

Record Mirror

Jethro
Tull

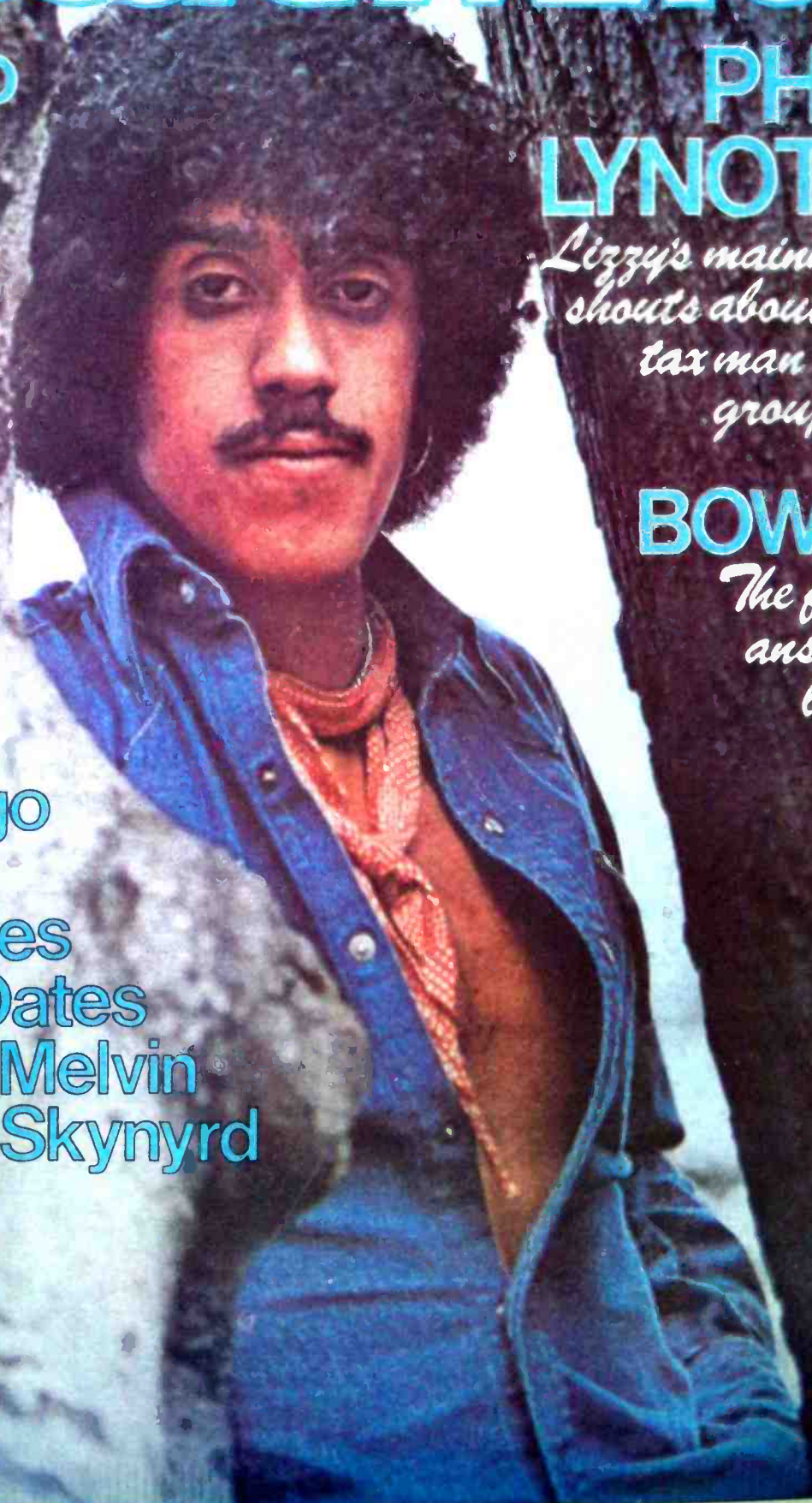
PHIL
LYNOTT

*Lizzy's mainman
shouts about the
tax man and
groupies*

BOWIE

*The fans
answer
back*

Chicago
Bolan
Rubettes
Hall & Oates
Harold Melvin
Lynyrd Skynyrd



GENESIS

New Single

'Your Own Special Way'

Co-produced by Genesis and David Hentschel
Previously unreleased track on 'B' side

'It's Yourself'

CB 300



US Top 50 Singles

1	2	CAR WASH, Rose Royce	MCA
2	1	I WISH, Stevie Wonder	Tamla
3	4	DAZZ, Brick	Bang
4	3	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Warner Bros
5	6	HOT LINE, Sylvers	Capitol
6	7	NEW KID IN TOWN, Eagles	Arista
7	10	TORN BETWEEN TWO LOVERS, Mary MacGregor	Arista America
8	9	BLINDED BY THE LIGHT, Manfred Mann's Earth Band	Warner Bros
9	20	LOVE THEME FROM "A STAR IS BORN", Barbra Streisand	Columbia
10	12	WALK THIS WAY, Aerosmith	Columbia
11	15	ENJOY YOURSELF, The Jacksons	Epic
12	14	LOST WITHOUT YOUR LOVE, Bread	Elektra
13	13	SOMEBODY TO LOVE, Queen	Elektra
14	16	I LIKE DREAMIN', Kenny Nolan	20th Century
15	18	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
16	11	WEEKEND IN NEW ENGLAND, Barry Manilow	Arista
17	19	JEANS ON, David Dundas	Chrysalis
18	5	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo & Billy Davis Jr	ABC
19	8	AFTER THE LOVIN', Engelbert Humperdinck	Epic
20	25	HARD LUCK WOMAN, Kiss	Casablanca
21	22	SATURDAY NITE, Earth, Wind & Fire	Columbia
22	11	TONIGHT'S THE NIGHT, Rod Stewart	Warner Bros
23	27	AIN'T NOTHING LIKE THE REAL THING, Donny & Marie Osmond	Kolob
24	36	YEAR OF THE CAT, Al Stewart	Janus
25	29	NIGHT MOVES, Bob Seger	Capitol
26	33	DANCING QUEEN, Abba	Atlantic
27	28	WHISPERING, CHERCHEZ LA FEMME, Dr. Buzzard's Odd	RCA
28	17	LIVIN' THING, Electric Light Orchestra	United Artists
29	24	STAND TALL, Burton Cummings	Portrait/CBS
30	43	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
31	35	SAVE IT FOR A RAINY DAY, Stephen Bishop	ABC
32	38	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
33	23	SORRY SEEMS TO BE THE HARDEST WORD, Elton John	MCA/Rocket
34	26	I NEVER CRY, Alice Cooper	Warner Bros
35	37	YOU'VE GOT ME RUNNIN', Gene Cotton	ABC
36	40	LIVING NEXT DOOR TO ALICE, Smokie	RSO
37	39	IT KEEPS YOU RUNNIN', Doobie Brothers	Warner Bros
38	—	BOOGIE CHILD, Bee Gees	RSO
39	41	I LIKE TO DO IT, KC & The Sunshine Band	TK
40	50	THE THINGS WE DO FOR LOVE, 10cc	Mercury
41	—	IN THE MOOD, Manhouse Five Plus Too	Warner Bros
42	46	MOODY BLUE/SHE THINKS I STILL CARE, Elvis Presley	RCA
43	44	DREAMBOAT ANNIE, Heart	Mushroom
44	47	DO IT TO MY MIND, Johnny Bristol	Arista
45	—	CARRY ON WAYWARD SON, Kansas	Kirchner
46	42	SOMEONE TO LAY DOWN BESIDE ME, Linda Ronstadt	Asylum
47	30	RUBBERBAND MAN, Spinners	Atlantic
48	49	WHAT CAN I SAY, Boz Scaggs	Columbia
49	—	BABY DON'T YOU KNOW, Wild Cherry	Epic/Sweet City
50	34	LOVE ME, Yvonne Elliman	RSO

UK Soul Top 20

1	1	CAR WASH, Rose Royce	MCA
2	6	DON'T LEAVE ME THIS WAY, Harold Melvin	CBS
3	—	BODY HEAT, James Brown	Polydor
4	2	I WISH, Stevie Wonder	Tamla
5	—	BOOGIE NIGHTS, Heatwave	GTO
6	16	SATURDAY NIGHT, Earth, Wind & Fire	CBS
7	11	SHAKE YOUR RUMP TO THE FUNK, Bar-Kays	Mercury
8	7	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
9	4	PUT YOUR MONEY, Rose Royce	MCA
10	3	YOU + ME = LOVE, Undisputed Truth	Warner Bros
11	5	DADDY COOL, Boney M	Atlantic
12	8	GOTHAM CITY BOOGIE, Ultra Funk	Contempo
13	—	DARLING DARLING BABY, O'Jays	Philadelphia Int
14	12	YOU ARE MY STARSHIP, Norman Connors	Buddah
15	—	DAZZ, Brick	Bang
16	9	WINTER MELODY, Donna Summer	GTO
17	15	YOU'RE MORE THAN A NUMBER, Drifters	Arista
18	18	LOVE BUG, Love Unlimited	Sky
19	—	NOBODY BUT YOU, Gladys Knight & The Pips	Buddah
20	—	JACK IN THE BOX, Moments	All Platinum

British Top 50 Singles

1	1	DON'T GIVE UP ON US, David Soul	Private Stock
2	2	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
3	3	SIDE SHOW, Barry Biggs	Dynamic
4	4	ISN'T SHE LOVELY, David Parton	Pye
5	15	WHEN I NEED YOU, Leo Sayer	Chrysalis
6	8	DADDY COOL, Boney M	Atlantic
7	5	YOU'RE MORE THAN A NUMBER, Drifters	Arista
8	7	THINGS WE DO FOR LOVE, 10cc	Mercury
9	13	SUSPICION, Elvis Presley	RCA
10	10	CAR WASH, Rose Royce	MCA
11	9	WILD SIDE OF LIFE, Status Quo	Vertigo
12	18	DON'T BELIEVE A WORD, Thin Lizzy	Vertigo
13	6	I WISH, Stevie Wonder	Tamla Motown
14	25	DON'T LEAVE ME THIS WAY, Harold Melvin & The BlueNotes	CBS
15	12	DR. LOVE, Tina Charles	CBS
16	28	JACK IN THE BOX, Moments	All Platinum
17	16	GRANDMA'S PARTY, Paul Nicholas	RSO
18	19	PORTSMOUTH, Mike Oldfield	Virgin
19	30	BOOGIE NIGHTS, Heatwave	GTO
20	23	NEW KID IN TOWN, Eagles	Asylum
21	38	SING ME, Brothers	Bus Stop
22	14	LIVING NEXT DOOR TO ALICE, Smokie	Rak
23	20	EVERYMAN MUST HAVE A DREAM, Liverpool Express	Warner Bros
24	11	UNDER THE MOON OF LOVE, Showaddywaddy	Arista
25	24	SMILE, Pussycat	Sonet
26	29	IT TAKES ALL NIGHT LONG, Gary Glitter	Arista
27	32	WHAT CAN I SAY, Boz Scaggs	CBS
28	47	EVERYBODY'S TALKIN' 'BOUT LOVE, Silver Convention	Magnet
29	—	MIGHTY POWER OF LOVE, Tavares	Capitol
30	37	MORE THAN A FEELING, Boston	Epic
31	28	FLIP, Jesse Green	EMI
32	42	WAKE UP SUSAN, Detroit Spinners	Atlantic
33	39	EVERY LITTLE TEARDROP, Gallagher & Lyle	A&M
34	17	MONEY MONEY MONEY, Abba	CBS
35	45	YEAR OF THE CAT, Al Stewart	RCA
36	27	LOST WITHOUT YOUR LOVE, Bread	Elektra
37	50	BODY HEAT, James Brown	Polydor
38	—	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
39	31	HAITIAN DIVORCE, Steely Dan	ABC
40	—	HANSON D'AMOUR, Manhattan Transfer	Atlantic
41	49	I WANNA GO BACK, New Seekers	CBS
42	41	SHAKE YOUR RUMP TO THE FUNK, Bar-Kays	Mercury
43	43	YOU + ME = LOVE, Undisputed Truth	Warner Bros
44	—	DAZZ, Brick	Bang
45	48	SING ME AN OLD FASHIONED SONG, Billie Jo Spears	UA
46	—	HA CHA CHA, Brass Construction	United Artists
47	40	THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot	Reprise
48	—	GYPSY ROAD HOG, Slade	Bam
49	44	PUT YOUR MONEY WHERE YOUR MOUTH IS, Rose Royce	MCA
50	—	THIS IS TOMORROW, Bryan Ferry	Polydor

UK Disco Top 20

1	1	I WISH, Stevie Wonder	Motown
2	2	CAR WASH, Rose Royce	MCA
3	3	DADDY COOL, Boney B	Atlantic
4	4	ISN'T SHE LOVELY, Stevie Wonder	Motown
5	8	MORE THAN A NUMBER, Drifters	Arista
6	5	KEEP IT COMING LOVE, KC & The Sunshine Band	Jayboy
7	10	JACK IN THE BOX, Moments	All Platinum
8	12	BOOGIE NIGHTS, Heatwave	GTO
9	7	SIDE SHOW, Barry Biggs	Dynamic
10	9	DR LOVE, Tina Charles	CBS
11	—	SHAKE YOUR RUMP TO THE FUNK, Bar-kays	Mercury
12	—	DAZZ, Brick	Bang
13	11	WILD SIDE OF LIFE, Status Quo	Vertigo
14	13	DON'T GIVE UP ON US, David Soul	A&M
15	19	BODY HEAT, James Brown	Polydor
16	6	FLIP, Jesse Green	EMI
17	—	TEN PERCENT, Double Exposure	Salsoul
18	20	SOUL CHA CHA, Van McCoy	HRL
19	—	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
20	18	PUT YOUR MONEY WHERE YOUR MOUTH IS, Rose Royce	MCA

Record Mirror

All American charts are reprinted from last week. This is due to adverse weather conditions in America and post being delayed because of this.

Star Choice



GARY GLITTER

- 1 WHAT DID I SAY, Ray Charles
- 2 GASOLINE ALLEY, Rod Stewart
- 3 JAILHOUSE ROCK, Elvis Presley
- 4 DON'T BE CRUEL, Elvis Presley
- 5 SATISFACTION, The Rolling Stones
- 6 MY GIRL, Otis Redding
- 7 I WAS MADE TO LOVE HER, Stevie Wonder
- 8 COME BACK AGAIN, Daddy Cool
- 9 WHY DO FOOLIA FALL IN LOVE, Frankie Lyman & The Teenagers
- 10 MY LOVE, Paul McCartney

Record Mirror/ 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 nationwide DJ returns

Yesteryear Charts

5 YEARS AGO

- 1 TEL-GRAM BAM, T Rex
- 2 I'D LIKE TO TEACH THE WORLD TO SING, New Seekers
- 3 MOTHER OF MINE, Neil Red
- 4 HORSE WITH NO NAME, America
- 5 BRAND NEW KEY, Melanie
- 6 STAY WITH ME, Faces
- 7 HAVE YOU SEEN HER, Chi-Lites
- 8 WHERE DID OUR LOVE GO, Donny Elbert
- 9 LET'S STAY TOGETHER, Al Green
- 10 I JUST CAN'T HELP BELIEVING, Elvis Presley

10 YEARS AGO

- 1 I'M A BELIEVER, The Monkees
- 2 MATTHEW AND SON, Cat Stevens
- 3 NIGHT OF FEAR, The Move
- 4 LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones
- 5 GREEN GREEN GRASS OF HOME, Tom Jones
- 6 HEY JOE, Jimi Hendrix
- 7 I'VE BEEN A BAD, BAD BOY, Paul Jones
- 8 STANDING IN THE SHADOWS OF LOVE, The Four Tops
- 9 HAPPY JACK, The Who
- 10 MORNINGTOWN RIDE, The Seekers

15 YEARS AGO

- 1 THE YOUNG ONES, Cliff Richard
- 2 CAN'T HELP FALLING IN LOVE, Elvis Presley
- 3 MULTIPLICATION, Bobby Darin
- 4 HAPPY BIRTHDAY SWEET SIXTEEN, Neil Sedaka
- 5 STRANGER ON THE SHORE, Acker Bilk
- 6 LET'S TWIST AGAIN, Chubby Checker
- 7 FORGET ME NOT, Eden Kane
- 8 I'D NEVER FIND ANOTHER YOU, Billy Fury
- 9 WALK ON BY, Leroy Vandoye
- 10 LET THERE BE DRUMS, Sandy Nelson

Star-Breakers

- 1 SATURDAY NITE, Earth, Wind & Fire
- 2 SOUL CHA CHA, Van McCoy
- 3 ROMEO, Mr Big
- 4 DARLIN' DARLIN' BABY, O'Jays
- 5 DANCE THE NIGHT AWAY, Sheer Elegance
- 6 YOU'LL NEVER KNOW, Real Thing
- 7 BABY I KNOW, Rubettes
- 8 WISHING YOU WERE HERE, Chicago
- 9 I WANDA MISS YOU, Manhattan
- 10 OH BOY, Brotherhood Of Man

British Top 50 Albums

1	1	RED RIVER VALLEY, Slim Whitman	UA
2	37	LOW, David Bowie	RCA
3	4	DAVID SOUL	Private Stock
4	3	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
5	2	ARRIVAL, Abba	Epic
6	14	EVITA	MCA
7	8	GREATEST HITS, Showaddywaddy	Arista
8	10	HOTEL CALIFORNIA, The Eagles	Asylum
9	5	GREATEST HITS, Abba	Epic
10	9	WINGS OVER AMERICA, Wings	Parlophone
11	6	A DAY AT THE RACES, Queen	EMI
12	7	WIND AND WUTHERING, Genesis	Charisma
13	12	THE GREAT EST HITS OF, Frankie Valli and The Four Seasons	K-Tel
14	11	A NEW WORLD RECORD, Electric Light Orchestra	JET
15	35	ENDLESS FLIGHT, Leo Sayer	Chrysalis
16	16	DISCO ROCKET, Various	K-Tel
17	41	LUXURY LINER, Emmylou Harris	Warner Bros
18	18	THEIR GREATEST HITS '71-'75, The Eagles	Asylum
19	20	JOHNNY THE FOX, Thin Lizzy	Vertigo
20	21	100 GOLDEN GREATS, Max Bygraves	Ronco
21	19	HIT SCENE, Various	Warwick
22	15	GREATEST HITS, Hot Chocolate	RAK
23	38	TUBULAR BELLS, Mike Oldfield	Virgin
24	57	LOST WITHOUT YOUR LOVE, Bread	Elektra
25	36	JAILBAIT, Thin Lizzy	Vertigo
26	17	GREATEST HITS, Gilbert O'Sullivan	MAM
27	28	RA, Todd Rundgren	Bearsville
28	13	20 GOLDEN GREATS, Glen Campbell	Capitol
29	27	ATLANTIC CROSSING, Rod Stewart	Warner Bros
30	47	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
31	42	DEREK & CLIVE LIVE, Peter Cooke & Dudley Moore	Island
32	49	LOVE ON THE AIRWAYS, Gallagher & Lyle	A&M
33	29	FOREVER AND EVER, Demis Roussos	Philips
34	55	CLASSICAL GOLD, Various	Ronco
35	64	BOSTON	Epic
36	33	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
37	31	THE SONG REMAINS THE SAME, Led Zepplin	Swansong
38	62	YEAR OF THE CAT, Al Stewart	RCA
39	34	A LITTLE BIT MORE, Dr Hook	Capitol
40	54	DREAMBOAT ANNIE, Heart	Arista
41	32	BLUE MOVES, Elton John	Rocket
42	23	A NIGHT ON THE TOWN, Rod Stewart	Riva
43	40	GREATEST HITS 2, Diana Ross	Tamla Motown
44	45	20 GOLDEN GREATS, The Beach Boys	Capitol
45	26	THE STORY OF THE WHO	Polydor
46	24	GREATEST HITS, Linda Ronstadt	Asylum
47	60	BLUE FOR YOU, Status Quo	Vertigo
48	22	BOXED, Mike Oldfield	Virgin
49	43	ATLANTIC BRIDGE, Billy Connolly	Polydor
50	30	FRAMPTON COMES ALIVE, Peter Frampton	A&M

US Disco Top 20

1	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla (LP)
2	DISCO INFERNO, Tramps	Atlantic (LP)
3	OVERTURE / DON'T KEEP IT IN THE SHADOWS, Dk Larue	Pyramid (LP)
4	SPRING RAIN, Silvetti	Salsoul (12 - inch)
5	LOVE IN MOTION / CUT THE RUG, George McCrae	TK (LP)
6	BOY I REALLY TIED ONE ONE, Esther Phillips	Kudu (12 - inch)
7	FOUR SEASONS OF LOVE, Donna Summer	Oasis (LP all cuts)
8	ANOTHER STAR / I WISH, Stevie Wonder	Tamla (LP)
9	DREAMIN' / HIT & RUN / RIPPED OFF, Loleatta Holloway	Gold Mind (LP)
10	DISCO LUCY, Witkon Place Street Band	Island (12 - inch)
11	SORRY / THAT'S THE TROUBLE, Grace Jones	Beam Junction (12 - inch)
12	DANCING / SEARCHING FOR LOVE, Crown Heights Affair	De-Lite (LP)
13	CAR WASH, Rose Royce	MCA (LP)
14	DAZZ, Brick	Bang (12 - inch)
15	UNFINISHED BUSINESS, Blackbyrds	Fantasy (LP)
16	KING KONG, Love Unlimited Orchestra	20th Century (12 - inch)
17	YOU'RE MY DRIVING WHEEL, Supremes	Motown (LP)
18	FUNK DE MAMBO, Karma	Horizon (12 - inch)
19	MY LOVE IS FREE, Double Exposure	Salsoul (12 - inch)
20	OPEN SESAME, Kool & The Gang	De-Lite (12 - inch)

US Top 50 Albums

1	3	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
2	1	WINGS OVER AMERICA	Capitol
3	2	HOTEL CALIFORNIA, Eagles	Asylum
4	6	A STAR IS BORN, Barbra Streisand & Kris Kristofferson	Columbia
5	4	BOSTON	Epic
6	7	GREATEST HITS, Linda Ronstadt	Asylum
7	5	THE BEST OF THE DOOBIES, Doobie Brothers	Warner Bros
8	21	A DAY AT THE RACES, Queen	Elektra
9	8	FRAMPTON COMES ALIVE, Peter Frampton	ABM
10	9	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
11	10	A NIGHT ON THE TOWN, Rod Stewart	Warner Bros
12	11	THIRTY THREE & 1/3, George Harrison	Dark Horse
13	17	YEAR OF THE CAT, Al Stewart	Janus
14	14	A NEW WORLD RECORD, Electric Light Orchestra	UNITED ARTISTS
15	16	SPIRIT, Earth, Wind & Fire	Columbia
16	18	CHILDREN OF THE WORLD, Bee Gees	RSD
17	19	THE PRETENDER, Jackson Browne	Asylum
18	19	AFTER THE LOVIN', Engelbert Humperdinck	Epic
19	22	CAR WASH / ORIGINAL PICTURE SOUNDTRACK, Rose Royce	MCA
20	20	ROCK AND ROLL OVER, Kiss	Casablanca
21	25	GOOD HIGH, Brick	Bang
22	29	ROARING SILENCE, Manfred Mann's Earth Band	Warner Bros
23	27	BIGGER THAN BOTH OF US, Daryl Hall & John Oates	RCA
24	29	DR. BUZZARD'S ORIGINAL SAVANNAH BAND	RCA
25	—	TEJAS, ZZ Top	London
26	13	HE JIRA, Jani Mitchell	Asylum
27	31	NIGHT MOVES, Bob Seger & The Silver Bullet Band	Capitol
28	12	BLUE MOVES, Elton John	MCA/Rocket
29	23	JAMES TAYLOR'S GREATEST HITS	Warner Bros
30	32	BURTON CUMMINGS	Portrait/CBS
31	33	BRASS CONSTRUCTION II	United Artists
32	—	FESTIVAL, Santana	Columbia
33	30	I HOPE WE GET TO LOVIN' TIME, Marilyn McCoo & Billy Davis Jr	ABC
34	36	ENDLESS FLIGHT, Leo Sayer	Warner Bros
35	—	THE LIGHT OF SMILES, Gary Wright	Warner Bros
36	40	LEPTOURE, Kansas	Kirchner
37	37	SILK DE GREES, Boz Scaggs	Columbia
38	41	THIS ONE'S FOR YOU, Barry Manilow	Arista
39	46	UNFINISHED BUSINESS, Blackbyrds	Fantasy
40	44	THE JACKSONS	Epic
41	43	DESTROYER, Kiss	Casablanca
42	28	THE SONG REMAINS THE SAME, Led Zepplin	Swan Song
43	26	THEIR GREATEST HITS 1971-75, Eagles	Asylum

Record Mirror

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Cruisin' into summer

THERE'S ONLY one **THING** to consider these long cold winter nights and that's holidays. Before I go any further with this, the column they ALL read first, I must advise you to think again if you're planning a summer sojourn in Morecambe. Our **Kid**, I have it on good authority, will be playing a 10-week season there over the holiday period. Don't say I didn't warn you.

Looking further afield to the balmy climes of the Aegean, I have further news of **Ol Greek Beefcake**, **Demis Roussos**. He has been telling me of the many and varied gifts his British fans sent him for Christmas. How's this for a goodly haul? Over 6,000 Christmas cards, 10 homemade cakes, many tins of biscuits, some cranberry jelly and a jar of mince-meat; four full-length satin kaftans; five Marks and Spencers size 44 sweaters (all of which, alas, are too small); a solid gold egg spoon; eight cassettes with saucy suggestions (ranging from AA to XX certificate) thereon and three black hair wigs.

