast USA cut, is actually to the point and well executed!

One major disappointment readers was the absence of Capital Radio's free flimsy jingle single. This unfortunately was caused by a disagreement over the nature of the B-side, a commercial by a hi-fi store, which was in fact financing the operation.

Roll on next year and Disco 76. If it is any bigger, they better give ya earplugs at the entrance!

dj hot line

Steve Day (Chingford) reports EXECUTIVE SUITE: When The Fuel Runs Out (Polydor) really going down a storm, and KAY-GEES: Hustle Wit Every Muscle (US Gang) making good progress.

... my fave, MIKE HARPER: I'm Crying (Retreat) a breaker for Jay Jay Sawers (Hotel De Croft and Karloff's, Irvine, Ayrshire).

Doug "The Mug" Forbes (Klounds, Globe Hotel, Warwick) gets great reaction to DEE CLARK: Ride A Wild Horse (Chelsea).

Les "Godfather" Spaine (Time Piece, Liverpool) finds that the LP cut is B.T. EXPRESS Discotizer (EMI).

CARL MALCOLM seems to be winning the Fatie Bum-Bum battle - Pete Graham (Worthing) even charts him twice!

Anthony Allan (Speakeasy, Wakefield) back from his hols to push DOBIE GRAY: Out On The Floor (Black Magic) and GEORGE BENSON: Supership (US CTI).

... EXCITERS: Reaching For The Best (20th C) second only to Doble for Alex Henderson (Victoria Bars, Weymouth).

Chris Sang (Hove) going with POINTER SISTERS: How Long (Betha Got A Chick On The Side) (ADCU).

ESTHER PHILLIPS must be a biggie as it's about time that some Jazz-Soul and Latin-Funk rhythms repeated their US success here" - so opines dependable Jon Taylor (Crookers, Norwich), who also tips THE BROTHERS: Are You Ready For This (US RCA).

... incidentally, little RALPH CARTER amassed a million bucks

by the time he was ten from doing McDonalds hamburger commercials.

Jason "Judge Jay" Mayes (Spankies, Glasgow) currently hot for ELEVENTH HOUR: Hollywood Hot (20th C) ... Magnet Records are doing a special mix and edit on SILVER CONVENTION: Fly Robin Fly / I Like It, huge in New York discos, for rush release soon.

Bob Poole (Reading) uses the 40 Pub Singalongs LP (K-Tel) ... Soul Search-winning ERUPTION were outstandingly good live at Phebes (Stoke Newington) last Saturday, especially on their single Let Me Take You Back In Time (RCA).

... a monster in the making, BOB MARLEY & THE WAILERS: No Woman, No Cry (Island) already breaking for Les Aron (Life Discos, Bognor Regis).

... if you want to get on Satrl Records' mailing list, just send proof of your DJ position and a phone number to the Henry Hadaway Organisation, London WC2H 7JF.

ABBA: S.O.S. (Epic) charted by Peter Greig (Route 66 Discos, Plymouth) ... Ray "Rosko" Robinson (Tiffanys, Leicester) tips BLACKBYRDS: I Need You ... veteran reader Rod Schell (Carlisle) suggests the old SONY CHARLES & CHECKMATES LTD: Proud Mary (A&M), and asks whatever happened to ex-RM columnist Tony Hall-well, Rod, Tony's currently employing DAVID ESSEX to produce one of the many acts he manages, THE REAL THING: Watch Out Carolina (Pye)

star tip

Two interesting Star Tips from (Speakeasy, Allan (Speakeasy, Wakefield)).

Anthony gets hilarious results when he MIMES along to such records as LORNE GREEN: Ringo (RCA), ERNIE: Rubber Duckie (CBS), ALLAN SHERMAN: Hello Muddah! Hello Fadduhl (Warners), RAY STEVENS: Bridget The Midget and The Streak.

His other trick he calls "The Glass Box" — Hold the mike out of sight and in such a way that you can tap the top of it.

At the same time as you tap it, pat the air in front of you so that it looks and sounds as though there is a glass wall between you and the audience.

Then pat all around you in the same way until it seems that you are encased in a glass box. There are all sorts of variations, and the response can be terrific.

james' top ten

- 1 LADY OF SPAIN RAY STEVENS LP (Janus)
 - 2 ONLY SIXTEEN Dr. Hook (Capitol)
 - 3 THE LAST FAREWELL Roger Whittaker (EMI)
 - 4 THERE GOES MY FIRST LOVE Drifters (Bell)
 - 5 IN THE MOOD Joe Bob's Nashville Sound Company (US Capitol)
 - 6 PALOMA BLANCA George Baker (Warners)
 - 7 YOU BELONG TO ME Jim Reeves (RCA)
 - 8 ALLI WANDA DO Su Shifrin (EMI)
 - 9 ALL I HAVE TO DO IS DREAM Nitty Gritty Dirt Band (UA)
 - 10 HEARTBEAT Showaddywaddy (Bell)
- BREAKERS**
- 1 YOU GEORGE HARRISON (Apple)
 - 2 CITY OF THE ANGELS Fred Astaire (UA)
 - 3 FEELINGS Morris Albert (Decca)

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soul stirrings

by Kevin Allen

HONEYED SOUL

IMAGINE a luscious, naked, sexually super-charged soul sister literally dripping in honey spooned from a big glass jar and you've got the idea of the sensational sleeve for the Ohio Players' latest album.

Over the years the Players have almost become as renowned for their turn-on album covers as for their music, but that music can and does stand on its own merits too.

Their stage act is equally bizarre, with leader "Satch" Satchell in hot-pants, cape and fur-trimmed boots and guitarist Leroy "Sugar" Bonner wringing simulated rude words from his guitar. But, again, it is the music itself which really carries it all off.

Power is the keyword, but it's power used wisely. That comes from musicianship born of years hustling for the big break.

That break has now come the Players' way and made them just about the biggest pulling black act in America today.

Early on, the Players worked as a back-up band for Wilson Pickett, the O'Jays and even played

some gigs for James Brown.

Pulled together from three separate Dayton, Ohio, bands, they emerged as a strong act in their own right. The Players' tag came from a sticker one of the guys had on his car and they added the Ohio bit to give a greater sense of identity.

Their first album

wasn't even conceived as such. They'd been backing various artists in the studios and between takes laid down some tunes on their own. Without their knowledge a friend took the tapes to a record company, Capitol, who promptly signed the act and then did nothing with them, though that first LP is now a highly priced collector's piece, a copy of

which Satch himself would pay highly for: "Not that it was that good, it's just that I'd like to have it since it is our roots," he says.

Their version of Over The Rainbow was actually played at Judy Garland's funeral and they thought they'd arrived but as it turned out, a lot more dues needed paying first.

It was several years later that they pooled their resources, counted out the net sum of 400 dollars, rented a Tennessee studio and cut their first "proper" album.

They called it Pain and signed to Westbound records who came up with the kinky sleeve pic idea. Pleasure came next, and from that set the novelty single Funky Worm, completed with granny voices, hit number one on the American soul charts and went to number 15 in the pop charts.

Westbound weren't doing things right by the band though and it wasn't till their contract ended and they signed a new deal with Mercury that things really lifted off with the Skin Tight LP recorded, amazingly, in just three days.

The current line-up is Clarence "Satch" Satchell on saxophones, Marshall "Rock" Jones on bass, Ralph "Pee Wee" Meadowbrook on trumpet, trombone and saxophone, Billy Beck on keyboards, Marvin "Merv" Pierce on trum-

pet, trombone and flugelhorn, Leroy "Sugar" Bonner on lead guitar and Johnny "Diamond" Williams on drums — a sizeable outfit but in no way unwieldy, thanks to their tremendous empathy both as people and musicians.

