

# BOWIE off the wall

**ELP**  
*exclusive  
album preview*

# Record Mirror

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## US Top 50 Singles

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

## UK Soul Top 20

1	1	BOOGIE NIGHTS, Heatwave	GTO
2	2	DON'T LEAVE ME THIS WAY, Harold Melvin	CBS
3	5	SATURDAY NIGHT, Earth, Wind and Fire	CBS
4	4	CAR WASH, Rose Royce	MCA
5	3	BODY HEAT, James Brown	Polydor
6	7	DAZZ, Brick	Bang
7	9	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
8	6	DARLING, DARLING BABY, O'Jays	Philadelphia
9	8	HA CHA CHA, Brass Construction	United Artists
10	10	JACK IN THE BOX, Moments	All Platinum
11	15	MIGHTY POWER OF LOVE, Tavares	Capitol
12	14	PUT YOUR MONEY, Rose Royce	MCA
13	11	SHAKE YOUR RUMP TO THE FUNK, Bar Kays	Mercury
14	12	WAKE UP SUSAN, Detroit Spinners	Atlantic
15	11	DADDY COOL, Boney M	Atlantic
16	13	I WISH, Stevie Wonder	Tamla
17	—	TO BE A STAR, Marilyn McCoo and Billy Davis Jr	ABC
18	16	YOU + ME = LOVE, Undisputed Truth	Warner Bros
19	—	CHEERUP LA FEMME, Dr Buzzard's	RCA
20	18	I KINDA MISS YOU, Manhattans	CBS

## British Top 50 Singles

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

## UK Disco Top 20

1	1	CAR WASH, Rose Royce	MCA
2	6	BOOGIE NIGHTS, Heatwave	GTO
3	2	DADDY COOL, Boney M	Atlantic
4	5	WHEN I NEED YOU, Leo Sayer	Chrysalis
5	3	I WISH, Stevie Wonder	Motown
6	6	ISN'T SHE LOVELY, David Parton	Pye
7	9	JACK IN THE BOX, Moments	All Platinum
8	10	DON'T LEAVE ME THIS WAY, Harold Melvin	Philadelphia
9	—	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
10	16	DAZZ, Brick	Bang (Imp)
11	20	SATURDAY NIGHT, Earth Wind & Fire	CBS
12	—	WAKE UP SUSAN, Detroit Spinners	Atlantic
13	19	BODYHEAT, James Brown	Polydor
14	13	SIDESHOW, Barry Biggs	Dynamic
15	—	SOUL CHA CHA, Van McCoy	ML
16	—	ISN'T SHE LOVELY, Stevie Wonder	Motown
17	—	SHAKE YOUR RUMP TO THE FUNK, Bar Kays	Mercury
18	—	WHAT CAN I SAY, Boz Scaggs	CBS
19	—	THEY SHOOT HORSES, Racing Cars	Chrysalis

# Record Mirror

## Star Choice



JEAN JACQUES BURNELL of the Stranglers

- 1 COLD TURKEY
- 2 HELLO I LOVE YOU
- 3 I GET AROUND
- 4 HARLEY DAVIDSON
- 5 2000 LIGHT YEARS FROM HOME
- 6 ELECTRICITY
- 7 I CAN'T EXPLAIN
- 8 LA WOMAN
- 9 HEART FULL OF SOUL
- 10 I AM THE WALRUS

- John Lennon  
 The Doors  
 The Beach Boys  
 Bridget Bardot  
 Rolling Stones  
 Captain Beefheart  
 The Who  
 The DOORS  
 The Yardbirds  
 The Beatles

## 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

- 26 February, 1972
- 1 SON OF MY FATHER, Chicory Tip
  - 2 TELEGRAM SAM, T Rex
  - 3 AMERICAN PIE, Don MacLean
  - 4 LOOK WOT YOU DUN, Slade
  - 5 WITHOUT YOU, Nilsson
  - 6 HAVE YOU SEEN HER, The Ch-Lites
  - 7 STORM IN A TEACUP, The Fortunes
  - 8 GOT TO BE THERE, Michael Jackson
  - 9 MOTHER OF MINE, Neil Reid
  - 10 DAY AFTER DAY, Badfinger

### 10 YEARS AGO

- 25 February, 1967
- 1 THIS IS MY SONG, Petula Clark
  - 2 RELEASE ME, Engelbert Humperdinck
  - 3 I'M A BELIEVER, The Monkees
  - 4 HERE COMES MY BABY, The Tremeloes
  - 5 PENNY LANE, The Beatles
  - 6 LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones
  - 7 PEEK-A-BOO, New Vaudeville Band
  - 8 SNOOPY VS THE RED BARON, The Royal Guardsmen
  - 9 MATTHEW AND SON, Cat Stevens
  - 10 MELLOW YELLOW, Donovan

### 15 YEARS AGO

- 24 February, 1962
- 1 ROCK-A-HULA BABY, Elvis Presley
  - 2 THE YOUNG ONES, Cliff Richard
  - 3 LET'S TWIST AGAIN, Chubby Checker
  - 4 FORGET MENOT, Eden Kane
  - 5 WALK ON BY, Leroy Vandrey
  - 6 WIMOWEH, Karl Denver
  - 7 MARCH OF THE SIAMSE CHILDREN, Kenny Ball
  - 8 CRYING IN THE RAIN, The Everley Brothers
  - 9 STRANGER ON THE SHORE, Acker Bilk
  - 10 I'D NEVER FIND ANOTHER YOU, Billy Fury

## Star-Breakers

- WILLIAM TELL OVERTURE, Mike Oldfield Virgin  
 IN THE MOOD, Ray Stevens Warner Brothers  
 TEAR ME APART, Suzi Quatro RAK  
 WISHING YOU WERE HERE, Chicago CBS  
 GIMMIE SOME, Brendon Magnet  
 TO BE A STAR, MARILYN McCoo / Billy Davies ABC  
 WELCOME TO OUR WORLD, Mass Production Atlantic  
 LOVE HIT ME, Maxine Nightingale United Artists  
 I'M QUALIFIED TO SATISFY, Barry White 20th Century  
 MY KINDA LIFE, Cliff Richard EMI

## British Top 50 Albums

1	1	20 GOLDEN GREATS, The Shadows	EMI
2	2	ANIMALS, Pink Floyd	Harvest
3	10	HEARTBREAKERS, Various Artists	K-Tel
4	5	ENDLESS FLIGHT, Leo Sayer	Chrysalis
5	19	DANCE TO THE MUSIC, Various Artists	K-Tel
6	4	EVITA	MCA
7	3	RED RIVER VALLEY, Slim Whitman	United Artists
8	7	MOTORVATIN', Chuck Berry	Mercury
9	6	SONGS IN THE KEY OF LIFE, Stevie Wonder	Motown
10	8	DAVID SOUL	Private Stock
11	15	BOSTON	Epic
12	9	LOW, David Bowie	RCA
13	—	THE BEST OF LENA MARTELL	Pye
14	11	ARRIVAL, Abba	Epic
15	14	WINGS OVER AMERICA, Wings	Parlophone
16	20	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
17	13	GREATEST HITS, Abba	Epic
18	12	HOTEL CALIFORNIA, The Eagles	Asylum
19	49	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
20	18	WHITE ROCK, Rick Wakeman	A&M
21	21	A NEW WORLD RECORD, Electric Light Orchestra	Jet
22	16	GREATEST HITS, Showaddywaddy	Arista
23	33	THE GREATEST HITS OF, Frankie Valli & The Four Seasons	K-Tel
24	17	WIND AND WUTHERING, Genesis	Charisma
25	25	JOHNNY THE FOX, Thin Lizzy	Vertigo
26	—	THE BEST OF, Tony Bennett	Warwick
27	23	THEIR GREATEST HITS 71-75, The Eagles	Asylum
28	32	20 GOLDEN GREATS, Glen Campbell	Capitol
29	45	DARK SIDE OF THE MOON, Pink Floyd	Harvest
30	22	A DAY AT THE RACES, Queen	EMI
31	37	CLASSICAL GOLD	Ronco
32	34	TUBULAR BELLS, Mike Oldfield	Virgin
33	36	VISION, Don Williams	ABC
34	24	LOVE ON THE AIRWAYS, Gallagher & Lyle	A&M
35	—	DANCER WITH BRUISED KNEES, Kate & Anna McGarrigle	Warner Bros
36	28	DISCO ROCKET, Various Artists	K-Tel
37	34	LOST WITHOUT YOUR LOVE, Bread	Elektra
38	—	SIMON & GARFUNKEL'S GREATEST HITS	CBS
39	39	100 GOLDEN GREATS, Max Bygraves	Ronco
40	26	ELVIS IN DEMAND, Elvis Presley	RCA
41	27	JAILBREAK, Thin Lizzy	Vertigo
42	30	RA, Toad Roadgren	Beansville
43	—	FOREVER AND EVER, Demis Roussos	Philips
44	38	NATURAL AVENUE, John Lodge	Decca
45	41	THE FULL LIFE, Jack Jones	RCA
46	29	20 ALL TIME GREATEST, Petula Clark	K-Tel
47	48	DOWNTOWN TONIGHT, Racing Cars	Chrysalis
48	42	JOAN ARMATRADING	A&M
49	—	YEAR OF THE CAT, Al Stewart	RCA
50	—	STRANGER IN THE CITY, John Miles	Decca

