

Australia 35c

South Africa 30c

RECORD MIRROR & DISC

February 7th 1976

12p

Ballroom Blitz 40s style

**The Sound
of Soul
goes disco**

**Donna
bares her
soul**
Page 8

**The Rebel's
new cause**
Page 14-15

**plus
colour
poster**



British Top 50 Singles

1	1	MAMA MIA, Abba	Epic
2	2	FOREVER AND EVER, Silk	Bell
3	4	LOVE MACHINE, Miracles	Tamla Motown
4	6	LOVE TO LOVE YOU BABY, Donna Summer	GTO
5	7	WE DO IT, R & J Stone	RCA
6	3	BOHEMIAN RHAPSODY, Queen	EMI
7	5	GLASS OF CHAMPAGNE, Sailor	CBS
8	28	DECEMBER 63, Four Seasons	Warner Bros
9	9	KING OF THE COPS, Billy Howard	Penny Farthing
10	8	IN DULCE JUBILO/ON HORSEBACK, Mike Oldfield	Virgin
11	10	EVIL WOMAN, Electric Light Orchestra	Jet
12	12	MIDNIGHT RIDER, Paul Davidson	Tropical
13	20	NO REGRETS, The Walker Brothers	GTO
14	13	ITCHYCOO PARK, Small Faces	Immediate
15	26	MOONLIGHT SERENADE, Glenn Miller	RCA
16	11	LET THE MUSIC PLAY, Barry White	20th Century
17	14	ANSWER ME, Barbara Dickson	RSC
18	16	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
19	18	MILKYWAY, Sheer Elegance	Pye
20	24	LOW RIDER, War	Island
21	44	RODRIGO'S GUITAR CONCERTO, Manuel	EMI
22	17	SUNSHINE DAY, Osibisa	Bronze
23	21	BABY FACE, Wing & A Prayer Five & Drum Corps	Atlantic
24	19	WIDE EYED AND LEGLESS, Andy Fairweather Low	A&M
25	27	DEEP PURPLE, Donny & Marie Osmond	MGM
26	31	SQUEEZE BOX, The Who	Polydor
27	23	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	CBS
28	30	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
29	36	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
30	43	SOMETHING'S BEEN MAKING ME BLUE, Smokie	Rak
31	45	I LOVE MUSIC, The O'Jays	Philadelphia
32	39	WEAK SPOT, Evelyn Thomas	20th Century
33	34	HONEY I, George McCrae	Jayboy
34	22	DO THE BUS STOP, Fatback Band	Polydor
35	35	LIES IN YOUR EYES, Sweet	RCA
36	25	BOTH ENDS BURNING, Roxy Music	Island
37	-	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Phillips
38	49	JUST ONE LOOK, Faith, Hope & Charity	RCA
39	-	TUXEDO JUNCTION, Manhattan Transfer	RCA
40	42	THE OLD RUGGED CROSS, Ethna Campbell	Phillips
41	38	DRIVE SAFELY DARLIN', Tony Christie	MAC
42	33	HOW HIGH THE MOON, Gloria Gaynor	MGM
43	-	HURRICANE, Bob Dylan	CBS
44	48	LET ME BE THE NO 1, Dooley Siiverspoon	Seville
45	-	LET'S CALL IT QUITS, Slade	Polydor
46	-	DAT, Pluto Shervington	Opal
47	-	INSIDE AMERICA, Jugay Jones	Contempo
48	-	I LOVE TO LOVE, Tina Charles	CBS
49	-	MISS YOU NIGHTS, Cliff Richard	EMI
50	-	IN THE MOOD, Sound 9418	UK

RECORD MIRROR & DISC

Star Breakers

1	18	WITH A BULLET, Derek Harriot	Trojan
2	SHIPS IN THE NIGHT, Be-Bop Deluxe	Harvest	
3	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys N' Dolls	Magnet	
4	ONCE A FOOL, Kiki Dee	Rocket	
5	IF PARADISE WAS HALF AS NICE, Amen Corner	Immediate	
6	GROW SOME FUNK OF YOUR OWN, Elton John	DJM	
7	TOMORROW, David Cassidy	RCA	
8	EXTRA EXTRA, Ralph Carter	Mercury	
9	CLOUD 99, St Andrews Chorale	Decca	
10	I COULD DANCE ALL NIGHT, Archie Bell & The Drells	Philadelphia	

British Top 50 Albums

1	-	THE VERY BEST OF SLIM WHITMAN,	United Artists
2	1	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
3	4	DESIRE, Bob Dylan	CBS
4	2	A NIGHT AT THE OPERA, Queen	EMI
5	5	HOW DARE YOU, 10cc	Mercury
6	3	24 ORIGINAL HITS, The Drifters	Atlantic
7	25	MUSIC EXPRESS, Various	K-Tel
8	37	MOTOWN GOLD, Various	Tamla Motown
9	7	40 GREATEST HITS, Perry Como	K-Tel
10	6	OMMADAWN, Mike Oldfield	Virgin
11	8	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	RCS
12	9	STAR TRACKING '76, Various	Ronco
13	-	STATION TO STATION, David Bowie	RCA Victor
14	15	THE HISSING OF SUMMER LAWN, Joni Mitchell	Asylum
15	13	SHEER HEART ATTACK, Queen	EMI
16	31	MAKE THE PARTY LAST, James Last	Polydor
17	12	TUBULAR BELLS, Mike Oldfield	Virgin
18	14	ATLANTIC CROSSING, Rod Stewart	Warner Bros
19	24	SIMON AND GARFUNKEL'S GREATEST HITS,	CBS
20	40	BREAKAWAY, Art Garfunkel	CBS
21	10	SING LOFTY, Don Estelle & Windsor Davis	EMI
22	23	GREATEST HITS, Barry White	20th Century
23	42	ABBA, Abba	Epic
24	28	QUEEN, Queen	EMI
25	20	ROLLED GOLD, Rolling Stones	Decca
26	43	LOVE TO LOVE YOU BABY, Donna Summer	GTO
27	18	THE BEST OF THE STYLISTICS, Stylistics	Avco
28	50	CARNIVAL, Manuel & The Music of the Mountains	Studio Two
29	27	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
30	21	WOULDN'T YOU LIKE IT, Bay City Rollers	Bell
31	-	HEAVEN AND HELL, Vangelis	RCA Victor
32	26	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
33	11	40 GOLDEN GREATS, Jim Reeves	Arcade
34	-	QUEEN II, Queen	EMI
35	29	SIREN, Roxy Music	Island
36	17	WHY YOU WERE HERE, Pink Floyd	Harvest
37	21	ONE OF THESE NIGHTS, Eagles	Asylum
38	35	SUNBURST FINISH, Be-Bop Deluxe	Harvest
39	33	FAVOURITES, Petros and Lee	Phillips
40	46	DESPERADO, The Eagles	Asylum
41	16	ELVIS PRESLEY'S 40 GREATEST HITS, Elvis Presley	Arcade
42	19	GET RIGHT INTAE HIM, Billy Connolly	Polydor
43	48	ORIGINAL SOUNDTRACK, 10cc	Mercury
44	45	M. U., THE BEST OF, Jethro Tull	Chrysalis
45	39	ALL THE FUN OF THE FAIR, David Essex	CBS
46	44	ELTON JOHN'S GREATEST HITS, Elton John	DJM
47	32	BEDTIME STORIES, Judge Dread	Cactus
48	41	SHAVED FISH, John Lennon	Apple
49	30	ALL AROUND MY HAT, Steeleye Span	Chrysalis
50	34	DARK SIDE OF THE MOON, Pink Floyd	Harvest

Yesteryear Charts

from Martin Fraser

5 YEARS AGO

6th February, 1971

1	1	MY SWEET LORD	George Harrison
2	3	THE PUSHBIKE SONG	The Mixtires
3	19	STONED LOVE	The Supremes
4	2	GRANDAD	Clive Dunn
5	13	NO MATTER WHAT	Badfinger
6	8	AMAZING GRACE	Judy Collins
7	4	RIDE A WHITE SWAN	T-Rex
8	5	APEMAN	The Kinks
9	15	THE RESURRECTION SHUFFLE	Ashton Gardner and Dyke
10	6	I'LL BE THERE	The Jackson Five

10 YEARS AGO

6th February, 1966

1	1	MICHELLE	The Overlanders
2	2	KEEP ON RUNNING	The Spencer Davis Group
3	3	SPANISH FLEA	Herb Alpert
4	10	YOU WERE ON MY MIND	Crispian St Peters
5	5	LOVE'S JUST A BROKEN HEART	Cilla Black
6	6	A MUST TO AVOID	Herman's Hermits
7	4	DAY TRIPPER / WE CAN WORK IT OUT	The Beatles
8	5	LET'S HANG ON	The Four Seasons
9	7	MY SHIP IS COMING IN	The Walker Brothers
10	8	TILL THE END OF THE DAY	The Kinks

15 YEARS AGO

4th February, 1961

1	1	ARE YOU LONESOME TONIGHT	Elvis Presley
2	6	SAILOR	Petula Clark
3	3	PEPE	Duane Eddy
4	7	RUBBER BALL	Bobby Vee
5	2	POETRY IN MOTION	Johnny Tillotson
6	9	YOU'RE SIXTEEN	Johnny Burnette
7	5	PORTRAIT OF MY LOVE	Matt Monro
8	19	SAILOR	Anne Shelton
9	8	COUNTING TEARDROPS	Emille Ford
10	10	RUBBER BALL	Marty Wild

UK Soul Top 20

1	1	LOVE MACHINE	The Miracles
2	2	LOVE TO LOVE YOU BABY	Donna Summer
3	3	WALK AWAY FROM LOVE	David Ruffin
4	4	BUS STOP	Fatback Band
5	14	LOVE MUSIC	The O'Jays
6	5	IT SHOULD HAVE BEEN ME	Yvonne Fair
7	7	LOW RIDER	War
8	7	WE DO IT	R & J Stone
9	10	JUST ONE LOOK	Faith, Hope And Charity
10	9	HOW HIGH THE MOON	Gloria Gaynor
11	15	WEAK SPOT	Evelyn Thomas
12	19	CHANGE	Donald Byrd
13	6	LET THE MUSIC PLAY	Barry White
14	8	GOD'S GONNA PUNISH YOU	The Tymes
15	-	BABY FACE	Wing & A Prayer Five & Drum Corps
16	13	LET'S DO IT AGAIN	The Blackbyrds
17	16	ROCK CREEK PARK	The Blackbyrds
18	20	PEACE PIPE	B. T. Express
19	18	I'VE GOT THE NEED	Chuck Jackson
20	-	LOVE ROLLER COASTER	Ohio Players

US Soul Top 20

1	3	TURNING POINT	Tyrone Davis
2	2	INSEPARABLE	Natalie Cole
3	1	SING A SONG	Earth, Wind & Fire
4	8	SWEET THING	Rufus featuring Chaka Khan
5	6	ONCE YOU HIT THE ROAD	Dionne Warwick
6	12	SWEET LOVE	Commodores
7	13	LET THE MUSIC PLAY	Barry White
8	19	LOVE OR LEAVE	Spinners
9	11	I NEED YOU, YOU NEED ME	Joe Simon
10	4	WAKE UP EVERYBODY (Part 1)	Harold Melvin & The Blue Notes
11	15	HOLD BACK THE NIGHT	Trammps
12	16	LOVING POWER	Impressions
13	19	BOOGIE FEVER	Sylvers
14	5	LOVE TO LOVE YOU BABY	Donna Summer
15	7	WALK AWAY FROM LOVE	David Ruffin
16	20	YOU'RE FOOLING YOU	Dramatics
17	10	YOU SEXY THING	Hot Chocolate
18	14	THEME FROM "S.W.A.T."	Rhythm Heritage
19	17	MAKE LOVE TO YOUR MIND	Bill Withers
20	25	YOU	Aretha Franklin

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

US Top 50 Albums

1	3	DESIRE, Bob Dylan	Columbia
2	2	HEAVEN AND HELL, Vangelis	Columbia
3	4	THE VERY BEST OF ROY ORBISON, Roy Orbison	Columbia
4	1	THE VERY BEST OF THE STYLISTICS, Stylistics	Columbia
5	5	HELEN REDDY'S GREATEST HITS	Capitol
6	2	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
7	6	FAMILY REUNION, 10cc	Phil Int
8	7	ALIVE, Kiss	Casablanca
9	11	FACE THE MUSIC, Electric Light Orchestra	United Artists
10	12	RUFUS FEATURING CHAKA KHAN	ABC
11	10	THE HISSING OF SUMMER LAWN, Joni Mitchell	Asylum
12	15	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
13	16	BLACK BEAR ROAD, C. W. McCall	MGM
14	17	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Phil Int
15	29	AFTER TONES, Janis Ian	Columbia
16	23	RED OCTOPUS, Jefferson Starship	Grand
17	18	WINDSONG, John Denver	RCA
18	21	FLEETWOOD MAC	Warner Bros
19	20	NATIVE SON, Lou Reed & Messia	Columbia
20	22	THE BEST OF CARLY SIMON	Epic
21	24	M. U. THE BEST OF JETHRO TULL	Chrysalis
22	31	TOYS IN THE ATTIC, Aerosmith	Columbia
23	19	MAHOOGANY / ORIGINAL SOUNDTRACK, Diana Ross	Motown
24	27	MAIN COURSE, Bee Gees	RSC
25	28	SPINNERS LIVE!	Atlantic
26	30	TIMES OF YOUR LIFE, Paul Anka	United Artists
27	35	A NIGHT AT THE OPERA, Queen	Epic
28	41	HEAD ON, Bachman-Turner Overdrive	Mercury
29	41	THE SALSOUL ORCHESTRA	Salsoul
30	-	THOROUGHbred, Carole King	Ode
31	-	WHO I AM, David Ruffin	Motown
32	34	CITY OF ANGELS, Miracles	Tamla
33	-	SONGS FOR THE NEW DEPRESSION, Bette Midler	Atlantic
34	20	BAY CITY ROLLERS	Arista
35	26	ONE OF THESE NIGHTS, The Eagles	Axton
36	14	BREAKAWAY, Art Garfunkel	Columbia
37	-	ELITE HOTEL, Emmylou Harris	Reprise
38	13	NUMBERS, Cat Stevens	A&M
39	43	JUMA, Neil Young with Crazy Horse	Reprise
40	-	HAIR OF THE DOG, Nazareth	A&M
41	42	WISH YOU WERE HERE, Pink Floyd	Columbia
42	-	HOT CHOCOLATE	Big Tree
43	-	THE DREAM WEAVER, Gary Wright	Warner Bros
44	45	KINKS PRESENT SCHOOLBOYS IN DISGRACE	RCA
45	-	LIVE, Stephen Stills	Atlantic
46	-	HORSES, Patti Smith	Arista
47	38	WHO LOVES YOU, Four Seasons	Warner Bros / Curb
48	44	CRISIS-WHAT CRISIS? Supertramp	A&M
49	50	GREATEST HITS, John Denver	RCA

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	3	I LOVE MUSIC, The O'Jays	Phila. Int
4	4	LET'S GROOVE, Archie Bell & The Drells	TSOP
5	5	MORE, MORE, MORE, Andrea True Connection	Buddah
6	6	TELL THE WORLD HOW I FEEL, Harold Melvin & The Blue Notes	Phila Int
7	7	THAT OLD BLACK MAGIC, The Softones	Avco
8	8	JOYCE, Pape John Creach	Buddah
9	9	SPANISH HUSTLE, The Fatback Band	Event
10	10	LADY BUMP, Penny McLean	Atco
11	11	THANK YOU FOR LOVING ME, Quickest Way Out	Philly Groove
12	12	HE'S A FRIEND/IT'S NOT WHAT YOU GOT/CHAINS, Eddie Kendricks	Tamla
13	13	JUMP FOR JOY / I COULD HAVE DANCED ALL NIGHT, Biddu Orch	Epic
14	14	MOVIN' / CHANGIN', Brass Construction	UA
15	15	SALSOUL, Salsoul Orch	Salsoul
16	16	FIND MY WAY, Chocolate City	
17	17	I'LL BE SEEING YOU, Jeff Evans	Grandstand
18	18	MUSCO-TREK, Various Artists	Atlantic
19	19	MASADA/PONCIANNA, Joe Thomas	Groove Merchant
20	20	SMILE, Simon Said	Atco

US Top 50 Singles

1	10	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	Columbia
2	3	LOVE TO LOVE YOU BABY, Donna Summer	Decca
3	4	YOU SEXY THING, Hot Chocolate	Mercury
4	5	LET'S CALL IT QUITS, Slade	Mercury
5	7	SPIN A BOMB, Earth, Wind & Fire	Columbia
6	1	LOVE ROLLER COASTER, Ohio Players	Mercury
7	8	TIMES OF YOUR LIFE, Paul Anka	United Artists
8	17	THEME FROM "S.W.A.T.", Rhythm Heritage	ABC
9	6	CONVOY, C. W. McCall	MGM
10	16	BREAKING UP IS HARD TO DO, Neil Sedaka	Rocket
11	15	LOVE MACHINE Pt. 1, Miracles	Tamla
12	5	I LOVE MUSIC (Part 1), O'Jays	Philadelphia International
13	14	EVIL WOMAN, Electric Light Orchestra	United Artists
14	11	THEME FROM "MAHOOGANY" (Do You Know Where You're Going To), Diana Ross	Motown
15	18	LOVE HURTS, Nazareth	A&M
16	20	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes	Philadelphia International
17	19	SQUEEZE BOX, The Who	MCA
18	25	ALL BY MYSELF, Eric Carmen	Arista
19	24	TAKE IT TO THE LIMIT, Eagle	Asylum
20	22	SOMEWHERE IN THE NIGHT, Helen Reddy	Capitol
21	23	BABY FACE, The Wing & A Prayer Five & Drum Corps	Wing An A Prayer
22	31	GROW SOME FUNK OF YOUR OWN, Elton John	MCA
23	9	WALK AWAY FROM LOVE, David Ruffin	Motown
24	27	FANNY (Be Tender With My Love), Bee Gees	RSC
25	50	LOVELY NIGHT (Angel Face), Captain & Tennille	A&M
26	30	GOLDEN YEARS, David Bowie	RCA
27	33	TRACKS OF MY TEARS, Linda Ronstadt	Asylum
28	40	DECEMBER 1963 (Oh What A Night), Four Seasons	Warner Bros / Curb
29	34	THE WHITE KNIGHT, Cledus Maggard	Mercury
30	32	SLOW RIDER, Foghat	Bearsville
31	37	DREAM WEAVER, Gary Wright	Warner Bros
32	26	PALOMA BLANCA, George Baker Selection	Warner Bros
33	35	LET THE MUSIC PLAY, Barry White	20th Century
34	41	JUNK FOOD JUNKIE, Larry Groce	Warner Bros / Curb
35	36	DEEP PURPLE, Donny & Marie Osmond	Kobal
36	38	LOVE OR LEAVE, Spinners	Atlantic
37	13	FLY AWAY, John Denver	RCA
38	43	BOHEMIAN RHAPSODY, Queen	Elektra
39	39	BREAKAWAY, Art Garfunkel	Columbia
40	44	ONLY SIXTEEN, Dr. Hook	Capitol
41	49	DREAM ON, Aerosmith	Columbia
42	-	SWE	

RECORD MIRROR & DISC

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HOGS AWAY

THE GROUNDHOGS have a new album out on February 27, titled 'Crossout Saw'. They begin a British tour on February 20 at Burnley Nelson's Column.

Other dates are: St Albans City Hall (21), Tunbridge Wells Assembly Rooms (24), Woolwich Poly (27), Bristol Poly (28), Croydon Greyhound (29).

They continue at: Chester Quaintways (March 1), Huddersfield Ivanhoe's (2), Middlesbrough Town Hall (3), Brighton University (5), Manchester UMIST (6), London Roundhouse (7), Glamorgan Poly (11), Ipswich The Manor (12), Maidenhead Skindies (13), Twickenham Winning Post (14), Plymouth Fiesta (17), Uxbridge Brunel University (19), Aylesbury Friars (20), Birmingham Barbarellas (23), Derby Kings Hall (24), Stoke North Staffs Poly (26), Northampton Cricket Club (27), Bournemouth Winter Gardens (28), Folkestone Leas Cliff Hall (31), Newcastle Mayfair (April 2) and Scunthorpe Baths Hall (3).

Jackson goes solo

EX - LINDISFARNE member Ray Jackson has signed a solo recording deal with EMI. His first single will be released soon, to be followed by a British tour. Before the major tour starts, Jackson will play Newcastle Poly (Feb 13), Durham University (28) and Newcastle Mayfair (March 5).

**EXCLUSIVE . . .
WELCOME
ELTON!**

Four dates set and more to follow

ELTON JOHN'S British tour, news of which was announced exclusively in Record Mirror & Disc last week, is closer to being finalised.

Among the dates already set provisionally are: Birmingham, venue to be announced (April 21), Leeds Grand Theatre (April 29), Leicester De Montfort Hall (May 5), Southampton Gaumont (29) with further shows in Edinburgh, Cardiff, Newcastle and Preston.

Wembley Pool will not confirm or deny a booking for Elton, but it seems a likely contender for the London show.



**EMMYLOU HARRIS
ONE MORE
FOR EMMY**

EMMYLOU HARRIS has added another British date to her British tour. It is at London Hammersmith Odeon on February 23. The first Hammersmith date on Feb 22 is completely sold out.

**HOLLIES
'WRITE ON'**

THE HOLLIES, whose album 'Write On' was released this week, begin a nationwide tour on March 2 at Bradford University.

The other dates are: London Royal Albert Hall (5), Ipswich Gaumont (7), Cleethorpes Winter Gardens (8/9), Sheffield Fiesta (10), Aberdeen Capital (12), Glasgow Apollo (13), Stoke Jollees (15), Oxford New Theatre (17), Caerphilly Double Diamond (18-20), Bournemouth Winter Gardens (21), Leicester Baileys (25), Eastbourne Country Club (27) and Norwich Theatre Royal (28).

The band will have a single out this month titled 'Boulder To Birmingham', which was written by Emmylou Harris.

**CAMEL
MADNESS**

CAMEL ARE currently recording a new album which will be ready for release at the end of March. It is provisionally titled 'Moon Madness'. A British tour will be arranged for March.

CLANCY ARE to appear with Gil Scott - Heron at the London Victoria Palace on February 22. Their new album, titled 'Every Day' is released this week.



ELTON JOHN: Wembley contender?

**NOT FEELING
SO GOOD**

DR FEELGOOD will not be booked at the Liverpool Stadium again. Following vandalism at the band's concert there last week, promoter Roger Eagle said: 'There is a certain type of heavy rhythm group that attracts undesirables, and we will not be having this type of group again.'

Mr Eagle did, however, defend the majority of the sell-out 2,000 crowd. He blamed the damage - in which ringside seats were torn up and the floor littered with wine bottles and empty cans - on a group of 40-50 rowdies.

'I'm sorry to make this move, because Dr Feelgood are very popular here,' said Mr Eagle.

A spokesman for the group said: 'They never encouraged this type of behaviour. People who cause trouble like this aren't their normal followers.'



FEELGOOD: Wilko

**SPRING
SEASONS**

FRANKIE VALLI and the Four Seasons are due in April for their first British tour in some years. To coincide with the tour, a double album set of the band's greatest hits will be released on February 6. It is titled 'The Four Seasons Story'.

Frankie Valli has a solo album and single out in March. The album is called 'Gold' and the single, 'Elise'.

The tour opens at Bournemouth Winter Gardens on April 3. The other dates are: Bristol Colston Hall (4), Croydon Fairfield Hall (5), London Palladium (6), Glasgow Apollo (8), Southport Theatre (9), Manchester Free Trade Hall (10), Wolverhampton Civic Hall (11), Brighton Dome (12), and Batley Variety Club (13/14).



FRANKIE VALLI

FATBACK EXTRAS

THE FATBACK BAND have added three more dates to their tour.

They are: Southen Zero Club (Feb 10), Birmingham Barbarellas (13) and Portsmouth Locarno (22). Hammersmith Odeon (February 26), Farnborough Tech (27), Bournemouth Village Bowl (28) and Reading Top Rank (29).