Honey, as you'd guess came from the aforementioned sleeve picture, is the name of the Ohio Players' latest album and it has already shipped gold in the States, while over here many clubs are already playing many cuts from it.



OHIO PLAYERS: biggest black act in America

Running with a bullet

IF they haven't quite matched the success of the Average White Band, the Olympic Runners have nonetheless seen three of their singles enter the US charts. Not bad going for an outfit which records in Europe and isn't even a working band.

To call this studio aggregation a British band is a bit misleading since there are four guys involved and they come from four different countries.

Best known is keyboard wizard Pete Wingfield, who's just been in the charts on his own right with Eighteen With A Bullet.

Pete, an out-and-out soul freak who, before his smash hit, spent as much if his time writing about black music as playing it, is the Runner's only Briton.

On guitar there's Jo Jammer, a native of Chicago who is remembered for the jam sessions he used to organise on Tuesdays at London's Speakeasy Club and who now commutes across the Atlantic to record with the Runners.

The bass-player is De Lisle Harper who originates from Barbados, and who used to be a full-time working member of Gonzales before leaving recently to work on Maggie Bell's tour. The line-up is completed by Glen LeFleur, who was born in Burma and is still with Gonzales.

It has, in fact, been the group's other duties which have so far prevented them getting any gigs together as the Olympic Runners: "It wouldn't be practical for Jo to fly over for just one gig, and he can't get a permit to stay here permanently," explained Glen, "and if we did a tour it would have to slot in with our other obligations."

One distinct possibility is a dual Pete Wingfield Olympic Runners' tour with Pete working as one of the group for their set and being backed by them on his own.

How then did this unlikely outfit come together in the first place? "Producer Mike Vernon really put it all

released here, although their second album, based round the hit "Drag It Over Here," has just been issued.

"Phillip Chen on bass and Bruce Rowlands on drums cut two or three tracks on the first album but they couldn't fit the rest into their schedules so De Lisle and I were brought in," said Glen, "We finished that album and did the whole of the second album. It really was a corporate effort since we all share in the writing and the ideas."

That the Olympic Runners are, in essence, a studio band, is evidenced by the fact that they've never even had a picture taken together but all that could change if the current disco reaction to their records continues its current pattern.

Their own debut album was recorded in Brussels — "Mike couldn't get studio time here," — all in the space of 36 hours and, reflecting Vernon's concentration on the US market, it wasn't even

released here, although their second album, based round the hit "Drag It Over Here," has just been issued.

"Phillip Chen on bass and Bruce Rowlands on drums cut two or three tracks on the first album but they couldn't fit the rest into their schedules so De Lisle and I were brought in," said Glen, "We finished that album and did the whole of the second album. It really was a corporate effort since we all share in the writing and the ideas."

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soul gossip

WATCH for a big revival in fortunes of the once formidable Chess / Cadet group of labels which has now been bought from GRT by SYLVIA and JOE ROBINSON'S burgeoning All Platinum company. . . . Soul is reported to be the happening thing down in Mexico right now though Japan, which went Soul crazy all summer, is reported to be cooling towards the music. Nevertheless, RCA are slating a slew of double album releases there while CBS/Sony are planning a big Philadelphia International push. . . . One time top New York DJ EDDIE O'JAY — yeah the man who gave the O'Jays his name — is now running the 100,000 watt Swaziland radio station SMR beaming Soul to South Africa. . . . LAMONT DOZIER is all set to start his third TV series in less than a year. "That's My Mama", starring CLIFTON DAVIS will get an all-new DOZIER theme. The ex-Motownner was also responsible for Flo's Place and Nevada Smith. . . . The OTIS REDDING Scholarship, a scheme devised by the late Big O's manager PHIL WALDEN, has been inaugurated down in Macon, Georgia. Biggest donation so far has been 50,000 dollars from Ode Records's boss LOU ADLER who co-produced



BARRY WHITE

the 1967 Monterey Pop Festival in which Redding starred. . . . product from 34 Anchor Records' soul albums have been featured at ten key disco locations around the country in the company's "Hooked On Soul" campaign. . . . following the hot reaction to NATALIE COLE'S This Will Be single, Capitol are advancing her Inseparable

album from its planned November UK release date. . . . oh yeah? — BARRY WHITE has strung himself a whole new Love Unlimited Orchestra comprising 45 lady musicians: what power women's lib? . . . ROBERTA FLACK is to sing the theme song in The Last One Of Me movie while WAR are scoring The River Niger flick. . . . watch for 13-year old RALPH CARTER with his revival of the MARVELETTES' When You're Young And In Love on Mercury — could be a left felder. Song was written by currently hot VAN MCCOY and disco reaction is heavy. . . . now in the chart stakes, AL WILSON'S The Snake was a nine-year-old album cut. Import copies of the single were said to be changing hands at £10 a throw so Bell issued it here and were rewarded with a hit. . . . oldies SAM AND DAVE, under the aegis of former MG guitarist STEVE CROPPER, revive the DRIFTERS' Under The Boardwalk (United Artists) and stick pretty close to the original, save for a TEMPS inspired trumpet break in the middle. Down-deck, Give It What You Can is far more original and comes on strong like one of the duo's old Memphis

Classics — nice one and it's the side the clubs will major on. . . . Southern lady JACKIE MOORE whose Precious Precious earned gold back in 1971, has signed to newly-formed Kayvette Records out of the TK stable down in Miami and hit straight off with Make Me Feel Like A Woman, penned by CLARENCE REID who is also currently hot with GWEN McCRAE'S recent US chart-topper Rockin' Chair. . . . a big Soul weekend is planned for the Midlands on the 26-28 September weekend, Friday night / Saturday morning finds an all-nighter at the Palais, Leicester, featuring Northern Sounds' specialists KEV ROBERTS, SOUL SAM, PAUL RUDZITIS, STEVE RUSSELL and MICK FLELLO, ROBERTS, FLELLO and RUSSELL will then host an all-dayer at the Palais, Nottingham from 2 pm to 11 pm on the Sunday, both promotions being by the West Midlands Soul Club. . . . happening Soul venues down in the South West are the Tropicana, Paignton, and Barbarellas, Teignmouth where STEVE MARIO and GEOFF ST. PAUL are the jocks. . . . good scene on the Yorkshire coast at Bridlington where JULIAN ST. JOHN hosts the Grecian Rooms Disco.

album from its planned November UK release date. . . . oh yeah? — BARRY WHITE has strung himself a whole new Love Unlimited Orchestra comprising 45 lady musicians: what power women's lib? . . . ROBERTA FLACK is to sing the theme song in The Last One Of Me movie while WAR are scoring The River Niger flick. . . . watch for 13-year old RALPH CARTER with his revival of the MARVELETTES' When You're Young And In Love on Mercury — could be a left felder. Song was written by currently hot VAN MCCOY and disco reaction is heavy. . . . now in the chart stakes, AL WILSON'S The Snake was a nine-year-old album cut. Import copies of the single were said to be changing hands at £10 a throw so Bell issued it here and were rewarded with a hit. . . . oldies SAM AND DAVE, under the aegis of former MG guitarist STEVE CROPPER, revive the DRIFTERS' Under The Boardwalk (United Artists) and stick pretty close to the original, save for a TEMPS inspired trumpet break in the middle. Down-deck, Give It What You Can is far more original and comes on strong like one of the duo's old Memphis

album pick

THE CHI-LITES: Half A Love (Brunswick BRLS 3015)

In these days of rip-offs, it's a pleasure to compliment Decca on adding two previously unreleased cuts to this album which in its Stateside form represented a short-change effort with just seven tracks. For some strange reason, the Chicago outfit (now back to a four-piece) have lost their pre-eminence in the soft-soul field when it comes to records, though those who got the chance to see them on their current UK tour will know they've still got that 100 per cent magic on stage. In truth, with this, as with several of their recent albums, the group seems to be coasting along, not really making an effort. It's all superbly polished of course, but there's none of the spine-tingling quality found on early albums and ironically the best track in evidence is I Never Had It So Good, which has already appeared on a previous album. A couple more nearly hit the bulls-eye: the Teddy Randazzo ballad Half A Love and the catchy It's Time For

Love but, overall, it's a weak album which shouldn't cause the Stylistics, Blue Magic and the Chi-Lites other rivals to lose any sleep.

