

5th October, 1974  
7p

# RECORD & POPSWOP MIRROR

YOUR SUPER SEDAKA SINGLE



HOPE YOU LIKE IT!



Maybe you think Gary looks a bit gloomy in his hospital bed, and who wouldn't with all these despondent press stories this week. But we know the glitter hasn't faded.

In fact Gary was seen leaving his London home last week and even the pouring rain didn't get him down. He stood there in his open-neck shirt, talking normally, waving a bottle of Champers with his daughter and ex-wife by his side.

The reason? He was off to the south of France to spend a glorious week in the Riviera sun. So forget those terrible stories about him committing suicide if he can't sing again. When he gets back, and has been checked over by the doctors, he'll sing better than ever. Betcha.

PLUS...

THE OSMONDS  
SECRET DIARY..

Details Of That Visit!

GREAT  
ELTON JOHN  
COMPETITION

Win Everything He's Ever Recorded!

OLIVIA  
NEWTON JOHN  
JOHNNY  
BRISTOL

North Of The Border With The

BAVCITY ROLLERS

Story And Pics



**RECORD  
POPSWOP  
MIRROR**

**NEWSDESK  
01-607 6411**

# Dead drummer - 'spiked' drink?

**POP DRUMMER**, Robbie Mcintosh, of the Average White Band, who died at a Hollywood party this week, may have been given a drink "spiked" with drugs. Although the cause of death has not been officially determined, it

is believed in Los Angeles that the drummer had heroin slipped into his drink without his knowledge. Robbie, aged 24, died in the arms of his wife Edith after being taken to his Los Angeles hotel after the party.

Another group member, Alan Gorrie, from Glasgow, was also taken ill and had to be admitted to hospital. The band's manager, Bruce McKaakell, believes the drummer died of acute heroin poisoning. He said Robbie

passed out at the party, was brought round, but went back to sleep and had a heart attack while asleep. A few days before Robbie's death he told a friend: "Edith has had a premonition that I am going to die in

America." His wife, who is expecting her second child in six months time, flew out to be with her husband at the start of the band's three-month tour. The tragedy comes just as the group were

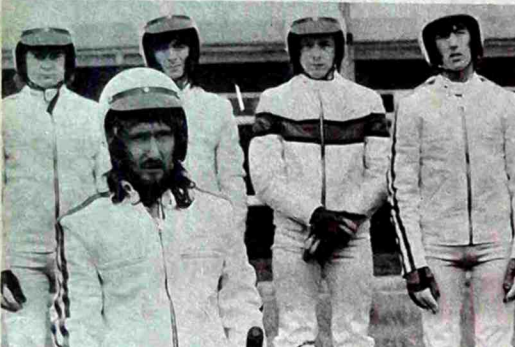
beginning to get world-wide recognition. Edith John, a friend of Robbie's, and Ringo were just two of a star-packed audience that watched the group play, only two nights before the drummer's death. Rod Linton of Atlantic's press office in London, paid tribute to Robbie, whom he described as a "nice, warm and sincere human being."

## Presenting Paper Lace

# BOWIE'S DUDES ON NEW LIVE ALBUM

## First time out

## STONES ALBUM DATE



**PAPER LACE** begin a two-week tour of there was such an outcry from the fans Australia on October 16 and will visit all the major cities. But plans to tour New Zealand have been cancelled because finishing a film about motor-cycling guitarist Cliff Fish wants to be in England with his wife Elaine when she gives birth to their first child. The latest five-man line-up of the band definitely includes Chris Morris. Chris left the group a few months ago and replaced by Carlo Santana, but Morris.

**THE MUCH** sought after version of Bowie singing, **All The Young Dudes**, will be on his new 'live' album, it was revealed this week. The song, which he wrote and produced for Mott The Hoople, has been a showstopper at all David's gigs, but this is the first time it has been available on disc. Though no release date has yet been set for the album, produced by Tony Visconti, it is known to contain "live" gems from his last two albums. From Diamond Dogs comes the title track, **When You Rock 'n' Roll With Me, Big Brother** and **1984**. **Cracked Actor** and **Aladdin Sane** are included from the previous album. This will be Bowie's first 'live' album and follows his single **Knock On Wood**.

**AFTER A** wait of nearly 14 months, a new **Stones** album — **It's Only Rock 'N' Roll** — is due on October 18. All the cuts, with the exception of one, are Jagger and Richard compositions. The odd one out is the old **Temptations** number, **Ain't Too Proud to Beg**. Tracks are: **Side One**, If You Can't Rock Me, Ain't Too Proud to Beg, It's Only Rock 'N' Roll, Till The Next Goodbye; **Time Waits For No One**. **Side Two**, **Luxury**; **Dance Little Sister**; **If You Really Want To Be My Friend**; **Short and Curly's**; **Fingerprint File**.

# LENNON SINGLE, ALBUM OUT

## HARRISON TOURS US

**GEORGE HARRISON** gets back on the road next month for a major seven-week tour of the States which will take in 27 cities. The 60-gig tour will mark Harrison's first appearance since the concert for **Bangla Desh** in 1971 and his first American tour since 1966. **Joining the Guru Beards** on tour will be **Ravi Shankar**, playing with 15 of India's most distinguished musicians. The band backing **George** will be **Tom Scott** (sax and woodwind); **Chuck Findley** (trumpet and trombone); **Robben Ford** (guitar); **Andy Newmark** (drums); **Emil Richards** (percussion); **Willie Weeks** (bass); and **Billy Preston** at the keyboard.

**JOHN LENNON'S** new album, **Walls And Bridges**, and single, **Whatever Gets You Thru The Night** (see singles review) is being rush-released today, here and in the States.

On the album **Lennon** is backed by **Jim Keltner** (drums), **Jesse Ed Davis** (guitar), **Nicky Hopkins** (keyboards), **Klaus Voormann** (bass) and **Bobby Keys** (saxophone). There are 11 compositions. **Side One**: **Going Down On Love**, **Whatever Gets You Thru The Night**, **Old Road** (featuring **Nilsen** on background vocals); **What You Got**; **Bless You**; **Scared**. **Side Two**: **Surprise**, **Surprise (Sweet Bird of Paradise)** (featuring **Elton John**); **Steel And Love**; **Beef, Jerky**; **Nobody Loves You When You're Down And Out**; **Ya, Ya** (featuring **John's** son **Julian**).

**ERIC CLAPTON** is in America playing eight concerts, planned because of the heavy demand for tickets during his July tour.

## Faces Plans

**THE FACES** have finalised plans for their forthcoming UK tour; when they will play 21 gigs throughout Britain. Dates: **Lewisham Odeon** (November 15, 16, 17); **Bellevue, Manchester** (24); **Odeon, Newcastle** (26, 27); **Birmingham Odeon** (29, 30); **Trentham Gardens, Stoke** (December 1); **Taunton Odeon** (3, 4); **Bournemouth Winter Gardens** (6); **Oxford New Theatre** (8); **Blackpool Opera House** (10, 11); **Glaagow Apollo** (18, 17, 18); **Kilburn State** (21, 22, 23).



The following have used Marshall during the last 10 years —

- |                               |                           |                         |
|-------------------------------|---------------------------|-------------------------|
| Jimmi Hendrix                 | Middle of the Road        | James Last              |
| Deep Purple                   | Redbone                   | Orchestra               |
| Climax Blues Band             | Bob Miller & Millerenn    | Bill Haley & The Comets |
| Searchers                     | Desmond Dekker & the Aces | Bo Diddley              |
| Edgar Broughton Band          | Chuck Berry               | Jerry Lee Lewis         |
| Uriah Heep                    | Scaffold                  | Frank Zappa             |
| Humble Pie                    | East of Eden              | Geordie                 |
| Ashton, Gardner & Dyke        | Southern Comfort          | Barclay James Harvest   |
| Johnny Winter                 | Southern Sills            | Budgie                  |
| Ten Years After               | Boe Geps                  | Osmonds                 |
| Soft Machine                  | Marcy Blues               | West, Bruce Laing       |
| White Plains                  | Rick Grech                | N-zareth                |
| Jeff Beck                     | Eric Clapton              | Browns Home Brew        |
| Marmalade                     | Paul McCartney & Wings    | Tucky Buzzard           |
| Tremeloes                     | Jefferson Airplane        | Steve Miller Band       |
| Allman Bros                   | Chicken Shack             | Marshall Tucker Band    |
| Shakin' Stevens & the Sunsets | Quintessence              | Equals                  |
| Edison Light House            | Sweet                     | Gallagher & Lyle        |



# Marshall



**ROSS MORRIS**  
MANUFACTURED IN ENGLAND

**RECORD  
POPSWOP  
MIRROR**  
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# FED-UP HAWKWIND RETURN FOR REST

Happy  
26th,  
Livvy!

## STATUS BEHIND CURTAIN

STATUS QUO are planning to plectrify their way through the Iron Curtain and say Hello to an undiscovered board of Russian fans.

The offer to visit Soviet territory came while the band were in Sweden recently to receive gold discs for their Piledriver and Hello albums.

A publisher and promoter from Leningrad, Vladimir Hitechkov was so impressed by the demand for 30,000 Piledriver albums he brought into Moscow, he has asked the band over on a cultural exchange exercise.

## Group seized in US

AFTER numerous hassles, including getting arrested for income tax evasion, Hawkwind have decided to break their American tour and return to England. But they will probably go back in a couple of weeks to help promote their latest album, Hall Of The Mountain Grill, which has entered the American charts at 130 with a bullet.

A spokesman for the band said that with their morale sinking lower and lower they felt they could not continue touring for the moment.

All eighteen members of Hawkwind, including dancer Stacia, the entire road crew and manager Doug Smith were arrested in Hammond, Indiana.

The group were touring the USA for the third time when agents of the Inland Revenue Service seized them at the end of their show in Hammond, for the alleged non payment of an eight-thousand dollar revenue bill dating from their last USA tour in January this year.

The group were seized by a number of plain clothed agents, pushed into their dressing rooms, interrogated, and each member was handed an individual tax claim for 150 dollars.

They were taken back to their hotel where they were held until their thirty thousand pounds worth of equipment was picked up and then impounded by the revenue service agents.

Manager Doug Smith said: "We were staggered by the whole thing. Our legal advisors in New York who had been consulting with the I.R.S. for the past four weeks assured us that we were not eligible for tax payment on our last tour, as we only broke even."

They gave us forty-eight hours to come up with the money otherwise they would have sold the equipment they were keeping under armed guard. They did not give us a receipt for the equipment impounded, either!"

Their next British tour starts mid-December.

## KING CRIMSON HAVE CEASED

KING CRIMSON have ceased to exist. That's the official terminology behind Robert Fripp's decision to split the band after six years together.

Crimson's last audio album, Red, is due out late October with old member Ian McDonald, who would have re-joined the band as replacement for David Croft, on violin.

But Croft is featured on a live album due out soon, taken from a recent US tour.



HAPPY BIRTHDAY time for Olivia Newton John last Thursday, when the lady knocked up 25 years on the calendar. EMI threw a birthday party for Livvy at Julie's and who should drop in but old mate Cliff Richard seen here lending a puff to the candle-blowing ceremony. Turned out to be quite a day for the lady, what with birthdays, being No. 1 in the States and her sister had also given birth to a baby boy early that day.

## HELLO, SQUIRE!



ALAN HULL, of Lindisfarne, pictured during filming for the BBC 2 play, The Squire, in which Hull plays the title role. The play is scheduled for screening on October 22, and music from the set, written by Hull, will feature on his up and coming album, also called The Squire.

## Pop news round-up

SHOWADDY WADDY, recently presented with a silver disc for their first single Hey Rock and Roll, play Birmingham Hippodrome, (October 6), Wilderspool Leisure Centre Warrington (October 10) and Bailey's Bristol (October 27 to November 3).

The New Cockney Rebel line-up will play a number of UK dates before leaving for the US in November - Southampton University (October 17), London Rainbow (18), and Lancaster University (19).

GEORGE MELLY, and his Feetwarmers will play: New River Club, Andover, October 8; Bushes, Stortford, Trad Arts Centre (10); Melbourne (Herts) Village Jazz Club (12); Newark Ferry Restaurant (13); St. Albans' City Hall Civic Centre, London Palladium (20); Croydon Fairfield Hall (27); Bury St. Edmunds Theatre Royal (28); Norwich Jacquard Club (29).

OSIBISA start their British tour this month. Dates so far confirmed include: Roundhouse, Dagenham (October 12); Fairfield Hall, Croydon (November 17); Barabellas, Birmingham (December 6) and Hammersmith Palms (15).

TANGERINE DREAM'S first British tour opens at the Rainbow, London on October 26. Further dates: Sheffield City Hall (October 29); Birmingham Town Hall (30); De Mountford Hall, Leicester (November 1); Liverpool Stadium (2); Free Trade Hall Manchester (4); North East London Polytechnic (6); Hove Town Hall (11); Cambridge Corn Exchange (16); Guildford Civic Hall (17); Edinburgh Caley Cinema (19); Glasgow Kelvin Hall (20); Cardiff University (22); Southampton University (23); Bradford St. Georges Hall (28); York University (30).

MAN will be playing their main London gig on October 30 at London's Adelphi Theatre, in the Strand. They will be supported by Badfinger. CARAVAN leave for their first ever tour of the States this week, which will take in most major cities. Their album, Caravan and The New Symphonia, will be released there to coincide with the tour.

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HARLEY: Cockney dates

CURVED AIR play Top Of The World, Stafford (November 12); Central Poly, London (21); Mayfair, Newcastle (22); Bradford University

(23); Pier Pavilion, Hastings (30); Portsmouth Locarno (December 3).

GLITTER BAND have their third solo single - Let's Get Together Again - coming out on October 18. ITALY'S leading rock band PFM will make only one appearance in this country, at London's Rainbow, on November 1 before going off to tour the States.

WARNER BROTHERS Records have denied recent press reports that Jef 'Skunk' Baxter has joined the Dobie Brothers. He will make guest appearances with the band on selected dates, but is still a member of Steely Dan. K.C. AND THE SUNSHINE band, due in the UK this week for gigs and dates have had to postpone plans for a week because leader K.C. has been rushed to hospital with appendicitis. The band are now expected next week.

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## STEELEYE SPAN UK

STEELEYE SPAN are due to embark on an extensive UK tour in November, including their first ever concert at the London Rainbow.

Dates are: Loughborough University (8); Portsmouth Guildhall (9); Ipswich Gaumont (10); Southampton Gaumont (12); Cardiff Capitol (14); Bristol Colston Hall (15); Nottingham Theatre Royal (17); Croydon Fairfield Hall (18).

Oxford New Theatre (19); Southport Theatre (20); Manchester Free Trade Hall (21); Leeds Town Hall (22); Newcastle City Hall (24); Sheffield City Hall (28); London Rainbow (28 and 29).

Peterborough ABC Theatre (December 1); Brighton Dome (2); Liverpool Empire (4); Edinburgh Usher Hall (5); Glasgow Apollo (6); Chester ABC Theatre (7).



ONE OF THE GREAT PHIL SPECTOR TOP-TENSVILLE GOLDIES IS BACK

# the Crystals

AND THEN HE KIPPED ON THE GREAT PHIL SPECTOR GOLDIE

# "ELO, ELO, e're Back Again!"

**FROM ROY** Wood's brainchild to the throne in Jeff Lynne's side, Electric Light Orchestra has been a revelation and millstone.

The light was blowing itself out towards the end of Wood's leadership, batteries needed re-charging, and a little life and re-channelling of energies was called for. So Mr. Lynne, on inheriting Wood's might started on some extracting, of both throne and millstone, and in January the fruits of his and the band's labours will be released in this country.

But if you can't wait till then, the fruits — in the

**LIVE...**

**LEONARD COHEN'S** performance at the Albert Hall on Friday evening was of immense sensitivity and versatility. He captivated his audience as he bared his soul and sang about his life, his loves, his paranoia.

The maestro looked more like a cabaret singer than a folk artist, in his light grey suit and black shirt.

"Thank you for your warm welcome," he said walking on stage looking nonchalant and in control. "We'll be featuring some old songs and some new songs." And without further ado the band struck up "Bird On The Wire," possibly one of his best known compositions.

