

FEELGOOD'S FRENCH FOLLIES

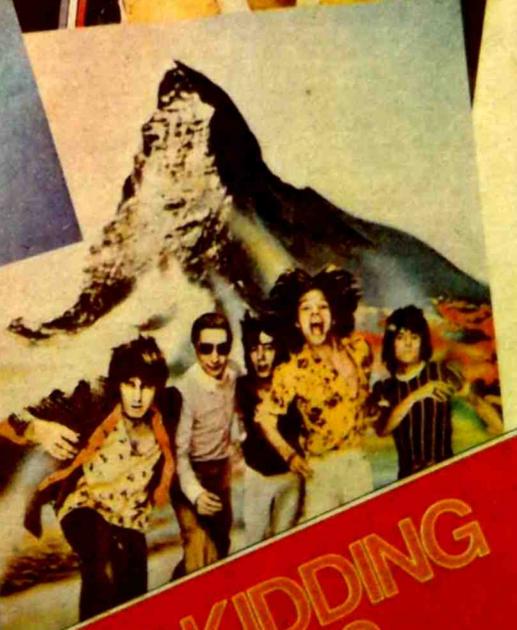
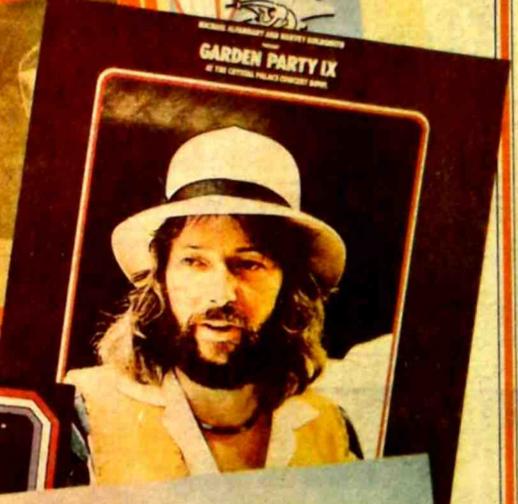
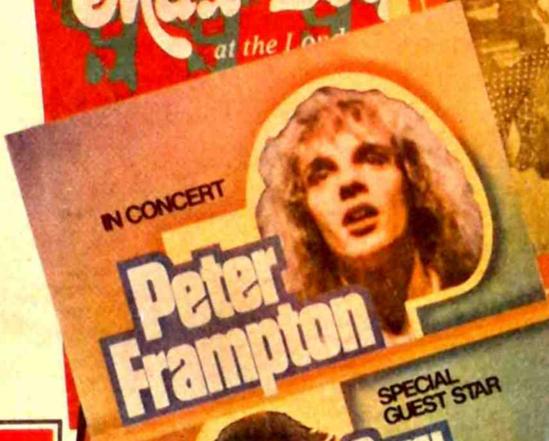
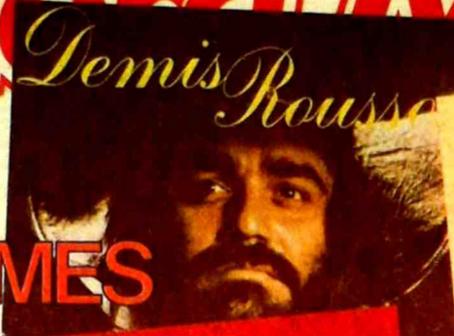
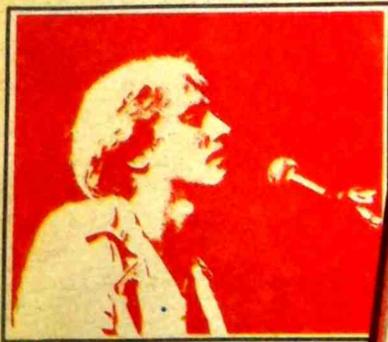
# Record Mirror

## PROGRAMMES

are you being ripped off?

**Starsky and Hutch**  
Colour Poster

**John Miles**  
Lonely at the top



**We're Steeleye Span - fly us**

**WHO'S SKIDDING WHO?**

# Record Mirror

## British Top 50 Singles

1	1	IF YOU LEAVE ME NOW, Chicago	CBS
2	3	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
3	19	UNDER THE MOON OF LOVE, Showaddywaddy	Arista
4	2	MISSISSIPPI, Pussycat	Sonet
5	14	IF NOT YOU, Dr Hook	Capitol
6	6	HURT, Manhattans	CBS
7	16	SUBSTITUTE, Who	Polydor
8	4	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol
9	7	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic
10	11	COULDN'T GET IT RIGHT, Climax Blues Band	BTM
11	5	WHEN FOREVER HAS GONE, Demis Roussos	Philips
12	10	LOVE AND AFFECTION, Joan Armatrading	A&M
13	13	BEAUTIFUL NOISE, Neil Diamond	CBS
14	12	DANCING WITH THE CAPTAIN, Paul Nicholas	RSO
15	22	LOST IN FRANCE, Bonnie Tyler	RCA
16	9	SUMMER OF MY LIFE, Simon May	Pye
17	15	JAWS, Lalo Schiffrin	CTI
18	8	HOWZAT, Sherbat	Epic
19	24	ROCK 'N' ME, Steve Miller Band	Mercury
20	27	LOVE ME, Yvonne Elliman	RSO
21	17	RUBBER BAND MAN, Detroit Spinners	Atlantic
22	23	WITHOUT YOU, Nilsson	RCA
23	49	LIVIN' THING, Electric Light Orchestra	Jet
24	29	SPINNING ROCK BOOGIE, Hank C Burnett	Sonet
25	44	SORRY SEEMS TO BE THE HARDEST WORD, Elton John	Rocket
26	36	DON'T MAKE ME WAIT TOO LONG, Barry White	20th Century
27	18	SAILING, Rod Stewart	Riva
28	31	FAIRY TALE, Dana	GTO
29	25	GIRL OF MY BEST FRIEND, Elvis Presley	RCA
30	20	DANCING QUEEN, Abba	Epic
31	21	I'LL MEET YOU AT MIDNIGHT, Smokie	RAK
32	28	LOWDOWN, Boz Scaggs	CBS
33	50	STOP ME (IF YOU'VE HEARD IT ALL BEFORE), Billy Ocean	GTO
34	-	MONEY, MONEY, MONEY, Abba	Epic
35	32	SO SAD THE SONG, Gladys Knight & The Pips	Buddah
36	43	HOT VALVES, Be-Bop Deluxe	Harvest
37	46	TEENAGE DEPRESSION, Eddie & The Hot Rods	Island
38	26	COMING HOME, David Essex	CBS
39	42	DO YOU FEEL, Peter Frampton	A&M
40	30	QUEEN OF MY SOUL, Average White Band	Atlantic
41	48	LOVE SO RIGHT, Bee Gees	RSO
42	38	STONEY GROUND, Guys & Dolls	Magnet
43	45	WHEN A CHILD IS BORN, Johnny Mathis	CBS
44	47	SAY YOU LOVE ME, Fleetwood Mac	Reprise
45	41	LOVE IS A PRIMA DONNA, Steve Harley & Cockney Rebel	EMI
46	35	YOU'RE MY BEST FRIEND, Don Williams	ABC
47	-	GET BACK, Rod Stewart	Riva
48	37	I CAN'T LIVE A DREAM, Osmonds	Polydor
49	-	SECRETS, Sutherland Bros & Quiver	CBS
50	-	LITTLE DOES SHE KNOW, Kursaal Flyers	CBS

## UK Disco Top 20

1	1	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol
2	2	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic
3	9	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
4	6	IF YOU LEAVE ME NOW, Chicago	CBS
5	3	DANCING WITH THE CAPTAIN, Paul Nicholas	RSO
6	11	ISN'T SHE LOVELY, Stevie Wonder	Motown
7	7	RUBBERBAND MAN, Detroit Spinners	Atlantic
8	8	JAWS, Lalo Schiffrin	CTI
9	10	COULDN'T GET IT RIGHT, Climax Blues Band	BTM
10	5	BEST DISCO IN TOWN, Ritchie Family	Polydor
11	4	DISCO DUCK, Rick Dees & His Cast of Idiots	RSO
12	-	ROCK 'N' ME, Steve Miller Band	Mercury
13	15	LOWDOWN, Boz Scaggs	CBS
14	-	DADDY COOL, Boney M	Atlantic
15	-	STOP ME, Billy Ocean	GTO
16	20	24 HOURS A DAY, Barbara Pannington	UA
17	-	CAR WASH, Rose Royce	MCA
18	13	GET UP OFFA THAT THING, James Brown	Polydor
19	-	DON'T MAKE ME WAIT TOO LONG, Barry White	20th Century
20	-	IF NOT YOU, Dr Hook	Capitol



SHOWADDYWADDY

## US Top 50 Singles

1	1	TONIGHT'S THE NIGHT, Rod Stewart	Warner Bros
2	3	THE WRECK OF THE EDMUND TITZGERALD, Gordon Lightfoot	Reprise
3	4	LOVE SO RIGHT, Bee Gees	RSO
4	5	MUSKRAT LOVE, Captain & Tennille	A&M
5	2	DISCO DUCK (Part 1), Rick Dees & His Cast of Idiots	RSO
6	9	THE RUBBERBAND MAN, Spinners	Atlantic
7	6	ROCK 'N' ME, Steve Miller Band	Capitol
8	8	JUST TO BE CLOSE TO YOU, Commodores	Motown
9	11	BETH, Kiss	Casablanca
10	10	DO YOU FEEL, Peter Frampton	A&M
11	13	NADIA'S THEME, Barry De Vorzon & Perry Botkin Jr	A&M
12	15	MORE THAN A FEELING, Boston	Epic
13	14	FERNANDO, Abba	Atlantic
14	16	YOU ARE THE WOMAN, Firefall	Atlantic
15	18	NIGHTS ARE FOREVER, England Dan & John Ford Coley	Big Tree
16	7	IF YOU LEAVE ME NOW, Chicago	Columbia
17	12	(Don't Fear) THE REAPER, Blue Oyster Cult	Columbia
18	25	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo	ABC
19	19	THE BEST DISCO IN TOWN (Medley), Ritchie Family	Marlin
20	24	I NEVER CRY, Alice Cooper	Warner Bros
21	20	MAGIC MAN, Heart	Mushroom
22	28	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Warner Bros
23	29	LOVE ME, Yvonne Elliman	RSO
24	22	I ONLY WANT TO BE WITH YOU, Bay City Rollers	Arista
25	31	STAND TALL, Burton Cummings	CBS
26	32	LOVE BALLAD, LTD	A&M
27	23	PLAY THAT FUNKY MUSIC, Wild Cherry	Sweet City
28	54	SORRY SEEMS TO BE THE HARDEST WORD, Elton John	Rocket
29	41	AFTER THE LOVIN', Engelbert Humperdinck	Epic
30	30	NICE 'N' NAASTY, Salsoul Orchestra	Salsoul
31	39	HOT LINE, Sylvers	Capitol
32	40	LIVIN' THING, Electric Light Orchestra	United Artists
33	37	HELLO OLD FRIEND, Eric Clapton	RSO
34	21	A FIFTH OF BEETHOVEN, Walter Murphy	Private Stock
35	27	YOU ARE MY STARSHIP, Norman Connors	Buddah
36	36	IT'S A LONG WAY THERE, Little River Band	Harvest
37	17	SHE'S GONE, Hall & Oates	Atlantic
38	26	A DOSE OF ROCK AND ROLL, Ringo Starr	Atlantic
39	38	GIVE IT UP (Turn It Loose), Tyrone Davis	Columbia
40	53	DAZZ, Brick	Bang
41	33	LOWDOWN, Boz Scaggs	Columbia
42	45	JEANS ON, David Dundas	Chrysalis
43	35	THAT'LL BE THE DAY, Linda Ronstadt	Asylum
44	34	SHAKE YOUR BOOTY, K. C. & The Sunshine Band	TK
45	43	THIS ONE'S FOR YOU, Barry Manilow	Arista
46	42	THE END IS NOT IN SIGHT, Amazing Rhythm Aces	ABC
47	46	I CAN'T LIVE A DREAM, Osmonds	Polydor
48	50	WHENEVER I'M AWAY FROM YOU, John Travolta	Midland International
49	47	SO SAD THE SONG, Gladys Knight & The Pips	Buddah
50	48	MY SWEET SUMMER SUITE, Love Unlimited Orchestra	20th Century

## UK Soul Top 20

1	2	HURT, The Manhattans
2	1	DON'T TAKE AWAY THE MUSIC, Tavares
3	3	JAWS, Lalo Schiffrin
4	-	DON'T MAKE ME WAIT TOO LONG, Barry White
5	-	CATHEDRALS, D. C. Larue
6	-	SO SAD THE SONG, Gladys Knight & The Pips
7	6	RUBBERBAND MAN, Detroit Spinners
8	9	I'LL PLAY THE FOOL, Dr Buzzard's Savannah Band
9	8	LOVE AND AFFECTION, Joan Armatrading
10	13	HAPPY BEING LONELY, The Chi-Lites
11	15	ONE LOVE IN MY LIFETIME, Diana Ross
12	10	KILL THAT ROACH, Miami
13	4	PLAY THAT FUNKY MUSIC, Wild Cherry
14	7	BEST DISCO IN TOWN, Ritchie Family
15	12	QUEEN OF MY SOUL, Average White Band
16	-	FROM NOW ON, Lou Rawls
17	-	MIDNIGHT LOVE AFFAIR, Carol Douglas
18	-	KEEP ON CRYING, Al Green
19	16	LOWDOWN, Boz Scaggs
20	-	MY SWEET SUMMER SUITE, Love Unlimited Orchestra

## Star Choice



DAVID SOUL  
James Taylor / Carly Simon  
Neil Diamond  
The Beatles  
Bob Dylan  
Paul Simon  
Leonard Cohen  
Chicago Transit Authority  
Guess Who  
Roberta Flack  
Loggins and Messina

## 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

20 November 1971

1	OOZI I LOVE YOU, Slade
2	TILL, Tom Jones
3	JOHNNY REGGAE, The Pigeets
4	MAGGIE MAY, Rod Stewart
5	I WILL RETURN, Springwater
6	THE BANKS OF THE OHIO, Olivia Newton-John
7	GYPSE, TRAMPS AND TRAVES, Cher
8	JEEPSTER, T Rex
9	TIRED OF BEING ALONE, Al Green
10	THE NIGHT THEY DROVE OLD DIXIE DOWN, Joan Baez

### 10 YEARS AGO

19th November 1966

1	GOOD VIBRATIONS, The Beach Boys
2	SEMI-DETACHED SUBURBAN MR JAMES, Manfred Mann
3	REACH OUT I'LL BE THERE, The Four Tops
4	GIMME SOME LOVING, Spencer Davis Group
5	HIGH TIME, Paul Jones
6	HOLY COW, Lee Dorsey
7	STOP STOP STOP, The Hollies
8	I CAN'T CONTROL MYSELF, The Troggs
9	IF A WERE A CARPENTER, Bobby Darin
10	GREEN GREEN GRASS OF HOME, Tom Jones

### 15 YEARS AGO

18th November 1961

1	HIS LATEST FLAME, Elvis Presley
2	WALKIN' BACK TO HAPPINESS, Helen Shapiro
3	TAKE GOOD CARE OF MY BABY, Bobby Vee
4	BIG BAD JOHN, Jimmy Dean
5	WHEN THE GIRL IN YOUR ARMS, Cliff Richard
6	THE TIME HAS COME, Adam Faith
7	TAKE FIVE, Dave Brubeck
8	HIT THE ROAD JACK, Ray Charles
9	MOON RIVER, Danny Williams
10	TOWER OF STRENGTH, Frankie Vaughan

## Star-Breakers

SOMEBODY TO LOVE, Queen	EMI
CATHEDRALS, DCLarue	Pye
WE CAN WORK IT OUT, Four Seasons	Warner Bros
HANG ON SLOOPY, Sandpipers	Satril
PORTSMOUTH, Mike Oldfield	Virgin
LEAN ON ME, Mud	Private Stock
SING ME AN OLD FASHIONED SONG, Billie Jo Spears	United Artists
ONE LOVE IN MY LIFE TIME, Diana Ross	Tamla Motown
THE LAST KISS, Sydney Deane	Philips
YOU'LL NEVER GET TO HEAVEN, Stylistics	H&L

## British Top 50 Albums

1	8	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
2	4	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
3	2	SOUL MOTION, Various	K-Tel
4	5	100 GOLDEN GREATS, Max Bygraves	Ronco
5	-	20 GOLDEN GREATS, Glen Campbell	Capitol
6	1	THE SONG REMAINS THE SAME, Led Zepplin	Swansong
7	-	20 ORIGINAL DEAN MARTIN HITS, Dean Martin	Reprise
8	6	THE STORY OF THE WHO, The Who	Polydor
9	3	BLUE MOVES, Elton John	Rocket
10	-	THE INCREDIBLE PLAN, Max Boyce	EMI
11	11	FOREVER AND EVER, Demis Roussos	Philips
12	7	GREATEST HITS, Abba	Epic
13	9	FRAMPTON COMES ALIVE, Peter Frampton	A&M
14	10	BEST OF THE STYLISTICS VOL 2, The Stylistics	H&L
15	15	HIS 20 GREATEST, Gene Pitney	Arcade
16	14	COUNTRY COMFORT, Various	K-Tel
17	16	A NIGHT ON THE TOWN, Rod Stewart	Riva
18	17	JOAN ARMATRADING, Joan Armatrading	A&M
19	12	JOHNNY THE FOX, Thin Lizzy	Vertigo
20	13	TECHNICAL ECSTASY, Black Sabbath	Vertigo
21	-	GREATEST HITS, Hot Chocolate	RAK
22	24	A LITTLE BIT MORE, Dr Hook	Capitol
23	30	CHICAGO X, Chicago	CBS
24	19	ATLANTIC CROSSING, Rod Stewart	Warner Bros
25	22	GOLD ON SILVER, Beverley - Phillips Orchestra	Warwick
26	47	HENRY MANCINI, Henry Mancini	Arcade
27	25	HAPPY TO BE, Demis Roussos	Philips
28	27	SOUNDS OF GLORY, Various	Arcade
29	29	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
30	18	L, Steve Hillage	Virgin
31	20	GREATEST HITS 2, Diana Ross	Tamla Motown
32	28	FORTY MANIA, Various	Ronco
33	21	20 GOLDEN GREATS, The Beach Boys	Capitol
34	35	BEAUTIFUL NOISE, Neil Diamond	CBS
35	87	THE GREATEST HITS OF, Frankie Valli and the Four Seasons	K-Tel
36	50	LIVE IN LONDON, John Denver	RCA
37	23	FLEETWOOD MAC, Fleetwood Mac	Reprise
38	39	SKY HIGH, Tavares	Capitol
39	33	JAIL BREAK, Thin Lizzy	Vertigo
40	32	LAUGHTER AND TEARS, Neil Sedaka	Polydor
41	40	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
42	26	DEREK AND CLIVE LIVE, Peter Cooke and Dudley Moore	Island
43	-	SING SOMETHING SIMPLE 76, Cliff Adams Singers	Warwick
44	-	BOXED, Mike Oldfield	Virgin
45	41	TUBULAR BELLS, Mike Oldfield	Virgin
46	34	ONE MORE FROM THE ROAD, Lynyrd Skynyrd	MCA
47	42	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
48	46	STRATOSFER, Tangerine Dream	Virgin
49	31	STUPIDITY, Dr Feelgood	United Artists
50	-	THE BEST OF GLADYS KNIGHT AND THE PIPS, Gladys Knight & The Pips	Buddah

## US Disco Top 20

1	FOUR SEASONS OF LOVE, Donna Summer,	Oasis
2	DOWN TO LOVE TOWN, Originals,	Motown
3	MY SWEET SUMMER SUITE, Love Unlimited	20th Century
4	MIDNIGHT LOVE AFFAIR, Carol Douglas,	Midland International
5	MAKES YOU BLIND, Glitter Band,	Arista
6	ISN'T SHE LOVELY, Stevie Wonder	Tamla
7	WELCOME TO OUR WORLD OF MERRY MUSIC, Mass Production,	Cotillion
8	CAR WASH, Rose Royce,	MCA
9	DAYLIGHT/SHOULD I STAY, Vicki Sue Robinson,	RCA
10	CHERCHEZ LA FEMME, Dr Buzzard's Original Savannah Band,	RCA
11	YOU + ME = LOVE, Undisputed Truth,	Whitfield
12	CALYPSO BREAKDOWN/WHERE IS THE LOVE, Ralph McDonald,	Marlin
13	DANCING, Crown Heights Affair,	De-Lite
14	I DON'T WANNA LOSE YOUR LOVE, Emotions,	Columbia
15	GOIN' UP IN SMOKE/MUSIC MAN, Eddie Kendricks,	Tamla
16	SOUL CHA-CHA/SAHILI-BOOGIE, Van McCoy,	H&L
17	SORRY/THAT'S THE TROUBLE, Grace Jones,	Beam Junction
18	YOU'RE MY DRIVING WHEEL, Supremes,	Motown
19	DAZZ, Brick,	Bang
20	PETER GUNN/1 SHOT THE SHERIFF, Deodato,	MCA



BILLY OCEAN

## US Top 50 Albums

1	1	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
2	2	THE SONG REMAINS THE SAME, Led Zepplin	Swan Song
3	3	BLUE MOVES, Elton John	MCA
4	6	BOSTON	Epic
5	4	FRAMPTON COMES ALIVE, Peter Frampton	A&M
6	5	SPIRIT, Earth, Wind & Fire	Columbia
7	10	A NIGHT ON THE TOWN, Rod Stewart	Warner Bros
8	8	CHILDREN OF THE WORLD, Bee Gees	RSO
9	9	ONE MORE FROM THE ROAD, Lynyrd Skynyrd	MCA
10	7	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
11	11	DREAMBOAT ANNIE, Heart	Mushroom
12	12	CHICAGO X	Columbia
13	13	SILK DEGREES, Boz Scaggs	Columbia
14	14	PART 3, K. C. & The Sunshine Band	TK
15	15	NO REASON TO CRY, Eric Clapton	RSO
16	21	SUMMERTIME DREAM, Gordon Lightfoot	Reprise
17	18	BIGGER THAN BOTH OF US, Daryl Hall - John Oates	RCA
18	25	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
19	16	FLEETWOOD MAC	Reprise
20	19	HASTEN DOWN THE WIND, Linda Ronstadt	Asylum
21	17	NIGHTS ARE FOREVER, England Dan & John Ford Coley	Big Tree
22	20	HOT ON THE TRACKS, Commodores	Motown
23	29	THE CLONES OF DR FUNKENSTEIN, Parliament	Casablanca
24	27	FREE FOR ALL, Ted Nugent	Epic
25	22	BICENTENNIAL NIGGER, Richard Pryor	Warner Bros
26	23	ME SSAGE IN OUR MUSIC, O'Jays	Philadelphia International
27	31	LONG MAY YOU RUN, Sills - Young Band	Reprise
28	28	RINGO'S ROTOGRAVURE, Ringo Starr	Atlantic
29	32	AGENTS OF FORTUNE, Blue Oyster Cult	Columbia
30	24	LONG MISTY DAYS, Robin Trower	Chrysalis
31	26	DEDICATION, Bay City Rollers	Arista
32	-	ROCK AND ROLL OVER, Kiss	Casablanca
33	35	ABANDONED LUNCHEONETTE, Hall & Oates	Atlantic
34	42	FOUR SEASONS OF LOVE, Donna Summer	Casablanca
35	37	ALICE COOPER GOES TO HELL	Warner Bros
36	36	GREAT S HITS, War	United Artists
37	45	YEAR OF THE CAT, Al Stewart	Janus
38	41	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
39	40	HAPPINESS IS BEING WITH THE SPINNERS	Atlantic

# Record Mirror

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# Abba's late arrival (or this week's water-splash)

I MUST tell you of an interesting little game I played on Monday, courtesy of CBS Records. It was called 'Waiting For Abba'. There we all were, gathered on a river boat on Old Father Thames at 9.45 am, a rather early hour you'll agree. The beautiful young things from Sweden were due to join us at 11 am. In fact, they came aboard at 3.20 pm.

The game, in case you hadn't guessed already, was how to occupy yourself on a boat going up and down the river for six hours. To help while away the time, Abba records were played non-stop, Swedish-style open sandwiches were served and, naturellement, the bar was open.

Among the liggers were ageing DJ Terry Wogan whom I must censor for using unnecessary language. As we chugged past Battersea Power Station for the ninety-ninth time, the soft-voiced Irishman queried, "When can I get off this thing?" But, I was glad to see he still uses Sweetex in his coffee.

And it just wasn't fair of everyone to laugh when one of Abba's silver discs fell off the starboard wall and the glass frame shattered on the deck. There was strange behaviour too from the Basil Brush production team — what were they doing aboard anyway? I did learn however, that Dana's first TV appearance since her recent operation will



ABBA'S ANNA: "I've just been sitting here making piles (of money)"

be on the Basil Brush Show. What next Knebworth? More news reaches me of the Floral Hall, Covent Garden, scene of the recent Led Zeppelin bash. More than a week after the festivities, the clearing-up remains undone, much to the delight of the local rat population. The rascally rodents have moved in in vast numbers and are feasting on the rapidly-decaying scraps the liggers left behind. (Or should that

be the rapidly-decaying liggers...? Who on earth does Angle Bowie think she's trying to upstage? At London's Little Theatre she's presenting a lunchtime strip show all this week called 'Krista Kabaret'. Appearing with her is Ms Gladys Shock. Together the couple strip. I never thought you'd stoop so low, Angle, even if it is in aid of the theatre's restoration fund.

My old friend Keith Moon has been at it again (when isn't he?) Ol' Bandy Legs upset the patrons of Sergio's Le Club in Hollywood the other night, by walking in, bold as brass, without any trousers and sporting only the briefest pair of pants. I understand little Keith arrived in jeans, which are barred by the club. When told of the regulation, he removed his offending garb. Talking of men (and who isn't?) how about the latest exploits of that hunk of Greek beefcake, Demis Roussos? On a recent trip to Syria, he played a special concert in the Amphitheatre in the ruins of Alep. The theatre was too high up a hill for the van to carry the musical equipment to the top. The problem was soon solved, however, by hiring a number of donkeys. And one of the helpless beasts was singled out to lug 17-stone Demis to the summit. To everyone's surprise, not least the donkey's, they made it. I wish I'd been there — must imagine old fatso astride an ass on a Syrian mountain. I wonder if he rode side-saddle? I expect he'll claim he was following a star.

