

Australia 35c South Africa 30c

# RECORD MIRROR & DISC

January 24 1976  
12p

# SAILOR

bubble at the  
top

PAGE 7

# PAUL SIMON

not so  
crazy  
after  
all

PAGE 8



colour poster of **SLIK**

# BARBARA DICKSON

her new look

PAGE 14

# British Top 50 Singles

1	1	BOHEMIAN RHAPSODY, Queen	EMI
2	2	GLASS OF CHAMPAGNE, Sailor	EPIC CBS
3	3	MAMA MIA, Abba	Epic
4	4	IN DULCE JUBILO/ON HORSEBACK, Mike Oldfield	Virgin
5	16	LOVE MACHINE, Miracles	Tamla Motown
6	8	KING OF THE COPS, Billy Howard	Penny Farthing
7	17	WE DO IT, R. & J. Stone	RCA
8	7	WIDE EYED AND LEGLESS, Andy Fairweather Low	A&M
9	15	LET THE MUSIC PLAY, Barry White	20th Century
10	25	MIDNIGHT RIDER, Paul Davidson	Tropical
11	5	ART FOR ART'S SAKE, 10cc	Mercury
12	39	FOREVER AND EVER, Slik	Bell
13	9	ITCHYCOO PARK, Small Faces	Immediate
14	27	EVIL WOMAN, Electric Light Orchestra	Jet
15	19	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
16	37	LOVE TO LOVE YOU BABY, Donna Summer	GTO
17	6	LET'S TWIST AGAIN/THE TWIST, Chubby Checker	London
18	20	DO THE BUS STOP, Fatback Band	Polydor
19	12	GOLDEN YEARS, David Bowie	RCA
20	22	MILKYWAY, Sheer Elegance	Pye
21	21	GET IT TOGETHER, Crispy & Co	Creole
22	41	ANSWER ME, Barbara Dickson	RSO
23	46	SUNSHINE DAY, Osibisa	Bronze
24	11	THE TRAIL OF THE LONESOME PINE, Laurel & Hardy	UA
25	28	BOTH ENDS BURNING, Roxy Music	Island
26	33	NO REGRETS, Walker Brothers	GTO
27	13	IF I COULD, David Essex	CBS
28	38	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	CBS
29	42	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
30	-	BABY FACE, Wing & A Prayer Life & Drum	Atlantic
31	10	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
32	40	DEEP PURPLE, Donny & Marie Osmond	MGM Polydor
33	47	THE OLD RUGGED CROSS, Ethna Campbell	Philips
34	50	HOW HIGH THE MOON, Gloria Gaynor	MGM Charles
35	44	DRIVE SAFELY DARLIN', Tony Christie	MCA
36	24	YOU SEXY THING, Hot Chocolate	Rak
37	26	FIRST IMPRESSIONS, Impressions	Curton
38	-	LOW RIDER, War	Island
39	-	LIES IN YOUR EYES, Sweet	RCA
40	35	TEARS ON THE TELEPHONE, Claude Francois	Bradley's
41	48	GOD'S GONNA PUNISH YOU, Tymes	RCA
42	-	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
43	43	DREAMS OF YOU, Ralph McTell	Warner Bros
44	-	SQUEEZE BOX, Who	Polydor
45	-	MOONLIGHT SERENADE (maxi single), Glenn Miller	RCA
46	45	I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra	Reprise Warner Bros
47	-	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
48	-	WEAK SPOT, Evelyn Thomas	20th Century
49	-	HONEY I, George McCrae	Jayboy
50	49	DANCE OF THE CUCKOOS, Band of the Black Watch	Spark

# RECORD MIRROR & DISC

## Star Breakers

- 1 RODRIGO'S GUITAR CONCERTO D'ARANJUEZ, Manuel & The Music Of The Mountains. EMI
- 2 SOMETHING'S BEEN MAKING ME BLUE, Snookie RAK
- 3 I LOVE MUSIC, O'Jays Philadelphia
- 4 18 WITH A BULLET, Derek Harriot. Trojan
- 5 JUST ONE LOOK, Faith Hope & Charity. RCA
- 6 HURRICANE, Bob Dylan CBS
- 7 DECEMBER '63', Four Seasons. Warner Brothers
- 8 GROW SOME FUNK OF YOUR OWN, Elton John. DJM
- 9 LADY, Supertramp. A&M
- 10 ONCE A FOOL, Kiki Dee. Rocket

## Yesteryear Charts

### 5 YEARS AGO

- 23rd January 1971
- |    |    |                                   |                  |
|----|----|-----------------------------------|------------------|
| 1  | 1  | GRANDAD                           | Clive Dunn       |
| 2  | 4  | RIDE A WHITE SWAN                 | T. Rex           |
| 3  | 3  | WHEN I'M DEAD AND GONE            | McGuinness Flint |
| 4  | 5  | I'LL BE THERE                     | Jackson Five     |
| 5  | 11 | APEMAN                            | The Kinks        |
| 6  | 2  | I HEAR YOU KNOCKING               | Dave Edmunds     |
| 7  | -  | MY SWEET LORD                     | George Harrison  |
| 8  | 19 | AMAZING GRACE                     | Judy Collins     |
| 9  | 17 | YOU DON'T HAVE TO SAY YOU LOVE ME | Elvis Presley    |
| 10 | 15 | BLACK SKIN BLUE EYED BOYS         | The Equals       |

### 10 YEARS AGO

- 23rd January 1961
- |    |    |                                 |                         |
|----|----|---------------------------------|-------------------------|
| 1  | 3  | KEEP ON RUNNING                 | The Spencer Davis Group |
| 2  | 1  | DAY TRIPPER, WE CAN WORK IT OUT | The Beatles             |
| 3  | 5  | MY SHIP IS COMING IN            | The Walker Brothers     |
| 4  | 7  | LET'S HANG ON                   | The Four Seasons        |
| 5  | 3  | WIND ME UP                      | Cliff Richard           |
| 6  | 12 | SPANISH FLEA                    | Herb Albert             |
| 7  | 4  | THE CARNIVAL IS OVER            | The Seekers             |
| 8  | 9  | A MUST TO AVOID                 | Hermans Hermites        |
| 9  | 6  | THE RIVER                       | Ken Dodd                |
| 10 | 8  | TILL THE END OF THE DAY         | The Kinks               |

### 15 YEARS AGO

- 21st January 1946
- |    |   |                            |                  |
|----|---|----------------------------|------------------|
| 1  | 1 | POETRY IN MOTION           | Johnny Tillotson |
| 2  | - | ARE YOU LONESOME TONIGHT   | Elvis Presley    |
| 3  | 2 | I LOVE YOU                 | Cliff Richard    |
| 4  | 8 | PEPE                       | Duane Eddy       |
| 5  | 3 | SAVE THE LAST DANCE FOR ME | The Drifters     |
| 6  | 7 | PORTRAIT OF MY LOVE        | Matt Monro       |
| 7  | 6 | COUNTING TEARDROPS         | Emile Ford       |
| 8  | 5 | PERFIDIA                   | The Ventures     |
| 9  | 4 | IT'S NOW OR NEVER          | Elvis Presley    |
| 10 | 9 | BUONA SERA                 | Acker Bilk       |

## UK Soul Top 20

- |    |    |                                    |                                 |
|----|----|------------------------------------|---------------------------------|
| 1  | 2  | LOVE MACHINE                       | Miracles                        |
| 2  | 1  | DO THE BUS STOP                    | Fatback Band                    |
| 3  | 3  | LOVE TO LOVE YOU BABY              | Donna Summer                    |
| 4  | 4  | WALK AWAY FROM LOVE                | David Ruffin                    |
| 5  | 5  | IT SHOULD HAVE BEEN ME             | Yvonne Fair                     |
| 6  | 6  | LET THE MUSIC PLAY                 | Barry White                     |
| 7  | 9  | WE DO IT RIGHT                     | R. & J. Stone                   |
| 8  | 7  | FIRST IMPRESSIONS                  | Impressions                     |
| 9  | 8  | GOD'S GONNA PUNISH YOU             | Tymes                           |
| 10 | 20 | I WANNA DO SOMETHING FREAKY TO YOU | Leon Hayward                    |
| 11 | 15 | I'VE GOT THE NEED                  | Chuck Jackson                   |
| 12 | 13 | LET'S TWIST AGAIN                  | Chubby Checker                  |
| 13 | 18 | TURNING POINT                      | Sam Cook                        |
| 14 | 17 | THE NIGHT AWAY                     | Staple Singers                  |
| 15 | 14 | LET'S DO IT AGAIN                  | Staple Singers                  |
| 16 | 14 | SPELLBOUND                         | Tamiko Jones                    |
| 17 | 9  | HOOKED FOR LIFE                    | Trammps                         |
| 18 | 10 | ONCE YOU HIT THE ROAD              | Bobby Womack                    |
| 19 | 17 | FLY ROBIN FLY                      | Wendell Lee                     |
| 20 | 19 | JIMMY MACK                         | Martha Reeves and The Vandellas |
| 21 | 19 | YOU SET MY HEART ON FIRE           | Time Charles                    |

## US Soul Top 20

- |    |    |  |                                |
|----|----|--|--------------------------------|
| 1  | 1  | WAKE UP EVERYBODY (Part 1)                                 | Harold Melvin & The Blue Notes |
| 2  | 2  | SINCE A SONG   | Earth, Wind & Fire             |
| 3  | 3  | LOVE TO LOVE YOU BABY                                      | Donna Summer                   |
| 4  | 5  | TURNING POINT  | Tyrone Davis                   |
| 5  | 9  | INSEPARABLE  | Natalie Cole                   |
| 6  | 7  | ONCE YOU HIT THE ROAD                                      | Dionne Warwick                 |
| 7  | 3  | WALK AWAY FROM LOVE  | David Ruffin                   |
| 8  | 6  | YOU SEXY THING   | Hot Chocolate                  |
| 9  | 8  | FREE RIDE  | Tavares                        |
| 10 | 10 | MAKE LOVE TO YOUR MIND                                     | Bill Withers                   |
| 11 | 11 | LOVE MACHINE Part 1  | Miracles                       |
| 12 | 18 | LOVE OR LEAVE  | Spinners                       |
| 13 | 14 | THEME FROM "S.W.A.T."                                      | Rhythm Heritage                |
| 14 | -  | SWEET THING  | Rufus featuring Chaka Khan     |
| 15 | 13 | WHERE THERE'S A WILL THERE'S A WAY                         | Bobby Womack                   |
| 16 | -  | SWEET LOVE   | Commodores                     |
| 17 | 17 | "THEME FROM MAHOAGANY" (Do You Know Where You're Going To) | Diana Ross                     |
| 18 | 12 | I LOVE MUSIC (Part 1)                                      | Barry White                    |
| 19 | -  | LET THE MUSIC PLAY   | O'Jays                         |
| 20 | -  | LOVING POWER   | Impressions                    |

## Record Mirror & Disc/BBC Chart

Supplied by British Market Research  
 Bureau / Music Week  
 US chart supplied by Billboard  
 UK Soul Singles by Blues & Soul  
 UK Disco Chart compiled from nation-wide DJ returns

# British Top 50 Albums

1	1	A NIGHT AT THE OPERA, Queen	EMI
2	4	24 ORIGINAL HITS, The Drifters	Atlantic
3	47	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
4	2	40 GREATEST HITS, Perry Como	K-Tel
5	10	OMMADAWN, Mike Oldfield	Virgin
6	11	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
7	12	ATLANTIC CROSSING, Rod Stewart	Warner Bros
8	3	WOULDN'T YOU LIKE IT, Bay City Rollers	Bell
9	8	THE BEST OF, Stylistics	Avco
10	6	MAKE THE PARTY LAST, James Last	Polydor
11	27	GREATEST HITS, Barry White	20th Century
12	30	SHEER HEART ATTACK, Queen	EMI
13	18	TUBULAR BELLS, Mike Oldfield	Virgin
14	29	THE VERY BEST OF ROGER WHITTAKER	Columbia
15	25	THE SINGLES 1969-1973, Carpenters	A&M
16	13	ALL THE FUN OF THE FAIR, David Essex	CBS
17	19	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
18	15	WISH YOU WERE HERE, Pink Floyd	Harvest
19	16	GET RIGHT INTAE HIM, Billy Connolly	Polydor
20	28	ROLLED GOLD, Rolling Stones	Decca
21	5	40 GOLDEN GREATS, Jim Reeves	Arcade
22	-	THE HISSING OF SUMMER LAWNES, Joni Mitchell	Asylum
23	21	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
24	-	STAR TRACKING '76, Various	Ronco
25	7	FAVOURITES, Peters and Lee	Philips
26	32	MOTOWN GOLD, Various	Tamla Motown
27	38	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
28	31	ONE OF THESE NIGHTS, Eagles	Asylum
29	20	SHAVED FISH, John Lennon Plastic Ono Band	Apple
30	23	ALL AROUND MY HAT, Steeleye Span	Chrysalis
31	34	BEDTIME STORIES, Judge Dread	Cactus
32	40	BREAKAWAY, Art Garfunkel	CBS
33	35	QUEEN, Queen	EMI
34	17	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
35	42	CRISIS? WHAT CRISIS? Supertramp	A&M
36	39	SIREN, Roxy Music	Island
37	24	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
38	9	40 SUPER GREATS, Various	K-Tel
39	41	YOU ARE BEAUTIFUL, Stylistics	Avco
40	26	ELTON JOHN'S GREATEST HITS, Elton John	DJ/M
41	45	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
42	-	DESPERADO, Eagles	Asylum
43	46	HORIZON, Carpenters	A&M
44	48	BAND ON THE RUN, Paul McCartney and Wings	Apple
45	37	ONCE UPON A STAR, Bay City Rollers	Bell
46	36	VENUS AND MARS, Wings	Apple
47	44	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
48	50	QUEEN 2, Queen	EMI
49	14	DISCO HITS '75, Original Artists	Arcade
50	-	GLEN CAMPBELL'S GREATEST HITS	Capitol

## US Top 50 Albums

1	1	GRATITUDE, Earth, Wind & Fire	Columbia
2	2	CHICAGO'S greatest hits, Chicago IX	Columbia
3	3	STREET SWEET, The O'Jays	Mercury
4	4	SMILE, Simon Said	Columbia
5	5	WALK AWAY FROM LOVE, David Ruffin	Capitol
6	12	TRINITY TO GET THE FEELIN', Barry Manilow	Arista
7	8	FAMILY REUNION, O'Jays	Phila Int
8	4	THE HISSING OF SUMMER LAWNES, Joni Mitchell	Asylum
9	11	ALIVE! Kiss	Casablanca
10	10	BREAKAWAY, Art Garfunkel	Columbia
11	7	WINDSONG, John Denver	RCA
12	9	KC & THE SUNSHINE BAND	TK
13	14	NUMBERS, Cat Stevens	A&M
14	15	FACE THE MUSIC, Electric Light Orchestra	United Artists
15	16	RUFUS FEATURING CHAKA KHAN	ABC
16	18	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
17	17	THE BEST OF CARLY SIMON	Elektra
18	19	BLACK BEAR ROAD, C. W. McCall	MGM
19	20	MAHOAGANY/ORIGINAL SOUNDTRACK, Diana Ross	Motown
20	21	BY CITY ROLLERS	Arista
21	22	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Phila Int
22	13	REDOCTOPUS, Jefferson Starship	Grant
23	-	DESIRE, Bob Dylan	Columbia
24	24	HONEY, Ohio Players	Mercury
25	27	GREATEST HITS, Seals & Crofts	Warner Bros
26	26	THE WHO BY NUMBERS	MCA
27	29	NORTHERN LIGHTS - SOUTHERN CROSS, The Band	Capitol
28	35	FLEETWOOD MAC	Warner Bros
29	32	MAIN COURSE, Bee Gees	RCA
30	30	BLAST FROM YOUR PAST, Ringo Starr	Capitol
31	23	ONE OF THESE NIGHTS, The Eagles	Arista
32	38	SPINNERS LIVE!	Atlantic
33	40	TIMES OF YOUR LIFE, Paul Anka	Tamla
34	36	CITY OF ANGELS, Miracles	Motown
35	37	WHO I AM, David Ruffin	Columbia
36	41	TOYSIN THE ATTIC, Aerosmith	Reprise
37	25	ZUMA, Neil Young With Crazy Horse	Warner Bros
38	42	WHO LOVES YOU, Four Seasons	Elektra
39	48	A NIGHT AT THE OPERA, Queen	Reprise
40	34	GORD'S GOLD, Gordon Lightfoot	Mercury
41	-	HEAD ON, Bachman-Turner Overdrive	Kudu
42	47	FEELS SO GOOD, Grover Washington Jr.	Capitol
43	46	THE ROAD GOES ON FOREVER, Aliman Brothers Band	Capitol
44	44	SWANS AGAINST THE SUN, Michael Murphy	Epic
45	-	KINKS PRESENT SCHOOLBOYS IN DISGRACE	RCA
46	49	WISH YOU WERE HERE, Pink Floyd	Columbia
47	31	LAZY AFTERNOON, Barbra Streisand	Columbia
48	-	RHINESTONE COWBOY, Glen Campbell	Capitol
49	50	PLACES AND SPACES, Donald Byrd	Blue Note
50	-	CRISIS? WHAT CRISIS? Supertramp	A&M

## US Disco Top 20

- |    |    |  |                            |
|----|----|--|----------------------------|
| 1  | 1  | MIGHTY HIGH/EVERYTHING IS LOVE, Mighty Clouds of Joy   | ABC                        |
| 2  | 2  | EXTRA EXTRA (Read All About It), Ralph Carter          | Mercury                    |
| 3  | 1  | I LOVE MUSIC, The O'Jays                               | Philadelphia International |
| 4  | 4  | THAT OLD BLACK MAGIC, The Softones                     | Avco                       |
| 5  | 5  | TELL THE WORLD, Harold Melvin & The Blue Notes         | Philadelphia International |
| 6  | 6  | LET'S GROOVE, Archie Bell & The Drells                 | TSOP                       |
| 7  | 7  | JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT, Biddu Orch | Epic                       |
| 8  | 8  | LADY BUMP / THE LADY BUMPS ON, Penny McLean            | Atco                       |
| 9  | 9  | MORE, MORE, MORE, Andrea True Connection               | Buddah                     |
| 10 | 10 | JOYCE, Papa John Creach                                | Buddah                     |
| 11 | 11 | SMILE, Simon Said                                      | Atco                       |
| 12 | 12 | WOW, Andre Cagnon                                      | London                     |
| 13 | 13 | SALSOL, Salsoul Orch                                   | Salsoul                    |
| 14 | 14 | SPANISH HUSTLE, The Fatback Band                       | Event                      |
| 15 | 15 | THANK YOU BABY FOR LOVING ME, Quickest Way Out         | Philly Groove              |
| 16 | 16 | FIND MY WAY, Cameo                                     | Chocolate City             |
| 17 | 17 | MASADA, Joe Thomas                                     | Groove Merchant            |
| 18 | 18 | AFRICAN SYMPHONY, Henry Mancini                        | RCA                        |
| 19 | 19 | INSIDE AMERICA, Juggy Murray Jones                     | Jupiter                    |
| 20 | 20 | I FEEL A GROOVE, Bobby Womack                          | UA                         |

# US Top 50 Singles

1	2	THEME FROM "MAHOAGANY" (Do You Know Where You're Going To), Diana Ross	Motown
2	1	I WRITE THE SONGS, Barry Manilow	Arista
3	4	LOVE ROLLER COASTER, Ohio Players	Stacy
4	7	LOVE TO LOVE YOU BABY, Donna Summer	Capitol
5	3	LOVE MACHINE, Miracles	Mercury
6	8	YOU SEXY THING, Hot Chocolate	Rak
7	3	CONVOY, C. W. McCall	MGM
8	9	TIMES OF YOUR LIFE, Paul Anka	United Artists
9	10	WALK AWAY FROM LOVE, David Ruffin	Motown
10	12	SING A SONG, Earth, Wind & Fire	Columbia
11	11	COUNTRY BOY (You Got Your Feet In L.A.), Glen Campbell	Capitol
12	13	ROCK AND ROLL ALL NIGHT (Live Version), Kiss	Casablanca
13	14	FLY AWAY, John Denver	RCA
14	15	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	Columbia
15	16	EVIL WOMAN, Electric Light Orchestra	United Artists
16	18	LOVE MACHINE Pt. 1, Miracles	Tamla
17	19	BREAKING UP IS HARD TO DO, Neil Sedaka	Rocket
18	5	FOX ON THE RUN, Sweet	Capitol
19	21	LOVE HURTS, Nazareth	A&M
20	27	THEME FROM "S.W.A.T.", Rhythm Heritage	ABC
21	22	WINNERS AND LOSERS, Hamilton, Joe Frank & Reynolds	Playboy
22	23	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes	Philadelphia International
23	25	BABY FACE, The Wings & A Prayer Life & Drum Corps	Wing An A Prayer
24	26	SOMEWHERE IN THE NIGHT, Helen Reddy	Capitol
25	17	SATURDAY NIGHT, Bay City Rollers	Arista
26	28	SQUEEZE BOX, Who	MCA
27	29	PALOMA BLANCA, George Baker Selection	Warner Bros
28	32	TAKE IT TO THE LIMIT, Eagles	Asylum
29	20	OVER MY HEAD, Fleetwood Mac	Reprise
30	30	LET IT SHINE / HE AIN'T HEAVY HE'S MY BROTHER, Olivia Newton-John	MCA
31	38	ALL BY MYSELF, Eric Carmen	Arista
32	40	FANNY (Be Tender With My Love), Bee Gees	RSO
33	37	GOLDEN YEARS, David Bowie	RCA
34	36	SLOW RIDE, Foghat	Bearsville
35	24	THAT'S THE WAY (I Like It), K.C. & The Sunshine Band	TK
36	41	DEEP PURPLE, Donny & Marie Osmond	Kolob
37	43	TRACKS OF MY TEARS, Linda Ronstadt	Asylum
38	42	LET THE MUSIC PLAY, Barry White	20th Century
39	45	THE WHITE KNIGHT, Oedus Maggard	Mercury
40	46	LOVE OR LEAVE, Spinners	Atlantic

**RECORD MIRROR & DISC**

**NEWS EDITOR ROSALIND RUSSELL NEWS DESK 01-607 6411**

**Roxy deny Odeon date**



ROXY MUSIC'S management have denied reports that Roxy are to play a series of dates at the London Hammersmith Odeon in the summer. They do however say that the band may do a couple of gigs in the summer, but as yet nothing has been finalised.