I was called upon to **PLAY HOSPITALS** again last week when young trendy **Dave Verham**, manager of the **Vibrators** put his hand through a glass door. A five-stitch wrist job was called for, not safety-pins as some unkind person suggested. While discussing medical matters, sad news reached me concerning my old friend **Peter Green**. Apparently the one-time super axeman has been admitted to the funny farm after an incident involving his accountant, a firearm and various monies. Why can't **THEY** just leave him alone?



Juicy Luicy

Sad news too from **Joop Visser**, boss of the excellent **Charly Records**. Joop returned from the Midem conference in Cannes (such a divine little resort I always think) to find his Maidenhead home had been subject to the attention of thieves. He had 18,000 worth of stuff nicked, including his personal collection of some 3,000 albums. Deeply distressed, Joop tells me that many of the platters are irreplaceable, notably a number of jazz items. Also, they'd have little value on the second-hand market. If you hear anything of the Joop collection, particularly its whereabouts, please let Inspector **Juice** know. Listeners to **Capital Radio** over the weekend must have enjoyed **Kenny Everett** playing a selection of the world's worst records. Included was an effort by **Nickie Most**. I'm told the whizz-kid panelist from **New Faces** was more than a little embarrassed.

In Edinburgh to other night to check out wholesome young entertainers **Gallagher** and **Lyle**, I was surprised to copy **Pat McGlynn**, the new **Ray**

City Roller, knocking back pints at an alarming rate in the Edinburgh bar of the **Royal Scot Hotel**. On arrival there, I thought I'd walked in on a meeting of the mafia, but no, it was just a conference of Scottish ice cream manufacturers. Thanks, I'll have a Macstrawberry ripple please!! Poor old **Roger Daltrey** ain't having a lot of luck with his latest solo album project. First there was the case of the missing **Mick Ronson** and now **Eric Clapton**'s been getting in (and out?) of the act. **Young Roger** invited Eric to play along at the recording session and installed a barrel of **Fullers Best Bitter** to help the music flow. Well, friends, the beer flowed, but the music didn't, at least as far as **EC** was concerned. He became very over-tired and emotional and was in no state to join in the finger-pickin'. Don't produce the amber liquid until after the recording next time, **Roger**.

Meanwhile in the Dickens public house in Rotherham, **Joe Cocker** gave an impromptu performance at a lunch-time session with his old friends **The Jim Crow**

Band. The combination proved so successful, the landlord offered them £30 to play again that evening. They did — so did Joe. Can't be long before he's back in the big time.

The American success of **Manfred Mann's** album 'The Roaring Silence' — it's currently at number 20 in the US charts — has left the bearded one £350.00 poorer. Upon the album's US release, **Manfred** laid bets with various people, including his manager and other members of the band, that 'The Roaring Silence' would not enter the US Top Fifty. When I asked him why he bet against his own success, **Manfred** explained, "Well,

if the album had been a flop the money would have been a consolation, now that it is a success I can afford to lose a few bob."

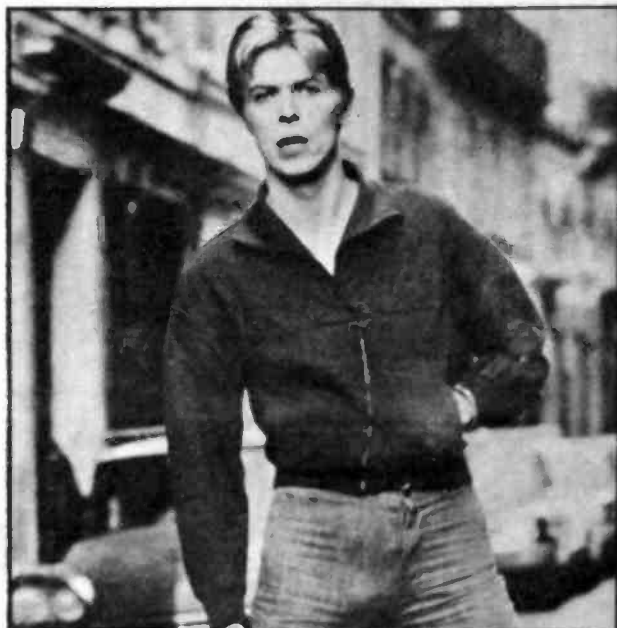
Maternity Ward 10

Lynda Kelly, lead singer with **6060 Volts**, and husband **Chris** are expecting a happy event any day now. Wedding bells for **David Byron** and his young lady **Gaby**. The reception was at **Rags**. My nuptials correspondent tells me the food was good, but the wine was bad. How sweet, they also had special silver-inlaid book matches made to mark the occasion.

While stories of the **Rolling Stones** signing

mammoth deals with record companies circulate at an alarming rate, I have a couple of sightings to report. While **Bianca** is away in Los Angeles attending to further her acting career, **Mick** has been while the evenings and small hours away in **Tramp**, the fashionable London night-spot. And **Bill Wyman** was liggering with the best of them at **Lyrnd Skyrry's Rainbow** bash.

Finally, what can young **Mare Bolan** mean when he tells me he's under-endowed and lacks staying power? Perhaps he's talking about his music. Perhaps he's not. See ya.



"HEY MR Bowie, is that a pistol you have in your pocket or are you just pleased to see me?" This tantalising study of big Dave arrived on my desk this week for some reason, but is it a new picture or an older shot I wonder? I believe it could be the latest **Mr B**, and it could also be a pistol, because we hear he's gunning for the **RM** person who didn't dig his new album too much...

NEXT WEEK — YOUR CHANCE TO GET 1,000 DJM SINGLES

John Miles "Manhattan Skyline"

the new single from the album
"Stranger in the City"

DECCA

WHITE TOUR CHANGES

BARRY WHITE'S planned visit to the UK to tour in March may now have to be rearranged.

Promoter Jeffrey S. Kruger confirmed that White and Love Unlimited was to make his first ever British Concert tour, but the concerts scheduled for London, Manchester, Birmingham and Eastbourne will probably be put back due to a problem between Barry and Italian promoters re some earlier dates. Kruger's office has been inundated with letters and phone calls from White's many UK fans, following news of the projected visit, his first for two years.

Some tickets had already been prepared for the dates, but the promoter urges followers to be patient and wait for the official dates of the concerts to be decided and announced.

Quo's double live album

STATUS QUO's double live album, recorded at three special concerts at Glasgow last year, is released on February 26 on Vertigo.

The album 'Status Quo Live' consists of: 'Junior's Walling', 'Backwater', 'Just Take Me', 'Is There A Better Way', 'In My Chair', 'Little Lady', 'Most Of The Time', '4500 Times', 'Roll Over Lay Down', 'Big Fat Mama', 'Caroline', 'Bye Bye Johnny', 'Rain', 'Don't Waste My Time', 'Roadhouse Blues'.

Their 'The Wild Side Of Life' single has gone silver.

They are unlikely to perform in Britain before the Summer.

PHIL JOINS FERRY BAND

PHIL MANZANERA has joined the band for Bryan Ferry's UK tour.

The fellow Roxy Music member had originally been invited to join the line-up but declined because of work on a solo album. Now that this has been completed he has become a last minute addition playing guitar alongside the band's other guitarist Chris Spedding.

Support band for the Ferry tour is Illusion, containing members of the original line-up of Renaissance.

Their reformation was suggested by Keith Bell, an ex-Renaissance member, who died last year. As there is a new band named Renaissance, they had to use a different name.

Express for Rainbow

LIVERPOOL EXPRESS play their first major headlining London gig on February 26 when they appear at the Rainbow, Finsbury Park.

Tickets £2, £1.50 and £1 are available from the box office now. Support to be announced.

Other dates are Gloucester Roundabout February 4, Glasgow University 11/12, Dundee Royal Centre Hotel 13, Southend Tots 15, Plymouth Castaways 17, Bournemouth Village Bowl 18, Bristol Balleys 19, Aston University 25.

They begin recording their second album next week.



LIVERPOOL EXPRESS: headlining gig

Elton John single, Twigg to tour, Beach Boys new album

THE NEXT single from Elton John will be another track from his 'Blue Moves' album, 'Crazy Water', released on February 4.

MARCH. Her second album 'Please Get My Name Right' is released the same month, and the title track issued as a single on February 11.

'THE BEACH Boys Love You' is the latest album from the Beach Boys released on February 26.

It features all new songs, mostly written by Brian Wilson, who also produced the album. Side one has up tempo numbers while the other features slower songs.

Clash sign to CBS

THE LATEST of the new wave bands to be given a recording contract is the London based outfit The Clash, who have been signed to CBS.

Suzi plays the colleges

THE SUZI Quatro Band are playing university and college dates in February and March. They play Sheffield University on February 11, Cardiff 12, Stafford Room at the Top 14, London Imperial College 19, Salford University 22, Bristol March 4 and Leicester 12.

Aerosmith do the festivals

AMERICAN ROCK band Aerosmith, who made their British debut last October, plan to appear in UK festivals this summer as part of their return dates in Europe.

Real Thing in 'Black Joy'

THE REAL Thing are to appear in the first major all-Black British film 'Black Joy', presently

being filmed at Pinewood Studios.

Lou Reiser is the musical director for the film, and is using a star-studded cast for the soundtrack. The group have been filming a disco sequence at London's Cue Club for the film, scheduled for late Summer release.

Gibbons tours with Nugent

THE STEVE Gibbons Band, currently supporting Be Bop Deluxe on their tour of Britain, have now been added as special guests to the Ted Nugent tour opening at Manchester Free Trade Hall on February 23, making them a total of 50 gigs in three months.

selection of Steve's group, Nugent says

"Although I am the greatest I like to have a really good package to please my fans and to push me over the top. Steve and his band will do it for sure. It will be real inter-continental motor city madness."

An extra date has been added to the tour, Sheffield City Hall on February 24.

NEWS IN BRIEF

American singer Dory Fretts is to make a three week UK tour in May, including Edinburgh Usher Hall, 22, Manchester Free Trade Hall 23, and London Royal Albert Hall 28.

Leo Zeppelin commence a nine day US tour at the end of the month.

Golden Earring, Euro-rock band, may come in for March dates.

Liverpool duo Love Potion support Harold Melvin & Blue Note / Manhattan 5 tour.

Eric Clapton's 'Carnival' off 'No Reason to Cry' LP is his next single.

Peter Baumman of Tangerine Dream has reversed his decision to leave the band, but has a solo album out on Virgin on February 11 'Romance 76'.

Pete Brown's new band Back To The Front recording in London, while EMI issue a compilation of his earlier work.

Edwin Starr's first GTO LP 'Afternoon Sunshine' released this month, single follows in March.

Donna Summer doing live dates in UK this Spring.

Nets, who support Black Sabbath on tour, have single 'Sick And Tired' released from forthcoming LP 'Hard Nutz'. Following the word of mouth success of the live double LP by Canadian rock band Rush, Phonogram now giving an earlier album 'Carass Of Steel' a British release.

City Boy's second album 'Dinner At The Ritz' out in March.

Ch. Lies' 'Vanishing Love' single out on Friday. John Franz, A&R manager at Phonogram — who produced hits for Frankie Vaughan, Shirley Bassey, and Walker Brothers — died at the weekend aged 54, after a short illness.

Pink Floyd ticket details

PINK FLOYD play the Empire Pool Wembley on March 17, 18 and 19 at 8pm and March 20 at 5pm.

Tickets are priced £4.25, £3.25 and £2.50 (restricted view). Applications will be accepted from February 7. Enclose stamped addressed envelope plus cheque or postal order payable to Pink Floyd Box Office and send to Pink Floyd Box Office, PO Box 471, London W1A 4TL. Tickets are limited to four per applicant. They will be sent out in the week beginning February 21.

Floyd play New Ringley Hall, Stafford on March 23, 29, 30 and 31. All tickets are priced £3.50. They go on sale on February 21 to personal callers at New Ringley Hall, County Square, Stafford; Hine and Addison, 8 St James Square, Manchester 2; Virgin Record Shops in Birmingham and Manchester and Mike Lloyd Music Shops in the same area.

Extra transport will be arranged for the Ringley gigs.

Stranglers strangled

STRANGLERS were fazed out at their London Rainbow concert on Sunday night when they supported Climax Blues Band.

It appears that the theatre's management had stipulated the two band language should be used on stage nor should guitarist Hugh Cornwell wear his T-shirt displaying a certain four letter word. Cornwell wore the offending T-shirt.

The lights were dimmed and the power cut off during the band's final number, as the band played to the 2,500 audience which included two GLC councillors, one of which was the chairman of the entertainment licensing board, Mr John Brannigan.

A spokesman for the band said: "The band are bemused that something so trivial could stop a show."

Stones — no deal yet

THE ROLLING Stones are still negotiating for a new record deal despite rumours that they had signed to one major company.

According to a report in a London evening newspaper they were alleged to have made a £15 million deal with Polydor, but Polydor this week denied that they had made such a agreement.

Their contract with WEA is expiring and the Stones have been reportedly looking for "the largest deal in record history".

At 6:30pm it was thought they would sign with EMI worldwide and EMI in the States, but it seems the terms were not agreed with the company.

First product from the band on whichever label they land on is likely to be the double album of live recordings made in Europe last year, including their Knebworth festival appearance.

Patti hurt in fall

AMERICA'S FIRST lady of punk Patti Smith fell off stage during a Florida concert last week. She fell 20 feet and had to have stitches in her head and her neck was put in a brace. As a result her next British tour has been delayed, as she has been told to rest for two months.

DEAD SIGN TO ARISTA

LEGENDARY AMERICAN West Coast rock band the Grateful Dead have signed a worldwide contract with Arista records.

Their signing was announced on Tuesday, along with the associated band member's occasional groups the Jerry Garcia Band and the Bob Weir Band (the latter is a new band replacing Kingfish).

The band is to record a new album for Spring release on Arista, and it will be made in Los Angeles, their first ever recording outside their San Francisco base.

Bert joins rock show

AFTER THE chart success of his 22 Guitar Golden Greats Bert Weedon has joined the 77 Rock and Roll Show. He joins other revivalists such as Marty Wilde and the Wildcats, The New Tornados and Carl SIMMONS.

The tour opens on February 11 at Chatham Central Hall, and continues at Bournemouth Winter Gardens 14, Bridge End Leisure Centre 15, Leeds Grand 16, Oxford New Theatre 17, Andover Country Bumpkin 18, Southend Westcliff Pavilion 19, Birmingham Rep Theatre 20, Ashton Theatre 21, Sheffield Top Rank 22, Southport Floral Hall 23, Dunoon Queen's Hall 24, Sunderland Empire 25, Haverhill Theatre 27.

Bert also plays solo gigs at Lewisham Concert Hall on February 8 and Harford Crystal Rooms 9-12.

Hollies tour and album

THE HOLLIES play London's Royal Albert Hall on March 8. Other dates are Bradford University March 5 and Edinburgh Usher Hall on the 6th. A new album is released to coincide with these appearances.

BOLAN-SINGLE, ALBUM, TOUR

And even more tours . . .

FIRST DATES for Marc Bolan and his new T. Rex have been announced, also a new album and single from the band.

The single 'Groove A Little' is issued on February 4 and the album 'Dandy In The Underworld' the following week.

Confirmed dates with the new band (Dino Dines keyboards - the last remaining member of the previous line-up, Herbie Flowers bass, Tony Newman drums and Miller Anderson guitar), are: Newcastle City Hall March 10, Manchester Apollo 11, Glasgow Apollo 12, Bristol Colston Hall 13, Birmingham Odeon 17 and London Rainbow 18.

London date for Glitter tour

A LONDON date has been added to Gary Glitter's comeback tour.

It is fixed for Sunday April 3 at London's Theatre Royal in Drury Lane at 8 p.m.

Tickets at £2.50, £2.25, £1.75 and £1.50 are on sale now at the theatre box office.

The concert will be recorded for presentation on Capital Radio's 'Sunday Night At The Lane' series.

Billy Ocean sees red

THE FOLLOW UP single to Billy Ocean's 'Stop Me If You've Heard This Before' hit 'Red Light Spells Danger' is released on February 26.



MARC BOLAN: single this week

Bad Company's 'Burnin'' single

BAD COMPANY have a new album 'Burnin' Sky' out on February 26. A single 'Everything I Need' taken from it is due for release on February 11.

The band tour Germany in the first week of April and their three month United States tour starts on April 25.

After that they go to the Bahamas to record another album. It is understood they will play in Britain in midsummer.

Paul Rodgers, now sporting a crew cut, is due to do an interview for the BBC's Old Grey Whistle Test, probably at the beginning of March.

ELO GO 'ROCKARIA'

A NEW single from E. L. O. is released on Friday: 'Rockaria' off their 'Another World Record' album.

The album has gone gold in the UK and platinum in the States. Their next British appearances seem likely to be in the late spring.



A BAND featuring former members of Uriah Heep, Humble Pie and Wings, has been launched called Rough Diamond.

Their line up is: (left to right) Clem Clempson, lead guitar; David Byron, vocals; Willie Bath, bass guitar; Butch Butcher, keyboards and Geoff Britton, drums.

They have an album scheduled for April 2 release on Island, and will tour Britain in May.

GORDON GILTRAP: Salford University February 4, North East London Polytechnic 5, Newcastle University 9, Aberystwyth University 11, Leicester University 12, Strathclyde University 18, Edinburgh Heriot Watt University 19, Hull University 21, Leeds University 24, Scunthorpe Tiffanias March 1, Eastbourne Winter Gardens 3, Folkestone Leas Cliff Hall 5, Manchester University 9, Plymouth Woods Centre 10, Coventry University 11, Southampton University 15, Bradford University 16, Derby Cleopatras 17, Harrow Technical College 18, Loughborough University 19, Birmingham Rep Theatre 20.

WINDOW: London Golden Lion February 8, 15, 22, Rock Garden February 7, Marquee 19, Woolwich Thames Poly 22, Egham College 26. Vocalist Pete Newham has quit the band to go solo, replaced by Kelvin Hallifax.

SASSAFRAS: Maidstone Technical College February 4, Bradford University 5, Hitchin College 12, Cleethorpes Winter Gardens 14, Durham University 18, London Queen Mary College 19, Middlesbrough Town Hall 24, Edgbaston Mason Hall 25, Drummer Robert 'Onjo' Jones has been replaced by Peter Stroud.

JAN AKKERMAN / KAZ LUX BAND: Brighton Dome March 2, Hanley Stoke Victoria Hall 3, Lancaster University 4, Sheffield University 5, Manchester Apollo 6, Birmingham Hippodrome 8, Oxford New Theatre 9, Portsmouth Guildhall 10, Bristol Colston Hall 11, Bournemouth Winter Gardens 12, London New Victoria 13, Newcastle City Hall 15, Liverpool 18, Wolverhampton Civic Hall 17, Ipswich Gaumont 19, Croydon Fairfield Hall 20. Tickets are on sale now, the band have their first LP - 'Ell' - released on Atlantic.

MARTHA REEVES & THE VANDELLAS: Blackpool Locarno February 25, Dunstable California Ballroom 26, Bailey Variety Club 27 for one week, Camberley Lakeside Club March 6.

GENERATION X: Basildon 66 February 5, Middlesbrough Rock Garden March 5, High Wycombe Nags Head 10th.

GRAMHAM PARKER AND THE RUMOUR: Kent University March 5, Croydon Fairfield Hall 6, Brighton Dome 7, Bristol Colston Hall 8, Portsmouth Guildhall 9, Cardiff Capital Theatre 10, Oxford New Theatre 11, London Rainbow 13, Bradford St Georges Hall 15, Sheffield City Hall 16, Manchester Palace Theatre 17, Glasgow Apollo 18/19, Aberdeen Music Hall 20, Edinburgh Usher Hall 21, Newcastle City Hall 23, Birmingham Odeon 24, Nottingham Sports Hall 25, Ipswich Gaumont 27, Leicester De Montfort Hall 28, Bournemouth Winter Gardens 29.



GRAHAM PARKER



AC/DC

AC/DC: Alternative and additional gigs to their new UK tour include: Exeter University February 26, Northampton Cricket Ground March 5, Cleethorpes Winter Gardens 15, Manchester Electric Circus 16, Southend Karsaal 19, Hemel Hempstead Pavilion 21.

STRANGLERS: Add to tour: Newport Alexander Club February 15, Colchester Essex University 22, Penzance Winter Gardens March 2. Rearranged: Birmingham Barbarellas March 8 instead of 1st. Cancelled: Sheffield Top Rank February 27.

BERT JANSON: City of London Poly February 4, Leicester University 12, London Marquee 15, Portsmouth Poly 17, Manchester Royal Exchange Theatre 25.

THE BOYS OF THE LOUGH: Coleraine New University of Ulster February 17, Belfast Whitea Hall 18, Dublin Ollscoil Bhaile Aha Claih 19, Fermanagh Arts Festival 21, Sussex University 23, Essex University 26, Mallock Baha Pavilion 27, March 1. Dumfries Lorchburn Hall March 1, Motherwell Civic Centre 2, Stirling University 3, Inverness Civic 4, London Victoria Palace 6, Kinross, benefit concert for the Traditional Music of Scotland Association 7, Basildon Towngate Theatre 9, Birmingham Rep 11.

SUPERCARGE: Birmingham Aston University February 4, Nottingham University 5, Plymouth Top Rank 7, Tunbridge Wells Assembly Hall 8, Middlesbrough Town Hall 10, Sheffield University 11, Newcastle University 12, Bangor University 14, St Albans Civic Hall 19, Ipswich Corn Exchange 24, Brighton Sussex University 25, London Victoria Palace (supported by the Surprise Sisters) 27, Colchester Poly March 4.

DIRTY TRICKS: Manchester Electric Circus February 11, Leeds Fibrd Green Hotel 12/13, Harrow Technical College 18, Bristol Granary Club 19, Liverpool Annabells 24, Chislewick Polytechnic 25, Nottingham Boat Club 26, Acerrington Lakeland Lounge 27, Burnley Cat's Whiskers 28, Manchester University March 2, Worcester Bankhouse 3, Scunthorpe Priory Hotel 5, Measong Four Sevens 6, Rhondda Leisure Centre 7, Cardiff Top Rank 8, Newport Stowaway Club 9, Swansea Circles 10, Cherrypilly Castle 11, Wigan Casino 12, Dundee Angus Hotel 13, Edinburgh Tiffanias 14, Aberdeen Fusion Ballroom 15, Falkirk Town Hall 16, Inverness Ice Rink 17, Wakefield Unity Hall 18, Bolton Institute of Technology 19, Guildford Civic Hall 27, London Roundhouse April 3, St Albans Civic Hall 9. They release a single, 'Too Much Wine', on February 11.

FRANKIE MILLER: Essex University February 26, Oxford Poly March 2, University of East Anglia & Nottingham University 5, University of Kent 6, Cardiff Top Rank 8, Brighton Top Rank 8, Bath University 11, Bristol Poly 12, Sheffield Top Rank 13, Leeds Poly 17, Liverpool Eric's 19, Carlisle Market Hall 20.

Huddersfield Poly 23, Redcar Coatham Bowl 24, Newcastle Poly 25, Glasgow Apollo 26, Aberdeen Music Poly 3, London New Victoria Hall 2. An Edinburgh and six other dates are to be confirmed. A new LP is issued to tie in with the tour.

MEDICINE HEAD: London Marquee February 3, Derby College of Technology 4, Brighton Top Rank 6, Chester College of Education 11, Edinburgh Napier College 16, Perth 17, Aberdeen University 18, Cleethorpes Winter Gardens 21, Aberystwyth University 25.

JACK THE LAD: Scunthorpe Tiffany's March 22, Rugby Lancaster Poly 25, Bristol Poly 26, Blackpool Tiffany's 29.

BURLESQUE: London Royal College of Art February 2, Enfield Middlesex Poly 3, Bromley Siskewell Top Rank 4, Kingston Poly 5, London Nashville Rooms 6, Torrington The Mough 9, Torquay South Devon Technical College 10, Plymouth College of St Mark and St John 11, Bristol Poly 12, Newbridge Club and Institute 13, Abertherry Siskewell 14, Cardiff Top Rank 15, Newport Stowaway 16, London University of London Union 18, Egham Royal Holloway College 19, Portsmouth Poly 23, London City University 24, London Queen Elizabeth College 25, London Chelsea College 26, Kings Lynn Technical College March 2, Middlesbrough Rock Gardens 4, Darlington College of Education 5, Edinburgh Tiffany's 7, Aberdeen Fusion Ballroom 8, Hamilton College of Education 11, Glasgow St Mary's College 12, Lincoln College of Education 18, Welwyn Mid-Herts College 19, Doncaster Outlook 21, Leeds Poly 22, Harrogate Royal Baths 24, Manchester Electric Circus 25, Prescott College 26, Chalfont St Giles Newlands Park College 29, Ipswich Manor Ballroom 31.

BRANDY: Corby Exclusive Club February 3, London The Bell 10, Bristol University 11, Bristol Granary 12, Peterfield Mercury 16, Paignton Penelopes 19, Barrow Maxims 24, County Durham Peterlee Senate Club 26. The all-girl group have added Bernice Cartwright on bass, a former Ivy Benson band member, to replace Chris Leone.

THE WURZELS: Oxford New Theatre March 2, Taunton Odeon 3, Gloucester Leisure Centre 4, Bournemouth Winter Gardens 6, Preston Guild Hall 7, Edinburgh Usher Hall 8, Glasgow Kelvin Hall 9, Middlesbrough Town Hall 11, Southampton New Theatre 12, Newcastle City Hall 13, Bradford St George's Hall 15, Llandudno Arcadia Theatre 16, Okehampton Town Hall 17, Nottingham Playhouse 18, Lewisham Concert Hall 19, South Thames Hall 20, Eastbourne Congress Theatre 22, London New Victoria 23, Portsmouth Guildhall 24, Birmingham Town Hall 26.