BOOKER T & THE MG'S: Memphis Sound (Stax STX 1037)

Ah, sweet memories of soul music's most sadly missed instrumental group but it sure is a shame that their earliest (and best material) was not available to Pye for inclusion in this 11 tracker (Atlantic holding the rights to Green Onions, Soul Dressing, Chinese Checkers, etc.). That said, this does include half a dozen of their more lightweight hits like Time Is Tight, Soul Limbo and Mrs Robinson, plus the exceptionally strong Melting Pot which really does boil. In retrospect, their sound does seem a trifle dated and even clichéd but at least it displayed meticulous musicianship.

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Piecing it together

JAZZ MAESTRO Donald Byrd seems to have developed a knack for nurturing new soul talent. First, of course, came the Blackbyrds, the band who backed his own breakthrough into the discos and then scored heavily with their own *Walking In Rhythm*.

Now the trumpeter has come up with the Three Pieces whose name may sound rather old-fashioned but whose music certainly isn't.

It was Byrd's side-line as a music lecturer at Howard University which enabled him to unearth so much talent of late, and it was there that he came into contact with trombonist / keyboard man Lincoln Ross.

"I was there the whole time Donald was, from 1968 through to 1973, and I learned a hell of a lot from him," Lincoln recalls.

"Donald's got the business contacts and the experience, as well as the music."

Lincoln majored on trombone but was also pushed into piano playing: "I got some money together once and bought an electric piano just to have round the house for fun. Then, simply because I owned one, the other guys started ex-

pecting me to bring it to gigs and now I play it as much if not more than the trombone."

For a young musician, Lincoln already has a wealth of experience behind him. He was a member of the Count Basie Orchestra for a time and has backed Marvin Gaye, Gladys Knight and the Pips, the Whispers, Harold Melvin

and the Bluenotes, the Dells and the O'Jays among others. He's also a fine songwriter and composed Gut Bucket which was a big US disco hit for the Blackbyrds last year.

Percussionist Andre Richardson started playing drums at 12 years of age and since then he has worked with just about everybody who is any-

body in soul music.

Singer Jerry Wilder completes the Three Pieces and also plays the bass in the group: "About 10 years back my brother got a guitar for Christmas and I started fooling around on it. I was playing all the bass parts on that guitar and then one day I got the chance to play them on a real bass guitar and it all clicked. I haven't played

anything but bass since then."

The group's hometown of Washington DC is a musical boiling pot right now, but there are so many musicians around it's hard to get any kind of gig. The band made it though as part of a nine-piece outfit named Sound Service. When that conglomeration split up they stuck together and

formed the Three Pieces.

Their music is brash, highly rhythmic, loud and funky. Comparisons with the Blackbyrds are inevitable but different factors come into play. Where the Blackbyrds are highly cultured musicians in the academic sense, the Three Pieces came up off the streets and are at a more basic gut-level. Whatever, both bands have a lot to offer.

THREE PIECES: loud and funky



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AND THEIR LATEST RELEASE



RAK

Albums

ROLL UP ROLL UP

DAVID ESSEX: All The Fun Of The Fair (CBS 69160)

Essex is onto a winner with this, his third album. The concept deals with all the fun of the fair and its jollifications; but all the same Essex's improvisations aren't flippant, coconut-shy pipe moosic. The title track opens the collection, and depicts haunted houses, dodgemen and men with greasy hair, held up against a backdrop of psychedelic arrangements. Also included here are his two latest singles, Rolling Stone and Hold Me Close. The latter ditty could foreseeably become an after the pubs singsong. The production although more subtle is full on intricacies and credit must go to Jeff Wayne for his brilliant improvisation of merry-go-round music. Essex has every reason to be chuffed with this brilliant offering. It shimmers and changes like reflections in the hall of mirrors, and has so many interesting dimensions and angles that the listener should never become bored. The Canning Town wonderboy has definitely hooked the fish. Give him first prize, guv'nor. **JL**

BIG YOUTH: Dread Locks Dread (Klik KLP 9001)

Hitherto Big Youth has been ignored over here, appreciated only by confirmed roots reggae freaks. His latest album, *Dread Locks Dread* should expose the rasta and make him a popular chart artist in Britain. On first listening "Rasclerts" might not appreciate the JA boy's sensual

rhythmic vibrations because he isn't as instantly commercial as some of today's popular exponents. However his cheeky rasta jargon, backed up by lush, loose arrangements become addictive and hard to shake off. Big Youth deals with topics like sex, politics and religion. His material is easy to get along with, and is ideal material to which fatty bums can be shaken. My favourites are Heighening Flash (Weak Heart Drop), a song about 72 different nations which has Big Youth sounding off like a Jamaican Kojak as he jives: "De big cat says I'm in the mood for love", and, Natty Dread She Want, a more light-hearted, breezier number which deals with the craftiness of women folk. The second side is mainly an instrumental one, with Big Youth's group, Skin,

JOE COCKER: on top form.

Flesh and Bone producing some interesting sounds. Youth ends with the enchanting, You Don't Care, the highlight of which is the endearing tinkling piano sequence. Mon, dis is as tasty as 'ot patties. Flash stuffs. **JL**

JOE BECK: Beck (Kudi Super KU 21)

You know that point in

the day when everything that's going to happen has happened and one last record is called for? That's when you reach for Joe Beck — not too demanding, but right there in every way. Call it jazz. It's all instrumental with searing guitars from Beck (another Beck!) and Steve Kahn, beautifully hazy alto blowing from

David Sandborn, compulsive rhythm from Don Grolnick, Chris Parker, Ray Mantilla and Will Lee, plus a few strings here and there. It's a 1975 formation of great musicians taking the whole instrumental schtick on to its logical climax in jazz. One for the sophisticats. **PH**

JOE COCKER: Jamaica Say You Will (Cube HIFLY 20)

Cocker's self-imposed exile to the West Coast has meant no mellowing in style. Here he's on top raucous form with a carefully selected collection of cuts including two Randy Newman and a beautiful version of the Jesse Ed Davis song Where Am I Now. It's a skilful outing combining top session men too numerous to name with a polished production, but falls down a little with Joe's continued flirtation

with the same sort of group vocals he used, admittedly successfully, as Englishman to Leon Russell's Mad Dog. That small point of overkill apart, the title track should become a conversation point. Suffice to say it's nothing like Jackson Browne or the Byrds. It's honest Joe. **DH**

FELIX CAVALIERE: Destiny (Bearsville K55505)