Roxy leave for a five week tour of the States at the end of the month. Eddie Jobson is busy recording a solo single and Ferry has been working on his next solo album.

**Young's a-comin'**

NEIL YOUNG is coming to Britain in March. He will play three dates in London on March 29/30/31 and one date in Glasgow on the 28th. Venues have still to be confirmed. Stephen Stills is expected in the Summer and other members of CSN&Y are due in later in the year.

# STONES OFF!

THE ROLLING STONES have cancelled their plans to tour Europe and Britain in March. The Stones' London Publicist received a cable from the tour organiser with the news that the Stones have decided to postpone the tour until their album has been finished.

The cable said: "Please accept this as official confirmation that the Stones will not be playing in Europe and England in March and there are no definite plans until the album is finalised."

The dates which promoter Harvey Goldsmith was holding for the Stones have been cancelled. However, this does not mean that there will not be a Stones' tour later this year. It also means that Ron Wood is free to carry out other plans concerning the Faces.



ROLLING STONES: European dates postponed

# FACES ON!

WITH TETSU, Ian McLagan and Kenney Jones, Ron Wood is planning a Faces album without Rod Stewart.

And the Small Faces are getting together for a couple of gigs. Neither Ronnie Lane or Steve Marriott will be disbanding their own groups though it has been rumoured that the Small Faces are planning a short American tour for a large, but undisclosed sum of money. These rumours have been denied.

Rod Stewart returns to Britain later in the Spring. His solo concert at the Wembley Stadium may be changed from June 26 to a date in early July.



FACES: album without Rod



SMALL FACES: reunion

# BRITT OFF!

REPORTS THAT Rod married his longtime girlfriend Britt Eckland in the States last week proved to be untrue.

# Who for TV specials?

A NUMBER of TV specials are currently being fixed up for London Weekend by Supersonic director Mike Mansfield. The Who have been approached to do a special concert for the series, but the venue has not yet been fixed.

Also on the cards for the special shows are Rod Stewart, the Eagles, Roxy Music and Linda Ronstadt. Filming for these programmes will begin in the next five or six weeks, but they are not likely to be screened before late Spring.

OLIVIA NEWTON-JOHN is coming back to Britain for an extensive tour in April. The dates are currently being finalised. To coincide with the tour, she will have a new single and album released.

The album was recorded in November when she flew over specially to work at the Abbey Road studios. The single will be taken from the album.

Olivia is just about to begin another American tour and will come to Britain when it closes.

# OLIVIA NEW-TOUR JOHN



OLIVIA NEWTON - return to Britain

# AL'S NO FOOL

AL MATTHEWS has his follow up single to Fool released on Friday. (23rd). It is titled Your Affair.

Matthews, recently discharged from hospital where he was being treated for congestion of the lung, begins live gigs again at: Exeter University (Jan 24), Derby Baileys (Feb 2-6), Doncaster College of Education (13), Scunthorpe College of Education (14), Stoke Baileys (15-21) and Dunstable California Ballroom (28).

# TOOTS DATES FINAL

TOOTS AND The Maytals dates have been finalised. They open on March 3, at Stoke Victoria Hall.

Other dates are: Oxford Poly (4), Bristol Univer-

sity (5), Leeds University (6), Wolverhampton Civic Hall (7), London Lyceum (10/11), Warwick University (13), Birmingham Odeon (14) and Manchester Free Trade Hall (15).

# WHITE SPRING

BARRY WHITE is due into Britain this Spring. His tour dates will be promoted by the William Morris Agency, but as yet they have not been finalised. Rumours that he is to play the London Olympia have not been confirmed.



BARRY WHITE

# SUPER SELL-OUT

SUPERTRAMP HAVE sold out their concert at the London Royal Albert Hall on February 5. All tickets were sold within 24 hours of going on sale. They appear on the Old Grey Whistle Test on January 27, when parts of their Hammersmith show will be screened.

# Budgie

# sign up

BUDGIE HAVE signed to A&M Records. The band go into the studios next month to record their new album and begin a tour of Britain in April.

# New Elkie single

ELKIE BROOKS has a new single out at the end of January titled He's A Rebel. Written by Gene

Pitney it was a hit for the Crystals 13 years ago. Elkie begins a season at London's Ronnie Scott's on February 7.

# Rollers raise buses

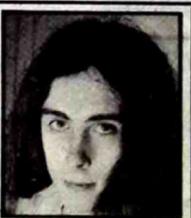
THE BAY City Rollers have helped to raise money for charity, in conjunction with the Alexandra Rose Day. Between them they raised almost £30,000 to buy four mini buses to be given to charities.

# Extra Emmy

EMMYLOU HARRIS has had extra dates added to her British tour. They are Bournemouth Winter Gardens on February 14 and Dublin Carlton on February 25. The gig at Southampton Gaumont, scheduled for February 13, has been cancelled.

# JOHN LEAVES ARGENT

ARGENT'S LEAD guitarist, 19-year-old John Grimaldi has decided to quit the band to form his own. There are no plans for a replacement for him in Argent at the moment.



JOHN GRIMALDI



**Twist Again with CHUBBY CHECKER**  
 released this week...  
**AT THE DISCOTHEQUE**  
**SLOW TWISTIN'** Double 'A' Side

HLU 10515 London-American

Marketed by **DECCA**

# Bev drums up an 'all star' album

**EXCLUSIVE**

AN ALL star album is being planned by ELO drummer Bev Bevan. He is about to record an album of drum standards like Drum Crazy, and hopes to have other top drummers join him for the event.

The idea has already attracted Zeppelin's John Bonham, Purple's Ian Paice, Queen's Roger Taylor, Ringo and Jim Capaldi.

Said Bevan: "We are not sure exactly what we are going to do yet, but the main idea is to collect drum standards together on one album."

Bevan adds that the only difficulty with the scheme is fitting in recordings around the bands' commitments. The ELO tour finishes in the summer and then Bevan begins work with Phil Everly on a new album.

## SAIL-AWAY

SAILOR BEGIN a British tour on February 7 at Bristol Poly.

Other dates are: Chatham Central Hall (9), Guildford Civic Centre (11), Southampton Top Rank (12), Eastbourne Congress Theatre (13), London New Victoria (14), Croydon Fairfield Hall (15), Aylesbury Friars Club (16), Brighton Dome (17), Bournemouth Winter Gardens (18), Glasgow Kelvin Hall (20), Preston Guildhall (21), Redcar Coatham Bowl (22), Liverpool Empire (23), Rotherham Odeon (24), Leeds Town Hall (25), Newcastle City Hall (26), Stoke Victoria Hall (27), Northampton Cricket Ground (28).

The tour continues at Birmingham Town Hall (March 1), Cardiff Capri-



BEV BEVAN: drums only album

to! (2), Swansea Brangwyn Hall (3), Cheltenham Town Hall (4), Cambridge Corn Exchange (5), Southend Kursaal (6) and Manchester Palace Theatre (7).

## Clancy every day

CLANCY HAVE their new album released on January 30, titled Every Day. To coincide with the release, they will be playing a short series of UK gigs.

Dates are: London Nashville Rooms (January 23/24), Kingston Poly (30), London Marquee (Feb 2), Derby Cleopatras (5), Liverpool University (7), North East London Poly (20) and Scunthorpe Mandrake Club (27).



BE-BOP'S Tumahal

## Be-Bopped out

BE-BOP Deluxe bass player Charlie Tumahal, born in New Zealand has been ordered by Home Office to quit Britain. He is appealing against the order.

After the band's British tour which opens this week, they are due to go to the States. However, Tumahal may not be allowed to re-enter the UK if he does not win his appeal.

Be-Bop have an extra date added to their British tour. It is at Bournemouth Winter Gardens on February 1. Their single Ships In The Night was released last week.

## HMK's French Connection

THE HEAVY Metal Kids leave Britain for France on February 6 with Mickie Most. They will be away for two weeks to record and rehearse a new album and single which should be released in April.

They have four dates before they leave. Manchester University (Jan 23), Peterborough Civic Theatre (29), Aberystwyth University (30) and Harrogate Grand Hall (31).

## Queen's farewell

QUEEN HAVE left for their American tour, leaving their single, Bohemian Rhapsody in a record breaking position having sold over a million copies since its release. The album, Night At The Opera has sold almost half a million copies. After the US dates, the band go to Japan and Australia. There is a strong possibility Queen will do one mid-summer gig in Britain.

Freddie Mercury and Brian May have just finished working in the studios with singer/songwriter Eddie Howell. His new single, the Man From Manhattan was produced by Freddie, who also played piano and featured Brian May on guitar.

## Purple tickets

TICKETS ARE now on sale for the Deep Purple concert at London's Wembley Pool on March 13. The show begins at 8 pm. The tickets are available by personal application at the Wembley box office, from February 1st, or by post (please include SAE) with cheques or postal orders made payable to Wembley Stadium Ltd. Prices are: £2.50, £2.00 and £1.50.

## NEWS IN BRIEF

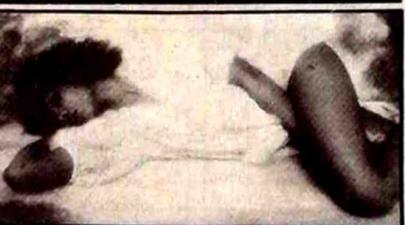
SASSAFRAS have extra dates added to their tour. They are: Cambridge Corn Exchange (Feb 6), Birmingham Barbarellas (14), Retford College of Education (20), Birmingham West Midland College (21), Deeside Leisure Centre (March 11), Derby Kesteven College (12) and London Bedford College (13). . . Emporer Rosko has a single out on Friday titled Hey Sah-Lo-Ney.

Jack The Lad begin their British tour on January 23 at Salisbury University. Other dates are: Reading University (24), London Nashville Rooms (30/31), Plymouth Top Rank (Feb 4), Middlesex Poly (5), Aberystwyth University (6), Aylesbury Friars (7), Wolverhampton Civic (8), Chester Quaintways (9), Brunel University (11), Wakefield Unity Hall (12), Birmingham Aston University (13), Bradford University (14), Newcastle City Hall (15), Cleethorpes Winter Gardens (16), Derby Kings Hall (18), Coventry Warwick University (19), Cromer Pavilion (20), Nottingham University (21), Durham (22), Kirkcaldy Technical College (26), Edinburgh Herriot Watt University (27), Glasgow Queen Margaret's Union (28) and Middleton Town Hall (29).

## Inflation hits Gary

YOUR GARY Glitter records are going to cost more. Bell / Arista have announced an increase in the price of their singles and albums. Singles go up from 60p to 65p and standard albums are up from £2.79 to £2.99. This is effective from February 1.

## X CERT!



DONNA SUMMERS: late night listening

DONNA SUMMER'S single Love To Love You Baby will only be heard on the radio at times when younger listeners are least likely to hear it, her record company announced this week. The single has been given an X certificate as far as radio is concerned. Donna is at present in Los Angeles promoting the single and album.

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## Hollywood

# KC top the Grammy list

KC & the Sunshine Band with five nominations and Janis Ian with four nominations top the list for the 1976 Grammy Awards, announced last week in Hollywood. The awards show will be telecast nationally on February 28 from the Hollywood Palladium with Andy Williams as host.

KC & the Sunshine Band are nominated for best new artist, best R & B vocal by a duo or group (Get Down Tonight), and in the category of best R & B song they were nominated for writing Get Down Tonight, That's the Way (I Like It) and Betty Wright's Where Is the Love.

Janis Ian's At Seventeen is nominated for record of the year and song of the year. Her album Between The Lines is up for album of the year and she is nominated as best female pop vocalist.

Paul Simon (a winner of seven Grammys in the past), Linda Ronstadt and the Eagles are nominated for three each.

Top British nominee is Elton John (no surprise) with two. Monty Python's Flying Circus are nominated for Best Comedy Recording (Matching Tie And Handkerchief); they are competing against Americans Lily Tomlin, George Carlin, Richard Pryor and Albert Brooks. The nominations in the major categories are:



KC & THE SUNSHINE BAND: five nominations

Song of the year (award to writer): At Seventeen, Janis Ian; Feelings, Morris Albert; Love Will Keep Us Together, Neil Sedaka and Howard Greenfield; Rhinestone Cowboy, Larry Weiss; Send in the Clowns, Stephen Sondheim.

Record of the year (award to artist): At Seventeen, Janis Ian; Love Will Keep Us Together, The Captain and Tennille; Lyin' Eyes, Eagles; Mandy, Barry Manilow; Rhinestone Cowboy, Glen Campbell.

Heart Like A Wheel, Linda Ronstadt; One Of These Nights, Eagles; Still Crazy After All These Years, Paul Simon.

Best new artist of the year: Morris Albert; Amazing Rhythm Aces; Brecker Brothers; Natalie Cole, K.C. and the Sunshine Band.

The rock press have long criticised the Grammys for being too conservative and middle of the road. Some critics have pointed out that artists like Bob Dylan have never won a Grammy. This year Blood On The Tracks is nominated - for best album notes.

## Elvis sets new record

ELVIS PRESLEY may have set a world's record for the largest gross takings at a concert by a single artist. His New Year's Eve show at Metropolitan Stadium attracted 80,000 fans and took in 800,000 dollars. The show lasted from 8.30 pm to midnight and was Elvis's first New Year's Eve concert in 18 years.

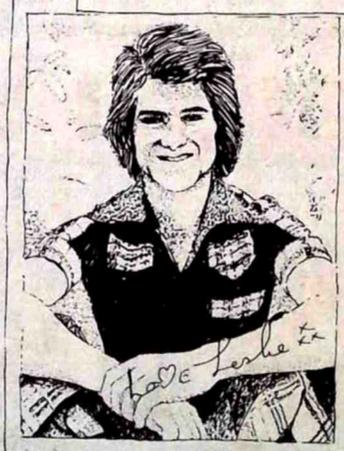
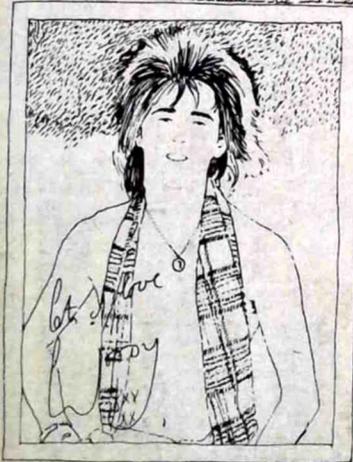
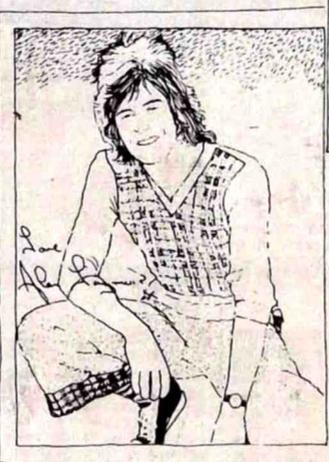
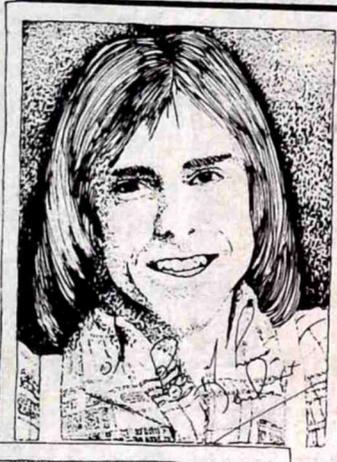
BARBRA STREISAND and Kr. Kristofferson will give a concert at the University of Arizona to an audience of 55,000. It's for their upcoming A Star Is Born film and hope to give concerts at other venues for filming purposes. The producers plan to charge admission to the concerts to help offset the cost of location shooting.

C. W. McCALL'S Convoy remains one of the hottest records in America (see American Hotline, Jan. 10), but radio station WHO in Des Moines, Iowa, dropped the record from their playlist at the indirect request of the Iowa Safety Department.

FRED BRONSON

# FREE WITH Curlywurl BAYCITY ROLLERS

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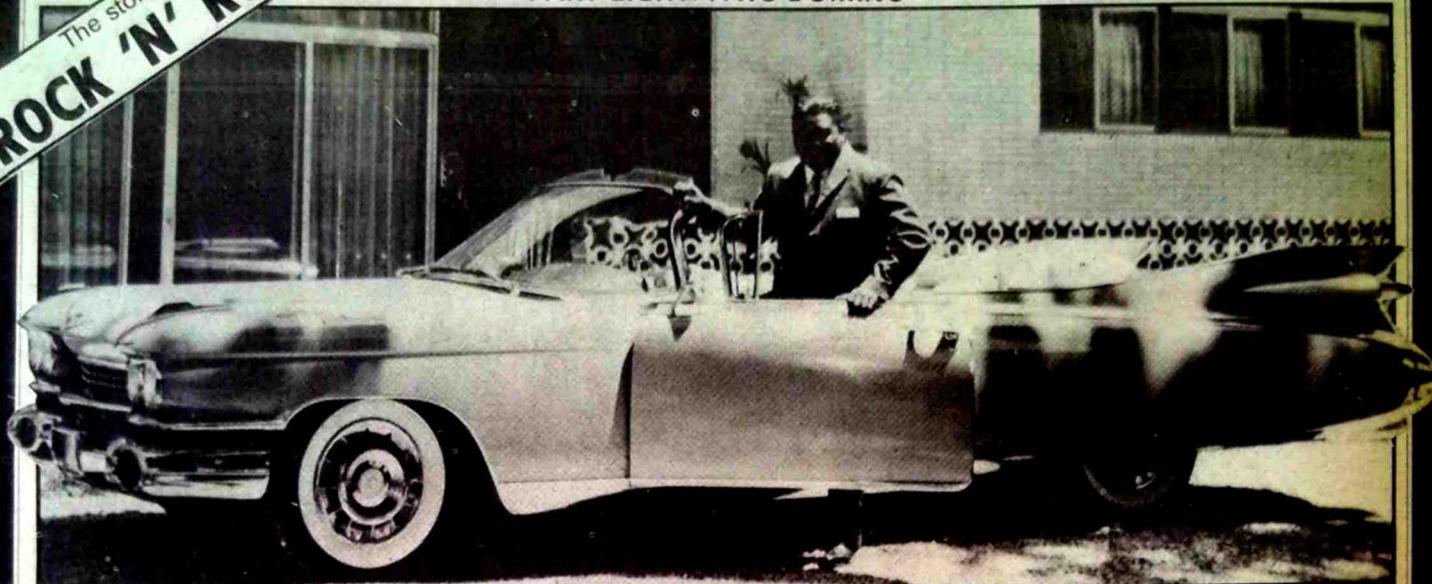
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# The story of ROCK 'N' ROLL

## PART EIGHT: FATS DOMINO



**FOR some weird and unfathomable reason, there's a tendency to underplay the part played by mighty Fats Domino in the growth of rock 'n' roll.**

The guy is well inside the list of the ten best disc-sellers of all time. He was hit-making in the R&B field some six years before Elvis Presley split open the scene. His songs, many written with long-time mate Dave Bartholomew, have been covered by just about everybody.

Virtually single-handed he established the New Orleans scene as an international music-making centre.

Yet... more often than not he doesn't get as much attention from pop historians as the aforementioned Presley, or Chuck Berry, or Little Richard.

Which is strange, considering that Fats Domino was also the biggest in terms of sheer physical bulk. The man is a giant both ways, musically and in mass. Broad as he is tall, pretty well. Jovial and big-hearted.

But the Fats Domino story as a rock hero was almost over before it had properly begun. Fats, real name Antoine, was born in New Orleans, Louisiana, February 26, 1928. He taught himself piano from the age of six, when a kindly uncle thoughtfully left an old upright in the spare room of the house.

Fats, one of nine kids and with a fiddle-playing dad, was the only one in the family who actually enjoyed piano practice.

But the Domino clan



were short of money and couldn't wait around for Fats to hit the show-biz big-time. He was sent out at the age of 14 to work in a bedspring factory. One day, one of the heavy springs fell and crushed and gashed his right hand.

The doctors instantly recommended amputation. But Fats and his dad, stuck out for the slender chance of a cure. After two years of exercise and sheer will power, he regained the use of those once-severed fingers and played piano again.

In 1949, with Fats just 21, he was earning three bucks A WEEK in the

Hideaway Bar in New Orleans, and was signed up by the boss of Imperial Records. Fat Man was his first single, sort of an autobiographical hit, named, and it was an R&B hit.

Black market first, with Rockin' Chair, How Long, Goin' Home. By 1953, black and white markets, with Goin' To The River, Please Don't Leave Me,

stars had their own heroes. For Fats Domino it was Amos Milburn, who had a hit with Chicken Shack Boogie.

He had a weird vocal delivery. But then there's a strong French influence in New Orleans, and Fats was brought up to speak French first, English later. The slight accent helped the off-beat style.