## US Disco Top 20

1	DISCO INFERNO/STARVIN/BODY, Trammps	Atlantic (LP)
2	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla (LP)
3	LOVE IN C MINOR/MIDNIGHT LADY, Cerrone	Cotillion (LP)
4	DREAMIN'/HIT & RUN, Loleatta Holloway	Gold Mind (LP)
5	LOVE IN C MINOR, Heart & Soul Orchestra	Casablanca (12-inch)
6	SIX MILLION DOLLAR MAN, O'Jays	Motown (LP)
7	SPRING RAIN, Silvertü	Salsoul (12-inch)
8	LOVE IN MOTION/CUT THE RUG, George McCrae	TK (LP)
9	UPTOWN FESTIVAL, Shalimar	Soul Train (12-inch)
10	TATTOO MAN, Denise McCann	Polydor (12-inch)
11	LIFE IS MUSIC/LADY LUCK, Ritchie Family	Marlin (LP)
12	KING KONG, Love Unlimited Orchestra	20th Century (12-inch)
13	TWENTY-FOUR HOURS A DAY, Barbara Pennington	United Artists
14	THIS WILL MAKE YOU DANCE, G. C. Cameron	Motown (LP)
15	BOY I REALLY TIED ONE ON, Esther Phillips	Kudu (12-inch)
16	NEW YORK YOU GOT ME DANCING, Andrea True Connection	Buddah (12-inch)
17	SORRY/THAT'S THE TROUBLE, Grace Jones	Beam Junction (12-inch)
18	FREE LOVE/YOU GOT A PROBLEM, Jean Cam	Philadelphia International (LP)
19	DO WHAT YOU WANNA DO, T Connection	T. K. (12-inch)
20	MY LOVE IS FREE, Double Exposure	Salsoul (12-inch)



## 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	Capitol
5	5	YEAR OF THE CAT, Al Stewart	Janus
6	6	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
7	8	BOSTON	Epic
8	25	ANIMALS, Pink Floyd	Columbia
9	10	NIGHT MOVES, Bob Seger & The Silver Bullet Band	Capitol
10	—	RUMOURS, Fleetwood Mac	Warner Bros
11	11	LOW, David Bowie	RCA
12	14	ROARING SILENCE, Manfred Mann's Earth Band	Warner Bros
13	15	ASK RUFUS, Rufus featuring Chaka Khan	ABC
14	7	GREATEST HITS, Linda Ronstadt	Asylum
15	17	IN FLIGHT, George Benson	Warner Bros
16	21	LEFTOVERTURE, Kansas	Kirshner
17	18	TEJAS, ZZ Top	London
18	16	THE BEST OF THE DOOBIES, Doobie Brothers	Warner Bros
19	23	ROCK AND ROLL OVER, Kiss	Casablanca
20	22	THE PRETENDER, Jackson Browne	Asylum
21	20	BIGGER THAN THE BOTH OF US, Daryl Hall & John Oates	RCA
22	24	LUXURY LINER, Emmylou Harris	Warner Bros
23	9	A DAY AT THE RACES, Queen	Elektra
24	26	THE LIGHT OF SMILES, Gary Wright	Warner Bros
25	33	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
26	28	LOST WITHOUT YOUR LOVE, Bread	Elektra
27	29	THIS ONE'S FOR YOU, Barry Manilow	Arista
28	12	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
29	31	PERSON TO PERSON, Average White Band	Atlantic
30	32	WIND & WUTHERING, Genesis	Alco
31	35	CHILDREN OF THE WORLD, Bee Gees	RSO
32	13	FRAMPTON COMES ALIVE, Peter Frampton	A&M
33	36	A SECRET PLACE, Grover Washington Jr	Kudu
34	37	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
35	30	DR BUZZARD'S ORIGINAL SAVANNAH BAND	RCA
36	40	CAR WASH, Rose Royce	MCA
37	43	ANYWAY YOU LIKE IT, Thelma Houston	Tamla
38	42	ARRIVAL, Abba	Atlantic
39	39	LIGHT LOG (1966-1976), Jefferson Airplane	Grunt
40	44	DOUBLE TIME, Leon Redbone	Warner Bros
41	41	THIS ISNIECY, Deniece Williams	Columbia
42	—	ABH - THE NAME IS BOOTSY, BABY!, Bootsy's Rubber Band	Warner Bros
43	46	TOYS IN THE ATTIC, Aerosmith	Columbia
44	47	A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section	Polydor
45	—	ROOTS, Quincy Jones	A&M
46	49	MIRACLE ROW, Janis Ian	Columbia
47	19	A NIGHT ON THE TOWN, Rod Stewart	Warner Bros

# Record Mirror

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# Beethoven would turn in his grave

YOU MAY find this hard to believe, but the following were gathered at the BBC TV recording studios 'other night to record 'Roll Over Beethoven' and 'Bo Diddley': **Suzi Quatro** on bass, **John Miles** on guitar, **Kenny Jones** on drums and **Leo Sayer** on vocals. This band most unlikely too, were there under the direction of cuddly **Mickie Most**, for the last in the series of **Multi-Coloured Swap Shop**.

And, oh ma gawd, what's all this, not the **Vibrators** (so lacking in sex appeal I always think) after yet more publicity. OK, I'll tell it, it's a nice homely little take as it happens. The band were desperately in need of a new PA system and at the same time were desperately short of the old folding matter. Step in please **Mrs Edwards**, mother of **Jon**, the drummer. She upped and leant them her £1,000 life savings to buy the necessary equipment. How kind of the dear little lady. At least someone has confidence in the **Vibrators**.

An interesting little gem reaches my attentive ear. Can this be true? **Chaka Khan** quitting **Rufus** after her old man had a row with the band. I wonder. And here's a little question I've so far not been able to answer. What, my friends, were **Albie Donnelly** and **Les Karski** of **Supercharge** fame doing taking dinner with **Frank Zappa** at the Manor last week?

While on the subject of **Supercharge**, I understand that **Pete Wingfield** is likely to augment the lads at their upcoming **Victoria Palace** concert.

And if old thick lips **Jagger** was at the **Roxy** 'other night, I certainly didn't see him. Perhaps he was there disguised as a punk. I did spot **Cherry Gillespie**, red-haired as ever. So vulgar I always think. And more sighs for sore eyes... two sun-tanned **Sex Pistols** and my old friend **Peter Baumann** of **Tangerine Dream** - Did they invent **Jaffa Juice**?

Now let's hear it for the grandpa with the most, **Ivor Cutler**. Apparently the old boy ventured back to his native Scotland after an absence of 27 years to play sell out concerts in



Lionel Dart's Formation Team plus groupies

Edinburgh and Glasgow... The Macprodigal son returns, even if it is a bit late in the day.

Swallow this we can't... **Mr Big** on tour with the **Runaways**. The mind, and that's not all, boggles. What's all this about **UFO** and the **Runaways**. It's all lies according to **Herbert Davies**, a photographer who wears a delightful little earring in his ear, nice one **Chalkie**.

Amongst my mail this week is a letter from some mad Scotsman named **Earl Scudate** who wants to know if I'd like to come up to Scotland to indulge in haggis hunting. It's not the season, you fool.

The poor old Avon Education Authority couldn't quite get it together. They asked for the **David Soul Bristol** concert tickets to go on sale on Sunday so the dear little children wouldn't take time off from school to queue. They'd forgotten it was half term. Pull your socks up you disciplinarians.

Poor little **Bob Story**... The only leather jacket in the world that fits **Little Bob** himself mysteriously disappeared apres gig at **Manchester Poly**. Owing to the high probability that it will fit no one else, **Little Bob** would appreciate its return. A reward is offered. Contact manager **Martin Cole** on 01-580 1978 or Rick on 01-340 9287.

Further education: A study group of Professors of English at various universities, including both Oxford and Cambridge - have been

making an investigation into the use and misuse of the English language. Forty days of their four months' study was devoted entirely to listening to local radio non-stop. Those poor old professors must be suffering now.

Congratulations: **Charlie Gillet's** **Radio London** programme 'Honky Tonk' celebrates its fifth birthday on March 6.

In town tonite: **New York's** top session guitarist **Elliott Randell** - noted for his album performances with **Steely Dan** and the **Doobie Brothers** among many others, made a surprise appearance at **Dingwalls** last Monday night when he joined new band **Kites** on stage for their encore.

Old uncle **Eric Burden** is back in London in the recording studios with **Zoot Money** and **Alvin Taylor**, preparing an album under the watchful eye of **Chas Chandler**.

**Roger Daltrey** is back from France and he tells me his

new solo album will be released in May - with special thanks to **Eric Clapton** and **Fullers Bitter** no doubt. The lodger tells me the platter will feature three of his own compositions - written with the aid of **Dave Courtney** and **Tony Meehan**.

Ho ho, nice publicity stunt from **Island Records**. Was it really a mistake that the first 2,000 copies of the **Damned's** album featured a cover photo of **Eddie & The Hot Rods**? Instant collectors items department.

So to the **Lord's Tavern** for the **Annual Chrysalis Darts Tournament**. I wasn't invited to play in **Record Mirror's** 'Lionel Dart's Formation Team', but I was there to witness the dart throwing, the beer throwing and the general liggery. **Record Mirror's** dynamic players thrashed **Radio 2**, **Radio 1** and **Capital Radio** to reach the final where they lost to **British Forces Broadcasting Overseas**.

The drink - especially vast quantities of Australian amber fluid began to tell and in the last game, few of them could see the board and at least one had trouble remaining in an upright position. Such fun. The splendid second place trophy now resides in our office, on the shelf next to an empty light ale bottle - appropriate I feel.

Old uncle **Eric** has been pleasin' em down in **Cranleigh**. I reproduce a letter I received from one **Roger Swallow** of the **Cranleigh Roundtable**...



"Through the pages of your paper I would like to thank publicly **Eric Clapton** for his appearance at the **Cranleigh Village Hall**. This was no brief guest star appearance, for **Eric** rehearsed for the show and was on stage for more than two hours. Getting the event together cost **Eric** over £300 and he refused to accept any fee or expenses. Thanks again to **Eric** and the other musicians for a memorable and profitable village hop - we'll book you again **Eric** if you play 'Layla', 'You're etc.' Nice one **Eric** and thanks for the letter **Roger** - But why didn't you let me know about the gig beforehand? I'd have loved to have been there.