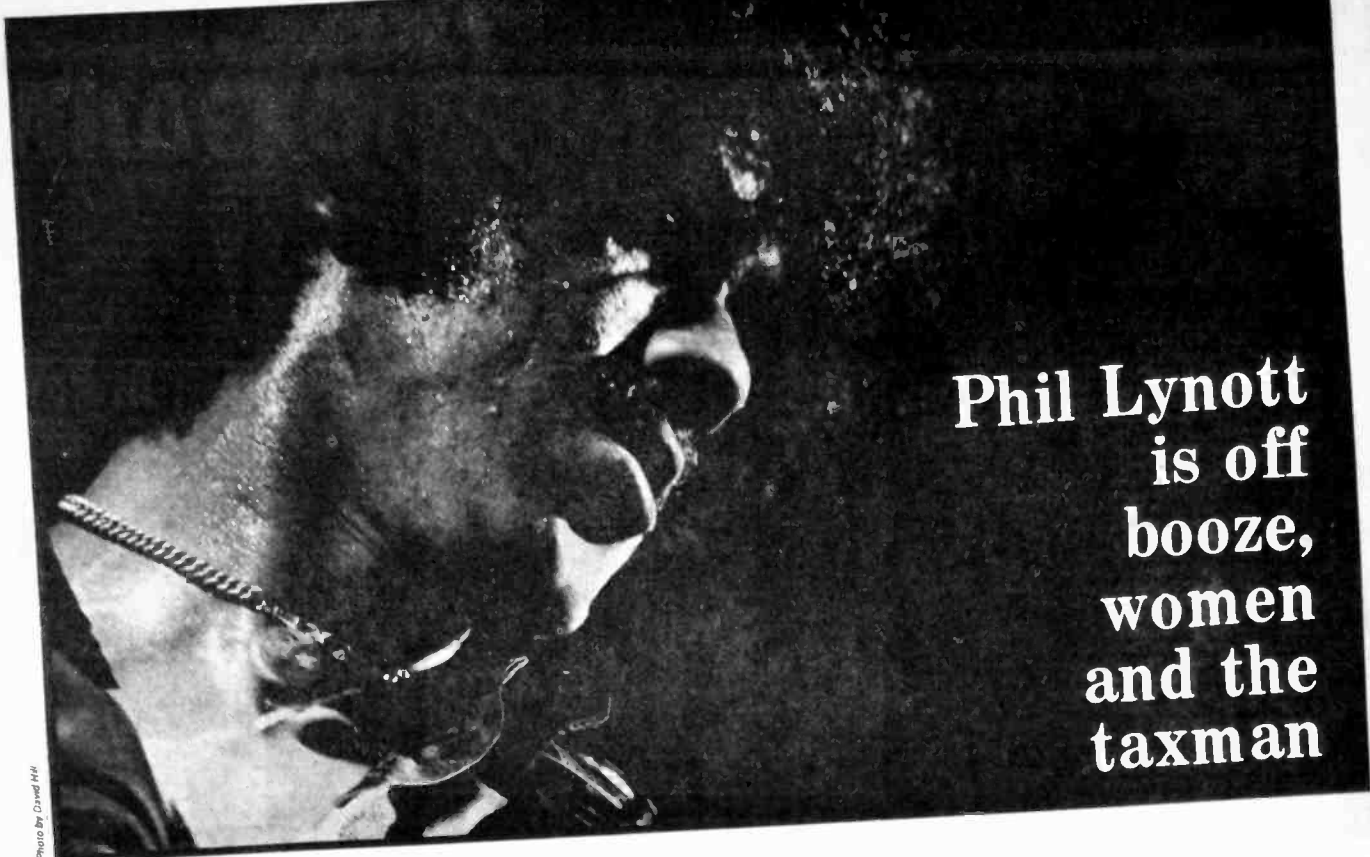
KEVIN COYNE: Cancels Bath University on February 2 and Keele University 16. The Sussex University date is now changed from the 11th to the 18th.



KEVIN COYNE

WHEELER LEGANCE

The Next Hit Single
DANCE THE NIGHT AWAY
7N 25734



Phil Lynott
is off
booze,
women
and the
taxman

THE SWEAT stood out on the forehead of the small man sitting in the back seat of the black limo.

As it sped down the motorway, over the Hammersmith flyover and past the Wilkinson sword building, he glanced anxiously through the darkened windows. He'd never get there on time.

His palms were damp with perspiration as he took his watch from the pinstripe waistcoat. Only a few minutes to make it. He clutches his briefcase even more tightly, as if protecting the documents that rustled crisply within.

At last Terminal Three was in sight. The driver swung the car up the ramp and the man leapt clumsily onto the pavement. Breathing heavily, he reached the check-out desk.

Too late, the flight had gone. He sat down, muttering with annoyance. "Damn." Another rock group out of the country before he could get his hands on their money.

Thin Lizzy's Phil Lynott is in Canada, safe (temporarily) from the British taxman and enjoying their tour with Queen. If he makes any money out

SAINT AMONG SINNERS

of the tour, there's not much chance he'll be able to keep it.

"They've taken money off everyone else and now they want it from the working class heroes," said Phil.

"The English government is ripping everybody off. I'm becoming quite a tax expert now. But they are taking more than their fair share. Being Irish, they didn't have to educate me and even when I was in hospital I paid my way. And I've never had the dole. I will have to pay an enormous amount of money."

In view of this, had Phil considered leaving Britain for sunny climates and low tax?

"Well, I'm going back to Ireland eventually — that's always been my intention."

Back to good Guinness, rural peace and country air?

"No, to Dublin. I'm a city

boy, not into the country. I'll probably get a little stiddy, maybe do a little bit of farming. But not right in the country, I'd need Wallingtons to protect my high-heeled boots!"

But there's still a lot of people to play to before then. Lizzy are determined to finish this US tour, as the previous two had to be summarily cut short. The first time was because Phil was very ill, and the second because guitarist Brian Robertson cut his hand. It's still not completely healed, so Lizzy have taken a substitute guitarist, Gary Moore, along.

It looked as though Brian would be leaving the band permanently, especially to people who thought a split might be imminent. But Phil is adamant that Brian will re-join just as soon as they come back to Britain.

"Brian's hand wasn't fully healed," said Phil. "And we didn't want to take chances, so we played

safe and took a substitute. Gary used to be with Thin Lizzy before. He's been playing with Jon Hiseman's Colosseum — they just finished a tour and Gary was free. With having to cancel two tours before, we were getting a bad reputation over here."

Lizzy have fully exonerated themselves on this tour. Their records 'Johnny The Fox' and 'Jailbreak' have both gone gold, and the band were due to pick up awards for them later the same afternoon.

Apart from actually managing to get through a whole tour without mishap, what were the differences this time?

"Because we've got a hit, we get taken round everywhere in limos," laughed Phil. "Apart from that, the audiences are beginning to recognise our numbers. We're playing to sell-out audiences everywhere."

Fame and fortune brings

other rewards, if you can call groupies rewards...

"It's difficult with me having to cut down and there being more of them," agreed Phil. "I'm living like a saint. I don't drink, I don't kiss as many ladies, I'm taking it easy since I was ill."

"But the American girls are different to British. They are more forward, far more into being seen as equals. They don't mind being dominated by men in private, but not in public."

"In Britain, the girls let you pretend you're in control, but you're not really. The girls here freak me a bit. I can't use the blarney on them, they're too fast."

Bel you say that to all the girls...

"I only tell the truth," said Phil. "But don't believe a word."

Phil must be one of the very few rock stars who takes his mum on tour, but

even that doesn't cramp his style.

"Mainly I take care about having time off, so we can both enjoy ourselves. We see each other in the daytime, then I tell her I'm going out in the evening — make up some excuse. I think I watch her more than she watches me, she's great. I've told her if the singles gets to Number One she can come out for a week."

The band have been in America for two weeks, playing and grooving around New York. The trip is turning out much better than previous ones. One of the main reasons for this is working with Queen.

"Brian May is dynamite," Phil said firmly. "Both bands respect each other and we pal around together on our nights off."

Have they ever had a bum deal with accompanying bands?

"Yeah, it happened with Bachman Turner Overdrive. They're Mormons. I've nothing against the Mormon religion, but I think they used it as an excuse to be horrible to other people. They don't drink, they don't go with women and they don't smoke. They don't even allow people who do into their dressing room. You can imagine what they were like with us..."

"They also had a bad attitude to the Press. People would come out to give them a big welcome, but if they smoked, they got thrown out of the room. You don't get any of that with Queen. Even though they're not big on tour, they're not big-headed."

Shame BTO aren't around Lizzy now. They might even approve of Phil's new saintly image.

ROSALIND RUSSELL



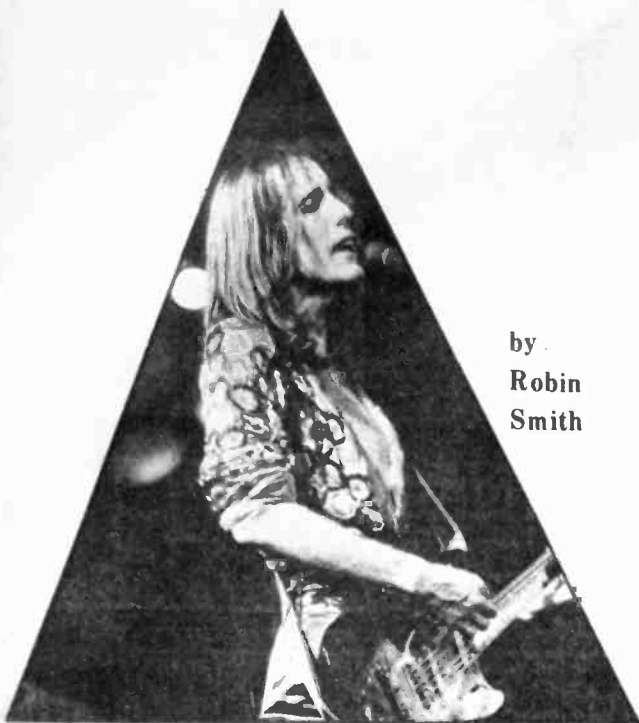
FACES OF The Frontman: Attack, aggression...



Now they want money from the working class heroes... but I've never had the dole, I paid my way



... and domestic



TODD RUNDGREN: getting to the point

by
Robin
Smith

PYRAMIDS ON TODD'S MIND

TODD RUNDGREN'S not happy with his house in the country — he wants to live in a pyramid.

"I wanna build a big one," he says. "Maybe it'll get so big it'll eventually cover a town."

Excuse me for asking Todd, but what's the point?

"Pyramids rejuvenate things, they give off a really good feeling and nobody understands why. The latest theories say that the shape may be able to concentrate energy. If you put a piece of lettuce inside a pyramid it'll stay fresh for years."

Todd and his band Utopia have got quite a thing about pyramids. Their album 'Ra' included a mini pyramid which sharpens razor blades placed under it. Rumour has it that a half dead mouse placed in a pyramid revived after being chased by a cat.

"If I was responsible for planning towns I'd start building pyramids," says Todd. "It could lead to peacefulness and contentment. The politicians have tried everything else and it hasn't worked."

Sensitive

This interview isn't turning out to be filled with peacefulness and contentment. Utopia's manager claims your Record Mirror reporter is spending too much time talking to Todd and not enough on the rest of the band. After threats of having a ball point shoved in a sensitive area he desists.

Todd was interested in music from an early age. He used to tune his father's guitar with a pair of pliers because his tiny hands couldn't turn the pegs. Mr and Mrs Rundgren arranged guitar lessons which Todd didn't take to.

"I wanted to learn songs but they were trying to teach me how to play stuffy musical patterns. I was into a band called the Ventures, one of the first electric groups. They had this first record called 'Walk Don't Run', I was also listening to stuff like 'Apache'."

Growing up pains meant that Todd left music until the arrival of the Beatles in 1964.

"I went through a re-birth. I wanted to be chased down a street by screaming fans and I wanted to wear Beatie suits. I later formed a band called the Nazis and then Utopia. We call it that because we hope it's going to be a place of ideal perfection and that's what our music is all about."

"I believe that life is all the religion you need, it's stupid to just believe in the teachings of one church. After all, they ask the same questions why we're here and where do we go after we're

dead. Of all civilisations the Egyptians were closest to unravelling the mysteries of the universe."

And now by popular request let's move on to the rest of the band.

Roger Powell was a synthesiser salesman before joining Utopia. He also recorded his own album 'Cosmic Furnace'.

"The band is something of a reflection of the old Egyptian god Thoth the father of music," he says. "In later cultures he was known as Hermes, the guy with the winged feet who brought messages."

"We're all interested in Egyptian culture because there was such a lot of discovery going on then. It's fascinating that such early people could have developed such a culture and know so much about themselves and be inwardly peaceful."

Discontent

"People are so discontented today because they don't think about the direction their lives should take. I believe in transmutation it's a way of gaining inward peace."

We come back down to earth with a bump on learning that drummer John Wilcox used to play in a band at the Playboy Club.

"Bit of a change in style isn't it," he says. "Still everything's good experience but with all those Bunies around it could get distracting. You know Todd's not half as pretty."

Kasim Sulton bass, is the newest member of Utopia. Amongst his other claims to fame is that he once played in a band featuring Cherry Vanilla — a friend of David Bowie.

Anyone seeing Utopia cannot fail to be impressed with their road show. At Knebworth last year a giant pyramid sprawled the stage and there was a mock atomic explosion. Latest effects include a Sphinx and an ambitious project in which the band simulate over coming the elements — earth, fire, wind and water.

"We think up the ideas ourselves," says Roger, "but we have a firm turning out the stuff. We believe in doing long tours — our current one will last nine months. We want to reach as many people as possible. We don't really believe in playing in huge venues. There's not much point in playing to people when you're just a speck on the horizon. Our instruments are specially made in the form of an Egyptian sign called an Ankh."

Do the Utopians like the material comforts of life as well as the spiritual?

"Yes but we never do things to excess," says drummer Don. "Anyway who wants to be a millionaire? All that money would only drive me nuts."

A letter from Chicago

by
Barry
Cain

DEAR JIM,

I know this is pretty irregular cos you're like a busy man and all but I felt I just had to write.

See, I've been a fan of Chicago for such a long time now. Well, as far back as Chicago Transit Authority eight years ago, and there's always been so many things I've wanted to ask you.

And now this is the ideal opportunity, I mean, you're in this country touring and things so what better time to get in touch.

By the way, I caught your concert at Hammermith Odeon the other night. Really good... but just what I expected. Predictable perfection.

What really surprised me was that you've got to be seven (eight if the percussionist showed up) of the straightest looking guys in the business. You looked like tourists without camera. Are you always like that?

Another thing Jim. Don't you think the rawness has gone. You know the blood and guts edge to the music in the old days. Okay, you're pretty slick and professional, but hasn't the edge been somewhat blunted over the years?

Is there any danger that you might become an MOR band?

Surely you must lose some of the old inspiration when you know full well that all Chicago albums go platinum in the States. Ain't you all getting a bit past it?

Don't get me wrong. My respect for you is illimitable (I think) but the 'Beginnings' have gone.

Anyway, I better keep this short. I can imagine all that mail piling up beside your bed in that flash Chelsea hotel suite cos you're the obvious one to write to — all bearded and giggly and quippy and sincere and fun to know and leathery and hairy chested and all.

Hope you can find time to reply. All the best. Yours sincerely,

Harry Truman.

Sorter at GPO — "Oh no, another letter for the jazz funk group. When will they ever stop. Blood, Sweat and Tears was never like this."

James Pankow, trombonist and singer who is closely involved with the Jacques Cousteau Society, fishes through the morning mail. He's having a whale of a time. And he ain't staying in no dive either. Reads Harry's letter. Decides to put pen to paper.

Dear Harry,

Thanks for taking such a deep interest in our music. I'll try and answer all of your points Harry,



JAMES PANKOW: signing on and off

but I don't apologise.

We really enjoyed playing Hammermith. See, the band are only used to doing one-nighters in vast stadiums — or toilets as I call them.

In that situation you lose all intimacy with the audience.

You can't even see the people it's so big. And they begin to look like an ocean of dills (they're the little things that swim around your interesting Harry).

You can't take a creative entity into those places. All links between the artist and performer are immediately severed.

I get off watching an audience get off. I have such a respect for them. It's like I want to reach out and touch them. I'm in heaven when I'm up on that stage man. All my problems go out the window. It's like sanctification, a tremendous cleansing effect.

I could have diarrhoea, but I forget about it when I go on. It's the best drug in the world.

We ain't pop stars — we're musicians. I know I'm not over the hill. We regard the personal contact with our audience as the most essential thing in Chicago's music.

If I don't get goose bumps on stage then I know something's wrong.

We are the faceless band. There's no front man, no Mick Jagger or Ted Nugent and I guess that's the reason for our longevity.

Okay, so we don't do cartwheels on stage. We're all simple street corner guys who have never had any ambitions but to be themselves. I'm not a phoney.

Last time we played over here we had all the hip clothes, but to be honest we looked like lorry drivers in drag.

Everyone in the band writes and that makes for very diverse music. I admit, I don't like all of it, but it does represent the myriad personalities that make up Chicago.

But I do think we have become the victims of our own success. The American public have made us an institution. We could go into the studio and record Mary Had A Little Lamb and it would be a hit over there.

I feel an obligation every time I walk into a recording studio to do an album. It's got to be better than the last. Each album is merely an indication of where Chicago are at in that particular period.

We are not going to sell ourselves short just to

please the public. If we can't be ourselves we would become a sterile, money minded machine.

So we're not hungry anymore. The first album was a classic and we will never capture that again. These days we're more polished, a little too much perhaps. The new stuff is more controlled, more stylish but there is still a natural flow.

But Harry, please don't ever call us an MOR band. That word makes me want to puke. We are a rock and roll band with horns.

I've already got plans to take our music a step further. I want to see an original, bizarre Chicago symphony. We'll start off with the stuff we do now, then the back of the stage will open up and there'll be 50 guys in tuxedos playing our composition then the curtains will close leaving us to finish it off.

Sounds good eh? Anyway, I'd better sign off now. It's sure been nice talking to you.

Yours faithfully,

James Pankow.

PS Sorry about the stamp. But I'm sure you won't mind paying the postage. I'd just plum run out.

We are not going to sell ourselves short just to

Ian Anderson doesn't talk often but when he does, he really lets go.

JIM EVANS just listens

TAKE ONE. Many years ago. The demented dance-master, hopping on one leg in a tattered overcoat while brandishing a silver flute.

Take two. Top of the Pops, Christmas '76. No more the mad-dog Fagin of yesteryear as he mouths his way gently through the festive commercial 'Big Out Solstice Bells'.

Take Ian Anderson. The scene. The Jethro Tull office, Oxford Street. Mr Anderson, looking every inch the country squire speaks, as much with his hands as with his cultured voice, about himself, his band, his music, his image, his all. Listen carefully to Uncle Ian 'cos he ain't goin' to repeat himself.

His music. The new album 'Songs From The Wood' is out this week. "This is the first album we've recorded in Britain for three years. We did it over a full three months—September, October, November. We all lived at home during this time and commuted to the studios. You're more relaxed if you can sleep in your own bed at night. And we were all able to take a day's holiday a week.

"Every album we do has a different motive. This one was done a song at a time. I told the band I had written all the material before we went into the studio. I hadn't. In fact the first song we cut, 'Solstice Bells', I wrote the same morning we recorded it.

"Thinking about it afterwards, I suggested to the record company it would make a commercial Christmas single. They waffled for a month before deciding to release it. It sold. In the week before Christmas it jumped from 42 to 28. Then it died on Christmas Day. If the record company hadn't dithered

"I was featured in 'Jackie', a colour poster. It was weird. I felt like Frampton the first time round. The pin-up in a little girls' magazine. It was wet, strange even. And confusing. The singles lost us our credibility with journalists and with the music business in general.

"Then we went to America where we became much more popular, much more quickly, but through our albums, not our singles. When we came back here, people weren't remem-

'I've learnt the hard way and made mistakes in the past. I'm going to make damn sure live television won't ruin our music'

bering our hits. On our British tours now, we reckon to play to a total of around 70,000 people, the same number of albums we reckon to sell in the first three months of release.

"I wonder if it's the same 60,000 people who bought 'Solstice Bells' in the three weeks before Christmas. I don't know. Maybe singles could be a way of increasing our audience, getting hit singles again could be a viable proposition.

"We have another single planned, 'The Whistler', the lyrics are a bit heavy for radio, it's a more serious single. I'll get in the studio and re-do it at the end of the tour."

And so to an Anderson hobby horse. "If you do a more serious single, you don't get on the radio

'People like me became so disillusioned we stopped doing singles for a long time'

so long, it would have been a bigger hit.

"It's interesting. I remember last spring I made a bet with a journalist that we would be on Top of the Pops by the end of the year. I wonder if she remembers."

Mr Anderson takes cigarette holder from pocket, inserts Dunhill King Slim, lights and draws heavily.

"Don't tell me Tull are becoming a commercial singles band?"

playlist. The Radio One playlist — and all the commercial stations run similar lists. It's like having to do an audition every time you bring out a record. All they want is the same old predictable stuff.

"People like me became so disillusioned we stopped doing singles for a long time. Others who are less concerned with artistic ideology compromise to the playlist requirements. What do you get? 200 records a week that are boring and derivative.

"Personally, I'd like to hear much more variety on the radio. I think they could be more generous to our sort of material. Now FM radio in the States. British radio stations could take an example from that. They're not



SQUIRE ANDERSON

what you'd call underground radio, they play a lot of album tracks and cover a wider format of music. But AM radio over there is worse than Radio One, strictly Top 40 stuff."

But don't you get an airing on the more progressive shows, John Peel perhaps?

"Ain't John Peel. No, you won't hear much of us on his show. We once agreed to interrupt a tour to do a recording special for Peel. We drove down from Edinburgh especially for the recording session. The band was unstable at the time, with Mick Abrams and that. I'd only agreed to do it as a favour to Peel.

"Anyway, his producer, some guy called Walters, kept interrupting, coming up with

these smart alec comments. I had a row with him and he went to Peel. Peel took it personally and that was that. It's a pity. In the early days he used to travel with us and compare the shows. I suppose it was a case of us preying on his sensitive area.

"The same happened with Marc Bolan and Peel. Bolan saw him in a bar, didn't buy him a drink. Peel took it as a personal affront and that was the Peel-Bolan relationship over."

While we're media bashing, how about television?

"You have to rely on the TV producers and I'm always nervous of people who don't know us. In February, we're doing an In Concert. Because of the union thing, we have

to use the BBC equipment and technicians. I'm worried.

"Did you see Remembrance the other Saturday? It was a dreadful piece of television. You couldn't hear the drums, they'd put the drum mikes three feet above the cymbals. It was crazy, like the group didn't have a drummer. If it had been me, I'd have bloodied the nose of the person responsible.

"I hope they get it together for us. I've learnt the hard way and made mistakes in the past. I'm going to make damn sure live television won't ruin our music."

So it's Anderson the sensitive artist. Nervous? Do you get very nervous before you go on stage?

"Nervous in the sense of getting keyed-up,

Monte Carlo kick-starting a motor bike. It's still dodgy."

(Perhaps standing on one leg and playing the flute for so many years hasn't helped the injured leg). Anderson produces, arranges, writes everything for Jethro Tull. Does he like to use his talents to help other bands?

"I was called in to mix the Steeleye Span album 'Now We Are Six'. It wasn't particularly enjoyable. They were having trouble and had called me in hoping I would baste them out, wave a magic wand. It wasn't satisfactory.

"I did enjoy doing the single 'Thomas The Rhymer' for them. I was surprised it wasn't picked up by the radio. It probably wasn't because it had odd bar lengths, some bars of seven. I like doing that, something a bit different, experimenting with new ideas. Until I run out of ideas, I've no cause to worry. But as far as working for other people, I don't have the time to do it properly, unless I come across some excellent new band."

Do you get annoyed when people compare all your albums to 'Aqualung'?

"I don't think they do. In America 'Aqualung' was our first big seller and they see it as our major work. There are

'I'm proud to be British. In America, I'm privileged to be accepted as the epitome of a British gentleman'

comparisons and comparisons. The Beatles had the problem with 'Sergeant Pepper'. That was considered the ultimate Beatles album. Anything they did after that would look inferior in comparison. And it happened to the Who as well. How could they follow a monster like 'Tommy'?"

Knock on the door. Enter record company person. Have you finished yet? No, we've only just started. Five minutes then, OK.

A quick one to finish then. Your starter for 10, Britain or America...?

"I'd only consider living in America if I was as popular in Britain as we are in the States. My home is Britain and I'm inspired by living here in this country. Playing in Britain is good fun. Here you've still got the best audiences in the world. They understand the language better, you have to survive by your wits."

In America a lot of it goes over their heads. A British tour is relaxing, but transportation over here is a bore. I'm nervous of driving. I don't like the motorways, all those accidents.

"I'm proud to be British. I'm very nationalistic. In America, I'm privileged to be accepted as the epitome of a British gentleman. I open doors for people and behave politely, they like that."

Hand shakes. Exit Anderson, the nervous articulate gentleman of British rock music. Tull we meet again...

Singles

reviewed by ROBIN SMITH

Ooh Rodney, put it on... no take it off

"OH RODNEY darling, just think I'll be 21 in a few hours."

Julia brushed back her raven black hair as Rodney gently ran his lips along her neck.

"Rodney there's a time and a place for everything," she explained. "I really shouldn't allow you in here if you're going to get up to such things. Remember we're not married and we're not likely to be until you pass your exams in applied Elephant Veterinary Practice."

"But dearest," Rodney replied, "that could be years. We've been going out together for six years already and not even a..." He winced in agony as Julia hit him on the nose with her brush.

"Go over there and put those records we ordered for my party on the stereo. One can't really top to Beethoven."