He says now: "Things

lives in a palatial home in New Orleans with his wife and (at the last official count) eight kids. He nips over to Las Vegas for a couple of months every year to astound the populace in the supper-cabaret scene.

He may be well on the wrong side of forty, but Fats Domino still stores a lot of sheer physical energy which creates

I just calls it music with a beat."

Though he loathes flying, he was coaxed aboard a "silver bird" in 1967 to play London gigs — brought in by Brian Epstein, manager and discoverer of the Beatles. Fats loved the trip. Loved the audiences. Enjoyed the challenge of a strange country.

Fats is no flash millionaire type — he goes for the quiet life. But when I met him on that trip, he was wearing a cool £100,000-worth of jewellery in the shape of cufflinks, tie-clips and a watch. Jewellery was his one weakness.

So happens a waitress approached him for an autograph. He didn't have a pen, so I passed over my cheap ball-point for the great man to use.

One of my own tatty-fake cufflinks flew from sleeve to floor. And the great man crushed it into the ground, without even noticing.

Still, it's not everyday you get to meet a real hero of the rock and roll world.

But girls have long contributed to the story of rock. We'll introduce a white girl, multi-talented, who helped the rock revolution along for a while — and became a real "Starr" in the process.

By  
Peter Jones

# THE FAT MAN

Rosemary, Something's Wrong.

And 1955 was the real peak period when the big 'un became a jivin', rockin' one-man hit parade. Ain't That A Shame, All By Myself, Poor Me, I'm In Love Again, Blueberry Hill — the last his personal favourite of a remarkable list of hit records.

Maybe he didn't get the wild acclaim some of the others got — perhaps it was because he was regarded as a mite too predictable, with his rhythm line and his piano-pounding. But he earned a fortune.

As we've seen over and over in this series, the big

went quiet a while from 1962. And like many others I suffered because everything went mad for the Beatles. That was okay by me. I liked those guys.

"Strange thing was though for guys like Little Richard and myself to read how we'd helped turn groups like the Beatles on to music.

how guys like John Lennon and Ringo Starr had big collections of our records."

Fats remains, at heart, one of the great true spirits of rock and roll. He still sells a lot of records, particularly "Greatest hits" collections on albums. And he

fantastic excitement.

He scores, in rock's history book, as performer, musician and writer. On writing he says: "I never learned to write a note of music.

When I get an idea, I mosey over to the piano in the music room at home, and I sing the song into a tape. Then I play it over to Dave Bartholomew and get his reaction."

The fat man loves to talk about the old days in New Orleans when he was courting his wife — to be and helping open up a whole new era of music.

"Some called it rhythm and blues, and then it got to be called rock and roll.

## super stars

**AQUARIUS**  
(Jan 22 to Feb 17)

An ideal time for change this, but try not to involve yourself in too many activities at once. This is no time for getting yourself tied up in unmanageable knots.

**PISCES**  
(Feb 18 to March 20)

We know you haven't been feeling very romantic lately but someone who luv's ya has been missing out on the affection from you. Isn't it about time you let yourself go and gave 'em a bit of reassurance.

**ARIES**  
(March 21 to April 20)

Glad to see your creativity is picking up a bit since last

week but it's still a case of more concentration and less panic.

**TAURUS**  
(April 21 to May 21)

If you're still going strong after last week's ill and ill winds that have been blowing your way, you've triumphed above them all. Nothing can touch you now, not this week, anyway.

**GEMINI**  
(May 22 to June 21)

Keep going, you're doing well. Nothing and no one's getting at you and you're riding high. Be careful though; don't do anything rash that you might regret.

**CANCER**  
(June 22 to July 23)

Looking a little less tired this week aren't we? Been taking good advice for a change have we? Time to buck up your ideas and concentrate on the more serious side of life.

**LEO**  
(July 23 to Aug 23)

Feeling a bit frazzled? Not quite sure what to make of the alternately cold and mild days this year? Don't worry, just be prepared for anything and we mean anything!

**VIRGO**  
(Aug 24 to Sept 23)

Having a busy time of it this week? Maybe your set still haven't got over the festivities of the New Year yet. A good frame of mind to be in now when most people are feeling a bit down in the dumps.

**LIBRA**  
(Sept 24 to Oct 23)

Your lot are still the belles (or beaux, as the case may be) of the ball this week. Or, you don't sag easily, do you? Maybe you'd better slow down just a teeny weeny bit though and give all the others a chance to catch up.

**SCORPIO**  
(Oct 24 to Nov 23)

Back to your usual cool self this week, we see. Organising everything and everyone so adeptly, and never getting in a flap. Glad to see someone's settled down nicely back into the 'same old routine'.

**SAGITTARIUS**  
(Nov 23 to Dec 21)

Glad to see you're still in high spirits despite the lack of cash flowing freely. Remember, don't be too extravagant now just because it's sale time, it's not time for you to bombard the shops.

**CAPRICORN**  
(Dec 22 to Jan 21)

You might well be rushing round like a mad person this week, doing things that should have been done last week, but because you were busy, got overlooked.



# Sailor meet the Sloane Rangers...

**OVERHEARD** in a restaurant's bar: "No Dahling we've been to our friendly travel agent. We've decided to pop down to Rio for the Carnival and we're going on the 24th so we can take one of those Concorde things."

What! Is this place for real? A Tequila Sunrise without orange juice but with Cointreau — and a fresh strawberry!

Look isn't that Bianca Jagger? And who the hell is the superstar in the tight black leather trousers and shades? I know, he was in, now what was it?

Unless you're heavily sold on mashed potatoes and brussels sprouts, food at the San Lorenzo isn't the most exciting but the clientele something else.

The shades of Graham Greene are heavily inked in as different (and no doubt expensive) perfumes mingle with the potted palms, those mashed potatoes and, of course, the brussels sprouts.

Sailors Henry Marsh and Grand Serpell are late for lunch.

It's best you know that Henry comes on as an adorably damaged product of the Sixties with an ability to flit between total silliness and accurate perceptive comment.

Grant, with his degree in chemistry, is regarded as the intellectual of the band, but in fact he's quite silly as well.

It's this refusal to take things too seriously that has become as much a part of Sailor's music as their well-chronicled original sounding nickelodeon.

Henry has often said the music should be taken lightheartedly and not be confused with the deadly serious esoteric extremes of rock.

It's not surprising then, that he begins lunch by falling over.

None of the film star look-alikes turn a hair but the band's publicist steps in with a quick: "What my client is trying to say actually is: following the success of the single he hopes the album will emulate this and he feels the group do not want to be known purely for the success of their single and have far more to offer on album and personal appearances which will be clearly shown on their forthcoming tour which begins February 6 at..."

The publicist is paying for the meal.

Henry does a couple of accent changes ending on an Italian one which has the waiter smartly by-passing the table, proclaims that Leslie West is Georg Kajanus' water bed; then decides to talk about the music.

He is sure that the next single will be taken from the band's current album Trouble, because it's a known marketing point that an album sells better if there are a couple of singles on it.

Within the record company there have been a couple of change rounds, everyone's now wearing gold lame underwear... no... someone has taken over the promotion of pushing the album. The main reason is because we have had so much good coverage in the press suggesting we are an original band. However, a band only seems as good as their present single and we haven't really risen to an individual status as a band.

## Roxy

"For the majority of the country A Glass Of Champagne is all that Sailor is about."

In fact Champagne, with its heavy Roxy influence, is not indicative of the rest of the group's material.

They hope the music is message-free and Henry in his saner moments feels even the ecology-based Traffic Jam (their first single) is not representative of Sailor today.

PHIL PICKETT AND HENRY MARSH: lighthearted



(...Sailor won)

Now they're a much sleazier group.

"Look man, I'm spaced," says Henry.

"Actually the message in the music is if you play A Glass Of Champagne backwards at 33 rpm it says 'Henry is dead, O.D.'d on dog tranquilizers."

As the flyers down to Rio continue discussing plans in the background Henry, who claims to be sounding like Fenella Fielding, gets down to his vegetarian meal and the boring factual bit.

"We're looking forward to the tour which is more than 20 dates. The only thing that concerns me is staying healthy on the tour, because everything is changed around. You are in a car for long periods of time, in a hotel room for a long time and the sleep cycle is disturbed."

"If you're a teenager and you're in a band everything is so new and exciting that you have an inexhaustible supply of energy, drink like a lunatic and smoke like a

lunatic and it doesn't seem to affect you.

"But we put on a good show for an hour or whatever and then we don't need to live it up outside that performance."

"During that performance we are totally involved with the audience and that sort of intimacy requires an awful lot of energy. We're not leaning back on our music and just playing it — it's all performance."

This will be the band's first major tour, playing at capacity halls of 3,000, yet they don't think the size will prevent them from getting the essential rapport they need with the audience in order to give a good show.

"Oh you can be intimate with 3,000 people," is Grant's opening line.

Everybody cracks up. The rip-off Bianca stops dead in her tracks; the leather-trousered actor takes off his dark glasses and the Concorde passenger looks like she might have just discovered a better carnival.



HENRY MARSH: total silliness

Neither Grant nor Henry can explain what the special audience-reaction factor is, but it does exist even to the degree of most audiences singing along with the group's songs.

They are surprised that A Glass Of Champagne has climbed to the top of the charts but aren't particularly worried that it will create the wrong impression of the Sailor sound.

"You see, people do play B-sides," explains Henry patiently. "The B-side of our single is Panama which is a good example of the nickelodeon Sailor sound."

"You know before the single came out we had a much younger audience coming to the gigs but now we get all sorts, but even so it's innocent because we're giving a non-message message."

"For the moment that's refreshing. If in 10 years things change then we'll have bands with messages again. It's fashionable now not to talk about alternative existence, so we don't."

Even so they could influence fashion, especially as the enigmatic



GRANT SERPELL: intellectual

Georg Kajanus, son of a Russian prince, and king pin of the outfit, insists on wearing a tattoo on his left cheek.

His is a false stick-on one. If the Concorde passenger fell for it she too might use a stick-on, but what about the boy or

girl who decides to have their cheek tattooed?

Henry says: "Are you suggesting that we are capable of provoking children to do things that might not be good for their flesh?"

They steer quickly away from controversy.

"Wouldn't you like to know that our manager is in America to set up some sort of introduction for us? I don't know whether that means we'll be doing some sort of a tour supporting another band or a spot in a club like the Bottom Line," says Henry.

"I think music's gone stale."

Grant has once again silenced the fashionably chic, and with the Sloane Rangers (an affectionate term used to describe people, who live in London's Sloane Street area) still open-mouthed he launches into why Sailor are a success.

"We got together and decided Sailor was going to be a very good band. Georg had a tape of a musical he was writing and on it was the nickelodeon sound which we decided was the sound of Sailor."

"The nickelodeon was our own invention combining mandolin, chuck piano and glockenspiel in one instrument because to get the sound otherwise we would have needed seven or eight people in the band."

"The first thing we did was get a keyboard bass instead of a bass guitar and that gave the player a right hand free. The total barrel organ sound now dictates the group."

## Inane

"Yes, I'm the one that hit the drum on the Supersonic spot, and just about everybody recognized me. Now if I'm known for anything I'm known for that inane expression on my face and hitting a drum, so I've become the new Ken Dodd of rock."

"Seriously, the television shows have helped us get a hit record but we don't want to be known primarily as a single band," exclaims the now serious Grant Serpell.

"Really we are making albums and that's the only place you can hear the whole range of our abilities."

"We have always maintained that you'll love or loathe Sailor," interrupts Henry. "I know that one main criticism that'll be levelled against us is that we haven't got a strong rock element. Well... any criticism of a band is a result of actually being able to determine what it is doing."

"We're not strong rock, we don't sell ourselves on sex like Queen but the image is more sleazy. We are capable of going on the stage and totally embodying ourselves in the Sailor sleazy image. We come to life and we do crazy things and at the moment it's working."

"Someone stopped me in the street the other day and said: 'You're Henry Marsh aren't you?' I said, 'yes'. He replied, 'Well you owe me five pounds.'"

"Oh I was spotted once," adds Grant. "But I usually pick them."

At this point Bianca Jagger lookalike, the leather-trousered actor and the supersonic traveller all leave.

# SIMON ANTI-STAR

**THE PRESS** reception was held in a London hotel, in honour of some new pop performer, a little guy from America who some experts were saying was on the way to becoming a genius.

So the journalists and photographers trooped in, pausing just to soak up some refreshment, and enquired of one of the publicity men on duty: "So where's the star of the show?"

No sign of him at first. Eventually he was tracked down, sitting quite alone, sad-faced, tucked away in the far corner of the room. Said the publicity man: "That's Paul Simon way over there - I think. Yes, it is."

That was ten years ago. Paul Simon, born in Newark, New Jersey, into a Jewish-Hungarian family, has long been accepted as a fully-paid up member of the small genius group in pop. But he still doesn't look much like a pop superstar, and often he doesn't act like one.

## Genius

It's just that he doesn't look the part. Short, with enormous shoulders and a kind of crouching way of moving.

But a singing, composing genius.

Nothing flash about his stage act. No dressing up in show-biz razzamatazz. It's said that at heart Paul Simon is an anti-star. But still a perfectionist musician.

In the studio he's a fierce taskmaster. Some name stars secretly hate him because he's so perfect. When he did a "live" album, a year or so back, the knockers hoped he'd slip up, because of poor sound - balance or whatever.

Instead it came out as good as anyone else's best-quality studio productions. Still Crazy After All

These Years is a gem-like slab of album perfection. The single 50 Ways To Leave Your Lover is the same, only shorter.

It's kind of relentless the way he keeps up such high standards.

He's been around a long, long time. As part of a high-school duo Tom and Jerry - he was Jerry, and he wrote as Paul Kane, and one hit was Hey Schoolgirl. Sometimes he recorded with groups, anonymously - groups like the Mystics and the Passions.

But he kept returning to his long-time pal Art Garfunkel. The big one was The Sound Of Silence in 1965. Bridge Over Troubled Water came in 1970. The split came around then. Paul was to prove the survivor - it took Garfunkel, who wanted to be an actor, a lot longer to regain any kind of chart form.

The split? Clash of interests and ideas, people said. As for Paul Simon, the guy who didn't look much like a rock hero, he could have retired there and then, from public gaze anyway.

If Paul's ma and pa had their way, he'd have stuck with his law studies and not bothered with the pop scene. He might have made impressive speeches in courtroom dramas; instead he did just that in his songs.

## Shot

Like in He Was My Brother, about a school-friend Andy Grossman, a civil rights worker shot down in a march in Mississippi.

There was one week when Simon and Garfunkel albums were one, two and three on the American album chart. The Graduate; Bookends; Parsley,



*'Bridge was the landmark. I know people say I can never follow it. Whatever I do now is compared with that song. But you have to keep writing.'*

Sage, Rosemary and Thyme. Simon loved writing for The Graduate, but turned down the chance to write the music for Midnight Cowboy. "I didn't want to look like Dustin Hoffman's songwriter."

For a long while, Paul Simon stopped performing - "I was fed up with singing the same old hit songs night after night. But if you're gonna do a show, then it's only fair you gotta sing Bridge Over Troubled Water - even if it is for the millionth time."

And in a sudden spasm of a serious, reflective mood he says: "Bridge

was the landmark. I know people say I can never follow it - never match it. Whatever I do now is compared with that song. But you have to keep on writing."

But then who is to say that 50 Ways To Leave Your Lover won't be just as important in ten years time?

They still don't recognise Paul Simon when he walks the streets of New York, where he lives most of the time.

He's constantly asked when he'll get back full-time with Art Garfunkel - as if his solo contributions have somehow not been enough. But

and not be pressured as hard as he has been in recent years. He'd like to sing with Art Garfunkel when the mood was right, and otherwise reduce pressure, increase leisure.

Paul Simon is an accomplished guitarist, but has a problem in that area of his work. One finger on his left hand gives him a lot of trouble because of calcium deposits in the joints - something that can happen to a guitarist. Fortunately he's been able to put a lot of the guitar-solo strain on to his brother Eddie, also a skilled musician.

Paul Simon is a mixture of perfectionist, cynic, and self-doubter. But he says: "I don't know whether I have the same drive to be as successful as I used to have, but I do know that I'd hate to do something that is bad. It's downright embarrassing to be bad in something."

Paul once said: "I start with the knowledge that everything I write will turn and laugh at me. Still, you never get used to mocking laughter. I am forever withdrawn and shuffling before my own words."

"Sometimes I have feeble phrases I put forward to myself - like 'that's the way I felt at the time I wrote that song.' But I can barely hear those phrases for the ringing of laughter in my ears."

"I just know that one year later I'll read a song, or whatever, that I wrote and ask myself seriously how I came to pen such junk."

He adds: "There's no argument that it was Elvis Presley who turned me on to the whole music thing. I was 13 and he was a star, and I wanted to be as much like him as I could."

"But when Artie and I tried to get through to people in New York, way back, absolutely nobody showed any interest in us or our music. I mean nobody. No acceptance and no encouragement. And it was that that made me pack my bags and go to London, where I just hung around cellar clubs in the Soho area."

He was just one of a hundred, or a thousand, folksey singers who happened to write nice songs. But even when Sound of Silence happened to smash the charts in America in his absence, he still regarded the success as being a one-off hit.

Paul Simon is a mixture of perfectionist, cynic, and self-doubter. But he says: "I don't know whether I have the same drive to be as successful as I used to have, but I do know that I'd hate to do something that is bad. It's downright embarrassing to be bad in something."

## Move

He's constantly on the move. Around the time of Bridge Over Troubled Water he went back to study classical guitar. "I wanted to improve my technique so I could work my own harmony and orchestrations, and change keys without having to send out for hire help."

And so he writes on, constantly coming up with new ideas, some of his songs autobiographical, others stemming from a remarkable imagination.

He just doesn't like being hustled. He figures he's had his share of working to orders.

He wants to spend more time with his son, but the chances are he'll be writing a show specially for the Broadway theatre.

Which will doubtless be another feather in the much-feathered cap of rhyming Simon.

By Peter Jones



*'...when we tried to get through to people in New York, way back, nobody showed any interest'*

# THE BRAND NEW DRIFTERS ALBUM



A brand spanking new hit album from those master hit makers, The Drifters.

The record features twelve tremendous songs including 'There Goes My First Love' and their current hit 'Can I Take You Home Little Girl.'



*There goes my first love*

Album · Cassette · Cartridge

Album produced by Roger Greenaway for Cookaway Productions

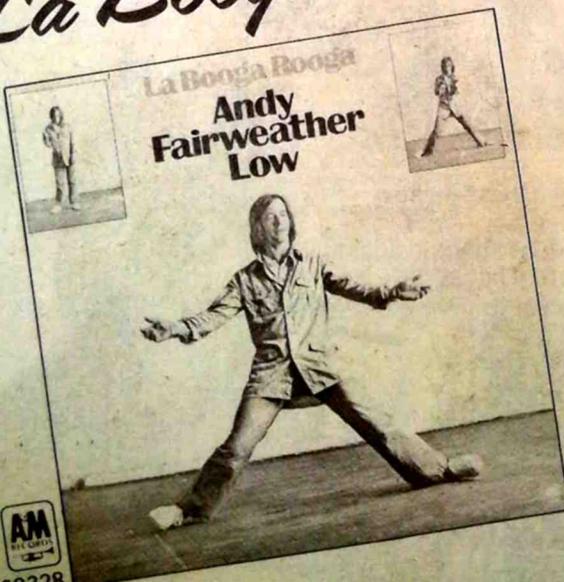
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8th Feb. Hemel Hempstead Pavilion  
13th Feb. Hull College of Commerce  
14th Feb. Leicester Polytechnic  
15th Feb. Liverpool Royal Court Theatre  
20th Feb. York University  
21st Feb. Worcester College  
22nd Feb. Croydon Fairfield Halls  
25th Feb. Stoke-On-Trent Alsager College  
27th Feb. North Staffordshire Polytechnic  
28th Feb. Weymouth Pavilion  
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HIS  
GREAT  
ALBUM

## "La Booga Rooga"



AMLH 68328

### "Champagne Melody"

NEW SINGLE (OUT SOON) FROM THE ALBUM!

# NOT A ONE-

EIGHT YEARS ago Ralph McTell wrote a song called Streets Of London. About one year ago it finally got released as a single and became a hit.

He always said he thought the song was a potential top ten hit and was duly chuffed to be proved right, but its success brought him one hell of a bundle of problems.

About the time that the single broke, Ralph went out on tour . . . "The single and the tour weren't planned to coincide — it just happened that way" . . . and he worried that his usual audiences who had always been happy to see him — hits or no hits — would be joined by a new element, drawn to him just by Streets.

"I decided that if people were just going to come and see me just to hear that one song, then I wasn't going to do it" — and he didn't.

On that tour Ralph took a group with him for the very first time and was both alarmed and embarrassed at the results. "People had got used to me on my own and they made it quite clear that that was how they liked things best. The band were all great musicians, but they could go onstage and play their hearts out and still get no response. It was very depressing." And that wasn't all.

### Folkie

Maybe overwork had something to do with it, but Ralph began to have self-doubts about his song — writing and was also finding himself stuck in the bag of being a socially conscious folkie because of Streets when he'd been working for years trying to get out of it.

"At the time I wrote Streets Of London, everybody was writing songs like that. I have written a

few other songs that could be termed socially conscious, but most of them aren't. I certainly don't set out to use the stage as a platform for my political views."

The upshot of all these troubles was that, once the tour was over, Ralph announced that he was quitting — at least for the time being. "I never intended to stop working — writing songs and making records — but I did think that I'd had enough of touring probably for good."

First of all though, he had a commitment to fulfill touring in Germany. "Over there I wasn't known at all except for the one single so it was much more relaxing. After a couple of weeks I

was beginning to feel better already."