Their single, 'Spanish Hustle' is out on Feb 13.

**COUNTRY
TO
COUNTRY**

COUNTRY JOE has extra UK dates fixed. They are: Dublin University (Feb 12), Edinburgh University (13) and Glasgow University (14). He then flies directly to the States, where he opens in New Yorks Bottom Line Club on February 15.



RIC LEE

Loner Lee

RIC LEE, ex drummer with Ten Years After, is to begin a solo career. He is currently recording a single, but has no plans to form a permanent band or to tour. The single will be out in March.

**TROWER
TREBLE**

ROBIN TROWER has three extra dates added to his British tour. They are: Manchester Free Trade Hall (Feb 21), Newcastle City Hall (23) and Birmingham Odeon (March 3). His album, 'Robin Trower Live' will be released on February 27.

RONNIE LANE and his band Slim Chance have cancelled their planned appearance at Wakefield on February 5.

**CILLA
SERIES**

CILLA BLACK returns to the TV screen on February 14 in her own series. Later in the year, she headlines her own show at Eastbourne's Congress Theatre from August 9 to October 2.

Hits Twice Over!

**CHUBBY
CHECKER.**

**BOBBY
RYDELL**

**AT THE
DISLOTHEQUE
and
SLOW TWISTIN'**

**SWAY
and
FORGET HIM**

HLU 10515 London-American

HLU 10516 London-American

marketed by **DECCA**



Kinks out to play

THE KINKS have finalised their British tour dates, news of which was announced in Record Mirror & Disc, January 17.

They open at Exeter University on February 27. The other dates are: London Theatre Royal, Drury Lane (29), Manchester Palace Theatre (March 2), Southport Theatre (3), Newcastle City Hall (5), Lancaster University (6), Bristol Colston Hall (8), Bournemouth Winter Gardens (9) and Cardiff University (10).

See feature on page 11.



RAY DAVIES

Boxer kick-off at cricket ground

BOXER BEGIN their British tour on February 14 at Northampton Cricket Ground. Other dates are: Cambridge Students' Union (17), Norwich University (25), Chelsea College (28).

They continue at: Birmingham Barbarellas (March 2), Leeds Univer-

sity (3), Manchester Poly (4), Newcastle Poly (5), Loughborough University (6), Swansea University (10), Bromley Stockwell College (11), Guildford Civic Hall (16), Plymouth Fiesta (18), Exeter St Lukes Hall (19), St Albans Civic Hall (27) and Huddersfield Ivanhoe's (30).



GARY GLITTER: last dates

FAREWELL, GARY

GARY GLITTER will be appearing at Birmingham Odeon on March 13 as part of his farewell tour of Britain. The tour, which was announced exclusively in last week's Record Mirror & Disc, takes in eight dates, finishing at the London New Victoria on March 13.

Widow fund -making

WIDOW MAKER, the group formed by Steve Ellis and Ariel Bender, have signed to Jet records and will have their first single released on February 13. It is titled 'On The Road'. An album will be released the last week in February and the band will play dates in March.



DECCA ARE to release a series of albums selling at the special price of £1.99. Recorded in the late 1920's and early 1930's, they include material by Bing Crosby and Benny Goodman. The series is called Vocalion and is available this month.

Four Pennies short changed

TWO OF the Four Pennies have got together and recorded 'Juliet', which made number one in the charts in 1964. Fritz Fryer and Lionel Morton are calling themselves The Pennies.

The other two members of the old group, Mike Wilsh and Alan Burk are not involved. The new 'Juliet' will be out on February 6.

Wo-back

BOBBY WOMACK is coming to Britain to play one date only. It is part of a projected European tour. The show will be at the London Hammersmith Odeon on March 6. There is a possibility of two more UK dates at the end of the tour.

Before he comes to Britain, Womack is to appear in a special benefit concert for soul star Jackie Wilson, who suffered a heart attack several weeks ago and is not expected to work again.

Womack's new album, titled 'Safety Zone', is released this Friday.

Kursaal change

THE KURSAAL Flyers have made several changes to their tour. The revised dates are in the second half of the tour which is now as follows:

- Leeds University (Feb 11), Wakefield Unity Hall (12), Stoke Victoria Hall (13), Southend Kursaal (14), Guildford Civic Hall (15), Swansea Brangwyn Hall (19), Cardiff University (20), London Imperial College (21), Birmingham Barbarellas (24), Cromer Pavilion (27) and Hemel Hempstead Pavilion (29).

Be-Bop sell-out

BE-BOP DELUXE'S concert at London's Drury Lane Theatre on February 8 is completely sold out. An extra date may be added at the end of the tour.

Meanwhile, Charlie Tumahai's appeal against a Home Office order for him to quit Britain will be heard in the group's absence. They do not know if Charlie will be allowed to re-enter the UK after the American tour.

Man's Welsh Connection

MAN HAVE a new album out in March, titled 'The Welsh Connection'. To coincide with its release, they begin a British tour on March 12 at Cardiff Capitol.

Other dates are: Plymouth Guildhall (13), London Hammersmith Odeon (14), Leicester De Montfort Hall (15), Birmingham Odeon (16), Stoke Victoria Hall (17), Manchester Free Trade Hall (18), Glasgow Apollo (20), Liverpool Empire (21), Sheffield City Hall (22), Newcastle City Hall (23) and Brighton Dome (25). More dates will be added later.

Before the tour begins, there will be a few specially priced warm up gigs. They are: Derby Kings Hall (Feb 12), Middlesbrough Town Hall (15), Dublin University (21) and Aberystwyth University (March 9).

NEWS IN BRIEF

COLOSSEUM 11 begin a European tour on April 14. They have an album, titled 'Strange New Fresh' out on March 12. Their UK dates for March include: Derby Kings Hall (4), Norwich University of East Anglia (6), Guildford Civic Hall (12), Folkestone Leas Cliff Hall (13), Glasgow Paisley Technical College (26) and Sunderland Polytechnic (27). The Steve Gibbons Band will tour with Lynyrd Skynyrd on their tour which opens at Bristol Colston Hall on Feb. 10. A debut single by Steve Gibbons will be out on Roger Daltrey's Goldhawk label on Feb. 20 titled 'Sweetheart Natural Thing'. Roger Whittaker has a new single out on Feb. 13 titled 'River Lady'. His forthcoming dates include: Bedford Nite Spot (Feb 10 for one week), Cardiff Showboat (Feb 22 for one week) and the Wakefield Theatre Club (Feb 29 for one week).

Dana has a new single out on Feb 6 titled 'Never Gonna Fall In Love Again'. Morris Albert is in Britain this week to appear on the Nana Mouskouri TV show which will be screened on Feb. 25. He will also be presented with a silver disc for sales of his single 'Feelings'.

Nazareth, currently playing on American tour with Deep Purple, return to the UK in March. They have a new single released at the end of February and are expected to announce touring plans soon.

American hotline ...

Hollywood

ROLL OUT THE MONEY

THE BAY CITY ROLLERS are responsible for 'Money Honey' being their new US release - and no one is more surprised than their label, Arista Records. It seems the Rollers, on their last visit to the States, delivered British copies of 'Money Honey' to the RKO Radio Chain and told them it would be their new American single.

Arista wanted to release a track from the 'Bay City Rollers' album, and was debating between 'Let's Go' and 'Shang-a-Lang'.

RKO Radio liked 'Money Honey' enough to add it to the playlist of KFRC (San Francisco) and KHJ (Los Angeles), and Arista had no choice but to release the song as the group's new single. This will no doubt hasten the release of the 'Wouldn't You Like It?' album in the States.

DIANA ROSS 'Theme From Mahogany' may yet win an Oscar for Best Song of 1978. After the uproar created in Hollywood because a screening committee declared the song "qualitatively ineligible" (see American



DIANA ROSS

Hotline, Jan 31), the Motion Picture Academy declared their original list of eligible songs invalid.

Now the entire music branch of 227 members will vote on eligible songs, instead of a 16-member executive committee.

Another song not appearing on the original list was 'Let's Do It Again,' composed by Curtis Mayfield and performed by the Staple

Singers. Both Mahogany and 'Let's Do It Again' should be in the final nominations, which are announced on February 17.

HAROLD MELVIN and the Blue Notes have split, come back together and split again. Lead vocalist Theodore Pendergrass and the rest of the group are now calling themselves Theodore Pendergrass and the Blue Notes.

Harold Melvin and a new group of singers, including Sharon Paige, will be billing themselves as Harold Melvin and the Blue Notes.

Pendergrass attributes the breakup to "differences in ideas."

It's expected that court suits will arise from the two groups using the Blue Notes name.

ISAAC HAYES and Dianne Warwick will tour in a concert show called Man and Woman. They will perform their own hits and new material in a 90-minute show.



ISAAC HAYES

New York

Dylan's Miller dollar bash!

BOB DYLAN'S Rolling Thunder Revue made a surprise appearance in Los Angeles last week, just before leaving for their concert at the Houston Astrodome.

It happened at the Troubadour. Roger Miller was the headliner, but at the end of his second show on Friday night, Bob Dylan suddenly came on stage, accompanied by some of the musicians who have been travelling around the country with his Revue, including Roger McGuinn and Mick Ronson.

They performed only three songs - two by Dylan and one by Texas songwriter T-Bone Burnett. The audience was Miller's crowd, not the usual Troubadour audience that would normally be more receptive to Bob Dylan. The response from the crowd was polite, not overwhelming.

Two days later in Houston the Revue played for a crowd of 42,000. The 7½ hour show featured

Steve Wonder and Shawn Phillips in solo spots. Guest artists included Ringo Starr, Stephen Stills, Dr John, Richie Havens and Carlos Santana.

Issac Hayes was MC, and he sported a Hurricane Carter T-shirt.

Rubin 'Hurricane' Carter spoke to the crowd via telephone from his prison cell in New Jersey and thanked the audience for their support.

DEEP PURPLE, in association with Warner Bros. Records, held one of this year's more successful rock and roll parties in the Belvedere Suite at the top of the Rockefeller Centre. As much attention was paid to them as to their number one guest Robert Plant.

Nice to see Robert Palmer and his lovely wife, Susan, from England, though. Deep Purple came straight to the party from their sell-out gig next door at Radio City Music Hall.

DJ ANDY PARK of Scotland's radio Clyde was in New York this week to receive a 'Trendsetter Award' from the people of Billboard Magazine; that's the music biz's bible. The occasion marked the first time a radio award has been presented to a non-American.

STEPHEN MORLEY

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"BACK HOME"



NEW SINGLE



‘I’m fed up with black music, this 40s kick is to counter-attack it’

— Jo

SWING IS back and hogging the disco limelight. The great white explosion has erupted, wiping out the hitherto black music dominance that once reigned supreme in national dance halls.

The hip swaying Forties freak is saying: “forget soul, come listen to the bands that our mothers and fathers swooned to 30 moons ago”.

It’s important to note that the kids riding the forties fantasia fad were one-time soul purists who used to turn up their noses at anything that smacked of white music. It seems they’ve changed their minds.

Craze

The place that spearheaded the Swing craze is in a somewhat unobtrusive part of the country called Canvey Island, in Essex, once famous for its fun fairs, kiss-me-quick hats and a favourite haunt for East-End day trippers who wanted to fill their lungs with fresh salty sea air.

The Gold Mine in Canvey is the place the Swing toffs frequent on a Saturday night, and the guy who triggered the fad is DJ Chris Hill, aided and abetted by our very own James Hamilton (natch!).



Richard Hawkins and partner take it slow and swoony.

Now it seems that other DJs and discos are getting in on the act. Even the well-known Northern Soul emporium, Wigan Casino, is jitterbugging to the Big Band sounds; soul, it appears, is playing second fiddle.

London too is gradually surrendering to swoon, thanks again to Chris, who

has now started up a Swing night at the Lacey Lady disco in Ilford, Essex, just a stonies throw away from the Big Cap.

Friday night at the Lacey Lady is like a nocturnal trip into the past. Glamour girls in their Gloria Swanson hairdos, pencil skirts, seamed stockings and dainty sülettos dance

with boy-men slick and tricky in American Service Band styled Khaki shirts and baggy trousers. The occasional pair of gold rim specs shine in the spot lights.

The more expert swingers jitterbug energetically while the beginners tentatively take it cool and easy. Everyone’s holding hands.

Chris, a self-confessed Big Band freak says: “It’s only been happening up here for about a week, but

already the kids are getting involved. Obviously it’s not as good here as it is in the Gold Mine, but it will be eventually.”

However, the atmosphere is euphoric, it vivifies the general good-time spirit and the coys, clannish aura. It could almost be 40 years ago with girlfriends snatching a night on the tiles before their young men finish army leave.

In one corner there’s a guy with short back and



GLENN MILLER

‘The way I look at it is it’s just a rebellion against soul music’—

Jo’s accomplice

by Jan Iles



‘I don’t just wear these gold rimmed glasses to look like Glenn Miller y’know I’ve got bad eyes’

— Alex McCrae

sides and double-breasted de-mob suit patiently demonstrating intricate movements to his partner before they hit the floor. Others just stand around tapping their feet, clapping their hands, but the real McCoys are tripping the light fantastic, being stared at by wide-eyed kids who aren’t as bold.

“C’mon luv, let me show yer ‘ow it’s done,” says a Cockney jitterbug gangster, and whisks me on the floor for action. I don’t actually get pulled through his legs, but it’s a close thing!

It appears that Glenn Miller and his orchestra are very much paramount at the Lacey Lady. The inimitable sounds of the signatory ‘Moonlight Serenade’, ‘Little Brown Jug’, ‘Pennsylvania 6-5000’ and ‘Chattanooga Choo Choo’ swing out and about in dramatic fashion.

Legend

But Miller isn’t necessarily the best or the favourite, especially with the connoisseurs. It’s just that the legend has been shrouded in mystery ever since his disappearance some 20 years ago, when the doomed plane in which he was travelling took off from England, bound for France, and was never seen again.

Since then the interest in Miller has been kept alive in many ways.

In the early Fifties, Universal released The Miller Story, with James Stewart playing the title role, and this has had umpteen screenings on TV over the years.

Numerous biographies have been written on the quiet, well-liked man, and scores of albums have been released.

Like Jim Reeves, Miller appears to be just as popular dead. Miller also recorded batches of tapes

new single **ARCHIE BELL & The Drells**
I could dance all night
 PIR 3851

before his death, and now RCA have released a double album of previously unreleased performances, which should be valuable collector's items.

Other Swing records being played tonight are Benny Goodman's 'Stamping At The Savoy' and 'King Porter Stomp', Louis Jordan's 'Choo Choo Ch-boogie', Woody Herman's 'Woodchoppers Ball', Glenn Miller's and Syd Lawrence's (Syd being the modern-day emulator of Miller Music) 'In The Mood' and Manhattan Transfer's version of 'Tuxedo Junction'.

As everyone but everyone takes the floor for Tommy Dorsey's 'Opus One', Chris has time for a quick chat:

"The music's so good to dance to everyone gets up. It's the same at the Gold Mine, but on a grander scale. When I was there last week it reminded me of a film I saw about the Lyceum in war-time. All the guys were in their army clothes, like the kids are copying today, and literally all you could see on the screen was a mass of bodies dancing, a seething mass of bodies on the dance floor."

Phase

Dancing plays an integral part in the new-old fad. I talk to a few of the swingers, some of whom are quick to point out that it isn't just a phase and that they were certainly into Miller & Co long before the publicity.

Pretty Janet Taylor, 18, from Chadwell Heath says: "We've been into the music of the Forties and the clothes for ages, before it ever became popular, and our friends in school used to laugh at us. Now it's come back in fashion we love it."

Janet gets most of her clothes from jumbles and some from her mum, who was jitterbug champion of the Ilford Palais in her younger days. She styles her hair by using small rollers.

"The Forties clothes are so feminine, I think it shows off my figure to the best advantage. Lots of blokes certainly think so."

They do, well Vick King and Richard Hawkins do.

"Cor, they look smashing, they drool. I mean the girls who dress like that look nice, the gear hugs their figures, shows off the curves."

Pals Vick and Richard

both sport khaki apparel with USA badges on the sleeves. They're left-overs of the Bowie / Ferry era.

"We still like Roxy and Bowie, y'know," Vick admits. "I mean me hair was cut in the Young Americans style, but it's gotta grow a bit. All this Glenn Miller stuff's good y'know we like the music and the dances, it's all good fun."

Blonde sophisticated Eileen Stow, 19, and friend Cathy Rooza 18, are being chatted up in the corner by Vick and Richard's gang of smartly dressed Glen Miller lookalikes and fake Yank GIs.



Janet Taylor (second left) poses like a forties glamour puss, while girlfriends just purr. John pictured with them must definitely be In The Mood.

What did you do in the Disco war, daddy?



Swing, baby, Swing!

Cathy, wearing leg hugging drainpipes and a floral blouse says:

"I usually practise dancing at home in my bedroom or wherever I can. Me and me mates do the jitterbug and the Swing together, we enjoy it."

Says Eileen. "I've always liked Forties music, my favourites are The Andrews Sisters, especially their song 'Bounce Me Brother With The Solid Four'."

Alex McCrae, Glenn Miller's double is at first reluctant to speak in case his mates at work laugh at him, but he softens: "I like the Swing, it's something different."



A couple of Cockney GIs?

The two girls he's with agreed by nodding and smiling.

I tell him he's the image of Glenn Miller. The girls giggle and nudge each other.

"I don't just wear these gold rimmed glasses to look like Glenn Miller y'know. I've got bad eyes!"

A guy called Jo was not at all in favour of the revived 1935-45. He says it's all a facade, a great big sick joke.

"People are jumping on the bandwagon, they're all sheep," he says sneeringly. "I don't dress up like they do, but I know I'll be forced to sooner or later."

"What makes me sick is that some are doing it just because it's chic. You lot, you papers all come up 'ere because you think you'll get a scoop, ha, but everybody's writin' about it. But you won't print that, will ya?"

I ask why he bothers coming to the Lacey Lady and wouldn't he be better off being an angry young activist elsewhere?

"I like it 'ere. I like the music because it makes a change from soul. I'm fed up with black music, this Forties kick is to counter-attack black music."

His dwarfish James Cagney-esque accomplice is just as mean 'n' moody.

"Listen. These people 'ere pretend they know ail about Swing, but they don't know nuffin'. I was into Frank Sinatra years ago, and I used to watch the ol' films on tele every Sunday afternoon with me mum."

"The way I look at it it's just a rebellion against soul music."

Whatever people's views are, The Swing, according to Chris Hill should be in full flight by Summer.

"When Swing fans go on holiday they'll take their records with them and spread the word around. It always happens that way."

Lifestyle

Swing's been going since November. Soul clubs ironically were first to pick up on it because NY disco / soul was becoming stale. The two brands of music may seem worlds apart, but the common denominator is 'Dance'.

Chris: "Soul purists were dance freaks, which is why they have turned on to the Swing. It's not a kneez-up thing, to some it's even a lifestyle."

Chris still insists that The Swing is not just a whimper in the night. The reason why it will be one of the longest disco survivors is, he says. "Unlike other musical trends we have a wealth of material, mostly from America. And there's also a lot of juke box items, they'll always be a huge supply."

But what about live performances? Our dearly departed Glenn is out of the question, but there's always Syd Lawrence, Joe Loss (who incidentally released 'In The Mood' just recently), Ted Heath and

Forties orientated bands like Manhattan Transfer to keep the banner flying.

In fact just before Christmas, Ted Heath and his boys got back together for one special performance at Southend.

Much to the chagrin of hard-core dedicated Heath fans well into their middle-age, half the population of the Gold Mine disco turned up for the Heath function at the junction, and unashamedly swung up and down the aisles, freaking out the straights.

But before the parents of Britain start tut-tutting with avid disapproval they should remember that today's swingers are simply following in their footsteps. So get back in the swing, ma.

Long Hot Summer



AS THE purring of the telephone becomes a definite ring Donna Summer reaches blindly across crumpled sheets to silence the damn thing.

The banned sex purveyor of the Top 50, the sensual scourge of the discotheques, has been woken up.

It takes her a few minutes to surface; to swim through the yawns and the screwed-up eyes; to cast off whatever dreams people like Donna Summer dream.

And as everything comes into focus she breathes down the telephone:

"Hi... Oh yeah... 'Scuse me I've only just woken up. It's still morning in LA you know... No, that's OK... Oh no, I'm all alone."

Exploded

Miss Summer (this lady will never come on as a Ms) has exploded on to the scene in a rain of orgasmic funk proving Britain's airways to be harbouring the illiberal institutions we always suspected.

Or to put it simpler: When did you last hear 'Love To Love You Baby' on the radio?

There are no prizes for the answer to that one. Yet if you were living in Europe or America you could be panting to it every hour, at the same time reading Inside Linda Lovelace.

So it's quite an achievement when you realise that Donna has moaned her way high

into the British charts with only the rare spin and the word-of-mouth snigger.

But as she petulantly giggles all the way to the top, Donna has a few words to say to the people who assume they know what is right for the British public to hear.

"If you know what the single is all about then it's nothing unusual and you know how to take it. But if you don't know what it's all about then you get frightened. It's as simple as that."

Such succinctness so early in the morning means Donna Summer is coming out on top of this particular controversy.

But then she's a bit of an old hand at the moral tug-of-war. For instance her first record 'The Hostage,' wasn't given the softly-softly treatment. Her kidnap victim dies.

Then there was 'Lady Of The Night,' about a prostitute. "A normal hooker," the now alert Donna quickly adds. Yes, she had her hits on the Common Market mainland.

But this latest fleshy opus has seen her scurry out of her Munich

base and slap-bang into Los Angeles hanging on to a telephone.

A tone of incredulity when she hears a national newspaper has her reported suffering toothache when she reached the climactic parts of the hit single.

"I was feeling no pain when I recorded that," reacts Miss Summer. "In fact I was thinking about my boyfriend and imagining a nice situation."

But 'nice situation' to some is 'bad reputation' to others.

Modest

"I'm a churchgoer from a churchgoing family," she explains. "I'm modest, I don't flout my religion but I use it to my advantage. I know what I am and I don't know what all the fuss is about."

"In America it's being played every hour — except in some of the very religious places," she coyly adds. "Some of the Southern States, you know."

And that non-hitting below the bible belt doesn't worry Donna in the slightest.

"If you don't like a

record don't buy it, but I'm not saying anything indecent. I didn't know it was going to be a hit. I was just making a record and suddenly it's an international smash."

Miss Summer, it appears, is not only sexy, but faithful.

"My image at the moment is totally sexual. It's suggested in the record and the pictures, but that's all it is. It's sexual but not

vulgar because I'm not trying to be vulgar.

"I've been approached by lots of magazines like Playboy to pose for their centre-folds but, of course, I've refused. The same thing will happen if I get approached for a sex role in movies, I'll refuse. I've told people, if they want to take pictures of me it'll have to be with my clothes on."

"OK, the song has given me an image and I suppose that's my good luck, but now I've got to cope with it. And don't forget I've got more to offer than 'Playboy,'" she gives another chuckle.

Furore

And that's exactly it, Miss Summer promises the goods, but please don't touch.

She's hoping to save all the furore that 'Love To Love You Baby' has caused by following it with a less sexy record.

"I think the next one will be Barry Manilow's 'Could It Be Magic?' It won't just be a moan and groan record because I want to develop my image. I'll be doing it in my own way because I might as well use the sexiness I've gained to my advantage. I want to keep what I have."

While giving the impression of being wide-eyed rather than wide-legged, the shrewd Miss Summer is adding to her Lolita-like charm. She's

perfectly aware that butter melts in her mouth.

"I've had hits before in Holland, Belgium, and France — but they're liberal countries," she points out. "And there have been similar hits. Listen to 'Je T'Alme' or Sylvia Robinson's 'Pillow Talk' or what about 'I Want To Do Something Freaky To You'? Mine's just a little more soft, there's more toothache in it," she chuckles.

"It just happens to be a record that's sexy and so I get stamped as sexy — but I'm no dumb blonde!"

That's for sure. A groaning blonde, maybe, but a dumb blonde — never.

Born in Boston, Massachusetts, 25 years ago, Donna says she decided on a singing career when she was 10 but skipped the USA when she was 17½ to settle in Europe.

