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# RECORD MIRROR & DISC

March 13 1976

12p

## Smokie: out of the blue

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### Rootin' Toots comes to town



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### WHO colour poster

### Marmalade -thick cut and funky

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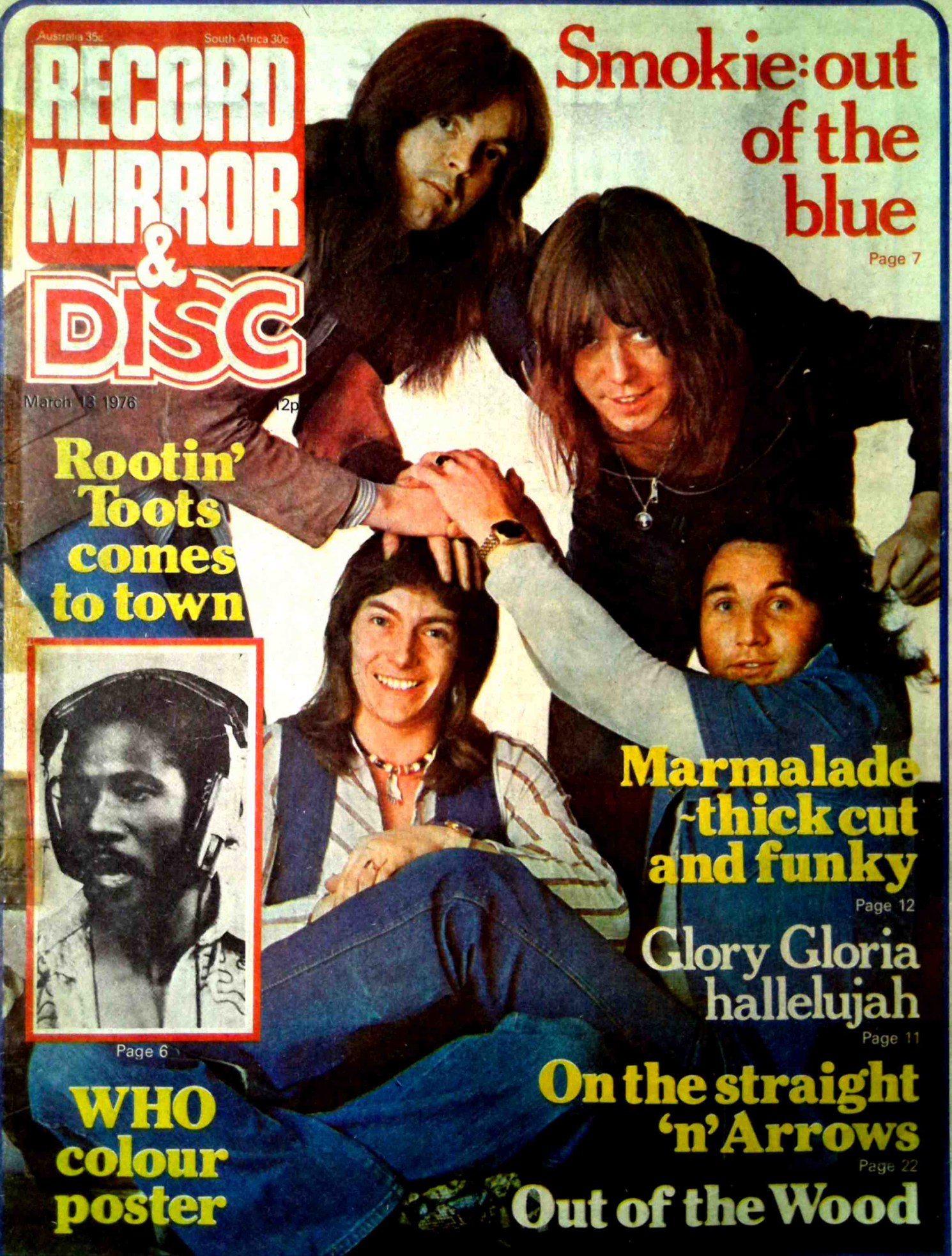
### Glory Gloria hallelujah

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### On the straight 'n' Arrows

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### Out of the Wood





# British Top 50 Singles

1	1	I LOVE TO LOVE, Tina Charles	CBS
2	2	DECEMBER '63, Four Seasons	Warner Bros
3	3	CONVOY, C. W. McCall	MGM
4	8	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
5	4	RODRIGO'S GUITAR CONCERT O, Manuel & the Music of the Mountains	EMI
6	5	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
7	16	PEOPLE LIKE YOU PEOPLE LIKE ME, Glitter Band	Bell
8	7	RAIN, Status Quo	Vertigo
9	12	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls	Magnet
10	15	(DO THE) SPANISH HUSTLE, Fatback Band	Polydor
11	6	DAT, Pluto	Opal
12	22	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
13	10	FUNKY WEEKEND, Stylistics	Avco
14	-	SAVE YOUR KISSES FOR ME, Brotherhood Of Man	Pye
15	43	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
16	19	MISS YOU NIGHTS, Cliff Richard	EMI
17	11	SQUEEZE BOX, Who	Polydor
18	13	I LOVE MUSIC, O'Jays	Philadelphia
19	27	FALLING APART AT THE SEAMS, Marmalade	Target
20	25	LET'S DO THE LATIN HUSTLE, Eddie Drennon & BBS Unlimited	Pye
21	26	LET'S DO THE LATIN HUSTLE, M & O Band	Creole
22	9	FOREVER AND EVER, Silk	Bell
23	14	LET'S CALL IT QUITS, Slade	Polydor
24	17	SOMETHING'S BEEN MAKING ME BLUE, Smokie	Rak
25	40	CONCRETE AND CLAY, Randy Edelman	20th Century
26	30	WAKE UP EVERYBODY, Harold Melvin & the Blue Notes	Philadelphia
27	44	TAKE IT TO THE LIMIT, Eagles	Asylum
28	21	LOVE TO LOVE YOU BABY, Donna Summer	GTO
29	45	HEY MR MUSIC MAN, Peters & Lee	Philips
30	23	NO REGRETS, Walker Brothers	GTO
31	42	NEVER GONNA FALL IN LOVE AGAIN, Dana	GTO
32	36	SHIPS IN THE NIGHT, Be-Bop Deluxe	EMI
33	47	SEAGULL, Rainbow Cottage	Penny Farthing
34	29	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Philips
35	18	MOONLIGHT SERENADE, Glenn Miller	RCA
36	34	CLOUD 99, St. Andrews Choral	Decca
37	38	HEY MISS PAYNE, Chequers	Creole
38	24	MAMA MIA, Abba	Epic
39	32	LOVE MACHINE, Miracles	Tamla Motown
40	49	LONDON BOYS, T. Rex	EMI
41	-	YESTERDAY, Beaties	Apple
42	48	OTHER SIDE OF ME, Andy Williams	CBS
43	50	HERE THERE AND EVERYWHERE, Emmylou Harris	Warner Bros
44	28	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
45	41	CAN'T SAY HOW MUCH I LOVE YOU, Demis Roussos	Philips
46	-	HELLO HAPPINESS, Drifters	Bell
47	-	YOU BELONG TO ME, Gary Glitter	Bell
48	37	IF PARADISE WAS HALF AS NICE, Amen Corner	Immediate
49	-	LA BOOGA BOOGA, Surprise Sisters	Good Earth
50	-	WHERE THE HAPPY PEOPLE GO, Tramps	Atlantic

# RECORD MIRROR & DISC

## Star Breakers

1	LET THE GOOD TIMES ROLL/GIRL DON'T LET ME WAIT, Bunny Sigler	London Elektra
2	RIDERS ON THE STORM, Doors	Mercury
3	IT'S ALL OVER NOW, Rod Stewart	Charisma
4	SPANISH WINE, Chris White	Good Earth
5	IF YOU LOVE ME, Mary Hopkin	EMI
6	WHITE WHITE DOVE, Steve Harley & Cockney Rebel	Vertigo
7	RUNAWAY, Alex Harvey	Atlantic
8	GOT TO PAY YOUR DUES, Drifters	Buddah
9	I FEEL A SONG IN MY HEART, Gladys Knight & The Pips	Bohannon
10	BOHANNON'S BEAT, Hamilton	Brunswick

## Yesteryear Charts

- from Martin Fraser

### 5 YEARS AGO

13th March 1971	1	1	BABY JUMP,	Mungo Jerry
	2	4	ANOTHER DAY,	Paul McCartney
	3	2	MY SWEET LORD,	George Harrison
	4	10	ROSE GARDEN,	Lynn Anderson
	5	5	IT'S IMPOSSIBLE,	Perry Como
	6	3	THE PUSHBIKE SONG,	The Mirettes
	7	-	HOT LOVE,	T Rex
	8	9	SWEET CAROLINE,	Nell Diamond
	9	7	AMAZING GRACE,	Judy Collins
	10	8	STONED LOVE,	The Supremes

### 10 YEARS AGO

13th March 1961	2	3	A GROOVY KIND OF LOVE,	Nancy Sinatra
	3	6	BARBARA ANN,	The Mindbenders
	4	7	BACKSTAGE,	The Beach Boys
	5	8	SPANISH FLEA,	Gene Pitney
	6	5	SHA LA LA LA LEE,	Herb Alpert
	7	-	I CAN'T LET GO,	The Small Faces
	8	2	19TH NERVOUS BREAKDOWN,	The Hollies
	9	4	MY LOVE,	The Rolling Stones
	10	-	THE SUN AIN'T GONNA SHINE ANY MORE,	Petula Clark
				The Walker Brothers

### 15 YEARS AGO

11th March 1946	1	1	WALK RIGHT BACK/EBONY EYES,	The Walker Brothers
	2	2	ARE YOU SURE,	The Allisons
	3	4	WILL YOU LOVE ME TOMORROW,	The Shirelles
	4	7	THEME FOR A DREAM,	Cliff Richard
	5	-	WOODEN HEART,	Elvis Presley
	6	3	SAILOR,	Petula Clark
	7	6	FBI,	The Shadows
	8	8	RIDERS IN THE SKY,	The Ramrods
	9	9	WHO AM I/THIS IS IT,	Adam Faith
	10	-	CALENDAR GIRL,	Nell Sedaka

## UK Soul Top 20

1	1	SPANISH HUSTLE	Fatback Band
2	3	I LOVE TO LOVE	Tina Charles
3	4	I LOVE MUSIC	The O'Jays
4	2	INSIDE AMERICA	Jugg Jones
5	5	WAKE UP EVERYBODY	Harold Melvin & The Blue Notes
6	6	IT SHOULD HAVE BEEN ME	Yvonne Fair
7	-	LET THE GOODTIMES ROLL / GIRL DON'T MAKE ME WAIT	Bunny Sigler
8	8	FUNKY WEEKEND	The Stylistics
9	-	LET'S DO THE LATIN HUSTLE	Eddie Drennon
10	14	YOUR MAGIC PUT A SPELL ON ME	L. J. Johnson
11	7	LOVE MACHINE	The Miracles
12	13	THAT'S WHERE THE HAPPY PEOPLE GO	Tramps
13	10	LADY LADY LADY	The Boogie Man Orchestra
14	11	WALK AWAY FROM LOVE	David Ruffin
15	9	LOW RIDER	War
16	17	WEAK SPOT	Evelyn Thomas
17	16	HAPPY MUSIC	William Bell
18	20	THE DEVIL IS DOING HIS WORK	Chillies
19	15	CHEEKMATE	Barabas
20	-	TANGERINE	The Salsoul Orchestra

## US Soul Top 20

1	2	DISCO LADY	Johnnie Taylor
2	1	BOOGIE FEVER	Sylvers
3	6	KEEP HOLDING ON	Temples
4	9	HE'S A FRIEND	Eddie Kendricks
5	7	NEW ORLEANS	The Staple Singers
6	3	SWEET THING	Rufus featuring Chaka Khan
7	4	SWEET LOVE	Commodores
8	5	LET THE MUSIC PLAY	Barry White
9	14	MISTY BLUE	Dorothy Moore
10	10	FROM US TO YOU	Salsoul
11	11	THEME FROM 'S.W.A.T.'	Rhythm Heritage
12	8	I NEED YOU, YOU NEED ME	Joe Simon
13	13	TURNING POINT	Tyrone Davis
14	12	YOU'RE FOOLING YOU	Drifters
15	19	YOU'RE MY ONE WEAKNESS GIRL	Street People
16	16	PARTY HEARTY	Oliver Sain
17	18	HAPPY MUSIC	Blackbyrds
18	15	INSEPARABLE	Natalie Cole
19	-	THE JAM	Graham Central Station
20	-	MERRY GO ROUND	Monday Allier

## Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

# British Top 50 Albums

1	1	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
2	2	THE BEST OF ROY ORBISON, Roy Orbison	Arade
3	4	A TRICK OF THE TAIL, Genesis	Charlama
4	27	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
5	5	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
6	6	CARNIVAL, Manuel And The Music Of The Mountains	EMI
7	7	DESIRE, Bob Dylan	CBS
8	8	RUN WITH THE PACK, Bad Company	Island
9	11	24 ORIGINAL HITS, The Drifters	Atlantic
10	3	MUSIC EXPRESS, Various	K-Tel
11	10	A NIGHT AT THE OPERA, Queen	EMI
12	9	HOW DARE YOU, 10cc	Mercury
13	22	THE BEST OF GLADYS KNIGHT & THE PIPS	Buddah
14	24	SCOTCH ON THE ROCKS, Band Of The Black Watch	Spark
15	21	MOTOWN GOLD, Various	Tamla Motown
16	21	SHEER HEART ATTACK, Queen	EMI
17	13	TUBULAR BELLS, Mike Oldfield	Virgin
18	17	ELITE HOTEL, Emmylou Harris	Reprise
19	15	40 GREATEST HITS, Perry Como	K-Tel
20	35	THE FOUR SEASONS STORY, The Four Seasons	Private Stock
21	38	WALK RIGHT BACK WITH THE EVERLYS, Everly Brothers	Warner Bros.
22	16	OMMADAWN, Mike Oldfield	Virgin
23	14	STATION TO STATION, David Bowie	RCA Victor
24	32	GLENN MILLER - A MEMORIAL 1944-1969, Glen Miller	RCA Victor
25	40	BREAKAWAY, Gallagher & Lyle	A&M
26	-	THE BEST OF JOHN DENVER, John Denver	RCA
27	29	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
28	19	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
29	-	LIVE! Robin Trower	Chrysalis
30	37	QUEEN 2, Queen	EMI
31	20	SUNBURST FINISH, Be-Bop Deluxe	Harvest
32	18	ABBA, Abba	Epic
33	28	ONE OF THESE NIGHTS, The Eagles	Asylum
34	36	THE BEST OF THE STYLISTICS, The Stylistics	Avco
35	26	RAISING HELL, The Fatback Band	Polydor
36	43	QUEEN, Queen	EMI
37	32	ATLANTIC CROSSING, Rod Stewart	Warner Bros.
38	30	WISH YOU WERE HERE, Pink Floyd	Harvest
39	39	FAVOURITES, Peters & Lee	Philips
40	45	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
41	-	WHO LOVES YOU, The Four Seasons	Warner Bros.
42	31	ROLLED GOLD, Rolling Stones	Decca
43	33	RODRIGO CONCIERGO DE AIANJUEZ BILLA, LOBOS, John Williams	CBS
44	25	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
45	23	LOVE TO LOVE YOU BABY, Donna Summer	GTO
46	-	LET THE MUSIC PLAY, Barry White, 20th Century	Pye
47	-	WE SOLD OUR SOUL FOR ROCK N' ROLL, Black Sabbath	NEMS
48	50	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
49	-	ALL AROUND MY HAT, Steeleye Span	Chrysalis
50	-	RAMSHACKLED, Alan White	Atlantic

## US Top 50 Albums

1	4	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
2	8	THOROUGHLY ENJOYED, Peter Frampton	A&M
3	1	ROCK ON, Bob Dylan	Columbia
4	2	PLANTER MAC	Warner Bros
5	3	THE VERY BEST OF BOB DYLAN, Bob Dylan	RCA
6	8	THOROUGHLY ENJOYED, Peter Frampton	Columbia
7	5	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
8	7	RUFUS FEATURING CHAKA KHAN	ABC
9	11	RUN WITH THE PACK, Bad Company	Swan Song
10	10	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
11	21	A NIGHT AT THE OPERA, Queen	Elektra
12	26	THE DREAM WEAVER, Gary Wright	Warner Bros
13	13	M.U. THE BEST OF JETHRO TULL	Chrysalis
14	16	THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser	RCA
15	17	MAIN COURSE, Bee Gees	RSO
16	9	GRATITUDE, Earth, Wind & Fire	Columbia
17	19	SECOND CHILDHOOD, Phoebe Snow	Columbia
18	12	AFTERTONES, Janis Ian	Columbia
19	18	TOYS IN THE ATTIC, Aerosmith	Columbia
20	20	SPINNERS LIVE!	Atlantic
21	25	HAIR OF THE DOG, Nazareth	A&M
22	24	THE SALSOUL ORCHESTRA	Salsoul
23	23	HEAD ON, Bachman-Turner Overdrive	Mercury
24	31	ERIC CARMEN	Arista
25	28	ONE OF THESE NIGHTS, The Eagles	Asylum
26	27	ELITE HOTEL, Emmylou Harris	Reprise
27	15	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
28	14	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Phila. Int'l.
29	35	BETTER DAYS & HAPPY ENDINGS, Melissa Manchester	Arista
30	22	TIMES OF YOUR LIFE, Paul Anka	United Artists
31	30	NATIVE SON, Loggins & Messina	Columbia
32	36	FOOL FOR THE CITY, Foghat	Bearsville
33	32	FACE THE MUSIC, Electric Light Orchestra	United Artists
34	34	FAMILY REUNION, O'Jays	Phila. Int'l.
35	29	SONGS FOR THE NEW DEPRESSION, Bette Midler	Atlantic
36	38	FROM EVERY STAGE, Joan Baez	A&M
37	-	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
38	43	TED NUGENT	Epic
39	39	CITY OF ANGLES, Miracles	Tamla
40	42	WINDSONG, John Denver	RCA
41	44	BREAKAWAY, Art Garfunkel	Columbia
42	45	NEW YORK CONNECTION, Tom Scott	Ode
43	-	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
44	49	IF THE SHOE FITS, Pure Prairie League	RCA
45	40	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
46	46	A LEGENDARY PERFORMER, Volume 2, Elvis Presley	RCA
47	48	WHO I AM, David Ruffin	Melown
48	39	TRYIN' TO GET THE FEELIN', Barry Manilow	Arista
49	-	GIVE US A WINK, Sweet	Capitol
50	-	LET THE MUSIC PLAY, Barry White	20th Century

## UK Disco Top 20

1	1	I LOVE TO LOVE, Tina Charles	CBS
2	2	DECEMBER 1963, Four Seasons	Warner Bros
3	6	SPANISH HUSTLE, Fatback Band	Polydor
4	10	LOVE REALLY HURTS (WITHOUT YOU), Billy Ocean	GTO
5	4	FUNKY WEEKEND, Stylistics	AVCO
6	3	I LOVE MUSIC, O'Jays	Philadelphia
7	11	RAIN, Status Quo	Vertigo
8	-	HUSTLE, M & O Band	Creole
9	-	PEOPLE LIKE YOU, Glitter Band	Bell
10	17	SQUEEZE BOX, The Who	Polydor
11	-	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
12	-	WE'VE GOT TO WORK TO STAY TOGETHER, 20th Century Steel Band	UA
13	-	SHIPS IN THE NIGHT, Be-Bop Deluxe	Harvest
14	-	BROKEN HEARTED MFLDY, Sharonettes	Black Magic
15	16	CHOO CHOO CH'BOOGIE, Louis Jordan	MCA
16	8	DAT, Pluto Sharvington	Opal
17	-	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
18	-	DO THE LATIN HUSTLE, Eddie Drennon	Pye
19	-	CONVOY, C. W. McCall	MGM
20	18	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Philips

## US Disco Top 20

1	THAT'S WHERE THE HAPPY PEOPLE GO, The Tramps	Atlantic
2	TURN THE HEAT AROUND, Vicky Sue Robinson	RCA
3	MORE, MORE, MORE, Andrea True Connection	Buddah
4	NIGHT AND DAY, The Monster Orch	Sam Records
5	LOVE HANGOVER, Diana Ross	Motown
6	IT'S NOT WHAT YOU GOT / CHAINS / HE'S A FRIEND, Eddie Kendricks	Tamla
7	SPANISH HUSTLE, The Fatback Band	Event
8	MIGHTY HIGH / EVERYTHING IS LOVE, Mighty Clouds Of Joy	ABC
9	STREET TALK, BCG	20th Century
10	I HEAR A SYMPHONY, Hank Crawford	Kudu
11	LET'S GROOVE, Archie Bell & The Drells	TSOP
12	TOUCH AND GO, Ecstasy, Passion & Pain	Roulette
13	MOVIN' / CHANGIN', Brass Construction	UA
14	LOS CONQUISTADORES CHOCOLATES, Johnny Hammon	Milestone
15	WOW, Andre Gagnon	London
16	HEART BE STILL, Carl Graves	A&M
17	THANK YOU BABY, Leon Thomas	Don King
18	HURT SO BAD, Philly Devotions	Columbia
19	MORE, Carol Williams	Salsoul
20	LIVING IN ECSTASY, Ecstasy	Disco Record Co



**RECORD MIRROR & DISC**

**NEWS DESK  
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NEWS EDITOR  
ROSALIND  
RUSSELL**

**Evelyn reviews Chicago**

EVELYN THOMAS is included in the Chicago Soul Review which begins a short series of dates this week. With her will be LJ Johnson and Barbara Pennington. They open at Chester Rascals (March 11), and then go on to Stockton Inn Cognito doubling with the Darlington Inn Cognito (12), Scunthorpe Baths Hall, doubling with Cambridge St Ives Recreation Centre (13) and Oldham Cats Whiskers (14).

**Jesus goes reggae**

THE MUSICAL 'Jesus Christ Superstar' celebrates its 1500th performance in London on March 15. Since the box office opened in 1971, more than three million pounds has been grossed. Paul Nicholas, who originally played Jesus, has a new single released this week, titled 'Reggae Like It Used To Be.'

MIKE HARDING is to appear at the New Victoria on March 25. Other tour dates are: Glasgow City Hall (12), Edinburgh Citadel Theatre (13), Hull New Theatre (14), Stockport Poco A Poco (17), Bingley College (18), Swinton Lancastrian Hall (24).

A new single 'Jimmy Spoons' is to be released this month plus an album called 'One Man Show.'

**NO PAUSE FOR LEO**

LEO SAYER is to tour Britain in April. The dates are part of his 1976 world tour and he arrives here after his European Dates. He opens at Ipswich Gaumont on April 8.

The concert is on April 3. Tickets on sale now.

Other dates are: Hanley Victoria Hall (9), Birmingham Odeon (10), Leicester De Montfort Hall (11), Bournemouth Winter Gardens (13), Portsmouth Guildhall (14), Brighton Dome (15), Southport Theatre (16), Blackpool Opera House (17), Croydon Fairfield Halls (18), London Hammersmith Odeon (19), Bristol Colston Hall (20), Sheffield City Hall (22),

Newcastle City Hall (23), Chester ABC (24), Wolverhampton Civic (25), Dublin Stadium (27), Aberdeen Capitol (29) and Edinburgh Usher Hall (30).

The dates continue at Glasgow Apollo (May 1), Manchester Palace Theatre (2), Hull ABC (3), Oxford New Theatre (5), Cardiff Capital (6), Stockport Davenport Theatre (7), Liverpool

Empire (8), Coventry Theatre (9) and Peterborough ABC (10).

More university dates will be added later in the tour. The box offices will be open soon.

After the UK dates, Sayer leaves for the States where he will begin long term recording work. He has no plans to release either an album or single here before the tour begins.

