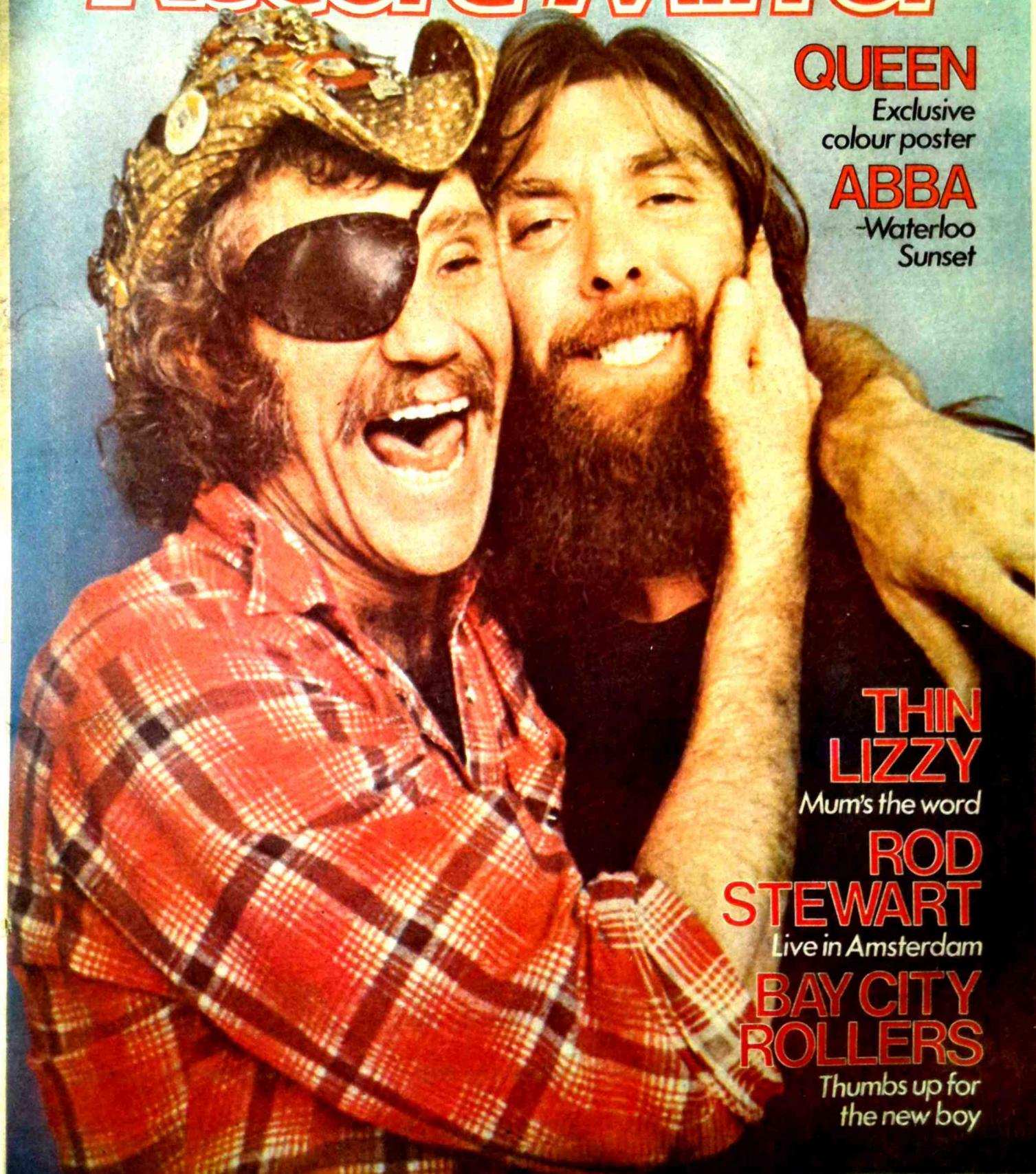


DR HOOK GET A NEW PATIENT

Record Mirror



QUEEN

Exclusive
colour poster

ABBA

-Waterloo
Sunset

**THIN
LIZZY**

Mum's the word

**ROD
STEWART**

Live in Amsterdam

**BAY CITY
ROLLERS**

Thumbs up for
the new boy



US Top 50 Singles

| | | | |
|----|----|--|-----------------------|
| 1 | 1 | TONIGHT'S THE NIGHT, Rod Stewart | Warner Bros |
| 2 | 2 | THE WRECK OF THE EDMUND ITZGERALD, Gordon Lightfoot | Reprise |
| 3 | 3 | LOVE SO RIGHT, Bee Gees | Polydor |
| 4 | 4 | MUSKRAT LOVE, Captain & Tennille | A&M |
| 5 | 5 | THE RUBBERBAND MAN, Spinners | Atlantic |
| 6 | 6 | DISCO DUCK | RSO |
| 7 | 7 | JUST TO BE CLOSE TO YOU, Commodores | Motown |
| 8 | 8 | BETH, Kiss | Casablanca |
| 9 | 9 | MORE THAN A FEELING, Boston | Epic |
| 10 | 10 | NADIA'S THEME, Barry De Vorzon & Perry Botkin Jr | A&M |
| 11 | 11 | ROCK'N ME, Steve Miller Band | Capitol |
| 12 | 12 | YOU ARE THE WOMAN, Firefall | Atlantic |
| 13 | 13 | NIGHTS ARE FOREVER, England Dan & John Ford Coley | Big Tree |
| 14 | 14 | YOU DON'T HAVE TO BE A STAR, Marilyn McCoo | ABC |
| 15 | 15 | DO YOU FEEL, Peter Frampton | A&M |
| 16 | 16 | YOU MAKE ME FEEL LIKE DANCING, Leo Sayer | Warner Bros |
| 17 | 17 | THE BEST DISCO IN TOWN, Ritchie Family | Marlin |
| 18 | 18 | I NEVER CRY, Alice Cooper | Warner Bros |
| 19 | 19 | SORRY SEEMS TO BE THE HARDEST WORD, Elton John | MCA/Rocket |
| 20 | 20 | STAND TALL, Burton Cummings | Portrait/CBS |
| 21 | 21 | LOVE ME, Yvonne Elliman | RSO |
| 22 | 22 | AFTER THE LOVIN', Engelbert Humperdinck | Epic |
| 23 | 23 | FERNANDO, Abba | Atlantic |
| 24 | 24 | LOVE BALLAD LTD | A&M |
| 25 | 25 | IF YOU LEAVE ME NOW, Chicago | Columbia |
| 26 | 26 | (Don't Fear) THE REAPER, Blue Oyster Cult | Columbia |
| 27 | 27 | HOT LINE, Sylvers | Capitol |
| 28 | 28 | LIVIN' THING, Electric Light Orchestra | United Artists |
| 29 | 29 | HELLO OLD FRIEND, Eric Clapton | RSO |
| 30 | 30 | DAZZ, Brick | Bang |
| 31 | 31 | MAGIC MAN, Heart | Mushroom |
| 32 | 32 | IT'S ALONG WAY THERE, Little River Band | Harvest |
| 33 | 33 | I ONLY WANT TO BE WITH YOU, Bay City Rollers | Arista |
| 34 | 34 | PLAY THAT FUNKY MUSIC, Wild Cherry | Epic/Sweet City |
| 35 | 35 | NICE 'N NAASty, Salsoul Orchestra | Salsoul |
| 36 | 36 | A FIFTH OF BEETHOVEN, Walter Murphy | Private Stock |
| 37 | 37 | YOU ARE MY STARSHIP, Norman Connors | Buddah |
| 38 | 38 | JEANS ON, David Dundas | Chrysalis |
| 39 | 39 | SHE'S GONE, Hall & Oates | Atlantic |
| 40 | 40 | WHENEVER I'M AWAY FROM YOU, John Travolta | Midland International |
| 41 | 41 | THAT'LL BE THE DAY, Linda Ronstadt | Asylum |
| 42 | 42 | SHAKE YOUR RUMP TO THE FUNK, Bar-Kays | Mercury |
| 43 | 43 | GIVE IT UP, Tyrone Davis | Columbia |
| 44 | 44 | LOWDOWN, Boz Scaggs | Columbia |
| 45 | 45 | SOMEBODY TO LOVE, Queen | Elektra |
| 46 | 46 | DON'T TAKE AWAY THE MUSIC, Tavares | Capitol |
| 47 | 47 | LOST WITHOUT YOUR LOVE, Bread | Elektra |
| 48 | 48 | SUNDAY NITE, Earth, Wind & Fire | Columbia |
| 49 | 49 | I KINDA MISS YOU, Manhattan | Columbia |
| 50 | 50 | DO WHAT YOU WANT, BE WHAT YOU ARE, Daryl Hall & John Oates | RCA |

UK Soul Top 20

| | | | |
|----|----|------------------------------|---------------------------|
| 1 | 2 | DON'T TAKE AWAY THE MUSIC, | Tavares |
| 2 | 5 | CATHEDRALS, | D C La Rue |
| 3 | 13 | PLAY THAT FUNKY MUSIC, | Wild Cherry |
| 4 | 4 | DON'T MAKE ME WAIT TOO LONG, | Barry White |
| 5 | 1 | HURT, | The Manhattans |
| 6 | 6 | SO SAD THE SONG, | Gladys Knight & The Pips |
| 7 | 8 | I'LL PLAY THE FOOL, | Dr Buzzards Savannah Band |
| 8 | 7 | RUBBERBAND MAN, | Detroit Spinners |
| 9 | — | PUT YOUR MONEY, | Rose Royce |
| 10 | 19 | LOWDOWN, | Boz Scaggs |
| 11 | 12 | KILL THAT ROACH, | Miami |
| 12 | 3 | JAWS, | Lalo Schifrin |
| 13 | — | JUST TO BE CLOSE TO YOU, | The Commodores |
| 14 | 18 | KEEP ON CRYING, | Al Green |
| 15 | 9 | LOVE AND AFFECTION, | Joan Armatrading |
| 16 | — | YOU + ME — LOVE, | Undisputed Truth |
| 17 | 16 | FROM NOW ON | Lou Rawls |
| 18 | — | FUNNY HOW TIME SLIPS AWAY, | Dorothy Moore |
| 19 | 10 | HAPPY BEING LONELY, | The Chi-Lites |
| 20 | — | ENERGY TO BURN, | B T Express |

Record Mirror

British Top 50 Singles

Star Choice



British Top 50 Albums



Record Mirror/ BBC Chart

Supplied by British Market Research Bureau /
Music Week

US Chart supplied by Billboard. UK Soul Singles
by Blues & Soul. UK Disco Chart compiled from
nationwide DJ returns

Yesteryear Charts

5 YEARS AGO

| | | |
|------------------|----|--|
| 27 November 1971 | 1 | COZ I LOVE YOU, Slade |
| | 2 | JEEPSTER, T Rex |
| | 3 | ERINIE THE FASTEST MILKMAN IN THE WEST, Benny Hill |
| | 4 | GYPSIES, TRAMPS AND THIEVES, Cher |
| | 5 | JOHNNY REGGAE, The Piglets |
| | 6 | TILL, Tom Jones |
| | 7 | I WILL RETURN, Springwater |
| | 8 | THE BANKS OF THE OHIO, Olivia Newton-John |
| | 9 | MAGGIE MAY, Rod Stewart |
| | 10 | SURRENDER, Diana Ross |

10 YEARS AGO

| | | |
|------------------|----|---|
| 26 November 1966 | 1 | GOOD VIBRATIONS, The Beach Boys |
| | 2 | GIMME SOME LOVING, Slade |
| | 3 | GREEN, GREEN GRASS OF HOME, The Spencer Davis Group |
| | 4 | REACH OUT, I'LL BE THERE, The Four Tops |
| | 5 | SEMI-DETACHED SUBURBAN MR JAMES, The Four Tops |
| | 6 | HIGH TIME, Manfred Mann |
| | 7 | HOLY COW, Paul Jones |
| | 8 | STOP STOP STOP, Lee Dorsey |
| | 9 | WHAT WOULD I BE, The Hollies |
| | 10 | IF I WERE A CARPENTER, Val Doonican |

15 YEARS AGO

| | | |
|------------------|----|--|
| 25 November 1961 | 1 | HIS LATEST FLAME, Elvis Presley |
| | 2 | BIG BAD JOHN, Jimmy Dean |
| | 3 | TAKE GOOD CARE OF MY BABY, Bobby Vee |
| | 4 | TOWER OF STRENGTH, Frankie Vaughan |
| | 5 | THE TIME HAS COME, Adam Faith |
| | 6 | MOON RIVER, Danny Williams |
| | 7 | WALKIN' BACK TO HAPPINESS, Helen Shapiro |
| | 8 | TAKE FIVE, Dave Brubeck |
| | 9 | THE SAVAGE, The Shadows |
| | 10 | MIDNIGHT IN MOSCOW, Kenny Ball |

Star Breakers

| | |
|----|--|
| 1 | SING ME AN OLD FASHIONED SONG, Billy Jo Spears |
| 2 | SIDE SHOW, Barry Biers |
| 3 | HEY MR. DREAM MAKER, Cliff Richard |
| 4 | LIVING NEXT DOOR TO ALICE, Smokie |
| 5 | SLEEP WELL MY SON, Frank Topping |
| 6 | BIONICSANTA, Chris Hill |
| 7 | SAVE ME, Cledus Rodgers |
| 8 | ONE FINE MORNING, Tommy Hunt |
| 9 | ONE LOVE IN MY LIFETIME, Diana Ross |
| 10 | RUN TO ME, Candice Staton |

British Top 50 Albums

| | |
|----|---|
| 1 | 20 GOLDEN GREATS, Glen Campbell |
| 2 | 22 GOLDEN GUITAR GREATS, Bert Weedon |
| 3 | 100 GOLDEN GREATS, Max Bygraves |
| 4 | SONGS IN THE KEY OF LIFE, Stevie Wonder |
| 5 | SOUL MOTION, Various |
| 6 | ARRIVAL, Abba |
| 7 | 20 ORIGINAL DEAN MARTIN HITS, Dean Martin |
| 8 | THE SONG REMAINS THE SAME, Led Zeppelin |
| 9 | 10 THE INCREDIBLE PLAN, Max Boyce |
| 10 | 21 GREATEST HITS, Hot Chocolate |
| 11 | 12 GREATEST HITS, Abba |
| 12 | DEEP PURPLE LIVE, Deep Purple |
| 13 | 8 THE STORY OF THE WHO, The Who |
| 14 | 9 BLUE MOVES, Elton John |
| 15 | 14 BEST OF THE STYLISTICS VOL 2, The Stylistics |
| 16 | 11 FOREVER AND EVER, Demis Roussos |
| 17 | 13 FRAMPTON COMES ALIVE, Peter Frampton |
| 18 | 18 JOAN ARMATRADING, Joan Armatrading |
| 19 | 15 HIS 20 GREATEST, Gene Pitney |
| 20 | 28 SOUNDS OF GLORY, Various |
| 21 | 32 FORTY MANIA, Various |
| 22 | NEW ENGLAND, Wishbone Ash |
| 23 | — ALL THIS AND WORLD WAR II, Various |
| 24 | 23 CHICAGO X, Chicago |
| 25 | 22 A LITTLE BIT MORE, Doctor Hook |
| 26 | 42 SING SOMETHING SIMPLE 76, Cliff Adams Singers |
| 27 | 19 JOHNNY THE FOX, Thin Lizzy |
| 28 | 35 THE GREATEST HITS OF Frankie Vallie and the Four Seasons |
| 29 | 16 COUNTRY COMFORT, Various |
| 30 | 24 ATLANTIC CROSSING, Rod Stewart |
| 31 | 17 A NIGHT ON THE TOWN, Rod Stewart |
| 32 | 30 L. Steve Hillage |
| 33 | 33 20 GOLDEN GREATS, The Beach Boys |
| 34 | 37 FLEETWOOD MAC, Fleetwood Mac |
| 35 | 34 BEAUTIFUL NOISE, Neil Diamond |
| 36 | — OUT ON THE STREET, David Essex |
| 37 | LOVE IS A PRIMA DONNA, Steve Harley and Cockney Rebel |
| 38 | — GREAT ITALIAN LOVE SONGS, Various |
| 39 | 48 STRATOSFER, Tangerine Dream |
| 40 | 20 TECHNICAL ECSTASY, Black Sabbath |
| 41 | 31 GREATEST HITS 2, Diana Ross |
| 42 | 42 DEREK AND CLIVE LIVE, Peter Cooke and Dudley Moore |
| 43 | — DAVID SOUL, David Soul |
| 44 | — ENDLESS FLIGHT, Leo Sayer |
| 45 | 40 LAUGHTER AND TEARS, Neil Sedaka |
| 46 | 38 SKY HIGH, Tavares |
| 47 | 26 HENRY MANCINI, Henry Mancini |
| 48 | 27 HAPPY TO BE, Demis Roussos |
| 49 | — INSTRUMENTAL GOLD, Instrumental Gold |
| 50 | 39 JAIL BREAK, Thin Lizzy |

US Disco Top 20

| | |
|---|------------------------------------|
| 1 | FOUR SEASONS OF LOVE, Donna Summer |
| 2 | DOWN TO LOVE TOWN, Originals |
| 3 | CARWASH, Rose Royce |
| 4 | MAKES YOU BLIND, Glitter Band |
| 5 | ISN'T SHE LOVELY, Stevie Wonder |
| 6 | |

Record Mirror

EDITOR
Alf Martin

ASSISTANT EDITOR
Rosalind Russell

NEWS EDITOR
David Brown

CHIEF SUB
Seamus Potter

EDITORIAL
Barry Cain
Jim Evans
Sheila Prophet
Robin Smith
David Wright

CONTRIBUTORS
Greg Edwards
James Hamilton
Robin Katz

CARTOONIST
J Edward Oliver

PHOTOGRAPHER
Steve Emberton

MANAGING
DIRECTOR
Jack Hutton

EDITORIAL
DIRECTOR
Mike Sharman

ADVERTISEMENT
DIRECTOR
Peter Wilkinson

ADVERTISEMENT
MANAGER
Alan Donaldson

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

Distributed by: Spotlight Magazine Distribution Ltd.
Spotlight House, 1 Benwell Road, London N7 7AX. Tel: 01 607 6411.

Published by Spotlight Publications Ltd. Spotlight House, 1 Benwell Road, London N7 7AX and printed by South-Eastern Newspapers Ltd. Larkfield, Maidstone, Kent ME20 6BG.

Where's me shirt?

AS CHRISTMAS draws near, invitations to festive gatherings are beginning to mount on my mantel piece (and that, I should add, is all that's being mounted in my apartment just now).

This past weekend saw yours truly in Amsterdam, taking in a concert by a certain Mr Stewart and friends. Now Carmine Appice is a handsome hunk of man, but he was in trouble with Britt Ekland (an actress) over what he should wear on stage. Carmine wanted to wear a nifty little chiffon top, but Britt said no, it would make dear Carmine look too poofy! Carmine poofy? What a thought. But anyway, he did as the dear lady wanted and refrained from wearing the garment in question. Quite what he did wear, I wasn't too sure. From my seat near the back, I'd swear he was just sporting his Y-fronts.

At the apres-gig party, Mr Stewart made a brief appearance, but young Linda Ronstadt didn't and the party was supposed to be partly in her honour. C'mon Linda, play the game.

You'd think Monsieur Charles Aznavour would have his affairs under control, wouldn't you? Well, it appears he has run into problems with France's federal tax bureau which is



HEREBY HANGS a tail. Abba in a den of iniquity, getting the brush-off. Said Basil later. 'A bird in the hand is worth two in the bush.' Boom, boom!

charging him with concealing more than 3,000,000 francs in income. Where'd you hide it, Chas, under that old four-poster?

I'll bet Julia Morley and friends were a little surprised to find that their new Miss World, Cindy Breakspeare, was Bob Marley's old lady — well one of them at least. "Bob is the kind of person who just doesn't want to be locked up with only one woman," confides his manager. "He believes he can have as many women as he wants and he takes full advantage of it."

Don tells me that Bob has seven children by his

wife Rita and five or six by girlfriends. "None of the children or the girlfriends want for anything. He looks after all of them." Hmm, so it would appear.

Talking of marriages and wonderful relationships, I hear that Dean Martin has been granted a divorce from his third wife, Cathy Hawn. Under the settlement, she, poor dear, will get no alimony. I wonder why? Nice to see that well-known recluse Bob Dylan coming out of hiding to attend Rory Gallagher's concert in Los Angeles, and

what's more, he actually went backstage to congratulate young Rory.

And so to Chelsea's Carlton Tower Hotel for Thin Lizzy's thrash...

Name dropping time, that's more or less all that did drop... First time I've spotted Don Powell of Slade for a long time... Roger Chapman and Charlie Whitley looking bored... ninety nine per cent of Record Mirror's staff who all thought they were on to a good thing until they discovered they had to pay for their drinks... Punks galore were in attendance, much to the annoyance of Brian Robertson who seemed to have had more than a few stiff ones.

Anyone who thinks he or she is anyone wants to get along to Rod Stewart's London shows. I shall be there of course, to furnish you with full reports and among those seeking tickets (by fair means or foul) are Sandie Shaw and George Best (a footballer) whom I spotted recently in Chelsea's 'Duke of Wellington' public house.

Some unkind person rang me over the weekend to say that he'd spotted ol' Greek Beefcake Rousouss in a London restaurant, eating like it was going out of



Juicy Lucy

fashion. Apparently he ordered everything on the menu.

Where have all the good drinkers gone? Maddy Prior drinking grapefruit juice and soda after her Birmingham show. I find that hard to swallow, as she must have done.

Doesn't it make you want to weep department...

Young Pat McGlynn, the new Reller, says "Many of my pals have either been in prison or borstal."

And, dear O me, the lad goes on, "I used to hang about street corners with a local gang looking for trouble. I drifted aimlessly into a life of petty crime. I graduated from smashing windows to house-

breaking and shoplifting." I can't stand much more of this.

Reds Under the Bed department...

Russian rock group Peasnyary kick off a nine-day American tour on November 30. Apparently the group are big in the land of caviar and vodka.

Their biggest hits have been 'Oh, The Wound On Ivan' and 'The Willow In The Field'. Who was the hysterical lady-fan in the balcony at wholesome Cliff Richard's Albert Hall concert? It can't really have been Mary Whitehouse, can it? Elton John took his Mum, as did Tim Rice, and Denis Waterman was looking as handsome as ever.



THIN LIZZY: all that gold but no gin and tonics



"It was nothing," says Harry Nilsson as he shows off his baby son Beau and his wife Oona, who doesn't look as tired as old Harry

"It's not often that a totally unknown band grabs you so hard by the balls that you're left scratching your head wondering where they've been all your life."

SOUNDS 14-8-76

WE WOULDN'T HAVE THE NERVE TO SAY IT OURSELVES.