From the selected quotes of Tam Paton, who, poor young thing (actually he says he's 38) is on tranquillisers, I offer you... "I can understand the sort of pressures which make people jump out of windows. I have contemplated it myself." Hmmm. There's a thought. And... "Despite all their success the Bay City Rollers (a pop group) have gained no respect musically and this depresses them. They have become prisoners and can't even go for a walk without being mobbed." I can tell you, Tam, I'd run a mile if any of your lads walked up to me. I heard a little gem on



Radio London l'other day. Charlie Gillett to Johnny 'Guitar' Watson: "What do you think of guitarists like Eric Clapton and Peter Frampton?" Johnny GW: "I admire Clapton very much... and Peter who? Sorry, never heard of him." I have to admit that young Linda Ronstadt certainly has something. Among those drooling over her at London's New Victoria Theatre were Keith Richard, Billy Connolly, Donald Sutherland, Roger Taylor and Brian May.

A sweet old gentleman rang me at the end of last week. It was John McVie's dad wanting a copy of the Fleetwood Mac picture used in RM that week. Apparently, it was the first time he's seen a picture of the band that actually showed John smiling. Another good man down

Mike Rutherford of Genesis married last Saturday. I wasn't invited, but good luck to the lad who became rather overtired and emotional at his stag night the previous Thursday. No marks to Gerry Gord, boss of RCA Records. At a pleasant little early evening party in honour of handsome country singer Charley Pride, Gerry made a presentation to the singer... "Charley, please accept these... er... er... silver... er no... er cut glass decanters... " Charley: "Thanks, I'll fill them with water."



BOWIE: Anything my old lady can do, I can do better.



MICHAEL LEE Smith of 'Stars' and Earl Slick at Ruby Star's Hollywood party... "I know the food isn't up to much, but I've already told you to lay off the gladioli."

# AL GREEN "KEEP ME CRYING"

as you've never heard him before

"Horny horns, curdling chorus, vibrant vocals." SOUNDS  
 "Al just flies away." NME  
 "Blimey... it's Al Green with a stomper." BLACK ECHOES  
 "Is his best single for some time and is jazzier than usual." NEEDLETIME



LONDON  
 Marketed by  
**DECCA**

# ABBA TOUR NEXT YEAR

ABBA have confirmed their second concert tour next February. The dates are: Birmingham Odeon, February 10; Manchester Free Trade Hall, February 11; Glasgow Apollo, February 12 and two shows at London's Royal Albert Hall on February 14.

Tickets for the London shows will be available by post only from 'Abba Concerts, PO Box W1A 4TL, London'. Applicants should enclose stamped addressed envelopes. Prices of tickets are: £7.50, £6.50, £5.50, £3.00 and £2.00. They are

limited to four per applicant.

The promoters say they do not want the applications to arrive before December 1.

The Swedish group arrived in London last Monday for four days promotion. They will be interviewed on Top Of The Pops on Thursday, but will not be performing live on the show.

At a London reception on Monday they were presented with a total of 32 gold, silver and platinum discs for sales of their various LPs and singles.



## BE-BOP TOUR

BE-BOP DELUXE, charting with their 'Hot Valves' EP, have announced an extensive UK tour for January and February next year.

The tour opens on January 20 at Sheffield City Hall and continues: Manchester Free Trade Hall 21, Lancaster University 22, Liverpool Empire 23, Wolverhampton Civic Hall 24, Birmingham Odeon 25, Exeter University Great Hall 26, Cardiff Capitol 27, Malvern Winter Gardens 28, Bracknell Sports Centre, 29, Oxford New Theatre 30, Stoke Victoria Hall 31.

February dates are: Bradford St George's Hall 1, Edinburg Usher Hall 3, Glasgow Apollo 4, Aberdeen Capitol 5, Dundee Caird Hall 6, Newcastle City Hall 7, Portsmouth Guildhall 10, Ipswich Gaumont 11, Leeds Grand Theatre 13, Bristol Colston Hall 15, Bournemouth Winter Gardens 16, Brighton Dome 17, London Hammersmith Odeon 18 and 19.

Tickets at Hammersmith are £2.50, £2 and £1.50, and elsewhere range from £2.50 to £1, and are available from box offices from this week.

## QUO TOP THE LOT

STATUS QUO are to headline a special rock concert at Stafford Bingley Hall in January.

The concert on January 9 is in conjunction with a national newspaper pop awards, in which Quo were nominated.

Tickets for the show are £3.50, and it will be compered by John Peel.

It will be recorded for screening by ATV and will be Quo's first major TV appearance. The band are currently touring Japan, Australia and New Zealand.

## Genesis sell out

GENESIS HAVE completely sold out their three nights at London's Rainbow Theatre.

There were more than three times as many applicants as tickets, about 28,000 applicants for 8,000 seats, and the theatre, which re-opens with the Genesis appearances, had sold out within 48 hours of the concert's announcement.

### Joni album

JONI MITCHELL'S new album 'Hejira' is released on December 3.

Musicians guesting on the album include Neil Young, Tom Scott and Jaco Pastorius. The nine self-penned songs include 'Amelia', 'Furry Sings The Blues', 'Blue Motel Room', 'Refuge Of The Roads' and 'Coyote'.

A British and European tour for Joni is being negotiated for next summer.

## Lizzy single

A THIN Lizzy single is released on November 26 'Don't Believe A Word' from their 'Johnny The Fox' album, backed with 'Old Flame'.

Their 'Jailbreak' LP has gone gold and the 'Johnny The Fox' album has gone silver.

Lizzy's Hammersmith concerts this week were recorded for a possible live album for 1977 release. The band had to cancel one date on their tour, November 10 at Bradford St George's Hall when their van broke down and were fogbound. But they appeared there the next night, which was to have been their one night off during the tour.

## Triple Rod

ROD STEWART has added three more concerts to his UK tour.

Two more dates are added at London Olympia on January 14 and 15, tickets £4, £3 and £2 by postal application only, and one at Manchester Belle Vue on November 26.

A few tickets are still available for the Glasgow, Leicester and Dundee dates. Tickets for the Dublin concerts are on sale from November 20.

Re-released singles out this week include Rod Stewart's 'Maggie May', and George Harrison's 'My Sweet Lord'.

## Paul's maxi

A FOUR track maxi-single is released by Paul Nicholas on November 26, his follow up to the hit 'Dancing With The Captain'. The tracks are 'Grandma's Party', 'Flat Foot Floyd', 'Mr Sax And The Gil' and 'Shufflin' Shoes'. Priced 69p, it will be available in a special sleeve.



## SILVER CHANGE

LINDA G. THOMPSON has quit top German soul band Silver Convention, and a new American singer has joined their line-up.

The groups' management in Munich say she left the band "for a more private life."

Their producers Michael Kunze and Sylvester Kevay went to New York to find a replacement

singer for Silver Convention and signed 22-year-old black singer Rhonda Heath, who was working on Broadway. She has now left the US to live in Munich and rehearse with the other members of the group.

It is thought that Silver Convention will be the German representatives of the Eurovision Song Contest, which is held in Britain next year.



## Lindisfarne reform

THE ORIGINAL line up of Lindisfarne is to reform - but only for two concerts.

Lindisfarne - Alan Hull, Rod Clements, Ray Laidlaw, Simon Cowe and Ray Jackson - split in April 1973. They make their first reappearance at Newcastle City Hall on December 22 and 23 for two special Christmas concerts.

Tickets are limited to four per application and are available by postal application only from "Lindisfarne '76, M. B. M. Associates Ltd., P.O. Box Newcastle Upon Tyne NE99 1LT" and enclose a stamped, addressed envelope. Prices are £3, £2.75, £2.50 and £2.25.

## Real Thing delay single

THE REAL Thing have delayed release of their next single until the New Year, and they will come off the road to record a second album at the same time.

Two dates have been added to their tour: Southend Zero-6 Club on December 1 and Maidenhead Lelaure Centre on the 5th.

### Another Elvis

FOLLOWING THE suc-

cess of a re-released Elvis Presley oddie 'The Girl Of My Best Friend', RCA are releasing 'Suspicion' as a single on Friday. The cut was previously only available on his 1962 LP 'Pot Luck With Elvis'.

### Wilson back

BRIAN WILSON is to rejoin the Beach Boys for their three New York concerts at Madison Square Garden on November 24, 25 and 26.

## TOURS...TOURS...TOURS

MANFRED MANN'S EARTH BAND: Southampton Gaumont December 17, Cardiff Capitol 18, London New Victoria 19, Roaring Silence LP has gone silver.

IAN GILLAN BAND: Have cancelled their Winter tour and put it back to the New Year to coincide with the new LP currently being re-

DARYL HALL AND JOHN OATES: Birmingham Odeon 12, Cardiff Capitol 13, Bristol Colston Hall 14, Brighton Dome 15, Oxford New Theatre, 16, Sheffield City Hall 18, Manchester Arwick ABC 19, Ipswich Gaumont 20, Bournemouth Winter Gardens 21, London Hammersmith Odeon 23, Wolverhampton Civic Hall 25, Newcastle City Hall 26, Glasgow Apollo 27, Edinburgh City Hall 28, Stoke Trentham Gardens 30.

JOAN ARMATRADING: Additions to tour: Blackpool Opera House December 9 and London New Victoria on the 12th an additional matinee at 5.30pm.

CITY BOY: Norwich University of East Anglia November 27, Sheffield Top Rank 28, Cambridge Lady Mitchell Hall 29, Cardiff Top Rank 30, Scarborough Penthouse December 3, Loughborough University 4, Slough College 8, Birkenhead Mr Digby's 8, London Kings College 10, Carmarthen Trinity College 11, Birmingham Barbarella's 14.

WARREN ZEVON has been named as the support act for Jackson Browne's European

dates, opening at Manchester Palace Theatre on December 4.

MOON: Wrexham Tivoli Ballroom November 30, Hampstead Westfield College December 11. Their London Dingwalls date December 22 has now been cancelled and will be now on either December 30 or 31.

CAN: West Runton Pavilion December 2, Manchester University 3, London New Victoria 4. Their new single, released on Friday, is their treatment of 'Silent Night'.

HEART: (Top Canadian band) Oxford Polytechnic December 3, Salford University 4, Exeter University 6, Lancaster University 7, Chelmsford Essex University 8, London New Victoria 9.

BERT JANSCH: London Marquee December 7, 14 and 28, backed by Rod Clements and Pick Withers.

CARAVAN: (Support act Oscar) Preston Guildhall November 18, Edinburgh University 19, Glasgow University 20, Dundee Empire 21, Liverpool University 21, Keele University 24, Coventry Warwick University 25, Malvern Winter Gardens 26, Leicester Polytechnic 27, Exeter University 29, Plymouth University December 1, Derby Kings Hall 2, Guildford University of Surrey 3, Manchester UMIST 4, and special Christmas show London New Victoria on December 22

when they will be joined by former band members.

CURVED AIR: Cambridge Corn Polytechnic November 19, Hitchin College of Education 20, Bath University 27, Leicester University December 4, Uxbridge Brunel College 8, Redcar Coatham Bowl 9, Nottingham Trent Polytechnic 10, St Albans City Hall 11.

STEVE GIBBONS BAND: Oxford College of Education November 19, Maidenhead Skindies 20, Preston Clouds Club 24, Derby Bishops Lonsdale College 27, Blackpool Imperial College December 3, Birmingham University 4, Deptford Rachel McMillan College 9, London Marquee 10, Retford Porterhouse 11, Lincoln Technical College 17, Dudley JB's 18, Burton On Trent 74 Club 20.

CHARLIE: Burton On Trent 76 Club November 26, Cambridge Technical College 27, London Marquee 30, Leeds 30, December 3, Cardiff Top Rank 7, Newport Stowaway Club 8, Scunthorpe Priory Hall 11.

THE HOLLIES: Camberley Lakeside Club November 27, Luton Caesars Palace November 28, December 3, Cardiff Variety Club December 5-11.

SPLIT ENZ have cancelled their Birmingham concert at Aston University set for November 26. They also announce three additional dates for their tour: Doncaster Outlook December 8, Brockenhurst College 8, Dudley JB's 10.



If you would like a HOT-LINE to the Sylvers, information about the group including a full colour poster of Foster, please write to



Debbie Bennett  
Capitol Records  
20 Manchester Sq.  
London W1.

## Limited Jethro

A LIMITED edition Jethro Tull EP is released on November 26 including three previously unreleased tracks.

It is released to coincide with the pagan festival of the Winter Solstice, December 22, and tracks are 'Ring Out, Solstice Bells', 'March The Mad Scientist', 'Pan Dance' and 'Christmas Song'.

## Linda in musical

LINDA LEWIS is to make her theatrical debut next month in a London musical 'I Gotta Shoe'.

She has a Christmas single issued on November 26, a version of 'Winter Wonderland', and her new album will be completed in the New Year.

Linda plays a two-week season at London's Ronnie Scotts Club from November 29, and she will also appear at a Christmas charity gala concert.

## Haley tours Britain

BILL HALEY And The Comets are to tour Britain later this year, their first visit for four years. Concerts confirmed so far are London New Victoria on December 3 and Southport Theatre on the 5th. To tie in with the tour MCA release a maxi-single consisting of 'Shake Rattle And Roll', 'Razzle Dazzle' and 'Rock - A - Beatin' Boogie' on November 19.

# Linda solo album

LINDA McCARTNEY is to record a solo album next year. The projected LP will be her first album on her own and is one of several solo plans by Wings members since the completion of their world tour.

Singles have already been released by Denny Laine and Jimmy McCulloch and White Line. (See interview page 12).

The group are currently finishing off production of their triple live album and have no touring plans at present.

The one known project for 1977 is their collaboration with Gene Roddenberry, the creator of the 'Star Trek' TV series, on a film.

## King child

JONATHAN KING, under his alias of One Hundred Ton And A Feather releases a Christmas single 'When A Child Is Born' on November 19. It is a soul version of the single recorded by Johnny Mathis.

## 'Waddy album

SHOWADDYWADDY'S 'Greatest Hits' album is released on December 10. Additional dates to their current tour are: Nottingham Commodore 21, Watford Bailey's 22-27.



LINDA McCARTNEY: album next year

## Shearston signs

GARY SHEARSTON — who had a hit two years ago with 'I Get A Kick Out Of You' — has signed to Transatlantic Records. A new single, another reworking of an old classic, is released soon.

## Radio City gigs

MERSEYSIDE'S commercial radio station Radio City has announced another series of concerts organised in conjunction with the station.

On Saturday November 27 they present Kiki Dee at Liverpool Empire, Andy Fairweather Low, Liverpool Empire 30, two performances by Bill Haley and the Comets at

Southport Theatre on December 5. Gallagher & Lyle are at the Empire Theatre on January 29, Gene Pitney at Southport Theatre on February 16, and Twiggy at the Empire on March 21.

## Gilbert's

### matrimony

A TRACK from Gilbert O'Sullivan's first LP 'Nothing Rhymed' — 'Matrimony' is being released on MAM on Friday. The song also appears on his 'Greatest Hits' album released on November 27.

Gilbert has a TV special titled 'Gilbert O'Sullivan's Greatest Hits' screened on December 26.

## Soul single

A DAVID SOUL single is being rush-released on November 26 by Private Stock.

Tony Macaulay flew to Los Angeles on Wednesday to record two of his songs with David, Hutch out of TV's 'Starsky And Hutch', but it is not certain which the 'A' side will be.

## Ronstadt tour

LINDA RONSTADT, who tours Britain later this month, has a 'Greatest Hits' collection LP released on December 10. The Asylum LP includes tracks from her Capitol albums up to her current 'Hasten Down The Wind' set.

## NEWS IN BRIEF

SLIK have a new single out on November 26 'Don't Take Your Love Away'.

Kenny's keyboard player Chris Lacklison has left the band replaced by Ian Kewley.

Ray Sawyer of Dr Hook releases a solo single 'Daddy's Little Girl' on Friday.

Ringo Starr's new single is 'Hey Baby', released on the 26th, a 1962 hit for Bruce Channel.

Lynnyrd Skynnyrd — banned at Hamilton, Ontario, Canada, when City Council refused permission for their November 16 concert on account of what they had read about the group.

Wishbone Ash single 'Outward Bound'.

Clifford T. Ward may tour in the New Year.

Scorpions, German heavy rock band, have cancelled UK tour but Marquee gig on November 21 stands.

Julie Covington single 'Don't Cry For Me Argentina' issued from 'Evita' double album.

Applejacks EP including 'Tell Me When' — their sixth hit and 'Three Little

Words', featuring original members Bob Moore and Megan Davies, released by Birmingham's Boris label.

Demis Roussos recording new album in London at the end of the month.

Chi-Lites asked back to Batley Variety Club in April.

Man are to disband after current UK tour. Last date together is Slough on December 16.

Meal Ticket have signed to Hannington and Wyper, first LP recorded December for 1977 release.

Flintlock new single 'Russian Roulette' out on Friday.

Gentle Giant live LP released on Chrysalis in mid-January.

Jigsaw off to Japan to compete in Yamaha song fest.

Strapps support Hawkwind on December dates, currently recording second LP for Harvest.

Catharine Howe to support Andy Fairweather-Low on tour, also resident on new series of TV's 'That's Life'.

Al Stewart additional date at Birmingham Town Hall on November 24.

RCA to handle Salsoul label in UK.

Budgie make first US tour this month.

Billy Connolly in film documentary 'Big Banana Feet' shown at London Film Festival on November 20.

# Emmylou Harris Luxury album

THE NEW album by Emmylou Harris 'Luxury Liner' is to be released on January 7, including tracks by Chuck Berry's 'You Never Can Tell' and Gram Parsons' 'Sneakin' Outta the State'.

Emmylou and the Hot Band have been confirmed as bill toppers at next year's Wembley Country Music Festival on April 11.

# Tina Charles

NEW ALBUM

# "DANCE, LITTLE LADY"

Featuring

"Dance Little Lady, Dance" & "Doctor Love"



on CBS Records & Tapes

CBS 81617

# Every Nite's a Saturday Night with The Drifters

'Every Nite's A Saturday Night'.

It's the title track from the amazing new smash hit album from those remarkable hit makers 'THE DRIFTERS'.

Party time is approaching fast and there's nothing like THE DRIFTERS to get it going.... Get it.

Be sure to see  
'THE DRIFTERS' in your area.

November 17-20 Blighty's Club, Farnworth  
November 21-27 Caesar's Palace, Luton  
**November 28 London Palladium**  
November 29 Top of the World, Stafford  
November 30 Grafton Rooms, Liverpool  
December 1 Kings Country Club, Eastbourne  
December 2 Tiffany's, Coventry  
December 3 The Village, Bournemouth  
December 4 Pavillion, West Runton, Norfolk  
December 5 Top Rank, Reading  
December 6 Parkhall Club, Charnock Richard  
December 7 Tiffany's Locarno, Bradford  
December 9 Playhouse, Edinburgh  
December 10 Top Hat Club, Spennymoor

Album produced by Roger Greenaway for  
Cookaway Productions Ltd.  
Sole management for THE DRIFTERS Faye Treadwell  
UK Henry Sellers.



ARTY 140

  
ARISTA

*'We were terrible punks then. It's nice to see that someone has started copying us again with the new wave of bands. It's a shame, their music is good but the image is pretty awful'*

Interview  
by  
Barry  
Cain



SO YOU thought John Entwistle was the most uninteresting member of The Who. Well, pin back yer ears and get a load of this as we proudly present for your delight GIVE A LITTLE ENTWISTLE!

"I was the first one in the band to drop acid," says John. "And the main reason for that was because I had heard of parties where drink was laced with the stuff and I wanted to prepare myself in case that situation ever arose.

"So I took it — and it was terrible. The worst experience I've ever had. So I swore I would never touch it again. Anyway, a few weeks later I was at this party drinking scotch — and I realised that someone had spiked it with LSD.

"I didn't want to go through with it. It was just too much to face. So I took a whole new bottle of whisky into the toilet and locked myself in. I decided to drink the lot, pass out and so avoid the trip. But after I got halfway through the bottle I panicked. What if when I pass out I'm sick, and then inhale my own vomit like Hendrix did? I thought.

"What could I do? You can understand my

dilemma. There was only one thing for it. I opened the window in the toilet and rested my head on the ledge. I figured that way when I passed out I would remain upright and not suffocate. So, feeling slightly more comforted, I polished off the rest of the bottle and duly passed out. And when I woke up in the morning my bloody head was covered in pigeon shit!"

The LSD trip seems to have had a lasting effect on John. "I was frightened of it mainly because I don't like to be inconvenienced, and that's what acid did to me. You had to sit it out, wait until the trip had taken its course.

"But it did 'each me how to control my mind. When you sit there hour after hour trying to stop the experience you learn something about your mind that you never dreamed existed. I kept repeating, 'I'm not going to die' and 'I'm not going to throw myself out of the window and I didn't'."

Does he ever take drugs these days?

"None of us take drugs except perhaps sleeping pills. It's just not worth it. But we all indulge in the most dangerous drug of all, alcohol. I never drink more than one or two brandies before going on stage. But afterwards I don't mind getting completely blotto.

"It's funny. I've got two bicycle flasks on my mika when we do a concert. People think they're special gadgets to enable me to do the deep voiced bit on 'Summertime Blues'."

"But one's full of Southern Comfort and the other white wine. They have straws poking out of them and when I fancy a quick suck I make it look as though I'm singing!"

The new slimline John, 32, opens another packet of cigarettes. We are sitting in a side room of his house in Ealing. Nothing fancy, just a luxurious bar stocked with every drink you can think of. Oh, and an enormous juke-box with lots of old rock 'n' roll hits and Who singles.

He has just bought a house in Gloucestershire. Twenty bedrooms and 45 acres.

"Well this place was getting too limiting. I mean, I've got to have somewhere to put my 101 guitars. This gives me the perfect opportunity to get away from the music business now and then. Besides, there's a lot more social life in the village where the house is than in London.

"The other week I ended up walking down the village main street dressed as Wyatt Earp in a fancy dress parade."

How does he feel about the success of 'Substitute' currently bounding

up the charts on a maxi single of old Who hits?

"I can't understand why it's so huge. The maxi is great value for money and that obviously helps. I guess a lot of kids are hearing us now for the first time. At the Charlton concert one young girl came up to me and asked me who the curly headed guy was who sang with us!"

He looks aghast at the old picture for the Who that appeared in the last week's RECORD MIRROR.

*The Who were a nasty lot. I've lost count of the number of stage managers we lied up at gigs'*

"Oh my God. Is that really me? That pink suede jacket I'm wearing in it took ages to pay for. We were only getting £20 a week in those days.

"We were terrible punks then. It's nice to see that someone has started copying us again with the new wave of bands. It's a shame, their music is good but the image is pretty awful.

"The Who were a nasty lot — and I really mean that. We rebelled against the whole set

up I've lost count of the number of stage managers we tied up at gigs.

"I remember one night when we were appearing on the same bill as The Tremeloes. As they sang their big hit 'Silence Is Golden' we marched across the stage banging drums and cymbals.

"I even tied Peter Frampton up once. It was to a radiator by his long college scarf. I guess we made a lot of enemies amongst stage managers and journalists — but never amongst musicians.

"We didn't — and still don't — like other people who weren't musicians looking down on us. We told them where to go — mainly for our own self respect."

Why have they stayed together for so long?

"Mainly because we simply enjoy playing together so much. Although there are things I would have changed. We should have seen a lot more of each other socially. We all thought that seeing too much of each other would interfere with the music, with the whole set up.

"The only time we really get together is at business meetings. There's not much chance on tours, unless you creep into each other's rooms and get drunk. It's now time to look upon each other as friends and not just business associates.

But there have been some really worrying times when the band felt it was getting stale. Especially after 'Tommy' when it seemed so long since The Who played together."

John has always been regarded as the quiet, reserved member of The Who. While the others wreak havoc on stage he seems content to stand in the background.

"That's just not true anymore. Since playing with Ox where I had to do all the singing and introductions I've come out a lot more. So, I don't jump up and down on stage. But I know how much I contribute to the act. Look, I get a lot of respect as a bass player — and that to me is the most important thing."

"I would rather have that respect from other musicians than be regarded as a big pop idol — although in a way it would be kinda nice to be thought of as both."

Has he never felt like cutting out?

"Never. I may be furious with this stupid country, but I'm very patriotic. If this govern-

ment had been my manager I'd have broken the contract years ago. Besides, I couldn't afford to jack it all in. All the money is tied up in various companies."

John's solo career seemed to grind to an

abrupt halt a while back. What happened?

"I'm just biding my time. I'm writing songs at the moment and I'll get something out within the next year or two. Pete wants me to write more material for the band. I only used to write to suit my voice before, but now I hear Roger in mind when I write. I'm more well-known in the States as a composer. People over here don't seem to worry about who writes songs."

"I want to get to the stage where we each play on our own solo albums. We have thought about that for a long time. I want to ruin Roger's albums with my bass parts!"

"I feel more relaxed now. I've finally found the way I should write after losing direction with my last two rock 'n' roll albums. And that's a healthy beginning to my next 12 years with the Who. Sure, we're gonna go on that long. People make me sick when they say only young people get angry. Can't 20 and 30 year olds get angry too? So can't we play to their anger?"

"I don't worry about getting old. The main worry is people calling you old when you don't feel it. We seem to be the first band to have suffered from that delusion."

"Anyway, I won't mind buying a wig."

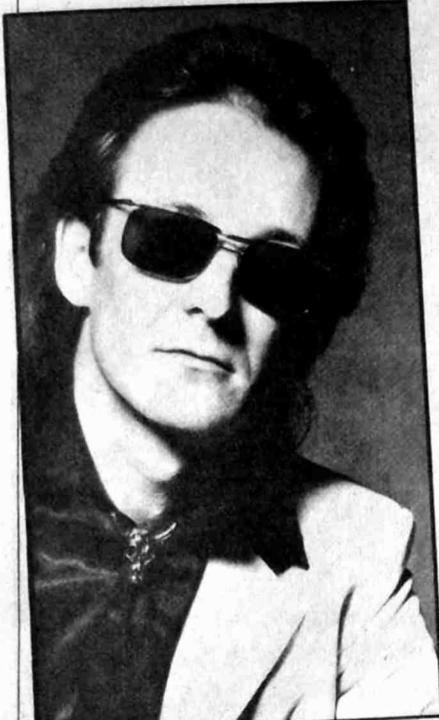
# THE OLD GREY ACID TEST

The Who's John Entwistle relates his nasty ordeal with LSD and how he's prepared to buy a wig for Who tours in 12 years time

# Singles reviewed by Jim Evans, P.A.

++++ Unbeatable  
 ++++ Buy It  
 +++ Give it a spin  
 ++ Give it a miss  
 + Unbearable

## Showaddywaddy's Trevor Oakes (left) and Rod Deas listen to some 45's



**JOHN INMAN:** 'Rudolph The Red-Nosed Reindeer' (DJM DJS 10728). Is this the 'A' side? It must have been the 'B' side they played on the radio this morning. 'Nellie The Elephant'. This isn't dirty enough, it should have been a lot funnier. The only ones it'll appeal to are the five-year-olds - the mums and dads might buy it for them. Look, the record's bent. 10 out of 10 for TV programme, but nothing for this.

**PETULA CLARK:** 'Downtown' (Pye 7N 45650). This one's aimed at the discs. Could be a hit - yes we vote it a hit. We like Petula. A few plays on Crossroads and in the discs should make it a hit and it's as good a production as you'll get.