After Germany he went to America for three months and spent a Summer going to four or five gigs a week, playing on a few sessions and generally enjoying himself.

### Planning

Then he returned to Britain, did a concert in Belfast, "the most emotionally charged of my whole career" and then, armed with some tapes of a handful of new songs he'd written, went back to California with the notion of making a new album.

Sadly though, he found himself embroiled in problems with his US record company, decided

Songwords



## IF I COULD

Written and sung by  
David Essex

If I could love you forever  
If I could love you everyday  
If I could take your hand  
would you understand  
And let me show the way  
If we could dance this dance  
forever.  
If we could laugh without a  
word  
If I give you my life would you  
be my wife  
Or is that too absurd  
But oh we could have a lark —  
a lark  
Picnicking in the park — the  
park  
On Saturday night if you feel  
alright  
We'll go to the pictures when  
it's dark

If I were a plumber would you  
love me  
If you were a waitress I'd love  
you  
Could you picture us on a  
number nine bus  
To Canning Town we two just  
me and you  
But yes we could walk our  
walks together  
Or we could raise a family  
When I come home from work  
I'll change me shirt  
And sit by the fireside for tea  
just you and me

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Songwords

# HIT WONDER ANY MORE

by Ray Fox-Cumming

that there was no point in making the album while they were still going on and came home.

He returned in time for Christmas and since the festive season he's been taking stock of himself and planning his year ahead.

First of all, in the coming weeks, he'll be playing some British dates. "I don't call it a tour, because, with one exception, all the venues are little ones holding a thousand people at most, I shall get home almost every night and... well, they're just dates.

## Career

"I don't want anyone to think that this is Ralph McTell making a comeback, because it isn't. I've got no new material to offer, I'm just going out and playing and seeing at the end of it how I feel about doing another full-scale tour. If I do eventually do one, that'll be the comeback.

"After these dates I want to make another album and I've two intentions. (a) I shall work with a producer instead of doing it myself and (b) I shall not be doing all my own songs."

Why don't you want to produce yourself?

"Because I've come to realise that I've held myself back in my career. I know that if I'd listened to other people more, I could have had commercial success far earlier than I did. The

trouble was that I was always so bloody ethnic in the old days. I suppose it was because of all that folk training.

"In future, if my songs need boxing-ring treatments, they'll get them."

Why are you going to include other people's songs this time?

"Well, for a start I haven't got enough new songs of my own of sufficiently high standard to fill a whole album. My output is very unprofitable these days.

"Also, I always used to swear that there would be absolutely no songs on my albums put in just as passing, but now in retrospect I think there was a few. I've come to the conclusion that a lot of people, including myself, have recorded songs that they thought were valid statements when really they'd have been better off doing other people's

*In future, if my songs need boxing-ring treatments, they'll get it'*

songs — simply because they were better songs."

Surprisingly, Ralph says that he's never thought about himself mainly as a singer. "I was always first and foremost a guitarist and then a songwriter, but then people in America seemed to think of me as a singer and I suppose people must do in Britain as well, so now," he grins, "I'm going to do some singing."

## Hit

One of the songs he'd like to do is a John Martyn number, an old Lonnie Donegan / Kingston Trio hit called San Mihuel. "I don't think I'll tell you any of the others. That's enough to be going on with.

"I'm very excited about the prospect of doing this album... and d'you know, I bet it'll be my best seller ever."

Talking of best-sellers, we nearly forgot to mention Dreams Of You, the song which has been giving Ralph a second hit single over the past few weeks. The tune is Bach's Jesu Joy Of Man's Desiring with McTell words and counter-melody and with very little promotional push, the record's done very nicely thank you. Are you pleased about it, Ralph?

"But of course," he shouts with a grin spreading from ear to ear. "It means that I'm not a one-hit wonder anymore!"



RALPH McTELL: Dreams of You keeping him off the streets

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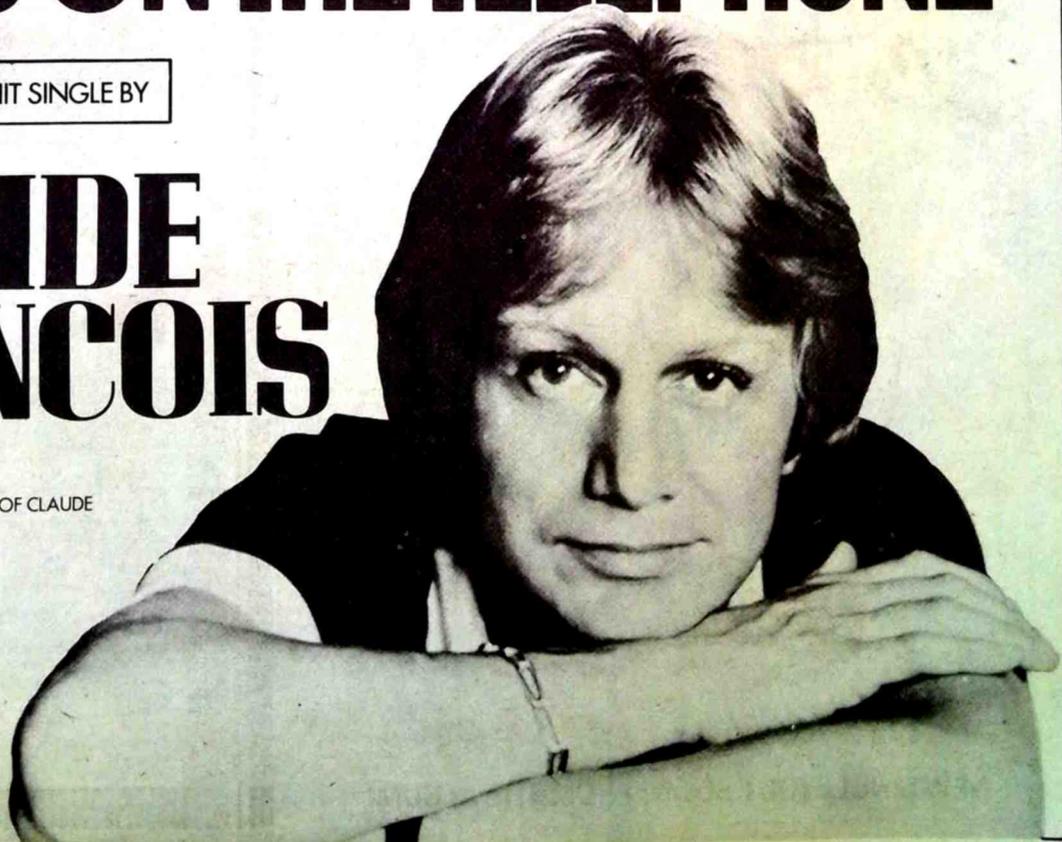
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## ERIC CARMEN

A Brilliant Artist Setting New Standards!



BE - BOP DELUXE: (L - r) Andrew Clark keyboards; Simon Fox drums, Bill Nelson guitar and Charles Tumahai.

**FOR A man who has a thing about swans (more on that later) and whose writing comes in floods of strange, curious prose, Bill Nelson conceals his weirdness very nicely.**

On the other boot, Nelson is convincingly straight as a peg leg, and a lovely down-home Yorkshire lad of 27 years.

Bill Nelson, you may or may not know, is the leader and founder of Be-Bop Deluxe, a band destined to go far according to many.

Bill and the other Deluxes arrive approximately two and a half hours late for the interview due to problems with recording a backing track for Supersonic. And they ain't even superstars yet! But what does one do? Start sounding off like some old nag - bag when her ol' man comes home stinking of too many Guinnesses?

Not on yer nelly, belly. Instead you just get on with it.

Bill, looking like a white punter hunter in tinted shades and leather bomber jacket begins by talking about his views on the latest album.

"It's a far more accessible album than Futurama, and not so obscure. The writing is less profound and not as moody purely because Sunburst is aimed at converts. I just wanted to be more simple and direct to gain a larger listening audience."

One of the cuts, Ships In The Night, has been chosen as the single - it's a very obvious choice.

### Simple

"It isn't one of my favourite tracks," he admits, "it's a very simple song, but I think it has its own merits as simplicity can sometimes be extremely effective."

"Often our music isn't acceptable in the disco sense, so I thought it would be nice to write a song that could be danced to at youth clubs; that's why there's a pronounced danceable reggae beat in there somewhere."

Be - Bop now have a good thing going. After many personnel changes in the band, Bill has settled for three peachy players, namely the aforementioned Charles on bass, Andy Clark on keyboards and Simon Fox on drums. Simon and Charlie joined Bill after he had disbanded the original group following the release of Be - Bop's debut album Axe Victim.

Andrew joined the group after the band's second album Futurama.

composed was an instrumental called Waterfall, it was dreadful. After that I started writing lyrics.

"I like writing about first hand experiences, but as much as I want to sing about them, I want to hide, which is why I'm not expressly outspoken. I write in a kind of code language, a fantasy world, which although it

swan motifs and stuff like that."

Just another side of the guy currently being hailed as the next guitar hero. How does he feel about all this promotional hype being pushed on his frail shoulders?

"I suppose the guitar thing is a good angle that the record company picked up on, especially since there is a lot of guitar in the band."

"I don't rate myself as particularly good, I wouldn't know whether my technique was ok or not, although I do try to use my own style and personality. I practice not at all, because I'm on the road most of the time."

The idea of becoming a well known face or even a cult figure doesn't make him tingle with delight, in fact he sees Be - Bop Deluxe as a kind of springboard to other things.

"For a start I hate travelling and being on the road, let's say I don't like the lifestyle of a musician, or some of the things that go with it. I don't enjoy being completely out of my head and having people flocking around me for autographs; I feel that it's unattractive."

"And the fact that you have to sell yourself like (clicks his fingers swiftly, aggressively) that I mean I enjoy the hour or so being on stage - I enjoy it a lot, but making an album seems more worthwhile because it's like a painting on a wall, it's there for keeps."

### Goals

"...that I'd really like to do is experiment with visuals and sound and maybe make a small film or something. For the tour after next I'd really like to do a 20 minute film with music, and to use that as a support film instead of a support band. But I know we couldn't do that yet because support bands make money."

Come the end of '76, Be-Bop should be able to stick their tongues out and their fingers up at budgets and do what they damn well please, as it looks as though it's going to be a fruitful year.

"I hope it's gonna," he sighs. "I mean people said it in '75, some even said it in '74, so now I don't put a lot of faith in predictions."

by Jan Iles

## A DELUXE AFFAIR



The story behind the name is perhaps worth mentioning.

Bill shows me an ancient yellowing note book, its history stretches back to his amateur playing days. In the book is written more than a thousand 'possible' names, the best of the bunch having stars beside them.

Names like Hummingbird, Glider, Silver Fleet and Flag Ship were considered before Be - Bop Deluxe (also starred) was chosen.

"I remember the drummer at the time didn't like the name Be - Bop Deluxe, he preferred Flag Ship, and when it came to booking our first gig at a working mens club I'd given our name as Be - Bop Deluxe, and was too scared to tell him until we got to the gig. 'Oh, I thought you'd do that,' he said."

In those days Bill was ultra-sensitive about his writing ability, too paranoid even to show the group what he'd written.

He recalls: "I was frightened in case they laughed, or that they wouldn't understand."

"The first ever song I

has real meaning, is nonetheless ambiguous to the listener. It always starts with a grain of truth, the trimmings come later. However the style and the surface gloss doesn't detract from the real, whosome meaning."

So what about these ubiquitous fine feathered friends?

"Well actually," begins the raconteur, "I've got a thing about swans and Jan, my girl friend has a thing about seagulls."

"It all began when she had this dream about a priestess who turned into a seagull. When she told me about it it inspired me to write Sister Seagull."

On the Futurama album, Bill often refers to swans. He also wrote a song aptly titled Swan Song and just to get the message across loud and clear used a swan on the cover.

"I like their beauty and purity. Swans are the romantic symbol of poets."

He continues: "We have a house-load of stuffed swans and seagulls, and have a lot of seagull brooches and

# THE STONE'S TRUE~LIFE ROMANCE

THE NATION may have been shocked when R & J Stone re-enacted that whole Boy - Meets - Girl - Falls - In - Love cliché for the TOTP audience but . . . it's no act.

Listen to Russell talking about his changing fortune as a songwriter: "After I met Joanne," he says in a gentle voice, "she introduced me to more soulful music. I began to write with more feeling and depend on the mood. It was a very special mood when I wrote that song." He turns to Joanne, sitting nearby - a picture of cool elegance - and says with open sincerity: "It's fair to say without Joanne, I couldn't have written that song." They look at each other and agree: "Yeah it's true . . . we do it."

It's not corny either, they just happen to be very much in love and have been ever since they met on a James Last tour nearly four years ago.

Joanne fills in the details: "I used to do a lot of singing in gospel groups when I was a kid. That was in Newark, New Jersey. Then when I was 15 my cousin and I began travelling around with a gospel group called the Glovertones. We even cut a couple of records - just for church listeners."

It transpires that this cousin she is talking about is Madeline Bell - the lady who put soul into Blue Mink.

Joanne was working as a secretary and singing in clubs at weekends when she took a holiday to Britain to catch up with her cousin.

"While I was here Madeline was asked to do this tour singing with the

**'Yeah, it's true...'**

James Last band but couldn't because of her work with Blue Mink. So she recommended me and that's where I met my husband."

The two of them were part of a choir of seven who toured Canada for four weeks.

"We met," says Russell, "and it all happened. We got married, settled in England, and since then we've been working as session singers."

But during their three years together they have



R. & J. STONE: very much in love

never performed together or cut any records of their own. Indeed Russell's songs were consistently turned down by publishers - until he wrote We Do It.

"I'd been writing for seven years," he says, "but my writing didn't take on this different feeling until recently. I suppose it was the result of listening to a lot of soul music. Anyway I wrote about four songs together and made a demo tape but they were still given the elbow. Then Philip Swern heard the tape and rang

for me to believe people were buying records."

"It's incredible," Joanne says, confirming that We Do It is their very first single. "And what makes it so good, is that it is a personal thing which is nice."

The B-side, a two-way rap type of song, is in the same vein and their next single will also be similar.

Russell, born in Norwich and with three years as a Black and White Minstrel behind him, believes they must stick to the same formula for their follow-up.

"The second single is all-important," he says. "It won't be too different. We will save the experimenting for the album. You see we are two very different singers and in a way that single was a try-out. When we sing alone, we are completely different. On the album we will take a couple of tracks each on our own."

Meanwhile the Stones carry on session singing with no plans to tour. They have no manager or agent and aren't in a rush to go on the road. "When we do that I want an orchestra and the musicians will have to be good. That's expensive, so there's no point in rushing into it," Russell says knowingly.

by Peter Harvey

**... we do it.'**

me up. He said 'OK when do you want to record?'"

Even then there was some doubt about the record breaking. It's been out for 12 weeks now and was in danger of getting lost in the Christmas craziness. "I'm really grateful to RCA for sticking with it," Russell says, "and also to the Beeb and Tony Blackburn. They've been fantastic. It also seems that people want to listen to music again. The way the British charts are and have been made it hard

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**RCA**  
Records and Tapes



# Pré-Raphaelite, post Beatles



THERE WAS a day when a girl singer's best friend was her sequined frock. She had a good line in hair lacquer and a noticeably sized chest.

The sequins are still with us, but now they have to be attached to a frock somebody's granny wore, hair can be any colour from blonde to blue and the unfortunates with large chests are distinctly disadvantaged.

Barbara Dickson is the latest recruit to the sisterhood of chart toppers and she conforms to few of the rules followed by those that have gone before. She is tall and graceful and wears her hair like a lady in a Burne-Jones painting. She likes to wear old, floating, chiffon clothes and worries unnecessarily about her weight.

Her recent Top of the Pops appearance was fraught with anxiety in case the camera angle caught her double chin (which she doesn't have) and her "Mrs Mills' arms" (which she doesn't have either).

All this pré-Raphaelite splendour is Barbara's new look. A few years ago, she was working the club circuit, singing folk and contemporary songs and looking like most other ladies who were doing the same thing.

Her phenomenal success in the musical John Paul George Ringo... & Bert brought her to the attention of the mass media and she ran away with most of the honours in the show. Apart from giving her the break she needed, Barbara learnt a lot from the experience. Was this instrumental in her changing her style?

"I never really changed my style," said Barbara. "I just changed venues. It made me go to Liverpool and work in the theatre, then come to London to do the same. But I had always been singing contemporary material. It was based on traditional songs but I was used to singing in places where there was no

## ...enter Ms. Dickson

By Rosalind Russell

PA system, so you had to sing loud and clear to make yourself heard at the back of the club."

The musical closed in August, when the casts' contracts were up. Since then, Barbara has been writing and recording with producer Junior Campbell. The single, Answer Me, was recorded first and now they have material ready for an album which should be out in a couple of months.

"Junior is a superb producer," said Barbara. "He is suitable for me because he is also a musician. I find it

difficult to work with a producer who is not a musician. I had three albums out on Decca and they have been deleted. When I left there nobody cared."

Barbara's single was originally recorded in 1953 by Frankie Laine and Nat King Cole and was chosen by Barbara and Junior after they'd listened to a whole lot of old material, deciding on which would suit her style best. Although the song is fairly light, she says it was really quite complicated.

"I have moments of

wanting to be a rock singer, but not often," she said. "I'm fond of country / rock music. Some of the stuff I write myself is taxing vocally - I like to push my voice to the limit. I like powerful singing; I can't stand that pretty little singing."

"That's why I like Linda Ronstadt. I like women singers who have loud, definite voices. But I quite admire somebody like Lynsey De Paul. She is a competent songwriter and she looks to be less of a force to be reckoned with than she actually is."

Most female singers, perhaps with the exception of Kiki Dee, seem to end up doing those TV light entertainment shows. Did Barbara think they had much value?

"I hate variety. I don't even watch middle-of-the-road TV. It's a total waste of time. In fact I think pop music suffers badly and it's not exploited enough at all on TV. Top of the Pops is all right, but it's difficult to get over an impression of yourself in two or three minutes."

Barbara's approach to

# SWEET

NEW CHART SINGLE

'THE LIES IN YOUR EYES'

A GREAT NEW SOUND

**RCA**  
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her new career in the world of hits has been carefully thought out.

"I'm very interested in the pre-Raphaelites and that's why I chose this look. I like art nouveau; the jewellery and the painting. It's not extreme; just kind of understated and I like that."

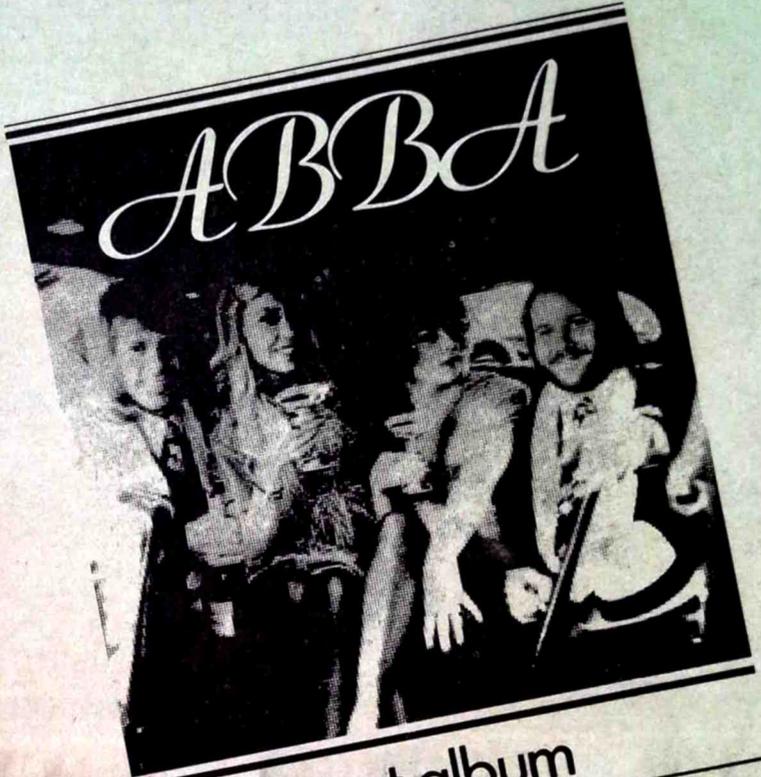
We may all get the chance to see the whole thing in action in the Spring, because Barbara would like to get back on stage and go out on the road.

"I work with a band that I've met since the show. I did one concert in Sheffield — a one-off thing. But I've been wanting to establish a band and a sound. I'm hoping to do some concerts later this year but I really don't know when. I have a whole backlog of material I can do."

Some of these songs will be on Barbara's new album, and she expects to get through a fair number on stage.

"I don't believe in messing about on stage," she says. "I can zip through lots of songs in quite a short time. I can't bear people who don't just get on with it. Actually I feel a bit smug because I used to play guitar and now I play piano — so there's no tuning up to do!"

But then it's a far cry from folk singer to polished chart artist.