The song was tackled so well, and Cohen's voice was so clear and strong, it sounded as good as it does on record.

## The Rubette's write exclusively to you



Hi there!  
I hope you enjoyed our free record last week. We got three free records each last Tuesday — 1 silver, 1 gold and 1 platinum. If you bought "Sugar Baby Love" we owe you a massive thanks for that. I'm sorry we could only give you a plastic one in exchange. Mind you, there are only six of us!  
All the boys had great hits. Mine in Malta was really fabulous, and much needed after our British tour and its preparation. We now embark on a five week

tour of Europe covering seven countries, fitting in time to record our new single between breaths. (If anyone tells you pop stars don't work, tell them you know different).  
Now here's a fascinating fact: Did you know, while it takes only two seconds to put a sticker on a guitar, it takes up to three hours to take one off? You try it!  
As you may have heard, our first album which will be released next month comes complete with a free Rubettes guitar. It's what so you can literally "Wear It's Ar." Sorry

we could only make it a cardboard hat but it will go with the plastic record we gave you last week. Seriously, we hope you enjoy the album. I'm afraid I must sign off now — I have to prepare myself for a 5.15 am pick up tomorrow morning (who said pop stars stay in bed all day).  
Thanks for reading this column: cut it out, bring it to the next Rubettes' concert you come to, hand it to me and I'll personally hand it back to you.  
God Bless,  
Tony Thorpe

gulse of a new album called Eldorado — will be shown in American record shops within the next few weeks, because that's where ELO have decided to concentrate their effort in the forthcoming year.  
No taxman doth not cometh for the band, though the green does back their decision to a large extent, and the larger the better. It's just that ELO are joining the growing number of artists attracted to the promised land by cash carrots and fame.

### "We have nothing to do with the Move"

"We're concentrating our efforts on the US simply because we can

earn money there," explained Jeff.  
Their albums have always sold better across the water and they're hoping that the new one will follow suit. If your ears are as shrewd as Jeff's mind then you'll be able to detect slight traces of the ELO hallmark, the cellos and sundry violins.  
But though there's still strings attached to the band, the album is a distinct departure from the Move sound which haunted their earlier work, and that's the way Jeff wants it.  
"We're trying to get away from the whole Move thing. Move is just history. We have nothing to do with the Move. It's removed, four years ago."  
"We've no connection with the Move in the

States because the Move never existed there. They accept us as the ELO and that's all.

### "The album's fulfilled what ELO should be"

Perhaps that's why it's harder for them in this country — instant Jeff Lynne and Bev Bevan pedigree recognition time. And re-releases of old Move material, namely the single Do Ya, doesn't help the ghost laying procedure either.  
Jeff reckons he isn't bothered particularly about the single, even though he wrote it, and was never consulted about its editing.  
"I want to do ELO,

that's why I did it in the first place, to get away from the guitar orientated thing. And I'm very pleased with the way things have gone on this album. It's fulfilled what ELO should be."  
"It's something completely different because you don't know what you're doing till you do it. In that sense it's experimentation, but I can now see what should have been done."  
So it appears things are settling down for ELO. They have their direction planned and retained the same line — up for two years now — two cellos, violin, bass, drums, melotron, guitar and vocals.  
"We have tried to stick to the concept of an orchestra within a band."

Jeff added. "We still use the strings a lot. It's half rhythm and half strings, which means whatever we play still retains the basic sound. And we've added a melotron which helps the violins and cellos."  
**"America is where we make the money"**  
"I wrote all the stuff on the new album, the first time with this band, and we've put more thought into arrangements this time, trying to make it an epic sound by using 80 strings and a choir."  
"It's got a much bigger sound than the last album. Americans like listening to something that's a bit more involved,

than shouting and screaming to a few chords."  
Their last album was in the US top thirty and went gold, and with the American tour starting November 1, the new album, if acetate enthusiasm is anything to go by, should do better. The interesting point will come in the new year, to see if the album, backed by a full UK tour will do the same here. But either way, they won't be leaving the country permanently.  
As Jeff puts it: "I don't want to say anything against the UK because it is our country, but America is where we make the money."  
You can tell they come from Birmingham, can't you? MARTIN THORPE.

# David Essex

## The New Album

David Essex

**STOP PRESS**  
David's New Single  
**COMMA MAKE YOU A STAR OUT NOW!**

Produced, arranged, coordinated and written by JWM

Photograph by David Bailey

# February 2nd 1974

## An Evening Captured for all Time

### Why it was worth capturing...

An immaculate performance which few solo artists are capable of turning in...

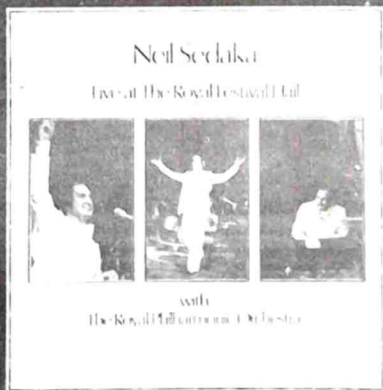
ROY CARR/NEW MUSICAL EXPRESS

His music was captivating: when it comes to writing pop music he can have few contemporary equals...

KIT GALER/MELODY MAKER

A performer of rampant talent and charm...

ROBERT SHELTON/THE TIMES



Includes his original compositions "Laughter In The Rain", "Solitaire", "That's When The Music Takes Me" and an oldies medley including "Oh Carol"

Available Soon



Available on Record, Musicassette and 8 Track Cartridge

8.30 in the morning and a Tuesday, people are standing around shivering, the Osmonds are due. We wonder whether they will be late, then suddenly, they're here in London. They look remarkably fresh seeing they had left America at 5.15 our time the previous evening.

As usual the whole family are smiling away. Jimmy looks the liveliest, at this early hour, and shows it even more when we arrive at the house where the family are staying. He goes outside and begins some football practice!

Breakfast is waiting, a real English one of bacon and eggs. Later in the week, American food begins to take-over when pancakes are served. The clock says 9.15 and Mrs Osmond, Mary and Suzanne (her first visit to Britain) are away into London to have a look at Harrods. They leave by car and return at 2.30 p.m.

Jimmy is back kicking a ball a round outside whilst the other boys and Mr Osmond have a good look at the house, a building probably dating from the 1880's. The grounds are not too large and there seems a fair degree of security. The aim is for privacy, not that the family are hiding from people. They say they need quietness for working at programme ideas.

Around 10 to 10.30 the boys decide some sleep is needed after their flight and they need to be fresh for the hectic days ahead. Their rooms are small but comfy. Donny shares with Jay and each has chosen their own room. Alan and Suzanne choose the room belonging to the house owner's daughter. Her room is covered with David Cassidy pics!

The boys wake up at about 6 p.m. and after a wash go and join the rest of the family for their first dinner in England.

The Osmonds always eat together and their family get-togethers are very important. They do not say grace. They do not drink alcohol and at meals join in other times they drink milk or orange juice, bottles of 7 Up plus lots of ice in almost everything!

The first meal lasts an hour and they spend the remainder of the evening working out ideas for their show. They have come with some ideas but nothing worked out in detail.

It's early to bed after watching some television and by 11.15, the house is completely quiet.

**WEDNESDAY** They spend at the house but it's a day of work. The BBC producer, Robin Nash arrives and so does a beaming Noel Edmonds. Someone is there for clothing measurements as the Osmonds only brought two sets of costume with them and need many more.

Alan, Wayne and Merrill confer, because they are the real planning team and it's Alan who is the leader. Talks go on and lunch comes, a salad. Some of the family take a walk as not everyone is involved at the same time in the house discussions on their impending week of television.

Jimmy and Donny have wandered off, they don't take part in the major discussions. They accept what the other three say.

The day wears on and the ladies return and show everyone what they have bought. Dinner is slightly late, around 8.30. There is another roast and following the main course, the sweet is particularly enjoyed by Donny, apple and black-berry pies.

Everyone in the family eats well and there is plenty of fresh fruit. They

# THE OSMONDS' SECRET DIARY



Donny lends a hand

**WHAT DID** happen during that last Osmond visit? Here are all the details on the facts and info of that crazy fortnight when the Osmonds invaded Britain! Read on . . .



The Osmonds escape by travelling in a van



Made it . . . and Jimmy's joking with a sling

don't like sticky things and in fact one cannot remember ever seeing them eat sweets. Donny eats more than most but then he never puts on much weight.

The boys are wearing slacks and jeans with shirts and alternate with T-shirts. They have their names imprinted on the T-shirts. There's 'Big Al' for Alan and Corky for Donny. Jay loves wearing American football shirts.

They don't wear sweaters very much during the week and for something warmer in the evening wear casual wind-cheaters. More talk, some games and bed-time.

**THURSDAY - SATURDAY**

The days become very similar with visits to the Lime Grove television studio. Lots of music around the house but then they are not there for very long. They leave as early as 8.40 and get to the studio at 10 a.m.

Just a few people have found out about their arrival and in fact few found out the Osmond movements.

The family say some warm hellos to the musicians and studio crew. During the days they never remain aloof and talk a great deal with anyone who wants a good discussion. Michael Wale, the script writer for the programmes has by now met the Osmonds and formed some idea of the kind of thing they will be doing. He seems to enjoy everything.

They go back home around 7.30 to 8.00 p.m. A meal is ready for them and during these three days Donny revels in concocting his magic pianos. He does every-

thing himself and fixes the lights, windscreen wipers and finds a piano which he has not altered and enjoys playing just for himself.

Jay also plays quite a bit during the visit. Jimmy's continually gets in some football training, hour after hour! The boys also play a lot of table football.

**SUNDAY** Even today, the Osmonds are working and off to Lime Grove. In the afternoon they head for Elstree where they are making a film with Ann Margaret for ITV. They had met her on the Thursday and given her, there and then, ideas of what they would be doing for her programme. Without prompting, they launched forth into a hoedown medley and ideas for a party medley.

They were away from the house until about 9 p.m. and on return had a meal and went straight to bed.

**MONDAY** The week of their television programmes was beginning. Jimmy had his usual school lessons for part of the day from Mary who is a qualified teacher. She helps Jimmy with his correspondence course work.

**MONDAY-SATURDAY:** The week has a general sameness. They get up each day around 7.30. Jimmy is usually the first to appear. They have breakfast and then head for the TV studios. The days are very hectic and they are only for a laid-down studio break of forty-five minutes and one and a half hours for lunch.

They rehearse and rehearse and make sure everything is right. Michael Wale is working hard for he can really

only talk with the boys during breaks. For their script the boys have 'cue' cards but they really don't need them. They learn lines very quickly.

Jimmy and Marie have plenty of free time and Jimmy learns cricket from the studio crew. One change is on the Tuesday when they go for a meal at an Italian restaurant in London's Baker Street. Thirty five people in all have the meal. Everything is very frantic. Some people here and outside have found out the Osmonds are about and cameras are clicking all over the place.

**SATURDAY.** The television week has tired them but somehow they still have plenty of life. They all go shopping in London's West End in the morning and they pay a visit to the BBC for Ed 'Stevopt's' Radio One show. They had during the week also paid a visit to Tony Blackburn, only he didn't know they were coming and was rather open-mouthed when they suddenly sauntered into his studio.

In the evening they host a big party for literally

everyone who had had some connection with them during their stay. It's held in a West End hotel and the Osmonds stay until around 10.30 to 11 p.m.

**SUNDAY** It should have been a day-off but somehow it manages to become hectic. They drive to a Mormon Church in Reading. The Church is full and the Osmonds sign lustily. The service was at 11 o'clock. During the afternoon they do some sight-seeing and visit Windsor Castle. There are some astounding faces from girls visiting with their parents. Their boredom seems to suddenly disappear at the sight of their pop heroes. A few seem rather overcome. The Osmonds sign some autographs. They return to their house for a meal. During the table conversation the subject is archaeology.

**MONDAY.** The day is much quieter than some but they still have to do the finishing touches for the Ann Margaret programme. When that's over they just sit, and not surprisingly rest!

**TUESDAY.** Their leaving day has come and their baggage is ready. They seem rather sad at leaving and vow they will be returning. Suddenly they are at the airport and just sitting somewhere on the plane which now fades into the distance. We make our way back into the London traffic. The Osmonds have come and gone.

**BY TONY JASPER**

From:  
"The Place I Love"  
a new single  
"Costaline Town"  
by Splinter  
Produced by George Harrison.  
On Dark Horse Records.  
Marketed by A&M Records.



**BRISTOL, Tuesday, September 24:** A single black limo and a gaggle of desperate fans are the only signs that Roxy Music are indeed staying at the Holiday Inn.

It's 8.00 p.m. on a wet and windy evening and any self respecting Roxy follower will now be found posing inside the quaint but cavernous Colston Hall. Meanwhile back at the ranch, the glorious Roxy road organisation is slipping into gear for a slick move.

The Mercedes waiting at the front entrance is a double bluff, a dummy. At the rear of the hotel an identical car prepares to move off. Suddenly a Bristolian boy yells: "Quick they're round the back!" and chases the dummy, drawing off as he goes the fans blocking the entrance. Very neat. Roxy step out front and are away to play the fourth gig of their big tour.

So far two gigs at Cardiff and one at Bristol have failed to prove whether they can still do it. The first at Cardiff was nervous, the second a good one, last night's "got better as it went on" according to one fan, and tonight's?

Many agree that Jess Roden's band are O.K. but we missed them on our hairy drive from traffic jammed London. Whatever their impact, the atmosphere is one of indifference during the break. There are a few competitors in the fancy dress stakes - pointed green boots with drain-pipe jeans and the like - but mostly this crowd look fresh faced and innocent. Yelps signal a rise in interest as the taped drumming intro sets the scene.

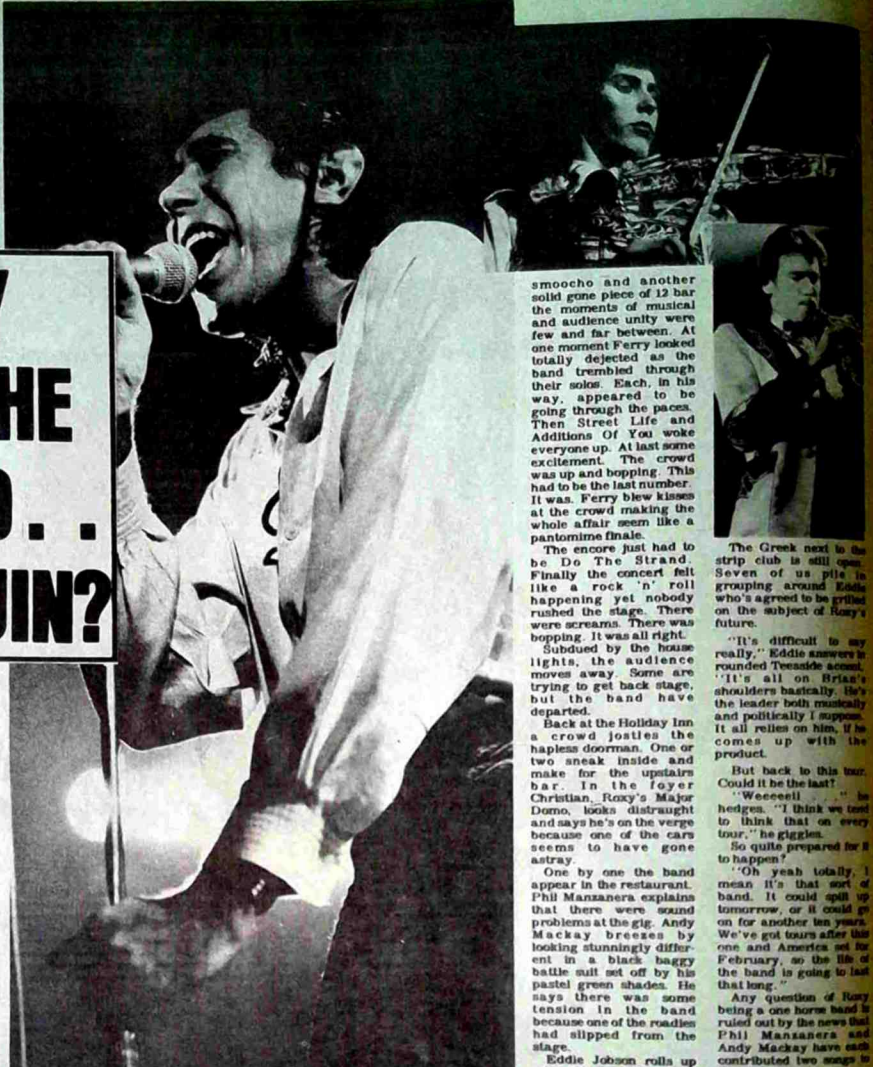
There's no special stage set, just the banks of keyboards and amps dotted around, the enormous drumkit and five lighting towers. Even the band seem a shade insignificant as they creep onstage, straggling off the back and welcome to self consciously begin the Roxy chugger chug before the leader appears. It's a new song called Prairie Rose, unrecognised but that's unimportant as ex-Nazi Ferry saunters on, looking like a prima donna chorus member from some Argentinian gaucho football review. On his head a Panama wide - brimmed flat hat with silver clasp holding the cord under his chin. White silk blouse, baggy black trousers, and baggy cowboy boots almost completes the image, but what's missing is the length of rope loosely coiled around his waist! Really!

