

Record Mirror

Abbacadabra

Gary
shows his sequins

they're back in town

Heatwave
it's boogie
7107

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**ROSE ROYCE
STEVE GIBBONS
TED NUGENT
SHADOWS**



GENESIS

New Single

'Your Own Special Way'

Co-produced by Genesis and David Hentschel
Previously unreleased track on 'B' side

'It's Yourself'

CB 300



US Top 50 Singles

1	3	BLINDED BY THE LIGHT, Manfred Mann's Earth Band	Warner Bros
2	2	NEW KID IN TOWN, Eagles	Asylum
3	1	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
4	5	A STAR IS BORN, Barbra Streisand	Columbia
5	9	I LIKE DREAMIN', Kenny Nolan	20th Century
6	7	ENJOY YOURSELF, The Jacksons	Epic
7	4	CAR WASH, Rose Royce	MCA
8	11	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
9	10	LOST WITHOUT YOUR LOVE, Bread	Elektra
10	14	NIGHT MOVES, Bob Seger	Capitol
11	13	WEEKEND IN NEW ENGLAND, Barry Manilow	Arista
12	8	I WISH, Stevie Wonder	Tamla
13	15	YEAR OF THE CAT, Al Stewart	Janus
14	16	DANCING QUEEN, Abba	Atlantic
15	6	DAZZ, Brick	Bang
16	17	HARD LUCK WOMAN, Kiss	Casablanca
17	20	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
18	22	BOOGIE CHILD, Bee Gees	RSD
19	24	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
20	10	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Warner Bros
21	28	RICH GIRL, Daryl Hall and John Oates	RCA
22	25	SAVE IT FOR A RAINY DAY, Stephen Bishop	ABC
23	27	THE THINGS WE DO FOR LOVE, 10cc	Mercury
24	12	HOT LINE, Sylvester	Capitol
25	30	CARRY ON WAYWARD SON, Kansas	Kriehner
26	18	WALK THIS WAY, Aerosmith	Columbia
27	29	LIVING NEXT DOOR TO ALICE, Smokie	RSD
28	32	LONG TIME, Boston	Epic
29	26	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo and Billy Davis	ABC
30	23	JEANS ON, David Dundas	Chrysalis
31	46	DON'T GIVE UP ON US, David Soul	Private Stock
32	31	SOMEBODY TO LOVE, Queen	Elektra
33	33	AFTER THE LOVIN', Engelbert Humperdinck	Epic
34	39	CRACKERBOX PALACE, George Harrison	Dark Horse
35	37	MOODY BLUE / SHE THINKS STILL CARE, Elvis Presley	RCA
36	40	SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones	Epic
37	—	MAYBE I'M AMAZED, Wings	Capitol
38	48	HENCE COME THOSE YEARS AGAIN, Jackson Browne	Asylum
39	42	FANCY DANCER, Commodores	Motown
40	50	SAM, Olivia Newton-John	MCA
41	—	BITE YOUR LIP, Elton John	MCA/Rocket
42	—	I JUST CAN'T SAY NO TO YOU, Parker McGee	Big Tree
43	44	WHISPERING / CHERCHEZ LA FEMME, Dr Buzzard's OSB	RCA
44	34	SATURDAY NIGHT, Earth, Wind and Fire	Columbia
45	35	TONIGHT'S THE NIGHT, Rod Stewart	Warner Bros
46	—	THE FIRST CUT IS THE DEEPEST, Rod Stewart	Warner Bros
47	—	SO INTO YOU, Atlanta Rhythm Section	Polydor
48	36	STAND TALL, Burton Cummings	Portrait/CBS
49	—	FREE, Deniece Williams	Columbia
50	—	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol

UK Soul Top 20

1	4	BOOGIE NIGHT, Heatwave	GTO
2	2	DON'T LEAVE ME THIS WAY, Harold Melvin	CBS
3	3	BODY HEAT, James Brown	Polydor
4	1	CAR WASH, Rose Royce	MCA
5	6	SATURDAY NIGHT, Earth, Wind and Fire	CBS
6	14	DARLING DARLING BABY, O'Jays	Philadelphia
7	13	DAZZ, Brick	Bang
8	9	HA CHA CHA, Brass Construction	United Artists
9	7	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
10	12	JACK IN THE BOX, Moments	All Platinum
11	9	SHAKE YOUR RUMP TO THE FUNK, Bar Kays	Mercury
12	18	WAKE UP SUSAN, Detroit Spinners	Atlantic
13	5	I WISH, Stevie Wonder	Tamla
14	8	PUT YOUR MONEY, Rose Royce	MCA
15	—	MIGHTY POWER OF LOVE, Tavares	Capitol
16	10	YOU + ME - LOVE, Undisputed Truth	Warner Bros
17	15	YOU'RE MORE THAN A NUMBER, Drifters	Arista
18	—	I KINDA MISS YOU, Manhattan 3	CBS
19	—	FOR OLD TIMES' SAKE, Dorothy Moore	Contempo
20	16	TEN PERCENT, Double Exposure	Salsoul

British Top 50 Singles

1	3	WHEN I NEED YOU, Leo Sayer	Chrysalis
2	1	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
3	2	DON'T GIVE UP ON US, David Soul	Private Stock
4	4	SIDE SHOW, Barry Briggs	Dynamic
5	5	ISN'T SHE LOVELY, David Parton	Pye
6	16	BOOGIE NIGHTS, Heatwave	GTO
7	6	DON'T LEAVE ME THIS WAY, Harold Melvin & The Bluenotes	CBS
8	8	JACK IN THE BOX, Moments	All Platinum
9	7	DADDY COOL, Boney M	Atlantic
10	10	SUSPICION, Elvis Presley	RCA
11	19	SING ME, The Brothers	Bus Stop
12	18	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
13	9	CAR WASH, Rose Royce	MCA
14	11	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK, Drifters	Arista
15	13	DON'T BELIEVE A WORD, Thin Lizzy	Vertigo
16	30	ROMEO, Mr Big	EMI
17	21	THIS IS TOMORROW, Bryan Ferry	Polydor
18	24	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
19	22	WHAT CAN I SAY, Boz Scaggs	CBS
20	17	EVERYMAN MUST HAVE A DREAM, Liverpool Express	Warner Bros
21	33	THEY SHOOT HORSES DON'T THEY, Racing Cars	Chrysalis
22	43	BABY I KNOW, Rubettes	State
23	12	WILD SIDE OF LIFE, Status Quo	Vertigo
24	23	MORE THAN A FEELING, Boston	Epic
25	28	IT TAKES ALL NIGHT LONG, Gary Glitter	Arista
26	20	NEW KID IN TOWN, Eagles	Asylum
27	27	MIGHTY POWER OF LOVE, Tavares	Capitol
28	14	I WISH, Stevie Wonder	Motown
29	45	SATURDAY NITE, Earth Wind & Fire	CBS
30	25	EVERYBODY'S TALKIN' 'BOUT LOVE, Silver Convention	Magnet
31	48	YOU'LL NEVER KNOW WHAT YOU'RE MISSING, Real Thing	Pye
32	39	DARLIN' DARLIN' BABY, O'Jays	Philadelphia
33	15	THINGS WE DO FOR LOVE, 10cc	Mercury
34	29	WAKE UP SUSAN, Detroit Spinners	Atlantic
35	25	I WANNA GO BACK, New Seekers	CBS
36	40	DAZZ, Brick	Bang
37	41	HA CHA CHA, Brass Construction	United Artists
38	—	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola
39	31	YEAR OF THE CAT, Al Stewart	RCA
40	—	ROCKARIA, Electric Light Orchestra	Jet
41	49	SOUL CHA CHA, Van McCoy	H&L
42	—	MAYBE I'M AMAZED, Wings	Parlophone
43	—	FIRST THING IN THE MORNING, Kiki Dee	Rocket
44	36	BODY HEAT, James Brown	Polydor
45	32	EVERY LITTLE TEARDROP, Gallagher & Lyle	A&M
46	—	SOUND AND VISION, David Bowie	RCA
47	47	PUT YOUR MONEY WHERE YOUR MOUTH IS, Rose Royce	MCA
48	—	ONE DRINK TOO MANY, Sailor	Epic
49	—	GET A GRIP ON YOURSELF, Stranglers	United Artists
50	—	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros

UK Disco Top 20

1	1	CAR WASH, Rose Royce	MCA
2	3	DADDY COOL, Boney M	Atlantic
3	2	I WISH, Stevie Wonder	Motown
4	—	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
5	13	WHEN I NEED YOU, Leo Sayer	Chrysalis
6	12	BOOGIE NIGHTS, Heatwave	GTO
7	7	ISN'T SHE LOVELY, David Parton	Pye
8	5	YOU'RE MORE THAN A NUMBER, Drifters	Arista
9	8	JACK IN THE BOX, Moments	All Platinum
10	4	ISN'T SHE LOVELY, Stevie Wonder	Motown
11	10	DON'T LEAVE ME THIS WAY, Harold Melvin	Philadelphia
12	—	MIGHTY POWER OF LOVE, Tavares	Capitol
13	6	SIDESHOW, Barry Briggs	Dynamic
14	—	WILD UP SUSAN, Detroit Spinners	Atlantic
15	—	WILD SIDE OF LIFE, Status Quo	Vertigo
16	17	DAZZ, Brick	Bang (Imp)
17	14	KEEP IT COMING LOVE, KC & The Sunshine Band	Jayboy
18	9	DON'T GIVE UP ON US, David Soul	Private Stock
19	—	BODY HEAT, James Brown	Polydor
20	—	SATURDAY NIGHT, Earth Wind & Fire	CBS

Record Mirror

Star Choice



EDDIE AMOO, Real Thing

- 1 SPACES AND PLACES, Donald Byrd
- 2 STETCHING OUT, Bootsy Collins
- 3 3 + 3, Isley Brothers
- 4 SUPERFLY, Curtis Mayfield
- 5 THE NAME IS BOOTSY, Bootsy Collins
- 6 SECRETS, Herbie Hancock
- 7 HARVEST FOR THE WORLD, Isley Brothers
- 8 BREEZIN', George Benson
- 9 SCHOOL DAYS, Stanley Clarke
- 10 RETURN TO FOREVER, Chick Corea

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

- 22 January 1972
- 1 I'D LIKE TO TEACH THE WORLD TO SING, The New Seekers
 - 2 MOTHER OF MINE, Neil Reid
 - 3 HORSE WITH NO NAME, America
 - 4 BRAND NEW KEY, Melanie
 - 5 SOFTLY WHISPERING I LOVE YOU, The Congregation
 - 6 I JUST CAN'T HELP BELIEVING, Elvis Presley
 - 7 SOLEY, SOLEY, Middle Of The Road
 - 8 STAY WITH ME, The Faces
 - 9 SLEEPY SHORES, The Johnny Pearson Orchestra
 - 10 MORNING HAS BROKEN, Cat Stevens

10 YEARS AGO

- 21 January 1967
- 1 I'M A BELIEVER, The Monkees
 - 2 GREEN, GREEN GRASS OF HOME, Tom Jones
 - 3 HAPPY JACK, The Who
 - 4 MORNINGTOWN RIDE, The Seekers
 - 5 SUNSHINE SUPERMAN, Donovan
 - 6 IN THE COUNTRY, Cliff Richard
 - 7 NIGHT OF FEAR, The Move
 - 8 SAVE ME, Dave Dee and Co
 - 9 ANY WAY THAT YOU WANT ME, The Troggs
 - 10 STANDING IN THE SHADOWS OF LOVE, The Four Tops

15 YEARS AGO

- 20th January 1962
- 1 THE YOUNG ONES, Cliff Richard
 - 2 LET THERE BE DRUMS, Sandy Nelson
 - 3 STRANGER ON THE SHORE, Acker Bilk
 - 4 I'D NEVER FIND ANOTHER YOU, Billy Fury
 - 5 MULTIPLICATION, Bobby Darin
 - 6 HAPPY BIRTHDAY SWEET SIXTEEN, Neil Sedaka
 - 7 MOON RIVER, Danny Williams
 - 8 JOHNNY WILL, Pat Boone
 - 9 MIDNIGHT IN MOSCOW, Kenny Ball
 - 10 RUN TO HIM, Bobby Vee

Star Breakers

- OH BOY, Brotherhood Of Man
CRAZY WATER, Elton John
GYPSY ROAD HOG, Slade
ANOTHER SUITCASE IN ANOTHER HALL, Barbara Dickson
- YOU DON'T HAVE TO BE A STAR, McCoo/Davies
WISHING YOU WERE HERE, Chicago
YOUR OWN SPECIAL WAY, Genesis
RETA MAY, Bob Dylan
DANCE THE NIGHT AWAY, Sheer Elegance
BE BOF 'N HOLLA, Andy Fairweather Low
- Pye
Rocket
Barn
Dickson
ABC
CBS
Charisma
CBS
Pye
A&M

British Top 50 Albums

1	48	20 GOLDEN GREATS, The Shadows	EMI
2	—	ANIMALS, Pink Floyd	Harvest
3	1	RED RIVER VALLEY, Slim Whitman	United Artists
4	4	EVITA, Various	MCA
5	9	ENDLESS FLIGHT, Leo Sayer	Chrysalis
6	3	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
7	13	MOTORVATIN, Chuck Berry	Mercury
8	2	DAVID SOUL, David Soul	Private Stock
9	5	LOW, David Bowie	RCA
10	33	HEARTBREAKERS, Various	K-Tel
11	10	ARRIVAL, Abba	Epic
12	6	HOTEL CALIFORNIA, The Eagles	Asylum
13	11	GREATEST HITS, Abba	Epic
14	25	BOSTON, Boston	Epic
15	7	GREATEST HITS, Showaddywaddy	Arista
16	12	WIND AND WUTHERING, Genesis	Charisma
17	14	WHITE ROCK, Rick Wakeman	A&M
18	—	DANCE TO THE MUSIC, Various	K-Tel
19	—	22 GOLDEN GREATS, Bert Weedon	Warwick
20	20	A NEW WORLD RECORD, Electric Light Orchestra	Jet
21	15	A DAY AT THE RACES, Queen	EMI
22	16	THEIR GREATEST HITS 71-75, The Eagles	Asylum
23	19	LOVE ON THE AIRWAYS, Gallagher and Lyle	A&M
24	21	JOHNNY THE FOX, Thin Lizzy	Vertigo
25	—	ELVIS IN DEMAND, Elvis Presley	RCA
26	30	JAILBREAK, Thin Lizzy	Vertigo
27	26	DISCO ROCKET, Various	K-Tel
28	19	20 ALL TIME GREATEST, Petula Clark	K-Tel
29	43	RA, Todd Rundgren	Bearsville
30	—	BLUE FOR YOU, Status Quo	Vertigo
31	22	20 GOLDEN GREATS, Glen Campbell	Capitol
32	24	THE GREATEST HITS OF, Frankie Valli and the Four Seasons	K-Tel
33	17	LOST WITHOUT YOUR LOVE, Bread	Elektra
34	40	TUBULAR BELLS, Mike Oldfield	Virgin
35	—	VISION, Don Williams	ABC
36	47	CLASSICAL GOLD, Various	Ronco
37	—	NATURAL AVENUE, John Lodge	Decca
38	31	100 GOLDEN GREATS, Max Bygraves	Ronco
39	23	HIT SCENE, Various	Warwick
40	—	THE FULL LIFE, Jack Jones	RCA
41	44	JOAN ARMATRADING, Joan Armatrading	A&M
42	45	DEREK AND CLIVE LIVE, Peter Cooke and Dudley Moore	Island
43	28	LUXURY LINE, Emmylou Harris	Warner Bros
44	35	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
45	36	DREAMBOAT ANNIE, Heart	Arista
46	27	FESTIVAL, Santana	CBS
47	—	DOWNTOWN TONIGHT, Racing Cars	Chrysalis
48	—	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
49	37	GREATEST HITS, Hot Chocolate	Rak

US Disco Top 20

1	DISCO INFERNO, Trammps	Atlantic (LP)
2	DON'T LEAVE ME THIS WAY, Houston	Tamla (LP)
3	DREAMIN' / HIT AND RUN, Loleatta Holloway	Gold Mind (LP)
4	LOVE IN C MINOR, Heart and Soul Orchestra	Casablanca (12-inch)
5	LOVE IN MOTION / CUT THE RUG, George McCrae	TK (LP)
6	LOVE IN C MINOR / MIDNIGHT LADY, Cerrone	Cotillion (LP)
7	SPRING RAIN, Silvert	Salsoul (12-inch)
8	LIFE IS MUSIC / LADY LUCK, Ritchie Family	Marlin (LP)
9	UPTOWN FESTIVAL, Shalimar	Soul Train (12-inch)
10	SIX MILLION DOLLAR MAN, Originals	Motown (LP)
11	KING KONG, Love Unlimited Orchestra	20th Century (12-inch)
12	DISCO LUCY, Wilton Place Street Band	Island (12-inch)
13	DANCING / SEARCHING FOR LOVE, Crown Heights Affair	De-Lite (LP)
14	TATTOO MAN, Denis McCann	Polydor (12-inch)
15	BOY I REALLY TIED ONE ON, Erther Phillips	Kudu (12-inch)
16	TWENTY-FOUR HOURS A DAY, Barbara Pennington	United Artists
17	OPEN SESAME, Kool and The Gang	De-Lite (12-inch)
18	MY LOVE IS FREE, Double Exposure	Salsoul (12-inch)
19	FREE LOVE / YOU GOT A PROBLEM, Jean Cam	Philadelphia International (LP)
20	DAZZ, Brick	Bang (12-inch)



HUGH CORNWELL of The Stranglers

US Top 50 Albums

1	1	A STAR IS BORN, Barbra Streisand & Kris Kristofferson	Columbia
2	2	HOTEL CALIFORNIA, Eagles	Asylum
3	3	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
4	4	WINGS OVER AMERICA, Wings	Capitol
5	6	YEAR OF THE CAT, Al Stewart	Janus
6	10	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
7	7	GREATEST HITS, Linda Ronstadt	Asylum
8	8	BOSTON, Boston	Epic
9	5	A DAY AT THE RACES, Queen	Elektra
10	23	NIGHT MOVES, Bob Seger & The Silver Bullet Band	Capitol
11	13	LOW, David Bowie	RCA
12	12	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
13	9	FRAMPTON COMES ALIVE, Peter Frampton	A&M
14	16	ROARING SILENCE, Manfred Mann's Earth Band	Warner Bros
15	40	ASK RUFUS, Rufus Featuring Chaka Khan	ABC
16	11	THE BEST OF THE DOOBIES, Doobie Brothers	Warner Bros
17	—	IN FLIGHT, George Benson	Warner Bros
18	20	TEJAS, ZZ Top	London
19	18	A NIGHT ON THE TOWN, Rod Stewart	Warner Bros
20	21	BIGGER THAN BOTH OF US, Daryl Hall & John Oates	RCA
21	28	LEFT OVERTURE, Kansas	Kirshner
22	25	THE PRETENDER, Jackson Browne	Asylum
23	24	ROCK AND ROLL OVER, Kiss	Casablanca
24	26	LUXURY LINER, Emmylou Harris	Warner Bros
25	—	ANIMALS, Pink Floyd	Columbia
26	29	THE LIGHT OF SMILES, Gary Wright	Warner Bros
27	27	FESTIVAL, Santana	Columbia
28	31	WIND WITHOUT YOUR LOVE, Bread	Elektra
29	32	THIS ONE'S FOR YOU, Barry Manilow	Arista
30	22	DR BUZZARD'S ORIGINAL SAVANNAH BAND, Dr. Buzzard's Original Savannah Band	RCA
31	34	PERSON TO PERSON, Average White Band	Atlantic
32	41	WIND & WUTHERING, Genesis	A&M
33	45	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
34	35	UNFINISHED BUSINESS, Blackbyrds	Fantasy
35	15	CHILDREN OF THE WORLD, Bee Gees	RSD
36	39	A SECRET PLACE, Grover Washington Jr.	Kudu
37	49	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
38	38	NBC'S SATURDAY NIGHT LIVE, NBC's Saturday Night Live	Arista
39	43	FLIGHT LOG (1966-1976), Jefferson Airplane	Grunst
40	14	CAR WASH, Rose Royce	MCA
41	—	THIS IS ME, Deniece Williams	Columbia
42	46	ARRIVAL, Abba	Atlantic
43	—	ANYWAY YOU LIKE IT, Thelma Houston	Tamla
44	48	DOUBLE TIME, Leon Redbone	Warner Bros
45	47	THIRTY THREE & 1/3, George Harrison	Dark Horse</

Record Mirror

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Where were you Valentine?

LAST NIGHT my loves, I spent a sleepless night tossing and turning on my bed. You see not one of you sent me a Valentine's card. After dashing downstairs I found nothing on the mat.

Ah well, all I can hope for is better fortune next year and it made my heart feel good when I read about Britt and Rod.

"I think he is fabulous handsome and very beautiful," says Britt.

"She is the only woman in the world who has made me want to feel faithful," replies misty-eyed Rod. "I'm a changed man". With all that eye shadow on I've always thought that, darling.

Well, maybe I didn't have much success on St Valentine's Day but that Greek cupid Demis Roussos certainly did. His record company was apparently inundated with endearments including one from a young lady called Gillian. The first few lines of which I print for posterity.