**JIMMY McCULLOCH AND WHITE LINE:** 'Call My Name' (EMI 2590). This could be anybody. Can't understand the words anyway. It won't get the plays, but he's a great guitarist - bring back Thunderclap Newman. Why didn't he cut a Buddy Holly number like Denny Laine? Because Paul McCartney's got the catalogue?

**VIBRATORS:** 'We Vibrate' (RAK 245). Last one like this was Chris Spedding. This isn't commercial enough - Mickie Most must be having an experiment. No chart potential, but should do well as a DFC - A Disco Floor Clearer.

**THE BELLAMY BROTHERS:** 'Nothin' Heavy' (Warner Bros K 16844). Hasn't got the drive of 'Let Your Love Flow'. OK for background music.

**CLIFF RICHARD:** 'Hey Mr Dream Maker' (EMI 2559). (Readers, please note: Trevor and Rod were agreed in their verdicts on most of the singles played to them, but with regard to Master Cliff, they begged to differ.) Rod: "This young man is full of surprises. It's easy to say this is just like Dr Hook, but it's just Cliff. I just hope he doesn't overtake us. Hit." Trevor: "No, miss. It's Dr Hook all over again, just like 'Sylvia's Mother'. Not as good as 'Devil Woman'."

**HANK MIZELL:** 'Rakin' And Scrapin'" (Charly CS 1019). We heard this one this afternoon driving down the M1 at 110 miles an hour to get here on time. This'll be a miss, 'cos it's not a good example of rock 'n' roll. 'Jungle Rock' was great, but this isn't. He's got to be 60 if he's a day. We did a TV show with him in Germany. He was very nervous. What was he, a petrol pump attendant or something?

**ENGLAND DAN & JOHN FORD COLEY:** 'Nights Are Forever Without You' (Big Tree K10866). Like his voice. Not as strong as their last hit. 'I'd Really Love To See You Tonight' - but on the strength of that, it might be a hit. No, it doesn't grab us.

**MANFRED MANN'S EARTH BAND:** 'Questions' (Bronze BRO 34A). That American what is name. Springsteen wrote their last one. No, this one started off OK, but what happened to the chorus? It just didn't happen, did it?

**ABBA:** 'Money, Money, Money' (Epic EPC 4713). Appropriate title - Abba must have more than a few green ones stashed away by now. This should boost their coffers even more. Usual Abba formula, but not as strong as their last two hits. + + + +

**THE WURZELS:** 'Morning Glory' (EMI 2568). An agricultural aria from the country bumptkins who brought you 'Combie Harvester' and 'Cider Drinker'. Not a parody this time, but a jolly singalong number which should help the cider flow in west country hosteleries and elsewhere. + + +

**ANDREW GOLD:** 'Do Wah Diddy Diddy' (Arylum K 13068). Originally recorded by the Exciters in the States. Taken to

Number One here in '64 by Manfred Mann. Apart from the funky intro, this is just like Manfred's version. Hardly original. + +

**BROTHER LEES:** 'Along Came John' (DJM DJS 10729). TV comedy team ride into town with an unfunny record. One star awarded for the Jew's harp player.

**CHARLEY PRIDE:** 'A Whole Lotta Things To Sing About' (RCA 2744). Actually he hasn't got much to sing about at all. Just another gentle uninspired country number - heard it all before, Charley. Flip is 'The Hardest Part Of Livin's Loving Me' - if he sings songs like this all day and all night I'm not surprised. +

**COMMODORES:** 'Just To Be Close To You' (Motown TMG 1058). Disco slowie, could make it big. The Four Tops crossed with John Baldry to produce strained voice effect. + + +

**ANNE MURRAY:** 'Things' (Capitol CL 15894). I'm sure Ms Murray could find better than this hackneyed hardy annual. Think I even preferred 'Snowbird'. +

**SERAPHIM:** 'The Match Girl' (DJM DJS 10732). I don't know who she is, and I don't care for this attempt at a Christmas record. Come back Greg Lake, please. +

**DAVID MARTIN:** 'Aria' (DJM DJS 10731). Lyrics added to Acker Bilk's instrumental hit. Boring. + +

**JUDY COLLINS:** 'Bread And Roses' (Elektra K 12239). Haunting start with Ms Collins' clear voice unaccompanied for the first two verses. Liked the accordion when it comes in, but this ain't got that something 'Amazing Grace' had. Might go down well with the Salvation Army with lines such as... 'As we go marching, marching, we battle too for men, for

they are women's children and we mother them again'. Heavy. + + +

**CARL SIMMONS:** 'Never Sang A Sadder Song' (Elektra K 12240). Slow weepie sung with feeling until he starts talking a la JJ Barrie. 'Orrible corn. +

**JULIE COVINGTON:** 'Don't Cry For Me Argentina' (MCA 260). From the opera 'Evita'. Very Andrew Lloyd Webber, very Tim Rice, very Julie Covington, very nice. + + +

**LES HUMPHRIES SINGERS:** 'Indian War' (Aric K 11527). A big group on the continent, nice gold LPs in Germany, they've yet to impress the charts over here. Don't think this one will either. + +

**PRATT & McCLEAN:** 'Happy Days' (Reprise K 14435). Theme tune from TV programme of the same name. Repetitive, but could be a minor hit. + + +

**KEITH MANIFOLD:** 'Yodelling Granny' (DJM DJS 10726). Geriatric lyrics and yodelling. Ghostly combination. +

**MAE McKENNA:** 'I Want To Believe In You' (Transatlantic BIG 533). Shades of Lynsey de Paul and Carol King. Monotonous. + +

**PAUL ANKA:** 'Happier' (United Artists UP 36185). Tight backing, driving beat, minor hit. + + +

**TOMMY HUNT:** 'One Fine Morning' (Spark SRL 1148). Intro reminds me of 'Telstar'. Singer appears to have difficulty in hitting some notes. Voice has shades of Tom Jones and Engelbert. +

**THE TEMPTATIONS:** 'Who Are You' (Motown TMG 1057). The definitive Tamla sound. A big disco hit. Excellent harmonies and backing. You know the rest. + + + +

**LIQUID PLEASURE:** 'Take a Little' (Midland International MID 3). Solid funky soul. + + +

**ALKATRAZ:** 'Nite Bender' (United Artists UP 36188). A Welsh group who apparently have a strong following in the valleys. Almost a disco hit. I look forward to hearing their album. + + +

**FOUR SEASONS:** 'We Can Work It Out' (Warner Bros. K 16845). Frankie Valli and the lads with their version of the Beatles number taken from the soundtrack album of the picture 'All This And World War II'. Not bad at all, but not at

their best. Won't storm up the charts, but should cruise gently in. + + +

**AMANDA:** 'I'm Gonna Enjoy This Christmas' (DJM DJS 10730). A tale of intention... 'I'm gonna make the most of that mistletoe... Really. Don't read too much into it. Happy Christmas darlin', whoever you are. + + +

**LOVE ON LOVE:** 'Makin' Love On The Phone' (Power Exchange PX 235). Soft spacy slowie. We're spared the heavy breathing. Donna Summers watch out. + +

**VINCE HILL:** 'When I Fall In Love' (CBS SCS 4781). And I thought he was happily married. I suppose some people must buy his records - his wife perhaps. No stars awarded, this has been done already by

everyone under the sun. LTD: 'Love Ballad' (A&M AMS 7265). A funky love ballad. + +

**JAIN BAND:** 'Life Is A Fight' (Magnet MAG 78). I've just thought what JAIN might stand for, but mustn't print it. More funk. Like the screaming tenor sax. + + +

**HOOKER:** 'Music (Living In Your Heart)' (Finnace F8431). Solid pop from a young threesome. No propaganda, no social comment, no politics. Quite refreshing. + + +

**BOB SEGER:** 'Mainstreet' (Capitol CL 15895). Taken from the excellent album, 'Night Moves'. If you aren't familiar with Mr Seger, you are hereby ordered to invest in this single. + + + +

**NOLAN SISTERS:** 'Thanks For Calling' (Target TGT 116). Roger Greenaway produces for the seventies' answer to the Beverley Sisters. + +

**FOREST FIRE:** 'I Will Return' (Target TGT 117). It's been done before, but I can't recall who by. (In a moving (in the sensual sense) instrumental that reminds me of 'Amazing Grace' by the Great Awakening. Like it. + + +

**JOE BENJAMIN:** 'Can't Get My Mind Offa You' (EMI 2556). Can't get this record off quick enough. + + +

**SPARKS:** 'I Like Girls' (Island WIP 8357). Reminds me of Reg's 'Island Girl'. Gets the price for the most repetitive lyrics of the week. None the less, a big hit. + + +

**THE PUPPIES:** 'Sea Of Love' (Quality QUPS 4). An old standard that could nudge the lower echelons of the charts, spoiled by over-loud guitar. + +

**SUNDOWN:** 'Lord of the Dance' (EMI 2543). A traditional song given a pleasant soft arrangement. Very average attempt at folk-rock adaptation. + + +



**ART GARFUNKEL:** 'We Are Going (Woyaya)' (CBS S CBS 4778). Taken from his first solo album 'Angel Clare', this could be very big. Sweet choral backing, pleasant soft harmonies. Has a Yuletide smell to it. As the snow flakes flutter gently on to my typewriter and the sleigh bells ring, I have no hesitation in awarding this a festive + + + + +.

## Queen's complex love affair



**QUEEN:** 'Somebody To Love' (EMI 2565). The one you've all been waiting for. At first, I thought the arrangements were over-intricate, the band having peaked with 'Bohemian Rhapsody', a lot of which has

rubbed off on this offering. But having heard it several times now, it's getting better all the time. Classy band, should go far. + + + + +

# HOT CHOCOLATE

# XIV

# GREATEST HITS

SRAK 524



- |                               |  |
|-------------------------------|--|
| “Love Is Life”                | “Cheri Babe”                                   |
| “You Could’ve Been<br>A Lady” | “Disco Queen”                                  |
| “I Believe (In Love)”         | “A Child’s Prayer”                             |
| “You’ll Always Be A Friend”   | “You Sexy Thing”                               |
| “Brother Louie”               | “Don’t Stop It Now”                            |
| “Rumours”                     | “Man To Man”                                   |
| “Emma”                        | “Heaven Is In The Back Seat Of<br>My Cadillac” |



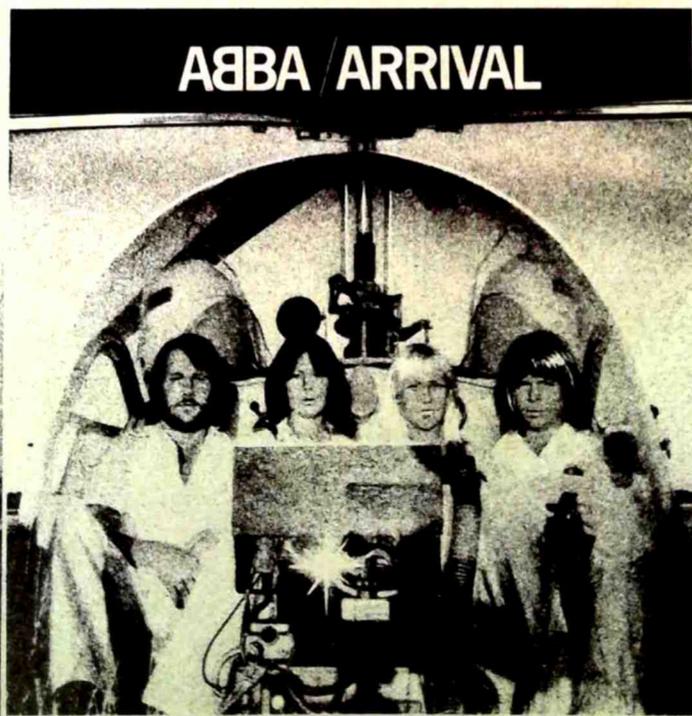
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SO, ME and the boys went for a weekend in France.

The railways were offering a cheap trip to Paris, so Charlie down the boozier says "Ere, it would make a change from Southend. And all those French chicks ... cor"

Bags were hastily packed and we were off sur le continent as it were.

Saturday afternoon we did a spot of sightseeing, since there were no football matches and none of the bars served brown ale. The Eiffel tower, Arc de Triomphe, we did the lot ... the whole works.

The question was — what to do at night?

Turning a corner we was suddenly enlightened. From a huge shed a familiar sound of a wailing blues guitar could be heard.

Inside was a sight to

## by David Lebrun

warm the cockles of our hearts.

On stage was The George Hatcher Band, the Yank lead singer with the dynamite British boogie outfit. It could only mean one thing — Dr Feelgood was in town.

Since introducing the Hatcher Band to us on their 'Stupidity' tour

earlier this year, they never go anywhere without them, so good is the working relationship.

With rumours about what happened to the last support band to take the stage at the Pavillon De Paris, it was a surprise the Hatchers went on at all. But go on they did and didn't they do well.

George Hatcher and to play a lively mixture of country blues and rock, southern style, and while the audience didn't exactly go wild, they did let them finish their set and even clapped when they left the stage.

"Well, we got away with our lives," grinned George backstage.

There was a distinct smell of pigs around the huge shed that is the Pavillon. Apparently it used to be a slaughterhouse before someone

got the idea to turn it into a much-needed rock centre for the city.

Behind the scenes is a comfortable area for the bands and roadies to relax, full of the Parisian spirit — "C'est la vie — ain't it?" a roadie commented.

The Feelgoods are just as popular in France as in the UK, and the Paris gig was one of several for their French fans.

As usual, they hit the stage like a sonic attack.

For the next hour or so the stage becomes a rhythm 'n blues assault course.

Centre stage Lee Brilleaux throws himself and his mike around with complete abandon, while behind him The Big Figure drums away mercilessly, looking up only to provide occasional backing vocals.

Stage left is one Wilko Johnson, sporting a new haircut — that means new not different. A real short barnet. He's garbed in a black and

red shirt and black suit with red lining. His guitar is in matching black and red — what style this lad has.

Also in a suit is bass player Sparko, who wanders to and fro in front of his amp like an out of work member of the Shads.

Wilko's angular walk, Lee's press-ups and the whole Feelgood magic is working a treat. The numbers come and go. 'Down By the Jetty', 'Going Back Home', 'I'm A Man', 'Roxette', 'Obviously 'Stupidity' 'le nouveau Dr Feelgood en public', LP is going to sell a few copies in the Paris stores any day now.

Needless to say, the crowd are going bonkers — it must be something to do with all this Pernod and plonk they drink over there. "Vive la difference, vive le Roxette!"

All too soon the set has come to an end, but the crowd shouts 'encore'.

That's yer actual French for more.

# ONE NIGHT IN PARIS

And more it is, the familiar strains of the classic Chuck Berry intro and it's Johnny B. Goode', followed in swift succession by 'Great Balls of Fire', and after a final burst of guitar, that, Paris, is yer lot.

The band disappear into their spacious dressing room and Lee hangs up that immaculately dirty white jacket for another day, another show.

But in Paris the night is still young. The cafes serve cold beer and vino, and unlike British boozers they don't close at all.

Many francs later, and several hours on, the bands return to their hotel. A few hours afterwards they re-emerge, blinking half-closed eyes, for Sunday lunch a la Francals.

They don't go in for roast beef and Yorkshire in Paris, and milk stout is out of the question.

But, with the Feelgoods being such stars in France, a good lunch is no problem. They just take over an entire restaurant.

The poor staff didn't know what had hit them as the Feelgood entourage (that sounds French too), makes for the bar.

Lee takes an unhealthy large mouthful from an extremely potent brandy. "Get stuck in," he orders.

"It's my day off so I can have a good drink", he adds, before resuming the serious drinking.

"We had seven taxis to get us here," he says. "And they've ordered five ambulances to take us home."



"DO THEY always do it like this in France, Wilko?" "Well, I've heard of other ways, Lee."



"COMMENT sensez-vous, mes enfants?" "Tres bon, mademoiselle."

## The Free Story

THE SAGA of Free begins in early 1968 when veteran blues man Alexis Korner discovered the blues-based outfit playing in a London club.

The band consisted of vocalist Paul Rodgers, guitarist Paul Kossoff (son of actor David Kossoff), former John Mayall bassist Andy Fraser and bass player Simon Kirke.

Korner christened them Free, used them as a support band on an important gig and gave them the exposure needed to show people their explosive talents.

After building their reputation with gigs at clubs such as London's Marquee, they signed with Island Records and the very first LP 'Tons Of Sobs' showed their powerful potential.

It was from that debut album in 1969 came their 'new' hit single, 'The Hunter', a solid blues formerly associated with axeman Albert King.

They produced an impressive list of listenable hard rock albums — 'Free' (1969), 'Fire And Water' (1970), 'Highway' (1970), 'Free Live' (1971), 'Free At Last' (1972), and 'Heart



THE ORIGINAL Free: (l to r) Paul Kossoff, Paul Rodgers, Simon Kirke and Andy Fraser

breaker' (1973) — and reached a wider market through some hit singles, especially 'All Right Now', a '70s classic.

They were successful because they managed to infiltrate the rock rhythms with more soul and drive than most. At many times during their career they seemed capable of a lot more than they actually produced, and were often burdened with

personnel changes and clashes of personality.

The first split came as early as 1971. The members pursued less interesting solo lines, before reforming the next year and having a hit single with 'A Little Bit Of Love'.

Andy Fraser then left for Sharks, and was replaced by Tetsu and John 'Rabbit' Bundrick. Paul Kossoff left before 'Heartbreaker' was completed, and

they used former Osibisa guitarist Wendell Richardson for a while before splitting up again in 1973.

The spirit of Free went into Bad Company, which Paul Rodgers and Simon Kirke formed along with Mick Ralphs of Mott The Hoople and Bob Burrell from King Crimson. They met with immediate success, especially in the US.

Tetsu went to the Faces and Kossoff emerged through a solo album with a band called Back Street Crawler, with whom he played until his tragic death early this year.

Kossoff had become one of the all-time great contemporary rock guitarists, with a distinctive style and clarity.

Even though 'The Hunter' is one of his earlier works, his class shines through. With his death there is no way the Free story could have had a happy ending, but perhaps the success of the 1969 album track — cum single will at least ensure that a new generation will know what the name stands for.

DAVID BROWN

SO WHAT'S with this guy Max Boyce? Some former mining engineer from Wales with two gold albums to his name; and another on the way. The new Tom Jones perhaps?

No, gentle reader, Max is something completely different. He sings about life in the valleys and Welsh rugby with not a little humour.

Singing and performing his own compositions, he has become a folk hero in Wales and his popularity has spread throughout Great Britain. He has played his very Welsh act to packed houses from Glasgow to the London Palladium. On his recent tour, he received 18 standing ovations in 25 dates. He has been called the Welsh Billy Connolly.

But it is his amazing record sales that are the phenomenon. His discs rarely get airplay—they sell by word of mouth. Before I hand you over to Mr Boyce himself, some background details for you.

Max was born in Glyn Neath and after school worked as an engineer in the mines. He spent about nine years underground and then went to work in a metal box factory (though you'd be interested in that little gem). All this time, Max was singing in local folk clubs and on Welsh TV. After a while, he gave up his job and went into the biz full-time.

About then he recorded 'The Camera And The Song', which coincided with the miners' strike of 1974. His song of their hardships did much to help the cause and Max became a household name in Wales.

To cut a long story short, there followed a contract with EMI. His first album 'Live At Treorchy' went gold, his second 'We All Had Doctors' Papers' followed suit and his third and latest 'The Incredible Plan' entered the charts last week at Number 10.

I caught up with Max in a London hotel the morning after his Palladium gig. Afterwards Max and a few of his buddies had been on a 'bender' until four in the morning. He was tired (no, I didn't say hung-over), but talkative. Tell us a story, Max.

"The Palladium is the prestige gig to do. I'd played the Albert Hall before — and that's harder to fill, but to have done the Palladium means a lot more to the people back in Wales, they'll be able to say 'The boys made it now'.

"I sing about ordinary people and ordinary things. I always do homework on the towns I'm playing. Like Eastbourne is noted for the number of old people who live there, so I worked a few jokes on that theme into the act. You know — use the same jokes but change the characters. You could call it poetic licence.

"I've played to 60,000 people in five weeks and there hasn't been a single empty seat. It's very pleasing.

"You have to play it by ear. If the humour's going down big I stick with it, so I vary the amount of straight singing. When I first started I did it all straight, a sort of country and western / folk act around the clubs.



MAX BOYCE, amazing sales

**'I've played to 60,000 people in five weeks and there hasn't been a single empty seat'**

by Jim Evans

# BOYCE ON THE BALL



**Max plays an up and under and scores another try with his latest album**

The humour came later.

"I get the inspiration for my songs from people and things that I see. Once I get a tag line, I work from there, rather like a blacksmith, sticking the metal in the fire, heating it and beating it countless times until I get it strong and right. It can take months.

"The three greatest moments in my life were when my first album went to Number One, when I stepped on stage at the Albert Hall and when they played my song 'Hymns and Arias' at the England / Wales rugby international. I keep all the rugby international dates free. Rugby features a lot in my songs because I grew up with it."

Pardon my interrupting Max, but don't you ever upset the English and Scots fans with your Welsh patriotism? "They take it all in good part. If I've made a single enemy during my career, then I wish I'd never started.

"No, my songs aren't political, I'm not a political animal at all. I've had a few tangles with the various parties in the past, because of the nature of some of my songs. But I'm politically apathetic.

"I know one thing. I'm never going to do a tour like this again. My voice has taken a real hammering. I've really had to take care of myself, sleeping in the afternoon and so on. Last night was the first 'bender' of the tour. I've managed to get through without having to cancel any gigs, but once or twice it's been a close-run thing and now I'm physically exhausted. As soon as the tour's finished I'm going home to rest.

"I've thought about touring abroad — Australia, New Zealand, South Africa, Canada, but not Las Vegas. I don't think I'd go down a ball there." Might be a bit of a gamble, Max.

WHEN YOU'RE a guitarist with one of the nation's top pop bands, and you've just finished a highly successful world tour, it's easy to find yourself with a lot of spare time on your hands.

What can you do to have a bit of fun and keep yourself occupied until the next big group project comes along?

Wings' guitarist Jimmy McCulloch, his brother Jack and keyboards player Dave Clarke (no, not the Flver), have found the answer.

In a North London flat they can be found relaxing, playing snooker and having a drink, but that's not the answer.

White Line is. Or to give it its full title: Jimmy McCulloch And White Line, an occasional group formed by the threesome to keep them amused.

They have no equipment, roadies or management deals — just a desire to play together occasionally and have a laugh.

There's nothing new about that, but when a group contains someone of McCulloch's fame then the heads begin to turn.

Since the news of their formation, there have been wild rumours about Jimmy leaving Wings to go out with his own band. But that certainly isn't the case.

"It's been strange since we finished the tour," Jimmy explained. "With everyone else on holiday I didn't have anything to do and was getting really bored sitting around.

"I went to stay with Dave for a couple of weeks. We wrote a few songs and it all came together from there."

Brother Jack came along on drums, a role he once assumed in Thunderclap Newman, at the time of their Number One hit 'Something In The Air'. Thunderclap were a recording rather than performing band and Jimmy later went on to play guitar with John Mayall, Stone The Crows and then Wings.

Dave Clarke has been playing keyboards with the Noel Redding Band for a couple of years, and Jimmy, who he has known for years, has jammed with them in Ireland.

Jack McCulloch works for a music publishing company, but can always find time for a spot of drumming when needed. He did sessions for Harry Nilsson and worked with Paul McCartney on 'Beware My Love'.

Apart from a few gigs they've sat in on, they have no big plans to gig in the foreseeable future, but they've produced a single for EMI: 'Call My Name', which is already



JIMMY McCULLOCH: wild rumours

# Jimmy's new branch line

by David Brown



WHITE LINE: keeping amused

getting some airplay. "We're pleased with the single," reports Jimmy. "And we are doing 'Supersonic' and some TV / radio promotional things to back it up."

"If this single does well we'll follow through. In fact, we will anyway. We have plenty of material to choose from.

"I played Paul (McCartney) a copy of the single to see what he thought and he said 'You might well have a hit there.'"

"There is a lot of freedom within Wings itself. Everyone is working on their own projects as well as the band's. It's more fun that way."

The 'A' side was written and sung by Dave, with Jimmy providing the backing vocals and the 'B' side belongs to Jimmy and drummer Colin Allen from Stone The Crows (and written in that band's period).

Was Jimmy worried about using his name to give the band an extra push?

"I don't mind really," he says. "Obviously people associate my name with Wings, but after all this is a viable, commercial prospect."

"I wouldn't mind going out under an absurd name like James Bhett and the Allstars though."

Considering there are just the three of them they manage to produce a fuller sound for 'Call My Name', since both Jimmy and Dave play keyboards, guitars and bass.

"And he can sing too," Jimmy points at his brother.

"Just a bit," Jack confirms.

Jimmy says that he is still very happy working within Wings and sees White Line purely as an extension.

"Wings are pretty close, I've been with them now for three years and they've gone by so fast it proves how good it is.

"We sit down and tackle things. Wings is a very open band. Likewise White Line have a lot of good ideas — not all of which will surface, but you have to pick the right songs to release. You have to be proud of it rather than just knock something out."

"When we took the two songs to EMI they thought they were good enough for two singles and have something else done for the 'B' sides, but we wanted the two strong numbers together."

"If we did an album it would have to be done over several months because of other commitments and the material can get dated that way. But we've got three albums' worth of material."

So, while we may never see much of White Line, we'll certainly hear them.

**Would you believe, next week's issue of RECORD MIRROR is going to be better than this week's? Well, here are some of the features we have.**

**THE NEW ROLLER BE-BOP DELUXE ROD IN AMSTERDAM**  
and the latest in punk guitarists  
**BERT WEEDON**

Can you afford to miss it?

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magnifique!”**

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## What the stars think

PIRATE merchandising and the stars themselves? We spoke to a few of them, and found out their views on the subject.

We showed David Essex the two programmes we picked out during his tour, and he looked carefully at both of them.

"Yeah, I've seen pirate ones like this before," he said. "I used to get really upset about them, but I think you've just

got to accept that these things happen. All you can do is advise the kids not to buy them — but of course, there are some who'll buy them anyway, no matter what you say.

"I think the official one is quite good value, though I must admit I preferred last year's, the 'Fun Of The Fair' one. That was really great.

"But I think this one gives the fans quite a fair deal — it's good value for money."



DAVID ESSEX

GRANT SERPELL, drummer with Sailor, said that the group were all very concerned about pirate merchandising.

"Basically, these people are selling something which, at the time of sale, seems far more valuable than it actually is.

"Concerts are emotional occasions for the fans, and the pirates are cashing in on people in an emotional state. There's really very little we can do about it, but it worries us, all the same."

ROBERT JOHNSON of Steeleye Span admits that the group themselves often don't know what's going on outside the theatre.

"I remember once being handed a Steeleye poster to autograph," he said, "and it was one I'd never seen before! It was very poor quality, and as it turned out, it was one of those pirate ones."