# ROXY ON THE ROAD... TO RUN?

By **Pete Harvey**

The band struggle to find a groove while Ferry warbles into life through a sound system desperately struggling with this hall's echo chamber acoustics. What a mess! Everyone bravely puts on a happy eager face and hopes for the best, but it's half way through the set before Roxy begin playing. The impression that the band is reluctant in this stance, as Ferry's back up boys.

During this jerky, timid, settling down period, only Paul Thompson's drumming and John Whetton's bass provide real cohesion. Andy Mackay, looking like the last of the great Teds, seems tense. Angelic Eddie Jobson looks worried, and Phil Manzanera is positively disinterested. Ferry is a



disappointment. His stage personality is based solely around the image and the warble. There's no rapport with the audience. He introduces one or two new numbers with sparkling announcements like: "This is the new single out next week.

It's called All I Want Is You."

There's an enthusiastic response because after all this is Roxy Music's new record. But still there's a lack of real excitement, real involvement. You can already sense this is going to be one of those

enore gigs where the audience finally find the enthusiasm on the last number 'cause they realise what they've been looking forward to for so long is almost over.

It happened just like that. Apart from one tasty beguine - like

smoocho and another solid groove piece of 12 bar the moments of musical and audience unity were few and far between. At one moment Ferry looked totally dejected as the band trembled through their solos. Each, in his way, appeared to be going through the paces. Then Street Life and Additions Of You woke everyone up. At last some was up and bobbing. This had to be the last number. It was. Ferry blew kisses at the crowd making the whole affair seem like a pantomime finale.

The encore just had to be Do The Strand. Finally the concert felt like a rock 'n' roll happening yet nobody rushed the stage. There were screams. There was bobbing. It was all right, subdued by the house lights, the audience moves away. Some are trying to get back stage, but the band have departed.

Back at the Holiday Inn a crowd jostles the hapless doorman. One or two sneak inside and make for the upstairs bar. In the foyer Christian, Roxy's Major Domo, looks distraught and says he's on the verge because one of the cars seems to have gone astray.

One by one the band appear in the restaurant. Phil Manzanera explains that there were sound problems at the gig. Andy Mackay breezes by looking stunningly different in a black baggy battle suit set off by his pastel gown shades. He says there was some tension in the band because one of the roadies had slipped from the stage.

Eddie Jobson rolls up with his American lady and more tales of woe. It was his roadie who ducked out, meaning delicate keyboard manipulations were neglected.

Nevertheless, Eddie's the only band member in search of action, so we climb into the limo and go looking for a restaurant.

The Greek next to the strip club is still open. Several of us pile in grumping around Eddie who's agreed to be grilled on the subject of Roxy's future.

"It's difficult to say really," Eddie answers rounded Tweedie accent. "It's all on Brian's shoulders basically. He's the leader both musically and politically I suppose. It all relies on him, if he comes up with the product."

But back to this tour. Could it be the last?

"Wee-e-e-e-e-e-e," he hedges. "I think we tend to think that on every tour," he giggles.

So quite prepared for it to happen? "Oh yeah totally, I mean it's that sort of band. It could split up tomorrow, or it could go on for another ten years. We've got tours after this one and America set for February, so the life of the band is going to last that long."

Any question of Roxy being a one horse band is ruled out by the news that Phil Manzanera and Andy Mackay have each contributed two songs to the new album.

"Nobody wants the band to split up," Eddie assures the company. "I can't see it happening. We haven't outdone ourselves, heavens no. It's still building all the time. It would be foolish to leave it unless there was something better to go to and as there isn't."

- 1 HANG ON IN THERE BABY - Johnny Thelma
  - 2 CAN'T GET ENOUGH OF YOUR LOVE - Barry White (PVE)
  - 3 KUNG FU FIGHTING - Carl Douglas (Pye)
  - 4 ROCK YOUR BABY - George McCrae (Jayboy)
  - 5 TSOP - MFSL (Philadelphian)
  - 6 IT'S BETTER TO HAVE - Don Covay (Mercury)
  - 7 QUEEN OF CLUBS - R.C. & The Sunshine Band (Jayboy)
  - 8 I'VE WENT THE STRINGS OF MY HEART - The Trammps
  - 9 ROCK THE BOAT - Huey Corporation
  - 10 LISTEN TO THE MUSIC - Double Bros.
- This chart taken from Scamps, in Bolton.

Linda Lamon, at present resident lady D.J. at Scamps describes her audiences as fairly mixed. Basic play list centres around the Top 30, with softer music played at the beginning of the evening. Seems like Scamps in Bolton is a good place for Roxy franks, as their records are much in demand. Barry White is another favourite, while Yama sounds are rarely played, the dancers preferring Philly sounds and soul.

Don't forget: if you'd like to see your disco featured here, with it's current top ten, drop a line to Dito Dais, R & P.M. Spotlight House, 1 Bennet Road, London, N.

## DISCO SOUNDS

**Roger Squires Discotips**  
How to get more bookings for your discs!  
So you've got a nice set of disco gear, plus the time and inclination but the bookings are just not coming your way. It's a fact that there's plenty of disco work around, so how can you be sure you get a fair share? The first thing you DON'T do is just sit at home waiting for your phone to ring - because it won't. To get the bookings rolling in, you must firstly run a small classified ad every

week in your local paper. Secondly, make sure you've got a professional looking card that you can give to potential customers.

Thirdly, make sure your phone is always answered. Mums, girl friends and partners are very handy for this purpose. Make sure they know what to say when there's a potential booking on the phone. There's nothing more of putting than the words "Don't know nothin' 'bout that!" Be prepared to drop people a line confirming a

booking if they prefer it that way. Local football clubs, or for that matter any club with a committee prefer a confirmation. It puts their mind at rest that you really are eager to turn up.

Having got a few bookings in, the best way of getting even more is to make sure that you do a great show. Every well booked well paid DJ will tell you that he gets most of his bookings from recommendations. And that's the cheapest form of advertising you'll ever

get. Make sure you play the right music to suit the audience. Keep the party swinging right through to the end. And make sure you're a **PROFESSIONAL ANONYMOUS**. Project your personality. Communicate. And at the end of the evening give the audience a personal "Goodbye" from yourself by name so they remember you.

So don't forget - the best and cheapest way to get more bookings is to be good enough for people to say "If you're having a party, you must have the Johnny Smith Discos. Hop-fully instead of Johnny Smith they'll be using your name. Happy hunting!"

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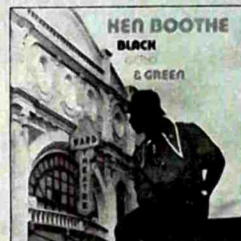
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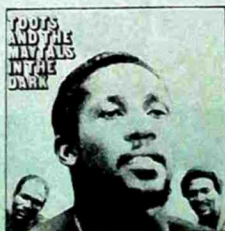
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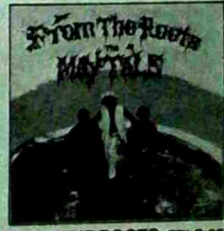
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## 'HEY THERE LONELY GIRL'

ABC 4012



### THREE POWERFUL SINGLES FROM ABC

## WITHERS BACK AGAIN!

GOOD NEWS for soul people comes from the acquisition of the US label, Sussex, for British releases by B&C. This means deleted Bill Withers' material becomes freshly available. Mid-October sees re-release of four Withers' albums. Just as I Am, Justments, Life and Still Bill! Withers is currently recording a new album for UK, November re-

### SOUL GOSSIP

JOHNNY TAYLOR told me he wrote his current hit before Barry White put his down. Three Degrees say they will be back when their present tour ends and they would like more playing to young audiences. That 16-year-old singer from The Sweet Sensation, Marcel King is really promising. Marcel was delving into Chris Welch's Jimi Hendrix book when I met him last week. Isaac Hayes does sound better on the soundtrack of Tough Guys than some previous material. Isaac is currently suing Stax for five million plus dollars. Ann Feehily will soon be here and I'm waitin' for Lorraine Ellison, as well as still playing her fantastic album on Warner's entitled, Lorraine Ellison. Just take in the track, If Only I Could See Him. Marvellous!

### STAR PIC



The star man of the moment gives his hot listening tips and that means Johnny Taylor is disc picking.

- 1) Do It Baby - Miracles (Motown)
- 2) Virgin Man - Smokey Robinson (Motown)
- 3) Nothing From Nothing - Billy Preston (A&M)
- 4) I'm A Fool For You - Undisputed Truth (Motown)

As Johnny says, "Motown ain't dead!"

### SINGLE PIC

GWEN MCCRAE - MOVE ME, BABY (President). Betcha, you'll be on those two feet doing your thing with this lively cut from George's wife. Not that original but it has an infectious quality and it's the kind of disc which could easily hit the pop 50 plus, of course, soul charts.

lease. Also on the same date, B&C issue albums from Sweet Earth, Creative Source plus Migration, Masterfleet, High On The Sea and from Soul Searchers, Salt Of The Earth. The recently advertised single, Well Phase by Masterfleet has had its release put forward to an unknown date due to production difficulties. Among other

### SOUL BOOK

RIGHT ON: From Blues To Soul in Black America. By Michael Harikambos. Eddison Press, £2.50.

Every soul fan must possess this book. It's a first-rate with a whole mass of incredibly absorbing information. Unlike some "blues-soul music" books, the writer of this one has been where it happens, America. The chapter I particularly enjoyed was Moving On. With a first-rate review of soul music and black radio. If you can't afford to buy it's only an album price! plague your public library

### SYRETTA



SYRETTA Wright, ex-wife of Stevie Wonder, may come to Britain in the next few weeks for a personal promotion tour. There is a possibility of Top Of The Pops and one or two gigs.

### IMPORTS

- 1) Do It Till You're Satisfied - B. T. Express (Scepter)
- 2) Papa, Don't Take No Mess - James Brown (Polydor)
- 3) Do It, Fluid - Blackbirds (Fantasy)
- 4) In The Bottle - Brother To Brother (Stang)
- 5) Sha-La-La - Al Green (Hi)

COMPILED BY TONY JASPER

Sussex artists with winter releases are Dennis Coffey, Gallery, Be'N! With Flowers and Primo People Steve Jukes, label manager, told Record & Popswop Mirror, "Sussex is one of the best small independent black American labels. We will be issuing far more of their product than the previous UK record licence."



Bill Withers: four albums due for re-release.

### UK SINGLES

- 1) Hang On In There Baby - Johnny Bristol (MGM)
- 2) Queen of Clubs - K. C. and the Sunshine Band (Jayboy)
- 3) Can't Get Enough Of Your Love Babe - Barry White (Fye)
- 4) Baby Love - Superoms (Motown)
- 5) Bad Sweet Dreamer - Sweet Sensation (Fye)
- 6) What Becomes Of The Broken Hearted - Jimmy Ruffin (Motown)
- 7) When Will I See You Again - Three Degrees (Aveo)
- 8) You Make Me Feel Brand New - Stylistics (Aveo)
- 9) Machine Gun - Commodores (Motown)
- 10) It's Better To Have - Don Covay (Mercury)

### US SINGLES

- 1) You Haven't Done Nothin' - Stevie Wonder (Motown)
- 2) Skin Tight - Ohio Players (Mercury)
- 3) Can't Get Enough Of Your Love - Barry White (Fye)
- 4) Do It Baby - Miracles (Motown)
- 5) Live It Up Part 1 - Iley Bros (T-Neck)
- 6) Papa, Don't Take No Mess - Part 1 - James Brown (Polydor)
- 7) Do It (Till You're Satisfied) - B. T. Express (Scepter)
- 8) Midnight Flower - Four Tops (Dunhill)
- 9) Ain't No Love In The Heart Of The City - Bobby Blue Bland (Dunhill)
- 10) Brother To Brother (Turbo) - From Billboards Specialist Soul Survey

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**IT'S ARRIVED!** The hit record Johnny Bristol has been looking for since 1957; the era which found an enthusiastic youth full of great expectations of hit records and plenty of money and who in actual fact found failure and almost starvation!

The man who finds it exceedingly difficult to talk about himself admitted: "Sure, those times were hard. But they were also good times. I couldn't get myself a hit record so I tackled the business from the other end. I moved into production and it proved both satisfying and financially rewarding."

Already the possessor of his own prospering publishing company, the success of Hang On In There Baby has enabled Bristol to move into yet another direction in his musical career.

"Having produced material for many great artists (Diana Ross and the Supremes, the Miracles, Stevie Wonder, Smokey Robinson) I realised I could sing these songs perhaps better than they could - even though they themselves did a very good job. I felt I wanted to become involved again and with the financial security I gained from the production side, I feel I can sing comfortably and with a clear mind."

"To have a hit record is fantastic. I feel this was a strong single and the easiest, for me as a new artist, to break. I don't know if I'm surprised or overjoyed that it got into the British charts."

Asking if he thought there was any similarity

between his and Barry White's styles of music, Bristol replied: "I would disagree to a point that I sound like Barry White. Maybe there's a similarity with things like talking at the beginning of the record, lush strings and that kind of thing. But he himself was a victim of the same thing, when people began saying he sounded like Isaac Hayes. So where do you draw the line?"

Having such remarkable success from his current single, Bristol must now start thinking in terms of tours and gigs. Would it come hard to him considering he hasn't done this sort of thing for such a lengthy time?

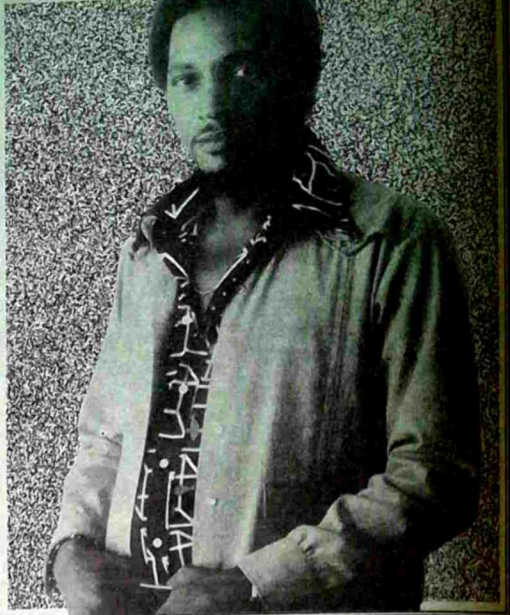
"I have been on stage several times making guest appearances but when it comes to doing a whole show alone, then we're talking about something else. But I think eventually I would have made a tour of Europe regardless of whether this single had been a hit or not."

"I'm not into joining up with a band anymore. I'm too independent and set in doing things my way - and these ways have proven to be the best ways."

My ambitions are to cover all fields which involve music. Be it commercials, movies or whatever. Ever considered starting your own recording company?

"No, but it's a possibility. That's quite a responsibility you know. It will have to depend on how active I am as an artist

# JOHNNY BRISTOL ... HE'S HANGING ON IN THERE



and producer. "I hope I'll never become senile and stop writing. I always want to be creative. I never want to be idle because my mind would become dull and I would become a dull person."