Only a couple of limp cuts mar what is otherwise a welcome return of the Rascals sound courtesy of lead singer Felix. There's been a subtle shift of emphasis away from the ultra-commercial but the phrasing that made the Rascals the blackest white group in the world is still there and the lineup on the album reads like a New York Latin quarter party with even Laura Nyro helping out as back-

up vocalist on Love Came. It's one of the top cuts with a tight Stax-style horn arrangement and neat solos and Felix down at those inevitable "crossroads". Once you've sussed out the two bummers, the other eight tracks become sheer joy in a more mature way than either the Young Rascals or the Rascals. **DH**

ROBERT CALVERT: Lucky Leif And The Longships (United Artists UAG 29852)

Produced by self-confessed non-musician Brian Eno, it's not surprising that this is a silly record — a satirical look at the Norse legend of how Leif discovered America long before Christopher Columbus and includes a brilliant surf raiding opus The Lay Of The Surfers. There are spoken bits, sea-faring folk songs and songs so derivative they range from Bryan Ferry to the Incredible String Band. Look out for Volstead O Vodeo Do as performed by Whispering "Rude Boy" Broomfield and the Anti-Prohibition Jazz Sinfonia of Chicago on the night of their assassination, April 17, 1928. Get it? Discover this record and save the New World. **DH**

EUGENE WALLACE: Dangerous (EMI EMC 3067)

Despite his cave-man growl, Eugene sounds best when he calms down and allows something approaching a normal voice to escape. On this second LP two songs, Lullaby and Children, show that he is capable of a sensitive lyric and delicate treatment. Otherwise his angry grizzle and cliched approach of technically perfect session musicians, make this a very mundane collection. **PH**

STARRY EYED AND LAUGHING: Thought Talk (CBS 80907)

Starry Eyed have come on tremendously in the past year. Their initial promise which died away has returned in full vigour. I think they suffer slightly from pressing their point. On side one, they put forward some fine pieces of music, but seemed to get carried away with it, and as a result got a little boring.

Side two was much better. It was cleaner, more precise and to me sounded a lot more commercial. The album was, incidentally, produced by Dan Loggins at the Rockfield Studios. Whether or not it has anything to do with Dan Loggins, I wouldn't know, but Starry Eyed have picked up considerable confidence, and it shows. The title track is a well thought out arrangement, competently played. **RR**

ALEXIS KORNER: Get Off My Cloud (CBS 69155)

Alexis Korner isn't exactly the man of the moment, so I hope this fine album doesn't drop by the wayside. For a man who has been around for more years than I'd care to remember, he shows a wealth of originality. There is a list of supporters as long as your arm, but their influence doesn't outweigh Korner's own musical personality. In fact, the most noticeable outside contribution comes from the female vocalists who complement Korner's own gruff, rich voice in dramatic contrast. Included on the album is Korner's version of Get Off My Cloud on which he is joined on vocals by Keith Richard. The arrangement is particularly unusual — as is his version of You Are My Sunshine. The original is buried somewhere behind Bryan Ferry's version, but Korner's definitely has its moment of glory. There is a vaguely menacing feel to a couple of the songs — especially to Robert Johnson, a track which takes some getting used to. It's worth it. **RR**

GROVER WASHINGTON JNR: Mister Magic (Kudu Super KU 20)

Reading the sleeve notes, the writer seems to have had as much difficulty trying to find words as I am having now to describe this album. There is also an authoritative biography supplied from the record company, which makes G. Washington out to be nothing less than a minor jazz luminary. I can hear nothing spectacular about his music. It is pleasant, nothing more.



DAVID ESSEX



Gary Toms Empire

NEW ALBUM

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ROADSHOWS

ALICE COOPER / EMPIRE POOL WEMBLEY

It was like being a kid again and getting flung into a bittersweet, knee-knocking make-believe world, where ghouls, Punch and Judy characters and a giant Cyclops sprung to life and fought the picture book hero; in this case Stephen, portrayed by master of creep, Alice Cooper. Coop presented his bumper-bundle 400,000 dollar Nightmare show to his British fans who were knocked - off - their - behinds rather than shocked - outta - their - minds by his slick theatrics.

For a nightmare show it wasn't at all scary - I've seen more blood-curdling sequences between Noddy and Big Ears - but mother it wasn't half entertaining. The whole show was timed perfectly, right down to the last hole in Alice's red tights. Coop's backing band



Alice sure does work with a lot of talented folk, many of whom could knock cock hats out of "Come Dancing" dabblers. The scene with the dancers dressed as Skeletons was straight out of vaudeville.

The deluxe part of the show, however, was the film sequence. On centre stage was a massive vertigo screen on which was filmed Alice hacking at his tombstone. Meanwhile the real Alice was waiting behind the vertical strip screen ready to synchronize with the film. As Alice on screen ran towards the audience, the real Alice jumped through the backdrop to appear as though he was stepping out of the film.

While watching the show it became apparent Alice set out to do one thing: entertain. He didn't preach any messages or knock 'em cold with musical brilliance. He made sure his audience had a ball of a time. **Jan Hes.**

were superb; giving the music full-bellied credibility. It's a pity the stars of the show were hidden at the back of the stage.

CHI-LITES ! HAMMERSMITH ODEON

Back to a four-man line-up at last the Chi-Lites second tour of Britain this year looks like being the more successful.

With the addition of Doc Roberson the live sound is now a lot fuller giving Marshall Thompson the same command over that sweet soul on stage as compared to Eugene Record gets in the studio. Add to that the fact they

have a current hit single and things look decidedly hot again.

The act varies little as they go through the old hits such as Coldest Days Of My Life, Too Good To Be Forgotten and the two-time smashes Have You Seen Her and Oh Girl. They know exactly what their audience want.

It's a clean show full of the unfortunately cliched black group choreography, but it's slickly done with Marshall, of course,

taking the dancing honours.

Strangely enough it was the Harold Melvin hit The Love I Lost which signalled the pandemonium to start as the Chicago four moved to the front of the stage to shake hands with the lucky few.

It's not a particularly innovative or spectacular show but after 16 years it has become clinically professional and that is worth admiring. **David Hancock.**

CLANCY / MARQUEE

By the reaction of an enthusiastic Marquee audience last Friday, Clancy are beginning to get the appreciation that their fresh and original brand of funk deserves. The six piece, half black, half white band can draw on an extensive repertoire of their own material, much of it recorded on Seriously Speaking the band's first album together.

They kicked off with their first single Back on Love, written and sung by keyboard player Dave Skinner. This uptempo number has a chunky beat that soon had the audience dancing.

This was followed by Good Judgement a spontaneous yet thoughtful song on which Dave

Skinner once more excels on vocals.

Though the bands sound might be filled out by a permanent sax player (Jim Cuomo guested on the album) this lack is almost compensated for by their energy and improvisation exemplified by Dave Vasvos stunning guitar work.

The opening bars of Steal Away were quickly recognised by the band's ever growing following and throughout the evening Barry Ford on Drums and the ever colourful Gaspar Lawahl on African percussion gave an exhibition of drumming that would have put many Jamaican bands to shame. They finished off the evening and the audience with a powerful combined drum

solo that was half quiet and thoughtful, half fast and furious and always spellbinding.

Here is another band that British audiences should check out. We've lost bands like Kokomo and The Average Whites to America, but, for a while anyway, we've got a chance to appreciate Clancy.

Maggi Boothroid. SHUSHA / QUEEN ELIZABETH HALL, LONDON

The gossamer - like delicacy of Shusha's exceptionally romantic songs were given their best showcase yet when teamed with eight top musicians and acoustically in London.

Gerald Moore (he of the Reggae Guitars) directed his team, decisively through songs ranging from Cole Porter to traditional Persian outtings.