Rodney hobbled snivelling to the record player and put the first disc on.

ELECTRIC LIGHT ORCHESTRA: 'Rockaria' (Jet UP 3679). "Ooh this is nice," quivered Julia. "The opening sounds like mummy singing in the bath and then there's that familiar battering beat and eccentric strings. We'll start the party with this one." + + + +

BEE GEES: 'Children Of The World' (RSO 2304 100). "It's not as good as this," said Rodney. Sounds like a mixture between Crosby, Stills, Nash and Young and the Isley Brothers. Beautiful harmonies." + + + +

CATHERINE HOWE: 'The Truth Of The Matter' (RCA PE 5004). "She's a bit of a cracker," he said, drooling over the colour picture on the cover. "Record's beautiful too, full of lilting strings and Catherine's voice doesn't miss a note." A tear gently fell, making his waxed moustache start to droop. + + + +

SUPERCARGO: 'Get Up And Dance' (Virgin VS 170). On seeing it was a Virgin record Rodney made a quip about his night with Mrs Basingdon's daughter in the bike sheds behind Windsor Castle. "A good solid piece of all British funk," he commented. "The natives would be hard put to beat it." + + + +

GOLDEN EARRING: 'Bombay' (Polydor 2121 312). "Somebody's been listening to Wishbone Ash," he reflected. "But they don't sound half as good. Weren't Golden Earring the chappies who had a hit with Radar something or other some years back?" + +



Above Jeff Lynne, left Bees Gees, below Catherine Howe

FLEETWOOD MAC: 'Go Your Own Way' (Warner Bros K16872). "This is sooper," said Julia. "Strumming acoustic guitar, a strong hook line and then some heavier riffs. Ooh it's really groovy man." + + + +

CHERRY GILLSPIE: 'Here Comes The Band' (Private Stock PVT 88). "I wish she'd stuck to dancing on Top Of The Pops," said Rodney. "I used to watch it just for her. This song isn't going to see her in the charts." + +

THE STRANGLERS: 'Get A Grip (On Yourself)' (UA UP 36211). Julia's father, The Honourable Major Blessington, rushed through the door. "I will not have punk rock in this house," he exclaimed. "Ere hang abah, that's not bad. I'll play it to the lads down at the mess. Sounds a bit like Roxy music to me." + + + +

SHIPS COMPANY AND BAND OF HMS ARK ROYAL: 'Sailing' (Pye RESL 38). "Surrounding stuff," said the major. "I once knew a rear admiral, he had a beautiful crisp uniform." + + +

DENNY LAINE: 'Catherine' (Paladin PAL 5014A). "God this is boring," exclaimed Rodney. "He should stick to playing with Wings." + +

HAWKWIND: 'Back On The Streets' (Charisma B298). "Scruffy load of individuals. Should be put in the army," quipped the major. "Dated cosmic rock." + +

FOUNDATION: 'Running Away' (SRL 1150). Julia's mother came in. "I like this one," she said. "Dreamy harmonies and rich vocals. Reminds me of when I was young and that artillery officer at Woolwich behind the



stables. A real gentleman, he even took his boots off." + + + +

SPLIT ENZ: 'Another Great Divide' (Chrysalis CHS 2131 A). "Very dull," said Julia. "Still they do come from New Zealand. What else can you expect from the Commonwealth?" + +

JOHN LODGE: 'Say You Love Me' (Decca F13682). "Oh Rodney," breathed Julia. "What a beautiful single. It's like a symphony and those horns. It makes

me feel almost romantic." + + + +

CARRINGTON WALKER: 'Joy' (UA UP 36210). "Super soul," said Rodney. "It really sparkles." + + + +

BARRY BLUE: 'Billy' (Private Stock PVT 86). "We can warp this one. It'll make a good ash tray," said Julia. +

THE KOOKIES: 'I Believe In Us' (Savril SAT 116). "Love the guitars and that girl's voice. It's so emotional."

breathed Rodney. "It deserves success." + + + +

REN E KING: 'Supernatural Thing' (Atlantic K1066). "Sounds pretty down to earth to me," said Julia. "It becomes very boring." +

STANLEY CLARKE: 'Hot Fun' (Nemperor K1088). "This one will liven the party up," said Rodney. "A nice guitar break before the horns sweep in." + + + +

JEANNETTE TAVERNIER: 'Got To Love You' (Polydor 2058 8365). "Sounds like a poor quality impersonation of Shirley Bassey to me," said Rodney. + +

NASTY POP: 'Love In The Raw' (Polydor 2091 702). "I say what a naughty title," said Julia. "The lyrics are a bit risqué. I don't think the Beeb's going to like it." + + + +

THE STARLIGHTS: 'Jungle Jungle' (Barclay BAR 46). Rodney sighed as he glanced at Julia's reflection in the mirror. "A mixture of ethnic sounds and disco tunes, it doesn't work" he mumbled. + +

SAFFIRE: 'Lay Your Boogie Down' (Saffire SFR 4). "I must have heard records like this at least 10 times before," said Rodney. +

GRAND FUNK RAILROAD: 'Pass It Around' (EMI INT 528). "Want to sit in a tree, sail out to sea. What meaningful lyrics," quipped Rodney. +

OSCAR: 'In The Morning' (DJS 107455). "I like the chorus," said Julia. "It makes a pleasant change from some of their more mysterious comic stuff." + + + +

MARTIN JAY: 'Voices In The Night' (DJS 10744). "After leaving 5,000 volts he can't light up much. Good joke eh what Julia?" + +

CHILDREN OF TOMORROW: 'Don't Take My Teeth From Me' (DJS 10743). "An attempt at being funny which doesn't come off," said Julia. + +

JUNIOR CAMPBELL: 'Baby Hold On' (Rocket ROKN 818). Rodney sighed. "Not a patch on the tracks he used to turn out. But still some nice harmonies." + + +

DON WILLIAMS: 'Cup O Tea' (ABC 4162). "Simply super," exclaimed Julia. "That voice is so sexy - I mean nice." + + + +

NOEL REDDING BAND: 'Take It Easy' (RCA PB 9024). "Sounds like a re-vamp of the old Triggs number" said Rodney. "Sensuous lyrics. On sorry Julia." + + + +

COTTON LLOYD AND CHRISTIAN: 'Crying In The Rain' (20th Century BTC 22875). Rodney sighed again as he watched Julia putting on her make up. "This single's a bit too sweet," he said. "I could do with some more guts behind it." + +

FREDDY ANTHONY: 'Emmanuelle Joys Of A Woman' (Pye 7N 46636). "I hope you haven't been to see that filthy film," exclaimed Julia. "Still this music is pleasant enough." + + + +

JUSTIN HAYWARD: 'One Lonely Room' (Deram DM 42). Julia sighed blissfully. "Oh it's wonderful, nearly as good as 'Nights In White Satin'." + + + +

BOB DYLAN: 'Rita May' (CBS 4806). "I've always thought Bob Dylan was very boring and over-rated," said Julia. "and this record is no exception." + +

BILLY PAUL: 'Love Won't Come Easy' (Philadelphia International SP18 4944). "Too smooth for me," said Rodney. "can't get into it at all." + +

ANY TIME IS PARTY TIME...WITH...

JAMES BROWN-BODYHEAT

JAMES WELLS-ALL I EVER NEED IS MUSIC

JOHNNY WILLIAMS-YOU'RE SOMETHING KINDA MELLOW



LADIES AND Gentlemen, may I introduce to you a new band for 1977 - Uriah Heep.

"What's this?" you ask. "A new group? Surely they've been around for years?"

True, but this is the biologically improved Heep, coming to you on special offer in February.

The month sees a new line up on tour with a new action packed album. They are presently wowing 'em in the States and full of enthusiasm and bursting with a fresh vitality, which they're eager to tell us about.

But first here's the weather report read by Ken Hensley: "Hey, it's really freaky here - the weather that is. It's been snowing in places where they've never seen it before - even in Florida!

"Some places have had it colder than ever before. It's made it difficult travelling from A to B, especially for some of the mid-West gals which are far apart. As a result there's six different sorts of flu going around for us to dodge."

Now back to the studios, where Uriah Heep have produced a humdinger of a new album entitled 'Firefly'.

The difference between 'Firefly' and 'High And Mighty' is stunning. It's just impossible to realise they are by the same band - which comes into perspective when you realise that this isn't really the same band at all.

Their previous album had its points, at the time it seemed a reasonable enough collection of statements, but it was more of a collection of solo songs grouped together under a corporate title than a genuine band effort.

Personal differences in the group which only became evident after the album's release show the reason why.

With the departure of vocalist David Byron, now commanding his own crew, and bass player John Wetton moving on to new and as yet unconfined ventures, the way was open for the remainder of the band to pull together, find a couple of fresh musicians - not just replacements, someone who would add their own identity was essential.

KEN HENSLEY: shifting emphasis to get the music good first

HEEP GO BACK TO SCRATCH

First came bass player Trevor Bolder, an ex-Spider From Mars who knows his way round those frets.

Taking his place at the microphone is John Lawton, who has undoubtedly added a new dimension to their sound. His range is unbelievable and is best showcased on the title track, which is really three songs within one song.

The album was completed before the band went on the road - they opened in the States just before Christmas - but on reflection, leader Ken Hensley reckons they'd have done better to have done it the other way round.

"We've shifted the emphasis to get the music good first," Ken reports on the transatlantic phone.

"It seems funny, but I admit we've been doing things the wrong way round the past few years. It isn't easy to stop and say 'look we're going wrong' nor is it easy to start again from scratch.

"I'll be an optimist and say that this is the best US tour we've done. The vibe's been good. Taking an infusion of new blood into the group has made all the difference."

The British and European fans get their first taste of the new band later this month and Ken reckons they won't be disappointed.

"Our ultimate test is the reaction we get from the people who listen to our show. If people enjoy what we play, we just want to keep on making music."

On some of the US dates they've been supporting, Kiss, how had they found that task?

"I don't really care who we play with," Ken admits. "Though it is a bit of a pain in some respects. The maximum exposure is good, but naturally I'd rather have been on the bill with someone a bit more musical - uh, I'd better watch what I say. They have been known to seek support groups for what they say about them." DAVID BROWN.

HALL AND Oates concerts tend to be sweaty affairs. An evening of their music usually results in certain members of the audience flinging caution to the winds, hurling themselves out of their seats and turning cart-wheels in the aisles.

But in the midst of all this mayhem, the two gents themselves are to be found calmly surveying the scene from the stage, not a hair out of place, looking as cool as two Arctic cucumbers.

And offstage, their behaviour seems to follow the same pattern. I arrived at the Montcalm, London's favourite resorting place for rich rock 'n' rollers, to find the place in chaos. As well as the Hall and Oates entourage, Todd Rundgren's band had taken up residence, with the result that the foyer was milling with laid-back, long-haired characters intent on finding the bar.

Upstairs, outside the Penthouse Suite, there was a queue of photographers and journalists, waiting, it turned out, not for Daryl and John, but for Todd, who seemed to have temporarily vanished.

Inside, I was shown to a large conference table. After a couple of minutes Daryl and John appeared, looking totally unperturbed by all the activity around them. They had a quick discussion about who should sit where, and then sat down on either side of me.

I told them about Todd's band being in the hotel, and Daryl laughed. "Maybe we should join forces in our joint interviews!"

John and Daryl are a strange pair - they just couldn't be more different if they'd tried.



DOUBLE TROUBLE

but no problems with Hall & Oates

Daryl's tall and blond, with that amazing hairstyle that looks like he's just spent two hours blow-drying every strand into place, while John is small, dark and mustachioed, and looks like he's just stepped out of a cowboy film.

"We have it easy," said Daryl. "Because we're opposite, the things that go naturally with us are opposites. Like onstage, I wear black, because being blond, I look better in black, while John, being dark, wears white, because that's what he looks good in."

So it's not a conscious attempt at creating an image?

"Well, we are conscious of it," said John. "But we do it because it works. It's as simple as that."

Onstage, rather than attempt some sort of double act, the pair exploit the differences between them. Daryl is the front man, the leader, controlling the audience's emotions with his incredibly soulful voice, while John is content to remain in the background.

Focus

"There can only be one focus of attention on stage," explained Daryl, "especially with a duo. Think of any songwriting combination - Jagger and Richard or Townshend and Daltrey, or any of these people. There has to be one person to do one thing."

"I'm up-front to be the point of communication between the audience and us. John is more within the band, keeping the band pushing. We all have our own functions."

Daryl and John both grew up in Philadelphia, and worked separately in the sixties before joining forces in 1970.

"There's a rather small scene in Philadelphia," said Daryl, "so naturally we met up. We became friends, and later began to sing together. We first got together so we could get out of the studio

because we'd been working as backing musicians on countless records - everything from commercials to Philadelphia-type Stylistic records."

Nowadays, groups like the Stylistics have made the Philly sound famous. But when Daryl and John first started recording, that sound was just beginning to develop.

"It was basically the same people who're still doing it now," said Daryl. "Everyone was just trying to get a hit, and people like Gamble and Huff saw their means to do that by sticking to what they knew best and doing the same thing over and over again. We decided to branch out a bit, that's where we split from them. That's why



we moved to New York."

Daryl reckons that move to New York changed their music drastically: "It's a very singular sort of city. It's not like any other place. It's very success-orientated. It's hectic, stimulating - over-stimulating sometimes. It's a much more intense way of life, which brings our different feelings."

"In some ways it numbs us, and in other ways it brings out more passionate feelings. There's not as much time for contemplation, so we don't do the sort of story songs that were on the 'Whole Oats' or the 'Abandoned Lunchette' album.

They say they don't have time to write whole songs when they're on the road, but they do formulate ideas and then

work on them when they get back home again.

"I think what we're going to do this time is really sit and compose with a purpose," said Daryl suddenly. "I've been thinking about this I want to do something very coherent, and write songs to fit what we want to do, rather than just let them happen, which is what we usually do."

Sounds like a concept album...

"It might be," he conceded. "I don't know if it'll be a lyrical concept, but it'll certainly be a musical one. I know what people want from us, and I know what we want to do right now, so we're going to sit down and make a specific effort to write something definite. We want to please ourselves and the public."

Danger

But that's all in the future. In the meantime, Daryl and John are following up their British tour with a trip round the capitals of Europe, then taking a quick holiday.

Their holiday plans once again demonstrate just how different they are.

"I'm going to take some motor-racing lessons up at Brands Hatch," said John. "I have a friend who's a racing driver, and he's offered to take me there. I've always wanted to do it, but I've never had the time or the money before."

Isn't it a bit dangerous for a famous rock star?

"He has a great insurance policy," laughed Daryl.

Yeah, they're hoping I break both my arms!" said John.

And Daryl?

"I'm going to Italy," he said. "I'm going to travel just to relax, with no reason for going, and nothing to do."

Why Italy?

"Just because I haven't been there," he said. "Also, it might be a few degrees hotter than where I am at the moment!"

SHEILA PROPHET



Marced man

STRANGE BUT true, Marc Bolan rehearses under a railway bridge.

Somewhere near Waterloo Station, as trains to Commuterland rumble overhead, he beats out his favourite tunes. From the outside, the studio tunnel looks like a warehouse. You knock three times on a big green door before a lackey lets you in. You squeeze your way past mountains of sound equipment and the strains of T Rex oldies escape from a sound-proofed room.

And then the great man appears. He hasn't been doing too much of late except for the odd TV appearance. But Marc has staying power. Any criticisms of him in RECORD MIRROR immediately bring piles of letters leaping to his defence. Now he's about to undertake his first major tour in two years.

"Believe me, if I didn't think I had an audience I wouldn't be going on the road again," he says. "We'll be doing some warm up dates in France before coming over here. I've got the strongest band I've ever had. I had to sack the other lot — they weren't working hard enough. If I slipped off for a pee they weren't inspired enough to play by themselves. This band love playing and jamming."



"It's strange the way we got together. I was going to appear on 'Supersonic' but I didn't have anybody to back me. So we hastily recruited them. We've got on together really well. I like it when nobody poses as much as me."

Suspenders

Most famous member of Marc's band is Herbie Flowers, renowned session bassist. Then there's Tony Newman

on drums, Dino Dines on keyboards and Miller Anderson on guitar.

So how's the music sounding now Marc? "Marvellous, all my stuff's been good. I've been a pretty important poetic influence on the Seventies you know. T Rex is sounding like a cross between Carl Perkins and Marlene Dietrich. I wish I could wear suspenders like her, but they don't suit me."

He pauses to strike a pose by the pinball

machine. The old figure certainly looks trimmer these days.

"I've given up drugs, but I still like the old champagne. I've never felt happier. I've just recorded an album called 'Dandy in the Underworld' and it must be the only one I've done when I haven't been off my head. For about four years of my life I never slept. I was awake all the time, thinking deep and meaningful thoughts."

"Although I've mat-

ured I'm still a poseur and an egotist. I'm marvellous and I don't care what people say about me, I know I'm good."

Style

After a constant stream of hit singles and best selling albums, Marc's confidence has paid off.

"It's the only way to succeed. You don't get anywhere in this business unless you say you're better than

Bouncy Bolan is set to take off — yet again



BOLAN'S band (from left) Herbie Flowers, Miller Anderson, Marc, Dino Dines and Tony Newman

everybody else. I had to struggle for seven years before I got a contract. I never gave up hope. You want to take some more photographs? Oh good."

Marc's everywhere, reclining gracefully on the pinball machine, before sitting on stool looking really mean.

"I'm Rudolph Valentino reborn," he says. "He had such style and panache. I wouldn't mind being an actor. I've written the screenplay for a film called 'Billy Super Dooper', it's science fiction. 'I'm a real fan of Thirties movies — especially King Kong. I've got it in my film collection at home. The modern version's not bad either. It stuck pretty well to the feel of the original."

"I've copied most of my stage movements from James Cagney. He had a very supple body. You want to take some more photographs? Well, here's a real Cagney pose."

So what will the fans see when Marc takes the stage?

"I haven't really thought about it that much. I never rehearse my movements before I go on — it's all spontaneous. I'm not going to be doing anything too outrageous. Mind you, I've never worn make-up to be outrageous, just to enhance my looks."

"Ever since I was at school I wanted to be a musician. But the trouble with schools is that, there's not enough scope for the individual. I told the teachers I wanted to be a musician

and they just laughed. They poured useless facts into me so I started fights. Sometimes I used to attack the teachers. They got the better of me though."

Marc's determined that his kids are never going to school. He's tubed to have them tutored instead.

"Money shouldn't buy position," he says. "I'm never going to send my kids to private school."

But hasn't money brought Marc a certain social status?

"I'm not a rich man. The trouble is that if you earn a lot then you spend a lot and on occasions I've gone berserk. I like antiques and they're not cheap."

"I've also smashed up two cars. I'm a maniac when I drive. All seem to be able to do is to put my foot down. I get this urge for speed."

He now lives in Los Angeles and he's recorded 'To Know Him Is To Love Him' with his lady Gloria Jones. Did Marc hum the tune to himself when he looked in the mirror?

"Oh no, it's nothing like that. It's a song I've always admired and singing it together was nice."

Marc is bemoaning the fact that his Les Paul guitar was stolen from a van.

"It's the one I used on 'Ride a White Swan'," he says. "It has great sentimental value and it's going to be impossible to get another. I'm offering a reward for its return — I even phoned up Shaw Taylor of 'Police 5'."

ROBIN SMITH

DIVE! DIVE! DIVE! DIVE!

'U' Boat take the plunge into the big-time pond

THE PUBLICIST was thinking aloud: "Where can we hire a submarine from?"

His problem was providing a suitable promotion for the arrival of the band 'U' Boat.

The obvious answer to his question was our wonderful Navy, but chances were they wouldn't take too kindly to a bunch of professional boozers lugging round one of their bush-bush Polaris subs. And come to think of it our Victorian lads might not take too kindly to any reminders of the great German war machine.

The publicist pondered on. Meanwhile, the band have been busy enough letting the country know of their presence the way they know best — via their performances.

Drummer and leader Woody Woodmansey explains the relevance of their name: "A 'U' Boat represents hidden power, a surprise force. It strikes, then disappears again."

"We do that too. Well, we disappear after the gig anyway!"

You may remember Woody as a member of David Bowie's former backing group, The Spiders From Mars. He remembers:

"It was incredible. We did three tours, hardly changing a number or a light in the show. At first one chaps, but by the last three things were happening and the people just went wild."

After Bowie split with the Spiders Woody became disillusioned with what was happening in the band and began looking for something new.

The grounds of the present band was evolved through a meeting of Woody and bass player Phil at some country work. From there they drafted in



'U' Boat ready to surface

keyboard session man Frankie Marshall and ex-Charlie guitarist Martin Smith, who met Woody while their respective bands had been recording at London's Trident Studios.

Their front man is Phil Murray, a singer who started in his first group at the age of 15. He burst quite successfully to acting but returned to rock.

He says that the experience was good for him, even though he doesn't really believe in marrying theatrics to music.

"It's nice to have a dual outlook on presentation though," he admits.

"What is good about the group is the way all five of us have managed to embody our own ideas and identities within the band," Woody explains. "Some bands seem to exist on the presence of one person who dominates the music and takes

all the solos. In this band every member is as important as the other."

Woody also has some strong opinions about the role of musicians in history.

"If you look back you'll see that it has always been the troubadours and poets that went around giving their opinions."

"Some got in trouble for what they said but it seems these guys were always more aware than those doing the work."

"To a certain extent it's the same today. Hopefully people can still put over new ideas through their songs."

What were the things he'd like to see changed?

"Musicians getting snatched for tax for a start," he grins.

"Why should it cost them money to do what they want?"

"Music is one of the biggest

media today. People get a lot of pleasure from the music, the show — it all makes them feel good."

"When I hear a good album track it gives a bit of faith in mankind."

'U' Boat are spreading their message gradually ("that's another lesson from the history books — you can't do it all in one day"), and they have already found strongholds in the North, Scotland and in the heart of London at the good old Marquee Club.

A single 'Star Machine' and debut album currently under production will underline their intentions.

"Nobody wants one particular effect. If one track comes calm, then the next — BAM! — knocks you to the other end of the room — that's the way it is with us."

That first album contains just such an explosive mixture. Its intensely powerful rock torpedoes balanced with more subdued melodies incorporating some tasteful piano work from Frankie, with more than a hint of classical influence shining through.

'U' Boat are to reach a larger audience with a 13-date tour preceding their support spot on the Uriah Heep UK and European dates. The show will reunite Woody with another ex-Spider, new Heep bassman Trevor Bolder.

"We'll be playing Germany — then we can see what effect our name has on them!" Woody smiles.

"I've got it," the publicist leaps from his chair, as a light bulb in the thought balloon above his head lights up with glee: "What we'll do is hire a fleet of mini subs and have them coming down the Thames in a 'U' formation. Great eh?"

Watch this space... DAVID BROWN



OUR MAN on the stool perches beside a pose



Mailman

Write to Mailman, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX

RM man gets it in the neck

Oh no, what has Jim Evans been saying about me



Different but excellent

HAVING BEEN a Bowie fanatic for five years I've come to expect the new Bowie album to be the highlight of the year. 1977 is no exception. 'Low' is of course different from Bowie's last LP and naturally excellent.

There will be a lot of nasty things said about him but I admire him for his courage and guts to change from LP to LP. Side one is different from anything he's done and it's great. Whether he's done it purposely or it just happened that way, he has created a mono/sixties type sound and it works a treat.

RCA, please take note, release 'Always Crashing In The Same Car' as a single.

Paul Berryman, Burnt Oak, Middx.

Staying at the top

CONGRATULATIONS, Mr Bowie, on bringing out your latest hit record. With stars like Ena, Iggy Pop, Mary Hopkins and Roy Young on it, who needs to buy other albums? Hope it will stay at number one for 10 years.

David Rodgers, Belfast, N. Ireland.

What a laugh

I CAN'T take anymore. I don't know why you bother to print your paper, honest to God. You never have anything good to say about the important artists of this world.

Take your review of Bowie's album. I knew what you'd say, I was sitting laughing at you. Who the hell do you think you are to tell the customers what to buy. I have been a Bowie freak for some years so I am familiar with his work and I think 'Low' is one of his best.

So you get your ideas straightened out, you f---s.

Jipp James, St Andrews, Fife.

Why did you bother

IF YOU don't like Bowie's album, then why did you bother to review it? I'm speaking for a lot of my mates when I say that it is one of his best ever albums, ranking with 'Hunky Dory' and 'Ziggy Stardust' and is much better than 'Stallion To Station'. If you can't say something nice about someone, say nothing.

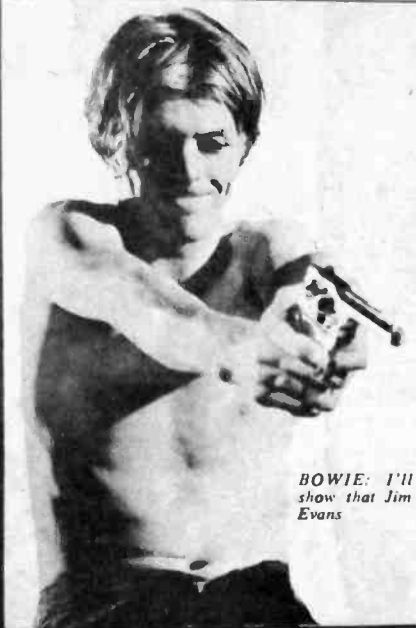
Graham, Scotland.

Proud of his monster

I AM horrified at what you printed about David Bowie's new album 'Low'. I think it is great and I am proud to own such a monster piece.

M. Hartley, Salford, Cheshire, Lancs.

Correspondence on this subject is now closed (unless you want to write to the reviewer, Jim Evans who'd love to hear from you) and thank you too to the reader who addressed his comments on toilet paper. Where would we be without you, Jim?