Do you consider yourself to be a serious person,

treating life very seriously? "I think of myself as a happy - go lucky / serious person - it doesn't make sense right? The only thing promised to you is now. I may walk out of this door for the last time, so, knowing that, I just live on the philosophy that I pass this way but

one, let me do that which I can, for I will not dance with you again. Now that's something, right?"

Any phones who've read this far in the article has better be warned - J.B. can't stand them. "I like people who're real, who speak their minds and who are honest with themselves. Because this is where it all begins. How can you be honest with me if you are not honest with yourself?"

"I cannot stand ignorance. I know everybody makes mistakes - stupid mistakes - but ignorance

irritates me. I don't mean in the knowledgeable sense. I just mean common sense. I enjoy logical people and the obvious is usually the most logical anyway."

Have you ever reached a stage in your career where you felt you just couldn't go on?

"It takes an awful long time for anxieties to get on top of me. I have never been through bad patches where I've been physically fatigued and the only pills I take are vitamins because the

foods nowadays are somewhat artificial. One gets tired and frustrated, like everybody else. But if you're doing something you love then it's much easier."

Now that it's about certain Johnny Bristol will continue to release singles he adamantly declares (it won't be the end of the production side. Would he consider writing for British bands then? "To be honest I don't know that much about British bands so I can't say if I'd write for any of them."

## Most of the 35,000 d.j.'s in Britain will think the new Simms-Watts Disco-Dex gear v.g indeed



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Below: the new Simms-Watts Disco-Dex Professional



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Below: 2x 12" Twin-horn PA Cabinets.



## What do the others want?

(Please write and tell us, in picturesque detail, and we'll see what we can do.)

# POPSWOP SUPERSTARS

**CAPRICORN**  
(Dec 21st to Jan 20th)  
Lonely days will make you depressed, but the nights will make up for everything. You should hear some exciting news about a special function which you'll be invited to in due course, chances are you'll be the belle-beau of this particular occasion.

**AQUARIUS**  
(Jan 21st to Feb 19th)  
The alert signal's on. Beware jealous minds and steer clear of people who are already spoken for. Someone, somewhere, feels you're out to make trouble and has branded you the proverbial rebel rouser.

**PISCES**  
(Feb 20th to Mar 20th)  
Playing hard to get? Hoping he/she will grovel in the dust and beg to take you out? Huh, forget it pal, you've been seeing too many Holly-wood movies! If you don't accept the invitation then you'll be the one who'll have to crawl.

**ARIES**  
(Mar 21st to Apr 20th)  
Brighter things are on the horizon; you'll feel convivial, gay (as in highhearted) and positively sexy! Make the most of these carefree fillings while they last!

**TAURUS**  
(Apr 21st to May 21st)  
If you have a soft spot for someone whom you are uncertain about, do start delving in their past to find out more about them, once they trust you they'll talk - so don't push it.

**GEMINI**  
(May 22nd to June 21st)  
If money seems practically non-existent at the present time it's better to keep your hands firmly in your pockets. Otherwise you'll be up to your neck in debt.

**CANCER**  
(June 22nd to July 23rd)  
You should hit upon a lucky streak (not necessarily) so if you fancy a kerf, or a round of bingo with the mother-in-law or a bet on the horses with the old man, now's the time to indulge.

**LEO**  
(July 24th to Aug 23rd)  
Glad tidings and great joy will be reaching you over the weekend. It's nice to people watch, so try not to get impatient and ratty with people whom you don't favour.

**VIRGO**  
(Aug 24th to Sept 23rd)  
The most virginal and unpolite sign of the zodiac is becoming a right little harlot - next thing you'll hear is that you've run off with some greasy sheik to a desert haven - so we join ya!

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**SEEING** I have a fetish for kilts, hairy legs, knobby knees et al, which started a long time ago during delightful nocturnal discussions with my Scottish pals about sch . . . (you know what) I felt I must volunteer to go to Edinburgh to find out more about the Bay City Rollers (and whether or not Scotsman really are . . . pleats)!

Saturday found me at Heathrow airport at 8 am, hoping to meet a certain photographer named Gollumb, whom I'd never encountered before. Should have asked friend G. to wear a rose betwixt his teeth because the description I was given of him fitted nearly every male I set eyes on.

After scrutinizing most of Terminal One's male occupants and after a horrifying fit of the jim-jams brought on through fear of missing our flight which was due for take-off in five minutes, we found each other.

We arrived in Scotland 55 minutes later, and took a bus to the town centre when we realized Tam, the Bay City Rollers manager wasn't at the Airport to meet us.

An hour and a half later and three quid poorer we arrived at Tam's parents' semi-d in a quiet avenue enjoying picturesque sea-view one end and meadow to other. A little old lady with Stereodent smile answered the door and invited us inside. Tam greeted us at the top of the stairs and led us to a tiny box room. So this was the headquarters of the Rollers fan club - not big enough to swing a cat round, let alone be a storage place for thousands of fan letters, postcards, presents and God forbid the odd letter bomb!

Where were the guys? Still combing their hair, no doubt?

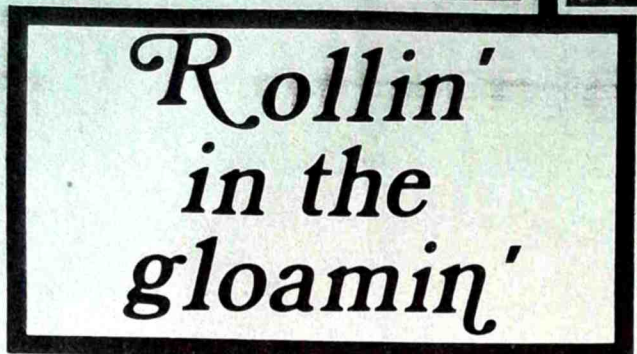
"They should be here any minute," said Tam, reading my thoughts. "they take so long to get ready Jan, it's ridiculous, they're worse than girls."

Two hours and 20 ciggies later they arrive in a zappy red mini with black tinted windows, installed for obvious reasons.

"Leslie's just passed his test, he's really chuffed about it," grins Tam. "that's all he's been on about for the past week, it drives you up the wall!"

Enter the Rollers, looking young, pretty and as fresh as daisies in a graveyard, despite the fact they'd had little or no sleep the night before. By now the room was choc-a-bloc; Rothmans smoke hung in the air, pillows fell on the floor making the joint look like the proverbial den of iniquity; all we needed to complete the scene was for Tam's parents to come into the room and entertain us all with their version of the Highland Fling.

Before the guys had time to check their reflections in the mirror I freed my first question



# Rollin' in the gloamin'

INTERVIEW BY JAN ILES

which concerned their latest album.

"We're very disappointed with it," they confess, laughing over some private joke in broad Scots accents which was completely incomprehensible to me.

"Trouble was we had only four flippin' days to record the whole thing because we were booked for concerts which left us no time for studio work. It's a shame really, the production is diabolical which we're upset about, we would have liked our fans to hear something a little better than this," they say pointing to the slagged record.

Tam stood over them, biting his nails through sheer worry just in case they said anything derogatory. A few times they let the "cat out of the bag" nearly giving poor Tam a heart attack into the bargain.

"They don't really mean what they say," Tam assured me nervously - Ah, what a pity!

"No seriously," said Eric, "we would have liked more time on it. How can you bring out a good album in four days? It's a bloody shame."

"Listen to my voice on this track," says Les. "I was displeased with the vocals."

"They should have been re-done."

It's a shame I say, because minus technical faults the album is a neat one featuring most of

**Osmonds: 'We think their dance routines are a load of crap**

their hit toons and a few of their own compositions which in my humble opinion are the strongest tracks on the album. There's one such track penned by Eric and Woody called "Just A Little Love," a Latin America type beat, incorporating some excellent guitar work from Eric (not Clapton may I add).

"Me and Woody wrote this track," say Eric proudly, "which we dedicate to all our beloved fans. The idea came about when we stayed at our mate's stables in Yorkshire - you could say the horses inspired us!"

It seems that the Rollers are more talented than their critics give them credit for and to prove they aren't just good-looking virile young things they may start writing their own singles.

"We're going into the studios next week to record a single although we aren't writing this one, it's going to be a typical

Rollers' thing, but when we finish our tour and have more time we may concentrate on writing a single."

A slight feeling of apathy comes over us all. A few Rollers leave the room and I am left with Eric, Allan, Leslie and Woody. I ask them about their forthcoming British tour.

"If you mean rrrrrr hieerrrr? . . . then no!" Owing to Leslie's thick accent I had to ask the eloquent Eric to translate the sentence.

"Leslie says that we'll be wearing our usual gear because that's our image, but we will be featuring a completely new act - so he prepared for some surprises," was all he'd say.

Apparently the boys are hiring a choreographer which means they'll be including the old soft shoe shuffle into their act. Would it be a la Osmonds?

"No no (laughs) we think their dance routines are a load of crap. They look so old fashioned as if they belong to the Vaudeville acts of the twenties. We won't be doing anything like that, our dancing will be more up to date," says Eric.

"We're not slagging off the Osmonds, don't get us wrong, we think they are an excellent and very professional act one of the best around," they optine.

"And they're nice lads too," chipped in Leslie.

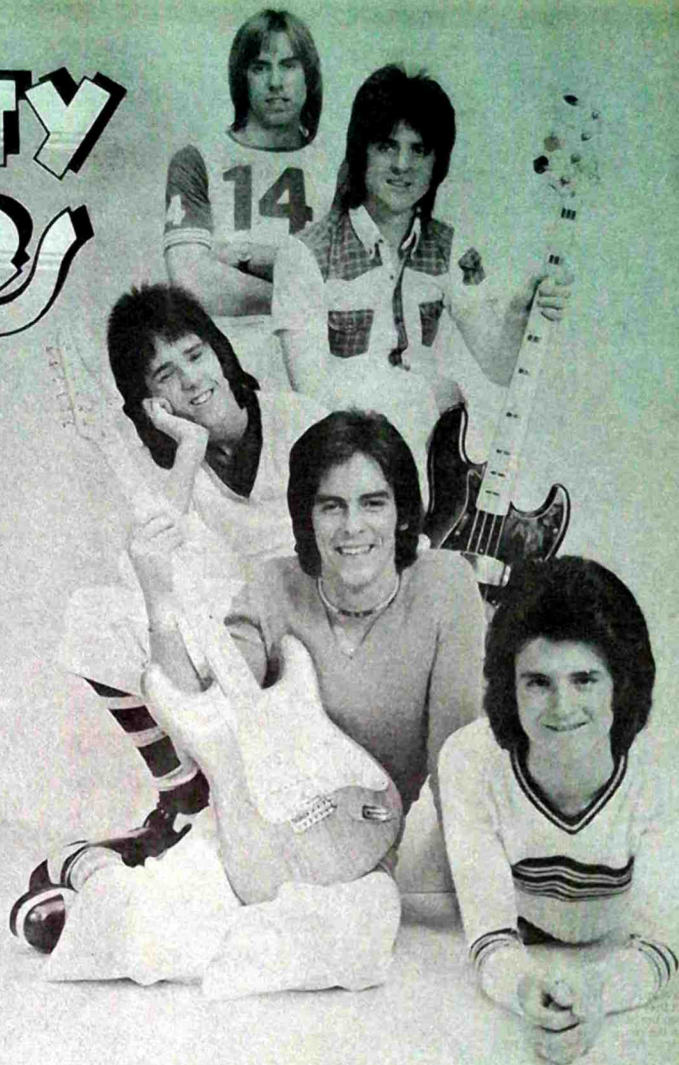


# BAY CITY ROLLER

## New Single 'ALL OF ME LOVES ALL OF YOU'

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OCTOBER 19  
OCTOBER 20  
OCTOBER 23  
OCTOBER 24  
OCTOBER 25  
OCTOBER 26

**BIRMINGHAM**  
**TAUNTON**  
**LONDON**  
**HALIFAX**  
**SOUTHPORT**  
**KETTERING**  
**OXFORD**

Town Hall  
Odeon  
Rainbow Theatre  
Civic Theatre  
Floral Hall  
Granada  
New Theatre

OCTOBER 27  
OCTOBER 28  
OCTOBER 29  
OCTOBER 30  
OCTOBER 31  
NOVEMBER 1  
NOVEMBER 2  
NOVEMBER 3  
NOVEMBER 7  
NOVEMBER 8  
NOVEMBER 9  
NOVEMBER 10  
NOVEMBER 11  
NOVEMBER 13  
NOVEMBER 14  
NOVEMBER 15  
NOVEMBER 16

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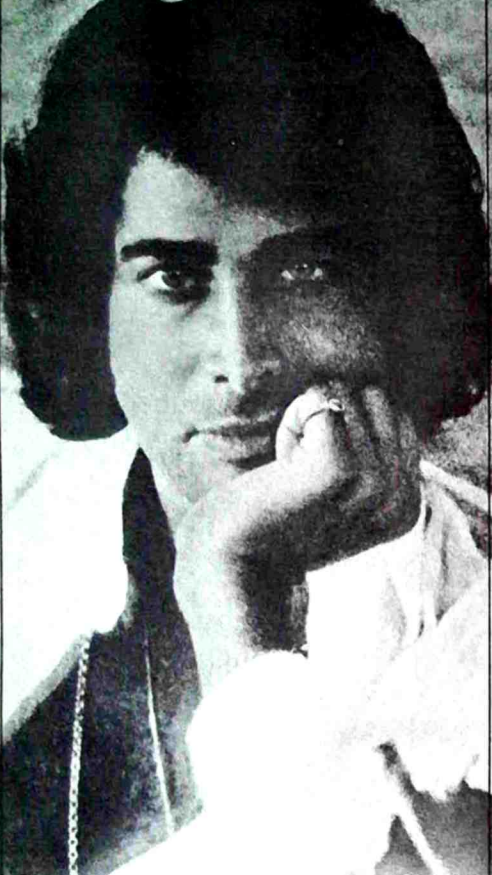
RECORD & POPSWOP MIRROR  
PHOTO: OCTOBER 5, 1974

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WHEN YOU'VE been locked up in an aluminium tube for something like five hours with no form of escape, the last thing you want on getting out is to be faced with a barrage of pointed questions.

Your defence is low and easy prey for a scoop-hungry reporter who reckons a nod's as good as a lead story. So when Olivia Newton stepped off a plane from America, it didn't take said reporter long before he had his story about her fleeing from England and the big clusters of those blood-sucking taxmen who have been sinking their fangs into various music people of late.

"He asked me if I'd ever thought about living in the States," explained Olivia, "and of course I'd thought about it so I said 'yes', but I have never made any definite plans to live there."

Mind you the question was pretty logical for any journalist worth his salt. At the time it was asked Olivia had just reached Number One in the America Top 100 singles and overall the lady was enjoying far more success in the States than ever she had during her Eurovision sortie and sundry TV guest appearances over her.

And when you think that she's going to be away from these shores for the next six months or so, the subject takes on an added degree of validity. But from that to deduce she's gonna live in America is like presuming Nixon's innocent purely because he says he had his fingers crossed while the tape was running.

Although her emergence from unknown Limey Aussie to American star status is probably a big a mystery as Watergate.

While hordes of other UK acts continue to bang on the front door of US House, Olivia has nipped round the back via the influential country charts and made a quick dash up the US singles Top One Hundred.

So unobtrusive was her entry into the States, that the third single was out before people had any idea what she looked like. And that, not surprisingly was the point when sales really boomed and I Honestly Love You reached number one.

Her English image of family shows and flowers



bears no resemblance to the country girl image she holds in the States, though this is changing:

"The first two records were country," she explained, "but the current one is not. The other two had the same sort of sound, but this one is different. It's got a fresher sound which people just latched onto."

Latched on in the biggest possible way as well, for it was only four weeks before I Honestly Love You hit the top in America.

"Country people are accepted there, though they didn't know what I looked like, which shows they liked the music rather than me. Gimmicks don't count in America, it's the record you see."

"Radio there is so good, with such a wide variety,

# OLIVIA-THEY LOVE HER!

that people are much more choosy because they have got more choice. You can only get a hit through radio, you won't get on TV without a hit."