"Europe is very liberal in many ways. Maybe it's because of the war but Europeans seem to have a broader outlook on things."

She settled in Munich because she has a German boy friend (such a quaint term). "But I don't really feel any affinity towards the German people. If he'd been an English boy I would have settled in England," she says.

So how did a girl who spent 18 months as a drug-taking hippie in the German version of Hair move into the top row as a black feline sex

symbol. "Well I thought there are a lot of men who sing exclusively for women, the greatest example being Barry White, but how many women sing for men?"

"When I listen to Barry White I go crazy," she confesses. "I can't say he's influenced me, I wasn't influenced by anyone but people have compared me to him. I do for men what he does for women."

She's promising to do it for men as soon as she's got her stage show together and can start touring.

Visual

"I can't say what form it's going to take but it's certainly going to have a lot of visual impact and it probably won't be what people expect because that's not the way I operate."

She dismisses it as "probably a sloppy affair," and sloppy, in Miss Summer's vocabulary, stretches the imagination.

In the meantime she's stretching out on that bed, living in one of the best houses of Beverly Hills, and enjoying a spectacular view of the Pacific Ocean.

Donna chuckles again as she says: "I'm just enjoying being famous." Then with the smile still on her face she replaces the telephone receiver and snuggles back into those crumpled sheets.

"It just happens to be a record that's sexy and so I get stamped as sexy..."

new single

ARCHIE BELL & The Drells

I could dance all night

Super stars

AQUARIUS

(Jan 22 to Feb 17)
With a new change of scenery comes a new weight on your shoulders, but it should all work out well once you settle in and put yer feet up on the desk.

PISCES

(Feb 18 to March 20)
The first week of Feb gloom might strike you in the kneecaps and make life a bit unconfie, but once you weather the storm and get things into perspective you'll feel like James Bond or Pussy Galore.

ARIES

(March 21 to April 20)
The new ventures we talked about last week are shaping up nicely and for once, the sometimes dead-pan Arian is chuckling all over the dandelions, with grins and sniggers as joyful as liggers.

TAURUS

(April 21 to May 21)
If someone has offended you with verbal punches then the best way to counter-attack is by acting as though these insults are bouncing off ya like you're wearing a bullet-proof vest. These

kind of crafty tactics will confuse them no end.

GEMINI

(May 22 to June 21)
You're proving to all those sceptics out there that you are very human, and can even produce the ol' tear drops when necessary. However, don't be too transparent — it doesn't do much good if people can see right through you.

CANCER

(June 22 to July 23)
Instructions from our universal Madame Fifi of the seventh ring is that we must be kind to little Cancerians this week because they are feeling frail and feeble and will break if scolded. Sooh, we're gonna take the lady's advice and say that this week will be too thrillink for words and that you be granted three wishes.

LEO

(July 24 to Aug 23)
Rainy days and windy nights are drowning you in the darkest, deepest depressions. It wouldn't be so bad if you had someone with you to weather those storms.

VIRGO

(Aug 24 to Sept 23)
Now that February has settled down you're feeling in a much more

adventurous state of mind, and will be itching to do something with your (dare we say) boring lifestyle. It's a good time for a change.

LIBRA

(Sept 24 to Oct 23)
You may be feeling unwanted this week because the little flutter you had hasn't turned into a full scale heart beat. Don't panic, don't even bite your nails with apprehension. Find someone unattached with plenty of money.

SCORPIO

(Oct 24 to Nov 22)
We aren't surprised that your popularity has risen skyhigh, honey pie, because these days you've been such a good kid obeying the establishment and giving help to lonely hearts.

SAGITTARIUS

(Nov 23 to Dec 21)
You've had your fling, and right now the only real thing you need is peace of mind and tranquility. But partners may prove difficult and unmanageable, and you won't be able to do nowt 'bout that 'til they're ready to be helped.

CAPRICORN

(Dec 22 to Jan 21)
Great times for exposing the bad apples, and singling out the men from the boys. You'll be sharply perceptive in your judgement over the next few weeks, but will find so much evil about you'll be glad to get back to norm.



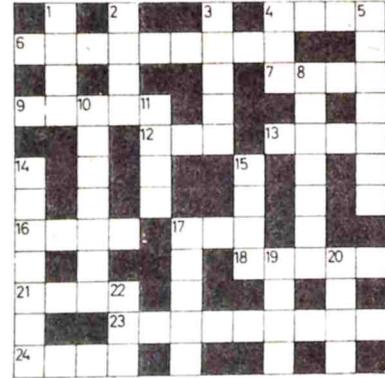
- JANUARY 30th CREWE SOUTH CHESHIRE COLLEGE OF EDUCATION
- JANUARY 31st YORK UNIVERSITY
- FEBRUARY 6th STROUD SUBSCRIPTION ROOMS
- FEBRUARY 7th HASTINGS PIER PAVILION
- FEBRUARY 9th EXMOUTH SAMANTHAS
- FEBRUARY 10th LONDON MARQUEE
- FEBRUARY 11th LONDON CITY POLYTECHNIC
- FEBRUARY 13th UXBRIDGE TECHNICAL COLLEGE
- FEBRUARY 14th PORTSMOUTH COLLEGE OF EDUCATION
- FEBRUARY 16th DONCASTER OUTLOOK CLUB
- FEBRUARY 17th SHEFFIELD CITY COLLEGE
- FEBRUARY 18th DERBY BISHOP LONSDALE COLLEGE
- FEBRUARY 20th HAVERING TECHNICAL COLLEGE
- FEBRUARY 21st WELWYN GARDEN CITY MID HERTS COLLEGE OF TECHNOLOGY
- FEBRUARY 22nd NOTTINGHAM BOAT CLUB
- FEBRUARY 24th HUDDERSFIELD IVANHOES
- FEBRUARY 26th LEEDS TRINITY COLLEGE
- FEBRUARY 27th MANCHESTER UNIVERSITY
- FEBRUARY 28th LIVERPOOL UNIVERSITY

RECORD MIRROR & DISC

CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Freak T - shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by February 11.

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



DISCWORD No. 509

ACROSS

- 4 The bus one that the Fatback Band recommend you to do (4)
- 6 On which to find Mike Oldfield? (9)
- 7 A golden period of Bowie's life (4)
- 9 Paul Davidson at midnight, perhaps (5)
- 12 Number appearing twice in "Money Honey" (3)
- 13 Where Pink Floyd wish you were (4)
- 16 A blue one for the Marceels (4)
- 17 Such is the time for some of the Judge's stories (3)
- 18 Was he to be rented at Christmas? (5)
- 21 Glen Campbell is actually including her (4)
- 23 It's in Sailor's glass (9)
- 24 What an American horse didn't have (4)

DOWN

- 1 Miss Mitchell (4)
- 2 Twister John doesn't finish as a tennis star (4)
- 3 That of the cuckoos, for instance (5)
- 4 Pieces of which made an Emmylou album (3)
- 5 As good as Minnie Riperton's angel (7)
- 8 Keith could make men sore (7)
- 10 The sort of papers we all had (7)
- 11 Music of the Westies (4)
- 14 What Alex is doin' in the bar room? (7)
- 15 Both of them are burning (4)
- 17 The Drifters had a hit on this way (5)
- 19 "Twisting The Night" (4)
- 20 Hot fish (4)
- 22 Band starting a celebration (3)

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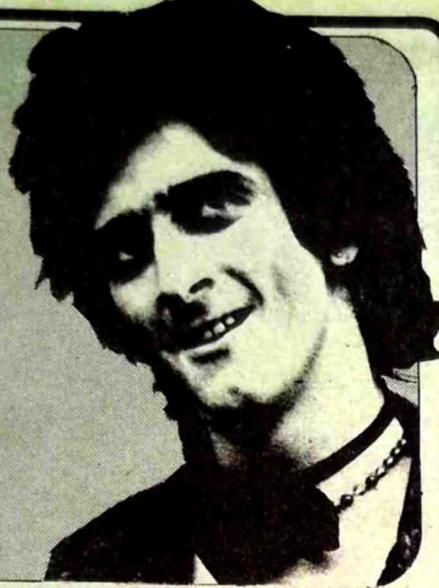


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by David Hancock

From Heavy Metal to Tin Pan Alloy?

GARY HOLTON is a self-confessed yobo.

Leader of the Heavy Metal Kids for more than two years, he's carved a name for himself as being a bit of a hard case; the fearless punk who chains everything in sight and then gets roughed-up himself.

He's such a yobo that next night he's back for more.

But the idol of the football terrace holligans could be undergoing a change. You see, the Kids have just signed a recording deal with maestro of the pop charts Mickie Most.

Holton stalks up and down the cold room of his basement flat, spikey hair on a deceptively small body. Menace. What menace?

Round his neck he fits a dog's collar — and a dog's lead!

He doesn't want the Kids to be bracketed along with other Most stars like Hot Chocolate, Suzi Quatro, Smokie and Arrows. He refers to Most as the man who had a hand in helping Jeff Beck, Donovan and Led Zeppelin.

The Kid, it would appear, is in a time-warp.

What he reckons the band will get out of the deal is a "real producer", and he admits they will be keeping "an open mind" about recording singles.

Translated that means the Heavy Metal Kids could be recording a song by Nicky Chinn and Mike Chapman — Britain's top pop writers — though their own material will always get preference.

"We've always had more promotion spent on our singles than albums," says the pacing yobo. But he denies that the deal means the Kids will be throwing away ferocity and aggression for the lucrative tranquility of the charts.

The break in constant touring while they record new material in France under Most's direction also give the band a chance to change the stage act. That change could be significant.

Outrageous

"We are outrageous, in fact very often we're blamed for going over the top, but in the new act we're going to be dropping nearly all the old numbers except for favourites like 'The Cops' and 'Rock 'n' Roll Man'. It's not a different direction but instead of us getting really drunk out of our skunks and going on we're going to have to be a little bit more together.

"Most promoters don't want us back," says Holton nonchalantly. "We're banned from a quite a lot of gigs — all the ones that are sort of half nice.

"That's why we've decided to

make the show more directional because it did get a bit self-indulgent sometimes. When we came back from the States after touring with Alice Cooper it was too overdone.

"It's not difficult living up to what people expect of me," he continues, "but I like my privacy. If people starting treading on that then I genuinely get aggressive. But what I do is tongue-in-cheek. I enjoy it, I get off on it.

Aggressive

"The act doesn't influence audiences to be aggressive, it calms them down. Only one row of seats went on the last tour," he says matter-of-factly.

Their Mickie Most produced album should be out in April to coincide with the new act going on tour in Britain, and Holton says the songs will be more factual than in the past, concentrating on things that have happened to the band.

Holton began in showbusiness at the age of 11, playing the parts of what he calls "snotty child actors, the ones everyone hates to act with."

It was here he began to develop his cocky, cheeky and aggressive image. He says he entered pop music because someone told him it was an easy way of making money.

"Don't get me wrong," he continues. "I like money but that's not the only way to measure success. The Heavy Metal Kids are successful now because when we go out to play music we play to packed houses. That's success too.

Maybe. But chart success also counts and that means selling records. Isn't he frightened they may have to compromise their music now they're with Mickie Most's hit machine and their old fans might not understand?

"No not all," says Holton emphatically. "They're quite intelligent, our fans, so first of all they might think that and then when they see us there'll be no great change except that we'll be better.

"Anyway, I can be very threatening," he adds glancing down at the dog lead.

MR FLASH was a victim of the system. This left him psychologically damaged and his only recourse was to become a thug. Well, there you have it, the instant diagnosis. But in case you're not too sure who Mr Flash is (unless you happen to know his doppeleganger), he is a character born in the mind of Ray Davies.

Mr Flash grew up and flourished in two Kinks' albums, 'Preservation' Parts One and Two. But Ray couldn't leave him there without offering some explanation for his delinquency. This is where the new Kinks' album, 'Schoolboys In Disgrace' comes in.

It takes us back to Mr Flash's formative years and the incidents which were to prove so mind bending for the future.

"I've had the idea since 'Preservation'," said Ray. "I wrote it in June and July and we recorded it in September. I just wanted to finish off something with Mr Flash."

It would have been difficult to put yourself in the place of Mr Flash if at least some of the schoolboy experiences were his own. How much of the real Ray was in his character?

Trouble

"It wasn't from experience. Mr Flash was a thug, a gangleader. I was a quiet boy. He gets into trouble and gets expelled. I left school the normal way and went to art college. I was more rebellious at art school but I rebelled against the other students. If everyone else wore denim, I wore a tie."

So while Mr Flash was just beginning his reign of terror and deception, Ray Davies was fitting well into the system?

"I left after three years; I dropped out. I left the course I'd been doing in theatre design."

Dropping out conforms pretty strongly to the behaviour of many students. So Ray wasn't so different after all?

"Yes, I suppose I conformed in the end."

But the Schoolboys album hits home to those who didn't necessarily get into trouble. The story of the first love has memories for all of us.

"I was five years old when I fell in love with Pamela West," said Ray. "She was incredible. In fact I saw her a few years ago and she's still great, but I thought she was nicer when I was five."

Well, early love can be painful. "It hurts a bit when you're 30," added Ray. "But I had my first tragic love affair when I was 15."

Ray is not to be drawn on the delicate subject of young love — or old love for that matter. He is a

by Rosalind Russell

A Kink in the system



withdrawn kind of person, or perhaps it was just because he was tired and had the prospect of a long trip to the States the following day. The Kinks have a three-week tour lined up, and will be playing British dates on their return.

The Schoolboys album has been heard in the States on disc and live. Had there been any criticism of it there?

"I have been accused by some people in the States of being too simple this time. But that was deliberate because it had to fit a period."

The music appeared to be more basic Rock 'n' Roll than previous albums. Maybe nearer to the old Kinks' style of uncomplicated presentation.

"I want to go back to the music," said Ray. "In a way I think I have neglected the music and concentrated too much on the lyric form, but I don't

think it was overdone. To me, the albums were musical plays. I don't think I'm being big-headed when I say that it worked.

Did he learn from other musicians, or from his own mistakes?

Wrong

"Not from Rock 'n' Roll. I suppose I learn from the things we've done wrong. We never watch our performances on video, because I believe we're a spontaneous band and our audiences like it that way. I think we're a good band. I've worked hard and the boys have worked hard.

Despite all this activity, it doesn't seem as if we've heard a lot about the Kinks between dramas concerning other big bands. In fact, I'd say they'd been keeping a fairly low profile, at least in the UK.

"Perhaps the Kinks have been a little underexposed," agreed Ray. "But maybe it's a good thing not to be in the limelight all the time. A lot of people think we haven't done anything for three years. When I worked two days a week, everyone thought I was working seven days a week, people think I'm not working at all."

Perhaps the Kinks' image in the States is bigger than it is here — after all, the 'Schoolboys' album was performed

there first, although that was more by accident than design.

The new album will be performed in Britain during the tour, which begins at the end of February. Although the concept of the album is complete, one song stood out above the rest. It's a mature love song called 'I'm In Disgrace'.

"You could be right," said Ray. "It is a bit more mature. But remember, it's a flash-back for Mr Flash. He's older and looking back on his youth. So he would think in an older way, wouldn't he?"

Well extricated!

The Kinks have about 12 years to look back on themselves, since they started out with massive hits like 'You Really Got Me'. Many bands have come and gone since then. Did it make him feel sad to see bands like the Faces split up?

"I think the Small Faces will be a much better band than the Faces have been for the last three years. The Small Faces were a great band years ago, they had smashing singles. I think they've just been a backing band for Him recently."

But the Kinks go on forever?

"At the end of each tour we turn to each other, like the Samurai and say, 'brothers, we have survived again. But the people go on forever...'"



SCHOOLBOYS IN DISGRACE: (L to R) Mick Avory, Ray Davies, John Gosling, John Dalton, Dave Davies

The story of
ROCK 'N' ROLL

PART 10: JOHNNY OTIS



Otis spreads the gospel

WHEN ROCK 'n' Roll came in as a sensational new development there was a cryin' need for good show bands to go out on the road and spread the gospel about the new pop explosion.

And Johnny Otis led one of the best of all the bands. In fact his band was one of the last truly successful big bands to be formed. He called it a Rhythm 'n' Blues Caravan but it featured good, hard-core rock.

And he discovered quite a few stars on the way. Like a tiny black girl called Little Esther, who made a lot of records with his band. She grew up, dropped the "Little" and became Esther Phillips, recently in the charts with "What A Difference A Day Makes".

His biggest on-disc hit in Europe was "Ma He's Making Eyes At Me", with raw-voiced Marie Adams singing lead — a classic single which mysteriously failed to make any impact in the States.

In 1958, Otis hit it big with "Willie And The Hand Jive", "Castin' My Spell" was also sizeable



OTIS: today

for him in the States. One important European hit was "Bye, Bye Baby", also in 1958.

Otis is white but like Elvis Presley and many others, became saturated in black musical culture. Result was that when the time came for him to show his wide talents, he was

accepted by both black and white.

In fact, he married a black girl which didn't harm his popularity at all, even during the terrifying race riots in the States during the 1960's.

Otis, a quiet but determined personality, was born on December 28, 1924, in Vallejo, California. He's done pretty well everything in music. He taught himself drums, plays piano and vibes, sings, produces and has had his own record company.

As a songwriter he's won many honours. He wrote "Every Beat Of My Heart" for Jackie Wilson and "Roll With Me Henry" for Etta James — a song which was lyrically cleaned-up to become

"Dance With Me Henry", a hit for Georgia Gibbs.

He got his first band together in 1945 and went on the road the next year. But big bands were in financial trouble, so he reduced the size to trombone, trumpet, two saxes, and rhythm. He turned to the blues, very bluesy indeed at first — but still kept the horns playing riffs.

"That's how R&B was born," he says, "but what helped us was we loved going on the road. We'd make the records, and scored non-stop in the R&B charts, but we also went out and showed ourselves. We put on a complete production, with supporting acts."

Apart from Esther Phillips, he was to help

Hank Ballard and the Midnighters to fame, Jackie Wilson, and the remarkable Big Mama Thornton.

Johnny was also a devoted father and husband. So, for a while, he gave up the touring and became a disc-jockey. His devotion paid off later — his son, Shuggie Otis, is rated one of the top guitarists in the Rock 'n' Roll business. And his disc-jockeying led to a TV show and further exposure for the man who did so much to pioneer rock in California.

"Willie And The Hand Jive" came about because of the skiffle craze in Britain in the late 1950's.

Otis, like many others, felt the cold blast of "progress" when the

Beatles appeared. He says: "They changed the whole face and structure of the music business. We couldn't compete on their terms, and many of us were simply out of a job."

Actually a guy as resourceful as Johnny Otis is never out of a job. Having invented a branch of music, made hits, played other peoples' hits, he did the natural-born thing. He went into politics! For a while he was deputy for Senator Mervyn Dymally, of New York.

But a good rocker can never be counted out for good. He came in on the start of the soul scene, made a single featuring his son Shuggie and mouth-harp man Delmar Evans, re-signed with Columbia and had a R&B hit... which led to more touring.

By 1972 he'd done his first tour of Europe and sparked off a revival for a man who'd been a bandleader for 30 years.

He knows the hassles of Rock 'n' Roll as well as the triumphs. His appearance with his touring production at the 1970 Monterey Jazz Festival was hailed as a sensation.

And he still puts himself about on tour. Now he has a Rhythm And Blues Museum, which he tours from city to city, and shows off souvenirs of days gone by.

JOHNNY OTIS: Above (far left) with The Otisettes and (left) an early promotional shot of him.

By
Peter
Jones

Songwords

Verse 1 (Boy)

Just when I think I'm
gettin' tired of you
again
You turn right back and
give that special smile
again
Girl, you're somethin' you
got that somethin' deep
inside
And it won't oh no it just
won't
Give in at all
Give in at all
And we
Chorus (Together)

Do it
We gotta lot of real love
and a deep affection
And we do it
Every night every day
any possible way
We do it
Ain't nothing in the world
ever gonna stop us
We do it



WE DO IT

Words and music by Russell Stone

SUNG BY

R & J STONE

Verse 2 (Girl)

Just when you say
It's all too much you
gotta get away
That's when I feel
The pain inside I know
it's real
But there's something
hey baby
Pulls you right on back to
me
And it won't oh no it just
won't
Give in at all
Give in at all
And we
Chorus (together)
Do it etc
Yeah baby baby baby
baby

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fan clubs

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

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

Readers who would like to join any of the fan clubs mentioned should write to the address given, enclosing a stamped, self-addressed envelope.

PETULA CLARK: The International Petula Clark Society. "Pet Projects" (Services

and Information), 6a, Spencer Walk, London, SW15 1PL.

"Petula and Company" (Magazine), 38, Elmley Way, Margate, Kent.

Fees: "Pet Projects" 30p for catalogue, plus a 7p stamp Service provided to members supplying information, records, tapes, photos, publications and a Petula concert ticket service.

"Petula and Company" magazine: £1.20 for five magazines and membership. All new members receive photos, fact sheets and their first magazine. Frequent get-togethers when members can meet Pet. Competitions, group bookings at concerts and TV show recordings.

JOHNNY MATHIS Appreciation Society, 2 Links Road, Marple, Cheshire, SK6 7NX. Secretaries: Lesley and Charlie Farnell.

Membership fee: Information only 75p per annum. Full membership £1.50 per annum. "Information Only" members receive brief news letters, membership card, three photographs. Full members receive big news letters with members' correspondence and articles. Also membership card and photographs. News letter eight times per year. Free pen. Offer of poster, stickers, patches, etc. as available. Reception for members when Johnny is in this country.

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from the album...

"Love Will Keep Us Together" AMLH 63405

REID ALL

How an ex-paper boy came to manage

Queen: 'Their morale was pretty low and one thing I'm pretty good at is keeping up people's morale'

WHEN ONE starts thinking of rock managers whose names became as well-known as those of the artists they looked after, only a few names spring to mind. The first of the greats was undoubtedly Larry Parnes, king of the package tours, Mr. "Parnes, Shillings and Pence".

Then there was the tragic Brian Epstein (Beatles), then the outlandish Andrew Oldham (Rolling Stones) and, getting nearer to the present, Tony De Fries, the great legal fix - it, who mastered David Bowie's career until but recently.

Powerful

Now we've got Tam Paton, whose face as well as name is known to every Bay City Rollers fan, but the latest in the line of super-managers, John Reid, looks set to be the most powerful figure of the lot.

Already he has the world's number one rock star moneyspinner—in

Elton John and, having recently signed Queen, could soon be handling the world's second most valuable rock property.

He also manages Kevin Ayers, Bernie Taupin and Kiki Dee and is a director of the Rocket Record Company, whose biggest-selling artist at present is Neil Sedaka, although he's only on the Rocket label in the States. Only recently Rocket turned down an ex-Beatle (Ringo Starr, though they really prefer not to say who) because, according to Reid, the deal offered "wasn't realistic".

John Reid is a small, neat-looking, quietly spoken Scot. He looks younger than his 26 years and his appearance isn't at all what you'd expect of a rock manager. His hair is short and tidy, he's always dapperly dressed (usually in a dark suit) and he has a set of eyelashes that would be the envy of any girl. He

by Ray Fox-Cumming

Reid spent most of his childhood in Paisley and when he left school decided to study marine engineering. "The main industry in the area was to do with shipping so it seemed a good idea." Eventually he abandoned his course though and did various "odd jobs" before coming down to London.

"Someone in the record business asked me if I'd like to be a pluggier and I said 'what's that?'"

He got a job with EMI and quickly became the Motown label manager — at the incredibly young age of 19. "I told them I was 22". It was while he was working for Motown that he first met Elton. "He used to come creeping around EMI ferreting for American singles."

Later Reid moved to work for Dick James, the DJ of DJM, Elton's record label, and when he left there it was to become Elton's manager. "It was a total gamble for both of us, because I know absolutely nothing about management. All we had was mutual trust."