"Can't say how much I love you.

So I sing an ode to love. You're my only fascination, Yet far away like the stars above."

Cuddly Dem sends his love to you all.

Love may be in the air but not for Status Quo. I was enjoying a weekend in Paris — well one does have to go to the right places to shop, and my green parrot sweatshirt is looking very worn — when I heard the lads had been involved in a spot of bother at Toulouse.

The turned up to a concert and found the stage was set right in the middle of the auditorium with no safety barrier. Afraid that they might get the foreigners too excited they refused to play.

About 5,000 angry fans went on the rampage and burnt



some cars. They also attacked some of those nice continental policemen, who I've always found to be so helpful.

Francis Rossi says that if they'd have played at the theatre under such conditions the audience would have done even more damage.



IAN ANDERSON and Aimi McDonald. Aimi's on the right

Uncle Tam Paton phoned me last week to say that eagle-eyed Julie had got it wrong when she said she saw new roller Pat McGlynn downing pints in a Scottish hotel. He says Pat was nowhere near there and it must have been Ian Mitchell — come on Tam, my eyesight's not that bad.

Talking of Tam, he's now moving in royal circles. He's grooming Gert the son of merchant banker Baron Woolf Von Magnus for stardom. Tam wants to bill him as the 6th Baron Von

Magnus but his father is objecting saying that he wants his son to be a respectable banker. What's it to be then Tam, pistols at dawn with his father?

So what happened to the hotly rumoured guest appearances of Paul McCartney and David Essex at Steve Harley's Rainbow concert on Saturday night? Linda Lewis and her friend Yvonne joined Steve at the end. Security was tight. Including frisking (I went back for a second go). The concert is expected to raise \$6,000 for Northern Ireland.

Wizard publicist Tony Brainsby is denying rumours that Thin Lizzy's Brian Robertson is to join Graham Parker and the Rumour. He joined them temporarily because another member was sick, says Brainsby.

Meanwhile Thin Lizzy are still battling the elements in the States and I'm informed that



IDI AMIN: this boy could be big

flattered by being called Angel, but whatever could he mean by saying he wanted to show me his sharks? Incidentally the Streetwalkers' reception was held next door to where the Union of Divorced and Separated Ladies were having a shindig.

Roger Glover, former Deep Purple bass player, and ex-bunny girl Barbi Benton spent a pleasant Sunday lunchtime together. It ended up with Barbi getting covered in hazelnut and cherry cream cake. On Monday they had recovered enough to start work on Barbi's new single.

Head in the clouds department. Ex-Moody Blues and now solo artist, John Lodge, stayed with Alan Williams of the Rubettes and Alan took him for a ride in his plane.

I happened to be strolling through the British Museum the other day — yes I am very cultured — and I discovered where the Sex Pistols get their inspiration from. An ancient stone cat resides in the Egyptian room with a safety pin through its ear.

Oh, what a refined little gig I went to after Jethro Tull's shows at the Hammersmith Odeon. Thoughtful Ian Anderson had left his

horsewhip at the gig. Amongst the guests were Bob Harris, Mike Mansfield and Dave Lee Travis with his Swedish wife.

Oh how sweet, big daddy Idi Amin is learning to play the accordion. Could this be the start of a new wave of rock bands? What about Ian Smith on bass?

News of those dear boys from the north, Supercharge. At a gig in Tunbridge Wells they were heckled by an obnoxious sort in the audience. Albie, the Kojak lookalike, invited him on stage to perform, where he was pelted with vegetation. Supercharge were left to continue — trouble free. The lads are to be featured in adverts on Grampian television. Oh well, makes a nice change from Blue Peter.

Ooooo, look at what Freddie Mercury's been wearing in the States. I hope his nice open fronted member will dispel the stories that it's only a stick-on hairy chest. But what a ghastly little baggy suit he's wearing and can't Brian May find something else to wear than that white winged thing? Well, that's it for now loves. Must dash, and don't forget I always enjoy getting letters from admirers.



FREDDIE MERCURY: was it a fashion show or a concert?



Every so often along comes a single of dynamic proportions which once heard is never forgotten but merges into the very heart of what music is all about. This is such a single.

JUSTIN HAYWARD

"One Lonely Room"

From the new album "SONGWRITER".

DERAM

TOUR NEWS

GLEN CAMPBELL: Eastbourne Congress Theatre April 3, London Royal Albert Hall 4/5, Manchester Apollo 7, Liverpool Empire 8, Blackpool Opera House 9, Sheffield City Hall 10, Glasgow Apollo 15/16, Edinburgh Usher Hall 17. There will be two performances each evening at 6.30 and 9.30 pm.

RACING CARS: Trent Poly March 4, North Staffs Poly 11, London Imperial College 12, York Theatre Royal 13, Cardiff Top Rank 15, Newcastle Poly 18, Redcar Coatham Bowl 19, Blackpool Imperial Hotel 24, Liverpool Poly 25, Salford University 26.

BERT WEEDON: Sutton Surrey Scamps March 2, Ilford Town Hall 4, Wembley Empire Pool 13, Chesterfield Aquarius 20 for one week and Purfleet Circus Tavern 27 for one week.

SERGIO MENDES & BRAZIL '77: London Theatre Royal February 27, Bournemouth Winter Gardens 28, Leicester De Montfort Hall March 3, Liverpool Empire 4, Eastbourne Congress Theatre 5.



JACK BRUCE

JACK BRUCE BAND: Leeds University March 5, Birmingham Aston University 7, Lancaster University 8, Oxford Poly 10, Norwich University of East Anglia 11, Sheffield University 12, Salford University 15, Strathclyde University 15, London New Victoria April 15.

CALEDONIA: Colchester Institution of Higher Education February 18, West Runton Pavilion 19, Trent Polytechnic 23, Havering Technical College 26, Falkirk Town Hall March 1, Motherwell Civic Hall 2, Kilmarnock Grand Hall 3, Drummer Alan Gregory has now replaced Harry Hughes.

TOM ROBINSON BAND: London pub dates: Camden Brecknock February 17, Hounslow Sneakies Rock Club 19, Fulham Greyhound 21, Stoke Newington Rochester Castle 24, Stratford Cart and Horses 26, Hornsey Stapleton March 1, North London Poly 4, Uckfield Youth Club 7, Harold Hill Albemarle 13, Fulham Greyhound 14, Camberwell Art College 18, Hounslow Sneakies Rock Club 26.



TOM ROBINSON



BE-BOP DELUXE: Charlie Tumahai (far right) not leaving band

BE-BOP MAN FORCED TO LEAVE UK

BE-BOP Deluxe's bass player Charlie Tumahai has got to leave Britain because of problems with his work permit.

The band will now have to record and rehearse abroad when Bill, a New Zealander, can find a new home. They say there is no question of him being replaced, though the other members of the band will still reside in Britain.

Bill hurt in crash — British tour cancelled

"I'm bitterly disappointed at having to leave Britain, which has become my home. I don't even know where I'm going to live", says Charlie. "The rest of the band have been amazing and stuck with me through it all."

Following a car crash involving a lorry on the M42 on Tuesday, Bill Nelson and his wife were both in Huddersfield Hospital suffering cut faces and hands.

Be-Bop's tour has consequently been cancelled. It was not known at the time of going to press whether ticket money would be refunded or the dates rescheduled.

CHARLIE: additional dates — Huddersfield Polytechnic February 17, Edinburgh University 19 (replaces Aberdeen Motel), Carlisle Market Hall 20, Leicester Polytechnic 23, Slough Technical College March 5, Bournemouth Village Bowl 7, Nantwich Civic Hall 10, Manchester Electric Circus 12, London Marquee 22. Their gig at Cardiff Top Rank, March 8 has been cancelled.

MICHAEL CHAPMAN: London Kings College February 25, Bradford University 26, Plymouth Woods Centre March 1, Redruth Mid Cornwall College 2, Cardiff University 4, Hereford College of Education 5, Preston Poly 6, York University 9, West Runton Village Inn 11, London City Poly 18.

BUSTER: Chester Quaintways February 26, Liverpool Floral Hall 27, RAF Coltishall March 3, Horsham Capital Theatre 4, Middlesbrough Phoenix 5, Manchester Palace Theatre 6, Stoke Kings Hall 7, Worcester Bank House 8, Newcastle City Hall 11, Swansea Brangwyn Hall 13, Bockley Tively Ballroom 14, London Victoria Palace 20.

WARM: Aberdeen University March 4, Glasgow University 5, Dundee University 8, Liverpool Eric's 7, St Albans City Hall 8, Northampton Cricket Club 9, Middlesbrough Rock Garden 10, High Wycombe Nags Head 11, Scarborough Penthouse 12, Leeds University 13, Newcastle University 14, Scunthorpe Priory Hotel 15, Colchester North East Essex Tech 16, Gypsy Hill College 17, Birmingham Barbarellas 19, Manchester Electric Circus 20, Huddersfield Poly 21, Prescott Art College 22, Swindon Affair 23, East Anglia University 24, Bristol University 25, Brighton University 26, Plymouth Woods Centre 27, Ipswich Manor Ballroom 29, Penzance Winter Gardens 31.

FLOYD AT WEMBLEY ANIMAL BUREAUCRACY

PINK FLOYD'S Wembley concert for March 20, scheduled for 5 pm has now had to be rescheduled to Wednesday, March 16 at 8 pm due to

"administrative reasons."

Those who applied for tickets for the 20th giving an alternative date will

receive tickets for the alternative. Those who applied for the 20th only will be sent a form giving a choice of alternative dates.

CLIFF'S NEW LEASE OF LIFE

A NEW Cliff Richard single is released on Friday. Called 'My Kinda Life' it's classified by its producer Bruce Welch as 'a rocker'!

Story follows. His original backing group The Shadows may do some British dates this

year following the success of their '20 Golden Greats' LP. (See Feature page 17).

Nils, Commodores dance in

THE THIRD album from Nils Lofgren, 'I Came To Dance' is released next month. He may also tour Britain with his band in the summer.

His musicians are drummer Andy Newmark, keyboards player

the Reverend Patrick Henderson, Wornell Jones on bass and Tommy Lofgren on guitar. Among the tracks on the new LP is a version of Keith Richard's 'Happy'. US SOUL outfit The Commodores come to



KURSAAL FLYERS: with new man Barry Martin

Kursaals get new axe man

GRAEME DOUGLAS has quit the Kursaal Flyers and the group have brought in a new member, Barry Martin on guitar. He comes from the South end area where the band are based and has known them for some time.

Peter Frampton's 'In You' album

TENTATIVE TITLE for Peter Frampton's new album is 'In You', for summer release, recorded at New York's Electric Ladyland studios.

Frampton Comes Alive has now sold over 10 million copies worldwide.

'In You' was the only new track Peter featured on his UK concerts, and may be selected for release as a single.

It's the Real Roadshow

THE Real Thing play three provincial dates in February which they were unable to fit into their December tour — and plan a March / April tour.

Dates are Welwyn Garden City Campus West February 25, Bury St Edmunds Corn Exchange 26, and Southport New Theatre 27.

Awayday Express

SPECIAL train has been hired to bring Liverpool Express's Merseyside fans down to their London Rainbow gig on February 26.

Kevin Coyne's chat show

A SOLO concert by Kevin Coyne entitled 'Talking To Someone' will be held at London's Shaw Theatre on Sunday, March 6. Support is to be John Dowis — Zoot Money may also appear.

Get the drift?

THE DRIFTERS are to play a two-week season at London's Talk Of The Town from February 28.

Larking about

LEW LEWIS, a former member of Eddie and the Hotrods, has a new single 'Out For A Lark' released on February 25.

He has been putting together a band that includes guitarist Pete Zear and the aptly named drummer, Bob Clouter.

Edmunds back

DAVE EDMUNDS, who last toured Britain in 1973, is to play a four-week Monday residency at London's Nashville Rooms from February 21, with his band Rockpile. The band are Nick Lowe on bass, Terry Williams drums, and Bill Bremner guitar.

Wizard Procol

PROCOL HARUM release 'Wizard Man' as the single off their forthcoming 'Something Magic' album.

This track was not originally intended for the album, but has now been added.

Chapman back on the road

MICHAEL CHAPMAN returns to the road with a new band at the end of the month.

Accompanying Chapman are drummer Keef Hartley and ex-Lindsay Farnie bassist Rod Clements.

Dates so far are: London King's College, February 25, Bradford University, 26, Plymouth Woods Centre, March 1, Redruth Mid Cornwall College, 2, Cardiff University, 4, Hereford College of Education, 5, Preston Poly, 6, York University, 9, West Runton Village Inn, 11.

Cube release a composite album of his four Harvest LPs called 'Michael Chapman Lived Here, 1965-72'.

Is this watcha want?

TOUR DATES for Barry White's British visit have now been confirmed.

He will play two concerts at London's New Victoria Theatre at 7 and 9.30 pm on March 16, then Manchester Apollo 19, Birmingham Apollo 20, Portsmouth Guildhall 22, Eastbourne Congress Theatre 23, and Southport New Theatre on the 25th.

Muscles' new strength

BIRMINGHAM funk band Muscles have replaced drummer Steve James with 17-year-old Mel Gaynor. He's a former member of the Foundations, from Croydon.

C & T here in March

AMERICAN pop duo Daryl Dragon and Toni Tennille — Captain and Tennille — make their first UK visit in March on a promotional tour. To coincide an EP of their hits is released this week.

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

NEW LONDON VENUE

LONDON'S latest new rock venue, Sound Circus, the former Royalty Theatre, Kingsway is to open in March.
Opening attraction is the John Miles Band on March 10 and 11 (tickets £2.50 and £2), followed by The Gordon Giltrap Band on the 13th (£1.80 and £1.00). The venue aims to provide a place for up and coming bands compromising between clubs and larger concert halls.
Forthcoming bands

Miles, Giltrap to be first ringmasters

include: SAHB (WA), Krazy Kat, Frankie Miller's Full House, Racing Cars, Graham Parker and the Rumour, Streetwalkers, Roy Harper and Cado Belle.
It will also be used for filming three ITV rock programmes, 'Star Rider'.



PAICE ASHTON LORD: tour in March

Rainbow split — PAL debut tour

TWO MEMBERS of Ritchie Blackmore's Rainbow have been sacked from the band.
The replacements for keyboard player Tony Carey and bassist Jimmy Bain are to be named next week.
Rainbow's manager Bruce Payne said it was felt they were not complementing the founder members' style of playing.
The split will not affect recording plans for a new Rainbow LP to be recorded in Germany next month, followed by a European tour.

PAICE ASHTON LORD, formed by two former Deep Purple members Ian Paice, Jon Lord with Tony Ashton, Bernie Marsden and Paul Martinez, have announced their first UK dates.
The introductory tour opens March 28 at Birmingham Odeon, then Liverpool Empire 27, Newcastle City Hall 28, Glasgow Apollo 30 and London Rainbow April 1. Ticket prices are £2.50, £2, £1.50 and £1.

GLC put the boot in

THE GREATER London council has put the boot in over last year's Charlton concert featuring The Who last year.
It is to prosecute the football club who staged the concert at their ground, The Valley, last May, as a test case under the 1963 Local Government Act.
The hearing has been adjourned until April at a South London court, and it has not yet been specified which of the 49 conditions for occasional licences for outdoor concerts might not have been met.
Maximum penalty under the Act is £200 fine.

One ton — Elvis single

ELVIS PRESLEY'S 100th RCA British single 'Moody Blue' is released on February 25. His last two hits here have been re-releases, but this is a new "rocking ballad" recorded at Presley's own Memphis studio.

Hard of Earring

THE FIRST British concert for four years by European rock band Golden Earring is to be held at London's Rainbow on March 25.
Proceeds from the concert go to the 'Help A London Child Charity' and tickets are £2, £1.50 and £1. The concert will be recorded by Capital Radio for broadcast on Good Friday, April 8.
Earring's new album 'Contraband' is released in March.



SMOKIE

Smokie add one

FOLLOWING THE announcement of a new UK tour, Smokie have added a London date.
They will play the Theatre Royal, Drury Lane on Sunday, March 6. It replaces their Bury St Edmunds date, which is being rescheduled.
The London gig is part of a series promoted by Capital Radio.

Stewart sues Stock

ROD STEWART has filed a \$5,000,000 dollar suit in New York claiming that Private Stock records has been selling an LP 'Rod Stewart — A Shot Of Rhythm And Blues' which contained material not authorised for release by him.
The recordings in question are six tracks he did as demos from 1964 to '66. Rod says the quality is inferior to his later recordings, and he would like all copies and the tapes burnt.
Showaddywaddy's 'When' single
THE FOLLOW-UP single to Showaddywaddy's last Number One is released on February 25 'When' — a version of the Kallin Twins' 1958 hit.

NEWS IN BRIEF

SWEET have another attempt at single success with 'The Fever Of Love' issued February 25.
ELTON JOHN producing albums for Davey Johnstone and James Newton Howard in Munich.
DAVID ESSEX 'Out On The Street' LP gone gold.
PAUL RUDOLPH the latest member to quit Hawkwind, replaced by bassist Adrian Shaw.
THE VIBRATORS for New York club residency?
THE DARTS added as support band to Jerry Lee Lewis tour.
HARRY NILSSON working on his 14th RCA album, in London this week.
THE WASPS play London's Rock Garden on February 17/18 with Stan Webb and Chicken Shack.
GRANADA producing new pop programme for late March transmission at 4.20 pm 'Wednesdays called 'Get It Together'.
MIKE STEWART of Glasgow offering £200 reward following the theft of disco equipment from his van last week.
Canadian rock band Rush hope to tour UK in May.
THE WHO's lighting technician John Wolfe putting on a display of laser effects with Anton Furst and Nick Phillips at London's Royal Academy March 14 to April 7.
PAT TRAVERS' second LP 'Making Magic' out on March 4.
BOB KERR'S WHOOPEE BAND supporting Manhattan Transfer on UK tour.



SWEET

WINDOW's lead singer Kevyn Hallifax had his black Les Paul guitar stolen at Rock Garden gig.
Mebo I and Mebo II radio ships now at Tripoli to broadcast to Africa.
Ex-Caroline / RNI DJ Tony Allen has rejoined the Peace Ship broadcasting in the Middle East.
BRYN HAWORTH has signed to A&M Records and recording his third solo album.
5000 VOLTS added to The Stylistics tour in March and April.
GORDON GILTRAP single 'Lucifer's Cage' released this week re-mixed off his 'Visionary' LP.
Canadian rock band Rush hope to tour UK in May.
THE WHO's lighting technician John Wolfe putting on a display of laser effects with Anton Furst and Nick Phillips at London's Royal Academy March 14 to April 7.
PAT TRAVERS' second LP 'Making Magic' out on March 4.
BOB KERR'S WHOOPEE BAND supporting Manhattan Transfer on UK tour.

Damned support T. Rex

THE DAMNED are to support Marc Bolan and T. Rex on their forthcoming British dates. Three more dates have now been confirmed for the tour: Stoke Victoria Hall March 13, West Runton Pavilion 19 and Portsmouth Locarno 20.



DAVID SOUL: tickets gone within hours

SOULED OUT!

THE UK concert tour by US star David Soul sold out within hours of box offices opening on Saturday. London's Rainbow theatre sold about 11,000 tickets within four to five hours, and there were long queues of fans outside the box office — a scene apparently repeated at the other venues he is to appear at in his lightning visit to this country.
Glasgow Apollo did have some tickets left over, but they were expected to be snapped up from postal applications.



DAVID ESSEX

5000 SINGLES TO BE WON

in the

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The DJM Record Show can be heard on RADIO LUXEMBOURG. There are 5000 current singles to be won — all from artists on DJM records!
The second 500 singles to be won this week are:
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GENO WASHINGTON — 'Soul Man'
JERRY BUTLER & BETTY EVERETT — 'Our Day Will Come'
JOHNNY GUITAR WATSON — 'Superman Lover'
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All you have to do is complete the coupon below, attach 9p stamp for postage and send immediately to: RECORD MIRROR FREE SINGLE, PO BOX 16, HARLOW, ESSEX CM17 0JA. Don't forget to write in your first, second, third and fourth choice.
The first 500 picked out of the sack by the Editor on Monday 21 February will receive a FREE record. Unfortunately we cannot return the remaining stamped coupons — but NEXT WEEK there will be 500 more singles to be won.
Free DJM Single Soul Show
All extra postage money will be donated to charity

FREE DJM SINGLE Pop Show
If I'm one of the 500 winners please send me (number your choice):

ANDREA CROUCH & THE DISCIPLES — 'You Gave It To Me'

GENO WASHINGTON — 'Soul Man'

JERRY BUTLER & BETTY EVERETT — 'Our Day Will Come'

JOHNNY GUITAR WATSON — 'Superman Lover'

THAT'S 125 OF EACH SINGLE TO BE WON RIGHT NOW!

Name

Address

Name

Address

Please affix 9p postage stamp

ROADSHOW SPECIAL

ABBA
London

THE GIRLS around me were all agreed. It was the talking point of the evening. It was huge, so huge we couldn't take our eyes off it. And in those tight trousers too...

It's Anna's bum I'm talking about, poured into a pair of painful-looking pants and bouncing around plumply and unashamedly for the one hour, 40 minutes Abba were onstage at the Albert Hall.