Check it out, 3 great tracks for 70p

Alta Loma Road

The Lone Ranger

No American Starship

WOT 9

Titles taken from the album

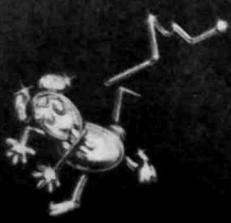
Quantum Jump

TRIXI



QUANTUM JUMP

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NEWSDESK...NEWSDESK...NEWSDESK...NEWSDESK...News Editor...David Brown...01-607 6411

Gallagher and Lyle giant tour

GALLAGHER AND LYLE are set for a mammoth British tour in January and February. They kick off their month-long trek at Blackpool Opera House on January 22 and finish in Dublin Stadium on February 17. They are also releasing an album on A&M to tie in with the tour. Other dates are: Leeds Grand Theatre, January 23; Newcastle City Hall, 24; Edinburgh Playhouse, 25; Dundee Caird Hall, 26; Aberdeen Capitol, 27; Glasgow Apollo, 28; Preston Guildhall, 29; Manchester Palace, 30; Sheffield City Hall, February 1; Leicester De Montfort Hall, 2; Birmingham Odeon, 4; Ipswich Gaumont, 5; Bristol Colston Hall, 6; Cardiff Capitol, 8; Bournemouth Winter Gardens, 9; Portsmouth Guildhall, 11; Oxford New Theatre, 13; London Hammersmith Odeon, 14; Croydon Fairfield Hall, 15.

Carpenters live album

THE CARPENTERS will rush release a live album of their London Palladium concerts in time for Christmas.

The album, the first live work Richard and Karen have recorded for an English speaking market, will be released by A&M on December 9 a week after a BBC TV special on the group is screened.

The new record will feature a 45-piece orchestra and include Richard's rendering of the 'Warsaw Concerto'. Karen's version of 'From This Moment On', her solo

drum spot and a combination of 'Coming Through The Rye' and 'Good Vibrations'.

Edmunds joins Man

DAVE EDMUND'S band 'Rockpile' will be guesting at the 'Man' concerts at the London Roundhouse on December 10, 11, 12. The band has Billy Bremner on guitar, Nick Lowe on bass and Terry Williams of 'Man' on drums, as well as Edmunds. Welsh group 'Alkatraz' are also on the same bill.



10CC: Lol Creme, Eric Stewart, Graham Gouldman, Kevin Godley

TWO QUIT 10cc

Eric and Graham carry on

LOL CREME and Kevin Godley have quit 10cc. The two remaining members, Eric Stewart and Graham Gouldman have a new single out under the name of 10cc, on December 3. It's titled 'The Things We Do For Love'.

Creme and Godley have left the band to work on a three album set using a new instrument they have invented and developed. It is called a Gizmo. The album will be written and produced by them and titled 'Consequences'. It will be released in the New Year.

The next 10cc album, to be released early in 1977, will feature Stewart and

Gouldman, drummer Paul Burgess and other musicians. It was recorded in Strawberry Studios south.

A spokesman for the band said: "Kevin and Lol went into Strawberry Studios north to experiment and develop the Gizmo. They quickly became excited with the music they were producing and eventually decided they must leave 10cc in order to develop the instrument's full potential and to write, produce and record a major work with it."

Meanwhile, 10cc will continue to function, and a worldwide tour, including some British dates is being planned for them in the near future.

WIN ROD FOR A WEEK

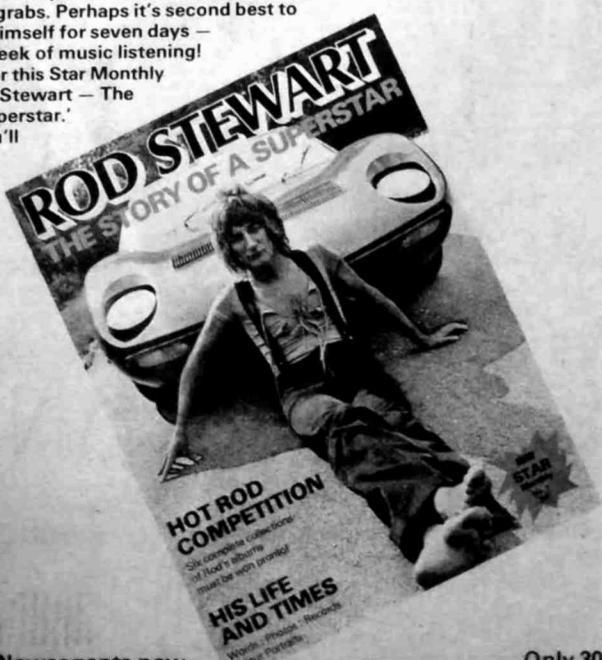
Star Monthly is a new all-colour magazine, and the current issue is all about Rod Stewart — his life and times . . . family tree . . . historical pix . . . discography . . . quotes . . . amazing colour portraits.

And we're running a great competition. Six sets of 12 albums — the complete Rod Stewart collection

— are up for grabs. Perhaps it's second best to having Rod himself for seven days — but what a week of music listening!

So look out for this Star Monthly special: 'Rod Stewart — The Story of a Superstar.'

We know you'll love it.



On Sale at Newsagents now

NEWS IN BRIEF

JIMMY JAMES and the Vagabonds' 'Do The Funky Conga' single has been banned by the BBC because they claim the words sound rude.

'MARSCAPE', a new work by Jack Lancaster and Robin Lumley which was due to take place at the New Victoria Theatre this Saturday, 27th, has been postponed. A new date will be announced shortly.

ELTON JOHN made a surprise appearance at Kiki Dee's Bradford concert. Just back from the States, Reg arrived fifteen minutes before Kiki was due on stage.

ABBA's album 'Arrival' has gone platinum. It has notched up sales of over one million in the UK alone.

CHICAGO's new album, 'Chicago X' has just gone silver.

RANDY EDELMAN tour in April next year following his chart success here. His first album 'Prime Cuts' is re-released in this country on December 3.

NEIL ARDLEY is to perform his work 'Kaleidoscope Of Rainbows' live at London New Victoria theatre on December 10. Tickets £2 and £1.75.

JIGSAW won the most outstanding composition title in Japan's Yamaha Song Contest with their song 'Paint The Smile On'.

STREETWALKERS are planning a special Christmas party at London's Roundhouse for December 19. It will be the UK debut of the current lineup. Their party — complete with games — is from 3.30-11 pm and other bands are to be announced. Tickets cost £1.90. There will be a new LP and tour from the band in the New Year.

Dr Hook add new member

DR HOOK are back to strength having added a new guitarist to their line-up.

The band, originally a seven-piece, have worked as a six-piece since the departure of George Cummings last year.

When guitarist Rick Elsworth was taken into hospital recently for a minor operation, Bob 'Willard' Henke stepped in to enable them to continue live gigs, and he has now joined the line-up full time.

The band have confirmed they will be touring Britain again next year, following the success of their singles, but no dates are confirmed as yet.

A new album will be released in early 1977. Meanwhile, group member Ray Sawyer has completed his first solo album from which the single 'Daddy's Little Girl' is released this week. Ray has refused to perform the song live, even if it became a number one, he says, because on the one occasion he did sing it, at Nashville, he broke down and cried and couldn't complete it.

FEELGOOD'S CHRISTMAS SPECIALS



DR FEELGOOD

DR. FEELGOOD will be playing two special Christmas party dates in this country after their three week European tour.

On December 19 they appear at Hammersmith Odeon supported by Clover and the new band formed by ex - Hot Rods harp player Lew Lewis. Tickets are now on sale price £2.

The second date is at Feelgood's home venue, Southend's Kursaal Ballroom on Christmas Eve. The rest of the bill is yet to be finalised.

The band will start work on a new album in January before setting off to the States for their second major tour of that country to promote 'Stupid' which is released there on New Year's Day.

Floyd's 'Animals'

PINK FLOYD's new album 'Animals' is scheduled for release in mid - January, according to Floyd drummer Nick Mason. "At the moment," said Mason, "we are trying to put the finishing touches to the album and then rehearse for a tour."

Mason was cagey about the sort of material they'll be playing on tour, adding, "I don't want to play 'Dark Side Of The Moon'. After two years we want to give it a rest."

Earls Court or Wembley are possible venues for the group's British dates next year.

TODD'S TOUR

TODD RUNDGREN's Utopia will play six British concerts early in the new year as part of their major European trek. The tour will include two nights at London's New Victoria Theatre on

February 1 and 2. The other dates are Exeter University January 26, Lancaster University 28, Salford University 29 and Glasgow Apollo 30. A new album 'Ra' will be released on January 14.

Windy Genesis

A NEW Genesis album — 'Wind And Wuthering' — will be released on Charisma on New Year's Day to coincide with the opening of their new

world tour which kicks off with three concerts at the Rainbow Theatre. There are nine new tracks on the album co-produced by David Hentschel.

SHOWADDY ALBUM

SHOWADDY HAVE their 'Greatest Hits' album released on December 10 and they'll be recording a new single before Christmas.

December are: Keele University December 4, Blackburn Baileys December 9, 10, 11, Stafford Dingley Hall 12, Derby Baileys 16, 17, 18.

Only 30p

NEWSDESK... NEWSDESK... NEWSDESK... News Editor... David Brown... 01-607 6411

Essex, Miles, Thing concert for TV

DAVID ESSEX will headline a special TV concert to be held at Bingley Hall, Stafford on January 8. Also on the bill are John Miles and the Real Thing.

The concert, which precedes the Status Quo show at the same venue

on January 9, celebrates the first annual British Rock and Pop awards organised by the Daily Mirror Pop Club.

Tickets are priced at £2, £2.50 and £3.50 and are available from the Hall itself, Virgin outlets and Mike Lloyd record shops.

NEW QUO SINGLE

STATUS QUO release a new single on the Vertigo label on December 3 entitled 'Wild Side Of Life' and backed by a Francis Rossi song 'All Through The Night'.

The single was produced by ex-Deep Purple Bassist Roger Glover. Quo are currently touring Japan, Australia and the Far East.

TOURS... TOURS... TOURS

RORY GALLAGHER has added further dates to his forthcoming British tour. They are: Liverpool Empire January 16, Manchester Free Trade Hall 17, Hammersmith Odeon 18 and 19, Brighton Dome 21, Reading University 22, Bristol Colston Hall 24, Cardiff Capitol 25, Aberystwyth University 26, Stoke New Victoria 27, Lancaster University 28, Leeds University 29, Wolverhampton Civic 30. The gigs at Belfast Ulster Hall are now set for December 5 and 6 and the Derry Rialto date on 6th has now been cancelled.

DRIFTERS: London Palladium November 28, Stafford Top Of The World 29, Liverpool Grafton Rooms 30,

Eastbourne Kings Country Club December 1, Coventry Tiffany's 2, Bournemouth The Village 3, West Runton Pavilion 4, Reading Top Rank 5, Charnock Richard Park Hall Club 6, Bradford Locarno 7, Edinburgh Playhouse 9, Spennymore Top Hat Club 10.

RACING CARS announce further dates to their new tour: London Chelsea College November 27, Southampton Glen Eyre Hall 28, Bournemouth Town Hall 30, London Marquee December 1, Middlesex Poly 2, London Polytechnic 3, Loughborough University 4, Oxford Westminster College 9, City of London Poly 10, Berks Bulmershe College 11, Dorset Weymouth Pavilion 13.

Postal applications can also be made to the Mirror Pop Club.

The Club is also operating a get-you-there-and-back coach service available to members and non-members from various centres in London and the provinces.



DAVID ESSEX - bill topper

BREAD REFORM

BREAD HAVE reformed! The band in its original line-up have just completed a new single for Elektra called 'Lost Without Your Love' which is written, arranged and produced by David Gates. It will be included on a new Bread album set for January release.

Bread split in May 1973 and it was only six months ago that they decided to get back together. David Gates will not now be undertaking any more solo ventures. Negotiations are underway for a series of European concert dates in the Spring.

GLADYS CONCERTS

GLADYS KNIGHT and the Pips are to perform four concerts in London in January. There will be two performances on January 7 and 8 at 6.30 and 9 pm. Tickets are £5, £4, £3 and £2 and are on sale from Saturday.

Supporting will be the Biddu Orchestra.

Skynyrd back in January

LYNNYRD SKYNYRD return to this country in January for a major 12 date tour which will include appearances at London's reopened Rainbow Theatre on 28 and 29.

Ticket prices for all dates except London, Lancaster and Leeds Universities range from £1.10 to £2.20. The Rainbow concert prices range from £1.75 to £2.80. Postal applications will

be accepted.

The full tour is: London Rainbow 28 and 29, Bristol Colston Hall 31, Portsmouth Guildhall February 1, Birmingham Odeon 2, Manchester Free Trade Hall 4, Sheffield City Hall 5, Liverpool Empire 6, Newcastle City Hall 8, Glasgow Apollo 9, Lancaster University 12, Leeds University 13, Leicester De Montfort Hall 14.

Widow Maker, Cafe Society split

STEVE ELLIS, vocalist, has quit 'Widow Maker' for personal reasons. He plans to carry on as a solo artist.

Steve's replacement is John Butler (22) who used to front his own group 'The John Butler Band' where he was both singer and keyboards player.

'Widow Maker' have just returned from their first American tour. They go into the studios next month to start work on a new album due for March release.

CAFE SOCIETY have split. Tom Robinson, founder member of the band, has quit after three and a half years because of disillusionment with

their record and publishing companies and a desire to return to live work.

Meanwhile Robinson has a new band called simply Tom Robinson and they will be appearing at the Hope and Anchor this Sunday, 28th, and The Golden Lion, Fulham on December 1.

Pistols open Roxy

THE SEX PISTOLS will be the opening attraction at London's newest rock centre, the 2,000-seater Roxy Theatre in Hammersmith. Special Christmas shows have been arranged for December 26 and 27.

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MAM 155

From the forthcoming album

Gilbert O'Sullivan's Greatest Hits MAMA2003



MAM

PAT McGLYNN is perched on the edge of a chair in his publicist's office, looking slightly uncomfortable in a tartan-edged outfit that doesn't quite fit.

"These are Leslie's clothes I'm wearing," he tells me. "I don't have any of my own yet — they're just being made up now."

Not having a thing to wear is just one of the problems you encounter when you've been a Bay City Roller exactly nine days.

Pat's due to fly out to New Zealand in three days to start a tour that will also take in Australia and Japan. His passport is being rushed through right now — he's never needed one before, because he's never left Scotland.

Everything's happened very quickly for him. Maybe a bit too quickly — talking to him, you get the impression that he's not quite aware yet just what he's got himself into.

Although Tam Paton apparently had him secretly lined up as a prospective roller for about six months now, Pat says he only found out about it three weeks ago.

"I was in the recording studios in Edinburgh with my last group, What's Up, just playing about," he says, "and Tam and Woody came up and asked me if I'd like to join the group. I thought they were kidding me on, so I said aye!"

"Tam said he was making the Rollers up to six, and he wanted me to join. But I never thought it would be this quick!"

Lost

Talking to Pat brings back memories of a similar meeting with Ian Mitchell in April. On that day, Ian was very like Pat — still a little lost, but happy and confident about his future with the group.

He couldn't know then that six short months later, he'd be leaving the Rollers, his dreams shattered, saying he couldn't cope with the pressure.

Pat often visited Tam's house, where Ian was living while he was a Roller, so they got to know each other quite well. But he says he never suspected that Ian was about to leave.

"I didn't know he was unhappy," he says. "He always seemed all right to me."

But he has seen Ian since he quit, and says he's looking much happier now.

"I met him down here," he says. "He was in London with his group (the Young City Stars) trying to get a recording contract. He seemed much calmer, and not so tense — and he wished me well with the group."

So what does he think caused Ian's final decision to leave?

"I think he just made up his mind he couldn't stand the pace," answers Pat.

But he doesn't see it happening to himself: "No, I think I can cope. In my last band, we spent a lot of time locked away in rooms, so I know what it's like. It wasn't as big as this, of course, but I'm sure I'll manage."

Pat's been playing with What's Up since he met up with Woody Wood at the age of 14, and Woody

Thumbs up to the new boy

Sheila Prophet talks to the new Roller, Pat McGlynn



BAY CITY ROLLERS teaching Pat the numbers

PAT McGLYNN:
"These are Leslie's clothes I'm wearing. I don't have any of my own yet."

'I'm not a monster' says Tam Paton

TAM PATON wants it known — he's fed up of being the baddie!

"People seem to think I'm some kind of monster," he complains. "They seem to think I go around hotel corridors, brandishing keys and locking the boys in their rooms for the night!"

"But of course, it's not true. I don't run their lives."

But maybe that's not quite true, either. In the past, because the Rollers were all so young, Tam had a lot more control over their lives than the average manager.

Now, all the original members are in their 20s, and experienced enough to look after themselves.

But when a very new 18-year-old like Pat or Ian comes along, it's Tam who's responsible for him a lot.

"When Ian joined, I



TAM PATON

while he's on the road. It's his job to protect the boy from the pressures he's bound to meet on tour.

With Ian, it seems Tam's failed — and he admits that worries him a lot.

"When Ian joined, I

given him a blessing or a curse," he says. "Well, it's turned out to be a curse."

"I'm just very sorry I had to put him through it all. He must have been going through hell towards the end. The trouble was, he never told us — he always kept things to himself."

Tam first realised things were going really wrong about eight weeks ago, and he began to wonder what to do about it.

"In the end, he made the first move," he says. "And I'm glad it happened that way. I'm glad he came to me, instead of me having to go up to him and say, 'My God, what's up with you?'

So it looks as though we haven't heard the last of Ian Mitchell! But, meanwhile, as far as the Rollers are concerned, it's goodbye Ian, hello Pat.

When did Tam first decide on Pat?

"It's difficult," he admits. "It's hard for someone so young to understand the sort of thing that happens on the road. But all we can do is warn Pat about the problems, and tell him about all the things that can happen."

"To tell you the truth," he says, "it was when Eric took an overdose. I thought then that he was reaching the danger

point, and that he might leave. That's when I thought of Pat."

"But Eric got past that difficult time, and pulled through, so I didn't say anything to Pat."

So this time round, Pat was his first choice.

"He's a very good guitarist, you know," says Tam. "He's been playing since he was 11, and he's really very good."

But the obvious question is — how can Tam stop Pat going the same way as Ian?

"It's difficult," he admits. "It's hard for someone so young to understand the sort of thing that happens on the road. But all we can do is warn Pat about the problems, and tell him about all the things that can happen."

"Maybe, by doing that, we can make sure he's a bit more prepared for it than Ian was."

asked him if he wanted to join the group he was forming.

They started playing in clubs and discos around Edinburgh — sometimes on the same bill as the Hollies, who at that time were made up of Alan and Derek Longmuir, and three other musicians who've long since left.

Through those dates, they met up with Tam, and he started to take an interest in them.

"He kept an eye on us, and helped us to get bookings," says Pat.

Then Woody left What's Up to join Kip, and finally the Rollers, and Pat stayed with What's Up for another three years. The group gradually built up a following in Central Scotland, until, by the time Pat left, they were on the brink of landing a recording contract.

Because they were playing mainly in discos, What's Up's music was very different from the Rollers'. Pat describes their stage show as 'mostly James Brown funky stuff and a lot of soul', and says his own favourite singer is Barry White.

So will the BCR's be going funky in future?

"We were talking about this just the other day," he says. "In fact, they've already done one track for the disco market, but it was never released in this country — just in America."

Worries

"It would be nice if they did some more funky songs. I wrote a couple of songs for the last band, and I'm going to show them to Eric to see what he thinks. And I'm hoping to write some songs along with Eric and Woody."

But all that's still in the future. At the moment, Pat's biggest worry is learning all the existing songs in time for the start of the tour!

He's only had one real session playing with the others, in the studios the night before. The boys were up till three in the morning, recording backing tracks for "Supersonic".

"It went all right," says Pat. "I know some of their songs, like 'Shang-A-Lang'. Well, everyone knows them, don't they?"

"And What's Up used to do 'Summerlove Sensation' on stage, so I know it. But I'm still learning the rest. Woody's made a tape of them, so I've been listening to it at the hotel."

"The hardest part is the harmonies. You can't learn those on your own! So we're going out to New Zealand two days early to give us a chance to practise before the tour."

"Two days' preparation isn't much for such a big tour, but Pat doesn't seem too worried: 'No, I'm not nervous,'" says Pat. "I'm looking forward to it."

He seems a bit vague about the group's plans after they come back from Japan, but he does know they're due home again the day before Christmas.

That means he'll be over a month away on the other side of the world — a long time for someone who's never really been away from home before. He says he's not homesick yet, but admits he's missing his mum and dad "a wee bit".

How will the new Roller cope with life as a pop star? Maybe it's too early to tell. But one thing's for sure. Pat's got a long way to go — and a lot to learn.

Paul Nicholas

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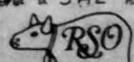


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Roddy & The

IT'S APRES gig in Amsterdam. Britt is sitting in the ante room to the dressing room wearing a slinky red dress and gold ankle bracelet and complaining that her hair's gone straight after she's spent hours trying to curl it. It's comforting to know the famous also have these little problems.

Inside the dressing room, Rod is jubilant. He's wearing a giant - sized Scottish flag. It's near the end of the Continental dates, but this show was special. There were 400 imported British fans in the audience and their enthusiastic response gave some idea of the reaction he can expect as from this Friday, in Manchester.

Dwarfs

The new band is quietly pleased, and pulling on the long red velvet cloaks (each with a "seven dwarfs" hood and the initial of the owner embroidered on the back in gold) which is now their uniform. Drummer Carmine Appice, with wild black curly hair, looks more like Zorro than ever.

And they should be pleased, because the show was a knockout. Anyone who comes along expecting a new Faces is in for a surprise. The sound is fuller, more intricate. Hardly surprising, considering there's three guitarists where once there was just Ronnie Wood, but the discipline is tighter. At times, when Gary and Jim slide up to Rod, lean back and sing together at the front mike, it almost looks like the old pix of Rod with Woody and Ronnie Lane.

But that's as far as the similarities go... There are none of the mistakes that made the Faces so endearing. But you won't miss it — the new band is perfect.

Stripper

Even before the show started, the British contingent (forking out over £40 each for the trip) was showing the locals just who Rod really belongs to. Their possessive attitude seemed to subdue the Amsterdam fans. UK Stewart lookalikes bounced all over the Edenthal (a covered ice rink) tanked-up like football supporters away from home.

up like football supporters away from home.

The show opened to the tune of 'The Stripper.' (Psst — in Britain, the opener will be 'Big Spender'). The huge white curtains drew back and the band went straight into 'Three Time Loser' from the album 'Atlantic Crossing'.