More trouble down at **Francis Rossi's** fish farm. The yellow tang has disappeared along with three other specimens. Young **Nicholas Rossi**, apparently, removed them from their watery home and put them to bed because he thought they were lonely and cold. The of puffer fish is reported to be very happy with this state of affairs.

European affairs: **Mr R. Wakeman** checked out the **Chicago** gig in Zurich, got bored and left before the end.

I've been asked to give a mention for **Dragons** gig at **Fulham's Golden Lion** and for **Ocean** at **King's College** where, poor things, only a dozen or so students turned up for the show. Better luck next time, lads.

To an agreeable little bash at the **Hope & Anchor** after **Eddie & The Hot Rods** **Rainbow** session. Much enjoyment and jam sessions followed. Name check: **Lew Lewis**, **Lee Brilleaux** and **Sparks** from the **Feelgoods** and **The Fruit Eating Bears**. **Natch**, the **RM** reps found the cellar after the bar had closed.

If someone will kindly help me up off the floor, I'll say goodbye in a dignified fashion. See'y'all.



Patti Boulaye, our page three girl. If our competitors can do it, why shouldn't we?



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

# ROD'S OZZIE WIND

A CYCLONE stopped Rod Stewart's concert at the Sydney Showground, Australia last week.

Freak weather conditions - it is currently mid Summer in Australia - caused the video screen and stage to be in danger of collapse, just three quarters of an hour before the show was due to begin.

The concert at the 35,000 capacity venue has been re-scheduled for this week.

His world tour finishes next month and Rod will then begin work on a new album.

## Frankie at Palladium

FRANKIE VALLI and the Four Seasons are to give a week of concerts at London's Palladium in April and four provincial appearances in May.

They appear at the Palladium from April 25-30, then Liverpool Empire May 5, Sheffield City Hall 6, Manchester Apollo 7, Wolverhampton Civic Hall 8.

A new album 'Helico' is released on March 4.

## Clash issue 'Riot' anthem

DEBUT SINGLE from The Clash on CBS is 'White Riot' issued on March 18.

The song is the band's anthem and produced by their sound engineer Mickey Foote.

They are recording their first album for April 8 release.

● Pictured left: John Anon, Mickey Foote and right, bassist Paul Simonon.



# STONESSIGN WITH EMI

THE ROLLING Stones have signed to EMI Records. Completion of negotiations for the long term contract were announced by EMI's managing director Leslie Hill last week, shortly after it was learnt that a previous attempt by Polydor to secure them had failed.

They will continue to put their records out the Rolling Stones label incorporating their red tongue logo.

Their contract, excepting the USA and Canada, is for six albums.

The double live album of European tour concerts last year will be released as their last WEA LP.

# Hall & Oates three

THREE PREVIOUSLY unissued tracks by Hall and Oates from 1973 Atlantic label days are featured on a new compilation of the duo's material.

The album 'No Goodbyes' draws mainly on material from their three albums made while with the label.

Meanwhile, an album of theirs previously unavailable in this country, 'Past Times Behind' is released by the Chelsea label next month. It has 11 tracks recorded in 1971-2.

## LSĒ Benefit gig

A BENEFIT gig in aid of Release is held at the London School of Economics on March 5 with Arthur Brown, Vincent Crane and Friends.

Also on the bill are Carol Grimes & The London Boogie Band, Keith Christmas, Paul Brett, Steel Pulse and Delta.

# TOURS...TOURS

**SHOWADDYWADDY:** Batley Variety Club February 23-26, Morecambe Winter Garden Theatre 27, Merthyr Tydfil Rhydcar Leisure Centre 28, Stoke Balleys March 10-12, Stockport Davenport Theatre 13, Farnworth Blighty's Club 17-19, Sunderland Empire Theatre 20.

**BANDIT:** Coventry College of Education March 12, London Nashville 15, Oxford Westminster College 17, London Marquee 18, London Chelsea College 19, Bournemouth Village Bowl 21. They will also be supporting the Palce Ashton Lord band on their dates.

**NEW SEEKERS:** Southport Theatre April 8, Irvine Magnum Leisure Centre 9, Dunoon Queen's Hall 10, Inverness Eden Court Theatre 11/12, St Helens Theatre Royal 14, St Albans Civic Hall 16, Ashton Tameside Theatre 17, Bristol Colston Hall 19, Bournemouth Winter Gardens 20, St Austell Classic Theatre 21, Swindon Wyvern Theatre 22, Ipswich Corn Exchange 23, Oxford New Theatre 24, Portsmouth Guildhall 26, Eastbourne Congress Theatre 27, Margate Winter Gardens 28, Bradford St George's Hall 29, Birmingham Town Hall 30, London Victoria Palace May 1.

**THE VIBRATORS:** Add Birmingham Rebeccas on March 10.

**MAE MCKENNA** Southampton Technical College March 11, Worcester College of Education 12, Chichester College of Further Education 15, Eastbourne 18, Brighton Polytechnic 19, Winchester Art College 20, Weymouth College 22, Manchester 30.

**DIRTY TRICKS:** Cancel Liverpool on February 24, and add Chester Quantways on March 21.

**PATTRAVERS:** Route '77 tour cancel Southampton on March 12, and add Leeds Polytechnic February 24, Keele University March 9, Retford Porterhouse Club 11, Northampton Cricket Club 12.

**THE COUNT BISHOPS:** Additions to tour, London Royal College of Art instead of Chiswick Polytechnic on February 25, Hope and Anchor 27.

**LITTLE BOB STORY:** London Marquee date brought forward to March 1 from the 3rd.

**PETE BROWN'S BACK TO FRONT:** Birmingham Aton University February 25, Manchester Electric Circus 28, London Dingwalls March 5, Hope and Anchor 8, Marquee 14, Rock Garden April 13-16. More March dates to be added.

**FLYING ACES:** Askam Bryam College February 25, Oxford Polytechnic 28, London Roundhouse 27, Dingwalls March 1, Rock Garden 2, Burton 76 Club 4, Bolton Institute of Technology 5, Warwick University 9, Derby Cleopatras 10, Lancaster St Martins College 11, Glasgow Queen Margaret Union 12, Leeds Ford Green Hotel 13, Cheltenham Pavilion 18, Leicester Polytechnic 19.

**THE DETROIT SPINNERS:** Birmingham Odeon April 22, Manchester Apollo 23, Liverpool Empire 24, Dunstable California Ballroom 30, Croydon Fairfield Halls May 1. More dates to be announced. A 14 track 'Best Of' LP issued in conjunction with the tour.

**DEAF SCHOOL** Coventry Tiffans February 24, Guildford Surrey University 25, Leicester University 28, Maidenhead Skindles 27, Plymouth Top Rank 28, Blackburn King Georges Hall March 4, St Albans Civic Centre 5, Leeds Polytechnic 6, Nottingham Polytechnic 8, Aberystwyth University 9, Liverpool Empire 11, Durham University 12, Croydon Greyhound 13, Stafford Top of the World 14, Birmingham University 16, Wolverhampton Poly 17, Canterbury University of Kent 18, Colchester Essex University 19, London Roundhouse 20, Sheffield Top Rank 23, Glasgow Queen Margarets Union 25, Edinburgh Tiffans 26, Redcar Coatham Bowl 27.

**RACING CARS:** Add Birmingham Barbarellas March 5, Bristol Locarno 6.

**THE JAM:** Leighton Buzzard The Hunt February 26, Putney Flanagans March 1, Hammersmith Red Cow 2, Leicester Polytechnic 5, Hammersmith Red Cow 9, University of Kent Keynes College 11, Hammersmith Red Cow 16, Islington Hope and Anchor 18, Hammersmith Red Cow 23, Stoke Newington Rochester 24, London Royal College of Art 25, Hammersmith Red Cow 30, Stoke Newington Rochester 31.

**NASTY POP:** Newport Stowaway Club March 2, Plymouth Woods Centre 3, London Kings College 4, Liverpool Ericas 5, Leeds Ford Green Hotel 6, Doncaster Outlook 7, Norwich University of East Anglia 9, London Marquee 10, West Runton Pavilion 11, Bradford University 12, Bournemouth Village Bowl 14, Middlesbrough Rock Garden 18, Manchester Electric Circus 19, Nottingham Boat Club 20, London Marquee 24, Brighton Kings West Suite 29, Wolverhampton Lafayette 30, Monkton Combe Viaduct Hotel 31, Dudley JBAs April 1, Birkenhead Mr Digbys 6, Scarborough Penthouse 8.

**CITY BOY:** Wolverhampton Lafayette March 9, Penzance Garden 10, Bristol Poly 11, Oxford Poly 12, Leeds Poly 13, Birmingham Barbarellas 15, Birkenhead Mr Digbys 16, Leicester Poly 17, Manchester Poly 18, London City University 19, Plymouth Fiesta 21.

EDDIE AND THE HOT RODS  
COULDN'T HOLD HIM!

SO NOW HE'S DOING  
TIME WITH OIL  
CITY PROMOTIONS

**THE LEW LEWIS BAND**

NEW SINGLE

**OUT FOR A LARK**

C/W  
(YOU'D BETTER) WATCH YOURSELF

UP36217

FIRST 5000 COPIES IN  
SPECIAL ILLUSTRATED BAG

## BE-BOP REJIG GIGS

FOLLOWING THE cancellation of dates due to Bill Nelson's car crash, Be Bop Deluxe's gigs have been re-scheduled for March.

They play Hammersmith Odeon on March 25/26, Bristol 27, Bournemouth 28.

The Brighton gig has not been replaced and they will now play Eastbourne Congress Theatre on the 29th instead. People with tickets for Brighton, should get a refund and reapply for Eastbourne tickets.