Shusha's deeply distinctive voice (like a cross-bred Cher and Joan Baez) weaved effortlessly along building images of a comfortable world.

She is still an acquired taste (though hopefully things will change), exceptionally talented and thankfully not yet ready to prostitute her romantic ideals. **David Hancock.**



CLANCY: appreciation at last.

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

Wings - Give Ireland Back to the Irish
 Yes - And You and I
 Led Zeppelin - Whole Lotta Love
 Sam Cooke - Twisting The Night Away
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SECTION 2 60p

Lou Christie - I'm Gonna Make You Mine
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 First Choice - Guilty
 Sweet Sensation - Purley by Coincidence
 Tempreza - At Last
 Terry Jackson - Season's In The Sun
 Mott The Hoople - Golden Age of Rock 'n Roll
 Lou Reed - Sweet Jane
 Rolling Stones - Street Fighting Man
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 Cedric Brooks - South African Reggae
 Eddie Harris - I need some money
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WHO, WHEN AND WHERE

THURSDAY

September 18

GONZALEZ, Dingwalls, Camden High Street, London, NW1.
SUPERCHARGE, Banyon Club, Liverpool.
CHRIS BARBER'S JAZZ & BLUE BAND, Kings School, Glos.
WALLY, Hardrock, Manchester.
STREETWALKERS, Cleopatras Club, Derby.
HOBO/BUDGIE, Town Hall, Cheltenham.
UPP, Colston Hall, Bristol.
WISPER, H.M.S. Coolingwood, Portsmouth.
POCO AMERICA, Free Trade Hall, Manchester.
WANDA JACKSON, Empire, Liverpool.
BRIAN DEWHURST, Hyde United F.C., Hyde, Cheshire.
MAGIC LANTERN, Angel Folk Club, Angel Hotel, Elstow Road, Bedford.
CHI-LITES, Bailey's, Leicester.
FATSO, Speakeasy, 48 Margaret Street, London, W1.
GENO WASHINGTON, Bailey's Hall.
NATIONAL FLAG, Marquee, 90 Wardour Street, London, W1.
CISSY STONE/BODY & SOUL, Crockers, Rose Lane, Norwich.
MILT JACKSON, Ronnie Scott's, 47 Frith Street, London, W1.
DAVID ESSEX, Odeon, Birmingham.
TROGGS, Global Village, Under the Arches, Villiers Street, London, WC2.
WINGS, Odeon, Hammersmith.
MOONRIDER, Nashville, 171 North End Road, London, W14.
RED BEANS & RICE, Greyhound, 176 Fulham Palace Road, London, W6.
RASPUTIN, Kensington, Russell Gardens, Holland Road, London, W14.
NIGHTHAWKS, Wellington, 513 Archway Road, London, N6.
BORZOI, Golden Lion, 490 Fulham Road, London, SW6.
CHAMELEON, Brecknock, 227 Camden Road, London, NW1.
NO MANS BAND, Newlands, 40 Stuart Road, London, SE15.
DISCO TEX, Leisure Centre, Parkhall.

FRIDAY

September 19

GEORGE JONES/WANDA JACKSON, Odeon, Hammersmith.
ROY ORBISON, Fairfield Hall, Croydon.
TEEZER, Costessey Youth Centre.
HIGHWAY/NIMBUS, Dingwalls, Camden Lock, Camden High Street, London, NW1.
CHAPMAN WHITNEY STREETWALKERS, Mayfair Ballroom, Newgate Street, Newcastle-on-Tyne.
CHRIS BARBER'S JAZZ & BLUE BAND, Roundways Hospital, Devizes, Wilts.

WALLY, Penthouse, Scarborough.
HOBO/BUDGIE, Town Hall, Birmingham.
FUMBLE, Co-op Hall, Ilkeston.
WISPER, Valbonne, Swansea.
BRIAN DEWHURST, Hawker Sydney Dynamics Sports Club, Lostock, Bolton.
CHI-LITES, Bailey's, Leicester.
CAJUN MOON, Bell & Pump, Birmingham.
BUNNY, Speakeasy, 48 Margaret Street, London, W1.
GENO WASHINGTON, Bailey's Hall.
THE SPANGLED MOB, Greyhound, Fulham Palace Road, London, W6.
DAGABAND, The White Hart, Church Road, Willlesden, London, NW10.
F.B.I., Marquee, 90 Wardour Street, London, W1.
MILT JACKSON, Ronnie Scott's, 47 Frith Street, London, W1.
DAVID ESSEX, Empire, Liverpool.
KRAZY KATS, Crown Hotel, Marlow.
SHOWADDY WADDY, City Hall, Newcastle.
BE BOP DE-LUXE, Civic Hall, Bedford.
DISCO TEX, Dixieland Showbar, Colwyn Bay.
DISCO TEX, Stables Club, St. Asph.



DAVID ESSEX

SATURDAY

September 20

EAST OF EDEN, Dingwalls, Camden Lock, Camden High Street, London, NW1.
CHRIS BARBER'S JAZZ & BLUE BAND, Melbourne Village College, Cambridge.
WALLY, J.B.'s Club, Dudley.
STREETWALKERS, Tait Hall, Kelso, Scotland.
HOBO/BUDGIE, Stadium, Liverpool.
CURVED AIR, Pier Pavillion, Hastings.
CHARLIE RICH, Gaumont, Ipswich.
WISPER, Valbonne, Swansea.
MOTHER SUPERIOR, Croydon Technical College, Croydon.
POCO / America, America, Theatre, Southport.
WANDA JACKSON, Gaumont, Southampton.
BRIAN DEWHURST, Royal Oak Hotel, Keswick, Cumbria.
MAGNUM OPUS II, Matlock United Club, Matlock.
CAJUN MOON, Wulfrun Hall, Wolverhampton.

HANDBAG, Town Hall, Hammersmith.
PALM BEACH EXPRESS, Speakeasy, 48 Margaret Street, London, W1.
MOON, Trent Polytechnic S.U. Nottingham.
GENO WASHINGTON, Bailey's Hall.
RICHARD DIGANCE, The Packhorse F.C., Leeds.
BLISTER, Black Rocks, Heavy Music Enthusiasts Club, Cromford, Nr. Matlock.
ALBERTO y LOST TRIOS PARANOIAS, College of Fashion, Croydon.
DAGABAND, Marquee, 90 Wardour Street, London, W1.
TONGE, The York, Bexhill.
KRAFTWERK, Odeon, Hammersmith.
MILT JACKSON, Ronnie Scott's, 47 Frith Street, London, W1.
DAVID ESSEX, Empire, Liverpool.
SHOWADDY WADDY, City Hall, Newcastle.
MOTT, Birmingham Town Hall.
WINGS, Usher Hall, Edinburgh.

SUNDAY

September 21

FLYING ACES, Torrington Music, Lodge Lane, High Road, N. Finchley.
SUPERCHARGE, Sportsman, Liverpool.
HOBO/BUDGIE, Mountford Hall, Leicester.
CHARLIE RICH, Davenport Theatre, Stockport.
POCO / AMERICA, Odeon, Newcastle.
WANDA JACKSON, Theatre Royal, Norwich.
BARRON KNIGHTS, The New Cresta, Hobs Moat, Road, Solihull.
CHI-LITES, The Hardrock, Manchester.
KRAFTWERK, Fairfield Hall, Croydon.
GENE PITNEY, Blightys Ltd, Lincs.
SPARROW, Zodiac Club, Cumberland.
RICHARD DIGANCE, Centre Hotel, Liverpool.
CLANCY, Roundhouse, Chalk Farm Road, London, NW1.
ALBERTO y LOST TRIOS PARANOIAS, Black Swan, Sheffield.
CLEMEN PULL, Marquee, 90 Wardour Street, London, W1.
TONGE, Bailey's Court, Clymington.
SLEEPERS, Carlota, Worthing.
DAVID ESSEX, City Hall, Newcastle-on-Tyne.
JIVE BOMBERS, Tith Farm House, Harrow.
WINGS, Apollo, Glasgow.
MOTT, Palace Theatre, Manchester.
DISCO TEX, Talk Of The South, Southend.
TONY CHRISTIE, Fiesta, Stockton (for seven days).
JOHNNY CASH, Palladium, Argyll Street, London W1.