Rod, wearing a red harem pants outfit, brought guitarist Jim Cregan up to share the vocals. Guitarist Billy Peek looked even less like a rock star than usual in his black beret and striped jersey, but his playing is top class. It's a good opener, an out 'n' out rock 'n' roller, and dispels any idea that Stewart's gone soft with the new image.

Boss

'You Wear It Well' was for the British fans and they responded by singing it themselves all the way through. They were all superb.

A couple of weeks ago Rod said he liked working with his new band, partly because he was the boss. He hasn't got to cope with other personalities in the



Strider, 'Big Bayou' and 'Wild Side Of Life' were also included from the 'Night' album.

The first particularly showed the hard work that had gone into rehearsals. The Faces, however exciting, did not usually take a lot of time over rehearsals and you'll hear the difference.

'This Old Heart Of Mine' is a classic for Stewart fans, but this version has a difference. It starts off straight — smooth funky rock, then bass player Phil Chen takes over for his solo spot. A bass solo is unusual, but this is something else again. You might have expected the audience to get restless but they loved it.

By contrast to the softness of the bass, the next song was 'Sweet Little Rock 'N' Roller' featuring Billy Peek's duck walk. Billy worked with Chuck Berry, the walk's inventor for some years. They were obviously well spent. At one point all four guitarists line up with Rod (again reminiscent of the Faces) for a hairy chorus line.

Lump

The next song was the emotional highlight of the evening (as opposed to the others which come later). 'I Don't Want To Talk About It' is a heavy one and when the UK fans started to sing it back to Rod, it obviously brought a sizeable lump to his throat. He slipped off to the side of the stage for a couple of minutes and recovered himself. No corn, honest. It was lovely.

'Maggie May' was a must, a touch of the old to go with the new. But again, the arrangement had been changed. Where Rod used his songs that have become well known, he's introduced enough extra interest to let them belong to the new band. 'Maggie' has a beautiful reggae section. It sounds weird, but when you hear it, you'll discover how well it works. Could be the Jamaican influence of Phil Chen.

The Scottish flag was brought out for 'Angel' and produced roars from the English fans who



CLOSE-UP: Cregan, Snow White and Grainger

have adopted the Scotia Nostra. Caledonia rules.

Now this is where we get to the bit that surpassed anything else Rod has ever done, either with a band or solo. 'You Keep Me Hanging On' was a biggie for Vanilla Fudge 10 years ago. Their drummer, Carmine Appice now finds himself working with the song again.

There's a strong build-up, a tight spiral of

percussion, keyboards and guitar, tying in with excellent lighting, to the dramatic pay-off. Stewart steams in with the vocals, backed by the stabbing morse rhythm that holds the arrangement together. This number, more than any other, is one that could wipe the floor with any band you care to mention.

The Killing Of Georgie worked well in the show. It does slow things down but perhaps would have been better placed earlier in the programme.

Climax

'Losing You' is the song that gives Carmine the chance to do his thing. Drum solos have become an overworked attraction, but the exception is Carmine. He's already built up a following from his reputation with other bands, notably Beck, Bogert and Appice, and it's well deserved. Towards the climax of the solo, he gives an impressive wallop to a J Arthur Rank giant gong.

'Sailing' is the final song and a good one to exit on. It's gained all the emotional appeal of 'Amazing Grace' and will probably still be with us

for years. Rod, by this time in a gold lame harem number, was dancing across the stage. For the encore, 'Stay With Me,' he was all over the place. But the Glasgow show on New Year's Eve looks as if it's going to be the best — lucky you, if you have a ticket!

Before the concert, Carmine was talking about the band. Had he been worried about the



"ANY MORE bum notes like that and you'll all be playing naked to the waist!"



"I AM de boss!"

Hoods

possible reaction from Faces' fans?

"We were slightly worried in case people would shout out for Ron Wood during the show, but it hasn't happened yet."

Carmine has toured Britain before with Beck, Bogert and Appice.

"I was busted when we played Manchester Free Trade Hall," he said.

"We were playing and this kid in the audience handed up a joint to Timmy (Bogert) and he had a hit and handed it to me and I had a hit and handed it to the roadie. Next thing I looked round to get new drumsticks from the roadie because mine had broken — and there was nobody there. I thought that was a bit strange. When we came off, the tour manager said he had to walk me across the road to the police station. The police had taken the roadies from the stage, but the tour manager had persuaded them not to stop the show to take us.

Shoe-Shine

"The police at the station were really nice. We told them we'd thought it was an ordinary cigarette."

He returns to the States after the tour to make a solo album. Well, not exactly solo. He'll have some of the ex - Fudge and maybe Beck as well.

So don't be too surprised if you see Jeff Beck at the London concerts.

The Continental gigs have gone well and the band seem to have had parties every night. They must have been good, because keyboards player John Jarvis woke up the other morning with five shoeshine machines in his bedroom.

"I suppose I put them there," he said. "I don't remember. I didn't damage them."

Jim Cregan has done the traditional thing while in Amsterdam. He's bought a diamond engagement ring for Linda Lewis, his girlfriend. They hope to get married in March, while they both have a month off work. When Jim comes back to London, he'll be producing Linda's new album.

Offer

The less committed members of the entourage spent their spare time looking round the infamous red light area of the city. The chief bodyguard went out, took one look at one of the girls who was on offer in her window, and said: "Sorry love, I haven't got any loose change."

Letters from home are important to a band on the road for any length of time. Rod doesn't need them — Britt is with him on the tour — but the band look forward to them. When they called to collect their mail forwarded from London,

John Jarvis found it was his lucky day. His consignment of Trident chewing gum had arrived.

"I was getting low," he said with relief. "You just can't buy this stuff outside of America."

Rod's PR man was on the phone, organising the food for the after - show party. Linda Ronstadt was also in town for a gig the following night, and was to be a guest. She came to the show, watched a few numbers, and walked out. She didn't show up at the party. But the Dutch guests didn't seem to bother and when Rod walked into the room, they all stood and clapped.

Mobbed

Rod looked embarrassed and insisted on praise for the "orchestra" too.

The party at the hotel where the 400 fans were staying was less restrained. Rod had promised to look in for a while, but when he was mobbed by enthusiastic crowds, he had to cut the visit short.

By the time he gets to the UK, those fans will have multiplied. Everyone will be able to see for themselves that Rod has succeeded in pulling together a band good enough to overcome any bias towards the Faces.

Boobs

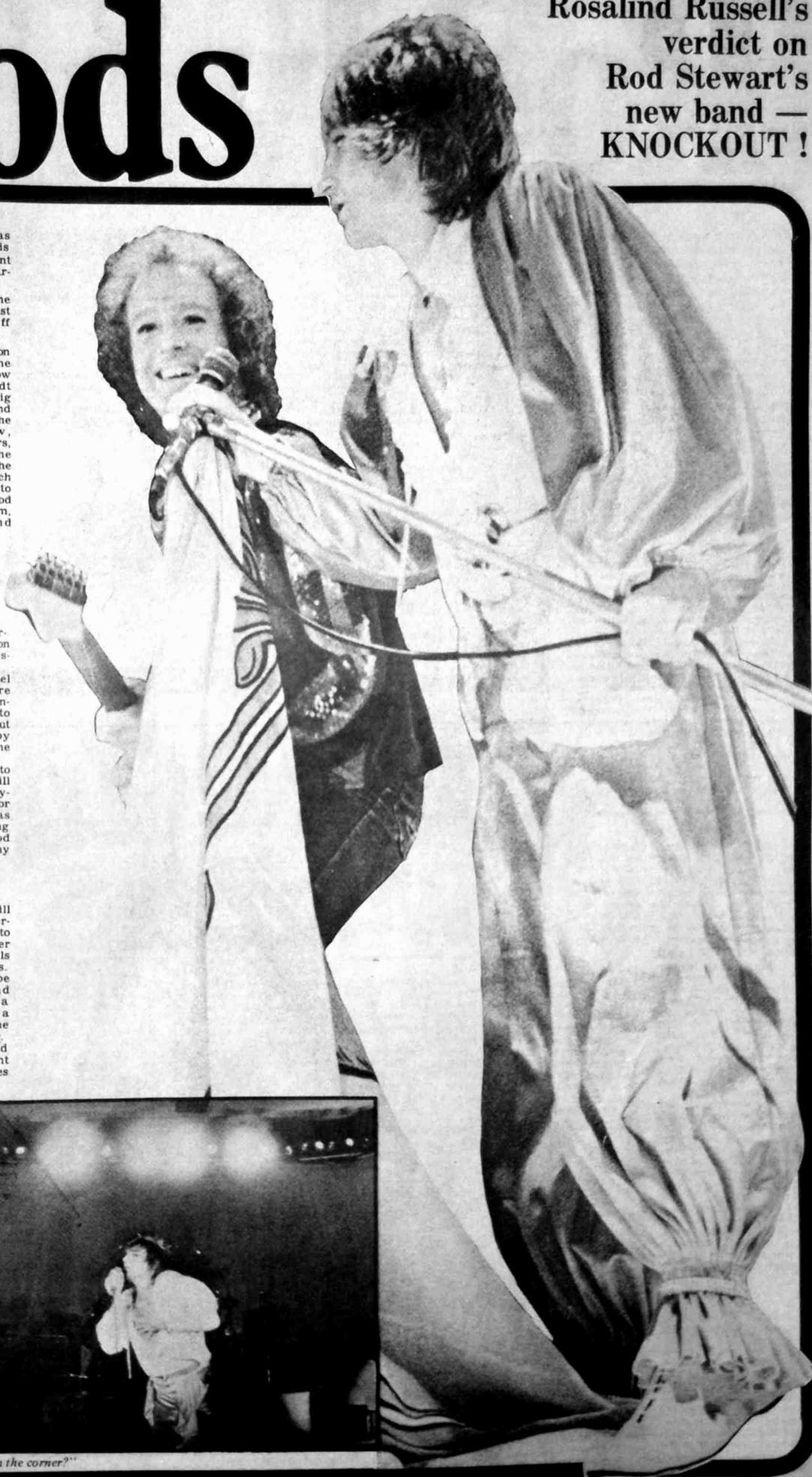
Of course, Britain will be different from Amsterdam. You won't be able to walk round the corner and find a shop that sells strap-on plastic boobs. And it's unlikely you'll be driving along behind anyone who keeps a lifelike dummy of a woman's head on the back window of their car.

Especially a head which has eyes that light up red when the brakes are applied.



"WHO'S THAT poser in the corner?"

Rosalind Russell's verdict on Rod Stewart's new band — KNOCKOUT !



All Aboard Abba

IT'S TRUE what they say about Swedish birds - bustly, blonde and beautiful. Last week, as the autumn sun set over the Thames, Abba's Anna, dressed in virgin white, golden locks tumbling round her shoulders, took a seat in the bows and spoke to your drooling correspondent.

(We were on this riverboat you understand, having indulged in the well-known nautical exercise 'Waiting For Abba' or 'Battersea Power Station Revisited', available from CBS and all good booksellers).

"The secret of our music," explained Anna, "is that it appeals to people of all ages, and it's easy listening. All age groups like our music, especially the sevens to 14s and the over-twenties."

Abba are a hit world-wide, aren't they, Anna? "Yes, but we've yet to make it in Japan. But we're just starting to take off in the United States where 'Fernando' has been released. We always sing in English, it's the international language everyone understands. We did record 'Waterloo' in French and German, but they weren't so successful as the English versions."



ANNA

The Abba story must rank as one of the pop phenomena of the decade. In the two and a half years since their emergence onto the international music scene - when they won the Eurovision Song Contest with 'Waterloo', Abba have established themselves as one of the most successful and consistent pop groups ever.

In that short time, Benny, Bjorn, Anna and Frieda have sold almost 30 million singles and 12 million albums - these figures do not include their new 'Arrival' album, nor the single taken from it, 'Money, Money, Money'.

Continental groups

rarely make much of an impression on these shores, but cop a load of Abba's performance this year alone. In January they hit Number One with 'Mamma Mia' and sold more than 500,000 copies in the process.

In May they followed it up with 'Fernando' which went to number one at the same time as their 'Greatest Hits' album topped the platters' chart and resided there for nine weeks.

'Dancing Queen' came next, shooting straight to number one and as a result reinstating 'Greatest Hits' to the top of the album charts. Now their latest album 'Arrival', which went gold on advance sales alone, is destined for the top as is the single 'Money, Money, Money'.

So that's Abba's vital statistics, how about Anna's? They're just as impressive, if not more so, figure-wise. I shan't print her exact measurement since, though her English is very good, we met some confusion of metrication of hip measurements. Take it from me, she is as beautiful in the flesh as in the pictures.

Pictures, occasional TV and records is all the loyal British Abba fans have been given since the start. No tours, no concerts. A raw deal when you consider all the hard-earned cash that's been splashed out on their waxings.

"Oh but we will be

coming in February," smiled Anna. "We play Albert Hall, Birmingham, Manchester and Glasgow." Hardly a mammoth tour! "Ah but we have other television commitments."

Abba give the impression of being a well-oiled, well-run and shrewdly managed hit-making machine. But the only power behind them, apart from a lot of unnecessary hangers-on, is themselves. Benny (the one with the beard) and Bjorn write most of their songs.

"No, Frieda and I don't get involved in the writing. We leave that to the boys. They get the lyrics and the melodies together and bring them to the studios where we all sort them out and get them together."

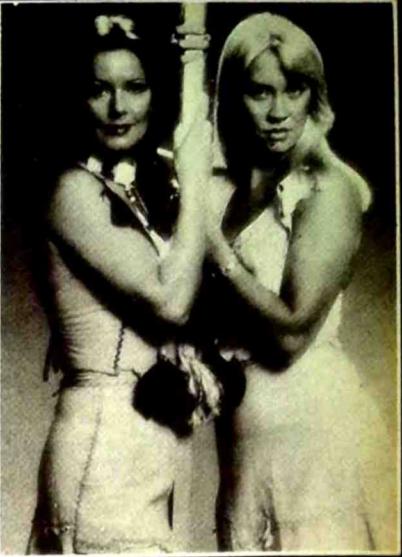
By now, many millions of other journalists have

realised that Abba are giving 'interviews' downstairs in the bows. Reluctantly leaving the bar armchairs, they have joined my goodness and the faithful few, firing questions at the lovely Anna.

"No . . . yes . . . sometimes . . . Anyone got a Marlboro . . . We spent the summer on our island home near Stockholm . . . In March we're going to Australia . . . I like listening to jazz . . . It was because of the fog."

Right, that's all ladies and gentlemen, they're going to do another photosession now. Thankyou.

Abba were in London for four days for, and I quote CBS, "An extensive and exhaustive promotional schedule" - and a ballsy up press conference. JIM EVANS



ANNA and FRIEDA



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ERROL BROWN can understand prejudice

THE BROWN BOMBER

ERROL BROWN
was a humble clerk
until he discovered
music.

Many's the time he'd be filing something away and a tune would come into his head. There was only one thing to do, give up the old nine till five and start writing ideas down. Errol's very glad he did, his band Hot Chocolate have met with constant success ever since 'Love is Life'. Their greatest hits album notched up silver status even before it was released.

A green Cadillac parked outside Rak Records shows that Errol is in residence. Despite his gangster like appearance, he's polite and friendly offering to get a cup of tea.

"Until I discovered music I was unfulfilled," he says. "There was always something nagging at the back of my mind that I wanted to do and for a long time I couldn't put my finger on it. Then these ideas came floating along. I realised that music would have to be my career."

Errol met up with former Chocolateer Tony Wilson and they started

writing songs, including changing the lyrics to John Lennon's 'Give Peace A Chance.'

"The tune was alright but the lyrics were pretty bad," says Errol. "We took our version along to the Apple Records and apparently John loved it. Somebody in his office christened us Hot Chocolate and the name stuck. From there we met up with Mickie Most who was knocked out by our songs. He's been a great help to us."

From there the rest has been very successful history. But like most stars Errol's had his share of the bad times. Born in Jamaica he came across to Britain while he was in short trousers and boasting a full head of hair. After his mother struggled to put him through school he had difficulty finding a job because of his colour.

"With an anonymous name like Errol Brown they'd give you an interview but I could see their faces drop as I walked in the room," he says. "I can understand prejudice though. I remember back home in Jamaica there was a

white guy in the class and he was treated the same. Anyway I managed to get a job with the Treasury and that's really where most of my musical ideas began to form as I filed stuff away.

"The difficulties of my life have affected my songs and it's also made me think about a number of topics from pollution to love. I hope I've been able to change people's points of view and at the same time entertain them."

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**DON'T MISS
BRITAIN'S MOST
COLOURFUL
MUSIC WEEKLY**

THE HAMMERSMITH Odeon can be quite fun in the evening, when it's packed to the door with eager fans, and the latest superstars are onstage, showing what they can do.

But at half past three on a Monday afternoon, it's the last place you want to be.

It's cold (the heating's turned off), dark and echoing silent — in fact, it couldn't be less welcoming if they'd installed a vampire in the balcony.

And on the stage, boredom is rapidly setting in.

Thin Lizzy are here making a film to promote their latest single, 'Don't Believe A Word', and it's proving to be a long, slow business. The boys have been hanging around for nearly an hour now, and they've reached the point where they've nothing much left to say to each other.

They're standing around, huddled into their jackets and stifling yawns. Guitarists Scott Gorham and Brian Robertson are chain-smoking and staring glumly into thin air.

Only Phil Lynott is active; striding around the stage, breaking the silence of the hall by yelling curses at the sound crew at the back of the hall, who respond by muttering rebelliously to each other.

The film crew consists of two men, one with a hand-held camera, the other whose sole purpose seems to be to clap the clapperboard and announce, 'Thin Lizzy — take six'. This ain't no 'Ben Hur'!

The group are miming to cut the cost of the film, and they have to perform to exactly the same backing track over and over again, until the man with the camera has taken them from every possible angle.

It's nearly five before they've finally finished, and they wander back to the dressing room. Brian's complaining of a headache, and searching for the Veganin tablets, and Phil is changing from one pair of bright red boots to another. 'Me feet are killing me,' he moans.

But there's no time to put them up and have a well-deserved rest — the soundcheck for tonight's show has still to be done.

'I'll be back in 10 minutes,' promises Phil as he heads out of the door. But it turns out to be three quarters of an hour before things are sorted out to their satisfaction, and they troop back into the dressing room — Phil first, followed by Brian, clutching his toy dog Derek, which he takes everywhere with him.

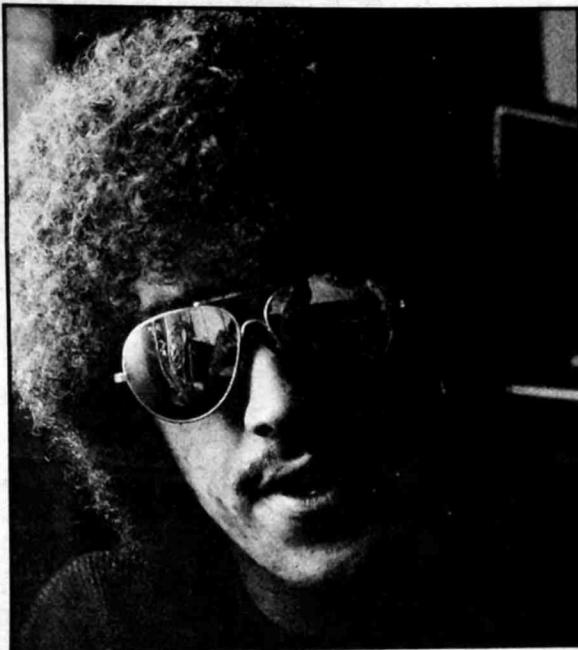
It can't be easy having to share your life with a dog like Derek, but Phil says he's found a simple solution to the problem.

'I just ignore it,' he says firmly. 'I've told him I think it's childish and silly. Sometimes I wonder about this bunch — what with him and his dog, and Downey (drummer Brian Downey) sucking his thumb. He does, honest!!!'

Lizzy's three dates at Hammersmith are coming at the end of a British tour which has taken in 26 dates in 28 days — a gruelling schedule for Phil to undertake so soon after his bout of hepatitis. So how's he feeling?

'Very tired,' he admits. 'My doctor

You all know Phyllis. Well, this is her son Phil



PHIL LYNOTT: off the booze

advised me not to do the tour, but I didn't want to disappoint our supporters. I knew he was right in some ways, but our supporters have been so good to us, and I knew I'd be letting them down if I didn't go ahead with the tour.

'But I've been very good — I haven't been with any women, or touched a drop of alcohol!'

It turns out Phil isn't allowed to drink for another six months. 'I was stopped from drinking for six months before,' he says, 'but I gave in and drank after three months.'

'Then I felt ill again, so I went back to the doctor, and now he's stopped me for another six!'

After Hammersmith, the band are doing one night in Dublin, and then going straight out to America to fulfil the dates they had to cancel when Phil first became ill.

'There's a different kind of strain out there,' Phil tells me. 'Over here you can plan your tour so you don't have too far to travel at once, but in America, you're going thousands of miles, and it's always changing. One day you can be in some laid-back southern state, and the next in New York, where it's all incredibly fast-moving.'

'So it all adds up to a very different kind of

pressure. But I'm looking forward to it, all the same.'

The boys will be in the States till the middle of December, but Phil says they should be back in town in plenty of time for Christmas.

'We're having Christmas off,' he says happily. 'Scott's flying to California to see his parents, and I'll probably go up to my mum's place in Manchester.'

His mum, Phyllis, who runs a hotel in Manchester, is becoming quite a star in her own right these days.

'Yes,' he agrees with a grin. 'She's coming to see the show tonight, but I've told her not to come backstage, because she always steals the limelight.'

'I remember the first time I went to George Best's club, Slack Alice, in Manchester. I went up to the doorman and said, "Phil Lynott, lead singer of rock group Thin Lizzy, appearing at the Free Trade Hall". He looked me up and down, said "Wait a minute" and left me standing there.'

'A minute later, he came back, all smiles, and said, "Why didn't you tell me you were Phyllis' son?"'

Phyllis, it seems, also introduced him to some of his footballing heroes — people he seems to regard as real stars. George Best and Stan Bowles are amongst the people who were invited



*Great
New Single*

**'LAY YOUR LOVE
ON ME'**

CBS 4710



UR

NEWCASTLE UPON TYNE,
Mayfair Rooms
SPENNYMOOR, Top Hat
SOUTHPORT, Theatre
HANLEY, STOKE ON TRENT
Jollies Club
WATFORD, Bailey
LONDON, Hamp
WATFORD, Bo
WATFORD, F

EMBER

EAST
Co

4th

CBS

by Sheila
Prophet

Singles

reviewed by DAVID 'WHITE BEARD' BROWN

HO HO HO OH NO NO NO

PAUL NICHOLAS: 'Grandma's Party' (RSO 2090 216). Now here's a jovial little trotter. Ooh and there's four tracks on this record. What fun!