"I wasn't an accountant, or a lawyer or a proven businessman. Basically I was just a record person. If I'd ever

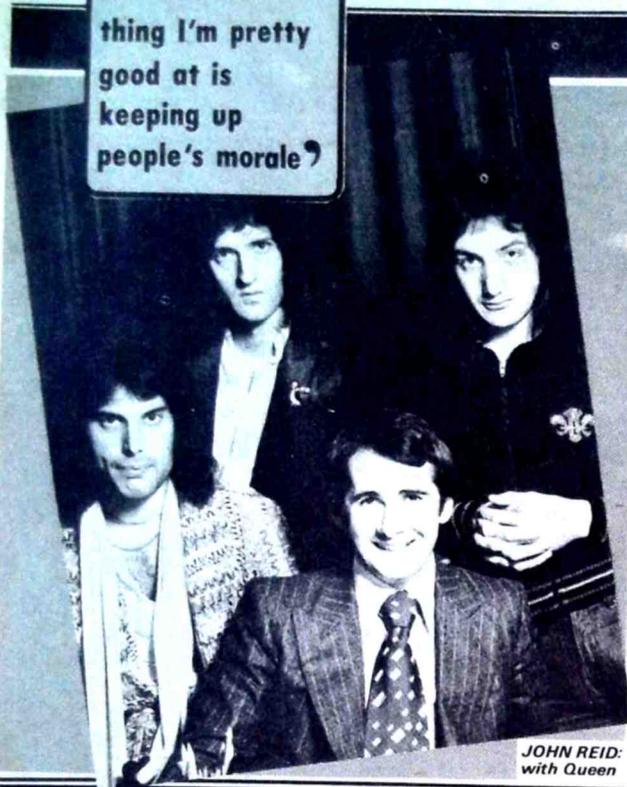
drinks like a fish but it seldom shows — "being Scottish I've a good capacity".

He's not sure whether or not he's a millionaire. "In assets I suppose I must be, but I'd be hard put to find that much cash."

Gambling

He's certain that what ever line of business he'd been in, he would always have made money. Even as a nipper, he was coining it in. "I had three paper rounds and sometimes I'd pay other boys less than I was being paid to do two of the rounds for me."

Nowadays he enjoys gambling "but only with the odd hundred pounds. I generally seem to win. Last time I gambled with £100 and came away with £1,200, the time before that was even better — I made £4,000."



JOHN REID: with Queen

You're the Song
(I've always wanted to sing)

by John L. Watson
SRL 1137

FROM HIS NEW ALBUM

Let's Straighten It Out



SRLP 119

ON SPARK RECORDS



ABOUT IT

Elton John & Queen (amongst others)

stopped to think of the potential disasters that could have happened I'd have been in trouble. After all, I was playing around with a lot of money."

All of his mistakes, he says, have fortunately been little ones. "I like to make my decision as fast as possible, but these days things are more complex than they used to be and there are documents that need a lot of poring over."

Morale

One of the mistakes he remembers most was the decision to play the whole of the Captain Fantastic album at Wembley last June. "We knew it was wrong the moment Elton had committed himself, but it was too late then."

In some collective decisions he's been overruled and still makes no bones about saying that he's right and the majority were wrong if that's the way he feels. "I thought it was dead wrong for Kiki Dee's records to go out under the name of the Kiki Dee Band."

And what about Elton going out as part of The Elton John Band? "Same thing. Dead wrong. To my mind it's

only right to call a band a band when everybody puts an equal part into the thing - as with Queen. With Elton though, that is clearly not the case. The band name is a misnomer."

When you signed Queen, did you have any idea how big they were about to become?

"No, not a clue. I liked them and they liked me and that was it. I wouldn't have taken on anybody else. When they came, their morale was pretty low and one thing I do think I'm pretty good at is keeping up people's morale. It's very important."

Freddie Mercury was particularly venomous towards his old management after he'd left them and it's an open secret now that 'Night At The Opera's vicious opener, 'Death On Two Legs' was his poisoned dart aimed at you - know - who. Was there any trouble over the song as far as Reid was concerned?

"Oh yes," he says with a wry grin. "For a few days letters and legal things were flying back and forth between the two offices and it did get a bit hairy, but it soon got sorted out and calmed down." John Reid is now

clearly in a position to build himself a rock empire should he want to, but he doesn't. "I turned down the Average White Band not long ago, because they'd have required a lot of work and I just didn't have the time."

"As it is, I don't want to go on living at this pace forever." He is obviously a very busy man. As one of his staff at Rocket says: "Most of us have a working week that has a beginning and an end, but I don't think John's conscious of weeks at all. He just keeps on going."

Despite all the calls on his time and the various pressures of his job, Reid gives the impression of being totally unflappable and having all the time in the world. As another rocket employee says: "He doesn't waste time shilly - shallying. You can always get a quick decision out of him."

Reid himself says he's physically very lazy. "Although I'm a director of Watford Football Club like Elton, I'm a very bad sportsman. The only thing I do like is water-skiing and that's probably because all you have to do is stand there and hold on."

When John does decide to slow things down, he

has plenty of outside interests to keep him occupied. "The music business isn't the be all and end all for me."

One thing he has no intention of doing is retiring to a life of luxury. "I'm not that bothered about possessions and I've no ambitions to be king of the castle."

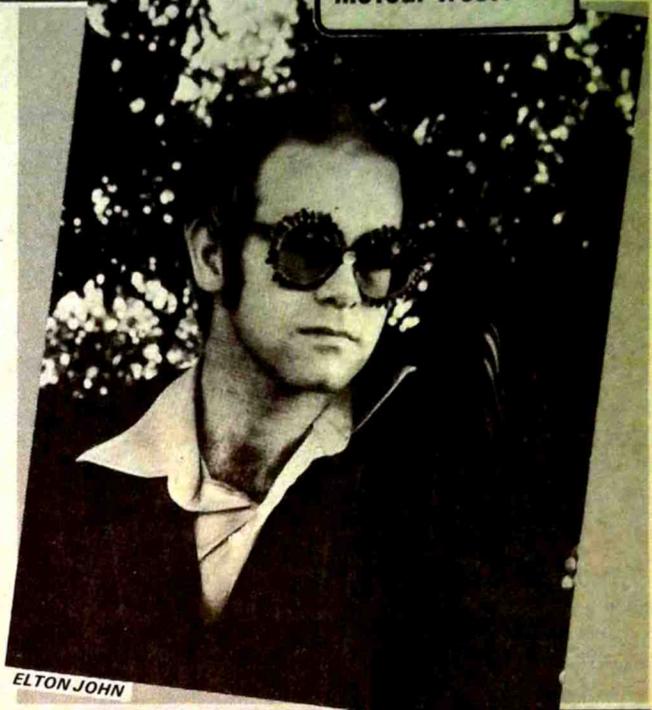
"I'm really quite careful with money. I don't throw it around on buying expensive things for myself. Elton and I have this thing of trying to outdo each other with presents (Elton gave John an £80,000 yacht for his last birthday among other things), but it is about all."

Impossible

Elton and his manager are in no danger of taking each other too seriously and each delights in sending the other up. In the middle of this interview, Elton rushes into the room, fleeing from someone he's trying to avoid elsewhere in the building, and amid much cackling at the thought of his manager doing an interview yells: "What's it for, Woman's Own?"

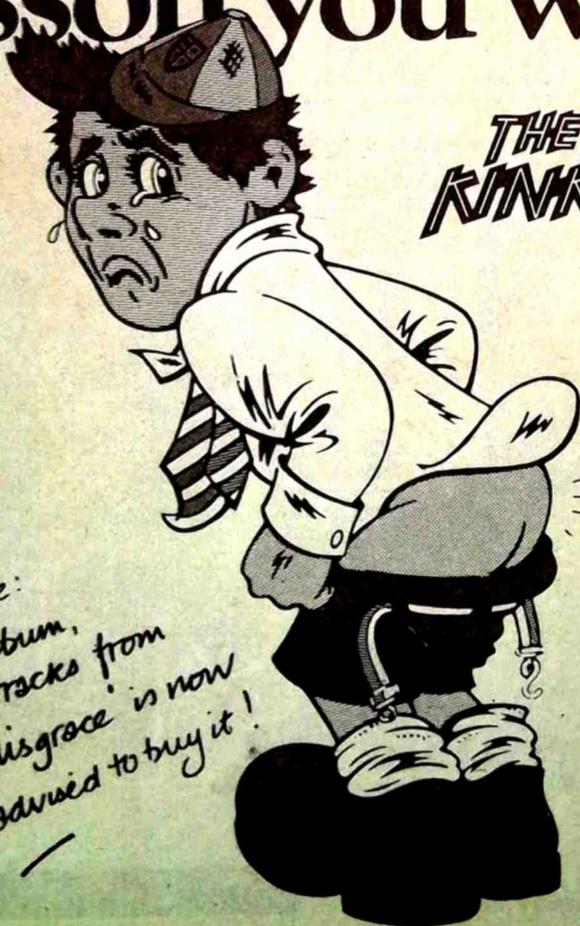
"He's totally impossible" murmurs Reid at cavoring star's departing back, "whoever else would manage him?"

Elton: "It was a total gamble for both of us... All we had was mutual trust"



ELTON JOHN

A lesson you won't forget.



Headmasters Note:
The Kinks mini album,
'Schoolboys in disgrace' is now
on sale. You are advised to buy it!

We're referring to the Kinks latest album, what else?

"Schoolboys in Disgrace", it's a lesson you won't forget. Here are a few notable quotes from the music press...

THE KINKS

"Schoolboys in Disgrace" is, without any doubt, the most impressive and enjoyable album that Ray Davies has written and produced"

"... a beautifully sustained concept"

Melody Maker 3rd January 1976.

"... the most solid rock album the Kinks have made since the sixties. While adding credence to Davies unquestionable worth as a songwriter"

Sounds 13th December 1975.

If you've done your homework you'll know that the Kinks are scheduled for a major British tour in February/March this year.

The Kinks.
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Enrol now.

Kinks Tour Dates.

- 27 2 Exeter University, Exeter.
- 29 2 Theatre Royal Drury Lane, London.
- 1 3 Aberystwyth University, Aberystwyth
- 2 3 Manchester Palace, Manchester
- 3 3 Southport Theatre, Southport
- 5 3 Newcastle City Hall, Newcastle.
- 6 3 Lancaster University, Lancaster.
- 8 3 Bristol Colston Hall, Bristol
- 9 3 Winter Gardens, Bournemouth.
- 10 3 Cardiff University, Cardiff



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DPM 2042

Hard Hatted Harley

ONE THING you will never see is Steve Harley appearing on the Russell Harty show, where most rock stars eventually get their turn to sound off about whatever takes their fancy.

"I was supposed to do the Russell Harty show when 'Make Me Smile' was at number one," said Steve. "There was going to be us doing the song, then an interview. However, they rang me up the day after it was recorded and said they weren't going to use the interview."

Why, was your language bad?

"No, I'm OK on things like that... but I did get very angry. Anyway I told them 'no interview, no song,' but they went ahead and used the song anyway, despite threats from me that I'd break their heads in legally, physically and verbally."

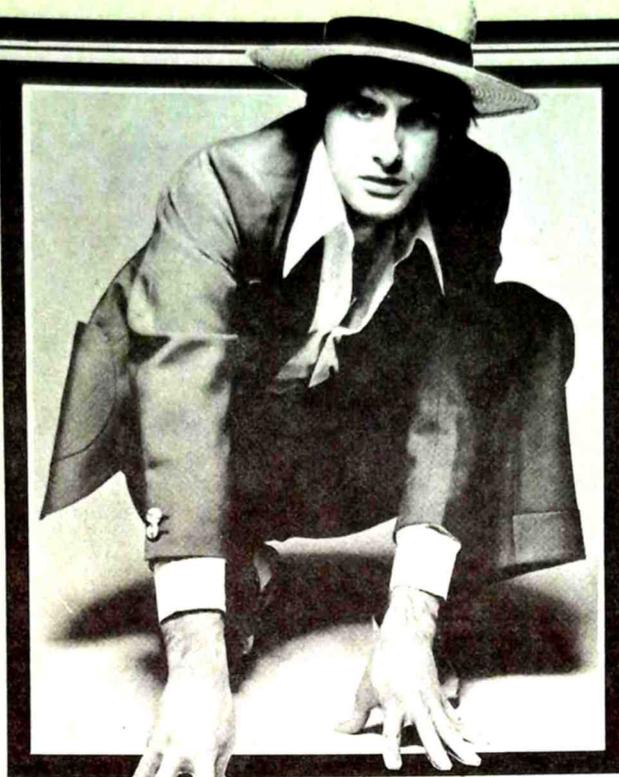
Later on, Harley calmed down and talked about the reviews he'd just read of his new album 'Timeless Flight' — of

which all, bar one, were good.

"I can't believe it," says he. "I never expected good reviews. I thought with this one I'd have to fight harder than every before."

In contrast to 'The Best Years Of Our Lives,' which was made very fast and under considerable pressure, 'Timeless Flight' was a less rushed operation.

"It took about three months altogether and so much hard work went into



it that, as far as I'm concerned, it has to be the best I've done so far." Looking at some of the tracks, the opener, 'Red Is A Mean Mean Colour', was not reckoned to be one of the highlights by most reviewers. "Apparently," says Steve, "I haven't

achieved what I set out to with that one. People say it's got a long-winded lyric, but really I was as explicit as I could be. When it started out, it had 10 verses and I edited it down drastically. It's about the concept of a Communist and you can't sum up a man in one sentence for Chrissakes." Over to side two and

'Black Or White', the controversial single that came out before Christmas and failed to penetrate the charts. Some people have said that it's a load of self-indulgent rubbish, a minority love it, but Steve says: "I knew it was either going to be massive — top three — or a complete stiff. It turned

by Ray Fox-Cumming

out to be a stiff." Now Steve and Cockney Rebel are going out on the road to promote their new opus. First there's a British tour, followed by Europe and Scandinavia, then back for a concert at Wembley in April, then straight off to the States.

Disaster

They've just done one tour of the States, playing some gigs with the Kinks and others on their own. "I was very surprised when I came home to find that people here had read in the Press that our US tour was a disaster. No way was that tour a disaster. Anyone who was at our gigs at the Bottom Line or The Roxy can tell you that."

Steve's full of optimism as far as America's concerned and not in the least worried by people who say that his status in Britain is slipping because he hasn't had a hit single for a while. "We've got 40,000 advance orders for the album without a hit single — that can't be bad."

"People are always telling me that I'm making mistakes all the time, but, as far as I'm concerned, I've only ever made one big mistake and that was to play Crystal Palace. It all boils down to the fact that I can't go on and do a good show in broad daylight with a 50 yard hole between me and the audience!"

Harley and his men will soon be seen in cinemas around the country in a half-hour B-feature movie called 'Between The Lines.'

Are you pleased with it? "Of course I am, I had a lot of control over it. I keep a very tight rein on most things."

Will you now carry on with the pattern of one album a year?

"We don't do only one album a year. You only say there's a pattern because it's a year from the previous one to 'Timeless Flight'. In fact I've done four albums in something like two-and-a-half years."

"There could be another one in three months. No, on second thoughts there couldn't, but I have got plenty of material. At some point — maybe for the next one — I'd like to do a double album, half of it live recordings of songs from the first four albums, the rest a new studio album."

"Since it's cheaper to make a live album than a studio one, the cost of the whole thing would be less than usual for a double album."

Cheap

"I'd never rip the fans off, but on the other hand you must never make an album too cheap, because then it's like trying to give away pound notes in the street — you don't get any takers."

And a final word on Mr Harty, Mr Harley? "There's not a cat in hell's chance that I would ever appear on that programme. When I'm big enough and famous enough, which I'm not (yet) to go on Parkinson's programme, I would, but the other man — NEVER!"

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THE LONG WALK BACK

by
Ray
Fox-Cumming

WELL THERE are comebacks and comebacks, but few groups have waited as long as the Walker Brothers before making one. When 'No Regrets' was released last Autumn, it was almost nine years to the week since they'd last had a single in the charts together.

Surprisingly though, little has changed over the years. True, they all have less hair than they used to, but they still do with scissors and the dictates of fashion rather than the natural loss that increasing years bring; they are all still as lean and lithe as they were way back then; Scott's still the group's main spokesman and he's still as much a pessimist as ever he was. Even in the halcyon days of 1965 and 1966 when the Walkers enjoyed number one hit singles, Scott was always prophesying impending doom. He carried on expecting it right through his successful solo career after the group split up until, eventually, in a welter of despair, disillusionment and self-doubts, he quit completely.

The return of the Walker Brothers last year came about simply because all three of them happened to be in the same place at the same time.

"I met John", says Scott, "in a pub we both used in Hampstead and we got around to talking about getting together again. Then we talked to Gary, who was working in London, and decided to do one album and just see how things went afterwards."

"When we made the album, everything was against us. We used three different studios and in each, when we came to do the singing, machines broke down. I began to think we were jinxed and had very serious doubts about the whole thing."

Remix

"Anyway, eventually it got finished and we delivered the goods to the record company. We didn't choose the single, they did. They asked me to remix 'No Regrets' for a single putting on John's voice — and so that's what I did."

It was ages before the single began to sell in any quantity, but in the early weeks of its release the group did no promotion work on it at all. Were they that confident that the record would make it on its own?

"No, being the pessimist I am, I think I'd given it up as lost, but I've a feeling the other two remained fairly confident."

"The reason we didn't promote it at first was that we'd been away so

long we didn't have the first idea about how to go about promoting a single.

"I realised from the start that if 'No Regrets' was to be a hit, it would need a lot of airplay. I mean, it's six minutes long and it's not an obvious six minute single in the way that the Queen one was."

"Now that the single has made it and we've got through the first album, I think we can continue together indefinitely, provided there are no disasters."

Like what?
"Oh I don't know," he laughs, "but disasters are always possible."

Touring

Barring disasters, the year ahead is mapped out quite a long way ahead. "We will be touring, but not here at first. We'll probably start out in the Far East, which was always big for us and now seems a pretty safe place to start."

What size band will you be using?

"Seven people I should think, with a string section sometimes."

Will you be playing the old Walker Brothers' material as well as the new?

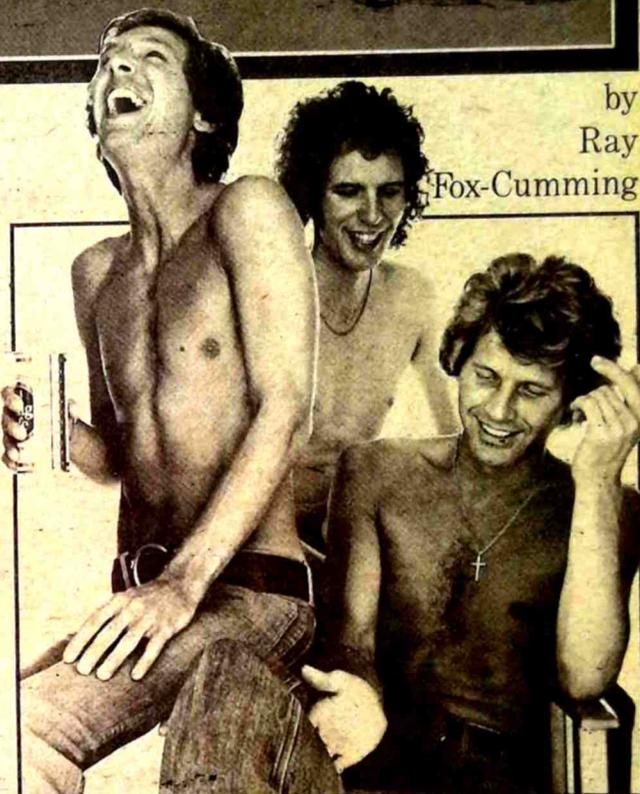
"Yes, some of it. After all we can sing it a lot better today than we used to and I think people will feel it's nice to hear some of those old songs again. We should be touring Britain in the late Summer and by that time we'll have a second group album out. We've got most of the material for it already."

There are also plans for each of the three Walkers to make solo albums. "I'll be doing mine in June," says Scott. And doing a solo tour?

"No. I can't stand doing my own stuff in public. I never enjoyed going out alone, but with the others it's different."

Scott reckons that, using the material from the album already out and the next one, they'll have the makings of a well-balanced show.

"We are basically ballad singers, but it's possible that the 'No Regrets' album is a bit ballad-heavy. The next one, however," he grins, "is going to be really riffy."



WALKER BROS: (L to R) Scott, Gary, John

**'Right now
I've got a
record in
the charts
and I'm
broke'**

We've got a lot of good hooks.

People have always presumed that since Scott was able to retire from music for so long, he must have made a lot of money out of the Walker Brothers' first successes and his own solo albums and singles.

"It's not true though," he says. "In fact, right now I've got a record in the charts and I'm broke. I've had to keep the taxman patiently waiting for years and that's been one of my main worries. I never amassed a lot of bread."

Were you never in the mansion and two Rolls-Royce bracket even when there were all those massive hits?

"No, honestly. The best

I ever got to was a Volkswagen and a Mini and a one room flat in St. John's Wood."

Was lack of money one of the reasons for coming back then?

"No, all the credit for getting me going again goes to two journalists. They wrote pieces on me some time ago and what they said about me was so accurate that they really helped me get up off my ass again and do something."

But, going back to money, are you no good at the business side of things? "Lousy".

And what about the others?

"Well John was handling the business before, so he's got to be really terrible."

Apart from appeasing the taxman in the near future, Scott's got a couple of personal longings. One is to return to his native America. He's been an exile for 11 years for a number of reasons, two of the most important being that he might have got drafted for the Vietnam War and because he couldn't stomach President Nixon's administration.

"When that sucker got into office, I rang up all my family and warned them what things were going to be like. I just knew."

The other ambition is to

produce records for artists outside the group.

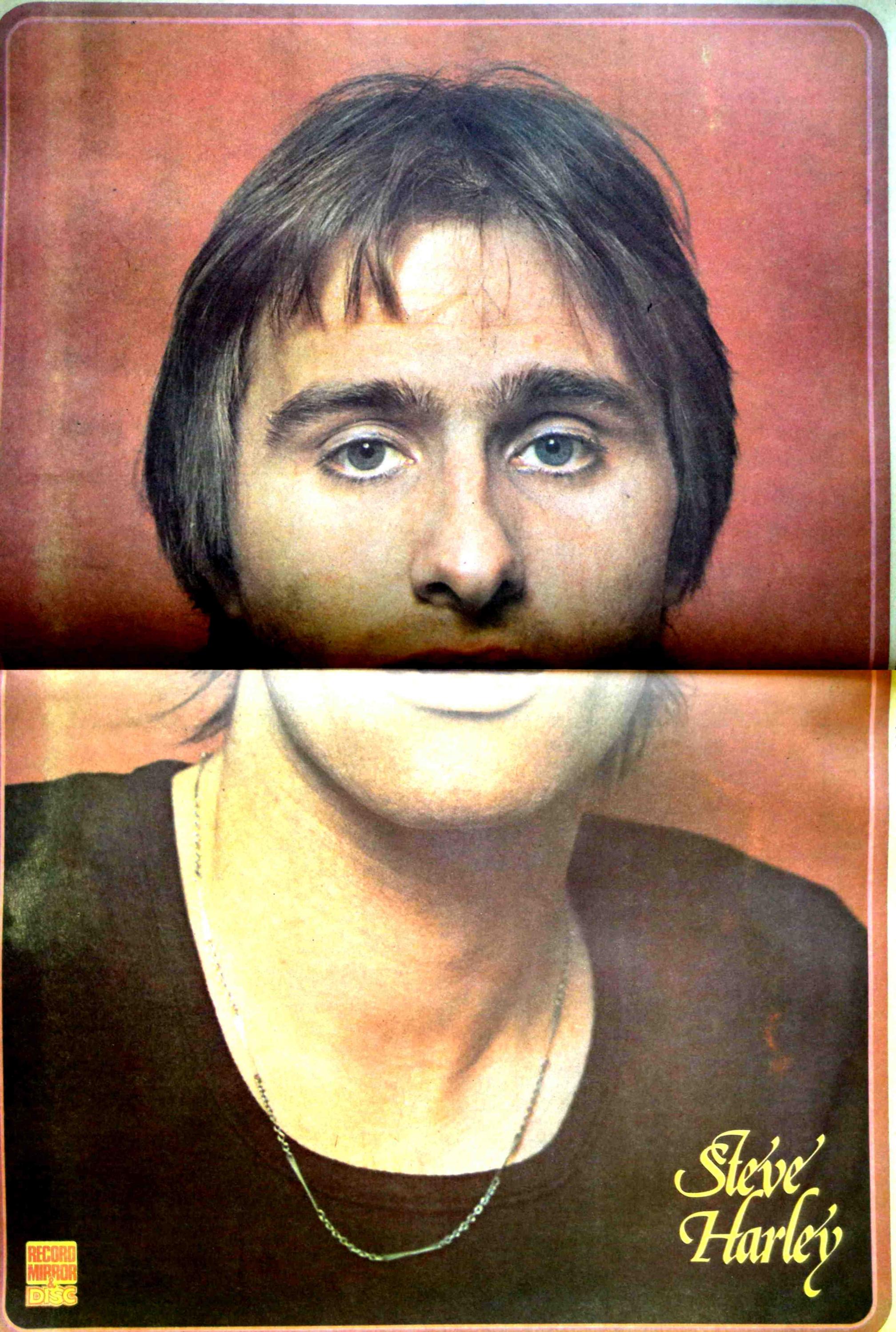
"I've got a couple of people in mind already. While we're on the subject of production, I got all the credit for producing our album, so I'd like you to mention that Geoff Calvert co-produced it with me, because he did just as much work on it as I did."