WING'S programmes always get the once over from all the group members.

"We try and make them as comprehensive as possible," says guitarist Jimmy McCulloch. "I think they should be informative, without being too involved, not going too far back except for the basic things. The band always okay the programmes."

The Wings' Wembley programmes were taken from the larger Wings Over America tour brochures.



WINGS



THIN LIZZY

ANOTHER GROUP who do keep a close eye on programme and any other souvenirs and products bearing their name is Thin Lizzy.

Leader Phil Lynott explains: "We feel that if a product is going out with our name on it then it has to be of a good standard. Otherwise it reflects badly on us. And we don't want to disappoint our fans."

"They have to save hard for these things, and as with our albums, we like to give value for money." A range of Thin Lizzy products are usually found in the foyer of their concerts, including badges, belts, T-shirts and posters, and if it's the official product it will have met with the group's approval.

"IF THE fans are getting value for money, then that's cool," says Alan Merrill of Arrows. "But three quarters of the time, the programmes, posters and souvenirs are very poor quality. We hate seeing the kids getting ripped off in this way."



THE BOYS out for the fast buck don't make that much money from Rod Stewart — mainly because his emblem is a tartan scarf. And fans can buy those anywhere. Unless the operators smartened up and brought in some good quality woollen scarves, they're not likely to do so well.

Rod has control of the official programmes sold in the theatres, but of course he can't do anything about the ones sold outside. What did he think of the men who made money out of the fans?

"I must admit it doesn't upset me," said Rod. "Anything like that, programmes and the like, enhance my image. I don't see why other people can't make a few bob out of me if they can. Good luck to them."



ROD STEWART

# STEVENSON'S ROCKET

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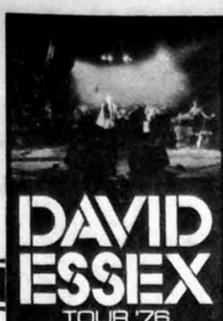
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- " 28th Shuffles, Glasgow, Scotland
- " 29th Tiffanies, Shrewsbury





# PROGRAMMES

IF YOU'RE serious about being a pop fan, you'll know it's an expensive business. It doesn't start and end with forking out for concert tickets and records. The businessmen have been quick to move in on the fans and to take advantage of their enthusiasm to have as many souvenirs as possible for your fave rave. There's nothing new about the geezers who stand outside the venue flogging posters of the headlining act. What is new is the high price of your heart's desire. And they've added to the available merchandise. At most gigs, you can also buy T-shirts, flimsy scarves, badges and rosettes.

Not that we're always taken in by the heavy sell. Most of us now wait until we're in the theatre before we buy our programme — now that we've been warned so many times that the unofficial programme is a rip off and the official one is best. But how true is that?

At a Demis Roussos concert recently, the asking price outside the theatre was 40p. Inside, the official number was going for 50p — and that only contained a few words about the artist that are available FREE in the form of a record company handout.

So who's to say which one is the rip off? YOU, that's who. Write and let us know if you've been a victim of the programme

## Are YOU Being Sold Down The Aisle?



WE WENT along to Sailor's concert at London's New Victoria Theatre, and spoke to some of the fans outside the hall.

The first people we spoke to were 18-year-old Jackie Yerrell, and her mate Trudy Ensko, 17 (above), from Camberwell. We asked if they'd be buying the programme that evening, and they both agreed they would.

"If there are good colour photos, I'll cut them out and put them up on my bedroom wall. I like to have something to remember the show by," said Jackie.

The girls both thought that programmes were generally good value for money, although Trudy remembered that the Bay City Rollers' one had been a bit scrappy.

"The photos weren't very good," she said, "and it was all adverts!"

About pirate programmes being sold outside theatres, the girls were both quite definite: "It's all a big con!"

Record Mirror talks to fans in the street

# STREET TALKIN'



TWENTY-YEAR-OLD Yvette Brucher (above) from Highbury told us that the last star she'd seen was David Bowie when he played in London in May.

"Yeah, I bought the programme at that one," she said. "I can't remember how much it cost, but I thought it was good value, because it had lots of good colour photos in it. That's what I look for in a programme — photos that I can stick on my bedroom wall. I don't know if that's what anyone else thinks, but that's what I do with 'em, anyway!"

ELIZABETH ANDREOU (right), a 14-year-old schoolgirl from Archway, says she used to be a big fan of David Cassidy.

"I haven't been really keen on anyone since him," she said, "although I do want to see David Essex when he comes to London."

We showed Elizabeth the two programmes we'd picked up on the David Essex tour — the official one, which is 16 pages long, in full colour and costs 50p and a 12 page black and white pirate one, which costs 40p.

"I'd probably buy both of these if I was a real fan," she said. "I used to buy everything I could on David Cassidy — posters, rosettes and programmes."

"Well, if you're a real fan, the money doesn't matter!"



TWENTYONE-YEAR-OLD Doreen Calderwood (below), also of Stoke Newington, went to Peter Frampton's recent Wembley concerts, but she didn't buy the programme.

"It was just too much money," she said. "I'd like to buy programmes and things at concerts, but only if they were worth the money."

"50p just isn't good value, as far as I'm concerned. I think about 30p is about as high as I'd go. I think if they brought the prices down, a lot more people would buy the programmes."



## What the fans thought



SEVENTEEN-YEAR-OLD Jackie Lawrence and her boyfriend Wayne Clarke (left and right), both of Stoke Newington, liked the look of the official Essex programme.

"It's good," said Jackie. "Plenty of pictures of him — that's the important thing. There's not as much information as I'd like to see, but otherwise it's fine. Yes, I'd buy that one if I went to a David Essex show."

Wayne agreed with her, although he did think 50p was a bit too expensive.

"The last gig we went to, the programme cost 25p," he said, "and that was great. I think that's a good price — although I suppose if it's a well-produced booklet, 50p isn't that much to pay nowadays."



RAY AND JOHN (above), both 19, from Ilford. They were also intending to buy the programme at that show.

What were they looking for? "Information about the person," said John. "That's the main thing."

On the subject of cost, John thought 50p was fairly reasonable, but Ray reckoned it was too dear.

"I went to a Bowie concert, and they were charging about 50 or 60p for the programme," he said. "Even though it was good, I reckon they could have charged about 30p for it. I've been to a

lot of concerts, and the usual price seems to be about 50p.

"I still buy them to remind me of the concert I've seen, but I feel annoyed at having to pay out all that money. I don't think it's the groups who're to blame — it's their record companies, and the people who run the concerts."

His mate John didn't mind the official souvenirs as much as the pirates.

"I once bought a pirate programme," he said. "It was at a Queen concert. I paid 50p for it, and there were no more than four pages in it. I was furious!"



LASTLY, WE spoke to 22-year-old Steve Cross and his girlfriend, Tina Curtis, 20 (above).

Unlike the others, they said they definitely wouldn't be buying the programme.

"They're too dear," said Steve. "If they put more information in, it might be fair enough to pay that amount. But as it is, there are usually about two pages about the group, and the rest's just adverts."

"I can remember a few years ago, programmes were really cheap, and full of information. But now they just stick in a couple of colour photos, and bump the price right up."

Tina agreed with Steve that they weren't good value.

"I just wouldn't pay out that much money," she said. "I know the cost of living's gone up, but it hasn't gone up that much!"

"So who's to blame?" "I think there's a lot of profiteering going on," said Steve. "I don't blame the groups themselves for it — after all, I go along to listen to their music, not to read a book about them. It would be nice to have the programme as a souvenir, but if I can't, it doesn't spoil the evening or anything. It's just not that important to me."



# Steeleye Spans America

STEELEYE SPAN have taken folk music by the horns and merged it with rock to produce a unique sound.

'Folk rock' is a hackneyed term used to describe many a band. Though they don't like to be pigeon-holed, Steeleye must rank as the pioneers of this movement and admit that folk rock used in its truest sense applies to them more than most. They have given British traditional music the biggest boost it's had in years.

Recently back from their fifth American tour, the band were in London last week prior to kicking off their UK tour. Guitarist Robert Johnson, with occasional help from Tim Hart, two cups of tea and a packet of Benson and Hedges, waxed forth:

ON AMERICA. "America has always been the big prize. We've made it there now and must chase

it further. They like us and our music. They're interested in where the songs come from, perhaps it's because their own musical heritage doesn't go back so far. When we used to play support, we learned a lot about presentation from other bands like Jethro Tull.

"Once we played on the same bill as the Beach Boys. All we had in our dressing room was a bucketful of beer and a few sandwiches. They had a banquet. But they're all on this macabrotic food kick and so they shovelled it all into our room. You could hardly move in there.

"Audiences vary in the States. They're more laid back on the West Coast than in the East. If we are influenced by anyone, it's by West Coast bands like the Byrds.

"But I'd rather be at home in the country in England than stuck in

some hotel room in Chicago or Los Angeles."

ON TOGETHERNESS in the band: "We're all into folk music, but we each have our own individual tastes; Maddy likes the more pastoral and political songs. I prefer the fantasies, gore, goblins and blood. There's a fine line between discussing and arguing. I like to think that we just discuss now.



JOHNSON: gore and goblins

"We can alter songs around, saying 'that's a terrible verse' and 'that's a horrible line, let's change it', and because none of us wrote it, no one gets their feelings hurt. So we're a lot freer."

ON STEELEYE MUSIC: "Our songs come from all ages. The oldest are the Norse and Danish ballads from pre-Christian times, yet 'London' is really a stylised Regency London lyric. All our music is music that's older than today.

"We dig around for the old lyrics. I find a lot in Cecil Sharpe House Library in London's Regent's Park. The lyrics were passed down orally over the years and were all sung to a limited number of tunes. On the old manuscripts, it would say at the top, sung to the tune of . . . , and then would follow the title of one of a handful of melodies. So we write 90

per cent of our tunes."

ON THEATRE: "We don't pay much lip service to theatrics in our act now. It interferes with the mental efforts of merging folk with rock. We try to put the music over with feeling. We rely a great deal on getting the sound and lighting systems right. But we don't use any other extras now. We've learnt about presentation and how to treat the different



HART: hippie fans

venues."

ON RECORDS: "We're not a singles' band and so we're not trapped in a singles situation like (chuckle, chuckle) the Bay City Rollers. 'All Around My Hat' and 'Gaudete' were exceptions. We're pleased with 'Rocket Cottage' (their latest album), it's the most rewarding we've done so far.

"It's less confusing than our last two albums. Mike Batt (he of Wombles fame) is a great producer to work with, he fits in very well with us. He lets us get on with it, but at the same time takes the pressure off us - that's what he's there for.

"We like to think we haven't got into a musical rut. Many groups find a successful formula and stick to it. I suppose you can't blame them. But we like to vary the style. It's nice when people come up to you and say, 'I

preferred the last album, or 'the new one's different'."

ON STEELEYE FANS: "Our fans come from all ages, from 14 to 40. We can only see the front rows of the stalls, and there you see all bank clerks sitting next to hippies and little old ladies. We can't see who is up in the circle, so goodness knows who gets up there."

• And a final thought: "As the band has progressed, we have forgotten the folk limitations, and just taken a good song and arranged it as we felt it should be arranged. We've moved around and met bands like the Beach Boys and Jethro Tull, and discovered that we're all the same people. We all talk about music and play music. The barriers aren't there."

JIM EVANS

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INCLUDES This Old Heart Of Mine, Take Me In Your Arms (Rock Me A Little While), I Guess I'll Always Love You, Behind A Painted Smile, Got To Have You Back and many others.



JOHN MILES has left his mark in toilets up and down the country. That's cos he used to engrave loo door signs — y'know, those little silhouettes that stop you making a grave mistake. Now flushed with success, John can afford to look back and laugh at that little episode.

"It was my first job after leaving school. I remember telling the careers office I was interested in art. 'I have just the thing for you...' he said. Money was scarce then and I was prepared to do anything — even that", says John.

Which brings us to his new single 'Remember Yesterday' which is finally taking off.

"I must admit the record has been worrying me", says John as he sips a glass of real beer. "It's taken a long time to move."

"When it only moved up three places two weeks back I thought, 'This is it, I'm finished'. I guess it needs a hell of a lot of listening before it clicks."

Rupert Holmes produced the song and he's now working on John's new album — set for release early next year.

The lyrics were written by Bob Marshall, the bassist in John's band.

"Bob's a romantic type. He drifts around from girl to girl — 'Remember Yesterday' is pretty autobiographical."

"He gives me the words

# IN FOR A PENNY

## John came out with more than a pound

of songs and I retire to a special room at home with a grand piano to compose the music. I'm very lazy, like most songwriters, and prefer working to a deadline."

John, 27, looks very dapper in cloth cap and white jacket — there's not a leather bomber or quiff in sight.

"People expect me to carry on with the James Dean image. They feel safer when categorising. I've tried to progress, to try and reach a wider audience. That's why the three hit singles have been so different from each other."

"Highly" entered the charts a year ago. What

difference does a year make?

"I'm much more confident. In the early days I just didn't know what to say in interviews and people got the impression I was standoffish because they used to write rotten things about me."

"Also, my music is more confident. After appearing on the same bill with so many class band something is bound to rub off."

His wife, Eileen, is expecting a baby, their first.

"I don't see her as much as I did 12 months ago because of the tours and everything. But she's very understanding."

"Besides, life in the pop world doesn't last that long. After the initial five years we've got the rest of our lives to be together."

Success has also meant that John has had to move down to London from his native Jarrow.

"I enjoy being here — although when I first arrived I felt very isolated. But now I've got lots of good friends."

"I don't go out much to clubs and there are just too many posers at parties. I enjoy throwing them though because I only have to invite my own friends."

John and the band kick off a month's long European tour in Stockholm on November 18.

When they return they will appear in a special charity show at the Drury Lane Theatre along with stars rumoured to include Rod Stewart, Gary Glitter and Shirley Bassey.

"The show will be going out on Christmas Day, just after the Queen's speech. I feel it's a great honour to be asked to perform. I'll also be giving a concert at London's New Victoria Theatre on Christmas Eve."

The band consists of Bob Marshall on bass, Danny Black drums and Gary Moberley keyboards. "I think some people regard me as more of a recording artist. But

**'The band's good enough now to hold their own with anyone'**

I love performing and the band is good enough now to hold their own with anyone."

He really enjoys being a star. "Well, who wouldn't? It's fantastic. But it's strange to think that just a year ago I was playing in little clubs to people who didn't want to know."

"The greatest kick for me now is walking down the street and hearing someone hum a tune I have written."

"I can remember standing at bus stops years ago whistling other people's songs. Amazing." John decides it's time to go, and slips out of the lavish Marble publicist's office into his blue Rolls Royce Silver Shadow.

Yes, he's certainly come a long way since those lavatory sign days. And he's a lot more than just a flash in the pan.

**'I'm very lazy like most songwriters and prefer working to a deadline'**



by  
**Barry  
Cain**

John Miles enjoying being a popstar

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# Albums

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## Sparks: flash of brilliance

**SPARKS: 'Big Beat' (ILPS 9445)**

Ah, this is more like it. If you were worried about what the Maels would do after 'Indiscreet', relax — because there isn't an orchestra or a dance band to be found on this album. Thankfully, they seem to have rejected all that, and gone right back to basics — and the result is far more powerful. On 'Big Beat', there's just Russell's voice (sounding deeper and stronger than before), Ron's keyboards (this time being treated much more as part of the group's overall sound)

and a three-piece backing band, consisting of grinding guitars, thumping bass and a very prominent drum beat. This new simplicity doesn't take away any of their usual charm — instead, it adds to it by letting the songs stand up on their own. My favourites (at the moment) are 'White Woman', 'I Like Girls' (the new single), 'Nothing To Do' and best of all, 'I Bought The Mississippi River' which has lovely lyrics. But they'll all win me over, sooner or later. + + + + **Shella Prophet**



SPARKS: back to basics

binations ranging from all five members to solo numbers from John Springate and Pete Phipps. Their latest single, 'Lay Your Love On Me' is included, and it's pretty typical of the overall sound — crisp, clean harmonies over a light, funky beat. In fact, one track, 'It's Alright' has a rhythm that reminds me of Hot Chocolate. The G Band are hoping to leave their teeny image behind and gain more respect for their music — and 'Paris Match' is a definite step in the right direction + + + **Shella Prophet**

big up-market push from his record company, proud to present their first black act. The album starts off well with the title track, which like several other cuts, would make a good single. But that seems to be the problem, so far this LP indicates more potential for singles than an album package. + + + **David Brown**

**GLADYS KNIGHT AND THE PIPS: 'Pipe Dreams' (BUDDAH LH 5017)**

Soundtrack from the film of the same name due to be released over here early next year. Bit of a hotch potch like most soundtrack albums with only three or four really good tracks accompanied by the kind of music you might expect from a Gladys Knight movie. According to the ultra

**TONY WILSON: 'I Like Your Style' (Beamville K55515)**

Hot Chocolate seem to have managed okay without Tony, so how is he faring without them? Well, he seems to have a



ABBA: value for money

cheapo cover there's a lot of snow in the film — Knight's in white satin? Stand out 'So Sad The Song', 'I'll miss You' and 'Follow My Dreams'. + + + **Harry Cain**

**KGB: 'Motion' (MCF 2773)**

Considering the line up, KGB's debut LP fell rather flat. Now, with the departure of two stars,

## ABBA'S ACE ARRIVAL

**ABBA 'Arrival' (Epic EPC 80018)**

No doubt — it's Abba's best yet. They have their distinctive sound throughout but it's filled out considerably since their Eurovision days — and they show an unexpected amount of talent for song writing. The songs occasionally bear some resemblance to previous ones, but they're still good. The title track has no words and for that reason probably wouldn't be released as a single, but it's beautiful. Starting off sounding a bit Scottish and then it slips into a Greek rhythm. Two other excellent tracks are 'My Love, My Life' a fine ballad and the rousing 'Money Money Money' with it's unusual arrangement and strong vocals. However, as all the songs are ace, you're getting good value for money. + + + + **Rosalind Russell**

**MAX BOYCE: 'The Incredible Plan' (EMI MB102)**

I wouldn't say the content of this album is incredible, but the way it's going to sell is. It's gone silver on advance orders alone. As they say in a well-known fortnightly journal, 'This one will sell and sell'. Recorded in front of a Welsh audience, it features songs and jokes about Welsh rugby, French rugby and life in the valleys. The title song is a long monologue about Max's uncle Will's devious plans to get himself and several hundred friends into Cardiff Arms Park for a rugby international. Max's fans, it would appear, don't like too much sophistication in their hero's humour. Lines such as 'Then I'd see the sea and want to pee' cause them to split their sides. In this collection he throws in some straight numbers for good measure and I have a soft spot for his 'The Gypsy' and 'Morning Star'. I played the album to a rugby-playing friend who commented thus: "Perhaps if you were there and had had a few pints you'd find it funny, but it doesn't come over on record." + + + **Jim Evans**



MAX BOYCE: side splitter?

singalong with Angus on the chorus / write to Mary Whitehouse and the head of Atlantic Records and complain. If you chose the latter of the two alternatives throughout then go home and lie down and listen to something soft, for you it's a X LP, but if you preferred the first choice then lay out your cash for the album or even better see them live. For you ravers it's a xxx album. + + + **David Brown**

**G BAND: 'Paris Match' (CBS 81717)**

This is the G Band's first album for their new label — and a good effort it is, too. Nine of the 10 tracks were written by the group themselves — in com-

**AC/DC: 'Dirty Deeds Done Dirt Cheap' (Atlantic K50323)**

Your reaction to the latest shock wave from those naughty Aussies will be either great / degrading. Their lyrics will make you giggle / feel disgusted. Songs like 'Big Balls' will seem funnier than a 'Carry On' film / down right filthy. Grizzly rock numbers such as 'Rocker' will make you belt round the room and tear your clothes off / cover your ears and cringe. The Hipgnosis cover will seem, like the band's efforts, the best / worst they've ever done, and the lyric sheet provided will give you a chance to



AC/DC: naughty Aussies

## DREADING EVERY WORD

**BILLY CONNOLLY 'Atlantic Bridge' (Polydor Super 2883 419)**

It was a clever idea to record the concerts at the Carnegie Halls on both sides of the Atlantic (New York and Dunfermline) but the Scottish show came off best. The humour was more appreciated, the reaction better. The Americans only seemed to get off on jokes about drugs. One thing I did notice was a heavier reliance on Billy's part, on smut. While he's been very funny in the past on taboo subjects, I thought he went a bit over the top here. Perhaps it's getting more difficult to come up with the goods after so many shows and so many people hanging on The Word. He even told the Dunfermline audience that he wished the show was over — it was a second house — and the tiredness is showing. For all that, he's still a cracker and you should listen to the story about the funeral services. + + + **Rosalind Russell**



CONNOLLY: over the top

Rick Grech and Mike Bloomfield, they have offered a completely different face on this second album. It's more soulful than the first set, but they still don't seem to have much to offer, and since one of their strong points on this one is drummer Carmine Appice, now with Rod Stewart, it remains to be seen what becomes of KGB in the future. On this showing it is not a very optimistic one. There is certainly no 'Sail On Sailor' to be found here, too often they are just going through the motions. + + + **David Brown**

**VARIOUS ARTISTS: 'A Poke In The Eye (With A Sharp Stick)' (VARI-OLUSTRA 331)**

A summit meeting of contemporary satirists and comedians to help the Amnesty International charity earlier this year, this LP contains many of the comic gems to emerge. The result is rather patchy in both quality of sound and humour, but the 'Court Room Sketch' by the Monty Python crew (plus Peter Cook for extra madness) is well worth a listen. There are also new versions of The Goodies' 'Funky Gibbon' and Monty Python's 'Lumberjack Song'. Good for a laugh. + + + **David Brown**

**VARIOUS ARTISTS: 'Phil Spector's 20 Greatest Hits' (Phil Spector International Super 2367 012)**

Quite what the talented Mr Spector is up to these days remains something of a mystery. In 1975 after a mysterious period

as a recluse, he came back to form mysterious new company, Spector International, whose first signings were Chieff and Dion. Whether he can again reach the heights he achieved in the years '63-66 remains to be seen. This offering contains a score of hits from such artists as The Righteous Brothers, The Ronettes, The Crystals and Bob B Sox and The Blue Jeans. The Album opens with Ike and Tina Turner's classic 'River Deep Mountain High' and closes with the Ronettes' 'Baby I Love You'. A good sampler from the Spector wall of sound. + + + + **Jim Evans**

**THE DOOBIE BROTHERS: 'Best of The Doobies' (Warner Bros K56308)**

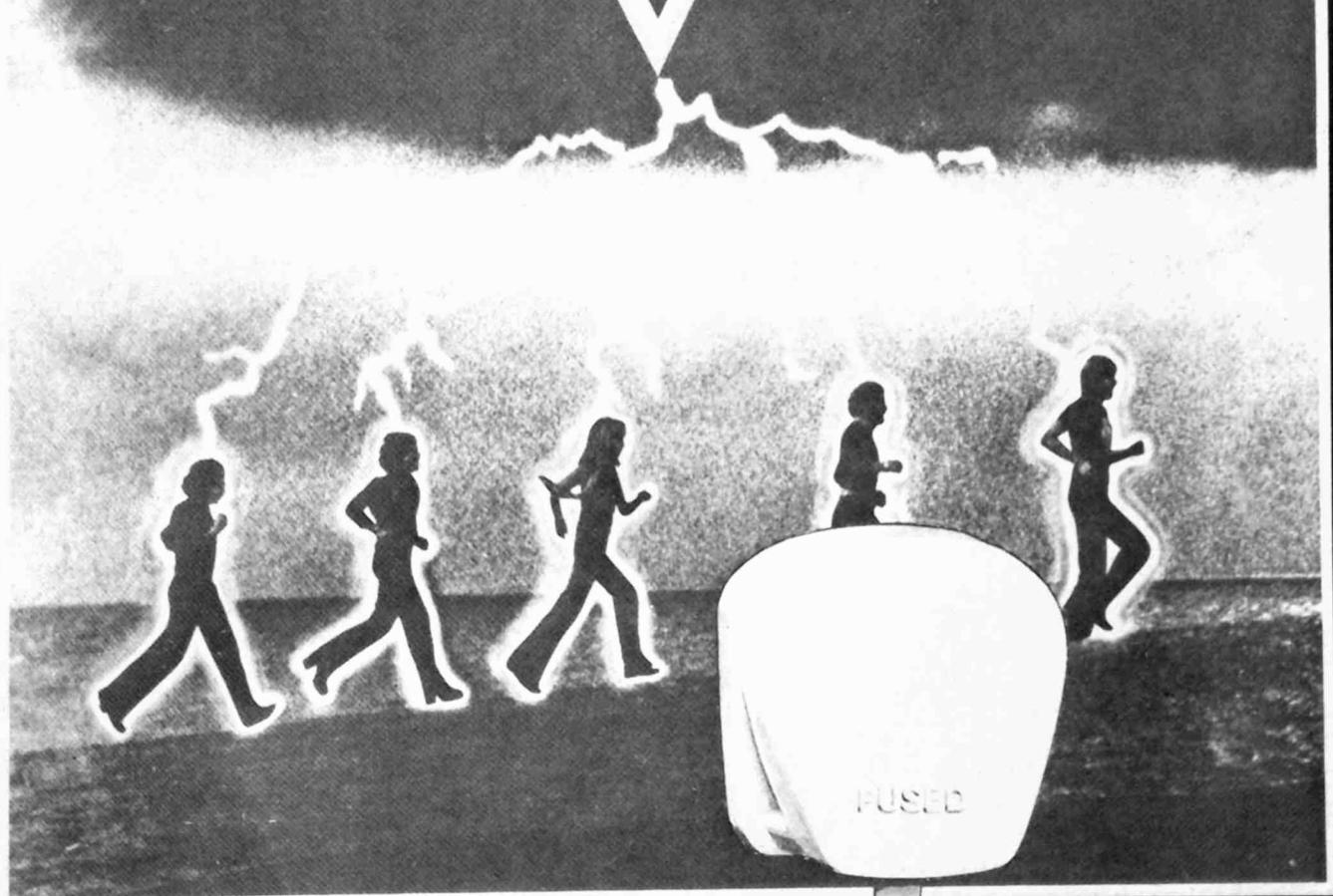
Little recommendation needed to those who already possess a comprehensive DB's collection. It's good to see some of the fine tracks from the underrated 'Taken' R To The Streets' set here, along with old favourites such as 'China Grove', 'Long Train Runnin'', 'Black Water' and 'Listen To The Music'. Few disappointments, though their version of 'Jesus Is Just Alright' doesn't compare with the Byrds' cut. A reliable compilation, well worthwhile and neatly packaged. + + + + **David Brown**

More album reviews

continued on Pages 22-23



# 5000 VOLTS

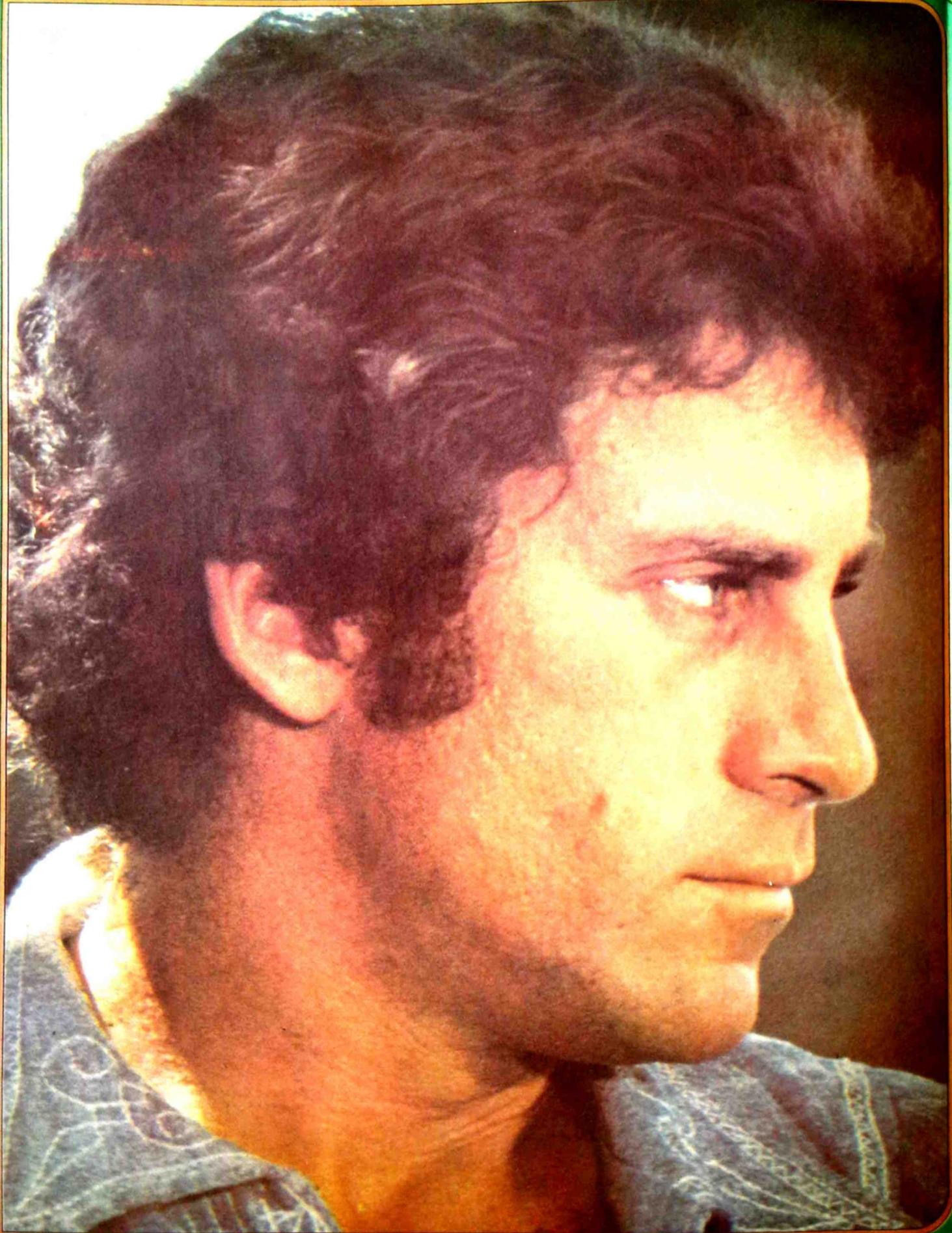


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# STARSKY & HUTCH



# Albums

## LOU REED: HEART FOR ART'S SAKE

LOU REED: 'Rock And Roll Heart' (Arista ARTY 142).