## Luxembourg jubilee

RADIO LUXEMBOURG celebrates its own silver jubilee this Sunday when its charts programme is 25 years old. The programme will be presented by original DJ Teddy Johnson who will introduce hits from the past 25 years.

## Deke's new band

THE NEW Deke Leonard Band - with ex-Help Yourself member Malcolm Morley, Stephen Duncan, David Hopwood, Andy Elsdon - go on the road next month.

Dates so far include: Middleton Civic Hall, March 11; Manchester Poly 12; Leeds University 13; Ipswich Gaumont 15; London Roundhouse 16; and Sheffield University 17.

# BEATLES LIVE ALBUM?

A DOUBLE album of previously unavailable Beatles performances could be released by EMI to be marketed by television commercials.

George Martin may produce the tracks recorded at their 1964 Hollywood Bowl and '65 Shea Stadium concerts, which include many old favourites.

They will be promoted in a similar manner to the recent chart-topping TV



GEORGE HARRISON

albums by The Shadows, Glen Campbell and the Beach Boys.

## 'L at the Rainbow

A ONE-OFF concert by Steve Hillage and band is held at London's Rainbow on March 26.

Tickets are £2.50, £2, and £1.50 and are on sale now.

It will be his last appearance for several months as he is to write material for a new album to be recorded this Summer.

## ROUGH NAME DEAL

NEW BAND Rough Diamond, featuring David Byron, Clem Clempson and Geoff Britton, have run into trouble with their name. A London band called Rough Diamonds claim that the new group, signed to Island, have caused their bookings to suffer.

The problem goes before the High Court this week, and is holding up the production of Rough Diamond's first LP due out in April.

## Big Barry, more hits

TO COINCIDE with his British tour, 20th Century release 'Barry White's Greatest Hits Volume II' next month. It includes solo tracks and performances by Love Unlimited and the LU Orchestra.

Added to his tour is Preston Guildhall on March 17, and the Birmingham date is now the Hippodrome on the 26th.

## Transferred

AN EXTRA London concert for Manhattan Transfer has been added to their New Victoria appearances on February 26 at 8 pm.



## In the Hot seat

THERE CERTAINLY wasn't too much teenage depression at Eddie And The Hot Rods Rainbow gig on Saturday as our picture shows. Over 150 seats were smashed up by over enthusiastic fans to the tune of £700 worth of damage.

A spokesman for the theatre said: "It was caused by people simply having a good time. There was no question of any trouble. It was a great gig. That sort of damage is what a promoter pays insurance for. The seats are being repaired now."

Meanwhile it is hotly tipped that ex-Kursaal Flyer, rhythm guitarist Graeme Douglas, who played with The Rods on Saturday, will join the band.

• Eddie And The Hot Rods review, Page 25.



• Above Jam: Pol-ydor signing. see Tour news and right: The Fabulous Poodles, see News in Brief.



## MAC SOLD OUT

FLEETWOOD MAC'S London Rainbow concert on April 8 has sold out and an additional concert will be held there on the 9th. Tickets on sale now.

## BUT NOT DAVID

DAVID SOUL'S 'Don't Give Up On Us Baby' has now sold one million copies in the UK. Thousands of extra copies have had to be imported.

## THE BIG YIN TO PLAY UK MARATHON

BILLY CONOLLY makes a marathon one-nighter concert tour this summer.

Dates are: Oban Corran Hall April 14, Cambeltown Victoria Hall 15, Arran Brodick Hall 16, Musselburgh Brunton Hall 18, Stonehaven Town Hall 19, Fraserburgh Dalrymple Hall 20, Largs Barrfields Pavilion 22, Ayr Gaiety Theatre 23, Rothsay Pavilion 24, Blackpool Opera House 28, Llandudno Astra Theatre 29, Isle of Man Villa Marina May 1, IOW Ryde Town Hall May 3, Brighton The Dome 4, Jersey West Park 5,

Hastings White Rock Pavilion 6, Bournemouth Winter Gardens 7, Paignton Festival Theatre 8, Weymouth Pavilion Theatre 9, Portsmouth Guildhall 10, Whitley Bay Playhouse 13, Great Yarmouth Wellington Pier Pavilion 15, Skegness Pier Theatre 16, Clacton Princess Theatre 17, Southend Cliffs Pavilion 18, Ramsgate Wilson's Hall 19, Scarborough Futurist Theatre 21, Morecambe Winter Gardens 22, Inverness Eden Court June 13, Aberdeen Music

Hall 14, Dundee Caird Hall 15, Edinburgh Playhouse Theatre 16, Newcastle City Hall 18, Carlisle Market Hall 19, Sheffield City Hall 20, Ipswich Gaumont 22, Oxford New Theatre 23, Bristol Hippodrome 24, Birmingham Hippodrome 25, Leicester De Montfort Hall 26, Manchester Free Trade Hall 27, (unconfirmed dates in Ireland on 29, 30, and July 1), York Theatre Royal 3, Preston Guildhall 4, London Rainbow 5, and 6, Liverpool Empire 8, Glasgow Apollo 9.

## NEWS IN BRIEF

BARRY WHITE bringing nine musicians with him plus Love Unlimited and will use 35-piece British orchestra and 70 foot mirror on stage. 'U' Boat single 'Star Machine' out on March 4.

Title track from 'Hotel California' is next Eagles single.

Live cuts from 'Person to Person' LP 'I'm The One' selected as next Average White Band single.

Doobie Brothers possible mid-May British dates.

Ian Matthews working on new LP in States, working title 'Hit And Run'.

Teddy Pendergrass has first LP on Philadelphia International released on March 4.

Joe Tex has signed to Epic, and will record new album in Nashville.

Kiss's 'Rock 'N' Roll Over' out on Casablanca next month.

The reformed Booker T & The MGs album 'Universal Language' released this week, first for five years.

Four hours of music with Henry Cow, Mike Westbrook's Brass Band, Occasional Orchestra and Big Band with Frankie Armstrong, is featured in the Moving Left Revue '77 at London's Roundhouse on March 13.

Dr Feelgood to record new album at Rockfield Studios in March.

Ex New York Dolls guitarist Johnny Thunder and his Heartbreakers return to London Dingwalls on March 8 and 9. Wayne County appears there on the 14th and Cherry Vanilla group on the 15th.

Crystal Gayle was voted best female vocalist and Billy Jo Spears the most promising in the Academy of Country Music awards.

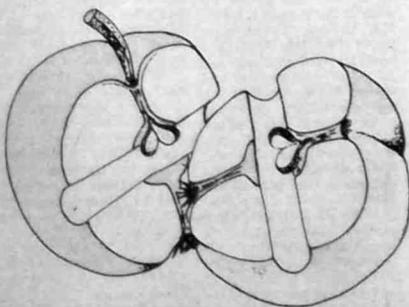
The Fabulous Poodles appear at London's Nashville Rooms on Mxrch 11.

'Dead On Arrival' - the Stranglers album has been brought forward for April release.

The Foster Brothers support Streetwalkers at their Rainbow gig on Friday.

The new single from the more whimsical side of Mike Oldfield.  
You clog-danced to 'In Dulci Jubilo'.  
You crashed through the ceiling to 'Portsmouth'.  
Now hear

**'William Tell Overture'**  
by Mike Oldfield  
It'll shake you to the core.



'William Tell Overture.' The brand new hit from Mike Oldfield. Out now on Virgin.VS167.



**RACING CARS** pull out of gigs. Guitarist laid up in bed with bronchitis. Lead singer breaks down outside Cardiff. Shock horror? No, just a pseudo-sensational intro. Explanations later.

Welcome to Morty's world. Mr Gareth Mortimer, songster of this parish, This Is Your Life. Through the Rhondda Valley, they sing a different song now. No more 'Land Of My Fathers' but 'They Shoot Horses Don't They'. Local boys make good. Deservedly so. Read on.

Friday 11 am. Phone call from Chrysalis. Trouble. Racing Cars have pulled out of their weekend gigs. But I'm meant to be going on the road with them. They're on the front cover. We've got to do something. An interview? Natch, the solution. Five o'clock train to Cardiff, Morty'll meet you at the station. Hotel? No, you can stay at his sister's place. And so the show rolls on to Wales.

Friday 6.53 pm. Right on time (Let's hear it for British Rail), Ivor the Engine and friends pull into Cardiff Central. Diminutive character in bobble hat and colourful ski-style anorak stands at the barrier. Mr Mortimer, we meet again. Morty's a gentle character, instantly likeable, helpful, so eager to please, honest, genuine - he came up the hard way. He was on his own from the start. God helps those who help themselves, they say. Morty helped himself, but I don't reckon Number One in the Sky leant a hand. You gotta' keep movin' on...

You're wearing glasses this time. I didn't recognise you, and the hair's all gone. We'll have to hang on a minute, my girlfriend's just gone to the loo. Good journey? Great. Can you drive? (affirmative answer). Good, you see my girlfriend's learning to drive, we've just bought this old mini, can you sit with her on the way home? "No trouble, anything to oblige."



Enter pretty little Welsh lady leading infant. "Jim, meet Yvonne and Andrew." Handshakes and smiles. Curious looks from the little lad. "Let's go for a coffee first, I'm rather dry." Mutual agreement, to the cafe.

Coffee-time conversations. "Graham, guitarist, has been ordered to bed by the doctor. No gig tonight, tomorrow at Folkestone doubtful. Top Of The Pops last week a long day. Doing it again next week, confirmation Tuesday. Supersonic done. Met Cliff Richard. Nice guy. He likes the song, said he would have recorded it himself, but it looks like being too big a hit. Mike Mansfield - a lot of people knock him, but he's very efficient."