So there's a lesson for the glitter rock purveyors. It's no use just doing tours, you've got to have the material as well. And talking of tours, that's another department where Olivia comes out with a good report.

Her first tour of the US was a six gig Mid-West package connected by bus, or occasionally the luxury of a "big silver bird in de sky" for the longer hops. She headlined that, and also picked up goldcrest, the band she uses for live appearances.

After two weeks in Los Angeles with Charlie Rich, sandwiched between two return visits to the UK, she embarked on her second US tour - a package taking in State fairs and colleges, with the likes of Ray Stevens and Mac Davies.

Playing to 50,000 people for the first time didn't turn out to be the nerve racking experience it could have been though she was a bit apprehensive about playing the colleges:

"I was terrified the first time I played a college because it was the first gig on the tour. I thought they'd be all sort of

'y know man', but they were great.

"I played two shows at the Ohio State Fair, each one in front of 50,000 people and I loved it.

They are so receptive. I asked them to join in and they were singing and swaying away. The sight of 50,000 people swaying with their hands in the air is unbelievable."

And they're not just fair-weather fans either: "We played Allertown in Pennsylvania and it really rained, but the audience sat through it - rows of little eyes peeping out of the plastic bags over their heads."

"We were a bit worried about the equipment but we played on and when I came off I looked like a drowned rat."

So close have the American public taken Olivia to their wallet shrouded hearts that there's even six taped shows with Andy Williams to be screened this week in England promoting the release of the *I Honestly Love You* single. It's appearances on *Top of the Pops*, *Sox Les*, and of course, with Cliff Richard.

"When I first started singing I thought - one day I want to do a duet with Andy Williams, and now I have."

It's the little touches, either her wore worship or the odd joke or funny voice she sometimes uses that shows the 'star' image hasn't quite got to her yet.

"When I'm on stage I like to chat with the audience and nuzzle about with them. But they don't like pretension, they like participation, they come out to have a good time..."



BY MARTIN THORPE

## LIFE IS A ROCK (BUT THE RADIO ROLLED ME)

Written by Norman Dolph, Paul D'Orfano and Joey Levine

Sung by Reunion

Copyright (c) 1974 Sunbury Music Ltd

B. B.umble and the Stingers, Moti The Hoople, Ray Charles singers

Lonnie Mack and the Twangin' Eddy here's my ring we're gain' steady

Take it easy take me higher liar liar house on fire

Locomotion poco passion deeper purple satisfaction

Baby baby gotta gimme gimme gettin' hotter

Sammie's cockin', Leslie's gory Rita's Valens end of story

Mah avisthu F ujajama Kama Sutra Rama Lama

Nilson Harry Spector Barry Righteous Archies

Shimmy shimmy Ko Ko boppin' Fats isback and finger poppin'

Chorus: Life is a rock but the radio rolled me

Gotta turn it up louder so my D. J. told me

Life is a rock but the radio rolled me

At the end of my rainbow lies a golden oldie

FM AM hits are dikkin' while the clock is tickin'

Friends and Romans salutations, Brenda and the Tabulations

Cary Simon I behold her, rolling stoning centre folder

Johnny Cash and Johnny Rivers can't stop now I got the shivers

Mungo Jerry Peter Peter Paul Paul and Mary Mary Dr. John the nighty tripper Doris Day and Jack The Ripper

## POPSWOP SONGWORDS

Got to go sir got to sweeter Leon Russell Gimme Shelter

Miracles in smokoey places slide guitars and Fender basses

Mushroom omelet Bonnie Bramlett Wilson Pickett

stomp and kick it

Chorus (repeat)

Arthur Ja'ov primal screamin' Hawkins Jay and Dale and Ronnie

Kukla Fran and Norman Okla Denver John and Sammond Donnie

J. J. Cale n' Z. Z. Top n' L. L. Bean n' D. D. Dinah

David Bowie Steely Dan and sting me proud oh C. C. Rider

Edgar Winter Joanie Sommers Idea of March and Johnny Duster

Eric Clapton pedal wah-wah Stephen Foster doo-dah doo-dah

Good Vibrations Help Me Rhonda Surfin' Girl and Little Honda

Tighter tighter honey honey sugar sugar yummy yummy

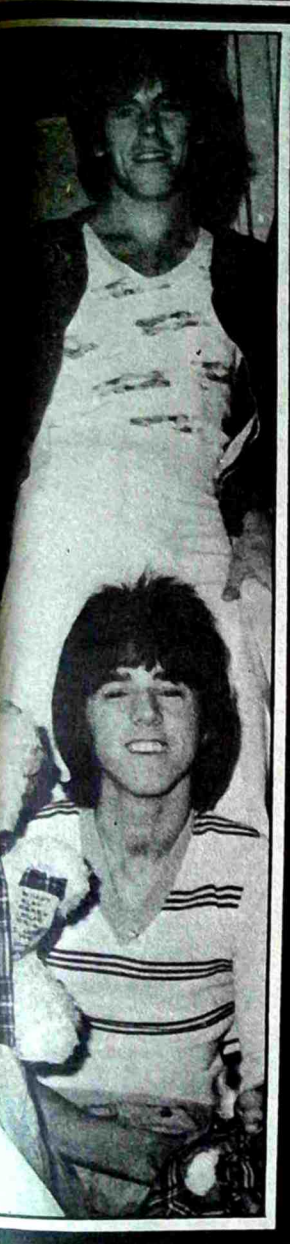
ChS and Warner Brothers RCA and all the others

Chorus (repeat)

Rock it sock it Alan freed me Murray Kaufman tried to lead me

Fish and swim and Boston monkey make it bad and play it funky

Freddie King and Albert King and BH King and frolicking



"we've met them a few times and chatted together mmm," he says in effeminate Larry Gray-esque tones.

"Though your 'ero is Benny Hill," adds Leslie, "Benny boy if you're reading this come over and see us."

"We love his programme, the best comic around is Benny. The other night when we were due to play on stage he came on telly instead of tuning up our guitars and getting ready for the act, we all sat watching his programme in the dressing room. Needless to say we arrived on stage half an hour late."

Prior to going on stage, people go around the auditorium illegally selling badly produced goods and photos of the Rollers which makes Derek look "like Dracula's daughter" (their words not mine). So now the boys have thought up something to put those racketeers out of business.

"They really make our blood boil" shouts Leslie clenching his fist. "So we've set up our own postal boutique where fans can purchase posters, t-shirts and badges which are reasonably priced. This way they'll be getting a fairer deal."

"And talking of a fairer deal," Interjects Tan, "I think that the NME should be fairer than they are. You know we've never even been mentioned in that paper, not once. They're literally living in the past, the Woodstock era and even further back. By all accounts people of my age should still be wearing drapette trousers and quiffs. I'm not saying other music papers are at fault, on the contrary they do a terrific job. It's just that the NME makes me so angry, they reckon they're so bloody intellectual, but underneath it all they don't know a blessed thing about music."

"Well that's it," he says drawing a deep breath. "I've had me moan, reckon it makes a change me being on the dish out end instead of the receiving one."

Suddenly Gollumb has a mild fit in the corner because the rain has stopped. He nods up his camera, ordering everyone outside for snaps.

"We all roll into waiting cars to begin a photo session. "By the way," I say, clearing my throat. "I wonder if you could tell me whether or not Scotsmen ..."



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# JOHN FORD...

BY WENDY HODGSON

Hudson/Ford have returned from a seven week exasperating American tour where they played the grand total of sixty-six shows throughout forty-five towns and cities - and I thought I was over worked!

And, incredible as it may seem there were no traces of sunken, tired, blood shot eyes - or even a blistered finger to show for this gruelling, yet amazing feat! So where do they get their stamina from? It's certainly not from fags or drugs as the members don't indulge in either vices.

"If you eat, sleep and don't have too many birds on tour then you'll be okay. If you don't find a happy medium then you're bound to go down!" was jailbird, John Ford's survival tip. The American tour, the first of its kind, since Hudson/Ford's days with the Strawbs, proved to be very satisfying, hitting it off very successfully with the warm and friendly welcoming from their audiences.

"The Americans tend to take the band at face value. Nobody there has heard our previous material save for our Nickelodeon album which they seemed to take to more than the kids over here did. We seem to be tagged with a pop image over here, which nobody

## A COMPLETELY DECENT INTERVIEW

knew of over in the States, that's probably why they took the show for what it was.

No one doubts it must have been a harrowingly long and strenuous experience! It was certainly the longest tour Mickey Keenly, Chris Parren, and Kenny Law have had to endure. However, John feels strongly that they're a better band now than before they went over to the States.

"After sixty six shows you're bound to start getting everything together. What Hud and myself are pleased about is how the rest of the band are coming out of themselves. As musicians they're getting better all the time."

Next comes the inevitable question, like what happened at the Electric Auditorium, Atlanta, where John Ford was arrested for "an act of public indecency". "It happened at the time the band were into two shows a night. On this occasion I wasn't feeling in the very best of moods

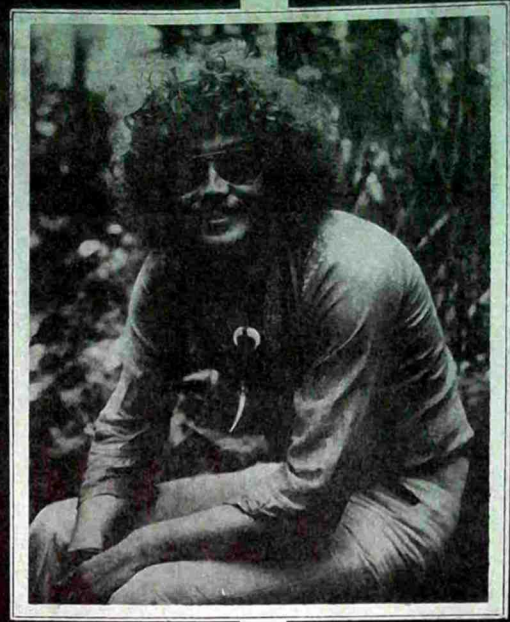
because it was 2 o'clock in the morning - the hour when all good people should be in bed.

"Anyway, during the show one of the girls jumped out of her seat and started running around but there wasn't any harm in it. Then this bodyguard rushed up to her and started thumping hell out of her. When the number ended I shouted something out to the guy - the mike wasn't on at that time. I got a rowdy reception from the rest of the audience who wholeheartedly agreed with me!"

What exactly did he shout to the guard?

"Naturally I can't say exactly what I said. However it was on the lines that they should put their strength into keeping the group from harm instead of bashing little girls about. They are there to look after a group, not to thump hell out of fans!"

"After I said it I thought no more about it. We went straight into the next number. The guard concerned then moved



from the front and stood at the side. Actually I didn't think twice about it until the end of the show when it was taken out and met by a cordon of police.

"You often hear of British bands returning from the States and who've been in bother with the police. They're pretty aggressive guys.

"At the station I was charged with committing an act of public indecency and was made to apologise. I did not apologise to the person concerned.

"I laugh about it now, but at the time it was very frightening! In fact I was detained for so long, the group missed our flight

the following morning to another scheduled gig."

Not a very pleasant topic for John to dwell on! Change the conversation to the group's future plans. Would they for instance like to become an "albums" band? "Frankly yes!" said John. "We want people to start taking our song

writing seriously and to realise what good musicians we've got in the band. We want to get across to the people in England that we're not a pop band. We shall continue trying to get hit singles because it is an important part of the market, but we are concentrating very much on albums.

"I mean there's about six records in the charts that sound more or less the same. It's all very well to say that but I'm not a back-biting just because we haven't got a hit in the charts. Mind you, ours, Free Spirit has only been out about two weeks.

"We're not going to write to conform with the British charts. We didn't write to conform with the charts when Hud and myself left the Strawbs. We were just lucky enough to have a few hit singles. We needed it then, but we don't need it now. If we can get it then we will! But the albums are most important of all!"

The current Hudson/Ford album Free Spirit puts across the change John has been talking about. It represents what the band is now and how it has grown up over the past year. "We're very pleased with the album. There is a definite change, although we are still very much ecology and pollution minded. We aren't protest writers, we just feel strongly about these matters!"

IN BEAUTY EDITORS OFFICE

LOOK AT THIS GLOW 5 - A NEW BEAUTY MASK FROM ANNE FRENCH. I USE IT ALL THE TIME TO KEEP MY COMPLEXION HEALTHY LOOKING.

MM-GLOW 5 - A NEW BEAUTY MASK FROM ANNE FRENCH. A COOL FACE STIMULANT, FIGHTS BLACK HEADS EXCESS OILINESS. MAKES YOUR SKIN GLOW. AND IT ONLY TAKES 5 MINUTES! THAT'S JUST WHAT I NEED! I'LL GET SOME LUNCHTIME.

THAT EVENING

IT FEELS AS THO' IT'S WORKING - MY SKIN'S TINGLING.

LATER IN WEEK

HE SAID WITH A SKIN LIKE THAT I'LL MAKE THE HEADLINES... THANKS TO GLOW 5

ANNE FRENCH  
Glow 5  
BEAUTY MASK

Now be a Glow girl in just 5 minutes

# Hostilities re-newed

"WITHDRAW the substance of your remarks," London's Capital Radio told the BBC after the Beeb's press conference announcing new audience figures.

According to Douglas Mugggeridge, Controller Radios One and Two, the BBC has shined up well to the challenge of commercial radio now celebrating its first birthday.

He said the BBC has suffered no loss of audience and in fact has gained higher figures. The Radio One and Two controller added, "The audiences quoted by commercial radio are just not as our research shows."

The BBC figures give Radio One 16.8 million and Radio Two 8.5 million listeners. Commercial radio is given nine hundred and fifty thousand and BBC local radio 1.5 million (commercial

radio at present covers 40 per cent of the UK population or twenty million people).

Aidan Day of Capital Radio called the statement "arrogant rubbish."

He said: "Our figures are different and they come from an independent source. We say let's end the bickering over figures and submit each party to the same research group. This the BBC has constantly refused."

Day said Kenny Everett attracts 950,000 plus for his morning programme alone.

Former Radio One DJ Kenny Everett injected a fiery note into the argument by calling on his Wednesday morning listeners to phone the BBC and complain about the statement.

A Post Office engineer at the BBC is alleged to have said Kenny's call

lead to the BBC switchboard being jammed. This has been denied by the BBC. They say "We were busy just after 8 a.m. If this was a deliberate attempt to jam the BBC switchboard we would regard it as a very irresponsible act."

A spokesman said: "They have information from the Post Office saying there was no congestion at the BBC Longham Exchange. Lines were busy but this was due, apart from those responding to Everett's call, to Radio Four's 'election phone-in' programme."

Everett told Record and Popweek Mirror: "The statement from the BBC is like things you read on granite blocks. Their sets of figures are compiled from the efforts of old ladies with clip boards."

He added that the BBC deserved a "broadside."

# Update

**RADIO**  
BBC RADIO London will be giving away hundreds of pounds worth of audio equipment plus over 260 albums in a special all night session of Pop Shop this Friday.

The David Carter hosted marathon celebrates Radio London's five years on the air and will feature many guests including Doble Gray, George Melley, Linnle and the Family, possibly Thunderbirds, and Jimmy Helms. There will also be links with American stations who share the same start date - month if not year.

**DJ NEWS**  
ROBBIE VINCENT of BBC Radio London has been rooting for Live It Up from the Isley Brothers. Joe Simon has been Noel Edmund's play of the week with The Best Time Of My Life. Gwen McCree has been a Tony Prince hot shot on Lux. Peter Powell's powerplay is The Player Part 1 by First Choice and Mike McGear's chartbound, Leave It Up in Birmingham, Ed Doolan has been spinning Gwen McCree and Kings Of The Party from Broomfield Station has been getting the attention of George Ferguson. Tony Christie's Happy Birthday has been spinning on BBC Radio Two.