BOWIE: I'll show that Jim Evans

Paralysed from feet up

AFTER READING the review on David Bowie's new album 'Low', I just can't agree with your reviewer. I have all the Bowie albums. This one is just as great as his first. Can't dance to it? Try 'Sound And Vision', that is if you're not paralysed from the feet up.

Konno Cooper, London N1.

I'll give it five

AFTER GETTING my copy of Record Mirror and being delighted by the colour photo of Bowie on the front cover, I was saddened by the poor review 'Low' got. No doubt this is Bowie's most controversial album to date.

I have been a collector of Bowie albums for a few years now (I have 150 Bowie records) and I think I'm capable of assessing his albums from a Real Fan's point of view. If it had been worse than a Des O'Connor album I think I could have persuaded myself that it was not bad, but I needn't have worried at all.

Play this album five times before passing judgement.

Squidly Thomas, Finchley, London N3.

And another beats us down

you really hate and pulverise it. The rest of us will sleep easy.

Here they go again

I AM mad and upset about your write up about the David Essex concert at Bingley Hall, Stafford. Most of all what was said about David himself. You just don't give him a chance. It's true the radio stations are not playing his latest record 'Oh Love', which incidentally I think is terrific, but you have to admit his LP 'Out On The Streets' is his best yet.

As for saying his stage thing will have to change in 1977 is silly. I admit his show was very much like the one on the tour, which I went to see, but how would he have had time to change it?

I am 23 and the eldest of the party I went with is 29. So please don't think this is a young teenage fan who does not know what they are talking about.

P. Oxford, Burton on Trent, Staffs.

Does it ever end?

WHY WASTE the centre pages of RM by printing those pathetic Muppets? They are an insult to the intelligence of the readers. I'm sure even the largest hunk of masculinity would prefer coming face to face with the TV stars of 'The Quest' than those glaring glass eyes of that green frog and his stuffed supporters, the Koolhaud Law, Newport, Essex.

Back to violence

I AGREE with M. Goodison in Mailman (RM January 22). There is so much violence in this

society, it's sickening. 'cos you can't go anywhere for fear of being blown up or shot down. Wish someone would kill Boney M. Led Zep are crap. The charts are rubbish.

The WIZARD, Broxbourne, Herts.

This letter was cut, because of space shortage.

A big hand for bouncers

I ATTENDED two of Rod Stewart's concerts at Olympia. On both occasions Rod was in the form, but the people who worked as hard as him, the bouncers, were never mentioned. They were absolutely brilliant - friendly and helpful toward the fans.

Suzanne Phillips, Heston, Middx.

And on to TV

THE MUSIC situation on TV does not satisfy many people, myself included. To be honest, this time last year I would not have complained because Top of the Pops appeared the film of 'Bohemian Rhapsody' eight times in full and twice in an edited form.

Since then, Queen singles have not enjoyed such exposure. 'You're My Best Friend' which reached No 7 was not played and the classic 'Somebody To Love' which reached No 2 was only played once with Legs & Co dancing to it.

I'd like a different kind of TOTP, introduced by Alan Freeman featuring his Saturday Show Rock Top 20. Just imagine it. TOTP with Floyd, Oldfield, Who, Rod, Zep, Elton, Eagles, Wings, Genesis, Stevie and Queen - pure paradise. James Hildgate, Wembley Park, Middx.

Feedback

FEEDBACK answers your questions. Send your letters to: Record Mirror, Spotlight House, 1, Benwell Road, London, N7 7AX. Please don't send a stamped addressed envelope as we cannot answer letters individually.

Bill's solo

CAN YOU give me any information about Bill Nelson's solo album 'Northern Dream', and tell me where I can buy it?

George Smith, Aberdeen.

It was produced privately by Bill and a company in Wakefield, before Bill signed to EMI with Be Pop De Luxe. However, you can buy it from some branches of Virgin Records.

Dana club

PLEASE CAN you tell me Dana's fan club address?

Roy Burton, Birmingham.

You can write to her c/o 16, Sutherland Drive, Womborne, Staffs. member to enclose a stamped, addressed envelope for reply.

Hawkwind

PLEASE HELP - I've been looking for Hawkwind's single 'Back On The Streets'. Can you

give me the number and an address where I can write to them?

Derek, Edin.

The number of the record is Charisma CB 399 and it's out on February 11. You can write to them c/o Charisma Records, 70 Old Compton Street, London, W1.

Twiggy photos

I WOULD be very grateful if you could tell me where I can buy photos of Twiggy. Also, is it possible to buy the picture you printed in RECORD MIRROR in the issue dated September 4?

Mark Fairburn, East Dereham.

The best thing would be to write to Twiggy at Phonogram Records, Stanhope House, Stanhope Place, London, W2, as she sometimes answers letters with a signed photo. I'm afraid it is not possible to buy six from Record Mirror, as the photos belong to the man who 'snapped' em.

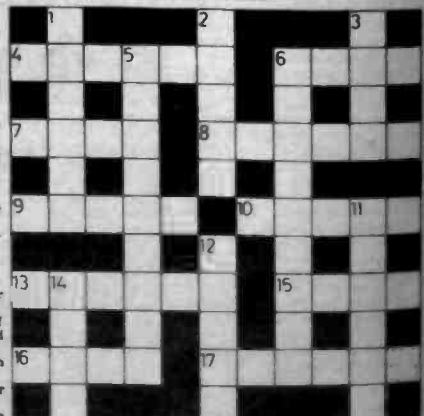
Discword

ACROSS

- Steve is still flying like an eagle (6)
- The satellite of love (4)
- The Kool bunch (4)
- Joe wanted a little help from his friends (6)
- MacNeal partner (5)
- The amazing Miss Jones? (5)
- Good, the medico Tina Charles sings of? (2, 4)
- Clothes you change in the car? (4)
- Tim appears in the charts (4)
- Rainy season, according to Silvestri (6)

DOWN

- Musical black emperor (6)
- All that's left of Edmund Fitzgerald (5)
- Girl who goes with Royce (4)
- Gordon is a match for politician Michael (9)
- Mary is torn between two lovers (8)
- They have links with an early Beatles record (8)
- Jazzman Alex - a native of Swansea? (5)
- Yellow brick construction (4)



LAST WEEK'S SOLUTION

ACROSS: 1 Sandpaper. 8 Infant. 9 Eagle. 10 Fly. 11 Eyes. 12 Unit. 13 Lam. 14 Powell. 15 Pass. 16 Rumble. 18 Baron. 19 Town. 20 Mash.

DOWN: 2 Alvin. 3 Donald. 4 Feet. 5 Eagle. 6 Fly. 7 Eyes. 8 Unit. 9 Lam. 10 Powell. 11 Pass. 12 Rumble. 13 Baron. 14 Town. 15 Mash.

My girl's best mate

‘I’VE BEEN going out with my girlfriend for two-and-a-half years now, and I like her very much. We went to a disco a few weeks ago, and I saw one of my girlfriend's mates. I really fancied her but couldn't talk to her for obvious reasons.

Recently, my girl told me that her friend also fancied me. What do I do? If I leave my girlfriend I'll probably never see her friend again.
A1, Egham

● Congratulations! You've just woken up after a LONG sleep. It seems to us that you've been drifting along with your girlfriend for over two years and it's suddenly dawned on you that you'd rather be playing the field.

Hard as it sounds, the solution is to go on seeing your girlfriend, but not on an exclusive basis. If you can't even talk to anyone else without her express permission it looks as if you both need a break.

Be honest with her — she may not like the truth, but she may jump at the chance of a change.

Go to the same disco and see if the other girls there. Or can't you imagine going out without your girlfriend to hold your hand?

NO, IT DOESN'T MAKE YOU GO BLIND

‘I’M VERY embarrassed writing to you about my problem, but it's something that's really worrying me. You see I can't stop masturbating, and I always feel guilty afterwards. Is there any way I can stop myself?
Alan, Guildford

● Masturbation is a perfectly normal activity. Nearly everyone does it at some time in their lives to release pent-up sexual pressure. It's a natural way of relieving tension, and although there are scores of jokes and old wives' tales which will tell you the opposite, it isn't a health hazard — you're not likely to erupt into a mass of unsightly pimples and boils, or grow werewolf-like hair in the palms

of your hands — or worse. Neither are you likely to destroy your chances of adjusting to a caring sexual relationship or in danger of harming other people. And your basic problem seems to be worry — not masturbation, which will only become a major hassle if you become so obsessed with it that your emotional development stops at self-gratification. Otherwise, it's just a healthy stage on the road to sexual maturity.

Discharge spells guilt

‘I’ HAVE been going out with my girl for over a year and we have made love about 12 times, but only in the past 4 or 5 months. Everything was fine until recently when she started to get a white discharge from her vagina — this worried us both. She read somewhere that when a girl starts her sex life that this can sometimes happen.

However, I am worried that it is more serious than this. I read somewhere about leucorrhoea. What exactly is this and how does a girl get it? Can it be

caused by sexual intercourse?
Steve, Scotland

● It's good to see you're worried about your girl's problem. But worry never solved anything. Discharges are usually a sign of something wrong — and action must be taken to cure it.

She seems to think that her discharge has something to do with starting her sex life, and you think it's something dreadful called leucorrhoea. Perhaps you both feel a shade guilty about your sex life, and you see this discharge as something of a punishment. Well it's not too late to find out

what's wrong and get it treated. Stop reading and worrying about it, and get your girl down to the doctor.

Don't feel guilty — lots of people have physical problems related to sex that are nothing to be worried about. She may well have leucorrhoea, which is just a big word for a white discharge, unrelated to sex, usually caused by infection or glandular secretion. Whatever is wrong has to be treated soon turn your worry into action.

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett and Tony Bradman

IS HE TOO YOUNG TO BE A FATHER?

‘CAN YOU help me with a bet? My brother says that he could easily be a father, as boys can make you pregnant when they're his age (he's 12). I don't believe him.
Karen, Stoke

● Fraid you've lost your bet — but only just. Some boys of his age are old enough to father a child, but it's rare for anyone quite so young

either to be capable of it or to do so. Physical development does not depend on age — some people are almost mature at 12, others at 16. All girls can bear children as soon as they start their periods, and menstruation can happen at a very young age.

But as you seem to suspect, most boys don't reach puberty (the time when the body

begins to mature and produce sperm) until they are a little older — round about 14. The same applies to girls too. So tell Casanova to hold his horses. Even at 14, the simple advice for your brother is DON'T TRY — the consequences might be more than he could handle.

Sounds to me as if you both might need a little help in finding out about what's happening to your bodies. Two books you will find useful are 'Boys and Sex' and 'Girls and Sex', both written by W. B. Pomeroy and published by Penguin at 60p each. Perhaps your Mum and Dad could buy them for you — talk it over with them.

Dirt gets up his nose

‘I KNOW this isn't a mind-blowing meaningful problem, but I just wanna shout about it. You see, I'm sick of rubbish — old fish 'n' chip packets, empty drink cans, crisp bags and paper tissues get strown all over the streets. I ain't a punk and I wanna see a big clean-up.
Refuse break, London

● OK bye eyes — you wanna take dat litter to

the cleaners huh? There's nothing to stop you doing just that. A good beginning to a clean-up campaign would be to approach your local council. But before you get lost in a maze of telephone extensions and red tape, write to Information Office, Keep Britain Tidy, Boopati House, 37 West Street, Brighton, Sussex — they have a whole bunch of ideas on how to start

Charity Performance

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Albums

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++ Give it a spin
+ Give it a miss
+ Unbearable

Jethro Tull — not old but could be gold

JETHRO TULL: 'Songs From The Wood' (Chrysalis 1132)

Welcome to CAMRA, the Campaign for Rustic Anthems, brought to your ears by courtesy of ye olde Ian Anderson Band, otherwise known as Jethro Tull. CAMRA albums come out, on average, once a year and are all too often compared to the classic 'Aqualung' of several summers ago. This latest brew, as the label suggests, features a selection of songs with strong rural flavours. Jolly mandolins, the flute

— the trademark of all CAMRA products and Squire Anderson's vocals potter their way through a selection of rhymes and ditties. Bonus ingredients are their last special single brew 'Ring Out Solstice Bells' and their next 'The Whistler'. When you hold this brew up to the light, you should be able to see through it with little trouble. It has a mellow taste as of autumn leaves tinged with rabbit stew. Over-indulgence can lead to a headache and other symptoms known collectively as a hangover (from the sixties?) Three pints of ordinary, please. +++ Jim Evans

HAROLD MELVIN AND THE BLUE NOTES: 'Reaching For The World' (ABC ABCL 5204)

This is an important album for Harold Melvin. The first for a new label, the first without the distinctive voice of Theodore Pendergrass, and at a time when the group are enjoying a great deal of commercial success. There's nothing on the record with the potency of message and melody that helped to make 'Wake Up Everybody' such a huge record. This is an immediate disappointment. A lot however is made up for by the fact that the singing on this album is just fantastic. It's just such a shame that with the exception of the title track and 'After You Love Me' (which gives Sharon Paige a chance to shine), the songs don't match up to the vocal performances. Overall, considering the high standards that this group has set themselves this album is a bit disappointing. It leaves me still wondering if they can fill the gap made by the departure of Pendergrass. +++ Geoff Travis

TRAMMPS: 'Disco Inferno' (Atlantic 8D 81211)

Disco Inferno, huh! This collection would hardly melt a snowball. 'Body Contact Contract' hasn't got enough going on to make it interesting and the deep voice hook line has been done to death by so many others. The number finally staggers into life when the bass breaks through at the end. Live the Trammips may be able to whip up a storm, but on vinyl they sound remarkably flat. ++ Robin Smith

'STUFF' (Warner Bros NS5806)

The musicians on this album have played with so many great names they almost define that category of sessionmen that are themselves superstars. Taking time out from their most recent job of playing behind Joe Cocker, they present us with a soulful mixture of jazz-funk mixture with awe inspired ease. They glide over their instruments with supernatural control creating an atmosphere of calm and unhurried craftsmanship

ship that tells of musicians of great stature really enjoying playing with each other. There is a guitar solo by Cornell Dupree on 'Up On The Roof' that is an object lesson in economy and taste. Some of the melodies are very beautiful. I especially like 'Looking For The Juice' and 'The Sun Song' which features fine gospel organ fills from Richard Tee. Their musical 'chops' can't be faulted, but their lack of urgency and the ease with which they play together makes them their own worst enemy. There is always the feeling that this is the highest class of soul muzak. Too much stuffing and not enough meat! +++ Geoff Travis

MICHAEL MURPHEY: 'Flowing Free Forever' (Epic 81713)

Michael Murphey's one hell of a songwriter. 'Flowing Free Forever' the title track consists mainly of one line repeated backwards forwards and sideways, at least half a dozen times. Murphey manages to jumble together a variety of musical styles to back it, none of which work. The track cuts straight into 'A Northwind And A New Room' where the band deserve at least 10 points for trying to drown Murphey out. At least the arrangements are better on this one. 'Cherokee Fiddle' is the king of country number your hear on those cheap albums. A record you can well do without in your collection. ++ Robin Smith

DAVID BROMBERG BAND: 'How Late'll Ya Play' (FTSP63)

According to an old music biz adage inside every double album there is a good single album trying to get out. Well, regrettably even a single LP is pretty well hidden inside this collection. It's an odd mix of lightweight country, blues and trad jazz, which just doesn't add up to a lot. Bromberg is from the Greenwich Village 1960's school and makes a better guitar player than vocalist, and lacks the character that makes someone like Ry Cooder do this sort of thing so much better. ++ David Brown

DOUBLE EXPOSURE: 'Ten Percent' (Salmou 525 505)

The sound of slapping hi-hats and swaying orchestras start this record, taking us on a journey through a lovely disco album from the Sigma Sound Studios (usually a sign of quality). There's nothing staggering about the front line here, the vocalists are simply part of the team, but there is an integration of musicians that form a 'sound' that is really compulsive. Still, I bet the title track will have you singing along, though the rehash of the Four Tops great 'Baby I Need Your Loving' would have been best left off the record. The real stars of this album are Early Young on drums and Ren Baker on bass, a great rhythm section that drive the dancing beat along, shifting gears to take us onto a higher plane as we are dancing to that

unique Eastern American disco sound. Get dancin'! +++ Geoff Travis

LEO KOTIKE: 'Leo Kotike' (Chrysalis 1108)

The first American artist to sign to Britain's Chrysalis label. An acoustic guitar stylist, Kotike has a gentle flowing style. Reminds me a lot of John Fahey's 'Transfiguration Of Blind Jo Death'. But Kotike's music has more complications. The album is an instrumental, in case you hadn't guessed. Kotike has been known to sing and reckoned his voice used to sound like 'geese fart on a muggy day'. Back to the album in hand. He sounds happier on the faster numbers such as 'Shadowland' and 'Death By Reputation'. Sample Kotike on his upcoming tour, you could find his music a refreshing change. +++ Jim Evans



ROD STEWART

JOURNEY: 'Next' (CBS 81544)

Pretty cosmic stuff this Journey bill from San Francisco, one of the early homes of psychedelia. The album abounds with the feel of '69 with the kind of guitar work that sounds pretty vintage now. 'Spaceman' has an hypnotic effect interspersed with some rich solos. 'People' builds strongly into a strong opening before some slurred Pink Floyd-esque lyrics. It gets really depressing as some agitated guitar and thudding bass slide in. It broadens with jingling acoustic guitar and thudding the edge off the electric. For those of you wandering around in afghans and beads this one is a must. +++ Robin Smith

Some old, some gold

JEFFERSON AIRPLANE: 'Flight Log 1968-76' (Grunt CV12-1255)

A fine retrospective chronicling 10 years of one of America's most intensive and influential rock formations. Since its basic early flights the Airplane, its many offshoots and eventual evolution into Jefferson Starship, they have developed into virtually a national institution and established consecutively in this country a more aware than average cult following. And yet, despite many changes — the surreal period, the heavy political bit and some more commercial offerings — their music today still shows some of the true originality that they have somehow managed to maintain since they crawled out of the West Coast underground, while all those around them have either lost their heads or veered off course. For the fan, this double album has only one previously unreleased gem to glean, a live 'Please Come Back', hardly enough to inspire purchase on that point alone (though knowing their kind of support that ain't impossible), but it does offer a well packaged and electric cross section of their music through the years, and while they may already



JEFFERSON'S GRACE SLICK — a winner

Very old, not gold

THE STEAMPACKET: 'The First Supergroup' (Charly CH30070)

Nostalgia is catching up with us fast. This is the 'legendary' band that bought one young Rod Stewart to the microphone, along with the emergence of Julie Driscoll, Brian Auger and Long John Baldry. The latter three have seen better times, so presumably this was launched on the strength of our Rod's latter day success. The trouble is that there is little here to indicate his later fame, the Jeff Beck work he did being much more illustrative of his distinguished vocal capacity. On this it could just about be anyone singing on this sloppy selection of mid-sixties R&B pop. There's no harm in the recordings being made available, they are indeed rarities, but like a lot of legends don't look so real when examined carefully. Therefore, unless you really want to know what Rodney sounded like before he hit form (he appears on less than half the tracks), this is one steampacket to give a wide berth. ++ David Brown.

have all the constituent albums — and a few more — they probably won't be able to resist it. And for those unfortunate who haven't got any of the good stuff from way back when, then this really is a winner. +++ David Brown

JAMES GALWAY WITH THE ZAGREB SOLOISTS: 'Vivaldi: The Four Seasons' (RCA Red Seal RL26034)

Vivaldi's best known work delightfully captures the changing moods of the changing seasons, and presents ample opportunities for the man with the golden flute to display his skills. Purists may 'tut-tut' at the Galway interpretations and arrangements, and the manner in which he leads with flute when the concertos were originally intended for the violin. But Galway has done a lot to reconcile classical music with the more popular elements, and has brought it to a much wider audience. More power to his blowing! +++ David Brown

JESSE GROW: 'Nice And Slow' (EMI EMC 8184)

Oh Jesse, what a shame. Such bright hopes. Two singles to make it on their disco value, but an album full of unremarkable musk. What good is two goodies if the rest be turmps? The orchestration is too heavy, the lyrics too light, the original ideas too thin on the ground. Sting this disco dress and get going with a sleazy, sexy ballad (after all, that's what the sleeve pic promises). You wouldn't like to be done under the trade descriptions act, would you? + Rosalind Russell

GENTLE GIANT: 'Playing The Fool' (Chrysalis CTY 1133)

So I was in doubt, wasn't I? So I consulted my dealer like it sez on the covers. 'Look', I said after knocking him up in the middle of the night. I'm not sure what to make of this album. I mean, it's a double package of numbers culled from their European tour last autumn. There's 'Just The Same' and excerpts from 'Octopus', 'Freehand' and a load of other stuff.

It's great for GG fans, but I'm not really into it, man. I find their music, which I know is really well put together and performed with loving conviction, a little, how can I put it, uninteresting. Anyway, the dealer, a hoary old man with glasses who obviously had a razor-sharp acumen, peered intensely into my eyes and said convincingly, 'Shut yer mauf and give it free stars!' +++ Barry Cain

LEON HAYWOOD 'Intimate' (CBS 81774)

Discovering that Van McCoy had a hand in an album is like finding out your favourite sweater has a British Home Stores tag instead of a Jaeger one — you still like it but expected it to look cheaper. His songs are instantly recognizable, especially the cleverly constructed, 'Dream Dream'. How much Leon Haywood has to do with the album is almost obscured. A vast army of musicians provide the backing, two others do the arrangements, but fortunately, Leon does produce. There's one track 'Strokin', that's a knockout disco sound. It keeps the music just right for dancing and doesn't concentrate on anything except the steps. The other tracks fit snugly around the possible variations in disco music. +++ Rosalind Russell

FAIRPORT CONVENTION: 'Live At The LA Troubadour' (Island HELP2)

Hardly Fairport at their best, but interesting nonetheless. Presumably recorded post-'Full House', it features the line-up with Richard Thompson on guitar, shortly before he went his own very fine way. There's a passable version of 'Matty Groves', an exciting 'Sloth', a joke 'Yellow Bird', three sets of tunes (Swarb's solo album shows some of them in their fettle) and the once-rare Fairport track, 'Poor Will And The Jolly Hangman', now making its third appearance. The music is not always up to it, the crowd don't sound too keen at times and the final let-down is the uninspired cover package and inappropriate sleeve notes. +++ David Brown

Albums



SHADOWS: through the ages

BIG, BOLD AND GOLD (AND OLD)

THE SHADOWS: '20 Golden Greats' (EMTV3)

Look out Bert, the Shads are back! Those curvaceous solid bright red guitars with the immaculate pearly white finger boards are awaying as the boys in the smart suits go through their amplified ritual, while the man at the back drums up a storm. As the front line bend forward slightly, the spotlight reflects on the spectacles on the lead guitarist as he brings his reverb arm into play and sends notes reeling to the roof. Yes, it's the genuine article alright, Hank and the lads playing 20 unforgettable twangers guaranteed to reach parts that other guitarists didn't even know existed. It was hardly a style of their own, but you'd have thought so if you saw them either backing Cliff or doing their own thing. The titles are almost as distinctive as the music they cover, numbers such as 'Foot Tapper', 'Elingel Bun!', 'The Rise And Fall Of The Immortal Apache'. Each track has that special trademark of their sound, the ringing guitars and the solid drumming, spreading a strange magic that could set back popular music a good 10 years or more. This thing is bigger than all us! +++ David Brown

ENGLAND DAN AND JOHN FORD COLEY: 'I Hear The Music' (A & M AMLH 64613)

England Dan and his buddy may have produced a good single but this album is very uninteresting. They both sing dull and the arrangements are weak and predictable. 'Used To You' and 'Tell Her Hello' are cliché ridden ballads that most aspiring songwriters turn out before moving on to better things. Now hold on to your seats 'cos hear comes 'New Jersey'. Oh well, it sounds promising for the first three notes but nothing more. + Robin Smith

THE NAZTY: 'I Got To Move' (Contempo CLP 542)

There are so many good soul groups around at the moment that it's hard to see newcomers breaking through. My notes about the Nasty read: Detroit group, first release in this country. Eight tracks, all written by themselves except for Stevie Wonder's 'Maybe Your Baby'. Remind me of Sly And The Family Stone - same rocking sound. Yeah, nice. Will they succeed? Haven't a clue. +++ Sheila Propbet

NORMAN CONNORS: 'You Are My Stambip' (Buddah BDLP 4043)

The title track was one of the more creative soul singles of last year which made considerable impact Stateside but surprisingly didn't catch on here. It's the ultimate cool sound with Michael Henderson's

silky voice, Gary Bartz's searing sax and Norman's persuasive percussion. The rest isn't really in the same class, excepting perhaps 'The Creator Has A Master Plan' which gets in a good groove. There's a version of 'Betcha By Golly Wow', fast becoming a standard, which will probably be the next single release. It's a bit of a mish mash of styles, somewhat similar to what Quincy Jones used to produce until he got wise, but certainly has its moments. +++ David Brown

ARRONGANCE: 'Rumors' (Vanguard VSD 79385)

Turn-of-the-century feel country rock in the Eagles/Dan Fogelberg tradition. Arrongance are four guys - Don Dixon vocals and assorted instruments, Robert Kirkland guitar and vocals, Scott Davidson drums and Marty Stout keyboards. Together they make feet up rag out country that sounds as if it was recorded in the extreme south of California. But this was made on 23rd Street, New York, and a collier called, wait for it, Kermit helped out on a couple of toms along with several other top session players. All the songs are self-penned, magical, airy and a delight to the ears. Try some Arrongance yourself it sometimes helps. +++ Barry Cain

FAT LARRY'S BAND: 'Feel It' (WMOF 30330)

Hail, hail the gang's all here. Just like Sly and the Family Stone and

offshoot Graham Central Station, this is less of a group and more of a collection of folks all shouting, hollering and h a v i n g a p a s s a a r r r r r r t t t t t t y y y. Can you dig it? There are eight guys and three female back up singers and between them they make an awful lot of noise. You're never alone with this. It's a just record like this. It's just that there's nothing in this record you haven't heard a dozen times over that would make you want to be alone with it. Funky, brassy, Philly, uptempo, upbeat for the downbeat, and downbeat for the upbeat dance fodder. + Robin Katz

CHOCOLATE MILK: 'Comin' (RCA PL 11830)

Chocolate Milk turn sour after two minutes. Maybe it was a bad day in the recording studio but there's a lack of strength on this album. It doesn't grab you and the production's too laid back. The bass wanders around in the background and the vocals are thin. 'Do Unto Others' has some guts about it with horns in the background, but the flat vocals and boring arrangements means that it goes off like a damp firework. ++ Robin Smith

ANDREA CROUCH AND THE DISCIPLES: 'This Is Another Day' (DJM DJF 30408)

Some funky gospel from an unlikely-sounding band of Californians. If you can ignore the sermonizing lyrics, they make some good sounds

- for instance, the simple, but pretty 'My Peace I Leave With You', the smooth soul 'Quiet Times' or the gospelly 'Polynesian Love Song'. Can't think who'll buy it, though. Maybe trendy vicars? +++ Sheila Propbet

KRAZY KAT: 'Chim Seas' (Mountain TOPC5004)

While the majority of the current up and coming hopefuls seem well and truly entrenched in the realms of rock, now would seem a good time for a competent pop group to attempt to help maintain the balance. Judging by this first album, Krazy Kat are intent on providing competition. They have a good command of lyrics, instruments and melody - and even a sense of humour, vis 'Ivor's Dive' and more subtle in 'Thirty-Love'. Also they make best use of harmony, as in songs like 'No Smoke Without Fire' and 'Alcatraz'. It's not purr-fect by any means yet, but a confident way to begin. +++ David Brown

TAVARES: 'Check It Out' (Capitol EST 11288)

An entry for the 'better late than never' division. This is not a new Tavares album, but the first album the five Bostonian brothers ever recorded. For their debut waxing, it is apparent that they did what the producer Johnny Bristol asked of them. Combine that with the obvious nervousness of the boys and you have them singing a bit more tensely than you're used to hearing

them. Still it's a good soul album. There are two tracks by Lambert and Potter, who went on to produce the album after that. Bristol contributed five of his own collaborations and Billy Preston's overlooked 'Little Girl' is given an airing. The session musicians include Wah Wah Watson, David T. Walker, Crusader Joe Sample and Bobbie Hall. +++ Robin Katz

JAN AKKERMAN & KAZ LUX: 'Elf' (Atlantic K63020)

The central character of this concept story leads rather a dull life cycle. Our 'Elf' chops wood to earn the money to buy food to give him the muscles which enables him to chop the wood in the first place. With such a simple vision of existence you may wonder why he doesn't just go on the dole, but he has rather vivid dreams to make up for it, such as the one in which lyricist and vocalist Kaz Lux, guitarist Jan Akkerman and a coterie of friends are concerned here. Their moral fable unfolds through a set of very intriguing lyrics, which occasionally reach out to grab the listener's attention as in the title cut and 'Walked Across'. Akkerman's guitar work sounds very relaxed, especially in the aptly titled 'Tranquilliser', and there are some neat exchanges with keyboard player Jasper van't Hof. If you like your music straightforward or as a background accessory, then leave this one in the rack, but if you are looking for something more than a little out of the ordinary, then this one is really to listen to. +++ David Brown

Next week it's the one you've all been waiting for... well, most of you...

it's the...