Have you eaten? We'll get a Chinese later. Little lad is Andrew - three in May. Who's your favourite singer, Andrew? "Leo Sayer". What does Daddy sing? "Horses". To the car. White Mini, red roof, 'D'

registration, old, past its prime. Is it far to your home? 28 miles. Hmmm, to the car.

Gingerly, we move out of the station forecourt area. Yvonne in the driving seat, Morty in the back giving directions and playing with little boy. Near misses with one or two buses, my foot goes through the floor. Gear trouble. Confusion between first and third and second and fourth. Occasional stall. Engine sounds remarkably uncomfortable, not sweet. Chug along for a few miles.

Out of the city. Hit roundabout, negotiate, splutter, splutter, cut. No engine. Pull in, try starter, ghastly noise emanates from engine quarters. Shock horror, Racing Car breaks down. And it's raining. Everybody out. Lift bonnet. No-one's got a clue. Poke and prod a few leads. Trouble folks. Foggy mountain breakdown. Long way from home. Try bump start. Worse noises. Is this sort of thing meant to happen in the world of Formula one?



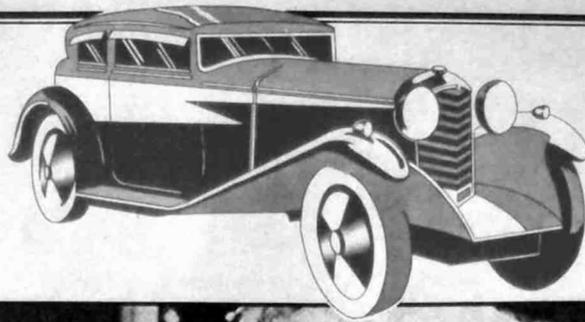
Passing cars... one stops. Fear not, help is at hand. It's Dyl the car salesman. His breath smells strongly of drink. Have we got a tow rope? Check boot contents. Nope. Could be anything. Dyl offers us lift to Morty's place. Thanks Dyl.

Yvonne in the front converses with Dyl. Morty and I chat in the back. Of the recent German tour. 'They Shoot Horses' didn't go down there. They preferred the rock numbers. Cars offered a US tour with Bob Seger. Went to see Graham this afternoon, he didn't look too good. Must check about tomorrow. Talk of 'Horses' sales figures, 15,000 yesterday, so many the day before, haven't had today's yet. Should be around number 12 in next week's chart. And the album's in the Top 50.

Circa 9 pm, arrive chez Morty. Actually it's chez Yvonne's mother. Thanks for the lift, Dyl. Yvonne and Morty have their own front room. Pictures of Leo Sayer on the wall, stereo, colour TV. "That's one luxury success has bought me," three piece suite, practical, comfortable, homely. Yvonne's mother takes care of the little boy. Time for tea. Morty, you see, doesn't drink. He never has. He's teetotal.

"In the summer, in the hot weather, I look at a glass of lager or Guinness and it looks so refreshing, so nice, but I just don't like it, don't like the taste. It looks good, but I just don't like it. My father used to drink a lot. He'd come home drunk on a Friday night and set about my mother. She often had black eyes courtesy of him. Perhaps that's got something to do with my not drinking."

Menu produced. We discuss various dishes and settle for number 'B', a complete Chinese meal for three. Yvonne departs to the takeaway. Porridge has finished and Kenneth Kendall is meandering through the day's boring news items. Knock on the window. Enter Morty's brother Malvin, the one whose



**Racing Cars may be their name and fast rock their game, but it's a different story when you meet them in their homeland near Cardiff. Jim Evans reports**



**Welcome to our world**

mad stage antics delight the punters as the band's concerts climax.

Malvin's not too happy. He's had this headache for three days now and it won't go away. And all the pills he's been taking for it are making him feel unsteady. He chats briefly with Morty. Passes on various receipts to Morty and bids farewell. See you later, Malvin.

The news has finished and Harry O is busy solving another mystery in America. Yvonne has returned from her mission to the Welsh mountain style Chinese takeaway and has entered room with three superbly smelling plates of Chinko grub, bread and butter and tea. All tucked in.

Talk of plans to retrieve the abandoned Mini in the morning. Of the band's van which broke down recently. They hired a replacement which also broke down and another which suffered a similar fate. Racing Cars don't have a lot of luck on the

road - transport-wise anyway.

Meal over. Delicious. My pancake roll gets the better of me and Morty eagerly finishes it off. More coffee-time conversations... Harry O has got his man and the Friday night film is about to start. Talk of songwriting. Morty fetches down his songbook - the volume wherein Yvonne writes out the lyrics of all his compositions, neatly in long-hand. 'Horses' is there with many others.

Morty writes his songs quickly. He doesn't hang about searching for the best lyric, gets 'em down quick, no messin'. Thinks? How many more potential hits are lurking, waiting in that book that's just been returned to the case. Therein could lie a fortune. I hope Morty's got a good publisher. Adds, "I just wish I could play the guitar properly, and the piano too. I can play a few chords, but that's all. I wish I'd learned."

Talk of pictures, of photographs of the band.

Who took the last one we used in Record Mirror? Morty would like a copy. It's the best he's seen. Promise to enquire. Photographs, photographs?

Yvonne hurries upstairs and returns with a photo album. We all look together. "That's when I was with the Frantics. Look at that long hair. That's Morty the Mod. Those, I can't remember where those were taken. Look at Malvin in that one."



The film potters on. It's 'Penelope' starring Natalie Wood. Somehow the conversation reverts to Morty's early days, to childhood, a poor childhood. Morty isn't bitter. He smiles about it now, is honest, almost amused by it all.

Natalie Wood robs a bank. "When I went to school, my Mum used to give me sixpence a day.

It used to be a toss-up between getting the bus home or buying a bag of chips and walking... I used to wear my satchel on my back to cover the holes in my trousers.

"Other kids would have new trousers, clean too. And then I'd see them in the evening with ANOTHER pair on, a different pair... My sister got a job in Woolworths and bought an anorak cost price. I'd wear it three days a week, Malvin one day and she went to see her boyfriend."

There was never any money to pay the bills... The electricity and gas were all cut off, but we always had a coal fire, my father was a miner. We'd all sit there in the darkness, staring at the fire.

"Every week my mother used to send me up to Grandmother's to borrow a quid until Friday. It used to embarrass me so much. Sometimes it would take me hours to pluck up the courage to say 'Mum wants to borrow a pound'."

"I don't see my parents much now, though they don't live far away. We were never close. My mother left home when my sister needed her most."

Natalie Wood lies on the psycho-analyst's couch and confesses to the bank robbery. More looks at the photo album. "That one was taken when I'd come back from the sea. Don't I look fat? We used to eat so much on the tankers. Entrees, main courses and sweets, the lot. And look at that long hair. And that string holding my jeans up. I'm lucky with clothes. Being short I can buy children's jeans. I got two pairs in Oxford Street the other day, 15 less than the regular adult price."

The fun is over, it all ended very happily. It's gone midnight.

All yawn. Time to make a move. I must stay at Morty's sister's 'cos there isn't enough room here. Coats on for the short walk to the aforementioned destination. Few lights shine in the passing houses, it's late in Wales. Nothing stars.

We arrive. Knock on the door, enter, on the sofa is Malvin - headache now passed, his girlfriend; Morty's sister is busying around; her husband Colin has just got up - he must shortly leave to work through the night at his bakery.



Discussions of the car and of 'Horses', of the cancelled gigs; more tea. Of venues, Malvin is to ring the Reverend Evans (no relation) in the morning to check out a church hall they want to use for rehearsals. Talk of another local hall. "We played there for a concert to mark the investiture of Prince Charles. Remember that? Status Quo were on the same bill. They'd just had hits with 'Pictures Of Matchstick Men' and something else. That was where we taught them to play 12 bar blues, and look where they are now, still playing basically 12 bar blues."

Back to the band's ailments. All are agreed, Graham's not too good, tomorrow's gig is definitely off. Morty's back is playing him up, but Malvin's feeling better. And Morty had ear trouble the other week.

"I'd been swimming and you know how it happens, got water in my ear. It didn't clear. I did the Sheffield show without really being able to hear what was going on, how I was singing. We went on to Chrysalis in London, that night we were playing at the Marquee. Someone suggested I go to a doctor. I went to this specialist in Harley Street."

"He syringed my ears, must have pumped a  
**CONTINUED ON PAGE 12**

C L I F F  
R I C H A R D

# MY KINDA LIFE

EMI 2584

Produced by BRUCE WELCH



New single from his forthcoming album  
**Every Face Tells A Story**



Sailor have the fantasies on stage—but when they get off it's a different matter...

# Strangers in a stranger land



HENRY (left) and GEORG with their offstage image

**STOP SNIGGERING at the back and pay attention, Russell do your tie up. It's time for Henry March's history lesson.**

Today it's ancient Greece, but now over to our 'Enery.

"In those days actors used to come on stage holding masks in front of their faces," he says. "It was a way of hiding their true characters and when they came off stage they became themselves again. It's like that with us to a certain extent, our act and our costume is a mask we shed when we come off stage.

"Performing for me is like a kid playing a game of cowboys and Indians. I'm acting out my fantasies when I'm on stage. Off stage I'm normal — well fairly normal."

Henry believes that many bands blow themselves out because they never get away from their stage image.

"They live it 24 hours a day. If you're mobbed by screaming fans and treated like a god then it's so easy to slip into an unreal and highly pressurised world. Performing on stage is very strenuous, if you don't learn to relax then you go under. So many bands turn to stimulants but I don't believe you can ever create anything if you're blocked.

"We don't take our families on the road with us. Let's face it, it gets very boring for them

following you around to concerts. The time away from our families strengthens our relationships with them. We're not under their feet and we can return home to nice, quiet environments, a total change from performing."

Henry was upset by the recent death of Tommy Bolln. Sailor supported his band in New York.