Chansons

As far as Scott's own solo album is concerned, old fans should not expect any of the Jacques Brel numbers with which he was so much associated in his solo work before.

"I'm not that interested in Brel anymore, in fact I'm not into chansons at all. You know, back in those days the record company was always scared that I'd come up with something too heavy. Now I can do more or less what I like. For example, songs like 'Jackie' (a big hit single for him in 1968) wouldn't be banned by the BBC today as that one was then."

"You know," he muses thinking back on old times, "I believe I was the first singer to get labelled with pretention. It's a great comfort," he adds sardonically, "to see how many others have been told they're pretentious since then!"



*Steve
Harley*

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Sound Of Soul Part 2

AT THE dawn of the Sixties, Sunday newspapers regaled anxious parents in Pinner, Penge and Putney with lurid tales of the goings on at a teenage club situated among the strip clubs and Chinese restaurants at the sleazy end of Soho's Wardour Street.

There were, they revealed, dark alcoves where unspeakable fumbblings went on. Why, the club had even had mattresses on the floor, and the beverages were often stronger than mere Coke or lemonade.

It was all a tale designed to titillate or outrage depending on the reader's moral standpoint, and it led to an outcry from the more conservative elements which eventually led to regular police raids on that, and other similar haunts.

Squalor

The place in question was called La Discotheque, and the phenomenon happening there, to the bewilderment of the older generation, was not the supposed ultimate squalor of the promiscuous society — but the awakening of a scene which was to give countless hours of harmless fun to kids around the world in the years to come — the birth of the disco.

The very name of that pioneer disco, swiftly followed by London's Scene, Flamingo, and Tiles, and Manchester's Twisted Wheel, gives the clue to the trend's actual

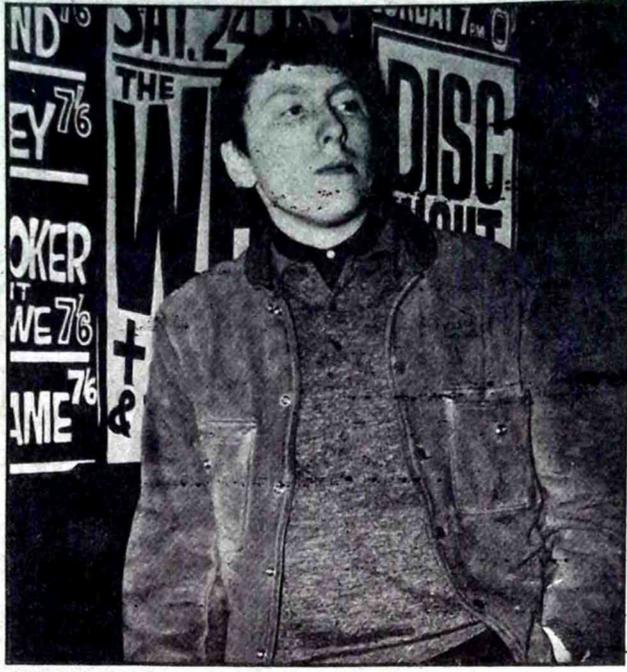
birth in France a couple of years earlier.

There was nothing new about dance venues using records, but previously it had been to fill time while the band of the night took a break. What was new about the discos was the records, usually imported American soul music.

The 'mod' era saw discos flourish and many of the club deejays, like Guy Stevens, resident at the Scene, built star reputations of their own, usually out of their ability to dig up new and exciting sounds.

It was Stevens who masterminded the Sue label for Island Records, bringing a whole welter of obscure US soul records by artists previously unheard of, over here like Birdlegs and Pauline, Jimmy McGriff and Bob and Earl, whose 'Harlem Shuffle' remains a disco favourite to this day.

Those early discos spurred on by the emergence of British R&B groups like George



CHRIS FARLOWE: in the early days of discos (note the price of admission on the poster!)

Fame and the Blue Flames, Chris Farlowe and the Thunderbirds, also brought the twist craze to the UK, courtesy

of the many black American GIs who frequented them. The West Indian community did the same for ska, or

blue-beat, which eventually evolved into reggae. Dance crazes abounded, just as mod fashion styles changed

almost weekly, so the 'in' dances changed with them. These included the Madison, the Locomotion, the Block, the Swim, the Dog — some imported from the States and some devised on the spot by the kids themselves.

As the mod phenomenon spread, so did the discos. Even the vast Mecca dance-halls, the Palais de Dance, once dominated by tuxedo-wearing resident bands, began to rely increasingly on records — black American soul records at that.

One of the pioneer deejays of the dance-hall disco scene was Alan Sword, who was then resident at the Ilford Tavern in East London.

"When I first started working there it was a dance band scene most nights with records in the interval. And those records were straight out of the British pop charts. But within a year we changed things to 90 per cent black American. The only real exceptions being the Beach Boys, the Stones and the Four Seasons.

"Most of the records were obscure things, a lot of blues stuff even by people like John Lee Hooker and Howlin' Wolf. But the way the kids went mad over them and proved that, given fair exposure in the radio, black music could have been ever bigger than it is today.

"Kids wanted to dance. It was the beat of black music they loved. I'm not saying they were dedicated soul fans as such, a lot of them probably never even considered whether the artists they were dancing to were black or white.

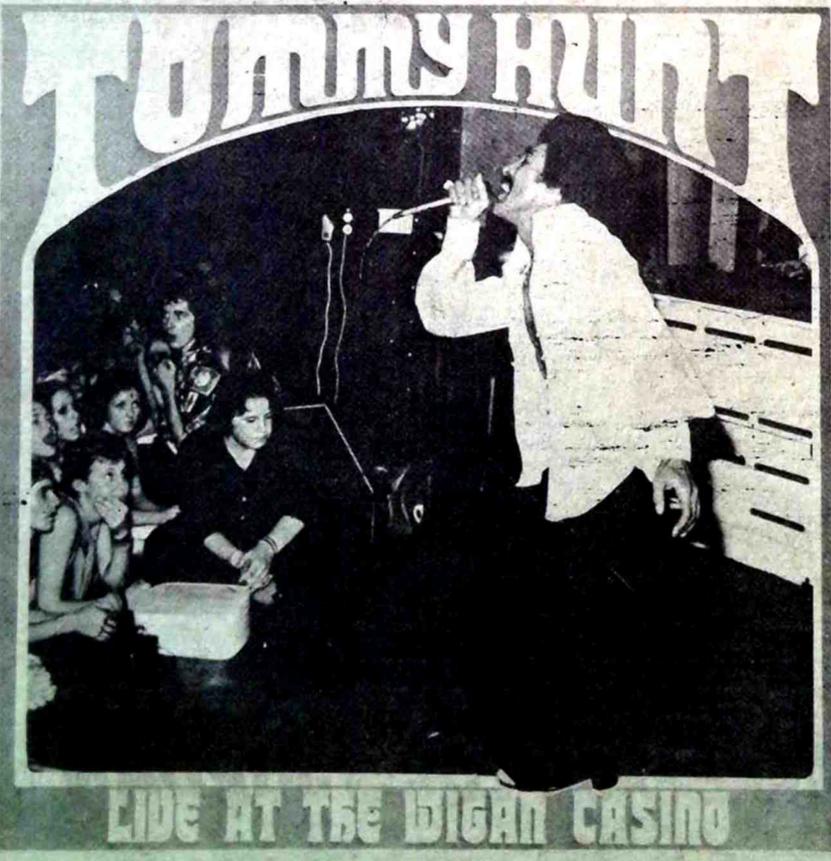
By the mid-Sixties the movement had spread nationwide — and the time was right for the great Motown explosion.

Alan Sword: "But still with the relative lack of radio and TV exposure, 'Ready Steady Go' apart, a lot of the most popular artists in the clubs, like Otis Redding, Wilson Pickett, and ska artist Prince Buster, too, could only pick up the occasional minor hit despite their popularity. That was all down to the resistance shown towards black music by the industry in general, the BBC in particular."

Flower power, psychedelia and acid rock, however, set back the seemingly imminent breakthrough to mass acceptance of soul music.

Instead of dancing, a lot of the kids just wanted to sit round, fiddling with their beads, contemplating their navels and listening to 'freaky guitar solos.

Sadly for soul, the media followed this new line and the real truth is that while rock became a big movement, it didn't, as the media would have



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SRLP 117



Soul goes Disco

by
Kevin
Allen



CARL DOUGLAS: harmless fun with 'Kung Fu Fighting'

using strong following meant that in 1968 almost a third of all Top 30 singles for the year were by black Americans.

It was largely the dance halls who kept all this going, the Meccas and Top Ranks. After the initial boom, many of the discos had fallen on hard times, either switching to live acts or closing down.

It was the eventual excesses of rock which drove erstwhile fans to look in new directions and eventually returned to their first love, taking a host of revived mid-Sixties Motown oldies back into the charts for the second time around in the 1970-72 era.

Disco pubs like Bermondsey's famed Lord Wellington and Apples and Pears, which had once been 100 per cent soul, then switched to rock have now returned to mainly soul.

Return

The stage was now set for the full-scale return of the disco. The sheer economics involved in keeping a band on the road was pushing the price of live acts beyond the means of many of the smaller clubs, and the obvious answer was to rip out the stage to give more dance space and install a deejay.

Soul started spreading beyond the clubs and ballrooms. The Northern

soul scene, which had its early roots in the old Twisted Wheel days in Manchester, burst forth and provided added impetus.

Two quite distinct soul scenes emerged. One, based largely in the North and Midlands, concentrated on obscure, usually non UK-released

oldies with a neo-Motown stomp-stomp beat. The other, largely in the South pounded out funk.

But whilst these two movements got all the publicity, real soul was a far less dedicated affair. Ordinary kids in ordinary clubs up and down the country were dancing to soul music - not because

they were 'keep faith' fans, but simply because it happened to be the best dance music of the moment.

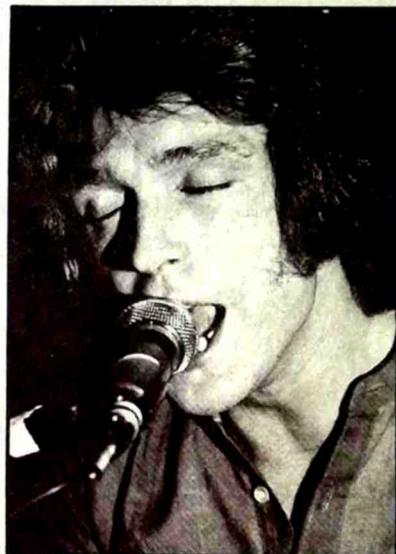
Gloria Gaynor and the hit swish-swish of the New York beat, the sheer joy of George McCrae's 'Rock Your Baby' and the harmless good fun of Carl Douglas's 'Kung Fu Fighting' proved the catalyst for the new disco boom.

Dangers

However, for the dedicated soul fans, there are inherent dangers. Most people who go to discos are regarding soul as straight 'pop' music - and buying records in the same way. Their tastes are fickle, and, just as their tastes changed in the Sixties, it could easily and quickly swing away from soul once again.

If that doesn't happen, it will rest on the shoulders of the people producing soul music to think hard about the decreasingly soulful content of today's records.

Hopefully, though, the club deejays, who carry a large responsibility in moulding public tastes, will help avoid such a reversal for soul music by programming a wider variety of black music. The public like variety and the word 'disco' needn't mean sameness.



GEORGIE FAME: an instigator of British R&B.

Turn to next page

you believe, sweep soul away

John Marshall, then with Tamla Motown, recalls "Sales of Motown records have gone up every single year since

the label was given its own identity here back in 1965."

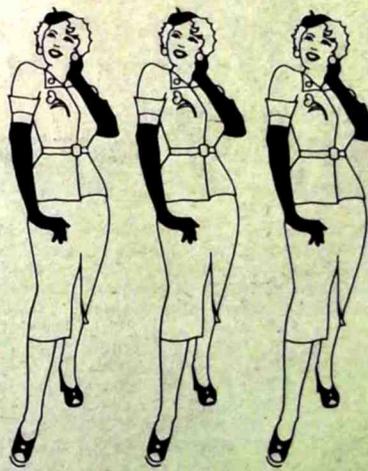
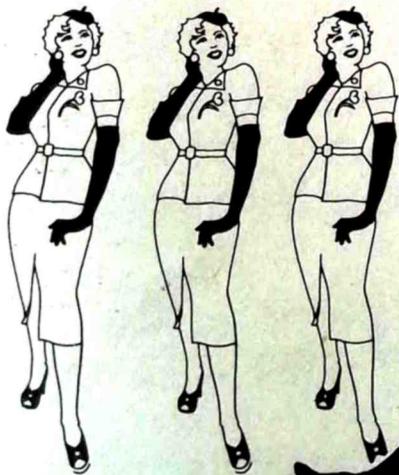
Soul might have gone

underground but no thanks to the media its grip on the singles charts got stronger and stronger.

While rock freaks bought their albums into the charts, soul's contin-

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Sound Of Soul



Greg's hip to discos

GREG EDWARDS, a hip black American deejay, says: "There aren't enough blacks here to put a soul record in the charts. It's the white kids who make hits of 'em". And he knows what he's talking about.

It was the affable Greg who masterminded the breakthrough of the Philadelphia International label in this country during his time with CBS.

Now he's familiar to London soul fans as the host of Soul Spectrum which airs the latest hot US sounds and UK releases over Capital Radio from 6 pm - 10 pm every Saturday.

Though radio work takes up most of his time, Greg is also hip to the discos, with a residency at Oxford Street's 100 Club every Thursday, and various appearances elsewhere.

Records

"If it wasn't for the discos, the people would never hear half the soul records which are making it. Soul accounts for nearly 50 per cent of this week's pop chart, and yet it only gets about 10 per cent of the radio air-time.

"The trouble is, that the BBC are so out of touch. They simply aren't playing what the kids want to hear. You

wouldn't believe the heartaches I had when I first tried to get them to play Philly records. Three Beeb producers recently told a friend of mine that they were sick of disco records and didn't want to play them, but that's not how it should be.

"Kids don't get up out of their houses for nothing. They go to the discos because that's where they'll hear the records they like, the things they want to dance to.

"Before the discos got big, music was aimed at getting BBC plays, now it's aimed at being good for dancing to, but the people at the Beeb don't understand that.

"Why should they question the listeners' motives? They should give them what they want. I remember years ago I was trying to promote an album I really loved but nobody else liked. Then at a



GREG EDWARDS

university I found a student who had the record and said he played it a lot, but only because it helped him doze off!

"I was annoyed until a guy at the company said, 'So what's it matter, as long as it does something for him?' — and he was right.

"Discos are serving that role. OK, a lot of kids

aren't deeply interested in the music for its own value, it's just something to dance to but, as I say, does that matter?

"The 100 Club is a live extension of my Soul Spectrum radio show. All that's there is the bar and a dance floor. No soft lights, no tables with candles, no sophistication. The kids just

come there to dance and they pack the place from 8.30 pm to 1 am."

Greg feels Soul Spectrum and similar shows on the other commercial stations have helped the disco boom: "Lots of people listen who were never into soul music

before. They like the show because it's something different.

"I took a cab the other night and the driver told me he'd always thought soul was just the music you hear in Brixton. One day he turned on the radio and 'Soul Spectrum' was

"The specially created disco records could kill the whole thing. The soul producers have got to use their imagination again"

on. He was gonna turn it off but couldn't be bothered, he left it on and found he dug the music — so now he's a regular listener.

"The discos are nothing new, though. I remember how big they were when I was up in Manchester in the mid 'Sixties but most of them died and eventually it was only the Mecca ballrooms and a few little exclusive pseudo middle-class places which kept the disco thing going.

"The clubs came back strong because the kind of soul music which has been coming out for the past couple of years has been so dance oriented. The disco scene really blossomed and more clubs opened in London last year than in the previous five years. Now guys like Roger Scott, Rosko and myself have no shortage of work.

Caring

"The whole thing is totally in the hands of the disco managers and deejays. If they stop caring then people will leave. Too many clubs now are all playing the same kinds of records. All you hear is a different voice over the same rhythm. The specially created disco records, could kill the whole thing. They're hardly making music any more, the soul producers have got to become creative and use their imagination again. And the deejays have got to start looking for and pushing the unusual sounds.

"The club owners have a responsibility too. One guy got rid of soul because he said it was attracting too many blacks!"

Andy's non-stop Soul Train

ANDY PEEBLES' Soul Train show, beamed over Manchester's Piccadilly Radio commercial station on Fridays and Sundays, has had an enormous impact on Manchester's position as a hot spot of soul in this country.

In the heart of Northern Sounds' country, Manchester has also long favoured funk and commercial soul through its myriad discos, youth clubs and cabaret spot. Andy, a "Transplanted" Southerner, appears regu-

larly at Sands in Stretford and at George Best's new Saville's Club.

"Discos have long been important, but it's only lately that this importance has been recognised. The record companies left it awfully late to get involved with the club scene," says Andy.

"Ten years ago the discos were a major influence on the public's record buying habits, but in those days it was almost impossible for a club deejay to get onto any of the mailing lists for a dance promotional copies of discs. Now all the record companies have disco departments and teams of guys out on the road.

"Go into Slack Alice's now and there isn't a night when someone or other from a record company doesn't call in.

"Still, I think you can over-emphasise the

power of the discos because I reckon radio is still far more important. Back in the days of the Twisted Wheel, the big disco records rarely made the charts despite the popularity of the clubs.

"What's happening now is that is radio — I mean the local commercials, not the Beeb — and the clubs are working hand-in-hand to promote soul the way it should have been handled all along.

"There's an awful lot of soul in Piccadilly's charts," boasted Andy, "and it's easy to see why. Apart from the 6½ hours of Soul Train, soul is played heavily on our other shows. It gets maximum exposure.

"We often get onto records before the club deejays, that's the whole object of our station, to be first with a sound. In fact, a lot of the club jocks get onto records through



ANDY PEEBLES: "There's an awful lot of soul in Piccadilly."

hearing them on Soul Train. They repay the compliment by putting

me onto other records. "Disco soul has obviously had an enormous

impact, the American soul charts are saturated with the stuff. Sadly though the soulful element is going out of it, especially now they're churning out computerised versions of old standards. Someone will go and tackle the '1812 Overture' next, just wait and see!

"These things like 'Baby Face' are fantastic records, great productions, really professionally done, but soulful — no way.

"Still, there's a good side to it all. The non-stop dance format is what the kids in the clubs want, it keeps them on their feet, enjoying themselves. And the Gloria Gaynor concept of a 16-minute never-let-up extended disco version makes the deejay's job easier."

See KLEINTEX

SOUL
PICK-A-PATCHES

on

Page 35 (Market Place)

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james hamilton's DISCO PAGE

GO GO QUO

STATUS QUO: 'Rain' (Vertigo 6059133). Everyone knows what to expect of a Status Quo single, and unlike many groups of similar stature the Quo deliver the goods every time. Good rockin' get-it-on-and-don't-forget-to-boogie raunch and roll. JHPICK

LOUIS JORDAN: 'Choo Choo Ch' Boogie' / 'I Want You To Be My Baby' (MCA 228). Amazing! Partly instigated by yours truly, here's the early rockin' jazz combo's 30-year-old boogie-woogie classic (even Bill Haley couldn't better it), just in time to catch all you jitterbuggers. Try it, you'll like it! 1953 flip's frantic too. JHPICK

GLENN MILLER: 'Moonlight Serenade' / 'Sunrise Serenade' / 'Tuxedo Junction' / 'Pennsylvania 6-5000' / 'Sentimental Me' / 'In The Mood' / 'Chattanooga Choo Choo' / 'I've Got A Gal In Kalamazoo' ('A Legendary Performer' LP, RCA DPM 3065). Pure bliss, this double album contains nothing

import picks

YAMBU: 'Sunny' (Montuno Gringo MG 8003). This great disco treatment by a jazzy bunch of Latin instrumentalists has been copied vocally but somehow less freshly by the tune's originator, Bobby Hebb (Laurie LP 3658), who's actually lost the chart race this time around.

JON - WITE GROUP: 'Theme From A Summer Place' (Cenpro CEN 45007). Probably the Theme's original disco treatment, this is much faster than Percy Faith and has the melody carried by synthesizer and soprano sax over frantic rhythm.

BARBRA STREISAND: 'Shake Me, Wake Me



BARBRA STREISAND

but hitherto unreleased air - checks of Miller's broadcasts from such romantic spots as the Glen Island Casino, many complete with dialogue to help set the authentic period atmosphere. What timing! JHPICK

HENRY BUCKLEY: 'Woman (I'm In Love With You)' (Tropical AL 058). Extremely powerful, this pretty and only slightly reggaeified thumper is pushed along by a great bouncy beat that's absolutely right for today's dancers. Should be the label's second hit. JHPICK

TOBY: 'So Good (I Had To Come Back For More)' (Rak 229). With a solidly stomping clap rhythm and chanted lyrics, this dead simple and so effective Pop - Funker sounds like another smash for Mickie Most. Shades of New York Groove, guys, so be prepared!

LOVING INFLUENCE: 'Let Me Make You A Woman' / 'I'm Hooked On You' (Penny Farthing PEN 907, through Pye). Surprisingly good double - sider, produced by Larry Page, it combines a fast and a slower hustler, sung by squeaky - voiced soulful Four Seasons-ish fellas.

(When It's Over)' (Columbia 3-10272). Hard to believe, but Barbra sings Holland - Dozier - Holland in an archetypal cymbal - sizzling, hustle backing, and getting Soul radio plays! Still, she's better than Bette Midler's unfortunately flat and draggy disco version of 'Strangers In The Night'.

HANK CRAWFORD: 'I Hear A Symphony' / 'I'll Move You No Mountains' ('I Hear A Symphony' LP, Kudu KU 26). The jazz saxman goes blatantly disco on these Creed Taylor - produced rhythmic hustlers, title

new spins

DAVID BOWIE: 'Station To Station' / 'Golden Years' / 'Stay' ('Station To Station' LP, RCA APLI - 1327). Bowie obviously goes to discos when in New York, as the last third or so of the title track (the "It's too late" part) is pure NY hustle! 'Stay' is more in the 'Fame' bag and the other you know. JHPICK

CROWN HEIGHTS AFFAIR: 'Every Beat Of My Heart' (Polydor 2001623). Originally unimpressed by this follow - up to the superlative 'Dreaming A Dream', I now love it having heard and - above all - seen it in context. The group are excitingly visual, never staying still for more than a moment, while this happily building romper features incredible phased cymbal hissing that cuts through everything.

DE BLANC: 'Oh No, Not My Baby' (Arista 35). A Chris Hill fave for months, this hustling treatment of the Maxine Brown oldie is a happy bouncer with hit chances. JHPICK

URSZULA DUDZIAK: 'Papaya' (Arista 31). Wukka - wukking fast hustle - with mind - boggling scat vocal noises from Miss Dudziak, well worth investigation!

track of course being the Supremes' oldie. Eric Gale plays guitar, as he did on Van McCoy's original 'Hustle'.