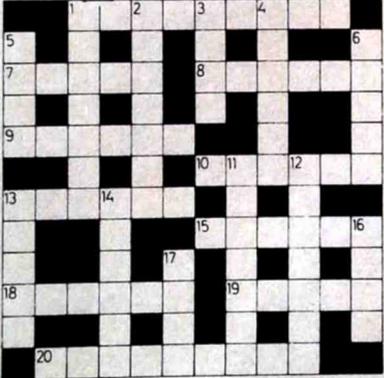


Their latest album  
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I do, I do, I do, I do, I do

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| <p><b>ACROSS</b></p> <ol style="list-style-type: none"> <li>Difficult periods for Peter Skellern (4,5)</li> <li>Concede you'll allow someone to enter (5)</li> <li>Linda R, possibly, as David Cassidy's (6)</li> <li>A bold man of old for Gladys (6)</li> <li>Something that's gonna come (6)</li> <li>Floury Frankie? (6)</li> <li>Give Bolan the Spanish name (6)</li> <li>Midnight walk (6)</li> <li>Fear of Natty (5)</li> <li>Streetlife musician (9)</li> </ol> | <p><b>DOWN</b></p> <ol style="list-style-type: none"> <li>Peter takes the meat to the factory (7)</li> <li>Brazilian family name? (7)</li> <li>Mr Rundgren (4)</li> <li>A dear girl for the Beatles (6)</li> <li>The name of the lad (4)</li> <li>"Get Right — Him" (Billy Connolly) (5)</li> <li>Stored up in secret (7)</li> <li>Wigwam-style nightclub (7)</li> <li>The Anthony who told us of Johnny's death (5)</li> <li>A name to go with Stoller (6)</li> <li>She's blue, according to Leon Russell (4)</li> <li>He and I made a 10cc disc (4)</li> </ol> |
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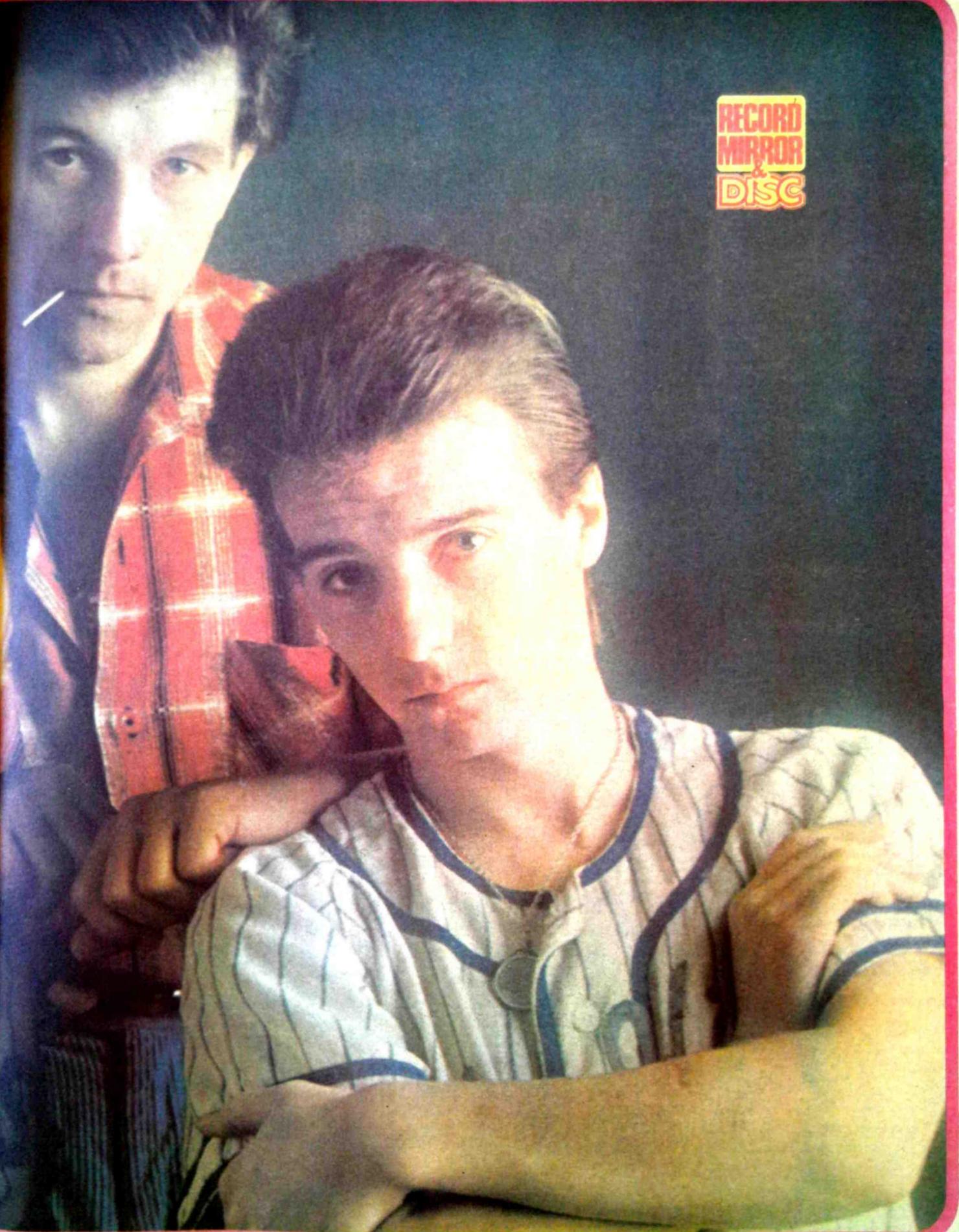
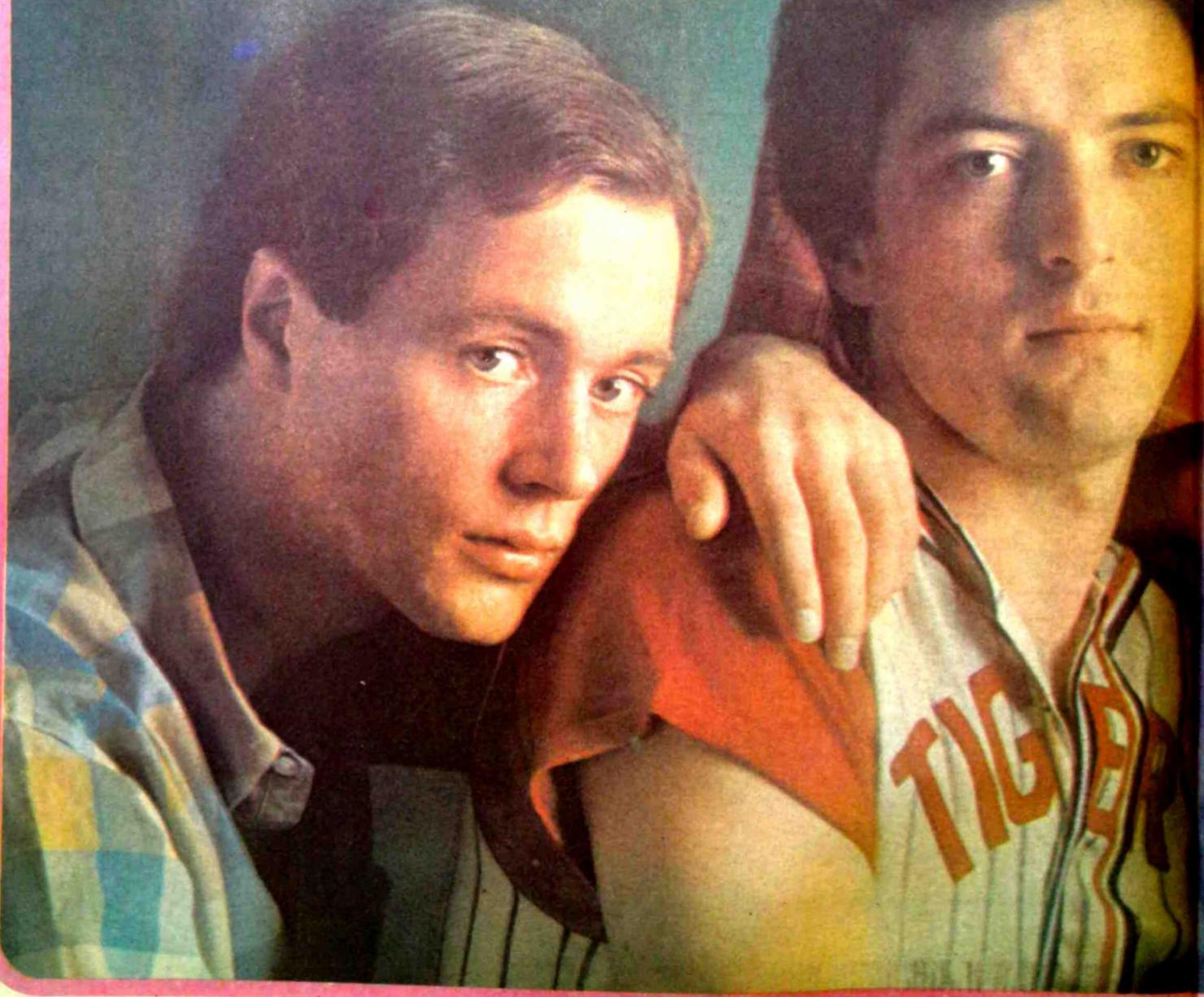
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# james hamilton's DISCO PAGE

## Disco exhibition time

LIVERPOOL IS to be the location for the recently announced DISCO NORTH, which amounts to a Northern edition of last September's London-based Disco 75 exhibition and DJ convention, which many Northern DJs were unable to attend.

Organised by National Association of Disc Jockeys boss, Ben Cree, the Disco North show will be held at Liverpool's Centre Hotel on Monday and Tuesday, March 22nd and 23rd, 1976. Already many major equipment manufacturers have booked exhibition space, and Cree is confident that the show will be another huge success. He may be contacted for further information at Hitchin

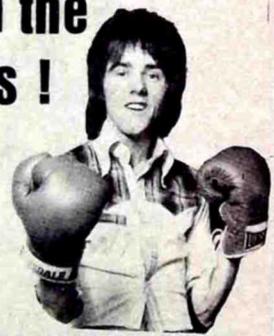
(0462) 50918.

This year's London event, Disco 76, will again be held at the Bloomsbury Centre Hotel, over three days this time, September 6th, 7th and 8th.

This week sees what may well be the most ambitious Disco convention of the year taking place in New York City. Organised by Billboard magazine and also by coincidence called Disco 76, it is a three day forum consisting of many panel sessions, as well as exhibits and live music sessions. I will be attending as a guest panellist (alongside such as Van McCoy, Norman Harris, Thom Bell!), and you can read the full story in next week's issue.

### star tip

## Smash the Rollers!



ROLLER WOODY ready to hit back

ROY GOULD (Treasure's Stereo Disco, Northampton) is likely to get his head bashed in, but his star tip suggestion is so funny that it has to be shared. It's called SMASH THE ROLLERS!

roy sells raffle tickets at 2p each, the first and only prize being a Bay City Rollers record... and the use of a large hammer! The idea of course is to smash the Rollers, whose records he gets secondhand from the local junk shop.

Roy announces the raffle several times, threatening to take a Rollers LP if tickets move slowly, and he usually makes between £1.50 and £2. Some people buy 50p worth of tickets, and once a girl gave him £1 for the privilege.

## james' top ten

- 1 IN THE MOOD, Sound 9418 (UK)
- 2 BABY FACE, Wing & A Prayer Five & Drums Corps (Atlantic)
- 3 LET THE MUSIC PLAY, Barry White (20th)
- 4 SUMMER PLACE 76, Percy Faith (CBS)
- 5 MIDNIGHT RIDER, Paul Davidson (Tropical)
- 6 BUMP BOUNCE BOOGIE, Asleep At The Wheel (US Capitol)
- 7 LOVE ROLLERCOASTER, Ohio Players (Mercury)
- 8 WIDE EYED & LEGLESS, Andy Fairweather-Low (A&M)
- 9 LOW RIDER, War (Island)
- 10 SUNSHINE DAY, Osibisa (Bronze)

- BREAKERS**
- 1 HURRICANE, Bob Dylan (CBS)
  - 2 CHANGE (MAKES YOU WANT TO AHUSTLE), Donald Byrd (Blue Note LP)
  - 3 BYE LOVE, 5000 Volts (Phillips)



Yes folks, this is the real Glenn Miller! (far left)

WITH SO much talk about Glenn Miller and In The Mood, and with so many versions of the tune coming out, which are the ones to use?

GLENN MILLER'S 1939 original, part of his hitbound Moonlight Serenade maxi (RCA 2644), is obviously the most authentic, although the recording quality leaves much to be desired in discos. I've always used an old Golden Guinea remake that sounds similar but stronger. If you've got a crowd who really do Jitterbug or Jive to it, then this is the type of sound you need.

SOUND 9418's contemporary treatment (UK 121) was created as a Pop record to introduce the tune and idea to people not already familiar with it. As such it works extremely well, but because it incorporates disco and reggae rhythms within its punchy drive - only starting and ending in the traditional way - it is not so good for the more serious Jitterbugger. It has however been designed to have the most impact in discos, which indeed it has.

JOE BOB'S NASHVILLE SOUND COMPANY (Capitol CL 15847) is the strings-led Country version about which I

# Miller Mania!



JERRY LEE LEWIS: the Hawk

raved in August, and which has been such a huge success for me at MoR-type gigs ever since. Its release now seems somewhat late when you consider that twice last year I suggested to Capitol that they put it out, at a time when they could have had the field to themselves. Although it suffers from a weak guitar solo, this version remains a lot of fun for use at MoR parties.

JAMES LAST's Typical Treatment (Polydor 2121271) is jolly enough in its Easy Listening way, but is more of a fast Quickstep than anything else.

Not to be forgotten are such old versions as those by ERNIE FIELDS, THE HAWK (alias Jerry Lee Lewis), JOE LOSS, SYD LAWRENCE, etc - all of which and more are doubtless to be unleashed on us before the month is out!

## dj hot line

O'JAYS: I Love Music (Phila Int) much loved by many, like Jon Taylor (Crookers, Norwich), Steve Day (Chingford), Bob Sampson (Black Cobra Disco, Burgess Hill), Alan Gold (Brighton) **DAVID RUFFIN**: walk Away From Love (Tama) huge for Colin King (Blue Room, Sale), Peter Greig (Route 66 Disco, Plympton), Anthony Allan (Speakeasy, Wakefield), Les Aron (Bali-Hai, Bognor Regis), Steve Ingram (DJ Enterprises, Weybridge).

various In The Moods are in evidence - Jon Taylor, Steve Day, Theo Loyla (Banana Power Discos, Bridge, Kent), Peter Greig, Andy Cassidy (Sundown, London), Anthony Allan, Mark Ryman (South Wales clubs) and Les Aron go with SOUND 9418

(UK), while Les also charts **GLENN MILLER** (RCA), as do Doctor John (Disco-Tech, Telford), Mike McLean (Strathdisco, Glasgow) and Steve Ingram. Steve also sticks with **ERNIE FIELDS** (London), Collin McLean (Acas Club, Hamilton) plays both **GLENN MILLER** and **JAMES LAST** (Polydor), Gary Bowen (Bath) camps it up with **BETTE MIDLER** (Atlantic), and Colin King is first to tip Moonlight Serenade.

Pete Banks (Lightning Discos, Croydon) plays **BENNY GOODMAN**: Stompin' At The Savoy (RCA) "for all our punters in GI and '40s gear (only thanks to you)" - why, shucks, Pete!

The mysterious J.W. (JW Roadshow, Haverhill) info that the incredible **TABOU COMBO**: New

York City (Decca) - and in fact the whole LP plus its follow-up LP - were huge last year when he DJ'd in Paris.

**WHO**: Squeeze Box (Polydor) shaping up nicely for "Kangaroo" Keith Scott (Super Sounds Disco, Edinburgh), Alan Gold and Mike McLean at last **DOOLEY SILVERSPON**: Let Me Be The No. 1 (Seville) is spreading from Jon Taylor to Vaughn Roysse (Jail Disco, Bodmin) and Frank Wavish (De-Luxe Disco, Plympton) Frank reports that the Twist has finally taken off in Plympton - he charts **REAL MCCOY**: Twist & Shout (Route) along with Willy Cash (Untouchables Disco, Appleby) - whereas "Dirty" Harry Park (Geordie Pride Roadshow, Wallsend) reports the Twist being dead.

## new spins

## Hey hey, Chubby's at the discotay

**CHUBBY CHECKER**: (At The Discotheque (London HLU 10515). Originally flip of Do The Feddie (which is consequently the only Checker hit I lack), this used to change hands amongst disco DJs at anything up to fifty quid - so there'll be much gnashing of teeth now. Chubby rhymes "discotheque" with "hey hey hey" as he adapts to a boogalooing 1965 Philly beat, which while far removed from the Twist should still go down well up North. Less rare, the double "A" side coupling is his duet with Dee Dee Sharp on Slow Twistin'. Also out is Reggae My Way (20th Century BTC2040), a 1973 mixture of steel drums, Love Is Strange, and not much actual reggae!

**WAR**: Low Rider (Island WIP 6267). Delayed by a new label deal, the funksters' huge US hit is a well-proven disco smash along with more energy than anything since their great Me And Baby Brother. JH PICK

**5000 VOLTS**: Bye Love (Phillips 6006501). Borrowing a bit from the TK Sound, sizzling cymbals and long intro included, the guys and gal mix up their vocals more than before as they hustle along to an extremely pretty melody. Gawd knows who's actually singing! JH PICK

**COUNTRY JOE McDONALD**: Breakfast For Two (Fantasy FTC 123). Joe's dreamy slowie has lovely San Francisco Harmonies and the same languid atmosphere as Steve Miller's The Joker. Not obvious, but well worth trying. JH PICK

**NEIL SEDAKA**: Breaking Up Is Hard To Do (Polydor 2055854). Skip the snatch of his '62 version and the dead slow bit, and start with the rhythm - then see how long it takes for people to twig that this is the oldie slowed down to a romantic smooch (which still sounds remarkably like Since I Fell For You!). JH PICK

**LITTLE TONY**: Shakin' All Over (RCA 2638). Minus his brothers, Italian Tony



CHUBBY CHECKER

(who in fact did an early cover of Chan Romero's Hippy Hippy Shake) now gets to grips with the Johnny Kidd classic, doing this new slower treatment with more power than another version by Cliff Bennett's group, SHANGHAI (Thunderbird THE 104).

**LLOYD PARKS**: Mafia (Cactus CT75). Only now filtering through to the pop crowds, Lloyd's "me a mafia" grinder could well be as big as it was in reggae circles last year. JH PICK

**JUDY MOWATT**: Too Good For Me (Torpedo TOR 52, through President). Subtle sophisticated slowie, beautifully made and hopefully just right for late night smoochers. My own fave of the week.

**LOVE BITE**: Killers Jaws (Magnet MAG 83). British girlie group with a basic disco beat. I still reckon that Super Jaws by Seven Seas is the best of these spin-offs.

**JACKIE ROBINSON**: Moving Like A Superstar (Pye TM 25700). More German "sou'l", evidently, with fast thump beat and chanting ladies. Not bad of its type, it could be big.

**CHRIS SPEDDING**: Jump In My Car (Rak 228). Bouncy mid-tempo Honky Tonk Women-type thing.

**AL MATTHEWS**: Your Affair (CBS 3912). Back in his Fool groove on another Pierre Tubbs tune, Al sounds great again - although the song (already familiar to Capital Radio Listeners) may be too similar to hit.

**THE MYSTIC MOODS**: Honey Trippin' (Mint CHEW 3, thru Decca). Nice smoothly chugging instrumental with fans aplenty, it could be another Afternoon Of The Rhino.

**FAT WILLIAMS ORCHESTRA**: Police Story (Capitol CL 13844). Re-issued telly theme, a brassy sparse beater with possible Northern appeal.

**BILLY OCEAN**: Love Really Hurts Without You (GTO GT 51). Last time he sounded like the Drifters and now he shamelessly rips off the Four Tops. Sugar pie, honey bun!



CHRIS SPEDDING

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**RCA Records and Tapes**

# soul stirrings

by Kevin Allen

**DISCO BREAKER** is the dub given to a new series from EMI-British produced records with a strong dance flavour. The new logo kicks off with *Nice And Slow* which introduces us to one Jesse Green.

Though Jamaican by birth and with long experience as a reggae drummer, notably in Jimmy Cliff's band, Jesse is very much a soul man at heart: "I've always been most interested in funk and that's the direction I'm heading in," he said.

Born in 1948 in Kingston, Jamaica, Jesse moved to Britain to join his family in 1965 with the intention of furthering the career he was already building as a musician, settling in the exotic surroundings of Slough!

## Breaking Jesse Green

together called the Interpreters, an all-black outfit but we had to play a lot of ballroom stuff, foxtrots and quicksteps, things like that and since I wanted to get into soul I

quit and ended up with a much younger multi-racial band called Five To Five.

"We basically covered other people's material rather than coming up



**JESSE GREEN: into funk.**

with originals but the sound was heading in the right direction. It was good dancing music, funky stuff and some reggae too and I got a lot of good experience because we started working the London club and hotel circuit."

Moving his base to London in late 1974, Jesse started doing a lot of session work as a

drummer - he appeared on Judge Dread's rude reggae hit *Je T'Aime* for instance - and then met Jimmy Cliff and was invited to join the Jamaican star's band for a wide-ranging tour which took them to America, Africa, Trinidad and Jamaica.

The tour was a one-off venture and on returning to Britain Jesse went his own way and that meant into the recording studio: "I'd made some records before. I once covered a *Chi-Lites* song but it didn't do too well, then I did a couple of cover-version soul albums for Music For Pleasure which sold quite well but of course I didn't get any label credit."

But *Nice and Slow* does have Jesse's name on it, in nice, big bold letters and he's confident that it'll make his name familiar to soul fans: "We've already had a very strong reaction from the clubs and EMI are putting a big push behind the launch of the *Disco Breaker* series which should help."