MONDAY

September 22

JOHNNY CASH, Albot Hall, London, London.

JIVE BOMBERS, Dingwalls, Camden Lock, Camden High Street, London, NW1.
SUPERCHARGE, Nashville, 171 North End Road, London, W14.
MAJOR BULL, The Gregorian, 96 Old Jamaica Road, London, SE16.
WALLY, Golden Diamond, Sutton - in - Ashfield.
UPP / MOTT, New Theatre, Southport.
POCO / AMERICA, Apollo, Glasgow.
BRIAN DEWHURST, Rugby League F.C. Wigan.
CHI-LITES, Bailey's, Liverpool.
FORMULA, Speakeasy, 48 Margaret Street, London, W1.
KRAFTWERK, Colston Hall, Bristol.
SASSAFRASS, Outlook, Trafford Way, Doncaster.
KURSAAL FLYERS, Marquee, 90 Wardour Street, London, W1.
MOTORHEAD, Greyhound, Croydon.
MILT JACKSON, Ronnie Scott's, 47 Frith Street, London, W1.
DAVID ESSEX, City Hall, Newcastle-on-Tyne.
WINGS, Capitol, Aberdeen.

TUESDAY

September 23

F.B.I., Dingwalls, Camden Lock, Camden High Street, London, NW1.
SUPERCHARGE, Salford Technical College, Salford.
MAJOR BULL, Speakeasy, 48 Margaret Street, London W1.
WALLY, Ivanhoe, Huddersfield.
HOBO/BUDGIE, Torquay.
MOTT, St. Georges Hall, Bradford.
FUMBLE, Marquee, 90 Wardour Street, London, W1.
POCO/AMERICA, Hypodrome, Birmingham.
BRIAN DEWHURST, Eagle & Child, Garstang, Lancs.
CHI-LITES, Bailey's, Liverpool.
CAJUN MOON, Lakes Folk Club, Ambleside, Cumbria.
KURSAAL FLYERS, Newlands Tavern, 40 Stuart Road, London, SE15.
DAGABAND, 100 Club, 100 Oxford Street, London, W1.
TONGE, Carlota, Worth, Glasgow.
SHOWADDY WADDY, Civic Hall, Guildford.
WINGS, Caird Hall, Dundee.
MOTT, Friars Vale Hall, Aylesbury (September 27).
LEO SAYER, Apollo, Glasgow (October 4).
DAVID ESSEX, Odeon, Lewisham (October 10).
THIN LIZZY, Stadium, Liverpool (October 11).
MELANIE, De Montfort Hall, Leicester (October 17).
BLACK SABBATH, City Hall, Newcastle (October 18).
SPARKS, City Hall, Sheffield (October 30).

POSTERS

CREATION
 "I mean, you created them, the
 rest of them, the head to be
 sure, but that to be
 walked upon,
 bear from the side to be
 avoid,
 near his own to be
 prevented
 and down to his hooves
 to be loved."



1. CREATION: (on parchment paper) 15" x 21" 50p



2. SUPPOSE THEY GAVE A WAR...! 20" x 30" 65p



3. SOD OFF! 19" x 14" 45p



4. O LORD...! 30" x 20" 65p



5. ELVIS (GIANT SIZE) 34" x 52" 99p



6. BANDIT BIKE: 23" x 32" 75p



7. YOUR COUNTRY NEEDS YOU 24" x 29" 65p



8. SILHOUETTE: 20" x 15" 50p



9. BAY CITY ROLLERS: 39" x 29" 75p



10. TOMORROW...! 30" x 20" 65p



11. TROOPER SMITH: 30" x 20" 60p



12. ROBERT REDFORD: 20" x 30" 65p



13. OPTIC: (hand-printed) 20" x 30" 70p



14. RAQUEL WELCH: 25" x 38" 75p



15. I WONDER: (hand-printed) 20" x 30" 65p



16. DAVID ESSEX: 23" x 33" 70p



17. DESIDERATA: 16" x 23" 50p



19. PAUL NEWMAN: 20" x 30" 65p



20. TOO MUCH SEX: 18" x 24" 45p



21. BARDOT (GIANT SIZE) 34" x 52" 99p

POSTERS DESIGNED BY ROGER DEAN



22. CLOSE TO THE EDGE: 40" x 20" 95p



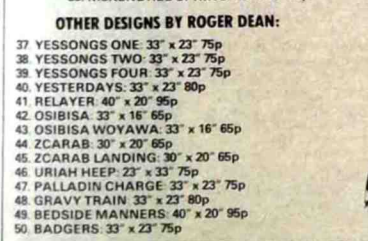
23. YESSONGS THREE: 33" x 23" 75p



36. MCKENDREE SPRING: 40" x 20" 95p



35. YES LIVE: 33" x 23" 70p



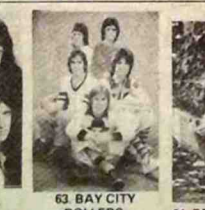
51. YES: 33" x 23" 70p



52. VIRGIN: 33" x 23" 95p



60. RORY GALLAGHER: 20" x 30" 55p



61. BEN MURPHY/ROGER DAVIS: 34" x 52" 99p



62. QUEEN: 23" x 33" 70p



63. BAY CITY ROLLERS: 29" x 39" 75p



64. BEN MURPHY: 20" x 30" 55p



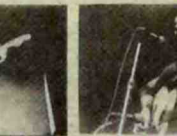
68. CLINT EASTWOOD: 30" x 20" 55p



69. TONY CURTIS/ROGER MOORE: 30" x 20" 65p



70. RITCHIE BLACKMORE: 33" x 23" 70p



71. CAT STEVENS: 30" x 20" 55p

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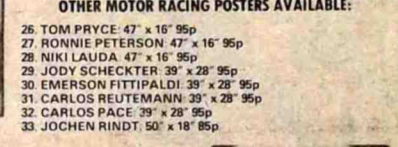
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| 72. STEVE McQUEEN | 86. JACK BRUCE | 96. STEVE HARLEY | 112. 10cc. |
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- 289. HAGGIS



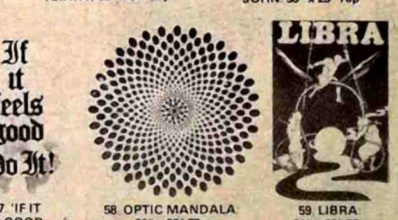
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Here's looking at you kid?

ONLY DAVID BOWIE (right) could enter a lady's bathroom and look at himself in the mirror.

But you'll excuse David for his oversight when you realise he's a boy with a troubled mind. He's beginning his journey to fame and fortune and is reflecting on an unsettled future.

As you've probably guessed this scene is David's first film, *The Man Who Fell To Earth*, with Bowie playing Thomas Jerome Newton, a man who sets out to build the largest business corporation in the world.