JEFF EVANS: 'I'll Be Seeing You' (Grandstand HK 401). The old tear-jerking nostalgic warhorse is another unlikely oldie to go disco, but it really works!

THE PEARLS: 'I'll See You In My Dreams' (Private Stock PVT 1140). The British beauties are right in the NY disco groove on their romping revival of yet another lovely oldie.

james' top ten

Following last week's New York disco chart compiled by Alez Kabbaz, this week's comes from Renta Santa star and jitterbugging champion, CHRIS HILL - mainly because I haven't had a chance to try all my own New York goodies in a dancing situation yet.

- 1 INSIDE AMERICA, Juggy Jones (Contempo)
 - 2 MOVIN'/CHANGIN', Brass Construction LP (US UA)
 - 3 SPANISH HUSTLE, Fatback Band LP (US Event)
 - 4 I LOVE MUSIC, O'Jays (Phila Int)
 - 5 LET'S MAKE A BABY, Billy Paul LP (Phila Int)
 - 6 WOODCHOPPER'S BALL, Woody Herman (MCA)
 - 7 KING PORTER STOMP, Benny Goodman LP (RCA)
 - 8 CHANGE (MAKES YOU WANT TO HUSTLE), Donald Byrd LP (Blue Note)
 - 9 HAPPY MUSIC, Blackbyrds (Fantasy)
 - 10 LET'S GROOVE, Archie Bell & the Drells LP (US TSOP)
- BREAKERS**
- 1 UNION MAN, Cate Bros LP (Asylum)
 - 2 SLICK EDDIE, Sonny Stryker LP (US Cadet)
 - 3 I'M NOT IN LOVE, Dee Dee Sharp LP (US TSOP)

STATUS QUO: deliver the goods



STARRY NIGHT AT AMERICA'S DISCO FORUM



LABELLE

'DISCO 76', the First International Disco Forum, organized by Billboard magazine's Bill Wardlow at New York's midtown Roosevelt Hotel on January 20-23, was a star - studded affair.

Speakers included Van McCoy, Bob Crewe, Norman Harris, LaBelle, and many record company heads.

Performers included Bimbo Jet, the Reflections, the Salsoul Orchestra, the Trammps, Crown Heights Affair and Gloria Gaynor.

Amongst the observers were Hamilton Bohanan, Jeanne Burton, Tamiko Jones, Jonathan King, Capitol Records' Joe Maimone and a whole host of other record company executives. And then there were several hundred disco dee - jays and assorted club owners, equipment manufacturers and record pluggers.

It's doubtful whether the Forum spread as many ideas amongst all the participants as Bill Wardlow originally hoped it would. Many panel



HAMILTON BOHANAN



VAN MCCOY

through talking amongst their fellow kind outside the main assembly room that most DJs must have swapped ideas.

In fact widely acknowledged as one of the best Forum sessions was the Mobile Disco session. Well - established mobile DJs seem to command much higher fees in America than here, £120 upwards being quite normal, although an Atlanta disp firm's rate of £220 to £250 and more made everyone gasp.

There is a certain

aggressive arrogance about many East and West Coast mobile jocks who refuse to bend to their audience's tastes and supply only the current "disco" style of programming, but they do also teach their audiences the latest dances.

Having still only just scraped the surface, it looks like I'd better continue with more about Disco 76 yet again next week (when I promise the DJ Hot Line will return as well).

star tip

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WHO'S?

ROPELIGHT

VERBODEN

FRANKIE BRUNSON'S a cool cat, with large, white teeth, a kinky suede Donovan cap and a mighty good sense of humour. He's also founder and leader of the frisky funk formation, Peoples Choice, and he and the band are on their debut visit to Britain.

Frankie's views of the Old Colonial Island are a bit overwhelming coupled with optimistic Dick Whittington type ideals of what he thinks England should be like:

"Ah love it over here," he says, eyes flashing, dimples dancing. "Britain is truly fascinating and ah just love to discover the accents of the British people. They're also real friendly, although a little more conservative than the Americans.

How come?
"Well, take for example the bus lines. You all stand in a perfect queue and wait yer turn, but in America everyone just tries to get on first. They're like sardines. In fact, back home we have a guy who packs everyone on in case they get stuck in the doors. I mean you are all so polite, it's cute."

Historical

Frankie and Co have also managed to do a little bit of historical sight-seeing and their first stop was the Tower of London.

"They showed us Traitors Gate and we were watchin' this guy in uniform doing the whole routine bit, ya dig? And it was great. Oh and we went to Buckingham Palace

the choice is yours



PEOPLES CHOICE: on a tour of Britain with their manager (far left)

by Jan Iles

too, to see where your lovely Queen lives, ah mean her palace is so big! Wow, all that space just for her gardens!"

Apart from being wanderlust, the boys are over here to do live shows up and down the country. They've already begun the first leg of the tour and this is Frankie's verdict.

"Great, absolutely fine. We can really reach the people. We break down all the barriers, they're all beautiful.

"People have said to us that the British audiences are more conservative than American audiences, but we're finding they ain't. I mean if we went

on stage blindfold we wouldn't know who we were playing to - it's as simple as that. We find the British audiences are just as warm as the ones back home.

"As soon as we get out on stage they go wild. They're cool."

Peoples Choice - if you don't already know - are a quasi-instrumental outfit who had a big hit over here with 'Do It Anyway You Wanna'.

The founder members - Frankie Brunson (organist, pianist, vocalist), David Thompson (drums), and Roger Andrews, bassist

left the Fashions band some six years ago to start their own band.

Says Frankie: "We backed an all-girlie group the Fashions, and it was fug working with 'em, but we felt we needed to do somethin' alone, ya know."

"Anyway, we met up with a fella called Richard Perry, a record producer, and he said 'I'd like to record your band, but no girls, just you guys.' We looked so amazed, he said, 'Wow, you scared?' and we said 'no, just a little surprised'."

So they made a single,

'I Like It I Do,' on the Filet of Soul label, which proved to be a mild hit. The next step was a new name, so they were re-christened.

"We wanted a name that would mean 'for the people,' so I thought of Peoples Choice."

In 1973, while performing at the Apollo, they met the Souldaddy of 'em all, Kenny Gamble, and signed to his TSOP label. Some scoop.

"Ah been friends with Kenny for years," says Frankie, nudging me every other word, or when a joke ends, "and he's a beautiful guy. Really is. He really took a lotta time helping us with our career."

Obviously, Choice's newly acquired success on the Philly label meant they had to recruit more members. Their choice was Guy Friske (bass), Donald Ford (keyboards) and Darnell Jordan (guitar).

"Now we're a self-contained group, so we can do everything - from arranging to writing - within the band, there's no need for us to use session men or anythin' like that."

Peoples Choice are indeed original, but they have that familiar hot fat bass drum and bass rhythm sound predominating - sheer delight for toe tappers everywhere. It's wiggly

and giggle music. Frankie describes the band's music as "a special kinda funk which really gets ya movin'. We're very funky but we also do a good line in ballads, ah mean that's the other side of the coin."

Peoples Choice have to be diverse because they cater for all types of ages - from slightly precocious 8 year olds, to Granny swingers.

"We have a very varied stage act," he says, "and you gotta keep everyone happy."

Frankie has been in the business for quite some time, and rates his influences as Sly Stone and his own family.

Doors

Says the ever glowing leader: "Sly, now he opened all the doors for self-contained bands like us, and if it wasn't for him a lot of us wouldn't be around today, that's for sure."

"On a more personal level it was my family who inspired me to get where I am today. My father is a minister, and at first ah wanted to be like him, y'know become a minister, but well, I guess I didn't have the right frame of mind so I decided to become a musician. My father was very musically minded, and all my family can play some instrument or another."

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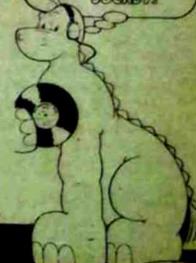
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DISCO CLASSIFIED ADVERTS ARE ON PAGE 27



Shore thing, Limey!

IF IT hadn't been for America's limes, way back in the days of sailing ships, our British sailors would have been a scurvy lot. After battling their way across the Atlantic, the sailors would put ashore at the first US port and grab up all the limes they could lay hands on. Hence they got the derogatory name Limeys.

British group Limey hope their name will give the Americans something to relate to, should they become successful enough to go there and relieve them of some of their dollars.

Limey, a six man band, recently formed have one album 'Limey', just out. It's a cracker of an album, musically and lyrically. The songs were all written by lead singer Brian Engel, who also did the graphics for the sleeve.

Brian, a self styled genius but loveable all the same, shows considerable perception in his writing.

"The first interest is what the song is all about," said Brian, ignoring loud cries of indignation from the other group members.

"It's because I'm too lazy to write novels. So instead I write two and a half minute novels."

Is there no end to this man's talents? Apparently not.

Limey keep themselves going by having heated, vociferous arguments.

They all live as far away from each other around London as possible and have only been working together for about four weeks. If this sounds like the exact opposite for happy survival in a group, you'd be wrong in thinking it doesn't work. After all they never come to blows.

"We're all too cowardly to hit each other," said guitarist Dave Bowker.

Limey have just come back to London after having been in each other's close company for several days. They have been rehearsing in the country and had to band together against a common enemy - the hotel.

"Starlag Beaconsfield," said Brian. "Dave nearly got out but they caught him at the fence."

Brian seems to be the most outgoing of the band, but had difficulty in keeping up his stream of conversation against heavy competition from keyboards man Ian Kewley. Ian is ex-Strider and his firm ideas about the policy of Limey stand



by
Rosalind
Russell

going all out to blow your head off with sound. Because the words of the songs are so important, the volume will be kept reasonably low so that you can hear it all clearly.

up strongly to the thoughts of Chairman Engel.

Now, down to skeletons in the cupboard. Among this motley crew is guitarist Robin Le Mesurier. He was a Womble for six months before he got thrown out. It wasn't for littering up the studio, but for being busted. Too wicked to Womble, he had to leave and find another job, even though he didn't get a free uniform anymore.

Pleased

It's a long way from Wombles to Limey and the transition appears to be successful. Limey have just done a few recordings for the Beeb and are feeling jolly pleased with themselves as everything went so well.

"We recorded it in just three quarters of an hour," said Brian proudly.

"It's not that we're boasting," added Dave. "It's just that we're amazing ourselves."

Limey promise that their stage show is going to be even better than the album (is this possible?) because they have done so much rehearsing since the album was recorded.

They go on tour this week with Andy Fairweather Low, so we'll see if there is any difference. One thing they are sure about - they won't be

"Anyway, the lyrics will be murdered by the Press. It's something they can really tear apart if they want to."

About to reemstrate with Ian over this point, I was beaten to it by the writer of the songs, whose denials came over more succinctly than mine would have done anyway. The lyrics really are superior to the usual spate of ungrammatical declarations of love / war / funky whatnots.

The only two Limey members that didn't get involved in the argument were drummer Mac McInerney and new guitarist Tom Willis. Tom has been with the group only two weeks (that's why he's not in the photo) and still looks a little overawed by everyone else's vehemence.

As he is so new, he did not play on the album. His part of pedal steel guitarist was taken by the capable BJ Cole, who is playing with Andy Fairweather Low on the tour, so they will still all be together, if they can stand it.

TUNE IN

Opportunity Rocks!

A NEW rock music programme, 'So It Goes' is being planned by Granada Television. A half-hour pilot is being made in February which will be shown in the Granada area soon afterwards, and, if successful a series should follow.

Tony Wilson, already a regular face on Granada TV, will be the presenter.

The format will include three bands playing live, and a spot called Opportunity Rocks featuring a new band or singer. There will also be a recommended album spot, and film from the archives like 'Stones In The Park'.

Gallagher and Lyle have been confirmed for the pilot show.



TONY WILSON: presents new rock show

Radio

Maritime letters

FOLLOWING THE letter we printed a few weeks ago from the Home Office's Aeronautical and Maritime department about Radio Caroline, we have been flooded with letters, most of which, not surprisingly supported Caroline. Many readers pointed out that the Home Office is only carrying out the law, though everyone is against tax payers money being spent to try and close a radio station which they want to hear.

John Patrick of Grimsby argues that the medium wave band is cluttered, though wouldn't be if frequencies were allotted per different stations. He points out that on Sunday evening in his area, he can pick up Solid Gold Sixty on five different wavelengths due to the BBC local station relaying the network.

Rob Holland of the Offshore Radio Campaign says that with the exception of RNI in 1970, no pirate has ever used the emergency wavelength.

Another letter not signed, says that there wouldn't be a need for Caroline if the authorities allowed a station in the UK to play records all day.

LISTEN FOR . . .

If you want to have a larf listen for George Melly's Top 12 at 1 pm Radio One on Saturday, February 7. Also on Saturday, In Concert at 6.30 stars Emmylou Harris. Insight on Radio One on Sunday, February 8 at 5 pm is subtitled Humour In Pop. Jasper Carrott discusses and plays loony records by such people as the Goodies, Peter Sellers;

Peter Cook & Dudley Moore.

LOOK FOR . . .

Look for Guys 'n' Dolls, Mr Big, Sweet Ozo, Sutherland Brothers & Quiver and fresh from the States our own Mr Steve Harley & Cockney Rebel, all on Supersonic, Saturday, February 7. Gordie Scene, with Dave Eager on Sunday, February 8, features Gallagher and Lyle.

Breakheart farce

Film BREAKHEART PASS: Cert. A. Odeon Leicester Square, Now.

CHARLES BRONSON must surely be one of the busiest film actors in the world. No sooner have we cheered him on his way as the hard-hitting street-fighter in the film of the same name than he crops up again as the star of the latest Alistair MacLean movie, 'Breakheart Pass'.

The action in this film is centred around a train which is on it's way to Breakheart Pass carrying, we are told, a consignment of medical supplies to a US cavalry fort which has been under heavy attack from the local Indians.

On the journey, however, things are soon discovered to be not as they seem, and when half the train is released to fall

over a precipice taking with it most of the soldiers, we begin to see the characters show their true colours.

As might be expected from an Alistair MacLean story there is certainly lots of action and adventure. Given the setting of an old train crossing the Wild West there are lots of opportunities for good old-fashioned dare-devil tricks and stunts which are the stock-in-trade of all good Westerns.

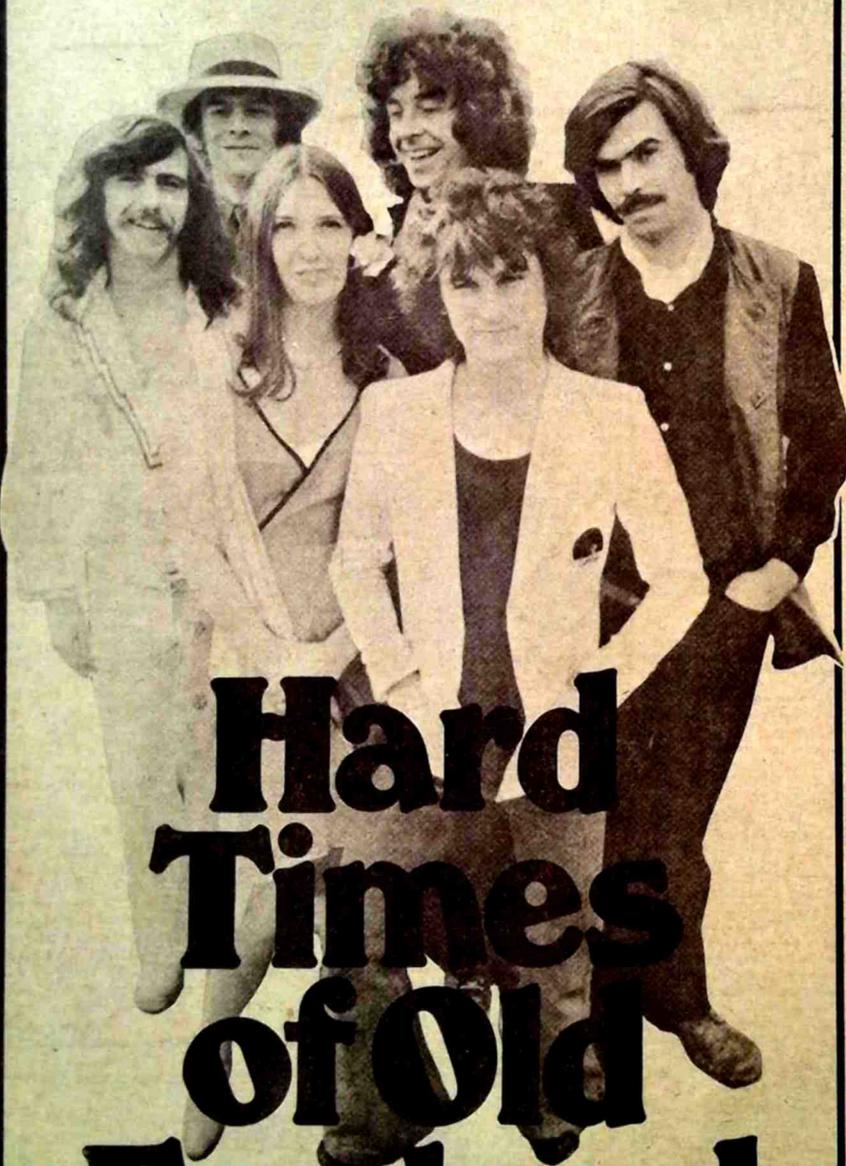
The story, though, is a little on the slow side and interest in the confusing plot slackens off when there is no action. The acting is OK with Bronson his usual laconic self and to add to the excitement (Jill Ireland (Bronson's real life wife) is on hand to try and sort out the nasties.

MIKE CHILDS



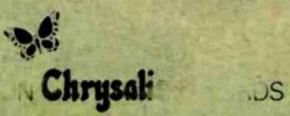
STEELEYE SPAN

THE NEW SINGLE



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20 Sets of A



IMPRESSIONS 'First Impressions' DIONNE WARWICKE 'Track of the Cat' THE STAPLE SINGERS 'Let's Do It Again'

20 Sets of B



IMPRESSIONS 'Big Sixteen' FOUR TOPS 'Live and in Concert' RUFUS 'Rufus featuring Chaka Khan'



ANN PEEBLES 'Tellin' It' BOHANNON 'Bohannon's Best' AL GREEN 'Al Green in Love' RAY CHARLES 'Focus on Ray Charles' CHI-LITES 'Half a Love'

20 Sets of C



REVELATION 'Revelation' JAMES BROWN 'Everybody etc' THE CROWN HEIGHT AFFAIR 'Dreaming a Dream' THE JB'S 'Hustle with Speed'



BARRY WHITE 'Let the Music Play' GLADYS KNIGHT & THE PIPS 'The Best of etc' NORTHERN DISCO

20 Sets of D



YVONNE FAIR 'The Bitch is Black' COMMODORES 'Movin' On' TEMPTATIONS 'House Party' DAVID RUFFIN 'Who I Am' MOTOWN GOLD '18 Greatest Hits' MIRACLES 'City of Angels'

EXTRA BONUS!

The first 20 winners will receive one each of the albums below

- AVCO THE STYLISTICS 'You Are Beautiful'
- RCA THE TYMES 'Times Up'

ALL PLATINUM GOLD

HOW TO ENTER

Just answer the five questions in the entry coupon and tick in order of preference — 1st, 2nd, 3rd, 4th — the sets of albums you would most like to win. Then post your coupon to: SOUL 20 Competition, RECORD MIRROR & DISC, PO Box 195, London N7 7BB. The first 90 correct coupons picked out by the Editor will be announced the winners. The first 20 of the winners will also receive the Bonus albums. Closing date for entry is Monday 16th February, 12 noon, when the competition will be judged by the Editor, whose decision in this and all matters concerning the contest is final.

ENTRY COUPON

- Who is the new lead singer of the Miracles?
- Who was the Impressions' famous lead singer who left to form his own record label?
- Can you name three of Little Richard's best known hit singles?
- In which American city does Al Green record?
- Which group does Barry White's wife sing with?

Please indicate by entering your choice: 1st, 2nd, 3rd, 4th.

NAME
 ADDRESS
 Set A Set B
 Set C Set D

albums albums albums albums albums

Marc doesn't drag on!

T. REX: Futuristic Dragon (EMI BLN5004)

Comparing this album with one of Marc's early Tyrannosaurus Rex's, one must acknowledge that in the late Sixties he was way ahead of his time. "Futuristic Dragon" is still a very unusual album, perhaps more commercial than Bolan's earlier works, but that isn't to say less meaningful. On "Dragon" there's some luscious lactic boogie with the mystical Minx complimenting the outlandish arrangements with over-pronounced, foppish frenzied vocals, which he does so well.

There's no denying — no matter how much you knock the man — he has an amazingly unique, fresh style all his own, which he enhances to the best effect. Marc has never been a subtle performer, and he never will be, he's basically a rocker at heart (and a roller as well). A lot of the compositions have their head in the clouds so to speak, dealing with spacey sci-fi antics, like "Jupiter Liar"; "Calling All Destroyers" and my favourites "Dawn Storm" and "Casual Agent". Maybe the concept is old hat, but Marc has the imagination to write curious loony lyrics which illustrates the songs in vivid colour. Gloria Jones works well, particularly on back-up moon screams giving the songs an eerie flavour and there's the ever faithful Steve Currie (bass); Davey Lutton (drums) and Dino Dines (keyboards) still sounding as good as ever. "Futuristic Dragon" is a fine album, proving that Bolan is still one of our most imaginative pop artist around.

Jan Iles

NATTY LOCKS DUB (Fay FLP2004)

A nice selection of rub-a-dubs, ranging from the soft, cool as a mountain stream flute instrumentals ("Jah Shakin' Dub") and the rock-steady big bass, soothing sax sound ("Big

Daddy Amin') to the Palais styled warm-up, get-up ("Soul Fire Dub"). "Well-Charge" with its cheeky bluebeat is great to dance to if you got de rhythm and so is "Gun Court in Red". One of the most versatile dub records to appear in a long time.

Jan Iles

TYMES: Tymes Up (RCA RS 1027)

This album slipped over the senses with hardly a ripple. It's very bland and so inoffensive that it's barely noticeable. Of course there's the single "God's Gonna Punish You" but it's the strongest number. The rest of the album leaves me cold.

Rosalind Russell

DR. JOHN: Hollywood Be Thy Name (United Artists)

Who's been listening to early Alice Cooper then? The Doctor's abandoned the straight jazz-funk for some bent jazz-funk rock. Recorded at a strange place called Willie Purple's, the production isn't exactly perfect, but it may pave the way for Dr. John to find himself a new niche. "Babylon", the opening track on side two, is a particular Alice spoof. It fades in with the same jungle beat as "Black Ju - Ju" (on "Love It to Death"), and is just about passable.

Mike Brennan



DRIFTERS: Notch up a hit, lads

Drifting into a hit

THE DRIFTERS: There Goes My First Love (Bell 260)

One of my complaints about the Drifters in the past is that some of their more recent albums have tended to sound very similar in content. This album offers far more variety. Apart from two of their hit singles, "Can I Take You Home Little Girl" and the title track, the remaining numbers alternate in rhythm and mood, with different members of the group taking vocal honours. They're such a professional group, there are very few weak spots, and any that exist are caused by the material rather than their interpretation of it. Notch up another hit, lads!

Sue Byrom

JIMMY CLIFF: Follow My Mind (Reprise K54061)

Recorded in three studios; Channel St, King Tubby's studios Jamaica (with musicians like Prince Buster and Horse Mouth) and Burbank Studios LA (with the like of Jim Keltner and Jim Gilstrap) the album obviously has a diverse feel — a touch of the commercial pop reggae. Jimmy Cliff does both kinds very well and his voice (one of the highlights of the album) is capable of being put to

any kind of musical test. "I'm Gonna Live, I'm Gonna Live" is a joyous song with Cliff's voice rising way above the music with tremendous verve and feeling, so that the effect is rather like a fun-filled day at a street carnival. One more solemn note there's Bob Marley's "No Woman No Cry". Cliff's isn't a bad version, doing credit, rather than damage, to the song. Strongest track, which has a very infectious beat, is "Wahjahka Man" (which when listened to first time around sounds like "Wotcha Cock"). The album should be accessible to people who find Dreadlocks Big Youth, Marley et al a bit too heavy going.