"He was a really nice guy, musically we weren't compatible but playing the Bottom Line

*'You might see us discard the Sailor image'*

was one of the highlights of the American tour, the audience really loved us."

But Sailor weren't loved everywhere as Georg Kajanus recalls gently puffing on a cigarette as if he's just stepped from a Gauloise advert.

"We played a club in Philadelphia where the audience was all black. Very politely they walked out one by one. Hardly surprising really, we were supporting a Santana like band. Most of the American bands wander care about their appearance. We were controversial if nothing else and often the audiences

would just stand there, mouths, gaping open with shock. Someday we want to go back, the people and tastes over there seem to vary so much more than in Britain."

Talking of Britain, Sailor didn't do very well over here with their last single. Could it be a sign that they're on the wane?

"Not at all," says Henry. "It's just one of those things that happens and anyway it did well abroad. We've sold a lot of records abroad because our style of music is closer to a European style. There's something romantic about the continent that we don't have over here. I mean could you imagine waxing lyrical over a bordello in Grimsby?"

"It's a bit frustrating, we've had gold albums abroad but only silvers in Britain. We'd like to sell more albums in Britain but people can't afford them."

Georg loves writing about the seamier side of life. Did he find the groupie scene in America food for thought?

"Groupies aren't really romantic," he says. "I didn't indulge myself with any of them but there's a lot of them about. They've got a sort of hierarchy, they graduate from being apprentices to being very well known. There are groupies who specialise in British bands and there are even male groupies."

"I wouldn't fancy going to bed with somebody who looks at me as just another notch on her bed

post," says Henry. "Groupies sleep with bands because they're part of a spectacular image not because they appreciate the stars as human beings."

Sailor plan to record a new album. Is it going to be much of a change?

"I think we're becoming more serious," says Georg. "I'd like to think that we're moving on from singing about prostitutes, Sailor will always have its roots in

*'The record business is a strange world'*

such decadent romantic things, but travelling across Europe we've seen plenty of other things.

"I've written this song called 'Checkpoint Charlie' about the Berlin Wall, it must be one of the gloomiest places on earth. The aim of the next album is to appeal more to American and British tastes — dare I say we might be getting funkier?"

Are soul influences creeping in? "Maybe, we have had some Caribbean influences in our music, but I've always thought Sailor's music is unique. A lot of rock bands say they're unique but they all sound remarkably the same. I don't think

there's another band who can boast a nickelodeon.

"When I write a song I shut myself away for hours in a room. I can lose touch with the outside world. I don't listen to a lot of other people's music as I feel it would blight my style. I hardly ever buy records, my collection isn't big, most are ones I've been given from record companies.

"The record business is a strange world. In order to get a product out you have to satisfy an A&R man. If he doesn't like it, the public doesn't get to hear it. So you've got many good artists who never get in the public eye because their music's not commercial enough.

"Yes, Sailor's music is commercial but it's also very skilful and carefully planned."

Sailor reckon their stage act is going to change.

"You might see us discard the Sailor image," says Henry. "My old suit is getting a bit worn and battered and I'm fed up of looking like a down and out poet. Unfortunately we can't give you any further details, things could change as little as three weeks before the tour."

"We'll go out on the road a little earlier this year," says Georg. "We'll be touring in the Autumn before all the other groups come out on the road. We plan to do a longer show the first half full of new material and the second our old tunes. Something for everyone, that's always been our motto." **ROBIN SMITH**



DENNIS WATERMAN: ready to strut

Dennis Waterman may be a toughy on the small screen but really he's a . . .

## SHY GUY

**THERE MUST** be something primitive about the fascination for TV cops.

Ladies secretly thrill to the hard man and guys wish they were in the position to be admired like that. With the possible exception of Sergeant Dixon that is — there's nothing sadomasochistic about him.

Look at Starsky and Hutch. Look at the symbolically sexual car they drive.

Look at Rangan and Carter in the Sweeney. They're not obvious sex symbols, but the toughness of their image brings a whole new charm to armchair viewing. Like going to a wrestling match but not having the neighbours know it turns you on.

It's no great surprise that two stars of those shows — David Soul and Dennis Waterman should consolidate their positions in ladies' hearts by making records. As it happens, both had strong interests in music while they were acting, but the TV shows gave them a chance to get their music heard.

It's not the first time TV stars have made records. David Soul follows the accepted path of sticking to ballads but Dennis has taken a harder line. He's into rock. At the moment he still seems to be a bit self-conscious about it; still keen to prove himself to both fans and rock musicians.

Encouraging him in his music is his fiancée Pat Maynard. Pat's an actress herself, and combines her career with looking after their 18 month old daughter Hannah.

Dennis's divorce from his previous wife — also an actress when he met her — came through in November. Pat and Dennis intend to marry in April.

The Sweeney has also generated a lot of interest among the real life cops.

"I've got a lot of mates who are coppers. I've met them since the series. There are various inaccuracies, but they say it's as close to the real thing as any other police series has got. We get invited to police functions now. Police balls and that . . ."

Dennis's single, 'Hooray For Curly Woolf' could bring him up to David Soul's exalted heights — but he thinks it's unfortunate that the two records are out at the same time. He doesn't want to be lumped together with the actors that make records. He intends going out on the road by March and working with a proper band — perhaps the sessions guys he used on the album, if he can afford them.

"I was nervous about the musicians at first," admitted Dennis. "But they have accepted me totally. I have to go out on the road or no — one will take me seriously. I have to prove that I can do it. I don't want to do all this ballad stuff. I want to go out there and strut!

"I have a lot of fear about it. Singing frightens me. It's down to just you and your voice being counted. I break out in a sweat. But I'm not doing that cabaret stuff. Can you see me in a bow tie?"

Pushing himself forward into a scene that's new to him is scary for the tough guy from the Sweeney.

"I'm not a hustler, not very pushy," he says. "There are lots of actors who are introverted. You'd think John Thaw (Reagan) was standoffish if you met him, but he's a really shy bloke.

"I mean, we all have the conceit. But I'm lucky, I know that I'm doing the next Sweeney series in July, what ever happens."

Dennis started out at the age of 11 at acting school, although his older sister (he's from a family of eight) dragged him into amateur dramas before then.

With a family that size, he doesn't altogether escape criticism about his work — singing or acting.

But he's not too happy himself about the feature film of the Sweeney that's just gone on release.

"Well, let's just say I was a little disappointed with it," he said tactfully. "The drawback of most British films is that there's not enough time and not enough money. It's doing well, though, breaking records and that."

The film should give Dennis's music the extra bit of publicity it needs. For a bloke that gives the impression of having a jaw like cast iron and the luck of a curch in a harlem (as far as the Sweeney goes), Dennis Waterman is really very shy. **ROSALIND RUSSELL**

New single from  
**SWEET**  
**'Fever**  
**Of Love'**  
Now available PB 5011

**RCA**

# Get the message



...Darlin', Darlin', Baby'  
is another  
hit single featured on

# The O'Jays'

latest album...



# 'MESSAGE IN THE MUSIC'



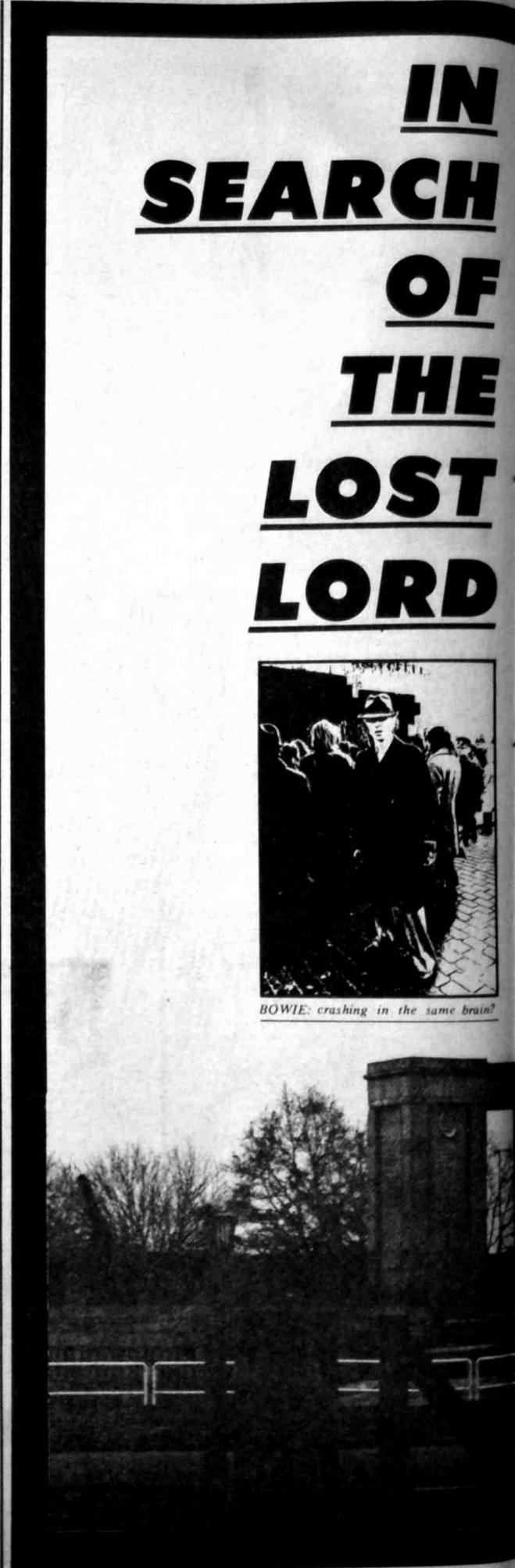
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Philadelphia  
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Records

# IN SEARCH OF THE LOST LORD



BOWIE: crashing in the same brain?