## soul gossip

**TOP** jock Chris Hill is now only appearing at Canvey Island's Goldmine on Saturday's having got himself a new gig at the Lacey Lady Disco, Seven Kings Hotel, High Road, Ilford, on Monday's, Thursday's and Friday's with a near 100 per cent soul format... nice scoop for BBC Radio London's Robbie Vincent - a half-hour interview with Donald Byrd and the Blackbyrds. Robbie's show goes out between 12.30 and 1 pm on Saturday's on 206m medium wave and 24.9 VHF... based on their Cleveland hometown, the O'Jays have launched their own Shaker label to foster up- and - coming local talent. First signings are Bobby Dukes, Brown Sugar and Sly, Slick and the Wicked... back in business comes James Brown's old Famous Flames' back-up group who are used by the man on his new Hot album... Miss B records is the name of a new label launched by soulstress Betty Wright but she remains within the TK set-up which will distribute her new venture... Friday all-nighters continuing successfully at Sheffield's Samantha's in Queens Road with DJ's John Vincent, Frank Twink and Billy Paul... worth checking out in this age of ever rising prices - *Fate Records*' store at 90-92 Shaftesbury Avenue, London W1 which carries a stock of many thousands of mint copy US deletions, many never ever released here, at ridiculously low prices from 99p to £1.49. Nearly 100 soul acts, James Brown, The Four Tops, Bobby Bland, Ike and Tina, Etta James, The Stylistics, Barry White and Van McCoy among them, are listed in *Fate's* album catalogue and they also deal in singles and can mail order... There's not a

hint of a fife or a military drum on the Wing and A Prayer Fife and Drum Corps' up-dating of the oldie *Baby Face* (Atlantic K10705) but there sure is disco magic with the sound a rip-off (but a worthy one) of Biddu, Van McCoy and the like. It's already an American smash and has been doing heavy business here on import... former Independents, Marvin Yancey and Chuck Jackson - the men behind *Natalie Cotes This Will Be* - are currently producing the Impressions... Sonny Tavarez on temporary absence from the family group Tavarez due to vocal chord inflammation... tying in with the Trammis' upcoming Trammis' Atlantic have issued their newie *Where The People Go* (K10703). The group will fill 24 British dates during February after kicking off with the California, Dunstable, on 31 Jan. Palace Theatre, Manchester, 1 Feb; Park Hall, near Manchester, 4 Feb; two shows at Hammersmith Odeon, 5 Feb; the Oasis, Swindon and Stirling Suite, Yate, Nr Bristol, 7 Feb; Town Hall, Birmingham, 8 Feb; Baileys Derby, and Baileys, Stoke-on-Trent, 9 Feb and Baileys', Leicester, 10 Feb, are other early dates... Martha Reeves' full-blooded re-working of the Jackie Wilson oldies (*Your Love Keeps Lifting Me*) Higher and Higher (Ariste 36) could well happen. Meanwhile, Jackie Wilson himself is still a long way from full recovery following his stage fall and subsequent heart attack several months back. Though no longer in a coma and now able to move about, the soul man is reportedly unable to co-ordinate properly and seems unaware of his surroundings...

## Students of change

**FLYING INTO** Britain (if you'll excuse the pun), the Blackbyrds esconced themselves at the White House Hotel, by Regents Park and introduced themselves to the nation's music press via a tiring round of interviews but though the group might be relatively new to the scene it was all old hat to them as Keith Dillgo explained.

"We'd all been involved in music for years before the Blackbyrds came together.

"My dad, Harry Killgo, is a jazz pianist and I started out on the piano at four and started drumming at nine. By the time I was 10 or 11, I was already playing club dates with Miles Davis, Stan Getz and other jazz greats - in fact my first ever public appearance with Sonny Stitt."

### Classical

Kevin Toney, the Blackbyrds' keyboard man and leader has a similar background having emerged from a classical training to play jazz with the likes of Gerald Wilson, Sonny Rollins and Jackie McLean while the other three members, Orville Saunders, Joe Hall and newest signing Stephen Johnson, who recently replaced Gary Hart, can boast similar musical experience.

The catalyst though for all this talent stands outside the band in the form of their father figure, mentor and inspiration, jazz trumpeter Donald Byrd, who, over the past few years has dosed his jazz with sufficient funk to become a leader of the disco movement.

It was Byrd's Blackbyrds hit which gave the

group its name: "Kevin and I had studied under Donald when he was teaching music at the Howard University in Washington DC," explained Keith, "and we eventually joined his regular backing band. Donald's original idea was to take a couple of college students and give them the chance of getting wider exposure and experience by playing with already established musicians.

"From that, it evolved to the stage where he put together a band consisting entirely of his students in a bid to bridge the gap between the academic, the college world, and the world of the professional musician, to ground us not just in playing music but in every aspect of the business - production, songwriting, contracts, administration, promotion, everything."

Keith sees the Blackbyrds as a highly flexible unit and indeed there's a vast difference in pace and style between the group's first raw and urgent hit singles and their recent success with the melodic, smoothly polished *Walkin' In Rhythm*.

### Format

"Our shows used to be a strict format, we try to tailor them to the particular audience. Some places we'll play virtually straight jazz but at others we'll play all disco-stuff.

"All the band are students of music, not just black or European music but all types and we pull in a wide range of influences. With his experience, Donald Byrd helps us mould and define

the various ideas we have.

"Our songwriting follows some strange patterns. Sometimes one or other of us will come up with a base idea and we'll all work round it, at other times someone will put a finished piece of work forward for the rest to consider.

"No matter how definitive your ideas are when another musician plays your music he does it his way and it's his ideas which colour it. By switching instruments with each other we are able to evolve whole new directions."

### Qualified

It helps that the Blackbyrds are all qualified to play a variety of instruments to a high standard. Keith Killgo for example can play bass, piano, vibes, drums and the percussion instruments whilst Kevin Toney plays sax, bass and drums besides keyboards. "It all means we have a greater understanding of what the other guys in the band can do, we know the limitations of each other's instruments."

The Blackbyrds are still very closely involved with Donald Byrd, in fact they are his regular on-stage backing band, doing their own set before he comes on-stage.

Donald produces their albums but they never appear on his. "It's simply because we are contracted to two separate record companies but we'd love the chance to record together if the contractual problems could be ironed out some way."



**THE BLACKBYRDS: bridging the gap.**

**VARIOUS ARTISTS All Platinum (All Platinum 9299, 767)**

The New Jersey Sound of Joe and Sylvia Robinson's All Platinum group of labels has played a major role in the current disco boom - on both sides of the Atlantic. This album shows just why - it's full of simple, insistent rhythms that simply compel you to get up and dance. Take Sylvia's soul-sycat for example - really it's a basic repetitive riff but add Sylvia's snarling and various noises and you've got a real goodie of the same ilk as the sure-to-become a classic *Shame Shame Shame*, which is also featured here. Several of the tracks here are nearly as familiar, especially to regular disco goers who will enjoy the chance to groove again to items like the *Rimshots*' 7-6-5-4-3-2-1 (*Blow Your Whistle*), the *Moments*' *Illting Girls*

## album pick

and Dolly My Love, Rhetta Young's (*Sending Out An*) S.O.S. and Calendar's *Hypertension*.

However, adding to the value of this 18-tracker there are also several fine cuts making their first appearance and the presence of artists like Chuck Jackson, Brook Benton, Hank Ballard and the Midnighters and Derek Martin reflects the way All Platinum have built their sound on the strong foundation of signing highly experienced and respected soul veterans.

**BOBBY BLAND Call On Me (Bluesway BLS 6065)**

Freely available thanks to the *Fate Records*' R. Arnison Ltd who are importing vast

quantities of US imports and marketing them via Woolworths and other outlets, this 12-tracker is in effect a 'Best Of' set from the bluesy soulman's days with the Duke label, and, at a mere £1.75 that's incredible value. The sound might be dated but every cut here possesses a sort of timeless majesty with superb musicians backing Bobby's blues' wailing vocals. The moods range from the near country balladry of *Share Your Love With Me* to the unadulterated hard-rocking blues of *Further On Up The Road*, titled Bobby's Blues here. An added attraction of this brilliant album is the peerless guitar playing of Wayne Bennett, the man



**BOBBY BLAND: timeless majesty.**

cited by such personages as B.B. King, Cornell Dupree and Billy Eckstine as being the greatest of 'em all.

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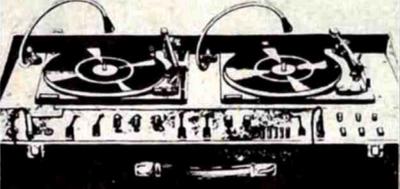
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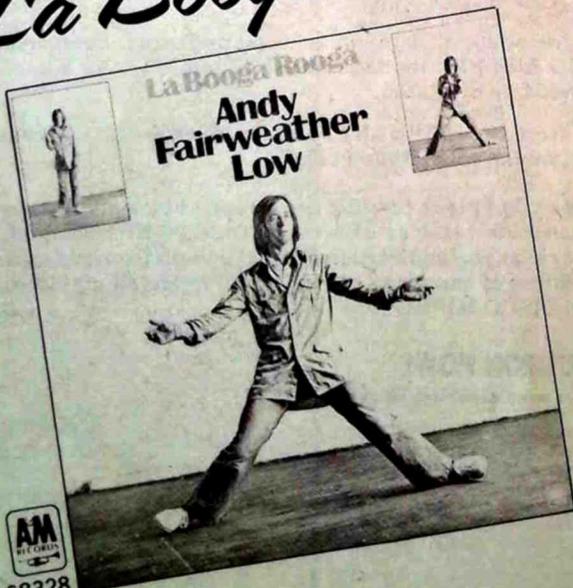
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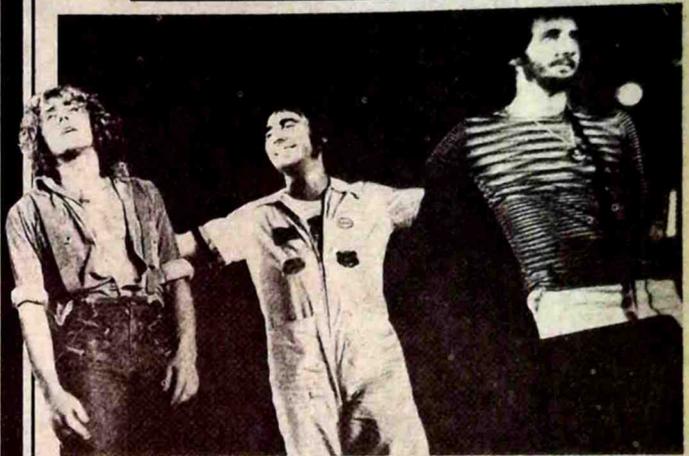
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## Cassidy's best

**DAVID CASSIDY:** Tomorrow (RCA 2645).

It's Paul and Linda McCartney's song and another Cassidy / Bruce Johnston production. This is by far the best of the "new" Cassidy we heard yet. His vocal is very assured throughout and he does wonders with the high notes. The whole effect is very Beatles-ish and at one point towards the end I could have sworn he was about to launch into Carry That Weight. Very catchy, very clever (what with the well-schooled oohs and aahs in the background), I love it and it should make the top five.

**WAR:** Low Rider (Island WIP 6267).

Unless I am very much mistaken, this was a big hit in the US of A. The musicians chug through a snappy little spot of mid-tempo while a gent intones over the top in a voice that makes Telly Savalas seem positively shrill by comparison. I predict it will endear itself to disco patrons then make this cross-over that we keep hearing so much about.

**CHRIS SPEDDING:** Jump In My Car (Rak 228).

Chris graduates from two wheels to four and takes us for a much gentler ride than Motor Bikin'. It's not half as instantly commercial as its predecessor and is unlikely to be as big a hit, but it's still a very irresistible toe-tapper and the sort of record that everybody's going to like even if they don't buy it.

**BOB MARLEY & THE WAILERS:** Jah Live (Island WIP 6265).

No Woman No Cry is one hell of a difficult record to follow, but Marley's done



**DAVID CASSIDY:** very Beatles-ish.

it admirably. The pace and feel is the same, the tune's lovely, Marley's intimate vocal is immaculate and the backing voices absolutely heavenly. A hit for certain.

**O'JAYS:** I Love Music (Part 1) (Phil. Int. SPIR 3879).

They start out exhorting one to "get it on", but personally

I had much more fun getting it on with the Pointer Sisters. Medocre disco fodder.

**BOB DYLAN:** Hurricane (CBS 3878).

This spins at 33 r.p.m. 'cos that's the only way they

could get all eight minutes thirty four second of it on. It nips along at a fairly dashing tempo and since it's about a boxer the occasionally flurries of punching noises are appropriate. The fiddle is nice too, but the record does go on a bit

and, to my mind, without justification. Could be a hit though.

**RUFUS:** Sweet Thing (ABC 4091).

The subdued side of Rufus that belongs on album, which is where it came from and where it should have stayed.

**ANNE MURRAY:** Sunday Sunrise (Capitol CL 15843).

It's absolutely ridiculous that Anne hasn't had a hit here since Snowbird, but this just has to set that to rights. It's a glorious song, beau-

tifully arranged and has Anne scooping and swooping her way through the verses for our delight and making the very best of a peach of a chorus. Top ten stuff.

**GLEN CAMPBELL:** Country Boy (You've Got Your Feet In L.A.) (Capitol CL 15845).

Rhinestone Cowboy had to work long and hard to earn its well-deserved chart place, so hopefully this, which is just as good, should make quicker progress. It's a Lambert and Potter song, which Glen

**DAVID COURTNEY:** Don't Look Now (EMI 2391).

David Courtney is Leo Sayer's erstwhile writing partner but this has nothing in common with Leo's work. The song and its arrangement are very, very like the Beach Boys' Don't Worry Baby... and that's all you need to know apart from the fact that it should be a hit.

**SOUND 9418:** In The Mood (UK 121).

Swing's allegedly making a comeback and here's

ing. Basically, however, I don't see people rushing out to buy it en masse.

**THE POINTER SISTERS:** Going Down Slowly (ABC 4089).

Pokey bit of posing music for dancers. You could either execute a fancy bit of hip-snaking to it or just stand around in shades and snort - and be thought pretty hip either way. Heavy layered voices slip and slide through a whopping great rhythm to truly splendid effect. A hit, j'espere, a hit.

**THE BLACKBYRDS:** Rock Creek Park (Fantasy FTC 122).

They keep going on about "doing it in the park" and then break for a spot of heavy breathing and wailing that gives you a fair idea of what they might be doing. Don't much care for it (the record).

**ALBERT HAMMOND:** 99 Miles From L.A. (Epic EPC 3906).

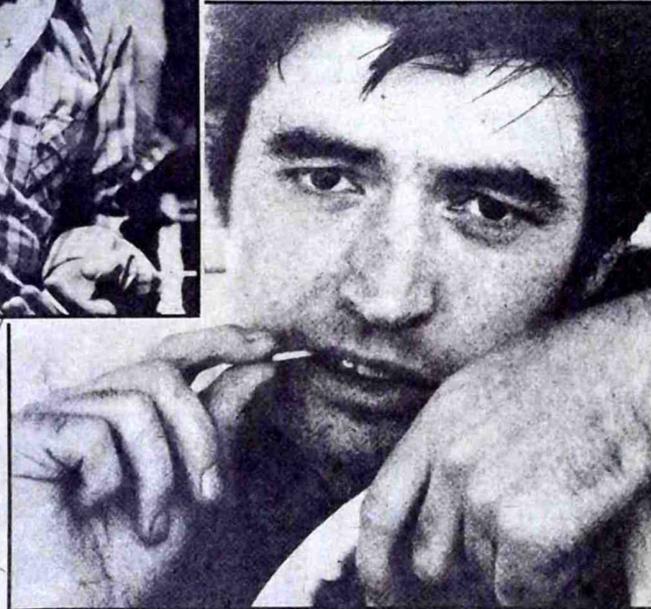
The song's by Hammond and Hal David, but it sounds like a Paul Simon song done on an economy budget. Wistful, pretty but unlikely to sell well here.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear



**CHRIS SPEDDING:** irresistible toe-tapper.

Jonathan King giving it a helping hand with his self arranged and produced version of that weary old war-horse In The Mood. I don't reckon swing's making that big a comeback.

**NEIL SEDAKA:** Breaking Up Is Hard To Do (Polydor 2058 684).

This is not the original version but the updated sophisto treatment contained on the Overnight Success album. It may set hearts a fluttering among the cabaret set, but, much as I enjoy it, I don't think it's right in this form for a single.

**THE KINKS:** No More Looking Back (RCA RCM 1).

This wastes a lot of time in getting started but, that apart, it's nice. I do love Ray Davies' songs and this is a goodie with an arrangement that puts a brave face on a sad story. The organ work is particularly appealing.



**DAVID COURTNEY:** similar B.B.'s arrangement.

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# albums albums albums albums albums

## Awayday at Bowie's 'Station'

**DAVID BOWIE: Station To Station (RCA RS 1038)**

After Fame and Golden Years, the latter with its shades of Young Americans, it's a fairly reasonable thing to ask if the album reflects the same period. Or maybe, if it's good, another Hunky Dory. If there have to be comparisons, the only one this album deserves is that it should be filed with Bowie's better things.

Six tracks which, with one exception were written by Bowie. He also arranged and produced, the latter with the aid of Harry Maslin. Mix that with superb musicianship courtesy of Earl Slick (lead guitar), Carlos Alomar (rhythm) and Dennis Davis (drums) and you've got, very simply, a fine album.

The title track opens the show, complete with train noises, then a guitar starts spitting in a way that makes you expect Jimi Hendrix tuning up to play the Stars and Stripes. It's not much help to look for common sounds or recurring themes — each track holds up — probably because of the rhythms, which, if you reach a stage when you wonder if you're going to like the track, doubles back and forward making you love the whole thing.

There's a lot more music here than in several of Bowie's other albums — there's certainly a hell of a lot of drive: guitar riffs climbing on each other against beautiful drumming. The whole album fits together perfectly, ending on a slight downer with the one track Bowie didn't write, Wild Is The Wind. I wasn't completely sure about that one anyway. Still, five stations out of six is better than British Rail. **SB**

**DAVID RUFFIN: Who I Am (Tamla Motown STML 12012)**

After David's less-than-successful last album, it was doubtful what he'd do next. The answer is that he's come up with one of his best albums ever — easily up to the standard of Walk Away From Love, currently in the charts. The hand of Van McCoy is very much in evidence here as co-writer and producer. However, there are enough numbers from other writers to keep the album paced and alive, including one from David, the down-tempo Stature Of A Fool, which nearly comes up to the standard

of the title track which is a superb number. **SB**

**GIL SCOTT - HERON AND BRIAN JACKSON: From South Africa To South Carolina (Arista ARTY 121)**

The musical quality of this album is secondary, it seems, to the basic message it carries. The songs are drawing comparisons between repression of the black man in South Africa and the struggle of the blacks in the States. They warn that the bloody revolution may be on the way, even though the singer and writer don't hold with violence themselves. Of these songs, the first track Johannesburg, is



**GIL SCOTT - HERON: 'revolution' on the way**



**DAVID BOWIE: very simply, a fine album**

the best. I also liked the smoothness of Beginnings. However, I think they lost it on a couple of tracks where the arrangements were just too loose — but the rest of the album makes up for it. **RR**

**ERIC CARMEN: Eric Carmen (Arista ARTY 120)**

Eric Carmen was the lead singer of the American band the Raspberries and split from them to go solo a couple of years ago. However, the great solo experience hasn't changed his style — it rarely does for anyone — so it's difficult to see exactly what the change has done for him, as far as his music sounds. The arrangements are as tight and polished as they were for the Raspberries, the quality as high. There are probably more than a couple of tracks that could make successful singles, but I felt they were a bit soulless. The only track that really picked up for me was his version of On Broadway, which is, incidentally the only song on the album he didn't write. **RR**

**RONNIE LANE'S SLIM CHANCE: One For The Road (Island ILPS 9366)**

Without wishing to make

light of the band's contribution, for they all play very well, this is very much Ronnie Lane's album. He wrote all the tracks, bar the one instrumental which he co-penned with keyboards man - cum - fiddler - harpist - and - whistler Charlie Hart. Ronnie's music is all about celebrating the good things of life, shrugging off the bad and showing gratitude just for being allowed to exist and on

this album his philosophy is neatly expressed in one line from its second track "I'd rather have a bad time than no time at all", which sounds the keynote of the whole work.

So far so good and you can't blame Lane for returning to the sunny tempo that was the foundation for some of the best of his previous work. The only complaint is that he does it too often with the result that, while most of the songs are



**BO HANSSON: Attic Thoughts (Charisma CAS1113)**

Bo Hansson was critically acclaimed for his Lord Of The Ring album, and since then he's made Magician's Hat and now Attic Thoughts, to complete the trilogy. Unfortunately I find the newie less accessible than the other two because it's far too Nordic. Ice Cool and chills the heart instead of heating it. However there's no denying the Swede's musical genius and his ability to create majestic masterpieces. But this somewhat lacklustre album didn't do anything to me. Perhaps it will grow warmer with every play? **JI**

**BE - BOP DELUXE: Sunburst Finish (Harvest SHSP 4053)**

Bill Nelson's done it again, this time in a more agreeable fashion with Sunburst Finish, Be Bop Deluxe's third album. It carries some radiant tracks and fluid musical



**BILL NELSON: and Be - Bop Deluxe**

trips presented by Nelson on lead, guitar, Andy Clark keyboards, Simon Fox drums and Charles Tumahai, bass.

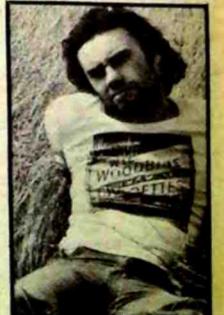
Nelson's guitar gently weeps, wildly wails and even though the riffs aren't that original it's his energy, flash panache and sensual style that is so admirable.

