

# Record Mirror

**TINA CHARLES**

-It's a dog's life

**YVONNE ELLIMAN**

in colour

It's  
**1977**  
and the  
punks  
are here.  
Your  
calendar  
for the  
year in  
glorious  
colour



**ROD STEWART & BAND**  
Review

**PREDICTIONS:**  
We stick our necks out



ABBA

# Record Mirror

## British Top 50 Singles

### OF THE YEAR

- 1 SAVE YOUR KISSES FOR ME, Brotherhood of Man Pye
- 2 DON'T GO BREAKING MY HEART, Elton John/Kiki Dee Rocket
- 3 MISSISSIPPI, Pussycat Sonet
- 4 DANCING QUEEN, Abba Epic
- 5 A LITTLE BIT MORE, Dr. Hook Capitol
- 6 IF YOU LEAVE ME NOW, Chicago CBS
- 7 FERNANDO, Abba Epic
- 8 I LOVE TO LOVE, Tina Charles CBS
- 9 THE ROUSSOS PHENOMENON, Demis Roussos Philips
- 10 DECEMBER '63, Four Seasons Warner Brothers
- 11 UNDER THE MOON OF LOVE, Showaddywaddy Bell
- 12 YOU TO ME ARE EVERYTHING, Real Thing Pye
- 13 FOREVER AND EVER, Slik Bell
- 14 SAILING, Rod Stewart Warner Brothers
- 15 YOUNG HEARTS RUN FREE, Candi Staton Warner Brothers
- 16 COMBINE HARVESTER, Wurzels EMI
- 17 WHEN FOREVER HAS GONE, Demis Roussos Philips
- 18 JUNGLE ROCK, Hank Mizell Charly
- 19 CAN'T GET BY WITHOUT YOU, Real Thing Pye
- 20 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer Chrysalis
- 21 MAMA MIA, Abba Epic
- 22 HURT, Manhattans CBS
- 23 SILLY LOVE SONGS, Wings Parlophone
- 24 CONVOY, C. W. McCall MGM
- 25 KISS AND SAY GOODBYE, Manhattans CBS
- 26 YOU JUST MIGHT SEE ME CRY, Our Kid Polydor
- 27 LOVE REALLY HURTS WITHOUT YOU, Billy Ocean GTO
- 28 YOU SEE THE TROUBLE WITH ME, Barry White 20th Century
- 29 LET 'EM IN, Wings Parlophone
- 30 NO CHARGE, J. J. Barrie Power Exchange
- 31 JEANS ON, David Dundas Air
- 32 DON'T TAKE AWAY THE MUSIC, Tavares Capitol
- 33 HOWZAT, Sherbet Epic
- 34 RODRIGO'S GUITAR CONCERTO D'ARANJUEZ, Manuel & The Music Of The Mountains EMI
- 35 BOHEMIAN RHAPSODY, Queen EMI
- 36 MISTY BLUE, Dorothy Moore Contempo
- 37 HEAVEN MUST BE MISSING AN ANGEL, Tavares Capitol
- 38 DANCE LITTLE LADY DANCE, Tina Charles CBS
- 39 I AM A CIDER DRINKER, Wurzels EMI
- 40 MUSIC, John Miles Decca
- 41 LOVE MACHINE, Miracles Tamla Motown
- 42 ARIA, Acker Bilk Pye
- 43 LET'S STICK TOGETHER, Bryan Ferry Island
- 44 IN ZAIRE, Johnny Wakelin Pye
- 45 THE KILLING OF GEORGIE, Rod Stewart Riva
- 46 GIRL OF MY BEST FRIEND, Elvis Presley RCA Victor
- 47 PLAY THAT FUNKY MUSIC, Wild Cherry Epic
- 48 YOU DON'T HAVE TO GO, Chi-Lites Brunswick
- 49 I ONLY WANNA BE WITH YOU, Bay City Rollers Bell
- 50 ARMS OF MARY, Sutherland Brothers & Quiver CBS

## Star Choice



STAR CHOICE - CHRIS HILL

- |   |                          |
|---|--------------------------|
| 1 NEW KID IN TOWN, The Eagles           | 11 SUPERSTAR, Paul Davis |
| 2 FREE, Deniece Williams                | 12 NEW ROSE, The Damned  |
| 3 THE PRETENDER, Jackson Browne         |                          |
| 4 CAR WASH, Rose Royce                  |                          |
| 5 ROCKARIA, Electric Light Orchestra    |                          |
| 6 BOOGIE NIGHTS, Heatwave               |                          |
| 7 COMIN' ROUND THE MOUNTAIN, Funkadelic |                          |
| 8 DON'T BELIEVE A WORD, Thin Lizzy      |                          |
| 9 SUPERSTAR, Paul Davis                 |                          |
| 10 NEW ROSE, The Damned                 |                          |

## 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

8 January, 1972

- |  |   |
|--|---|
| 1 I'D LIKE TO TEACH THE WORLD TO SING, New Seekers | 11 SLEEPY SHORES, Johnny Pearson Orchestra    |
| 2 ERNIE (FASTEST MILKMAN IN THE WEST), Benny Hill  | 12 NO MATTER HOW I TRY, Gilbert O'Sullivan    |
| 3 JEEPSTER, T Rex                                  | 13 I JUST CAN'T HELP BELIEVING, Elvis Presley |
| 4 SOFTLY WHISPERING I LOVE YOU, The Congregation   |   |
| 5 SOLEY, SOLEY, Isaac Hayes                        |   |
| 6 THEME FROM SHAFT, Gilla Black                    |   |
| 7 SOMETHING TELLS ME, Gilla Black                  |   |
| 8 SLEEPY SHORES, Johnny Pearson Orchestra          |   |
| 9 NO MATTER HOW I TRY, Gilbert O'Sullivan          |   |
| 10 I JUST CAN'T HELP BELIEVING, Elvis Presley      |   |

### 10 YEARS AGO

7 January, 1967

- |   |                                   |
|---|-----------------------------------|
| 1 GREEN, GREEN GRASS OF HOME, Tom Jones | 11 MY MIND'S EYE, The Small Faces |
| 2 MORNINGTOWN RIDE, The Seekers         |                                   |
| 3 SUNSHINE SUPERMAN, Donovan            |                                   |
| 4 SAVE ME, Dave Dee and Co              |                                   |
| 5 HAPPY JACK, Who                       |                                   |
| 6 DEAD END STREET, The Kinks            |                                   |
| 7 WHAT WOULD I BE, Val Doonican         |                                   |
| 8 YOU KEEP ME HANGIN' ON, The Supremes  |                                   |
| 9 IN THE COUNTRY, Cliff Richard         |                                   |
| 10 MY MIND'S EYE, The Small Faces       |                                   |

### 15 YEARS AGO

6 January, 1962

- |  |   |
|--|---|
| 1 STRANGER ON THE SHORE, Acker Bilk      | 11 I'D NEVER FIND ANOTHER YOU, Billy Fury |
| 2 MOON RIVER, Danny Williams             | 12 MY FRIEND THE SEA, Petula Clark        |
| 3 LET THERE BE DRUMS, Sandy Nelson       |   |
| 4 JOHNNY WILL, Pat Boone                 |   |
| 5 POWER OF STRENGTH, Frankie Vaughan     |   |
| 6 MIDNIGHT IN MOSCOW, Kenny Ball         |   |
| 7 SO LONG BABY, Del Shannon              |   |
| 8 TOY BALLOONS, Russ Conway              |   |
| 9 I'D NEVER FIND ANOTHER YOU, Billy Fury |   |
| 10 MY FRIEND THE SEA, Petula Clark       |   |

## British Top 50 Albums

### OF THE YEAR

- 1 GREATEST HITS, Abba Epic
- 2 20 GOLDEN GREATS, Beach Boys Capitol
- 3 FOREVER AND EVER, Demis Roussos Philips
- 4 WINGS AT THE SPEED OF SOUND, Wings Parlophone
- 5 A NIGHT ON THE TOWN, Rod Stewart Riva
- 6 LIVE IN LONDON, John Denver RCA Victor
- 7 LAUGHTER AND TEARS, Neil Sedaka Polydor
- 8 THEIR GREATEST HITS 1971-1975, The Eagles Asylum
- 9 20 GOLDEN GREATS, Glen Campbell Capitol
- 10 VERY BEST OF SLIM WHITMAN, Slim Whitman United Artists
- 11 BEST OF ROY ORBISON, Roy Orbison Arcade
- 12 A NIGHT AT THE OPERA, Queen EMI
- 13 DESIRE, Bob Dylan CBS
- 14 GREATEST HITS VOL. 2, Diana Ross Motown
- 15 INSTRUMENTAL GOLD, Various Warwick
- 16 FRAMPTON COMES ALIVE, Peter Frampton A&M
- 17 CHANGESONEBOWIE, David Bowie RCA Victor
- 18 ROCK FOLLIES, Rock Follies Island
- 19 HOW DARE YOU, 10cc Mercury
- 20 BEST OF GLADYS KNIGHT & THE PIPS, Gladys Knight & The Pips Buddah
- 21 SONGS IN THE KEY OF LIFE, Stevie Wonder Motown
- 22 ATLANTIC CROSSING, Rod Stewart Warner Bros.
- 23 24 ORIGINAL HITS, Drifters Atlantic
- 24 LITTLE BIT MORE, Dr. Hook Capitol
- 25 HAPPY TO BE, Demis Roussos Philips
- 26 22 GOLDEN GUITAR GREATS, Bert Weedon Warwick
- 27 TUBULAR BELLS, Mike Oldfield Virgin
- 28 BLUE FOR YOU, Status Quo Vertigo
- 29 SOUL MOTION, Various K-Tel
- 30 BEST OF THE STYLISTICS VOL. 2, Stylistics H&L
- 31 BREAKAWAY, Gallagher & Lyle A&M
- 32 TRICK OF THE TAIL, Genesis Charisma
- 33 PRESENCE, Led Zeppelin Swan Song
- 34 PASSPORT, Nana Mouskouri Philips
- 35 100 GOLDEN GREATS, Max Bygraves Ronco
- 36 JAILBREAK, Thin Lizzy Vertigo
- 37 DARK SIDE OF THE MOON, Pink Floyd Harvest
- 38 DIANA ROSS, Diana Ross Motown
- 39 THE STORY OF THE WHO, Who Polydor
- 40 SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel CBS
- 41 ARRIVAL, Abba Epic
- 42 BEAUTIFUL NOISE, Neil Diamond CBS
- 43 CARNIVAL, Manuel & The Music Of The Mountains Studio Two
- 44 40 GREATEST HITS, Perry Como K-Tel
- 45 BEST OF HELEN REDDY, Helen Reddy Capitol
- 46 MOTOWN GOLD, Various Motown
- 47 WISH YOU WERE HERE, Pink Floyd Harvest
- 48 ROLLED GOLD, Rolling Stones Decca
- 49 MUSIC EXPRESS, Various K-Tel
- 50 BEST OF JOHN DENVER, John Denver RCA Victor



BROTHERHOOD OF MAN

## US Top 50 Albums

### OF THE YEAR

- 1 FRAMPTON COMES ALIVE Peter Frampton
- 2 FLEETWOOD MAC Fleetwood Mac
- 3 WINGS AT THE SPEED OF SOUND Wings
- 4 GREATEST HITS 1971-1975 Eagles
- 5 CHICAGO IX GREATEST HITS Chicago
- 6 THE DREAM WEAVER Gary Wright
- 7 DESIRE Bob Dylan
- 8 A NIGHT AT THE OPERA Queen
- 9 AMERICA'S GREATEST HITS - HISTORY America
- 10 GRATITUDE Earth, Wind & Fire
- 11 FACE THE MUSIC Electric Light Orchestra
- 12 BRASS CONSTRUCTION Brass Construction
- 13 TRYIN' TO GET THE FEELIN' Barry Manilow
- 14 STILL CRAZY AFTER ALL THESE YEARS Paul Simon
- 15 TOYS IN THE ATTIC Aerosmith
- 16 RED OCTOPUS Jefferson Starship
- 17 SILK DEGREES Boz Scaggs
- 18 FOOL FOR THE CITY Foghat
- 19 BREEZIN' George Benson
- 20 ERIC CARMEN Eric Carmen
- 21 INSEPARABLE Natalie Cole
- 22 DARYL HALL & JOHN OATES Daryl Hall & John Oates
- 23 LOOK OUT FOR NO. 1 Brothers Johnson
- 24 MAIN COURSE Bee Gees
- 25 LOVE WILL KEEP US TOGETHER Captain & Tennille
- 26 WINDSONG John Denver
- 27 HELEN REDDY'S GREATEST HITS Helen Reddy
- 28 TED NUGENT Ted Nugent
- 29 ONE OF THESE NIGHTS Eagles
- 30 RUFUS FEATURING CHAKA KHAN Rufus/Chaka Khan
- 31 ALIVE Kiss
- 32 MOTHERSHIP CONNECTION Parliament
- 33 GREATEST HITS John Denver
- 34 THE SALSOUL ORCHESTRA Salsoul Orchestra
- 35 BLACK AND BLUE Rolling Stones
- 36 CITY LIFE Blackbyrds
- 37 ROCK OF THE WESTIES Elton John
- 38 GREATEST HITS Seals & Crofts
- 39 TAKIN' IT TO THE STREETS Doobie Brothers
- 40 SONG OF JOY Captain & Tennille
- 41 DIANA ROSS Diana Ross
- 42 FAMILY REUNION O'Jays
- 43 MOVIN' ON Commodores
- 44 ROCKS Aerosmith
- 45 VENUS AND MARS Wings
- 46 FLY LIKE AN EAGLE Steve Miller Band
- 47 PRESENCE Led Zeppelin
- 48 AEROSMITH Aerosmith
- 49 DREAMBOAT ANNIE Heart
- 50 BREAKAWAY Art Garfunkel

# Record Mirror

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## News Review

# SPLITS AND MISSES

IT HAS been a year of all change as far as some groups have been concerned, with several reshaping their lineups, and others calling it a day altogether.