Lou Reed returns from the metallic wilderness with an interesting and varied album, perhaps the best thing he's done since the days of Velvet Underground. There are light-hearted tunes such as 'I Believe In Love' and 'Banging On My Drum' which have 'Transformer' stamped all over them. More powerful are 'You Wear It So Well' and 'Ladies Pay' which build up to a big noise from gentle beginnings. The title track, 'Rock And Roll Heart' should join 'Sweet Jane' and 'Walk On The Wild Side' as classics. The music is tight throughout and mention should be made of the backing musicians: Michael Pomfara (keyboards), Bruce Yaw (bass), Michael Suchorsky on drums and Marty Forel on sax.

+++++ Jim Evans

TINA CHARLES: 'Dance Little Lady' (CBS 81617).

Two tracks on this album should satisfy most ears. Tina's voice is fine for singles but for a whole LP it gets wearing. Not only that, but the chug-along bass and drums formula is featured on nearly every track and done to death. 'Dr Love' is the twin of 'Dance Little Lady' — only the lyrics have been changed. She does an interesting version of 'Amazing Grace' — almost funky! This album is an attempt to cash in on Tina's chart successes but it just doesn't work. ++ Robin Smith

CADO BELLE: 'Cado Belle' (Anchor 2015).

British soul following hard on the heels of the Average White Band's

success. The band hail from Glasgow and they've been together for two years. In that time they've developed a style as tight as a champagne cork. Maggie Reilly's vocals have you laying back in your chair on tracks like 'All Too Familiar' before begging you to sit up. By 'Rocked To Stony Silence' your eardrums admit blissful surrender as she lingers on every note. Can't wait to see 'em live. +++++ Robin Smith

ANDY FAIR-WEATHER LOW: 'Be Bop 'N' Holla' (A & M AMLH 64002).

The man in the white pinstripes does it again. The album has an exuberant feel particularly on the opening track 'Shimmie Doo Wah Sae' which has an almost Latin American flavour and ridiculous

## RUBEST OF . . .

THE RUBETTES: The Best Of The Rubettes (State EATAAT 8(2309 008))

The front cover tells you all you need to know about this album — a photo of the Rubettes as they were in 1974, with a list of their hits beside it — all those Bickerton / Waddington numbers that turned up so often in the charts in '74 and '75 — songs like 'Sugar Baby Love', 'Juke Box Jive' and 'I Can Do It', — plus three more recent self-penned tracks. The Rubettes themselves consider this era to be in the past. They want to move on to other things — and good luck to them. But most of those tracks are still good pop songs — so if you're a Rubette fan, here's your chance to catch up on the singles you missed. +++ SHEILA PROPHET



RUBETTES: moving on



LOU REED: back from the metallic wilderness

lyrics. It would make a nice single. After a promising start the second track 'Ain't No Fun Anymore' drags along a bit — Andy sounds uncomfortable trying to deepen his voice. 'Da Doo Rendezvous' has a relaxed feel with swirling strings and Andy singing a tale of woe. Guitars blend tastefully with the strings at the end. It can often take Andy six months to write a song and it shows. +++++ Robin Smith

DAVE GREENSLADE: 'Cactus Choir' (Warner K56306).

A disappointing debut solo album from the man who brought you Colosseum and Green-slade. The music is immaculate but goes round and round in ever decreasing circles and finally disappears up its own synthesizer. Sure, Dave can play keyboards, but this music to wash dishes by album is rather a waste of a fine talent. Perhaps there's a lot of people who will appreciate its Englishness. ++ Barry Cain

THE GEORGE HATCHER BAND: 'Dry Run' (United Artists UAG 29997)

George Hatcher decided against forming another boogie band in the Southern States — and they'd got enough of them anyway — and came to the UK to form a hand-picked outfit. The result is plain to see: good, solid blues and boogie. George has a compelling, gruff voice and his musicians shine — both together and on their own. There's Steve Wren's boogie-woogie piano on the gear-changing 'All Night Gambler', Terry Slade's power-charged drumming on 'Find A New Lover', and twin guitar-work from Big John Thomas and Phil Swan as they rock to a climax on 'Four O'Clock In The Morning'. As live, it sounds better

every time you here it. If you didn't know better you'd think it was on the Capricorn label — and that's a compliment. +++++ David Brown.

ASLEEP AT THE WHEEL: 'Wheelin' And Dealin'' (Capitol E-ST 11540)

This 'Western Swing' band must surely make it on this side of the Atlantic before too long. On 'Wheelin' And Dealin'', they swing through a number of classics including Bob-bey Troup's 'Route 66', Doug Kershaw's Cajun Stripper and Percy Mayfield's 'Lost Mind'. And main vocalist, Leroy Preston's compositions 'Shout Wa Hey' and 'If I Can't Love You' come across very well. OK big shot, so what's Western Swing when it's at home? How's about music that is a combination of Duke Ellington, bluegrass and traditional country? It stresses the western half of C & W and has developed as honky-tonk boogie-woogie music tempered with a jazzy feel. Try it — you might be pleasantly surprised. +++++ Jim Evans

CHI-LITES 'Happy Being Lonely' (Mercury 9100 027)

Well, wasn't mad about it. The songs were good and all professionally but there wasn't a sparkle. Side one was a bit tedious, but side two brightened up considerably. They haven't tried to do anything adventurous or especially stylish. I'd like to hear a live set — two of the songs 'Games People Play' and 'Message To The World' would, I am sure, have a lot more go in them played live. +++ Rosalind Russell

'MARCUS' (United Artists UAS 30000)

Interesting. Sounds remarkably like Sabbath/Purple school of rock at first hearing, but

it's another US hard rock ensemble out of Motor City, Detroit. They follow bands such as Blue Oyster Cult and Aerosmith with the British approach to rock and do it convincingly well. Their name comes from their leader who forsakes his soul background in favour of rock riffs and raw lyrics. Hardly unique, but interesting. +++ David Brown

'90 DEGREES INCLUSIVE' (Vertigo G30139)

At first listen this is just another example of home-grown reggae, but it's worth taking a second listen because they've got some good ideas, even if they aren't always delivered perfectly. There are a selection of good beats, though the swirling strings tend to hinder, rather than enhance. Eddie Grant's 'Stone Cold Cat' and Hendrix's 'Little Wing' are among the numbers to get the sprawling reggae treatment. You'll either love it or hate it. +++ David Brown

DAVE LEWIS: 'From Time To Time' (Polydor Super 2383 430)

OK, so my copy of this album wasn't the greatest pressing. Maybe this was the reason why it didn't click. Then it did click — it's not very good. Poppy songs for remembrance week. Simple, plain and quite boring. And why bother enclosing a copy of those lyrics? ++ Barry Cain

OLIVIA NEWTON JOHN: 'Don't Stop Believin'' (EMI AMC 3162)

Fantasy time for the boys. All of you who've ever imagined yourselves being in a situation to comfort Olivia, tune in right here. Here songs are mostly about lost loves, people walking out on her etc. The best of

+++++ Unbeatable  
++++ Buy it  
+++ Give it a spin  
++ Give it a miss  
+ Unbearable

## The Beatles' magic is still there

BEATLES: 'Magical Mystery Tour' (Parlophone PCTC 255)

What more can you say about the Beatles? This is the latest in a line of compilations of their material, and not really the best. The songs are all from the film which was shown on TV for the first time several years ago. Apart from 'Blue Jay Way', the songs are all very well known. If you were too young and missed them the first time round, this will attract you, though music has changed much since then — that's when punk meant a black polo neck sweater. I don't think much of the inset booklet — mine has already started to fall apart. But I still love 'Fool On The Hill' and 'Strawberry Fields'. +++++ Rosalind Russell

TAMMY WYNETTE: 'You And Me' (Epic EPC 81569)

I'm susceptible to a bit of sentiment now and again, but this is over the top. Pass the bucket. + Rosalind Russell

BUCKACRE: 'Morning Comes' (MCF 2771)

Just another country-rock band? I'm not sure. I don't want to write them off because I've a feeling they might make it. The band was formed in the mid-sixties in the Illinois River Valley, moved camp to Atlanta where producer Glyn Johns found them and lured them to London to cut this album. The opening track, 'Love Never Lasts Forever' is being released as a single and must have an outside chance of charting. Gentle vocal harmonies, gentle string backing and occasionally pleasant acoustic guitar work feature throughout. Strangely, the title track is among the weakest. Anyway, good luck to 'em. +++ Jim Evans



ASLEEP AT THE WHEEL: swing

# Albums

## The Tops reach out again

**FOUR TOPS: 'Super Hits' (Tamlia Motown STMA 8028)**

What a superb album! One of the year's best and far superior to anyone else's compilation (except perhaps the Beach Boys' '20 Golden Greats'). Hits date from 1965 to 1972, surprisingly only one of which made it to Number One in the charts ('Reach Out I'll Be There' in 1966). There are 17 tracks — you will already know most of them, but I'll list some: 'Bernadette', '7 Rooms Of Gloom', 'Standing In The Shadows Of Love' and 'Walk Away Renee'. Beautiful. +++++ Rosalind Russell

**NANCY WILSON: 'This Mother's Daughter' (Capitol E-ST 11518)**

Why do American stars adopt that awful schmaltzy habit of bringing their children into the act? Recently we were forced to meet Diana Ross' child during a television show which ruined her entire performance. Now Nancy Wilson spoils what might have been a nice album by sticking the most ridiculous statements on the back of the cover. I found it impossible to listen to the music after reading such slushy sentiments. Perhaps you'll have better luck. ++ Barry Cain

**DANA: 'Love Songs And Fairytale' (GTO GTLP 616)**

Dana winds her winsome way through a predictable selection of ballads, including her latest single, 'Fairytale'. Joe South's 'Rose Garden' and (surprise, surprise!) David Gates' 'If' (Hands up all those who haven't recorded it!) All fairly inoffensive — the only one I can't forgive her for is 1966's 'I'm Not In Love'. They got it right first time round, so why bother having another go? Otherwise, there's nothing new — but if Dana appeals to you, you'll probably enjoy it. +++++ Sheila Prophet

**HEATWAVE: 'Too Hot Too Handle' (GTO GTLP 613)**

Superb debut album from Heatwave, ranging from soulful ballads to hard funk. Every number has been carefully planned and skilfully produced. For a new band Heatwave are already sounding like the best America has to offer. There's a precise feel to the music not found on many British soul efforts. It's

an album with many changes of direction holding your interest all the way through. 'Boogie Nights' has a Fatback feel while 'All You Do Is Dial' runs over the tenderness. Heatwave have been packing 'em in at London's Gulliver's Club and recently they've supported the Fatback Band. Something tells me it's not going to be long before they headline in their own right. +++++ Robln Smith

**VARIOUS ARTISTS: 'Monster Soul' (DJM DJD 28031).**

An obvious follow-up to the successful 'Drivin' Soul' set issued earlier this year and containing 28 soul tracks spanning the years 1957 - 1968. This new mid-price double package has a further 28 numbers with a similar mixture of golden greats and extremely rare items. Artists include Gladys Knight and the Pips 'Operator', Patti LaBelle and the Bluebells 'Go On' (This is Goodbye) and 'Academy Award', Lee Dorsey 'Ya Ya', The Capitols 'Cool Jerk' and Sly Stone 'I Ain't Got Nobody' and 'I Can't Turn You Loose'. A definite must for any soul collection. +++ Barry Cain

**THE EXCITERS: 'Heaven Is Where You Are' (30th Century BT 472)**

After sitting through two whole sides of this stuff, I don't feel too kindly disposed towards the Exciters. If you're looking for bit of variety, forget it. There are nine tracks on this album, and they all succeed in sounding exactly the same — the same shrill voices, the same chunking beat, and even (as far as I can make out) the same tune. It's probably quite fun to dance to in a

## TALKIN' 'BOU THAT GENERATION



LOVE SCULPTURE: Dave Edmunds is on the right

**VARIOUS ARTISTS: 'My Generation' (EMI NUT 4)**

If today you could get Rod Stewart, Ron Wood, Keef Hartley, Peter Green, Terry Reid, Jon Lord, Dave Edmunds, Jeff Beck and members of Camel, Yes, Uriah Heep, Ace, Gentle Giant and Man on one LP it would be something of an achievement. In effect that's what we have here, except that at the time the recordings were made the participants weren't as famed as they are now. EMI have been dusting the cobwebs off their old tapes and come up with a compilation of legendary bands from the late

sixties. Heroes of the day were undoubtedly The Beatles and their influence is clear to see on The Gods' 'Baby's Rich', The Roulettes' 'The Long Cigarette' and The Moles' 'We Are The Moles'. R'n'B is the other trend — set with blues guitar on Love Sculpture's 'The Stumble' and Rod Stewart's 'Shake'. It's mainly interesting, a few duds, and don't expect it to live up to today's standards by the same artists. The Downliners Sect deserve special mention for being able to rhyme 'Glendora' with 'She works in the window of a big department store'. They sure don't write songs like that anymore. +++ David Brown

steamy disco on a Saturday night. Pass the aspirin, someone. ++ Sheila Prophet

**OZO: 'Listen To The Buddha' (DJM DJF 20 488)**

Hey, are you getting bored with all this pop music? Want to try something a bit different? Well, how about this — a mixture of 'West Indian Reggae

combined with the concept of Buddhism? Sounds weird, right? WRONG! In fact, the result sounds like Abba on a package holiday in Jamaica. Presumably, there's some deep, mystical message hidden in the lyrics, but without a lyric sheet, it's difficult to tell. Sorry, Buddha don't think much of this one. ++ Sheila Prophet

**FLO AND EDDIE: 'Moving Targets' (CBS 81500).**

Yes, well, very nice but nothing special. I liked their new version of 'Elenore' but they haven't made it any different from the Turtles' first. If they didn't intend to, why bother? I liked it first time round. The rest is good old rock 'n roll but wouldn't drive you to wild excesses. Next. ++ Rosalind Russell

**VARIOUS ARTISTS: 'Sun Country' (Charly 30117 Mono).**

Sun Records were more noted for their rock than their country music, but like the rock the Sun country had a distinct sound all to itself. As well as some soaring fiddles, there is some material that is more rockabilly and will appeal to rock fans as much as modern C&W followers. Despite a bill that includes Jerry Lee ('Settin' The Woods On Fire') and Johnny Cash ('Two Timin' Woman'), by far the most choice number is Ken Cook's 'Jenny', while novelty

mistake — they are mostly insipid with weak story lines and even weaker arrangements. She's included her single 'Late Night Movies', which is a mystery as it's already shown by the chart response that it wasn't a winner. The only song worth talking about is 'Devil Woman' which Cliff Richard has already claimed as his own. And to think she went all the way to Canada to produce something like this! + Rosalind Russell

**DEE DEE BRIDGEWATER: 'Dee Dee Bridgewater' (Atlantic SD 1818 0098).**

Miss Bridgewater flexes her astonishing vocal chords over a sumptuous selection of songs by such writers as Allen Toussaint 'It Ain't Easy', Peter Skellern's 'My Lonely Room' and Daryl Hall and John Oates 'She's Gone'. She is currently vowing them all in the States with her own particular brand of jazz / funk / blues and recently edged Roberta Flack out of the race for fifth place in a well known poll.

The arrangements on the album are impeccable. Just listen to the lady curl herself around the first track, a re-vamp of 'My Prayer'. The record comes complete with two versions of that particular song, the fast one an obvious single choice.

All right, so Dee Dee Bridgewater is not a name you remember with consummate ease. But you'll soon get the hang of it because she's going to be big. +++++ Barry Cain

**WILLIAM LYALL: 'Solo Casting' (EMI EMA 780)**

The former keyboard player, composer and founder member of Pilot takes off on his first solo flight. It turns out to be a smooth, trouble-free journey, no turbulence or engine failure and it lands quite beautifully with the instrumental 'Sleep'. William is both captain and cabin crew. As well as arranging, he sings and plays piano,

ARP synthesiser, percussion, organ, Fender Rhodes, tambourine, clarinet, flutes, harpichord, string synthesiser and celests. And for good measure all the numbers are self-penned. Mr Lyle has an unusual voice, the melodies are both sweet and memorable. He should soon earn his wings. +++ Jim Evans

**SOUTHSIDE JOHNNY AND THE ASBURY JUKES: 'I Don't Want To Go Home' (Epic 81515).**

Bruce Springsteen (remember him?) often made the journey cross town to the Uptage Club in Asbury Park near New York. He liked seeing the just-as-tight-you-can-make-it E Streeters who shuffled the night away in so only white men can sing the blues style. This album is a mini dedication to those days complete with Springsteen sleeve notes. Southside Johnny sings with decrepit conviction on a bunch of tracks that ooze the scotch and smoke of steamy NY nights helped out by guys like Lee Dorsey and Ronnie Spector. If you love Springsteen you'll go for this in a big way. +++ Barry Cain

**DENNIS WATERMAN 'Down Wind Of Angels' (DJM DJF 20483)**

For an actor, he makes a good showing from a singer. His strength lies in the rockers, but he falls down on the dramatic ballads. Attempts to build up his voice on 'You're A Part Of Me' don't really come off and it's a shame he fell into the trap of using female back-up voices. He could have a limited success if one of the tracks took off as a single, but a long term would involve tours. His version of 'Stuck In The Middle With You' was raunchy and tough, likewise 'Hollywood Seven'. If he ditched the fancy string arrangements and had the courage to go it as a rocker, he would fare much better. +++ Rosalind Russell



**BOB SEGER & THE SILVER BULLET BAND: 'Night Moves' (Capitol EA-ST 11557)**

Here it is — the definitive 1976 rock album, an LP that captures the essence of all that is good in mid-seventies music. 'The Fire Down Below' is a real killer, intelligent, intelligible lyrics, backed with a fervent beat. Fast tracks such as the opener 'Rock And Roll Never Forgets' are well balanced with the expressive moods of the title track and the slow and intense 'Ship Of Fools'. Bob Seger and band have just become the next big thing in the US, and as far as this country is concerned, they're on their way. It's a fine rock album by anyone's standards (and one to impress your friends with). +++++ David Brown

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**KRISTINE: 'I'm A Song' (Power Exchange PXL 003)**

This is a waste of a good voice on a poor album. The choice of songs seemed to be the biggest

**THE CLUSTER** of international fans outside the imposing London building gave the game away that there was someone very famous — or at least very nearly famous — within.

Sure enough, it was that pop globetrotter Cliff Richard, touching down in the UK for the first half of his British tour, before continuing his star trek round the world.

Since Cliff last featured in these pages he's been busy making a name for himself in Japan, America and Russia. Yes, Russia.

Cliff is quick to point out that while we may have stereotyped ideas about Russia and its folks (and vice versa), as usual things are not quite as they may seem.

They apparently went potty when they saw Cliff and show "We imagined this sort of sedate, polite Bolshoi Ballet type audience — but we were wrong," he gestures.

"By the time we reached 'Devil Woman' they were down the front of the stage clapping and cheering. And when we did some Rock 'N' Roll they loved it. It wasn't at all like you'd imagine I can tell you."

### Disco

It wasn't just the concerts that proved to be an eye-opener for Cliff:

"People will say things like 'Oh, of course, they don't listen to records much over there do they?' Well, the answer is yes, they do. Behind our hotel there was a bar — little more than a hole in the wall — playing modern — well, fairly modern — disco music until four in the morning.

"There is a kind of cultural exchange between our countries at last — I suppose that's how I got asked there — which is the only way we can rid ourselves of the

# Mr. Dreammaker drops by

## Globetrotting Cliff talks to Record Mirror before continuing his star trek around the world

bigoted ideas each has about the other."

If Cliff's Russian visit was something of a big success, then his US promotional trip was nothing less than a monster.

Now Cliff will readily admit he's taken a crack shot or two at the American market in the past, but until now he's not had too much



CLIFF RICHARD: hectic trip

success. Suddenly all that's changed too.

"I'm very thrilled that the homeland of Rock 'N' Roll has granted me a hit," he smiles.

"'Devil Woman' was the one to it."

"Of course, in the very early days we did a tour (with The Shadows, his infamous henchmen of yesteryear) and did some showstoppers, but we didn't have the full support from the record companies and so on to really make it. And anyway they had so many homegrown idols at the time we just missed out.

### Fault

"And when we next toured (at the time of the film 'The Young Ones') we emptied every theatre over there."

Not he hastens to add, through any fault of their own, just that the American people were somewhat occupied with a rather serious threat that was hanging over their heads at the time.

"It was the time of the Cuba crisis, when they were worried about the threat of a potential attack."

But now, several years on, Cliff has become something of a new fad in the States and already they are beginning to take notice of the follow up to his hit 'Devil Woman', which was another hit for him this side of the Atlantic: 'I Can't Ask For Anything More.'

"I'm glad it was with 'Devil Woman' rather than the others, that was just the right record to break with as far as I'm concerned," Cliff explains.

"I told my record company I wouldn't go to America unless something happened with this record. When I got a telegram saying it was 88 with a bullet (US chart jargon for a rising hit) it was clearly taking off, so by the time I arrived there it was higher still."

It was a hectic trip: "Nine cities in 12 days or something like that — I never stopped talking the whole of the time," he laughs. "It was a sizeable hit, not just because of the promotion, mainly because of the song I believe, but it was good to be there at the time the record was really grabbing people."

"It was amazing how many people knew me out there. Not the public as much, but the business

people. They would stroll up to me and say things like 'You're a legend', and I'd think, 'But they usually only talk about people like that when they're dead!'

"And I found myself on LP's such as 'The History Of British Rock' with songs such as 'Move It' and all those. It was quite a thrill."

One person he didn't bump into over there was his old hero Elvis.

"I have always been a fan of Elvis. He's the king as far as I'm concerned and I believe he always will be. It's never been worth trying to compete or compare with him.

### Point

"And while I think that say 'Devil Woman' is better than some of the things he has done, there have been so many more things he has done that have been better than mine what would be the point?" Cliff says with a shrug of the shoulders.

Well, Cliff is finally competing with Elton his homeground, since 'I



by David Brown

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Can't Ask For Anything More' has been picked up by several top US stations already, and even requested by some of their black music stations.

"I was lucky to do it with 'Devil Woman', Cliff reckons. "Now with the follow-up getting airplay I could have another hit there.

"I must admit it was against my wishes that they released 'I Can't Ask For Anything More' over here, I thought it was too much to have three singles taken off the same album. ('Miss You Nights' and 'Devil Woman' also came from the 'I'm Nearly Famous' LP).