**A EUROPEAN JOURNEY**



A tale of closed doors, of strangers, of closed mouths, of a divided city, of strange people. Of curiosity. Of failure with intrigue. In search of the lost (?) chord.

There's something about Berlin that lures. The tourist guide says 'those who see and those who want to be seen. Everyone can have fun in Berlin, millionaire or tramp, they are all welcome.' Others go, and keep a low profile.



*CHRIST! Is Bowie here?*

David Bowie is in Berlin, David Bowie is in Switzerland. David Bowie is in France. No he's not, he's moved on. Yes he's here in Berlin. People know where he is. People aren't saying.

There are two walls in Berlin. One divides the city. The other surrounds David Bowie. A wall of silence. And confusion.

'Low' was recorded at Hansa by the Wall in Berlin and at the Chateau. Track seven - 'A New Career In A New Town'. Interesting.



*Back to the wall*



*Nestorstrasse entrance*

Hansa studios in Nestorstrasse, close to the city centre. Smart interior, leather furniture, leather-jacketed studio people. Has Bowie been here? 'We don't know.' Recently? 'We may not say. You must ring the director.' Number given, number rung, director unavailable. Exit.



*Front door, Nestorstrasse*



*Hansa off the wall*

To Hansa studios by the wall - housed in an old building that somehow missed the bombing when all around it didn't. At the end of the road, a sign - 'You are now leaving the American sector'. 'We cannot help. We do not know.'



*Hansa's shrapnel - torn facade*

To the British Military Hospital - why?

Just before Christmas, as you may recall, Bowie was admitted there with rumours of a heart attack. Hospital spokesperson (unofficial): 'In the early hours one morning, the hospital received a call from a lady in some distress saying her British husband had had a heart attack. Though we don't usually admit non-military personnel, as an act of mercy we sent out an ambulance to get him. He'd just overdone things, was suffering from too much drink. We ran various tests and proved he hadn't had a coronary.'

He left two addresses at the hospital. One in London, one in Berlin. Encouraging.



*ROOMS Empty block and Number 18 exterior*

The first address I'd had was an empty block. The new one looked more promising. A newish luxury - style block. Number 18. The home of Romni Haag. He is a club owner. Bowie has been seen at his club recently.

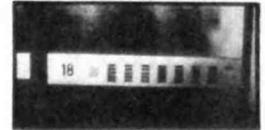
Description of Haag by a long-term Berlin freelance writer . . . 'A larger than life character.'

Bowie's in Berlin for his extra-mural activities. Haag runs a club where transvestites go . . .

To the club. Very weird and very wonderful. Think of the scenes in 'Cabaret', no, the Piaf film, 'Little Sparrow of Pigalle'. Out of place, feeling looked at. Look from man to woman, man to man. What's behind the facade? Still, the made-up lips are tight.

Outside in the streets the prostitutes - male and female - wait for work. Propositions. Seems so unreal. But it isn't. It's forreal. This is Berlin, all life is here.

Cut the poetic thoughts. To number 18p Haag's place. Supposedly chaz Bowie. Haag: 'Helloooooo,' long drawn out brogue. 'No, he is not here. I don't know. I don't know. He is not here. I cannot help.'



*18: Haag's front door*

Tired of bashing head against ungriving wall. Ring round again. He's in France. He went to Paris on urgent business. (That's what he told the guy from the Forces radio station in Berlin).

I later go to Paris, but nothing has been seen or heard of him at the addresses I'm given. False trail. And I don't think Bowie would stay in le trendy hotel favoured by Jagger.

Visit more Berlin clubs. Bowie Bowie Bowie, does he come here? Have you seen him? Recently? What does he look like now? Image changed?

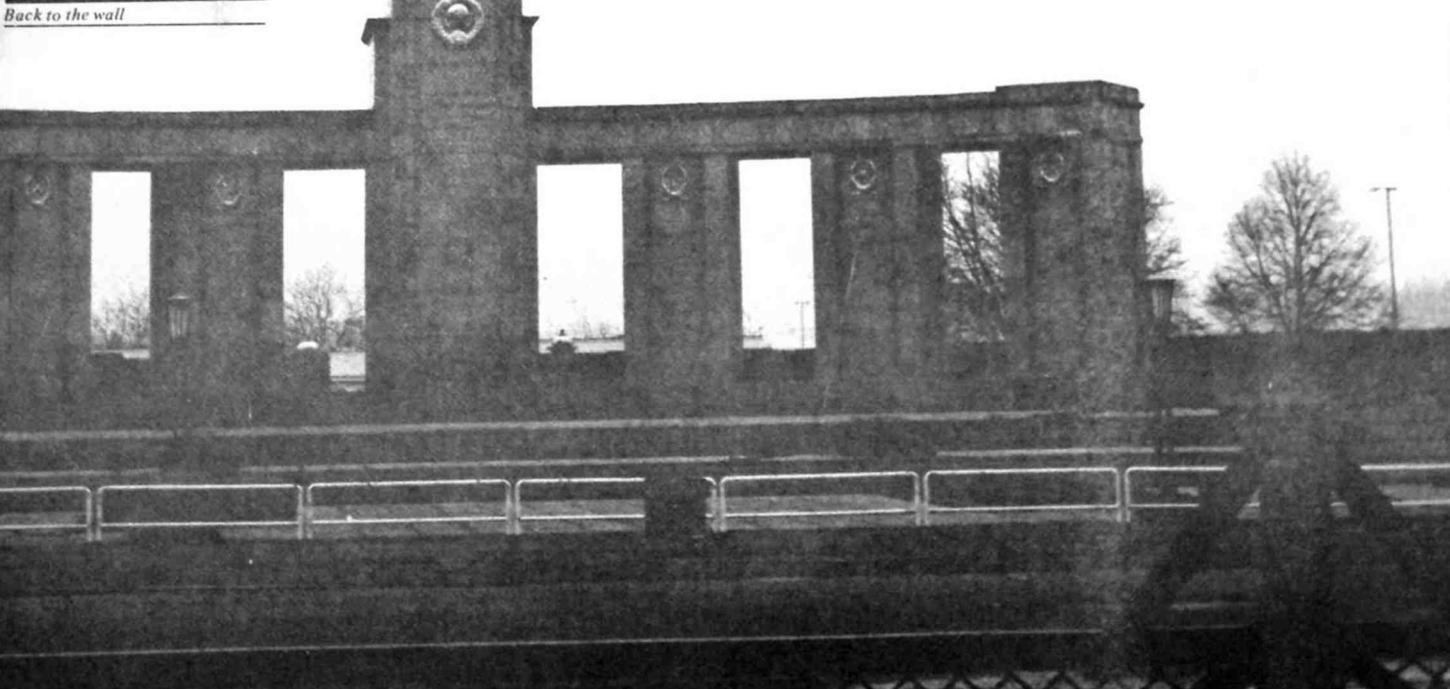
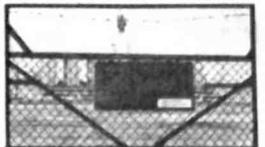
Yes. He has. Once. Wry smiles. Strange looks. Strange people - all a part of the wall.

Switzerland, Switzerland. Has he gone there to his Alpine hideaway? Eno knows. Eno: he's still in Berlin - but he ain't saying no more. Ring Haag. Noooooo, not Switzerland. Believe him.

But Swiss promoter says he's in the Alps and will ring him up. He rang and rang and there was no reply. There's a wall in Montreux as well.

In Berlin. In Berlin. Sure he's still there. Why are you playing the Howard Hughes, David? I wonder what you think about it all. Why the wall? Come out and see us sometime. Your fans are waiting. Please.

JIM EVANS





## FROM PAGE 6 RACING CARS

couple of gallons of soapy water into my head, and removed two lumps of wax the size of tea bags, no joking. I could hear so clearly afterwards. I could even hear my footsteps on his thick pile carpet. But he charged me 20 quid, 20 quid!"

Sometime around 1 am. To bed, Morty and Yvonne leave. They'll be back in the morning. I'm to sleep in Malvin's room, 'nightall.

Saturday 10 am. emerge from slumbers. Tea. Offered breakfast, decline until later. Swap Shop is on the colour telly. Morty returns. Yvonne has gone with friends to get the abandoned mini. Welsh TV programme called 'Jam' comes on. "What about Supersonic?" queries Monty. "We're on it next week."

Enter another of Morty's sisters and bearded Jack. The Mortimer clan are gathered. More tea. More 'Horses' talk. To the old days. The memories are flooding back. "When I left home, I used to sneak back at night, shin up the drainpipe and pinch something to eat - I'd eat cans of cold baked beans. Then I'd sleep in the same bed between my two sisters." Laughter.



"One night I was in there and the old man came back. He'd had a bit to drink." Sister: "A bit, he was pissed!" "Anyway, he came in to say goodnight to the girls so I'd to hide under the bed. He dropped his lighter on the floor and was grovelling round for it. I had to edge it towards him with my foot. It was a close thing."

"If we do make some money, I'd maybe buy a house in the countryside near Cardiff, that would be nice, but I wouldn't want to move to London, away from Wales."

2.15 pm. It's decided. Yvonne's friend Susan will run me to Cardiff for the three o'clock London train. Fond farewells to Morty's sister. Thankyou-such hospitality, kindness. And if you're reading this, darlin', I did like Colin's bread, really, honest!

On the road again. Morty and Yvonne come for the ride. Past terraced houses, slated roofs, corner shops, through the valleys to Cardiff. Bleak hillsides, clear streams. Who really wants London?

To schooldays. To the biology mistress with the speech impediment. To the schoolfriend Morty met up with again in Plymouth the other day.

"He was terrible at school. He used to set fire to his desk. One day he brought a slug gun into class and shot these stuffed budgies off the wall in the biology lab. He's a musical director now. Got his own small holding in Plymouth. Doing well for himself. That's if earning £100 a week is doing well. I don't know."