**Genesis for London**

GENESIS ARE to play a week of concerts in London as part of a massive tour which opens in Canada in April. They will also play two dates in Scotland, but the venues and dates have yet to be announced.

Genesis, whose album 'A Trick Of The Tail' is high in the charts, also have a single released with the same title.

Throughout their tour, they will be joined by Bill Bruford, former King Crimson and Yes drummer. This

means there will now be two drummers, with Phil Collins taking the lead vocals.

The UK dates are slotted in after the American tour. The band will be at the London Hammersmith Odeon from June 9 to 13 inclusive. Tickets are available by mail order only, priced £2.50, £2 and £1.50, from the box office.

Genesis leave for the States this month, to prepare for the tour, which will feature projections and special lighting.

ROD STEWART'S new album will be out in the second week in May. The album, titled 'A Night On The Town', is currently being finished at the Caribou Studios in the States.

Rod returns to Britain on April 28, when he will be holding a big party for his family and friends to celebrate his homecoming.

He will be looking around for people to form a band. When the line up is settled, it seems likely he will first tour the States with them in August and will not appear on live concerts in Britain until the end of the year.

**Rod's night on the town**



ROD STEWART

**JACK THE LAD IN CAR SMASH**

JACK THE LAD were involved in a road accident while on tour in Scandinavia. The bus they were travelling in overturned five times. They were treated for cuts and shock, but singer Billy Mitchell and drummer Ray Laidlaw have been detained. Billy is being treated for six broken ribs and Ray for severe facial injuries.

Their Scandinavian tour has been cancelled but they are due to play a series of university concerts in Britain in May and will headline a tour in the Autumn.

**There goes Elton**

ELTON JOHN has his last album on the DJM label released on April 30. It is titled 'Here And There' and features some of his best known tracks recorded live.

The first side was recorded at the London Festival Hall and includes 'Skyline Pigeon', and 'Border Song'. The B side was recorded live at Madison Square Gardens and includes 'Funeral For A Friend' and 'Rocket Man'.



LEO SAYER: part of world tour

**TOOTS MEDAL**

TOOTS HIBBERT, currently on tour in Britain with the Maytals, has been awarded the Musgrave Medal by the High Commissioner for Jamaica in London. The award is made to any Jamaican who has made an outstanding contribution in art, literature, science or music.

**CHIEF AWARD!**

THE CHIEFTANS are in line to be rewarded for the music they wrote for the Stanley Kubrick film 'Barry Lyndon'. The soundtrack has been nominated for an Academy Award. In April, the Chieftans appear at the London Festival Hall. The concert is on April 3. Tickets on sale now.

**Britain gets Randy**

RANDY EDELMAN, currently in the charts with his version of 'Concrete And Clay', arrives in Britain on March 14. He will make TV and promotional appearances and there is the possibility of one live concert in London. Details have yet to be finalised.

His album, 'Farewell To Fairbanks' is out this month.

**Festival limbers up**

A WEST INDIAN Festival concert is to be held at the London Roundhouse on March 19. There will be a West Indian band contest with the top prize being £100 and a recording contract to make a demo disc. Every finalist will receive £25. There will also be a public limbo dancing competition. Tickets are £1.

**Sadista's six dates**

THE SADISTA SISTERS have six dates confirmed during the next few weeks. They are Uxbridge Brunel University (March 12), Birmingham Abigails (March 15 to 20), West Runton Pavilion (27), Welwyn Garden City Mid Herts College (April 10), Falkirk Town Hall (April 29) and Glasgow Town Hall (May 1).

**Off the hump**

CAMEL BEGIN a British tour on March 25 at Plymouth Guildhall. The other dates are: Cardiff Capitol (26), Bristol Colston Hall (27), Croydon Fairfield Hall (28), Brighton Dome (29), Bournemouth Winter Gardens (30) and Guildford Civic Hall (31).

They continue at: Liverpool Empire (April 2), Edinburgh Usher Hall (3), Glasgow Apollo (4), Sheffield City University (5), Newcastle City Hall (8), Manchester Free Trade Hall (9), Leicester De Montfort Hall (10), Birmingham Odeon (11), Ipswich Gaumont (12) and London Hammersmith Odeon (14).

Tickets for Hammersmith are on sale next week priced £2, £1.50 and £1. Prices for the other venues are £1.50, £1.25 and £1.



**John Miles MUSIC**

The single from the album

F13627





# ALEX'S RUNAWAY TOUR

## NEWS IN BRIEF

**THE ALEX HARVEY Band** are to begin a 29-date tour on April 30. They will play two nights at the major venues. Their single, 'Runaway', has just been released.

The tour begins at Ipswich Gaumont on April 30 and continues at Southend Kursaal (May 1),

Coventry Theatre (2), Oxford New Theatre (3), Hull ABC (5), Newcastle City Hall (7), Leeds University (8).

Two dates at Manchester Free Trade Hall (9/10), Liverpool Empire (11), Preston Guildhall (12), Bracknell Sports Centre (15), Stoke Newington Gardens (16), Bristol Colston Hall (17/18), Southampton

Gaumont (20), Bournemouth Winter Gardens (21), Leicester De Montfort (22), Wolverhampton Civic Hall (23), Birmingham Odeon (24/25), Sheffield City Hall (26/27), Edinburgh Odeon (28).

Portsmouth Guildhall (June 1), Eastbourne Congress Theatre (2) and Taunton Odeon (3).

Ticket prices are between £1.25 and £2.50 and will go on sale between March 10 and 15.



ALEX HARVEY: 29 date tour

## Showaddy shorts

**SHOWADDYWADDY** HAVE a new single out on March 26 and began a short series of dates on Wednesday, March 10. The single is called 'Trocadero' and is also the title of their new album which comes out on April 5.

The dates are: Eastbourne Winter Gardens (10), Leicester Baileys (17-20), Manchester Broadway Club (24-27), Wythenshawe Forum (28), Watford Baileys (April 7) and Derby Baileys (8-10).

An extensive tour is being planned for the autumn.

See interview page 10.

## HAWKWIND CANCEL QUAKE GIG

**SUNDAY'S** concert in aid of the Guatemalan Earthquake Fund, to be headlined by Hawkwind, was called off "due to technical difficulties in organising the concert at such short notice." The band hope to reorganise the gig, originally planned for London's New Victoria.

David Cassidy is in London to promote his new album 'Home Is Where The Heart Is', which is out on March 19.

He is recording a Russell Harty show on Thursday. He will be here for about 10 days and record a few radio slots.



SHOWADDY

## WIZZO CHAPS!

**WIZZARD** HAVE a new line-up. Remaining from the old band with Roy Wood are Charlie Grima (drums), and Mike Bernie (sax). New boys are Billy Paul (alto and baritone sax and flute), Graham Gallery (bass) and Bob Wilson (trombone and French horn). The band still needs a keyboard man.

They will be ready to go on the road in two months. Meanwhile, their new album titled 'Wizzo' is out mid-April.

**BOBBY WOMACK** has added extra dates to his UK tour. They are: Southampton Top Rank (March 17), Dunstable California Ballroom (20) and Ipswich Gaumont (21).

## Transfer call in

**MANHATTEN TRANSFER** arrive in Britain next month. Only two shows are finalised so far, but more may be added later. The concerts confirmed are at the London Palladium on April 26 and 27. Both shows start at 9pm.

A single will be released from the 'Manhattan Transfer' album, but it is not yet certain which track will be used.

## Individual Pie

(keyboards) and Buddy Miles (drums).

The 'British' side features Ian Wallace (drums), Greg Ridley (bass) and Mickey Finn (guitar).

Marriott is to headline a show at the London Roundhouse on March 20.

## Stardust settles for April

**ALVIN STARDUST** goes back on the road in April, opening his tour with dates in Ireland. On April 18 he flies to Scotland to appear at Dunfermline Carnegie Hall. He continues at Aberdeen Mill Inn Hotel (19), Edinburgh Baron Suite (20), Falkirk Town Hall (21), Motherwell Civic Theatre (22), Greenock Town Hall (23) and Scone Wheel Inn

Motor Hotel (24). Dates continue at Leigh Garrick Theatre Club (May 2), Chester Celebrity Club (May 3 for one week) and Tonyrevall Meadow Vale Country Club (May 24 for one week).

## Extra Rick

**RICK WAKEMAN** has added extra shows to his concerts at Ipswich Gaumont (April 20) and Birmingham Odeon (May 2). Both shows will be at 5pm. Tickets for Ipswich are on sale March 12 and Birmingham March 18.

Wakeman's new album 'No Earthy Connection' is out on April 3.

**FOX** HAVE a new single released on March 26 titled 'Ssingle Bed'.

**Barbara Dickson**, who has a new single out this week titled 'People Get Ready', is on the 'Read All About It' TV show this Sunday.

**Stackridge** have had a couple of changes to their current tour. They will now play the London Roundhouse on March 14. Dates at Bath Pavilion and Yeovil Johnston Hall have been moved to April 1 and 6 respectively.

Dates at Swansea and the London Shaftesbury Theatre have been cancelled. Man have made three changes to their tour. They will play an extra gig at Ipswich Gaumont on March 26. Stoke, on March 17, has been cancelled and Swindon, due on March 27, has been postponed.

**Colosseum II's** debut album will be out on March 19, titled 'Strange New Flesh'. Their British tour dates finish at Lincoln Drill Hall (March 25), Glasgow Paisley Tech (26), Sunderland Poly (27) and Nottingham Boat Club (28).

**Sheer Elegance** have their follow-up single to 'Milky Way' released on March 12. It is titled 'Life Is Too Short Girl'.

**Family Dogg** has been reformed by founder member Steve Rowland. They will record next month, when they have a final line-up settled. Dogg were formed in 1967 and split up in 1971.

# American hotline ...

## Hollywood

### Funeral for a friend

**DIANA ROSS** and Mary Wilson attended Florence Ballard's funeral in Detroit on February 28. Ballard died of a heart attack the week before (see Record Mirror, & Disc Feb. 28).

Ironically, the same week Florence was buried, the Supremes were changing personnel in Los Angeles. Cindy Birdsong, who replaced Florence in 1967, left the group in 1972 and returned in 1975, has permanently left the Supremes to pursue an acting career. She plans to keep singing, but hasn't decided if she will be a solo act or join another group.

Her replacement is Susaye Green, a former member of Stevie Wonder's back-up group, Wonderlove. The forthcoming Supremes album will have Cindy on half tracks and Susaye on the other half. The current Supremes roster is Mary Wilson (charter member), Scherrie Payne (replaced Jean Terrell, 1974), and Susaye Green



FLORENCE BALLARD (replaced Cindy Birdsong, 1976).

### Stones black and blue

**THE ROLLING STONES** have delivered the master tape of their new album, 'Black and Blue', to Atlantic Records. If you were a clever record company, how would you package the album? That's right, it will be pressed in black vinyl with blue swirls. The album is scheduled for release in mid-April.

**BO DONALDSON** and the Heywoods have vetoed 'Teenage Rampage' as their new US single and decided to release 'Oh Boy', a carbon copy of Mud's Number One record. No surprise that it's an exact copy, since Michael Chapman is the producer for Chinnichap. Because Mud's version was never released in the US, it wouldn't be a surprise if Bo & company

topped the American charts with the song.

**ARETHA FRANKLIN** will sing and Curtis Mayfield will compose the music for 'Sparkle', a film about the successful rise of a black female singing group from Harlem. An album, 'Aretha Sings The Music From Sparkle', will be released to coincide with the film's New York premiere on April 7.

**THE UNIVERSAL** Amphitheatre, an outdoor facility on the grounds of Universal Studios, have announced a partial schedule for this Summer's concert series. Among the stars who will play the over 5,000 seat venue: Kris Kristofferson and Rita Coolidge (July 13 - 15); Jesse Colin Young and Emmylou Harris (July 23 - 25); Roberta Flack and Jose Feliciano (July 26 - 28); Gordon Lightfoot (July 29 - Aug. 1); Neil Sedaka and Melissa Manchester (Aug. 5 - 8); Barry Manilow (Aug. 20 - 22) and Paul Williams (Aug. 27 - 29).

**CARLY SIMON** has recorded a track with the Doobie Brothers, 'It Keeps You Runnin'', that will appear on both of their next albums.

FRED BRONSON

## Toronto

### Match of the Day?

**OLIVIA NEWTON-JOHN** wants to play the part of Doris Day in the movie version of the book in which Miss Day destroys her own image as America's most enduring virgin.

Doris Day admitted she had been approached by Olivia's manager and had told him although she thinks Olivia is a beautiful and a wonderful singer, she would feel more comfortable if a film of the book could be made in 20 years' time.

### My sweet George

**GEORGE HARRISON** is ecstatic over the new love in his life — a Mexican spitfire by the name of Olivia Arias.

George and Olivia met more than a year ago when he hired her to handle business affairs for his record company in Hollywood. Their business relationship gradually blossomed into love.

Harrison is separated from his former wife Patti Boyd. They married in 1966 and split almost two years ago.

Says George, "We can't talk about marriage yet because I'm still married to Patti and I don't know



OLIVIA NEWTON-JOHN

what will happen about divorce, as neither of us has filed for one. But Olivia is my woman. Everyone knows I only want to be with her."

IT WAS nice to see the 'reclusive' Bernie Taupin turn up with Elton at the Roxy Music concert in Toronto recently.

Roxy were at their hypnotic best, but it seemed that the audience was more interested in our dynamic duo than they were with the band.

Taupin recorded his solo album at Sounds Interchange studio in Toronto. Session musicians were drawn from the Eagles and Elton John bands. Elton visited the studio while tapings were in session but declined invitations to add keyboard and harmony tracks.

GENEVIEVE HALL

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**TOOTS HAS a cold. He is blowing his nose on a bath towel, coughing and wheezing as he takes a long, cool drag on a cigarette. Smoke steams from his nostrils like a dragon and he shivers and says he's cold.**

A Maytal — Raleigh Gordon — is well wrapped up in thick overcoat and woollen pull on hat. He just sits down and grins contentedly.

The band, you may or may not know, have left their native Jamaica to do their first major tour of Britain. The last time they graced these shores was in the early Seventies when they played an open-air concert in Hyde Park.

It's good to have them back.

The man who coined the term 'Reggae' in '68 when he wrote 'Do The Reggay' is a hot-blooded Rastafarian, a Messiah in his own environs who is now on the verge of world wide popularity.

Just released over here is Toots' single ('Reggae Got Soul') which is also the title of the new album co-produced by Warrick Lyn and Joe Boyd to be released this week.

## Tour

Toots talks about the tour, still blowing his nose: "On de tour we are doin' stuff from our new album and some old t'ings like 'Country Roads' and 'In De Dark'. We jus' wanna go out and play good stuff to de people over 'ere."

The album was recorded in Harry J's Kingston, one of Toots' favourite studios.

"It's much different from 'In The Dark' (Toots last album). It tell you more about love, it has a whole lotta Godliness and spiritual feelin'." he says.

"We recorded the album at Harry J's. We usually use the Dynamics, but we wanted to try a different place. Harry J's 'ad a nice kinda atmosphere wid big trees outside. It's de best, I wan' you ta know that."

Toots doesn't beat about the bush when he records. He gives the musicians a rough idea of what he wants and they play, usually getting it spot on first time around.

"We go in the studios and I tell 'em what I want. I arrange everything, all the compositions and so forth. We have rehearsals for the singers, but we don't 'ave to rehearse with the band, 'cos they are our own musicians, they understand what I want; and we can combine together, and we 'ave happy time."

## Busted

Toots isn't a newcomer to reggae, he is one of the innovators. He left his native May Pen in 1960 and headed for Kingston, JA's capitol and musical mecca.

During the early days he worked with such legendary record producers as Clement "Sir Coxone" Dodd; Prince Buster; Byron Lee and Leslie Kong.

In 1963 whilst working with Byron Lee, Toots and the Maytals became one of Jamaica's most consistent hit making combos and well on the way to hot-shot fame, except that in 1966 Toots got busted although he denies he was guilty of any crime and reckons it was a frame-up.



# BLOWING HIS OWN TRUMPET



by Jan  
Iles

"People wish me bad yer know," he says bitterly, "I was innocent, but I 'ad to spend nine months in jail for no'ing (he shrugs his shoulders). I was innocent."

"The experience... well I didn't go to a place like the other peoples go. The place I went was not bad, I always 'ad comfort so I ain't got any'ting bad to say. I jus' sat down and write songs all day long."

"I forgit about t'ings in prison. I prayed to God, I redeemed from the stink and violence, I redeemed myself from all that. Vicious, yar know. They shout, 'LAY DOWN', and they come down on us like locust. But lies were weaker than truth, so truth will live. I set myself free within myself. I don't care what you say I wasn't guilty. I always know dat."

During his time in jail Toots wrote the poignant rock-steady '54-56' ('54-46' was my number — right now someone else has dat number").

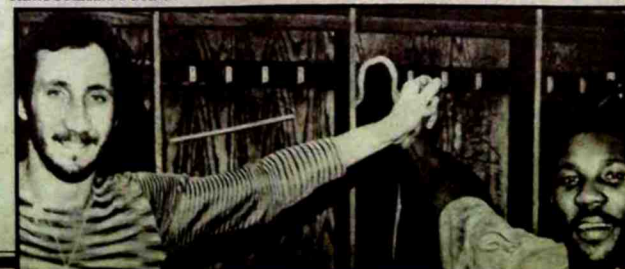
"I believe one day, they will realise what they did to me, and will repent."

"I am a Rastafari", he chants, "I am God, he is

me, me is God...."

Indeed Toots is a devout Rastafarian (the name of which derives from Emperor Haile Selassie I, born Lij Ras Tafari Makonnen) who abides by the Rasta laws. He doesn't eat pork, drink alcohol or smoke cigarettes. Toots however doesn't possess a mop of tightly knitted 'dreadlocks'. But says: "A lot of Rastafari like the long hair, but ah don' 'ave de locks. I mustn't trim de hair, I mustn't cut de hair, I just comb it."

"I am Jah, Jah is me," he chants again. "I'm not talkin' 'bout Halle Selassie, I'm talkin' 'bout de one who created 'im. Are you upset about Halle Selassie's death?"



the musical line-up. The final transition to reggae occurred in the late sixties when brass more or less disappeared altogether. Also, reggae guitarists began muting the guitar in a counterpoint to the bass which had crawled up to the forefront. The off-beat hypnotic thud was as persistent as a throbbing headache, and great to dance to.

Recently such whitties as Eric Clapton have been exploring reggae. What does Toots think of white skins singing the blacks? Raleigh for one thinks it's beena long time coming: "I think it's good yeh yeh yeh. We always knew that white people would get into it. They can sing it, they've got

spirit, but a' course reggae wasn't born with them, so it takes them time to git into the rhythm."

Toots: "Yeah if they let the bad wine flow out and dey let the good wine in they can do it well."

Toots believes reggae was born from the good vibes of the people; from poverty, from love, from the warmth of mankind.

"My own music comes from de heart, originally from creation, it was born in me, created from love, so dat love give me all inspiration. If I love, I sing about love; if I hate I sing about hate. If you believe all de t'ings dat God created you will live, but if you believe in all things created by Satan you die."

He is now totally absorbed in his deep devotion to Jah and wants to explain in detail what he means by God is Love. "God is Good" He lights up another spliff, inhales deeply, feasting. His eyes shimmer like bijoux.

"Ya live on this line (points to the edge of the coffee table), but if you go away from it you will go in hell (points to the carpet). "Fall in the fire,

British fans may remember that Toots and the Maytals have had several magnificent little stanzas released over here. "Sailin' On" was their last single before they signed with Island. But sadly, it wasn't a hit.

"Bad promotion mon", was all Toots says.

Their latest offering 'Reggae Got Soul' looks like being a hit. Toots says it's a LOUD and CLEAR proclamation to anyone who don't already know that reggae has indeed got soul.

"Sure it's got soul," Raleigh joins in, "that's why he wrote it."

"Ha ha he ha, he's right," says Toots, "reggae got de finest soul. But some don't know dat."

"Without de herb there ain't no soul. Without God there wouldn't be de herb, without de herb there wouldn't be me. It is the burnt offering, so ya 'ave to baptise in dis, and baptise in de fire."

If you want to bathe in fire then catch one of Toots sublime shows with the Maytals — Raleigh Gordon, Jerry Matthias and musicians Earl "Hux" Brown lead guitar; Brad Bryan rhythm guitar; Jackie Jackson bass; Winston Wright organ and Paul Douglas drums.

Toots ends with this. "Come along, and we all 'ave a really goood time."

'I am a Rastafari,  
I am God, he is me,  
me is God'

'cos the line is de good t'ings. The hell is de bad peoples. Some people are heaven, de good people are heaven, de ones on de line."

He believes God is black. I say we believe he is white.

"I know 'e's black, I seen 'is face. But 'es for everyone, he's not prejudice."

Off stage Toots indulges in a whole lotta lovin'. He is only 29 and yet is reputed to be the father of 12 children!

"I ain't got 12 kids", he says a little put out. "People jus' goin' around sayin' bad t'ings. All de children in de world are mine. I like ya to write dis: All the kids in de world who believe in Rastafari are mine. I don't care if you are big and tall you are still a kid in God's eyes." Well have you ever...?

"Ho boy, yeah! I got about four or five kids a' my own."

Toots influences are who he calls his own children of the world. Fellow Rastafarian Bob Marley through to Jimmy Cliff, Ken Boothe, girl singers Judy Mowatt, Marcia Griffiths and Americans Ray Charles, Sam Cooke, Jackie Wilson, Brooke Benton and Otis Redding. Toots also owns a mighty set of voice pipes and is possibly the most powerful reggae singer of all. But in the past he has been likened to Otis Redding and Sam Cooke.

He disagrees about that: "I know I sound all kinds a ways, I don't have one voice. I don't try to copy no one, I jus' bring it out ya know, git to de fans. I agree wid everyt'ing my fans say. And dey say I'm not a bad man."

## Fans

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Toots ends with this. "Come along, and we all 'ave a really goood time."

OK?



# Smokie get the green light

by Rosalind Russell



**SMOKIE** have gone from red to blue in eight years and it's nothing to do with their politics. The colour change shows the pattern of Smokie's career and (eventually) proves that all their fears were groundless.

To begin somewhere near the beginning. Smokie were then calling themselves Kindness, for reasons known only to themselves. Having got over the first hurdle of playing in working men's clubs and discovering that the clients didn't throw them out on their collective ears, they decided they would go Professional.

It was a big step. But the band all had stars in their eyes and damp behind the ears. They had been bottle fed on Rock 'n' Roll and it seemed the only life for a man.

"We had always wanted to be pop stars," said Chris Norman. "When we were 14 years old, watching Top Of The Pops, we imagined ourselves on that stage."

So Smokie / Kindness took their first wobbly steps in professional rock in the direction of Skegness. To Butlins. They did an audition for the manager and passed the not so acid test. They were in.

The manager watched them through part of their paces the first night. They were doing fine. He watched them through the whole of the second night and realised something was seriously amiss. They had gone through their repertoire of 15 songs, but as the set was three hours long, they had started at the beginning again.

The band was out on its collective ears. And in case you hadn't noticed, that was where the red came in. The red

faces to match the natty red blazers the camp uncles wear. Having realised that it wasn't so frightening to go professional, it gave the group incentive to go on and conquer London.

"People said that London audiences were the tough ones," said Chris, "but it wasn't so bad. I remember our first London gig, it was at a club and we went down very well."

### Rubbish

By this time, the band felt that they could tackle almost anything. They tried a record company and by various roads, ended up at Decca, the nursery of the stars.

"We made a lot of rubbish, but we had to do it," remembered Chris. "Once we even had to record this horrible Spanish song. Somebody from Decca had gone to Spain for his holidays and come back with the song that was number one there."

"He got somebody to write English words for it and we had to record it. It

**SMOKIE: The band who sat next to Led Zeppelin — and lived.**

was so bad even the producer wouldn't put his name on it."

A small string of equally disastrous singles followed and the band got more and more unhappy (blue, even, but that comes later). Didn't they record anything that could have been a hit?