The main 'Party' track starts off with a tinselly tune and magically turns into another of those catchy, toe tappers which he's assaulted the charts with of late. Good clean fun. + + +

GREG LAKE: 'I Believe In Father Christmas' (Manticore K13511). I've heard this one somewhere before. Oh yes, it was the most unusual of the Christmas rush last year wasn't it? No, dear don't pull my beard like that. Do you believe in Greg Lake? + + +

JETHRO TULL: 'Ring Out, Solstice Bells' (Chrysalis CXP2). That nice Mr Anderson says that 'Christmas spirit is not what you drink' on one of these four tracks. Ho, ho, how cheerful kiddies. Quite a nice stocking filler this, you

can dance round the tree to 'Pan Dance'. What do you mean their singer looks more like Santa than I do? Get out of my grotto! + + +

THE MORMON TABERNACLE CHOIR: 'Hark The Herald Angels Sing' (CBS 4787). This would make a lovely present for granny. Pass the collection plate. +

T H E W O M B L E S: 'Wombling Merry Christmas' (CBS 2842). No one has written to me asking for Wombles this year. They all want Muppets or something. +

SLADE: 'Merry Xmas Everybody' (Polydor 2058 422). Why do they spell Xmas with an 'X' and with a backwards 's'? Does it mean anything to you kiddies? No? Nor me. + + +

G E N E A U T R Y: 'Rudolph The Red Nose Reindeer' (CBS 4739). 1949 cowboy with timbres on his boots and a fairy on top of his stetson.

H O H O . children, gather round while old Santa tells you about all the seasonal goodies those record companies have in store for you to spend your pence on. My oh my, they have been busy this year. Everyone's entered in the festive spirit.

There are all those old favourites that they bring down off the shelf and give a quick dust every year and put out to bring joy to our hearts and a tune to our lips.

Then there are some new artists who want to impress upon us the importance that this time of the year has for us all.

The idea is that you feel so jolly you go out and buy all their gleeful records called 'Christmas this', 'Christmas that' and even 'Christmas the other'. Ho, ho, what fun.

So come closer to old Sant and I'll open my sack of treats to one and all. Ah, the nice little girl with the ponytail can sit on good old Santa's knee. Hmmm. Now where shall I begin?

Brilliant. + + + + + **LINDA LEWIS:** 'Winter Wonderland' (Arista 82). My, how Christmas brings out the worst in everyone. Jim Cregan produces lovely Linda out of a vale of strings. A bit slow to get going to. Especially after helpings of pud. + +

RAY CONIFF: 'Ring Christmas Bells' (CBS 4759). The older generation's Jethro Tull. It's the bells, Esmeralda, the bells. +

LENE LOVICH: 'I Saw Mommy Kissing Santa Claus' (Polydor 2058 812). Well, cough, you'd better not let Daddy hear this one had you? Sounds like a little girl, but doesn't look that little judging by the pic on the cover. Hmmm. Now where was I? + + +

CHATANHOOGATIN: 'Xmas Reggae' (Safari SRP3). Snore, oh dear Santa dropped off there kiddies. Sorry about that. Must adjust the central heating in me grotto. +

CANNED HEAT: 'On The Road Again' (United Artists REM 407). A best of Canned Heat's early UA stuff, four on an EP and just count the beats to the bar on 'Woody Bully', 'Going Up The Country' and 'Let's Work Together' (Who is this Bryan Ferry fella anyway?) + + +

ARTHUR ADAMS: 'Reggae Disco' (Fantasy FTC137). Disco - gusting. +

JOHN VALENTI: 'Anything You Want' (American Ariola AA 108). Strong presentation but sounding a little too much like Stevie Wonder Esq. + + +

CHRIS DE BURGH: 'A Spaceman Came Travelling' (A&M AMS7267). Spacey with a la-la chorus. At least it's original + + +

RUDY AND THE RIALTOS: 'Xmas Tears Will Fall' (Gull GULS 46). Atmospheric US teenage type ballad with Wolfman Jack guesting on a song all about a poor lad who can't make his connection, phone call that is. + + +

BILL FREDERICKS: 'What Are You Doing New Year's Eve?' (Polydor 2058 817). Is that an offer? Didn't know you cared Bill? Well, if you must know, I'll put me feet up and watch Andy Stewart on the telly. + +

MCCULLOCH: 'Keep Christmas Alive' (Polydor 2058 809). Bring back Plough Monday I say. + +

SALSOUL ORCHESTRA: 'Little Drummer Boy' (Salsoul SZ2015). Funked up. + +

NICKY SCOTT: 'Passadena' (BCS 0001). Not a bell or a reindeer in sight, but it's still pretty awful.

GEORGE HARRISON: 'This Song' (Dark Horse K16856). Cocking a snook at his recent trials and tribulations and telling its story in a rather boring manner. Eh wait a mo, that tune at the end sounds familiar. + +

GEORGE HARRISON: 'My Sweet Lord' (Apple R5884). This one sounds just like his 1970 hit... and it is + + +

ROBERTA FLACK: 'Killing Me Softly With His Song' (Atlantic

K10845). Two goodies for the price of one with 'The First Time Ever I Saw Your Face' on the flip. Essential soul if you don't already have it. + + +

LIVERPOOL EXPRESS: 'Everyman Must Have A Dream' (Warner Brothers K16854). Smooth slowie from persistent Mersey bunch. Big production job, not obvious hit. + + +

RUBY KEELER AND DICK POWELL: '42nd Street' (United Artists UP36190). Busby Berkely rules OK? Well he did in 1933 anyway. + + +

BOBBY DAZZLER: 'Dance, Dance, Dance' (Big Bear BB1). Comes on strong with good beat and chorus. Not bad. + + +

WISHBONE ASH: 'Outward Bound' (MCA 261). If Bert 'Laid-back' Weedon can top the charts with an instrumental LP why can't WA do it with a musical single? Their Shadows influence shows here. + + +

TED NUGENT: 'Dog Eat Dog' (Epic SEPK 4796). What a great way



IN COGNITO: 'Happy Days' (Satellite SATL115). Cover version of Pratt and McClellan song. + +

XANADU: 'Zsa Zsa' (Jester JX10001). Tribute to screen queen. Diabolicallyrics. + +

COUSIN JOE: 'I'm Cousin Joe From New Orleans' (Big Bear BB2). And what is more he's 'hotter than a plate of red beans'. Old blueser trying to do modern blues and his boogie woogie piano sadly gets lost in the process. + +

RAY SAWYER: 'Daddy's Little Girl' (Capitol CL15901). This is it, the pre-Christmas tearjerker done by the one with the eye patch from Dr Hook. Sickly stuff about a little girl with little time left on God's earth. Done by anyone else this would be awful, but this one will climb the charts or I'll eat my sleigh. + + +

THE BOTHY BAND: 'Fionnghuala's Bothy' (Polydor 2058 820). Scottish mouth music would you believe. Great hook and just right for November cellidhs. + +

THE DRIFTERS: 'You're More Than A Number In My Red Book' (Arista 78). You have to hand it to these guys they pick a winner every time. + + +

to wake your Dad up on Christmas Day. Heavy metal-lurgy eats its way into your grey matter. Enough to make a poodle vegetarian. + + +

STEELY EYE SPAN: 'Fighting For Strangers' (Chrysalis CHS 2125)

Sounds like the hymn toon which we primary school rebels would sing 'To be a grim pill' to. At least they've not given us 'Gaudete' again — yet! + +

ROBIN TROWER: 'Caledonia' (Chrysalis CHS2124). Robin 'Wah Wah' Trower puts his foot down on the pedal and pumps out some hot 1970s blues. But whose gonna buy it? + +

GARY SHEARSTON: 'A Whiter Shade of Pale' (Transatlantic BIG559). This is a good, countrified version of the Procol Harum classic, but the original is such a much-played revived 45 it could hold up this one's progress. Or then again it could even help. Give it a listen anyway and make your own mind up. 'cos my beard's getting in knots trying to make up my mind. + + +

BUDDIES: 'Love Is Coming' (Sodoon SDR018). Having been anaesthetised by all this Christmas muck this reawakens me tired parts. Sit still on me knee little girl or I'll not give you your blessed parcel. This happy popper fairly bounces along. Very pleasant on the lugholes. + + +

BARRY DE VORZON: 'Nadia's Theme' (Arista 81). Cinema interval music. A drink on a stick and a choc ice please... + +

BARRY DE VORZON AND PERRY BOTRIN JUNIOR: 'Nadia's Theme' (A&M AMS7263) and a packet of popcorn. + +

HARVEY MASON: 'The Mase' (Arista 80). Ordinaire. + +

TINA CHARLES: 'Dr Love' (CBS 4778). Consistent hitmaker gives us another hit that is. + + +

JANIS IAN: 'In The Winter' (CBS 84798). Dark, mean and moody, but cool. + +

STRETCH: 'Loves Got A Hold On Me' (Anchor ANC1034). At least this gang rock good infinitely preferable to snowball slush. Heads down lads. + + +

FREDDY FENDER: 'Livin' B Down' (ABC 4155). Country Weeple, lyrics a letdown. + +

THE BLUES BUSTERS: 'Sweetest Thing' (Dynamic DYN117). Nifty Barry Biggs chugger. + + +

KING SPORTY: 'Reggae Rock Road' (Miami MIA 408). Not reggae, not rock and certainly not a road leading anywhere. + +

TANYA TUCKER: 'Here's Some Love' (MCA 262). Pleasant, but not outstanding. + + +

THE RAWTENSTALL CONCERTINA BAND: 'The Dam Busters March' (Virgin VS101). Chocks away mate. Len Nicholson soars into the clouds, concertina gleaming in the sun and banjo bandits at two o'clock. Eric Coates never had it so good. He grand. + + + +

JIMMY JAMES: 'River Boat Jenny' (Power Exchange PX240). Suitable for an LP track by Tom Jones. + +

ELVIS PRESLEY: 'Suspicion' (RCA 2708). Vintage El. His fans wanted it and now they've got it, and they're welcome. It'll be a hit though. + +

MAN: 'Bananas' (United Artists RHM



RAY SAWYER: tears on your turkey

LIFO

"I FLIP"

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PAUL NICHOLAS:
knock the unsel off your toes

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

408). '73 live at London Roundhouse on what must have been a good night. Wave a fond farewell to the old fruits and wipe a tear away from your eye. Sob, sob.

FLAMIN' GROOVIES: 'Slow Death EP' (United Artists REM406). Give us 'Tallahassee Lassie' yelled the bloke behind me at the Roundhouse. 'Ere you are son four of their goodies. And don't Cyril and the boys just kill you? Just give them a chance mate.' + + +

JOHN TRAVOLTA: 'Whenever I'm Away From You' (Midland International MID 4) US TV actor tries it on. + + +

NANA MOUSKOURI: 'Simple Gifts' (Philips 6042 225). Simply awful. +

DREAMSELLER: 'Three Little Mice' (UK 159). Squeak bloody squeak. +

BARRY BIGGS: 'Side Show' (Dynamic DYN118). Sub standard sound, flip is better. + +

THELMA HUSTON: 'The Bingo Long Song' (Tama Motown TMG 1059). The film wasn't a hit and nor is this. + +

TED TAYLOR: 'I'm Gonna Hate Myself In The Morning' (Contempo CS2098). Man who cries on his pillow gets damp pillow case. + +

REUBEN BELL: 'I Still Have To Say Goodbye' (Contempo CS2097). The toes tapped merrily (on high) to this. + +

KEN DODD: 'I'll Never Forget You' (EMI 2558). Thankyou Ken. + +

RICHIE HAVENS: 'I'm Not In Love' (A&M AM7266). Yes, the 10c song and what a waste of talent. His and theirs. + +

DOLLY PARTON: 'Shattered Image' (RCA 2784). Fair country from a fair country gal. + + +

THE ARTISTICS: 'I'm Gonna Miss You' / **GENE CHANDLER:** 'There Was A Time' (Brunswick BR39). Double Northern soul from '72 and '68 respectively, which previously fetched 30 bob on Wigan station in plain covers. + +

WILLIE MITCHELL: 'The Champion' (London HLU 10545). Disco dynamite — or then again she might not. + + +

LONDON SYMPHONY ORCHESTRA: 'Goose Walk' (RCA 2752). Paul Gallico didn't like Camel's music inspired by his book 'The Snow Goose' but it was a damn sight better than this. More of a swan song. +

VICKY SUE ROBINSON: 'Daylight' (RCA 2756). Useful if trite soul offering. + + +

CRAZY CAVAN AND THE RHYTHM ROCKERS: 'Sweet Little Pretty Thing' (Charly CS1021). Recorded in an LA garage in 1958 or in a London studio this year? Welsh rocker has a case of vocal hiccups. + + +

THE SALSOUL ORCHESTRA: 'Nice 'N' Nasty' (Salsoul SZ2011). About as much bite as a toothless corgi. Ooops sorry your majesty. + +

SILVER CONVENTION: 'Everybody's Talking About Love' (Magnet NAGSL). Not their best. Could nudge its way into

the charts. Spoken intro and soaring strings and so on. + + +

SPRIGUNS: 'Nothing Else To Do' (Decca F13676). Folk rock in the charts? No way. + +

QUANTUM JUMP: 'No American Starship' (Electric WOTS). Three from QJ's super LP. + + +

SKIP MAHOANEY AND THE CASUALS: 'Land Of Love' (Contempo CS 2099). Nothing out of the ordinary. + +

BOBBY BYRD: 'Here For The Party' (Contempo CS 2096). Lacks punch, and what's a party without punch. + +

CHRIS SPEDDING: 'Pogo Dancing' (RAK 246). Poor man's answer to 'Motor Bikin'', but what was the question? + + +

BILL HALEY AND THE COMETS: 'Shake, Rattle And Roll' EP (MCA 263). Wasn't he the rich Arab who bought London? + + +

DAVID ESSEX: 'Ooh Love' (CBS 4842). Appealing beat, voice, effects all add up to the most adventurous Essex single for sometime. Buy it. + + + +

FLINTLOCK: 'Russian Roulette' (Pinnacle P8438). Skating on thin ice. + +

TONY AND TIM: 'Listen To The Music' (Barday BAR 44). Nothing to write home about. + +

THE MIGHTY FLEA: 'Boogie Down' (Big Bear BB3). Boogie off. + +

Pewh, thank gawd that lots over. Lock the grotto door will you big fairy. Now where did I put that bottle of Scotch .



ROBIN TROWER

charts. Spoken intro and soaring strings and so on. + + +

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JOHNNY WAKELIN
Reggae Soul & Rock n Roll
NSPL 18487
ZCP 18487



Listen to Gladys Knight & The Pips on Black Friday on Radio Luxemburg

Mum's

BEHIND EVERY successful man (so they say) is a great woman. That woman is usually his mum — and it doesn't just go for men. A girl needs her mum too, even though you might not think so sometimes when she's telling you the washing up has to be done first, even if you are going

out with next doors' version of Bjorn Borg.

The same goes for pop stars. You might think they float several feet above the surface of the planet, but to a mum, they're still the menaces they always were.

ALVIN STARDUST

ALVIN STARDUST's mum doesn't even think of herself as Mrs. Jowry anymore. To the customers who pop into her sister's restaurant, where she helps out, it's "Mrs Stardust who makes a fine cup of tea." It's the same when she attends the Mother of the Year Lunch, held in London every year.

"I sit with Lulu's mum and David Essex's mum," she says. "The others were a bit above us."

And she doesn't call her famous son Bernad (his mother's name was Alvin). To mum, he's Share, the name he came to fame with years ago when he performed as Shane Fenton and the Fentones.

"He used to have lovely suits," mum recalls. "There was one with tiny mirrors all over it so that it caught the

light when he moved. The hours I sat and sewed on all those mirrors . . . And all the teenagers used to scream and I'd get so worried. But I'm very proud of him. I never thought he'd go as far as he did."

Mrs Stardust worries more than Alvin about his records — and she usually has something to say about them. However, she thinks his new single 'The Word Is Out' is just great.



ALVIN STARDUST

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Mrs Stardust worries more than Alvin about his records — and she usually has something to say about them. However, she thinks his new single 'The Word Is Out' is just great.

"Mum thinks they should

all go to Number One," smiled Alvin. "If they don't, she panics."

Mrs Stardust keeps all the silver discs up on the wall at home.

"I'd like him to come home and live with me but he won't," she smiles. "Mind you, although he's good to me now, he was a terror when he was small. We'd go into shops, he'd cry for a toy. And if he didn't get it, he'd scream and scream!"

Mrs Stardust used to run a theatrical boarding house, so young Alvin was brought up in the atmosphere of the theatre. And later on, when he was touring, he and the rest of the entourage used to stay with her.

"Mum used to come in and collect all the dirty washing," recalled Alvin.

"She'd wash and press it all for the next night. Once he bought me an ironing board and I still treasure it."

REAL THING

MRS AMOO is the proud mother of the Real Thing's Chris and Eddie. Chris still lives with her at home, so when the band isn't on tour, she sees quite a lot of him — unlike other mums who hardly ever see their famous sons and daughters.

"Oh I'm very proud of them," said Mrs Amoo fondly. "I've always encouraged them in their music."

Did they take their love of dancing from her?

"I think they took it from their dad," she answered. "He used to play in a band."

By now, she must be used to seeing them briefly when they come back to play in their home town of Liverpool.

Travel

"I don't see a lot of them, but I do travel to see them when I can. I've been everywhere to see them play. The first time I saw them was in a church hall. I was worried because I didn't think they'd do well, but they did. I was really pleased."

Of course, all the neighbours know about the local lads made good, but did she have fans come round to the house?

"Oh yes, I do get girls coming to the door, but as I'm working all day, I'm not too bothered."

Mrs Amoo works at Lime Street station in Liverpool, so when the boys come down to see her, there's nearly a riot. Everyone at work knows about Mrs Amoo's boys and are nearly as proud of them as she is.

You can imagine that the best of news for Mrs Amoo was hearing that the Real Thing had managed to hold their Number One position in the charts with 'You To Me Are Everything' for so long.

"I was really shocked, were you?" she asked. "I didn't think they'd make Number One again."



CHRIS & EDDIE & MUM

GUYS & DOLLS

GUY'S AND DOLLS gal Julie Forsythe was a natural for the music business. Her

mum, Penny was a singer/dancer and her dad is TV star Bruce Forsythe. Penny started out in the traditional way — in the chorus line.

She met her husband when they both appeared at the famous Windmill Theatre in London. They found they got on so well, they left to become a double act, doing Summer seasons and pantomime.

Theatrical

Julie, who's 18, started out at ballet school and then went on to theatrical school.

All her friends used to come round to the house and Mrs Forsythe would have a free foot show as they tried out all their parts.

"One time," began Mrs Forsythe, "I told them all to stay away from the swimming pool because it was frozen over. The next thing, I heard a scream. When I got out they were fishing Julie out of the pool."

She's tried to do a 'Jesus' and walk on the water. She's always been the comedy one in the family. You know, the one who would stick pins in her ear or get locked in the lavatory.

"Another day, when she was four, a friend took her



PENNY & MOTHER

shopping in Mill Hill. The friend came back nearly in tears, saying Julie had wondered off. I phoned the police and they told me they'd found her. She came home between two big burly policemen. When I asked her what had happened, she said 'I gave myself up, mom!'

Did Julie worry when she started out that people would expect her to follow in father's famous footsteps?

"I did at first. But when I joined the group, I didn't tell them. They didn't find out for a while, although it was meant to be kept a secret."

Mrs Forsythe was pleased when Julie chose her career, but it came as no surprise.

"I'm thrilled with Julie," said Penny. The first time I saw the group was in Plymouth. I thought they were on a big bill, but when I got there and found they were at the top of the bill, I was terrified. But they were brilliant; a lovely group of youngsters all looking so clean and tidy.

"I love the way she works. She's got great style."

Juli blushed. "Oh man!" "Well," said Mrs Forsythe, "She's so shy. When she got her silver disc she hung it up back to front because she didn't want people to think she was showing off!"

The Word!

THIN LIZZY

PHIL LYNNOTT'S mum Phyllis must be one of the rare ladies who has actually toured with a band. Phyllis went with Thin Lizzy on their recent tour of the States and tied it in with a visit to her friends and relations while she was there.

"It was unbelievable," said Mrs Lynott, a diminutive figure beside her tall son. "He had four days in Chicago and then flew out to Georgia to see a couple of shows there. When we were in Los Angeles, we met up with George Best, who's an old friend of the family. I came back home then, and Phillip took poorly."

"I was petrified when I heard he was ill, but he's basically a strong character. He's not completely better, but he wanted to come down to London when he got out of hospital to start work again."

Mrs Lynott runs a hotel in Manchester but it's for show business people only.

"We don't take what we call any normal people," she explained. "I've had the Bonzo Dog Band, the Troggs, the Searchers, oh I can't remember them all, stay here. So I'm used to the boys in the band. I don't allow amplifiers, but at night they sit to all hours trying out their songs."

Phill was raised mainly by his grandmother in Ireland and from the age of 12 wanted to be a singer. He started out in a local group called the Irish Eagles.

"He's only learnt to play an instrument in the last five or six years," said Mrs Lynott. "I've always encouraged him in anything he wanted to do. When he left school he was good at drawing and sketching, designing things, and he might have gone that way."

Mrs Lynott of course had seen the band before she went to the States with them.

"We were amazed at first how good they were. We saw them on the stage at the Manchester Free Trade Hall when they were supporting Slade. The place was packed and they were all shouting for Slade. I nearly cried. Then Phillip picked up the mike and said 'Aw give us a chance' in his Irish accent and it seemed to work!"



PHIL LYNNOTT & MUM

OUR KID



KEVIN ROWAN

FOR MRS ROWAN, the excitement of having pop star in the family has come earlier than to most mums — because son Kevin is only 12 and a member of the very successful Our Kid.

"I don't see much of Kevin," she said, "because he's been away a lot lately. And now he's away until September in Great Yarmouth. I'm hoping to go for a week with another mum — Les Brian's mother — to Yarmouth to be with them. Kevin is the youngest, but I miss my others who have left home too. I think I feel it because I know it's the beginning of quite a few partings."

But Mrs Rowan has no worries about young Kevin.

"Mr Davies, their personal manager, looks after them and I believe a lady goes in and does for them."

"Kevin's been with him for three years because he started out as a solo singer. He really loves it and I'm very proud of him. I used to sing but I never had his confidence. Kevin puts himself forward for these things."

"The first time was at a talent competition at a Butlin's Camp. He put his name in himself. He was only seven."

Her only worry now is about Kevin's education.

"He was at a grammar school here in Liverpool and he was supposed to go to one at Great Yarmouth. But there was some trouble. He had some accepted for it, but I don't think the headmaster realised who he was. When he knew, he said it would disrupt the rest of the class, so Kevin had to go to the other school with the rest of the boys."

It must be funny for a mum, getting all these phone calls at home about her young son.