It was hankies that were called for as early on as January when RECORD MIRROR announced the impending departure of Garry Glitter from showbiz.

The old trouper decided to bow out with a glittery tear in his eye after a farewell tour finishing at London's New Victoria on March 14.

His reason for leaving the business was given as love for a 23-year-old hairdresser Mary Meda-lee. The word was going round soon that his retirement was but temporary and in June came the news that the big romance was off and Gary would be back on stage by Christmas. The latter was right as Gary did his thing — strictly a one-off he said at the time — at a London charity concert. Now it seems he will make a full comeback and his lady love has apparently gone home to Mum.

Gentlemen went in the main street at the arrival of Ruby Flipper to replace Pans People, those smiling lasses whose legs lightened up many a boring 'Top Of The Pops'. The mixed Flipper bunch did little to titillate or entertain and hearts rose with the news that a new dance group had hastily been called for to rid the world of the dreaded flappers.

Pilot stripped their ranks of Billy Lyall and Stuart Tosh and they're now down to a skeleton crew.

On the heavy rock front, the inevitable disintegration of Deep People can have come as no shock after a poor set of UK shows, which the British fans had been waiting so patiently for. Out of the ashes comes a new group featuring Jon Lord and Ian Paice alongside Tony Ashton.

Heavy yet humble rivals Uriah Heep had a

few changes, and we're still kept waiting to see if they're for the better or not.

Lead singer David Byron was given the sack and wandering minstrel John Wetton packed his bass guitar in its case a few weeks later and went off to pursue a few ideas of his own.

Into the picture comes ex-Spider From Mars man Trevor Boulder on bass and former Les Humphries Slinger and Butterfly Ball - er John Lawton, to complete the new, improved Heep.

The Heavy Metal Kids and lead singer Gary Holton agreed to differ, Widow Maker lost Steve Ellis, and Cafe Society packed up as they tired of waiting to be served.

An even bigger shock was the news that those highly successful musical maestros 10cc had their probs, with Lol Creme and Kevin Godley getting all excited about their Gizmo project and reducing the band's capacity by half.

Just to adjust the balance, Bread have decided to get it together again, and Rick Wake-man has gone back to Yes after Patrick Moraz had one of those musical differences you keep hearing about.

Meanwhile the rumours merchants have been busy with the departure of Nigel Benjamin from Mott, and the bookies have been lining up the candidates for the replacement. Wild guessing only so far, look for an outsider.



GARY GLITTER

# Where were you?

Were you asleep in '76? The stories you might have missed

## Naughty bits

THE SHOCK horror probe department has had a few tasty titbits to drool over during the past 12 months. Donna Summer heavily breathed her way into the charts with 'Love To Love You Baby', which got surprisingly little airplay. Didn't the BBC realise those weren't orgasms, just that she'd run up the stairs to the recording studio?

Woolworths and a few other high street stores decided we shouldn't be allowed to see the naughty bits on the Silver Convention LP covers, where ladies wearing just a grin and a pair of handcuffs showed off soul's assets.

Some lads are still drooling at the arrival of all-girl teenrock group The Runaways in the country. Not that they did anything rude you understand, but many of the males who went along to see just in case they did. Cherry in her corset was the nearest we got.

Perhaps no one noticed that Barry White fellow on his latest slab of grunting tells how he slips down his young ladies underwear. One colleague plays nothing else these days.

A four letter word never lets you down — just ask those naughty Sex Pistols who caused the biggest stink since the great Blue Stilton explosion in the late fifties. By uttering a few Anglo Saxon phrases on telly, recently they incensed many people and newspapers had a heyday.

Of course the punk rock scene is one big shocker, wearing see through plastic bin liners and all that lark, but the real shock of the year goes to Eve Droppa going off with Lord Lucan to live in sin on some far off isle. But our new delectable gossipmonger Ms Juicy Luicy is doing an admirable job at muck raking, so you know where to read it first.

## CASUALTIES

SADLY, THE rock casualty list has claimed several victims during the year.

Former Free and Back Street Crawler guitarist Paul Kossoff was a bad loss, who died in March, having just recovered from a serious illness. One man blueser Duster Bennett died in a road accident, and former Yardbird leader, Keith Relf, was found dead.

The latest loss is American guitarist Tammy Boiin, an ex musician with the James Gang and last edition of Deep Purple. He was found dead in a Miami hotel room.

Jagger denied he had taken an overdose, and said he'd just been proper poorly, while news that two of the Rollers had tried to take their lives but failed, leaked out. Reg-



PAUL KOSSOFF

gae boss Bob Marley was shot at his Kingston, Jamaica home and is presently recovering.

At the less serious end of the scale the year has seen a constant stream of accidents and illnesses which has managed to mess up tour dates and generally confuse everyone.



BEATLES

## Beatles back?

CONSIDERING THAT they split six years ago, The Beatles have been very much in the news during 1976. It hasn't been just a matter of them being dead but they won't lie down, more that the record companies and the moptop starved public haven't let them rest in peace.

The biggest hope was for a reunion, with the fab four forgetting their differences for the sake of a multi-dollar fee for a huge US concert to be screened throughout the world.

The time seemed right when Paul McCartney's band Wings arrived in America at the same time all the other Beatles were resident there, and there are rumours they filmed a special film for next year's recorded music anniversary. But it has been rumours, more rumours and a few denials so far.

Individually, we've had rumours about "Lennon to reopen Rainbow?" and "Lennon to tour Europe?" Well, not in '76 at least. George Harrison

had a trying time, with a US judge declaring his 'My Sweet Lord' sounding too much like a '60s Chiffons hit 'He's So Fine'. He's bounced back with a change of label for his Dark Horse Records and coming up with an optimistic LP '331/3', and having a 'Best Of' compilation issued.

Ringo Starr has signed to Polydor and has promised seven albums over the next five years.

McCartney and Wings have been busy winging their way round the world on tour, had some inevitable hit singles and LPs, wowed the UK with three big shows at Wembley Empire Pool and delivered the triple album set of 'Wings Over America'.

There is a distinct possibility that either George or John will be appearing in the UK next year, but only in the courtroom as their dispute with Alan Klein is due to come up.

Chances of them reforming seem slim, but one thing is for sure their name is bound to come up again in '77.

## Rollers remake

THOSE CHEEKY grinning little Scots the Bay City Rollers have had a couple of changes in the wearing of the tartan costumes this year.

In April 27-year-old bassist Alan Longmuir quit the Rollers for the simple life and the band give the thumbs up to wee Ian Mitchell, a 17-year-old Irish strummer.

Then in November Ian gave the Rollers the thumbs down and he left for the simple life and the boys give the thumbs up to 18-year-old Pat McGlynn, who seems to be fitting very nicely so far. With a court case, attempted O.D.s, and Tam Paton's engagement the BCRs have remained in view despite a few opinions, and then there was the hysteria in the States as the tartan clan hit them head on, and a ripping time was had at one London concert, causing all sorts of odd quotes and misquotes from those dirt searching national newspapers.

# JOAN ARMATRADING



## "Whatever's for Us"

and the single

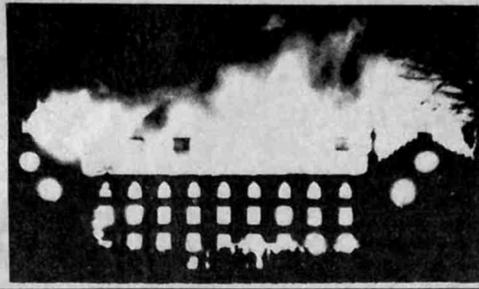
## "Alice"





Have you ever wondered who Various Artists is?  
All is revealed as Barry 'Inspector Clouseau'  
Cain jumps into his bi-plane for . . .

# Mission Improbable



**"MILLIONAIRE ROCK RECLUSE DIES IN TOWERING INFERNO"**

THE NEWSPAPER headline spews across the train carriage. I rub my eyes. Is this really happening?

I glance out of the window. Virgin white trees. Slush on the track. Plead sky. It all seems so long ago. The stark pylons scream by. Slowly they merge into one metal mass. I think back . . .

Yesterday had been just another day. Woke up. Fell out of bed. Dragged a comb across my head. The night before was a real whammer-jammer. Looked in the mirror. Black rings as big as the ones left on wet bar counters strangled my eyes.

It was a bright morning. Knuckle-duster daylight zapped me in the kisser as I left my apartment.

The office was a walk away. I needed a pick-me-up so I stopped off at the 'Golden Flamingo' and had a few Harvey Wallbangers.

"Hell, you're late. He's been looking for you everywhere." Marion greeted me in her usual off-hand manner. As a secretary she was fine - but as a woman . . .

It was the way she hoisted her plastic dustbin liner skirt over her knee that proved too much for me in the morning.

"I think it's a biggie," she smiled.

I opened the door of the editor's office. He was on the phone. An empty bottle of scotch rolled out from under his table. He was trouserless - just another day.

Clink. "Hell, you're late. I've been looking for you everywhere. Listen, you haven't got much time. Here's a plane ticket for Zurich."

"Who d'ya want me to see in Zurich?"

A smile crawled across his face on all fours. He lit another Lucky Strike. "Various Artists."

"Various Artists - wow! But nobody's ever

seen him before. He's cut himself off from the rest of the world in his Swiss hide-away. What's the catch?"

"No catch. He says he's willing to talk to you. He wants to spill the beans about something he's kept a secret for years. Anyway, you're booked on the 1.30 flight. Here's £1.50 - that should cover all your expenses."

"Gee thanks." He always had been a generous man.

By the time I arrived at Zurich airport it was dark. A black limo was waiting for me. The chauffeur was a clean shaven King Kong with bandy legs. "How far are we going?"

"Oh." The car swept through the blackness. Kong didn't say a word. At last we reached our destination. We drove through huge wrought-iron gates and along a drive that wriggled through the night like a sombre snake.

The front door was open. We walked down a suffocating hallway and up damp, creaky stairs - more hall. A door.

"Come in." I looked behind me. Kong had vanished. Various Artists sat in a leather armchair in front of an enormous log fire which provided the only light.

He held a brandy balloon glass in one hand and a fat cigar in the other. The glow of the fire reflected off of the glass onto his face.

All I could make out in the dimness was some sort of scar running down one cheek and a balding head.

"Sit down." His eyes looked positively evil.

"You vill - sorry vill - not say a word. I shall do all ze - oops - be the talking. For years now I have been selling millions of records under the name of Various Artists. I have made a fortune. But not - what - good is money when you are old? You see my friend, tonight I

am going to die . . . I shivered at his words. The shadows thrown out by the fire danced upon the walls like ghostly nymphs. Strains of Marlene Dietrich singing 'Falling in Love Again' glided across the room, from a dusty old gramophone.