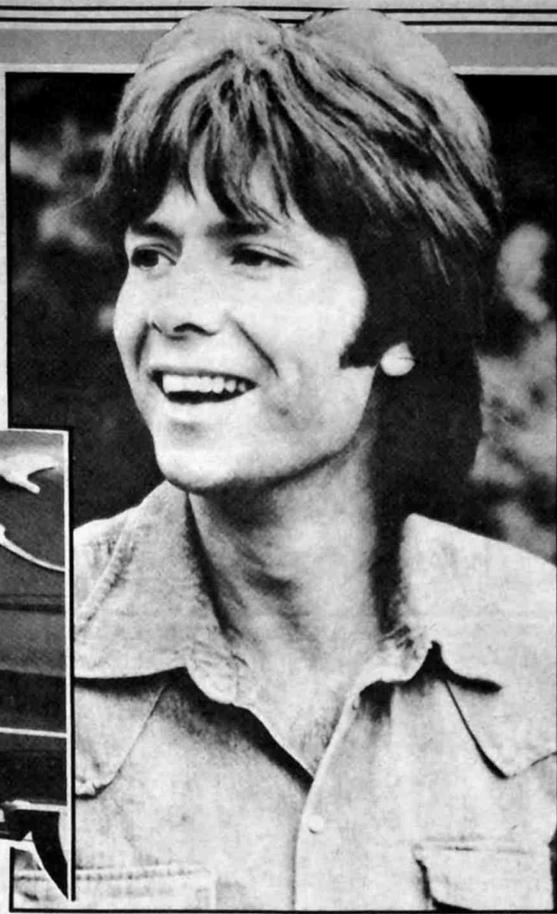
"My thoughts were that if about 150,000 people had bought the album then they weren't going to buy three singles from it too. But the marketing people said it'll be a Top 30 hit and help pick up album

sales which were dropping then, and they were right, it was a hit and the LP did pick up again!"

We won't have to wait more than a few weeks for the next Cliff single 'Mr Dreammaker', which is from his next album released in the New Year.

"There won't be more than two singles come off this album though I've made a point I think," Cliff points out.

On the road Cliff will be taking with him former Shadow Brian Bennett as drummer and musical director, plus two guitarists, bassist, keyboards players, another drummer and backing vocalists.



Cliff's last album and recent singles has certainly meant that a few people who thought Cliff had been lost to the world of light entertainment were in for a surprise at the depth he expressed and potential styles he offered.

"A couple of friends were embarrassed to go and ask for the LP you know, being used to asking only for things like Led Zeppelin, and whispered to the assistant 'It's the Cliff Richard album I want really' - can you imagine slipping a piece of paper to the assistant with the name on so no one notices what you're after.

"Being locked to that sort of position is very wrong though. Why shouldn't people buy the records they want, rather than the ones people say you should have? That situation can't be right, perhaps it will change."

**React**

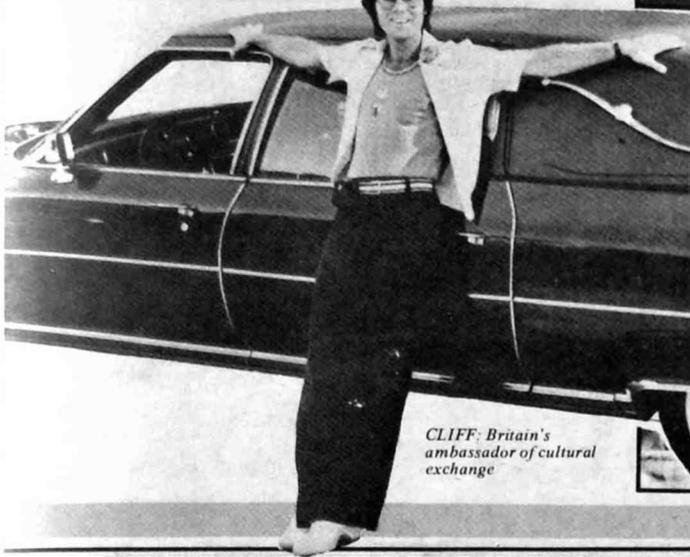
One thing that it seems has never changed for Cliff is that at heart he's still a Rock 'N' Roller.

"We do a Rock 'N' Roll medley in the act, 'Great Balls Of Fire', 'Jailhouse Rock', that sort of thing, we enjoy doing it and the audiences still react to it.

"Rock 'N' Roll has remained and we have got older. People over 40 can remember Elvis and so on, and those who are 15 are buying basically the same sort of music today.

"I like a lot of the new stuff, though not all of it. As long as it sounds good and has the excitement of the original that's all that matters.

"Today Rock 'N' Roll has become part of life - that's good - especially when it's done properly. We feature a good 12 minute chunk of rock, and are likely to continue doing so for sometime to come," Cliff assures, and adds with a grin, "Anyway, I think some of us have more right to do it than others."



CLIFF: Britain's ambassador of cultural exchange

B L U E M I N K

**BACK TOGETHER**



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TGT 119

THE NEW SINGLE FROM BLUE MINK



Apart from those who ain't got "their own minds" the Rods reckon . . .



BARRIE MASTERS: back to the Y-fronts . . .

# 'The Kids Are Alright'



. . . well wired up and . . .

## JIM EVANS gets an ear-bashing

FROM THE murky shores of a river steeped in history the rock sound of '76 has risen.

From the lands bordering the mighty estuary of Old Father Thames, Essex rock has emerged. Witness the Kursaal Flyers, Canvey Island's Feelgoods, Chilli Willi and the Red Hot Peppers and now the ones destined to outshine them all — Eddie and the Hot Rods.

So what have they got? They play raw rock, a combination of their originals plus a smattering of blasts from the past — for example Sam the Sham's 'Woolly Bully,' the Stones' 'Satisfaction,' Pete Townshend's 'The Kids Are Alright' and Sam Cooke's 'Shake' — a wide selection, you'll agree. And they get straight down to it, no messin', no long solos, their numbers rarely last longer than two minutes a piece.

Now they're crashing up the charts with their latest single, 'Teenage Depression.' They've come through the pub and support band circuit into the big league. Vocalist Barrie Masters, 19-years-old, lays it on the line. He don't mince no words either.

"Yeah, we're just off to Ireland, playin' Cork, Belfast, Dublin and Galway. We've done 'Olland and are thinkin' about America."

Are you finding the going tough, playing most nights and so on? "Not arf. It's 'ard work all right. I wouldn't mind a couple of days off. But it's gotta be good while it's goin' on. In January we're goin' to get the material together for a new album."

"Yeah, we're goin' down real well and lately the kids are really gettin' excited."

Funk rock?

"In a way we started it, but it's got this new false image. The Sex Pistols were amusin' at first, but they're so false now, just not real." Mild stuff considering the Marquee gig when the Pistols played support and damaged the Rods' PA equipment. The Rods got their own back by not paying the Pistols. Such is life. And the Damned?

"Too erratic."

"Violence? I don't think we inette much. It's the drive and excitement of our music that gets the kids goin'. Now, the old days were something — people used to throw things, bottles an' all. The police would come in an' the shows would be stopped 'arf way through. There'd be fights and the PA would get smashed. We used to get banned. There ain't nothin' like us on the Essex rock scene." You hear, David?

So how come the Thames Estuary is breeding so many rock bands?

"Coincidence, innit? You work 'arder cos there's nothin' goin' on there. It's all been exaggerated." There's no sham to the Rods, no beating about the bush. It won't surprise you to learn that among their former occupations they boast a dustman and roadkeeper.

Now for a drop more punk confusion. "Are we punk? I dunno really, it could be a compliment. I mean if the Stones were, so are we. If we get anywhere, it'll start a cult thing. Those kids who like Silk or the Rollers can't help it. They just haven't got minds of their own."

Success means fan mail, and the Rods are getting their fair share. "We've 'ad some obscene ones."

Give us a couple of examples then. "I didn't think Record Mirror wanted to know about things like that."

Go on, let's hear it. "Well, Dave got this one askin' for his inside leg measurement and we've 'ad ones from some right weirdos. A lot ask us how we get our sound together and others say 'I'm not goin' to sleep again until you play down our way again — that's nice."

The band agree they have a sixties feel to them. "We don't try to be too flash on the technical side. A lot of

groups try and it doesn't work. We just get out and do it — that's how we are. But we're not afraid to experiment, like the Feelgoods. Long songs bore us. We like to play short and punchy."

Over to guitarist Paul Gray, a lad of 18, for his views on the Rods' success.

"Everyone got a bit pissed off with what's been 'appening. There's been nothin' new since the early seventies — that's why punk's such a big thing. So many bands are doin' it now. The Kids are pissed off with the older bands, the Who, the Stones. Back in the sixties, there was a lot of other bands, like the Animals and Yardbirds. Then there was nothin' until last year. Kids like me felt they'd missed out on somethin', but now they've got somethin' they can get into. If you're a young band you know what they want. People like the Stones can't relate to the kids now, cos they're a different generation."

Get into the Hot Rods — you won't regret it.



. . . WHOOPS!

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## So what's improved?

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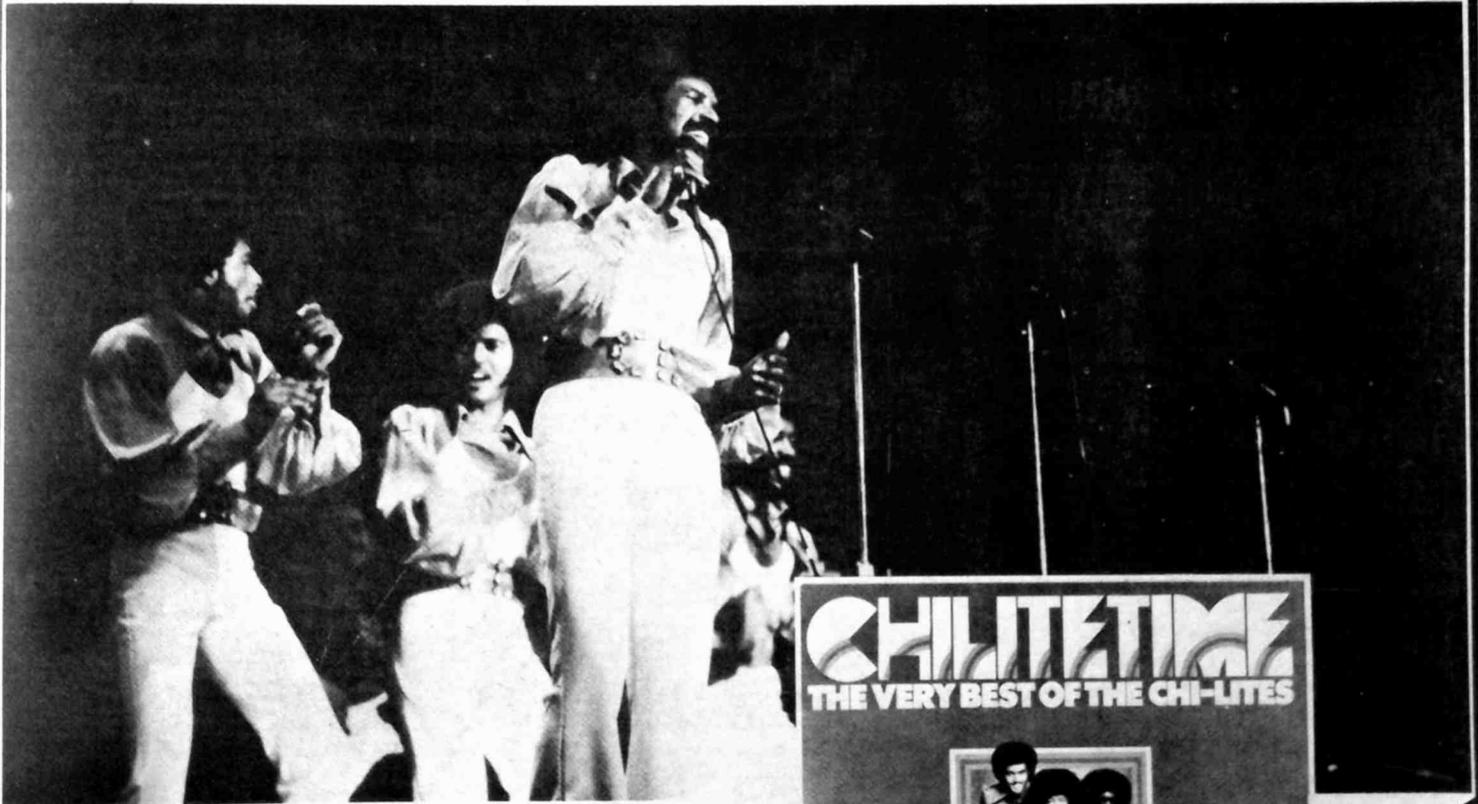
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| ⑤ Half a love                   | ⑬ Stoned out of my mind                    |
| ⑥ Too good to be forgotten      | ⑭ I forgot to say I love you till I'm gone |
| ⑦ It's time for love            | ⑮ I never had it so good                   |
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 SMASH HITS including  
 TOO GOOD TO BE FORGOTTEN  
 YOU DON'T HAVE TO GO - HO  
 I FORGOT TO SAY I LOVE YOU  
 IT'S TIME FOR LOVE - HAVE YOU

**OVER 60 MINUTES  
 PLAYING TIME**

# Upfront

Record Mirror's weekly guide to  
Concerts, TV, Radio, Books and Films



ANDY FAIRWEATHER LOW

## Wednesday

**BIRMINGHAM**, Odeon (021-643 6101), Steeleye Span / Martin Simpson.  
**BLACKPOOL**, Opera House (25252), Steve Hillage.  
**BRADFORD**, The University Strangers.  
**CHATHAM**, Central Hall (403888), David Essex.  
**DUNDEE**, College of Technology, Stray.  
**EDINBURGH**, Napier College, Silly Wizard.  
**EDINBURGH**, Playhouse (031-556 7226), Carpenters.  
**GLASGOW**, Apollo Centre (041-332 6055), Kiki Dee And Her Band.  
**LEICESTER**, Baileys (26462), Jimmy James And The Vagabonds.  
**LIVERPOOL**, Empire (051-709 1555), Wishbone Ash / Supercharge.  
**LIVERPOOL**, The University (051-709 4744), Kursaal Flyers / Burlesque.  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Vibrators.  
**LONDON**, Marquee, Wardour Street (01-437 6603), Pete Wingfield Band.  
**LONDON**, Red Cow, Hammersmith Road (01-748 5720), The Movies.  
**LOUGHBOROUGH**, The University (63171), Upp.  
**MANCHESTER**, The University (061-236 9114), Johnny "Guitar" Watson.  
**NORWICH**, University of East Anglia (52068), Man / Alkatraz.  
**NOTTINGHAM**, Hucknall and Linby Miner's Welfare, Geno Washington.

**RETFORD**, Porterhouse (4981), Max Merritt And The Meteors.  
**SHEFFIELD**, Ranmoor House, Racing Cars.  
**SOUTHAMPTON**, The University (556291), Jess Roden Band / Crazy Kat.  
**STOKE**, Jollies (317492), Cliff Richard / Brian Bennett Band.  
**WATFORD**, Baileys (39848), New Seekers.  
**WEST RUNTON**, Pavilion (203), Andy Fairweather Low.

## Thursday

**CARDIFF**, Capitol (31316), Nana Mouskouri.  
**CHEADLE**, Highwayman, Stray.  
**COVENTRY**, University of Warwick, Jess Roden Band / Crazy Kat.  
**DERBY**, King's Hall, Steve Hillage.  
**EAST MEADWAY**, Mackadoom, Geno Washington.  
**EDINBURGH**, Usher Hall (031-228 1931), Wishbone Ash.  
**INVERNESS**, Ice Rink, Roogalator.  
**ILFORD**, Lacy Lady, High Road (01-590 1193), The Damned.  
**IPSWICH**, Odeon, Van Der Graaf Generator.  
**LOUGHBOROUGH**, Town Hall (31914), Labi Siffre.  
**LONDON**, Marquee, Wardour Street (01-437 6603), Pete Wingfield Band.  
**LONDON**, Nashville, North End Road (01-603 6071), Derelicts / Vibrators.  
**MANCHESTER**, ABC (061-273 1141), Carpenters.  
**MANCHESTER**, The University (061-236 9114), Johnny "Guitar" Watson.  
**MIDDLESBROUGH**, Town Hall (45432), Kiki Dee.  
**NEWCASTLE**, City Hall (20007), Kursaal Flyers / Burlesque.  
**NOTTINGHAM**, Palais, Chi-Lites.  
**PRESTON**, Guildhall (21721), Caravan.

**ROMFORD**, White Hart, Collier Row, Flying Saucers.  
**STOKE**, Baileys (23958), Tribute To Elvis.  
**STOKE**, Jollies (317492), Cliff Richard / Brian Bennett Band.  
**SWANSEA**, Ordes Club, George Hatcher Band.  
**WATFORD**, Baileys (39848), New Seekers.  
**WEST RUNTON**, Village Inn (203), Flamin' Groovies / The Damned.

## Friday

**ABERDEEN**, The University (572751), Eddie And The Hot Rods.  
**ABERYSTWYTH**, University (4242), Surprise Sisters.  
**ANDOVER**, Country Bumpkin, Geno Washington.  
**BIRMINGHAM**, Barbarellas (021-643 9413), Johnny "Guitar" Watson.  
**BLACKPOOL**, Opera House (25252), Carpenters.  
**BRIGHTON**, University of Sussex (66755), Deaf School.  
**BRISTOL**, Colston Hall (291768), Nana Mouskouri.  
**BULTH WELLS**, Royal Agricultural Showground, Real Thing.  
**CARDIFF**, Top Rank (26538), Man / Alkatraz.  
**COVENTRY**, Lanchester Polytechnic, Main Hall (24166), Andy Fairweather Low.  
**DUNDEE**, College of Technology, Roogalator.  
**GLASGOW**, Apollo (041-332 6055), Wishbone Ash.  
**IPSWICH**, Gaumont (53641), David Essex.  
**LEEDS**, The University (39077), Kiki Dee.  
**LINCOLN**, College of Technology, Horslips / Alfalfa.  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), The Movies.  
**LONDON**, Marquee, Wardour Street (01-437 6603), Babe Ruth.  
**LONDON**, Mounthill Secondary School, Finchley, The Damned.



WISHBONE ASH

**LONDON**, Nashville Rooms, North End Road (01-603 6071), Racing Cars.  
**LONDON**, New Victoria (01-834 0671), London Wainwright III / Joanna Carlin.  
**LONDON**, North-East London Polytechnic, Livingstone House, Stratford, String Driven Thing / Junction.  
**LONDON**, Thames Polytechnic, Woolwich, George Hatcher Band.  
**LONDON**, Thames Polytechnic, Woolwich, Pink Fairies (all-niter).  
**MANCHESTER**, Free Trade Hall (061-834 0943), Steeleye Span / Martin Simpson.  
**MIDDLESBROUGH**, Town Hall (45432), Kursaal Flyers / Burlesque.  
**NEWCASTLE**, Mayfair (23109), Chi-Lites.  
**NOTTINGHAM**, Trent Polytechnic, Stretch / Hooker.  
**OXFORD**, New Theatre (44544), Van Der Graaf Generator.  
**SLOUGH**, Fulcrum Theatre, Queensmead, Alvin Stardust.  
**STAFFORD**, North Staffs Polytechnic, Labi Siffre.  
**STOKE**, Baileys (23958), Tribute To Elvis.  
**STOKE**, Jollies (317492), Cliff Richard / Brian Bennett Band.  
**SWANSEA**, Patti Pavilion, Flying Aces.  
**UXBRIDGE**, Brunel University, Flamin' Groovies / The Damned.  
**WATFORD**, Baileys (39848), New Seekers.  
**YORK**, The University (56128), Jess Roden Band / Crazy Kat.

## Saturday

**AYLESBURY**, Friars Vale Hall (88948), Flamin' Groovies / The Damned.  
**BANBURY**, Winter Gardens, Geno Washington.  
**BATH**, The Pavilion (25628), Deaf School.  
**BIRMINGHAM**, Barbarellas (021-643 9413), Horslips.  
**BIRMINGHAM**, Hippodrome (021-622 2576), Carpenters.  
**BIRMINGHAM**, Odeon (021-643 6101), Van Der Graaf Generator.  
**BRADFORD**, The University (34135), Real Thing.  
**CROYDON**, College of Technology, Doctors of Madness.  
**DUBLIN**, University College (751752), Stefan Grossman.  
**ELLON**, Town Hall.  
**JALN Band**.  
**GLASGOW**, University of Strathclyde (041-552 1270), Steve Hillage.  
**GRAYS**, State Theatre, David Essex.  
**GUILDFORD**, Technical College, Giggles.  
**LEEDS**, The University (785076), Wishbone Ash.  
**LEICESTER**, The University (50000), Jess Roden Band / Crazy Kat.  
**LIVERPOOL**, Stadium (051-236 6316), Stray.  
**LONDON**, Cart & Horses, Stratford, Streamliner.  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Meal Ticket / Dogwatch.  
**LONDON**, Hammersmith Odeon (01-748 4081), Johnny "Guitar" Watson / Surprise Sisters.  
**LONDON**, Nashville, North End Road (01-603 6071), Racing Cars.  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), The Movies.  
**MANCHESTER**, The University (061-273 5191), Kursaal Flyers / Burlesque.  
**OXFORD**, New Theatre (44544), Nana Mouskouri.  
**OXFORD**, The Polytechnic (61998), Upp.  
**PURLEY**, Tiffanys, Clodagh Rodgers.  
**READING**, The University, Union Hall (806222), Andy Fairweather Low.

**SCUNTHORPE**, Baths Hall, 5000 Volts.  
**SHEFFIELD**, City Hall (27074), Steeleye Span / Martin Simpson.  
**SLOUGH**, Slough College, George Hatcher Band.  
**ST ALBANS**, City Hall, Alberto Y Lost Trios Paranoias.  
**STOKE**, Baileys (23958), Tribute To Elvis.  
**STOKE**, Jollies (317492), Cliff Richard / Brian Bennett Band.  
**WARRINGTON**, Wilderspool Leisure Centre, Mungo Jerry.  
**WATFORD**, Baileys (39848), New Seekers.

## Sunday

**ARBROATH**, Con dor Club, Roogalator.  
**BIRMINGHAM**, Odeon (021-643 9413), Nana Mouskouri.  
**BRADFORD**, St Georges Hall (321513), Kiki Dee.  
**BRIGHTON**, Top Rank (25895), Johnny "Guitar" Watson.  
**BRISTOL**, Colston Hall (291768), Mud.  
**CROYDON**, Greyhound, Park Lane, Flamin' Groovies / The Damned.  
**DUNDEE**, Samanthas, JALN Band.  
**EDINBURGH**, Caley Cinema (031-229 7670), Kursaal Flyers / Burlesque.  
**LIVERPOOL**, Empire (051-709 1555), Steeleye Span / Martin Simpson.  
**LONDON**, Drury Lane Theatre (01-836 8108), Van Der Graaf Generator.  
**LONDON**, Rochester, Stoke Newington High Street, The Movies.  
**LONDON**, Talk of the Town (01-734 5051), Sex Pistols.  
**MANCHESTER**, Opera House (01-834 1787), London Wainwright III / Joanna Carlin.  
**SHEFFIELD**, Top Rank, Trapeze.  
**SOUTHPORT**, New Theatre (40404), Chi-Lites.  
**SOUTH HARROW**, The Farmhouse, Eastcote Lane, Racing Cars.  
**STRATFORD ON AVON**, Shakespeare Theatre (2271), David Essex.

**WHITEHAVEN**, Rendezvous Club, Mungo Jerry.

## Monday

**BRISTOL**, Colston Hall (291768), Steve Hillage.  
**CHESTER**, Quaintways, JALN Band.  
**COVENTRY**, Lanchester Polytechnic, Lecture Theatre, Ivor Cutler.  
**COVENTRY**, Lanchester Polytechnic, Main Hall (24166), Sex Pistols.  
**DONCASTER**, Baileys (67061), Johnny "Guitar" Watson.  
**DONCASTER**, Outlook (64434), Horslips.  
**GLASGOW**, City Hall (041-552 9961), Andy Fairweather Low.  
**LEICESTER**, De Montfort Hall (22850), Steeleye Span / Martin Simpson.  
**LONDON**, Nashville, North End Road (01-603 6071), The Movies.  
**LONDON**, Palladium (01-437 7373), Carpenters.  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Vibrators.  
**LONDON**, Royal Albert Hall (01-589 8212), Cliff Richard.  
**MANCHESTER**, Free Trade Hall (061-834 0943), Van Der Graaf Generator.  
**STOCKPORT**, Davenport Theatre (061-483 3801), Mud.  
**STOKE**, Jollies (317492), Chi-Lites.  
**WATFORD**, Baileys (39848), Showaddywaddy.  
**WOLVERHAMPTON**, Civic Hall (27811), Jess Roden Band / Crazy Kat.

## Tuesday

**ABERDEEN**, Music Hall (25817), Kursaal Flyers / Burlesque.  
**BIRMINGHAM**, Barbarellas (021-643 9413), Trapeze.  
**BIRMINGHAM**, Town Hall (021-236 2339), Man / Alkatraz.  
**BRENTFORD**, Red Lion, The Movies.  
**EDINBURGH**, Leith Theatre (091-552 7295), Andy Fairweather Low.  
**LEICESTER**, De Montfort Hall (22850), Nana Mouskouri.  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Shakin Stevens.  
**LONDON**, Marquee, Wardour Street (01-437 6603), Hinkleys Heroes / Razorbacks.  
**LONDON**, New Victoria (01-834 0671/2/3), Linda Ronstadt.  
**LONDON**, Palladium (01-437 7373), Carpenters.  
**NOTTINGHAM**, Trent Polytechnic (48248), Roogalator.  
**SHEFFIELD**, City Hall (27074), Kiki Dee.  
**STOKE**, Baileys (23958), Johnny "Guitar" Watson.  
**STOKE**, Jollies (317492), Chi-Lites.  
**WATFORD**, Baileys (39848), Showaddywaddy.

## READ IT!

**GET ON DOWN** / Edited by Mick Farren / Futura Dempsey & Squires £4.50  
While the music of the last decade has reflected contemporary life, so the posters connected with it have become an art style of their own.  
Some have been straightforward versions of the album covers, some have been adventurous and colourful, while others have been more simple but equally eye-catching.  
Mick Farren has assembled a fascinating collection of 95 rock posters from black and white The Who 'Maximum R&B' at the Marquee' circa 1965 to some of last year's examples.



Between the two dates are some fine examples of the poster art, with some exciting works including Dylan, Hendrix and Arthur Brown posters.

Although the £4.50 price may seem a little high, this is not only a good book for glancing through, but the posters would be very suitable for framing, making it extremely good value. But then you have another problem - wanting two copies, one to keep and one to dissect and stick on your walls. Keep saving the book tokens.  
**LED ZEPPELIN** / Howard Mylett, Panther 60p.  
Surprisingly enough this is the first book on the great rock group. Howard Mylett's paperback has not only the distinction of being the first (it won't be the last), but it also has a commendable approach and is instantly enjoyable.  
It's written by a fan for the fan, and works well.  
The author takes the story

back a useful step to the days of the Yardbirds, which was an essential chapter in the group's history and shows how Led Zep grew from 'The New Yardbirds', through their early club days, into US mass acceptance and the continuing success story up until late last year.  
Already another chapter or two could be added, and with a band such as this an up to date edition will be essential before too long.  
A brief rundown on each member is included, plus their manager and chief roadie.  
A sensible, well-priced book which will become a bible to the Zeppelin legions, and rightly so.  
**DAILY MIRROR POP CLUB QUIZ BOOK** / Edited by Maurice Kinn / Maurice Kinn Productions Ltd. 75p.