"Oh yes, the phone never stops and we're seriously thinking about changing the number. I don't want to, because they're nice girls, but it can be a bit much when you're working all day, then come home and have 35 calls in an evening. One Sunday, we counted them and there were 87. We take it in turns to answer now. Sometimes, if one fan comes to the house, we let her stay and be secretary and deal with the calls. One girl even did all my ironing!"



ALVIN & MOTHER

MUD

LES GRAY'S mum would have been disappointed if one of her sons didn't turn out to be a star in the music business. Originally Les's brother Peter played drums with Mud, but when they went professional and started touring, Peter decided to give it up as he didn't like being on the road.

Mrs Gray is fond of music herself and sings with a local concert party. She also has a son involved with music," she remembers. "When I was seven, we sent him to piano lessons. His teacher was in the operatic society and so Leslie eventually got a part in the Gondoliers. I think that was his first public appearance. Then he sang at school and was a choirboy."

Mrs Gray, who comes from Northern Ireland, says Les does a great Irish accent — we'll have to look out for that in future, he's been hiding his light under a bush.

"We always go to see Mud when they play in London, but we don't usually go anywhere else. I'm very proud, but nervous in case something happens — like him losing his voice! He always laughs at me saying I always like the slow songs, but my favourites are 'The End Of The World' and 'Lonely This Christmas'."

Did Mrs Gray have problems with lots of enthusiastic fans?

"Not so much now — more when Leslie was at home," she said. "But there are two girls from Manchester who keep ringing up and they're like real friends now. When some girls came round while I was out, my husband had his photograph taken with them. It's a bit of a laugh."

Did Les take after his mum or his dad?

"Well, he looks a lot like me, but I think he takes after his dad. My husband's terrible —



LES GRAY & MUM

BAY CITY ROLLERS

A CERTAIN mum by the name of Mrs Wood must be the most popular school canteen supervisor in the country. Because her son is the Roller's Woody. Mrs Wood used to be in nursing but gave it up to look after her three sons.

When we spoke to Mrs Wood, she was waiting for Woody to come home from Canada — and he arrived right in the middle of the conversation. Mrs Wood was delighted to have her 'wayward' boy home again. Woody brings her presents from all over the world — a doll in national costume from each country. But being a famous mum has its drawbacks. Mrs Wood hardly gets a minute's peace.

"Most of the girls who come to the door are awfully nice," she told us. "We had three the other weekend who came from Denmark and three from the States. I enjoy seeing them and I get lovely letters. I've always said that the Rollers' fans are the greatest. They travel all these miles to see them. The only time I get the police is when they make an awful noise. There's not a day goes by without someone coming."

"Last summer we had a break in. I found three boys in the house and I was



STUART & GORDON

"I could just have jumped on a plane and gone to him," she told me. "They did say that that had got worse. He'd had put me on a plane. It was a virus and dehydration and just knocked him out. Stuart can't stand the heat."

Apart from the worry about Woody's health, Mrs Wood is thrilled about her son's success.

"We always had great faith in him. He's always been keen on music. He never had any lessons apart from the recorder and the clarinet. He did take up the trumpet for a while but it didn't go up the wall. He was 14 when he took up the guitar. He had saved up and bought one. It cost £2 and you should have seen it. It had no strings and the neck was broken. His dad told him to take it back, but he fixed it all up himself. I used to sing while he played."

Mrs Wood worries about all the fans that crowd round the band when they arrive anywhere.

"He gets a bit frightened," explained Mrs Wood. "And I can't stand crowds. When I went to see them it was very frightening — but I was crying along with the fans! I'm very emotional."

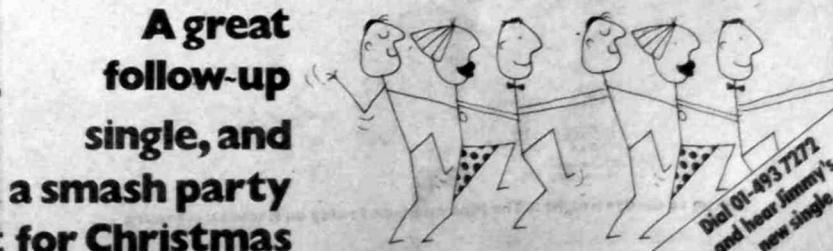
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ABBA COMPETITION

1. Name Abba's last three Number One hits
2. Which couple in the band are married?
3. In which year did Abba win the Eurovision Song contest?

Name _____
Address _____

THERE'S REALLY only one way to get a half Nelson — and that's to talk to him.

Bill is the first to admit that you'll never find out what goes on down Nelson Street unless you get behind his songs.

He doesn't reveal all in simple face-to-face confrontations. Bill leaves that to the imagination of the record buyers.

"Some people find it hard to equate the records with the person. I appear pretty down to earth, what with the suits and everything — but that's one of my little contradictions."

"I've got a strange interest in the darker side of life. I suppose I'm a melancholy person. With Be-Bop Deluxe I've been to lots of different places and seen lots of different things."

"But I don't find them amazing anymore. I guess I'm a bit jaded. When you have gone through every excess in your head — not physically but in my imagination — everything seems an anti-climax."

"The concerts in my mind are far more exciting than real life — they are totally inferior by comparison."

Bill is talking on the line from Los Angeles. Is he happy to be a Nelson in the sun?

"I still feel the same about the States. But now I've come to an understanding — you've gotta live with it. I find the people here very plastic, two dimensional beings who have just come out of a movie screen. So I've developed a tongue-in-cheek attitude to it all. I take the mick."

"But there's no way I could tolerate living here."

Bill then spills the beans about his secret marriage. "I flew home to Yorkshire last week and married Jan, the girl I've been living with for two years."

"I didn't want it in the papers. It was just close family and a few friends."

This is Bill's second marriage — his first ended in divorce. "I feel very confident about this... Jan and I have our ups and downs, but I'm sure we can pull through."

"She helps me a lot. When I've had a lot to drink after a gig she puts me to bed."

Be-Bop have been supporting Blue Oyster Cult on their current US tour. "We've been going down very well and getting across to a much larger number of people."

"You are totally misled about the States the moment you step off the

plane. You're thinking: 'They talk like me so I'll understand what's happening. It's just like home only bigger.' But how wrong can you be? You might just as well be in India."

"We've been whisked around from town to town, stage to stage. It's often difficult to remember where you are and what day it is."

He was pleasantly surprised to hear of the success of the 'Hot Valves' EP. "We couldn't even get the 'Made In Heaven' single on the BBC playlist so you can imagine how happy I feel."

"Although it's very nice when one of

'I see no stars'

**says Bill Nelson,
Be-Bop Admiral**

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"Although it's very nice when one of

our records gets into the charts I don't regard it as important as getting across to a live audience."

"At gigs we go straight for the heart — but I'm not too worried if it's forgotten the next day. If you try and make a concert memorable it becomes silly."

He has the same outlook on stardom.

"There are so many bands who regard themselves as stars simply because they read somewhere that they are."

"Then they have to start acting in a certain way — being seen at the right parties and so on. But if you look back at the real stars, like Hendrix and Garland, you find they were real people, born into stardom."

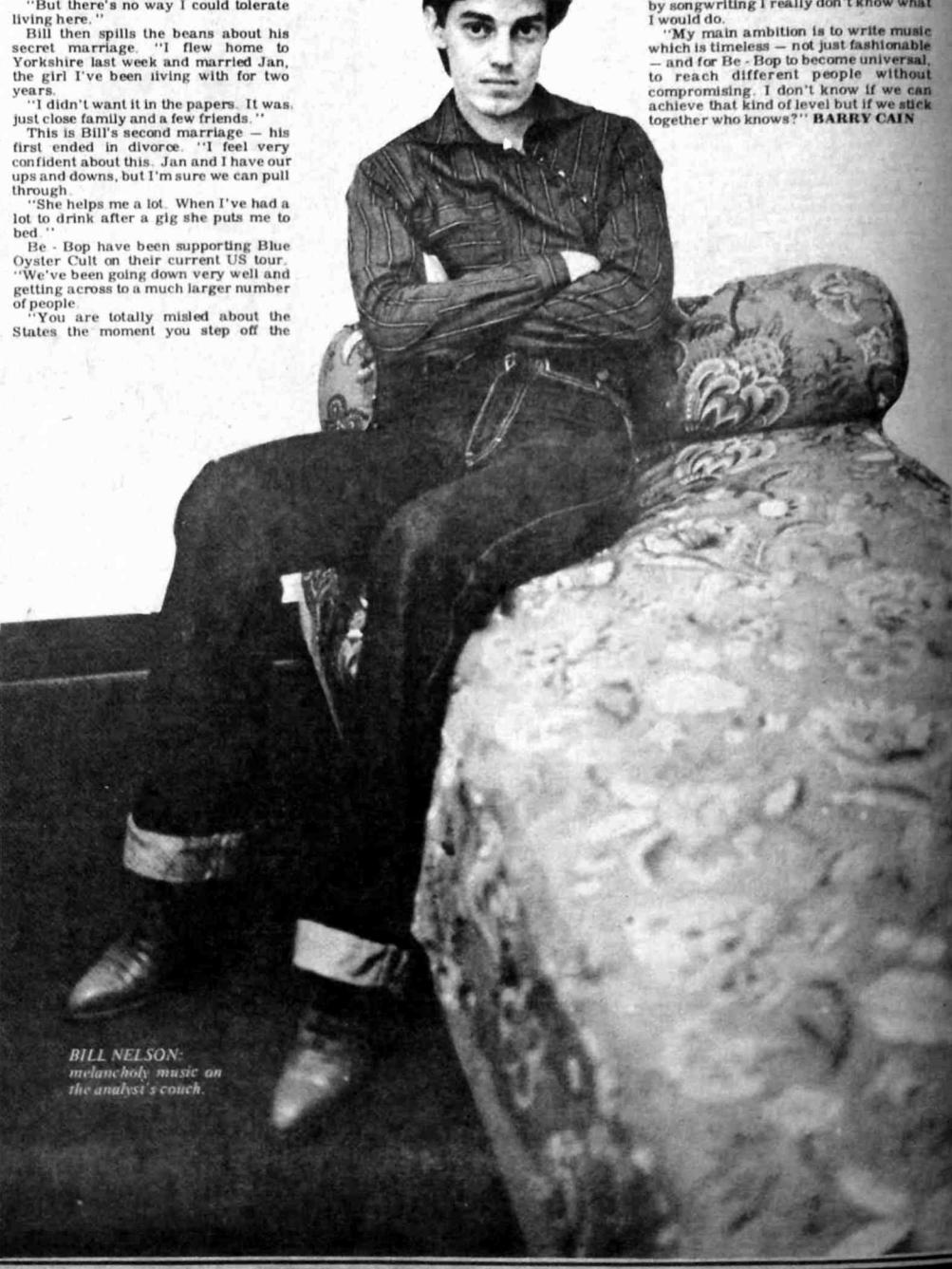
"If Be-Bop had been created by some management company, brought out an average single that went to the top because of great publicity, all really hyped up, and then someone called me a star — I'd be insulted."

"I've worked really hard to get where I am now. Of course I'd be disappointed if it all fell through — but it wouldn't be the end of the world. I would feel strong enough to sing in little folk clubs on my own. The size of the audience doesn't matter. There is always someone somewhere prepared to listen."

"Making records is a great release, although I tend to keep the meanings of the songs well-hidden. My music become my analyst's couch."

"If I didn't have a chance to release all the dark things inhabiting my mind by songwriting I really don't know what I would do."

"My main ambition is to write music which is timeless — not just fashionable — and for Be-Bop to become universal, to reach different people without compromising. I don't know if we can achieve that kind of level but if we stick together who knows?" **BARRY CAIN**



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- Sat 13 — Sheffield University
- Mon 15 — Colston Hall, Bristol
- Tue 16 — Winter Gardens, Cleethorpes
- Wed 17 — East Anglia University, Norwich
- Fri 19 — Cardiff University
- Tue 23 — Town Hall, Birmingham
- Wed 24 — Apollo, Glasgow

DECEMBER

- Fri 26 — Victoria Hall, Hanley, Nr. Stoke
- Sat 27 — York University, Central Hall
- Mon 29 — Top Rank, Swansea
- Thu 2 — Town Hall, Cheltenham
- Fri 3 — Corn Exchange, Cambridge
- Sat 4 — Kursaal Ballroom, Southend
- Sun 5 — Fairfield Halls, Croydon
- Mon 6 — City Hall, St. Albans

TUES 7

- Wed 8 — Essex University, Colchester
- Thur 9 — Guildford Civic Hall
- Fri 10 — Sussex University, Falmer, Brighton
- Sat 11 — Roundhouse, London
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Albums

DON'T MESS WITH THE BEST!



'BECAUSE the best don't mess, see'*

PATTI SMITH
GROUP: 'Radio Ethiopia' (Arista SPARTY 1001)

She walks a very thin line between creative, free soul-baring music and the murky depths of pretension. Patti and band are best when laying down some biting hard rock such as the opening track 'Ask The Angels' and when evocative as on 'Pissing In A River'. At other times they tend to get more than a little lost in their own ideals, which while they may well be very worthy are often too personal for the outside listener. Like all radio shows there's some good and bad songs, but don't be afraid to tune in. + + + David Brown

THE TYMES: 'Turning Point' (RCA RS 1091).

Strange title 'cos this is typical Tymes. They certainly don't change with 'em. Lush orchestration smothers many tracks and tends to compete with the impeccable harmonies that is the group's trademark. Their unusual line-up of three guys and two girls sets them apart from the rest of the smartsoul market and they take full advantage, blending into the atmosphere that leader George Williams creates with his distinctive vocals. + + + Barry Cain

WILMA READING: 'Wilma Reading' (Fye NSPL 18508)

A rather awful album consisting of slushy superclub songs with a heavy-handed orchestra and sub Shirley Bassey dramatic vocals. Ms Reading adds little to familiar fare like The Capt and Tennile's 'The

Way I Want To Touch You', 'What I Did For Love' and 'With These Hands'. No stars. Robin Katz

PUSSYCAT: 'First Of All' (Sonet SNTE 725).

Predictable but pleasant offerings from the Dutch group who brought you 'Mississippi', genuine and regular Europop. In fact 'Mississippi' is the outstanding track with their follow-up single 'Smile' coming second. Lead singer Tonny Wille has an interesting and sexy voice. Without her, the band would be nothing out of the ordinary - which is just what they are when one of the boys takes the lead vocals. Try 'Bad Boy' and 'What did they do to the people?' and you'll see there's more to Pussycat than meets the eye. Major criticism is the album cover which is far from

EDDIE AND THE HOT RODS: 'Teenage Depression' (Island ILPS 9457).

You've heard the single, now meet the album. Barrie Masters and the boys crash and bash their way through 11 rockers. It's tough and meaty and loud, a mixture of guitarist Dave Higgs compositions and classics from the rock files - Sam Cooke's 'Shake' and Peter Townshend's 'The Kids Are Alright' are

given the straightforward, no messin' Rods treatment. There is what's called a sixties feel to the music that's a vague generalisation over-used by record reviewers trying to pigeon-hole groups. Eddie and the Hot Rods don't need classification, they're out on their own and their music has its own feel. Get hold of this album and you'll see what I mean. + + + +

Jim Evans

flattering to the young ladies. + + + Jim Evans

TOMORROW (Harvest Heritage SHSW 2010).

Hear yesterday's group of the future today! Featuring the then unknown guitarist Steve Howe, now of Yes fame, and Keith West, the 'Excerpt From A Teenage Opera' man, this is a psychedelic, acid rock strip including their single 'My White Bicycle', recently revitalised by Nazareth. Their inclusion of the Beatles' 'Strawberry Fields Forever' shows where they were at Halcyon days, but not '76 music at all. + + David Brown

more? The problem with super line-ups in the past has been one or more members wishing to exert their leadership, but it doesn't seem to be the case with this group. The members are Joey Molland, (ex-Badfinger), Mark Clarke (ex-Uriah Heep), Jerry Shirley (ex-Humble Pie), and Peter Wood (ex-Quiver), and the producer is Felix Pappalardi (ex-just about everything that rocks). The result is a competent, fruitful first LP, not great, but showing plenty of good signs for the future. At the moment that's enough. + + + David Brown

JALN BAND: 'Life Is A Fight' (Magnet MAG 3017).

Having taken all one side up explaining the struggles of life, the JALN boys then put us in a happier frame of mind with some honest shuffling along the lines of their dance hit 'Disco Music - I Like It', which has a prime spot here. The second side comes off best - the concept side is a bit over confident in its aims and shows no new light on a well covered theme. + + David Brown

VARIOUS ARTISTS: 'Wizard's Convention' (RCA RS 1085).

Gathered at this convention, which took place in April and May of this year, were the following: Ric Lee, Roger Glover, Jon Lord, Rick Van Der Linden, David Coverdale, Glen Hughes, Tony Ashton, Chris Barber Band, Mike D'Abo, Eddie

Hardin, Pete York, Ray Fenwick, Mike Smith, Jimmy Helm, Mark Nauseef, Mo Foster, Leslie Binks and Henry Spinetti. As you might have guessed, there are some interesting-unusual arrangements, with most of the songs written by Eddie Hardin. Particularly liked 'Money To Burn' with David Coverdale on vocals and Tony Ashton's singing and piano on 'Swanks and Swells'. An unusual album, to say the least. + + + Jim Evans

VARIOUS: 'Out On The Streets Again' (ABC ABCL 5192).

A must album for true blue soul fans and northern soul enthusiasts. 16 tracks distinctive because of their 1) obscurity and 2) quick dancing tempo. Amid the dusted-off relics are 'It Doesn't Matter How I Say It' by the late Florence Ballard, 'I Love You' by Eddie Holman and 'I Do' by The Marvelous. The third star, as always is for Adam White, whose detailed liner notes are fascinating. + + + Robin Katz

THE DRIFTERS: 'Every Nite's A Saturday Night' (Arista ARTY 140).

The usual, predictable songs about movies and girls that quickly drift in one ear and out the other. The Drifter's formula has become as worn as a shabby suit. 'Another Kind Of Sorrow' is at least a little different, but when they deliver the immortal lines 'Just when I was sure we were getting to know each other, you say your mother was expecting you for tea' on 'Do You Have To Go Now?' it's time to switch off. The songwriters must have had a bad day. + + Robin Smith

THE SALSOUL ORCHESTRA: 'Nice 'N' Naasty' (Salsoul SZS 5502), 'Christmas Jollies' (Salsoul SZS 5507).

The credibility of the first album is somewhat blown by the crass assumptions of the second. Their 'Naasty' set is an album for dancing, not to sit around and listen to. Their 'Christmas' collection is best forgotten. + + David Brown

JACKIE LOMAX: 'Livin' For Lovin'' (Capitol EA 11558).

Come back Jim Capaldi, all is forgiven.

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



HARRISON: Isn't it a pity

GEORGE Playing the numbers game

GEORGE HARRISON: 'Thirty Three And A Third' (Dark Horse K56319).

He's 33. He's an ex-Beatle. He's self-assured, confident and the composer of innocuous music. He's happy. He's looking better than ever. He's the one you listen to when you're feeling relaxed and at peace with the world. The fascination with all things religious is still evident, but not quite so obvious, apart from 'Dear One' 'Dear one show me - simple grace move me toward thee . . .' Somehow his attempts at self-revelation never quite come off, mainly because of the basic weakness in his voice. 'This Song' which takes a tongue in cheek look at the 'My Sweet Lord' copyright controversy, is a highlight along with his version of Cole Porter's 'True Love'. All things must pass, and this album will pass straight through your mind without leaving too many memories. But with Gary Wright and Billy Preston on hand the ride is fun. + + +

Barry Cain

Mr Lomax, the first artist signed to the Beatles' Apple label in the good ol' days, sounds remarkably like the ex-Trafficier which would be nice if his songs weren't so bad. He was always threatening to break through, alas it's probably a bit late now. + + Barry Cain

THE SYLVERS: 'Something Special' (Capitol ST 11580).

The similarities between the Jackson Five and the Sylvers are obvious - right down to 14-year-old Foster, who they're hoping will be the new Michael. They're hoping to repeat their Stateside success in this country - and judging by this album, there's no reason why they shouldn't. It's a thoroughly polished col-



ELECTRIC LIGHT ORCHESTRA: 'A New World Record' (UA Jet UAG 30017).

Combining electric guitars with highbrow symphonies is a pretty crazy combination, but for the ELO it works. Often the music borders on clumsiness and the lyrics are sometimes silly, but the band's sense of fun carries them through. 'Tightrope' starts with a rushing violin theme before breaking

off into guitar and Jeff Lynne's thick vocals. A lot of the album has a 'Sgt Pepper' feel, particularly 'Telephone Line' where Lynne sounds like he's singing through a megaphone. 'So Fine' is the most effective track starting with angelic harmonies which pave the way for a variety of styles including bits of funk. If you like eccentric bands then this album is for you. + + +

Robin Smith

lection of songs, ranging from frantic, funky rockers like 'High School Dance' and the single, 'Hot Line' to sweet smooth ballads like 'Got To Have You' (For My Very Own) and 'Ain't No Doubt About It'. But whatever the mood, the band matches it perfectly. Quality pop music. + + + Sheila Prophet

HOT TUNA: 'Hoppkorr' (Grunt FTR 2006).

What a waste of power! The band create one hell of an unholy noise, but it's a pity they aren't able to channel it into some positive direction. As it is they just bash away, seemingly for the sake of it, and ruin a few songs like, Holly's 'It's So Easy' and Berry's 'Talkin' Bout You' into the bargain. + + David Brown



JONI MITCHELL: casual love

JONI More blues

JONI MITCHELL: 'He-jira' (Asylum) K53053.

A winter album. Cold and barren, the words are scattered across the bleak terrain of each song. "As snow gathers like bolts of lace, Walzing on a ballroom girl." This is in stark contrast to the comparative warmth of 'Summer Lawns' and a natural progression. The musical accompaniment is sparse — a simple guitar and drums is all she requires. A Joni Mitchell album usually takes about a year to sink in and then another year to appreciate. On first hearing the two tracks that have immediate impact are 'Coyote' and 'Blue Motel Room' which, in their dealings with casual love, are very similar. I'd like to award five stars now, but give me a couple of years first.

Barry Cain

PARIS: 'Big Towne, 2061' (Capitol 11560).

Wait till you get an Eiffel of Paris! The three piece Californian band look like freaky fugitives from one of those misty Dubonnet TV ads — all stripes and white stripes. And their music ain't bad either, cherie. Very electric with intriguing choppy guitar bobbing around on a sea of synthesisers. A band to watch for. + + Barry Cain

BACK IN THE STREETS: Compilation Album (DJM 22051).