**BULLETIN**  
RADIO One's new documentary series, Who's Who starts this Saturday with Pete Townshend talking about himself and the group. Some lunacy is assured since Moony and the rest of the lards are also featured.  
Later on Pete Drummond introduces Peter Sarstedt and Unicorn in Concert then it's round to 5.00 p.m. Sunday for the In Concert slot with George Fame.  
Finally Bob Harris has four guests on his Monday night Sounds of the Seventies spot. They are: Indistincto, Al Stewart, Isaac Gullory, and Climax Blues Band.

**JIMMY SAVILLE**

AS IT HAPPENS, the biography of Jimmy Saville is published by Barrie & Jenkins on October 17 at £1.95. Unlike many star name books this is definitely not ghosted by another writer. The famous Radio One DJ and Top Of The Pops compere wrote most of the book from a series of exercise books which he has been filling up over the past months, recounting his life from early boyhood. Considerable space is obviously given to his DJ work and from his first musical adventures playing drums at 11 in a Leed's dance hall. Jimmy tells about his mobile disco show, Luxembourg, the first days of Top Of The Pops and his work for charity which has raised over one million pounds. He also talks about the girls in his life, Jimmy's Radio One show, Speak Easy has returned to the air-waves for a three month series.



**ALTERNATIVE VOICE**

RADIO Nova International have been delayed by troubles in the dockyard at Rotterdam - or so official word from Zurich suggests.  
The ship for the new station - the Mebo II which was formerly with Radio North Sea - is still in Rotterdam with her sister ship Mebo I.  
The new date for both to set sail is October 7th, but even this is in doubt. I hate to say it but we said you so.  
When and if Nova

comes on the air, one or two of the voices from North Sea could be replaced by old faces from days long gone by.

Something appeared this week to highlight the pettiness of the I. B. A. No commentators or hosts of phone-in programmes on independent local radio are allowed to argue with callers or guests on the subject of politics. Fascists, Communists and assorted lunatics have to be allowed to rant on for hours without interruption in case the host should make a political comment.

Your comments on the new radio page would be very welcome.

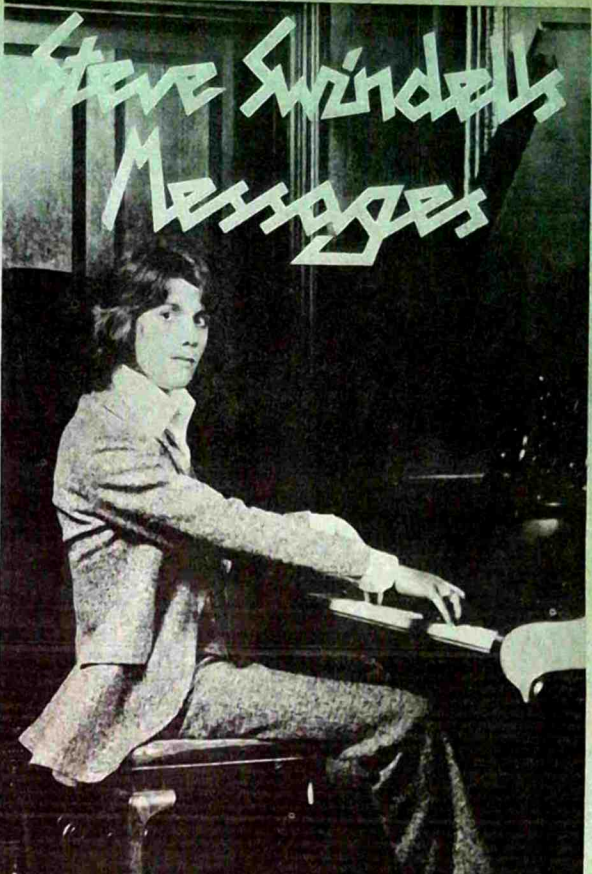
MARK LETT

**CAPITAL**  
539 metres medium wave  
95.8 MHz VHF  
UNOFFICIALLY, or officially if you like, it's the Kenny Everett season at Euston Tower.

First of all there was his intimidation of the Beeb last week - they're still chuckling about it in the canteen - then he got all the disc jockeys together to make a party style record to be given away to prizewinners of the special birthday competitions.

Add to this the two awards he picked up - one in the Melody Maker, the other for his Listerine advert - and the fact that he's bought a poodle and taken to sleeping in the studio because of the noise at home from milk floats and a Chinese restaurant. This could go on forever. Suffice to say that Kenny Everett is doing rather well at present. So is Nicky Horne. His show was voted into fourth position by MM.

On the programme front, Bobbie Barish has a jazz special on Saturday night featuring Katherine Stobart, John Pickard, Alan Berry, Martin Drew, and Dave Willis.  
Out and abouts are due again, this time at Chipperfields Circus (October 17) and Kempton Races (October 19).



"Messages"  
The debut album written and performed by the important new RCA talent Steve Swindell

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# THIRD TIME LUCKY-JIM!

**PICK OF THE WEEK**  
**JIMMY RUFFIN** Tell Me What You Want (Polydor 2058 433)

Very personal choice for this week's pick. This record's been around for a long time, and it's the third time it's been re-released. I've tried to get a copy for ages, so I'm delighted to see it out again. Lovely lovely funky sound, great for dancing, great for listening to. Smashing!

**ROXY MUSIC: All I Want Is You** (Island WIP 6218)

Oh dear, it's going to look like 'slag Roxy' week as we all look it in turns to have a listen and much disappointment was registered on people's faces. Much weaker than Street Life, the vocals don't come through very strongly. Shame, but there you don't go.

**JOHN LENNON: What ever Gets You Through The Night** (Apple)

If you think you've got this at the wrong speed for the first couple of bars, forget it... It's John Lennon doing a Junior Walker (or rather Bobby Keys sax makes it sound like that), very up-tempo and funky. Complete contrast for the man, and it's the best thing he's put out as a single for aeons. Loads of multi-tracking on the vocals whips it all together nicely. **CHART CERT.**

**SPARKS: Never Turn Your Back On Mother Earth** (Island)

The Mael Bros' following up to Amateur Hour, and a beauty it is too. Surprising to note that on London's Capital Radio it



**SPARKS: another good 'un**

## REVIEWED BY SUE BYROM

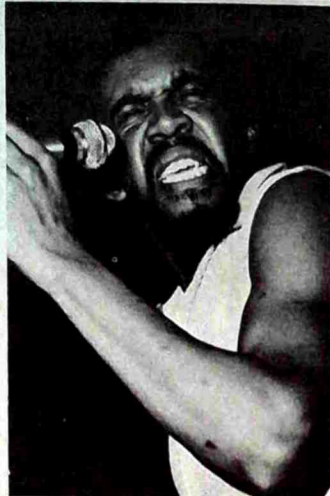
lost out in one of the preliminary rounds of the People's Choice competition. Still, don't reckon it's going to have too much trouble betting up the charts — they've got a sound of their own and seems like it's the right one. **CHART CERT.**

**THE UNDISPUTED TRUTH: I'm A Fool For You** (Tania Motown TMG 819)

Really tight soul sound on this one from a vocal group who are big in the States. Loads of percussion and bass, and it's an instant smash for discos. Very strong on vocals and instrumentals and should get high in the charts. **CHART CERT.**

**KENNEY JONES: Ready Or Not** (Warner Bros. GMS 027)

This record is the Faces' drummer's first attempt at putting voice to vinyl. He was apparently getting a little bored sitting on his drums, so decided to give



**JIMMY RUFFIN: lovely, lovely, mucho funk**

the tonsils an airing. Well, it's nice enough, a Jackson Browne number does slow 'n' easy, but don't expect to see much of it.

**MFSB: Family Affair** (PIR 2219)

After their brilliant TSO' disc, 'tis a shame that they haven't managed to come up with something other than an orchestrated version of the Sly and Family Stone hit. Decent enough, but nothing special.

**SPLINTER: Costafine Town** (AMS 7135)

Single from the group that George Harrison is currently producing. One of those singles that's nice to listen to, could get into the bottom half of the charts, and should go a long way towards making them a group to watch out for.

**THE CHILITES: Too Good To Be Forgotten** (Brunswick BR13)

Never was too fond of their last single, but this is fractionally faster and

sounds better. Bit of a bouncer, and should stand a good chance in the charts.

**LOVELACE WATKINS: The Way I Am** (York YR 217)

The handout with this record said it was the most commercial song he'd yet recorded, and I suppose it is, but it doesn't stop it sounding dreadfully similar.

**AJ WEBBER: La La Song** (Anchor 1001)

This lady is currently touring with Greenslade, and for those who like useless information is meant to be a cross between Carole King and Joyce Grenfell. I believe you, honestly. Obviously there's lots of La La throughout the song which is O.K., but I'll look out for her forthcoming album.

**DEREK & CYNDI: You Bring Out The Best In Me** (Philadelphia SPIR 2062)

A soft, slow Philly sound this one, with lots of nice harmonies that

sound almost Carpenter-like at times. Could get disco play.

**SHIRLEY TEMPLE: On The Good Ship Lollipop** (Pye 7N 25004)

Well now, one from the archives this one. Especially as Shirley Temple has grown up, become Shirley Black and is now the American Ambassador to Ghana. Should be a show at diplomatic parties, but I'm not sure about anything else.

**ACE: How Long** (Achor 1002)

A couple of the gang went to see this band a couple of weeks back, and weren't so knocked out, but you can't win 'em all. Still, this record is a lot better. Well produced, nice arrangements — classy even. Keep your ears open for it as it could do well.

**CINDY AND BERT: Spanish Guitars** (BASF BA1094)

With a name like that this duo was the German entry for the Eurovision song contest

this year, and was originally the flip side of the single. Right time for hand-out award of the week. Because, it says, of the recent publicity about Spanish package tour holidays and the success of Y Viva Espana, this song has been re-released, with this little ditty as the A side. Lots of sweet little rhymes like "going on a Boeing" and wall till you hear what they rhyme Ibiza with! Ugh!

**AVERAGE WHITE BAND: Nothing You Can Do** (Atlantic K10498)

With the shock news that the band's drummer died last week, it's a bit sad to review the record. Not that it's bad, slower than the last one, very melodic, and naturally the beautiful black sound the band makes. Hope it does well.

**ANNE MURRAY: Just One Look** (Capitol CL13784)

Would you believe Anne Murray and a reggae beat? You'd better, 'cos that's the treatment she gives this classic number. And does it very well too. General opinion is that it could well have a chart chance.



**Ferry...?**

**STARRY EYED AND LAUGHING: Money Is No Friend Of Mine** (CBS 2680)

Nice production and harmonies, but it reeks of the Byrds. You like the Byrds? You'll love this.

**BLUE MINK: Another Without You** (Day (EMI 2214)

Hurray after the recent departures from their usual style, Blue Mink have come up with a goodie. Very singalong melody line, nice Madeleine Bell vocals, this record should re-establish Blue Mink in the charts. Hope so.

**VEDA BROWN: Short Stopping** (STAX STS 3008)

Sounded a bit like an up-dated Carla Thomas number at first, but apart from that, it's a good dancing number, good beat and if it doesn't make the charts maybe the disco'll break it.

**GEORGIE FAME: Ever Lovin' Woman** (Island WIP 6213)

What a change from Mr Fame... a J.J. Cale number, yet! Lots of heavy guitar and keyboards, and it's different enough to get noticed. Could make it!

**BRETT SMILEY: Va Va Voom** (Anchor ANC 1004)

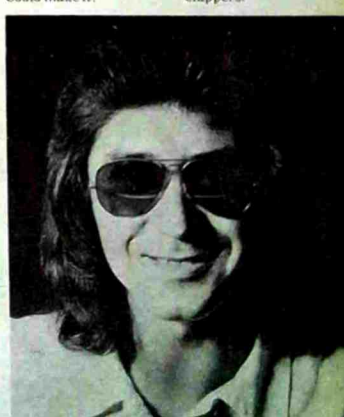
This is the gentleman (?) who caused quite a stir a couple of weeks back on the Russell Harty show — most of the comments we heard were unprintable! Still, what with the publicity and all, and this record, maybe he'll do it. Record a not bad, bit Sparks-y bits of lots of people, but commercial enough, that's for sure.

**CHRISTOPHER RAINBOW: Give Me What I Cry For** (Polydor 2058 018)

This was meant to be his first single, although for unknown reasons, Solid State Brain was released instead and didn't fare badly. This one's one to watch, with a good chorus line and it moves along nicely. Slight sound of Sedaka coming through at times, which isn't a bad recommendation.

**TIM MOORE: Charmer** (Moon 32)

Tim was responsible for writing Garfunkel's latest release, and although this isn't bad, I tend to feel he's better at writing. One of your hand-clappers.



**KENNEY JONES: makes a better drummer**

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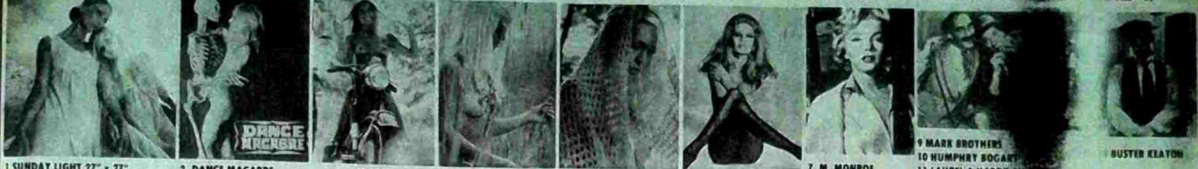
**JOHN LENNON classic Junior Walker**

# Volume 9

keep on watchin'

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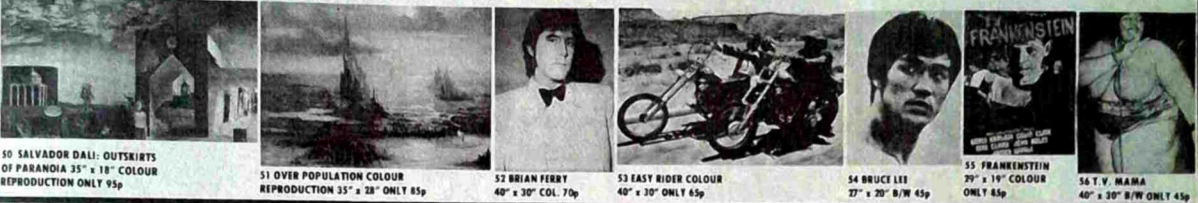
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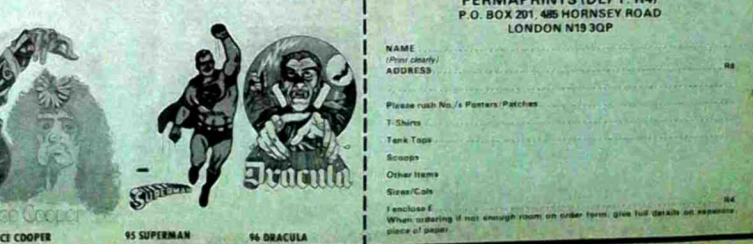
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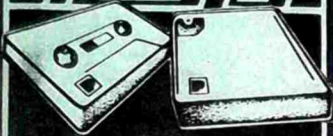
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in next week's super Record & Popswop Mirror

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## Great Elton competition

### ELTON JOHN



25 runners-up prizes of Elton's tape-only album.

WITH ELTON far away in America at the moment about to start a mammoth U.S. tour, we thought we'd bring a few moments of cheer to his British fans by offering them the opportunity to win everything Elton's ever recorded!

That's right... a complete set of Elton's albums, on either cassette or cartridge including his recently released Lady Samantha album - only available on tape. The first three prizes will be a set of nine cassettes or cartridges, con-

taining Elton's material, and there'll be 25 runner-up prizes of the Lady Samantha album. All you have to do is fill in the coupon below, giving the answers to the questions and your name and address, plus whether you'd like either cassettes

or cartridges, and send it to Elton John Competition, Record & Popswop Mirror, Spotlight House, 1 Benwell Road, London, N.7. Entries to arrive no later than Monday, October 14.

1. At which venue will Elton be playing during December in Britain this year?

1. What is Elton's middle name?

3. What's the name of the football club of which Elton is a director?

NAME .....

ADDRESS .....

If I am a winner, I would like cassettes / cartridges + (delete as applicable).



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# GROWING UP THE FOR THE BROTHERS!