POLE ISSUE

Record Mirror enters the cold country to talk to Eskimo Sam, Sealskin Sally and the Polar bares his chest...

YOU FOOL! That's the wrong pole. It's the...

POLL ISSUE

and we'll have all the results that our ~~nasty~~ nice readers sent to us. Plus there'll be interviews with... wait a minute, if we tell you who we have interviews with you'll know who's won the poll.

We might have interviews with

- BOB DYLAN, ELVIS PRESLEY, MICK JAGGER, JOHN LENNON, PAUL McCARTNEY and KING KONG

You don't believe me, do you? Well, all we can say is we'll have interviews with ~~all most some~~, a few of those beautiful rock stars that you, dear reader, voted for.

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Roadshows POWER FOR THE PEOPLE

ALEX HARVEY BAND

Glasgow
SATURDAY NIGHT in Glasgow, Rangers have lost their match, and the SAHB (WA) reckon they could be in for trouble. But they haven't reckoned on the bouncers. They're heavy. 13 stone at least. Recruited, we're told, to stop knife fights. They succeed. They hover in

doorways, hawk-eyed, waiting to pounce. Backstage, the band are changing. The social secretary goes off to coax the audience out of the bar. The sprinkling of students already in the hall pick themselves up and move to the front. The hardened bouncers file in behind, beer cans in hand. Then the band are on. No theatrics. This time,

it's down to raw bawls. Zal, in tartan trows, looks more evil than ever without make-up. Can they cope without Alex? Yes they can. They tear into the act, crashing chords through the mob at the front and bounding them off the back walls. The songs from 'Fourplay' lose something in the translation. Melody goes in favour of power. But that's the way the kids like it.

They do a strong version of Bowie's 'Stay', then it's 'Pick It Up And Kick It', and the swaying bass rhythms set some kids dancing. The floor is a mass of empty cans, floating on a sea of spilt beer.

The sound is buzzing around the walls. I sit down and it seems to improve. At the front, there's a fight and eight bouncers wade in, grinning, to remove one guy.



They finish with the theme music from 'King Kong', and then encore with 'Delliah'. The only problem is, they don't know the words. Can the audience help? They

can. Swaying in rhythm, arms out stretched, they roar the chorus. And that's it. The band head for their bare little room behind the

stage. The audience file out into the cold. It's been a good night. They're even starting to forgive Rangers. — SHEILA PROPHET

GALLAGHER AND LYLE

Edinburgh
I have to confess, I slept through Cade Bell's set. Well, it was Burns' Night and I'd been led to believe that it was the done thing to partake of a few of the famous articles on this historical occasion. I did awaken for a couple of numbers — 'September' and 'Stone's Throw From Newberd'. Not long ago, I thought Cade Bell were destined to go places, but I'm not so sure now. They're playing weak material and seem to have no particular destination.

And as to the stars of the show — Gallagher and Lyle and friends. Frightful for the worst, I was pleasantly surprised with what they had to offer. Watch them played through their 'greatest hits' — 'Break-away' and the like. The assembled must claim boasted more than a little talent, notably Jimmy Jewell on saxophone. Compliment in red robes, he had to be the star of the show.

The audience, about 200 of them, were very restrained, clapped in the right places, and left obediently at the end. Before I forget, the first encore was 'Heart On My Sleeve'. The second was 'When I'm Dead And Gone' — the best thing they did all evening.

It was all very pleasant, if you like that sort of thing. Gallagher and Lyle are the sort of artists you could quite easily take home and introduce to your mother or Monseratta, back in the bar. — JIM EVANS

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LYNYRD SKY- NYRD

London

THIS BAND must rate as the most extravagant four piece going. Their music is based round four main components — guitar, bass, drums and grit — raw vocals, which in theory at least could be provided by three to four members.

But Skynyrd pack power through seven band members and occasionally three ladies to add backing vocals and sex appeals.

There's those three wailing guitars, with one or two providing screeching solos while the other provides the backup rhythm along with the bassist and drummer. Then there's Billy Powell on keyboards bashing away but often drowned in the mix.

The result is a sound that packs one hell of a punch. A punch that leaves the head reeling and a bumping in the ears long after the concert's over.

Skynyrd's support has ensured their current UK tour to be their biggest yet, and the fans filled the Rainbow for three nights to hear LS's powerful brand of gut rock. The set started and ended with their usual anthems, 'Working For MCA' and 'Freebird', both of which are essential features of any Skynyrd set by now.

In between there were most of their favourites gleaned from their four studio albums and live double set, and a few samples of what's coming next.

From the beginning it was like a powerful locomotive, a slight struggle to get going, but once they were there then things were really steaming. That moment

came about half way through with 'Gimme Three Steps' which sounds so much better live than any recording could do justice.

J. J. Cale's 'They Call Me The Breeze' followed and then a stormy 'T For Texas', hardly recognisable from the Jimmy Rodgers country original, while their 'Crossroads' owed more to the Cream generation than rural blues.

New boy Steve Gaines proved his worth on guitar, he's given more room for solos since their last British appearance at Knebworth last summer. He contributed one of his own numbers 'Ain't No Good Life', with a standard blues framework containing lines like "Just because I'm alive, don't mean I can get a living..."

Thursday's concert earns the title of "the loudest US band London gig since Aerosmith", and it was regrettable that the high volume led to distortion and loss of distinction. But as Ronnie Van Zant commented: "They say backstage that it's too loud. Is it?" "No" was the reply. "Well I don't care if it is anyway." DAVID BROWN

TODD RUND- GREN/ UTOPIA

Bristol

THE YEAR'S barely a month old, but already tours by American visitors Hall and Oates, and now Todd Rundgren's Utopia come as a gentle reminder that despite the images of heavy rock, melody's

Loud and proud of it

still alive and kicking. Utopia's concert at Bristol Odeon Hall was irritating, because the four will insist on playing down the sheer attractiveness of their music and beefing up the volume.

It was over ambitious too with Utopia casting for both halves of what turned out to be a long show — and some judicious pruning wouldn't be amiss.

But early on they played 'Love Of The Common Man', the star track from their excellent 'Paladin' album and it was a perfect demonstration of Rundgren's feeling for rich harmonies, melody, neat lyrics and clever use of the eightformat of a pop song.

It also showed Utopia's most telling force in performance, their voices, three sometimes all four, blending in a delicious chorus. Instrumentally, Rundgren was the scene stealer with his flashy guitar work and Townshead like leaps and jumps, but drummer John Wilcox, bassist Kasim Suttou and keyboard player Roger Powell in particular added a compatibility and talent that's quite unmistakable.

The show could have been shorter, it could certainly have been quieter, but once you'd fought your way through the noise to the music it was well worth it. JAMES BELSEY

CLIMAX BLUES BAND

London

much favoured Strangers upstaging the Climax Blues Band at the Rainbow. There isn't any substitute for musicianship and the Strangers are lacking in that department. They play like amateur Sineus Queens and the mix was bad. The audience in the front three rows disappeared to the back, apart from a stalwart pair with a time tech safety pin through his jacket or was it his back?

On with the stars of the show introduced by American friends Lynryd Skynyrd. It's hard to think of a lighter band than the Climax Blues Band, they look together like a signor.

'Together And Free', featured Odeon Cooper taking off on a sax solo before handing the chores over to Peter Haycock. 'America Sense Of Direction' featured some fine harmonies. Breaking from a laid back Western number into rock and a nice solo from Peter Haycock.

'Gladie' Chang' was hard funk, Average White Band like. Maybe the band could have concentrated on some newer material a bit more. The show was virtually the same as their last concert at the New Victoria, still the fans were happy enough. 'Country Hat' featured Peter Haycock on slide guitar ripping out some brain chattering solos. Oh, it was painful in parts. Naturally they had to play 'Couldn't Get It Right' before a sparkling rendition of 'Goin' To New York', complete with dazzling lighting effects.

A stamper of a concert, Americans should consider themselves lucky that they got to see a lot more of the Climax Blues Band than we do. ROBIN SMITH

ALKATRAZ

London

THE LONDON School of Economic's OM Theatre is hardly the city's premier venue, there's hardly room for a big band let alone an audience. But with an interested audience and the right group this they and Harlow can turn into a success.

Alkatraz are obviously just the band to do it, judging by Saturday night's performance.

They opened with their close liaison with their viewers indulging in some oily chat and warm Welsh humour in between their excellent brand of Dragon-rock.

Most of the material was from their recommended first album 'Doing A Nightshift' — "It's become something of a collectors item," remarked WHYYant.

They built up some remarkable climaxes in their playing, with a solid rhythm provided by Stuart Halloway on percussion and Jeff Singer on bass, with James Davis hanging about a bit as he alternated from rhythm to lead with the saxo reverb of WHYYant.

Two tracks that particularly stuck out were the bristling 'Every Night And Day' and 'The Cookies' — "This is the one they write about in the papers," quipped James — the reason being the guitar build up which unexpectedly climaxed the break as where you least expect it.

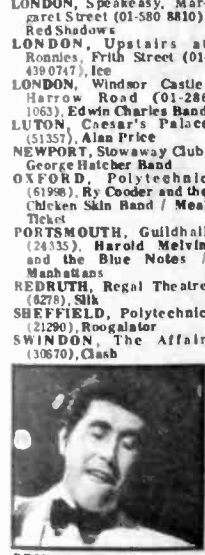
For 10 minutes they kept the customers collected, the coming back and coming with a full-on rock and roll a single track with 'Nobody Like You'. A great little band. DAVID BROWN

Upfront

Artists' weekly guide to Concerts, TV, Radio, Books and Films

Wednesday

FEB 2
BATH, The University (5828), Kevin Coyne
BATLEY, Variety Club (475338), Guys and Dolls
BIRMINGHAM, Odeon (021-643 6101), Lyndon Skynnyrd / Clover
BOURNEMOUTH, Winter Gardens (26446), Bryan Ferry
COLERAINE, New University of Ulster, Giggles
GLASGOW, Apollo (041-332 6055), Jethro Tull / Leo Kottke
HEREFORD, Crystal Rooms, Champagne
LEEDS, The University, Sensational Alex Harvey Band Without Alex / Bandit
LEICESTER, De Montfort Hall (22850), Gallagher and Lyle
LONDON, Dingwalls, Camden Lock (01-267 4967), Tapper Zapple
LONDON, Marquee, Wardour Street (01-437 6003), Strife
LONDON, New Victoria Theatre (01-834 0871/2/3), Todd Rundgren's Utopia
LONDON, Red Cow, Hammersmith Road, Salt
LONDON, Rock Garden, Covent Garden (01-240 3861), Raymond Froggatt Band
LONDON, Royal College of Art, Kensington, Burlesque / Dust on the Needle
LONDON, Speakeasy, Margaret Street (01-580 8810), Red Shadows
LONDON, Upstairs at the Rooms, Frith Street (01-439 0747), Ice
LONDON, Windsor Castle, Harrow Road (01-286 1063), Edwin Charles Band
LUTON, Caesar's Palace (51357), Alan Price
NEWPORT, Slowaway Club, George Hatcher Band
OXFORD, Polytechnic (61998), Ry Cooder and the Chicken Skin Band / Meal Ticket
PORTSMOUTH, Guildhall (6278), Harold Melvin and the Blue Notes / Manhattan
REDRUTH, Regal Theatre (6278), Silk
SHEFFIELD, Polytechnic (2128), Roogalator
SWINDON, The Affair (30670), Clash



BRYAN FERRY

Thursday

FEB 3
BATLEY, Variety Club (475338), Guys and Dolls
BELFAST, Queens University, Giggles
BRISTOL, Granary, Welsh Back (28267), Hard Up
CHESTER, Celebrity Club, Dave Berry and the Cleveland County Band
EDINBURGH, Usher Hall, Be Bop Deluxe / Steve Gibbons Band
ENFIELD, Middlesex Polytechnic, Burlesque
GLASGOW, Kingsway Centre, Joe's Diner
GUILDFORD, The University (65113), John Miles / Krazy Kat
HIGH WYCOMBE, Nags Head (21758), Jam
LEEDS, Riley Smith Hall, The University (39071), Henry Cow
LEICESTER, De Montfort Hall (22850), Bryan Ferry
LIVERPOOL, The University (051-709 4744), Bandit
LONDON, Brecknock, Camden Road, Tom Robinson Band
LONDON, Cart & Horses, Stratford, Jerry The Barrel
LONDON, Dingwalls, Camden Lock (01-267 4967), Little Bob Story
LONDON, Hammersmith Odeon (01-748 4081),



LYNDON SKYNYRD

IT'S ANOTHER action-packed seven days on the gig circuit. Yet another modern **BRYAN FERRY** and his massed entourage play on at Bournemouth Winter Gardens (Wednesday), Leicester De Montfort Hall (Thursday), and Peterborough ABC (Friday) before hitting the big time at London's Royal Albert Hall (Monday and Tuesday).
 And that's not all... **LYNDON SKYNYRD** are still hitting it out at selected UK venues. Catch 'em at Birmingham Odeon (Wednesday), Manchester Free Trade Hall (Friday), Sheffield City Hall (Saturday), but don't forget to take your ear-muffs along 'cos they could give those little performances a hard time.
RORY GALLAGHER is back in fine form, with another week of dates due to popular demand — he plays Leicester De

Montfort Hall (Monday) and Sheffield City Hall (Tuesday). Yet another comeback for ageing raver **GARY GLITTER** too. He's all set on cracking the cabaret circuit with two weeks at Balleys Variety Club (starting Sunday). Meanwhile **Scalocrokers SLIK** are still shooting around the concert halls and clubs... dates include Bedford NiteSpot (Sunday) and Stalport Top Of The World (Monday).
 More from **BE-BOP**, **JETHRO TULL** and **JOHN MILES** and Transatlantic soul-veterans **HAROLD MELVIN** and The Blue Notes, but bottleneck wizard **RY COODER** and the lidd-back **CHICKEN SKIN BAND** play themselves out at Oxford Polytechnic (Wednesday)... could be your last chance to see five Mexican musicians and three gospel singers jamming together for quite a while. — Susanne Garrett.

The information here was correct at the time of going to press but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are provided where possible.

Harold Melvin and the Blue Notes
LONDON, Lord Nelson, Holloway Road, Masque
LONDON, Marquee, Wardour Street (01-437 6003), Medicine Head
LONDON, Rochester, Stoke Newington High Street, Maslacs
LONDON, Rock Garden, Covent Garden (01-240 3861), George Fame
LONDON, Speakeasy, Margaret Street, John Oway and Wild Willy Barrett
MANCHESTER, Midlands Hotel, West Didsbury, Bicycle Thieves
MANCHESTER, Phoenix, Oxford Road, Tractor
NEWCASTLE, City Hall (20007), Jethro Tull / Leo Kottke
PLYMOUTH, Woods, Vibrators
STAVES, Pathfinder, Pack Horse, Dave Cousins
SUTTON COLDFIELD, Dog Inn, Stage Fright
SWANSEA, Cries, George

Hatcher Band
SWANSEA, The University (5514), Flying Aces
WORCESTER, Hank House, Charlie
YEovil, Johnson Hall (2284), Silk
YORK, College of Art and Technology, Horslips

Friday

FEB 4
ABERDEEN, The University (57275), U-Boss
BIRMINGHAM, Aston University (021-359 3611), Supercharge
BIRMINGHAM, Barabarella's, (021-643 9413), Linda and the Funky Boys
BIRMINGHAM, Odeon (021-643 6101), Gallagher and Lyle
BRIGHTON, University of Sussex (86755), Kevin Coyne
BROMLEY, Stockwell College, Burlesque
BURTON ON TRENT, 76 Club, Plummet Airlines
CAMBRIDGE, Corn Exchange (58977), John Miles
CARDIFF, Top Rank (26530), Flying Aces
CHESTER, Celebrity Club, Dave Berry and the Cleveland County Band
COVENTRY, Sportsmans Arms, Stage Fright
COVENTRY, Zhivagos, Beano
DUDLEY, JB's (53597), Vibrators
DURHAM, The University

(6466), Sensational Alex Harvey Band Without Alex / Bandit
GLASGOW, Apollo (041-332 6055), Be Bop Deluxe / Steve Gibbons Band
GLASGOW, Hamilton College, George Hatcher Band
GLOUCESTER, Roundabout, Liverpool Express
GOSPORT, John Peel, Salt
HARROW, Technical College (01-422 5208), Muscles
HASTINGS, Pier Pavilion (436607), Silk
HORNCASTLE, Town Hall, Shakin Stevens and the Sunsets
LONDON, Dingwalls, Camden Lock (01-267 4967), Toby / Topaz
LONDON, Green Man, Plumstead, Be Bop
LONDON, Kings College, The Strand, (01-836 5454), Charlie
LONDON, Kings Head, Upper Street (01-228 1916), The Blue Notes
LONDON, London School of Economics, Houghton Street (01-405 4872), Strike a Light
MADSTONE, Technical College, Sasafraz
MANCHESTER, Band on the Wall (061-832 6625), Bicycle Thieves
MANCHESTER, Free Trade Hall (061-834 0943), Lyndon Skynnyrd / Clover
NEWCASTLE, Polytechnic (28761), Roogalator
PETERBOROUGH, ABC (3504), Bryan Ferry
THATCHAM, Hamilton Club, Ashmore Road, Geo Washington
UXBRIDGE, Brunel University, Greenlade
WELWYN GARDEN CITY, Cherry Tree, Masque / Beak House
WEST RUNTON, Pavilion (203), Smoke

Saturday

FEB 5
ABERDEEN, Capitol (23145), Be Bop Deluxe / Steve Gibbons Band
BIRKENHEAD, Deerstalker, Brother Lees
BIRMINGHAM, Inter-



BE BOP DELUXE

HEAR IT!

BEATLEMANIA STILL rules, and just to prove it, BBC Radio 1 jumps on the Beatles bandwagon with the first of two programmes devoted to George Harrison, on Saturday at 1.31 pm. Anne Nightingale will be talking to George for an hour about his days with the Beatles, the Bangladesh Concert, the break-up of his marriage and his latest album, '33 1/3'.
 Still on Saturday, make sure you've got your radio tuned to Radio One again if you want to see and hear John Miles in stereo on 'Sight And Sound In Concert' at 6.30 pm.
 Listeners with a taste for manic DJs can tune into the madness of the lot, Kenny Everett, at 2 pm Sundays on Capital, as he takes you into outer space with Captain Kremmen and The Krells... while Radio Pennine listeners can catch the same programme twice during a Saturday, at 9 am and 6 pm.
 Bob Stewart hosts Radio Luxembourg's 'Great Albums' spot on Saturday at 9.30 pm. This week's featured band will be the seemingly eternal Chicago. Anyone who has seen them on their current UK tour will appreciate Bob Stewart's programme, in which he will be presenting a number of tracks from Chicago albums past and present.
 Still with Luxembourg on 308, The International Top 20 hits the airwaves at 5 am for the earlybirds, on Sunday morning, while the UK Top 30 is broadcast later in the same day at 9.30 pm.

LONDON, Dingwalls, Camden Lock (01-267 4967), Darts / Sing
LONDON, 100 Club, Oxford Street (01-636 0933), Bob Kerr's Whoopie Band
LONDON, Rock Garden, Covent Garden (01-240 3861), George Fame
LONDON, Speakeasy, Margaret Street (01-580 8810), Mabel
LONDON, White Horse, Uxbridge Road (01-405 4061), Tidal Wave Band
MANCHESTER, ABC, Ardwick (061-273 1141), Jethro Tull / Leo Kottke
MANCHESTER, Band on the Wall (061-833 6625), Bicycle Thieves
MANCHESTER, The University, Lone Star
MIDDLEBOROUGH, Rock Garden, Roogalator
NEWCASTLE, The University (28402), Hinkley's Heroes
NORWICH, Crookers (27701), Shakin Stevens and the Sunsets
NOTTINGHAM, Rust Club (86932), Motorhead
NOTTINGHAM, The University (55912), Supercharge
PORTSMOUTH, Polytechnic (81911), Flying Aces
SHEFFIELD, City Hall (2704), Lyndon Skynnyrd / Clover
WATFORD, Watford College, Charlie
WREXHAM, North East Wales Institute, Hooker

Sunday

FEB 6
BATLEY, Variety Club (71537), Gary Glitter
BEDFORD, Nite Spot, Silk
BIRMINGHAM, Odeon (021-643 6101), Jethro Tull
BRISTOL, Colston Hall (26378), Gallagher and Lyle
CANTERBURY, University of Kent, Alberto Y Lost Trios Paranasia
CARDIFF, Market Hall, Lone Star
DUNDEE, Caird Hall (22396), Be Bop Deluxe / Steve Gibbons Band
EASTBOURNE, Congress Theatre (36583), John Miles / Krazy Kat
HULL, Telstar Club, Dave Berry and the Cleveland County Band
DUDLEY, JB's (535997), Nuts
EDINBURGH, Herriot Watt College, George Hatcher Band
LEICESTER, De Montfort Hall (22850), Harold Melvin and the Blue Notes / Manhattan
LIVERPOOL, Empire (051-709 1555), Lyndon Skynnyrd / Clover
LONDON, Brecknock, Camden Road, Scarecrow
LONDON, Lord Nelson, Holloway Road, Lesser Know Tomlinas
LONDON, Nashville North End Road (01-603 6071), Burlesque
LONDON, New Victoria (1048 0671), Leo Kottke / Lonnie Redbone
LONDON, Rochester, Stoke Newington High Street, Dust on the Needle

LONDON, Torrington, North Finchley, Little Bob Story
LUTON, Unicorn, Zib Road, MAIDENHEAD, Skindies, Greenlade
MANCHESTER, Commercial Hotel, Stalybridge, Bicycle Thieves
REDCAR, Coatham Bowl (3236), Sensational Alex Harvey Band without Alex / Bandit
SHEFFIELD, Baileys (24519) Linda and the Funky Boys
SHEFFIELD, Top Rank, Racing Cars
SOUTH HARROW, Tithes Farmhouse, Eastcote Lane, Pico Road (01-427 2067), Shazam / Wild Wax Show
STOCKPORT, Peco a Peco (061-442 9909), Champagne

Monday

FEB 7
ABERYSTWYTH, The University (4242), Lone Star
BATLEY, Variety Club (71537), Gary Glitter
BIRMINGHAM, Crown and Cushion, Stage Fright
BOSTON, Copper Kettle, Roaring Jelly
BOURNEMOUTH, Winter Gardens (26446), John Miles / Krazy Kat
DONCASTER, Outlook, U-Boss
DUBLIN, Liberty Hall, John Marlyn
EXETER, The University (77911), Greenlade
HULL, Tiffany's (28250), Sensational Alex Harvey Band Without Alex / Bandit
LEICESTER, De Montfort Hall (22850), Rory Gallagher
LIVERPOOL, Empire (051-709 1551), Jethro Tull
LONDON, Greyhound, Fulham Place Road (01-985 0528), Bandabag
LONDON, Jingles, Earls Court, Zig Band
LONDON, Marquee, Wardour Street (01-437 6003), Little Bob Story
LONDON, Royal Albert Hall, Kensington Gore (01-589 8212), Bryan Ferry
NEWCASTLE, City Hall (20007), Be Bop Deluxe / Steve Gibbons Band
PLYMOUTH, Top Rank, Supercharge
STAFFORD, Top of the World (2444), Silk / Screamers

Tuesday

FEB 8
BATLEY, Variety Club (71537), Gary Glitter
BIRMINGHAM, Barabarella's, (021-643 9413), Little Bob Story
CARDIFF, Capitol (31316), Gallagher and Lyle
CARDIFF, Top Rank (26538), Lone Star
COLERAINE, New University of Ulster, John Marlyn
HEMEL HEMPSTEAD, Great Harry, Dust on the Needle
LONDON, Brecknock, Camden Road, Squase
LONDON, Dingwalls, Camden Lock (01-267 4967), Bees Make Honey
LONDON, 100 Club, Oxford Street (01-636 0933), Roogalator / The Crabs
LONDON, Marquee, Wardour Street (01-437 6003), Charlie
LONDON, Nashville End Road (01-603 6071), Plummet Airlines / Blood Donor
LONDON, Rock Garden, Covent Garden (01-240 3861), Weight Watchers
LONDON, Royal Albert Hall, Kensington Gore (01-589 8212), Bryan Ferry
MANCHESTER, Electric Circus, Collyhurst Street, Sensational Alex Harvey Band Without Alex / Bandit
NEWARK, Palace Theatre (20007), Lyndon Skynnyrd / Clover
SALFORD, The University (051-736 7211), Gomral
SHEFFIELD, City Hall (2704), Rory Glitter
STOCKPORT, Peco a Peco (061-442 9909), Champagne
TUNBRIDGE WELLS, Assembly Hall, Supercharge
WOLVERHAMPTON, Civic Hall (21539), John Miles / Krazy Kat

SEE IT!