Soul package with 20 titles. Included are 'Every Beat Of My Heart' by Gladys Knight and the Pips and 'Billy's Bag' by Billy Preston. The album draws from the vaults of the old Vee Jay Record Company — the largest black record company until the arrival of Motown. Soul freaks would love this in their Christmas stockings. + + + Robin Smith

VARIOUS ARTISTS: 'Evita' (MCX503).

Because of their success with their latest 'rock opera', 'Jesus Christ Superstar' Tim Rice and Andrew Lloyd Webber were on to a winner with this one before they'd finished the first bar. This time, they're telling the story of Eva Peron, 'the greatest social climber since Cinderella', an ordinary girl from the back streets of Argentina who rose to become the most powerful woman in the country. The story lasts 103 minutes in all — and to the writers' credit, there's hardly a dull one amongst them. I've never quite got used to the way Rice and Lloyd Webber set the dialogue to music — it always sounds the weakest. But the songs themselves make up for it — particularly Eva's theme tune, 'Don't Cry For Me, Argentina', beautifully performed by Julie Covington, superb in the leading role, and 'Another Suitcase, Another Hall', Barbara Dickson's number. + + + Sheila Prophet

MICHAEL DINNER: 'Tom Thumb The Dreamer' (Fantasy FTA 3006).

A pretty, pretty platter. You can't really get your teeth into Dinner but he certainly won't give you indigestion. He's got an interesting voice and a bunch of fine West Coast musicians behind him. The combination makes for a very listenable slice of vinyl. + + + Barry Cain

OSCAR: 'Twilight Asylum' (DJM DJF 20494). Come and meet Captain Kevin, Jeremy and many other weirdies who are the brainchildren of Oscar. The album is a macabre

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If I Had My Way'

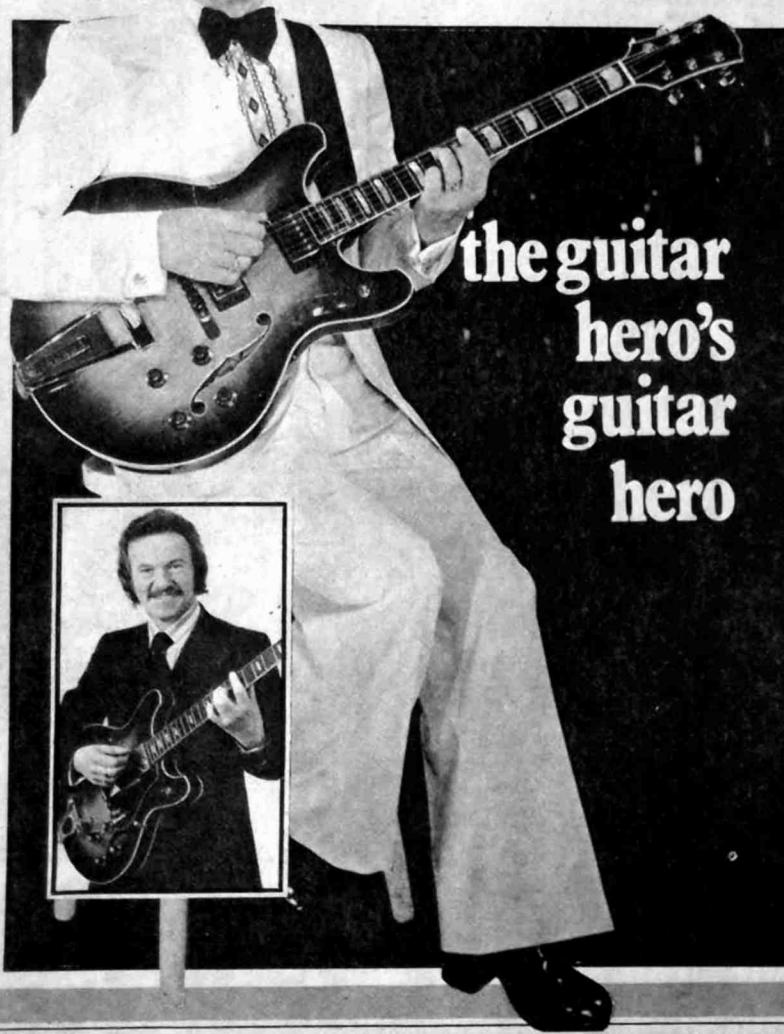
'If I Had My Way' — another great track from...

Sherbet's new album 'Howzat'

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WEEDON IS GOD!



the guitar hero's guitar hero

IN THE centre of London there's a very in club where the punkos safety pin the night away to the heaviest sounds in town.

The stairs leading down to the bar are narrow and cold. But there's a slogan daubed across the wall in giant letters that would warm the cockles of anyone's heart:

BERT WEEDON IS GOD!

Yes, the ancient axeman is back looking sharper than ever. Bert's new album '22 Guitar Greats' has just knocked Zeppelin's latest for six and is the biggest selling record on the market.

At 56 he's a legend, known to many as the man who taught the world to play electric guitar. But do any of you out there who have been digging the Weedon for all these years really know what he's about?

Lights, action, music. Over to you Bert.

"I've been selling records for years, but they haven't got into the charts because they were budget priced. I haven't been in the hit parade (that's an old 'un) for 15 years."

"And now I've got a number one selling album. It's fantastic. I've just heard it's gone gold as well."

Bert's looked after himself over the years and it shows. His curly red hair and Zapata moustache are the only concessions he makes to being a trendy. Sorry Bert, carry on.

"When the group scene came along in the early sixties they really gave the solo artists like me and Russ Conway a terrible pasting. We just couldn't get back into the charts. So I've just kept plugging away doing shows up and down the country a summer season here a TV programme there."

"During all this time while bands like Led Zeppelin have been playing to an audience of five million I like to think I have been catering for the other 50 million left out."

"After all these years I have finally got through... on playing alone. I've never been one to go in for way out behaviour or dress. I wouldn't like the life style of these modern groups."

"You won't catch me driving a motor cycle into a swimming pool or biting off

a chicken's head. I'm in the business of guitar playing and not for outrageous goings on."

"I want people to admire me for my music and nothing more."

Flashback. Bert was born in East Ham. He bought his first guitar at the age of 12 for 75p in Petticoat Lane. He was taught to play classical music at first and then ent to join big bands of the day like Ted Heath, Mantovani and The Squadronaires.

He backed early rock stars like Tommy Steele, Cliff Richard, Adam Faith and also the established artists like Sinatra, Judy Garland and Tony Bennett.

"I used to do quite a few rock and roll shows, action, music. Over to you Bert.

"My favourite guitarist is John McLaughlin. He is a great, great player. But there have been a lot of bad things done with the guitar. Some people have turned it into an electronic gimmick and have forgotten it's a musical instrument."

"Some of the sounds they can achieve fascinate me. I never dreamed such things were possible with a guitar."

Bert on drugs

"I NEVER take them... I really don't know how rock stars can derive any benefit from getting pilled up before a



BERT looking sharper than ever

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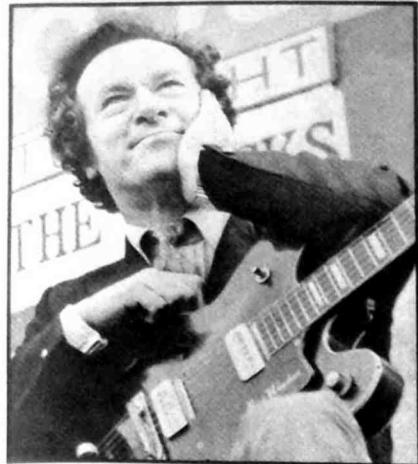
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GO ON GIVE IT SOME RECORD MIRROR GO ON GIVE IT SOME RECORD MIRROR GO ON GIVE IT SOME RECORD



**If I played
on stage with
Zeppelin
I'd feel
a right berk.
I know my
market and
stick to it'**

concert. They obviously must be lacking in confidence, but artificial aids can only be detrimental to your playing.

"There are a lot of pressures on these kids today. Look at the Rollers. Unless you are a strong person you can't possibly last. I have survived longer than any guitarist in modern pop history. I go back to 1945 and I am still topping bills. If I'd have been born 20 years later I'd be a millionaire now."

"I try and run my life as normally as possible. If I was 21 and saw that 'Weedon is God' slogan, I guess it would go straight to my head. But I have kept my feet firmly on the ground and my fingers firmly on the guitar strings."

Bert on groups

"HOW CAN I talk about my past experiences with my wife Maggie sitting here? Let's just say that modern groups have not invented sex. There were always wild scenes as far back as the days of Marie Lloyd."

Barry Cain

Bert on his 'Play In A Day' books.

"IT'S THE biggest selling guitar tutor book in history. The Beatles, the Shadows, the Who have all come up to me after concerts and said they learned how to play with my book."

"I've got a small footing in the rock world because most of the bands started with 'Play In A Day'."

"I suppose I've made quite a lot of money out of it all. I have a big house with a square swimming pool in the grounds, with the emphasis on the word 'square'."

"One good thing about being a musician is you can go on and on. A singer's voice often fails him, but musicians only improve with the years. I consider myself to be the luckiest man alive, because I get paid for doing my favourite thing . . . strumming a guitar."

Bert Weedon may not be God, but he's definitely created his own little heaven down here on earth.

BERT "leave chickens outta this" Weedon was probably the first man to bring the electric guitar to the masses and many of today's leading exponents of the instrument owe him a debt — or so you would think.

We asked various guitarists what they thought of Bert, and some of the replies were surprising to say the least.

Most obvious choice — Led Zeppelin whose Song Remains The Same album was knocked off the top by Bert's album.

JIMMY PAGE — (he just smiled).

JOHN BONHAM — "I learned how to play guitar from Bert's 'Play In A Day' book — that's why I'm a drummer in Led Zeppelin."

STEVE HILLAGE — "Bert was the first person I ever saw play electric guitar on TV Crackerjack I think ('I never appeared on Crackerjack, it was Five O'Clock Club', says Bert) so he must have had a great invisible influence on me."

RITCHIE BLACKMORE from Down Under — "No comment."

CARLOS SANTANA — "Me and ze Bert 'ow you say Wedding used to bite parrot's heads off together. Nice man. Neva knew 'ee play guitar though."

ARIEL BENDER — "I still play 'Guitar Boogie Shuffle' at soundchecks. He deserves this success after all these years."

MARC BOLAN — "I think he's pathetic, he's

just not punk enough. Besides, I prefer Duane Eddy."

JOHN MILES — "Great influence on me. I'm very pleased for him."

BILL NELSON — "I bought the 'Play In A Day' book and strummed my very first guitar with a Bert Weedon plectrum. On the first few pages it was quite easy playing 'Jingle Bells' and 'There's A Tavern In The Town'. But when he started getting into the theory of it all he lost me. But I guess I learned my C, F and G Majors from him."

MICK JONES (guitarist with Clash) — "Bert Weedon? I fort 'wass a tailor or sumfin'."

MIKE OLDFIELD — "Bert was the first guitarist to make any real impression on me. I saw him on a TV show called 'Tuesday Rendezvous' — or was it 'Thursday Rendezvous' — when I was seven and immediately persuaded my father to buy me my first guitar. In fact, if it wasn't for Bert I might never have taken it up in the first place."



JIMMY PAGE



JOHN BONHAM



STEVE HILLAGE



CARLOS SANTANA



ARIEL BENDER



MARC BOLAN



JOHN MILES



BILL NELSON



RITCHIE BLACKMORE



MIKE OLDFIELD

**ROBIN SARSTEDT is
'Sitting in Limbo'**

His new single is titled "Sitting in Limbo", but he certainly isn't. This is the other side of Sarstedt, calypso type rhythms, brass, swirling organ all of which combine to give you Robin at his very best.

To hear this great single dial 01-499 9618/9441

DECCA

Upfront

Record Mirror's weekly guide to

Concerts, TV, Radio, Books and Films

Wednesday

November 4



JUDGE DREAD at Scunthorpe, Saturday

NORWICH, University of East Anglia (52068), Split Enz

ORMSKIRK, Edgehill College of Education, Stranglers

PLYMOUTH, Woods Hall, Doctors of Madness

READING, Top Rank, (57262), Giggles

SALTBURN, Philmore Dis-

co, Labi Siffre

SHEFFIELD, Polytechnic (21290), Moon

STOKE HANLEY, Jollees (31742), Chi-Lites

WATFORD, Baileys (30948), Showaddywaddy

Thursday

November 5

BANGOR, The University (51835), Strangers

BELFAST, Queens University (42124), Mike Absalom

BRISTOL, Tiffanys (34057), Noel Edmonds

CHEADLE, Highwayman

CLIFTON, Tiffanys, Jimmy

James and the Vagabonds

DUBLIN, National Stadium, Canned Heat

DUNSTABLE, Civic Hall (60326), Andy Fairweather Low / Christine Howe

EDINBURGH, Usher Hall (03-229 7607), Cliff Richard

FOLKESTONE, La Clique, JALN Band

GLoucester, Roundabout Club, Roogalator

HAYDOCK, St Oswalds Club, Labi Siffre

HEREFORD, Crystal Rooms, Vince Hill

HULL, The COMBE, Nags Head (21258), Hellbound/The Boys

INVERNESS, Eden Court Theatre, Victor Borge

LONDON, Froebel Institute, Rochampton Lane, Stefan Grossman

MILTON, New Olympic Variety Club, Acker Bilk and his Paramount Jazzband

MANCHESTER, Electric Circus, Collyhurst Street, Eddie and the Hot Rods

MANCHESTER, Palace Theatre (061-236 0184), Tommy Steele

MILTON, New Olympic Variety Club, Acker Bilk and his Paramount Jazzband



ROOGALATOR at Gloucester, Thursday, Portsmouth, Saturday and Guildford, Tuesday

LONDON, Kings College, The Strand, Cado Belle

LONDON, Marquee, Wardour Street (01-437 6603), Loving Awareness / Oppo

LONDON, Nashville, North End Road (01-603 6071), Derelicts / Vibrators

LONDON, Palladium, Argyl Street (01-437 7373), Stray

LUTON, Caesars Palace (51357), Drifters

MANCHESTER, Band on the Wall (061-432 6625), Mike Westbrook

MANCHESTER, Palace Theatre (061-236 0184), Tommy Steele

MOTHERWELL, Civic Hall, Kursaal Flyers/Burlesque

PORTSMOUTH, Locarno (25441), Steve Hillage/Nova

SCARBOROUGH, Penthouse (63204), Split Enz

STOCKPORT, Town Hall, Edward Street, Acker Bilk and his Paramount Jazzband

STOKE, Jollees, (317492), Chi-Lites

SWANSEA, The University (24851), Jess Roden Band / Krazy Kat

WATFORD, Baileys (30948), Showaddywaddy

WATERLOO, Wye College, Meal Ticket

BIRMINGHAM, Aston University (021-359 3611), Split Enz

BIRMINGHAM, Barbarella (021-643 9413), Cado Belle

BIRMINGHAM, Odeon (021-643 6101), Kiki Dee

BIRMINGHAM, Town Hall (021-236 2339), Loudon Wainwright III / Joanna Carl

CAMBRIDGE, Corn Exchange (58977), Steve Hillage

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CLEE THORPES, Bunnys Place, Jimi Hendrix and the Vagabonds

COVENTRY, Lancaster Polytechnic, Main Hall (214166), Canned Heat

DUNDEE, College of Technology, Flying Aces

GLASGOW, Apollo (041-332 6055), Cliff Richard

GLASGOW, Hamilton College, George Hatcher Band

HARROW, Kelvin Hall (041-334 1185), Victor Borge

GUILDFORD, University of Surrey (71281), Doctors of Madness / Fabulous Poodles

HATFIELD, The Polytechnic, String Driven Thing

HAVE RING, Havering College of Technology, Stray

HASTINGS, College of Education, Giggles

HUDDERSFIELD, New Theatre, JALN Band

KINGSTON, Kingston Polytechnic, Stefan Grossman

LEEDS, The Polytechnic (75361), Kursaal Flyers/Burlesque

LEEDS, Town Hall, Mike Westbrook

LIVERPOOL, Erics, The Damned

LIVERPOOL, The Polytechnic (051-227 5881), Jess Roden Band / Krazy Kat

LONDON, City University, St John Street (01-253 7191), Supercharge, Boombox, Cimarens

LONDON, Dingwalls, Camden Lock (01-267 4967), Bees Make Honey

LONDON, Imperial College (01-589 5111 ext 1042), Foster Brothers

LONDON, Marquee, Wardour Street (01-437 6603), Little Bob Story

LONDON, Nashville, North End Road (01-603 6071), Max Merritt and the Meteors

LONDON, North East Polytechnic, Livingstone House, Stratford (01-534 5208), Pacific Eardrum

LONDON, Palladium (01-437 7373), Carpenters

LUTON, Caesars Palace (51357), Drifters

MALVERN, Winter Gardens (2700), Caravan / Oscar

MANCHESTER, Bellevue (061-223 2927), Rod Stewart

MANCHESTER, Palace Theatre (061-236 0184), Tommy Steele

NEWCASTLE, The Polytechnic (28761), Geno Washington/Gonzalez

ROSS ON WYE, Harvey's Room, Real Thing

SALFORD, The University (061-736 7811), Andy Fairweather Low / Catherine Howe

SEE IT!

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To scream or not to scream?

DAVID ESSEX
Stratford-on-Avon

"TO BE or not to be, that is the question," was David Essex's only surrender to his surroundings, as he made history by appearing with his band on the boards at the Royal Shakespeare Theatre.

The David Essex Band was the first ever pop / rock show allowed at

the RST and it marked the last date in a remarkable tour.

Considering they had done some 40 gigs the band still sounded agile and exciting in their new surroundings, but seemed a little shocked by the reactions they met.

They received a warm enough reception from the three-tiered audience and for perhaps the first time ever, you could hear almost every word and note uttered from the stage. It was without doubt the most attentive, polite audience at a David Essex concert yet. There was hardly a scream or shout to be heard. The band seemed stunned that something they had wanted for some time finally happened.

Perhaps the Stratford audience are more attuned to remaining calm and collective during plays by the bard than by rock bombardment by the Earl of Essex. It certainly made a pleasing change.

Their set has remained about the same throughout the tour, though comparing it with the Streatham gig earlier on, several numbers seem to be being more relaxed and looser.

David was, as usual having a whale of a time and could get close to his audience for once – indeed the front row looked a bit apprehensive at their hero standing inches away.

The singalong was of course 'Hold Me Close' plus a quick burst of 'I Do Like To Be Beside The Seaside' (Stratford-on-Sea?).

There were a few calls for numbers such as 'If I Could' towards the end – but they had to make do with the more serious tones of 'Out On The Street', which still contrasts sharply with some of the earlier material.

The new single 'Ooh Love' met with respect – those interesting rhythms sound pretty good live with two basses and guitar making up the weight of the backing.

All too soon it was all over, but the behaviour of the crowd held good for the event being repeated in the not too distant future. For the time being there's a special treat in store at London's Palladium next month.

The music will remain the same but there will be all the trimmings: dancers, clowns and so on. Until then there will be many fond memories in Stratford of the time David Essex and band played – as you like it.

DAVID BROWN

Essex finds his labour of love isn't lost



DAVID ESSEX: Cool, calm and collected audience

CLIFF RICHARD London

WANT TO know where to find the wildest audience in town? Forget the punks and posers down at the Marquee – try a Cliff Richard concert!

Since he regained his respectability with the 'I'm Nearly Famous' album, you found a few trendies scattered about the hall, but otherwise, his audience seems to be the widest cross-section of humanity you'll find anywhere. They range from little old ladies in coats and fancy hats, down to little girls in tatty dresses who've been brought by their mums.

But whatever the age, they all adore Cliff. As he bounces around the stage, cracking corny jokes, he's sat spell-bound, hanging on to every word.

Naturally enough, Cliff's stage show is superb – the old favourites, right through to the latest hits like 'Devil Woman' and a lovely version of 'Miss You Nights'.

The show builds to a rocking finale, with Cliff and the band covering the stage (and the front rows of the audience) in a thick web of coloured streamers. All good, clean fun.

As Cliff says his goodbyes, some ladies even rush the stage – at a fairly dignified pace, of course.

SHEILA PROPHET KIKI DEE BAND Glasgow

DESPITE THE rival attractions of the Carpenters and the Scotland v Wales World Cup match, Kiki Dee managed to fill 3,000 seats on a damp and dreary winters' evening.

She swept onstage draped in a huge Scottish banner and made an immediate impression. Her set started off much the same as her Edinburgh Festival gig, running through a series of tried and tested material –

'How Glad I Am', 'Step By Step', 'Sugar On The Floor', 'Amoreuse', 'I Aim To Be There', 'Once A Fool'

She carried off the trio of new songs – 'In Return', 'Chicago' and 'Night Hours' without losing any momentum and the audience reaction surprised Kiki herself.

Thereafter the show stormed to a finish with 'Lovin' and Free', 'Standing Room Only' and, of course, 'Don't Go Breaking My Heart'.

What a night! Kiki's more than just a pretty face – she's a talent in her own right and she handles her band in much the same way as Linda Ronstadt handles hers. What more can I say?

RICHE ROBERTS

STEVE HILLAGE Bristol

ALTHOUGH YOU won't see Steve Hillage on 'Top of the Pops' there are quite a few people to whom he's famous, and it was almost a full house at the Colston Hall on Monday.

Most of the audience were obviously there to hear his excellent album, 'L', and it was just what they all wanted when he played the entire set.

They were extended versions, of course, but quite close to the originals. On stage Steve is accompanied by a second lead guitar, bass, drums, and then three sets of keyboards, two of which are synthesizers.

Sometimes the creative energy was channelled more into finding new sounds than into the music – this was particularly true in a guitar effects solo by Steve near the end which went on far too long.

Otherwise it was a fine evening. Although the music was planned and rehearsed, there was ample scope for the development of individual ideas.

HOWARD FIELDING

SHOWADDYWADDY Watford

SOME KNOCKERS might say that Showaddywaddy aren't the genuine article. Everyone to their own; their show at Balleys Watford was a fast moving, slick rock 'n' roll revue.

They dance, jive, leap about and still manage to sing and play their instruments. Among the numbers they served up on Monday night were Buddy Holly's 'Rave On', 'Three Steps To Heaven', 'Rock 'N' Roll Music', 'Heartbeat', 'Jailhouse Rock' and their revamping of Curtis Lee's 'Under The Moon Of Love' – the current hit single.

such well-chosen phrases as "Get off your asses, get on your feet," and "C'mon everyone, sway – just pretend you're passed" and for "Heartbeat", "Sing yer balls off!"

The standard of playing and vocal harmonies were tight throughout. They do play some of their own material as well as the classic rockers. Notable was their 'King Of The Jive'. Showaddywaddy are eight strong, and all play their part. I must mention Romeo's drumming. He must be fit to keep going like that.