"Yes, there was one. It was our version of 'Let The Good Times Roll' and I thought it should have got somewhere. I don't think half the people at Decca knew we were signed to the label."

The one that got away was almost the last straw for the group. They thought seriously of splitting up. However, it was the darkness just before the dawn, and all that kind of romantic stuff, and the white knights arrived in the form of Chinn and Chapman.

The dynamic duo proved to be the saving of the band, now known as Smokey (later to become

Smokie). As yet, they are all very happy about the arrangement.

"I was doubtful for a little while," admitted Chris, "but the more we work together the happier I am."

In fact, Smokie have recently returned from the States where they have been finishing their new album. It is titled 'Midnight Cafe' and will be out on April 9. I presumed the title held some intimate meaning for the band.

### Cafe

"No," said Chris. "But none of us could think of a decent title. The picture on the sleeve is of us coming out of a cafe, so that was that. We did think of calling it 'Wild Wild Angel' which is the title of the next single, but it might give the wrong impression."

Recording in America was a buzz for the band and they can't wait to go back to actually play live. Having conquered the working men's clubs, Butlins and London, what else is there but America?

"We love it there," said Chris. "It's where everything is happening. Everybody is aware of Rock 'n' Roll. All the groups are in the same hotels (in LA); Led Zeppelin, the Pretty Things, the Kinks ...

We've been to a couple of parties and everyone knows who's where. There seems to be more excitement about people in the rock world than there is in London."

"It's not that important being in a pop group here. No-one takes that much notice. Over there, it's special, but not so's it's silly," Chris added hastily.

We wouldn't want to get the idea that ordinary blokes would get their heads turned by the sort of thing. But it's bound to be something of a cultural shock. I mean, when was the last time any of us sat at the next table to Led Zep? All these rich people in one place must be mind blowing.

"We had a really good small studio over there. It's the same one as Barry White records in. We allowed ourselves more time on this one, we were more relaxed."

The relationship between the band and their writers seems airtight, but is it suffocating? Apparently not. Smokie are just building up their confidence and are happy to take the advice and guidance of an experienced team.

"If we write a single that's better than theirs, then we'd release it. The thing is to have the best and that's beneficial for all. That way it develops into a little competition. And that's healthy."

The competition, as far as playing in the States goes, is going to be fierce. But you're not talking

about a bunch of scaredy cats. These are the lads who mesmerised Skegness.

"Everyone said that American audiences were hard, but that's not true," said Chris.

"While we were over there, we went to see a few different people and frankly, I wasn't impressed by many of them — but I'm not saying who. The audiences went wild and I couldn't see why. They seem to show their appreciation a lot quicker. I don't see why it should be different for Smokie."

"Maybe they'd hate us, but I don't see why they should. Mind you I was only in Los Angeles and it might be different in New York."

### Exposed

However, it's back to old England and penny plain for Smokie. But not so plain. Their single 'Something's Been Making Me Blue' (Ah! got to the blue at last) is behaving very reasonable in the charts and is likely to make the band feel quite the opposite. In fact, it's doing so much better than expected, the release of the new single has been delayed to give the present one a chance of getting higher.

"If we'd brought out the new single as planned this month, we might have had trouble getting exposed," said Chris. "We don't want people to get sick of us. Mind you, we're not getting over exposed on live concerts. We've only done one concert since we've been back. We played Cardiff University and we were very nervous about not having played for a while. When we got there, the audience was all sitting on the floor. But we have more of a choice of material this time and it went very well."

Wouldn't it be nice to release the new single and have two in the charts?

"We're not big enough for people to have to use us," said Chris candidly. "It would be great to have two singles in the charts at the same time like the Beatles used to, but to do that you have to be bigger than we are, at the moment."





# G & L

**AFTER FIVE** albums and a string of singles, Benny Gallagher and Graham Lyle at last look like achieving wider recognition.

The current interest in them has crept up on them, for when the elusive success finally caught them up they were the other side of the Atlantic.

"Not that we are complaining," said Graham on the line from America.

"We just hope we have not spoilt things for us in Britain, with us being over here."

Gallagher and Lyle, or rather the Gallagher and Lyle Band, have been touring Canada and are now in America on the Supertramp tour.

"Canada was great," explained Graham. "There was an audience of 14½ thousand people at Montreal, at The Forum."

## Starved

"The big towns do all right for concerts, but some of the outlying places are a bit starved. But this means you get a very enthusiastic crowd when you play there. At one town we did, 6,000 kids turned out despite a bitter storm."

As their work covers a diverse array of styles they can usually find something to suit most audiences.

"We really had to grab the audience's attention from the word go over here, since we are new to them," said Graham.

"Once we had them listening we could put in some soft numbers, and it seemed to go all right."

"We have been playing to a Supertramp audience of course."

Perhaps the American audience will want something else?

But we have a large range of material, and we can more or less replace much of the act with something we feel more suitable for a particular audience."

Graham said they were grateful for Art Garfunkel giving them a helping hand, by making their song 'Breakaway' well known on both sides of the Atlantic.



GALLAGHER & LYLE: trying to get away from the folk image.

# a new brand of sugar

"I think it helped us," he said. "Audiences recognised it and reacted to it, when we played it. In the past people have compared us with Simon and Garfunkel, but this has usually been by people who have not really been listening to us."

"Now a lot of people who previously were not listening to them are beginning to realise their talent."

Another misconception that has been built around them is that they are a folk group.

This probably stems from the fact that when they started out as a duo they were an acoustic act performing quite simple material that they could

relate live as well as on record.

As they have developed their music has become more sophisticated, but maintaining all of their early clarity.

"We realised that to a lot of people we were regarded as a folk orientated group," said Graham. "While we did not want to lose this

following, we wanted to break off from the folkly image."

"On the last British tour we started off with some of the heavier numbers off the 'Breakaway' album, such as 'Northern Girl' and 'Sign Of The Times', which shocked quite a few people. But when they got used to it things settled down."

"In Edinburgh one folk critic actually walked out after the fourth number."

"But that tour did us a lot of good. There were 10 gigs in very different surroundings. We did a big disco and a teeny bop TV studio audience."

"It was good for us to work under such varied conditions. We learnt a lot from that."

Gallagher and Lyle have made various stabs at the charts with tracks off previous albums, such as 'Shine A Light' from 'Seeds' and 'Song And Dance Man' from 'The Last Cowboy', but while this has earned them much respect in the business it has taken until now for them to make real chart impact.

'I Wanna Stay With You' is good chart material, and a good way of following the success of 'Breakaway', even if it was Art Garfunkel's single that got most exposure.

The 'Breakaway' album itself marks a new approach to their music, slightly more intense and more of a band record, getting them away from their earlier singer/songwriter tag.

"We spent much more time on it than the previous albums," said Graham. "We spent four months just writing material for it before we went into the studios."

From the 30 numbers they came up with in this period, they sorted out the best 10 for the album.

"For the first time ever we were satisfied with the end result," he said.

"Usually by the time an album is finished you've had enough of it."

They see the growth of the band an important factor, and also development of their live act.

## Nucleus

"We want people to know we are a band now," says Graham.

There are now seven of them: Benny and Graham on guitars and keyboards, John Mumford (trombone), Ian Rae (keyboards), Alan Hornall (bass), Ray Duffy (drums) and saxophonist Jimmy Jewell.

The nucleus of the band has been playing together for the past two years, with some notable work from Jewell, giving an extra texture to the last few albums with rich, full saxophone breaks.

Five of the band members all come from the same town, Largs, Scotland, which they say is pure coincidence! Future plans include some recording in the States. They have been invited to the Bearsville Studios, Woodstock, to do some recording and have a break from their tour.

"I hope we will be back in England soon," says Graham. "It should be mid-April when we get back, and I suppose we will do a two week tour, and then over to Europe."

"We are due for some time off, but I suppose we'll have to wait. It seems it is wiser for us to work at the moment." We won't complain about that.

by David Brown



Tim 'CHILD'



Alan Hornall — Benny Gallagher — John Mumford — Graham Lyle — Jimmy Jewell — Ray Duffy — Ian Rae.



# Professor Hustle

## In Latin, of course



**EDDIE DRENNON** used to be a teacher until he discovered how to hustle. Now the man who co-produced tracks by Bo Diddley and has worked with such Motown acts as the Supremes, Temptations and Diana Ross, is dropping his role as professor for a piece of the disco action.

Drennon's hit 'Let's Do The Latin Hustle' smashed the American charts last Summer but it didn't get released over here — it immediately became an import classic.

So one especially clever gentleman decided to make a carbon copy of the original and cash in on its 'underground' popularity. And that's exactly what happened with the M & O Band being first off the starting grid and into the charts.

Bullied into action, Drennon's record company finally released the original and the result is a ding-dong battle with



by David Hancock

Eddie likely to come out on top.

Drennon has heard the British cover version, feels flattered and says it sounds "like my record with something over-dubbed".

At 35 having been involved in the music business since leaving Howard University, Eddie still finds it hard to believe that he's become a success as a recording artiste.

On that now legendary transatlantic phone link the Latin hustler explains how he got his first big break through Bo Diddley.

"Bo was living in Washington while I was going to school there. I was playing in some really way-out jazz

groups at the time and Bo heard some tapes and took an interest."

But the recording label, Chess, weren't that convinced and they thought the music wasn't a bit commercial. It was a far cry from the stuff that was to get millions dancing some years later.

Nevertheless Drennon started working at Chess producing and arranging, working closely with Bo Diddley.

At the same time the man who had majored in music theory and played violin, viola and string bass had his own band.

"When the Motown acts were in Washington and wanted a band to back them then we would sometimes get the job.

That way I ended up playing with most of the big Detroit stars," he said.

The third string to his bow was as a teacher and how it paid off! Some of his star pupils are in his band BBS Unlimited.

"I have been teaching a few of them since they were nine years old and now they're 20," he admits. "But now we've got a hit record I won't be able to keep up the teaching side of my career because there are so many demands for the band that I haven't got the time."

"Don't get me wrong, I prefer it much more now I like to express myself and my music to the public and at one time I thought I'd never get the chance."

Drennon teaches in the music school in Washington DC.

But it was a little further down the coast in the city of New York that Eddie hit the big time.

The famous discotheques like Le Jardin picked up on Eddie's 'Hustle' record and the teacher became a 'star' pupil.

"There are so many different types of dance to 'hustle' music," explains Drennon. "But the basic dance is a sort of graceful minuet type thing that is

based on Latin rhythms. "The hustle has been a dance craze in New York for about the last year and a half. Van McCoy had the first real hustle hit but people were also dancing to Barry White and MFSB.

"The dance is a very structured thing with set movements and it needs that special rhythm."

As a hustler Eddie Drennon has become a major figure in the discotheque throughout North America and Europe and is hoping to repeat his initial success with a follow-up record titled 'Do It Nice And Easy'.

"This hustle music is a departure for me because I was brought up on R&B playing with Chuck Berry, Jimmy Reed and Little Walter as well as Bo Diddley, but I can't tell you how pleased I am.

"Even though I've had more than six months to get used to I still can't believe I have a hit record."

"We're hoping to bring the band over to Britain pretty soon and we'll also be featuring Esther Williams, one of the girl singers in BBS Unlimited. At the moment I am busy producing a record with her.

And with the 'Latin Hustle' now heading for international success, this music professor ought to be able to teach her a thing or two.

# The DETECTIVES



- CANNON
- THE ROCKFORD FILES
- KOJAK
- McMILLAN & WIFE
- McCLOUD
- THE SWEENEY
- STREETS OF SAN FRANCISCO
- THE SIX MILLION DOLLAR MAN
- POLICEWOMAN
- BANACEK
- COLUMBO
- HARRY-O
- SPECIAL BRANCH
- GRIFF



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# Showaddy troc around the clock

ON SATURDAY night in the Fifties the place to be in Leicester was the 'Troc'.

Some towns had a Palais, this one had a Trocadero, and that is where you were likely to find the eight guys who now make up Showaddywaddy.

'Trocadero' is the name of Showaddywaddy's latest album, released on April 9 and reviewed exclusively in next week's Record Mirror and Disc, and is also the track they have chosen for their next single.

"We thought the title was apt since it was a popular venue in the Fifties, and ties in well with our image," said Romeo Challenger.

"The record fuses old and new together. It is still basically Rock 'n' Roll, but played in the modern way."

"If Eddy Cochran was alive today would he still want to play in the same

idiom? Look at how Duane Eddy has changed, though he still has a recognisable style of his own."

The new album features nine of their own numbers plus three rearranged rock oldies.

It is interesting to reflect that of a band thought by most to be a pure rock revival outfit, only two of their eight singles to date have been reworked oldies.

"We fancied doing 'Heartbeat' for a long time before we got round to recording it," said Buddy Gask. "When we did get round to it we did

very well with it didn't we?"

"But it wasn't a straight copy of Buddy Holly, it was our version."

"People want to categorise you. Because we do some rock and wear the clothes we do, we had to be a rock revival group. But our own stuff is just as important to us."

"Some revival bands will copy the old records straight off. If there is a crack on the record they'll play the crack."

"They seem to think its good if they can do a note-for-note copy of a Fifties guitar solo," added Romeo. "To get the Fifties sound today you have to be pretty bad."

"Trocadero" includes some songs which they say are not typical of them, and which should surprise a few of their critics.

"We are now more

by  
David  
Brown

experienced at studio work," said Romeo.

"It would be nice to have another hit single, but it is not essential. We think the single makes a good trailer for the album."

Showaddywaddy are also busy choosing new material and working out routines for their stage show.

"The stage show is an important part of our act," explained Romeo. "If people are watching us anyway, we might as well give them something to look at."

"Yeah, it must be dead boring staring at all those groups who just stand there playing away," added Buddy.

"Though it's harder to sing when you are jumping about."

They explained that they had a fair amount of casualties in their energetic act, but nothing serious - "that happens off stage," they said.

"Some of the places were so small that we couldn't all get on the stage, or someone would fall off," said Buddy. "But we don't have to play venues that small now."

Their next big British tour will be in the Summer, complete with new material and stage show. They plan to add extra lighting, more rostrums, back projection, and perhaps a new



intro to replace their stirring 'Dambusters March' grand entrance.

"We even played that when we were in Germany," smiled Buddy. "But no one seemed to mind. Everyone told us that Frankfurt was a hard place to work, but we went down a storm."

"People said they had never seen anything like it. We obviously worked hard on it, but hadn't expected as good a response as we got."

The band's appeal in this country has always been strongest in the

North East and their native Midlands, but their last tour made an impact in the South.

"We had always sold records down South, but not many of them had seen us," said Buddy. "But they soon warmed to our show."

'Trocadero' was recorded at De Lane Lea studios, Wembley, as were the previous two albums.

"We've always recorded there, but perhaps next time we shall try elsewhere, but I don't

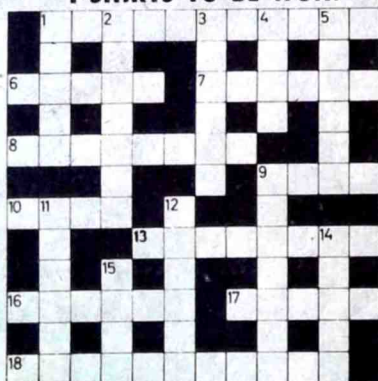
know where," said Romeo.

The band now have more time to spare, and are beginning to branch out into the business world.

Some band members have a music shop in Leicester and others hope to open a night club there, with disco, restaurant and cocktail bar.

But it is The Duke, Malcolm Allured, who has the most interesting proposition - selling old police bikes to America. "It can't go wrong," he says.

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



### CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Freak T - shirt. Send your entries to: Crossword, P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by March 17.

### ACROSS

- 1 He's made a fishy album. (5,6)
- 2 Band taking fur back to America (5)
- 3 Paradoxically those of silence? (6)
- 4 One that David Byron doesn't want taken (8)
- 5 They're in Aerosmith's attic. (4)
- 6 There are fifty of them for lover-leavers. (4)
- 7 Steve has his band of all stars. (8)
- 8 Spaniard with the music of the mountains? (6)
- 9 The ones that were made for walking? (5)
- 10 Ralph McTell's fancies. (6,2,3)

### DOWN

- 1 More like certain suede shoes. (5)
- 2 It goes with Demis. (7)
- 3 A teacher of reality? (6)
- 4 What Nazareth are when proud. (4)
- 5 Something peculiar in space. (6)
- 6 A group of three from ELP. (7)
- 7 Crown Heights romance? (6)
- 8 Group appearing one of these nights, perhaps. (6)
- 9 One of the Faces in a quartet, supposedly. (5)
- 10 A Neil Young album. (4)

### DISCWORDS No. 513 SOLUTION

Across: 1 Telephone. 7 Sting. 8 Sailor. 9 Sinner. 10 S-Cale-S. 13 A-C-Ross. 15 Summer. 18 Record. 19 Kites. 20 Red-headed.

Down: 1 Thinner. 2 Legless. 3 Past. 4 Olivia. 5 Is-is. 6 Drums. 11 Chucked. 12 Limited. 13 Ivory. 14 Oxford. 16 Rose. 17 Adge.

No 514

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SHOWADDYWADDY: branching out in the business world





IF YOU'RE propped up in bed suffering from flu then here's a tale that'll while away a few of those miserable minutes.

It's one you'll like because it shows that sometimes, only sometimes mark you, being ill can be a blessing.

This week Gloria Gaynor cancelled the majority of her British shows after having collapsed on stage while playing San Remo in Italy.

Doctors told her to take it easy or risk ruining her voice. It seemed the 'disco queen' had been cheated by ill health out of her prestigious London debut.

You see, she had been booked into the Hammersmith Odeon — the capital's largest venue outside its stadiums and arenas — a top line 3,000 capacity gig.

But strangely enough not that many fans were cheated because advance booking sales for the show had been low and even allowing for a dramatic 'on the night' sale Gloria could well have been faced with a half empty theatre.

Ironically her illness may have left her with more dignity than disgrace.

A similar state of affairs also happened at Birmingham Town Hall where, once again, the advance sales on the cancelled show had been low.

Still, an artist wants and needs to perform, even if it is to half-empty theatres.

Gloria's need is even greater, especially as she has a rumoured reputation for being unreliable. Now her reputation can only get worse.

Her highness is holed up in an out of the way medium-priced hotel that most visiting American artists would regard as a cheapo gaff.

She conducts interviews with one of her British promoters in attendance — a peculiar step. There's no one from her record company around — after all there's no disc to promote and her last single didn't make the Top Twenty.

The promoter mentions that she's suing her previous management.

Gloria opens the door and immediately returns to her American phone call telling the mouth-piece how she's had to pay all the internal airfares on her European tour and 40 per cent of her transatlantic fares. She reckons she won't come out of it with anywhere near the profit she expected.

Wearing kimono and matching turban she appears to be over the worst of her illness but does order tea and a single brandy — a respectable cure.

The first thing she does is deny her reputation for being unreliable.

"I was surprised to hear that I was one of the most unreliable artists," she begins. "I heard that I'd been booked here

# DISCO QUEEN OR ROYAL FLUSH?

three times before and I'd never showed up. Well that was the first I'd heard about it. I hadn't been booked here before.

"The last time I was going to come to London for interviews I got sick and collapsed. Every time I go to Italy I get sick and that seems to be unfortunate for me and England."

But not it would seem for Italy. As much as Gloria Gaynor rallies against its food ("a diet of bread pasta, pasta, I ask you") or its hotels ("no neatening in the rooms, everyone had to sleep in their clothes") she has toured the peninsula four times and has her biggest following there.

It was there she collapsed in true dramatic style. "My voice was going on me through the

whole thing and when I got to 'Never Can Say Goodbye' which is a really heavy song then my voice just wasn't coming out. Then I started on 'Reach Out' with the words "when you feel that you can't go on" and I just couldn't I mean I started to cry — I was choking — and my voice wasn't coming out and I got all hot, feverish and dizzy. It was so embarrassing, really terrible and the audience were dead.

## Doctor

"I thought what am I doing out here, killing myself, I won't be able to do London."

And she didn't! The next thing is a phone call from Italy to British promoter Stuart Dingley asking if Gloria

go out to dance, dine and enjoy themselves and not solely watch the act.

So by the time she was well enough to finish her British gigs, Gloria Gaynor's drawing power had never really been tested to its full.

Nevertheless the 'disco queen' was disappointed not to have played the bigger halls especially as she'd brought over her own band complete with dancers ready to demonstrate the 'hustle'.

"My act works just as well in concert halls as it does in smaller clubs," she insists. "It's not just disco music. Lord knows, anyone would get tired of an hour and a half of disco songs. No, we vary it a great deal."

Gloria agrees that in the past she has been a manipulated star but now maintains that things are going to change.

## Change

This new found independence has started by the suing of her management. "I haven't had a lot to do with my bookings but that's going to change immediately as well."

The flu she has contracted looks like being an even bigger blessing than was first thought.

She's also hoping to broaden her appeal. "In my act I change from pop to rock to disco, even to some Broadway



unreliable I am because even though they are false I have to live them down. You know how the public are, they hear a rumour and they go on with it, they don't go looking through records to check and see, but I plan to live them down.

"You know being a disco artist is one of the easiest parts of the business to get lost in, but I'm not aiming to stay there so I can't get lost."

"I mean it's definitely not going to be a disco album from here on in, and I hope to be squashing all those rumours too."

"I must tell you it's really bad to be unreliable like that because it's so easy to think you're a star when you're not."

## Upset

"I was in a club someplace place in the States and the plane was delayed and we were supposed to go on stage at 10 o'clock and got there at 9.30 and the club owner was like 10 minutes from a heart attack and he was upset and said: 'Oh I'm so glad that you finally showed up' and went through this big thing about it. I couldn't understand it till someone said 'We were told it was typical of you to get drunk and not show up.' I don't even drink," she concludes pouring a little of the brandy into her tea.

"I've never missed a show, and I've only ever been late once in the whole of my career and it wasn't even me, it was my group that was late."

"I think someone preceeds me who doesn't like me and drops these little rumours."

It has been just a year since Gloria Gaynor was crowned 'Disco Queen' in New York's famous 'Le Jardin' and it looks like she might hold the title forever because the contest has been disbanded.

Mind you there is a rumour that the whole idea was thought up by her hand's bass player to get publicity for Gloria and the discotheque but that's only a rumour.

What is fact is that Gloria's credibility has taken another knock in this country and her reputation has ironically been saved somewhat by the flu bug.

But if the rumours and cancellations increase the disco queen might well find herself without any subjects.

## David Hancock storms the palace portals and trips to find out

music and I'm negotiating for another tour as soon as possible so you can see it.

"I get very upset about all the rumours of how



Keith 'CHILD'



# Roy Wood - and all that jazz

WE'VE ALREADY got swing in the charts: by the summer we're going to have jazz too - at least, that's what Roy Wood says. "By Summer the jazz craze will be flippin' big," claims he, "it'll be sweeping the country."

In anticipation of the craze, Roy's just written a whole album full of jazzy rock that's going to be Wizzard's next LP, due out mid-April. "It's going to be called 'Wizzo'. I'd thought of using that title for the first Wizzard album... but in the end I didn't."

A single has just been released as a trailer for the album, called 'Indiana Rainbow'. "It's really the un-jazziest of the lot on the album," says Roy, who's obviously aiming to break his fans into jazz-rock gently.

He says it's not an easy process bringing jazz and rock idioms together while aiming for highly commercial. "It's just as difficult," he reckons, "as attempting a classical/rock fusion."

He admits that his prediction of a jazz-rock boom could possibly be wrong: "But I'm fairly certain it isn't and it's come to the time when we've got to change the band anyway."

Apart from a change in Wizzard's music, the line-up has seen a few comings and goings. "We've still got Mike Burney, who plays tenor and various saxes, and we've still got Charlie Gremar on drums."

"Then we've got a new sax player named Billy Paul. He plays baritone and flute too. He also sings, which is useful."

"Then there's Bob Wilson. He plays trombone, flugelhorn and French horn. Then Graham Gallery, who's a bass player and singer."