There is only one thing wrong with this book - its price. At 75p it hardly makes good value for money, even at today's prices. It's a formula-ridden concept in a very flimsy package.

## HEAR IT!

**RADIO ONE** on Saturday November 20 has 'David Soul's Top 12' (1.31 pm), Matchbox guesting on 'Rock 'N' Roll' at 5.31 pm and 'In Concert' at 6.30 pm and Kursaal Flyers and Albertos Y Los Trios Paranoias.  
Radio Clyde, also on Saturday, has Druid, a band often likened to Yes, in the studio with John MacCallman at 10.02 pm.

## SEE IT!

**LINDA RONSTADT** is seen in concert on Tuesday's (Nov 23) 'Old Grey Whistle Test'.  
Cliff Richard and the G Band are on 'Saturday Scene' (ITV, Nov 20).  
'Supersonic' on the same day has Cliff, G Band and Frankie Miller.  
Thursday's 'Top Of The Pops' (BBC1, 7.10 pm) is introduced by Kid Jensen.  
Late night Sunday viewers can see part two of 'The Devil's Music', a history of the blues on BBC1.

**THESE TWO NORTHERN SOUL SMASHES NOW AVAILABLE!**

# WILLIE MITCHELL "The Champion"

# GENE CHANDLER "There was a time"

+ On the same single

# THE ARTISTS "I'm gonna miss you"

Marketed by **DECCA**

# Upfront

## Just acting satchelly

AC/DC Hammersmith Odeon  
IS THIS the end of rock 'n' roll as we know it? Little green man in Hammersmith. "Take me to your leader, he is that AC/DC. Wow, they're really big back home."

And all they gotta do is act satchelly. The moment they broke into their opening number 'Live Wire', the audience, pretty sparse but full-blooded, erupted and spilled out of their seats to the front.

A steward scratched his head in dismay and decided to retire gracefully.

Lead singer Bon 'Girls, girls, girls' Scott then sang the mystical 'She's Got Balls'. "What's she got?" he asked the fans endearingly.

"BALLS!" they retorted Magie.



AC/DC

A cuppla toons from their new album 'Dirty Deeds Done Dirt Cheap' ensued, including the memorable 'I've Got Big Balls.'

Angus Young did what he usually does on guitar. The sweat on his brow could have filled his school cap time and time again.

The new single 'High Voltage' followed and that preceded their anthem 'She's Got The Jack', although now their popularity has increased they've dirtied it up - if that's possible.

The band's best number 'Baby Please Don't Go' is left till last. Young Angus excels himself, shoulder high on Bon he mesmerises the converted - and himself.

One long encore, and that's yer lot. No, AC/DC are far from ready for the dizzy heights of the Odeon. Okay, they may wow 'em at the Marquee but the bigger venues don't suit them - yet.

BARRY CAINE

## Roadshows



KURSAAL FLYERS: a gem of a band

### THE KURSAAL FLYERS / Uxbridge, Brunel University

PAUL SHUTTLEWORTH ain't a punk and he doesn't worship Ras Tafari. He doesn't wear an earring and he's even got a beer gut - but he's a star. The Kurasaal Flyers are simply a gem of a band. It was there for everyone to see underneath the wall-bars of the Brunel gym.

They're showmen and their songs are simple but clever. The Kurasaals are all about stage presence and rapport with the audience. Shuttleworth smiles a lot and the kids do likewise.

Their entrance was just like a scene out of the Good Old Days. 'My Old Man Said Follow The Van' jangled out of the PA as they bounded on stage. Shuttleworth looking like a cross between a wartime spy and Little Richard, while Vic Collins chose an Hawaiian shirt complete with garland, and Richie Bull seemed straight cut out of the Maltese Falcon.

'One Armed Bandit' opened the set, closely followed by 'Ugly Guys' where the ever-starting Collins showed that he knew his way round a pedal steel guitar and then it was 'Yellow Sox'. All good stuff.

Shuttleworth really won the audience over with 'Pocket Money' and then he was off to change into his Come Dancing tuxedo for 'Two Left Feet'. Eat your heart out Peter West.

Guitarists Collins and Graeme Douglas were, how you say, duelling on 'Band On The Stand' from their new album 'Golden Mile', and Richie Bull did his banjo solo spot, 'Chocs Away.'

On stage the Kurasaals are the complete opposite of techno-flash rock. Sure, they go in for the visuals (Shuttleworth leans on a bar for 'Drinking Socially') but the music is straightforward. They don't mean to kid anybody.

Two tried and tested winners, 'Cruisin' For Love' and 'Speedway' (crash helmets on) came before their new single 'Little Does She Know' which, Shuttleworth assures everybody, is in the charts at number 120 with a bullet. The Kurasaals as a hit parade band?

If there was a band guaranteed to give you a good time and send you home smiling, it's the Kurasaal Flyers. Miss them at your peril.

BARRY FLATMAN

## Roberta knocks 'em dead

ROBERTA FLACK: London, New Victoria

THE GENERAL feeling after the Roberta Flack concert on Wednesday night seemed to be one of surprise. Completely winning over the audience who had gone expecting a less brilliant show her choice of material was superb and her singing band tight and balanced.

At times she reminded me of Aretha Franklin, although her voice is smoother and less emotional. I liked her original version of 'Just Like A Woman', which wandered on through the different levels of feeling and brought a new light on the pop version of the song.

Featuring a fair amount of new material, taken from her new album which should be out before Christmas. She also sang the title track - 'Why Don't You Move In With Me'. It's a soft, persuasive song and would make a lovely single. Also from the new album, a Christmas song - '25th Of Last December'.

She didn't indulge in much chat, but swung from song to song with hardly a break. Which is more than can be said for 'Killing Me Softly' which was instant success with the audience. Two of the highlights were 'Suzanne' and 'Reverend Lee', giving more to 'Suzanne' than I would have thought possible.

It's a song that's been maulled by every aspiring dramatic singer, but few could carry it off like Roberta Flack. She dropped her tambourine into the piano to fill out the sound and her voice did the rest, soaring through the rest, expanding it and shaping it to the mood. It was

incredible.

'Rev Lee' was something else again. Coming on as a sextet, describing Satan's daughter as a big black lady with a 38 inch chest, a neat 22 inch waist and, Lord Bless me, 49 1/2 inch hips. The story of the Rev Lee's seduction was drawn out and used to give the band a chance to show off their individual talents.

The only song she didn't do that I missed was 'Jesse', the Janis Ian song. I believe the audience at the early concert was luckier and got it for their encore.

ROSALIND RUSSELL

### SHERBET/London

POPULATED BY a mainly Aussie audience, London's New Victoria was a home from home for Sherbet. Despite a hit single it wasn't a sell-out.

Anyone who didn't go missed a fine performance. The band were nervous after fairly uneventful concerts in the North, but they put on a well-paced show. They've incorporated a variety of styles and tread a strange path between MOR and hard rock. Still, if you play talent, Australia perhaps you have to provide something for everyone.

'Blues Walkin' began the set, Garth Porter in sailor suit laying down a march-like keyboard beat before Daryl Braithwaite opened with his gripping vocals. His voice has great depth, with an ability to suddenly switch to falsetto as on 'Child's Play'. 'Lady of the Night' was an emotional ballad featuring an uplifting brief guitar solo. 'If I Had My Way' (the band's next UK single) was a disappointment, lacking the punch of 'Howzat'. Still after a few listenings views might change. 'Hollywood Dreaming' featured Garth Porter on vocals and the number climaxed with smoke bombs. After 'Howzat' it was rock 'n' roll to the end, including a rendition of Elvis's 'You Ain't Nothing But A Good Dog'. The crowd rushed to the front and bopped away.

ROBIN SMITH



ROBERTA FLACK

LINDA RONSTADT London

'IT'S QUIET here, nobody yells or anything,' giggled the lovely Linda a third of the way through her set at London's New Victoria.

The audience were somewhat restrained. Perhaps, like me, they were in awe at this talented young lady's performance. Her singing, her beautiful girl-next-door looks and her bubbling character would have captivated the most hostile of audiences.

Dressed in blue jeans and a skimpy white top, she was equally at home singing buddy Holly's 'That'll Be The Day', a powerful version of 'The Tracks Of My Tears' or 'You're No Good'. She can adapt to country, rock or ballad and puts her heart into them all.

The show had many moving moments, not least when, accompanied just by Andrew Gold on piano and bathed in blue spotlights, she sang 'It's Not Losing You'. Equally beautiful was 'Hasten Down The Wind', the title track from her last album.

Linda hardly paused at all between numbers, keeping her rapport with the audience to a minimum. Having introduced her musicians, notable among whom were the aforementioned Andrew Gold and Dan Dugmore on pedal steel playing, Linda gradually built the show to a climax. In 'You're No Good' they were really getting it

together and the noise level increased as she let her hair down and fairly ripped into 'Heatwave'.

With the last notes, she smiled a toothy smile, waved and went. For the inevitable encore she chose 'It's Only Love'. But this couldn't be it. She'd yet to do 'Desperado', the one they all wanted to hear. Sure enough, that was number two.

JIM EVANS

### WOODY WOODMANSEY'S U-BOAT/London

U-BOAT SURFACED at the Marquee last week to play a tight and powerful set. Woody, you may recall, was drummer in Bowie's backing band, 'Spiders From Mars'. In February of this year, he formed U-boat and bought himself what is reckoned to be the largest drum kit in the world.

The five-piece band aren't over-adventurous, playing a mixture of rock, dance and blues numbers. But they do it well and are obviously well-rehearsed.

Their opening number 'All Clear' set a fast pace and was followed by 'Just Like A Movie Star' which featured some excellent guitar work from Martin Smith, the group's axeman. 'Suffragette City', from the Ziggy Stardust album, received the loudest cheer of the evening, but I was hoping for a rather different arrangement to the original. Much of the Stardust phase of Bowie has rubbed off on vocalist Phil Murray. Sporting a green streak in his hair, he struts, poses and taunts the audience delivering the goods with a clear, strong voice.

Keyboards player Franke Marshall looks not unlike a Wurlz doing some free-lance, but he has a fair pedigree, having played with the Rolling Stones, Chuck Berry, Little Richard and Deep Purple, and seems to fit in well.

Their new single 'U-Boat' is not their strongest - I'd prefer to see them release 'Ooh La La', a faster-moving and catchier song. For the encore, U-Boat played a brief snatch of

genuine rock 'n' roll before a nasty fight broke out amongst the punters, bringing what was otherwise an enjoyable evening to an unfortunate close.

JIM EVANS

### THIN LIZZY: Hammersmith

WHAM! THE audience were up and on their feet and to the front of the Odeon before you could shout L-I-Z-Z-Y. The bouncers were dumfounded, there was nothing they could do. The whole of the stalls surged forward. One bouncer looked to his mate, shrugged his shoulders, raised his eyes to the heavens and walked away, defeated.

Monday was not only going to be Thin Lizzy's night, it was also the audience's.

Opening with 'Jailbreak' the band were greeted with the best reaction I've ever seen at the Odeon. They moved through their numbers at lightning pace and when they came to 'The Boys' and 'Rosalie' it was time for the audience to join in. Singing, dancing, fists in the air and imaginary guitar playing.

Phil Lynott, leading the band and the audience in vocals, Brian Robertson and Scott Gorham on sizzling guitars plus the superb Brian Downey on drums, played till the sweat ran down their legs.

Audience participation time again, as they sang along on 'Baby Drives Me Crazy'. Then Lizzy were off but not for long - they were soon back for 'The Boys Were Wondering How You And The Girls Are Getting Home Tonight'. Then to the final encore, a climax to end all climaxes, 'The Rocker'.

If you missed it, I feel sorry for you but don't worry - there's a live album to follow their current 'Johnny The Fox' album.

At the end, there were about 30 people that went home unhappy, the bouncers. The other 3,000 were astounded. Me? My feet were aching, not from standing, from stamping my feet on the ground.

ALF MARTIN



# 'SUCH A LOVELY NIGHT'

Sunfighter - "Such A Lovely Night." Harmonies that would do the Beach Boys proud backed by a funky beat. The lads should break with this one.

-RECORD MIRROR 5/11/76

Sunfighter - "Such A Lovely Night." Full marks for effort. A catchy hook embellished with Queenish-type overdubs.

-MELODY MAKER 5/11/76

such a great single

EMI 2553



RM takes a look at the new entries and the

# Breakers Yard

breakers behind the singles chart

## SBQ—SATISFACTION GUARANTEED



SUTHERLAND BROTHERS AND QUIVER

LESS THAN a year ago Sutherland Brothers and Quiver were seriously, if briefly, considering going their separate ways. After almost three years of effort, two SBQ albums and two singles which just missed the charts, the group found themselves with no recording contract, no manager and had seen its personnel shrink from six to four.

Weighing up the pros and cons of splitting the band, Iain and Gavin Sutherland, Tim Renwick and Willie Wilson decided that although there was more money to be earned as songwriters and session musicians, the satisfaction of making music together far outweighed the immediate financial benefits.

They made the right choice. Witness their singles 'Arms Of Mary' and the successful album, 'Reach For The Sky' and their current breaker 'Secrets'.

### Attention

Sutherland Brothers and Quiver joined forces in December '72. Iain and Gavin, after working in local bands in the Stoke-on-Trent area, came to London and after a while secured a contract with Island Records. After two albums as a duo, they decided they needed more instrumental backing.

Their songs were, by now, attracting

much attention in the biz. (More recently, note Rod Stewart's recording of Gavin's 'Sailing,' one of his earliest compositions).

At the same time as the Sutherlands were looking for a band, it so happened that a group called Quiver were dissolving. Quiver had been formed by Tim Renwick and Canadian songwriter Cal Batchelor. Working their way through various line-ups, they'd settled down with drummer Willie Wilson and bassist Bruce Thomas. To cut a long story short, Batchelor cried off and the Sutherlands and Quiver joined forces.

### Disastrous

Things happened fast for the new combination. Their first single, '(I Don't Wanna Love You) But You Got Me Anyway' made the American Top Twenty. They toured there supporting Elton John and their second single 'Dream Kid' almost charted in Britain.

But their career went off course. A second tour of the States was a disastrous affair, bass player Bruce Thomas had quit by now and Gavin took his place on bass. Keyboard player Pete Woods left and wasn't replaced. Despite the turmoil, the Sutherlands continued to write good stuff.

They recorded 'Reach For The Sky' and were snapped up by CBS. The rest is very recent and familiar history.



THE SANDPIPERS

## Sandpipers: Ten of the best

ON THE tenth anniversary of their first ever hit 'Guantanamera' appearing in the British Top 10 charts, the Sandpipers have just achieved their first British hit of the seventies with their version of 'Hang On Sloopy'.

The Sandpipers are Jim Brady, Richard Shoff and Gary Duckworth. They met as members of the Los Angeles based Mitchell Boys' Choir. After some time playing together at various US night spots and spells with a couple of record companies, they cut 'Guantanamera' which was later to be a hit world-wide.

"We didn't become the Sandpipers until 20 minutes before the record was cut — a secretary from the record company did the honours," recalls Jim.

"Our sound is a melodic mixture of taste, pride, simplicity and universality," says Richard.

"And that is what our audiences respond to."

They sing in 11 different languages and, among other places, have played Venezuela, Brazil, Hawaii and Hong Kong. Asked to account for their appeal, they explain, "It's our basic love of music. We respect our audiences and we let them know it. It's very important to us that when people leave a Sandpipers concert they leave in a good, positive mood, with the feeling they've been entertained not just tolerated. This is what music means to us and this is our message."

This summer, the Sandpipers undertook their first ever British tour, culminating in a season at London's Talk of the Town and a 60-minute BBC-TV special.



DARYL HALL & JOHN OATES

## Hall and Oates: the stuff of fantasies

acts including David Bowie. By the following summer they had their follow-up album 'Abandoned Luncheonette' in the can and with their hit single 'She's Gone' they were established on the music scene.

Their third album 'War Babies' marked a change. "We had these songs with these very synthetic, mutated lyrics and we figured that Arif wasn't the right sort of producer for that music. We thought about it and decided to experiment with Todd (Rungren). It is a whole conceptual thing."

They returned to Los Angeles and joined RCA records in spring 1975. Their music now is not laid back West Coast sound but 'dynamic city music'. When they came to London in '75 they were just a minor cult, but packed out London's New Victoria Theatre and were given a standing ovation. They returned to the UK in May 1976 for their first major tour here and they'll be back again in January for a 15-day tour.

Their current single, 'Rich Girl' is taken from their latest album, 'Bigger Than Both Of Us'.

DARYL HALL and John Oates grew up in the suburbs of Philadelphia. They didn't know each other, but shared the same ambitions and fantasies... of being stars in a (rock 'n' roll?) band.

It was logical that Master Daryl should choose music as his career. His mother was a musician and he took piano lessons from an early age. He wasn't interested in much else so he was packed off to music school, spent his afternoons listening to Carl Orff and the evenings with Smokey.

He got himself involved with a few small bands and played on his first hit record with the Electric Indian, a little ditty called 'Kemo Sabbe' — memorable only for the fact that it was an early example of the Philadelphia Beat. Later he worked with a Philly production company doing A & R, songwriting and, in general, learning about the music industry. Among his early work was as a session musician on some early Stylistics' records.

Master John got his musical education from strumming out basic chords on a neighbour's guitar and singing Elvis songs in the schoolyard, though when he went to Temple University, it was to major in journalism.

When he met Master Daryl, any ideas he had of becoming a Woodward or a Bernstein went by the board. Daryl was by that time in a band called Gulliver and he persuaded John to join, though he never became a regular member. When the band went on tour, John stayed behind.

When Gulliver returned from their travels, they split up. John and Daryl decided to become a duo and worked the clubs around Philadelphia. "We were singing every permutation of two part harmony you could figure out. We were doing solo songs, harmonies, background and lead at the same time."

But as yet, all was not well, as Daryl explains: "I had always been in a rock band and suddenly I was sitting on a stool. I felt ridiculous." But the addition of a drummer didn't help. They were suffering from a severe attack of identity crisis. They went west to California, signed with Atlantic and in 1972 rolled back east to New York.

Their first album 'Whole Oates' was a collection of the best songs they had at the time and was produced by Arif Mardin of Atlantic. They got a band together and went on the road, playing support to a number of

## Scottish cowboy? — Simply Devine!



SYDNEY DEVINE Scottish country and western singer who does impersonations of Elvis? Meet Sydney Devine, about to chart with 'The Last Kiss'.

Sydney's albums sell like hot cakes in Scotland, Ireland and Northern England and he has notched up one million sales in total. He plays to sell-out audiences up and down the Scottish coasts, and his Sunday night country show on Radio Clyde draws an average of 200,000 listeners. At his first London appearance in September at the Queen Elizabeth Hall he received a rapturous reception.

A Scottish country and western singer is still a bit hard to swallow, but Mr Devine has proved you don't have to be born in Nashville to croon with the best of them.

"I started singing young at the age of 12. I did a summer season with the White Heather Group in

Northern Ireland during the school holidays. That was my first professional engagement. Then I got a juvenile lead in a Scottish musical 'Wild Grows The Heather' when I was fifteen, so I just left school and went straight into London's Hippodrome (now the Talk of the Town). They said the show would last three or four years; it lasted about four months."

He was out of work at the tender age of 15. At the same time, a youth from Memphis was splitting the world open with a tune called 'Heartbreak Hotel'. Jumping on the Elvis bandwagon, young Syd purchased a guitar and started doing his Presley imitations. After his Elvis bit, Syd toured South Africa with Andy Stewart where he cut an LP of country songs. He was now well on his way.

Further words from Sydney MacHillibilly: "People say to me, as a country and western singer, why don't I go to Nashville and record. Why do that? Most of the acts from Nashville don't have the record sales I have in Britain. I can get as good a sound — not a Nashville sound, or even an out- and -out country sound — but a great sound in the studios here."

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30th Liverpool, The Empire

### DECEMBER

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11th London, Shaftesbury Theatre



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# Disco Kid

by JAMES HAMILTON

## New Spins

**WILLIE MITCHELL:** 'The Champion, Pts 1/2' (London HLU 10545). Forget it — this much sought old instrumental whomper stomper is a stone smash! Try sitting still to this!

**BARRABAS:** 'Check-mate' (Atlantic K 10716). Sprightly classic funk reactivated after a near miss earlier this year. Dotry it.

**ULTRA FUNK:** 'Gotham City Boogie' (Contempo CS 2100 / 12 inch CX 14). Driving long 5/31 re-tread of the old Batman theme, full of fast funky rhythm like Jaws.

**LIQUID PLEASURE:** 'Take A Little' (Midland Int MID 3). Derivative but madly happy fast charming jigster, worth trying.

**JESSE GREEN:** 'Flip' (EMI 2564). Good if obvious follow up, similar strong and speedier rhythm.

**WEBSTER LEWIS:** 'Theme' (Epic EPC 4758). Luscious instrumental hustler, destined to be a terrific mixer!

**RUBY KEELER & DICK POWELL:** '42nd Street' (UA UP 36190). Sensibly edited, this 1933 tapdancer is the Busby Berkeley number that I've been using at MoR gigs for years.

**THE MOUSE FACTORY:** 'Minnie's Yoo Hoo' (Buena Vista BV 3, via Pye). Another MoR must, it's crazy Walt Disney fun with Charleston-ish beat.

**MIKE OLDFIELD:** 'Fortsouth (Virgin VS

## Willie's whomper stomper

163). Stately hornpipe high jinks for Christmas frolics.

**ANDY STEWART:** 'Blow Blow My Kilt Awa' (EMI 2556). Och aye the noo, it's a jolly jig!

**BAND OF THE BLACK WATCH:** 'A Scottish Medley' (Spark SRL 1147). Useful singalong for such Scots as know the songs.

**PRYDE:** 'The Funky Beggarmen' (Polydor 2058793). Bagpipes and synthetics aren't ideal partners but will please some.

**RUDY & THE RIALROS:** 'Christmas Trees Will Fall' (Gull GULS 46). Great '50s-style slow lurcher with Wolfman Jack dialogue and ringing phones.

**JALN BAND:** 'Life Is A Fight' (Magnet MAG 78). More like before, again with unnecessary lyrics.

**SALSOUL ORCHESTRA:** 'Nice 'N Naasty' (Salsoul SZ 2011, via RCA). Typical NY disco chugger with Silver Convention - type chix and Jaws bass.

**SILVER CONVENTION:** 'Everybody's Talking 'Bout Love' (Magnet MAG 81). Tinny strings and "knock knock" lyrics — kinda trite, but flipped by the good slow 'Thank you Mr. DJ'.

**TINA CHARLES:** 'Dr Love' (CBS 4779). Rather static jiggy blubber, overshadowed by the 4.45 Brass Construction - type instrumental 'Boogie-thon' on her new LP.

**THE G. BAND:** 'Lay Your Love On Me' (CBS 4710). With 'Makes You Blind' a US disco smash, their CBS debut is a less exciting bouncy vocal thunker.

**GROUCHO:** 'The Old Days' (Charly CS 1018). Continental-type deep voiced 'send-up slowie, and a rave-up Italiano flip for MoR fun!

**CANDI STATON:** 'Run To Me' (Warner Bros K 16838). Already much used by DJs as 'Young Hearts - Part 2', which it is.



CHRIS HILL: The boss of the lot

## If you want to get ahead get a polythene dustbin liner

SEARCH THOUGH we may for original DJs, the fact remains that you can't beat the boss — and boss of the funky club jocks is still CHRIS HILL. Star of 'Renta Santa' and now 'Bionic Santa', Chris is resident most nights at Ilford's Lacy Lady, out to the East of London, where he has a loyal crowd of freakily dressed dancers who lap up the clever way he changes the sound of every record with echoing flutes and spontaneous raps. ('Sorry, there's no Swing revival this time around!')

Unfortunately, it's the way that Chris's crowds dress that attracts the attention of the media usually, so here is some warning of what the papers will be showing once 'Bionic Santa' is the hit it's bound to be.

Everyone at the Lady is heavily into the Punk look, and many are festooned

with chains, safety-pins, rubber dummies, scissors, and all sorts of things hanging from their earlobes. PVC 'Flash Gordon' tops tend to be paired with pegged 'Ali Baba' pants, or with trousers turned into a plus-four effect by knitted woollen leg-warmers.

If they don't get their PVC tops from Image in Chatham, many of them make T-shirts out of polythene dustbin liners — others wear pyjamas, while quite a few 'Tiger Skin' tops with scooped necks are about. Winkle-pickers, wing-tips or fancy sandals complete the effect, which is topped for the blokes by neatly parted and brushed back shortish hair.

I know, that sounds just like your mate round the corner — but that's the point, isn't it? But I'll bet there's thousands who have yet to even dream of looking like that!

## DJ Top Ten

CHRIS HILL — who else? — supplies both the chart and the mixes this week, as featured on his funky nights at Ilford's Lacy Lady.

- 1 CAR WASH, Rose Royce US MCA
- 2 TEN PER CENT, Double Exposure US Salsoul 12-inch
- 3 BOOGIE NIGHTS, Heatwave GTOLP
- 4 WELCOME TO OUR WORLD, Mass Production US Cotillion LP
- 5 SPRING AFFAIR, Donna Summer GTOLP
- 6 HEY HUGH WHAT YOU SAY COME ON, Roy Ayers US Polydor
- 7 GAMIN' ON YA, Parliament US Casablanca LP
- 8 I WISH, Stevie Wonder Motown LP
- 9 LET'S GET IT TOGETHER, El Coco US Avi 12-inch
- 10 HA CHA CHA, Brass Construction UALP

### BREAKERS

- 1 COMIN' ROUND THE MOUNTAIN, Funkadelic US Warner Bros LP
- 2 YOU'LL NEVER FIND ANOTHER LOVE, Stanley Turrentine US Fantasy LP
- 3 I DON'T KNOW WHAT'S ON YOUR MIND, Spider's Web US Fantasy

## DJ Hotline

**BONEY M** 'Daddy Cool' (Atlantic) is hitbound with John Daylight (Affair, Swindon), Mike Stewart (Glasgow), Rob Harknett (Roydon), Jonny King (Scamps, Bristol), Bill Cooper (South Shields), Lindsay Rogers (Ludlow), Charlie Hanna (Hull), Steve Ingram (Weybridge), Mike Clark (Windmill, Copford), Johnny Diamond (Brighton, Jay Jay Sowers (Hotel De Croft, Dalry), Jeff Davis (Welwyn), Fred Stevenson (Glasgow) and more... Jay Jay joins several on **BRENDON** 'Gimme Some' (UK), while Jeff and Fred go on **ROSE ROYCE** 'Car Wash' (US MCA) with Capuchino (Bromley), Jon Taylor (Cromwell, Norwich) ranged against Mark Rymann (South Wales club), Stuart Hodgson (Raques, Wakefield) and others on **ROSE ROYCE** 'Put Your Money Where Your Mouth Is' (MCA) marked lack of interest in either 'Hang On Slop!' this week... **BILLY OCEAN** 'Stop Me' (GTO) gets Colin McLean (Shuffles, Glasgow), Tom Amigo (Cardiff M Discos), Nick Bryant (Plymouth), Brian Cardno (Tiffanys, Berwick), Steve Tong (Cottingham), Ray Jones (Southport)... Ray joins Trevor John (Redeye Disco, Wolverhampton) and Les Spaine (Timepiece, Liverpool) for **KEITH BARROW** 'Precious' (CBS)... Les's other hot tips are **JB'S WEDGE** 'Bessie' (US Brownstone), **LEON HAYWOOD** 'The Street Will Love You To Death' (US Columbia), **LUTHER** 'Funky Music' (US Cotillion), plus of course **BRASS CONSTRUCTION** and **MASS PRODUCTION**... RCA could have a Tavares if they hurry with **DOUBLE EXPOSURE** '10 Per Cent' (US Salsoul)... **DR BUZZARD** 'I'll Play The Fool' (RCA) struggles on for Jeff Thomas (Penthouse, Swansea), Ken Russell (Tiffanys, Grimsby), Clive Barry (Manchester).