The size of that bum was the most unexpected part of the whole evening. Otherwise, Abba came up with few surprises.

I was looking forward to the show, encouraged by enthusiastic reports. "Fantastic", breathed a lady who'd seen them in Oslo. "Amazing", gasped our chief sub Seamus, after witnessing them in Amsterdam.

So, it seemed everyone loved Abba. Other journalists loved them. The public loved them. And the music business adores 'em, working on the principle that anyone clever enough to make that much money has got to be good.

But would I? I was eager to find out.

There was a real buzz of anticipation in the hall — a feeling that tonight was an occasion.

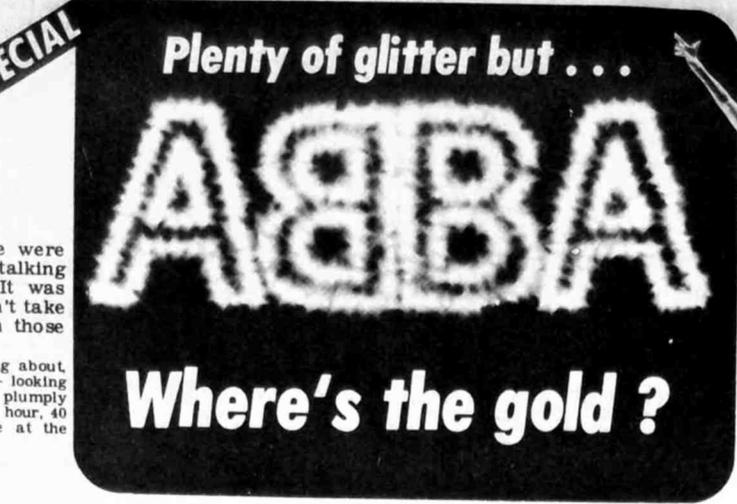
Chopper

At 9.30, a few minutes behind schedule (apparently this is standard — the attendant in the ladies' assured me the first house had started 10 minutes later as well); the lights dimmed, the blue curtains at the front of the stage began to bulge and ripple; and from behind it came whirring sounds and flashing lights, intended, to represent the arrival of a helicopter — like the cover of their album, you see.

The curtains opened, and in front of us was a whole stageful of people — eight backing musicians, three back-up vocalists, and the four themselves bunched together in one corner of the stage in flowing silver cloaks.

They cast them off, like Muhammad Ali at the start of a fight, and took up their positions — Benny at the left of the stage on keyboards, Bjorn, on guitar, on the right, and the girls in the middle. Lift-off...

The first song was 'I Am A Tiger', but it was really only a warm-up for 'Waterloo', the first of



Jesse flips his lid

IT'S RAINING here, it's probably raining there and in fact the only place it's not raining is Spain (where the political climate is stormy). Of course, it's probably not raining in Kingston, Jamaica, either, but the political climate there is almost gale force. So what's a lad like Jesse Green to do?

He was brought over from Kingston when he was 18, because things were getting too dangerous and he's just back from Spain where they're doing re-runs of the chainsaw massacres.

"At least it was warm in Madrid," said Jesse with some feeling.

But he's basking in Britain in the glow of the new hit single 'Flip'. He's had one before called 'Nice & Slow', but you can't have too much of a warm glow.

"I didn't get into music until I left technical college in Kingston," explained Jesse. "And even then I was working behind the counter of my grandmother's shop. I really liked ska and all the musicians back played it, like Phoenix City."

"When I came to London in 1972, I started doing sessions, playing drums and bass. Now I can play them on my own sessions and just get guys in for the horns and strings."

The only live shows Jesse has done in this country was as drummer to Jimmy Cliff. Until he gets his own band together, or can organise an orchestra, he won't be appearing onstage.

He's been doing a bit of jet-setting round Europe for TV shows although it's tiring, it's kept him from getting lonely. His mum decided that she didn't care much for the UK after all and departed for New York.

"I don't think I'd prefer New York," decided Jesse. "London's not so dangerous, even if you do have the occasional bomb."

Jesse went back to Jamaica for a visit a year ago, but the politics seemed too heavy for him to consider living at home again. But having hits in Britain's more fun than flogging beer and bread under grandma's watchful eye. ROSALIND RUSSELL



JESSE GREEN

asks a cringing Sheila Prophet



Pictures: Chris Walter / Andre Csillag

their hits. Then Bjorn said "Hello" to London, and introduced "my beautiful blonde wife" to whistles and catcalls from the respectable, middle-aged lechers. Anna smiled coyly and led them into 'SOS', a song which stands out as one of their best. I found myself actually getting involved and enjoying it. But they spoilt it with their next number, a horribly twee ditty called 'Jeanie, Jeanie On My Mind' which they sang perched on stools at the front, with backdrops of palm trees and smiling suns representing its West Indian setting.

Back to the hits with 'Money, Money, Money', and then it was "one of our very first songs", an

effort called 'He's Your Brother'. It featured a fair solo from the anonymous guitarist, with Anna and Frida wiggling around him in a rather embarrassing fashion. It was at this point I began to have doubts. Could it be I didn't like Abba?

After 'I Do I Do', there was some repartee between the two fellas, ribbing each other about getting old, and getting fat — problems the older fans could easily identify with. The girls limited themselves to giggling.

The next song was 'Dum Dum Diddle', and whatever you might say about the lyrics, the harmonies sounded really

good. You can't criticise their musicianship — everything is immaculate, like a well-oiled machine.

They perched on stools again and went into the most embarrassing song so far, a little number called 'ABBA Is A Four Letter Word', introducing each member in turn. Around me, people were alternately gazing at each other in disbelief or creasing up in laughter at lyrics like "I'll play all night if it feels all right!" Cringe.

Still, the forty-ish couple in front liked it — as the girls displayed their affection for their men by reaching out and touching their hair — they

took the opportunity to hold hands.

Back to the greatest hits — this time it was 'Mama Mia' and then 'Fernando', my favourite. Halfway through, they stopped for an audience sing-along, with Bjorn telling us he'd heard "No people on earth sing as well as the English."

I could picture him saying the same about the Swedish, the Dutch and the Germans... wonder if they ever forget which country they're in? No, of course not, they're too professional for blunders like that.

Next came the really amazing part of the show. If you thought "ABBA was a four-letter word" sounded embarrassing, you hadn't heard noth-

ing yet!
"We've always had a dream," said Bjorn, "and that's to set our songs to a story, like musicals."

And that's what they've now done. It's a mini-musical, called 'The Girl With The Golden Hair', about a girl with talent as a singer and dancer who becomes successful, then finds stardom has its drawbacks. The stage became a sea of dry ice and the narrator, a strange Dracula-like figure came on, looking ludicrously out of place. For a moment, I wondered if it was just possible that Abba were taking the mickey, but I soon dismissed it again, as Anna (or was it Frida?) came on and started the 'show'.

You see, Anna and Frida, dressed in green dresses and blonde wigs, were sharing the lead role, and without seeing that bum, it was impossible to tell them apart. They later changed into white swimming costumes, and the solution became instantly visible — Anna was on the left.

Silly

The operetta / musical finished with Dracula onstage with the girls, looking even sillier. I was hoping he'd bury his fangs into one of the girls' necks, but no such luck.

They went off, the audience obediently trotted from their seats to the front, and I made up my mind — I don't like Abba. Not one bit.

You can't knock Abba — that's what they keep telling me. They're incredibly successful... and in this business, success is something you can't knock.

They play common denominator rock... music watered-down and sweetened until it's bland enough to offend nobody. Then they take this bland mixture, chop it into neat three minute segments, tart it up to disguise the lack of substance, polish it until it shines... and sell it by the million to people who'll never look beneath the glittering surface.

As for value for money, at £7.50 for the stalls, for one hour, 40 minutes, that works out 7½ per minute — the cost of a Mars Bar! Well, you pays your money and you takes your choice.

They came back for an encore, of course. What was it to be? 'Dancing Queen' was the only hit they hadn't played, so 'Dancing Queen' it was. The middle-aged couple got to their feet (still holding hands) and jiggled politely.

As for me, I was off. I'd had enough showbiz for one night. Next time round, I'll stay at home and watch 'New Faces'.

Sorry, but Abba aren't my idea of fun. (And get those angry letters in NOW!).

ABBA HAVE ARRIVED!

WIN THE STORY OF HOW THEY DID IT

YOUR CHANCE to win this fabulous book by Harry Edgington containing 176 pages. All you have to do is correctly answer the three questions opposite, fill in your name and address and post the coupon to ABBA COMP, P.O. BOX 16, HARLOW, ESSEX CM17 0JA. The first 50 correct entries will win; the editor's decision is final.

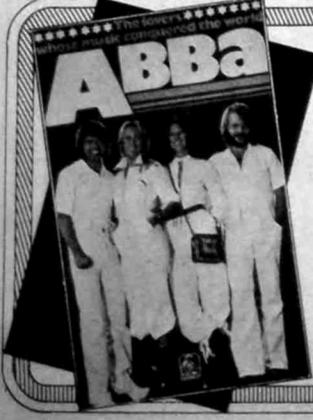
1) Name Abba's first British hit.....

2) Which two members of the group are married to one another?

3) How did they come to call themselves ABBA?

NAME

ADDRESS



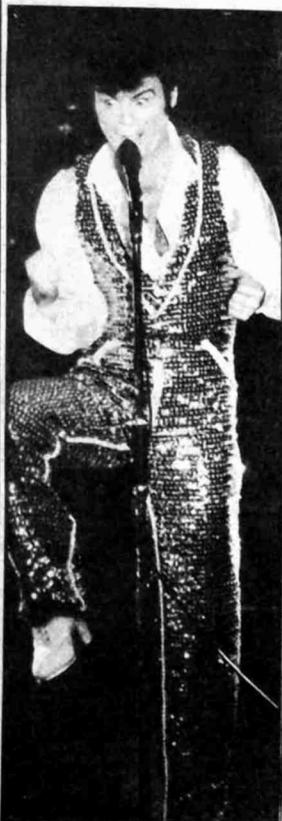
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Steve Harker

BUTTERFLIES, BATS, BOUQUETS AND BATLEY

Gary Glitter shows his sequins and talks (nervously) to Steve Charles



GARY GLITTER: always fancied cabaret

GARY GLITTER, stripped of his sequins, was tense and nervous. Bordering on flapping. "I haven't butterflies, I've got bats," he said. There was less than an hour to go before his big cabaret debut and the star of a thousand teenybop spectaculars was as edgy and restless as a raw recruit. "You've got to believe it man, the excitement's killing me." He sat down, thought better of it and stood and paced the room instead. "You know this is all I've wanted to do for the last two or three

months. And now it's here I'm desperate to do well. I want to be accepted by a new public. He sighed, fidgeted with a glass and surveyed the less than imperious dressing room at Batley Variety Club. "I've always i.ncled cabaret, a touch on the Liberaces and all that. But before I couldn't break out for the rock commitments." "Believe it or not I never set out to be a teenybop idol. It just happened. Kids used to have Flash Gordon and Superman, then they got me for escapism. It was great fun but I always wanted to appeal to a wider audience."

'Mums and dads want escapism like kids. The only trouble is they won't be found dead at rock venues'

His partial retirement came about because of love and though his affair didn't work out, the break gave him time to re-assess his romance — some of things that drove him into retirement — still a torment? "Well, I'd love to get position."

Jacket

"It means I can start with a clean sheet now — do what I want without having to promote Gary Glitter all the time. I've had offers for films and musicals, but first I want to see how the cabaret goes." He laughs, nervously: "Really, I'm just a big showbiz ham. I love to entertain, put on a good show — and I believe that people like the glamour." He gets up to show me a £3,000 jacket with hand-stitched sequins. "The mums and dads want the escapism just like the kids. The only trouble is they won't be found dead at rock venues. Therefore you've got to go out and give them a chance,

show them what you can do on their own territory.

'Kids used to have Flash Gordon and Superman, then they got me for escapism'

Ultimately, he admits, he'd like to play Las Vegas. "That would be a great experience but I'm taking things a step at a time, learning a few more tricks." He is, one senses, more certain of what he wants now. "I need showbiz. It's my life. I just want to sing." But aren't the loneliness and lack of married again," he said. "But it would have to be somebody extremely tolerant who could put up with the pressures. "I guess I've been unlucky in love but then love is blind. I retired because I had no personal life and because of Mary Mediate, but I didn't realise that as a personality I was in a privileged position. I had a duty to the public — and you can't throw away part of your life. It's a mistake for any man."

Advice

A roadie butts in, "40 minutes to go Gary." The star smiles: "You know people in the trade have been incredibly good to me. Alvin Stardust is here tonight and Freddie Starr was giving me advice yesterday. Rod Stewart and Paul McCartney have all wished me well. "Now all I've got to is to produce the goods. I'm keeping my fingers crossed." He shouldn't have worried. The young housewives of Yorks gave him a dream send off, leaping in the aisles and begging for his kisses. He responded with champagne and roses for them.

Be warned, cabaret may never be the same again.

Tough Teddy

"YOU TELL 'em all the stormtrooper's coming — be prepared.

"This time I ain't showing no mercy. I'm gonna hammerdown alright, but this time with a bigger hammer . . ."

Yes folks, it's the return of the wild axeman, the William Tell of the electric guitar, rock 'n' roll's Robin Hood, the Prince of Pierce — Mr Ted Nugent.

If your ears are still ringing from his last visit then be warned — he's bringing an even bigger PA system with him at the end of the month.

"If your halls ain't made to take it then they might as well fear 'em down, or I'll do it for them," he hollas down the phone.

"I know just what the audience wants. There are certain rituals I have to go through, certain songs I just have to do like 'Stranglehold', man it's just basically rock 'n' roll."

"That is just what the Doctor ordered — another dose of rock 'n' roll y'know."

To prepare for his British tour de force Ted is charging his batteries in his US country home. But time off the road does not mean lying back and taking life easy, no sir, not if you are Ted Nugent it doesn't.

"I get up at seven every morning and chop wood for a couple of hours. That is my idea of the way to start a day."

And having chopped a stack of wood he don't exactly sit around warming his backside in front of no big fire either:

"I've been doing a lot of hunting," he says. "I been out shooting foxes with my bow. It's been below zero here y'know — that is cool! But I have my goose-down coat to keep me warm."

"With the snow I have been disguising my bow by putting a strip of white tape down the bow so they can't see me comin' at 'em."

Ted's collection of animal pelts has been put to use making new stageclothes, hats, moccasins etc.

Hunting

"I was driving along in the snow the other day, going into town, when I saw something on the road. I thought it was a mink. I pulled up and saw it was a muskrat, just been knocked over. So I got my knife out — that'll make a nice pair of gloves."

"I don't skin rats — maybe I should and send a few to press people!"

What did Ted think of the anti-hunt movements?

"Oh, they're dips. They are just exposing their ignorance. The surplus should be harvested. They close their eyes to the fact that 20,000 deer are killed on the roads in Michigan every year. That type should have their bases slapped, they should see the necessity of man having to hunt. They can't argue with my facts."

"The trouble with a lot of people today is that they just don't recognise anything unless it's wrapped in cellophane."

Jealousy

As well as appearing over here, Ted is also looking forward to a spot of hunting in Scotland — an essential feature of a Nugent trip to these isles.

"I have some new songs ready for the next album. I tell ya there are some great songs coming on that one. There's one called 'Catscratch Fever' about chicks and so on, '1,000 Nights' on a schoolboy's jealousy thing, 'Death By Misadventure' — that's what they wrote when Brian Jones died. The song is about how crazy people are who take drugs. I don't need drugs. I'm opposed to people sticking knives in their arms y'know."

"Another song is 'Walking Tall' which is about how messed up this government is. I mean I have a car that has 95 on the clock and I'm only allowed to drive it at 55."

"The only way things can improve is to get rid of this government. They have too much power. But I only have 10,000 rounds of ammo left," he laughs.

"Today it seems to me that 20 people are doing the job of one. Man, they should get up at seven every morning like me and chop wood, that's the cat's ass."

"If I'm driving along the road and I come to some quicksand I don't sit there and wait till they come along and build a bridge. Man I just drive around it. "I tell you, if there were 10 people like me in the government, they wouldn't need any more."

DAVID BROWN



TED NUGENT: your ears are never gonna believe this

BE FAIR!

LET ME outta here! I hate tours! Stuck in this bleeding guitar case day in, day out. A Fender can get pretty lonely y'know. And I'm frightened of the dark.

Hullo! movement. Hope this roadie's not as clumsy as the last one. I wonder where we are. Lot of stairs. C'mon open up, my neck's killing me. Ah, light. This dressing room looks pretty familiar. Got it - Oxford New Theatre. Always did like this place.

I'm only a teenage Fender but I sure know how to get plucked.

Precision's the name. Bass is my game. Been around since 1959 and for most of that time I've shackled up with Trevor Burton so I guess I've been pretty lucky. I've played in The Move, Balls and now the most exciting band in town - Steve Gibbons.

The dressing room's pretty full. Ain't that Alan Freeman scoffing the sandwiches? Watch what you're doing with that brandy and Cokie. **SPLASH** - right over me bridge.

Steve's looking forlorn tonight. Must be his wisdom tooth playing him up again. And his stomach ain't too clever either.

I'm rarin' to go. Just plug me into that Pevey 400 Festival stack with its two 184inch reflex bins and switch out the lights.

It's the only way to give a bass relief.

We do only do 45 minutes every night 'cos Be-Bop Deluxe play two hours. Right, let's get on with it. Straight into 'Light Up Your Face' from the 'Rollin' On' album. Hey, don't sound good? Nice mix.

Audience seem a little wary. Let's flash 'Spark Of Love' at them. Ouch! Watch where you're putting your hands, Trev. That hurt.

Show 'em what you're made of Steve - sing 'Johnny Cool'. That's right. He's in his element now. The more I see him the more I'm convinced he's a natural. If ever a performer was born in a trunk it's Steve Gibbons.

The black windswept hair, distraught features, aggressive stance all add up to one thing... talent. And he just oozes it.

But the crowd still ain't responding. It's like playing to a bunch of corpses. But 'One Of The Boys' will break the ice. Steve in a frustrated guise, stuttering, Towns hennian teenager agonisingly spewing each syllable over the indifferent audience.

Now 'Rollin' giving the chance for lead guitarists Dave Carroll and Bob Wilson to break even. Bob, tall, blonde, with a musketeer approach. Dave rigid, serious, limiting his movements. Glorious stereo.

Polite applause from the undead. Jerry Reed's 'Tupelo Mississippi Flash' follows, a barber shop harmonies on 'Right Side Of Heaven' leading into the new album's title track. Smoke bombs. The end.

Phew! My G string's killing me. These shows certainly take their toll. Still, an old FP will never let you down.

Here we go again, back in that bloody case. These stairs make me feel a bit sick after that heavy workout. Brrr, it's freezing in this Transit.

'I'm only a teenage pheasant plucker' pleads the bass guitar in The Steve Gibbons Band



STEVE, Trevor and the band's sixth member

We're driving back to the hometown tonight - Birmingham.

Sounds like everyone's up front. Can't quite make out what they're saying. Yaaaaawn. I think I'll just dose off for a bit. OH NO! They're all singing. That's all I need.

Oxford Town, Oxford Town

Everybody's got their heads bowed down.

Sun don't shine above the ground.

Every body's going down to Oxford Town.

That's quite a battered bass Trevor's got. Anyway, spend the night at Steve's house in Birmingham. Big, old, cold and full of knick-knacks collected by his lady Pattie. They've got two children, Dylan and racing car Jake.

In the morning wander around a local antique market with Steve in his Dick Turpin coat. He buys two silver shoulder decorations. "Should come in handy for our States tour."

In the afternoon drive down to Stoke with Steve, Trev and his bass. They do a quick interview on radio Stoke with a guy

who mistakenly introduces their new album as 'Rollin' IN'. After Steve visits a doctor for stomach and teeth examination it's snowing.

In the evening sound check at hall in Hanley. It's not as bad as everyone thought. Sandwiches and brandy in the dressing room. They're ready.

It's the same set as last night - only difference is the audience. They love every minute of the show

and it shows. Lighting is perfect on 'Rollin' alternating between Bob and Dave. 'Right Side Of Heaven' not as sharp as Oxford, but 'Rollin' On' has much more guts. A success.

We return to the dressing room and discover both my bag and Trev's bass missing. They had been taken up to Bradford by B-Bop's road crew.

Go back to Birmingham in the Transit. Spend another night at Steve's, sleeping fully clothed. Leave in the morning convinced the Steve Gibbons Band will make 1977 a lot more happier for everyone.