I noticed a pair of worn jackboots used as bookends on a shelf - strange!

"And before I leave this obscene world I want to come clean about something. All zis time I have kept my true identity a secret. I record all my material in a large studio behind the house."

"Nobody knows who Various Artists really is. And now I can reveal all."

He coughed. It was the cough of a dying man. "Could you get me another brandy please?" As I leaned over his frail, rigid body I caught a better glimpse of his face. The scar stretched around his chin covering his neck. He had obviously been very badly burned at one time.

A pencil-thin white moustache caressed his upper lip. A lifeless strand of hair flopped across his forehead.

"Zank you. All I have been living on these past few months is brandy and cigars. Ach, my cigar has gone out. Would you pass me that that gas chamber - oops - lighter."

Suddenly his fragile voice became tense. He began to breathe very heavily. A word spluttered out with each gasp.

"Yes . . . yes . . . I vill tell you all. There isn't very long left. Ja . . . ja. I escaped you see. Ze whole world zinks I killed myself with Eva in that bunker. Nein. I got away. Started singing, played a few instruments. Made a record. I was an overnight sensation."

"Everytime you looked at the charts there was a Various Artists' record. I realised how powerful I

could become again. I vent from strength to strength. The old magic came back. I would take over the world once again. For I am none other than Aaaaaa . . ."

The gunshot still echoed around the room as the door behind me slammed. Various slumped forward, blood pumping out of his ears onto my legs.

I pushed the wizened body away and rushed out of the room. And there, standing in the shadows, gun in hand, was Field Marshal Montgomery laughing. "Got the blighter at last!"

Smoke, foul smelling and thick, oozed from the room. I looked in. Various had fallen into the fire and was in flames. The chair had caught alight. The whole room was ablaze in an instant.

In blind panic I turned and ran, the sound of Monty's laughter ringing in my ears. I rushed out of the house and carried on running for all I was worth.

At the end of the drive I turned around. The blazing mansion lit the sky . . .

And now I sit here on a train bound for God knows where. I can't believe it. It just could not have happened. I reach into my pocket for a cigarette. A shadow falls across my face.

I look up. It's Kong. "Uh," he says and hands me an envelope. He leaves the compartment. Inside the envelope is this letter:

"So, zey think Various Artists has perished do zey? Ha ha! How wrong can zey be? No, I did not die. Nobody can kill me. My days as Various Artists may be numbered but I shall return. I vill von day be big again. In fact I already have another guise. The world vill soon tremble to ze sound of . . . Golden Greats!"

I light another cigarette . . .

# Hello Frankie, can you hear me?

Sheila Prophet tries to talk to the Four Seasons



FOUR SEASONS: silence is golden.

'HELLO, FRANKIE? Can you hear me?'

"Speak up, honey - I can't hear you, Can You hear her, Gerry?"

This is a conference call to the States, which means three-way with one party (me) in London, and the other two (Frankie Valli and the Four Seasons' drummer, Gerry Polci) on separate lines in different parts of Los Angeles. Marvellous what these Yanks can do.

Unfortunately, the good old GPO can't quite match up to this dazzling display of technology, and it soon transpires that, while Frankie and Gerry can hear each other perfectly, and I can hear both of them more or less loud and clear, neither of them can hear a single word I'm saying.

For a while it seems all is lost, but then the operator saves the day by offering to step in and ask the questions for me.

It's not the easiest way to have a meaningful conversation, but here goes anyway . . .

Can you ask them how they came to be involved with Lou Reizner and the 'All This And World War II' album?"

"Lou approached us and asked us if we'd like to do a track on the album," replies Frankie. "I'd met him once or twice in New York, and I liked what he did with 'Tommy', so after hearing a few of the other tracks, I agreed."

## Message

Silence.

Time for question two.

Have they seen the film? "Yes, we have," says Frankie. "I thought it was excellent. It really got across the message. It was trying to say how ridiculous the war was, not by concentrating on atrocities, but by filming the ordinary people - the people who really suffer in wartime. Have you anything to add to that, Gerry?"

"It was amazing how well the Beatles' songs fitted in with the theme," Gerry adds obligingly. "I think with a film like that, there's a fine line of exploitation, so I wasn't too sure what to expect. But it was very well done."

While we wait for the operator to come back ("I think he's just gone for his coffee break," reckons Frankie), there's just time for a quick recap of the Four Seasons' story. It's a long-running saga that beats 'Coronation Street' for staying power. The group's currently in its 21st year, and their latest hit, 'We Can Work It Out' (from the self-same 'World War II' album) is the latest in a line which started in '62 with 'Sherry' and has been going strong ever since. All in all, they've sold over 60 million records - and that's an awful lot of plastic!

"The fortunate thing about the Four Seasons," says Frankie when the operator's finally made his return, "is that we've kept the people who liked us at the beginning, and we seem to have added new fans as we went along. Now we have fans of all ages - from 12 right up to 48. We seem to

appeal to everyone."

"That sounds a bit extravagant," breaks in Gerry suddenly, but it really isn't. I'm constantly amazed at the age differences in our audiences. One amazing thing I heard recently is that some 6, 7 and 8 year-old kids seem to be picking up on our music, especially our early records. They must be hearing the records that their parents have had about the house for years!"

I've already been informed that the group are currently in the studios, finishing off their latest album. So how's it been going?

"The album's basically a new direction for the Four Seasons," says Frankie.

## New path

"Yeah, things have definitely been evolving since 'Who Loves You' and 'December 63,'" says Gerry. "We're following a new path."

"On this particular album, our musical contribution was much larger than the last one. We were involved in 98 or 99 per cent of the work that went into making it. There were also some guest players on it - for instance, Gregg Allman came in and did some overdubs."

The album was due to be finished last week, and Frankie hopes it'll be out in the New Year.

Mr Operator, can you ask them what their plans are now?

"Well, this week, I reckon we're off to the hospital to recover!" says Frankie. "Seriously, we've been working very hard for the past three months, and I expect we'll be taking a break over Christmas."

"We'll probably be getting back to work in late January or early February."

Any plans to come over to Britain?

"I think we'll be over in April," says Frankie. "We'll be doing a week at the Palladium, which should be good. The last British tour we did was just incredible."

## Crackling

That last sentence is almost drowned out in a burst of flasing and crackling, and it looks as if they might fade out altogether any moment. And just before we go, there's one question I just have to ask Frankie - how did you achieve your, er . . . unique vocal sound?

The operator chortles as he repeats the question. "And no rude answers, Mr Valli," he tells him sternly. "or I won't buy any more of your records."

But he needn't have worried. "I think the sound just developed," answers Frankie. "Really, the sound of the Four Seasons is a structure of harmonies. Also, I have a very wide vocal range, so those early hits were written specifically for that range."

"Now, Gerry's doing a lot of vocals, and he's also got a very wide range, so, as far as the Four Seasons' sound is concerned, there are lots of possibilities for the future."

You mean there are more voices like yours at home?

### SAD NEWS for Tina Charles devotees. The little lady gets married in January.

The lucky man is Bernie Webb, guitarist in the band at Tina's nearby Mecca ballroom.

"I met him some months ago," she says. "I wonder why it is people are always so interested in stars getting married. I just want a quiet wedding, at the moment we're trying to find a house. It doesn't matter how much money you've got, it's always such a problem. We haven't got any plans for a honeymoon, we'll be spending all our time shopping in Harrods."

### New Band

Tina's recently assembled a new band but her husband won't be joining them because she reckons he's not good enough.

"I feel terrible about saying it but it's true," she says. "I've been searching for a band like this for a long time and we get on together like a house on fire. I can't use them on Top Of The Pops yet because I haven't recorded with them. Union rules say that until I record with them I'll have to go on using the boring Top Of The Pops orchestra. I hate doing the programme because the orchestra is composed of old men who can't swing."

### 40 a day

Even so Tina still comes over pretty well and not only is she popular in Britain, but as far away as Brazil.

"I have to admit my vocal chords are pretty strong. Not bad considering I smoke 40 a day and I've never had a singing lesson in my life. I don't believe you can ever train anyone to sing, it's either there or it's not. If you're going into show-business then you want to do it at a very early age. When I was seven my idol was Diana Ross. I used to stand in front of the mirror with black make up on and mime to her records. I don't like her singing so much now though, she's got a bit sloppy and seems to be in it just for the money."

### Ripped off

"I've never really been in this business for cash, the time it's taken me to get paid I couldn't be. By the time the cheques come through in England it can take up to three months and it's even longer with royalties from abroad. I like to give a lot to people. Sometimes I get so emotional about a song that I end up in tears. A lot of singers can't carry the audience with them because they don't get involved with what the songs have to say."

"I've been ripped off so many times in this business. I've been promised so many things that never came true. I'd like to write a book someday about what has happened."

On one of Tina's early singles a young man by the name of Elton John came along to sing.

"He would have been paid about £15 for that session, just think what he could earn now. I remember he was quite shy but he was very pleased that his first single had sold a thousand copies. I've met him again and he hadn't changed at all. If he's not in the public eye he's a pretty quiet guy."

### Biddhu

"It wasn't until I met up with my producer Biddhu that I had any real success. I was doing some session work and was introduced to him. He'd just done 'Kung Fu Fighting', which I didn't like and I wasn't impressed by a demo he's knocked out with a friend. Can you imagine two men singing a girl's song, it sounded pretty bad. Anyway I decided to go ahead and record 'I Love To Love' but I had flu and a high temperature in the studio. I went home to bed with a cup of coffee and forgot all about the single. A few weeks later - whom there it was up in the charts."

"I was in a daze for three weeks. It was like winning the football pools. After all the hardship I couldn't believe it. I became well known and people always seem to recognise me in shops, I can't escape. I smile sweetly but I really don't like fans coming up to me. Off stage I'm a very private person. On stage I like to appeal to everybody and that's why I don't dress in a way that would just appeal to a certain audience, like Suzi Quatro in her leathers."

### Cabaret

"I've been labelled as a cabaret artist, but I don't like doing the clubs. You haven't got a captive audience - up north they're pretty merry by the time you get on stage so they can't appreciate what you're putting over. I like to use a proper stage but not a large band. Horn players in particular tend to get carried away. They don't play that much and when it's their turn they seem to want to blow your head off. It's different in the recording studio, because you can keep them down in the sound mix."

"I've never believed in singers writing their own songs or producing themselves. It's far better to have an outsider. Often Biddhu likes songs that I really hate, he has the knack of telling what is going to make a hit and I can be a pretty bad judge. I have written a few songs, but they're not very good."

### Dogs Home

"It's odd that my ambition isn't to write my own songs. It sounds funny but I'd like to open a big dogs home in a mansion somewhere. I've always got on very well with dogs, they seem to like me and I get heartbroken if I see a

*I've never been in this business for the cash, the time it's taken me to get paid I couldn't be'*



TINA CHARLES: getting married

# It's a dog's life for Tina

Robin Smith talks to Tina Charles

stray. I haven't got the money to do it at the moment, but I don't spend a lot so maybe it won't be too long before I can do it."

"Many people are greedy and like luxuries too much. Plenty of stars could stay in Britain if they were prepared to put up with a slightly less plush lifestyle, but they just want to grab everything. That's what's destroyed so many people. If you're used to a certain lifestyle then you shouldn't try and change it too much."

With a body which means she doesn't get her feet wet in the shower, has Tina suffered from photographers asking for revealing pictures?

"It was always happening at one time," she says. "I remember the Sun took a picture of me bending over a fountain. That was the first and last time anybody did that sort of thing. It's all rather sordid and bloody uncomfortable."

## A rabbit with Warren

"I'VE HAD a good press - but you can't eat newspapers," said the singer / songwriter as he cleared his brow of long blond hair.

The name is Warren Zevon, introduced to Britain as a guest on the Jackson Browne tour and the man behind one of the best singer / songwriter albums since Neil Young hit home with 'After The Goldrush'.

His album was met by amazement from the music critics, but not reflected by record sales as yet.