"Lastly, I'm hoping that Bob Brady might come back as piano player."

"I'm hoping now to keep Wizzard together as a full-time outfit. Beforehand I used to have to do four albums a year for two different companies and Wizzard got cheesed off waiting around for me and so they gradually drifted off."

"Now it's much better. I only have to do two albums a year and the band is involved with one of them."

The line-up which recorded 'Wizzo' is not the one Roy's outlined above, so some of the new Wizzard are learning the new material from scratch.

"As soon as I've put the finishing touches to the album," says Roy, "we'll start rehearsing for a British tour. I don't know how long it's going to take to get it all together, but I'm hoping to get on the road though after about a month."

"We'll be doing mainly a new show with about 80 per cent of the material from the new album. There will be a medley of the old hits though, for those who have come specially to hear them."

It's 18 months since Wizzard last toured in Britain and even longer since they did American concerts, so Roy's aiming to go to the States to tour with Wizzard soon after he's completed his British dates.

While everything looks very optimistic for Wizzard at the moment, Roy's fortunes as a solo artist have taken a bit of a down-turn. His second solo album 'Mustard' didn't match the success of the first one 'Boulders' and his singles from 'Mustard' got lost in the Christmas rush.

"I think," he says reflectively, "that 'Mustard' is a better album than 'Boulders' and better produced. When I did 'Boulders' it was the first and I'd got no yardstick to measure it by."

He says he doesn't want to make any excuses, but 'Boulders' did get a lot more exposure than 'Mustard'. The single too could have been helped a lot if he'd got a 'Top Of The Pops' on it, which didn't happen.

"Actually," he says with a grin, "I'd like to go back and put a good Tony Blackburn mix on it. Most people haven't got stereo radio, so when you have things whizzing about all over the place, it just tends to sound a mess when you hear it on Radio One."

In the studios he works amazingly long hours. "I'm usually supposed to be there at about half past two in the afternoon. Needless to say I'm usually late (his in-punctuality is well-known), but once I'm there, I generally work until I'm completely knackered - often around seven o'clock the next morning."

"The trouble is that you tend to become more and more critical of what you are doing. In the end though," he adds, "I do know when to stop."

by Ray Fox-Cumming



ROY WOOD: Wizzo kid

# Marmalade: in the thick of it

MARMALADE are back, as if you hadn't already noticed, and are laying it on thick

To be truthful, they never went away, but they have had a four-year absence from the charts.

But then, since 'Radancer,' they have not made a record.

The revival of interest is due to the success of the single 'Falling Apart At The Seams', a Tony McCaulay song, which got them back into the charts, plus several television appearances.

'Falling Apart At The Seams', aptly sums up their situation three years ago, with a constantly changing personnel and a steady drift away from their chart image.

The current line-up, original members drummer Alan Whitehead and bassist Graham Knight, plus new arrivals Charlie Smith, guitar, and Sandy Smith, lead guitar, has been together for two years.

"By '73 we had become one of the greatest bands for emptying halls," said Graham.

Dean (former member Dean Ford), wanted to do heavy rock, and wouldn't do the hits. Kids paid to see us and expected to hear the songs that had made us big, but they weren't getting them."

Likewise, the rock fans stayed away from their concerts because they expected them to play nothing but their '60s hits.

A split became inevitable, but miraculously the name survived, and the new band started looking for fresh ground.

"We had just about saturated Great Britain," said Alan. "After ten years a band should have done most of the circuit."

### Fresh

"For the last two years most of our work has been outside this country. We never stopped touring."

"We went further afield to where our appeal was fresh, and where our sound was more acceptable."

"In this country we seem to need chart success to keep working. We are not really a concert band. The new single has given us a new lease of life."

Their partnership with McCaulay seems a happy one, but this is not their first association. He wrote 'Baby Make It Soon', which got to number nine in 1969.

"We felt the song was right for us," Alan said. "It's ideal for radio play, and suits us vocally, rather like the old Marmalade style."

"But in all fairness, I think it was one of those

songs that could have been a hit if anyone had released it."

"I don't agree with that," Graham butted in.

"I think we had a distinct advantage if merely due to our name."

"It would not surprise me at all to find them re-releasing 'Reflections' and 'Ob-La-Di' on the strength of our current success."

"There is quite a lot of our material lying about, some finished, some unfinished if they wanted to do something with it."

Alan added: "There is a whole new generation to whom our old hits mean nothing, but they are beginning to show interest through our live dates."

"It might not seem

obvious, but we have a lot of appeal at the universities," says Graham. "They seem to have a degree of nostalgia about them and a better knowledge of what has gone before than the average person in the street."

"We did very well at Glasgow University, which might or might not be due to the fact three of us are from Glasgow (Alan is the odd man out, he comes from Kent), but Robin Trower was playing in town and we expected him to draw the students."

"I believe most bands are less heavy now, and more entertaining. We include about six of the hits plus some newer stuff, and we are certainly not emptying halls anymore."

Among their most memorable one nighters during the past year was a Hunt Ball in Yorkshire, a far cry from the days of performing in marquees, backs of lorries, and on whistle-stop package tours.

### Scot

Marmalade can claim to be the pioneers of the Scot rock boom:

"There were no bands coming down from Scotland a few years back, and those that were did not do much."

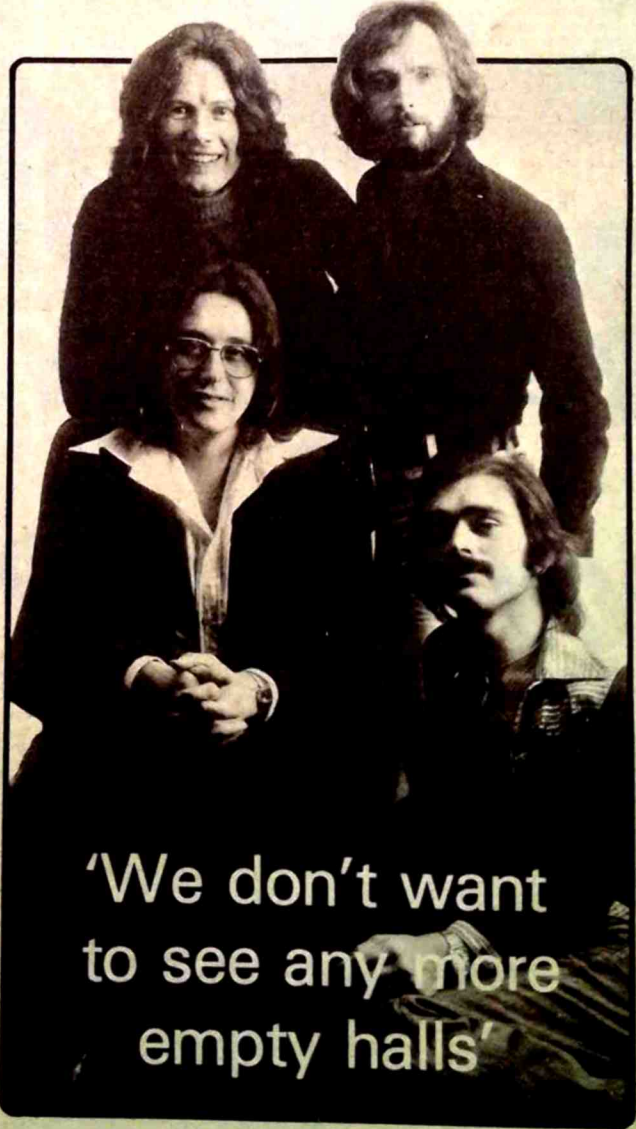
"Really it was my fault that the Bay City Rollers came down to London. We were playing in Kirkcaldy, and Tam Paton said he was looking for an agency for the band, so we recommended ours. But they left after a few hits."

Marmalade are still big business North of the border, and are gradually reasserting their popularity elsewhere, for which the current single can do no harm.

Their next single will be another McCaulay song, and if that takes off they will start work on an album, to include some of their own material.

They freely admit to having their problems and faults in the past, and have obviously learnt from them. The circle has turned right round for them, till they are back in the charts again.

"They don't want to rest on past laurels, but at the same time don't want to completely ignore them. They have made that mistake before, and they agree. "We don't want to see any more empty halls."

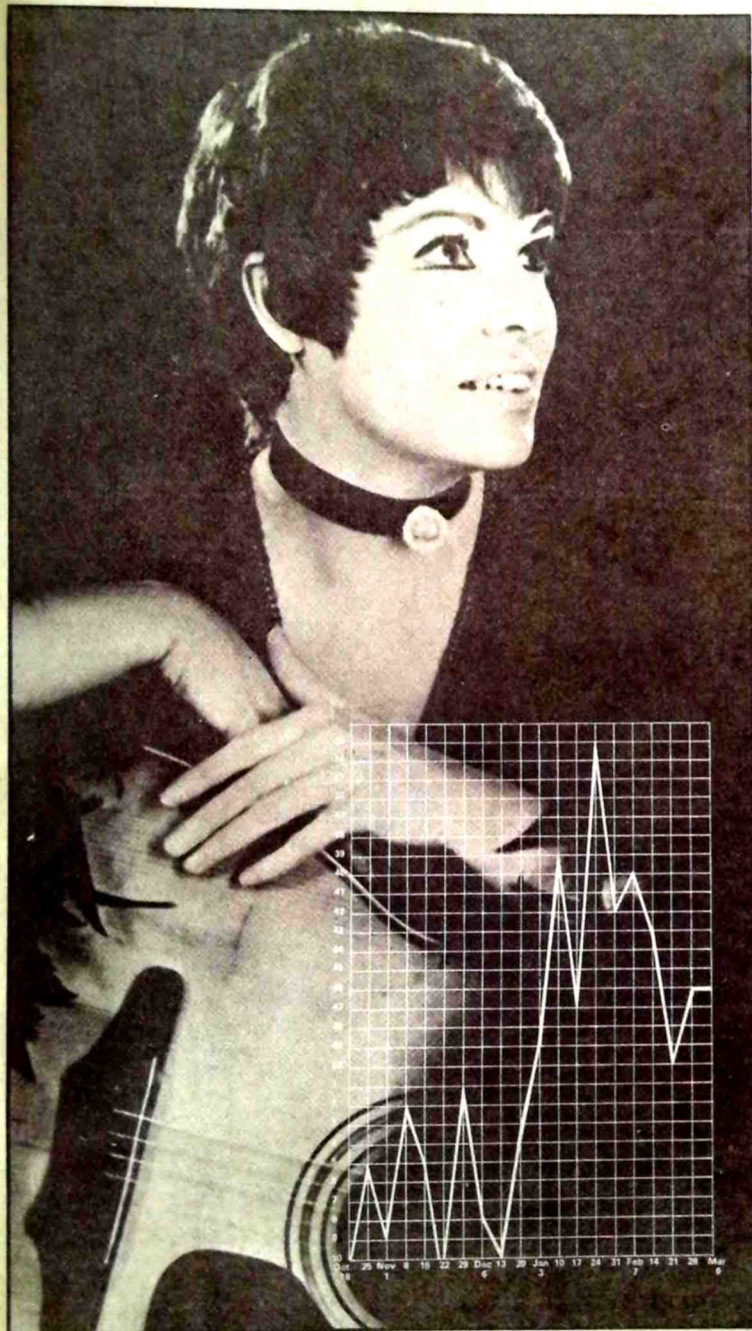


'We don't want to see any more empty halls'

by David Brown



# HARD GRAPH FOR ETHNA



ETHNA CAMPBELL: flabbergasted

ETHNA'S PROVED to all that if you wait long enough you'll eventually become a star.

Ethna recorded 'The Old Rugged Cross', an old religious song, about 10 years ago and it was recently unearthed in a Glasgow junkshop by radio personality Frank

Skerrett who then played it during his programme on Radio Clyde. Eventually the Irish born Ethna, 29, and a part-time secretary, was tracked down in a suburban house in Leeds, and was totally flabbergasted to hear that the song, which was recorded years ago as a

joke, was in popular demand. However she agreed to make another recording, of the number, which subsequently became a hit.

It entered the charts on October 18, last year, and since that time it's been going up and down like a proverbial yo-yo (see chart).

THERE'S SOMETHING very satisfying about having a single in the charts, apart from the glory that is, Money. It overcomes shyness, gets rid of acne and can waver your principals.

American songwriter / singer Randy Edelman might look as if he's having a ball grooving away to 'Concrete And Clay', but afterwards, I can reveal that he sneaks off and plays Rachmaninov - and that's not Russian roulette.

"I grew up in New Jersey," said Randy "When I was young all I wanted to do was play ball. I used to keep my piano playing a secret. Then when I was 14 I thought I should play piano all the time. I went to music school for four years and met James Brown. It was the opposite world to mine. I used to go to his company and arrange music there then come back to school and play Rachmaninov."

When he left college, he took his tapes to a publisher, and met Tony Orlando who was doing a desk job at the time. From there, Randy's career took a swift up-turn.

"It all happened in a year and a half - from Australia to Mexico. It's been good experience."

But what about the classical music? Didn't he regret leaving it behind for the less subtle 'Concrete And Clay'?

"I don't regret it," said Randy. "Realistically speaking, there are few concert pianists who are doing what they want to do. There isn't enough demand. Most of them end up teaching music in college. I much prefer rock. I just think to myself sometimes, 'you could be teaching in Columbia, Ohio,' and I don't regret it."

But Randy never intended to become a performer. He was strictly an arranger and conductor. He's worked with films, doing the scores and more recently working with Nigel Olsson who is producing an album for Susan George.

Then last year, he met the Carpenters. They had recorded a couple of his songs and invited him on the tour. There might be some who would not necessarily welcome this invitation, but Randy did.

"It was a bit scary, being thrown out in front of 10,000 people. It was a kind of shock treatment. They've been great to me though and they are easy to work with."

Perhaps he could pass on a few hints to Neil Sedaka.

"They have recorded a song of mine called 'You' and it may be their next single after the Herron's Hermits one they have just released."

Mr Edelman seems to be well up on the current British releases. Has he been here before?

"I've been to Britain once, last April, when I came in for a promotional visit. I appeared once in a club. But I will be back this week and may do one concert."

But what made him choose a 10-year-old



RANDY EDELMAN: sneaking off to play Rachmaninov

# TWO OF RAND ONE OF CEMENT

Unit Four Plus Two song as his single?

"Well, this is the first time I've recorded a single that I didn't write myself. I know the original was a big hit in Britain, but it didn't do much in America. In some ways that's good. It'll be fresh to the Americans."

"I'd been thinking about doing an old song and I sat down at the piano and started to play the song. I couldn't even remember the words. The

song seemed to suit my voice, so I recorded it."

It seems an amazing coincidence to me, that I should speak to two American artists recently who have so much in common. You remember Rupert Holmes? The man who has been producing an album for Barbra Streisand? The man who plays piano, writes film scores, who released the brilliant single 'National Pastime'? No?

"I don't know him," said Mr Edelman coldly. Oh well, it was a thought.



Dave 'CHILD'

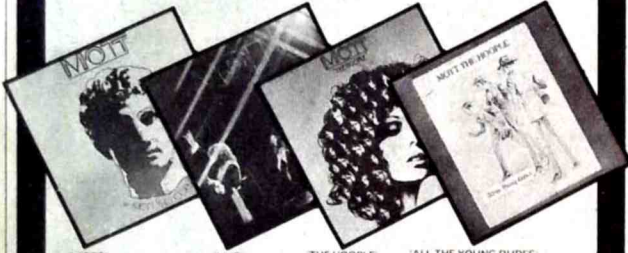


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**25 sets To Be Won!**

Each Set Comprises:



**PLUS 50  
RUNNER-UP  
PRIZES OF  
THE 'GREATEST  
HITS' ALBUM**



STRANGE AS IT may sound, that brash bunch of rockers Mott The Hoople came out of a band called Silence.

This contained guitarist Mick Ralphs, bassist Overend Watts and keyboards player Verden Allen, who were joined by Ian Hunter, guitar, keyboards and vocals, and drummer Dale Griffin. They gained a strong following through circuit gigs and several reasonably impressive albums, and got in the public eye through that Albert Hall concert, which led to rock concerts being banned there.

Band members came and went, and the band looked like coming to a premature end, but got a brief reprieve when David Bowie gave them new spirit after he produced their first hit.

The best of the band in their latter and more creative period, May '72 to February '74, can be found on CBS's Greatest Hits collection, which can be yours if you can answer three easy questions on Mott.

**MOTT COMPETITION**

**How to Enter**

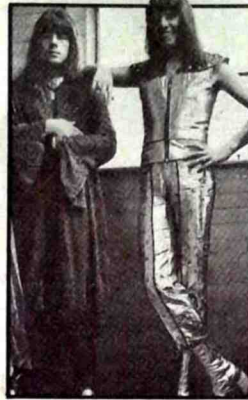
Just answer the following three questions and send your entry to: MOTT / CBS Competition, RECORD MIRROR & DISC, PO Box 195, London N7 7BB. The first 25 correct entries picked out by the Editor will be announced the winners of the complete sets and the following 50 runner-up winners will each receive a 'Greatest Hits' album.

- 1) Who was the guitarist that replaced Mick Ralphs?
- 2) What was the name of their hit written and produced by Bowie?
- 3) Which ex-Spiders From Mars guitarist joined them in their latter days?

Name .....

Address .....

**SWEET  
DREAMS**



**IN  
AMERICA**

by Linda Merinoff

**ANDY SCOTT** was lounging around the dish-cluttered living room of a suite in one of New York's once-lovely hotels, the same one in which Roxy Music used to stay. Sweet were in New York for a couple of days but they won't be playing here.

Andy was eager to talk about America and he certainly should be, considering that the Sweet is one of the few English bands to have any success here at all.

"We've got to be better really, haven't we," said Andy. "Everyone says America's the hardest to break and our records have broken so we must be good. There hasn't been any hype because that way no one would have known whether it was the hype or the fact that the Americans wanted a group like us."

"We've always had a cult following in California anyway and it's amazing the amount of people who used to buy all our imports. I always considered myself lucky in terms of success, but then it doesn't become luck anymore - it's because you're really good."

"I think we're a breath of fresh air," added Mick Tucker.

"There's no one else around who's playing our particular kind of music."

"There's a lot of feel in the music, energy," said Andy. "We're the only band that doesn't have a front man really. Bands like the Yardbirds used to excite me and if we can be half as exciting as that kind of thing we're doing well."

Sweet all feel that what the American kids are looking for at a concert is lots of noise, lots of

energy, real good time rock 'n' roll. They use special effects like lighting and films, but those are secondary. Although they work hard on stage, Sweet just seem to let it all happen.

Although the band's been plagued with technical problems in the first few cities like Nashville and Chattanooga they've been well received at all their dates. They've also discovered what other problems to avoid.

Andy told me: "We introduced one or two new numbers, but then there becomes a low spot and it breaks up the energy. The American kids want to be driven all night, so we're bringing back some of our old stuff."

"America's only had one album here, so we have to work within those barriers and confines," said Mick.

**Afford**

On this American tour Sweet are being supported by Eric Carmen, former member of the Raspberries. He is a classic pop performer, young and good-looking, and his music is vibrant enough not to turn off a Sweet audience. It's surprising that Sweet can afford to headline a tour after only two hit singles, but they seem to be selling very well.

Since they aren't playing in New York, Capitol Records hired a bus to bring people to their Philadelphia concert, about 2½ hours away. We pulled up at the Holiday Inn where we met Mick and Brian. Brian seemed all right, but Mick appeared to be very nervous, perhaps pre-concert jitters.

The concert itself went very well.

The harmonies were less subtle than those on the records but still effective. The many Eric Carmen fans in the audience don't seem to be at all put off by the Sweet. Andy, however, was wrong when he said that he thought their audience in America was about 18 years old. There were very young kids in the auditorium and they seemed to be the only ones to respond, by giggling and shouting, to every vulgar comment the band made. Americans aren't used to a continual bombardment of four letter words coming down from the stage. People can get arrested here for that.

The world of Rock 'n' Roll being what it is, most of the songs the band played were from the 'Desolation Boulevard' album. All of Brian's introductions to the songs went completely over the kids' heads - not because they're so complicated but because the audience can't understand his accent.

In spite of the language barrier, most of the audience had a marvellous time, yelling, a few people in the front up dancing, the rest bouncing in their seats.

Back at the hotel suite: Andy and Mick have been speaking for about an hour. Steve and Brian wandered in and the eating and drinking began. Brian went down to the bar to see some fans who've called up to the room to say hello.

Sweet will make it in America simply because they're playing good music and they have the sensitivity to keep in touch with what their audience is looking for - even if it doesn't particularly suit the band.

That's professionalism and that's what usually wins out over here.

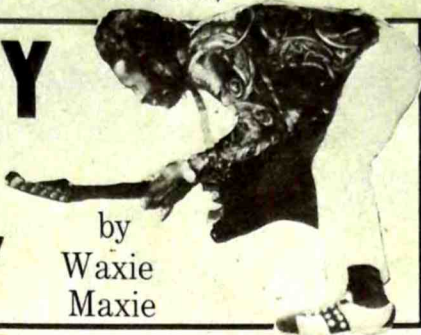


# The story of ROCK 'N' ROLL

PART FOURTEEN: Chuck Berry

## 'CRAZY LEGS' BERRY

by  
Waxie  
Maxie



**CHARLES EDWARD BERRY, nicknamed "Crazy Legs," "The Poet Of The Rock 'N' Roll Age," and "Mr Rock & Roll," was born in St. Louis on October 18, 1931.**

Chuck Berry, with his three sisters — Lucy Ann, Thelma, and Martha — attended Simmons Grade School, Summer High, and later Poro College, St. Louis. In 1952, Chuck formed his Chuck Berry Combo and soon, his throaty voice and high energy guitar, aided by nifty accompaniment, catapulted his band into local clubs like the Moonlight Bar, Huff Garden Club, and All Cranks Lounge, East St. Louis.

He sang and played guitar so well that bluesman Muddy Waters, told Leonard Chess, of Chess Records in Chi-

cago, about Chuck and he was signed to make records immediately.

Chuck explains: "I first walked into Chess Records in May of 1955, after going to a Muddy Waters show the night before, and I jammed with him, it was a great thrill, him letting me play with the band, and he told me to go along and see Leonard — whoever Leonard was, I didn't know — and get him to record you," because he said I played some nice stuff. So he gave me the address, and I went. The first records I cut for Chess were 'Maybelline' and 'Wee Wee Hours'."

But the life of a professional Rock 'n' Roller in 1955 was tough. The young Chuck Berry, only 24 at the time, was ambitious. He believed he was talented enough to make it to the top. But during the next few years, Chuck proved himself worthy of the faith Muddy

Waters and Chess Records had in him. He wrote and recorded many songs that expressed the feelings of teenagers at that time — 'Sweet Little Sixteen', 'Carol', 'School Day', etc.

"I have written about cars, and about my school I can't write about something I haven't experienced. I wrote 'Sweet Little Sixteen' at a concert when I saw a little girl running around backstage collecting autographs.

In 1956, he had his second million seller with 'Roll Over Beethoven', which led to him appearing in the Newport Jazz Festival Film 'Jazz On A Summer's Day'. His sellout concerts became scenes of mayhem that have been rarely equalled.

He appeared in 'Rock Rock Rock' (1957), 'Mr Rock & Roll' (1957), and 'Go Johnny Go' (1959). He also made a string of

records for several other labels including, Argo, Roulette, Checker, End, Atlantic, Mercury, before returning to Chess Records a few years ago.

Chuck is also extravagant with the money he earns. One purchase was a large amusement park complex called Berry Park in Missouri.

"Country club, swimming pool, nightclub, motel — the lot," he says. "It cost me about half a million dollars."

He also likes the applause of the crowd when rock and roll fans stand and shout 'Let It Rock' and 'Bye Bye Johnny'. He says: "I shall never hang up my guitar. Maybe I'll get so feeble that I'll have to lean on it a little. But I reckon we'll both go over together."