Fair Exchange leaps at you from the starting post with a wheelbarrow full of lyrical titbits. "Here I stand on the stage with a travelling band there's a space in my heart . . . permanent flame, just give me your body and I'll give you my brain, it's a fair exchange."

Heavenly Flames is mellow and less goolie-bashing, and this seagoes with Ships In The Night, their five star special single outing. Sleep That Burns is my favourite with jangling guitar solo, but on side two the highlight is the fab Blazing Apostles, a sure-fire sizzler to end the album. Without doubt, it's third time lucky for the Be-Bops. **JI**

**LENNIE MACDONALD: Hard Road (Arista 117)**

The packaging of his disc immediately puts it into the hype category. As a casual browser you'd think it was an American album because of all the Americana plastered over the sleeve. In fact Lennie is British and it was recorded in Notting Hill. The music is a predictable amalgamation of most of the winning styles. There's the rock 'n' roll track, the Dylan track, the funk number and some rather trite lyrics. But Lennie, at times, does have a convincing vocal style and when he clears his way through all the rubbish he'll end up making a good record but sadly this isn't it. **DH**



**LENNIE MACDONALD: convincing vocal style**

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## THURSDAY

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**SLACK ALICE**, Garden Ballroom, Penzance (Penzance 2475)  
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**LYN PAUL**, Poco-a-Poco, Stockport (061 442 9909)  
**MUNGO JERRY**, La Dolce Vita, Birmingham  
**RENAISSANCE**, **BOB PEGG**, University, Manchester (061 236 9111)  
**CANDLEWICK GREEN**, Alinson's Liverpool (051 928 7442)  
**DOCTORS OF MADNESS**, Kirkaldy College, Kirkaldy  
**PEOPLES CHOICE**, Tiffany's, Halesowen  
**LONNIE DONEGAN**, Bailey's, Leicester (Leicester 26462)  
**BROTHER LEES**, Theatre Club, Wakefield (Wakefield 75921)  
**PRETTY THINGS**, Floral Hall, Southport (Southport 40404)  
**LABI SIFFRE**, Bailey's, Watford (Watford 39848)  
**DIVERSIONS**, Nashville, North End Road, London W14 (01 803 6071)  
**DONALD BYRD & THE BLACKBYRDS**, BOOM-BAYA, Hammersmith Odeon, London W6 (01 784 4081)  
**TROGGS**, 101'ers, Middlesex Polytechnic, Queensway, Enfield, Middlesex (01 804 1958)  
**DR FEELGOOD**, Stadium, Liverpool (051 236 6316)  
**SNAFU**, Civic Hall, Dunstable  
**GALLAGHER & LYLE**, Music Hall, Aberdeen (Aberdeen 2817)  
**TYLA GANG**, Hope & Anchor, Upper Street, Islington, London NW1 (01 359 4510)  
**BLACKBYRDS**, Hammersmith Odeon, London W6 (01 784 4081)  
**COMMANDER CODY & HIS LOST PLANET ARMEN**, Mayfair, Newcastle (Newcastle 23109)  
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**ARROWS**, Bailey's, Derby (Derby 363151)  
**GUY & DOLLS**, Nero's Place, Camden, London NW1 (01 387 3222)  
**CHAIRMEN OF THE BOARD**, Country Bumpkin, Andover  
**BE BOP DE LUXE**, Kirkaldy College, Kirkaldy  
**PEOPLES CHOICE**, Tiffany's, Halesowen  
**GENO WASHINGTON & THE RAM JAM BAND**, Bailey's, Sheffield (Sheffield 29519)  
**JUDGE DREAD SHOW**, Red Dragon Club, RAF Station, St Albans



ARROWS: Bailey's, Derby on Thursday

**ELKIE BROOKS**, The Polytechnic, Hatfield  
**THIN LIZZY**, Corn Exchange, Cambridge  
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**DOCTORS OF MADNESS / BE-BOP DELUXE**, Robert Gordon College, Aberdeen

## SATURDAY

January 24  
**MAC & KATIE KISSOON**, Kings Country Club, Eastbourne  
**MARMALADE**, Dorking Halls, Dorking  
**JACK THE LAD**, The University, Reading (Reading 806222)  
**NASTY POP, JB's**, Dudley (Dudley 53597)  
**RALPH MCTELL**, Royal Shakespeare Theatre, Stratford-upon-Avon (Stratford 2271)  
**MUNGO JERRY**, La Dolce Vita, Birmingham  
**GENO WASHINGTON & THE RAM JAM BAND**, Bailey's, Sheffield (Sheffield 29519)  
**LYN PAUL**, Poco-a-Poco, Stockport  
**PRETTY THINGS**, The University, Glasgow (041 339 8855)  
**LABI SIFFRE**, Bailey's, Watford (Watford 39848)  
**BROTHER LEES**, Theatre Club, Wakefield (Wakefield 75921)  
**LONNIE DONEGAN**, Bailey's, Leicester (Leicester 26462)  
**ARROWS**, Bailey's, Derby (Derby 363151)  
**SASSAFRAS**, Westfield College, London  
**KURSAAL FLYERS / EDDIE & THE HOT RODS**, Winter Gardens, Malvern (Malvern 2700)  
**DOCTORS OF MADNESS / BE-BOP DELUXE**, University of Strathclyde, Glasgow (041 552 1270)

**PEOPLES CHOICE**, California, Dunstable (Dunstable 62804)  
**CURVED AIR**, Southampton University (Southampton 556291)  
**STREETWALKERS**, Apollo, Glasgow (041 332 6055)  
**UPP**, Kesteven College, Grantham  
**WALLY**, Casino Club, Wigan (Wigan 43501)  
**HUSTLER**, Balls Park College, Hertford  
**SASSAFRAS**, Westfield College, London NW3  
**SUTHERLAND BROTHERS & QUIVER**, The University, Glasgow (041 339 8855)  
**RENAISSANCE**, The University, Nottingham (Nottingham 55912)  
**BROTHER LEES**, Theatre Club, Wakefield (Wakefield 75921)  
**GENO WASHINGTON & THE RAM JAM BAND**, Bailey's, Sheffield (Sheffield 29519)  
**JUDGE DREAD SHOW**, Stratford Park Leisure Centre, Stratford  
**GALLAGHER & LYLE**, Usher Hall, Edinburgh (031 557 0505)  
**COUNTRY JOE MACDONALD HOBO**, The University, Leicester (Leicester 50000)  
**FRUUPP**, City Hall, St Albans (St Albans 64511)  
**COMMANDER CODY & HIS LOST PLANET ARMEN / BARRY MELTON**, Friars Vale Hall, Aylesbury (Aylesbury 88948)

**DR FEELGOOD / ROOGALATOR**, Odeon, Hammersmith, London W6 (01 748 4081)  
**ARROWS**, Bailey's, Derby (Derby 363151)  
**GALLAGHER & LYLE**, Usher Hall, Edinburgh (031 557 0505)  
**PEOPLES CHOICE**, California, Dunstable (Dunstable 604102)  
**COUNTRY JOE MACDONALD / HOBO**, Queens University, Belfast (Belfast 45133)  
**RONNIE LANE & SLIM CHANCE**, Greyhound, Croydon  
**CHAIRMEN OF THE BOARD**, Variety Club, Batley  
**ALAN STIVELL**, Usher Hall, Edinburgh (031 557 0505)  
**GALLAGHER & LYLE**, Apollo Centre, Glasgow (041 332 6055)  
**RENAISSANCE / BOB PEGG**, Civic Hall, Guildford (Guildford 67314)  
**GRYPHON**, Humberstone Theatre, Hull (Hull 23638)  
**STREETWALKERS**, City Hall, Newcastle (Newcastle 20007)

**RENAISSANCE / BOB PEGG**, Civic Hall, Guildford (Guildford 67314)  
**RALPH MCTELL**, Key Theatre, Peterborough (Peterborough 52437)  
**COMMANDER CODY & HIS LOST PLANET ARMEN / BARRY MELTON**, Hammersmith Odeon, London W6 (01 748 4081)  
**COUNTRY JOE MACDONALD / HOBO**, Queens University, Belfast (Belfast 45133)  
**RONNIE LANE & SLIM CHANCE**, Greyhound, Croydon  
**CHAIRMEN OF THE BOARD**, Variety Club, Batley  
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**GALLAGHER & LYLE**, Apollo Centre, Glasgow (041 332 6055)  
**RENAISSANCE / BOB PEGG**, Civic Hall, Guildford (Guildford 67314)  
**GRYPHON**, Humberstone Theatre, Hull (Hull 23638)  
**STREETWALKERS**, City Hall, Newcastle (Newcastle 20007)

**BIG JOHN'S ROCK 'N' ROLL CIRCUS**, Nero's, Camden High Street, London NW1 (01-387 3222)  
**JIVE BOMBERS**, Red Cow, Hammersmith, London W14  
**PEOPLES CHOICE**, Bailey's, Hanley  
**LABI SIFFRE**, Bailey's, Stoke (Stoke 23958)  
**ROOGALATOR**, Hope & Anchor, Upper Street, London N1 (01-359 4510)  
**BROTHER LEES**, Double Diamond, Caerphilly (Caerphilly 867777)  
**GENO WASHINGTON & THE RAM JAM BAND**, Bailey's, Oldham (061 652 8421)  
**SASSAFRAS**, Town Hall, High Wycombe  
**GALLAGHER & LYLE**, Civic Centre, Motherwell

## TUESDAY

January 27  
**CAROL GRIMES & THE LONDON BOOGIE BAND**, OTIS WAYGOOD, 100 Club, 100 Oxford Street, London W1 (01-636 0933)  
**NEIL INNES & FATSO**, Thames Polytechnic, Woolwich, London SE18  
**KILBURN & THE HIGH ROADS**, Dingwalls, Camden Lock, Chalk Farm Road, London NW1 (01-267 4967)  
**NUTZ**, Marquee, Wardour Street, London W1 (01-437 6603)  
**BOOMBAYA**, Killingworth Youth Centre, Newcastle  
**BROTHER LEES**, Double Diamond, Caerphilly (Caerphilly 867777)  
**GENO WASHINGTON AND THE RAM JAM BAND**, Bailey's, Oldham (061 652 8421)  
**STREETWALKERS**, De Montfort Hall, Leicester (Leicester 22850)  
**SLOWBONE**, Brunel Rooms, Swindon  
**BE-BOP DELUXE**, Leisure Centre, Plymouth  
**CHAIRMEN OF THE BOARD**, Variety Club, Bristol  
**EDDIE GUITAR BURNS**, The University Students Unions, Cambridge  
**BIG JOHN'S ROCK 'N' ROLL CIRCUS**, Nero's, Camden, London NW1 (01-387 3222)  
**SUTHERLAND BROS & QUIVER**, Ivanhoe, Huddersfield (Huddersfield 41336)  
**CLANCY**, The Polytechnic, Kingston  
**LABI SIFFRE**, Bailey's, Stoke (Stoke 23958)  
**SNAFU**, Top Rank, Cardiff  
**GEORGIE FAME**, Bailey's, Derby (Derby 363151)

## MONDAY

January 26  
**LIGHT FANTASTIC**, Bailey's, Blackburn (Blackburn 662682)  
**GEORGIE FAME**, Bailey's, Derby (Derby 363151)  
**ALAN STIVELL**, Capital, Aberdeen (Aberdeen 2314)  
**SNAFU**, Golden Diamond, Stoney Street, Sutton-in-Ashfield (Sutton-in-Ashfield 2690)  
**COMMANDER CODY**, Free Trade Hall, Manchester (061 834 0945)  
**STRAY**, Outlook, Trafford Way, Doncaster (Doncaster 64435)

## SUNDAY

January 25  
**NEIL INNES & FATSO**, Tlthe Farm House, S Barrow  
**LABI SIFFRE**, Bailey's, Stoke (Stoke 23958)  
**FRUUPP / 101'ERS**, Roundhouse, Chalk Farm, London NW1 (01 267 2564)  
**SASSAFRAS**, Winning Post, Twickenham (01 894 1058)  
**THIN LIZZY**, Civic Hall, Wolverhampton  
**DOCTORS OF MADNESS / BEOP DELUXE**, Coatham Bowl, Redcar  
**CANDLEWICK GREEN**, Fiesta, Stockton (Stockton 553046)  
**ACE**, Victoria Palace, London SW1 (01 834 1317)



RONNIE LANE: Greyhound, Croydon on Sunday

# ROADSHOWS

## ELO WITH A BANG

**ELECTRIC LIGHT ORCHESTRA/Manchester Free Trade Hall**

**BEFORE** COMING A 14-week tour of the States, ELO played their last British gig in Manchester on Saturday. Several numbers from their latest album, *Face*. The music was performed, including *Fire On High*, *Pocker* and *Evil Woman*. A selection of music including four numbers from *Eldorado* gave superb examples of the band's versatility and how, by using cellos and violin, a normal rock band can sound so very different.

Mik Kaminski's violin solo was one of the outstanding features of the concert and the applause of the audience - spellbound during this echoing melody - showed how they would have liked to have heard much more of the orchestral section of ELO.

"Did you hear the man playing his violin", Jeff Lynn sang as Mik Completed his solo and the band swept into their next number.

The last number, *Ma Ma Belle*, earned ELO a standing ovation to which they replied with an

exciting version of *Roll Over Beethoven*. An excellent concert, a fine send-off for them to the United States.

**HON PERRY / London Palladium**

"WE ALL make mistakes, the Dalek said as he climbed off the dustbin" and in the first half of the show it looked as if Jasper Carrott might have made one. He's a club performer thriving on a close matey atmosphere and when I saw him recently at Woolwich Tram Shed he had the place falling about - but the London Palladium? It's to his credit that he pulled it off.

He had the lighting cocooned around him and people obligingly moved about and shouted providing fodder for his neat throw - away lines like "You're late, have you brought a note?" and "Is that your brain or are you running it in for an idiot?"

Jasper tells funny

stories, sings the odd song and has paid his dues in and around his own boggy folk club in Solihull. By the time he did the football supporters' song (which will be his new single) he had created a club atmosphere and moved on to other high spots; a drunken 12 days of Christmas, bastid cheit, and his literally breath-taking *Eric Idle* monologue. "Who can really laugh at the idea of whipping the fur and front legs off a badger, sewing feathers on his chest and passing him off as a budgie." Well, they laughed, Jasper, pretty neat, huh?

A word for Chris Rohmann who started the show by singing his own and other people's songs. He's attractive, funny and a competent singer / songwriter. He also wrote *Funky Moped*. "I just want to say one thing about that song - sorry!" I like him.

JAN ETHERINGTON

## FRIDAY

January 23  
**RALPH MCTELL**, New Theatre, Cardiff (Cardiff 32446)  
**HENRY COW**, College of Art, Maidstone  
**MUNGO JERRY**, La Dolce Vita, Birmingham  
**GENO WASHINGTON & THE RAM JAM BAND**, Bailey's, Sheffield (Sheffield 29519)  
**LYN PAUL**, Poco a Poco, Stockport (061 442 9909)  
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Cream/Anyone for Tennis  
Deep Purple/Woman From Tokyo  
Ernie K Doe/Mother in Law  
Bobby Freeman/Do You Want to Dance  
Pink Floyd/Money  
Doors/Riders of the Storm  
Four Seasons/Big Girls Don't Cry  
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0057	Beatles	Please, Please Me
0058	Beatles	From Me to You
0060	Beatles	I Want to Hold Your Hand
0072	Beatles	Lady Madonna
0158	Chubby Checker	The Twist
0229	Amen Corner	Spirit in the Sky
0272	Spencer Davis Group	My Sweet Lord
0381	Gerry & The Pacemakers	You'll Never Walk Alone
0384	Norman Greenbaum	Spirit in the Sky
0408	George Harrison	My Sweet Lord
0410	Joe Harris & Tony Meehan	Diamonds
0411	Richard Harris	MacArthur Park
0436	Johnny & The Hurricanes	Red River Rock
0461	Jonathan King	Everyone's Gone to the Moon
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| <b>OLDIES All 70p EACH</b>                     | 630 MUNGO JERRY 'In The Summertime' | 632 NAPOLION XIV 'They're Coming To Take Me Away' | 638 SINDY NELSON 'Let There Be Drums' | 594 PINK FLOYD 'Money'               | 594 PINK FLOYD 'That's All Right'     | 772 ELEN PRESLEY 'It's Now Or Never'                | 783 PROCOL HARUM 'Homburg'     | 790 RANDELLS 'Marian Hop'      | 806 RIGHTEOUS BROTHERS 'You've Lost That Loving Feeling' | 813 JULIE ROGERS 'The Wedding'                   | 827 ROLLING STONES 'Satisfaction' | 841 DAVID ROSE 'The Stripper'                    | 847 'ROXY' MUSIC 'Do The Strand' | 856 SANKTA 'Samba Pa Ti'                 | 859 JACK SCOTT 'Goodbye Baby'      | 876 SHADOWS 'Apache'                  | 883 DEL SHANNON 'Runaway'                  | 888 SYLHOUETTES 'Get A Job'         | 902 CARLY SIMON 'You're So Vain'                  | 913 SMALL FACES 'Sha La La'                | 914 RINGO STARR 'Photograph'   | 960 CHRISTOPHER ST PETERS 'We'd Away Renee' | 968 ROD STEWART 'Maggie May'                          | 973 TEDDY BEARS 'To Know Him Is To Love Him' | 995 TEN YEARS AFTER 'Love Like A Man' | 1005 Theme from Radio Nordsee 'Man Of Action' LES READ ORCH | 1017 THREE DOG NIGHT 'Joy To The World' | 1022 TORNADOS 'Talstar'             | 1023 TURTLES 'She'd Rather Be With Me' | 1032 'TWINKLE' Terry'                | 1042 GENE VINCENT 'Story Of The Rockers'                | 1072 MASON WILLIAMS 'Classical Gas' | 1074 J. FRANK LILSON 'Last Kiss/Tell Laura I Love Her' | 1105 PICKETT/TWITCH 'Same Old Feelin' | 1107 LED ZEPPELIN 'Whole Lotta Love'           | 1109 BUDDY HOLLY 'Oh Boy!'           | 1111 ROLLING STONES 'Out Of Time'  |   |  |                           |                                     |   |   |                               |                                       |                                      |   |                        |                                     |                                  |  |   |   |                                       |                                      |                                 |  |  |   |   |
| 9 AMEN CORNER 'Bend Me Shape Me'               | 14 CHRIS ANDREWS 'Yesterday Man'    | 22 PAUL ANKA 'Lonely Boy'                         | 44 LEN BARRY '1-2-3'                  | 56 DEACH BOYS 'You're So Good To Me' | 93 JEFF BECK 'Hi Ho Silver Lining'    | 97 BRACK BENTON 'Kiddio'                            | 110 BLACK SABBATH 'Paranoid'   | 125 DAVID BOWIE 'Starman'      | 141 DAVE BRUBECK 'Take Five'                             | 149 BYRDS 'Mr Tambourine Man'                    | 173 GENE CHANDLER 'Duke of Earl'  | 180 CHUBBY CHECKER 'The Twist/Let's Twist Again' | 186 CHICAGO 'I'm A Man'          | 207 DAVE & ANSIL COLLINS 'Double Barrel' | 215 SAM COOKE 'Chain Gang'         | 256 DEEP PURPLE 'Woman From Tokyo'    | 265 NEIL DIAMOND 'Red Red Wine'            | 284 FATS DOMINO 'My Girl Josephine' | 295 DOOBIE BROTHERS 'Listen To The Music'         | 301 DOORS 'Riders Of The Storm'            | 353 FAMILY 'Burlesque'         | 318 BOB DYLAN 'Like A Rolling Stone'        | 360 BRYAN FERRY 'The In The Mood'                     | 368 FLEETWOOD MAC 'Albatross'                | 372 FOCUS 'Sylvia'                    | 378 FOUR SEASONS 'Sherry'                                   | 410 NORMAN SPIRIT 'In The Sky'          | 425 GEORGE HARRISON 'My Sweet Lord' | 429 HAWKWIND 'Silver Machine'          | 495 DANIS JOPLIN 'Me & Bobby McGhee' | 505 JOHANNATHAN KING 'Every-one's Gonna Go To The Moon' | 506 THE KINKS 'Lola'                | 525 CURTIS LEE 'Pretty Little Angel Eyes'              | 532 JOHN LEITCH 'Johnny Remember Me'  | 537 LITTLE RICHARD 'The Girl Can't Help It'    | 548 JOE LOSS 'March of the Modes'    | 551 LOVE AFFAIR 'Everlasting Love' | 560 MAMAS & PAPAS 'California Dreaming' | 571 PAUL McCARTNEY & WINGS 'Jet'                         | 585 DON McLEAN 'Vincent'  | 588 MERSEY'S 'Sorrow'               | 607 MOODY BLUES 'Nights In White Satin' | 624 MOTT THE HOOPLE 'All The Young Dudes' |                               |                                       |                                      |   |                        |                                     |                                  |  |   |   |                                       |                                      |                                 |  |  |   |   |
| 1115 THUNDERCLAP NEWMAN 'Something on the Air' | ARTHUR BROWN 'Fire'                 | 1116 TOMMY JAMES & SHANDELLES 'Mony Mony'         | 1117 DELSHANNON 'Kelly'               | 1120 KETTY LESTER 'Love Letters'     | 1121 ELEN MILLER 'Moonlight Serenade' | 13 BANGWAGON 'Breaking Down The Walls of Heartache' | 18 J. J. BARNES 'Sweet Sherry' | 19 FONTELLA BASS 'Right Track' | 23 ARCHIE BELL 'Here I Go Again'                         | 48 JAMES BROWN 'I Feel Like Being A Sex Machine' | 58 BILLY BUTLER 'Right Track'     | 64 BILLY BUTLER 'Express'                        | 91 CONNIE CLARK 'My Sugar Baby'  | 90 TONY CLARK 'Landslide'                | 364 GLADYS KNIGHT 'Do You Love Me' | 143 DON DOWNING 'Dream World (Vocal)' | 151 EBB TIDE 'Give Me Your Best Shot Baby' | 205 FOUR TOPS 'Walk Away Renee'     | 226 MARVIN GAYE 'Too Busy Thinking 'Bout My Baby' | 238 ORNIA GAYNER 'Reach Out I'll Be There' | 292 INTRUDERS 'She's A Winner' | 318 CHUCK JACKSON 'Chains of Love'          | 364 GLADYS KNIGHT 'Help Me Make It Through The Night' | 377 HOGAY LANDS 'Next In Line'               | 428 M.F.S.B. 'TSOP'                   | 456 AARON NEVILLE 'Tell Like It Is'                         | 471 O'JAYS 'Love Train'                 | 483 BILLY PAUL 'Me & Mrs. Jones'    | 524 MARTHA & VANDELLAS 'Jimmy Mack'    | 545 RONNETTES 'By My Baby'           | 570 SAN REMO STRINGS 'Festival Time'                    | 573 SHAKERS 'One Wonderful Moment'  | 606 EDWY STAR 'War'                                    | 628 SUPREMES 'Stoned Love'            | 654 TAYLORS 'That's the Sound That Lady Makes' | 662 JAMES THOMAS 'I Spy For The FBI' | 694 TOYS 'Lovers Concerto'         | 704 TYRIS 'M.S. Grace'                  | 748 BARRY WHITE 'You're The First My Last My Everything' | 755 AL WILSON 'The Snake' | 759 JACKIE WILSON 'Higher & Higher' | 807 STEVIE NICKER 'My Cherie Amour'     | 809 DUSK 'I Hear Those Church Bells Ring' | 815 WOLFGANG 'Get On In Life' | 820 BILL BLACK COMBO 'Little Queenie' | 827 LORNAE CHANDLER 'I Can't Change' | 838 FURYS BAND 'I'm Satisfied With You' | 866 TEMPRESS 'At Last' | 874 TONY & TYRONE 'Please Operator' | 894 EDDIE PARKER 'Love You Baby' | 899 MIKE POST 'Afternoon On The Rhine' | 911 TINA CHARLES 'You Set My Heart On Fire' | 917 GLORIA PARKER 'Best Thing For You Baby' | 923 JOHNNY ROSS 'I Can't Help Myself' | 928 MARC COPEAGE 'You Can't Turn To' | 937 JEAN KNIGHT 'Mr. Big Stuff' | 955 MARK JACOB 'Elijah Rock With Soul' | 1008 ROBBIE LAWSON 'Burning Sensation' | 1014 BOOTS RANDOLPH 'Take A Letter Maria' | Latest BLACK MAGIC Singles BM 109 CREATION<br>I Get The Fever<br>The Joker<br>BM 112 CHERRY PEOPLE<br>And Suddenly<br>The Motown Story<br>58 Golden Hits that made Motown History in a 5 volume set. (50p post paid UK). Overseas please add £1.40 postage. |