He has a strange pedigree but shows a few interesting diversions. The biography reads: born in Chicago, and intended to be a serious composer. There was little formal musical education but he was once acquainted with Igor Stravinsky. He learnt to play banjo "the banjo lessons misfired, I played it all back to front", and "playing the guitar makes my fingers hurt". He loved his year of classical piano lessons.

A song of his 'She Quit Me' found its way onto the 'Midnight Cowboy' film soundtrack. He got a gold record for that, but lost it. Then there were a couple of years playing piano for the Everly Brothers.

"You won't find any traces of 'Wake Up Little Suzie' in my



WARREN ZEVEON: optimistic

music," he says, though Phil Everly did appear on the album.

An important meeting was with Jackson Browne, who produced Warren's album. It happened in Laurel Canyon.

In 1975 he and his wife left America for Spain where he sang in a bar. The owner had a delightful line in Irish folk tales.

"I was always a Clancy Brothers fan," Warren laughs.

Jackson wrote to Warren and urged him to make the album, so they returned to the US, where the LP was completed in February. The cream of contemporary US musicians were called in - Warren and Jackson knew most of them - and came up with the album for Asylum.

"We wanted a Californian choral sound on 'Desperadoes Under The Eaves' - so who better than a Beach Boy? Carl came along and taught us all how to be Beach Boys."

His songs were written over a period of five years and reflect various stages. Perhaps the strongest of the lot is 'Carmelita'.

"It's autobiographical about drug addiction," he says. "I felt bad about that song for a long while, I've not had that problem. You have to work at being a junky. I haven't a lot of sympathy for them."

Some of his songs are humorous, some with a sad theme, others journalistic.

"My work is very optimistic, I want to cheer people up."

A second album seems likely for next year, with the autobiographical 'The Excitable Boy' already given an airing on his recent UK visit. He explained the story behind the song.

"What's wrong with my guitar playing, I'd ask people who criticised," said Warren. "And the reply would be 'You have great ideas but you get excited!'"



DAVID ESSEX: Quitting



JOHN CHRISTIE: Heart throb?



THIN LIZZY: Moving out

**TIME TO shake the dust off Record Mirror's crystal ball and peer deeply into the future for '77.**

The mist clears to reveal that punk rock may not be as big as we all thought. It was over before it started really. Despite what the newspapers had to say, there are very few people prepared to stick a safety pin through their ears.

The Bill Grundy interview was great publicity, but EMI one of the straightest record companys hate risking a nasty image. Still, punk did liven up the winter blues.

It's going to be a year when many of the discoveries of '76 are going to fade. I predict that Slik will split up, after two unsuccessful singles they've hit an all time low. John Miles last year's wonder boy is going to fade. The guy just hasn't got enough personality to carry him through and his latest album lacks depth.

Steve Harley had better pull his finger out as well, he's not doing too well singles wise and he's going to lose a lot of fans because he doesn't give interviews anymore. David Essex is going to quit full time music to go back into the theatre.

**Robin Smith peers into his crystal amazing predictions for 1977. Is**

# '77 got the answers Heaven

I reckon the Rollers could well call it a day as well. All their interviews this year have told of the terrible pressures on them and I doubt if they can survive another line - up change. The new Roller's confessions that he was an ex-criminal have also damaged their pearly toothed image.

their engagements.

I confidently predict that Rod Stewart will marry Britt by March and that one or more of the Rollers will announce

It looks like a pretty bleak year as far as new talent is concerned. The old hands like Zeppelin and Rod will still be pulling in the big crowds. The tax situation hasn't improved and many of our best remaining bands are going to move out, Thin Lizzy for instance. Mr Healey doesn't want to stop the burden and what with spirit going up 36 pence who could blame any band for leaving?

# Goodies lash out

**EVEN A Goodie can be a baddie.** Bill Oddie once hit a fan who tried to tear his clothes off at a street carnival.

"He came up and started poking me and yelling 'you're Bill Oddie from the Goodies'. I thought I'd never escape alive, so I lashed out and knocked him flying. I was hustled away by a friend. I've never done it since - I'm a very gentle person really."

Bill lives in Hampstead in a rambling house with superb views of the Heath. His brood of kids leap on him every time he walks through the front door. They've christened him 'Big Foot' after the Yeti type monster, said to inhabit parts of California.

"My house is rather like a commune - everybody helps everybody else," he says. Usually people stay for free and I'm also thinking of buying the house next door."

Away from the cameras the Goodies are rather quiet, particularly Graeme Garden who sits in a chair answering questions with the air of a judge pronouncing the death sentence. The Goodies first met up at Cambridge University while appearing in the Footlights Revue where the Monty Python team was also launched.

"There was no one else there quite as mad as us, so we drifted together," says Bill. "After that we moved on to do some BBC work - we thought it would be easier than studying." Tim and Graham did 'Broaden Your Mind' and then of course there was the great 'I'm Sorry I'll Read That Again'.

"I hoped we changed

**'Acting is a way of getting rid of your inhibitions'**

the face of British comedy a bit. They used to have these appalling situation comedies where you could guess every line. Our humour was always unpredictable.

"Foolishly they let us do some TV work and we came up with the Goodies."

"Our first job is to make people laugh," says Tim. "But the programme also carries a message. We're against secure, smug people who do a bad job. We're against pollution and apartheid. The anti apartheid programme was the strongest we've ever done - the majority of South Africans we talked to said it had then rolling on the floor with laughter."

**Mrs Whitehouse**

"We try not to offend anyone and it's very rare that we get nasty letters. Mrs Whitehouse once wrote to us saying we put on a clean wholesome show and that worried us. It meant we were becoming too complacent."

Each episode of the Goodies takes one month to record.

"We sit down and draw up a list of ideas and then work on the most popular," says Graeme. "We've never really been stuck for ideas - there's so much silliness in the



GOODIES: Laying a new image on the unsuspecting public



SLIK: Splintering

ball and comes up with some  
he a pessimist? Or has he already  
for the New Year.

## or Hell?

But it's not all bad. For the first few months of the year the big bands have announced tours and Rick Wakeman reckons he's got an outfit together that will rival Emerson, Lake and Palmer.

High time we had a new heartthrob, after all Rod and Elton are beginning to show their ages. I'm placing my bets that Flintlock and Buster will score in '77. The past year has seen them building up a steady following and

apart from an image they've also been developing tight stage acts.

There's also an Australian guy by the name of John Christie who could well make it, so far he's appeared in numerous TV shows and has been described as a cross between Donny Osmond and David Cassidy.

What about something for the lads? I predict that we're going to have a sexy singer before too long. There's Dana of

world. We like to take a hand in the whole programme — from editing the film to putting suggestions forward for special effects.

"Back to Bill. 'I'm a keen bird watcher, so if we go away on location I blackmail the producer into taking us somewhere where they have plenty of specimens. We have to go to out of the way places, because there's nothing worse than people crowding around when you're trying to do some filming.

"I remember one local newspaper printed an itinerary of where we were staying — God knows where they got the information. One school also gave their kids the day off to come and watch us. There was also a time when some fans got so enthusiastic that the landlord of a local pub rushed us into his back room and bolted the doors."

How close are Tim, Graeme and Bill to the characters they play?

"To a certain extent they are extensions of our own characters," says Tim. "But I'd hate people to think I was like that in real life. With a name like Tim Brooke-Taylor I have to play the ex-public schoolboy. Graeme was studying to be a doctor so he has to be a studious type and Bill with his scruffy jeans, beard and hair had to be the revolutionary. Acting is a way of getting rid of your inhibitions."

The Goodies latest album has a warning 'not suitable for children' and they say it should be taken seriously.

"Some of the material is quite heavy. It's not like

the singles we used to do," says Bill. "We thought we owed our older fans something more mature. I was also getting bored writing the same old commercial thing time after time. I'm never going to write a single again — they're all going to be taken off LPs."

"I don't think the album will offend anybody," says Tim. "But we've covered ourselves by putting the warning on the cover. Everybody I've played it to has enjoyed every minute. Our next single will be called 'Blowin' Off' — it's about farting. There's something about the British that makes them take this piece of normal human behaviour humoursly."

### Monty Python

"Our next series won't be out until next Autumn. Before that we're writing a book about the story of making a film that we haven't yet made. We'd like to make a film — something like the Python team but we can't tell you what it's going to be about, because they'll only pinch the idea."

"The TV show is going down very well abroad. Some American networks have bought it and we hope to conquer the colonies in the same way Python did. We're most popular in Scandinavia and Portugal."

"I was on holiday in Portugal and happened to meet up with Eric Morecambe. I had a crowd chasing after me saying: 'There eez a Goodie, but they left Eric completely alone.'"

ROBIN SMITH



JOHN MILES: Fading

course if you like sugar and spice and all things nice but there's a gap for a really red blooded lady. The time is ripe for Suzi Quatro to take to the stage again, but I'm backing a lady called Dana Gillespie. The lady has a buxom figure and sets pulses racing.

I can't see many new British bands coming up on the horizon. The most promising are Racing Cars who are absolute dynamite on stage. But there's a complete lack of new talent apart from them. The time is ripe for an invasion by America's hottest new bands like Starz and Boston.

It's about time America started to dominate the scene again. It is the home of rock 'n' roll after all. We're also going to see a lot more European bands in the charts Abba have already shown the way.

It's going to be an even bleaker year as far as concerts are concerned. Even the cheapest concert prices are going to soar. I predict that the minimum price for a ticket is going to have to rise to £4. Record prices aren't going to improve either, but there seems to be a return to at least giving more value for money. There's been a return to double album covers and giving away posters. Wings treble live album is excellent value for money.

So apart from a few highlights it's going to be a pretty gloomy year. Roll on '78.



STEVE HARLEY: Fanless

### ROD STEWART London Olympia

FIRST NIGHT nerves made the start of the show an uneasy experience — (despite the fanatical few tearing down to the front of the stage as soon as the lights went down.

The audience in the middle of the auditorium stood all the way through the show, but at the sides, the atmosphere was reserved, almost sterile. Rod took the stage wearing his red satin harem number with ankle bracelets and announced: "I'm back!"

He opened with 'Three Time Loser' which has proved successful on all the shows so far. But the lack of whole hearted response was worrying and for a while, everything seemed blown.

But it was only natural in a barn of a place like Olympia, with an audience which must have included a few sceptics who came to see if the band could possibly be any better than the Faces.

Perhaps the new style music was just a bit too sophisticated for the hard - care following, but they didn't really get off until the band went into the traditional rockers. Even 'You Wear It Well' didn't get the usual roar.

Rod admitted he was scared after 'Big Bayou', but the next song, 'Tonight's The Night' lifted the spirits. It was a relief when more people started to get off their seats and move to 'The Wild Side Of Life', but enthusiasm waned again when Phil Chen performed his bass solo in 'This Old Heart Of Mine'.

Rod began to work at the audience even harder, perhaps out of nerves, and hammed it up just a bit too

much.

He was all over the stage, like one of those nubile Russian gymnasts who have to cover the area without stopping for more than three seconds.

He's brought 'Killing of Georgie' further forward in the set and dropped 'Angel' altogether, in favour of 'Get Back'. Although 'Get Back' was well received, perhaps the much - loved 'Angel' would have been a better choice under the circumstances.

"This is the London — remember," shouted Rod at the start of 'Maggie May' as the crowd swept into the song with him. They held such a strong chorus line, he couldn't shift the pave into the reggae section for some time.

During Carmine Appice's drum solo on 'Losing You', Rod left the stage to return again in tight red trousers and silver sash. The visual presentation of the show was excellent and the music was tight and in tune, so the only thing that seemed to be lacking was the atmosphere. Maybe it was just that it was all very new to the audience, but they finally got going for 'Sailing'.

Rod conducted the audience as 'snow' fell on the front stalls.

The encore, which came after a long time (Rod was making sure that they really DID want him back) was 'Stay With Me'. The fans probably will, but it'll take time to adjust to this new, more professional arrangement. ROSALIND RUSSELL



# Roadshows

# One to watch for '77 — Racing Cars are already well... OFF THE STARTING GRID

**WANNA TIP** for the top for '77?

Then take Racing Cars for a test drive — better still, go to see 'em live. Their gigs in '76 and their debut album, 'Downtown Tonight' received richly deserved acclaim. Take my word for it, this band will go far. Lend me an ear and I'll tell you all

Racing Cars come from the Rhondda Valley, Wales. Graham Hedley Williams and Ray Ennis are on guitars.