His sensational 'crouch run' stage routine always brings the house down. In February, 1967, he caused a riot

at London's Saville Theatre when the safety curtain was brought down towards the end of his house-rocking performance, and hundreds of drape-clad Rock 'n' Roll fans rioted — tearing down fittings and swiftly dismantling seats!

Chuck is happy with the

success of his career, but would still like to appear on British TV more often. Certainly, no one can object to Mr Rock 'n' Roll appearing on the Old Grey Whistle Test, Super-sonic, and Magpie, as long as he plays some of that good old Rock 'n' Roll Music.

## fan clubs

**IGGY POP Fan Club, 760 Market Street, Suite 315, San Francisco, California 94102 U.S.A.**

**Organisers:** Raymond and David.

**Membership fee:** four dollars. (cheque or money order). Silver Iggy Pop Membership Card, Hardcore POP Button, "Fanzine", put out regularly, Iggy Pop bumpersticker, two Hardcore postcards and a free Iggy Pop Poster for new European fans. Offers of poster, 8 x 10 glossy picture, picture button, photo message stickers, back issues of "Fanzine" and other items.

**GANG Official Fan Club, 31 Soho Square, London, W.1**

**Secretaries:** Jan and Wendy.

**Membership fee:** 75p per year. Club provides membership card, complete biography of each member, signed glossy photograph, complete GANG story, bulletins of where and when they are playing, news letters. Competitions, chance to attend recording session. Offers of individual photographs and personal photobadges. SAE. **BARBRA STREISAND Association, 59 Albion Road, Great Yarmouth, Norfolk NR30 2JD.** Secretary: David G. Ward.

**Membership fee:** £1 per year (75p if you are still at school) and £1.50 outside the British Isles. Membership card, photograph of Barbra and copy of the current newsletter. Newsletters sent out bi-monthly, consisting of four or five pages including a feature "Barbra Streisand and me" written by members

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

Please do not write to RECORD MIRROR & DISC for information about fan clubs. We do not have club information at our disposal and letters cannot be answered.

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



**KINKS: Ray Davies and friends.**

with a pic as a prize for the successful ones. News, quizzes, cross-words, members' advertisements for records, etc. Serialised biography or story. Also tape "Barbra Streisand sound Magazine."

**LYN PAUL Fan Club, Bridge House, Station Road, Theale, Reading, Berks.** Secretary: Mandi Belcher.

**Membership fee:** £1. Biography, personally signed picture, four news letters per year, membership card. Visits back stage where possible. A new club.

**BROOK BENTON Fan Club, "Chez Nous," 2 Woodside, Beamish, Stanley, Co. Durham, DH9 0QY.** Secretary: "D" Dodd.

**Membership fee:** up to

March. Offers of pens, key fobs, label buttons and photographs. Membership card. Members will have chance of seeing Brook when he is in this country.

**MARTY, PAUL AND DANNY, Fan Club, P.O. Box 67, Harrow, Middlesex.** Secretary: Jemmu Walker.

**Membership fee:** £1 per year. On joining members receive free club badge, glossy photo, biography, latest details and news of the boys, bi-monthly news letters with personal messages from the boys. Competitions run regularly with prizes of something personal from Marty, Paul or Danny and a chance to meet them on tour. Special offers of photos, tee shirts, logos, stickers.

# TARNEY & SPENCER

## 'I'm Your Man Rock n' Roll'

BRAD 7603



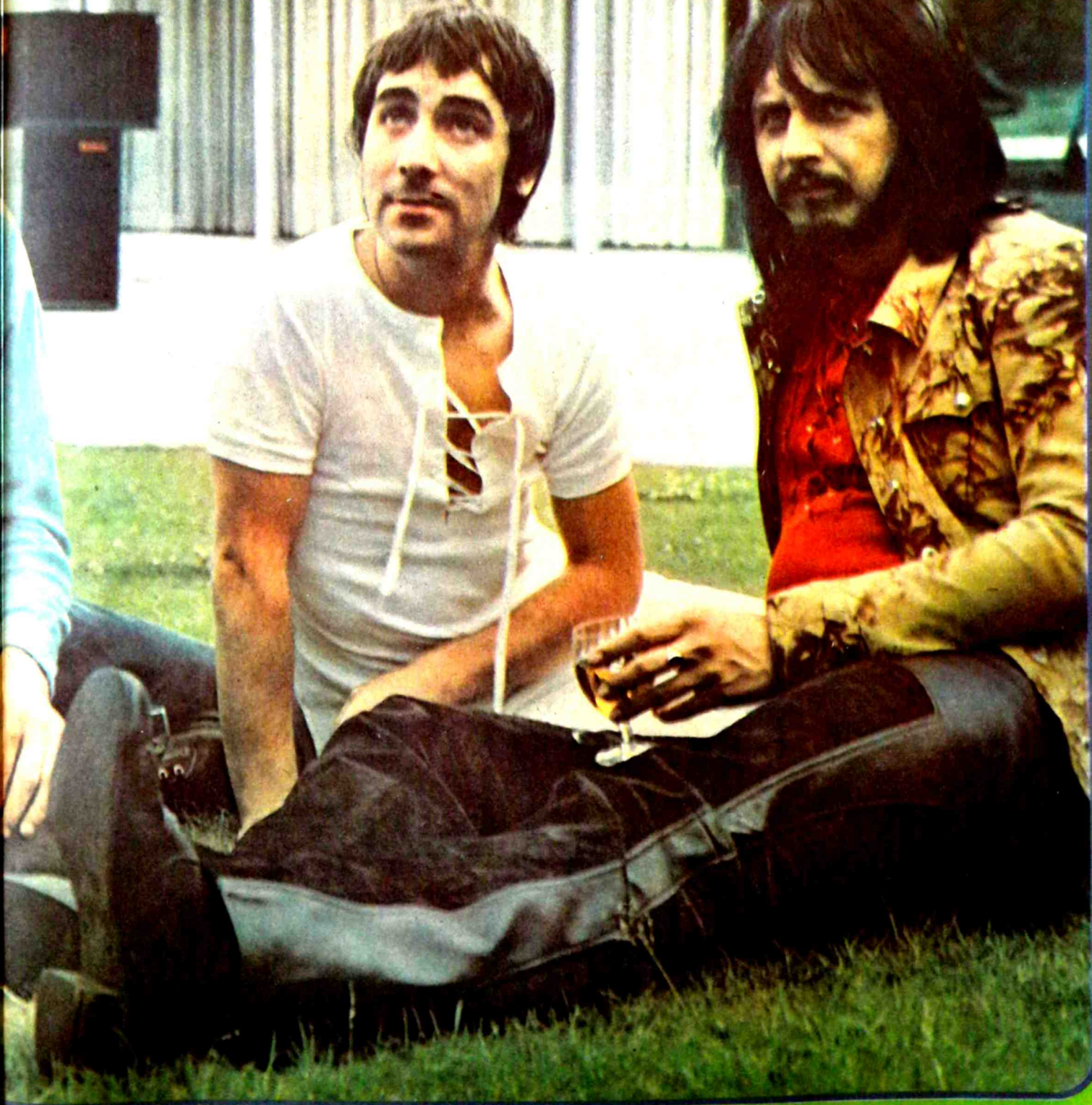
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# james hamilton's DISCO PAGE

## A MESSAGE TO THE INDUSTRY

**SOMETHING ultimately harmful seems to be happening — something that needs a warning before it gets totally out of control.**

Over the last month or so, the disco market has become saturated with product. The type of music released on singles in this country has dramatically changed, so that material appealing to disco audiences now dominates. 'Heavy' groups have practically vanished, MoR has become beatier, teenybopper acts and straight pop purveyors are less in evidence.

In America, which is in the throes of an enormous 'disco' boom, this trend could be expected. In fact, it is amazing to see how few of the really big disco hits actually go on to make a sizeable

impression on the national Top 100 there. Which is the point of my message here.

A hell of a lot of good disco records are coming out here — far too many! Very few of them are going on to the sort of success that they deserve. Disco DJs, radio programmers and even record reviewers are so swamped with potentially useful singles that they haven't a chance of being able to break more than just a few.

OK, so record producers have discovered that a market exists which they can aim for when concocting their creations (and a surprisingly large number of the disco singles come from Britain and Europe). But, please fellows, ease up before you kill the goose that lays those golden eggs! A look at the British Top 50 shows that disco reaction can definitely make Pop hits, but another look also shows that there is only so much room for disco records.

Ease up before there's a backlash, as is beginning to be the case in the States. In fact, ease up before it's too late

## dj hot line

Jay Jay Sawers (Hotel De Croft, Dalry) reports with surprise that his kids go for **THE BEATLES** 'She Loves You' (Parlophone) — as with the Twist, I'm surprised he's surprised 'cos it's so obvious — with the re-activation of all their old singles, could the BEATLES be the next new thing though? **30TH CENTURY STEEL BAND** 'We've Got To Work To Stay Together' (UA) continues upwards with tips from Peter Dunn (Hostile Sounds Disco, Haverfordwest), Willy Cash (Untouchable Disco, Appleby), Doctor John (Disco - Tech, Telford), Jay Davis (Sound Machine, Welwyn), Jon Taylor (Crookers, Norwich) amongst the tipsters. . . the A - side's big with many, but **GLITTER BAND** 'Makes You Blind' (Bell) still THE side for Peter Dunn and Anthony Allan (Speakeasy, Wakefield). **EDDIE DRENNON** was being tipped on this page as long ago as last October!

Jay Davis, Jon Taylor tip **EDDIE RICKS** 'He's A Friend' (Tamlab) — there's a complete discography of all Motown records released here between 1960 - 1970 available for 80p from Record Information Services, PO Box 226, London SW4 0EH. **PIONEERS** 'Feel The Rhythm' (Phillips) is the word from Steve Day (Chingford), Mark Ryman (South Wales clubs) and Les Aron (Life Discos, Bognor Regis) — Les also joins Doctor John for **HAMILTON BOHANNON** 'Bohannon's Beat' (Brunswick) — good to see **ASLEEP AT THE WHEEL** 'Bump Bounce Boogie' (Capitol) picking up action for Mark

Ryman and Mike McLean (Strathdisco, Glasgow), while Steve Day's swinging with **BENNY GOODMAN** 'Stamping At The Savoy' (RCA) — Alan Gold (Brighton) and Dave MacRae (Primitive Disco, Seaham) tip **WOODY HERMAN** 'Woodchoppers' Ball' (MCA). Mike McLean's joined by Dave for **DR FEELGOOD** 'Back In The Night' (UA) and by Alan for **BE - BOP DELUXE** 'Ships In The Night' (Harvest) — support for **LINDA G. THOMPSON** 'Ooh What A Night' (Magnet) from Peter Greig (Route 66 Disco, Plympton), Mark Ryman, and Ashley Eatly (Ashley's Disco, Ferryside). Ashley's joined by Steve Lloyd (SL Discos, Llanelli) in strong Welsh support for **BUTTERFLY** 'Crazy Legs' (Thunderbird). I'm just coming up to a lucky 13 years as a disco DJ, happy anniversary me!

Rod 'King' Schell (Twisted Wheel, Carlisle) and Ray 'Rosko' Robinson (Tiffanys, Leicester) are helping to chart **BUNNY SIGLER** 'Giri Don't Make Me Wait' (London). **Graham Nash** (Southampton) — no relation — info that AFN broadcasts sold US disco hits on Tuesdays between 21.05-21.30 CET — BST on 344m. **DALIDA** 'J'Attendrai' (Decca), which I like anyway, just topped the French charts. **Funky Male** (The Goodies, Rochester) tips **RHYTHM HERITAGE** 'Disco - Fied' / 'Boogie Down' (US ABC LP) and Les Spaine (Timepiece, Liverpool) goes after **PARLIAMENTS** 'Moth-ership Connection' LP (US Casablanca) . . . a



**BEATLES: surprise twist** reminder that **JIMMY JAMES** 'I Am Somebody' — his current US hit — is still available here (Pye 7N 45472).

## new spins

**BRASS CONSTRUCTION:** 'Movin': 'Changin' (LP 'Brass Construction' UA UAS 29923). From possibly the biggest-selling import album of all time, now out here, these two eight minute-plus tracks are almost as unremittingly funky as they are when done live. **TERRIFIC!** **FUNKY PICK:** **THE ROYAL SHOWBAND:** 'The Huckbeuck' (Irish EMI EMI 5038). A mind-reading plugger from EMI Ireland has sent me this re-issue of the Brendan Bowyer-led showband's 1965 smash, an infectious party-type styling after Chubby Checker's twisted treatment of the late '40s dance tune. **MoR PICK:** **FRANK SINATRA:** 'I've Got Under My Skin' (Reprise K 1420). Pity it's the applause-riddled live 'Main Event' cut, but even so this is great quickstepping stuff. **BETTE MIDLER:** 'Strangers In The Night' (Atlantic K 10729). A Bette's trendy 'disco' treatment is still good for the old folk, while her

## BRASS TRACKS

'Samedi Et Vendredi' flip has that Tabou Combo sound. **GEOFF MULDAUR:** 'Livin' In The Sunlight (Lovin' In The Moonlight)' (Reprise K 14421). Maria's hubby has authentic '20s-type fun with this happy Henry Hall-style silliness. **JOHN INMAN:** 'Teddy Bear's Picnic' (DJM DJS 645). A fine — if faster — alternative to Henry Hall's famous 1932 version (which is still available on World Records LP SH 172). **MoR PICK:** **JOE BOB'S NASHVILLE SOUND COMPANY:** 'Chattanooga Choo Choo' (Capitol CL 15857). Less powerful than their great 'In The Mood', though a good segue out of 'Bump Bounce Boogie' even so. The flip's 'Take The "A"



**BRASS CONSTRUCTION: Terrific**

Train' is possibly stronger. **MoR PICK:** **BONEY M:** 'Baby Do You Wanna Bump' (Creole CR 119). Prince Buster's 'Al Capone' goes disco with a title change and zingy new rhythm! **POP PICK:** **HOT CHOCOLATE:** 'Don't Stop It Now' (Rak 230). Predictable as crushed cacao seeds. **10cc:** 'I'm Mandy Fly Me' (Mercury 6008019). Ruthlessly edited from the LP though it is, this slowie's an obvious smash. **POP PICK:** **LEROY HUTSON:** 'Feel The Spirit (In '76)' (Curton K 16702). Lovely synthetic melody, cooling chix and hustling rhythm. **DISCO PICK:** **GENE PAGE:** 'Wild Cherry' (Alliantic K 10727). Subdued '60s brass, softened by 'shoo-be-dooing' chorus, whistling strings and general MoR lushness. **DISCO PICK:** **PIERO UMIANI:** 'mah-Na-mah-Na' (EMI INT 519). Original version of a much-sought 1969 movie theme — nagging nonsense noises, pure Easy Listening. **THE ALLAN BERNARD LITTLE BIG BAND:** 'Twelfth Street Rag' (Destiny DPI, from 70 Victoria Road, Romford, Essex — Romford 44958). Useful fun — filled Dixieland reading of the party fave. **CHANTER SISTERS:** 'Band Of Gold' (Polydor 2058099). Freaky stereo intro to an incredibly

inventive revival that deserves to hit big. **POP PICK:** **LINDA LEWIS:** 'Baby I'm Yours' (Arista 43). Clumsy build - up to a US recorded hustling treatment of Barbara Lewis's oldie. **BARBRA STREISAND:** 'Shake Me, Wake Me (When It's Over)' (CBS 4027). Slightly over-done churning hustle beat revival. **FRANKIE AVOLON:** 'Venus' (Polydor 2001631). Philadelphia's finest reprises his '59 hit with ustling hi-hats — lovely, but maybe more radio than disco. **JAMES FOUNTAIN:** 'Seven Day Lover' (Crescent CRM 5002, from Global Record Sales, Canada House Basement, 3 Chestow Street, Manchester M1 5EN). Good guess almighty Lord, UHH! In fact this William Bell production is genuinely good and worth getting by Soul fans both Southern and Northern. **SOUL PICK:** **ISAAC HAYES:** 'Groove-A-Thon' (LP 'Groove-A-Thon' ABC ABCL 5155). Aply - titled 9.48 marathon funky groove. **FUNKY PICK:** **RONJI SOUTHERN:** 'I Just Wanna Dance' (UA UP 36009). Pierre Tubbs gives American Ronji a great bouncing funky hustle rhythm that grooves on into a Part 2 flip. **DISCO PICK:** **LEROY BROWN:** 'Real Love' (EMI 2399). Pretty light rhythm thunker in the Al Matthews bag. **JESS RODEN BAND:** 'You Can Leave Your Hat On' (Island WIP 6286). Randy Newmann's hilariously kinky love song is wordy but should cut through via this bottom-heavy sinister semi-slow roller. **DAVID NICHOLSON:** 'Getting A Little Lonely' (Polydor 2058830). Funky Pop harmonies with a good Nell Sedaka beat. **CHRIS SPEDDING:** 'New Girl In The Neighbourhood' (Rak 232). Buddy Holly's 'No Fade Away' meets 'Iva Bobby Joe' and 'The Batman Theme' — bah — sussed! **MIKE BERRY:** 'Tribute To Buddy Holly' (Polydor 2058700). Modern remake of his 1961 classic, similar but minus the Joe Meek touch, this was a recent Netherlands hit. **DONNY GERRARD:** 'A Woman, A Lover, A Friend' (Bocky FIG 17). Soulful slowie, like a male 'I Can't Stand The Rain'. **RAINY DAYS:** 'Party' (Seville SEV 1069). Hissing hi-hats rool, OK! **ANACOSTIA:** 'Alli Need' (CBS 3742). The ex- Presidents hustle along. **PEOPLES CHOICE:** 'Nursery Rhymes' (Puffin Int PIR 4064). Gruff-voiced sparse slow funk.

## james' top ten

- 1 **BUMP BOUNCE BOOGIE** Asleep At The Wheel (Capitol)
  - 2 **FALLING IN LOVE AGAIN** Kevin Ayers (Island)
  - 3 **TEXAS** Charlie Daniels Band (US Kama Sutra)
  - 4 **THE HUCKLEBUCK** Royal Showband (Irish EMI)
  - 5 **TWISTIN' THE MOOD** Joe Loss (Deleted HMV)
  - 6 **OPUS No. 1** Mills Brothers (MCA)
  - 7 **RADIO Medium Wave Band** (Spark)
  - 8 **LIVIN' IN THE SUNLIGHT** Geoff Muldaur (Reprise)
  - 9 **SWINGTIME IN THE ROCKIES** Benny Goodman (RCA)
  - 10 **HIT THE ROAD JACK** Stampeders (Private Stock)
- BREAKERS**
- 1 **JUNGLE ROCK** Hank Mizell (Charly)
  - 2 **BABY DO YOU WANNA BUMP?** Boney M. (Creole)
  - 3 **STRANGERS IN THE NIGHT** Bette Midler (Atlantic)

## import picks

### Cat among the birds

**IODI:** 'Querida Mom' (Argentinian EMI 1344). Setting the cat among the pigeons, here's a simply terrific import from Argentina! Combining perfect American hustle ingredients with Eastern influences, Marvin Gaye vocal sounds, stomping rhythm breaks and freakout guitar, it's an inventively frothy delight that deserves release here, there and everywhere. Definitely a US smash if it gets out there. **DISCO PICK:** **BILLY COLE ORCHESTRA:** 'Mystic Mood' (Recreational and Educational Enterprises, from G. Francis, 12 Canary Avenue, Kingston 11, Jamaica). And another! This beautifully lush and sophisticated Easy Listening instrumental smoocher is credited to Zap — Pow as composer, yet it bears no

relation to conventional Jamaican music. Be warned, it really is just straight Easy Listening, and truly lovely. **SOUL CHILDREN:** 'Finders Keepers' (Epic 8-50178). Meanwhile, back in the States, this old-fashioned Don Davis-produced Soul pounder is currently Sam and Dave's round about the halfway mark on the R&B chart. **MONDAY AFTER:** 'Merry-Go-Round' (Buddah BDA 512). Here's a Tom Moulton-mixed two-partner that's climbing the Soul top 30. A bright and breezy cyber szlizzer, it's typically characterless despite some impassioned wailing from the guys in the group. **TOM SCOTT:** 'Uptown and Country' (Ode 66116). Featuring gospel-type organ by Richard Tee and slipper slide guitar by Hugh McCracken, this bouncing rhythm showcase for the sax-playing LA Express leader is enough of a hustler to go disco in a big way. Here, Jr Walker fans should love it.

## reggae

### Rhythm & Chant

**THE SELECTORS:** 'Rock Back' (Reggae RE 003, from L. Lawrence, 249 Kilburn High Road, London NW6 — 01-328 5680). Evidently a new dance, this rhythm and the chanted lyrics have a simple but peculiar power that is immediately grabbing. Not necessarily another 'Dat', but well worth checking. **REGGAE / POP PICK:** **BANDIT:** 'Money Money' (Grounation GRO 203, thru Vulcan, 49-53 Harrow Road, London W2 — 01-492 2121). Funky instrumental treatment of the O'Jays' 'Ship Ahoy' album track, rather good. **THE CREATIVE AND THE RECEPTIVE:** 'Skin Tight — Too Tight' (Tropical AL 060). Inspired by the Ohio Players, this organ-led instrumental has a strong

steady rhythm with wide appeal. **JOHN HOLT:** 'Td Love You To Want Me' (Trojan TR 7975, thru Selecta). Almost a Pop hit, John's light reggaefication of Lobo's oldie is far from ethnic and could go MoR. **NORRIS WIER:** 'Pump The Pump' (Grounation GRO 2033). The title refers to the bass voice's line in the Gladiolas / Diamonds oldie, 'Little Darlin' — which this in fact is, minus lyrics! Great fun. **HORACE ANDY:** 'Nice And Easy' (Attack ATT 8117, thru Selecta). Melodic falsetto hustling reggae. **MICHAEL ROSE:** 'Guess Who's Coming To Dinner' (Oval 1068, thru Virgin). Natty Dres Looks, that's who — and not Joe Dassin, despite the 'Indian Summer' sound. **OWEN GRAY:** 'I Say "Super-Jaws"' (Horse HOSS 122, thru Selecta). Borrowing slightly from the Seven Seas' tune, the veteran ska star does a useful semi-slowie about the big fish.

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# soul stirrings

by  
Kevin  
Allen

## Gil's novel message

**FOLK POET and successful novelist, Gil Scott-Heron has quite a few caps to wear and he seems to be making a success of most of them.**

The essence of all Gil's work is the message. It's a commentary on all that's wrong with the American way of life, getting down to the nitty-gritty with lyrics that make the point but never revert to self-pity.

Yet, most of those who bought his disco smash 'Johannesburg' probably missed the whole point of the lyrical content, not that it worries Gil too much.

"Art can be appreciated on lots of different levels. Sure, I like the message to get across so that maybe my work will help change things but you can't expect it to work that way with all of the people.

"Dancing, well if that's all some people want my records for then that's cool."

Gil's songs, like 'The Bottle', for instance, have been recorded by other artists and the message of 'The Revolution Will Not Be Televised' has been much acclaimed by black and white commentators alike.

His collections of poems and his three novels have also been greeted as vital social documentaries. With so many different involvements, does he ever find any identity crisis, does he think of himself as a poet who also sings, or a novelist who also plays music?

"In truth, they all go hand in hand," he told me. "I never look at my different roles because they are all part of my being myself and before I was doing them professionally I was doing them all for my own self-enlightenment."

Most artistic Black Americans find their expression only via music.

"My family was always very much book oriented as opposed to watching TV. In fact we didn't even own a TV till I was 12 and even then we preferred to read so I always had this inner feeling that the most admirable thing I could do with whatever talents I had was to write books."

Gil was born in Chicago and raised in Jackson, Tennessee.

"I'm said to have a Memphis foot because all the time I play my right foot goes up and down, just like those old blues players from down there," he said.

Gil was sent to live in New York with his mother when he was 12 years old: "Just in time for gangs, drugs, street life!" he grinned. "But I didn't want to be into those things though I did wanna see what they were all about."