JIM EVANS

LOUDON WAINWRIGHT III London

PROBABLY THE best thing about this concert is that it was being recorded for a potential live album. Loudon's record company, Arista, have yet to fix the release date.

Inspired by patriotic fervour, Loudon started the gig with 'Bicentennial' from his current album 'T Shirt'. He devoted the main part of the evening to old numbers, mostly from 'Attempted Moustache' and 'Unrequited To The Nth Degree' and 'Old Friend'.

'Bicentennial' was followed by 'I Am The Way' which determined the atmosphere for the rest of the show. He continued with a medley of travel songs, which included 'Plane To', 'Whatever Happened To Us', 'Unrequited To The Nth Degree' and 'Old Friend'.

He then changed from guitar to piano, played a brief parody of Elton John's 'Crocodile Rock' and went into 'Red Guitar'. He provided effective percussion by means of taps, steps and little stamps, which became especially apparent in 'Clockwise Charteuse'.

The man himself appeared wearing red gitter pants and a narrow-brimmed Hendrix t-shirt.

Watson is a flash, jazzy funker and the notes trickle from his guitar smoothly. All the upside-down, over-your-shoulder, one-handed guitar acrobatics weren't really necessary, but as I say, he's flash.

Apart from his four best-



STEVE HILLAGE

Balleys is one of those vast cabaret / disco venues that many rock bands would not consider playing. But Showaddywaddy do and as a result have built up a fan following of all ages. There was one dear lady, 60 if she was a day, living her heart out to 'Jailhouse Rock', pausing only briefly for a swig of gin and tonic. And it obviously isn't only the kids who buy Showaddywaddy's records – no one under 18 is admitted to Balleys.

The band urged the audience to join in, using

stuff, when they attempted to recapture the pop / rock of the fifties and sixties, was overdone for a British audience.

What really was unaltered was that the Carps captured the sound of their records. It came over loud, clear and beautiful in 'Close To You', 'Superstar' and 'Only Yesterday'. The sound system was well nigh perfect.

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They confirmed they've got the music in them but the show was too much of a pot-pourri to be rated unforgettable.

CARPENTERS Edinburgh

NO SOONER had Richard and Karen Carpenter stepped from their plane at Glasgow last Tuesday than they were hard at it destroying, they claimed, the myth that they are goody-goody.

So it was fair to assume we'd see something of the new image at their Playhouse concerts the following night. And, sure enough, Karen came on with the biggest pair of boobs anybody ever did see. Falsies, of course, but this bizarre send-up of the sweatered all-American high school co-ed did help give a fresh light on the previously unimpeachable brother and sister duo.

Richard roaring on stage on a motor bike also helped make their act just a little bit different.

They seemed to try to throw in a bit of everything. The peculiarly American

known tunes, which were inevitably the most appealing, there seemed to be a shortage of good material.

But 'Gangster of Love', with its theatrical build-up, 'Superman Lover', his latest single, and the aggressive 'Ain't That A Bitch' all came on strong.

He closed, naturally, with the recent hit 'I Need It'. But the applause subsided all too quickly and we returned to 'Close To You' – what?

"Would you like some more of 'I Need It'?" And that's what we got.

It's obvious he's a guy who

ain't used to large concert halls. The crowd never really got off because his attempts to get them moving were too intimate for the Odeon's size.

SEAMUS POTTER

ANDY FAIR WEATHER LOW Reading

ANDY FAIRWEATHER LOW has boogied a long way since he came round the Amen Corner. Gone are the days of that bouncy happy-go-lucky pop sound. Now he's letting rip with a fine blend of raunchy good-time rock, country and reggae.

Andy reached a new high last Saturday when he played to a packed hall at Reading University. He sent the audience home happy after a blistering rock and roll evening.

Live, his voice is not as distinctive as the singles that made Amen Corner a chartbuster band in their day. He's no great guitarist either – but the music's twice as good.

They played several tracks from Andy's new album 'Be Bop 'N' Holla', but still threw in the chart hit 'Wide-Eyed and Legless' and the title track from his last waxing, 'La Booga Rooga'.

GEORGE STOVOLD

FLAMIN' GROOVIES Uxbridge

THRILL TO THE Flamin' Groovies tuning up for five minutes before each song Quiver as they massacre Beatles songs. Cringe as hordes of rampaging debiles bludgeon your ears.

The students' union at Brunel University isn't an ideal place for a gig. The venue would make a decent stop along the route to little more than a hardware, but even so the Groovies could have done a lot better. Wearing vintage Beatle gear with haircuts to match, they don't live up to the promise of their outlandish clothes.

They sounded flat, attacking their instruments rather than playing them. They lumbered through a selection of Beatles songs that would have made McCartney cry with pain and blasted out dire versions of their own songs. But surprise, some people enjoyed it. Not just the punks in the audience, but some head shaking hairy students. For the rest of us it was sheer punishment.

ROBIN SMITH

CHI-LITES Newcastle

IF YOU took the average American soul group seriously, as what's become of the blues you'd probably be lost. But if you want a crazy time full of bad taste and high-energy instability maybe you can get into them.

That's how I enjoyed the Chi-Lites. Somehow they've got less musical and more convincing since I saw them a year ago. Their band, which had appeared to be in the last throes of rigor mortis, has now come alive again.

In two warm-up numbers they suggested they could probably sing and dance their leaders until Marshall and the boys bounded on in an absurdly trifling white outfit. There was a lot of "thank you", each of the group was introduced as a young man (even Marshall and Squirrel who launched the Chi-Lites 12 years ago) and they began to strut and twirl and, once in a while, sing.

Marshall never let the pace drop too much, mopping the sweat out of his eyes and smiling as bright as the sun or Hugle Green. A real pro and it was entertainment – but black music soul?

SELMA BOODY

KAREN WINS . . . BUT ONLY ON POINTS



CARPENTERS: destroying the myth

stuff, when they attempted to recapture the pop / rock of the fifties and sixties, was overdone for a British audience.

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JOHN GIBSON

Super stars

SCORPIO

(Oct 24 to Nov 22)

No good in brooding - you'll only lay an egg and think how the neighbours will talk.

SAGITTARIUS

(Nov 23 to Dec 21)

Beware of young ladies breathing extravagant compliments; they're after something and it's not going to come cheaply.

CAPRICORN

(Dec 22 to Jan 21)

Well, who's been doing a naughty, going behind the best friend's back. Watch out, it's a dangerous occupation and in this case, it's not even worth it.

AQUARIUS

(Jan 22 to Feb 18)

You set your heart on it, you didn't think you'd ever get it, but don't give up so quickly.

PISCES

(Feb 19 to March 20)

Life is about as exciting as a cold kipper, but don't worry. Things are due to get better after the weekend.

ARIES

(March 21 to April 20)

If music be the food of life, you'd better get out and hear some before you starve to death. All this self denial is giving everyone else a pain in the neck.

TAURUS

(April 21 to May 21)

Kicking the cat won't help. Get out and grab yourself some of the action before it's all bought up.

GEMINI

(May 22 to June 21)

If you're thinking about doing a competition in a paper, or taking a chance - do it! This is a lucky time for you and the best day is Monday.

CANCER

(June 21 to July 22)

Younger people are going to get on your nerves on Saturday, but try not to belt one round the ear.

LEO

(July 23 to Aug 23)

Public transport might not seem the ideal place to have a happy meeting, but that's where your best chance lies on Saturday.

VIRGO

(Aug 24 to Sept 23)

You'll never find out if you don't ask. No good keeping yourself in suspense when some straight talking will solve the mystery.

LIBRA

(Sept 24 to Oct 23)

Of all the signs, you are the luckiest this week. You might get away with something you've been hoping no-one will find out about.



Mailman

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

WHY WASTE VINYL?

I WISH to express my disgust at the recent trend of issuing singles in 12 inch form. It is wrong that vinyl should be wasted on publicity gimmicks and only those with very expensive hi fi equipment can possibly benefit. I hope that record companies will come to their senses and stop wasting vinyl.

Jean Botley, Shipley.

David Jennings, Gorleston On Sea, Gt Yarmouth, Norfolk.

• A few thousand of the Who's 'Substitute' were issued in LP form. John Entwistle says that recycled vinyl is used so there's no waste. You also get a much better sound quality.

High voice

I THINK Roy Martin must be the only Our Kid fan in existence. How he has the nerve to say they are the most professional and talented band around I don't know.

They are nothing but a group of high-voiced over acting kids, who can't even dress properly let alone sing. I, like many others, would like to thank the 'Beeb' for not playing their single.

S. Austen, Aylesbury.

Pantomime

HOW CAN David Essex expect to gain recognition from his more mature

fans when he played solely to the children in the audience at Manchester? He treated the whole thing like a pantomime and I expected the Ugly Sisters to come running on at any moment. Come on David where do you really stand? How about playing some venues for the over 18's next time?

Jean Botley, Shipley.

Jelly legs

ISN'T IT about time Frankie Miller received the recognition he so rightly deserves? I suggest to anyone reading this letter that you go out and treat yourself to all three of Frankie's albums. Hats off to Frankie - you're the only one who can turn my knees to jelly. You've sure got what it takes - class.

Chrissie, Staffs.

Discord

ACROSS

- 1 Smokey Robinson's tearful character (5)
- 4 Beale road (5)
- 8 Group all at sea? (6)
- 9 A bit Bohemian, like Mr. Garfunkel? (4)
- 10 Low name in the band youngsters like (4)
- 11 C + W's Chet (6)
- 12 Stony stuff from Guys and Dolls (6)
- 13 A saxophone for the singer (4)
- 17 The one the Drifters sand at? (4)
- 18 Author of paperbacks (6)
- 19 A name to go with Fenton (5)
- 20 Miss Reddy? (5)

DOWN

- 2 "How To Fall" (Paul Simon) (5)
- 3 Big cockey fellow (5)
- 5 Arkansas Oak colour (5)
- 6 Blue Moves man (5)
- 7 Nervous collapse after calypso (9)
- 11 McDonald? (5)
- 14 Likes that famous spaceman (5)
- 15 Colia changes Mr Cooper (5)
- 16 Nadia has one in the charts (5)

LAST WEEK'S SOLUTION

Across: 1 Sherbet 2 Clone 8 Norma 9 Over. 10 Ideal. 11 Pie. 12 Edgar. 14 Gang. 17 O'Jays. 18 Alive. 19 Singles.

Down: 1 Stone 2 Eyes. 3 Bonnie 4 Ter-Me. 5 October-on. 6 Gallagher 11 Prison. 13 Grass. 15 A-miss. 16 Karl.



Is this the future of rock 'n' roll?

WHO ARE going to be the really big bands of the future? It seems that new promising names are very thin on the ground. Can anyone imagine the Sex Pistols filling Earl's Court?

Patrick Merrill, Doncaster.

ANY PERSON who says the Sex Pistols produce music must have a bad case of the ears.

If people discuss punk rock then they should include the New York Dolls who are the only punk rock band with any musical originality.

Steve Morrissey, Manchester.

Not stale

HOW CAN James Hamilton say that Queen's new single is already stale because it has been over exposed on radio? I listened to Radio One for a week and I only heard it played twice while many other records were played four or five times a day. The record is another brilliant effort from Queen and I'm sure the public will prove James Hamilton wrong.

Mrs Joyce Carter, Suffolk.

SEX PISTOLS' Johnny Rotten: can he fill Earl's Court?

Wrong again?

I AND many of my friends find Record Mirror to be rude, ignorant and disgusting and a disgrace to the human race. You put everybody down and the section devoted to newly released singles stinks. You said 'I Only Wanna Be With You' would never make the top spot. Well, my bird brained friends, you were wrong. If you dare print anything awful about our dear beloved Rollers again, I will personally vomit in your face.

Roller fan from Canada.

• You can't always be right.

Fine work

MAY I congratulate you on the fine work you did on Steve Harley and Cockney Rebel. You give him large write ups, fabulous record reviews and great colour pin ups.

Angie, Birmingham.

Fickle fans

HOW DARE David Moody call Gary Glitter's fans a fickle lot? Gary was by no means dropped after two years. He was at the top for four years and when he returns he'll be at the top for another 10 years. Loyal fans will always support him.

Shirley Fox, Dublin.

Big boy

WHY DO Francis Rossi's jeans and waistcoat fit perfectly when there is a half-inch gap between mine?

Susan, London.

• He's bigger than you.

Hot Ash

WE WENT to Manchester Free Trade Hall and saw the best rock band in the universe, Wishbone Ash. After two years absence from these shores they are still brilliant. Thanks a billion - we wish you well.

Phil and Tony, Lancs.

Joe's cocky

WHY IS it we never hear or see anything of Joe Cocker? I think Joe is one of the most talented singers and one of the best looking guys around.

Jo Preston, Leicester.

• Good looking? Do you need glasses?

Feedback

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

Light Wood

I WOULD like to know the line up of the Electric Light Orchestra. When were they formed and did Roy Wood ever play in their line up? Chris Williams, Newcastle.

• They are Jeff Lynne guitars and vocals, Bev Bevan drums, Richard Tandy keyboards, Kelly Groucutt bass and vocals, Mik Kaminski violin, Hugh McDowell cello, and Melvyn Gale cellos. The original line up was formed in 1972. Yes, Roy Wood was in the band during the early days. He also used to be in the Move with Bev and Jeff.

Leo's married

HAS LEO Sayer got a fan club and is he married? Sue Williams, Stockport.

• Write to Angela Miall, 8 Bamborough Gardens, Shepherds Bush, London W2. Yes Leo is married.

COULD YOU give me the address of the Tony Monopoly fan club? Beverley Winters, Norfolk.

• Write to Wendy Hunter, 2 Shirley Rd, Luton, Beds.

WHERE WAS Georg Kajanus of Sailor born? Sailorfreak, Margate.

• He was born in Trondheim, Norway.

Susan, London.

Disco Kid

New Spins

RAWTENSTALL CONCERTINA BAND: 'The Dam Busters March' (Virgin VS 164). Possibly this year's big party tooner, it's a great lively rave - along rumpty - tumpty reading of the old war movie march, a must for MoR jocks!

ROLAND ALPHONSO: 'Phoenix City' / **SKATA-LITES:** 'Guns Of Navarone' / **BABA BROOKS:** 'Guns Fever' (Maxi City / Maxi Trojan TRM 3007). Three of THE classic ska dancers from the mid - 60s, chica choo-cha-chica-choo-cha!

JACKIE MOORE: 'Disco Body' (RCA 2759). Jittery funk beat TK ticker with obvious appeal.

MARYANN FARRA & SATIN SOUL LP: 'Never Gonna Leave You' (Brunswick BRLS 3022). Muddily recorded but fine for roller rinks etc, the New York hustle rhythm dominates all three long tracks on Side 1.

KING SPORTY: 'Reggae Rock Road' (Miami MA 408). 'Disco Music Pt 2', especially the instrumental flip!

TED TAYLOR: 'Stick By Me' (Contempo CS 2098). Solidly thumping Tyrone Davis - type B - side bouncer.

THE DAMNED: 'New Rose' (SHT BUY 6, via UA). Frantic Punk - Rock, not so much a dancer as an event.

IMPORTS

ROSE ROYCE: 'Car Wash' (US MCA 40015). Hailed by many as the 'Funk Street' of its age and already in our UK Disco Top 20 although an import, this funky fave is as big as it is thanks to its catchy clap rhythm pattern. It should be out here soon on an album.

ARTISTICIS: 'I'm Gonna Miss You' (Brunswick BR 39). Classic sweet soul slowie from '66, c/w **GENE CHANDLER**'s fast 1968 version of James Brown's 'There Was A Time'.

RICHIE HAVENS: 'I'm Not In Love' (A&M AMS 7266). Nice new treatment of 10cc's huge groper.

VINCE HILL: 'When I Fall In Love' (CBS 4781). Classy MoR smoocher.

JOHNNY BRISTOL: 'Do It To My Mind' (Polydor 2058841). Lou Rawls-ish chinka - chinka semi slowie, noisy but effective.

L.T.D.: 'Get Your It Together' (LP 'Love To The World' A&M AMLH 64589). Useful funky pounder in the BT Express bag.

FAY BENNETT: 'Big Cockey Wally' (Island

Disco Dates

THURSDAY (25): Radio 1's Noel Edmonds visits Bristol Tiffanys; Roy Hughes has a special Motown promotion night at Pentagon Nightclub in Lower Briggate, Leeds, with lots of freebies, Stuart 'The Hat' Hodgson gives reduced admission charges to RECORD MIR ROR bearers every Thursday at Raquel's in The Bull Ring, Wakefield; JALN Band play Folkestone's La Clique, Jimmy James does Derby's Tiffanys, and Chi-Lites stay till Saturday at Hanley's Jollies Club.

FRIDAY: Brenda Marshall is the new exotic go-go girl every Fri / Saturday at London's Sundown, Charing Cross Road, John 'Ekajah' Harvey brings his soul almanac to Bisley Pavilion; Real Thing hit Harveys, Ross - on - Wye, while their relations The Chants do Retford's Porterhouse; Jimmy James spends two nights at Burntis, Cleethorpes.

SATURDAY: JALN Band play Gloucester.

fer's Roundabout, Heatwave hit Buckley's Rivoli Ballroom, and Real Thing reach Farnborough Recreation Centre.

SUNDAY: Johnny Daylight awards a cup and three months' free admission at the Affair, Theatre Square, Swindon, to the winning Wiltshire Pop Expert of the finals to his Pop Mastermind Contest; JALN Band play Brighton Top Rank, Jimmy James does Nottingham Palais, and Chi-Lites stay at Watford Baileys for Sun / Mon Tuesday.

MONDAY: Capital Radio's Kerry Juby spins the hits and awards freebies every Monday at the Village, Glen Fern Road, Bournemouth.

TUESDAY: Muscles funk it up at Swindon's Brunel Rooms, and ...

WEDNESDAY: ... at Guildford's The Place. Johnny Daylight presents Punk Rock at Swindon's The Affair with the Vibrators.



MASS PRODUCTION: out in January

BRASS vs MASS

THE BATTLE is on and confusion reigns as Brass Construction's new 'Brass Construction II' album (UA UAS 30016) is rivalled in DJs' affections by the similar sounding (and looking!) hot new import album by hitherto unknown Mass Production, 'Welcome To Our World' (US Couillion SD 9910).

Already many funky jocks have come out in favour of the latter, saying that it's more the way that they thought the new Brass Construction set would sound. As BC are out here now and MP won't be available until January, the situation will have to simmer for a while.

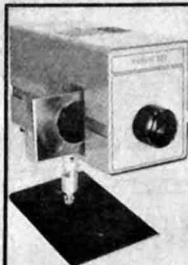
But what do the albums offer? Unlike their rivals, BC this time have nothing over six minutes long, and of the eight tracks only two are dances that maintain their intensity: 'Ha Cha Cha' — the 'Movin'' of the set — and 'Sambo' (the 'Changin''). MP also do eight tunes, with more vocal emphasis and several slowies, but come up with three strong dances all on Side 1: 'Welcome To Our World (Of Merry Music)' — their 'Movin''! — and 'Wine Flow Disco', which segues beautifully on the record into 'I Like To Dance'.

We'll have to wait and see who are the ultimate winners, while meanwhile it's safe to say that both are equally good and funky!



BRASS CONSTRUCTION: out now

Meteor



METEOR LIGHTING of Byfleet, Surrey, have launched a new effects projector designed with discs in mind. Adjustable to many applications, the Meteor 100 features long lamp life, variable intensity, built-in transformer, thermal cut-off, internal condenser lens focusing, and easy lamp or effect change. The many accessories include choice of lens and over two dozen interchangeable cassette effects, together with several clip-on image splitters. Full details from Byfleet 411-31.

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The SYLVERS

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DJ Hotline

BARBARA PENNINGTON '24 Hours A Day' (UA) goes Pop, Funky and Northern for Malcolm J. Cliff (Halesowen), Chris Archer (Norwich), Richard Bradshaw (Colwyn), Stewart Hunter (Preston) and more ... Mark Ryman (South Wales), Alan Brown (Newport), Mike Stewart (Glasgow) and others tip **BRENDON GIMME SOME** (UK), countered by Kevin Blamire (Ruperts, Birkenhead) on the original by **JIMMY BO HORNE** (RCA) ULTRA-

FUNK 'Gotham City Boogie' (Contempo) gets instant reaction for Jon Taylor (Cromwells, Norwich), Stuart Swann (The Cat, Nantwich), Roy Hughes (Pentagon Nightclub, Leeds), Stuart Hodgson (Raques, Wakefield) ... **CHRIS HILL** 'Bionic Santa' (Philips) already gets laughs for Dave Porter (Oscar, Liverpool), Steve Day (Chingford), Tom Amigo (Cardiff) ...

JIMMY JAMES 'Do The Funky Conga' (Pye) gets Willy Cash (Appleby), Phil Dodd (Horsham)

DJ Top Ten

CAPUCHINO — real name Cino Bergiliano, of Bromley — is resident every Tuesday at Lewisohn's Black Bull, and mobile the rest of the time. Next Friday, Dec 3, he'll be with soul group Blooblo at the London College Of Furniture, El, where his sounds will be much like this chart.

| | |
|---|---------|
| 1 CAR WASH, Rose Royce | MCA |
| 2 CA-THE-DRLS, D. C. La Rue | Pye |
| 3 KNIGHTS IN WHITE SATIN, Giorgio | GTO |
| 4 BLACK KILL A BLACK, Gregory Isaacs | Motown |
| 5 DOWN TO LOVE TOWN, Originals | UA |
| 6 24 HOURS A DAY, Barbara Pennington | London |
| 7 KEEP ME CRYING, Al Green | Island |
| 8 POLICE & THIEVES, Junior Murvin | Island |
| 9 KEEP IT COMING LOVE, KC & Sunshine Band | Jay Boy |
| 10 I'LL PLAY THE FOOL, Dr Buzzard's | OSB RCA |

| | |
|------------------------------------|---------|
| 1 PUT YOUR MONEY, Rose Royce | MCA |
| 2 LIKE HER, Gentlemen & Their Lady | Pye |
| 3 HOT LINE, Sylvers | Capitol |

| | |
|---|---------|
| 1 CAR WASH, Rose Royce | MCA |
| 2 CA-THE-DRLS, D. C. La Rue | Pye |
| 3 KNIGHTS IN WHITE SATIN, Giorgio | GTO |
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Disco Kid

by GREG EDWARDS

Disco Special



GREG EDWARDS

WOULDN'T YOU just love to have a really good, local disco? Discos seem to be changing — and not for the better. They're almost ghost places — just a dance floor and a bar. I'm sure you'd like something a bit cosier, somewhere to sit with your girlfriend and have a drink.

And no wonder there are fights. People get bored when they have to stand up all night, just drinking or dancing and nothing else. The trouble is, the good discs like Valbonne or Trammp are too expensive. Discos used to be great and that's the way they still should be. Sometimes it's only a case of putting in some decent furnishings. When you go out, you want to feel different, like somebody in the movies.