The latter is known as Alice because of his habit of falling asleep.

David Land is on bass and Robert James Wilding on drums.

Vocals and occasional

## J Evans goes for a spin

guitar are provided by the diminutive, balding Mr Mortimer, known to one and all as Morty. He also writes all the band's material. Over to Morty, the voice.

"Everyone's said kind things about us. I've said it before and I'll say it again, but I'm looking forward to seeing a bad review of Racing Cars. Every band has its off nights and I want people to know that we are human.

"We've always had confidence in ourselves. There must be loads of

bands like us waiting to be discovered. The music we play is universal — it appeals to all ages from kids upwards. We do ballads, rock 'n' roll and the up-tempo stuff. In some respects we're fairly commercial.

"Our biggest influences for the melodies must be the Beatles, Jackson Browne and Stevie Wonder. Yes, people, say I sound like Paul Rodgers and Roger Chapman. I reckon I sound like Helen Shapiro, but then I've only heard one of Chapman's albums.

### Shouting

"It's really nice when people start shouting for particular numbers, and when they clap after the opening bars of some songs. It makes it all worthwhile. We'd like play some bigger venues and hopefully headline our own tour in '77, but we don't want to neglect the smaller clubs and places like London's Nashville. Even if we do make it big, I'd still like to be able to go back and play such venues un-announced.

"We've re-recorded 'They Shoot Horses Don't They' for single release in January. When I wrote the song, it was just another number. But at all our gigs it's the one

they all shout for.

"I'm no great lyricist. Once I've got the basic melody, I'm OK. I can't even play the guitar — I know a few chords and that's about it. We're not stuck material-wise, we've got about 160 numbers we can do and we only used nine of them on the last album.

"I like to get the music across, to get people to like it. I'd love to see an album of ours in the Top 30 and a single in the charts. I've never made much money out of music, but it beats painting and decorating by a long shot!"

So how did it all start, Morty? "I was working as a deck-hand on an oil tanker and picked up this guitar when we docked at Sicily. I still keep the very first songs I music, — they make me cringe."

Racing Cars have been in existence exactly one year now. Previously, Morty had featured in several different bands with such unlikely names as 'Strawberry Dust' and 'Oswald Orange'. The immediate predecessor of Racing Cars was Good Habit whose line-up include Cars' David Land and Ray Ennis.

Morty's first band was Morty and the Frantics. "We specialised in recitations of such popular anthems as 'Apache,'

'Mrs Brown, You've Got A Lovely Daughter' and 'I'm Henry The Eighth I Am.' I provided the impersonations of Herman and the band of the Hermits. It was all pretty crass."

And the band — Racing Cars, I mean? "I read a lot about other bands having their ups and downs and splits and personality conflicts, but we all get on great. We just have ups and ups."

"We think of ourselves as an eight-piece band. My brother Malvin is one of our roadies. His insanity keeps us sane — he gets up to all sorts of tricks, like balancing bottles on his nose."

"Our twin guitars play well together" (If you've seen 'em live, you'll have noted the slide playing of Ray Ennis) "Alice has his roots in classical music and Graham is very good at rhythm."

### Collapse

"Next year? There's the single, a new album — I think we'll include more ballads this time, they seem to go down best — and maybe a European tour."

Morty, like his band's music, is very listenable to his eyes — "If the band were to collapse tomorrow, I'd be happy that I've achieved something in making an album" — and doesn't see any need to wear safety pins through his nose or spit at



MORTY at full throttle

his audiences. But: "Having not seen a punk band, I'm not qualified to comment on them."

In a bleak musical year, Racing Cars have shone through the punk and other assorted gar-

bage. Basically a Little Feat type orientated rhythm and blues outfit, their music is refreshing and infectious. I warmly recommend you to spend your festive record tokens on their album 'Downtown Tonight'. You won't be disappointed.



MOVIN' ON: Ray 'Alice' Ennis, Graham Hedley Williams, Morty, Robert Wilding and David Land

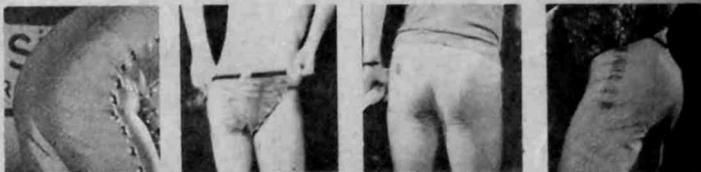
## QUIZ

# Get your brain back in gear!

SUFFERING FROM too much celebrating over the Festive Season? Brain ground to a halt? Then give it a little (gentle) exercise with our special

quiz. It's dead simple — just study these photos, and then have a bash at answering the questions that go with 'em!

**4 BUM'S THE WORD!** Here's a slightly different view of some top stars. But which ones? Do you recognise them?



**1 SPOT THE** masked men! Which famous faces are lurking behind these disguises?



A. Head down for this boogie boy.



B. These fingers normally play guitar in a British group.



C. To his fans, this guy's the cat's whiskers!



D. A tricky one — this guy normally covers up his face. Who is he?

**3 HERE'S THE** lovely Freddie Mercury in four of his nattiest creations. But what we want you to do is put them in order. Which came first?



**5 MOULDY OLDIES** time! Here are some of today's stars as they were in the '60's. Can you pick 'em out?



A. In these days, this guy was a teen idol.



B. Nowadays, he's the leader of a sensational group!



C. The face of '69 — and also a star of '76.



D. Today, he's got more hair on his head, but less on his face. Who is he?

**2 WHAT HAVE** these four guys got in common? Here's a clue — they're all Scottish.



## ANSWERS

1. A. Francis Rossi of Status C (75), D (April 74).
2. They're all ex-members of the Bay City Rollers.
3. A. Alex Harvey B. Rod Stewart C. Rod Stewart D. Mick Jagger.
4. Sensational Alex Harvey B. Zai Clomson of the C. Elton John D. Rob Davis of Mud.
5. A. Elton John of AC/DC. B. Angus Young of AC/DC. C (75), D (April 74).

# Albums

## Point the way

**THE POINTER SISTERS: 'The Best Of' (ABCD 611)**

You can't get blood out of a stone dept. This double album set is really just 'The Pointer Sisters' and 'That's A Plenty' revisited. The seventies answer to the Andrews Sisters simply haven't recorded that much to warrant such an elaborate 'Best Of' collection. And some of the material that is included has been cut to high heaven. The intro to the original version of 'Steam Heat' is here almost non-existent and 'Wang Dang Doodle' has been severely wanged. Still, if you aren't familiar with the four Sisters then this is the one to get hold of. For the scatterbrained only. +++ Barry Cain



**SUPREMES: no classic**

## Not so Supreme

**SUPREMES: 'Mary, Scherrie And Susaye' (Tamla Motown STML 12044)**

Disappointing — they've made an album that won't go down as a memorable sound. The musicianship is the thing that carries this album. The brass is driving and punchy and to a certain extent the singing follows a pace or two behind, but the songs themselves are mediocre. Even after repeated listenings there didn't seem to be one that had the mark of being a Supremes' classic. More of a time filler album I'd say — until they can get something classier together. ++ Rosalind Russell

**INNER CIRCLE: 'Reggae Thing' (Capitol EST 11574)**

The Inner Circle are among the elite of Jamaican reggae artists. Listen to 'Roman Soldiers of Babylon' or 'Love Is the Drug' and you'll know why. They have a professional developed style, beyond the fairly basic sound that many reggae artists think they get by on. The group has been working for several years and is like the Jamaican equivalent to John Mayall — all the best musicians have passed through it at one time or another. The only two songs I really didn't like were on side two — 'Groovin' In The Love' and 'This World'. They both suffered from the same faults. They were just too bland, too commercialised, too supermarket sounding. They strayed from the spirit of the rest of the album which was superb. +++ Rosalind Russell

**VARIOUS ARTISTS: 'Philadelphia Freedom Vols One and Two' (London HAU 8500-1)**

The Philly sound without the cheese. A very special two album release showcasing the acts that appeared on Bernie Lowe and Kal Mann's Cameo label which sprung up in 1957. Yes, in glorious mono you can hear The Orions singing the 'Wah-Watusi', original punks ? & The Mysterians' '96 Tears', Patti LaBelle and The Bluebells version of 'You'll Never Walk Alone', Chubby Checker, The Tymes, Bobby Rydell, The Dovells and many, many more. Cameo was eventually sold to Allen Klein (remember him?) and Abbey Butler in 1967 and the name was wiped from the slate. +++ Barry Cain

**PAUL ANKA: 'The Painter' (United Artists UAG 29957)**

As someone unkindly pointed out, it was a good idea to have a painting of Paul Anka on the sleeve, since the colour photo inside does nothing to enhance his image. He used to be a superstar in the '50's, but he hasn't regained that status. And judging by his performance on this record, I don't think he's likely to. He just doesn't seem to have caught up with the times. The songs are all weary and dated, and the arrangements do nothing for them. Maybe it's about time he gave in to middle age and hung up his hat. ++ Sheila Prophet

**MARYANN FARRA & SATIN SOUL - 'Never Gonna Leave You' (Brunswick BRLS 3022)**

They've actually got sleeve notes on this album. Remember those? They were stopped because the notes were often more interesting than the record. Get a load of this. "When they're home, they pursue their individual hobbies. Frank, who was a double A in English at college, plays baseball, Basketball, football or whatever's in season". Right on Frank Long, wailing disco sounds from a seven piece white, New York based band. As I was saying the notes were usually more interesting than the records. ++ Barry Cain

**RONNIE McNEIR: 'Love's Comin' Down' (Motown STML 12041)**

Mr. McNeir sounds rather like a below par Stevie Wonder — which can't be too bad. His inexperience often slips down under the gloss but he's got youth on his side. This is beginning to read like a New Faces panel review. Presentation 7, Content 6, Entertainment Value 7, Star rating +++ Barry Cain

**CHRISTIAN: 'The First Christian' (Polydor 2384 091)**

Christian appears to be a Scottish lad with an identity crisis. He makes carbon copy coverings of other people's songs and

## Joan's for us

**JOAN ARMATRADING: 'Whatever's For Us' (Cube Hifi 12)**

With remarkably speedy hindsight, Decca have woken up to the fact that their former artist Joan Armatrading is making money. So why not for Decca? (And such an appropriate title). Shame they didn't apply the same confidence when Joan was still with them. Even on this, her first recording made in 1972, there is ample evidence of her exceptional vocal talent. The music is hard, tough, just like her style today. That quality she's gained in the last four years seems to be a mellow strength. The other difference was that then she was co-writing material with Pam Nestor. The intervening time shows there has been a maturity there too. I like the album, as an example of how she's progressed, but I do think she's travelled a long way since. Listen to 'Child Star' — the variety she brings to vocals and guitar is incredible. +++ Rosalind Russell



**JOAN ARMATRADING: hard and tough**

arrangements. And what a strange selection of songs — 'Unchained Melody', 'Happy Birthday Sweet Sixteen', 'The Show Must Go On' and even 'Jesus Christ Superstar'. All so very pointless, and a waste of vinyl. ++ Barry Cain

**TOM JONES: '24 Great Standards' (Decca DKL 7/17/2)**

There's been nothing new from Tom Jones for a long time now so once again we get yet another compilation double set

with the newest song recorded in 1969. There's 'Green, Green Grass Of Home', 'I'll Never Fall In Love Again' plus a liberal sprinkling of stand-by standards. All in all very unoriginal and uninspired. ++ Barry Cain

**ENGELBERT HUMPERDINCK: 'The Very Best Of' (Decca DKL 9/1-2)**

According to the sleeve notes, this is the man who brought back romance into popular



**STEPHEN STILLS: for your delight**

## The best of Stills?

**STEPHEN STILLS: 'Still Stills / The Best Of' (Atlantic K50327)**

Another 'Best Of' collection for your delight. Now that Mr. Stills has changed partners and joined CBS, Atlantic cash in with this selection from the four albums he made with that company — 'Stephen Stills', 'Stephen Stills 2', 'Manassas', and 'Manassas Down The Road'. The first solo album still stands as his best and the four tracks selected from that — 'Love The One You're With', 'We Are Not Helpless', 'Go Back Home', and 'Sit Yourself Down' are the standouts. On those he is supported by old teammates Crosby and Nash plus John Sebastian, Cass Elliot, Booker T, Clapton, Lofgren, etc. Steve was never able to make his mark over here and this Stills hazy after all these years compilation won't mean much to anyone. +++ Barry Cain

**STRAY: 'Hearts Of Fire' (Pye NSPL 18512)**

This hard working outfit have been trading the riffs for some years, but have always seemed incapable of lifting their music out of a rock rut. The essential spark necessary to ignite super power is missing, so that on tracks like 'Mister Wind' and 'Buying Time' the flames flicker, but never really burst into flames. ++ David Brown

# Singles

## We need Gary for the fun

**GARY GLITTER: 'It Takes All Night Long' (Arista 85)**

Gary's old singles all relied on the same formula — a compelling, monotonous beat, coupled with the most basic of melodies.