Consequently, Gil's work has always been very much a reflection of life in the big city ghetto, though he didn't live in Harlem.

"There's much more to the black slum in New York than Harlem. I lived in the Bronx first, then we moved to the Chelsea section."

In his freshman year at school he and a classmate started a pamphlet which they sold on campus for a dime a copy.

"So I became a publisher as well as a writer! We soon had plenty of contributors. You'd be surprised the people who want to write but just end up putting it under the bed because they are shy of trying to get their work published."

Gil was also into singing R&B with various groups.

"Most times we'd do Temptations and Sam and Dave songs, that kinda stuff."

"One of the groups I was in, most of the other guys were white and we'd



GIL SCOTT-HERON: 'self-enlightenment'

be doing Stones' kinda material. I was in two bands called the Barons and Ajax.

"My first novel was submitted for publication in April 1969 and finally came out in October 1970. It's been three years since my last novel because I became rather disappointed at how long it takes to get a hard-back into print and out on the streets. Often your whole concept of things has changed by the time the book is finally ready for sale so I turned to the more immediate mediums of short essay pieces, poems and musical pieces."

In 1970 Gil was

introduced to Bob Thiele who was putting out works by poets and singers with unique styles.

"I had a band together at the time, along with Brian Jackson with who I still work and record, but Bob said he didn't have the budget to record the group but he'd love to cut an album of my poetry readings."

"That one was called 'Small Talk At 125th And Lennox' and sold about 20,000 copies which was pretty good for an album of poems, in fact it's still selling steadily on the pick-up of interest from my subsequent albums. Since then Gil's career

has enjoyed a steady upward progression, his current contract with Arista carrying him to a wide audience.

"I've just finished the score for the 'Baron Von Tripps' movie. My philosophy as a performer is that things that enlighten and educate do not have to be dull and boring, they can still entertain."

"My background takes in both the North and the South, I can get across to blacks and white alike; Europeans too, because none of the problems I comment on relate exclusively to one person or even to one social class; they are the things that are affecting us all."

included, actually coming off best though her version of the Spector classic 'Chapel Of Love,' handed in a medley with 'I Hear Those Church Bells Ringing,' has had some disco action and is undeniably appealing.

**CHUBBY CHECKER:** 'Greatest Hits' (London HAU 8492). A strictly mono album already! You've got to give the man credit: despite the lack of any great vocal strength Chubby Checker certainly did set those feet moving back in the good ol' days. The sound is undeniably dated, but perhaps that adds to its charm and 16 tracks is not bad value.

## soul gossip

**BRUNSWICK BOSS** Nat Tarnapol and two other executives of the company have been found guilty of fraud on charges arising out of payola allegations. Billboard has named Labelle as the Disco group of 1975 for their 'Lady Marmalade' single. An ex-member of Ray Charles' Raelettes back-up vocal team is currently running a songwriters' workshop out of Los Angeles. Global Records of Manchester are launching the Cream label to present the back catalogue they bought from the long-defunct Philadelphia label Swan as well as material from other US sources. First releases are imminent.

PowerExchange are about to release a 'Hunk O' Funk' compilation album featuring Ann Byers, H.B. Barnum, the O'Jays, Eddie Spencer and others. Meanwhile, the hunt for vanished Northern soul hero Spencer, whose 'If This Is Love (I'd Rather Be Lonely)' is currently selling heavily, continues. The man was last seen around Toronto back in 1967.

March dates set for the long-awaited new Marvin Gaye and Stevie Wonder albums with probable simultaneous UK and US release dates to beat the importers. Howlin' Wolf memorial album on way from Chess shortly. Meanwhile, the revered Chess label, now owned by All Platinum, is getting a big revival with plans for new material from existing and new Chess artists including Solomon Burke, Jack McDuff, Etta James and Chuck Berry. Su-premes hustled out of South Africa after outspoken comments on the racial situation there.

rumours of an impending deal between Barry White and Motown now seem little more than that as his contract with 20th Century isn't due to run out till 1977.

Diana Ross's award-winning 'Lady Sings The Blues' movie is to go back on general release in this country to tie in with her upcoming tour, set for this month while her new film 'Mahogany' is also due to open in the West End. Major Lance will top the bill when the

Phoenix Soul Club celebrates a year of all-nighter promotions at the Wirrana Stadium, Peterborough, on 19 March. Lincolnshire Soul Club boss Mary Chapman planning a trip for 70 members to Antwerp 'Europe's soul capital' from 28 May - 1 June at a cost of £63 a head, meanwhile, the club is also promoting once more at the Cleethorpes Winter Gardens as well as at Cleethorpes Pier. The Chicago Soul Review, starring Ian Levine's artists Evelyn Thomas, Barbara Pennington and L.J. Johnson doing ok despite terrible back-up band. The Miracles now playing the Royal Court, Liverpool and not the New Theatre, Southampton on 28 March during their upcoming tour.

London promoter Alan Ray is bringing Betty Wright over for a May tour. Latest oldie revival is 'That Old Black Magic' to which the Softones, bring the disco treatment (Avco 6106 045). The record has been rush released because of enormous import sales.

highly rated Al Jarreau set for two weeks at Ronnie Scott's in London as part of a European tour.

former Jaynette, of 'Sally Go Round The Roses' fame. April. May visit rumoured for Barry White but he's unlikely to be able to bring his now all-girl, 70-strong Love Unlimited Orchestra. Subsequent to its UK chart status, Yvonne Fair's 'It Should Have Been Me' has now been issued in the States.

Record Information Services of PO Box 226, London SW4 0EH, have just issued an invaluable and accurate label listing for UK Tamla Motown releases covering the 1959-1970 period at 80p including postage. The second part, bringing the listing up to date, is due shortly.

Marvin Gaye's brother Frankie now starting on a singing career. Rumour has it that Jackie Jackson and wife Enid are working on a reconciliation - ah! ain't that nice? The Commodores and the O'Jays currently teamed on a three-month, 42 city Stateside tour.

## album pick

**SHIRLEY ALSTON:** 'With A Little Help From My Friends' (London SHA 8491). Oooh, what a strange one! Our Shirley, beloved of anyone who was into the early 'Sixties New York girlie group sound, gets back to the mood of those times by reviving a whole string of golden oldies and calling in the original artists, no less, to help her out. Thus we hear the Drifters on 'Save The Last Dance For Me,' Shep and the Limelites on 'Daddy's Home,' Herman's Hermits on 'Silhouettes,'

Danny and the Juniors on 'Sincerely,' the Flamingos on 'I Only Have Eyes For You' and the Five Satins on 'In The Still Of The Night' - only they're all in a subservient role behind smokey voiced Shirley. Even in the days of the Shirelles, Shirley Alston had a rather suspect voice and now that croak has become positively wasted but somehow it does work, if only for real nostalgia freaks with 'I'd Rather Not Be Loving You' and 'I Do Love You,' the two sole originals



CHUBBY CHECKER: good ol' days



THE SOFTONES: rush release







**ALAN MERRILL** issues his instructions. "In the headline," he commands, "you mustn't put anything about walking."

All right.  
"Or anything that even hints at the Walker Brothers."

OK.  
"Because the single isn't anything like the Walker Brothers."

No, of course not.  
"People have said it sounds like the Righteous Brothers too."

Really?  
"But it's much more like Isaac Hayes."

Quite.  
"I think you should hear it just once more."

What again?  
"I think it's the best single we've ever made."

I'd gathered that.  
"And it's the first one we've ever got on to the Radio One playlist straight after release."

Sounds hopeful.  
"We are hopeful, I think it should give us an even bigger hit than 'A Touch Too Much' did."

Mr Merrill and the other two Arrows, Paul and Jake, are putting a lot of stock by this new single 'Once Upon A Time.' Everything else is going so well for them that they can't be doing with any flies in the ointment like singles that don't make it. Anyway, they've had enough of those already.

All of a sudden, Arrows are very busy. They've just started their TV shows, which go out at tea-time on Tuesdays for 13 weeks; they've an album coming out on April 2 and they start their first major headlining tour of Britain on April 29. "We've certainly got no cause for complaint at the moment," says Alan.

They landed their TV series, apparently, after Granada producer Muriel Young had watched them putting down backing tracks in the studio.

"She was impressed at how quickly we did it and said she thought we ought to have our own TV show. We're very grateful to her. The show is aimed basically at teenagers."



ARROWS: Jake, Paul & Alan — distinctive sound

# Arrowed be thy name

by Ray Fox-Cumming

he continues, "but if housewives and mums like it, so much the better. I think the single is the sort of thing that might remind older people of their teens."

So you do admit it sounds like the Righteous Brothers?

"No, not really. I had to start the song in a deep voice, because it's got a big range and I've only got about three octaves.

If I'd started off in a higher key I'd have needed girls to do the top notes."

So where does Isaac Hayes come into it?

"Well, I was up all night before we recorded the single and I spent the night singing along with an Isaac Hayes album, so I think some of the influence was still there when we did the recording."

Arrows are hoping that the single will be in the charts by the time their album comes out. They've been itching to make an album for ages.

"But Mickie Most (their producer) didn't want us to do one until he felt the time was right. We've got five of our own songs on the album and five Martin/Coultier ones, including the single. Then there's one other track that Martin and Coultier got from MIDEM (the music biz conflag held annually in the South of France), but I don't know the names of the guys that wrote it."

"The album shows the wide spectrum of music that we can do and the different ways I can sing, but it does have a distinctive Arrows sound, which is what we've been looking for all along."

Are all the songs on it new?

"Yes, because everything we've recorded previously has already been released."

Once the TV series has been completely filmed, the next big project is the tour. Recently, Arrows supported Showaddywaddy and feel that now they are ready to top the bill.

For this tour the trio will be joined onstage by ex-Rare Bird man Steve Gould, who'll be playing keyboards and guitar and contributing harmonies.

"He is not, however," says Alan, "becoming a member of the group. Arrows will always be just the three of us, but for live work the number of musicians we have can be totally flexible."

Suddenly Alan changes the subject and asks: "Do you think we're old-fashioned?"

Why?  
"Because we wear our hair in fringes."

So?  
"Well, everyone else — Bay City Rollers, Silk etc — has swept back hair. I feel as if we're bringing back the sixties. We're one of very few fringed groups around."

Maybe they should have a change. After all, they've been a 'fringe element' in the pop scene for far too long.

"Yes we have," laughs Alan, "but I really think that this new single is going to make it. Now, how about hearing it just once more?"



## Super Stars

### ARIES

(March 21 to April 20)

You might have all your dreams fulfilled, but what about those hellish nightmares? We hope for your sakes they'll be stored in your memory box, and won't develop any further. Meanwhile, try to save a few pennies for a rainy day — it'll be April fairly soon, remember!

### TAURUS

April 21 to May 21  
You want a few trickster tips. Morry my

son? OK, watch the hands carefully and listen: You might not pull a winner this week (watch the hands my son . . .) but, the second runner might be better than you ever expected and you will have plenty fun and games with them. I point my finger already because Casanova (you) is playing a little, shall I say, heavy baby. What do you want, my life? Blood?

### GEMINI

(May 22 to June 21)

Now that you are feeling a bit better you can begin to get out and about and say a big 'hello' again to the outside world. Take things easy this week and don't do too many spare jobs on the side,

### CANCER

(June 22 to July 23)

So you want to dry out? Why, you're not wet by any means. If anything fairly on the ball, sniffing out a good situation, and stretch-c-in-ggg it to the best of your abilities. But lo and behold you are feeling certain pangs of sadness to think you ain't particularly naive anymore.

### LEO

(July 24 to August 23)

Roll out the barrel and have fun. Don't for Gawd sake roll out the tears and have misery. This week you need to feel good, to look good, and to brainwash others into believing you're the cats whiskers. Take

advantage of lonely nights when you'll be free as a lark, and have one at that.

### VIRGO

(August 24 to September 23)

Old friends are trying to get in touch, and as a result the phone's jammed with admirers. Not bad. Especially for paranoid people (like yourself) who don't think they're loved. Check your clothing this week, they might be bugged.

### LIBRA

(September 24 to October 23)

The rain might fall in Spain, but it's certainly falling on your nut this week. Wherever you go you need an umbrella. What's the matter? Frightened to show the

world your identity? Being frigid went out with high hats. So peel off and shine on.

### SCORPIO

(October 24 to November 22)

Holy smoke! Whatter joke! You feel like a wet weekend with sunny intervals — for one minute you're showing yer teeth, the next yer tears. People, in these troubled times have their own lot, so cheer up if you don't wanna be mugged by the gang.

### SAGITTARIUS

(November 23 to December 21)

You've just been welcomed to the beautifully batty flock, and now it's up to you to make a go of it. Don't

be put off by the lippies or the shockeroos. They only want to make you feel at home — in their little way.

### CAPRICORN

(December 22 to January 21)

Granny would run all around the greenhouse if she saw what you're gittin' up to. Oh well, what the eyes don't see, etc, etc, so just count yer lucky stars that you can do what you've been doing without lookin' over your shoulder. Have fun will travel. But not too far out we hope.

### AQUARIUS

(January 22 to February 17)

Please don't drop off now, your're time ain't come.

### PISCES

(Feb 18 to March 20)

If you're feeling blue just blue just pop outside, let the sunshine in yer eyes, take a few deep breaths and do a quick soft shoe shuffle round a lamp post. It should lift your depression and certainly make you a-a-sparkle!



by Sue Byrom

# essinglessingle **singles** inglessinglessin

## Elton spits out Tommy

**ELTON JOHN: 'Pinball Wizard' (DJM DJS 652)**

After not doing so well with his last one, Elton's playing safe and nothing could be safer than his 'Tommy' soundtrack version of Townshend's classic rocker. Of course everybody knows it, but just take a close listen to Elton's piano, it's so bloody good, as is his voice, which spits so much venom into the words. Make no mistake, this is the definitive version. Top five.

**TONY CHRISTIE: 'Queen Of The Mardi Gras' (MCA 231)**

This sounds like an archetype Eurovision contender (and might well have been for all I know). There was a time when songs like this couldn't fail, but people aren't such suckers for them as they used to be and fail it probably will. I don't like it anyway.

**CARPENTERS: 'There's A Kind Of Hush (All Over The World)' (A&M AMS 7219)**

If I were Mickie Most, I'd whisk out the old Herman's Hermits version of this to compete, because it's so much better. Richard Carpenter's arrangement is quite chic, but Karen sounds as if she couldn't care less about the song. Of course, being the Carpenters, it'll be a hit, but I hope it's a minor one because they really don't deserve one at all.

**LOU REED: 'Charley's Girl' (RCA 2666)**

Lou's best chance of a hit since 'Walk On The Wild Side', which this closely resembles. The story's a girl squealer and the beat makes it great for posey bopping. It's great stuff and by far the best choice



ELTON JOHN: the definitive version

for a single from his 'Coney Island Baby' album. On the B-side you get the bonus of a splendid and previously unreleased rocker called 'Nowhere At All', which would have done almost equally well for an A-side.

**SENSATIONAL ALEX HARVEY BAND: 'Runaway' (Vertigo ALEX 003)**

The band have been doing Del Shannon's old hit on stage for years, but this is a new recording of it and a very good one it is too. The whole timing of it is very tongue in cheek and Alex's vocal is delightfully gauche. This will be one of the SAHB's bigger hits.

**HOT CHOCOLATE: 'Don't Stop It Now' (RAK 230)**

This is cheating. It ought to have been called 'You Sexy Thing Part Two', because that's all it really amounts to — with the words changed. On the B-side you get a song that's a mixture of 'You Sexy Thing Part Three' and 'A Child's Prayer Part Two'. Very naughty of them and I hope enough of you boycott the whole

exercise to make it only a minor hit.

**CHRIS SPEDDING: 'New Girl In The Neighbourhood' (RAK 232)**

I can't see the charts having room for all the hits I'm predicting this week, but here's another. Heavily Buddy Holly influenced song from Spedding that's great for discos, though all the tempo changes may give apoplexy to the unfit.

**ARROWS: 'Once Upon A Time' (RAK 231)**

Arrows' lead singer Alan Merrill calls this 'blue-eyed soul', which is fine except his are brown. It is, in fact, a big Martin / Couler penned ballad in the manner of the Righteous Brothers with a good tune well arranged and sung. It takes a few hearings to get into it, so it's progress towards the charts may be slow, but it'll get there in the end.

**GENESIS: 'A Trick Of The Tail' (Charisma CB 277)**

The title track of the excellent new Genesis album, on which it should have remained. It has no business to be a single, since it's not the kind of thing that'll appeal to people who don't buy Genesis in large helpings.

**THE BEATLES: 'Yesterday' (Parlophone R 6013)**

McCartney's classic appears on single for the first time (sic). It can still bring tears to the eyes of an old hack who's heard it a thousand times before, so it should easily move all the little dickens who are listening to it for the first time.

**EDDIE HOWELL: 'Man From Manhattan' (Warner Bros K 16701).**

This is Freddie Mercury's first production outside his own group and he's put his

stamp on it in no uncertain fashion. The whole thing's swimming in stylish harmonies. The song couldn't have been written for Queen, but in fact it's Howell's own composition and one to be proud of.

**JASPER CARROTT: 'Bickenhill Rovers Skinhead Supporters Song' (DJM DJS 649)**

It isn't funny.

**EDDIE JOBSON: 'Yesterday Boulevard' (Island WIP 6287)**

Jobson fiddles while all ends are burning in the rhythm department. Ideal warm-up and welcome music for discos when the night is still young, but not chart material. Hopefully there's an album to follow.

**CATHERINE HOWE: 'What Are Friends For Anyway' (RCA 2652)**

Catherine Howe is the lady who had a sleeper hit with 'Harry' last year. This one's a trailer for her second album due out soon and it has a much beefier sound than anything on her first LP. The whole effect is very much like the romantic side of Kiki Dee's work. Given a lot of airplay, it could be a hit.

**WAR: 'Why Can't We Be Friends?' (Island WIP 6289)**

Totally different from 'Low Rider' but equally catchy. They make the task of finding a good hook seem as easy as falling off a log. Here they've got a great one and seldom stray far from it.

**CAROLE KING: 'Only Love Is Real' (Ode ODS 66119)**

Attractively worded song sung over a lazy clip-clop rhythm. It comes from her 'Thoroughbred' album, which is where it belongs, because it isn't the kind of thing that successful Carole King singles are made of.

**WAYLON JENNINGS AND WILLIE NELSON: 'Good Hearted Woman' (RCA 2665)**

Waylon Jennings is doing a sterling job of making country music that appeals to people who don't generally go for that kind of thing. Already he's the toast of the Americas and must soon break through here. Perhaps this one, written and sung with his pal Willie Nelson, isn't the one to do it, but it's very enjoyable nevertheless.



BEATLES: tears to the eyes



CAROLE KING

**NEIL YOUNG: 'Lookin' For A Love' (Reprise K 14416)**

From his 'Zuma' album, a piece of romantic yearning in the country camp fire manner. The arrangement's kind of camp - fire too with occasional luxury touches.

**CAPTAIN AND TENNILLE: 'Lonely Night (Angel Face)' (A&M AMS 7216)**

Another Sedaka song for C & T that's already been a big hit in the States. The arrangement has a nice summery feel with xylophone and synthetic crickets. Hit.

**JANIS IAN: 'Boy, I Really Tied One On' (CBS 4100)**

Cleverly worded song that's a morning-after-the-night-before lecture to a partner who proved disappointing. It features






NEIL YOUNG

the lady doing some unusual harmonies with herself and, all in all, is a highly enjoyable track. It is not, however, a hit single.

**BETTE MIDLER: 'Strangers In The Night' (Atlantic K 10729)**

The British market has so far proved very resilient to the charms of Miss M and I don't see her breaking through any barriers with this mediocre disco version of a song that I've hated anyway.

Key to symbols

- Thumb up: hit 
- Thumb sideways: might, might not 
- Thumb down: oh dear 



Graham - 'CHILD'



ALEX HARVEY



CHILD

Coming...soon on Buk Records



# albums albums albums albums albums

## Here's rhymin' Wyman

**BILL WYMAN: 'Stone Alone' (Rolling Stones COC 59105)**

William admits to knowing his limitations although he seems to have stretched them on this, his second solo outing, taking in everything from Gary US Bonds' 'A Quarter To Three' through a good disco sound to the "Satchmo" feel of 'No More Foolin'.' Limited, but versatile.

The session men read like a Who's Who of American rock (Van Morrison, Dr. John etc) and the result is an album ahead of 'Monkey Grip' but without a solid direction and still patchy. Nevertheless there are enough different tracks for everyone to like one or two and when Wyman finds a personal song-writing style, Michael and Keith may have to glance sideways sometimes.

David Hancock

**POCO Live' Epic EPC 80705)**

Obviously everyone's ideas of which tracks from artists are their best differ, so any compilation is likely to miss out a couple (in someone's opinion) that should have been included. However, that aside, this is a fair collection of POCO's numbers. It includes 'Good Feelin' To Know', which is an all time great and 'Ride The Country' which is possibly less so. Any way you look at it, POCO produced some of the finest music of its kind, so anything they've done is worth listening to.

Rosalind Russell

**FLINTLOCK: 'On The Way' (Pinnacle PLP 8307)**

This group, who range in age from 15 to 19, may not be the next Slik or Bay City Rollers, but they should build up a pretty big following. There's a lot of variety here and most of the tracks show remarkable maturity for such a young band. Occasionally it all begins

to sound a bit mechanical and you catch yourself nodding off, but for the most part it's a pleasant mixture of pop and lightweight rock.

Ray Fox-Cumming

**BLACK SABBATH: 'We Sold Our Soul For Rock 'n' Roll' (Nems 6641 35)**

A compilation of tracks from 'Black Sabbath', 'Paranoid', 'Sabotage', 'Black Sabbath Vol 4', 'Master Of Reality' and 'Sabbath Bloody Sabbath' spread over four sides of album. While one can't argue with most of the tracks chosen to represent their respective LPs, to my mind any four sides of Sabbath all at one go is too much.

Ray Fox-Cumming

**JOHNNY WAKELIN: 'Reggae Soul And Rock 'n' Roll' (Pye NSPL 18487)**

The man who rushed high into the Top 20 last year with his tribute to Muhammed Ali 'Black Superman' now has an album. His latest single being the title track. The title certainly assumes variety, of which we have plenty. Reggae, a touch of soul but as for Rock 'n' Roll . . . ? More like reggae, soul and country / western and the body of the album is in no way what one would expect on hearing last year's hit. All types of song seem to work for Johnny Wakelin from the gregarious 'Superman' to the soft 'Cream Puff' which was a minor hit in reggae for Johnny Nash, but is done



**BILL WYMAN: limited but versatile**

here in a more flowing, gentle vein. This is the sort of album to listen to when you want variety but can't be bothered to get up and change the record. Entertaining.

Kymme Jones

**STARRY EYED AND LAUGHING: 'Thought Talk' (CBS 80907)**

The new album from SE&L has some nice guitar pieces plus gentle lullaby back-up vocals and dreamy Americanised singing. But this kind of thing has been aired before by the Byrds, to name but one. The band, as adroit as they are musically, needs more than pretty, sun-drenched stanzas if they wanna change the world. Right now their material, pleasant though it is, is about as gripping as a B movie.

Jan Iles

**EDDIE KENDRICKS: 'He's A Friend' (Tama Motown STML 12016)**

Apart from the title track (also a single) the highest point on side one is 'Get It While It's Hot', a mid-tempo smooth sound with some arresting melodies. On side two, my interest was roused considerably, being moved by the soft 'The Sweeter You Treat Her'. 'It's Not What You Got' has a funky theme and is carried through to the album's close. Even if

a few of the tracks don't hit you after repeated plays the six or so really hot ones will.