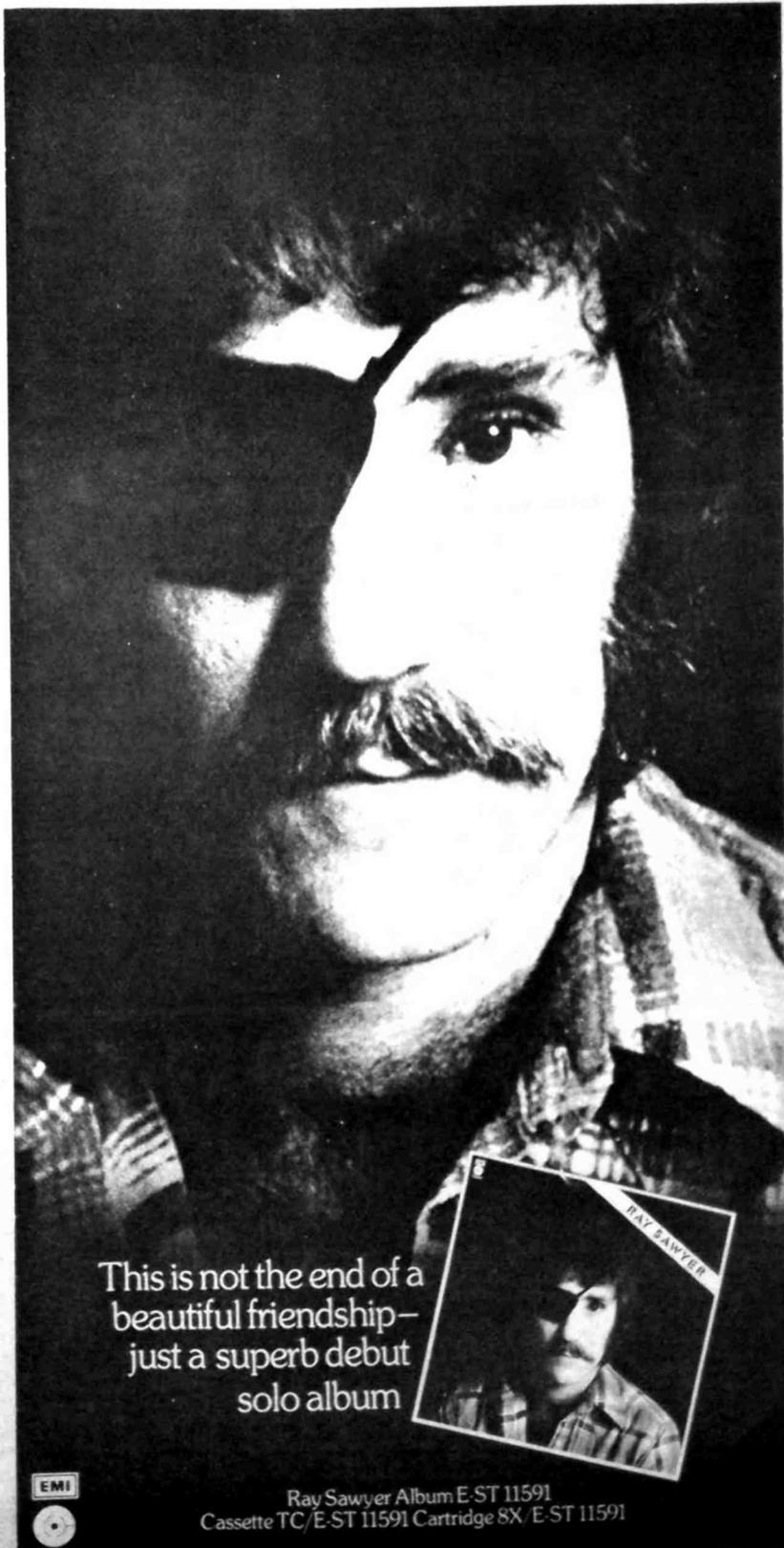
And somewhere in Bradford... there's a Fender searching for the lost chord. **BARRY CAIN**



From left: Bob Lamb (drums), Gibbons, Dave Carroll (guitar), Bob Wilson (guitar) and Trevor Burton (bass)

DR HOOK'S

RAY SAWYER



This is not the end of a beautiful friendship - just a superb debut solo album

EMI



Capitol

Ray Sawyer Album E-ST 11591
Cassette TC/E-ST 11591 Cartridge 8X/E-ST 11591

Singles

reviewed by ROSALIND RUSSELL

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

This one will make me hungry

WINGS: 'Maybe I'm Amazed' (Parlophone R6017). Yeah, well maybe we're not amazed. We expected it to be brilliant and it is. A lovely cut from the live 'Wings Over America' album, featuring superb vocals, guitar and keyboards. Has to be a Number One, or I'll eat it. +++++

MICK RONSON: 'Billy Porter' (RCA 2482). A really strange track with Bowie-like vocals, taken really fast. The words are the thing — the music is an odd arrangement of brass, guitar and Pinky and Perky back up vocals. All very night-marish. +++

MELBA MOORE: 'The Greatest Feeling' (Pye RDS 453). Low key disco sound that never climaxes. Consequently, it looks as though Ms Moore has turned out to be a one off — unless she can find something fruitier than this. +

SAFETY FIRST: 'I Do, I Do (I Wanna Walk On Down The Aisle)' (Decca FR 19885). The singer and the title seem connected, but I'm sure it wasn't intentional. There's not much to it apart from the initial catch line; very moon in June lyrics. +



LES GRAY: 'A Groovy Kind Of Love' (Warner Bros K 16883). Got a push sleeve for the well known rabble rouser from Mud. This is his first solo single and he's made a nice job of it. It's the old Mindbenders' hit, revamped with a new slide guitar effect. Deserves to make a bit of a dent. +++

THE ACADEMICALS: 'Time Is Tight' (Electric WOT 10). Instrumental version, well oiled and aahs, just to bring it into the disco market but it's getting up my nose how people can destroy nice pieces of music like this (hear the original by Booker T & The MGs) to pass it off as the current sound. +

SHIRLEY & JOHNNY: 'Chapel Of Love' (Decca F 13684). The Dixie Cups did it better, but there hasn't been much attempt to change the song from the Phil Spector production. Don't know why they wasted their time doing this classic. +

GEORGIA BROWN: 'Theme From The Roads To Freedom' (Cube BUG 5). I think Julie Covington has collared the market in meaningful lyrics for the next couple of months. Anyway, this song is so like a relic of the sixties I don't think anyone's going to be too sympathetic to it. It's depressing. +

UDO LINDENBERG & The Panik Orchestra: 'Elli Pyrelli' (Decca F 13080). Ideal special effects for DJs when they're being silly — operatic breaks and such — but the body of the song is dire. +

JOE PUBLIC: 'Hold Me Tight' (EMI 2570). It's not THE 'Hold Me Tight', or if it is, it's heavily disguised. Nice bit of bass and moog gives it a fair to good chance of being a hit. Simple, but has a near Beach Boys rhythm which could be the winning line. +++

JACKSON BROWNE: 'Here Come Those Tears Again' (Asylum K 13073). If the world doesn't buy this, there's something wrong — it's natural born rock. It's from the 'Pretender' album, so if you've got that I guess you won't need the single, but it's a top class musicianship combined with ace songwriting. +++++

BILLY JOEL: 'Say Goodbye To Hollywood' (CBS 4686). A bit of Spector like orchestration and beat, but the vocals let down the brass. The song is lousy too. +



PAUL McCARTNEY has to be a Number One

BARBRA STREISAND: 'Love Theme From A Star Is Born' (CBS 4855). Beautiful pure vocal from Barbra, ace song. And a nice steamy pic on the sleeve of Barb and Kris Kristofferson, nose to nose. Hope it's a hit, because it would be a change to hear something worthwhile on the radio in the morning. +++++

OC SMITH: 'Together' (Caribou CRB 4910). It's not nearly as much fun as 'Hickory Hollis'. In fact, I'd say it was slow to the point of tedium. +

ESSENCE: 'I Ain't Much But I'm All I Got' (Epic EPC 4757). Doesn't show a lot of spunk does he. I mean, I wouldn't advertise the fact that I wasn't much. He sings nicely, but would do well to buy a copy of Dales Carnegie's 'How To Win Friends And Influence People'. ++

THE G BAND: 'Look What You've Been Missing' (CBS) 4974. Oh nice. Good old fashioned pop, just what we need to relieve the monotony of all this soul / disco stuff. The G Band have always been good at turning out good pop singles and this is one of their best. Straight forward, competent and ideal for singing while waiting at the bus stop. +++++

BOB SEGER: 'Night Moves' (Capitol CL 15904). From a totally amazing album — I'd advise you to fork out the bread on that, but if times are hard, definitely get this single and have a taste of what you're missing. Truly sympatico rock. +++++

NANCY WILSON: 'The End Of Our Love' (Capitol CL 15547). High class jazz MOR, but she still hasn't hit the right commercial note for years. Perhaps she's not trying for that, but this seems a waste of time. +

JIM McCLUSKY & THE ROMANTICS: 'Let's Kiss And Make Up' (Spark SRL 1151). Boring old pap. Might even be a hit among people who don't care too much what they dance to. Can't get too close to each other with it though, so it might not be worth your while. +

DEODATO: 'Peter Gunn' (MCA 272). A track from a disco album 'Very Together', so has a good chance of blasting you through the next couple of months. I think it's extremely boring. TV cop series music, not get down and boogie music. +

TUFF DARTS, MINK DEVILLE, THE SHIRTS, THE LAUGHING DOG, MANSTER, SUN, STUART'S HAMMER & THE MIAMIS: 'Recorded Live At CBGB's' (Atlantic K10893). An EP featuring the New Wave bands of New York, but are their safety pins in the ear too late. It not, pin back yours and listen. I happen to think American punk rock is better than British, being slightly more coherent in content. Perhaps they lose on the enthusiasm, maybe a bit more influenced by Lou Reed, but it's still raw and aggressive. The Shirts, unfortunately, fall into an almost G Band style, which lets it down a bit, but the rest fairly clips you round the head. +++

RALPH McTELL: 'Naomi' (K 16884). This was the track from the album that I came to love best (the 12" was 'Right Side Up'). It's a sensitive love song, just right to erase the single 'Streets Of London' from popular imagination and take its place. +++

KURSAAL FLYERS: 'Radio Romance' (CBS 4973). The Kurasaals follow up their success quickly and wisely with another track from the 'Golden Mile' album, and it sounds as though it has the chance to go at least as far as 'I Know That You Know', if not further. A fine combination of music, humour and showmanship. +++++

BARRY RYAN: 'Brother' (Private Stock PVT 87). All this hairy chested manliness puts me off, which it shouldn't, but without the image, the record's not bad. A bit over done on the hysterics though. ++

JIMMY JAMES: 'Lie' (Pye 7N 45065). One day JJ will make a change of style and we'll all have heart attacks. Meantime, here we are again folks, good but getting repetitive. ++

BONNIE BRAMLETT AND DOBBIE GRAY: 'Never Gonna Give You Up' (Capricorn 2089 039). Soul treatment by two rockers who give better than average value, but not exciting enough to do more than waffle around the middle of the charts if they get the airplay. +++

GENE VINCENT: 'Say Mama' (Capitol CL 15906). Oh yeah, this is the real stuff. Might be 1958, but anyone else would have a tough time trying to beat it. Look out for the ankle socks and sneakers. +++++

AL JARREAU: 'Rainbow In Your Eyes' (Reprise K14400). Cool blue jazz, smooth and easy but not a stunner. ++

TOM PETTY & THE HEARTBREAKERS: 'American Girl' (Shelby WIP 4377). This is a cracker, but Jim Evans says he's heard it all before. It's already getting airplay and I think it has every chance of being a top tenner. +++++

BRUNO NICOLAI: 'Moses Theme' (Pye 7N25735). Hums from the Holy Land. A chanter's choice. +

ROY HARPER: 'One Of Those Days In England' (Harvest HAR 5120). A big drama number, somewhat in the style of Richard Harris (actually he looks not unlike him too) and it's the odd sort of thing that creeps into the charts and grabs you when you're not looking. I suspect this is a grabber. +++

ERNEST GOLD: 'Stelner's Theme' (EMI 2581). This is the theme music from the 'Cross Of Iron' film, just released. Heavy strings and weepy orchestration, but I miss the sound of the popcorn wrappers. +

THE ARMADA ORCHESTRA: 'Philly Armada Part 1' (Contempo CS 2108). Pass the bucket — alternatively, give this to the horse. +

CAROLINE HALL: 'Come Along To My Place' (Pye 7N 45671). A fairly clever Olivia Newton-John impersonation, with a bit of Dolly Parton wobble. Nearly makes it, but not quite. It weavers between pop and country. ++

ANDREW GOLD: 'Lonely Boy' (Asylum K 13076). Sad title but cart horse music. Guitar is freaky enough to be appreciated, but the song needs a reread. ++

JAKE THACKRAY: 'On Again! On Again!' (EMI 2382). Even with exposure on TV recently, I wouldn't think this record has a cat's chance. His voice is too folksy, too guttural to fit into any of the present caches. +

SAM & DAVE: 'Why Did You Do It' (Contempo CS 2109). Real funk for the spunks, as already recorded by Stretch (I'm told). Great song, well sung and of this week's sack load of disco dlop, it comes out high. +++++

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SUZI QUATRO: 'Tear Me Apart' (RAK 248). Hard drivin', rough rocking — a real cracker, but Jim Evans says it's not the best thing off the album. Who's doing these reviews anyway? I think it should be Top Five at least. It has a heavy filled out sound and GUTS. +++++

GLEN CAMPBELL: 'Southern Nights' (Capitol CL 15907). Plo-d-a-long stuff that should never have seen the light of day. The B side is the 'William Tell Overture' which is vastly more exciting. What Campbell does on it I can't tell you — perhaps he's the man with the speedy guitar licks. He still manages to make it MOR, which must have been difficult. +

THE BIG SHOT ROAD SHOW BAND: 'You And Me Against The World' (Pye 7N45060). Oh not THAT old theme again. Desert Island dreams, but who needs a disco sound on a desert island? Coconuts. +

THE RITCHEY FAMILY: 'Life Is Music' (Polydor 2585 857). Near gospel sound, but still disco and pretty crummy at that. +

TONY AUSTIN: 'I'm Gonna Get It' (Polydor 2058 838). I shouldn't think so for a minute. +

DELEGATION: 'Where Is The Love (We Used To Know)' (State STAT 46). Smooth talkin' soul. Let it eat into your heart for a couple of months, won't do you any harm, and might even improve your circulation. +++

30TH CENTURY STEEL BAND: 'Dance Away' (United Artist UA 36818). Another near miss. Good job they're not airlines. Or perhaps they should be, cos the music isn't too spectacular. +

THRONE DAVIS: 'Ever Lovin' Gif' (Brunswick BR 40). Funk schmwink. Joy to the world and all that sort of thing. S'all right if you're filling in time wiggling your bum waiting to be served at the bar. +

BARRY WHITE: 'I'm Qualified To Satisfy You' (30th Century BTC 2328). Dirty old man. He leaves you in no doubt exactly how he's doing to put a smile on your face (if you're female). It's not going to set you on fire if you're a bloke. Very explicit, and the grunts are clearer this time. +++

THE THREE DEGREES: 'Standing Up For Love' (Epic EPC 4962). I've always found this girly group distasteful. They haven't the style of the Supremes but they come across with all this sexist, coy rubbish on stage. Their records are of middle quality, but they don't make the grade with this. ++

ULTRAVOX: 'Dangerous Rhythm' (Island WIP 6375). Part produced by Eno (gets around, doesn't he?). It's middle class rock with a reasonable hook line but I wouldn't break my leg getting down to the record shop to buy it. The B side 'My Sex' is amazing — it's unbelievably pretentious and very funny. I think it should have been the top side. Wonderful. No stars for the A. +++++ for the B.

'TOGETHER' SAYS IT ALL.

'Together' is the name of the new EP from The Captain and Tennille.

On it you'll find four tracks. 'Muskrat Love'. 'The way I want to touch you'. 'Shop around'. And of course, 'Love will keep us together'.

Each of them have gone gold in the States. Listen and you'll understand why.

Buy it for someone you love tomorrow.

TOGETHER. THE NEW EP FROM THE CAPTAIN AND TENNILLE.



BARRY RYAN

NICE AND SLOW JESSE GREEN

New album
EMC 3164

with two
disco smash hits
'Nice and Slow'
'Flip'



Albums

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

Meaty, beaty, big and bouncy

FAL: 'Malice In Wonderland' (Oyster)

Obscure German recipe for making PAL on MIW? There are five essential ingredients. The first two are Ian Paice and Jon Lord who as drummer and keyboard player with Deep Purple helped to make that dish particularly palatable. These delicacies are usually very expensive but you're lucky, they're in season at the moment. Next there's singer and keyboard man Tony Ashton who blended very well with Family and Dyke (remember 'Resurrection Shuffle?'). The remaining two are guitarists Paul Marshall (ex-Stretch) and Bernie Marsden (ex-Bab Ruth). Now stir well, adding cule girle choruses and brass to taste. Allow to set for six months and the result is a very spicy album, totally different in style to anything Deep Purple dished up. Serve with the very accessible 'Remember The Good Times' and 'Drinking Song' a tale of everyday dipsomania with Ashton at his most expressive. For those with a sweet tooth there's the clinched teeth vulgarity of 'Sneaky Private Lee' and clever 'Ghost Story'. Just what you could expect from five seasoned musicians. + + + + Barry Cain

URIAH HEPP: 'Firefly' (Bronze 0483)

The good news for Uriah Hepp fans is that they are off the heap and back in the race. The bad news for their critics is that they have a lot of life in them, when they were ready to write them off. 'Firefly' achieves everything the last few albums got close to in places but eventually missed. It's aware and consistent, shows a new vigour and confidence, and above all really rocks along, with plenty of signs that a change has been good for them. Songs like Ken Hensley's 'Rollin' On' — a well worn theme — are brought to life with the deep Heep treatment, with a rumbling bass and a good line in ghost chorus, while new vocalist John Lawton is put through his paces on speedy numbers like 'Who Needs Me?', displaying his amazing ability for vocal pyrotechnics. It's a superior album in the great British rock tradition. This could be Heep's finest three quarters of an hour — hopefully it's not too late. + + + + David Brown

COLIN BLUNSTONE: 'Planes' (Epic EPC 81282)

Colin hasn't lost his touch. He always did have a sexy voice, always sang beautiful songs, but this time he's surpassed himself. He's chosen clever songs, some self-

penned, others by proven writers. His interpretation of Neil Sedaka's 'Beautiful You' is perfect. You can tell it's a Sedaka number, but Colin's voice brings it a life all of its own. It would make a fine single. The same applies to Elton John and Bernie Taupin's 'Planes'. Either of these could get Colin back in the charts. He's an underrated performer, although he loses his nervousness on record and does even better in the studio. Rod Argent's influence blends well with Russ Ballard — working with old friends is obviously the answer. It's a soulful, husky album. Buy it and dream. + + + + Rosalind Russell

MANHATTANS: 'It Feels Good' (CBS 8128)

The Manhattans must be feeling on top of the world. Following an incredibly successful tour of this country, on which they garnered glowing reviews from every quarter, they've come up with the follow up to their 'Kiss And Say Goodbye' LP that they must have prayed for. The combination of Blue's deep, deep bass spoken introductions suddenly sweetened by Gerald Alston's soaring lead vocal is irresistible. A bit like an All punch. The group harmonies exude warmth and give every song great depth adding just the right touches. We are treated to some street jive, some deep soul and even a couple of dancing tracks. The stand outs are the luscious single, 'I Kind Of Miss You' and the tale of the man that wants the DJ to slow the music down a bit so that he can get a little closer to his partner, 'We Never Danced To A Love Song'. Though everyone is going to find their own favourites. These are sentiments that seem to sum up the Manhattans place in the current music scene, slowing things down just long enough to allow them to find a place in our hearts. + + + + Geoff Travis

TEN YEARS AFTER: 'The Classic Performances' (Chrysalis CHR 1134)

Ten years after they first shook the foundations of the Marquee Ten Years After are no more. October 1967 — Fairport Convention, Pink Floyd and the Incredible String Band play the Saville Theatre; Vanilla Fudge Tour, Who, Herd, Tremeloes and Traffic about to tour together and new band TYA cause sensation. Alvin Lee had the all action style that destined him for superstardom stealing the honours at both the Woodstock and Isle of Wight rock festivals. Their albums sold in thousands on both sides of the Atlantic and their anthem 'I'm Going Home' became something of a legend. But TYA's all meat and no veg style attracted often vehement criticisms. They never seemed to blend in with the more sophisticated trends of the seventies and a split was inevitable. Now Lee, one of the first heroes of the axe, vegetates in an obscure mansion doing, so it seems, absolutely nothing. This album is a collection of numbers from their later record-

A bunch of fives

THE DAMNED: 'Damned, Damned, Damned' (Stiff Records)

Ladies and Gentlemen — welcome to the world's first 78 rpm album. At last, a recording that gives credence to the claim that punk does have a place in the hierarchical structure of contemporary music — at the top. Sorry, change that to hieranarchical. The Damned are guitarist Brian James, drummer Rat Scabies, bassist Captain Sensible and singer Dave Vanian. The victory goes that Dave, a retired gravedigger, was spotted in a Sex Pistols audience by the rest of the band and asked to join because he "looked like a singer". He wasn't but it didn't seem to matter. The stuff that legends are made of. Superlatives are superfluous. Suffice it to say that 'Damned, Damned, Damned' lifts punk out of the dole queue (an unfortunate misnomer) and gives it a position in the logical progression of rock. Just listen to 'Feel The Pain' and then try and tell me The Damned and their ilk are purveyors of frantic, hollow fabrications. Just listen to 'New Rose' (clap, clap) and try and tell me punk lacks humour. Just listen to 'I Of The 2' and try and tell me this music ain't got guts. Like the guy says "I was born to kill". They're dancing on the grave of the seventies. Stiff are going places. + + + + Barry Cain