On this one, the monotony's still there, and the rhythm's as insistent as ever, but it's all been done with a much lighter hand. In fact, when I first heard it at Gary's comeback show on December 19, it seemed too low-key and understated to register.

After a few listens to the single, though, that dead simple riff worms its way into your head... and stays there.

My only complaint is that it goes on too long — two sides of the same song is a bit too much to take. But let's hope it makes the charts. 'cos there's always room for someone like Gary to inject a bit of fun into the scene. ++ Sheila Prophet



**GARY GLITTER: simple riff, stays in your head**



**January**

S	-	2	9	16	23	30
M	-	3	10	17	24	31
Tu	-	4	11	18	25	-
W	-	5	12	19	26	-
Th	-	6	13	20	27	-
F	-	7	14	21	28	-
S	-	1	8	15	22	29

**July**

S	-	3	10	17	24	31
M	-	4	11	18	25	-
Tu	-	5	12	19	26	-
W	-	6	13	20	27	-
Th	-	7	14	21	28	-
F	-	1	8	15	22	29
S	-	2	9	16	23	30

**February**

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

**August**

S	-	7	14	21	28	-
M	-	1	8	15	22	29
Tu	-	2	9	16	23	30
W	-	3	10	17	24	31
Th	-	4	11	18	25	-
F	-	5	12	19	26	-
S	-	6	13	20	27	-

**March**

S	-	6	13	20	27	-
M	-	7	14	21	28	-
Tu	-	1	8	15	22	29
W	-	2	9	16	23	30
Th	-	3	10	17	24	31
F	-	4	11	18	25	-
S	-	5	12	19	26	-

**September**

S	-	4	11	18	25	-
M	-	5	12	19	26	-
Tu	-	6	13	20	27	-
W	-	7	14	21	28	-
Th	-	1	8	15	22	29
F	-	2	9	16	23	30
S	-	3	10	17	24	-

# OUT WITH THE OLD IN WITH THE NEW



**April**

S	-	3	10	17	24	-
M	-	4	11	18	25	-
Tu	-	5	12	19	26	-
W	-	6	13	20	27	-
Th	-	7	14	21	28	-
F	-	1	8	15	22	29
S	-	2	9	16	23	30

**October**

S	-	2	9	16	23	30
M	-	3	10	17	24	31
Tu	-	4	11	18	25	-
W	-	5	12	19	26	-
Th	-	6	13	20	27	-
F	-	7	14	21	28	-
S	-	1	8	15	22	29

**May**

S	-	1	8	15	22	29
M	-	2	9	16	23	30
Tu	-	3	10	17	24	31
W	-	4	11	18	25	-
Th	-	5	12	19	26	-
F	-	6	13	20	27	-
S	-	7	14	21	28	-

**November**

S	-	6	13	20	27	-
M	-	7	14	21	28	-
Tu	-	1	8	15	22	29
W	-	2	9	16	23	30
Th	-	3	10	17	24	-
F	-	4	11	18	25	-
S	-	5	12	19	26	-

**June**

S	-	5	12	19	26	-
M	-	6	13	20	27	-
Tu	-	7	14	21	28	-
W	-	1	8	15	22	29
Th	-	2	9	16	23	30
F	-	3	10	17	24	-
S	-	4	11	18	25	-

**December**

S	-	4	11	18	25	-
M	-	5	12	19	26	-
Tu	-	6	13	20	27	-
W	-	7	14	21	28	-
Th	-	1	8	15	22	29
F	-	2	9	16	23	30
S	-	3	10	17	24	31







BRYAN FERRY



ROD STEWART



STATUS QUO



ELTON JOHN



DAVID ESSEX

# THE STARS COME OUT FOR LOU

Robin Smith talks to Lou Reizner, producer of 'Tommy' and 'All This And World War II'

MY LORDS, ladies and giggers. Presenting an entertainment starring Adolf Hitler, Rod Stewart, Elton John, David Essex, Status Quo and Bryan Ferry. Music courtesy of the Beatles.

Neasden. He also had a hand in selecting film for the movie and the soundtrack was only completed a day before the premier in Los Angeles.

Lou is a well preserved 39 year old, who's flown back from a much needed scuba diving holiday in Mexico. Among his souvenirs he's brought back is a nasty stomach bug and he knocks back pills like Smarties.

"I chose Beatles music because it gives people something to relate to," he says. "A lot of what the Beatles had to say was anti-war and the lyrics seemed to fit in well with certain parts of the film. For instance we use 'Fool On The Hill' to describe Hitler and 'The Long And Winding Road' is played as the Germans invade Europe. The film closes on an optimistic note with Lennon's 'Give Peace A Chance'." We couldn't squeeze it in on the album, some friends and I

recorded it and it's quite emotional.

"The idea for the film came when Russ Regan the head of 20th Century Records, and I were having lunch together. He said it's always been his dream to do a musical war film. It was tough going getting so many stars to sing the songs. We had to negotiate with dozens of lawyers and to get the Beatles music required long negotiations.

"John and Paul are pleased that their music has been used. I've had a congratulatory telegram from Paul. He didn't make it to the American premiere which was a shame.

"To get 90 minutes of film we had to watch a quarter of a million feet of old documentaries and we also had six researchers looking for the right material. We also used some clips from old



LOU REIZNER

Bogart movies. There were times when I wanted to give up, it could seem like a nightmare. But you keep on because of the immense amount of satisfaction at the end.

"It cost a quarter of a million dollars to get all the stars together. Surprisingly there were no problems in recording so many people. Nearly all of them turned up on time and even Keith Moon

didn't get up to any strange things. Despite what you may read, the majority of artists are very level headed. It was great because I was virtually given a free hand to choose whoever I wanted. It was like being a super music fan.

"I like doing unique spectacular productions, I like to splash out and give people a good time."

After studying journalism in France, Lou decided that he'd like to have a go in the recording industry. He became a recording engineer and then worked his way up to owning his own studio.

"The best way is to start at the bottom," he says. "I can think of no better experience for someone entering this business than to start as a parcel boy and graduate from there. You get to know the business inside out. I've done some singing but producing has

always been the most satisfying thing. I remember seeing Rod at the Los Angeles Shrine and he was a knock out.

"I tried to sign him but he had a deal with Peter Grant, Led Zeppelin's manager (this was back in the days when Zep actually used to tour folks) then eventually I managed to get him. I produced his first two albums and introduced him to the Faces. They always got on together, but in any band there's always some friction. I wasn't too sad when they split up, it was just a natural progression for Rod. Everybody's got to move on and his popularity hasn't waned.

"Maybe Rod and the other stars didn't get up to any mischief in the studio, but the film's opening night party at the Pado Lounge in the Beverly Hills Hotel was an entirely different affair. Most of the guests turned

out in Nazi gear.

"Keith phoned me up and said he was going as Rommel and insisted that I go as a German field marshal," continued Lou. "He hired a genuine World War II Mercedes and when we got to the place they refused to serve us so we drove off. We got some really strange looks. On the way we passed my parents and they didn't recognise me. The car stopped suddenly and Keith's girlfriend rammed into the back of us so even more people gathered round us. I thought we were going to be lynched for being supporters of the Nazi party.

"I felt like a field marshal when I was helping to organise the film. We had to run it almost like a military organisation. Strange really, when I was in the army during Korea I only made the rank of corporal."

Coming to your local palais in February is 'All This And World War II'. 90 minutes of genuine war film with a soundtrack of golden Beatle oldies sung by a galaxy of stars. The man responsible for the mammoth recording task was Lou Reizner, who produced the album and claims to have brought Rod Stewart and the Faces together.

For three years he recorded his favourite artists in studios in New York, Los Angeles and London, catching planes because like hopping on a Number 10 bus for

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# Disco Kid

by JAMES HAMILTON

## A NORTHERN BONANZA

THE LOMA label lasted from late '64 to early '69 as Warner Bros' US outlet for strictly R&B product.

For most of its life was run by Bob Krasnow, who hired such top producers as Jerry Ragovoy, George Kerr, Van McCoy, Gene Page and even James Brown to build up its talent roster. Despite a number of hits, Loma never became a truly major force in black music, but with the passage of time its records have inevitably become much in demand with the Northern Soul fans in Britain.

Now, in possibly an unprecedented move, WEA have given Loma its own label identity in the UK, and issued an incredible 7 albums which contain all the in-demand Northern oldies plus a lot of good soul music besides!

Titled 'This Is Loma, Volumes 1-7' (K 56265 / 66 / 67 / 68 / 69 / 70 / 71), the albums tend to duplicate a lot of artists, making individual details difficult to give. But some of the acts are Bob & Earl, Lonnie Youngblood, Soul Shakers, Enchanters, Olympics, Roy

Warners reissue seven from Loma catalogue

Redmond, Ike & Tina Turner, Invincibles, Brenda Hall, Applas, Frankie Love, Teen Turbans, Barry Beecus, Lukas Lollpop, Mighty Hannibal, Billy Storm, Dick Jensen, Carl Hall, Jammers, Ben Alken, Little Joe Cook, G - Clefs, JJ Jackson and Linda Jones.

'Volume 7' (K 56271) contains 24 tracks, comprising one whole album from each of the last two: JJ's 'But It's Alright' classic leads off 'The Great JJ Jackson' side, while the superbly soulful (and sadly late departed) Linda is represented by both the title track and the whole of her incredible 1967 'Hypnotized' set, produced by George Kerr at the same time as he was working with the O'Jays. An ungainly girl, Miss Jones had a goosebump - making singing style that was even better live, but still

thrills today on wax. Each album has excellent liner notes by a different leading soul expert, and - even if their disco application is limited to Northern DJs - they make fascinating listening for collectors and soul fans alike.

**STOP PRESS NEW SPIN**

**DOUBLE EXPOSURE:** 'Ten Percent' (Salsoul SZ 2013). Although badly timed, this is one of the most important releases of 1976. Potentially another 'favares', it's been hot on import since the summer and has been growing in stature recently. A terrific vocal group Philly dancer with catchy chorus, it's bound to be a hit!



LINDA JONES: still thrills

## DJ Hotline

Valentino tangos again, as both Steve Day (Bell, Ponders End) and Tricky Dicky Scanes (Spats, Soho) tip **STANLEY BLACK 'La Cumparsita'** (Decca E.P.)... **JIMMY BO HORNE 'Gimme Some'** (RCA) refuses to die for Stuart Swann (Cheshire Cat, Natwich), Lindsay Rogers (Ludlow), Roger Stanton (Cardiff), Ric Simon (Crazy Daisy, Warrington), Tony Allen (Hull)... Dave Silver (Annabellas, Hull) flips for **KC & THE SUNSHINE BAND 'Wrap Your Arms Around Me'** (Jay Boy) while Johnny Daylight (Affair, Swindon) album - tracks their 'I'm Your Boogie Man' and joins Kevin Blamire (Ruperts, Birkenhead), Barry Lee Martin (Tudor House, Maidstone) on **BRASS CONSTRUCTION 'Ha Cha Cha'** (UA LP).

Barry Lee also joins Brian Johnston (Babalou, Kirkby), Sam Harvey (Deva, Dovercourt) on **MASS PRODUCTION 'Welcome To Our World'** (US Cotillion LP), while Kid Johnson (Ellesmere Port) hits with **VAN MCCOY 'Soul Cha Cha'** (US H&L LP). **SALSOUL ORCHESTRA 'Nice 'N Naasty'** (Salsoul) gets Jeff Thomas (Penthouse, Swansea), Clem Ord (Kings Lynn) John Wesley (MTU, Middlesbrough), Christ Archer (Cromwells, March), Mark Rymann (S Wales)...