Jan Iles

PAUL WILLIAMS: Ordinary Fool (A&M AMLH 64550)

As a long-time fan of Paul Williams, it hurts me to say that this just isn't up to his usual high standard. The music and production is great, but the songs don't have the same poignancy. Perhaps it's too much of a good thing — the novelty of his love songs showed up all the love songs that had gone before. Now he's repeating himself a bit, using the same brass arrangements here as he used on "Just An Old Fashioned Love Song". That's specially noticeable on "Even Better". However, even if he hasn't maintained his own standards, he is still streets ahead on most other people.

Rosalind Russell

THE BEST OF HELEN REDDY (Capitol E-ST 11467)

The trouble with the title of this album, is that to the great British public, Helen Reddy is only associated with one song, "Angie Baby" — the rest of Helen's songs have been largely ignored. It's in the States that Ms Reddy is a regular chart visitor, and this is a collection of most of those hits. "I Don't Know How To Love Him" was the start of her real popularity although "I Am Woman" got a lot of attention just before that. Quite a few of the remaining eight tracks have been available here before, but it's a nice package.

Sue Byrom

BUDDY MILES: More Miles Per Gallon (Casablanca)

This is disco music at its very best. Miles has so successfully bridged that yawning gap between musically viable albums and tedious dancing music so fans of either can enjoy it. Opening cut is "Rockin' And Rollin' On The Streets Of Hollywood". A shuffle beat and searing guitar make it the lively track it is, and it sets the whole mood for the album. "No Time For Sorrow" is a two-part effort. The first three or four minutes comprise take-it-or-leave-it lyrics (if you want a message, it's there, if you don't, just tap your foot), and the second is some more funky guitar work, combined with immaculate work from the backers. Nichols Can-

yon Funk! opens the second side, and is a dynamic instrumental guaranteed to make you sweat. But the LP finishes in sedate style, with "Last Words of Love". As those soothing words and oh-so-gentle percussion come out of the speaker, you imagine yourself in a Cadillac on Sunset Boulevard. It's late at night. You gaze deep into her eyes and... well I'll leave the rest up to you.

Mike Brennan
ELVIS: A Legendary Performer Volume 2 (RCA CPL19 1349)

For Elvis fans, this album is a gem — a collection of obscure material, early recordings never released, and cuts from recording sessions. It's illuminating and gives an insight into the way Elvis works. But that is where the value of the album lies. There's nothing new to offer in the way of music. If you're into collecting several different recordings of the same songs, this will be on your list. I liked the interview done with Elvis in 1956, but wondered if the DJ regrets his patronising attitude. The album presents the star in a very favourable — and very professional light.

Rosalind Russell

BARRY WHITE: Let The Music Play (20th Century BT 502)

The time has come, the record reviewer said, for thee and me to part company! I liked Barry White a couple of years ago; he came out with some good singles and good ideas — even the title track of this album, although not one of his best, isn't bad. But the album... the other five tracks seem to be there just to fill out two sides, and sounded like an endless string of repetitive moans and "get it on's". And to start one track with "What's happening brother?" and similar raps... it just seems so dated. For me, I'll let the music play but preferably in another room.

Sue Byrom

EMMYLOU HARRIS: Elite Hotel (Reprise K 54060)

A pleasant if largely unremarkable country-orientated album that contains slightly disappointing versions of three Gram Parsons songs, but a surprisingly good version of Lennon and McCartney's "Here There And Everywhere".

Ray Fox-Cumming

Bette's good-time depression



BETTE MIDLER: relaxing sound

BETTE MIDLER: Songs For The New Depression (Atlantic K50212)

There's something here for everybody: A little reggae, a little swing, even a little Dylan with the maestro himself joining in vocals. Despite the mood changes, Bette's basic vocal

approach doesn't change too much, giving the whole album a kick-your-peeep-toe-sandals-off, and relax sound. One slightly offbeat track is titled "Marahuana", but with that exception it's an album well up to the standards of her earlier albums

Sue Byrom

Trammps 'Rubber Band' a great single from the 'Zing' album BDS 440

The Legendary Zing Album BDLP 4036

Penguin At The Big Apple/Zing Went The Strings Of My Heart/Pray All You Sinners/Sixty Minute Man/Scrubboard/Tom's Song/Rubber Band/Hold Back The Night/Penguin At The Big Apple.



RECORD



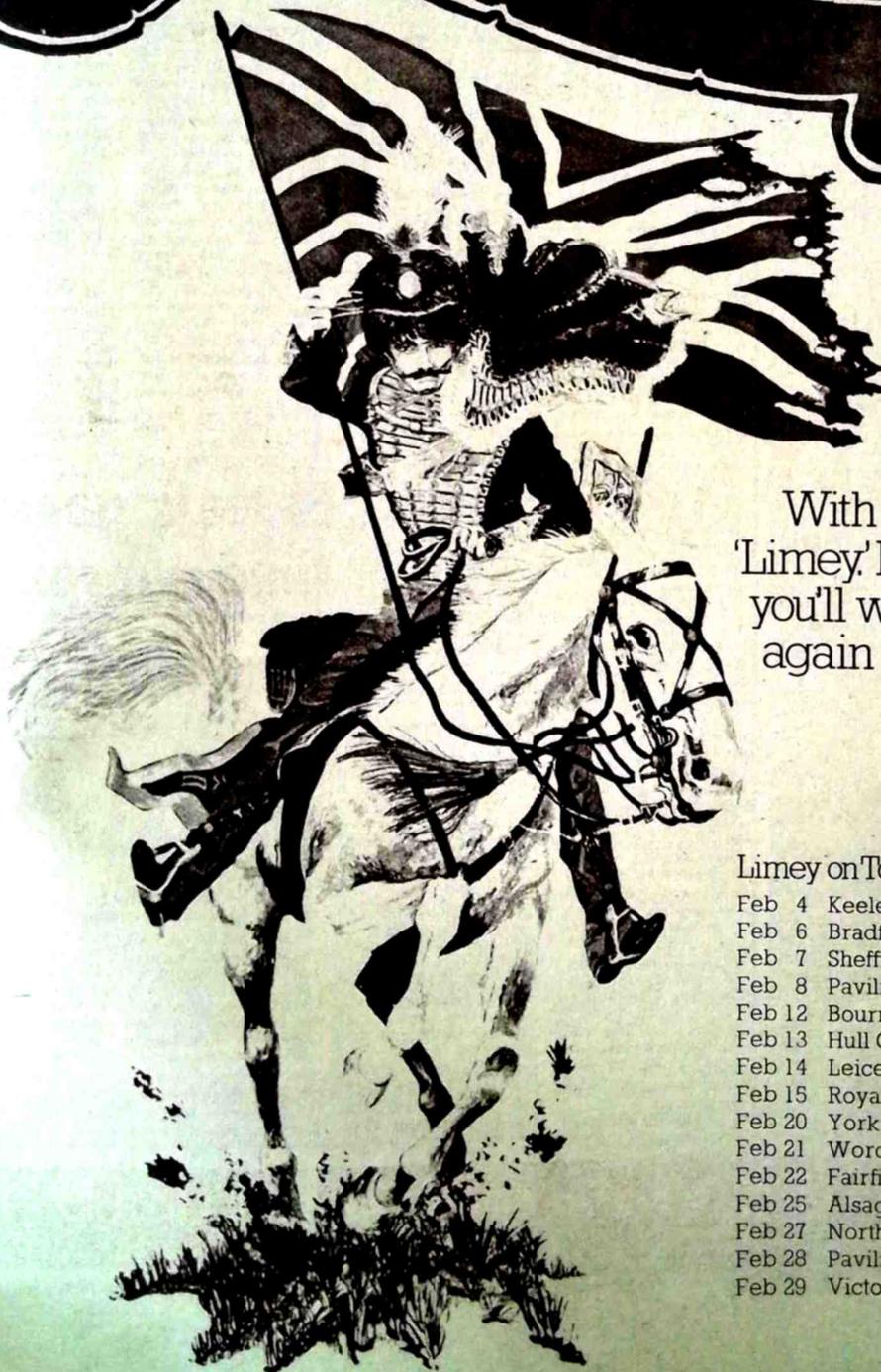
TRAMMPS ON TOUR

5th February:
Hammersmith Odeon, London
8th February:
Town Hall, Birmingham
15th February:
A.B.C. Theatre, Chester

Here come

Limey

SF 8463



With their first Album 'Limey' Here's one revolution you'll want to put down again and again!!

Limey on Tour with Andy Fairweather Low

- Feb 4 Keele University
- Feb 6 Bradford University
- Feb 7 Sheffield University
- Feb 8 Pavilion, Hemel Hempstead
- Feb 12 Bournemouth Winter Gardens
- Feb 13 Hull College of Commerce
- Feb 14 Leicester Polytechnic
- Feb 15 Royal Court Theatre, Liverpool
- Feb 20 York University
- Feb 21 Worcester College of Education
- Feb 22 Fairfield Hall, Croydon
- Feb 25 Alsager College of Education, Cheshire
- Feb 27 North Staffs Polytechnic
- Feb 28 Pavilion, Weymouth
- Feb 29 Victoria Palace, London

DIANE SOLOMON



Her sensational first single on EMI

'CHILDS PLAY'

c/w "Getting Into A Song"

EMI 2392

OUT NOW



WHO, WHEN AND WHERE

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

THURSDAY

February 5
GUYS & DOLLS, La Dolce Vita, Birmingham. (021-643 6696)
JIMMY JAMES & THE VAGABONDS, Toby House Grays Inn, Folkestone.
JULIE FELIX, Nashville North End Road, London W14 (01-603 6071)
IOCC, Glasgow Apollo. (041-3326055)
SHOWADDYWADDY, Variety Club, Balley
EDDIE "GUITAR" BURNS, Middlesex Polytechnic, Enfield (01-804 1958)
MARMALADE, Bailey's, Stoke (Stoke 23958)
SLIM WHITMAN, Fairfield Halls, Croydon, Surrey. (01-688 9291)
ELKIE BROOKS, Ronnie Scott's, Frith Street, London, W1 (01-439 0747)
SUPERTRAMP, Royal Albert Hall, Kensington Gore, London, SW7 (01-589 8212)
TONY CHRISTIE, Blighty's, Farnworth
CLANCY, Cleopatra's, Derby (Derby 44128)
BEANO, Grey Topper, Jacksdale, Nottingham.
TONY CHRISTIE, Blighty's, Farnworth
RALPH McTELL, Concert Hall, Motherwell
MARC BOLAN, Central Hall, Chatham
DANA GILLESPIE, Swansea University. (Swansea 24851)
COMMANDER CODY BARRY MELTON, Town Hall, Leeds (Leeds 31301)
STEFAN GROSSMAN, Mailings Association, Farnham
FLIRTATION, Bailey's, Watford (Watford 39848)
MUD, Colston Hall, Bristol. (Bristol 291768)
STEVENSON'S ROCKET, Spa Pavilion, Cleveland
JACK THE LAD, EDDIE "GUITAR" BURNS, Middlesex Polytechnic, Queensway, Enfield, Middlesex. (01-804 1958)
TRAMPPS, DIVERSIONS, Hammersmith Odeon, Queen Caroline Street, London, W6. (01-748 4081)

FRIDAY

February 6
FUMBLE, St Matthias College, Bristol
STEFAN GROSSMAN, The University, Manchester (061-789 5244)
STRETCH, The Polytechnic, Chiswick
PRETTY THINGS, University of Brunel, Uxbridge
TONY CHRISTIE, Blighty's, Farnworth
FATBACK BAND / MUSCLES, Top Hat, Spennymore
ANDY FAIRWEATHER, LOW, Bradford University
COMMANDER CODY & HIS LOST PLANET AIRMEN, Odeon, Birmingham (021-643 0172)
DANA GILLESPIE, Salford University (061-736 7811)
SLIM WHITMAN, Congress Halls, Eastbourne (Eastbourne 36363)
ELKIE BROOKS / MOVIES, Ronnie Scott's, Frith Street, London, W1 (01-439 0747)
SUTHERLAND BROTHERS & QUIVER, Civic Centre, Guildford
SHOWADDYWADDY, Variety Club, Batley (Batley 4752281)
FRUUPP, College of Education, Crawley
HELLO, Town Hall, Oaken-gates
STEVENSONS ROCKET, Pavilion, Ayr
GUYS AND DOLLS, La Dolce Vita, Birmingham (021-643 6696)
MARMALADE, Baileys, Stoke (Stoke 23958)
JULIE FELIX, Grand Hall, Scarborough
MARC BOLAN / LENNIE McDONALD, City Hall, St Albans
GALLAGHER & LYLE, Free Trade Hall, Manchester (061-834 0943)
MUD, Cardiff University (Cardiff 396423)
RONNIE LANE & SLIM CHANCE, University of East Anglia, Norwich (Norwich 52068)



MARC BOLAN: City Hall, St Albans on Friday

SATURDAY

February 7th
THIN LIZZY / EASY, Technical College, Havering
IOCC, User Hall, Edinburgh (031 667 1270)
RONNIE LANE & SLIM CHANCE, Nottingham University (Nottingham 55912)
COMMANDER CODY & HIS LOST PLANET AIRMEN, University of Sussex, Brighton (Brighton 64681)
GALLAGHER & LYLE, Town Hall, Birmingham (021 236 2392)
MARC BOLAN / LENNIE McDONALD, Leas Cliffe Hall, Folkestone (Folkestone 53193)
FATBACK BAND / MUSCLES, Central Hall, Chatham
SHOWADDYWADDY, Variety Club, Balley (Balley 475228)
ELKIE BROOKS, Ronnie Scott's London W1 (01 439 0747)
MARMALADE, Baileys, Stoke (Stoke 23958)
RALPH McTELL, Municipal Hall, Falkirk
PRETTY THINGS, The Column, Nelson (Nelson 64100)
STRETCH, Pavilion Ballroom, Bath
STEVENSONS ROCKET, Kintore Town Hall, Aberdeen
HELLO, Tiverton Motel, Tiverton
ANDY FAIRWEATHER, LOW, Sheffield University, (Sheffield 24076)

February 8
SLIM WHITMAN, Gaumont, Southampton (Southampton 23001)
TRAMPPS, Oasis, Swindon, & Stirling Suite, Yate
MUD, Exeter University, (Exeter 77911)
BE - BOP DELUXE, Town Hall, Birmingham (021236 2392)
JULIE FELIX, Civic Hall, Mansfield
MOTT, University of Strathclyde, Glasgow (041 552 1270)
SUTHERLAND BROTHERS & QUIVER, Thames Polytechnic, London SE18
CLANCY, Liverpool University, (061 709 4744)
JACK THE LAD, The Polytechnic, Bristol (Bristol 421768)
GUYS AND DOLLS, La Dolce Vita, Birmingham (021 643 6696)
FRUUPP, Manchester University (061 236 9114)
KURSAAL FLYERS, Manchester University
TONY CHRISTIE, Blighty's Farnworth.

SUNDAY

February 8
RALPH McTELL, Civic Hall, Whitehaven
JACK THE LAD, Civic Hall, Wolverhampton
RONNIE LANE'S SLIM CHANCE, Shaftesbury Theatre, London, WC1
SLIM WHITMAN, Theatre Royal, Norwich
KILBURN & THE HIGH ROADS, Torrington, North Finchley, London
ANDY FAIRWEATHER, LOW, Pavilion, Hemel Hempstead (Hemel Hempstead 64451)
FATBACK BAND, MUSCLES, ABC, Manchester (Manchester 273114)
BARRON KNIGHTS, Bailey's, Watford
KURSAAL FLYERS, EDDIE & THE HOT RODS, Town Hall, Middlesbrough
GUYS 'N DOLLS, Bailey's, Stoke (Stoke 23958)
MARC BOLAN / JENNIE McDONALD, Cliffs Pavilion, Southend
BE-BOP DELUXE, Theatre Royal, Drury Lane, London, WC2. (01-836 8108)
SNAPU, Roundhouse, Chalk Farm, London, NW1. (01-267 2392)
IOCC, Usher Hall, Edinburgh (031-557 0505)
BRIDGET ST JOHN, Salford University (061-736 7811)
STEVENSON'S ROCKET, Fyffe Lodge Hotel, Banff
ALVIN STARDUST, Variety Club, Batley (Batley 475228)
EDDIE "GUITAR" BURNS, Humberside Theatre, Hull. (Hull 23638)



MUD: Exeter University, Saturday

COMMANDER CODY & HIS LOST PLANET AIRMEN, Nashville, North End Road, London, W14 (lunchtime) (01-603 6071)
GRAND OLE OPRY SHOW, HARVEY ANDREWS, Arts Centre, Cambridge
DIVERSONS, Town Hall, Birmingham
TRAMPPS, Town Hall, Birmingham (021-236 2392)

MONDAY

February 9
DIVERSONS, Samantha's, London W1
COCKNEY REBEL, Apollo, Glasgow (041-332 6055)
MUD, The Polytechnic, Oxford
GUYS AND DOLLS, Baileys, Stoke (Stoke 23958)
TONY CHRISTIE, Kings Country Club, Eastbourne
RALPH McTELL, Civic Hall, Darlington
GEORGIE FAME, Nero's, Camden High Street, London W1 (01-387 3223)
TRAMPPS, Baileys, Derby and Baileys Stoke
IOCC, City Hall, Newcastle (Newcastle 20007)
JACK THE LAD, Quadrant Ways, Chester
SALOR, Central Hall, Chatham (Medway 403868)
ARROWS, Baileys, Oldham (061-652 8421)
STEVENSONS ROCKET, Royal Hotel, Dundee
BARRON KNIGHTS, Baileys, Watford (Watford 39848)

TUESDAY

February 10
BARRON KNIGHTS, Baileys, Watford (Watford 39848)
TRAMPPS, Baileys, Leicester (Leicester 26462)
GUYS 'N DOLLS, Baileys, (Stoke (Stoke 23958)
TONY CHRISTIE, King's Country Club, Eastbourne
LYNNRD SKYNYRD, Colston Hall, Bristol (Bristol 291768)
EDDIE "GUITAR" BURNS, Barbarellas, Birmingham (021-643 94130)
ALVIN STARDUST, Butty's, Cleethorpes
COCKNEY REBEL, Apollo, Glasgow (041-332 6055)
IOCC, City Hall, Newcastle (Newcastle 20007)
JULIE FELIX, Festival Theatre, Malvern
FATBACK BAND / MUSCLES, Zero 6, Southend (Southend 546334)
GALLAGHER & LYLE, Town Hall, Birmingham (021 236 2392)
STRETCH, Bradford University (Bradford 34135)

ROADSHOWS

GALLAGHER & LYLE / London Victoria Palace
 Gallagher and Lyle have all the right ingredients for a good show - good musicians, imaginative arrangements and superb songs. So what was missing? On Sunday night, they didn't really take off until the last couple of numbers and it would seem that a lack of presentation was the problem. They opened with 'Sign

Of The Times' which was heavy going for starters. It also went on too long and highlighted the sound problems that lasted well into the show. They did of course have high spots - 'Breakaway' was one of those. I don't think the strobe lighting and smoke machine helped them much. They didn't tie in particularly well with the songs and looked a bit like a half-hearted attempt to provide the dynamics

that were lacking. I did like 'Stay Young' from the new album, and it does show that G&L score over other bands by the use of accordion and mandolin, which gives them a wider range of sounds. The brass section was excellent and helped the set enormously. I feel that more work on the relationship between artists and audience would have improved the show.
ROSALIND RUSSELL

Record & Tape Mart



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 For six years we have been the leading mail order outlet for soul music, oldies, and disco music... we issue every fortnight a booklet containing thousands of oldies, new soul, rock and pop imports and releases, special offers and reviews, to get our booklet each fortnight send 50p for one year or 80p for six months... wholesale and overseas orders welcome.
 Below is a small sample of what you'll find in our booklet:

- SECTION ONE This week's special offers...**
- 46 p. m. OLDIES 80p each.
 - 40 p. m. New/Time/Us And Them
 - Deep Purple/River Deep
 - Mountain High
 - Honey Combs/One Monkey
 - Don't Stop No Show
 - Yes/And You and I
 - Gary Glitter/Rock And Roll
 - Who/Behind Blue Eyes
 - Steeple/Still/Alive The One
 - You're With
 - Itan John/Friends
 - Rolling Stones/Kump On
 - Stevie Wonder/Taking On
 - Running
- L.P.'s**
- Fatback Band/Let's Do It Again etc. Street Dance £1.50
 - 1. Rex/Unicorn £1
 - Moments/A Moment With the Moments
 - Jackson Five/My Love
 - 2. record set with 8-page booklet.
 - Kate/Alive £4
 - 2 record set with 8-page booklet.
 - The Four Seasons Story £4
 - 3 of our hits on a 2 record set
 - Tom Wait/Night Hawks At The Top
 - 1 record set recorded live £4
- SECTION TWO Our Disc Top Ten**
- Latin Hustle/Eddie
 - Drennon (75p)
 - 3 Inside America/Juggy
 - James (85p)
 - 3 Weak Spot/Evelyn Thomas (85p)
 - 4 Run Stop/Fatback Band (85p)
 - 5 Toe Jan/Wee Willie (75p)
 - 6 Do What You Feel/Rim
 - Shots (75p)
 - 7 I Love Music/O'Jays (85p)
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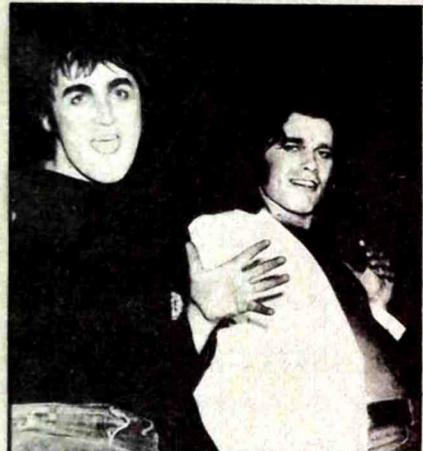
WITTS' END

Boxer go to the dogs

POODLES WILL be Poodles and Boxer's especially when it comes to gettin' their paws dirty.

Boxer's bassist Keith Ellis was arrested

recently due to a certain misunderstanding: He rented a car from Avis and while driving it around the Fulham area he was arrested. Seems the car was reported as being stolen from Heathrow airport and Keith had to spend a night in the nick until he proved to the Boys In Blue that he had actually hired the car! What a dog day afternoon!



BOXER: Keith Ellis (right)

Get off yer whoppe kidz and buy this week's 56 page **SOUNDS**, a mother of a music paper. Travel to Sweden with Kokomo, observe the inner workings of Steve Harley's ego, find out what nice guys make up Bad Company, plus a tintilating interview with Alan Freeman. All this and more in this week's

sounds



DEMIS & NANA

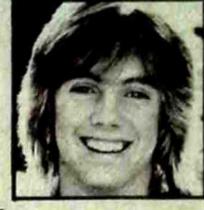
It's all Greek to us

AND WHAT might these two be saying to each other? Well, how about her murmuring: "What's a Greek Urn, Demis?" "About 15 Drachmas a week!" Or maybe: "You wouldn't take advantage of a girl with her glasses on, would you?" To which he might reply "No, get 'em off." Actually, it's nothing so exciting. They're merely dueting on Roussos's single Happy To Be On An Island In The Sun, the occasion being a guest appearance on the Nana Moussaka show.

OH BROTHER

"MY MY, don't they just look the spittin' image of one another?" That's what mah Grand pappy always used to say when ever he saw two little brother critters with the same eyes, the same nose and the same teeth.

Shucks, it's jus' darn tootin' incredible ain't it. Sean Cassidy (far right) has grown into a carbon copy of big brother David (right). Well, some might say he's lucky, some might say he's awful unlucky. Ah say he sure has worked hard!



DAVID: and brother Sean



CHER

Cher-ing a secret?

NO, NO, no, it's not Elizabeth Taylor on a bad day. It's Cher on an even worse one... and what might she be whispering behind that hand? "Anyone care to ride tandem on my broomstick?" Or "Get lost sonny?"