RAY SAWYER: 'Ray Sawyer' (Capitol E-ST 11591)

If you're expecting a Dr Hook type album, forget it. Ray, on his own, is a country artist. In fact, the whole band is based on country, but they tend to submerge it in rock. There's one song, written by Ray and fellow Hookman Densley, called 'I Need The High', which is in the band's style, leaning towards the sad songs they do. The real country stuff is written out as a single 'Daddy's Little Girl'. I'll never understand why it wasn't a hit. The other really strong song is another Ms Smith one, 'Crazy Rosie'. The musicians Ray's used are the best of Nashville's sound, and they compliment his voice superbly well. + + + + Rosalind Russell

STATUS QUO: 'Live!' (Vertigo 6641 580)

It's wasname. The definitive Quo album. Vital statistics: 2 albums, 15 Quo classics, 3 nights at Glasgow's Apollo Theatre — arguably the most exciting venue in Britain. Songs: 'Junior's Wailing', 'Backwater', 'Just Take Me', 'Is There A Better Way?', 'In My Chair', 'Little Lady', 'Most Of The Time', 'Forty-Five Hundred Times', 'Roll Over Lay Down', 'Big Fat Mama', 'Caroline', 'Bye Bye Johnny', 'Rain', 'Don't Waste My Time', 'Roadhouse Blues'. Personnel: The frantic four plus Bob Young (harmonica) and Andy Bown (keyboards). Description: 'Live!' is beyond criticism. A seething document of rhino rock at its finest. At last the swaying excitement of a Quo concert is captured in all its glory for eternity. Their shows always have two stars — the band and the audience. There's no fan like a Quo fan... and there's no Quo fan quite like a Scottish Quo fan on his own ground. And there can't be many bands around who could get away with playing an Irish jig in the middle of Jim Morrison's 'Roadhouse Blues'. + + + + Barry Cain

'TOM PETTY & THE HEARTBREAKERS' (Shelter ISA5014)

Here it is the next big one, the one they're all playing and talking about, the one that's so hot you have to hold your fingers back for fear of being burned! This is the one that's vying for maximum play along with Bob Seger's 'Night Moves' and Boston's 'Boston'. This is the one which manages to bridge the gap between American punk and establishment rock, the one which you wonder what the second side's like 'cos you ain't got over the first one yet. This is the one with tracks like 'Rockin' Around With You' and 'Hometown Blues' which echoes round your head even in life's duller moments, the one which you're frightened you'll wear out. This is the one which shows that while Britain's rock merchants look back and remember how good it was, the Americans forge ahead and show how good it can be. This is the one you'll be hearing a lot of pretty soon, the one I'll give five stars — this is the one! + + + + David Brown

ZZ TOP: 'Tejas' (London LDU 1)

The desert sand burnt holes in his feet. The sun's rays were spears piercing the top of his head. Three days and no sign of life. Three days without water. Water, iced, fresh, sparkling. He could think of nothing else. The sun was at its highest, the thought of water at its strongest when he tripped over an object jutting out of the sand. He slithered over to the strange shaped thing spitting out particles of sand from his boiling mouth as he did so. He pulled it out of the ground. It was an album cover with the record still intact inside. He read the title out loud 'ZZ Top, Tejas'. A few days before he got lost in the desert he had heard the album on the radio. He remembered how he enjoyed the stabbing beat of 'Arrested For Driving While Blind', recalled how 'El Diablo' struck him as being about the most haunting song he ever came across. He remembered too the raw, uncut vocals of Billy Gibbons and his wily free guitar. He had compared the three piece band favourably with Little Feat. He clutched the album, looked up at the sky and cried, 'So who needs water?' + + + + Barry Cain



Top to bottom: The Damned, Ray Sawyer, Status Quo, Tom Petty and the Heartbreakers, ZZ Top

ings with Chrysalis and can hardly be called 'Classic Performances' as most of their better material can be found on the earlier Deram tapes. Nice live version of 'Good Morning Little School girl', a cursory glimpse of 'I'm Going Home' and one of their best studio numbers 'I'd Love To Change The World' are included. + + + + Barry Cain

NEIL DIAMOND: 'Love At The Greek' (CBS 95001)

'Love at the Greek, eh?' With such a bad live performance I'm surprised the audience didn't indulge in a crime of passion. In the studio Diamond may be hot stuff but live the old groaner just can't make it. Missing notes and stumbling through lines. The opening track 'Streetlife' is preceded by an appalling grandiose theme which falls apart at the seams. 'Sweet Caroline' has some particularly weak guitar work and by 'Last Picasso' the signs of wear are really beginning to show in Diamond's voice. This double album should communicate the excitement of a live performance but it comes over like a badly recorded bootleg, an offering for the die hard Diamond fanatics only. + Robin Smith

GENE VINCENT: 'Greatest' (Capitol CAPS 1001)

Gene Vincent died in 1971. He left behind a legacy of fine songs and has become one of the legends of rock 'n' roll. His basic raunchy rock style remains the basis for so much music today. Vincent's wild teddy-boy image contrasted greatly with the newer smoothed-round, the edges style of American rock during his later recording years — After he's found world-wide success with his classic single 'Be-Bop-A-Lula' and his monster hits — but his popularity in Europe remained until his untimely death. This collection contains 'Be-Bop', 'Bluejean Bop' and 14 other rockers. If you don't know of Mr Vincent's work, get hold of this album at once. Was Gene Vincent the first punk? + + + + Jim Evans

TATTOO: 'Tattoo' (MI PDL2003)

Tattoo are a reincarnation of the Raspberries, a much-loved American group who never quite made it in this country. Their album doesn't quite deserve a raspberry, but it's a definite disappointment. They play well enough, but like so many other groups who insist on writing their own songs, it's their material that's the weak part. Out of the 10 tracks included here, there are two reasonable pop songs — 'Absolutely Love' which has a bass line remarkably similar to the old Free song 'Ride On Pony', but without the guts, and 'Send A Ship' which has a catchy hook line. The rest are totally undistinguished. The lyrics are dismal — how about this gem, 'You never dress too loud, but you always stand out in a crowd' or 'My world used to be warm, there never was a storm' McGonagall was never like this! + + Sheila Prophet

MUST FACE FACTS

I have been going out with my girl for over e-and-a-half years now. But I didn't know how much I loved her until she told me she had met another man. He took her home from our local disco. At the time I didn't take it too seriously.

A couple of days later she told me she'd seen him again, and I said I didn't want to see her ever again. When I went home I cried like a child. Then I saw her later and asked her to come round to my place after work, but she started to cry and said I didn't understand.

She told me that the man was 27 years old, a sales manager with a new car. She is only 18. So I went mad and asked her why a young girl like her wanted to go out with a man old enough to be her father.

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett and Tony Bradman

Although I still see her, she has changed. I can't eat or drink, the thought of food makes me vomit, and every time I think of her I cry. Please help. Chris, Middles-borough.

It's going to be hard to take, but you must face facts. People and relationships change and your romance seems to be coming to an end.

Your girl is becoming more and more involved with another man and although she has been trying to break the news gently, you refuse to accept that things are not as they were.

You must accept that, no matter how you feel about her, she is not your sole possession and has as much right to choose what she does with her life as you do. There is a slim chance

that you will get back together - she obviously cares enough about you not to want to hurt your feelings, but if her new affair breaks up and she comes back to you, it won't necessarily be as before.

Right now, if she doesn't want to know, she doesn't want to know, and there's nothing you can do about it. You're understandably depressed at the moment but in spite of what has happened, life goes on.

If you carry on neglecting yourself you won't change the situation one bit. Start eating properly, get your social life together again and your self-confidence will return. If you don't have something positive to offer - you won't stand a chance with her or any other girl.

Go and see her

My problem is that my mate I work with has a sister I like a lot. I have only met her once, at a party where we got to know each other quite well. I'm sure she liked me because she kept coming over and leaning on me, and quite a few people told me she couldn't stop looking at me. Also on the way home, she sat next to me on the bus and fell asleep on my shoulder. The thing is we live a few miles apart. Should I make an excuse of going to see her brother to show him my motorbike so I can see her? Or what should I do? Paul Llangefni.

Where's all that Welsh fire I've heard about? Sounds to me as if you've all got a touch of sleeping sickness. Your mate's sister picked a bad way of letting you know how she feels - falling asleep all the time makes her look as if she's bored, but all the same you were slow on the uptake. You know the old saying, 'nothing ventured, nothing gained', so get on that motorbike and get over there to see her out. She'll probably jump at the chance, and it might wake you both up.

Feedback

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



Boney M

SOME INFORMATION, please on Liz Mitchell of Boney M. Soul fan, Norwich
Liz has been living in Germany for some years. She comes from Jamaica. She was a member of the cast of 'Hair' playing in Hamburg, and that is where she met Les Humphries and became one of the founding members of the Les Humphries Singers. After leaving the group, she joined her boyfriend Malcolm Magaron and his band Malcolm's Locks, but as she found it less to her satisfaction, she gladly accepted the offer of joining Boney M. Well, that's what her official biography says, anyway.

BONEY M

Eve Graham, Kathy Anne Rae, Mandy Kristian, Paul Layton and Danny Finn. Their current single 'I Want To Go Back' is charting at present.

Emmylou

WHO WERE the musicians on Emmylou Harris' album 'Luxury Liner'? Country fan, London SW15.

The musicians were Albert Lee and Rodney Crowell (guitars), Hank De Vito (pedal steel), Glen Harding (piano), Ricky Skaggs (fiddle), Brian Ahern (acoustic guitar), Emory Gordy (bass), John Ware (drums), Diane Brooks (supporting vocals). Emmylou will appear at Wembley Country Music Festival on April 11.

Elton's club

I WOULD be very grateful if you could give me the address of the Elton John Fan Club.

John, Herts
The address is: c/o Linda Mullarkey, 40 South Audley Street, Mayfair, London W1.

Seekers line-up

WHAT IS the current line-up of the New Seekers, please?
R. Robertson, London W8.

Steely LPs

CAN YOU give me a list of Steely Dan's albums to date, thank you?
Phil Jones, Burnley
Steely Dan's albums to date are: 'Can't Buy A Thrill' (ABCL 5024), 'Countdown To Ecstasy' (ABCL 5034), 'Pretzel Logic' (ABCL 5045), 'Katy Lied' (ABCL 5094), 'Royal Scam' (ABCL 5161).

Afraid of dentist

I quite like creepy crawlies and think that wide-open spaces are great - but I hate going to the dentist. The thought of it makes me cringe, so I haven't been for years and my teeth are in a real state. What can I do? Shirley, Liverpool.

You're not the only one who feels this way, lots of people are afraid of

going to the dentist. But there's really no reason why you should be so worried about paying a visit which will clear up your dental problems and leave you with healthier teeth. Ask yourself whether you'd rather have the day-to-day discomfort and pain of toothache or a quick filling job. If it makes you feel any better, get someone to go along with you.

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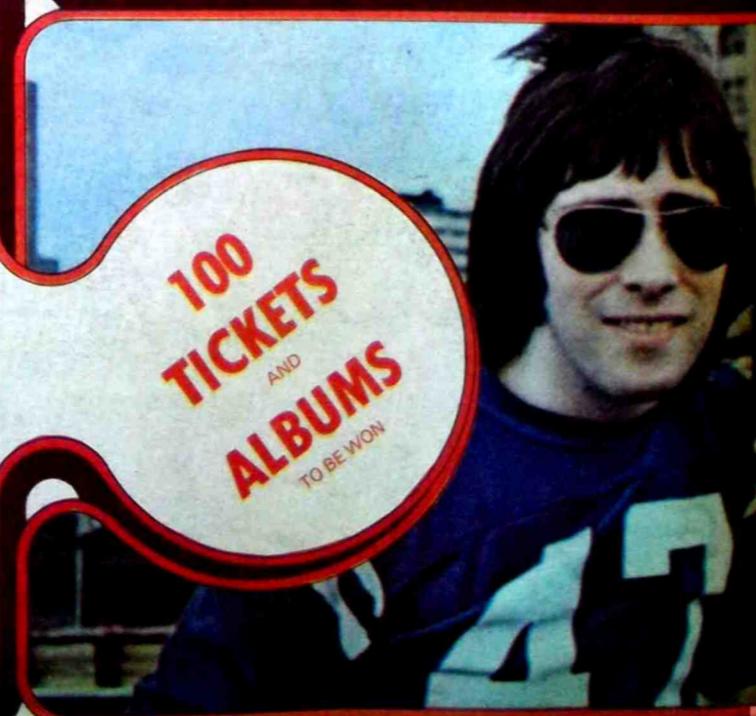
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Mailman

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

From one Smart Alec to another

DURING THE last week some guy called Anderson has taken the attitude that the work of his group, Jethro Tull, may not be well received in Britain because everyone is out of step but him.

In Record Mirror he hit on a couple of specific points which I am fortunately able to correct. He says, after being an early supporter of the group, John Peel turned his back on them after a row in the studio with "Some guy called Walters" and had done the same to Marc Bolan when Marc didn't buy Peel a drink.

He claims they had travelled down from Edinburgh at some inconvenience and a row developed after some "Smart Alec" remarks of mine. To put the record straight, I had just started as Peel's producer and while I was getting into what was a fairly new area for me, I started by offering sessions to some of the groups who had appeared on Top Gear in the past including Jethro Tull.

No favour was involved as far as we were concerned. Plenty of groups wanted to be on the show and Jethro Tull's agent very willingly accepted the date. I can't remember what I said when the group arrived but it was my policy to try and establish a fairly jolly, relaxed atmosphere on a session and if Ian Anderson interpreted this as "Smart Alec" cracks and found them distressing then I clearly failed.

What I do remember though is that Anderson arrived in a rather belligerent mood and started by saying the group didn't want to do a session as their talent was only adequately captured by either a concert performance or after many days in a recording studio. There was no row.

Peel was obviously not overjoyed to hear that a group that had been happy to appear as unknowns were now, a week after appearing on Top Of The Pops with their first hit, deciding that his programme was not an adequate vehicle for them. Whether Peel had wanted to use them or not, I could see no point in approaching a group again who didn't want a radio session.

I think it is also important to clarify the Marc Bolan story. Marc and John have been mates for a long time and John had supported the group on radio and helped them to get gigs. When they finally broke through with 'Ride a White Swan' Marc and June came up to the office to thank us.

Marc sent John a first pressing of 'Get It On' and John felt it was aimed at the teeny audience rather than Top Gear. We agreed that we shouldn't play a record just because it was by a friend and consequently Marc stopped speaking and went on to chart fame.

We don't plan programmes on personal grounds. Marc Bolan subsequently appeared on numerous radio shows for me and as producer of Rockpeak I gave Jethro Tull's 'Mintrel' album its first play.

If Anderson feels that people don't appreciate him and feels the need to rage against the dying of the light, then he must get the facts straight. If it will make him feel better then I can assure him that pursuing our policy of playing new, promising groups or established groups who seem to have something worth saying, his absence from the Peel shows has been purely on musical grounds. Signed, Some Guy called Walters BBC Radio One

CREDIT MIGHT have gone to James Evans for his 'Squire Anderson' interview. But having turned a few pages to his review of Tull's latest 'Songs From The Wood' album, any credit should be sharply retracted.

In the interview, Evans asked the Squire if he got annoyed with people comparing all Tull's albums to 'Aqualung'. Then, armed with Anderson's reply that he didn't think people made that comparison, he went on to compare 'Songs From The Wood' with — guess what? — 'Aqualung'!

I agree that 'Aqualung' was a classic, but so is the new one in its own right. Evans went on to accuse Tull of not progressing, but he fails to appreciate his own lack of progression. Tull could easily churn out 'Aqualung' albums time and time again with different titles. It would certainly please the critics. But they're too honest.

Also, has Evans got a finger impeding on his left hand? Presuming he can type, of course. Even the thickest Tull fan knows how to spell 'Anthem' and 'Ingredient'. Sorry James, but it's you that's transparent, not the new album.

Ian Amos, Matlock, Derbyshire.

● You spell presuming wrong, big shot — see me after class. Yes, I've got a finger impeding — I have to stick it in my ear when I hear vexed Tull fans shooting their mouths off. — Jim Evans.

And another

I'M NOT sure whether to be amused, amazed or angered by Sheila Muppet, sorry Sheila Muppet, in her review of the SAHB (W.A.) gig at Strathclyde University. It was obvious she had a preconceived view on Glasgow concerts before she entered the hall.

The opening paragraph stated that Rangers lost their match which is totally wrong, they won 3-1. The next paragraph is not much better. She says we have eight hawk-eyed, 12 stone bouncers, whereas in reality we hire four judo trained bouncers who stop potential troublemakers entering the building. The fight described was one rather over enthusiastic fan who climbed onstage and was refrained by one of the roadies.

The last attack she made was on the dressing room, which she described as small and bare. If she really cared, she would have found the main dressing room one flight up.

I would ask for a written apology, but I'm sure anyone capable of such fabrication is not big enough to admit when they're wrong.

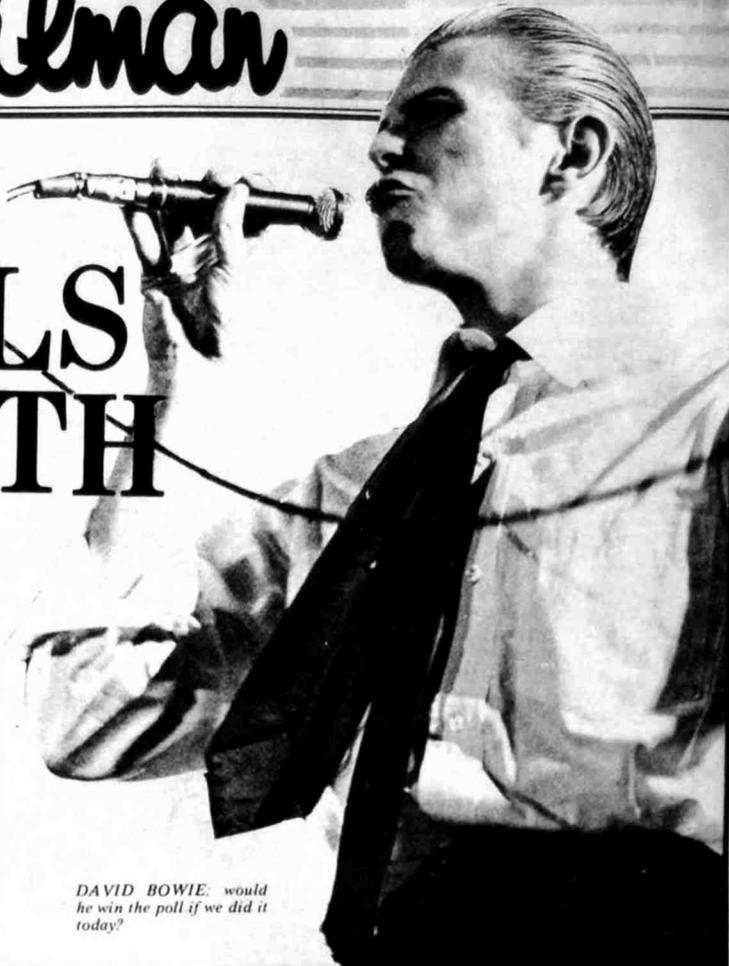
L. M. Drennan, pp Paul Bolan, Entertainment Office, University of Strathclyde Students Association.

● Yes I am — I admit I was wrong about the football score. I was quoting the group's tour manager, who must've been misinformed.

But I stand by the rest of the review. I did not have a preconceived view of Glasgow. In the past, I've seen dozens of acts in Glasgow, and I've never seen any serious trouble — one reason I was questioning the necessity of such heavy tactics.

Lastly, my remark about the dressing room was not an attack, just a statement of fact. No one expects a student's union to be the Palladium!

ARE POLLS WORTH IT?



DAVID BOWIE would he win the poll if we did it today?

LAST WEEK'S Poll Awards issue was a total waste of time. The artists who won the poll weren't necessarily the most popular of the year, but merely the people who happened to be in the public eye at the time.

If you look back to the week the poll was printed in RM, you'll find that all the artists who featured in the poll had recently either had a hit record or been out on tour.

If you ran the poll now, it would probably throw up a completely different set of names — people like Bowie, Bryan Ferry or Leo Sayer, who weren't doing anything at the time of the poll, or Julie Covington or David Soul, who've only been successful since the poll was printed.

So are those results really worth anything? Martin Ashton, Birmingham.

Sarcastic? I don't believe it

FOR TWO weeks running in Record Mirror, we've had sarcastic comments on the Gallagher and Lyle tour, first in Leeds and then in Edinburgh. Is there any need to knock them like that?

Two nice guys performing with the backing of excellent musicians give tremendous value for money without all the lousy gimmicks that seem

to fill your pages every week.

I was no Gallagher and Lyle fanatic before their concert at Sheffield City Hall last Tuesday, but having followed up 'Breakaway' with 'Love On The Airwaves', I have realised the class of their songwriting.