**BARKAYS 'Shake Your Kump To The Funk'** (Mercury) scores for Jay Jay Sowers (Kings, Irvine), Rod Schell (Flopps, Carlisle), more **JUNIOR MURVIN 'Police & Thieves'** (Island) charts for Alan Brown (Newport), Gordon Collins (Manchester), Andy St John (Village, Bournemouth), Steve Dewitt (Townsmen, Swansea), John Aulton (Castle, Exeter), Terry Emm (Dunstable)...

Tommy Terrell (Birmingham), Philip Galer (Tverton) are hot for Clodagh Rogers 'Save Me' (Polydor), and **SYLVERS 'Hot Line'** (Capitol) picks up Jon Taylor (Cromwells, Norwich), Dee Kay (Wallasey), Les Aron (Seagull, Seasey)... **DRIFTERS 'You're More Than A Number'** (Arista) hits for Ivor Ivor (Savoy, Harrogate), Dave MacRae (Seaham), Steve Tong (Cottingham), Steve Ingram (Cricketers, Working), Phil Dodd (Horsham)...

## Kurlin' the night away

**PAUL FRIZZBY** has been a DJ only since 1974. Yet he has already discovered that the under-16 crowd tends to show much more enthusiasm than do older 'teens, who are hung up on a cool image. Consequently, Cheshire-born but Suffolk-based Paul now aims his mobile disco at the teenybopper set - with great success, managing to DJ 11-time just at youth clubs and schools.

One of the first things Paul noticed was that the kids he played to had their own style of dancing to certain records. With the help of some girls he met at his discos, he has since filmed the eight most popular dances and given each one a name.

The dances and the records which originally inspired them are The Jerk (Hello's 'New York Groove'), Slip (Little Eva's 'Locomotion'), Forward Glide (Chiffons' 'Sweet Talking Guy'), Backward Glide (Drifters' 'There Goes My First Love'), Doodle (George McCrae's 'I Ain't Lyin'), Kurl (Rod Stewart's 'This Old Heart Of Mine'), Shuffle (Fatback Band's 'Spanish Hustle'), and Skank (Paul Davidson's 'Midnight Rider').

The directions for a couple are as follows - see if you can recognise them as anything that you've ever seen.

**SHUFFLE.** This dance is designed for very fast records, and these steps are only basic as there are many personal variations. In time with the music, the

right foot is shuffled forward about six inches and back again, and the same is done with the left foot. Lift the right leg from the knee and then drop. Do the same with the left leg. Repeat all movements again. With practice this can and should be performed with great speed. To add variety, shuffle forwards six paces and backwards six paces doing the leg movements at each end.

**KURL.** This dance uses some of the steps from the Glide. Swing in the right foot so the heel nearly touches the left toe, then bring leg

back. Swing the left foot in similar style and then repeat the right foot movement. Take two backward steps to the right. Turn on the right foot so as to face the opposite way, putting the left foot about six inches behind the right heel. Bring the right foot back so it is about six inches behind the left foot. Bring the left foot to the side of the right foot. This brings you back to the starting position and ready to repeat the whole thing until the record ends.

All doubts, demonstration enquiries and bookings should be directed to Paul Frizzby at Haverhill 61085.

## James' Top Ten

THIS week it's my own choice - mainly because I've obviously had a lot of mobile gigs recently and I know that a number of other MoR jocks will dig where I'm coming from.

- CHEEK TO CHEEK, Pasadena Roof Orchestra Transatlantic
- GET BACK, Rod Stewart Riva
- LA PHILOSOPHIE - BATUCADA, Georges Moustaki Polydor LP
- UNDER THE MOON OF LOVE, Curtis Lee Deleted London
- IF YOU LEAVE ME NOW, Chicago CBS
- I'M NOT IN LOVE, Richie Havens A&M
- REELS, Golden Fiddle Orchestra Mountain
- LIVIN' THING, Electric Light Orchestra Jet
- WHITE CHRISTMAS, Pasadena Roof Orchestra Transatlantic
- DAM BUSTERS MARCH, Rawtenstall Concertina Band Virgin

- Breakers**
- PORTSMOUTH, Mike Oldfield Virgin
  - LUMBERJACK SONG, Monty Python Charisma EP
  - IN THE MOOD, Henhouse Five Plus Two US Warner Bros

## Disco Dates

**WEDNESDAY (Dec. 29):** Rockin' Roy, Jaihouse John and Runaround Stu of the Wild Wax Show join Flying Saucers, Rockin' Devils, Flight 66 and Sun Session at London's Lyceum for a pop from 8 till 2 and Muscles are at The Madison, Middlesbrough through to Friday.

**THURSDAY:** The Fantastic Five join Dave Johnson at Folkestone's Olivers La Clique in Dover Road.

**NEW YEAR'S EVE:** Andy Cassidy continues the theme of the Xmas Eve party at London's Sundown at Charing Cross Road, with Dickensian decor, hot punch and stereo Big Ben at midnight; Chris Hill has a big party at Ilford's Lacy Lady; Steve Ingram presents a Be-Bop Bonanza with a mixture of oldies mainly from the '60s at Woking's The Cricketers, Westfield; Stu The Brew has a grand disco party at the Majestic Hotel, Douglas, while his Isle Of Man mate Dip Parker does likewise at the Port Bar, Port Erin; and JALN Band boogie down at Dreamland, Margate, Sweet Sensation warble at Wigan Casino, Real Thing do

Dunstable California and Chants make Manchester Russells.

**SATURDAY:** East Anglian Soul Club start the New Year with an all-nighter at the St Ivo Recreation Centre, St Ives, Huntingdon; Stu The Brew has a Razzamalazz Party with his Roadshow Disco at the massive Majestic, Douglas, IOM; John Esley and Dave Duncan are resident with their Dancing Machine disco every Saturday at Middlesbrough's MTU Club, and Jimmy James wows 'em at West Runton Pavillon.

**MONDAY:** Chris Hill goes fancy dress for his gay 'Affair Night' at the Lacy Lady, High Road, Seven Kings, Ilford, which should be lavishly spectacular. At the last one a bloke did a whole number impersonating HM the Queen! Reading Top Rank Suite splits in two for both Funk and Northern at its Bank Holiday all day (no membership required), and East Anglian Soul Club has a 2nd Anniversary all-day dancing with the big final of its dancer competition at Kettering Central Hall.



THE REAL THING play Dunstable California on New Year's Eve

# Soul Mirror

by ROBIN KATZ

## Whitfield: a gambler with some sure bets

**N O R M A N** WHITFIELD has always been a ghost-like character in terms of his presence to music. As a producer and writer he has always been a Svengali figure. Best known for his heavily orchestrated work with the Temptations, Whitfield was also responsible for many of Motown's lesser known triumphs of the studio.

Norman was producing great albums for Motown in the mid-Sixties when most people were only interested in buying singles. My favourite has always been Gladys Knight and the Pips' 'Feelin' Bluesday', in which Norman got a tiny credit next to the photographer's name in the corner of the album sleeve. Gladys Knight fondly remembers the sessions of that album. "Back in the days when Norman used to show up wearing just jeans and a pullover."

### Monster

In the late Sixties Motown began giving more credit to its behind the scene's folk (as did all record companies). Whitfield, seemingly turned into some kind of monster. For a man whose sole visual impression on the public was the typed out producer's credit on an album, Whitfield carried a big clout.

The Temptations were critically turned topsy turvy and after a couple of years with Whitfield, they were thought of as his puppets. Whitfield's space age production on everything from 'Cloud Nine' to 'Masterpiece' were viewed as the inspiration of some drug taking freak. If Whitfield were only white, it was said in America, he would have been another Phil Spector. Certainly he was the closest in image that any Motown producer came to Spector.

Whitfield's productions are dramatic, extensive and meticulous.

His reputation as a dominant force came out in stories from the sometimes bewildered Temptations. They would spend two days in the studio laying down enough vocals for barely one album's worth. Then they'd go on tour and learned that Norman had 'added enough sweetness' to turn out two albums.

On 'Masterpiece' Whitfield got more name checks than the Temptations and rumours flew that they were not happy. Whitfield's pet project, The Undisputed Truth had gone through several metamorphoses and still hadn't come up with a big hit in ages. They seemed to be a dumping field for everyone else's songs. When they finally landed 'Papa Was A Rolling Stone' they watched it become a hit for the Temptations.

Then out of left field came the announcement that Norman Whitfield had formed his own label. Not only that, he had brought The Undisputed Truth with him from Motown. Armed with a handful of new talent, Whitfield went into the studio to score the music for the film 'Car Wash' - which opens here this month. No one in the States raised an eyebrow, as film score albums have long ceased to be a subject of excitement. But the music to 'Car Wash' turned out to be spectacular, in parts it steals the movie. Which is no mean feat considering the all star cast it contains.

Rose Royce, the group who sang most of the score, made a niche for themselves with soul fans immediately. Now Whitfield has agreed to do telephone interviews to London. Is Whitfield the outrageous black stud his productions have led us to believe? The phone line might have been crackly, but the man on the other end sounded rather down home.

"In terms of the limelight, I'm a quiet man," admitted the easy going Los Angeles resident. "My life is in the studio. I usually spend

three or four full days a week there and since starting, Whitfield Records, I've been here solidly for six months. I have a wall full of gold records here already, but they don't give me as much pleasure as being in the studio creating something.

"Gold records are fine as testimonials to the past, and they're great for the artists. But I like to live in the present. That in itself is one of the reasons I parted company with Motown. In my early years there, the entire set up was an education, but in the later part of my time there, I didn't feel they were interested in the ideas I wanted to develop.

### Benefits

"Besides, even if you have the best employer in the world, there comes a time where you want to reap all the financial benefits of your own creativity."

Whitfield has signed himself up a handful of new bands whose musical styles vary enormously. Nyro are a self contained outfit along the lines of Earth Wind and Fire. The Undisputed Truth, when last seen were a poor man's Funkadelic. Now they've armed themselves with Chaka Kahn's sister on lead vocals and Whitfield is optimistic about the difference in sound that's going to make. To replace the Temptations, in terms of a male vocal quintet, Whitfield Records cheekily have a group called Masterpiece. Rose Royce, a Sly And The Family Stone type are a highly visual, male and female outfit. Whitfield is producing all their albums and has his eye out for more self contained musical groups. "No Gimmicks please," he insists.

"Making music comes easy for me", he said proudly, and I could almost imagine him smiling as he said it. "I'm a gambler and I'll roll for any combination until I get what comes up right, if you know what I mean."

"If the chemistry between the musicians and myself is electric, then I can produce an



TEMPTATIONS (top) and GLADYS KNIGHT: (above): both produced by Whitfield at Motown.

album fast. Though speed shouldn't really enter into it unless you're the company accountant. I'm faster than a lot of other producers. I can turn out two or three to their one. If it's urgent I might be able to finish one off in two weeks. That's a guideline. You can't set creativity like an alarm clock."

Whitfield was one of the first producers to benefit from the breakdown of American radio stations from their strict formats. His lengthy instrumental cuts, featuring top session men like Wah Wah Watson, get full play on both soul and progressive stations. Do American producers like Whitfield plan their productions with an ear to what radio people in America will pick up?

"It's been a great help for me that the stations here have liberalised their ideas as to what they'll play. If radio broadens its scope, then obviously the listeners will follow, if they like what they hear. It's still tricky, moving on and not losing what you have."

"But in that respect, the radio is like all music. Music needs to stay in a creative climate. Keep the businessmen doing what they do well. You have to keep an open mind to get new sounds and super results. If I want to be remembered for anything, it's that. Just say that Norman was timeless in terms of his creativity." And like the character Charlie Varick, in a film of the same name, Whitfield is 'the last of the independents.'

## TRIVIA WINNERS

### 'A Soul Riddle'

Competitors were asked to submit a soul riddle. Two of the most popular answers were 'The Onion Song' and 'The Rubberband Man'. But these three winners walk away with Lee Garrett's 'Heats For The Feets', Leo Sayer's 'Endless Flight' and Steeleye Span's 'Rocket Cottage', all courtesy of Chrysalis.

From Peter Stewart of Belfast, Northern Ireland.