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IMPORTS 80p EACH DISCO SOUNDS  
Lady Lady Lady - Boogie  
Mann Orch.  
Temp Holding On - The Temptations  
Cry To Me - Lolleata  
Holloway  
The Old Heart Of Mine - Donny Beasmont  
Prime Cut/Zone - Rhythm Makers  
Can We Share It - Rick Sheppard  
Superfine Sexy Lady - Terry Webb  
Try To Hold On - Bobby Moore  
Joyce (Inst) - Papa John Creatch  
Gimme Some Mo - Redd Holt Unlimited  
UK SINGLES 80p EACH  
Weak Spot - Evelyn Thomas  
Low Rider - War  
You Can Have A Party - M. Gaye & T. Ferrat  
Gaye & M. Jones - Billy Paul

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Body Chains - Eddie Parker  
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Hipit - Hossanna  
Soul City Walk - Archie Bell  
Find My Way - The Cameros  
Do What You Feel - The Rimsots  
Sweet Sweet Baby - Dolly Gilmore  
Disco Shirley - Shirley & Co  
Theme From S.W.A.T. - Rhythm Heritage  
Feelin' The Feelin' - Hot Line  
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The Joker - Butch Baker  
Summer Place 76 - Percy Faith

ALL IMPORT LP's £3.50 EACH  
Send P.O. or Cheque for any of the above - These are only a few examples of what we have on our lists, together with a wide selection of British and Tania Motown singles.  
For our current bumper lists send a SAE or ask for a copy with your order.  
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# WITS' END ONE-DERFUL

WOW! WE must have the cleverest readers around. We thought you'd have been racking your brains trying to figure out which record had been at number one longer than Queen's Bohemian Rhapsody, but we were wrong.

Hundreds of you wrote in with the correct answer and many of you put us in our place about a couple of mistakes we made.

Nearly all of you knew that the Archies had been at number one for eight weeks in 1969 with Sugar Sugar, and a great number of readers knew even more than that.

So we are giving the prize (an album of our choice, if you remember) to Sid Draper of 169, Osidge Lane, Southgate, London N14 for a particularly impressive answer.

He listed the number one's of eight weeks or more since 1955 and they are:

- 1955 Rosemarie - Slim Whitman - 11 weeks.
  - 1957 Diana - Paul Anka - 9 weeks.
  - 1958 Magic Moments - Perry Como - 8 weeks.
  - 1960 Cathy's Clown - Everly Brothers - 9 weeks.
  - 1960 It's Now Or Never - Elvis Presley - 8 weeks.
  - 1962 Wonderful Land - Shadows - 8 weeks.
  - 1969 Sugar Sugar - Archies - 8 weeks.
- Many of you pointed out that Frankie Laine's I Believe was number one for 18 weeks but that was on three separate occasions in 1953 and not for consecutive weeks.
- For collectors of trivia the dates were April 18 to June 13; June 27 to August 1 and August 15 to August 29.

Our little charts competition was so successful that we are hoping to hold more of them in the future.

**STOP PRESS:** Queen still at number one after nine weeks.

# Monster, horror, gasp, shock report

### read in silly voice

**DUMPA DUMPA** dum, baa dumpa dumpa daaaaarm... that's very strange Jim, Harry never used to look like that... d u m p a d u m p a... don't be stupid Min, that's not Harry. Aaaaaaaagh!! (falls off wooden horse) Aaaaaaaagh!!

That's (??) the man from the British Plastic Records Thing giving away Golden, sorry Silver, records for The Last Goon Show Of All. D u m p a d u m p a d a a a a a r m... Present, "Bluebottle!!" ("Eccles!! Min!!") ("Present, Min!!") ("Woooooerree haaaay!!"). Neddy, Neddy, Neddy?? ("Neddy's sick, Miss!!")



GOONS: receiving silver discs



WELL, WHAT can we say other than... this is it (at least it was the last time we looked). Anyway who could go further without mentioning our very fabulous and never to be forgotten, Ethna, of whom it was once said: "What a terrible cross to bear". Then of course there's that Liz Taylor (without whom no Sssssss column would be complete) who's come out as a Death Fear Freak, and Jasper Carrott who's just a Solihullfak freak who made it to the Palladium. But we're all rooting for Blaster Bates, Cheshire's latest cut hero - he'll never make the Palladium, he'll blow it up! Meanwhile back at the ladies powder room several suicide attempts were being formulated - most of them by shunned 10cc fan / journalist liggers who say Phonogram are undeniably mean to be so tight with their freebie tickets (yar boo). Ooooooh shock, shock, shock, Marty, Paul and Danny and RCA have parted company. And talking of them, Angie Bowie is refusing to sign with them 'cos she doesn't want to share the label with her husband and has gone to CBS instead.

## DOING IT NATURALLY

**RICHARD AND Karen** watch out, you've got competition! They come from Walsall in Staffordshire, their names are Paul and Avis and they're aged just 12 and 15 respectively. What's more he plays bass and she plays guitar and they harmonise, so the blurb says, something smashing. Watch out for them on New Faces and Charisma Records with their first release, *Everytime You Touch My Hand*.



PAUL & AVIS: something smashing

## GOING GOING GONE

IT'S WITH a tear in either eye and a rather large hole in our pocket that we bid 'tot zeins' this week to our country-loving assistant editor Peter Harvey.

Peter, also known as Pedro Mandalini, Vino Features and Quel Fu, added his own style to the paper.

He's seen the paper through three name changes and two owners, which isn't bad in less than three years.

He counts amongst the highspots of his sojourn on RM&D the time he danced with the fire eaters at the Rolling Stones Blenheim

Palace party (poseur); seeing Manhattan Transfer at the Bottom Line (double poseur) and having to buy Eric Clapton tickets with a bottle of Tequila.

But enough of this, we'll remember Peter not just as a man who pays his debts, "but as a right charmer," says one fan (Jan Isles), and also because he not only instituted but more than lived up to the now legendary phrase "undeniably fabulous."

That'll be £5 all round Pete, byeooooo.



PETE HARVEY: legendary

## BURNING AFFAIR ?

**BE-BOP DELUXE** will soon be embarking on a major tour of Britain, and their act promises to be a shockeroo affair.

Bill (treading carefully so as to miss the splinters): "We'll be using fibre glass effects at the start and something equally as dashing at the end."

"I'll give you a clue. It's got something to do with the design on the album sleeve."

Yeah, but Bill, for one down we need to know one across!  
"That's all I'm saying. I want it to be a surprise."  
Well kids, if the album sleeve's a strong hint, perhaps our Billy is coming on stage nude sporting a burning guitar. Hot flesh!



CARROTT: Palladium

Bohemian Rhapsody is the first UK Million Selling Single since Gary's I Love You Love Me Love two years ago. Supertramp's promoter takes the game one stage further by claiming their tour is the biggest of the last decade - strange that their single's still not in the charts. Ah me another case of bamboozle bludgeon. Never mind, we can always concentrate our thoughts on the St Paul Chamber Orchestra under conductor Dennis Russell Davies who are waving the flag in Moscow after completing their first Russian tour, whilst in Madrid America have recorded a Spanish version of their song, Sister Golden Hair, called (did you guess?) Con Tu Pelo Tan Dorado. And we always thought a Tandarado was something Indian... but then we're no chickens, we're pure leather.

BYE BYEKKK



QUEEN: breaking a record?

This week Sounds celebrates an action packed 56 page issue with an exclusive interview with **RON WOOD** who spills the beans on the Faces and the Rolling Stones! Plus four page special on Black Sabbath, the whole truth about Pan's People, and a five page Reggae Riot Spectacular. And Patti Smith reviews Blue Oyster Cult. All in this week's

# sounds

## BEHIND THE BREAKERS

MMM, QUITE a tasty little bunch this week, with better known names in the breakers than there are in the charts. Well look for yourself; there's Dylan with his potent protest single Hurricane, which is about the famous boxer Rubin Carter who is serving a life sentence for murder which some (including Zimmerman) say he didn't commit; and oh look, there's ol' buddy Elt with his Spanishy, Grow Some Funk Of Your

Own and Supertramp with their pretty ditty, Lady.  
It's good to see de JA boy movin' right on up with his reggae version of 18 With A Bullet - might just be Derek Harriot's first ever British pop hit (so keep a check on 'im rasta ravers).  
Heading the list of this week's breakers is Rodrigo's Guitar Concerto D'Aranjuez by the very Spanishy sounding Manuel & The Music Of The

Mountains. Some say it's like the music that goes with the advert for Spanish hois, while others say it's the music to Poldark. Got some nice guitar in it though.  
And now for something completely different. From Schmaltzy Cedie B. De Millesque film music (see above) to a rocky ticky-tocking disco dynamite, Just One Look, by Faith Hope & Charity. A sure-fire smash hit, and if it sounds familiar

that's because Doris Troy sung the original and the Hollies had a big hit when they covered it. Oh, and not to leave anyone out in the cold, there's also the Four Seasons (again) this time with a song called December '83, and chart residents the O'Jays with I Love Music. Before we go let's say hi to Kiki Dee who's currently bottom in the breakers with Once A Fool. No doubt it will rocket up the charts all in good time!



# Peace and quiet

DEAR MAILMAN,

I am writing to thank you for the feature on Roxy Music (January 10). Maybe now people will stop spreading rumours of Roxy splitting up and leave the band in peace.

Iain Hunter, Stirling.  
• And peace and good will unto you too.

# Nice one

DEAR MAILMAN,

I have stopped getting (another publication), because now RM&D rules OK. Congratulations on striking a good balance between progressive music and pop.

N. J. Wilkinson, Guernsey, Channel Isles.  
• Why's everybody being so nice to us this week... must ask for a pay rise.

# Jealousy

DEAR MAILPERSON,

Who says nobody loves a two and a half million year old cartoonist? Just cos his half page is better than your's. Jealousy will get you nowhere. Full page for Fresco. Down with the mail chauvinist pig.

Pizzi, Angus, Scotland.  
• Mail chauvinist pig... what a great insult, I like it, but now this pesky Oliver person will want a pay rise too. I'd challenge him to a duel but I expect he's quicker on the draw... ho, ho, ho. Don't groan yet, worse could follow.

# Backward

DEAR MAILMAN,

I'd like to point out that you invariably print pictures of David Essex



LOU REED: see Rare pleasure

back to front, so why not print the letters the wrong way round too. It might possibly make them more interesting.

Gill, Trumpington, Cambridge.  
• Desuma ton era ew.

# Rare pleasure

DEAR MAILMAN,

Well fancy RM&D devoting a whole page to Lou Reed. 'Twas a rare and unexpected treat. Please repeat.

Anthony Robertson, Clippenham, Bucks.  
• It was only three quarters of a page, but thanks all the same.

POST CARD

FOR CORRESPONDENCE

24 41/76 1976

Mailman:  
About time eh?  
Band for '76-90t  
to be SLIK, all good  
bands come from  
Scotland!  
Kob, Dundee.

Mailman  
Spotlight House,  
1 Bernwell Road,  
London N7 7AX

# Magic memories

DEAR MAILMAN,

May 3, 1976, is going to be a great day because it sees the return of David Bowie to British concerts and it's been a heck of a time since that final night at Hammersmith Odeon in '73 (still a very vivid memory)... Anyway, whatever form and shape the gigs take, it'll be really fantastic to see David again.

Carol, Swindon.  
• Let's hope that still enough of him is left to be visible to the naked human eye.

# Superior

DEAR MAILMAN,

In reply to Lyn and Jackie of Dundee (January 3), the amount of time Queen have spent at number one can only show that Bohemian Rhapsody is far superior to any Bay City Roller offering.

Unsigned letter from Anglesey.  
• Sorry, but Madame Zaza is unavailable for comment. She's out lurching on crystal sweetbreads.

# Fearsome predictions

DEAR MAILMAN,

Whoever writes Superstars is doing a grand job as far as I am concerned. Everything they predict comes true and now I live in fear and trepidation during the weeks when I'm told my lot is not a happy one.

Evan Drigh, Cardiff.  
• You should be so lucky. I'm still waiting for the orgy I was promised last August.

# Writer's cramp

DEAR MAILMAN,

Why did you have to have a whole page picture of Bryan Ferry looking surly (January 10). Couldn't the writer of the feature think of enough words?

Avril Mason, Beverley, Yorks.

• We thought he looked rather dashing and so did Christine of Romford, who wrote in to say that it was the best picture of him she'd ever seen and how could she get hold of the original. Be patient Christine, we're trying to commandeer it for you.

# Too late

DEAR MAILMAN,  
Who is Ethna Campbell and why haven't you done a feature on her?

T.C.L., Bristol.  
• "Ethnic" Campbell is an Irish lady who works in Scotland and we haven't done a feature on her because we all lost money betting that she'd stay in the breakers till Easter. That's not really the reason, but I can't remember what the real reason was.

# Richard ravers

DEAR MAILMAN,  
When are you going to give us the Cliff Richard interview you promised us months ago.

Jane Neill, Rotherham.  
Next...  
DEAR MAILMAN,  
When are you going to have a poster or feature on Cliff Richard.  
Ade Fairweather, Wrexham.  
• Aaaargh. Next!

DEAR MAILMAN  
What became of the Cliff Richard feature you promised last year. I've been buying the paper ever since and it still hasn't been in it. How



CLIFF RICHARD: see Richard ravers much longer must I wait. Liz Murphy, London, SW15.

• Enough, enough, I submit. The Editor shall be spoken to on the matter when she returns from her caviar and aspic (editors eat nothing humbler for their dinners).

# Enough!

DEAR MAILMAN,  
Why haven't RM&D done an interview with Laurel and Hardy yet? They may not be in the usual line of pop but they have had a big hit and must be as entitled as everyone else to a bit of publicity.

Trixie Dixon, London, W8.  
• Will somebody please tell the poor dejected creature why?

# J. Edward Oliver

# 'This old harp of mine'

WE SUPPORTERS OF WOMEN'S LIB DEMANDS EQUALITY WITH MEN, BOTH AT WORK AND IN DA HOME! WE DEMANDS EQUAL PAY, EQUAL OPPORTUNITIES AND EQUAL CONDITIONS!

WE SUPPORTERS OF WOMEN'S LIB ALSO EXPECT MEN TO GIVE US THEIR SEATS ON CROWDED BUSES, OPEN DOORS FOR US, TAKE US TO EXPENSIVE RESTAURANTS, BUY US TICKETS FOR DA CINEMA AN' THEATRE, AND PAY FER ALL OUR DRINKS

WE SUPPORTERS OF WOMEN'S LIB IS NO FOOLS

BUT NOW, BACK TO THE REMAINDER OF THE REMAINDER OF OUR CHRISTMAS EPIC... AS WE BRING YOU THE PANTOMIME STORY OF THE LITTLE JERK WHO FOUND A BOTTLE-STOPPER THAT BELONGED TO A FISH. THAT'S WHY I CALL IT...

OH, GREAT-- THAT'S JUST WHAT I NEEDED...

SMELLY BLOOD

ALL IN GOOD TIME, DAUGHTER. HERE LET ME SHOW YOU THE MAGICAL GOODIES I HAVE BOUGHT FROM THE OLD WIZARD

FIRST OF ALL, THERE'S THIS MAGIC GOOSE JUST AWATCH THIS...

"LAY, GOOSE, LAV!"

AS FAST AS HE CAN, FRESCO DASHES FROM THE DOLL'S HOUSE, SEIZES THE MAGIC GOOSE, AND MAKES HIS WAY BACK DOWN THE PILE OF COW DUNG UNTIL HE IS ONCE AGAIN STANDING ON SOLID GROUND...

NOW, IF I CAN ONLY CROP PLOW THE DUNGSTALK BEFORE THE GIANT HAS A CHANCE TO CATCH UP WITH US!

AS FAST AS HE CAN, FRESCO DASHES FROM THE DOLL'S HOUSE, SEIZES THE MAGIC GOOSE, AND MAKES HIS WAY BACK DOWN THE PILE OF COW DUNG UNTIL HE IS ONCE AGAIN STANDING ON SOLID GROUND...

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ON SECOND THOUGHTS, I'LL JUST TAKE THE GOOSE

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OH NO? THIS GOOSE IS A TELLER!

NEXT, HERE IS MY NEW MAGIC SINGING HARP

"SING, HARP, SING!"

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OOOH! AARGH! BEEK! STRAIN! OOH! NYAGG! ERK! PLOPP!

BUT THIS IS ONLY AN ORDINARY EGG. THERE'S NOT MUCH MAGIC IN THAT

OH NO? THIS GOOSE IS A TELLER!

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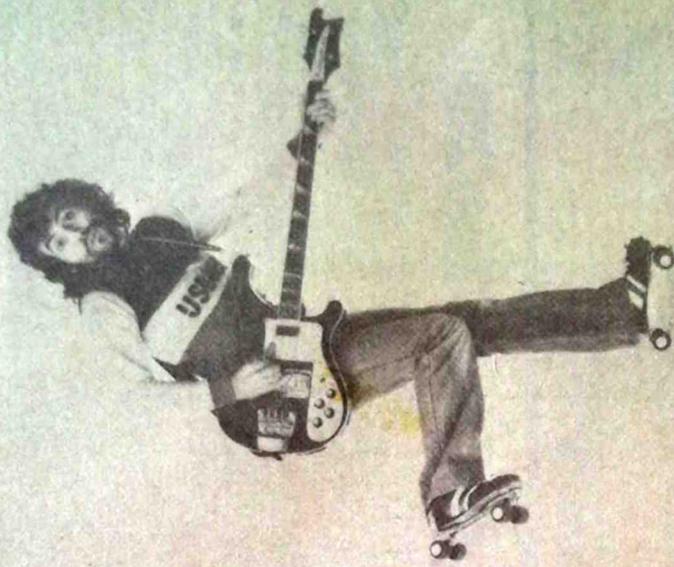
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# Gallagher and Lyle

← breakaway →



**NEW ALBUM**  
**Breakaway**  
AMLH 68348  
(Available from 23/1/76)



**ON TOUR**  
Thursday, January 22nd - Aberdeen Music Hall  
Saturday, January 24th - Usher Hall, Edinburgh  
Sunday, January 25th - Apollo, Glasgow  
Monday, January 26th - Motherwell Civic Centre  
Saturday, January 31st - Guildford Civic Hall  
Sunday, February 1st - Victoria Palace, London  
Wednesday, February 4th - Leeds Town Hall  
Friday, February 6th - Manchester Free Trade Hall  
Tuesday, February 10th - Birmingham Town Hall  
Wednesday, February 11th - Brighton Dome

.....Get Yer Skates On....!

**NEW SINGLES**  
**'I Wanna Stay With You'**  
AMRS 7211  
(Available from 23/1/76)