So let's have some fair comments in future.

Steve, Cleethorpes

Clever cretin

IN YOUR January 22 issue, a clever little cretin

by the name of Stuart Hodgson decided to impress people with his versatility on the keyboards of his new pocket calculator.

What our ace innovator of modern-day computing should remember is not to rely on the shiny LED crystal that pops up like magic in an array of effervescent green. To recall...

...this articulate member of the Jet Set told us that RM's total number of pages in '78 was 1,688. In fact it should be 1,588, making everything else a

load of garbage.

If clever boy cares to get off his spotty behind writing to people like distillery companies complaining that the alcohol level of his shandy doesn't correspond with the reading on his hydrometer when he's at the Friday night 'Blue Peter Go-Go Dance', or that the acid content of his Brylcreem is unstable in proportions for his quiff, then this mentality and all the other cowboys should be put in places where they give them crayons and no sharp implements.

Let's hear about the genius of Fripp, Wetton and Bruford and what they're doing individually in '77.

Ian Palmer, Wirral, Cheshire.

Stay away from the USA

WHAT'S ALL this punk rock in Britain? British music is the best in the world, so don't ruin your reputation with such junk 'Anarchy In The UK' — never. You've got a great country and Johnny Rotten should be forgotten.

The Sex Pistols better stay away from the USA — we don't need such trash. Debbis Scro, Chicago, USA.

Slade you'd better read this

I'M WRITING this in the hope it will be noticed by Slade. I would like to ask, what about Britain?

Slade have been in America for the past two years and during that time released some very

weak singles and a weak LP. They've now reached the point where their single just crept into the Top 50 and then went out again.

It should be clear to them by now that the answer is, and I quote Don Powell from 1972, 'To Hell with America'. We want a British tour and more raunchy records.

Nobody's Fool, Belfast. ● According to their publicist, you're about to get your British tour. As for more raunchy records, well, they are getting on a bit, aren't they?

Christianity is the message

TWO WEEKS ago, Sheila Prophet reviewed the brilliant new album from Andrae Crouch and the Disciples, 'This Is Another Day', which advised readers to 'ignore the sermonising lyrics'.

How stupid can you get? The lyrics are the whole point of the songs. If more folk nowadays sat down and listened to good, decent songs like Andrae's, this world might be a better place to live in!

As for her reference to vicars, Sheila ought to get out and see for herself that Christianity isn't just stuffy old churches and moth-bitten hymn books. It's a whole new life and thousands of teenagers today are Christians and appreciate the message of people like Andrae.

You probably won't print this, 'cos you'll think I'm some kind of freak, but thanks for reading it anyway. Fiona, Stirling. ● We like letters from freaks.

Discword

ACROSS

- Hurricane name (5)
- Looking like Phoebe? (5)
- She comes before Jane White (6)
- Between E and P (4)
- Pretty little angelic things (4)
- The size of green apples (6)
- Miss Phillips, the girl who tied one on (6)
- It's from James Brown's body (4)
- The end for band-leader James (4)
- One of the creatures on the new Pink Floyd album (6)
- A partner for Cr0's (5)
- The sound of canned music? (5)

DOWN

- Elvis-type blue (5)
- Groups of three (5)
- It's time to boogie (5)
- Supreme driving part (5)
- This Lizzy release, in a sense (9)
- Funky rump movement (5)
- The Eagles call theirs California (5)
- Where Steely Dan's divorce was arranged (5)
- This is how the Beach Boys wanted it done (5)

LAST WEEK'S SOLUTION

ACROSS: 1 Roadhog, 7 Award, 8 Albee, 9 Bush, 10 (S)E ventiles, 11 Gun, 12 Tempo, 14 Clea, 17 Acted, 18 Uncle, 19 Demise.

DOWN: 1 Roads, 2 Andy, 3 Heaven, 4 Glide, 5 Washburn, 6 Destroyer, 11 Gordon, 13 Muted, 15 Lucie, 16 June.

The Shadows return to the top and Dave Brown talks to Hank Marvin and Bruce Welch

Say it loud, we're back and we're proud

IN THE past two decades it has become the symbol of an age, the worshipped cross of the rock era - the electric guitar.

The guitar has been used, abused, smashed to smithereens, set fire to, had its every note drained and distorted beyond recognition - and still it has survived. And there is little competition on the foreseeable skyline to suggest that the guitar's days are over yet.

If ever anyone chronicles the importance the amplified guitar has had on the sixties and seventies generations then there will be one British band that should figure in large, bold capitals - THE SHADOWS.

They, more than any other one British group, were responsible at the beginning of the Sixties to point out the significance the guitar was to have in following years.

Okay, so they admit to American influences, but their sound was unmatched to British ears at the time - the proverbial breath of fresh air. And it wasn't just the music, they brought the ceremony into playing too.

Like all good things, the essence was simplicity, fairly straightforward tunes embodying a mode of expression that was very much their own - and very successful.

Now, some 17 years or so later, the guitar sound is hardly identifiable from those mono swags of yesteryear - but the magic is still there, and today's generation (it can't be all nostalgia can it?) have just bought The Shadows 20 Golden Greats into the charts at Number One.

Like its predecessors (The Beach Boys and Glen Campbell) the same classy sales logic was employed with an appropriate guitar shadows logo and a knockout TV ad which has a youth mimicking The Shads in his bedroom utilising his cricket bat as a guitar while Mum peeps in disbelief.

"It's such a good ad they've sold 100,000 cricket bats since it's been on," joked one of the original Shadows Bruce Welch. "We're thinking of opening a chain of sports stores."

Bruce was in town with that clean cut bespectacled guitarist Hank Marvin, the man who started a whole new breed of xemen, to talk about their rejuvenated success and generally say how knocked out they were with having a Number One LP that they haven't had to lift a finger to make or promote.

"I hated the album cover the first time I saw it," Bruce admits. "I suppose I expected to see a nice line up of the group. But when I got used to it I saw just how effective it was. This must be our first Number One album for about 12 years."

The Shadows haven't even performed together for the past 18 months (their last achievement was a second place in the Eurovision '75 with 'Let Me Be The One'), but now they are threatening to get it together again.

A new album is to be recorded in March with a lineup of Hank, Bruce, Brian Bennett on drums and Alan Tarney (half of Tarney and Spencer), on bass. But they won't be looking for a real 1977 sound, nothing too removed from those roots, they've tried that before and came unstack.

Now they have got to be able to assimilate their current musical ideals into a sound that still shouts out - THE SHADOWS.

"Our music today has got to be taken in context," Hank insists, with a friendly smile. "With one of our recent albums 'Rocking With Curly Leads' we tried to



HANK MARVIN with his cricket bat

update our sound and a lot of people were of the opinion that we should have made it sound more like the old Shadows.

"So in fairness to the people who like our albums we have to sound like 'The Shads', though of course the feeling must obviously be our own.

"We're out to give an overall sound picture but people should know who it is when they hear one of our records and not have to say: 'That's nice who is it?'" During a period of formal retirement The Shadows name was not seen for a number of years, but Hank and Bruce had worked with John Farrar in Marvin, Welch and Farrar, which was less of an ELP but more of a CS&N set up.

How had they got on? "The idea of that was to try and get away as far as possible as we could from the Shadows sound - vocals, not playing any of the old numbers," Bruce explained.

"But the public wouldn't let us get away with it."

"Our album sold better elsewhere than in Britain," adds Hank. "They just won't let us forget who we are. And having realised this we can't let it die."

"We've always been lucky," Bruce interjects. "I mean our records have always remained on catalogue and not been deleted so while they have not sold in millions, people have still been able and have still bought our earlier music."

"Obviously when we did split we were disenchanted. But now things are very different again. I think doing Eurovision - even if we did only come second - was very good for the group. It didn't exactly bring us together again, but it did make us realise that we really had something special."

Why did Hank think the guitar was such a distinctive and integral part of today's music?

He crossed his legs and thought. "I suppose because it is so versatile. Especially with all the gadgets and things available today. People said they thought we were using synthesizers on some modern tracks but in fact it was guitar."

"There is an appeal and an appearance to a guitar. A poser can pose with it. It's ultra

portable and expressive. Both in sound and appearance you can actually watch someone playing the guitar and see them really getting something out of it.

"It really is the image of rock 'n' roll. I mean the piano is to a certain extent, but the guitar is that much more. And the sax... that protrudes from the face like a... wart... well, not really."

How did he rate current guitarists? "Very highly, very highly indeed," he said. "Understandably they had been building on what's been going on over the years. When we started we had only been playing a couple of years - by now we should have improved a bit and should soon be pretty good!"

Hank listed his early influences, not surprisingly dominated by US artists - "no one copied Tommy Steele" he joked - and featured names such as Holly's Crickets, Ricky Nelson - with the superb James Burton on guitar, Bo Diddley, Johnny Otis, Little Walter (at this point he bursts into an impromptu 'My Babe' version complete with invisible guitar) and naturally enough Les Paul. "I still like the sound he got on the guitar - so clean, so clear."

"Of course when you take in all these influences you don't come out with a sum total sound of what they were like, and subconsciously a sound of your own develops."

He had modestly summed up the simplistic attitude that remains with them today, that while they cannot deny their influence from those early records to the present day, to them they were merely carrying out a natural progression - an essential link in an inevitable chain.

Whether they had realised it or not at the time they had made quite a small step forwards for themselves, but one helluva step forward for the history of popular music.

NEXT WEEK: Delving back into the Shadows' past into a world of duffie coats, skiffle groups, Hank B. Marvin versus his first electric guitar and how the Shadows walk was developed and found its way to South Africa and back!



ARTY 148

BANDIT

Arista Records present the debut album from Bandit: Record Mirror has said of the album "... as a debut album this one can't be faulted!" - RECORD MIRROR JAN 29

Album Produced by John Alcock

STILL ON TOUR

with Sensational Alex Harvey Band (without Alex)

- | | |
|------------------------------|-------------------------------|
| FEBRUARY | 13 Southampton Top Rank |
| 2 Leeds University | 15 Portsmouth Locarno |
| 3 Liverpool University | 16 Birmingham University |
| Mountford Hall | 17 Hanley Victoria Hall |
| 4 Durham University | 18 Newcastle Mayfair |
| 5 Lancaster University | 19 Sheffield University |
| 6 Redcar Coatham Bowl | 20 Bristol Locarno |
| 7 Hull Tiffany's | 21 Plymouth Fiesta |
| 8 Manchester Electric Circus | 25 Uxbridge Brunel University |
| 9 Cardiff Top Rank | 26 Bracknell Sports Centre |
| 10 Nashville Rooms | 27 Dunstable Civic Hall |
| 11 Cambridge Corn Exchange | 28 Swansea Top Rank |
| 12 Southend Kursaal | |



ARISTA



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STREETWALKERS
Newcastle

TOO OLD to rock 'n' roll? Not a bit of it. There's a hint of a paunch appearing above Roger Chapman's waistband, and his hairline is creeping slowly over the back of his head, but his demented, shepherd's delight vocals are as strong as ever.

On Friday evening the City Hall, the opening date of their current British tour, Kodak - clicking amateur photographers abounded, proving that, in Geordie - land at least, he's still a hero to be reckoned with. And as the evening wore on, Chappo, with his dirty old man leer, his mad, stiff-legged on-the-spot march and his lethal way with tambourines, gave them plenty for their photo albums.

But there's more to Streetwalkers

than that. The band themselves are all excellent musicians - hard-rocking and funky in a way that makes it all look so easy. Some of them were apparently none too happy with the sound on Friday, but to me it sounded very sharp and clear.

Only criticism was that it tended to be a bit samey, but with a singer as distinctive as Chapman, that's difficult to avoid.

Their new songs, from the album 'Vicious But Fair' were well-received, but it was the old Family friends that made the evening

And 'Burlesque', the inevitable encore, brought everyone to their feet.

SHEILA PROPHET



These photos: Steve Emberson



LOVELY BOYS!

BRANDY AND THE SURPRISE SISTERS

London

THE NIGHT of the long wives began quite innocently in a Kings Cross pub and ended 13 scotches later in the Surprise Sisters' dressing room at Dingwalls.

Compact rock take one: The Bell punters need lessons in originality. Get 'em off' wears a bit thin especially when some drunk still shouts it out half an hour after the band have left the stage.

Brandy are four fairly plain looking girls, fronted by the stunningly sexy Jill Sayward. Tonight she's wearing a tight black dress with slits up the side to reveal black stockings and suspenders. Excuse me.

That's better. Anyway in the last six months they've changed from being a rock outfit to a dabbler band. A bit of this, a bit of that - 'Little Help From My Friends' a la Cocker, 'Boogie Woogie Bugle Boy', a couple of soul numbers, a reggae ditty and a rock 'n' roll finale complete with caps.

But they'll have an uphill struggle to break the credibility barrier. It's still very difficult for either sex to relate to five girls playing guitars, drums and keyboards, no matter how competent they may be.

Brandy sure ain't no jailbait - but they're fun to know.

Compact rock take two: If you go down to Dingwalls today you're in for a big surprise. . . The Blackpool babes under the watchful eye of their mother and half the family are quietly maturing into an eye-popping, bobbydazzling, delectably disciplined live act wrapped up in carnations and pink ribbons.

Mustard is the word - and these girls are it. It's like looking at one huge silken clad girl with a devastating vocal range. . . they're that together. . .

'Temporary Insanity' and 'Natural High' - Susan, Patricia, Ellen and Linda SPEL Talent.

Actually, I don't think any of them are married - but it sounded good.

BRARRY CAIN

BANDIT / GEORGE HATCHER BAND

London

HAVING STUCK your neck out to predict that certain bands have what it takes to make an impression in the forthcoming year, it is reassuring to report progress.

Bandit's biting music was able to penetrate even the banks of fag smoke in the packed Nashville Rooms on Thursday, as they did their own, very unpretentious, thing.

This band sounded good enough on their first album, but if anything sound better live, their music gaining from the musicians being able to spread themselves out more and Jim Diamond getting wrapped up in the demanding phrasing on numbers such as 'Mr James' and 'Ohio'. Looser interpretations of rockers like 'Hard On A Loser' and 'Rocking My Soul Out' (the latter sounding like 'Rocky Mazola' in places) kept the right foot tapping throughout. Special credit should go to James Litherland, a guitarist of great taste and talent, and the equally exuberant drummer Graham Broad.

The previous night at the Marquee, George and the boys were getting down in a Southern groove that spells 'buggie'.

The reason they score above their similar outfits who've attempted to beat the Yanks at their own games is because of their 'son of Atlanta gunvor' and the British musicians' concentrated abilities to work on some meaty ideas of

their own rather than just rip off their Macon messlahs.

Listening to those flying solos on 'Sunshine' and 'Four O'Clock In The Morning', it won't be long before Messrs Caldwell, Betts and Daniels lay down their axes in favour of the mighty Big John Thomas. The lad has a lot of style.

Thatcher lot.

DAVID BROWN

'U' BOAT

London

THE SOUND of thunder gave the game away as to who was playing at the Marquee on Monday night.

Commander Woody Woodmansey was in the hot seat again drumming away with all his might and the bass pedal working overtime.

Drum solos have never particularly impressed me, usually ending up as the same old clichés thoughtlessly thrown together with a few personal touches tossed in for good measure. Woody doesn't even need his one extended session, because the power is there throughout, as his arms flail out at the long line of drums and cymbals.

With such fury behind them, it is little wonder that the other members have to assert their individual talents to rise above the storm. Altogether it makes for a pretty potent combination of forces.

Though they are not even out of their infancy yet, their own material lacks no drive and imagination, well proved by distinctive 'U' Boat numbers 'Ooh La La', 'Star Machine' - destined to be their premier single - 'Rock Show' and 'U' Boat' itself.

The one disappointment was that they saw it necessary to dip into the worn-out rock 'n' roll bag such as Berry's 'Roll Over Beethoven' - that's not

this gifted crew. Could have done without Bowie's 'Suffragette City', too, but there were others in the audience that would probably not agree - they seemed to lap it up, and that's the name of the game.

DAVID BROWN

CHARLIE

London

SOMETIMES I wish there was more of me. It's all very well being five feet two, but it can have its disadvantages. Take last Tuesday night, for instance. There I was stuck at the back of the Marquee, and I could have been in Oxford Circus Tube Station in the rush hour for all I could see.

Still, you have to use cunning in these situations, so I found a coffee table at the back, cleared off the empty glasses and climbed on. Success! I could see Charlie. I could see that keyboard player Julian Colbeck was wearing a shiny green suit, lead singer Terry Thomas was clad in a white suit, and bassist John Anderson was sporting a natty beard.

Of new member Eugene Organ, regrettably, there was still no sign.

Still, though I couldn't see Eugene I could hear him, and he sounded fine. He's fitted in very well with Charlie - so well, you'd never even guess it was someone else who actually played the songs on their album 'No Second Chance'.

In fact, the whole group sounded strong, as did the songs - the better ones from the album still sounding good, and the ones I thought poorer benefitting from being played live.

The crowd in the Marquee were well-pleased with their performance, and according to the group, they've been doing similarly well in other clubs around the country. They've still to

FRANK ZAPPA

London

DIG OUT your headband and don't wash for a week - 'cause Frankie's back in town.

The old cosmic warrior returned to London at the Royal Albert Hall still fresh in his mind. He rambled on about returns, the Queen and wagged his bum at the audience.

So what about the music? Not much there either. Heavy guitar chords and meandering themes, but some excellent drumming from a guy who looks like the Muppet drummer. It all sounded rather dated and the bad PA meant that sometimes you couldn't hear more than a mumble from Frank. Can anyone seriously reckon that lyrics like 'What Are You Going To Do If You're An Asshole?' are truly meaningful? You got the impression that the audience applauded because it was the thing to do.

For 10 minutes or more Frank plucked away on his guitar during his solo. Basic stuff tarted up by the strained and thoughtful expression on his face. His drummer pretended to be the devil for a while, donning a horrific mask and indulging in a shouting match with Frank. Later Frank dedicated a 'deeply meaningful' song to a guy sitting at the side of the stage.

Frank is a guy whose bizarre image has always meant he's been able to con people into believing he's good. I wonder if his heart is in the music or if he just laughs all the way to the bank.

ROBIN SMITH

make the big break from club and college dates to concert halls, but if they keep this up they could just be on their way. SHEILA PROPHET

JEFF BECK

New Zealand

JEFF BECK looks cosily entrenched in the rut dug for him by the Jan Hammer group.

Amid the pristine carvings of Wellington's ornate St James Theatre, there was a timeless quality that harked back to the Beck of old and regaled the senses . . . acutely.

Comparatively, there is nothing new about this ensemble - the partnership is merely taking it to the colonies.

He made his unusual unheralded entrance, sliding out from the wings, to wang straight into 'Darkness' from 'The First Seven Days'.

Until then, there had been a melange of solos from Hammer - whose credentials of the Frague Academy of Fine Arts,

STEVE HARLEY

London

IF EVERY star did 10 charity concerts a year just think of the misery they could help to end. Steve Harley's bash at the Rainbow on Saturday was in aid of Northern Ireland.

Surprisingly, support band Rutz went down well in the face of such fearsome competition.

On to the man himself. Looking resplendent in a white suit and smiling like his face was going to crack, before launching into 'Here Comes The Sun', Harley reigns as poseur supreme. But he's got the knack of making an audience hang on his every word and he tempers serious meaningful looks with a smile or two. The sound was bad throughout, particularly on 'Red Is A Mean Mean Colour'.

'Sebastian' hit the pit of your stomach with gloom - laden mysterious lyrics and Harley dressed as a sinister clown as bombing scenes were shown. 'Best Years Of Our Lives' was an emotional moment, Harley gently strumming on guitar and producing the best number of the night. Numbers like 'Love Is A Prima Donna' provided some light relief.

Harley adopted the attitude of a Roman emperor being lauded by his subjects. When he encored on 'Tumbling Down' the crowd went berserk.

'Hey, let's get some lights on the people out there,' he said, voice nearly breaking with emotion. Corney, but it works . . . inspiring undying devotion from his fans. ROBIN SMITH

Berkeley School of Music, Vaughan Trio and Mahavishnu Orchestra read like an entrance pass to the United Nations.

His stockpile of keyboards ranged regally before him, he ripped off duels with the rapidity of an OK Corral showdown with Steve Kindler on violin as they eased into one of the better deliveries of 'Oh, Yeah', the title track from the album.

The Hammer set tends to overwork and get encumbered in electronic wilderness. Bassist Fernando Saunders - to a lesser degree Tony Smith on drums also - became stranded by the gimmickry and had little chance to fully exploit the potential of their talents.

Beck bent a succession of sounds from his Stratocaster on material from 'Wired' - a thankful complement to the gurgles and whirrs lashed from Jan's keys.

They let go as the set moved on to the midnight hour. They wound up to a rush of gay abandon,

Beck slowly commanding with the riffs that have done him proud in the hallowed days of yore. And in the end, there was just feedback . . . DAVID HARRIS

NEXT WEEK
RACING CARS
DEMIS ROUSSOS
SHADOWS
Part two

SPECIAL!

Soul Mirror by ROBIN KATZ

THE HIGH point of Thelma Houston's recent British promotional tour was an evening out at the Capital Radio awards dinner.