JOHN MILES, currently at the tail-end of a UK tour is the featured artist on Saturday's BBC 2 and Radio One co-operation, 'Sight And Sound In Concert', starting at 6.30.
 Meanwhile, London Weekend's Saturday Scene includes not only Space 1999 and Hammy Hamster, but also Gary Glitter's comeback to the small screen on 'Supersonic', hosted as usual by Sally James. Miguel Brown and Paul Nicholas also appear on the show, as do Slade — their first UKTV appearance for nearly two years.
 BBC 2 offers you the chance to see why the Average White Band's live album, 'Person To Person' has been so widely acclaimed, because at 11.15 on Tuesday 8 February, 'The Old Grey Whistle Test' will be given over to a film of the last night of the AWB 1975 tour, at the F-L-I Stadium, Miami Florida. Mumbles and whispers courtesy of Bob Harris.
 Noel Edmonds presents 'Multi Coloured Swap Shop' on Saturday morning, and this week's guests are ballet stars Antonette Sibley and Anthony Dowell, poetess Pam Ayres and the Rubettes.
 Broadway hits the Muppet Show (various times, various regions) this week, and guest star is Ethel Merman, who has been described as the closest thing to the QUEEN to the US — has ever produced.

RUSSIAN RUBETTE

SPIN THAT old chamber boy. There's one in there somewhere. Wipe the sweat away from your brow. I hear they've changed.

Okay, it's stopped revolving. Press that trigger. BLANK. C'mon, it's your turn. Quit trembling. Go ahead. BANG.

Fire away John. That was the summer of our discontent. But it's gonna be a fine Christmas 1977. In the beginning we were marketed. A nice start yes, but that's when all our problems began.

"I'm convinced that what we did before was wrong. But I guess there wasn't much wrong with earning a grand apiece every week. When we were at Number One I thought we could have hit records all the time. I got drunk on the success. But even then I knew the albums were tripe."

Reloads

Baby I know, John Richardson, drummer and singer, swallows steak and spinach. Sips a glass of wine. Reloads.

"Music is a saviour of life. What is needed today is not a re-iteration in music but an innovation. The Eagles are not innovative... but if we could be half as good as they are we'd be laughing.

"Johnny Rotten will end up living in Belgravia and driving a Merc. I've heard him sing — but I'd rather hear him talk.

"And our lives certainly need saving at the moment. Britain is headed for self-destruction in the same way as the Roman Empire fell apart. There's an unhealthy pre-occupation with sex and there are simply too many living off the state.

"We have the knowledge and that little red warning light will stop and turn towards the next age which will be another Victorian era.

"Enoch Powell blames it on the blacks but, without wishing to sound like Cliff Richard, I think the main problem is a lack of faith in God. Everyone here wants to

be a separatist. This country could be a paradise on earth and the musicians the saints.

Commercial break. John is 29, married with two children. The Rubettes record "Baby I Know" is poised to enter the charts. They've changed. Walking down country lanes. No more of that old juke box live. And they sound good.

More wine. More dry, white statements.

"I remember lying awake at night as a kid listening to my mum and dad arguing in the next room about nothing more than survival really. I remember my dad giving us Sunday lunch every week. I remember him giving me as much as he could despite the gnawing shortage of money.

"And now everything is supposed to be okay 'cos I've got a big house and car. The proletariat make up nine tenths of this country yet it's still echoed so many times where you come from and what you were.

"Look to the past if you are afraid of the present. Look at the life your parents gave you. It helps."

God. God? God.

"The Rubettes were just an average group of session guys that got lucky. God was on our side. He thought I was a nice guy and let me have a few bob for a while. Now he is making it hard for me.

"He wants me to taste every side of life. He wants me to see rock bottom. I would never ask him to help me out if something went wrong. That's taking liberties with the geezer.

"I drink a lot and when I go to bed and say my prayers and I'm drunk it's so hard to ask things for your mates and your family. When I have a knockback I can't tell him about it. He can only take care of certain things otherwise we would not have the physical laws that govern the universe.

"I believe he is fashioning me for something else. So many times in my early career I thought if only I'd done that or that I'd be a superstar now. But I'm better off despite all that.

"Death doesn't worry me. When you've had like 58 cartilage operations in one week if death is twice as

painful as that I don't mind."

Sex? Yes please.

"I'm not a male chauvinist pig — mainly because I'm not very good in bed. I don't believe in putting it about. Your life has got to keep the family together and that's something very precious.

"I could have millions of birds when I'm on the road. But it disgusts me that you could do that then go home and say to the wife, 'I've missed you.

"I hate those people who think they're so clever getting a bit on the side. I'm not setting myself up as a saint but I'd never do that to my wife now. If that sound like a Cliff Richard spectacular then more power to Cliff's elbow.

"The papers aren't the right place to stick a nude. In years to come you'll see a woman on page three showing everything. It's a fantastic part of the body — but in a daily newspaper? Your kids will be asking, 'What are they doing?' and what can you tell them? It's so wrong."

Contract

Some advice for up and coming pop stars from the man with the golden acumen.

"If there are writers in the band set up your own company. It's so easy these days to borrow money from the banks 'cos they now realise that there's dough in rock. You don't have to grovel if you've got a recording contract.

"Your manager should not be entitled to more than a 20 per cent. Always make sure that you write at least the B side and stipulate there should be a chance for the A side at some time. And always ask for at least eight per cent if you get a hit.

"The Rubettes have never needed to worry about that. We've got the greatest manager there is, Roy Farran. Everyone he's ever been with has made money — no matter how successful they were. He's given a 10 per cent cut for saying that!"

Run out of ammo.

BARRY CAIN



LYNYRD SKYNYRD: fighting talk

SKYND DEEP

THE HOTEL room looked more like a rehearsal for M.A.S.H. — blood and stitches everywhere. Lynyrd Skynyrd were back in town.

"I don't know how we managed to get a reputation like this?" pianist Billy Powell pleads with outstretched arms.

"They're gonna kill us before we can get this damned tour started!"

Billy is nursing a fat, bruised lip, a black eye, a bruise on his forehead (hidden by his long hair) and a sore butt.

"Hell, there was a lot of 'em last night. The sons of bitches. It wouldn't have been so bad, but we even managed to get the wrong people."

Other members have even more injuries to their credit, including Gary Rossington who managed to get an uppercut to the chin, which hopefully did not undo any of the treatment for his recent car smash.

It appears that they had been involved in a brouhaha with some fairground people staying at the same London hotel — "Man, they were the wrong people to fight with" — comments vocalist Ronnie Van Zant, who managed to miss all the action. After a running battle the first night, it looked as if the not-so-fair people had turned up again for seconds the following evening.

In the confusion a couple of members of the band had picked on who they thought were their opponents, but who in fact turned out to be the Metropolitan Police boxing team! Definitely a bad choice of person to pick a fight with.

Suicide

"If you're going to pick a fight, make sure it's a fair fight." Ronnie wiggles a rather fiery finger. "And never start a fight with the police. Man, that's suicide.

"I was coming down in the lift and there were these two bobbies and they said 'Were you involved in the fight last night?' and I had to say 'What fight?' 'cos I didn't know nothing about it. I mean I had been in my room all the time. It sounded like one hell of a battle."

Ronnie isn't the only member without scratches, newest member Steve Gaines also managed to keep out of the melee, and it seemed like a good time to ask just how life on the road with this bunch was affecting him:

"Well, we don't go around looking for fights, but... he answers. "We're trying to mellow out and these people they hear about the band and seem to come to us. Mind you they usually get exaggerated in our publicity."

The band have just finished touring Japan, by nature a placid, if excitable people, surely they had avoided trouble there?

"Well, not exactly. We even managed a bit of trouble there. Though not with the Japanese. We were in this club, a disco type place y'know, and these guys, I think they were from Germany, started messing around.

"It was Ronnie's birthday and we were just getting pleasantly high when these guys started messing around, grabbing the chicks and so on.

"They just picked on us. I don't know whether they knew who we were or just picked us out for a scrap."

Steve was formerly a guitarist in several bands that rarely played anywhere bigger

than a bar in the States, and was finding the new way of life a decided contrast.

"It can be a drag touring. I've heard people say 'I could never get tired of that way of life', but I sometimes wonder about it. Still it's a damn sight better than riding around in one van, packing your own gear after each gig."

Vicious

Steve forms the valuable third attacking guitar in the Skynyrd front line of musical assault and battery (they're as vicious onstage as off, though it's safer for all when the power comes through the music), and found his way into the line-up with remarkable ease.

"My sister Cassie was singing with the band and knew they needed a third guitarist since Ed King left.

"So I went along to Kansas City where they were playing and jammed with them on 'T For Texas'. I shook hands with them all after the gig, it had been a big thing for me to play with them. I couldn't believe it when they phoned me a couple of weeks later and asked me to join.

"It's good to have three guitarists so that if two of them can take it up the third can provide the rhythm behind them. It makes all the difference."

Ronnie explained the difference Steve had made: "We just put him out front on 'T For Texas' and he was given the solo and showed what he could do. We knew he could come in pretty handy to us, so we pulled him in."

Steve was soon to have more work than usual to do, since with Gary's accident the band had to continue with just two guitarists.

Now he has started making a different contribution to the band, as a singer and songwriter. He has a song on their forthcoming studio set, 'Ain't No Good Life', which he sings on stage too — the first time Ronnie has not handled one of their numbers.

His major UK debut with the band came with their Knobworth appearance last year — as big a way to start as possible — and the event left quite an effect on him.

PheW

"Playing on the same bill as the Stones, pheW — that was like, well, I can't tell ya what it means to me. It was like meeting God. They've been an inspiration to me all my life.

"Paul McCartney was backing us too, so it was like everybody was there as far as I'm concerned.

"And the crowd, well the people at the back looked like grains of sand on the beach. We were up there with our 100 foot heads, we had a lot of territory to cover."

Not all his gigging had been so memorable in the past though.

"In my bar playing days my band were on the same show as Iggy. Man, I don't know what he's at, spitting and throwing himself at the crowd and all that. Some people wanna circus today, I'm more into music.

"Maybe we're a step above or below the rest, who knows?"

Enter the band's manager, smiling despite a mass of cuts, bruises and stitches around his eye: "Hey, I've a great idea for the next visit. This time we do two tours — one playing, and one fighting!"

DAVID BROWN



RUBETTES: got drunk on success

Soul Mirror by ROBIN KATZ

AMUSINGLY RELEVANT to this week's Soul Mirror is an old song by The Cadillacs.

It went - 'My friends all call me speedo, but my real name is Mr. Earl'. This week's version goes - 'My friends call me Harold Melvin but my real name is Teddy Pendergrass'. Or we could call this 'Don't Leave Me This Way Pt. 3'.

'Don't Leave Me This Way' first appeared as an album track by Harold Melvin and the Blue Notes with Teddy Pendergrass as lead singer. A year ago that track was released as part of a Philly sampler. (Why did CBS sit on the track for so long?) Then Thelma Houston recorded the same track, and British Motown decided to release it as a single. British CBS gets wind of it and rushes out the Blue Notes version.

Now the action is in Britain. Thelma Houston comes in this week for a tour. Harold Melvin and the Blue Notes are winning the chart race and also arrive this week for a tour. The only person missing is lead singer - now solo artist - Teddy Pendergrass. He's still in Philadelphia.

Feud

Last week, while Harold and Thelma packed their cases, Teddy was on the phone. He's in Philly finishing his first solo album. And if you loved the lead voice on all those Harold Melvin and the Blue Notes hits, then Teddy Pendergrass is a man to keep an eye on.

In the bended knee and broken heart variety, he may soon be as big as David Ruffin and Levi Stubbs.

"I'm auditioning back up singers today," said the warm



TEDDY PENDERGRASS

Teddy's not so blue

and friendly voice over the crackly line. "Yes, I've heard Thelma's version of 'Don't Leave Me This Way'. It's rather nice. I've seen her perform and she's very good. Although I don't know what else I can say about it. There isn't really a lot to say."

Pendergrass and the hit making Blue Notes had an all out

feud that caused the group to split just as 'Wake Up Everybody' hit the charts. After much fuss, the dust settled and Harold Melvin and the new Blue Notes went to ABC while Teddy Pendergrass remained with Gamble and Huff in Philadelphia. He doesn't encourage discussion of the split up, but does recall the session for the big hit.

"We did that one at night in Philly. That song had a strong personal meaning for me. I just stood in front of the mike and sang my heart out. We finished it in one take. We did a second take just in case, but it was the first take that had the pulse and passion."

Desperate

Pendergrass has sung solo before and he's not afraid of singing as a solo act now. He doesn't want to harp on his previous fame to win fans over.

"I don't see myself as being a case of Teddy who? People know who I am. If not, they'll recognise my voice. If the fans believe I'm a desperate man because I sing sad songs that's fine with me. I have to sing something I can believe in.

"I can't believe in singing about going to a disco and dancing and sweating and catching a cold. That's not my lifestyle. I live my songs, I have to feel them. If that means making myself miserable for a recording session, then that's how I do it.

"I'm looking forward to getting this album out and getting back on the road to the people. You know people still call me Harold. I should wear a T-shirt on my album saying 'Don't Call Me Harold'. My name is Teddy." Sorry to leave you this way.

Manhattans feel good

THE MANHATTANS are back in Britain and they'll be sharing the stage with Harold Melvin and the Blue Notes and we'll get to see a stage act that cost £25,000 to organise.

As with most groups who have been together for a long time, The Manhattans excel in talking as one unit. One of them starts to answer a question and three will chime in with several answers and someone else will finish the sentence. How's that for team co-ordination?

Since they graced these shores last autumn the group have been busy. Yes, they've made a new album and organised a stage act. But did you know they also died? Well, to be honest, they were rumoured to have died in a road accident in Atlanta.

The fellas haven't figured out how they died, but they think someone overheard a conversation and didn't listen properly. There was an accident, but it was only the Manhattans' costumes in a van on the same route.

Less mysterious is their new album 'It Feels So Good', co-produced by the group and again features the talents of Teddy Randazzo. According to the group, the sound is a mixture of "disco, country and



MANHATTANS: up to the ceiling

western, church and R&B." The disco track from the group is called 'Mind Your Business' and the country song is called 'I'll See You Tomorrow'.

After this tour, The Manhattans head for Germany where they'll be appearing in a film. They are also hoping to sing the title tune. Then they play American bases, where they formed as servicemen in Germany years ago. What's different about playing the bases? "All those guys," they

said in unison. "You start singing something like 'There's No Me Without You' and if you don't watch it, you're pointing to 3,000 men. So you point to the ceiling."

"Usually it's the women who come backstage," they said. "But it's exciting for us when guys take the time to come backstage. A lot of them are in groups themselves. We like to be an example to them, that we got things together after the army and so can they."

Trivia Time

My latest venture is to open a pet shop. In each cage, fish tank, bird cage, whatever, I am going to look away a group or singer. Obviously the groups or singers will have earned it, being named after animals (Pussycat, Cat Stevens). The longest list of singers and groups named after real live existing animals win a copy of the following three albums: 'On The Road Again' D J Rogers, 'Ten Percent' Double Exposure and 'Comin' Chocolate Milk. Each of the five runners-up will receive a copy of 'Double Exposure'. All Albums supplied courtesy of RCA Records.

Send your entries to Robin Katz, 'Petshop', Soul Mirror, Spotlight House, 1 Benwell Road, London N7 7AX.

Jan 26 **Birmingham**
Elbow Room

Jan 28 **Worcester**
College of Education

Jan 29 **Newcastle**
University

Jan 31 **London**
Marquee

Feb 1 **Canterbury**
Kent University

Feb 4 **Harrow**
Technical College

Feb 5 **Dudley**
College of Education

Feb 9 **Bristol**
Yate Stars & Stripes

Feb 11 **Hereford**
College of Education

Feb 12 **London**
Froebel College

Feb 16 **Cheltenham**
Tramps

Feb 18 **Retford**
Porterhouse

Feb 19 **Crews**
College of Education

Hear their superb
new single

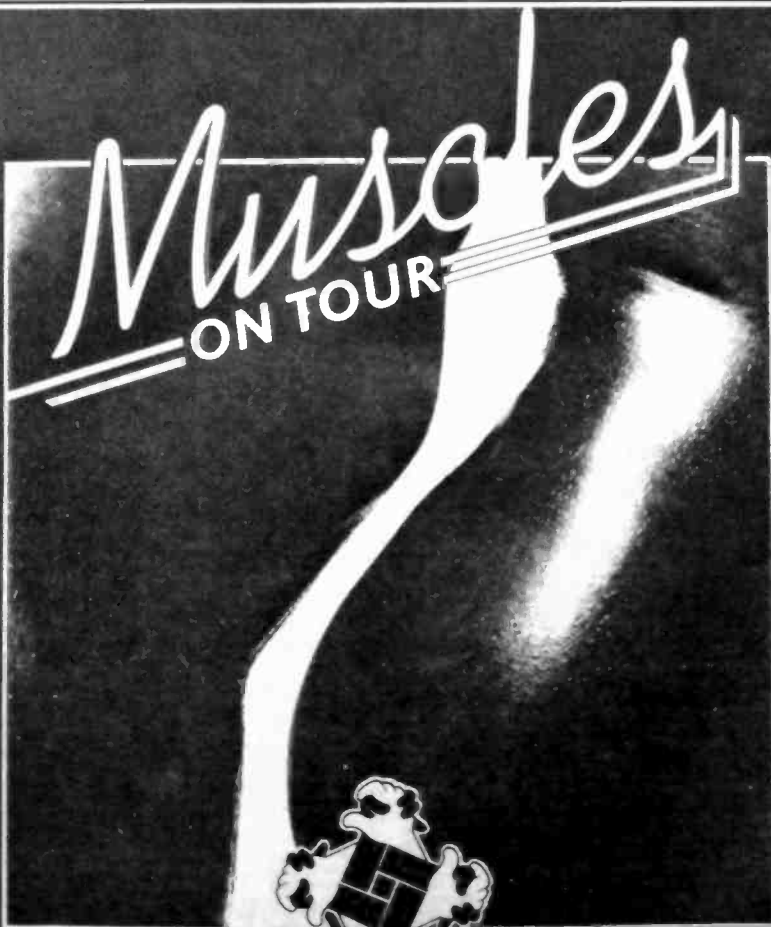
Love Is All I've Got

BB5

Taken from their
forthcoming album

Muscles

BBR 1001



Disco Kid

by JAMES HAMILTON

WHACKO!

NOT SO Hamilton Academical as just plain perverted, THE ACADEMICALS are here seen disguising their true well-known identities as they plug their brand new treatment of Booker T's old 'Time Is Tight' (Electric WOT 10). Why the disguises? Well, as their hair length might suggest, they're better associated with the Rock field, but have come up with a totally disco retreat of the classic that should delight a whole new generation. They've also brought out its nagging similarity to old Duane Eddy riffs... but that's this Hamilton being academical about it!



THE ACADEMICALS: In for a spanking good time?

HOTTER THAN HELL!

'DISCO INFERNO' is the title of THE TRAMMPS' long-awaited new album (Atlantic K 60359), and so far as the States are concerned it's already hotter than hell! Even more than before, every track is totally disco — maybe too much so, as they get samey when heard together.

On the dance floor (or radio), they'll have more individuality when played on their own, and certainly each one is getting separate disco action in America.

The biggest US movers are the 10:54 title track (a repetitive mechanical chunter that gets tedious), 'Starvin'' (typically bland New York-style slickness) and — a better bet for here — 'Body Contact Contract', which at 6:56 is a good medium-paced finger-snapper with clever word play around the 'Contract' title and soulfully screamed pleas to 'sign it'!

There's a tricky instrumental build-up to the frenetically galloping 'I Feel Like I've Been Livin' (On The Dark Side Of The Moon)' — another good one — while the shorter 'Don't Burn The Bridges' and 'You Touch My Hot Line' seem more mandarin and first hearing. In fact, Atlantic are confident that they have here an album full of potential singles, and they could be right!

POWER TO THE DISCOS

JONNY KING is resident DJ at 8camps in Bristol, and has some interesting points to make from his own lucky position as a DJ who does get serviced with freebies from many of the record companies. He also gives a timely warning.

Jonny writes: "I set out to present a cross-section of all discostyles of music — from Rock 'n' Roll / Rock to Soul / Reggae and Pop — although I only play fashionable sounds like Funk Rock if the record is good enough.

"My biggest satisfaction is in trying hard to 'break' good newbies, some of which I still have to buy even though I am looked after by 18 record companies.

"Being unable to either afford or easily obtain imports, I have to rely on the British records available for

variety — even to the point of trying to persuade my audiences to broaden their outlook on music. Thus Led Zep and James Brown are never far apart!

"I think that my audiences and myself both find this form of presentation invigorating as it makes a very nice change from the non-stop funk which is currently what most other discos in the area are tending to play.

"Now that the discos have persuaded national radio to play a large percentage of disco music, more disco DJs ought to be finding other forms of music to promote so that they don't lose their newly acquired power. We cannot afford to stand still now that we have established the discos' potential and influence in the making of hits.

Absolutely right, Jonny... but, as both Chris Hill and myself can bear witness, it's amusing the resentment that can be caused among other DJs when someone does manage to broaden the scope of disco music. However, even in its restricted form, we're going through a golden age right now, with a good third of the Top 50 being straight disco.

FRIDAY (Feb 4): Radio 1's Kid Jensen is at a preliminary heat of the CBS Disco Doubles dancing contest at Bournemouth's Village in Glen Fern Road; recently featured Rob Lally, s/k/a Robert John, and his BRM Roadshow are at Brecon's Bishop's Meadow; Mark Ryman starts Fridays as well as Saturdays at Clndrella's, Mumbles Pier, Swansea.

SATURDAY: Steve Branton has a Ten O'Clock Comedy Spot on Satur-

Disco Dates

days at the Oricketers, Westfield, Woking, with silly music for light relief. SUNDAY: Billy Hall is funky at Croydons' Scarlets every week; Richard Purcell does Sun / Wednesday nights at the 5 & 6 Hounds, Weybridge.

WEDNESDAY: Chris Duke has a "Grand Dance" at Bridgond's York Tavern. THURSDAY: Disco Dave

Singleton is at the Harrow Inn near Warrington every week; Tricky Dicky Seanes runs a gay disco at 8patis in London's Oxford Street by Charling Cross Road every Thurs/Fri / Saturday; Ken Ryder's Somic Speed rum disco plays Soul, Pop and a bit of Reggae at East London's Halfway House in Hackney Road every night from Thursday through Monday.

DJ Hotline

LAST WEEK'S Disco Poll has shaken up some record company folk — any who want fuller details of the result can contact me via RM. The winners of nearly every section won by a vast majority, which shows how united the voters' reactions must be! Some quite high placings were gained with ludicrously few votes, but it was good that a large number of local radio DJs and most equipment manufacturers received an even spread of one of two nominations. Sorry you can't all be winners!