**Kymme Jones JIMMY CLIFF: 'The Best Of Jimmy Cliff' (Island ICD 6)**

This double album contains 22 tracks including pop chart hits like 'Wild World', 'Wonderful World Beautiful People' and 'You Can Get It If You Really Want'. Other non-hits are 'Vietnam', a minor chart entry, 'Struggling Man' and 'Sufferin' In The Land'. There are also

love songs such as 'Come Into My Life', and a few other soft ballads. The fast-moving tracks don't by any means all have a reggae intone. Jimmy Cliff is a man of many talents and doesn't have to stick close to any one kind of music, so why don't we hear more of him these days in this country? Maybe this album is the one which will bring him again the recognition he so deserves and enjoyed for such a short while over here.

Kymme Jones

**'GARY GLITTER'S GREATEST HITS' (Bell 262)**

With Gary bowing out on Sunday, so to speak, it's an appropriate time for a 'Greatest Hits' album, and this album really does contain 12 definite hits. Starting, naturally enough with 'Rock And Roll Part 2', passing on through 'Hello! Hello! I'm Back Again' and 'Doing All Right With The Boys' and ending with 'Papa Oom Mow Mow'. Stereo freaks might like to take note that four of the tracks are in their original mono form. There's not too much more to add to all that's been written and said about Gary's imminent departure; just a thanks for all the entertainment he's pro-



**GARY GLITTER**

vided us with over the years, and a nice souvenir album rounding up some of his biggest hits.

Sue Byrom

**RANDY EDELMAN 'Farewell Fairbanks' (20th Century BT 494)**

For a guy who started out with no intention of singing for a living, Randy Edelman has a hell of a good voice. Don't go on the single you've heard - 'Concrete And Clay' - he's much better than that. On the ballads, he shows a sympathy, such a lot of feeling and belief in the words he's singing. Of course, it all depends what you relate to, but I think that Randy Edelman's songs will relate to many people. He has something of the quality of Paul Williams, but the voice is slightly different. And perhaps he's just a bit tougher. He shows perception in his writing and great talent in his playing and arrangements. Specially good was 'The Uptown Uptempo Woman'.

Rosalind Russell

**GONG: 'Shamal' (Virgin V 2046)**

Gong are a united nations force of multi-instrumentalists, that are not as unapproachable as some would have you believe. The new set is a lot more down to earth than their previous albums, and its music has a lot of subtle rhythms and prolific themes worth exploring. For those who miss him, their former

guitarist Steve Hillage makes his presence felt on 'Wingful Of Eyes' and 'Bambooz'. Shamal is still a long way from being a mass appeal album, but represents a welcome step nearer wider acceptance.

David Brown

**GROUNDHOGS: 'Cross Cut Saw' (United Artists UAS 29917)**

The main difference between the old and the new Groundhogs seems to be that they now have two tedious guitarists instead of one. Their main man is still Tony (TS) McPhee, who wrote the songs, plays guitar, tinkers with ARP synthesiser, and produced this Suffolk Cross Cut Saw Massacre. The sort of LP you can afford to leave lying around and know it won't get nicked.

David Brown



**LAURA NYRO**

**LAURA NYRO 'Smile' (CBS 81171)**

Listen to Laura Nyro, and you're listening to Joni Mitchell, or vice versa. But that's no bad thing. We could do with a few more superb singer / songwriters of this class. They have the same easy way of sliding from note to note, from key to key. They have the art of bringing harmony to a set of notes which would appear discordant. Laura Nyro is probably best known for 'Stoned Soul Picnic' but her impending visit to Britain should change all that - as will this album. I've sat through it several times and there isn't one time she's let the standard slip, or showed inconsistency. Her voice blends in, works with the brass and piano as if she used it like an instrument. As far as arrangement goes, it is excellent. It's altogether a fine production.

Rosalind Russell

Sutherland Brothers & Quiver  
their new single *Arms of Mary*



CBS 4001





C. W. McCall: deep voice

### McCall: over and out

**CW McCall** **Black Bear Roads** (MGM Super 23 15 354)

CW, alias Bill Fries, is a master of incomprehension. When he's not singing lyrics in code ('Convoy') he's singing so low it's difficult to catch the words that come straight. He reaches a depth that the late great Paul Robeson might have had difficulty getting to. However, I must congratulate the record company in getting this album out so fast after the hit single. However, the artist himself is nothing to get excited about, if this is a fair representation of his worth. His voice, the bass aspect aside, is unremarkable. He uses female back up vocals, which lifts the pitch a bit, but not enough to make the album as a whole very interesting.

Rosalind Russell

**CITY BOY: City Boy** (Vertigo 6360 126)

Krist I think we could be on to something here. Definitely a Seventies sounding band but thankfully with more spontaneity and flow than techni-rock counterparts 10cc to whom they are bound to be compared. The influences are quite evident (Steely Dan harmonies on The Hap-Ki-Do-Kid) but their comparisons never become blatant rip-offs and the result is an album of enterprising music, entertaining lyrics and a crisp production — quite a debut album. It's worth sticking a neck out to say that by the end of the year we might all wonder how we got on without them.

David Hancock

**WILDFLOWER ROOTS** (Opal Records PL 1001)

I felt cheated when I listened to this album. From the title, you'd expect some good, ethnic reggae. Well, I did anyway. What I got was a compilation of very white sounding reggae — the pop side of a type of music which when true, is very exciting. And why did they put two versions of Pluto Shervington's 'Dar' on the album — one on either side? The same goes for the two versions,

who groove on NS will buy this, but frankly it's inept and like many live recordings the production is hollow. Tommy tries his best to generate excitement on standards like 'Get Ready', 'My Girl' and 'Knock On Wood' along with the most patronising 'peace and love' patter. Soul is an important musical genre and here it is being devalued — along with Hunt's talent.

David Hancock

**JOURNEY: 'Look Into The Future'** (CBS 69203)

A much more solid rocker than their first album, the Santana exiles Gregg Rolie and Neil Schon, along with drummer Ansey Dunbar are into heavy metal ascendancy. They have gone as much overboard as Carlos Santana did in the opposite direction. The result is not completely satisfying though the outing does spring to life thanks to the penetrating guitar work and innovative percussion. The whole thing takes a bit of adjusting to but the slog is well worth it with repeated plays uncovering nuance after nuance. Try getting totally blitzed and playing it loud but don't say who told you.

David Hancock

**GAY & TERRY WOODS: 'The Time Is Right'** (Polydor Super 2383 375)

Gay and Terry Woods were in right at the beginning of folk/rock and in fact helped form the first version of Steeleye Span. They've come back through the circle, clinging still to the early ideals, but working them into their own songs — with the exception of the traditional 'The Brown Girl' which follows an old-fashioned waltz time. The couple are very talented, although Gay has the better voice. That's why it's a pity they had to turn to the same session people to help them out. There are too many albums that have featured Timmi Donald, Dave Pegg and Dave Mattacks — not that I'm trying to do them out of work, because they are doubtless among the best musicians around — it's just that the same sound tends to get duplicated. Apart from that small criticism, it's a beautiful album.

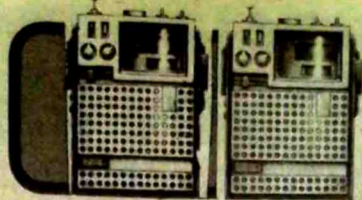
Rosalind Russell

**TOMMY HUNT: 'Live At The Wigan Casino'** (Spark SRLP 117)

Chitlin' circuit black singer Tommy Hunt has gained a new lease of life thanks to Northern Soul (well he had a minor hit with 'Crackin' Up') and no doubt the thousands



GAY AND TERRY WOODS



# TUNE IN

## Clean up with Clyde

**RADIO CLYDE** is holding a 12 day music and community help festival in May, and station head of entertainment Andy Park is expecting a host of artists to appear. The dates and final details aren't finalised yet, although it is definite that some of the music events will be relayed on Radio Clyde.

Under the banner of Festival 261, the radio station is organising a series of community service events, which include the clearing of dis-used canals, an auction for charity, a Clean-Up Glasgow project, a knockout football tournament from the local youth teams, and a canoe race.

Best of all for the youngsters, is the news that the Royal Navy has agreed to bring a submarine up the Clyde to Anderson quay, and the radio station will organise trips around the vessel.

The pop concerts are likely to include some top names.

## Poem for Emmylou



**COUNTRY SINGER Emmylou Harris** made her Scottish debut recently with a concert at Glasgow's Apollo Centre. She also popped in to Radio Clyde for an interview with Colin MacDonal. A special surprise for Emmylou was a poem written for her by a Clyde listener, Lewis Brown. The photo captures her delight — and amusement!

### LOOK FOR

Guesting on 'Saturday Scene' on March 13 will be Chris White and Hello 'Supersonic's' guests on the same date are Hazel Dean, The Rubettes, Charlie, Golden Earring, Alex Harvey Band, Barry Ryan and Gary Glitter.

### LISTEN FOR

Richard Kerr's Top 12 on Radio One, Saturday, March 13, and at the same date at 6.30 pm John Miles and Ronnie Lane

and Slim Chance are 'In Concert'.

At 5 pm on March 14, 'Insight' is about the country influence in pop. Brian Matthew looks at how country music sounds have spread throughout the whole range of pop music.

Russ Ballard discusses his 10 years in the music business, from his early days with Argent to his current solo career, with John MacCallman on Radio Clyde's 'Hear Me Talkin'' on Saturday at 10.02 pm.

## BLEEPS

AT THE recording of the 'Supersonic' show last week everything went wrong. A camera broke down so Barry Ryan had to re-sing his current record, 'Judy'. Also, poor little Hazel Dean, one of the Song for Europe finalists, was singing away when feathers being dropped from the roof as a back drop, started falling on her, and she broke down coughing as she inhaled some!

Ronan O'Rahilly seems to be devoting some of his time to getting his 'band' on the road with a recording contract. He is also getting down to finish his film on the Kennedy brothers.

Following last week's photo of Piccadilly Radio banners at Wembley, while the BBC did a radio commentary on the afternoon of the big match, Stuart Hall, reporting from Wembley passed comment that there were a lot of banners for City, and read out the caption on the Piccadilly banner, Doyle Eats Magpies. Nice one Piccadilly. And finally, we rang up Metro Radio this week, not having heard from them in a while, to be told that their promotions man, David Heap had left the previous Friday, and is now working for his next door neighbour as a taxi driver. Now that's stardom for you!

## Film Bowie's celluloid oddity

**'THE MAN WHO FELL TO EARTH':** Cert. X. Leicester Square Theatre from March 18th.

DAVID Bowie has chosen an obscure science-fiction story in which to make his first starring film appearance. (Not counting his fleeting cameo in 'The Virgin Soldiers' several years ago.) Time will tell whether or not it was a wise choice on his part but several factors point towards success, not least the fact that the director is none other than Nicholas Roeg, who put Mick Jagger up there on the silver screen in the powerful 'Performance'.

Roeg has quite a few hits under his belt and has a fine record for getting the most from his actors.

Bowie surprises with his characterisation of the hero, one Thomas Newton who arrives mysteriously in the middle of the desert somewhere in New Mexico. Newton's one aim is to make enough money to enable him to finance a space programme in order to return to his own planet.

He is supremely intellectual and makes his money through a series of revolutionary inventions which take the world by storm. His company, World Enterprises becomes very



**BOWIE: recovering from his accident. He keeps in touch with the outside world by telephone**

(long) two hours 20 minutes film primarily because of Bowie's hypnotic performance.

With his sallow looks and bright red hair he holds our attention and nothing else seems to matter when he is in the shot.

The other principal characters in the film are his friend Mary-Lou, very well played by Candy Clark (the dumb blonde in American Graffiti) and Rip Torn who plays a scientist employed by Bowie on the space project. Bowie was originally commissioned to write the

music score for the film but as he didn't complete it on schedule the soundtrack now consists of Stomu Yamashta Eastern-style percussion, a sprinkling of Country music and some oldies including Roy Orbison's 'Blue Bayou'.

To sum up then, 'The Man Who Fell To Earth' is a visually stunning film, very complex but never boring and therefore highly recommended for Bowie's millions of fans — and anyone else who needs a mindbending experience at the cinema once in a while.

MIKE CHILDS.



# WHO, WHEN AND WHERE

ALL DATES listed are correct at time of going to press but we advise you to check with the venue concerned before going. Phone numbers are provided where possible.

## THURSDAY

March 11  
**EMPEROR ROSKO ROADSHOW**, Fangs Club, Praed, SE, London  
**SOUL DISCO**, Upstairs at Ronnies, Ronnie Scotts  
**GROUNDHOGS**, Glamorgan Poly, Treforest  
**SLIM WHITMAN**, Central Hall, Chatham  
**DETROIT EMERALDS**, Cavendish, Blackburn and Baileys, Oldham  
**TYMES**, Baileys, Derby  
**PROCOL HAREM**, Grandstand, Doncaster  
**DEEP PURPLE**, Granby Hall, Leicester  
**DANA**, Variety Club, Batley  
**CAFE SOCIETY**, Western Counties, 8 London St, W2  
**STRETCH**, Recreation Centre, St Ives  
**MAC AND KATIE KISSOUN**, Cardiff Showboat  
**TOOTS AND THE MAYTALS / HEPTONES**, Lyceum, London WC2  
**BOBBY WOMACK**, Mayfair Club, Birmingham  
**CANDLEWICK GREEN**, Baileys, Hull  
**TROGGS**, Bihan's, Jersey  
**FOCUS**, The University, Warwick  
**KOKOMO**, New Victoria, London  
**STATUS QUO**, Apollo, Glasgow  
**THIN LIZZY**, Town Hall, Cheltenham  
**SOUL NIGHT**, 100 Oxford Street, WE

## FRIDAY

March 12  
**ALAN PRICE**, Queen Mary College, London  
**RICHARD DIGANCE**, The University, Manchester  
**ROOGALATOR**, Oswald Hotel, High Street, Scunthorpe  
**SASSAFRAS**, Kesteven College, Grantham  
**DRIFTERS**, Mayfair, Newcastle  
**SLIM WHITMAN**, Dome, Brighton  
**SHUSHA**, Arts Centre, Aberystwyth (Aberystwyth 4218)  
**BOOMBAYA**, University College, London  
**BOXER**, Stockwell College, Bromley  
**HOLLIES**, Capitol, Aberdeen  
**DECAMERON**, Bucks College of PE, High Wycombe  
**STATUS QUO**, Apollo, Glasgow  
**DIVERSIONS**, Aquarius, Chesterfield  
**KOKOMO**, The University, Bath  
**TROGGS**, Behan's, Jersey  
**HAWK WIND**, Public



DIANA ROSS: Bournemouth, Monday



GARY GLITTER: bows out of show business with his final round of gigs

Hall, Woolwich, London SE18 (01-854 5250)  
**THIN LIZZY**, Corn Exchange, Cambridge  
**EMPEROR ROSKO ROADSHOW**, Pavilion, Hemel Hempstead  
**MAC & KATIE KISSOUN**, Showboat, Cardiff  
**GROUNDHOGS**, Manor, St Margaret's Plain, Ipswich  
**LJ JOHNSON/EVELYN THOMAS**, Incognito, Stockton  
**HAWK WIND**, Winter Gardens, Bournemouth  
**STEVENSON'S ROCKET**, Stewarston Youth Centre, Edinburgh  
**RALPH MCTELL**, Refectory, The University, Egham  
**REAL THING**, College of Education, Basingstoke  
**CANDLEWICK GREEN**, Baileys, Hull  
**MARMALADE**, Girton College, Cambridge  
**FOCUS/CHARLIE**, Victoria Hall, Stoke Newington  
**STRETCH**, The University, Reading  
**NEIL INNES & FATSO**, Nashville, North End Road, London W14 (01-603 6071)  
**DANA**, Variety Club, Batley  
**CLANCY**, Marquee, Wardour Street, London W1 (01-437 6603)  
**DEEP PURPLE**, Granby Halls, Leicester

## SATURDAY

March 13  
**SMOKIE**, University, Bradford  
**STEVENSON'S ROCKET**, Town Hall, Musselborough  
**DANA / TOM O'CONNOR**, Variety Club, Batley  
**HAWK WIND**, The University, Sheffield



Albert Lee: Sheffield, Saturday

**GARY GLITTER / GLITTER BAND**, Odeon, Birmingham  
**FRUUPP**, Leisure Centre, Stroud  
**LJ JOHNSON, SE Ives Club**, Huntingdon  
**BILBO BAGGINS**, The Belfry, Sutton Coldfield  
**MARMALADE**, Carousal Club, Bath  
**EMPEROR ROSKO ROADSHOW**, College of Education, Dudley  
**DETROIT EMERALDS**, Cavendish, Blackburn and Baileys, Oldham  
**MANFRED MANN**, Imperial College, London  
**TOOTS AND THE MAYTALS**, The University, Warwick  
**DRIFTERS**, Free Trade Hall, Manchester  
**HOLLIES**, Apollo, Glasgow  
**BOXER / CASINO**, Lines Pavilion, Cromer  
**HAWK WIND / UNICORN**, The University, Sheffield  
**REAL THING**, Nelson's Column, Nelson  
**STEVENSON'S ROCKET**, Town Hall, Musselborough  
**SLIM WHITMAN**, Winter Gardens, Bournemouth  
**TROGGS**, Behans, Jersey  
**FOCUS**, The University, Leeds  
**DEEP PURPLE**, Empire Pool, Wembley  
**KOKOMO**, The Polytechnic, Bristol  
**DANA**, Variety Club, Batley  
**ALAN PRICE**, University of East Anglia, Norwich  
**KILBURN & THE HIGH ROADS**, Chelsea College, London SW3  
**ROGER WHITTAKER**, Royal Festival Hall, London  
**DIVERSIONS**, Key Club, Haverford West  
**STRETCH**, College of Education, Bognor  
**TOOTS AND THE MAYTALS / HEPTONES**, Warwick University  
**BOXER**, Casino, Linsow, Cromer  
**THIN LIZZY**, The University, Exeter  
**FOCUS / CHARLIE**, The University, Leeds  
**GROUNDHOGS**, Skindles, Maidenhead  
**CANDLEWICK GREEN**, Baileys, Hull

## SUNDAY

March 14  
**FRUUPP**, Leisure Centre, Yate  
**GEORGE HAMILTON IV**, Variety Club, Batley  
**GARY GLITTER / GLITTER BAND**, New Victoria, London  
**HAWK WIND**, Guildhall, Preston  
**BABE RUTH**, The University, Bangor  
**KILBURN & THE HIGH ROADS**, Nashville, North End Road, London, W14 (01-603 6071)  
**FOCUS**, Gaumont, Ipswich  
**KOKOMO**, Leisure Centre, Swindon  
**BOXER**, Boat Club, Nottingham

**DRIFTERS**, Civic Hall, Wolverhampton  
**STRAY**, Black Swan, Sheffield  
**TONY CHRISTIE**, Barracute Club, Dundee  
**GROUNDHOGS**, Winning Post, Twickenham

# ROADSHOWS

## Albert lets down Hollies

**THE HOLLIES / Royal Albert Hall, London.**  
 BEFORE this concert, the Hollies were determined not to treat it as anything special, professing that 'the big one usually disappoints', and so sadly it was to do. The saddest part of it was that you couldn't blame the Hollies themselves for any of the shortcomings. They were marvellous, but the man at the mixing desk just wasn't releasing enough sound to fill the hall, with the result that at the start they sounded as if their voices were emerging out of a two by four-inch tranny. Later, things improved, but only right at the end was the volume level right. If the sound was poor, the lighting was appalling. Not only did the stage look dingy, but the spots lurched distractingly all over the shop. The programme included a good mixture of old and new songs all beautifully performed. For this tour the group have got Pete Wingfield with them on keyboards and at the RAH he played superbly, although his leaping about is a little excessive. The highlights of the show were several. 'Sandy', the Bruce Springsteen song, which didn't give them a hit, was the first, 'Star' from their new album 'Write On' was another, and of course 'The Air That I Breathe' and 'He Ain't Heavy' had to be two



HOLLIES: Alan Clarke

more. The group did nothing on an hour and a half, but somehow it was all over too quickly. In these days of numbers that go on forever, it's refreshing to see a group performing proper three and a bit minute songs, but I feel that their show would be the richer for one or two longer pieces. **RAY FOX-CUMMING**  
**BOBBY WOMACK / Hammersmith Odeon, London.**  
 THE KINDEST thing to say about this rather dubious show from cult-figure Womack is that he had been misinformed about his London audience. He may have expected frenzied adulation from

**SLIM WHITMAN**, 'New Theatre', Oxford  
**MANFRED MANN**, Pavilion, Hemel Hempstead  
**GARY GLITTER**, New Victoria, London  
**DEEP PURPLE**, Apollo, Glasgow  
**STATUS QUO**, Capitol, Cardiff  
**MAN**, Hammersmith Odeon, London  
**DECAMERON**, Dey Theatre, Peterborough  
**THIN LIZZY**, Greyhound, Croydon

## MONDAY

March 15  
**EMPEROR ROSKO ROADSHOW**, Tiffany's, Portsmouth  
**MARMALADE**, Bunnies, Cleethorpes  
**DIANA ROSS**, Winter Gardens, Bournemouth  
**THIN LIZZY**, Town Hall, Birmingham  
**HOLLIES**, Jollees, Stoke  
**DEEP PURPLE**, Empire, Liverpool  
**TOOTS & THE MAYTALS**, free Trade Hall, Manchester  
**DETROIT EMERALDS**, Baileys, Hull  
**GEORGE HAMILTON IV**, Variety Club, Batley  
**DIVERSIONS**, RAF Club, Honnington

**GROUNDHOGS**, Outlook, Doncaster  
**CANDLEWICK GREEN**, La Dolce Vita, Birmingham  
**DOCTORS OF MADNESS**, Quaintways, Chester  
**FOCUS / CHARLIE**, The University, Nottingham  
**MAN**, De Montfort Hall, Leicester  
**DRIFTERS**, King's Country Club, Eastbourne

## TUESDAY

March 16  
**FBI**, Marquee, Wardour Street, London W1 (01-437 6603)  
**GEORGE HAMILTON IV**, Variety Club, Batley  
**BABE RUTH**, Top Rank, Cardiff  
**CANDLEWICK GREEN**, La Dolce Vita, Birmingham  
**DIANA ROSS**, De Montfort Hall, Leicester  
**FRUUPP**, Ivanhoe's, Huddersfield  
**MAN**, Odeon, Birmingham  
**GROUNDHOGS**, North Stafford Polytechnic, Stoke-on-Trent  
**MARMALADE**, Bunnies, Cleethorpes  
**FOCUS / CHARLIE**, ABC, Hull  
**BOXER**, Civic Hall, Guildford  
**SLIM WHITMAN**, Civic Hall, Wolverhampton  
**GLYDER**, Brunel Rooms, Swindon

the opening bars of 'It's All Over Now'. He didn't get that but he still got a great reception - the best for a visiting American star in a long time. Settling into 'Nobody Loves When You're Down And Out' with excellent piano-playing from 'new boy' Ian McLagen and then a jam with four sizzling guitars it looked like this was going to be the one. After 33 minutes (I made it) he stopped the guitars in mid-flight and walked off. He left a whole audience dumbfounded. As a tactic for getting everyone on their feet it worked although the first encore - a rendition of his massive American hit 'I Can Understand It' - was tepid. From there it got worse. After the first encore, house lights went on; then they went down. People were leaving, others dancing. The audience was as confused as this completely disorganised show was getting. His band, Brotherhood, didn't seem to know many of Womack's extensive repertoire so it was down to another re-work of 'It's All Over Now'. The whole thing ended in more boogie-woogie Rock 'n' Roll jamming, which, if you like the Allman Brothers, is OK. When actually singing, Womack proved himself to be a talented artist. But there wasn't enough of that side and too much emphasis on his left-handed guitar playing. The saddest thing is that since Rod Stewart and the Rolling Stones started bandying his name about Womack may well have started to believe his own mystique. For a man who doesn't

feel that many records in Britain he was far too contemptuous of an audience who were only willing to love him. **DAVID HANCOCK**  
**RETURN TO FOREVER / London New Victoria.**  
**CHICK COREA** and **Return To Forever** showed themselves to be miles beyond their competitors in a breathless experience on Friday night, boldly going where no jazz rock outfit had been before. Not for them a bland electric wall of sound, but carefully constructed fluid statements, forever changing to reveal hidden depths, a veritable musical star trek. Corea built up the main web of patterns on a mixture of keyboards, with Al Di Meola adding stabbing guitar waves. Lenny White's loose percussion work made the others in this field look so mechanical, and added another texture. Bassist Stanley Clarke weaved in some unbelievable chunky sounds, and his solos were enough to make most so-called lead guitarists throw away their axes. Clarke's electric Vulcan Worlds contrasted sharply with the acoustic second set, opened with 'The Romantic Warrior', little track of their forthcoming album. The switch from electric to acoustic was handled with ease, and they proved they could master both worlds, and enjoy themselves too. Bands such as this have opened the jazz door to a lot of rock fans. Return To Forever might be regarded as a jazz band by the uninitiated, but when they rock you can feel the heat. **DAVID BROWN**



# Record & Tape Mart

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  - John Lennon/Woman is the Nigger of the World
  - Argent/Hold Your Head Up
  - Black Sabbath/Pearlman Iron Man
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  - Alice Cooper/Schools Out
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- Gladys Knight/Best thing that ever happened to me
- Linda Lewis/It's in his kiss
- George McCrae/I ain't your M.F. & I.S.O.P.
- Moments/Dolly my love
- Nazareth/My white bicycle
- Elvis Presley/You don't have to say you love me
- Queen/Now I'm here
- Rufus/Tell me something good
- Leo Sayer/One man band
- Status Quo/Break the rules
- Stylistics/Star on a TV show
- Ten CC/It's not in love
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**WIT'S END**

**IT'S A STICK OUT**



STICK YOUR tongue out and say "aaargh". Ugh, you're not going to put that thing back in your mouth are you?