There Elton John walked up to Thelma. "I don't know if you remember your 1969 British tour, but I was your piano player," he announced and the two hugged and kissed. If that wasn't enough, Paul McCartney went out of his way to congratulate Thelma on the American success of "Don't Leave Me This Way".

It is Thelma, as Harold Melvin pointed out last week, who will score with the American disco and soul hit. And like Teddy Pendergrass and Harold, Thelma has her own story of how her version of the song came about.

'We went a mile and ran out of gas'

Leave Me This Way' when it came out on the Harold Melvin and the Blue Notes album," recalled Thelma.

"I was on the same bill and I told Harold what a great song I thought it was. I asked him if it was coming out as a single and was told that the

Night Thelma got stuck with Stevie

decision would come from Gamble and Huff.

"So I did my version of it and when I next ran into the group, one of them turned to me and laughed. 'I remember you said you liked the song, but we didn't realise you liked it that much'."

Thelma looks to have a sizzling '77. In addition to a long overdue chart entry, she is signed to make the film of Bessie Smith's life story for which shooting will begin in September.

The historic 'Sunshower' album she recorded years ago with Jimmy Webb is now selling for as much as \$25 a copy in New York, and her vibrant, frantic powerhouse of a voice has never sounded better.

Thelma has always had the right song at the wrong time.

Standard

From the Jimmy Webb album came 'Didn't We' which has become a standard for seemingly everyone but her — the person it was written for. She had a turntable hit in Britain with 'No One's Gonna Be A Fool Forever', and among the second-hand material she got for her first Motown album was Gloria Jones' 'I Ain't That Easy To Lose'. The classic song was originally rejected by Gladys Knight as the follow-up to 'If I Were Your Woman'.

But the one that really burns a lot of people up is 'Do You Know Where You're Going To'. Told repeatedly that it wasn't single material, the track was never released. But when Diana Ross used the identical arrangement and re-titled it 'Theme From Mahog-



'We kept slipping off the kerb'



ny', the song was an international hit.

Still, Thelma has no gripes about her career or her company, Motown. She took a popular American psychology program called EST along with Diana Ross and Motown vice-president Suzanne De Passe. The outcome was that Thelma and Diana both felt the need to take action for themselves, instead of waiting for other people.

Thelma teamed up with singers Georgia Brown and Dory Previn to do a charity fund-raiser to build a swimming pool.

Using all of Previn's material, the show was a sell-out. The pool is now built and Dory Previn is providing Thelma with a song for her next album.

Breakdown

The singer, twice divorced, lives in Los Angeles with her 15-year-old daughter and 12-year-old son. She spends a lot of time in the company's offices and passed on this rather amusing story about Stevie Wonder:

"We had been working late in the studio one

night. And I offered Stevie a lift home. You know how he travels with all his cassettes, ear-phones and reels of tape? So he loads up my car with the stuff and we leave.

"I decide to take him home the long way, so I can have a little chat with him about material. We get a mile down the road and I run out of gas. I was so embarrassed! Stevie says: 'What's the matter?' I said: 'I've run out of gas. You wait here and I'll get some gasoline'. He says: 'Oh no, you can't go out there alone. Let me help you'.

So he gets out of the car.

"But I can't leave my tapes here. You never know who might break into the car and steal them," he says. So, picture this. I'm leading Stevie down Sunset Strip in the middle of the night, both of us loaded down with cans of tapes. And besides that, I'm having trouble looking where I'm going and he keeps slipping off the kerb! We got back to Motown and this guy we knew saw us and freaked. He gave us a lift in the end, but we were a sight to be seen!"

THE TRUTH IS:

1

No. You don't have to be a certain age to use Tampax tampons. If you've started to menstruate, you're old enough.

2

Yes. Tampax tampons are worn internally. Once in place, they can't even be felt, and there's nothing to show or get in your way.

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No. You don't have to be married to use them, either. Because Tampax tampons slip easily through the same opening that channels menstrual flow from your body.

4

No. A Tampax tampon can't get "lost". You see, there's just no place for it to hide.

And now that you know the truth about Tampax tampons, maybe it's time you tried them.

The internal protection more women trust



HOW ROSE DICKEY GAVE ROYCE A NEW POLISH

Hi. Is that Terrell Santiel, congas player with Rose Royce? "Yousaidit."

Where you speaking from, Terrell?

"A h o t e l i n O m a h a N e - b r a s k a a n d b a b y ! t ' s r e a l c o l d y ' k n o w g o t t a b u t g o t t a b e n e l o w m a n , h e y c a l l m e T e r r y ! a l l m y f r i e n d s d o ."

Well Terrell — sorry Terry — Rose Royce are quite a mystery to people over here. Could you tell me something about the band?

Snappy

"Yeah as sure well we all started about five years..." Even the telephone crackle begins to sound like hip finger snappin'. A few minutes pass.

"I'll put you on to our sax man Michael Moore." Try again.

Hi, Michael could you tell me something about the band?

"Sure." Deep voice, lot slower.

"Well, we used to be called

Total Concept Unlimited and toured Britain with Edwin Starr. We also recorded with the Temptations. Then we changed the name to Rose Royce and producer Norman Whitfield approached us to do the soundtrack for 'Car Wash'.

"In fact, 'Car Wash' was our first single. We've been together about three years, and called Rose Royce for 18 months. Our singer, Gwen Dickey was a late addition."

"Why do you call her Rose?"

"Cos man, she is such a sweetest ladee. Hey, here's our guitarist Kenji Brown."

"Hi there man."

Hi. Who are your main influences?

"Kool and the Gang, Psychedelic, Ohio Players — you name it. We've just finished a concert with Parliament and Funkadelic and the people really loved us. And in a few days time we're starting a three day tour with Rufus."

"This is the first chance we've

had to be ourselves. We can express what Rose Royce are all about in the larger concert halls. With nine members in the band and all that equipment, I can't really see us playing clubs anymore.

Boost

"True, 'Car Wash' took off mainly on disco plays. Discos in the UK are much more organised and more lavishly decorated than they are over here. In the US they're like clubs."

"We were all very surprised when the single took off as fast as it did. We had just started on our debut album before 'Car Wash' and it really gave us a boost. None of us are worried about the future because we know we've

got a great producer in Norman. "Getting Rose was our best move. See, all the guys in the band are really jazzy and we needed something to appeal to a wider audience. Not everyone can identify with good musicianship. So Norman suggested we bring in Rose."

Where is she now?

"Fixing her face somewhere and doing a bit of shopping. Anyway, gotta go. Perhaps we'll be over in the summer sometime. See ya." Click.

Rose Royce are: Kenji Brown guitar, Lequent 'Duke' Jobe bass, Victor Nix keyboards, Henry Garner drums, Kenny Copeland and Freddie Dunn trumpets, Michael Moore Sax, Terry Santiel congas and Gwen 'Rose' Dickey vocals. BARRY CAIN

POWER OF THE FANS



THE SAGA of British Motown is a delight to recall because it is a dual tribute: to the magic of the music and to the fans who persevered year in and year out to break the company over here.

And what fans they were! Dusty Springfield, Vicki Wickham and The Beatles, plus a handful of mere mortals calling themselves fans, lead by one Dave Godin and later, Jackie Lee and Sharon Davis.

A chorus please, of 'God Save The Queen' and our UK story begins.

In May of 1959, Mary Johnson's 'Come To Me' was issued here on the London American label, the very first home of British Motown. A Detroit label, it was going to have many teething troubles in its early years. Their catalogue was passed to several different labels, who each released singles and then withdrew them.

Perhaps one of the reasons that the Motown re-issues boom of the late Sixties was so big here was because it was so hard to find the early Motown classics. London American released singles by Paul Gayton, Barrett Strong ('Money') and The Miracles ('Shop Around'). From there, the label was transferred to Fontana. They issued four titles, among them The Marvelettes' 'Please Mr Postman'.

Switch

Then the label switched again to Oriole who released Mary Wells' 'You Beat Me To The Punch' — among others. Oriole had their first release in September 1962, but one year later Motown changed hands once more; this time to an EMI subsidiary called Stateside. Their first release was Martha and the Vandellas' 'Heat Wave'.

In the early Sixties the foresighted Dave Godin formed the first Motown fan club, bearing the rather cumbersome title 'Tamla Motown Appreciation Society'.

"You have to appreciate that in the early days Motown singles were a bit like smoking pot," recalled one early fan. "It was a thing that very few people knew about. You paid twice the regular price to get an American import and even those were very hard to get. The radio didn't play Motown records and the artists didn't come over here."

"Like pot, it was an expensive hobby enjoyed by a select few. That was half the appeal."

In the early Sixties Dusty Springfield was a household name as part of the Springfields. The group did the pilot for a new TV series that was to be called 'Ready Steady Go'.

There Springfield met Vicki Wickham, one of the show's producers who became her flat mate. Wickham was one of the show's producers. By the time 'RSG' went on the airwaves, the Springfields had broken up, but Dusty agreed to compete the first show. She turned Wickham onto Motown music.

The Beatles, like the rest of the 'select few' had

been buying Motown singles for ages. Call it early Northern Soul, if you will. The Beatles' first American tour featured Brenda Holloway as the opening act and later they took Mary Wells on the road with them. On the LP 'With The Beatles', they covered The Marvelettes' 'Please Mr Postman', The Miracles' 'You Really Got A Hold On Me' and Barrett Strong's 'Money'.

By '64 Motown had British friends in the right places: Dave Godin's fan club was in print, The Beatles were singing Motown on record and Vicki Wickham and Dusty Springfield were more than willing to showcase the artists on television. On November 14, Motown achieved its very first Number One record, 'Baby Love' by the Supremes.

Dave Godin kept encouraging Berry Gordy to send his artists to Britain.

Gordy was not a man to do things by half measures. When he arrived on these shores he brought The Supremes, 15-year-old Little Stevie Wonder, Martha and the Vandellas, Earl Van Dyke and the Miracles. A TV show called 'The Sound of Motown' was prepared by Vicki Wickham, starring all of the above as well as The Temptations.

The TV show was a success — for years now Motown fans have been trying to get Redifusion to re-show it. Dusty sang 'Wishing and Hoping' with Martha Reeves and the entire thing won rave reviews. But not so the tour. The houses were less than a third full.

Still, although the tour and the show were high spots, the highest point was just around the corner. In March, 1965

PROMOTERS: left, a latterday picture of Vicki Wickham. Below Dusty Springfield and right, 'The Four Mops' from Liverpool.



'Stop In The Name of Love' was released by the Supremes and made Number Six. It was neither their first single or their first hit.

So, what made this single so very special? The fact that it was the very first single issued on the 'Tamla Motown' label, record number TMG 501. An EMI employee named John Marshall became the company's first office manager. Marshall was later followed by a succession of label managers, including one John Reid, who gave up the security of the job to become the manager of a new singer named Elton John. But that's another story.

Meanwhile — back to the mid-Sixties. Even with its own label and the favourable press for the TV show, Motown still had a long way to go. It took two years for the company to achieve their next Number One with The Four Tops' 'Reach Out and I'll Be There' in 1966.

The Tops and the Supremes became the darlings of Britain's radio airwaves. The Tops arrived here the same year for their first tour and Vicki Wickham organized their debut concert at the Saville Theatre. Opening act for the Tops were Cliff

Bennett and the Rebel Rousers. And seats ranged from six shillings to £1 — for those of you who want to feel old.

Most Motown fans still bought expensive imports without hearing them until they got home. The Tops came back again, this time supported by Madeline Bell and The Merseys.

1967 was a highly successful year, combining simultaneous releases with the US and also the beginning of the bizarre hash of re-issues.

The first re-issue off the EMI presses was a Velvettes' double-sided hit 'Needle In A Haystack', b/w 'He Was Really Saying Something'. Other '67 hitmakers included Jimmy

Part four of our monthly series . . . The UK angle



Place'. The Temps and the Supremes had 'Why Can't We Fall In Love'. Diana Ross lost out on her debut solo single 'Reach Out And Touch', but after that the diminutive singer had a number of British hits that the Americans ignored.

Gladys Knight and the Pips had a hit with one of their 1966 records, 'Just Walk In My Shoes' in '72. Jackson Browne's self-penned 'Doctor My Eyes' was a hit for The Jackson Five as was Bill Withers' 'Ain't No Sunshine' for Michael Jackson. R Dean Taylor had an international hit with 'Indiana Wants Me', but only Britain backed 'Gotta See Jane' and, later, 'There's A Ghost In My House'.

But for all the progress there was one problem. The Motown Sound was dying. Old reissues clashed badly with more progressive work by artists like Stevie Wonder and Marvin Gaye.

NEXT MONTH: Motown's transitional years of 1972-75.

Ruffin, Marvin Gaye and Tammi Terrell's 'Ain't No Mountain High Enough' and Stevie Wonder, with his first ever chart entry, 'I Was Made To Love Her', the Supremes scored with 'Reflections', the Temptations did it with 'All I Need' and 'You're My Everything' and The Tops sang 'Seven Rooms of Gloom'.

'Clown' became the first British Motown hit that the Americans followed up. "I rang Smokey when it got to Number One here," recalled Davis. And he was amazed. The Elgins came out of nowhere to score with two UK hits in 1971, 'Heaven Must Have Sent You' and 'Put Yourself In My

Scored

Most of those singles barely broke the 30 but some made the Twenty. The Supremes scored best; with every single breaking the Top Thirty.

They in '68 the British boom began. Mary Johnson hit in the charts with 'I'll Pick A Rose For My Rose'. The Isley Brothers had a big hit both here and in the States with 'This Old Heart Of Mine', but it was Britain that supported 'Behind A Painted Smile'. Jimmy Ruffin had scored Stateside with 'What Becomes of The Broken-hearted' in '68 and in Britain he had a string of hits, his own fan club and several sell-out tours.

The Onion Song', an American flop, became a monster here by Marvin Gaye and Tammi Terrell.

As before, relations between the Motown office and the fan clubs was close. British Motown wanted British fans to buy British singles — not the expensive American variety. But authenticity was at stake. Without that familiar map of Detroit, British singles were second rated by the true-blue fans.

In 1969 Jackie Lee and Sharon Davis, two London secretaries, amalgamated the various fan clubs into one. From the RAF slogan, 'pathway to the stars' their club became Motown Ad Astra.

In 1970, Lee and Davis were handed the new Miracles album. "Have a listen to this," the label manager told them, "and find me a single."

When Davis heard the last track of side two her ears perked up. It wasn't a sound you'd expect from the Miracles. It was early disco. Still, she reckoned it was a hit. She told Motown about the track and four months later it came out. 'Tears of A

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Disco Kid

by
JAMES
HAMILTON

Hit me one time, uhh!



MUHAMMAD ALI and Alvin Cash: big all over

ALVIN CASH of 'Twine Time' fame was king of the funky dances back in the mid-60's, when he first cut 'Doin' The All Shuffle.' Now at Muhammad Ali's own request, he's recorded a new 'All Shuffle' (Contempo CS 2110) that's a totally modern fast funkier, far removed from the '67 song in sound if not in words, and already much imported.

Alvin's just been touring some clubs here to teach people the punchy new dance, and while in London he told me the full story. "I've always rooted for Ali who's got many copies of my old record. When I saw him at a big benefit

show for Steppin' Fetchit last year, he asked me to do a new version for the soundtrack of 'The Greatest', a film all about Ali's life, so I did it disco.

"It broke first in Milan and is now big in Italy, where I've just been. During the next few months I'll be touring with Ali, introducing the record and doing the dance while Ali promotes the movie."

Around his neck, Alvin proudly wears a special gem - encrusted golden medallion presented to him in gratitude by Muhammad Ali, the Champ. Maybe he'll soon have a gold disc to join it!

New Spins

SUPERCHARGE: 'Get Up And Dance' (Virgin VS 170). Extremely catchy big and busy - sounding happy chanter, bound to smash.

KING FLOYD: 'Body English' (Contempo CS 2103). Powerful simple bouncy funkier, hot.

THE MEXICANO: 'Move Up - Starsky' (Pioneer PION 3). Rock steady reggae with DJ toasting, big in Midlands.

CHAPLIN BAND: 'Let's Have A Party' (EMI 2585). Dutch disco stomper in 'Makes You Blind' style, DJ serviced as a handsome 12 inch.

CERRONE: 'Love In C Minor' LP (Atlantic K 50334). The full-length sexy LP side version of the Eurodrummer's thumper hits a fast Donna Summer groove and keep it going.

SHOWADDY WADDY: 'When' (Arista 91). Rough and ragged revival of the Kallin Twins' 1958 biggie.

MAC KISSOON: 'Stone Walls' (State Stat 42). Smooth flowing melodic pounder.

BOOTSIE'S RUBBER BAND: 'Ahh ... The Name Is Bootsie, Baby!' LP (Warner Bros BS 2972). 'Rubber Duckie', 'The Pinocchio Theory' and slower tie track are the funkadelic things, for specialist funky fun.

RUFUS: 'At Midnight' (ABC 4185). Convulsed funky leaper.

MISTA CHARGE: 'The Taste Of Love' (Target TGT 123). Purposeful plodder, with the superb 'Show Me' as maxi-flip.

PRIME EVIL: 'King Long, King Kong' (Mainspring MSP 004). Jungle drums and funky bass.

Disco Dates

LIVERPOOL EXPRESS play Bournemouth's Village on Friday (18), other DJ gigs that night being Chris Duke's Soul Scene at Port's Chalmond Club, Ric Simon at Warrington's Wilderspool Leisure Centre, Jason West at Brandon Community Centre, Malcolm J Cliff at Stradbroke Youth Club, and Chris Gentry at Wadhurst Youth Centre.

THE MOMENTS call in on Radio London's Robbie Vincent on Sunday (20) at Enfield's Kings Arms, where he shares the bill every fortnight with comedian Jimmy Jones. Weekly Sunday residencies include DJ Chris at Swansea's Trafalgar Hotel and Mike McLean at Eaglesham's Eglington Arms Hotel.

JAH WOOSH toasts Leo, resident 'High Priest of Soul' on Mondays, at Swindon's The Affair This Monday (21), while on Wednesday (23) the Strathclyde Disco Association holds an 'exclusive Disco' (tickets from SDA DJs) at Glasgow's Minskys, Shawlands Cross.

DJ Top Ten

GREG WILSON is hoping to make Birkenhead's Deerstalker into funky Merseyside's main Monday night attraction by playing such funky stuff as these every week, while next Wednesday (23) Edwin Starr will be at the club. All together now - One, Two...

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| 7 | LET'S GO DOWN TO THE DISCO, Undisputed Truth | Whitfield LP |
| 8 | FANCY DANCER, Commodores | Motown |
| 9 | DANCE TO THE MUSIC, Enchantment | UA |
| 10 | GOIN' UP IN SMOKE, Eddie Kendricks | Motown |

SHOWING OFF

SOUND ELECTRONICS are mounting a club and disco equipment exhibition this weekend at the Holiday Inn, Seaton Burn, six miles North of Newcastle - on Tyne. Open Saturday, 2 pm - 9 pm and Sunday 10 am - 9 pm, it'll be featuring displays from 10 major manufacturers plus record companies, with free admission... and the current buzz is that it'll be better than expected. If time and transport allow, I hope to get up there myself, while I'll certainly be at SEDA's show in Tonbridge on March 9 as they've flatteringly asked me to open it!



HEATWAVE a lot of cosmic energy

HOT SHOTS

By ROBIN SMITH

WE'RE HAVING a Heatwave, a tropical heatwave.

Well, in the charts at least, with 'Boogie Nights'. After being hugely popular on the continent Heatwave are picking up over here.

The man who wrote 'Boogie Nights' and the rest of their material is Rod Temperton from Geethorpes. So how does a guy who comes from a town renowned for fish, flat caps and clogs get into soul?

"Now don't laugh," he says. "What's wrong with coming from Geethorpes? You can still appreciate music. I've always been into rhythm, I started off by listening to people like Dave Brubeck and then I played drums. I got involved with this band called The Hammer and I later realised I would make a better keyboard player. We had a bit of trouble with the lead singer, he used to dress up in a sheet and hold his arms like Jesus. The local clergy objected strongly and his wet armpits showed through as well."

Rod eventually ended up in Germany and answered an ad in a music paper for a keyboard player. He met up with Johnnie Wilder founder member of Heatwave and after a brief audition he was playing in the band.

Heatwave is a mini united nations. Johnny and his brother Keith hail from Dayton, Ohio and on drums is Ernest 'Bilbo' Berger from Czechoslovakia. The ladies' favourite is Latin Lothario Mario Mantese, on bass while on lead guitar is Eric Johns from Los Angeles.

Johnny picked them up on his travels through Europe with the US Air Force.

"If the whole world were like this band then it would get along real fine," he says. "We're all friends and we work together as a unit. I've learnt to accept that people can work together peacefully."

"Back in 1968 I was involved in the race riots at the Central State University, Ohio. I was throwing bricks at the National Guard and two girls were killed. I remember that really woke me up to life. We wanted to change the policy of just employing white teachers, we wanted 50 per cent white and 50 black, but they said no. I was a very angry young man."

"But when I joined the airforce I realised that people could work together peacefully. You have to work together as a team or you don't survive. We've proved that with Heatwave."

"Our star signs also match perfectly and that's another good thing. We've got a lot of cosmic energy working for us in the band you know."