VAN MCCOY 'Soul Cha Cha' (H&L), BALSOU ORCH '3001' (Salsoul), DOUBLE EXPOSURE 'Ten Percent' (Salsoul), BRICK 'Danz' (Bang), MASS PRODUCTION 'Welcome to Our World' (Coddilion LP), THELMA HOUSTON 'Don't Leave Me This Way' (Motown), MANRATTAN TRANSFER 'Chanson D'Amour' (Atlantic), T-CONNEXION 'Disco Magic' (Seville) and EL COCO 'Let's Get It Together' (Pye) all coming on strong with DJs, as predicted more on London's Sunday — they now have a fantastic film of DR BUZZARD'S ORIGINAL SAVANNAH BAND doing 'Cherchez La Femme' (RCA), well worth seeing as the act is sensational, combining authentic '40s-looking clothes and decor with a '50s fella on Chuck Berry gular movements!... are floppy tweed caps the new unisex look in your area? I've noticed them mingling with the cut-down PVC mags and polythene bags in London recently.

Tony Adams of Harrogate's Bab-Hell says "publish and to hell with it!" about how he and others are boycotting WEA records, including UNDISPUTED TRUTH, since being struck off the mailing list following his outspoken reaction reports a year ago! Lindsay Rogers of Ludlow uses his disco and PA to do commentaries at local outdoor events, and was presented with an engraved tankard by the Ludlow District Bedstead & Saloon Racing Club. How do they race bedsteads, Rog?!

DISC-O-DOUBLES

CBS ARE trying a national disco dancing competition in with the release of a new Disc-O-Doubles series of double-A-side oodles... all of which are pressed in clear blue vinyl!

Look out for details of the Disco Dancing Doubles contest, as local club DJs will soon be running their own competitions to nominate their best dancing couples to compete at regional heats around the end of February. The couple will have to dance to one of the Disc-O-Doubles records — no hardship in

itself, as there are 25 records in the series and most of the 50 titles are true classics!

Many DJs have already been serviced with a special limited edition double album containing one side of all 25 singles. The most significant titles in the series are: SLY & THE FAMILY STONE 'Dance To The Music' (EPC 4879), O'JAYS 'Love Train' / 'Back Stabbers' (PIR 4882), ISLEY BROS 'That Lady' / 'Summer Breeze' (EPC 4880), HAROLD MELVIN 'The Love I Lost' / 'Bad Luck' (PIR 4881), LOU RAWLS 'You'll Never Find' (PIR 4884), JOHNNIE TAYLOR 'Disco Lady' (PIR 4886), ARCHIE BELL 'Soul City Walk' / 'I Could Dance All Night' (PIR 4887), MFBS 'TSOP' / 'Sexy' (PIR 4888), AL MATTHEWS 'Fool' (CBS 4899), ADELIANO CELENTANO 'Language of Love' (Pisenocolina) (EPC 4890).

PEOPLE'S CHOICE 'Here We Go Again' / 'Do It Any Way You Wanna' (PIR 4891), TITANIC 'Sultana' (CBS 4892), BILLY PAUL 'Me & Ma Jones' / 'Let's Make A Baby' (PIR 4893), RED BONE 'Witch Queen of

New Orleans' (CBS 4894), LABELLE 'Lady Marmalade' (EPC 4895), JOHNNY JOHNSON & THE BANDWAGON 'Breaking Down The Walls of Heartache' (EPC 4897). Phew! There's some good goodies in there, huh?!

DJ Top Ten

JAILHOUSE JOHN — or John Alexander, as his taxman knows him — is one of the terrible triplets who run the Wild Wax Show, the Acton-based Rock 'n' Bop disco (bookable on 01-874 2882) who play every Tuesday at Hammersmith's The George and at other disreputable Teddy Boy dives. They've been featured here before, but in the little publicised field of currently popular rockabilly - boogie their info is probably of great value to other DJs and fans alike. Rock on John!

- 1 TORE UP, Ray Campi (Rollin' Rock)
 - 2 BOP CRAZY BABY, Vern Puijens (Injun)
 - 3 WE WANNA BOOGIE, Sonny Burgess (Charly EP)
 - 4 DUCKTAIL, Mac Curtis (Rollin' Rock)
 - 5 BOWLEGGED WOMAN, Bullmoose Jackson (King)
 - 6 SWEET LITTLE PRETTY THING, Crazy Cavan (Charly)
 - 7 LEWIS BOOGIE, Jerry Lee Lewis (Charly EP)
 - 8 KEEP ON COMING, Flying Saucers (Alaska)
 - 9 SPINNING ROCK BOOGIE, Hank C Burnette (Smet)
 - 10 OLD BLACK JOE, Jerry Lee Lewis (Sun)
- (Charly, Alaska and Smet are generally available labels, Injun can be ordered via Hassocks 4648, Rollin' Rock is readily available — as are they all — at specialist Rock 'n' Roll / Oldies shops).



JAILHOUSE JOHN: One of the terrible triplets

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Small Ads

Personal

LONDON CHICKS are dreaming about guys like you at LONDON DATING SERVICES (R.M.), Berkeley Suite, 79 Great Titchfield Street, W1

LONELY CRAP looking for single girlfriend. Slim middle twenties. Gloucester/Cheltenham area. 30 Melbourne Street, West Gloucester.

SHY NORTHAMPTON guy 30 seeks girl 16-25 living anywhere for steady sincere friendship. Box No 2995

DAVID CASSIDY fans please write to me because I love David Cassidy very much, if anyone out there feels the same please write to me. Fans from anywhere please write. Sincere. Box No 2897

CASSETTE AND tape recorder owners. Make new friends. Join Tape-worms International Tapesponding Club. Quarterly magazine. Sound Magazine. Membership directory. Secretary, 18 Northampton Road, Wellborough, Northants.

HESSIAN SHOPPING bags - Royal blue (green/yellow flower) - chocolate brown (red/orange flower) - only 60p (p+p 10p). Refund guarantee. R.W., Well End Lodge, Borehamwood, Herts

10cc FANS WANTED for penfriends. S.A.E. Music Fans Club, 40 Charlton Road, Tebury, Glos.

LONELY SCOTS student 19, seeks similar girl. All letters answered. Photo if possible Edinburgh. Box No 2973R

ROD STEWART fan male, nineteen seeks similar girl. 89A Christchurch Road, Bourne-mouth

LONELY MARE 18 seeks girl 18 to 19 in Newcastle-on-Tyne area for lasting friendship. Box No 2941R

FOR FREE LIST of pen pals send stamped addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Deaton, Manchester. (State age)

JANE SCOTT for genuine friends, introductions to opposite sex, with sincerity and thoughtfulness. - Details free, stamp to 3 North Street, Quadrant, Brighton, Sussex, BN1 3GJ.

UNUSUAL PEN-FRIENDS! EXCITING DIFFERENT! Highly comprehensive services available. Confidential and other departments. - For brochures send SAE (RM3), Bureau des PO Box 54, Rugby, Warwickshire.

SHY GUY seeks sincere girl (19-22), 5ft 10ins or taller for lasting friendship. Photo if possible. - Box No 945R

DOVELINE PARTNER catalogue select your own partners and penfriends. - For free sample photos, SAE A10 PO Box 100, Sutton, Surrey

ROGER, SHY, lonely, wants girl, shy, lonely, 20-30. Photo. - 25 Fontwell Close, Ruslington, Sussex.

Computer Dating... Find Friendship, Love or Marriage, Divorce, Escape's largest most successful and reliable service for all ages in all areas. Send for free SAE brochures & details. Map. To: Datalink Dept (RM 3) 23, Abchurch Lane, London W3 Tel: 01-937 6983

Datalink

Records For Sale

SINGLES 50p, ALBUMS 50p - £3. Excellent condition, ex-top 30. - SAE John, 30 Causeway Crescent, Linthwaite, Hudders.

BOWIE SINGLES nineteen with picture cover plus original Space Oddity. Best offer securities. - 01-660 3779.

BRENDA LEE / Elvis / Connie / Cliff - SAE for list. Mr L. Cooney, 60 Cephas Avenue, Stepney Green, London E1.

8 F001 - SCIENCE FICTION single '1990 Metal Sister' by Grog. Send 50p S.F. Records, 98 Lodge Road, Stratford on Avon, Warwickshire.

RECORDS FOUND. Those you want and can't find. Many rare items in stock including: Rollers, Donny, 60's pop, imports, deletions. - Send SAE stating your requirements, Don, 137 Southend Road, Wickford, Essex.

RECORDS SENT ANYWHERE. Including USA, Australia and Europe.

Bay City Rollers, Queen, Elton John, Mud, Wings, Rolling Stones etc - Send SAE stating requirements, Don, 137 Southend Road, Wickford, Essex.

ALBUMS FROM 30p, singles from 5p - SAE Lists (UK only) - Paul, 24 Bishop Close, Bury.

TEENAGE ARCH-ANGEL, single Northern Deam album by Be Bop Deluxe, offers Graham Spafford, 46 Beaconsfield Road, Brom, Rotherham, South Yorkshire.

THOUSANDS OF mint condition oldies. Send wants and offers SAE Keith Mullens, 21 Rodway Road, Mangotsfield, Bristol.

THOUSANDS SECOND HAND records all types. Send 10p for fantastic February list. - Stop Look & Listen, Hayle, Cornwall (Overseas customers send 3 International Reply Coupons).

VINCENT, HALEY, Holly, Presley, HMV, Lewis, Oldies, plus Tania and recent hits from 20p. - Large SAE, 92 Dutton Lane, Eastleigh, Hampshire.

CHARTS (STERS) Golden Oldies available. '36-'78. A must for collectors, a godsend for DJs. - SAE Diskery, 86/87 Western Road, Hove, Brighton. Callers welcome.

LARGE SELECTIONS 45s, 1957-1976. - SAE 31 John Bright Street, Blackburn.

LPs FROM 20p, 45s from 5p. - Large SAE Thompson, 24 Beaufort Avenue, Blackpool.

EX - TOP THIRTY records (1865-78). From 10p. Thousands of titles, hundreds of stars. - SAE for free list: 82 Vandyke Street, Liverpool L8 9RT.

NEW SEEKERS albums, singles. - SAE Miss C. Crawley, 56 Way Lane, Waterbeach, Cambs.

JOAN BAIZ cassettes. - SAE details, Stereodrive (A), Kempsey, Worcester.

ROLLING STONES Singles. - SAE details, Stereodrive (C), Kempsey, Worcester.

BEATLE OLDIE, singles. - SAE details, Stereodrive (B), Kempsey, Worcester.

WHITLEY BARNEY cassettes. - SAE details, Stereodrive (D), Kempsey, Worcester.

GLIM WHITMAN cassettes. - SAE details, Stereodrive (E), Kempsey, Worcester.

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FROM 10p brand new 45s. - Send SAE to Mr R. Gregory, 6 Linden Park, Littlehampton, Sussex.

FAST BLASTERS! Always 1,000s of rock, soul, pop, Tania. - SAE, 2 South Walk, Middleton, Sussex.

Records Wanted

SHANE FENTON and big booper records wanted. - Godfray, 41 Botany Bay Road, Sholing, Southampton.

GILLA EPS, single Love Of The Loved. - 8 Thornfield Road, Lockwood, Huddersfield.

WANTED URGENTLY. Keith Polger and New Seekers LP's. Any price paid. - Everitt, 61 Saundergate Lane, Wybarton, Boston, Lincs.

BAY CITY Rollers singles, Manana, We Can Make Music, price condition. - SAE Fretwell, 500 Huddersfield Road, Wyke, Bradford.

FIFTIES LONDON / HMV etc. 45s / LPs bought. - Tel: 01-907 0798.

45s WANTED (all types). Please state condition and price. - Top Floor, 90 Rickmanworth Road, Watford, Herts.

WANTED BALLAD of Irving by Frank Gallop. - Erith 3262 (Kent).

ALL LP's and tapes bought for up to £1.30 each. Bring them or send them by post to: 90 Goldhawk Road, Shepherd's Bush, London W12. Tel: 01-749 2930.

ALL YOUR UNWANTED 45s and LPs bought or part exchanged for new records. Large collections urgently required. - Send record or lists with SAE. F. L. Moore Records Ltd, 192a Dunstable Road, Luton, Bedfordshire.

ALLAN CLARKE Headroom LP in good condition. Please state price. - 18 Rose Bank, 170 Stroud Road, Gloucester.

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LYRICS WANTED by music publishing house. - 11 St Albans Avenue, London W4.

LYRIC WRITERS turn your words into popular songs. - Details (s.a.e.) 113 Green Lane, Acomb York.

SONGWRITER MAGAZINE explains copyright, publishing, songwriting competitions. - Free from International Songwriters Association (RM), Limerick, Ireland.

Services

DISCO GROUPS. Our working on our self adhesive stickers means big business. Every hand out carries your advert. Inexpensive and effective. SAE for sample. - Moordale Mail Order Supplies Dept RM2, 66 Woodcot Avenue, Baildon, Shipley, West Yorks.

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URGENTLY WANTED. One Abba ticket, London, Birmingham. - Bride, 12 Heol-y-Garreg, Llandello Dyfed, South Wales.

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Situations Vacant

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SCRAPBOOKS. DAVID Cassidy and many others. - SAE Miss Bucknole, 44 Midstone Road, Lowestoft, Suffolk.

ELVIS 1977 winter special 60p. 1977 Calendar 95p. Elvis shop. - 34 Narborough Road, Leicester.

BADGE COLLECTORS read on: Alex Harvey, Wings, Company, Zeppelin, Sabbath, Bowie, Heep, Yes, Deep Purple, 100c Pink Floyd, ELP, Santana, Genesis, Stones, Queen, Roxy, Wishbone Ash, Quo, Cockney Rebel, Rod Stewart, Knebworth Fair, 15p each. - SAE. Hope to hear from you soon. - Love Julie Williams, 7 Candy Street, London E3 2J1

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Record Mirror for the best results	

RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart



THE BROTHERS: and they really are

OH BROTHER

THE BROTHERS are out to get ya! No, don't run for cover - it isn't the infamous TV show back for another run. It's the group who've just motored into the charts with their single, 'Sing Me'.

They really are brothers (their surname is Bayou), and they were born in Mauritius in the Indian Ocean. They left there 14 years ago, and home on the Bayou is now somewhere in West London.

The fellas have risen to success with a little help from Hughie Green. They've been on 'Opportunity Knocks' twice now, and both times won their heat.

'Sing Me' also won the 'Opportunity Knocks' song contest, and the boys have won the Variety Club Award for the artists receiving most votes from viewers.

In order of age, the group consists of Lindsey Bayou (full name George Joseph Lindsey) who was born on June 18, 1946, and is apparently not just oldest brother, but also leader, spokesman and rhythm guitarist and vocalist. He likes football (especially Butch Wilkins), boxing, basketball and the Indian game of karom. His favourite singer is Pat Boone (a singer of the late 50s) and Mario Lanza.

Gervais Bayou is the next in line. His full name is Jean Paul Gervais, and he was born on September 3, 1952. He plays lead guitar and keyboards, and handles vocals, and his favourite artists are Bill Haley, Santana and Queen.

Daniel (full name Marc Antoine Eric Daniel - are you following this?) was born on November 4, 1964, and plays bass guitar and sings. He likes professional wrestling and snooker, and he's a fan of the Shadows, Chuck Berry, the

Beatles and Queen. Lastly come Clary Bayou (full name Jean-Claude Clary), born February 7, 1967, and Clarel (full name Jean Claude Clarel), born 15 minutes later. You got it - they're twins. Clary plays drums and guitar and drums, and Clarel plays rhythm guitar and drums and is also the lead singer and writer.

Clary first learned to sing like Elvis to overcome his jealousy of brother Lindsey, while Clarel, who was also jealous of Lindsey, practised guitar, but was largely ignored by his brothers. Mum told him off and said he should sing with Lindsey, so he did.

Clary's favourite artists are Brian Bennett, Billy Cobham, Louis Bellson and Buddy Rich, while Clarel (I hope this isn't confusing you) likes Cliff Richard, Neil Diamond, Frankie Valli, Dennis Rousseau, Chicago and the Carpenters.

As for which one is which - sort it out for yourself!

ASK ANYBODY in Britain who Al Stewart is, and they'll most likely tell you he's a folk singer. But that's just what Al doesn't want to be - and that's why he quit these shores in 1975 to seek his fortune in America.

Over there, he's apparently become a critically acclaimed singer-songwriter, whose albums blend all the best elements of folk, rock and lyrical poetry into a unique sound. Over here, he's still just a folk singer - but he's hoping his album, 'Year Of The Cat', will change all that.

He's certainly made a good start - because the single from the album has just broken into the Top 50.

Al was born in Glasgow, and spent most of his formative years with a number of rhythm and blues groups doing the club and college circuit.

In 1968, CBS Records signed him up and between then and '76, Al made six albums, all of which did fairly well commercially. The last one, 'Modern Times', went into the Top 30, but still Al wasn't satisfied. So he packed his bags and decided to go west.

According to his press release 'several of the songs on 'Year Of The Cat' have been influenced by his year-long sojourn in the USA where he was touring

Al finds the lucky black cat



AL STEWART: not an old folkie

constantly. Yet his peripatetic vision has merely had a different set of images to work on. Al Stewart remains his own master, neither English, nor American (that's certainly true, if

he's from Glasgow) but perhaps Cosmopolitan in the truest sense of the word.

Perhaps... anyway, 'Year Of The Cat' is on its way to being a big hit.

J. Edward Oliver "Where there's a wall, there's a way"

OUR STORY OPENS BEHIND A WALL SOMEWHERE IN PENNSYLVANIA -

A GROUP OF RUSSIANS TOOK PART IN A MARATHON AGAINST A TEAM OF SCOTTISH SCUMPIERS AS THE EVENING DREW ON, THE COMMUNISTS SUDDENLY BURST TO THE WINDOW THEY HAD NEVER BEFORE WITNESSED THE BEAUTY OF A HIGHLAND SUNSET AND THE SIGHT MOVED THEM TO TEARS. THE CUNNING SCOTSMEN TOOK ADVANTAGE OF THIS DIVERSION TO GIVE ONE CHIMP LESS TO EACH OF THEIR OPPONENTS WHICH LED, OF COURSE, TO THE FAMOUS SAYING - "REDS CRY AT NIGHT, SHEPHERDS DEAL LIGHT"

© CLOTHING COMPOSITIONS: "DANCE AS THE BIRD"

WHAT'S THE DIFFERENCE BETWEEN A GROUP OF PEOPLE WHO DECIDE TO STAY AROUND A SINKING SHIP, AND A GROUP WHO INTEND TO TEACH THEIR PET TRAINED SEAL TO DIVE GOOF INTO A VAT OF SULFURIC ACID?

THE FIRST GROUP STAYED AROUND THE SINKING SHIP. THE SECOND GROUP STAYED AROUND THE SINKING SHIP.

ABOLISH TUESDAYS

© YOU SHOULD BE A THING

A COMMUNIST GOVERNMENT DECREED THAT ONE MALE CHILD FROM EACH FAMILY HAD TO BE SOLD AS A SLAVE TO RAISE MONEY FOR THE STATE. AFTER SENDING OFF HIS LAD, ONE PEASANT WENT TO THE SLAVE MARKET TO WATCH HIM BEING SOLD. UNABLE TO FIND HIM, HE ASKED THE DEALER WHERE HE WAS. "OH," SAID THE DEALER, "HE'S IN THE GROUP OF PEOPLE THAT WE'RE SELLING OFF AT A REDUCED PRICE." AND IT WAS THIS STORY THAT INSPIRED THE WELL-KNOWN OLD SONG -

"RED SON'S IN THE SALL SET!"

TWELVE INCH RULES - O.K.

© LOVE LETTERS IN THE BATHROOM

OH, FOR GOODNESS SAKE, I XENY THIS ISN'T THE TIME FOR YOUR AMOROUS JOKES! WE ONLY JUST MANAGED TO GET OUT OF YOUR CASTLE BEFORE IT WAS EATEN BY THE ABDOMINAL SNOWMAN!

FROM THE WAY HE ATE IT IN A SINGLE GULP, I'D SAY HE CAME FROM A VERY ROUGH NEIGHBOURHOOD.

OH, I DON'T KNOW

ONE SWALLOW DOESN'T MAKE A SLIMMER

STAMP OUT SLOGANS!

© BAR BAR ABAAA!

MEANWHILE, BEHIND A WALL SOMEWHERE IN STONE NEWINGTON -

NOBODY EVER CALLS ME "PRECIOUS"

JACK THE RIPPER IS INNOCENT

© YOU'RE MY BEST FRIEND

NOBODY EVER CALLS ME "DEAR"

END 'NATIONWIDE' NOW!

© TRAINS AND COATS AND FRAMES

DISC LIVES!

VIKINGS GO HOME

© THE BOYS ARE AWAY IN TOWN

MEANWHILE, BEHIND A WALL SOMEWHERE IN THE RECORD MIRROR OFFICE -

LOOK, J. EDWARD, I'M TIRED OF YOUR CONTINUING SLY REFERENCES TO "DISC". CAN'T YOU GET IT INTO YOUR HEAD? THIS IS NO LONGER RECORD MIRROR AND "DISC" THIS IS JUST RECORD MIRROR. GET IT? I NEVER WANT TO HEAR THE WORD "DISC" IN THIS OFFICE AGAIN!

BRING BACK BUDDY HOLLY

© I'VE BEEN MARRIED BEFORE

NOTES FOR DINOSAURS

CAN'T WE HAVE A RECORD MIRROR DISCUSSION ABOUT THIS?

BRING BACK BUDDY HOLLY

© I'VE BEEN MARRIED BEFORE

NOTES FOR DINOSAURS

CAN'T WE HAVE A RECORD MIRROR DISCUSSION ABOUT THIS?

WELL, BACK IN PENNSYLVANIA -

CRONKLEWY! AMBUSH THAT AWFUL DEAFENING, MASPING ROAD! IT - IT CAN ONLY BE -

ROD STEWART IN REHEARSAL!

NO, WAIT - IT'S THE SNOWMAN! QUICK, WATCH WHEN USE YOUR MAGIC TO GET US OUT OF HERE.

Fifty dead frogs, a black staining cat; Transport us now to Majorca!

HOME RULE FOR BUCKINGHAM PALACE

© HOUSEWIFE

WAIT A MINUTE - I DON'T THINK THIS IS MAJORCA. IT LOOKS MORE LIKE STONE NEWINGTON! AND WHO'S THIS? IT BEINGS TO BE SOME SORT OF DINOSAUR!

SORRY, FRIEND, I'M AFRAID WE CAN'T HANG AROUND THE ABDOMINAL SNOWMAN NIGHT UNTIL WE STAND HERE SOCIALIZING.

HE CALLED ME "FRIEND"

AVOID HAVING COMIC STRIPS FILLED WITH WALLS! PAY WORLD-FAMOUS POP CARTOONISTS MORE!

© ENGLISH WALLS

STICK NO BILLS ON FRAMES

HERE I JUST REALISED! WITH MY KNOWLEDGE OF THE ABDOMINAL SNOWMAN, I MAY BE ABLE TO HELP THEM! I HOPE THEY WON'T MIND IF I TAG ALONGS.

AT LAST! AT LAST SOMETHING WAS TURNED OUT RIGHT! BUT I'VE FOUND SOME PEOPLE I CAN BE OF USE TO - PEOPLE WITH THE SAME AIMS, THE SAME FEARS, THE SAME GOALS.

BANG THE BOMB

© BRIGGS TERRY

DEATH BEANS NEVER HAVING TO SAY YOU'RE SORRY

HORLICKS FOR THE CUP

RAG WEEK

NATIONALIZE DANDRUFF

WITH MY HELP, IT WON'T BE LONG BEFORE WE CATCH UP WITH THE ABDOMINAL SNOWMAN!

DIARRHOEA SUFFERERS MUST GO!

RE-ARM VENUS DE NILO

YOU'RE NEVER ALONE WITH SCHIZOPHRENIA

© MAKE LOVE, NOT BABIES

LEARNED GARBAGE'S

garbage

FLOPTEN

1. GET BACK - ENOCH POWELL
2. I KINDA MISS YOU - S.C.E.
3. SUBSTITUTE - MARY TEDDY BEAR
4. DANCING WITH THE CAPTAIN - TENNILLE
5. LIVING THING - DR. FRANKENSTEIN
6. BIG BAD JOHN - WOOD OHO
7. THE LAST KISS - LORD NELSON
8. SHAKE YOUR BUMP TO THE FUNK - AC/DC
9. I CAN LOOK IT UP - T.C.U.C.
10. MISSISSIPPI - MISTER TUPPI

COMPILED BY SARAH GOODERSON, RECORDS PLUS, NEWPORT, GLOUCESTERSHIRE

PATTY PROVERBS

WITH THE NATIONAL UNION OF CHEFS' CUSHION TO HOLD A CELEBRATION DINNER TO HONOUR HIS STIRLING PROSS, BUT NOBODY KNEW HIS ADDRESS, SO SEVERAL HUNDRED OF THEIR MEMBERS WENT OUT TO FIND AND FIND HIM, MEANWHILE, BILL UNWISAN BELIEVED IT TO HELP PREPARE THE MEAL, BUT ON FORTUNATELY USED THE CHIBING INGREDIENT'S. SAID THE CHEF'S TALKED IN THEIR SEARCH BECAUSE THEY ALL KEPT GETTING IN EACH OTHER'S WAY. FINALLY THE WHOLE IDEA WAS SQUIPPED, THIS INSPIRING THE TWO WELL-KNOWN PROVERBS: "TOO MANY COOKS SPOIL THE BROTH" AND "A ROLLING STONE SPILLS THE BROTH"

ROCKER DOODLE

SINGER'S "SINGER" #12

© JOHN O'NEILL

WACKY WINNER

THE FIRST FIVE PRIZES WENT TO: BLOOMER, THAT SALLY-ARTIST, CHERRY (100%), MARY P. BARKFIELD, SHIPWRECKED, GARY, HAZARDOUS, HEAT, AND REFRIGERATED. SAID THE CHEF'S BUTTER, MARRIAGE, THE WRITTEN ON A HOBBISS STRIP (CARTOON) THE OTHER FOUR PRIZES WENT TO: (1) 1/44/75



ROCKARIA!

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