Jasper's 18-Carrott daughter

Waahhhaa, look wot motorbiking's done for Jasper Carrott. He's now a daddy Carrott. He's a now a daddy Carrott to a bonny bouncing girl.

Fortunately they didn't name the lassie Henrietta Carrott, but instead chose Jennifer Carrott, which somehow has a nice crisp sound, don't ya think?

Pictured with Jennifer is Mummy (Hazel) Carrott and Daddy Carrott who seems to be practising his new jokes on his little Carrott. However the little Carrott would rather have a nice juicy er, milk bottle any day!



HAZEL, JENNIFER, JASPER

SOME PEOPLE maintain that if something's bad enough, it becomes good. On that basis, the ensuing dross just has to be brilliant. It arrived at the back of these Alvin Stardust pics and says:

"The exhaust note of the big Kawasaki was music to the ears of pop star Alvin Stardust as he roared the Z900 through a private test. Clad in trendy black gear, Alvin said: 'Biking is taking off - and no wonder, with wheels like this. I get to the track whenever I can. It's so exciting - and the kids who go are my sort of fans. I even got a chance to ride round Brand's Hatch last year,' he added. 'It was a tremendous experience. And last year they had more than two million people through the gates to watch the racing. I wish they'd all bought a record of mine as they went in...'" Could Alvin really have said all that? ... but worse is to follow: "Alvin is already revving up for a busy year.

Spedding Alvin is exhausted



ALVIN: Spedding?



MOON: bills

WELL, AND what about this mysterious pop star and those divine boys on horse - back... the grapevine's nearly been overheating with rumours... talking about heated things, the phone rang brightly in the office this week and a voice darkly muttered about the imminent break-up of one Status Quo... when asked his identity, Dark Voice refused to answer, merely guaranteeing the authenticity of his information by saying it came from 'one of their birds'... watch this space for the next chapter in Dark Voice v The Forces of Darkness... we've heard of some wheezes to get the press to listen to a new album, but Buk Records hit a new peak this week by presenting journalists with a bottle of plonk labelled 'The End' after the group of the same name... on tasting said wine, most of the said journalists promptly fell prostrate over the record... can't win 'em all... while back at the 10cc saga, it's getting to be impossible to get even one ticket - "We've sold the albums and the tour, why should we give out tickets to the Press" - seems to be the attitude - where were we when you needed us lads?...



poor old Linda Lovelace, after winning that obscenity case, it must have been a teeny bit upsetting to find out her former husband was happily telling everyone that she wasn't too good in the bedroom department... Loony Moon now reported to have run up a bill of £200,000 over the years in damaging hotels - the last incident occurring at the Beverly Wilshire in LA when he stripped off in the bar to the delight of Ollie Reed who was heard shouting 'More'... Moon was led off shrieking with laughter... how much of himself does Bowie reveal in his forthcoming epic, 'The Man Who Fell To Earth'?... from what we've seen in the film stills, quite a lot... those who are still muttering that The Rollers are a one-hit wonder in the States might be miffed to learn that the lads have gone straight into the American Hot 100 at 51 with 'Money Honey'... Burly Chassis meanwhile went halterstrap-over-sequin at the Dorchester Hotel recently and had to have stitches in her head as a result of an unexpected meeting with a mantlepiece... and to finish on a homely note, wasn't it sweet to learn that if only Engelburg Pumpadrink could live at home in dear old Surrey he wouldn't be forced to drink so much... hic... BYE XXX

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Seance secrets?

Dear Mailman,
Are we to take Trixie Dixon of London seriously? Well, if we are, shall I let her into a little secret... Messrs Laurel and Hardy are both deceased. No interview? How about a seance?

Sue Buss
Blackpool, Lancs.
●Trixie complained in January 23 issue that we hadn't interviewed L & H. Trixie's friends tell me that she is not to be taken seriously ever, but she wasn't joking. How's tricks, Trix?

S.O.S.

Dear Mailman,
Calling international rescue... help! Please come and put Gary Glitter back on the right tracks.

Gary Fan,
Accrington.
●Too late, too late, he's hit the buffers.

Curiosity...

Dear Mailman,
Why couldn't Sue Byrom find out what the personal reasons are behind Gary's decision to retire. We're dying to know.

Jill and Fiona,
Bootle, Lancs.
●Sue's still dying to find out too.

Gold award

Dear Mailman,
I am awarding five gold stars to Ray Fox-Cumming for giving such a great review of David Cassidy's new single 'Tomorrow'. I too reckon it's his best yet.

Anonymous.
●You may have noticed that the single hasn't made the charts yet. Most artists reckon an RF-C seal of approval to be the kiss of death.



GARY GLITTER
see S. O. S.

Realistic reviews

Dear Mailman,
Please can we have more extended album reviews like the one you did on Lou Reed?
Martin Lyle,
Cardiff.
●The idea has already

POST CARD

Dear Mailman,
How about an article on Nazareth. Their 'Greatest Hits' album is fantastic and they are shooting up the American charts.
B. Mathers,
Aberdeenshire - Scotland



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

been mooted and will occasionally be put into practice.

Numbers up

Dear Mailman,
1) So Rosalind Russell thinks the Hollies have lost their touch with their new LP 'Write On'. 2) What a silly thing to say. 3) From the review it sounds as if Miss (Mrs?) Russell still wants the Hollies to make the same kind of songs as they did in the Sixties.

Hollies' Fan,
Norway.
●Rosalind Russell (after whom a film star was named) is right here to answer you so - 1) Yes, it should have been called 'Write Off'. 2) It's not difficult. 3) M. and Yes.

Santa Jim

Dear Mailman,
Does James Hamilton really look like Father Christmas?
Jenny, Great Yarmouth, Norfolk.
●No, Father Christmas looks like James Hamilton.



DAVID CASSIDY see Gold award



DYLAN see Realistic

Highland

Slik-up

DEAR MAILMAN,
regarding the January 17 article on Slik, we are sorry to have to inform you that there are actually other inhabited areas in Scotland further north than Edinburgh and Glasgow. Scotland does not merely start at Glasgow and end at Edinburgh as the article suggested.

Five outraged readers from the Highlands and Islands.
●Our very own Rosalind Russell (after

whom a film star was named) has already informed us of territories which she claims exist beyond the frozen wastes after Edinburgh. She insists she was born at a place called Kirkcaldy, which, as far as the rest of us can gather, is situated halfway between the Never Never Land and Cuckoo Land.

Dana's tops

DEAR MAILMAN,
In January 1975 Disc readers were invited to cast their votes for Miss Disc '75. Here are my (uninvited) nominations for Miss Record Mirror and Disc '76.

- (1) Dana Gillespie
- (2) Dolly Parton
- (3) Charlie James
- (4) Tanya Tucker
- (5) Ronnie Spector.

Fred Browning, Birmingham.
●Dana will be pleased. She's needed something nice to help her forget her fury over that survey which claimed that bust + power went with a lack of brain + power.

Mike why?

Dear Mailman,
Have you ever heard of Mike Oldfield? He's the genius who made number one with the albums 'Tubular Bells' and 'Hergest Ridge' and number three with 'Ommadawn'. All were outstanding so why don't you do an interview with him.

Daryl Jones, Alberstone, Warwick.
●Not our fault. Mr Oldfield declines to speak with us.



MIKE OLDFIELD see Mike-why?

J. Edward Oliver

The prize of Fame'

LEONARD OLIVER'S Instant garbage COLUMN

NEW YEAR SUPER CONTESTS

THIS WEEK WE BRING YOU THE BOTTOM HALF OF MY BUMPER FUN PAGE. AS WE GIVE YOU THE CHANCE TO WIN BIG PRIZES (WELL AT LEAST, PRIZES) BY ENTERING ANY OR ALL OF THE FOLLOWING...

SPOT THE BALL

IN THE FOLLOWING PHOTOGRAPH OF A FOOTBALL MATCH, THE PLAYERS, THE SPECTATORS, THE FITCH, THE TOILET ROLLS, THE FLICK KNIVES, THE BROWN BOTTLES, THE AARDVARKS AND MRS AGNES QUINN. 2, 3, 9, THE MELLIS, PENICE, HAVE BEEN CAREFULLY BLANKED OUT USING YOUR SKILL AND JUDGEMENT. HOW MANY SPOTS CAN YOU DRAW ON THE BALL?

LAST LINE

PUSHING YOUR SKILL AND JUDGEMENT, COMPLETE THE FOLLOWING POEM BY WRITING ONE LINE OF NOT MORE THAN 2,496,781 WORDS.

When Cilla Black Gore him a whack,
Poor Barry White
Had such a fright;
And Barry Blue,
Well, he did, too,
And Hughie Green
Was quite obscene;
While old James Brown
Rode out of town.
But William of Orange

ECCENTRIC EYEBALLS

USING YOUR SKILL AND JUDGEMENT, CAN YOU IDENTIFY WHICH FAMOUS PERSONALITIES ARE REPRESENTED BY THE FOLLOWING DRAWINGS OF THEIR EYES? NEXT TO EACH PICTURE, WRITE THE APPROPRIATE LETTER FROM THE LIST BELOW OR WRITE YOUR OWN SUGGESTIONS ON A SEPARATE SHEET OF PAPER.

A. MARTY FELDMAN; B. CHUBBY CHECKER; C. LIBERACE; D. BOB HARRIS; E. PETER FRALK; F. DAVID BOWIE; G. TETSU; H. BOB GORD; I. DANIEL LA RUE; J. BIDDY HOLLIS; K. ELTON JOHN; L. THE LONG RANGER; M. BRIGUE GELLEN; N. THE BAND OF THE BLACK SUTCH; O. LARRY GRAYSON; P. PAULINE AND HAROLD; Q. ERICH FONZIE; R. LONG JOHN SILVER; S. JOHN PEEL; T. THE JACKSON FIVE; U. PINK'S PEOPLE; V. AGNES QUINN; W. THE NEWS; X. JERRY; Y. BOB DYLAN

ROLF HARRIS WORD SEARCH

HIDDEN IN THE SQUARES BELOW ARE CERTAIN WORDS THAT DESCRIBE ALL THE THINGS THAT PEOPLE LIKE ABOUT ROLF HARRIS. THESE WORDS MAY BE WRITTEN FORWARD OR BACKWARD - HORIZONTALLY, VERTICALLY OR DIAGONALLY. USING YOUR SKILL AND JUDGEMENT AND A PEN, MAKE A LIST OF THE WORDS ON A SEPARATE SHEET, OR UNDERLINE THEM ON THE DIAGRAM.

N	K	H	B	Q	W	N	G	F
G	M	B	Z	U	X	H	T	T
S	V	K	W	Q	Q	G	J	K
Q	H	W	Z	A	V	S	4	J
N	B	H	Z	K	Q	L	F	E
T	S	V	N	H	D	C	Q	X
G	T	S	Q	P	W	K	H	V
S	S	Q	P	H	Z	E	S	K
B	L	L	G	H	Q	Y	K	

MYSTERY CONTEST

FLOPTEN

1. THINK OF ME (WHEREVER I AM) - BOB STEWART
2. SO WAYS TO LEAVE YOUR LOVER
3. IT'S THE SAME OLD SONG - BARRY WHITE
4. MR. JALUS - BRUCE FORDYTH
5. BAD BLOOD - COUNT DRACULA
6. NO LADDER NO CRY - LARRY GRAYSON
7. IT ONLY TAKES A MINUTE - CASHMORA
8. S.O.S. - HAROLD ALISON
9. TWO BIG - FRANKIE CALCH
10. THE WAY WE WERE - MR. HYDE

RIDICULOUS ROAD-SIGNS

CRAZY CROSSWORD

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

COMPLETE THE CROSSWORD, READ THROUGH YOUR ANSWER AND SIGN HERE.

CLUES
DOWN
1. 'GET - TOGETHER' (2)
3. POUCH (3)
4. MEDICAL OFFICER (ABBREVIATION) (2)
5. 'I BELIEVE' - FATHER CHRISTMAS (2)
6. JUICE IN PLANTS OR TREES (3)
7. EUROPEAN TOWN'S ORGANISATION (ABBREV.) (3)
9. 'THE TRAIL' - THE LONESOME PINE (3)
11. ELEPHANTS' UNION (ABBREV.) (2)
13. 'I' (ANAGRAM) (2)
14. PROMISE (3)
17. JUNIOR (ABBREV.) (2)

ACROSS
2. 'SOUL' (7)
8. 'HAPPY' - BE ON AN ISLAND IN THE SON' (2)
10. DIRTY OLD NORTH ACCRINGTON TELEPHONE ENGINEERS (ABBREV.) (8)
12. SIX PLUS FOUR DIVIDED BY TWO (4)
15. PENGE OPERATIC UNDERWATER NUNS' DRINKING SOCIETY (ABBREV.) (6)
16. 'OT' (ANAGRAM) (2)
18. EDITOR (ABBREV.) (2)
19. SEPARATE ROOM IN A HOSPITAL (4)
20. LONEL, BARY MUSICAL BASED ON A NOVEL BY CHARLES DICKENS, OR TO PUT IT ANOTHER WAY AN ANAGRAM OF 'OR EVIL', OR TO PUT IT ANOTHER WAY, OLIVER CROMWELL'S CHRISTIAN NAME (6 LETTERS, BEGINNING WITH 'O', ENDING IN 'R', WITH 'LIVE' IN THE MIDDLE.

FAVOURITE FOODS

HERE IS A LIST OF FAMOUS PEOPLE, USING YOUR SKILL AND JUDGEMENT, CAN YOU MATCH EACH ONE WITH THE FAVOURITE FOOD FROM THE LIST ON THE RIGHT? WRITE THE APPROPRIATE LETTER NEXT TO EACH NAME.

GARY GLITTER	A. TREAPE FODDING
BOB STEWART	B. WORMS - BASHON
STEVE MARLEY	C. WINDMILL CAKE
KENNY ROBERT	D. HAM
TINNY BLACKBURN	E. VETERAN PILLS
ROGER MOORE	F. BLACK-OVED PEAS
DANA GILLESPIE	G. BRITTY ECKLAND
JURGE BREAD	H. BLUE CHEESE
NUMMERED ALLE	I. CORN
PRINCESS ANNE	J. BLACK-OVED PEAS
BOB CIVI MILLERS	K. STEADY FRONES
	L. A JUNCY PEAR
	M. TROPE
	N. JELL-Y BABIES
	O. PICKLED CALIFORNIS
	P. PINGONS' PONYIT
	Q. HORNBLEE PEE

DELIBERATE MISTEAKS

IN THE ABOVE PICTURE OF ROLF HARRIS AND HIS FRIENDS, THERE ARE A NUMBER OF 'DELIBERATE' MISTEAKS. SKILLING YOUR JUDGE AND USERT, HOW MANY CAN YOU DETECT? MAKE A LIST OF THE MISTEAKS (ON THE RIGHT) ON A SEPARATE SHEET OF PAPER, OR AN ENTER YOUR TOTAL IN THE BOX PROVIDED.

WIN BACK THE COST OF YOUR POSTAGE!

ALTHOUGH THEY MAY NOT LOOK IT, ALL THE CONTESTS ON THIS HALF-PAGE ARE, IN FACT, REAL, GENUINE COMPETITIONS. YOU MAY ENTER AS MANY OR AS FEW AS YOU WISH TO THE SENIOR OF THE SILLIEST (WINN) IN EACH CATEGORY. WE SHALL ALLOW ONE (1) STAMP, PLUS A CLEAR STICKER OF FRESH-COPIED, PLUS AN ORIGINAL DRAWING BY J. EDWARD OLIVER, SUITABLE FOR FRAMING (OR FOR THINKING ABOUT).

PLEASE FOLLOW THE INSTRUCTIONS FOR THE CONTESTS YOU WISH TO ENTER. FILL IN YOUR NAME AND ADDRESS BELOW, COMPLETE THE SLOGAN BEHIND, AND SEND THE ENTIRE HALF-PAGE (WITH YOUR SEPARATE SHEET OF PAPER, IF ANY) TO: J. EDWARD OLIVER'S 'NEED YOUR SUPER-POWERED' - RECORD MIRROR & DISC, SPOTLIGHT HOUSE, 1 BERNALL ROAD, LONDON N7 7AX. CLOSING DATE: 24 FEB. 1978.

NAME: _____
ADDRESS: _____

Loneliness is...

—WRITING 'LONELINESS IS' CAPTIONS.

INTERESTING LIES

JIMMY OSBORN AND DANA GILLESPIE WERE SECRETLY MARRIED LAST WEEK.

STEVE HOWE WOODY

J. EDWARD OLIVER WILL NEVER STOOP SO LOW AS TO PRINT THESE LIES.

POST A POSTER (OR - TREAT YOURSELF!)



1. JAWS (Copyright Universal studios) 24" x 25" 80p



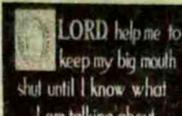
2. FASCINATION 70" x 30" £1.15



3. NEW OLIVIA NEWTON JOHN 23" x 33" 75p



4. THE EAGLES 33" x 23" 75p



LORD help me to keep my big mouth shut until I know what I am talking about.

5. O LORD 30" x 20" 65p



6. THE WHO 33" x 23" 75p



7. OPTIC (hand printed) 20" x 30" 70p



8. DESIDERATA 15" x 23" 50p



9. BEN MURPHY/ROGER DAVIS (Giant) 34" x 52" £1.20



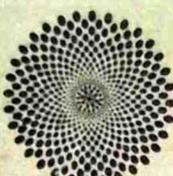
10. DAVID ESSEX 23" x 33" 70p



11. OINK! 29" x 30" 60p



12. LED ZEPPELIN 20" x 30" 65p



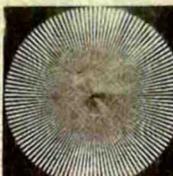
13. OPTIC MANDALA (black on yellow) 30" x 30" 75p



14. LET US PREY 20" x 30" 75p



15. ROBERT REDFORD 30" x 30" 55p



16. ZONK 29" x 29" 55p



17. PAUL NEWMAN 20" x 30" 55p



18. OWL AND PUSSYCAT 17" x 24" 50p



19. BRUCE SPRINGSTEIN 23" x 33" 75p



20. BANDIT BIKE 22" x 32" 75p

POSTERS DESIGNED BY ROGER DEAN



21. TOPOGRAPHIC OCEANS 33" x 23" 75p



22. CLOSE TO THE EDGE 40" x 20" 55p



23. BEN MURPHY 20" x 30" 55p



24. ERIC CLAPTON 23" x 33" 75p

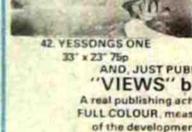


25. JIMMY PAGE 20" x 30" 45p



Today is the first day of the rest of your life.

26. TODAY 15" x 21" 50p



27. QUEEN 20" x 33" 70p



28. NIKI LAUDA 47" x 16" 95p

OTHER MOTOR RACING POSTERS AVAILABLE (Price 95p each)

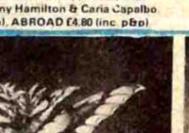
29. JAMES HUNT 47" x 16"

30. RONNIE PETERSON 47" x 16"

31. EMERSON FITTIPALDI 39" x 28"



29. MCKENDREE SPRING 40" x 20" 55p



30. YESSONGS THREE 33" x 23" 75p



31. YESSONGS ONE 33" x 23" 75p



32. JODI SCHECKTER 39" x 28"



33. TOM PRYCE 47" x 16"



34. CARLOS PACE 39" x 28"



35. C. REUTEMANN 39" x 28"



36. JOCHEN RINDT 50" x 18"



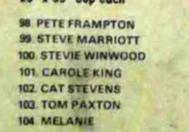
37. J. STEWART 50" x 18"



38. TIGER/LION 48" x 9" 45p



39. TIGER/PORCUPINE 48" x 9" 45p



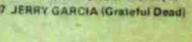
40. WILD FURY 33" x 23" 70p



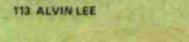
41. TIGER/PORCUPINE 48" x 9" 45p



42. WAYWARD FAIRY 20" x 15" 50p



43. HYDROGEN BOMB 30" x 26" 99p



44. SOD OFF! 20" x 15" 60p

45. RAINBOW FLOWER (hand printed) 12" x 36" 50p

46. TOMORROW 30" x 20" 65p

47. BAY CITY ROLLERS 30" x 20" 60p

48. SILHOUETTE 20" x 15" 50p

49. LIVE GIVE LOVE (black on silver) 30" x 20" 80p

50. YES LOGO 33" x 23" 70p

51. RAQUEL WELCH 25" x 38" 75p

52. ROBERT PLANT 23" x 33" 75p

53. SQUARE CIRCLES 24" x 24" 75p

54. VALLEY (black on yellow) 18" x 24" 45p

55. OLIVIA NEWTON-JOHN 20" x 30" 55p

56. ELVIS (Giant size) 34" x 52" £1.20

57. IN SEARCH OF FOREVER (by Rodney Matthews) 40" x 20" 95p

58. YOUR COUNTRY NEEDS YOU 24" x 29" 65p

59. ROD STEWART 20" x 30" 55p

60. TANTRA (Tibetan origin) 29" x 36" 85p

61. IF IT FEELS GOOD DO IT! 15" x 21" 50p

62. DEEP PURPLE 23" x 33" 70p

63. AZTEC MANDALA (Dayglo colour) 32" x 30" 95p

64. I WONDER (hand printed) 20" x 30" 65p

65. HEADING HOME 23" x 33" 70p

66. GEMINI 23" x 29" 60p (All Zodiacs available please state sign reqd.)

67. RORY GALLAGHER 20" x 30" 55p

68. PILL 24" x 29" 65p

69. CLINT EASTWOOD 30" x 20" 55p

70. OLIVIA NEWTON-JOHN 33" x 23" 70p

71. RITCHIE BLACKMORE 33" x 23" 70p

72. CAT STEVENS 30" x 20" 55p

73. YES 23" x 23" 70p

74. MICK JAGGER 20" x 30" 55p each

75. PETE TOWNSEND 20" x 30" 55p each

76. DAVID BOWIE 23" x 33" 60p each

77. ELVIS (Live) 23" x 33" 70p each

78. STEVE McQUEEN 23" x 33" 75p each

79. ROY WOOD 23" x 33" 75p each

80. MOODY BLUES 23" x 33" 75p each

81. ROD STEWART 23" x 33" 75p each

82. JIMI HENDRIX 23" x 33" 75p each

83. ALICE COOPER 23" x 33" 75p each

84. SHA NA NA 23" x 33" 75p each

85. SLADE 23" x 33" 75p each

86. TOM JONES 23" x 33" 75p each

87. SACHA DISTEL 23" x 33" 75p each

88. GILBERT O'LIFFAN 23" x 33" 75p each

89. DAVID CASSEY 23" x 33" 75p each

90. TORY CURTIS/ROGER MOORE 23" x 33" 75p each

91. DAVID GILLMORE (Pink Floyd) 23" x 33" 75p each

92. JERRY GARCIA (Grateful Dead) 23" x 33" 75p each

93. PETE FRAMPTON 23" x 33" 75p each

94. STEVE MARRIOTT 23" x 33" 75p each

95. STEVE WINWOOD 23" x 33" 75p each

96. CAROLE KING 23" x 33" 75p each

97. CAT STEVENS 23" x 33" 75p each

98. TOM PAXTON 23" x 33" 75p each

99. MELANIE 23" x 33" 75p each

100. JAGGER/RICHARD 23" x 33" 75p each

101. JIM HENDRIX 23" x 33" 75p each

102. CSM & YOUNG 23" x 33" 75p each

103. JACK BRUCE 23" x 33" 75p each

104. ALVIN LEE 23" x 33" 75p each

105. GARRY GLITTER 23" x 33" 75p each

106. SUZY QUATRO 23" x 33" 75p each

107. ALVIN STARDUST 23" x 33" 75p each

108. MOTT THE HOOPLE 23" x 33" 75p each

109. KEITH EMERSON 23" x 33" 75p each

110. BRYAN FERRY 23" x 33" 75p each

111. NAZARETH 23" x 33" 75p each

112. ELTON JOHN 23" x 33" 75p each

113. THE FACES 23" x 33" 75p each

114. STATUS QUO 23" x 33" 75p each