What sort of money do you receive after buying a copy of a well known newspaper? ('Change With The Times' - Van McCoy).

From Brian Wheeler of Taunton, Somerset.

What goes "Ahhhhhhhhhh - Choo - choo - choo - - - - - moannnnnnnnnn" ('Love Train' - The O'Jays).

From D. Gregory of Wallasey, Merseyside.

My name is in Hunt (but not in Tommy). I am the fastest in the world and I am plastic. Who Am I? ('Jimmy Mack' - Martha Reeves and the Vandellas).

## Trivia Time

Competition winner and inventor Ted Neal has had enough of student life (well he lives in Cambridge, I'm guessing). What he wants is a job with a description of the work involved. Something like this:

'Please Mr. Postman' (The Marvelettes / Carpenters), 'The Letter' (Box Tops), 'If I Were A Carpenter' (The Four Tops / Bobby Darin).

Get it? A job and something involved with the work. One job to one description. The winning entries are those with the most varied list of jobs.

PRIZES: There will be three lucky prize winners, and each will receive a copy of the following albums:

'Mary, Scherrie and Susaye' The Supremes, 'Joyful Juke Box Music' The Jackson Five and The Soundtrack to Cooley High. Albums supplied by Tamla Motown.

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

## STARTING SOON

# HELP

## DO YOU NEED IT ?

HELP! Everybody needs it sometime. You have it now. Problems with your mum, dad, brother, sister, friend? Are you in trouble and don't know who to turn to? You can tell HELP. We hope we have the answers. Send your problems to HELP at Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX.

**RECORD MIRROR - THE MUSIC PAPER THAT CARES ABOUT ITS READERS**



**WILL ROMANCE survive in 77?**  
The punks seem to reckon the hearts and flowers bit is dead. But what about everyone else? We went down to the Michael Sobell Sports Centre in Islington

to find out what the kids there thought — and we discovered that, no matter what Johnny Rotten says, as far as they were concerned, romance — and romantic music — is still alive and kicking!

# Record Mirror talks to fans in the street STREET TALKIN'

## SO SAD THE SONG



**LYNNE GARNER, 19** (below), a nanny in Finchley who'd come down to the centre on her afternoon off, had a lovely tale to tell.

"My boyfriend, Keith, is a soldier in Northern Ireland," she said. "He's been there for a month now, and he's got three months to go. We write to each other a lot, and he phones whenever he can, but I still miss him."

"My favourite record is 'Heaven Must Be Missing An Angel,' 'cos the night before he went over to Ireland, he took me out to a pub, and he asked the DJ there to dedicate it to me."

**SEVENTEEN** - year - old George Varnakides (above) from Tottenham admitted right away that he was a sucker for romance. But he had to think hard before he finally decided his favourite romantic record was the Chi-Lites' 'Homely Girl'.

"It reminds me of a girl called Nicky I used to go out with," he said. "The night after we split up, I went down to the disco, and they played that record."

"Now, every time I hear it, I think about the times we had together."



**PAUL PAVLOU, 16** (above), from Crouch End, said he preferred Greek records to British ones.

"I go to a club where they just play Greek records," he said. "They sound much more romantic than ordinary English pop songs."

At first, Paul insisted he didn't have any favourite sounds, but in the end, he admitted he liked one called 'Dora Pia'.

"In English, it means 'Now Who,'" he said. "But you can't really translate it — it doesn't sound the same."

"Well, there is one girl — Helen. I dance with her at the club. I suppose she is a bit special, really — That record makes me think about her."

**EVELYN PALLANT** (below) from Finchley had a good laugh about her choice of record.

"It's 'Sealed With A Kiss' by Brian Hyland," she said. "It reminds me of a boy called David, who I met while I was at a summer camp in Kent."

"I really liked him and we arranged to meet again. He lived in Scotland, but he said he's come down specially to see me. I was really looking forward to it, but when I met him, I couldn't believe it. He was 'orrible!'"



**SIXTEEN** - year - old Yvonne Lacaille (above) from Clapton also remembered a past boyfriend — but she didn't feel quite so sad about him!

"We went out for two years," she said, "and we split up a couple of months ago. We both liked soul music, and our favourite record was 'Let's Get It On' by Marvin Gaye. They used to play it a lot at the club we went to."

"We're still friends, but I've got a new fella now, and I like him better!"

**YVONNE'S** friend, Jackie Thompson (below), also 16, said at first that there wasn't anyone special in her life. But in the end, she admitted there was.

"I'm not going to tell you his name though," she said. "That's a secret! But he's lovely — really good-looking, with a lovely Afro, and a nice personality. . . ."

"My favourite record is 'Let's Get It On' by Billy Paul. I always think of him when I hear it."



**KATRINA MADLEY** (Above) a 16-year-old schoolgirl from Barnet, came up with her favourite record right away — Abba's 'Dancing Queen'.

"It makes me think about a bloke called Michael, who I met when I was on holiday in Wales this summer. When I came home again, we promised we'd write and phone each other. We really thought we would, but it just kind of tailed off."

"I went back to Wales a few weeks ago, but I didn't see him again. I suppose those sort of holiday romances never really work out — but it's nice to remember it."

## J. Edward Oliver

"Where there's a well, there's a way"

THE EVIL MAGICIAN, BANANA, POSING AS FRESKO'S UNCLE, HAS TRICKED OUR TWO-MILLION-AND-THREE-WEAR-OLD DINOSAUR INTO FETCHING A LAMP FROM AN UNDERGROUND CAVE AT THE BOTTOM OF A WELL. BUT WHEN FRESKO REFUSES TO PART WITH THE LAMP, THE QUICKER GIZARD SEALS HIM IN THE CAVE. NOW READ ON. UNLESS YOU'VE GOT SOMETHING BETTER TO DO LIKE MARRY PICKING YOUR TOE NAILS—

STILL, IT COULD HAVE BEEN WORSE. I COULD HAVE BEEN SPENDING CHRISTMAS ALL ON MY OWN.

I'M TOO YOUNG TO DIE! WHOEVER THOUGHT IT WOULD END LIKE THIS? SO MANY THINGS I WANTED TO DO—SO MANY THINGS STILL LEFT UNDONE! ALL MY PLANS, MY HOPES, MY DREAMS CUT OFF!

I WISH NOW THAT I'D TAKEN THAT BOAT CARVED OUT OF JADE FROM THE FORBIDDEN CAVERN, INSTEAD OF THIS MOUND OF OLD CANDLE-HOLDER.

TRAPPED! TRAPPED FOR ALL ETERNITY IN THIS LOATHSOME PIT OF DARKNESS! CONDEMNED TO A LINGERING, AGONIZING, HIDEOUS DEATH!

TRAPPED WITH HUGE, FOUL, MAGGOT-INFESTED RATS AS MY ONLY COMPANY!

I NEVER HAD THE CHANCE TO HELP THE NEEDY, FEED THE STARVING AND HOUSE THE HOMELESS!

I NEVER HAD THE CHANCE TO FIGHT THE ECONOMIC, SOCIAL AND POLITICAL ILLS THAT PLAGUE THE NATION!

YOU KNOW WHAT THEY SAY! "MIGHT AS WELL BE HANGED FOR A SHIP AS A LAMP!"

GOOD GRIEF, THAT'S ODD—AS I HAPPENED TO RUB AGAINST THE LAMP, IT MADE A STRANGE SOUND! HEY, I CAN JUST MAKE OUT A SHADOWY FIGURE EMERGING! IT SEEMS TO BE HOLDING A KHAKI-COLOURED RABBIT MARKED "2.02"

OH, GOOD! QUICK—GET ME OUT OF THIS CAVE!

SORRY, MATE, I'M AFRAID I CAN'T. I TOLD YOU—I AM THE SLAVE OF THE LAMP. I ONLY DO WHAT THE LAMP TELLS ME.

GAD, WHAT'S THIS? I ASSENT MINDLESTLY STROKED MY BEARD AND ANOTHER DARK FIGURE APPEARED!

OOOPS! I WAS SO SURPRISED I BRUSHED AGAINST THE WALL, AND MY FOOT SLIPPED ON THE FLOOR!

I AM THE SLAVE OF THE BLACK INK!

PREH! THANK GOODNESS I MANAGED TO FIND A SECRET REAR EXIT!

NOW I'M FREE, NOW THAT I'VE SURVIVED SUCH A CLOSE BRUSH WITH DEATH, I FEEL LIKE I'M STARTING A NEW LEASE OF LIFE! I FEEL LIKE I COULD DO ANYTHING!

MAYBE I'M HOPING FOR TOO MUCH. MARRIES I SHOULD TRY SOMETHING A LITTLE EASIER.

LIKE MAKING A SILK PURSE OUT OF A SOW'S EAR.

I AM THE SLAVE OF THE PICTURE BORDER!

SHEESH! HOW DARK IT IS TONIGHT! IT'S ALMOST AS IF SOMEONE'S GUNS TRYING TO CUT DOWN ON HIS DRAGGING TIME BECAUSE HIS EDITOR REFUSES TO GIVE HIM A RISE!

KNOW! I'LL GO AND VISIT PRINCESS GUN TO FREE! I'LL USE MY CHARM AND GUAZE SOPHISTICATED TO IMPRESS HER AND TO MAKE HER LIKE ME!

I AM THE SLAVE OF THE RING!

I AM THE SLAVE OF THE WALL!

## J. EDWARD OLIVER'S Instant garbage COLUMN

HERE GOES AGAIN WITH OUR REGULAR ANNUAL FEATURE AS GUY'S J. EDWARD OLIVER LOOKS IN HIS CRYSTAL BALLS TO BRING YOU THE FOLLOWING—

### POP PREDICTIONS FOR 1977

- PATSY ENJOYING MUCH POPULARITY IN 1976, THE LATEST NATIONAL PARTIME COMES TO AN ABRUPT HALT. PEOPLE FINALLY RUN OUT OF NASTY THINGS TO SAY ABOUT BAITE ENGLAND.
- FIRST PROGRAM REVEALS THAT HE IS BEING UNCONSCIOUS AS THE GROUP SHOWERS THEM WITH 50¢ PIECES BUT FORGETS TO TAKE THEM OUT OF THE SACKS.
- NEW BAY CITY ROLLERS REPLACEMENT ADMITS THAT HE HAS STRANGLED 86-OLD GRANNIE, STOLEN THE EIFFEL TOWER, TULCE, AND HAD BEEN ARRESTED 3,174 TIMES. FANS ARE SHOCKED WHEN HE MAKES THE ULTIMATE CONFESSIO— HE IS SECRETLY ENGLISH!
- MARY GALTHER STAYS IN A 60,000 CHARITY SHOW TO ANNOUNCE THAT HIS IS NOT RETURNING TO ENGLAND.
- STEELAVE SPAN'S AUDIENCE KNOCKED UNCONSCIOUS AS THE GROUP SHOWERS THEM WITH 50¢ PIECES BUT FORGETS TO TAKE THEM OUT OF THE SACKS.
- 12,000 PEOPLE FALL ASLEEP WHILE READING ABOUT FRESKO AND BANANA.
- BONNIE TULLER COMES STRAIGHT TO HOUSEWIFE IN JUST EIGHT WEEKS!
- SOMEONE'S IN HECKING BAD MARRIAGE SUDDENLAY REMEMBERS THAT THERE ARE ONCE A BAND CALLED "SHEESH".
- RINGO STARR OFFERS TO GIVE FREE ALBUM TO ANYONE WHO WILL BUY ONE OF HIS STOCK OF 5,000,000 MASHING GLASSES.
- MEXI LASHON WRITES INSTRUMENTALITY OF THE YEAR AND OLD FELD BARRIPTED.
- ELVIS TOURS BRITAIN + THE BEATLES REFORM + PDS LEANS TO FLY.
- THE CRAPPIEST COME UP WITH A CLEAR, REAL A UNMARRIAGE REAL IN TO GET THEIR MUCKY HEADS POPULARITY THEY APPEAR ON 77 SONG AND DANCE.
- THE SEX PISTOLS 9 RE-FORM. THEY'RE SENT TO RE-FORM SCHOOL.

**NEXT WEEK:** Will the Slave of the Lamp use his roll-on 'US' deodorant? Will it be a stroke of genius?

YVONNE  
ELLIMAN

Record Mirror