Often there's no atmosphere. Occasionally you get a club like the Lacy

It's in Bexley in Kent and has lots of bars. Food is available at one of the bars, but not in the biggest, which holds the disco itself. It's open seven days a week. I am there on Sundays. Thursday is a good night, with DJ Tony Stevenson.

The music going down there is 100 per cent soul. I always have something new for the audience, but they do come up and ask for certain records. I concentrate mainly on album tracks and mostly imports. I wouldn't buy import singles because I think 90p or £1 is a ridiculous price to pay.

At first when people came up to me and moaned about having nothing different to do, I thought they were complaining about me! Then I realised you all want your own discos improved. If you have any ideas on this, or if your local disco has come up with special attractions, write and let me know.

THE BLACK Prince is one of my regular discs.

Music'. It's on the Cotillion label, but I understand Atlantic may release it here next month. It's a bit like Brass Construction's hits, but even better. I don't usually wait for the record company to decide what track they're going to release off an album. I knew months ago they would bring out 'I Wish' from Stevie Wonder's 'Songs In The Key Of Life' album. Sometimes a record company will let me have an interesting album they don't know what to do with, and let me try it out on my audiences.

DOWN AT Skindells in Maidenhead, where I was earlier this month, the music is also 100 per cent soul. They are into the same music, but more on the lookout for something that's new. They are very aware. You know some places you go and play the same records you've been playing elsewhere, but because the usual DJ hasn't played them, the audience think it's new.

For a change, DJ's should try out some new sounds. For instance, instead of 'Jaws', play 'Peter Gunn' by Deodato and instead of 'Don't

Take Away My Music', try 'When Love Is New' by Arthur Prysock. The last is a 12in 45 and is a beautiful record, dynamite. It's an import on Old Town Records.

Skindells is a very big place, like a dancehall, but it is broken up by the stage and the seats round the bar. The people who go there are trendy, with their hair dyed two colours. It's a mixture of 1980's and 1950's, but everyone boogies. They are really appreciative and if I play something new that's good, they'll stand up and clap.

It's good to find DJs that keep ahead — like Chris Hill. They keep music alive. You know, I've heard 'Carwash' by Rose Royce so often it's coming out of my nostrils. But it's good to know that music can be kept alive like this without the help of Tony Blackburn.

GREG EDWARDS' hot records: 'Dancing', by Crown Heights Affair, 'Open Sesame' by Kool & The Gang, 'Gotham City Boogie', by Ultra Funk, 'Flight 78' by Walter Murphy and 'Boogie Nights' by Heatwave.



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Disco Kid

The year

Dustbin liners, carrier bags, PVC, fishnet tights, lurex cardigans. They get you in at the Lacy Lady in Ilford

IT'S SATURDAY

night and Kathy Hannan is getting ready to go out. She puts on her make-up, brushes her hair, slips into black stockings and then selects her favourite dress . . . a polythene dustbin liner!

A pair of woolen mittens give the finishing touch and 17-year-old Kathy from Hornchurch in Essex is ready to join the other polyteens at the weirdest nite spot in town - Lacy Lady.

Everyone is into a different bag at the Ilford disco - whether it's from a dustbin or a departmental store. But if plastic isn't your bag you can always plump for PVC.

"I've been wearing plastic for two months now," says Kathy. "I've got two dresses, one short and the other long. My friend wears a Marks And Spencer carrier bag."

"I suppose I'm trying to attract a punk rock guy because they're the type of men I go for. I just don't like straight guys. They bore me."

"But there's one drawback when wearing plastic bags, they tear when you take them off!"

Kathy made the dress herself and it's held together with safety pins.

But there are a number of shops around that sell plastic and PVC clothes. Alan Marivito from Tottenham paid £16 for his denim-lined PVC trousers from a Kings Road shop.

"In the last four weeks I've spent £60 on clothes," says 18-year-old Alan who is a draughtsman. "I like PVC because it's shiny and sexy. I love looking at myself in the mirror when I'm wearing it. I feel good."

"I like people taking notice of me. I'm attracted to good looking girls and it doesn't matter what they wear. I don't regard myself as a punk and I haven't got a motorbike."

His girlfriend Michelle Davis from Southgate is wearing a PVC skirt, lurex cardigan seen

through blouse and fishnet tights. "I'd never wear clothes like this to the office," she says.

"I've paid £20 for a plastic jumper but you can spend a lot more. My mum has got used to the idea now but my dad thinks that all the boys look queer. I just laugh it off."

"I've never dressed the same as everyone else. Most people haven't got the nerve to wear something like this but I don't care. And I don't like punk rock."

Then the two decide to dance. Alan is sweating heavily in his mohair jumper. His massive silver ear-ring gets caught up in Michelle's lurex cardigan as they glide across the floor.

Imitation snakeskin T-shirt, PVC trousers, winklepickers, a badge saying 'Santa Is A Punk' heavily tattooed arms and

an ear-ring aren't usually associated with stockbrokers.

But 20 year-old Kev Cammack from Romford who is decked out in that apparel joins the sober city brigade every morning at 9 sharp. "The worst part about wearing the gear is getting here."

"You get the strangest looks while hanging around waiting for a train or bus. But people never actually say anything. But you know what they're thinking."

"Okay, so I'd never go to work dressed like this. But that's only because I like to feel different at night than during the day. Going out is a big thing and the clothes should reflect this. I get most of mine from sex shops."

"My parents live in Devon. I guess they'd kill me if they saw me."

His friend Paul Gibson is a nazi freak. He wears plastic but hasn't got any on tonight. "Plastic is artistic. If you're thick you don't wear any, but if you're creative you can really get into it. It shows flair," he says with conviction.

In the corner the Stevenage slinkers giggle. "Our clothes look sexy and slinky," declares Barbara Murphy



Disco Kid

of the polyteens

looking very Patti Smith in black PVC bomber and skin tight slacks.

"We love to be noticed, for people to say 'Hey, those girls are really modern.' " Her friend Sally Holmes resplendent in pink PVC trousers adds. "Our parents get really worried about it all."

"But we have got a new way of life. We're not easy lads and we don't take drugs — we get off on the music."

"Whatever stuff we wear," slinker Sue Riley says, "other people follow

suit in a couple of years. We are trendsetters."

There are one or two 'straights' dotted around the club. Christine O'Shaunessy from Stratford doesn't really like the set up. "I only come here for the music," she says.

"One of my friends was turned away the other night because he was too old. He is only 19."

"You'd never catch me jumping into a plastic bag."

It's 2 am. The floor is clearing. Time all good polyteens were in bed. DJ Chris 'Bionic Santa' Hill

packs away the records.

"The music is basically black and American. Bands like Parliament, Funkadelic and The Ohio Players are what the kids down here really go for," he says.

"Some of them spend a lot of money on records. I've just come back from the States and was surprised to discover that the kids here know more about American black music than the Americans."

"How did the plastic look first start, Chris?"

"With the forties Glenn

Miller look last year. People finally realised that they could dictate their own fashion trends. It was the first really straight fashion thing for a long time.

"Then they started to experiment with leather, rubber and plastic. I think there's a parallel with the mod thing in the mid sixties. The kids come from the same type of social background. They're not the types to go into flash West End clubs — those are full of boring old farts."

"It's also a reaction

against the sexual roles. Fellers now no longer worry about looking masculine. They don't have to look butch anymore.

"They're not into drugs at all and they're not big drinkers, but it's very sensual. Some of the girls, well..."

"The bouncers here pay me," says the manager Ken Faulkner. "I never get any trouble with the kids and the local law have just congratulated me on the place."

"We did have a spot of trouble up here the other

night. One of the doormen told this guy who was dolled up in plastic that he would be banned for two months. The guy was in tears. 'Where else can I go?' he sobbed.

"We even get coach-loads of people from up North pull up outside. It's amazing. But I try to dissuade people over 21 from coming in. They might end up taking the mick out of the others and that could cause problems."

Outside plastic bags rustle in the cold night breeze...

Report:
BARRY CAIN

Pictures:
STEVE EMBERTON



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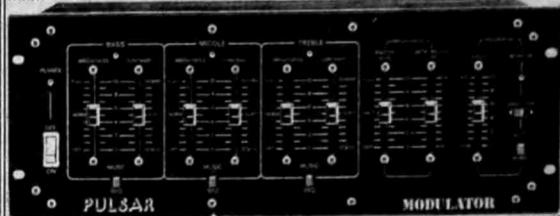
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MOIREMATIC, 12 Westow Street, London SE19

Soul Mirror

by ROBIN KATZ

Thompson marshalls the Chi-Lite forces

SEATED in the coffee shop of the Holiday Inn Hotel, Marshall Thompson of the Chi-Lites, flagged down his favourite waitress and ordered an omelette with the specific detail that Phil Spector would use to instruct an orchestra, after that it was business as usual.

The Chi-Lites (minus Eugene Record) have just released an LP, 'Happy Being Lonely', produced by Thompson and featuring a menagerie of songwriters to replace Record. There's a Sam Dees song - 'Vanishing Love', some newies from Motown writer Kathy Wakefield and a couple of J. Boyce babies. From whence came the material?

Flooded

"It was submitted," said Marshall coolly. "We were flooded with songs and there was no criterion or preference, except to pick the best ones. I don't care where they came from."

Thompson's first priority at the moment is to keep the Chi-Lites name going. After 16 odd years

the vocal dance troupe are a soul institution — and that's how it's going to stay."

Thompson hired two new Chi-Lites, organised the album and is the man who stops the buck before it gets passed. While the other three members live in Chicago, Thompson has moved to Los Angeles to be closer to the office and possible opportunities for expansion.

"It doesn't affect the group at all," says Thompson. "All you have to do is pick up a phone or get on a plane if anything needs ironing out. You gotta be willing to spend some bread if you're gonna make some."

In chronicling the Chi-Lites career, Thompson quickly skipped through the early stuff. "I formed the group", he said proudly, "and we spent most of our early years searching for an identity."

"We went through a period sounding like the Impressions, then the Temptations. Heck, we sounded like everyone until



CHI-LITES: painless switch to disco

'Have You Seen Her'. Then we stamped ourselves with that sweet vocal style."

The Chi-Lites soft sound was deliberately abandoned by the group in order to hang with the times. They went disco with as much skill as any good group.

Distinctive

But in staying timely they have lost their distinctive sound. Are the fans upset? Sure, some are. But Thompson isn't.

"You have to stay with the times," he asserted. "I know I can sing pretty tunes, we still do. But disco's important and we plan to stay with it. Disco may die out, but let me tell you something, people will always want to dance. The harder times

get, the more people want to get on their feet and move. I don't see times gettin' no easier, do you?"

"And as long as I'm still kicking there's gonna be a Chi-Lites. Squirrel and I are from the original outfit, but if he should ever leave, I'll still carry on. The future of this group isn't based on its members. Sure, loyal fans, hate to see a line-up change, but if you make good music that's secondary . . ."

After this tour the Chi-Lites head back to the States for Christmas. Marshal hopes to work on his new westcoast home, then there's another album to record and a tour. They'll be back here to break some more records in April.

Happy being lonely? I don't know. But certainly busy . . .

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Results of Trivia Time competitions

'How Do You Mend A Broken Heart?'

COMPETITORS were invited to submit a succession of song titles that would be a sure-fire cure for a broken heart. These six people came up with the most convincing (if not the most varied) 'cures'. They each walk away with albums by Silver Convention, the JALN Band and Alvin Stardust, courtesy of Magnet Records.

From C. Wood of South Wales: 'Doctor's Orders' / 'Swing Your Daddy' / 'Blow Your Whistle' / 'Sound Your Funky Horn' / 'Ride A Wild Horse' / 'Dial L For Love' / 'Love Is The Drug'.

From J. Hinchcliffe of Barrow-in-Furness: 'Don't Worry Baby' / 'Get Away' / 'Sea Cruise' / 'Whisky Girls Girls Girls' / 'Dance To The Music' / 'Whole Lotta Love' / 'Matrimony'.

From Rebecca Garland of London: 'Love Hangover' / 'Hang On In There Baby' / 'It's All Up To You' / 'It Only Takes A Minute' / 'Call Rosie On The Phone' / 'Say Wonderful Things' / 'Hollow Happiness'.

From Steve Elliott of Coventry: 'Love Potion No 9' / 'Honey' / 'A Whole Potful Of Jelly' / 'Pinch Of Salt' / 'Spanish Wine' / 'Silk Milk' / 'All Shook Up'.

From Elizabeth Rabb of Hants: 'Pick Up The Pieces' / 'Dum Dum' / 'You Ought To Be Having Fun' / 'Get Off Your Ass And Dance' / 'Try It On' / 'Swing Your Daddy' / 'Shake Your Booty' / 'Alright Now'.

From Valerie Wardhaugh of Cirencester: 'Dance Little Lady Dance' / 'Baby Hold On To Me' / 'Shout Shout' / 'Knock Yourself Out' /

'Stop Me If You've Heard It All Before' / 'Everybody Has The Blues' / 'Baby We'd Better Try and Get It Together' / 'I'll Meet You At Midnight'.

'Barnyard Chart Flusters'

ENTRANTS were asked to give an appropriate hit record to a famous animal. Only seven entrants got the gist of this one right, but between them they submitted dozens of hilarious entries. Winners walk away with two albums each from NEMS.

Best of the bunch to Roger Hawke of Plymouth for The Beatles 'Piggies' singing 'Swill You Still Love Me Tomorrow' ('Will You Still Love Me Tomorrow'). Then onto Edwin Marshall, West Midlands for having Michael Jackson's 'Rocking Robin', The Plastic Ono Band's 'Cold Turkey' and Lobo's 'Dog Named Boo' all singing 'Squawk Cackle and Howl' ('Shake Rattle and Roll'). Regular Ron Melhuish submitted an admirable list including Smokey Robinson and the Miracles' 'Mickey's Monkey' singing 'Chim Chim panzee' ('Chim Chim Cheree') plus the Beatles' 'I Am The Walrus' crooning 'One Woman's Skin Is Another Woman's Boar' ('One Man's Ceiling Is Another Man's Floor').

C. M. Standere, Ipswich had Smokey Joe Baugh's 'Signifying Monkey' singing a double A side of 'Too Much Monkey Business' c/w 'I Go Ape'. East Ham's Barry Black had The Osmonds' 'Crazy Horses' singing 'Saddle Be The Day' while Donald Gregory of Merseyside had the Stones' 'Wild

Horses' singing 'Na Na Neigh Neigh Kic Him Goodbye' ('Na Na Hay Hay Kiss Him Goodbye').

'Why Do Fools Fall In Love'

COMPETITORS were asked to give one song title in response to the plaintive cry by Frankie Lyman and the Teenagers. A special prize goes to Miss On Trier of West Horsley, Surrey who answered the competition with 'I Don't Know Why', which was recorded as the answer to the above title by Lewis Lyman and the Teenagers. Lewis was Frankie's younger brother. Ms. Trier informed me of such info to pass onto you. Thanks Oz.

As for the rest of you well, I guess great minds think alike. The most popular answer was 'God Only Knows' by the Beach Boys. 'Fun Fun Fun' was another answer. Thunderclap Newman's 'Something In The Air' was on several lists as was 'For The Love Of Money' by The O'Jays. 'Too Much Monkey Business' by Chuck Berry. 'Purely By Coincidence' by Sweet Sensation and two of you mentioned, 'Can't Tell The Bottom From The Top' by the Hollies.

But here are the three winners: First prize: A bundle of goodies from our kind friends at MCA Records to A H Watering of Lowestoft for 'A Nod's As Good As A Wink To A Blind Horse'. Second prize to B Trickett of Accrington for 'It's Better Than Walking Out' (Marietta Shaw) and third prize to Malcolm Loring, Morden for 'Smoke Gets In Your Eyes' (by The Platters / Bryan Ferry).

Yakety Yak

Minnie Riperton had a breast removed in April although she has only just announced the operation. Ms Riperton is now fine and continuing a course of chemotherapy just to insure future good health. Her next album 'Stay In Love' is soon to be released, containing compositions from herself and husband Richard Rudolph as well as songs from Leon Ware and close friend Stevie Wonder. Says Riperton of the surgical experience. "My husband says the scar is the most beautiful one in the world, because I'm still alive."

UR Loretta McGee of 'Sparkle' fame is signed to play opposite Mohammad Ali in his upcoming biographical film. McGee will play Ali's wife Bill Cosby the proud dad of kid No. 5, Erin Harrar . . . the other Cosby kids are Erika, Erin, Ennis and Ensa . . . Pooh Tavares has seemingly fallen in love with dried and shredded octopus since the group's Japanese tour . . .

Shirley Bassey is favoured to play the lead in the film of Josephine Baker's life story . . . meanwhile on the long-touted Bessie Smith film front, Aretha Franklin slated to star in the Gordon Parks Sr Version and Thelma Houston in another.

Lamont Dozier producing Ben E. King . . . new lead singer of Harold Melvin And The Blue Notes . . . Johnny Taylor to score and star in a new film called 'Disco 90000' . . . Stephanie Mills works 'The Wiz' at nights and is now at The Juilliard School of Music by day . . . CBS have signed Leon Haywood and Jimmy Ruffin . . . The New York radio station who changed their format from progressive soul to West Indian sounds have lost most of their listenership. No reggae, no cry says New Yorkers . . .

Diana Ross being seen around tinsel town a lot lately with the 'one man in her life-time'. Motown boss Berry Gordy . . . will they marry? Ben Vereen has portrayed Louis Armstrong in a recent American TV film. One person is a little unhappy over it — and that's Armstrong's widow, Lucille.

Hi Fi and Eric Faulkner

a BCR talks to Hi-Fi Weekly



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GLASGOW STUDENT, 24, shy, seeks girlfriend for sincere, mutual relationship. — Box No 903R.

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Datingline

RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart

Just an old-fashioned fender lizard (See below) for details

BILLIE JO SPEARS was born in Beaumont, Texas, a city about 90 miles east of Houston. She was brought up on country music, listening to the likes of Loretta Lynn and Tammy Wynette.

She released her first record when she was just 13. It was called 'Too Old For Toys, Too Young For Boys' and made quite a name for the little girl. But during her first public appearance, at a Houston auditorium, she got such a severe case of stage fright she couldn't sing a note.

After graduating from High school, Billie Jo travelled around a bit, later settling back home in Texas. She did many jobs, none of them remotely connected with singing, including a four-year stint as a 'fender lizard' at a Beaumont drive-in. (A fender lizard, in case you didn't know, is an usherette of sorts).

She later met Jack Rhodes, the now-deceased and once famous country writer, who persuaded her to come to Nashville. She cut some demo discs, signed a recording contract and had a country hit with 'Easy To Be Evil'.

Further efforts include 'Blanket On The Ground', 'Stay Away From The Apple Tree', 'Silver Wings And Golden Rings' and 'What I've Got In Mind'. Now she's about to make the charts with 'Sing Me An Old-Fashioned Song'.

Earlier this year, Billie Jo married (for the second time) Mike Edlin, pedal steel player in her band. They don't live in a blanket on the ground, but in a six-bedroom Spanish style



BILLIE JO gives 'em a wiggle

house in Nashville. She has two sons — Kevin and Bonnie — from her first marriage. They are both keen on music — one plays drums and the other guitar. They could be in Mum's band before too long.

YOUR TASK, Jim, should you choose to accept it, is to write a breaker on Mike Oldfield, just the usual — 200 words. This tape will self-destruct in 10 seconds...

Two words in your ear, mate — 'Tubular Bells', Right, 198 to go.

'Tubular Bells' was conceived in late 1970 when Oldfield, then 17, was lead guitarist in 'Kevin Ayers And The Whole World'. His career at that date had consisted of a short-lived folk duo with his sister Sally and a barely-existent group called 'Barefoot'.

He borrowed a tape recorder from Ayers and with a little help from composer David Bedford, Oldfield cut a demo tape and took it to Virgin's Manor Studio in 1971. A 'Don't ring us, we'll ring you situation' followed. Lo and behold, a year later, they rang. Oldfield then returned to Manor Studio to start work on what was to be one of the biggest selling albums of the decade.

A month after its release, Oldfield staged a concert performance of 'Tubular Bells' at London's Queen Elizabeth Hall. The cast included Mick Taylor (then of the Rolling Stones), David Bedford and Kevin Ayers. It has now sold over eight million copies, one-and



OLDFIELD: over the ridge

Mike's next port of call

a half of them in Great Britain. Despite the fact that Oldfield has only performed 'TB' twice, it topped the charts in virtually every country where it appeared.

In the autumn of '73, Oldfield moved to a remote part of Herefordshire, near the place which provided the title for his second album — 'Hergest Ridge'.

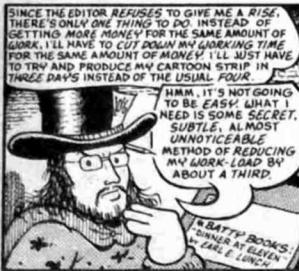
Whatever Oldfield came up with, it was bound to be compared with 'Tubular Bells'. Although removing 'TB' from the top of the album charts, 'Ridge' failed to convince the critics. A more restrained and pastoral collection, 'Hergest Ridge' went gold instantly. But

he built a special studio in his basement and here he worked, mostly by himself, for over a year putting 'Ommadawn' together. He built up each section of the music by meticulously over-dubbing track upon track. He tried to play as many instruments himself as possible. Whenever outside musicians were needed he tried to rely on locals and friends.

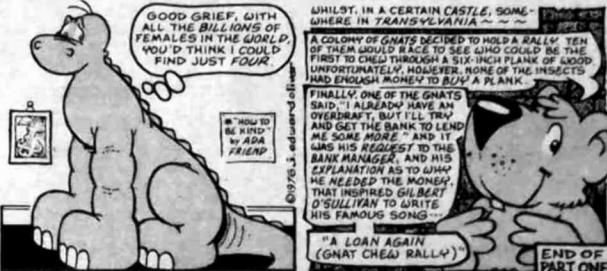
Last Yuletide, he had a single hit with 'In Dulci Jubilo'. He looks like doing the same this year with 'Portsmouth'. Mr Oldfield likes riding horses, walking, drinking, dogs and parrots.

The tape has now self-destructed.

J.edward oliver



"Feathers a will, there's a way"



LEONARD OLIVER'S INSTRUMENTS

garbage



FROM JOHN BALL (OF JOHN BALL'S FAMOUS), NEAR BEAM ROAD, TIVIDALE, GL. KIDS

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4. NED FACES
5. A WALKING MIRACLE - THE BIONIC WOMAN
6. SWEET SWEET - ROBIN TROWER
7. NICE AND SLOW - BRITISH BELL
8. MISS YOU NIGHTS - LIZ TAYLOR
9. REMEMBER YESTERDAY - THE AVENGERS
10. WILD WIND - HEINE BEANS

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