And the lady? That's Candy Clark. In the film Bowie begins his climb to the top. Candy sits up. Then he begins to take notice.



THE GANG'S ALL... WHERE?

HERE WE HAVE Gang, the group to whom many ex-Roller fans are alleged to have transferred their affections. A reception for the winsome

five was held in London on Wednesday last week, but sadly they weren't all in attendance. Three of them were apparently (would you

believe) at school, while the two that did show, must either be old enough to have left school or have played truant - we didn't like to ask which.

A goodly contingent of RM & D newshounds newhounds would undoubtedly have been there - had their invitations turned up. But since the invitations didn't, only our Rosalind Russell attended - and she was there simply because she fell in by accident.

Ros, who traces her ancestry back to doubting Thomas, tells us that a three-minute film of Gang doing their single *Run Run Run* (out in October) was shown, adding that: "They did so much running around while playing that I suspect they weren't (playing)."

Wings on the road, fanfare and Paul McCartney.

David Essex talks to Barbara Charone about his new album and tour.

The first of a two-part story on the Jefferson Starship - from Airplane to Starship.

John Ingham talks to Chris 'Motorbike' Spedding on Top of the Pops.

Geoff Barton meets the heavy machine kids, Kraftwerk.

All in this week's

sounds

It's party time!

ALICE COOPER

Party rating: 10 stars

IT WAS a case of "where's the Queen?" at Alice Cooper's backstage party after his first Wembley gig. Far from being a nightmare, it turned into a star spotter's dream.

In the scrummage around the bar meant you were rubbing shoulders with the likes of Richard Chamberlain, still perpetuating a college image with his long scarf.

A quick about turn could have meant spilling whisky over Peter Sellers, David Essex or Lindsey De Paul.

Passing slowly through the packed gathering, nudging Claire Hamill and Peter Wyngarde, you'd arrive at a set of pinball machines, without Peter Townshend, but with Dana Gillespie, fresh back from the States, and Dave Gilmour ready to wish you were here.

And over there, listening to someone chat, none other than Russell Hart.

So where, you might



Queening it 1: Sellers, Cooper, and look-a-like Jeanette Charles. Fooled you too, huh?

ask, does the Queen come in? Well, unfortunately the real HRH couldn't make it, so she sent her look-a-like Jeanette Charles. Look-a-like or not, she managed to fool most people, and get the most autographs with her line: "It's not for me, you

understand, it's for my daughter."

The only person seemingly absent was Keith Moon, though there was a corner of Alice's special nightmare though missing long before it was officially cut, so you never know.

DISCO TEX

Party rating: One star, by sheer magic

IT HAD all the promise of the month. The excessively camp Burlesque Club, with its lighting so dimmed you had to taste rather than see what you were eating, the booze flowing as fast as you could drink, and the promise of outrage.

First on were the four-girl dancing troupe, Love Machine, complete with chains, whips, handcuffs and the promise of unfulfilled fetishes.

Then came an amazing fast-rap comic conjuror, Paul Daniels, who managed to put a five pound note in a walnut in an egg in a lemon, and then left with the promise that the Disco Tex patter would be



Queening it 2: The queen on the left is Helen Morgan; on the right, Disco Tex.

even faster. But Sir Monty Rock III blew it. There was no show, no act, no rap, just the biggest anti-climax of the week and the pathetic sight of a middle-aged

man being crowned God knows what, not knowing what to do or say and shouting to his manager for instructions.

At least Paul Daniels was professional.

MOTT, MK.II

Party rating: No stars, icy reception.

THE THIRD event of the week that almost was, happened at the reception to welcome the new album from Mott revisited.

We sat expectantly, waiting for a promised 15-minute film of the band to begin. When it finally did appear on the silver

screen, the sound was so badly out of synchronisation, it looked and sounded almost like Top Of The Pops.

Amid jeers and shouts from the assembled company, the film was started again... and again... and again.

When it did get going, the sound was still a second behind the filming. But it did eventually catch up. And young Nigel Benjamin, whose

21st birthday it was, needn't have looked so anxious - he was superb.

But full marks to CBS for being enterprising and holding the soiree at the Queensway Ice Rink. Bouquets go to the brave ones who took to the ice, however unsteadily (including Record Mirror & Disc's Editor) and brickbats to the CBS Press Officers, all of whom just stood at the side and laughed.

BEHIND THE BREAKERS

THERE'S MORE re-making heading your way with the breakers this week. Straight off, the distinctive voice of Soul star Esther Phillips with *What A Difference A Day Makes* which should see her have her first hit since the Beatles' *And I Love Him*.

Ray Stevens tries to repeat *Misty* success with *Indian Love Call* - another oldie from the Rose Marie musical and first made by Nelson Eddy. Aren't we clever? Bob Marley live at London's Lyceum is coming out of the wings and hopefully into the charts with *No Woman No Cry*, while *Disco Tex & The Sex-O-Lettes* spend

their second week in the breakers with *Boogie Flap*.

Lesley Gore, America's No 1 with *It's My Party* 12 years ago, tries to achieve immortality again and the Goodies go even sillier with *Nappy Love and Wild Thing*. The Exciters with *Reaching For The Best*, can't quite reach the charts with their Soul sound and have another week in the breakers while heavily played and heavily tipped *Shoes* by former DeLron, Reparata, seems to be walking the wrong way - down. Nat "King" Cole's daughter, Natalie, has a good disco sound with *This Will Be*, and



NATALIE COLE: "My father was a big influence"

Pilot's re-released first into the breakers and single *Just A Smile* takes hopes to get lift-off.



WELL DON'T ask me already. It's enough to make you throw your bagels at the clock - wasn't it a Jewish something or other this week? Anyway, Peter Sellers made the best of it with a party and jam session. How about Ron Wood on guitar, Bill Wyman bass, Keith Moon organ, David Bowie sax, and Joe Cocker? The police broke it all up after neighbours complained of the caterwauling. Christ, it's enough to make you scrape your bagels off the clock. Now, what's all this we hear about Jonathan King's bank balance, and what's more, who the hell are the Magnificent Mercury Brothers? We say it's Mud, or Showaddy-waddy, or Queen... answers in a lined perfumed envelope please. Fortunately, we hear that Paul Simon is giving up gigging - and another bagel bites the dust - but Leo Sayer's starting the new year well with a tour of the Americas in November where he's sure to find the matzos getting crisper as the party season reaches full tilt. Meanwhile back in Gstaad, where they've been at it for weeks, Liz Taylor turned on the tears when Press at Lew Grade's extravaganza barred her way to the powder room. Now isn't that cute. But Bob Dylan's new album looks like being ready for the other new year, and a Captain Beefheart, Frank Zappa live should be



Leo Sayer

ready to hit the Christmas rush - along with every smooth operator in his bizz. I tell ya, you wanna make a little profit, you gotta get da timin' right. Elton's got yet another new LP out soon, and Dave Mason's newie, *Split Coconut*, features Manhattan Transfer on two tracks (neat) but isn't this getting boring? Hear Anchor are ready to launch with a new teeny label, Queen are preparing to come out this Autumn, Mud now sound like Sweet, Bruce Springsteen's new single sounds like intelligent Ronettes, and the new Pink Floyd sounds a lot better. By the way, the office groupie is Jewish but that's no clue, because New Yorkers down 6,000,000 bagels a day - now don't that eat all!

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Mud larks

MUD - YOU shouldn't have done it! Your manager wants shooting for getting you into such a piece of worthless rubbish as Never Too Young To Rock.