## Mix-master

THIS IS Chris's 'Mix For All Seasons'! Waiting until it gets to the slow doodling outro link, he mixes Donna Summer 'Spring Affair' (GTO LP) into Heatwave 'Boogie Nights' (GTO LP), and then if he's in the mood carries on with James Brown 'Get Up Offa That Thing' / Release The Pressure' (Polydor LP) / Roy Ayers 'Hey Hugh What You Say Come On' (US Polydor) / Mass Production 'Welcome To Our World' (US Cotillion LP).



TINA CHARLES

## Disco Dates

**THURSDAY (Nov 18):** The Damned play punk rock at Ilford's Lacy Lady, High Road, Seven Kings, where (seriously) you won't be allowed in if not wearing PVC, chains and safety-pins! John 'Kojak' Harvey takes his Soul Show to Evesham's Marine Ballroom; Tony Barnfield spins Soul every Thurs and Sunday at South Harrow's Circle, Shaftesbury Circle; Chi-Lites hit Nottingham Palais.

**FRIDAY:** Johnny Guitar Watson is at Birmingham Barbarella's, Chi-Lites are at Newcastle-upon-Tyne's Mayfair, and John Hamlyn does the Funky Penguin behind Andy Cassidy at London's Sundown, Charing Cross Road.

**SATURDAY:** UA's Nicky Sands is bringing T-shirts, 'Brass Construction 2' albums and other goodies to a promotion night at Ian Levine's gig, Blackpool's Mecca, tonight and tomorrow (Sun); Radio London's Robbie Vincent appears at Soul Of The South, Court Ballroom, Mount Pleasant, Tunbridge Wells; Exciters play Retford's Porterhouse; Heatwave hit Hartlepool's Gemini; David Brooks spins Abba, funk and Greek knees - up at Muswell Hill's Birdnest, North London.

**SUNDAY:** Exciters join Keith Minshall at Edinburgh Tiffanys for a Northern Soul all-dayer; JALN Band visit Samantha's, Dundee; Soul Sam and other jocks have a Northern all-dayer at Sheffield Bailey's.

**MONDAY:** Jeff Thomas makes it Funky Black Monday every week at Swansea's Penthouse club; JALN Band hit Chester's Quantways; Jimmy James does Purley Tiffanys; Johnny Guitar Watson is at Bailey's, Doncaster.

**TUESDAY:** Slimline Capuchino does his funny voices every Tuesday at the Black Bull, Lewisham; Richard Searing and others spin Northern Soul at Caroline's, Manchester, in Deansgate; Johnny Guitar Watson is at Bailey's, Stoke-on-Trent.

**WEDNESDAY:** The Wild Wax Show rocks 'n bops at Tumbledown Dick's, Farnborough; JALN Band play Kettering's Free Wheeler; Johnny Guitar Watson is at Bailey's, Hull; Terry Lennaine is funky every Wednesday at Birkenhead's Hamilton Club in Henry Street, where on Dec 14 he's running a huge NSPPC Charity Xmas Party — with JALN Band, star guests, Les Spaine and EMI freebies — a few tickets left from Terry at BBC Radio Merseyside, in return for a new toy on the night.

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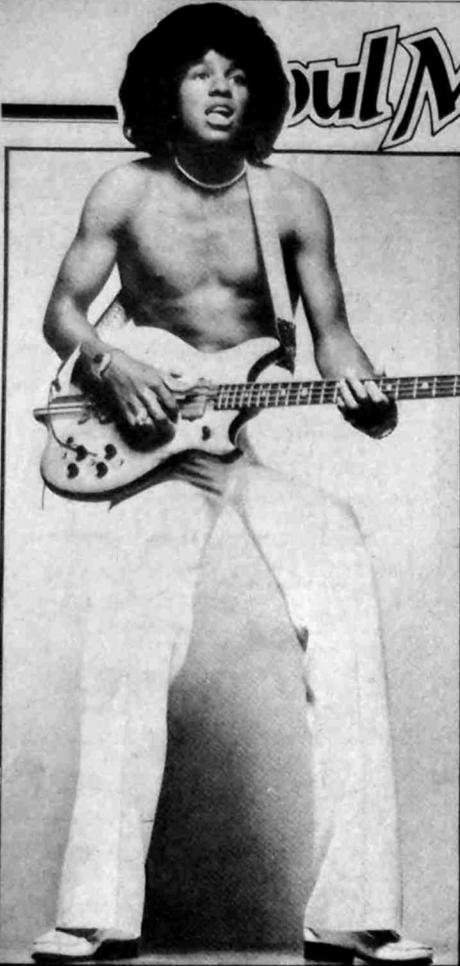
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# Soul Mirror by ROBIN KATZ



JERMAINE JACKSON: a farmer at heart

## JERMAINE JACKSON

# The name of the game

JERMAINE JACKSON got on the phone last week but I don't think he was alone. There was another voice on the line, that of Motown's almost equally famous PR Bob Jones. But was Jones on the line during the duration of our chat? I'll never know. But it felt suspicious.

Controversy surrounds Jermaine, his decision to stay with Motown as his family moved to the Epic label. From years of being groomed for interviews all of The Jacksons remain pleasant interviews, but hardly exciting. You're not going to get anything too revealing from any of them much less over the phone when someone protective might also be listening.

### Anxious

Jermaine, now 21, is married to Hazel Gordy the daughter of Berry Gordy Jr. and is due to become a father in January. Jermaine would like twins, otherwise he'd like a daughter. "If it's a boy, I'll be disappointed. We'd like to have a big family, maybe adopt a few kids. But all this waiting, I'm not sure if I want to go through this again. I'm very anxious."

Jermaine and Hazel are currently accounting for ranch property in California and possibly sharing a horse studding operation with Barry White. "You talk about the changes we've experienced since moving out west from our original home of Gary, Indiana," said Jermaine happily. "And this is it. I love the big open spaces in the west, the ranches, the horses and the farmland. I'd be very happy to settle down on a farm and try to be self sufficient, grow our own stuff you know? You can't tell, maybe I'm really a farmer at heart. I'd like to have a full stable of horses and teach my kids how to ride them, give them responsibility so they can handle things on their own at an early age."

Jermaine should know about responsibility at an early age. After all he was performing professionally at a very early age. "Gary wasn't that bad", he said of his

industrial beginnings. "If it weren't for that we'd never have started singing and would never have got out. I get a lot of mail from would-be groups and singers. They send me their tapes and pictures of themselves. I just tell them what we learnt early on. Keep at it and your time will come. Everyone has their time."

Which brings us to Jermaine having his time and doing his own thing. Now Jermaine has always been the heart throb of young American girls. The fact that he's managed to get married and stay popular is to his credit. But Jermaine did not make his first solo album solely to appeal to the younger fans. "My Name Is Jermaine" is a well produced effort aimed at disco and a little more.

It must feel awfully strange to be on your own. And one of the album cuts is a bass solo, least any of you out there forget that Jermaine is a pretty good bass player. But he hasn't worked on anyone else's album with the skill.

"Well, I did a couple of cuts on Diana Ross' album called 'Diana'. But I'm trying to build my own sound, really. Also I'm branching out into more production and writing really. I admire people like Elton John and Paul McCartney because of their abilities to spread out and be accepted. That's what I want to do. The idea is to grow and grow. And even if you work behind the scenes (like Smokey Robinson who is a Motown Vice President) you still keep your music."

### Talent

Motown buffs will immediately notice a new and unfamiliar batch of names as writers and arrangers on Jermaine's new album. Just who are Michael Smith, Grew Wright, Truman Thomas and Mike Sutton? Friends that Jermaine has brought into the company. Motown, he reports of the new wave of talent is really moving and Jermaine has a place in the building where there's a small piano for him to tinker on. "It's really no office", he laughed. "Because I work at home."

Jermaine's also in the co-production stage of his next album. Like so many

other people put in the same position, he's finding it a bit hard to be objective of his own work.

"Now I understand why it takes so much longer when you're doing it yourself. I listen and I listen and then I like it, then I don't like it, then I change. I can't tell what will sell. I leave that up to outsiders. Jermaine says he's "happy to learn anything" from old pros like his father - in law, and "glad to do everything" to try something new. "I love to write and produce and hopefully I'll have a chance to do so."

While his brothers galavant about on their second television show and a summer full of concerts, Jermaine will shy away from live work to continue his education of behind the scenes work. He doesn't anticipate any concert work for several years yet. There's a family to be involved with, horses to buy and train and songs to be written.

"The next album is going to be great," reports Jermaine. "Not that this one wasn't good, you understand, but I'm learning more". Well, the men don't know the little girls understand.

# Chart Chat

Newly gold albums in the States include Hall and Oates' 'Abandoned Luncheonette', Box Seag's 'Silk Degrees' and The Bee Gees' 'Children of The World'. The Brothers Johnson's 'Look Out For Number One' has gone platinum. Three newly-minted gold singles include Rick Dees' 'Disco Duck', Andrea True's 'More More More' and Tavares' 'Heaven Must Be Missing An Angel'. New Gate Brothers' album produced by Memphis veteran Steve Cropper... expect an album shortly from Pete Carr. The Muscle Shoals session guitarist who's played with everyone from Paul Simon through Millie Jackson and Wilson Pickett...

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"If I Were A Carpenter"  
 IF I were a carpenter (yea, yea, I know, you'd be president of the United States) . . . Anyway, if I were one, I'd need a toolbox full of tools and some extra equipment, like a ladder. Of course it would have to be a musical ladder, as in 'Up The Ladder To The Roof' by The Supremes. If I were a Carpenter and you were filling my tool box with musical needs, list me ten items like the one above. The most useful lists win a construction box of prizes:  
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# Mailman

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

## 'Sexist dancers' make me mad

'TOP OF THE Pops' should be taken off the air because it is too sexist. All we get are female dancers for a bunch of randy men. It's just not fair — we girls deserve something as well. And I'm not referring to

### STAR LETTER — wins £3

that effeminate bunch in Ruby Flipper, but some real good lookers. Janet Bolland, Kent

### Ignored

WHAT EVER happened to David Cassidy? People are ignoring his great talents, but his records are full of meaningful lyrics and his voice is superb.

Disgusted Cassidy freak, Herts.

### Double up

WHY DON'T record companies lower the price of their albums? That way they could double the amount they sell. I know

people who can only afford one LP a month because they're too expensive. A music lover, Surbiton.

### Gnashers

I DON'T know why Sheila Prophet complains about the Osmonds' gnashers — as she calls them. If I had nice teeth like the Osmonds I'd be very proud. Is Sheila jealous or something? A devoted Osmonds fan, Grimshy. ● Yes

### Stunaways

I'M ANGRY about the way some critics have treated the Runaways. I went to see both their gigs at the Roundhouse and they played like true professionals. To the critics I say if you were 16, female and on your first British tour, could you make an audience scream like BCR fans? Thank you Runaways, for a truly great show. Barry Hoad, Surrey.

### Boyce's boast

I'D LIKE to congratulate Max Boyce for an amazing show at the London Palladium. He put his heart and soul into it and it was an unforgettable experience. How many artists can boast a five minute standing ovation? Toll over Shirley Bassey, Max Boyce is the new Welsh superstar. Gaynor Luck, Gwent.

### No violence

I THOROUGHLY disagree with reader Julia Springate who says she's been to violent concerts. I've never witnessed any violence — in fact I've ended up making lots of friends. I've been to see a whole range of groups from Alex Harvey to



I'M AMAZED that just because reader Shirley Lynn doesn't like Brian May's beard she refuses to go and see any more Queen concerts. How can a few hairs on someone's chin stand in the way of the appreciation of good music? Living in Belfast, where we are always short of groups, I'd go and see Queen even if they sprouted two heads each. A loyal subject, Belfast.

AC/DC and come away unscathed. Is she starting the violence herself? Rod Jacquest, Ascot.

### No chance

I AGREE with David Hunt's letter saying fans aren't giving David Essex a chance. I've been to one of his concerts and there was so much screaming you couldn't hear him. David must be very annoyed that all his deep thoughts are going to waste. Janice Ginn, Eastbourne.

### Fresh

CONGRATULATIONS to the Who. 'Substitute' sounds as fresh today as when it was first released. Barry Harlow, Bracknell.

### Appealing

IT'S ABOUT time people recognised the talents of Buster. I saw them recently at Plymouth Top Rank and they were absolutely fantastic. They may be considered a teeny band but they can turn their hand to anything. Their appeal is very wide - ranging — some of the audience was well over 20. Sharon, Liverpool.

### Sold out

ON HIS last British tour, Steve Harley said he would return to play the Chancellor Hall, Chelmsford. That was two years ago and since then he's never returned. It seems that Steve is just another star who's sold out. Rob, Essex.

## Bye bye baby Ian

THANK GOD Ian Mitchell has left the Bay City Rollers. He had no personality and when I saw the group live he wasn't playing very well. I don't really think he left because life was getting too hectic — he just wasn't a very capable musician. Jill Clarke, Norwich.

NOW THAT Ian Mitchell has left the Bay City Rollers why don't they bring back Alan Longmire? The band were at their peak when he was with them and being the eldest he could guide them along the right lines. The new Roller looks exactly like Ian. I hope he's not like him in personality. Susan Wyatt, Langley.

### Hand jibe

I WOULD be interested to know what Dominic Grant of Guys 'N' Dolls has against the New Seekers. In every interview he never fails to jibe them. I would like to inform him that the New Seekers are all accomplished musicians and great entertainers while Guys 'N' Dolls are still apprentices. Trevor Wright, Belfast.

### Foreigners

BRITAIN'S CHARTS seem to be taking on a distinctly foreign flavour with the likes of Demis Roussos, Abba and Pussycat. Still I suppose with so many other foreign imports flooding in it's only natural, but how long before we have a Japanese Number One? W. J. Thomas, Glasgow.

### Squeaker

WHAT IS Leo Sayer playing at? I hardly recognised his voice on You Made Me Feel Like Dancing. It sounds as though he's been castrated — I wish he'd go back to his clown days. Geoff Hinchliffe, Renfrew.

### Our Juice

I THINK it's about time you got rid of Juicy Lucy. She prides into people's lives and says some very nasty things. Eve Droppa was bad enough but Lucy can be even more outrageous. Suzanne Fairley, Middlesbrough.

### Boycott

IN ORDER to get bands actually touring, why don't we boycott the big gigs and refuse to pay the extortionate prices for tickets? It would soon bring them back to the universities and halls. Pete McCafferty, Barnes.

# Super stars

**SCORPIO**  
(Oct 24 to Nov 22)  
You're dreaming of a white Christmas, isn't everybody? But don't forget the one who matters most.

**SAGITTARIUS**  
(Nov 23 to Dec 21)  
Tall dark and handsome — and it ain't a glass of Guinness. It's a potion that'll go to your head much quicker, so if you're wobbly on the pins this weekend don't blame the crystal balls.

**CAPRICORN**  
(Dec 22 to Jan 21)  
Cruisin' and floozin' is great for the time being. Make it last as long as you can — who cares if your nearest and dearest looks like Jaws.

**AQUARIUS**  
(Jan 22 to Feb 18)  
So what's the matter with you? Practising for your part in the nativity play ain't going to make you a star. It's not even going to make you glow. Get out there and kill 'em baby.

**PISCES**  
(Feb 19 to March 20)  
I wouldn't say you were a hypochondriac, but one sneeze and you're heading for the intensive care. C'mon softy, chuck in the Lemsip and live a little.

**ARIES**  
(March 21 to April 20)  
Talking to the moon only gets you looked up. Try confiding in your closest buddy and you'll feel a whole lot better.

**TAURUS**  
(April 21 to May 21)  
No good leaving it to someone else — that horrible job has to be tackled soon. But there's sugar with the pill. Someone is thinking of an extra special Chrissy present for you.

**GEMINI**  
(May 22 to June 21)  
If you're not worrying about your in-growing toenails, it's the neighbour's cat. For goodness sake, relax!

**CANCER**  
(June 21 to July 22)  
Love might be a prima donna, but there's no reason for it to mess you around. Toss your head, swing the hips and turn the charm on elsewhere.

**LEO**  
(July 23 to Aug 23)  
Taking a motor bike to bits might seem the most fascinating way to spend Saturday afternoon, but a loved one has something else in mind.

**VIRGO**  
(Aug 24 to Sept 23)  
One of these days, you'll do something mad — and feel a lot better for it. Until then, why not practise being just a little outrageous.

**LIBRA**  
(Sept 24 to Oct 23)  
Whatever you're being driven up the wall by, make sure it's classy.

# 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.

### U Boat

I'D LIKE to know the line up and history of U Boat? Trevor Griffiths, Newcastle.  
Drummer Woody Woodmansey (an ex-Spider From Mars) formed the band in February, 1976 and he boasts the biggest drum kit in the world. Phil Murray is U Boat's vocalist. 22 years old he's also been an actor and appeared in the television series 'Bill Brand'. Phil Plant is on bass and joined his first band when he was 13. He makes some weird and wonderful sounds by using a pitar a twin-necked, V-shaped instrument. Frankie Marshall is on keyboards and has played with Marc Bolan, the Rolling Stones and Deep Purple. Martin Smith is U Boat's guitarist. He used to be in Charlie who supported bands including the Who and Bad Company.

### Our Rod

COULD YOU please tell me Rod Stewart's fan club address. I. Snelor, Fife, Scotland.  
● Write to Rod Stewart, c/o Riva Records, 90 Wardour Street, London W1.

### Rick rock

I WOULD like the address of Rick Wakeman's fan club. Mark Wells, Rayleigh, Essex.  
● Rick doesn't have a fan club but you can write to him at AM Records, 136-140 New King's Road, London SW6.

### Twiggers

DOES TWIGGY have a fan club? Twiggy fan, Liverpool.  
● Not at the moment.

### Carps

CAN YOU give me the address of the Carpenters fan club and are Richard and Karen married? Susan Fletcher, Basingstoke.

● Write to Carpenters Fan Club, P/O Box 1064, Downey, California. No, Karen and Richard are brother and sister.

### Showaddy

COULD YOU give me the address of Showaddywaddy's fan club? Pat Hill, Milton Keynes.

● Write to SAAN Artists Management, Cavendish House, Crossgate, South Shields, Tyne and Wear.

### Climax

CAN YOU tell me the Climax Blues Band's line up and when they formed? Patrick Stevens, Gosport.

● They are Derek Holt Bass, Richard Jones keyboards, Peter Haycock lead guitar and John Cuffley drums. They were formed in Stafford in 1968.

### Buster fans

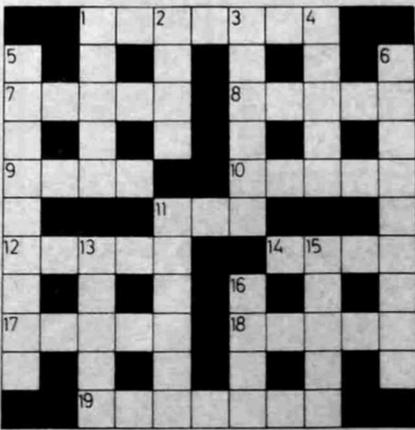
PLEASE COULD you tell me Buster's fan club address? Buster fan, Haslington, Essex.

● Write to Maureen at P/O Box 4, Liverpool, L4 3AR.

# Discword

### ACROSS

- Three Bs form a top group (7)
- Dr Funkenstein has more than one (5)
- Elton John said goodbye to her before Jean (5)
- 'It's All Now' (Charlie Rich) (4)
- Perfect change for Delia (5)
- Don McLean's American dish (3)
- Mr Broughton? (5)
- Gary Glitter was the leader of it (4)
- There's a message in their music (5)
- Frampton comes it! (5)
- They never get into the album charts! (7)



### DOWN

- Rock that's Rolling? (5)
- Two Spanish ones, perhaps (4)
- Miss Tyler is lost in France. (6)
- ... while Doctor Mercer is holding Mel (5)
- Barclay James Harvest has a month added on (9)

- Rory, the Calling Card man (9)
- A place like Folsom (6)
- Homely green stuff (5)
- A hit? Wrong, completely wrong (5)
- Not John, but the other Mr Denver (4)

### LAST WEEK'S SOLUTION

- ACROSS: 4 Voyage. 6 Feel. 7 Ke-el. 8 Cherry. 9 Black. 10 Stars. 13 Nadine. 15 Ohio. 16 Dean. 17 Rodney.  
DOWN: 1 Powell. 2 Peace. 3 Bear. 5 Affection. 6 Fleetwood. 11 Rained. 12 Tears. 14 Alex.

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from you. My interests include music (pop, pop oldies, organ, classical), electronics, photography, cinema, etc. (not keen on disco). Well now that you've read my ad, please answer it enclosing photo. London / anywhere — Box No. 901R.

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**MAKE THE FASTEST SALE** with a HI - FI Weekly Classified. Britain's only weekly hi-fi mag brings you buyers for your unwanted equipment faster than any other mag. — Ring 01-439 4061 to find out how to advertise for £1 with HI-FI Weekly's special offer.

**LYRIC WRITERS!** Turn your words into popular songs. Details SAE — 20 Comberford Road, Tamworth, Staffs.

**SPARE GEAR?** Now HI-FI Weekly gets you the fastest results in the business for only £1. Yes for a limited period it buys a 3-line classified in Britain's only weekly hi-fi mag. — Phone 01-439 4061, now.

**LYRICS INVITED**. Composing recording promotion submit to: Donovan Meher, Excel House, Whitcomb Street, London WC2 7ER.

**Attention LYRIC Writers!** make the most of your material. Details SAE, 1 Aggemmon Road, London NW6.

**SONGWRITERS**. BE SEEN AND HEARD. Recorded Tape and Manuscript of your song for 15.75. Send Tapes / Lyrics and FE £10. Climax Music, 74 Laverder Hill, Enfield, Middx.

**RECORD RAVE-UP** Over 100,000 Brand New Single Records featuring pop, jazz, groups, soul etc etc. Hit records by renowned artists.

Unbelievable and Unrepeatable Value! Fantastic opportunity for Discos, Clubs, Shops, Collectors, etc. Box of 100 ass't £5.00 Carriage paid. Box of 250 ass't £10.00 Carriage paid. Money refunded if you not delighted. Mail your order now! (C.O.D. Extra).

**B. B. Adams, Guildhall Hill, Norwich NR1 1TG. Tel. (0603) 72129/74813**

**Wavelength No. 7** Now on sale the November edition of the international magazine for radio listeners. Featuring Radio Dutch Radio, Sensational audience survey results, shortwave news, free classified advertisement for all radio fans and a FREE JINGLE record! Send 50p for a copy (including postage): WAVELENGTH 77 NEW BOND STREET LONDON W1

**Sell your unwanted Hi-Fi gear Advertise for just £1**

Ring this number today for details: 439-4061-7

**Your deepest emotions REVEALED!**

New from Switzerland. A recording that interprets a whole spectrum of your feelings. It's an exclusive piece of jewellery with the sound of an emotional recording on an all-processed chrome on gold track tape. A perfect Christmas gift. 12" vinyl. £2.95 + 30p p.a.p. ONLY.

Send to: Record & Tape Exchange, 90 Goldhawk Road, Shepherd's Bush, London W12. Tel. 01-749 2930.

**2 HUTCH** £1.10p EACH - 25p TOTAL ORDER

**3 STARSKY** £1.10p EACH - 25p TOTAL ORDER

\*NEW No 4 POSTER 95p + 25p TOTAL ORDER

Also Starsky & Hutch illustrated screen printed one-piece T-shirts £1.75 + 25p. 10p each extra shirt. Also Real photo Key Rings 65p each from.

**CARDS & POSTERS 22 MOORE STREET BIRMINGHAM 4**

**STARSKY & HUTCH Colour Posters**

**Silver or Gold FINISH UNISEX RAZOR BLADES**

ONLY 25p PER SHAVE

FREE CHAIN WITH EACH PENDANT

Terrific trend setters at unbeatable low prices. Be the first in your set to wear the latest in fashion jewellery.

Hurry your order to day. They make a sensational Christmas gift. Money refunded if not delighted. (Immediate despatch from)

**CASS MAIL ORDER (RM7)** 66 Briar Road Shepperton, Middx

**For details of advertising in RM telephone 01-439 4061**

**STARSKY & HUTCH Colour Posters**

**2 HUTCH** £1.10p EACH - 25p TOTAL ORDER

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**CARDS & POSTERS 22 MOORE STREET BIRMINGHAM 4**

## SMALLS—order form & advertisement rates

**Rates and Conditions**

Under the headings: **FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT**, and other trade announcements.

**8p per word** Under the headings: **SPECIAL NOTICES, PERSONAL, TUITION, RECORDING**, and other trade announcements.

**10p per word** **TRADE ADVERTISEMENTS** unless otherwise stated.

**10p per word** After first two, all words in BOLD type.

**5p per word extra** **BOX NUMBERS** Allow two words plus 40p service fee. **SEM-DISPLAY** advertising.

**£5.00** per single column inch. **SERIES DISCOUNTS**: 5% for 6 insertions, 7% for 13 insertions, 10% for 26 insertions, 12% for 52 insertions.

All Publishers reserve the right to withdraw advertisements at their discretion.

PLEASE PUBLISH my advertisement under the heading \_\_\_\_\_ for \_\_\_\_\_ insertion(s) commencing issued dated \_\_\_\_\_ to cover the cost, made payable to **RECORD MIRROR & DISC**.

I enclose a cheque/postal order for \_\_\_\_\_ to cover the cost, made payable to **RECORD MIRROR & DISC**.

**ALL SMALL ADS MUST BE STRICTLY PRE-PAID**

Name \_\_\_\_\_

Address \_\_\_\_\_

Send completed form to: Small Ads Dept M, RECORD MIRROR & DISC, 12 Sutton Row, London, W1.

**Record Mirror & Disc for the best results**

**Computer Dating** Find Friendship, Love or Marriage. Dateline. Future's largest most successful and reliable service (for all ages) in all areas. — Send for free colour brochure & details Now. — Dateline Dept (RM) 1, 23, Abingdon Road, London W8 1H. Tel. 01-937 6503.