Heatwave have never missed a day of rehearsals since they were formed and they live mainly in hotels because of their hectic touring schedule abroad. What sets their music apart from other disco stuff?

"Our varied line up helps," says Johnnie. "We've got many musical influences. I've also tried to keep our roots in black music and we use a lot of harmonies. European music is just a copy of American styles. Soul music came out of people's experiences in America, they lived the music. They didn't have that in Europe so the music isn't that deep."

"We must be one of the only bands to boast a Czechoslovakian drummer. Right now he's a man without a country. They gave him a visa to play out of Czechoslovakia for three months. He was out at the time of the troubles so he never went back. We could never play a Communist country they'd clap him in iron. They're really behind musically over there, they're still into swing. When Mud played there the audience went berserk, they stormed the stage, I don't think the authorities were happy about it."

"Those countries really hold people back from

creating things, I'm amazed they don't have a mass riot to get out. One of the most depressing sights in the world must be the Berlin wall."

"What really sets us apart from others is a lot of bands repeat a basic beat over and over again and it just gets boring. They don't develop it - we always do."

"It takes a long time writing songs, I can sit down at the piano for four days at a time and come away with virtually nothing. It's a slog but it's worth it when something comes through. I haven't really thought about the success of 'Boogie Nights', I've been so busy doing other things. I'm writing another single as the follow-up but we haven't got a title yet."

On stage 'Always And Forever' is the number which normally goes down the best. Rumour has it that girls have been reduced to tears.

"I give everything with that song," says Johnnie. "You know I feel a little choked myself. It doesn't matter where we perform it, you could hear a pin drop at the end. Music is the way to break down barriers, it's the thing that everybody understands. Maybe we're helping the cause of world peace by

'Girls can't stand the pace, the rigours of the road means they get worn out too easily'

getting people to enjoy our music so that they can move together.

Heatwave used to have girl singers in the band but they've all been sacked. Pin back your ears and listen to this Women's libbers.

"Girls can't stand the pace," says Johnnie. "The rigours of the road means they get worn out too easily. They also get those funny moods once every month. You can't sing properly if you're feeling flustered."

Johnnie insists that the band always comes first. He's also anti-drugs.

"The band all have girlfriends but they have to realise that our music comes first. We're all perfectionists you have to be in this business."

"We don't go for groupies ourselves. If you give one a bad time, then she'll only tell her friends and they'll stop buying your records. I'm not into drugs because I want to be in charge of my brain. I don't see how a musician can do his job properly if he's taken something."

Apart from the normal stage equipment, travelling around with Heatwave is a set of 10 pin bowling equipment.

"It's a great game, helps me to relax, says Johnnie. I want to try and get some teams together in the music business."

Heatwave got their name because Johnnie was staying in a German hotel where they'd left the central heating on in the middle of summer. In Britain we're going to have to wait quite a long time to see the boys again. So far they've been doing a few gigs at various clubs, over here and now they're off on a lengthy tour of Europe. After returning to Britain there are tentative plans for an American tour.

"I really get homesick. I want some milk and cookies, says Johnnie. It's my ambition to play my home town. I hope no members of the National Guard turn up though, people have long memories."

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RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart



VAN MCCOY: hard to get into studio

VAN'S SLOW SOUL TRAIN

FROM THE man who brought you the 'Hustle' comes 'Soul Cha Cha.'

Writer arranger and producer, Van McCoy is all of these. One of the most renowned names in soul music, his work has been recorded by Aretha Franklin, the Shirelles, Roberta Flack and even Tom Jones - to mention just a few. As a producer, arranger and conductor his projects include the Stylistics, the Presidents, David Ruffin, Faith Hope and Charity and the Richmond Extension.

After the 'Hustle' he could have easily concentrated on recording his own singles, but the strange thing is he often has to be pushed into the studio by his friends.

Van McCoy might not record very often, but when he does...

Another song, another try

TIME-WISE, Barbara Dickson's contribution to 'Evita' was no big thing. Just a three minute fifty-eight second appearance as Colonel Peron's young mistress, who's just been given the old heave-ho by Eva herself.

But the small part could turn out to be more significant than Barbara guessed at the time... because now, it's been released as a single, and the race is on. Will it beat the first single from the opera, Julie Covington's 'Don't Cry For Me Argentina'?

Already, it's acquitted itself well. Lots of people have hailed it as their favourite number from the opera. And when Barbara went along to 'Evita's New York premiere, she saw her number being given a standing ovation by the US critics.

If 'Another Suitcase, Another Hall' does as well as everyone expects, it will be another triumph in Barbara's ever-growing list of successes. Her first was in the musical 'John, Paul, George and Ringo' which brought her name to the attention of a far wider audience than she'd encountered on the folk circuit where she'd been playing in the Sixties.

Her part in that West End show led to her getting a recording



BARBARA DICKSON: the race is on

contract, and making her first hit single, 'Answer Me', which went into the charts at the beginning of last year.

Since then, Barbara's made her mark on television, appearing for eight weeks in the last series of 'The Two Ronnies' - proving that she's capable of expanding her appeal even further.

But Barbara says herself that her real market is country/rock. "I have times when I want to be a rock singer,

but not often", she says. "I like to push my voice to the limit. I can't stand pretty singing."

Barbara's own favourite singer is Linda Ronstadt, and that's one of the reasons she's chosen famed US producer Menton Williams to work on her new album.

It's due out in early summer... a long time for her fans to wait, maybe, but in the meantime they've got another 'Suitcase, Another Hall' to be going on with.

CONT FROM PAGE 18

LONDON, Nashville, North End Road (01-603 8071), Gorillas
 LONDON, New Victoria Wilson Street (01-634 0671) (2/3), John Marlyn
 LONDON, Railway Hotel, Putney Plummet Airlines
 LONDON, Round house, Chalk Farm Road (01-267 2584), Van Der Graaf Generator / Kraan
 Plummet Airlines
 MAIDENHEAD, Skindles, Alberto y los Trios
 Paranoids
 NEWBURY, USAF Greenham Common (40940), Muscles
 NEWCASTLE City Hall (2007), Bryan Ferry
 PLYMOUTH, Guildhall (8000), Roy Harper and Chips / Abdon De Band
 REDCAR, Coatham Bowl (3236), Pat Travers Band / Doctors of Madness
 WATFORD, Baileys (39848), Gary Glitter
 WOLVERHAMPTON, Civic Hall (21359), Gene Pitney

Tuesday

FEB 22
 Ayr, Caledonian Hotel, Joe's Diner
 Bath, Forum, Procol Harum
 Brighton, Dome (682127), Streetwalkers
 Cannock, Woking Men's Club, Edward Street, Shaun Stevens and The Sunsets
 Cardiff, Top Rank (25338), AC/DC
 Colchester, University of Essex (44144), Stranglers
 Huddersfield, The Polytechnic (22288), Little Bob Story
 Huntingdon, Camelot Club, Jimmy James
 Leeds, The University Slimmonds / Wildcats
 Leicester, The University (50000), Roy Harper / Chips
 London, Dingwalls, Camden Lock (01-267 4967), Carol Grimes and The London Boogie Band
 London, Golden Lion, Fulham Road (01-385 3942), Window
 London, Marquee, Wardour Street (01-437 6603), Gloria Mundi / Stray
 London, Railway Hotel, Putney High Street, Plummet Airlines
 London, Sheppard, Shepherds Bush, George Melly and The Feetwarmers
 SALFORD, The University (061-736 7811), Suzi Quatro Band
 Sheffield, Top Rank (21927), Marty Wilde / Bert Weedon / New Tornados
 Tolworth, Toby Jug, Motorhead
 Watford, Baileys (39848), Gary Glitter

Monday

FEB 21
 ASHTON UNDER LYME, Thameside Theatre, Marty Wilde / Bert Weedon / Carl Slimmonds / Wildcats
 CHELTENHAM, The Pavillion, Toby
 CLEETHORPES, Winter Gardens, Medicine Head (01-536 6288), Wild Angels
 GUILDFORD, The University (71281), Ralph McTell
 HALIFAX, Civic Centre, National Health / Seekers
 HAWICK, Town Hall, Silk
 LONDON, Marquee, Wardour Street (01-437 6603), Rooftop
 LONDON, Railway Hotel, Putney High Street, Plummet Airlines
 LONDON, Roxy Club, Neal Street (01-836 8811), Danned / Johnny Moped
 LONDON, Royal Albert Hall (01-589 8212), Gallagher and Lyle / Cado Belle
 NEWCASTLE, City Hall (2007), Bryan Ferry
 PLYMOUTH, Fleets (25721), Sandwell / Alex Harvey
 STAFFORD, Top Of The World (2444), Pat Travers Band / Doctors of Madness
 TOLWORTH, Toby Jug, Motorhead
 WATFORD, Baileys (39848), Gary Glitter
 WOLVERHAMPTON, Civic Hall (21359), Gene Pitney

J. Edward Oliver "Seventh Blunder of the World"

PROLOGUE TRANSPORTED INTO THE FEAR DIMENSION, OUR HEROES FIND THEMSELVES HIDING ABOARD THE GOOD SHIP PETROLYX EXPLORER.

"LISTEN! WE MUST HAVE ARRIVED AT THE DOCKS! I CAN HEAR SOME SORT OF EQUIPMENT BEING LOADED."

"GODS! TRICKIN' HELL! I HAD TORN ME DRESS ON DIS PAKIN' CASE!"

"LUCKILY I ALWAYS KEEPS A SAFETY PIN IN MY EMERGENCY BAG."

"GWAH...?? IT'S GONE!!"

"SNEEZ! WHAT KIND OF LOATHSOME, PETHY EPIL-MINDER DESPICABLE TWISTED DOUBLE-DEATH, PERVERTED CREW I WOULD WANT TO STEAL A SAFETY PIN?"

"NOBODY LOVES A TWO-MILLION-AND-THREE-YEAR-OLD PUNK ROCKER."

"A BITTY BOOBS! 'INATION' IS RICHES."

"MEANWHILE, OUTSIDE THE FENCE THAT SURROUNDS THE SHIP, A STRANGE YOUNG MAN, CLEAN-SHAVEN EXCEPT FOR MOUSTACHE AND BEARD, PLEADED WITH ONE OF THE GUARDS..."

"LOOK, JUST LET ME ON THE SHIP AND I'LL GIVE YOU A TICKET FOR THE FORTH-COMING TWIGGY CONCERT."

"NO, I'M SORRY. I HAPPEN TO BE A MUSIC LOVER!"

"HAW! ALL RIGHT THEN, IF YOU DON'T LET ME ON BOARD, I'LL GIVE YOU THE NEW DAVID BOWIE ALBUM!"

"YES, THIS IS WHERE WE BEGIN THE EPIC SAGA OF THE GREAT APE THAT COMES FROM A INSTANT ORBITAL LAND... THE GREAT APE KNOWN AS YONG... OR, TO GIVE HIM HIS FULL NAME..."

Hong Kong

"IN ORDER TO SAVE WORK THIS WEEK, (TO COMPENSATE FOR THE EDITOR'S REFUSAL TO GIVE ME A RISE), I AM NOT GOING TO USE THE WORDS... AWAY! THOUGHT YOU CAME! HE, NUM? IF I TELL YOU THE WORD, THEN TO BE USING IT HOPE, YOU'LL JUST HAVE TO NOTICE WHICH WORD I'M NOT USING AND THAT LL BE IT!"

FLOP FIFTEEN

1. I GOT AROUND - ELIZABETH TAYLOR
2. THE PRETTIEST STAR - ELTON JOHN
3. DISTANT DRUMS - COZY FOGGELL
4. THE SEA GULL - BONNIE COMBETT
5. LET ME IN - MARGARET THATCHER
6. PROUD MARY - HAROLD WILSON
7. I'M STILL WAITING - MARGARET THATCHER
8. HEY, GIRL, DON'T BOTHER ME - JAMES CALLAGHAN
9. IT DOESN'T MATTER ANY MORE - EDWARD HEATH
10. I HEAR YOU KNOCKING - JAMES CALLAGHAN
11. MISS YOU NIGHTS - KINGS ARTHUR
12. LIFE IS BUSY - GIBBY BEEBE
13. THIS TOWN Ain't BIG ENOUGH FOR BOTH OF US - BARRY WHITE & DENIS ROUSSEAU
14. DOWN DOWN - GUY ANDERSON
15. I AM LOVING ON THE LOSING SIDE - JAMES HUNT

COMPILED BY MISS ANNE RICHARDSON, HULLWOOD LANE, FRIMSBURY, ROCHFESTER, KENT. WHO ALSO SENT US...

AS THE PETROLYX EXPLORER LEAVES PORT, OIL COMPANY EXECUTIVE FRED BINNEDIE CALLS A MEETING OF THE CREW...

"GENTLEMEN, WE ARE EMBARKING ON A DIFFICULT EXPEDITION AGAINST OVERHEATING OPCS... HAVING EVEN MORE DIFFICULTY THAN TRYING TO FIND SOMEONE WHO ADMIRES NICHOLAS PARSONS!"

"I WANT YOU TO TAKE A LOOK AT THIS PHOTOGRAPH TAKEN GUY BACK IN 1943 WHEN RECORDS WERE MADE OF FRAGILE SHELLAC AND REVOLVED AT 78 R.P.M. WHEN YOU HAD TO WIND UP YOUR GRAMOPHONE AND CHANGE THE NEEDLE BEFORE EACH PLAYING... AND WHEN PAUL MCCARTNEY WAS ONLY A YEAR OLD."

"NOTICE THAT ALL WHO CAN SEE TO A FOG-BANK."

"NOW LOOK AT THIS PICTURE TAKEN TWO WEEKS AGO. NOTICE THE SAME FOG-BANK. NOW, DOESN'T THAT RAISE A QUESTION IN YOUR MIND?"

"DOESN'T THAT RAISE THE QUESTION?"

"WHY ON EARTH WOULD SOMEONE WANT TO OPEN A BANK JUST TO SAVE FOG?"

"NOW SEE THESE TOP SECRET 'SI' SHOTS TAKEN BY A U.S. SPY SATELLITE! USING -ER- SPECIAL METHODS, I MANAGED TO OBTAIN THE SE PICTURES FROM THE WHITE HOUSE LIBRARY!"

"I BRARY? WHY, THIS SOUNDS LIKE BRIBERY TO ME!"

"COME TO THINK OF IT, IT ALSO SOUNDS LIKE 'HIGHBURY' 'IVORY' AND 'PIE BERRY'!"

"THE SURFACE TEMPERATURES ON THE ISLAND HIDDEN IN THE FOG BANK INDICATE CERTAIN STRONG VAPOURS SEEDING OF FROM THE GROUND."

"WE BELIEVE THAT THESE COME FROM HUGE DEPOSITS OF PETROLIUM."

"EITHER THAT, OR IT'S THE BIGGEST JAR OF VICK AN' BOOBY'S EVER SEEN!"

"BETTER BRING HER ON BOARD - SHE MAY BE SUFFERING FROM PNEUMONIA, TRAMICROSSO, PICBILICOLANACONIDOSIS."

"OH, YOO HOO!"

"FOR THE BEACH, C. SHAW."

THE INVISIBLE MAN

"I DON'T WANT TO BE INVISIBLE."

"I DON'T WANT TO BE INVISIBLE."

"I DON'T WANT TO BE INVISIBLE."

POTTY POEM

Roses are red,
 Violets are blue;
 Some poems rhyme,
 This one doesn't.

FROM: K. FILBY (MR.), LAMPINGTON, CAMBS.

"DISAGREE! I BELIEVE THERE'S A GIANT APE LIVING ON THE ISLAND!"

"WHY DO YOU THINK THAT? DUE TO THE AMOUNT OF CO2 IN THE ATMOSPHERE? DUE TO THE REPORTS OF MYSTERIOUS DISAPPEARANCES IN THE AREA?"

"WELL, AT LEAST, HE PLAYS A POLICEMAN IN THE TV SERIES, 'JOE FORRESTER'."

"OH, GREAT, THEN I'LL SIGN UP ANYBODY IN FILMS THESE DAYS. STILL I SUPPOSE THAT, AS AN ACTOR'S SON, YOU'LL HAVE HAD SOME SHOW-BUSINESS EXPERIENCE."

"AT LEAST, I WON'T HAVE TO PUT UP WITH SOMEONE WHO'S NEVER HAD ANY ACTING TRAINING AT ALL."

"NO, DUE TO THE BEGGAR CASHING IN ON ALL THE PUBLICITY FOR THIS FILM... I'VE JUST WATCHED THE ORIGINAL 1933 VERSION ON TV!"

"WAIT A MINUTE... WHO ARE YOU?"

"WELL, THE PRODUCERS SPENT SO MUCH ON BUILDING A MECHANICAL APE, I SUPPOSE YOU CAN'T EXPECT THEM TO BE ABLE TO AFFORD STARS!"

"BETTER BRING HER ON BOARD - SHE MAY BE SUFFERING FROM PNEUMONIA, TRAMICROSSO, PICBILICOLANACONIDOSIS."

"OH, YOO HOO!"

"FOR THE BEACH, C. SHAW."

"OH, DARN, I FORGOT! THAT'S THE WORD I WASN'T GOING TO USE!"

"NOT FINISHING YOUR BOX OF CEREAL BEFORE IT GOES SOGGY." 1346177

INTERESTING LIE THE DRIFTERS

KNOW MORE THAN ONE TUNE!

FROM: MOBY DUCK ALING CAPT. EARL BING, HILLINGDALE AVE, BARNING GREEN, ST. HELENS, LANC'S. WHO ALSO SENT THE FOLLOWING...

Loneliness is...

"I DON'T WANT TO BE INVISIBLE."

"I DON'T WANT TO BE INVISIBLE."

"I DON'T WANT TO BE INVISIBLE."

*BATTY BOOBS FROM THE INCREDIBLE WRITING PEER, DENTONS GREEN, ST. HELENS, LANC'S. *PLEASE SEND YOUR NONSENSE TO: J. EDWARD OLIVER, RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENWELL ROAD, LONDON N7 7AX *SPECIAL THANKS TO LON GODDARD *CONTINUED

NEXT WEEK: Is Kong effeminate? Is he a chimp pansy?

Johnny Nash

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Plus

'All I Have To Do Is Dream'

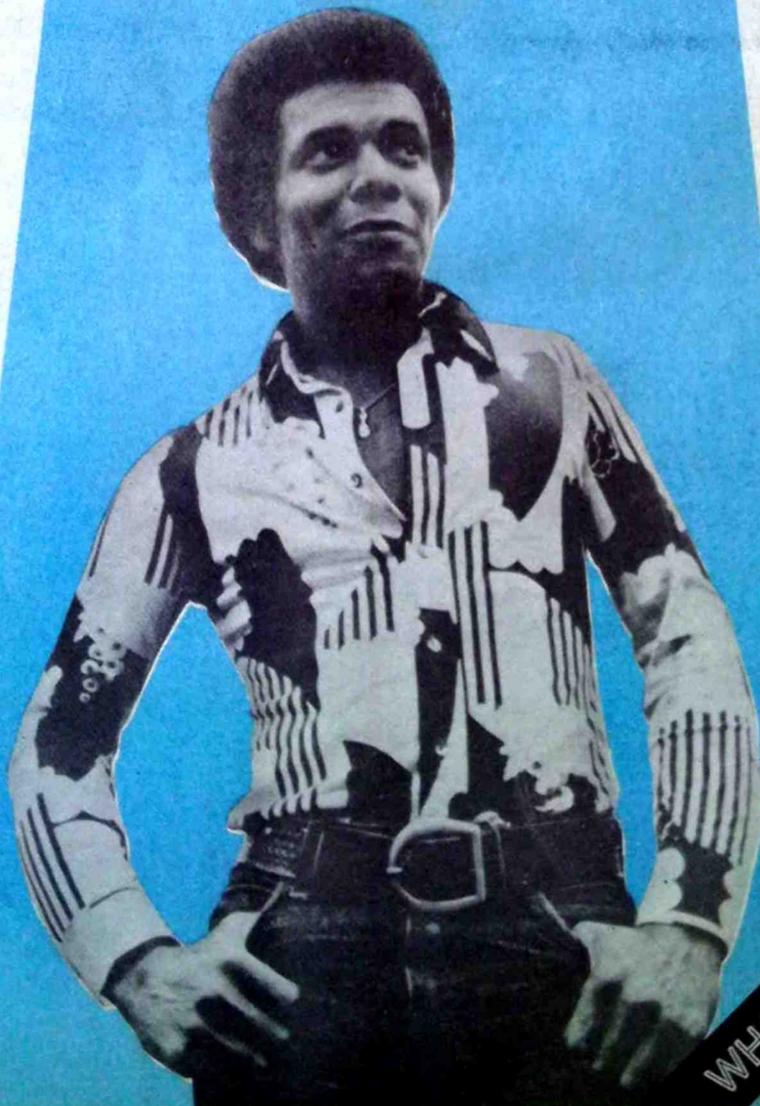
'Rose Garden'

'Dream Lover'

Nash is back with his smooth, distinctive style. Here he is giving the Nash treatment to some great songs plus his new single 'Birds Of A Feather.'

11 tracks in all.

It's Johnny Nash at his best...



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