Our Reg was among the 36,000 folk who turned out to see Kiss at their two nights at the L. A. Forum. With that amount of people interested in them, their next album 'Destroyer' should do well, and it features, among other things, a 60-piece orchestra on one track.

**Top of the pit parade**

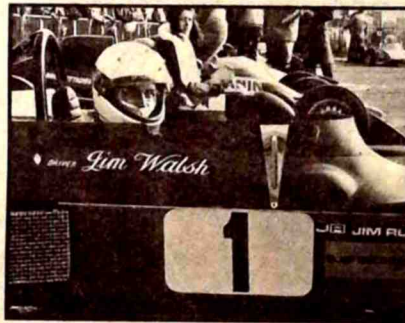
IT'S NO 1, it's top of the pit parade.

What does a record company do when they lose their top act? The answer seems to be get into motor racing.

With Elton John moving from the DJM circuit after his next live album, the label has turned to motor racing.

And as if to prove it they are sponsoring a Formula Ford championship race at Thruxton circuit in Wiltshire.

The winner of the first round Jim Walsh just happened to be driving car No 1. A spokesman for the record company denied he was Joe Walsh's brother



DJM WINNER: Jim Walsh

**Beatles — Part 98**

THE GREAT "It's on" and "It's not on" rumoured return of The Beatles reached stage 98 this week. Latest supporter of the idea of a reunion is George Harrison's dad Harold.

He says that George and the boys will definitely be getting it together for at least one big gig and probably stay together for more shows. Bill Sargent hopes to stage the concert this Summer, anywhere the Beatles want to do it, which would be televised and could make many millions of pounds, not to mention dollars.

Now that is good news isn't it? What do you mean you've heard it all

before? Well, just watch this space and look out for the first refusal. I wonder whose dad will tell us first?

BAY CITY ROLLER Les McKeown is going into exile. It seems the poor lad has had enough of screaming teeny boppers outside his West Lothian £45,000 home, so now he is heading to a secret residence in the remote Scottish borders.

**Every disco  
carries a  
government  
warning**

IT'S NOT just your health that suffers when you smoke — you could get turfed out of a Salford disco for a start.

Bumpers Teen Disco is having a bit of trouble with its weeny-smokers, for the nine and overs, who cheerfully turn up smoking like troopers.

When the youngsters are told to stop by supervisors they say they do it all the time and their parents know about it.

The staff's follow up threat is to tell them that if they don't stop smoking they will be given their money back and sent home. But the cheeky beggars nip off for a crafty fag or two in the bog, deliberately get caught and given their cash back after an afternoon's entertainment.

They are naturally worried that if they push the no smoking rule too far they will end up with an empty disco.

DJ Ray Teret would appreciate some help. He says: "Can somebody please advise me?"



DJ RAY TERET

**Forget  
you're a  
Womble**

YOU'D BETTER not sing, whistle or hum 'Remember you're a Womble' if you are in their native Wimbledon these days, or they might throw a litter bin at you. Wimbledon folk are not too fond of the Wombles at present as they say they won't help them save the windmill on the common.

The conservation group say they approached the big business Wombles for help, but the only things they could come up with would involve a risk or a large outlay, which they couldn't afford to do.

It will take a cool £20,000 to save trouble at 'mill.

**Suffer  
a Jet**

IT'S NOT often you get to meet a living legend. But at the recent Silk concert in Glasgow, Record Mirror & Disc had the privilege of being introduced to the famous Jet Mayfair, friend to the stars and the proud mascot of the Glasgow Apollo. Ask anyone who has performed there — from Silk to Slade, from Billy Connolly to Johnny Cash — they all know him. Jet drops in to give advice on sound problems and recording techniques.



**Dodger  
caught**

THE ARTFUL Dodger has been caught — and how! It doesn't seem long since little Jack Wild was the heart-throb of thousands when he played the Artful Dodger in the film 'Oliver'. Jack's a big boy now, all of 23 would you believe? and was recently married to 22-year-old Gaynor Jones.



JET MAYFAIR



HONESTLY, it gets more and more difficult to believe in them, doesn't it? Take that Bobby Womack frinstance, seems he can't live up to his hype as well as darling Bruce Springsteen. And what about sweet-toothed Kojak? He's been months in the studio without finishing an album — seems the engineers are finding it impossible to make him sound like a singer... But Robert Redford did such a good impersonation of Frank Sinatra at a party that Ol' Blue Eyes stormed out — getting touchy, dear? ... Now what do you think about that Joanna (name a star I haven't been seen with) Lumley getting the job as the new lady in The Avengers. It quite obviously should have gone to BBC newsreader Angela Rippon... Bore of the week: Gregg Allman's been telling close friends he still wants a divorce from Cher (yawn)... Now this bit's still hush hush but expect to hear resignation soon of Armand Perez from Santana with replacement by congo player from a disco band (we daren't say more)... Now then have you heard the one about the record company who sent some singles to a hospital radio station. The DJ played them once and promptly sent them back... Now what's all this scandal about HM hotels. Evidently BBC held a talent contest amongst prisoners. They were looking for singers and songwriters. The winner was, of course, the undeniably fabulous Janie Jones. Hope she gets her own series... Silly award of the week goes to Freddie (Parrot Face) Davies who received a gold disc for sales of an Italian love song in Brazil... Now check those little engagement diaries, mes enfants, because Rod Stewart's planning the biggest party ever when he returns to London in May. The cream of stars from all over the world will be there and so will we, of course... So when Peter Grant said to Bob Dylan "I'm Led Zepplin's manager," Mr Dylan grabbed his outstretched hand and replied in earnest: "I'm very sorry to hear that." A fan recently had the cheek to take a bite out of Mr Bolan's neck, and what's more it was a teenage boy. Really, dear, we don't know what it's all coming to... Now what are all these nasty rumours that Elvis' manager Colonel Tom Parker has run up gambling debts of five million dollars and he's desperately trying to raise the money by selling a bit of the King's contract to John Denver's manager. Second silly of the week: Alice Cooper says he doesn't believe in underwear, marriage or funerals. But how many people, we ask, believe in Alice Cooper?

BYEEEEEE XXX XXX

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# Top of the form

## DEAR MAILMAN,

Here are the odds (worked out for Annabel Mednick - Mailman, February 28) against marrying Leslie McKeown.  
 Annabel Mednick - 675,979 to 1  
 Carol T of Swindon - 480,600 to 1  
 Little Jimmy Osmond - 200,001 to 1  
 Margaret Thatcher - 101,760 to 1  
 Allison from Ilford - 90,702 to 1  
 Kim from Debden - 100 to 1  
 Marie Osmond - 50 to 1  
 Karen Carpenter - 10 to 1  
 Alice Longmuir - 2 to 1. My dad works at Walthamstow dog track so I know the form.  
 10cc / Wings Fan, Braintree, Essex.

# Rodney's wrong

## DEAR MAILMAN,

Me and my mate Julia would like you to settle an argument. She reckons that Rod Stewart's name is Roderick and I reckon it's Rodney. Who's right? Two mixed-up Rod fans, Ilford.  
 ● Our Faces expert Rosalind Russell (after whom a film star was named) says it's Roderick.



FREDDIE MERCURY

# UK OK?

## DEAR MAILMAN,

Isn't it about time Britain was represented in the Eurovision song contest by our top singers and songwriters? It's pathetic what we enter and the BBC can't expect the public to watch something they don't identify with.

Mailsender, Kent.  
 ● It's not the Beed's fall. People of the calibre you have in mind have been approached in the past, but been too snooty about it to accept.

# Class conscious

## DEAR MAILMAN,

Bolan's remark (February 28) about Freddie Mercury working hard at being a star is downright malicious. Bolan's jealous because Freddie is more original, outrageous and classy than him.  
 Female Freddie Mercury Fan, no address given.

# POST CARD

Dear Mailman,  
 Who was it who said  
 Woody's knees are better  
 than Eric Faulkner's?  
 Tut, tut don't they know  
 a good pair when they  
 see 'em. No offence  
 Woody Yvros Sincelay  
 Who E Faulkner (hates!!!)



"Record Mirror & Disc"  
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 1, Bessell Road,  
 London N7 7AX

# Latest Status

## DEAR MAILMAN,

Status Quo pump out the same boring rubbish for their singles every time, with just a few words changed.  
 BCR Fan, Southampton.



CLIFF RICHARD: excelling ourselves

# Poetry in Motion?

## DEAR MAILMAN,

Everyone seems to write poems just about Freddie Mercury. What about the other lads? You're probably tired of reading poems, but

I know our Freddie is really great. But spare a thought for all his mates. They too are all good-looking guys. If from Freddie you can avert your eyes.

Freddie is my favourite too. But don't forget the others, it just won't do. So versatile and superbly bland. Queen are the greatest rock band in our land.  
 Pat, Carshalton, Surrey.

● Bland! What kind of a compliment is that?

# Cliff in Colour

## DEAR MAILMAN,

Congratulations. At long last Record Mirror & Disc has printed an article and cover on Cliff Richard. I couldn't believe we'd actually got an article after waiting so long - two pages with pictures, you really did excel yourselves. On behalf of all CR fans - well done.

Anonymous, Stoke Newington.

PS: Please could we have a double page colour poster next time.  
 ● Don't be greedy.

# High Fly

## DEAR MAILMAN,

'I'm Mandy Fly Me', the next single by 10cc is a smasher. It must be a number one. There, everyone happy now? Love on ya,  
 Simon, Boreham Wood.  
 ● Tres Heureux Si and love on ya too.



SLIK: another teenybopper band

# Will Slik Stick?

## DEAR MAILMAN,

I strongly object to Slik being hailed as the next Bay City Rollers. Slik are definitely not BCR-ish. Their hit single may sound similar to one of the Rollers' but that is inevitable because of the fact that they have the same writers and producer as were used on the early Roller hits.

I might add that up here in Scotland we Slik fans have an age range from 16 to over 20. Please don't run them down before you've given them a chance to prove themselves.  
 A Silk Chick, Scotland.

# J. Edward Oliver

## "Hip Hip Le-Raye!"

### J. EDWARD OLIVER presents

### FRESCO LE-RAYE

WELL, THIS IS IT. TODAY IS MY TWO MILLION AND THIRD BIRTHDAY.  
 THIS IS A DAY OF GREAT SIGNIFICANCE.  
 IT MEANS THAT I AM ABOUT TO EMBARK UPON A WHOLE NEW CHAPTER IN MY LIFE.  
 IT MEANS THAT I CAN NO LONGER BLAME ALL MY TROUBLES ON MY INEXPERIENCE AND IRRESPONSIBILITY OF YOUTH.  
 IT MEANS THAT I HAVE TO FACE UP TO MY PROBLEMS WITH A NEW SERIOUSNESS AND MATURITY.

IT MEANS THAT RECORD MIRROR & DISC ARE NOW STUCK WITH ABOUT A DOZ OBSOLETE T-SHIRTS.  
 MY BIRTHDAY ALWAYS SEEMS ONE OF THE LONELIEST DAYS OF THE YEAR.  
 THAT IS, OF COURSE, APART FROM CHRISTMAS DAY AND NEW YEAR'S EVE AND VALENTINE'S DAY.  
 NEAR TIMES 'I LOVE IN THE DASHUN'  
 UNLESS YOU'RE A BIRTHDAY PRESENTER.

AND EASTER SUNDAY AND NEW YEAR'S DAY AND CHRISTMAS EVE AND GOOD FRIDAY AND SAINT MARY'S DAY AND MOTHER'S DAY AND FATHER'S DAY AND GRANDMOTHER'S DAY AND MARY'S TUESDAY AND HALLOWEEN AND MICHAELMAS AND ST GEORGE'S DAY AND EPIPHANY AND CAROLMAS AND ASH WEDNESDAY AND THE VERNAL EQUINOX AND LADY DAY AND MAIDEN THURSDAY AND JANUARY 2nd AND JANUARY 3rd AND JANUARY 4th AND JANUARY 5th AND JANUARY 6th AND JANUARY 7th AND JANUARY 8th AND JANUARY 9th AND JANUARY 10th AND JANUARY 11th AND JANUARY 12th AND JANUARY 13th AND JANUARY 14th AND JANUARY 15th AND JANUARY 16th AND JANUARY 17th AND...

COMING SOON!  
 THE BATTLE OF THE CENTURY!  
 SUPERDINOSAUR VS. GAWGIMAN  
 THIS SAVES IT ALL!  
 IT ALL!  
 GUEST-STARRING GORDON THE DUCK  
 THIS IS THE BIG ONE!

PART TWO - END DECEMBER 29th AND DECEMBER 27th AND DECEMBER 28th AND DECEMBER 29th AND DECEMBER 30th  
 STILL, MAYBE THIS YEAR WILL TURN OUT A LITTLE BETTER LET'S SEE WHAT MY HOROSCOPE SAYS IN TODAY'S PAPER.  
 IT'S YOUR BIRTHDAY TODAY THIS WILL BE A VERY LUCKY YEAR FOR YOU YOU WILL CONTINUE TO BE IN GREAT DEMAND AND THERE IS EVERY CHANCE OF A VERY ROMANTIC ATTACHMENT. THE ODDS ARE PARTICULARLY FAVOURABLE CONCERNING YOUR SOCIAL LIFE, FRIENDSHIPS AND EMOTIONAL RELATIONSHIPS.

I WONDER IF I CAN GET THEM UNDER THE TRADE DESCRIPTIONS ACT?  
 I'M BEING HELD UP!  
 I CAN SEE THEM REFUSING!

AN OHEL, IT'S ALMOST NINE O'CLOCK I SUPPOSE I MAY AS WELL GET UP AND GO! I WANT TO TRUST!  
 GOOD LORD! THE POSTMAN HAS BROUGHT ME A PARCEL! GOOD GRIEF, WHAT A SURPRISE! I COULDN'T BE MORE ASTONISHED!  
 I ONLY HAVE TO OPEN YOU

OH, I ONLY POSTED IT AT SEVEN O'CLOCK LAST NIGHT!  
 "OH, GOLD!"  
 HAPPY BIRTHDAY TO FRESCO FROM FRESCO

JUST WHAT I WANTED! THANK YOU, FRESCO!  
 YOU'RE WELCOME, FRESCO  
 IT'S THE GUINNESS BOOK OF RECORDS!  
 OOPS!  
 WAIT A MINUTE - IT SAYS HERE THAT THE OLDEST LIVING REPTILE IS GIANT TORTOISE THAT IS BELIEVED TO HAVE REACHED THE AGE OF TWO HUNDRED.

HELLO, MR GUINNESS? I'D LIKE TO REPORT A SLIGHT MISTAKE IN YOUR BOOK.  
 THEY SAY IT DOESN'T COUNT IF YOU'RE ONLY A CARTOON CHARACTER.

THE WINNER OF THE PLASTIC CHICKENS IN FRESCO'S GEOGRAPHY CONTEST (RAN & D 27 SEP) IS A SANGRE; CRICKET HOUSE, RD, EBERIDGE, KENT (NO RELATION).

WHACKY WINNER  
 THE WINNER OF THE PLASTIC CHICKENS IN FRESCO'S GEOGRAPHY CONTEST (RAN & D 27 SEP) IS A SANGRE; CRICKET HOUSE, RD, EBERIDGE, KENT (NO RELATION).

\* TUNES FROM MIKE McLEAN, RESIDENT DJ, STRATHGROVE STUDENTS UNION, GLASGOW \* BOOKS FROM J. C. JOHNSON, J. BPO 665 \* SEND ALL GARBAGE (OR LONG SAE TO JOIN THE FRESCO FAN CLUB) TO: J. EDWARD OLIVER, RECORD MIRROR & DISC, SPOTLIGHT HOUSE, 1, BESSALL ROAD, LONDON N7 7AX

# NEXT WEEK: Someone gives Fresco a boomerang and wishes him Many Happy Returns

### J. EDWARD OLIVER'S Instant Garbage COLUMN

### INTERNATIONAL FLOP TEN

- 1 DIRTY OLD MAN - JAMES LUST
- 2 SEND IN THE CLOWNS - TOP OF THE POPS STAGE DIRECTOR
- 3 NEVER TOO OLD TO ROCK - ALVIN STARBUCK
- 4 THE BANGIN' MAN - KEITH MOON
- 5 KEEP ON THINKING - RONALD BLOUGH
- 6 IT SHOULD HAVE BEEN ME - BRIAN CLOUGH
- 7 WIDE EYED AND LEGLESS - DEAN MARTIN
- 8 IT'S BEEN SO LONG - GLENN MILLER
- 9 SHOW ME YOU'RE A WOMAN - TAMMY WAINWRIGHT
- 10 SOMETHING'S BEEN HAPPENING TO ME - GARY GILTZ

COMPILED BY (1-3) APODISIO AGIADU, GIBRALTAR; (3-4) BARBARA McCOURRY, CALIFORNIA, U.S.A.; (5-7) LUCY JOHNSON, J. REME DETT, BPO 665, AND (8-10) WILLIAM BARK, NEEPLE, GLASGOW, SCOTLAND

### Loneliness is...

SENDING YOURSELF EIGHTEEN BIRTHDAY CARDS TO MAKE THE POSTMAN THINK YOU'RE VERY POPULAR.  
 BY ELAINE CARLICK, PRESHYCH, MANCHESTER

### WHACKY WINNER

THE WINNER OF THE PLASTIC CHICKENS IN FRESCO'S GEOGRAPHY CONTEST (RAN & D 27 SEP) IS A SANGRE; CRICKET HOUSE, RD, EBERIDGE, KENT (NO RELATION).

### MUSICAL MICROBES

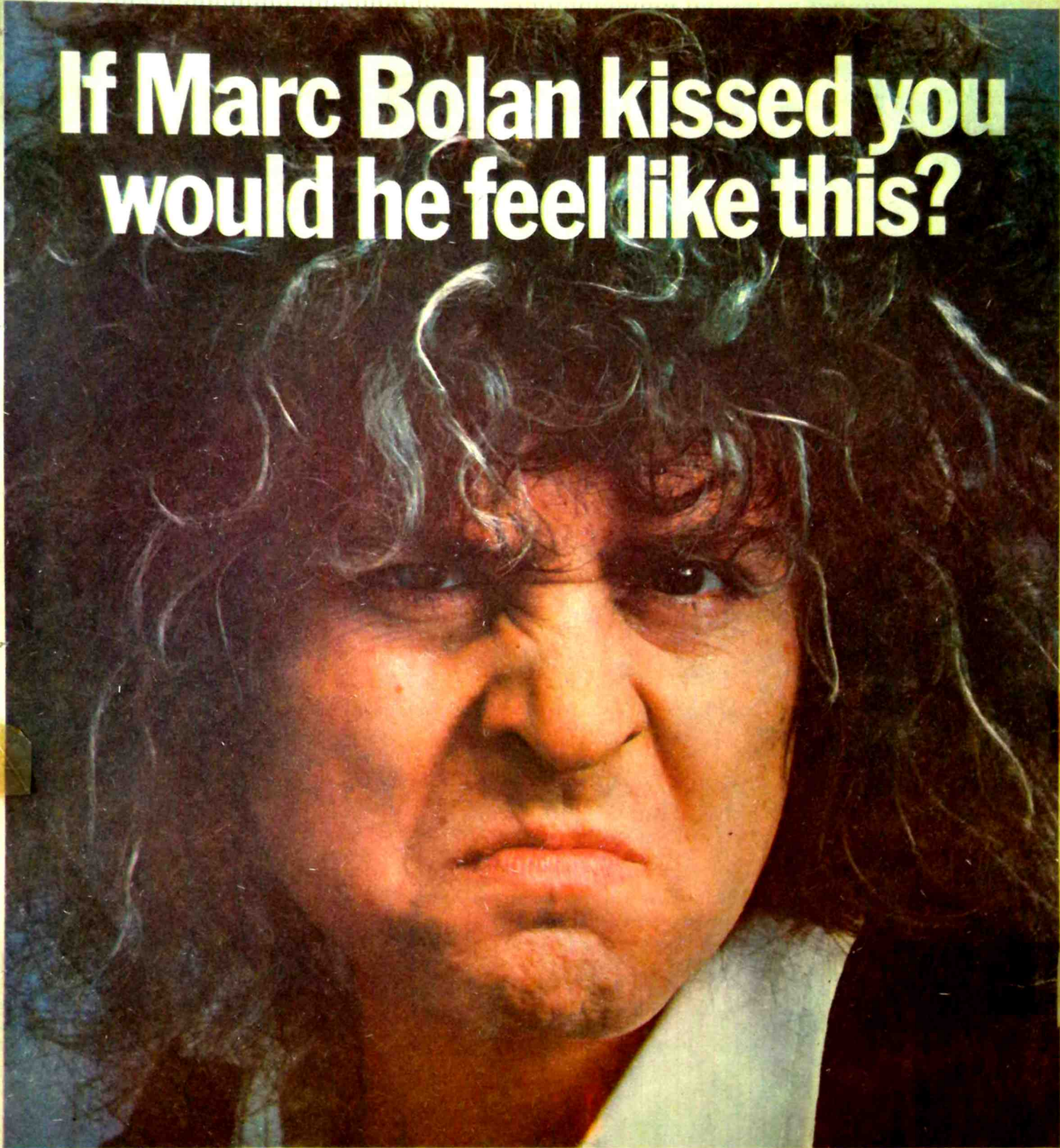
27 MAY 1976  
 MADE 3000  
 CHAIRS 5300  
 FROM ALISON COOPER, COVENTRY

### DAFFY DOORSIGNS

FILM CUTS TELEPHONE ENGINEERS CARPENTERS UNION  
 PLEASE KNOCK PLEASE RING HANDBLER DOOR  
 FROM CLARE, WEST ACTON 297/28



# If Marc Bolan kissed you would he feel like this?



He would if you smoked.

Marc Bolan doesn't smoke and doesn't like kissing girls who do.

"Their breath smells of stale tobacco," he says, "and their mouths taste like an old dog end."

And Marc Bolan is only one of millions of young men who won't find you tasty if you smoke.

The silly thing is that if you smoke 20 cigarettes a day, it costs you about £150 a year to make yourself thoroughly unattractive.

Just think how many clothes and how much make-up you could buy instead.



**The Health Education Council**