**JACKSON 5:** Dancing Machine (Tamla Motown)

For all the thousands of fans disappointed by the cancellation of the 25 issue earlier this year - make up for your disappointment by getting this album. At the same time, take note - it's a tighter, more mature 25 sound that you'll hear. The first side opens with Am Love, very classy and definitely heavier, and what a nice sound it is. Whatever You Got. I

Want and She's A Rhythm Child are more like the old 25 sound, but throughout the album the vocals are deeper and all the arrangements show excellent production. Even Michael's voice sounds older - which is as it should be. By the end of the first side, you'll feel that you're listening to a very good album, so it's a shame that side two doesn't quite live up to the promise of side one. It's not that any of the other tracks are bad, just that

they trail off slightly. If I Don't Love You This Way is the first case that shows the pace down, and is followed by another, before The Mirrors of My Mind quickens things up again to close the album. All in all, it's an excellent album, lots of control, and if you listen closely to the orchestration, you'll hear Tompkins-style arrangements coming through. All credit to Hal Davis for producing the 25 as well.

S. B.

# EXCLUSIVE PREVIEW!



+ THE JACKSONS: Making up for the disappointments.

**ZZEBRA (Polydor Super 2383 296)**

With If, Omaha, and Love Affair as a pedigree, this six man band debut well, if rather unimaginatively, on an album that uses their Afro, jazz, and rock heritage. Fine guitar work from Terry Smith

**JOE SIMON: Wood Heart and Soul (Polydor 2391125 Super)**

When you have your backing sounds created by groups with names like The Muscle Shoals Swampers, The Miami Sweetners, The Kitty Heywood Singers, and of course, Joe Simon, then

you have a good chance of making something good. The album kicks off with Neither One Of Us (Wants To Go To) and is done very well by Joe Simon. Maybe the most interesting song is Good Time Charley's Got The Blues, which if you can imagine it, has a bluesy Tamla sound!

Rather nice. Side two is every bit as good as side one. All songs chosen are very good album material, but nothing can be picked out as being exceptional - with the possible exception of Neither One Of Us. A solid album.

M. K.

# Albums

## OLD CUTS FOR NEW

**THE WHO: Odds and Ends (Track Super 2468 116)**

At long last, an album of old cuts that's really worth while re-listening. This isn't just another nostalgia package, but a pile of real good 'uns carefully selected from the cutting room floor by John Entwistle. Naked Eye, a typical Who track with searing guitar work and temperate chorus, the unusual Now, I'm A Farmer, and Entwistle's "on the road" song, Postcard, were originally recorded for a maxi single in 1969. But the stand-out cuts are the out takes from the Who's Next sessions, with the Glyn Johns produced Put The Money Down as strong and stunning as anything the band has ever recorded. Glow Girl, from 1968, is another in the great tradition of alpine crash songs and contains the lines "It's a girl Mrs. Walker it's a girl" later to be modified to... you guessed it. Along with the anti-smoking song Little Billy, and another "rock anthem" Long Live Rock, The Who have released an album that's a lot more than just a fill in while we wait for new material. Oh yes, nearly forgot, there's even their first ever recorded release, I'm The Face. Good album, this one.

**D. H.**

**RAY CITY ROLLERS: Hollin' (Bell 234)**

This is the Rollers' debut album which due to their tight touring schedule, was recorded in four speedy days. Sadly, the production is a mess because of this. Some of the tracks should have been re-recorded because Leslie's vocals are slightly off-key at times.

Apart from the aforementioned faults the album is not a bad little number. Their hit toons are included, among them Shang-a-Lang, Remember (sh la la), Summerlove Sensation, plus a very nice song Give It To Me (which I'm sure the boys feature in their repertoire) with Les singing an enthralling line like "Shin shan shan a rany baby I'm a ram give it to me now!" The biggest



+ THE WHO.

surprise of all is that the Rollers have written three tracks, one of which is very impressive, called Just A Little Love, penned by Eric and Woody, featuring a nice Latin American flavoured smoochy guitar piece by young Eric. I think the Rollers fans will go nuts over the album. J. I.

**RON WOOD: I've Got My Own Album To Do (Warner Bros. 85066)**

Will the circle be unbroken? Apparently, no; neither Eric Clapton nor Nicky Hopkins got a chance to play on this one, but just about everybody else does.

When this "improvised romp" first oozed out of the ear-goggles at 4 a. m., my brain, a bit better for a better bit of a better bottle of bourbon, burst (and I quote) "S the best (expletive deleted) rock 'n' roll I've heard all (expletive deleted) year, innit." The author (that's me you know) even in his present state of sobriety, not only continues to agree with the aforementioned sentiment, but you should also like to add that its good and meaty, chunky and moist; in fact, just the way Henry likes it.

**Translator's Note:** Ronald Wood, member of The Faces (a beat group) together with certain other highly esteemed "pop" musicians, has produced a long-playing record which the author deems worthy of high acclaim. Thank you. P. D.

**TRAPEZE: Hot Wire (Warner Brothers 85066)**

When you're English but go down far better in the States, the temptation is to stay there. But Trapeze keep plugging away in Britain trying to get THAT break through, and so comes this album to coincide with the band's UK tour - an album which combines the funkiness of their last

of the one before. All but one track are composed by the Galley Brothers, Tom and Mel, all msnchy rock both slow and fast. M. T.

**CAROLE KING: Wrap Around Joy (A & M ODESJ7704)**

Tapstry is an album that I still enjoy playing, which at least proves that this very talented lady comes up with songs that stand the test of time. Trouble is, she doesn't really seem to be able to get further than the stage she reached then. She still writes some lovely tunes and words, but somehow there isn't anything new there. Jazzman is one track that does capture all the magic, but much credit must be given to Tom Scott on horn for the success. Maybe next time... S. B.

**CURTIS MAYFIELD: Sweet Exorcist (Buddah BDLH 5004)**

This album starts off well with a nice 'n' funky number, and I'd just begun to enjoy this track when I thought I needed to put another 5p in the meter, wrong - what an abrupt ending! Sweet Exorcist, the title track, is full of soul and not a bad little ballad, but is also blessed with an abrupt ending. Only two more tracks on side one. Side two opens with his single, Kung Fu. Suffer is a soul ballad, and the last track is Make Me Believe In You. All the tricks are used for this one: full strings, drums and occasionally some pretty mean guitar. Anyone who can use a line in a song like "I ain't for no hard rapping, you can stop with hot hot lips slapping"; and still come out on top. MUST be good. M. K.

**VIOLA WILLS: Soft Content (Eps 3082)**

Pretty interesting cover which is meant to be a box of chocs - open the lid of the inner sleeve and you'll find a layer of succulent chocs (in a jar, of course). The tastiest treat of all however is the record itself. Viola Wills sings in a rich dark creamy voice - you should hear her hitting those high notes! Warning: Don't play this record when there are articles of glass lying around. J. I.

# DRACULA'S DAUGHTER

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IT'S another Saturday night, the footie's been played and the tele's shut down. There's two thousand or more kids standing outside the Disco waiting to get in to hear their favourite music, and the unlucky ones are offering £7 to get the privilege to Wheelee to sounds that are almost unknown in the South of England.

Collectors of soul music might have copies of "Ghost In My House" but would they have heard of the Detroit Executives "Cool Off" recorded for the obscure American label Pameline and currently selling for around £40 a copy? I doubt it, but ask a soul fanatic in Wigan and he or she'd know it off by heart.

Wigan is the centre of what has come to be known as Northern Soul, a music that has a thumping beat and originates from old B sides and various other sources. But the web reaches out to Blackpool, Sheffield, Burnley and just about all the towns North of the Midlands.

But it's at Wigan where the craziest scenes happen and where the music gains an ever increasing following. Just taking a look at the Wigan Casino in the comparatively plain Station Road on a Saturday night is an event hard to shake out of your head. The drive from London takes hours, even in a luxury coach with booze on board and stops for Motorway greasy spoon egg and chips. As Liverpool passes on the left it seems daft going to a disco that doesn't open until two in the morning and carries on until 11 on Sunday.

Yet once the coach pulls up outside, the reason for 'Live Records' enthusiasm becomes obvious. Every where you look there's people queuing right around the block and if any record company is hip to the Northern scene it's us.

As we get off the coach a fight flares up outside the hall and we're all whisked back while two amphetamine addicts battle



# ON THE SOUL TRAIL!

BY LESLIE HOLMES

it out till they're booted and bloody. Could be over a chick, you wonder. More than likely one had pushed into the queue and Saturday night no one should stick their nose out like that.

Once inside the vibration is truly astounding. Northern Soul is being pumped out of blaring PA so loud one can hardly talk and the dance floor is full of kids looking like old London modes yet too

Doing the Wheelie!

young to remember them. Their fashion is similar to those mad pillaged days of the middle sixties, but totally unique to the North as is their Wheelie dance. Girls wear mid calf length, full skirts with high waist bands, sleeveless vests and shoes with enormous platforms. Boys wear high waisted baggie trousers, mostly corduroy with buttoned down pocket flaps and coloured singlets with soul club badges sewn on to them. Funnily enough their shoes are not wedgies at all, (who could dance with six inch heels!), and it's the boys who lead the dancing stakes. Ladies are good, but they can't quite get to grips with the Wheelie.

What a dance. Spits, cartwheels, and body flips - 100 mile an hour dancing one DJ explained it to me and he couldn't have described it more accurately.

But outside the music

and dancing, the sounds are amazing. A quick run down on the top five: The Detroit Executives; "Don't Bring Me Down" on the Mohawk label; by Rita D'Acosta currently selling for £20 as there are so few copies in the country; Paul Anka's (they call him Johnny Caswell) up there because no one would listen otherwise; "Can't Help Loving You" which would sell for £100 as it's believed to be the only copy in existence either side of the Atlantic if the DJ who owns it would sell. Lastly two new sounds that will shortly be released through the Pye Disco Demand series and which are currently available only through bottleggers. The Javelis "Goodbye, Nothing To Say"; and Wayne Gibson's version of the Stones "Under My Thumb" which is more stark than the original.

So back to the dance floor. John's going through his paces dancing with one of his friends and loving every moment. Getting him off the floor and into the VIP bar to have a talk is hard, but as the Javelis die down and the next sound that comes on isn't too hip, he rushes off to talk with me. Every day he works as a painter, and he says it's

pretty boring seeing flash office blocks and neat private houses in exclusive areas when his council estate is bleak and miserable. Every Saturday regardless of the weather he sleeps right through until the last possible moment to catch the train from Manchester to Wigan, making sure he is able to get there at least an hour before the doors open so as to ensure a place near the front of the queue.

"Soul. What can I say? I love the music, it's me. Whenever I get the time I go to a Manchester market and buy rare sounds. Why? Well, I know you could say it's cheap market, but really, it's honest. The music is the life and soul of me."

It's hard to put across if you've never been to a Northern disco, the feel that John had for the music; he'd be able to dance anyone off the floor in the South and there are thousands like him. But it shouldn't be long before the South's in for a shock because Northern Soul is as fresh and energetic as it's ever got to become. National, especially as the manufactured pop sounds seem to have hit a fairly repetitive level. You've been warned, South-erners!

Record & Popsowp Mirror, Spotlight House, 1 Benwell Road, London, N7.

# WHEELIE

RECENTLY two readers blasted the Bay City Rollers as an English smash hit group. With to point out that the Rollers are Scots, always were Scots, and always will be Scots. Please let our so-called English friends remember that.

Devoted Scot Hope you've got that one, you lot out there. Now for more.

"DON'T know how Rory L. Bradbury has the cheek to criticize the Bay City Roller's music if the Roller's music is commercial, what do you think? Marc Bolan's squawking was when he first started?" Jan Carr, Barnsley

Well I'm not going to say, but no doubt there will be millions of you who will be only too pleased to.

WHEN WILL the Record Radio Mirror, or whatever you call yourself, do an article on Olivia Newton John? I am sick and tired of hearing how well Kinky Dee and Boozie Quatro are doing Stateside. Olivia was number one over there but she hardly ever gets a name check. Now that she's back in this country please remedy this.

Hexham. Mark Andinos. Certainly, sir, anything to oblige.



WHY MUST everyone who interviews Dana Gillespie bring up the fact that she knows Bowie. She's a very talented singer/songwriter in her own right. Do people really think that just because she knows him she will rise to fame. When she does, and I'm sure she will, it will be because of her talent, not

anyone else's. Her album is the best I have heard in a very long time.

Dana Fan I CANNOT HELP feel that it was little short of a miracle that the "Mi Amigo" made the journey from Holland to this country under her own steam in bad weather. I only hope listeners appreciate how fortunate they are that they still have Radio Caroline - the last of the offshore radio ships to survive. Congratulations to all concerned and may they continue to provide the listeners with their most enjoyable programmes for a long time to come.

Mrs O. Sharfo, Stanmore, Middlesex.

IF YOU DO NOT print my letter, myself and a load more Osmond fans will look for another magazine to read. It's about that ungrateful BBC fan who wrote the Osmond concerts were high jump competitions for hedgehogs. Why don't they keep their big mouths shut. If I said what I think about some of the groups it would be unty to publish.

Danny Osmond and BBC 1 Fan

Don't leave us. Here's the paper that says what it thinks about the groups and publishes it.



The controversy of the century, part 14. THE BEATLES can't

compare with the Osmonds because their music was never as good as the Osmonds. The brothers are nice clean cut fellas. They have a fan club of over 80,000 and all these people can't be wrong. I have become sick of people criticising the Osmonds all the time, because they are jealous. My mother sticks up for the Osmonds so I just proves they are tabulous.

Elizabeth Ward Stratford-Upon-Avon

Well, dear, your mother should know. Now who was I said that?

I JUST WANTED to write and say I disagree with what Carl Thompson said about Paper Lace. Everyone is entitled to their own opinion but I think she should go to see them perform live before she passes comment. My friend and I have seen them four times and they are fantastic. We have also met them and they are really nice friendly guys.

Paper Lace Fan

Harlow. AM ANNOYED that your paper has failed to print the charts yet again this year. I need the exclusive chart service to help me run my mobile disco and without them I cannot purchase the new entries in the Top 50. The free gift of a record was no good without the up to date chart. So may I suggest in future forget the free gifts and get the chart service right first. If the paper does not improve I will have to change to another record paper.

Kevin Hurgerty Chelmsford

With our early printing schedule it is impossible to get the latest chart, but next week we come slambang up to date, with our exclusive chart service, that you won't find in any other paper. Sorry you didn't like the records. Here's someone who did.

THANKS THANKS thanks, for that great free Rubettes single and the new paper. It is not only one but caters for the real fans. Keep up the good work.

Danny Weston Sheffield

# WHO WE CAN FIND WHERE

## WEDNESDAY

**FREDA PAYNE**, Civic Theatre, Halifax.  
**STAN TRACEY**, Camden Festival, Roundhouse, Chalk Farm Road, London NW1.  
**MAGGIE BELL / PRETTY THINGS**, Town Hall, Birmingham.  
**FUSION ORCHESTRA**, Strathclyde University, Glasgow.  
**SHOW ADDYADDY**, Caley Cinema, Edinburgh.  
**PETE ATKIN/JOHN JONES**, Portsmouth Poly.  
**SASSAFRAS**, Municipal Hall, Pontypriid.

**A BAND CALLED O**, Concorde Club, Southampton.  
**MAN/BADFINGER**, Apollo, Glasgow.  
**DECAMERON**, College of Education, Northampton.  
**JUDAS PRIEST**, St. Andrew's Hall, Norwich.  
**GALLAGHER & LYLE**, Town Hall, Leeds.  
**GREENE**, Newlands Tavern, 40 Stuart Road, London SE15.  
**KC SUNSHINE BAND**, St. Matthew's Hall, Yeovil.  
**GONG/ISO TOPE**, Victoria Hall, Stoke Newington.  
**KILBURN & THE HIGHROADS**, North East London Poly.

**SUAVER MR FERRY** will be asking you all to join him in popular airs when he and his band, Romy Music, present evenings of entertainment at the Rainbow Theatre, London, between October 5 and October 8. Also on the bill is a startling new singer (he's not at all that new really) called Jess Rodden and he has a band who are worth seeing.  
 Other specials this week include tours by The Straws and Babe Ruth. The Straws have got a new single and

album coming out very soon and your chance to hear and the new stuff this week is at Brunel University, London (Friday, October 4), Fairfield Hall, Croydon (Sunday, October 6) and Civic Hall, Wolverhampton (Monday, October 7).