I am just about the most devoted Mud fanatic there is and I believe they have a real flair for comedy. Given a good script and some new, original songs, they could have turned out a really good pop/comedy film. However the above-mentioned piece of lunacy was just not worth making. It completely devalues their great hit singles and surely will do their future prestige no good at all.

Mud Fan
Billerica, Essex.

Perhaps boy-about-town Les Gray would have been more suited to the scintillating role of Confessions Of A Pop Performer, eh?

Disco drag

IN ANSWER to the letter proclaiming Disco Tex as Disco King - you must be mad, mate. Where have you been lately? Disco Tex went out with that stupid thing called The Bump.



LES: flair for laffs?

Vodka ya van't?

CAN YOU settle a bet for me: there is a bottle of Vodka on the outcome! Did the Carpenters reach number one in the USA with Only Yesterday?

Wendy Disco Freak, Leicester.
With reference to that unfortunately constant topic, the Bay City Rollers, may I make one plea? That everybody accepts the self-evident fact that at the moment commercially they are

Hamilton Bohannon produces the most original and compulsive heat ever and you can dance to it - not just Bump. Bohannon is bang up to date and led the way for such greats as Van McCoy, Biddu, Bimbo Jet, Crispy & Co. and so on - the music of today and tomorrow, not last year!

As for Disco Tex, he was dethroned yonks ago along with Osmonds (who?). The sooner these out-of-date discos stop playing his out-of-date records to out-of-date bumpers, the better.

Stomp is in - and Bohannon rules.

Wendy Bohannon basher blitzed. Trendy Wendy to the rescue. Huzzah, huzzah, it's stirring stuff, innit? And see page 12, if you haven't already, for more about Tex.

POST CARD

Dear Mailman,
I really enjoyed Alice Cooper's Nightmare show. I'm now hopelessly hooked on the man. Keep taking the love hearts
Barry



"Record Mirror & Disc"
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the most successful group in the country.

If everybody would accept that then perhaps your column would have fewer dribblings (from both sides) about them, thus making way for comment about much more pressing issues.

Henry Bull
Birmingham.

Dear Henry, what a sensible soul you are. Whether folks love or hate the Rollers, all the rollicking in the world isn't gonna alter the fact that they are currently "hot stuff". Alas, my boy, you lose that bottle of Smirnoff. The Carpenters didn't make number one in the USA chart with Only Yesterday.

Slugging Marc

MARC BOLAN is a man who tried everything the hard way. He began by writing music and lyrics which were mystical and meaningful and melodies which created an atmosphere of other world-

liness. He was slagged off.

He came back bopping with simple lyrics and catchy tunes. He was slagged off.

Much worse, the words "teenybopper trash" mocked his efforts, quite unfairly. For it wasn't just the teenyboppers whose heads were buzzing with the la, la, la, chorus of Hot Love. It was whistled and hummed by the dustman, the postman and everyone else, because it was such a happy sound.

Surely the man deserves credit for cheering up this dreary world? But no. He has been constantly ripped to pieces and treated like some weird kind of joke. His enthusiasm for a world that treated him in such a manner was bound to slip. He ran away.

Yet once again he has tried a different approach. He has a chance of being taken more seriously this time.

Heather Huxley
Stockport.

Write on

REGULAR READERS of Disc, before it joined Record Mirror, may remember my letters asking for signatures to be added to a petition for more music on Radio One.

Recently the Beeb announced that it will soon be bringing back late night rock shows. Although this is welcoming news, the situation is still far from satisfactory. I'm sure many people, like myself, would like to see progressive shows allotted peak time slots.

So, I'm extending my plea for more signatures to readers of Record Mirror & Disc: if you are interested write to me enclosing your signature on a separate piece of paper. Thanks a lot.

Simon Pitt
Birmingham.

Like the man said, if you're interested write to him at: 318, Hamstead Road, Handsworth, Birmingham B20 2RA.

Rock killers

IT MAKES me sick to see all these up-to-date groups ruining good old rock 'n' roll. They bring out good records and kill them.

Let's face it, no one is ever going to reach the standard of Buddy Holly or any of the other old timers. The only decent groups who re-release oldies is Showaddywaddy.

So why can't the other rotten groups leave rock 'n' roll alone?

Rock 'n' Roll Fan
Bedfordshire.



ROLLERS: accept it?



BOLAN: deserving.



HOLLY: great.

Congrats

Sir, I'm writing to your paper this week and would like you to know that I myself, and others like me, think your paper is wonderful and well printed by your staff.

I hope Record Mirror & Disc will go on for years to come.

I myself have been a reader of Disc for two years and I liked it very much.

Everything has a happy ending and I hope your paper goes well.

Thank you.
D. Bain
Aberdeen.

PS Why can't we have a fan club of this paper, so that Record Mirror can have a few words with us, the readers?

Thank you again.

Dear D. Bain, Dave Hancock, Ross Russell and Ian Hes inform me that you can become members of their fan clubs - at a price!

J. Edward Oliver

'Mad as a March heir'



J. EDWARD OLIVER presents
FRESCO-LE-RAYE

MEANWHILE, OUR INTERPID TRIO HAVE SET OFF ON THEIR JOURNEY TO THE SOLICITOR'S OFFICE.

WHEN WE GET THERE, THEY'LL PROBABLY GIVE US A DISH OF CURDLED MILK.

WHERE THERE'S A WILL, THERE'S A WHEE!

SINCE THIS STRIP HAS BEEN REDUCED TO HALF A PAGE, I KNOW THAT J. EDWARD OLIVER HAS BEEN TRYING TO CRAM IN AS MANY PICTURES AS HE POSSIBLY CAN.

ASSOC. OF CON MEN
SMITH'S CONFIDENCE PILLS
WORLD HEALTH ORGANIZATION

BOSTON STRANGLER
QUARTER ACCOUNTANT
SCHOOL OF MUSIC
NOT GONE FAN

FILM PRODUCTIONS LTD
BOBBY FIGHER
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FAMILY TREE RESEARCHERS
POET LAUREATE
GONE TO TEA BACK AT 3

ROBIN
BIRMINGHAM MAKERS
ALCOHOLIC ANGRYMOODS
BEER SOON

BACK IN A WILL
BACK SOON I HOPE
GONE TO TEA

BACK TO LUNCH
FRANK TO LUNCH

BACK TO LUNCH
FRANK TO LUNCH

BACK IN THE DAY
GONE TO TEA BACK AT 3

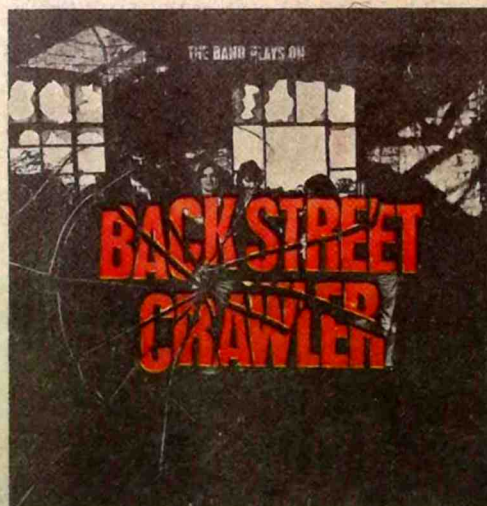
JUST GONE HOME
JUST GONE HOME

NEXT WEEK: Another chill-packed episode of 'The Incredible Shrinking Cartoon Strip'

PAUL KOSSOFF TERRY WILSON-SLESSER TERRY WILSON
MIKE MONTGOMERY TONY BRAUNAGEL

BACK STREET CRAWLER

Their new album
'THE BAND PLAYS ON'



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