**Babe Ruth** are a very good newish band with a lead singer called Jenny Haan who is supposed to be very good. This tour will probably be the making of the band so see them while the seats are still cheap!

There's a nice London gig at the Southbank Poly on Saturday with Stackridge, Jack The Lad and Phoenix which promises to be an evening of contrasts and amusement.

**Oddball** of the week is a gig by the Sensational Alex Harvey Band at the Palladium (Yes, the Palladium). If you've never been, it's a lovely little theatre, and you'll certainly be able to see Alex and the boys close up. (The Palladium won't have seen anything like it since the Beatles!).

**JUDAS PRIEST**, Priory Ballroom, Scunthorpe.  
**GALLAGHER & LYLE**, Barrfield Stadium, Large.  
**CAN**, Corn Exchange, Cambridge.  
**STRAWBS**, Sheffield University.  
**BYZANTIUM**, Brighton Poly.  
**GREENE**, Weybridge College of Food & Technology.  
**GYPSY**, Glen Ballroom, Llandell.  
**GONG**, Reading University.  
**KEITH CHRISTMAS**, Sheffield Poly.  
**HATFIELD & THE NORTH**, Aberdeen University.

**JUDAS PRIEST**, Barrecliffa, Birmingham.  
**GALLAGHER & LYLE**, McRobert Centre, Stirling.  
**CAN**, Greyhound, Croydon.  
**STRAWBS**, Fairfield Hall, Croydon.  
**MOON WILLIAMS**, Bailey's, Stoke.

## MONDAY

**ANN PEEBLES**, Top of the World, Stafford.  
**SHIRLEY BASSEY**, City Hall, Sheffield.  
**MAGGIE BELL/PRETTY THINGS**, Colston Hall, Bristol.  
**MEMPHIS BAND**, Tiffany's, Bristol.  
**MAN/BADFINGER**, Civic Hall, Wolverhampton.  
**ROXY MUSIC/JESS RODEN BAND**, Rainbow, London.  
**THEE DEGREES**, Jollies, Stoke (one week).  
**THE DRIFTERS**, Golden Garter, Manchester (one week).  
**WISHBONE ASH**, De Montfort Hall, Leicester.  
**JUDAS PRIEST**, Cooke Ferry Inn, London.  
**GALLAGHER & LYLE**, City Hall, Glasgow.  
**STRAWBS**, Civic Hall, Wolverhampton.  
**MOON WILLIAMS**, Bailey's, Stoke.  
**DR. FEELGOOD**, Marlee, 90 Wardour Street, London W1.

**GLOBAL VILLAGE TRUCKING CO.**, Wingford Community Centre, Suffolk.

## THURSDAY

**GONG**, Liverpool Stadium.  
**10CC**, Leicester Poly.  
**BUDGIE**, Treetops, Coventry.  
**MAGGIE BELL/PRETTY THINGS**, Rainbow, London.  
**ANN PEEBLES**, Bibas, Kensington High Street, London.  
**G.T. MOORE & THE REGGAE GUITARS**, North Stars Poly.  
**ISO TOPE**, Portsmouth Poly.  
**BROTHERHOOD OF BROWN ALLSTARS**, Roundhouse, Chalk Farm Road, London, NW1.  
**SHAKIN' STEVENS & THE SUNSETS**, Warwick University.  
**ALEX HARVEY BAND**, De Montfort Hall, Leicester.  
**CAN**, Caley Cinema, Edinburgh.  
**BYZANTIUM**, Nag's Head, High Wycombe.  
**GREENE**, Owen's Park, Fallowfield, Manchester.  
**HATFIELD & THE NORTH**, St. Andrew's University.  
**KEITH CHRISTMAS**, Southampton Technical College.  
**GLOBAL VILLAGE TRUCKING CO.**, London School of Languages, Malet Street, London, W1.  
**BREWERS DROOP/HIGHWAY**, 100 Club, 100 Oxford Street, London W1.  
**DR. FEELGOOD**, North East London Poly.  
**KEVIN COYNE**, North East London Poly.



10CC

**GT MOORE & THE REGGAE GUITARS**, South Trafford College, Cheshire.  
**ISO TOPE**, Huddersfield Poly.  
**MAN/BADFINGER**, Lancaster University.  
**CLIMAX BLUES BAND**, Maidstone, Technical College.  
**WISHBONE ASH**, Town Hall, Leeds.  
**JIMMY CLIFF**, Hammermerith Palata, London.  
**ALEX HARVEY BAND**, Town Hall, Birmingham.  
**CAN**, City Hall, Glasgow.  
**STRAWBS**, Brunel University.  
**BYZANTIUM**, London School of Economics (lunchtime - free).

**SUNDANCE**, Rolle College, Exeter.  
**CILLA BLACK**, Civic Hall, Bedford.  
**SASSAFRAS**, Castle Hotel, Llandoverly.  
**GREENSLADE/AJ WEBBER**, Lancaster College of Further Education.  
**10CC**, Borough Road College, Isleworth.  
**BARCLAY JAMES HARVEST**, Glasgow University.  
**BABE RUTH**, Northampton College of Technology.  
**MAGGIE BELL/PRETTY THINGS**, Free Trade Hall, Manchester.  
**GT MOORE & THE REGGAE GUITARS**, Keawick College of Education.  
**MIKE ABSALON ROAD SHOW**, University College, London.  
**SHAKIN' STEVENS & THE SUNSETS**, Bristol University.  
**PANIC**, Barry College of Education.  
**MEMPHIS BEND**, Trinity College, Carmarthen.  
**SLACK ALICE**, Newlands Tavern, 40 Stuart Road, London, SE15.

**KEVIN COYNE**, Maidstone Technical College.  
**GLOBAL VILLAGE TRUCKING CO.**, Harrow Technical College.  
**FUSION ORCHESTRA**, Sunderland Poly, Co. Durham.  
**KILBURN & THE HIGHROADS**, Sheffield Poly.  
**ROCK ISLAND LINE**, Maroon, Social Club, Chelmsford, Essex.  
**TROGGS/NATURAL ACOUSTIC BAND**, Sussex University.  
**DR. FEELGOOD**, Cheltenham Corn Exchange.

**KEVIN COYNE**, Maidstone Technical College.  
**GLOBAL VILLAGE TRUCKING CO.**, Harrow Technical College.  
**FUSION ORCHESTRA**, Sunderland Poly, Co. Durham.  
**KILBURN & THE HIGHROADS**, Sheffield Poly.  
**ROCK ISLAND LINE**, Maroon, Social Club, Chelmsford, Essex.  
**TROGGS/NATURAL ACOUSTIC BAND**, Sussex University.  
**DR. FEELGOOD**, Cheltenham Corn Exchange.

**SHAKIN' STEVENS & THE SUNSETS**, Bristol University.  
**PANIC**, Barry College of Education.  
**MEMPHIS BEND**, Trinity College, Carmarthen.  
**SLACK ALICE**, Newlands Tavern, 40 Stuart Road, London, SE15.  
**ROXY MUSIC/JESS RODEN BAND**, Rainbow, London.  
**CLIMAX BLUES BAND**, Southampton Technical College.  
**WISHBONE ASH**, City Hall, Sheffield.

## FRIDAY

**ALLAN CLARKE**, Bedford College, London.  
**ANN PEEBLES**, Barrecliffa, Birmingham.  
**SUNDANCE**, Elizabeth Gaskell College, Manchester.  
**SHIRLEY BASSEY**, De Montfort Hall, Leicester.  
**GREENSLADE/AJ WEBBER**, Manchester Poly.  
**10CC**, Bath University.  
**BABE RUTH**, Loughborough University.  
**SEVENTH WAVE**, Penhouse, Scarborough.

**ALLAN CLARKE**, Bedford College, London.  
**ANN PEEBLES**, Barrecliffa, Birmingham.  
**SUNDANCE**, Elizabeth Gaskell College, Manchester.  
**SHIRLEY BASSEY**, De Montfort Hall, Leicester.  
**GREENSLADE/AJ WEBBER**, Manchester Poly.  
**10CC**, Bath University.  
**BABE RUTH**, Loughborough University.  
**SEVENTH WAVE**, Penhouse, Scarborough.

## SATURDAY

**FREDA PAYNE**, Wimbledon Theatre, London.  
**GONG**, Reading University.  
**ANN PEEBLES**, Civic Centre, Whitchurch.



Alex Harvey

## SUNDAY

**GONG/ISO TOPE**, Hammermerith Palata, London.  
**KILBURN & THE HIGHROADS**, Tite Farmhouse, Eastcote Lane, South Harrow.  
**ANN PEEBLES**, Tiffany's, Stoke.  
**CILLA BLACK**, Guildhall, Southampton.  
**SHIRLEY BASSEY**, Odeon, Birmingham.  
**GREENSLADE/AJ WEBBER**, Winning Post, Twickenham.  
**10CC**, Portsmouth Poly.  
**SHAKIN' STEVENS & THE SUNSETS**, Blechley YC.  
**FROGMORTON**, Chequers Hotel, Hanley.  
**MADNY**, Newlands Tavern, 40 Stuart Road, London SE15.  
**MAN/BADFINGER**, Palace, Manchester.  
**ROXY MUSIC/JESS RODEN BAND**, Rainbow, London.  
**THE DRIFTERS**, Tiffany's, Blackpool.  
**ALEX HARVEY BAND**, Palladium, London.

## TUESDAY

**GONG/ISO TOPE**, Winter Gardens, Cleethorpes.  
**GREENSLADE/AJ WEBBER**, Town Hall, Watford.  
**GT MOORE & THE REGGAE GUITARS**, Newlands Tavern, 40 Stuart Road, London W1.  
**ROXY MUSIC/JESS RODEN BAND**, Rainbow, London.  
**URIAN HEFE**, Winter Gardens, Bournemouth.  
**WISHBONE ASH**, New Theatre, Oxford.  
**ALEX HARVEY BAND**, Guildhall, Portsmouth.  
**PETER SASTED**, Midway Pole Centre, Chatham.  
**ANN PEEBLES/DR. BOSS**, 100 Club, 100 Oxford Street, London W1.

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# MARKET PLACE

# ESSEX

EDITED BY PETER HARVEY

## DRUGS AND ESSEX ...

**STARBUST**, the new David Essex flick, "exposes the mystique surrounding the taking of drugs," according to the lad himself.

Essex made the statement at a lavish Hollywood style reception arranged to announce to the world that he was going on tour.

The Cafe Royal was the chosen place, full of silk drapes, pinafored waitresses, and a platform party ready to talk to the

assembled party through over-amplified microphones.

It was all a bit embarrassing, said David as he led the Press conference in retreating down to earth style.

On his right was the president of CBS Records and on his left tour promoter Mel Bush.

## Ssssh

WELL... if you only knew the trouble we've had this week. Seems the whole of the biz has gone into premature Winter hibernation but... a winged messenger from the Continent did whisper in our padded ears that the NEW Cockney Rebel are even better than Steve Harley himself. Oh and while we're in that neck of the woods, why should Milton Reame James suddenly believe his new band Be Bop Deluxe were above playing London's Marquee (last Tuesday). Back to THAT Wembley concert... Apparently £262,000 was taken and about £200,000 paid out... not bad for a single day's profit. And what about Dana Gillespie? The poor girl must be slipping. We've heard no gossip at all about her this week. Meanwhile in the other camp... rumours of a big rift between Angie and Bowie. Was Elton wrong? And talking about dear Reggie, we hear all members of Rocket Records' star received Fortnum and Mason's food hampers while his manager got a yacht, a racehorse and a Fabergé clock that was once given to Tsar Nicholas. Mind it was his birthday... Star lgers united promising to turn out for Ann Peebles' Bibas concert tonight (Thursday)...

the quietest dribbled forth laconically with exaggerated drift towards the film rather than the book - sorry tour.

David says: "If the kids see what happens to Jim McEaine maybe they won't go wrong themselves."

"Mind you there are naughty bits too. They were funny. My wife didn't like me making them."

Then we learn that Dave's under pressure by dancing with his little girl (age 3).

He goes on to admit that he's smoking "pot" and that it is O.K. for the right kind of person. But anything harder is a danger. "You get the situation where dear friends abuse drugs and turn into nonentities. It's the beginning of the end."

# FLAME got Slayed

**SLADE** celebrated the completion of filming on the Flame set with a cracking mind busting party at Commercial Studios in Piccadilly.

"Slade decided to throw the party for the film crew," said publicist Jim Gray.

"They'd all become good friends and worked together through early

hours and the usual tedium. I suppose it was a relief."

Anyway they all went on until 4.00 a.m. and now the lads have ducked out for a while for a bit of a rest. Dave and Don were hoping to go sunning themselves in Miami but the sound track for the film still has to be completed.

The plot for the film is still a closely guarded secret but we can reveal that location shots were filmed in Nottingham, Sheffield, and on a boat in the Thames estuary.

Slade In Flame, the sound track album, is due out in November.

## Painted ladies



**THIS CANADIAN bloke has got a single out called Painted Ladies.**

*"So what Duncans at DJM thought we'd get some ladies and you've guessed it - paint 'em. So there you go lan Thomas from Canada, you've been plugged."*

## Cineramo Bianco!

BIANCA JAGGER will make a movie soon, and that's an order from husband Mick.

The two have just been in London to pick up their daughter, before returning to Hollywood to resume talks on several film projects.

Following Jagger's filmed concert, Ladies and Gentlemen, The Rolling Stones, several studios are bidding for him to star in a straight dramatic role.

He of course has film experience after his appearances as Ned Kelly and in Performance, but wife Bianca has little, and after refusing offers to star over the years, will now accept a role upon the orders of hubby Mick.

## Rollers reel 'em

THE BAY City Rollers planned tour is really beginning to roll.

Promoter Jeff Hanlon of Rock Artists Management reckons tickets for the beginning October 18, 24 dates are selling faster than any other tour he has handled.

Already sold out are the Birmingham Town Hall, Edinburgh Odeon, Perth City Hall, Glasgow Apollo and Newcastle City Hall dates, and other venues are going fast.

Meanwhile, the band have just installed a £2,000 track console in their Preston Fans demo studio - a studio they hope to develop into a full recording facility.

MIKE D'ABO who replaced Paul James in the Manfred Mann line-up some years back, has got one of his songs through to the finals of the World Pop Song Festival in Japan.

He was invited to submit two songs after organisers heard his current album Broken Rainbows, and they even extended the closing date so he could write the tracks in time.

After finishing an extensive US tour in November, d'abo will most probably fly to Japan and perform his song, *Sacred*, at the festival.

# The sad man's on his way

**INTERNATIONAL** star ballad belcher Eric Pitney is to undertake a tour of Britain this month. We managed to chat him up a bit before he embarked on his cabaret and club venues.



"I have a new single out which is in a very different vein to my previous ballad stuff," he remarked.

"Some folks often say why does Eric Pitney look so darn miserable on stage? Well it's because I sing such darn sad ballads. So for a change I decided to release something a bit more up tempo with sing-a-long chorus to prove that I'm not always the proverbial sour faced guy."

The record, penned by Roger Cook, is called Blue Angel.

"I've witnessed a lot of changes over the years though funny enough the whole scene has turned full circle, he said. "First it was the simple stuff, then came the rocky era and now we're going back to the simplified stuff."

"I take Joni Mitchell for instance, she sums it up most accurately on her Free Man in Paris single. She says that if she had her way she'd just wander along the Champs Elysees but she can't because her star maker machinery has to be consistently stoked."

"My favourites at the moment are Roberta Flack's melancholy ballad, the First Time I Saw His Face and you know what else I love? Eric Clapton's Who Shot The Sheriff - is that right?"

"I try to keep track of all the latest songs, although there are so many around it's impossible. My kids, six-year-old Todd and five-year-old Christopher, keep me on my toes as they often go around the house singing out of key - they know the Straker by Ray Stevens off by heart."

"On the other hand I try to get away from the

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