Station. Goodbye all. Goodbye Morty. I'm glad you've made it.

### This Week's HITS

**JETHRO TULL: 'The Whistler' (Chrysalis CHS 2135).** Lives up to its name, with lots of hard blowing from the mad flautist, Ian Anderson. The second single to be taken from their jolly album, 'Songs From The Wood' - and the second hit. OK, squire? + + + +

**ELVIS PRESLEY: 'Moody Blue' (RCA PB 0857).** Elvis just goes on for ever... and ever. This is kind of quick off the mark, with 'Suspicion' still up there in the charts, but maybe they're rushing 'em all out in case he decides to retire. A HIT, anyway. + + +

**STEVE HILLAGE: 'Hurdy Gurdy Man' (Virgin VS 171).** From old Presley to aging hippy Hillage. This is Steve's version of the Donovan song. Still sounds a bit sixties, but no doubt his fans will lap it up. + + +

**TREMELOES: 'Silence Is Golden' (CBS 5010).** More mouldy oldies. 10 years on, this still sounds a pretty good pop song. Will it do it again in '77? Don't see why not. + + +

**SHOWADDY WADDY: 'When' (Arista 91).** From real oldies to pretend ones. This song's just right for their style, and it should see 'em on 'Top Of The Pops' in the next few weeks. + + +

**SMOKIE: 'Lay Back In The Arms of Someone' (RAK 251).** A strong Chinn / Chapman song, and the usual Smokie sound. If you put all their singles together, the result would be fairly sporadic, but taken one by one, they're great. + + +

### MAYBES . . .

**CHIMP 'N' ZEE: 'King Kong' (EMI INT 529).** The inevitable disco version of the theme from the new 'King Kong' film. No monkeying around either, this one'll have 'em going ape on the dance floors. Could appear in the charts as well. + + +

**ROGER WHITAKER: 'A Time For Peace' (EMI 2587).** What a wonderful human being Roger is... so SINCERE. This is truly stomach - turning stuff, but he's made it before with equally ghouly ghastly efforts, so I don't see why it shouldn't make the charts. + +

**WINSTON GROOVY: 'I'm Going Back' (B&C BCS 0008).** Commercial reggae tune in the Johnny Nash vein. Very jolly. Could be a HIT. + + +

**BUNNY SIGLER: 'Can't Believe That You Love Me' (Philadelphia SPIR 4865).** Fairly standard soul outing... no better or worse than most. Nothing outstanding, but it has as good a chance as all the rest. + + +

**JONI MITCHELL: 'Coyote' (Asylum K13072).** A lovely, chug - along song from Joni's 'Hejira' album. Possibly not commercial enough for the singles chart, but with enough airplay, it could catch on. + + +

# Singles reviewed by SHEILA PROPHET

## Hits, misses, splits & fizzes

### SINGLE OF THE WEEK

**ABBA: 'Knowing Me, Knowing You' (Epic EPC 4955).** And it looks as if the Swedish Board of Trade's favourite foursome have come up with another winner. Fresh from their appearance at the Albert Hall, the most acceptable four - letter word in the language have come up with another sure - fire smash HIT. + + + +



ABBA: another from the four letter word people

### KANSAS: 'Carry On Wayward Son' (Epic EPC 4932).

What with Boston, Manhattan Transfer, Thelma Houston, the Detroit Spinners and now Kansas, the charts are beginning to sound like a round tour of the USA. This has strong vocals and a great, sing - along chorus. Already a hit in the States. It could do it here as well. + + +

**CHARLIE: 'Johnny Hold Back' (Polydor 2058 846).** From an up and coming American band, to a British one. This is a neat little track from their 'No Second Chance' album. Not outstanding singles material, but still a possible HIT. + + +

**RICHARDS 'N' WILLIAMS: 'Married' (Polydor 2058 841).** Not, I hasten to add, to each other. The dynamic duo from the Rubettes have another bash at solo success. Like the group's own recent singles, it's a fairly subdued number, but the harmonies are nice. + + +

**GEORGE HARRISON: 'True Love' (Dark Horse K16890).** George's version of this old Cole Porter song is quite jolly, but it doesn't exactly set the eardrums buzzing. Could make the charts, but I can't see it being a big hit. + + +

**HANK C BURNETTE: 'Hank's Guitar Boogie Special' (Big Bear BB 4).** Hank's high - speed guitar rambles sound a bit silly these days, but that didn't stop the last one making it, so I suppose this could be a hit. + + +

### This Week's MISSES . . .

**DARLENE LOVE: 'Lord If You're A Woman' (Phil Spector Int LPS 003).** One of these new - fangled 12 inchers, this was produced by Phil Spector, and is already a collector's item. It's a strong, gospelly sound, but more for specialist tastes than the general public. The title should enrage male chauvinists everywhere. + + +

**JABBERWOCK: 'Sneakin' Snaky' (MCA 264).** No relation to the monster in the new film from the Monty Pythones, this Jabberwock sound like a promising group. The singer's good, and there are some nice harmonies, but I doubt if the song is strong enough for the chart. Good try. + + +

**SONS OF CHAMPLIN: 'Here Is Where Your Love Belongs' (Arista AA 112).** Strangely old - fashioned sound... not really chart material. + +



JETHRO TULL

**ARMS AND LEGS: 'Anytime Wine' (MAM 156).** A Scaffoldy sounding song from a Portsmouth group. Interesting instrumentals - they could make it some day, but not with this song. + + +

**ELKIE BROOKS: 'Pearl's A Singer' (A&M AMS 7275).** Getting Elkies together with Leiber and Stoller sounds like a good idea, but it hasn't come off. The song's a bit duff, and Elkies shrieks a bit too much. + +

**PROCOL HARUM: 'Wizard Man' (Chrysalis CHS 2138).** This sounds a bit different from Procol's usual stuff... might make a good album track, but it isn't really a single. + +

**METRO: 'Criminal World' (Transatlantic BIG 560).** Is this an underground record? Sorry - it just slipped out. Actually, this is a good sound - it builds nicely.



ELVIE PRESLEY

but doesn't seem to go anywhere. With a name like Metro, maybe they should record Tubular Bells? + + +

**BANDIT: 'All I Can Do Is Get Over It' (Arista 89).** Again, a good sound from a band who're heading in the right direction. Not a hit, but it should do the boys some good. + + +

**COLIN BLUNSTONE: 'Beautiful You' (Epic EPC 5009).** Colin's done a pleasant enough version of the Neil Sedaka song, but what's the point when Neil's already done it himself? + + +

**JENNIFER WARREN: 'Right Time Of The Night' (Arista 92).** Jennifer has a nice voice, and this is a fairly innocuous, MOR sound. Could click, but I doubt it. + + +

**BAD COMPANY: 'Everything I Need' (Island WIP 6381).** Is this a joke? If it is, it isn't very funny. Free were a great band, but Bad Company seem to get further off the track with every record they make. + +

**STEVE SAXON: 'There's Always Something There To Remind Me' (Polydor 2058 844).** New version of the old Sandie Shaw hit. The original sounded better though - or is it that just a sign of our advancing years? Doubt if it'll make it. + +

**IAN WHITCOMB: 'My Blue Heaven' (Warner Bros K16891).** A real 30's sound... has a strange sort of charm. A miss though. + + +

**SWEET: 'The Fever Of Love' (RCA PB6011).** Sweet are back, and attempting to regain their lost status among British fans. This won't do it though - it's strangely old - fashioned sounding stomper. Are Sweet showing their age? + +

**BUFFALO: 'Midnight Cowboy' (Good Earth GD 8).** Quite an attractive song, but the lyrics are a bit on the silly side. + + +

**GLOOSCAP: 'Like Gloop' (Happy Hippo GL 001).** Strangest single of the week. Apparently part of a limited edition of 10,000 put out by a guy who's saved up the money through busking. Doesn't sound like much compared with professional recordings so it's not really fair to give it a star rating. Full marks for initiative, though. If you'd like to get the single



ELKIE BROOKS

and a free 'Like Gloop' badge, it costs 50p from Happy Hippo Records, 97 Goldbourne Road, London W10. Oh, and in case you were wondering, Gloop is 'the magical mystical miraculous substance that's found in all of us.' So now you know!

### NO-HOPERS . . .

**CHARLES FOX: 'Theme From Victory At Entebbe' (Warner Bros K 16881).** Straight film theme. Might be fun for anyone who's seen the film, but not for anyone else. + +

**PAUL ST CLAIR: 'Ah Because Of You' (MAM 157).** Draggy ballad. +

**AEROSMITH: 'Walk This Way' (CBS 4878).** No wonder Aerosmith haven't made it in this country, if this is all they can do. Fairly decent guitar break, but that's all it has to offer. + +

**MARIANNE ROSENBERG: 'A VIP' (GTO GT 80).** Horrible schmalz. Europop at its worst. There should be controls to keep it out of Britain - like rabies. +

**STRAPPS: 'Child Of The City' (HAR 5119).** Another newish group looking for success. They won't find it with this, though. + +

**FAMILY AFFAIR: 'Country Music' (Magnet Mag 84).** Aargh. No stars.

**DEODATO: 'Peter Gunn' (MCA 2272).** Sounds like the theme to a TV detective show. Come to think of it, it probably is the theme to a TV detective show. A miss anyway. + +

**BLUES BUSTERS: 'Sweetest Thing' (Dynamic DYN 117).** Pretty dull reggae number. + +

**DAVE CARTWRIGHT: 'Band Of Hope' (DJM DJS 10750).** Ghostly sing-along. +

**PAUL JONES: 'Stop, Stop, Stop' (RCA PB 5005).** If he's hoping to make a comeback, he'd better find himself some better material. This is extremely average. + +

**DENNIS WEAVER: 'Devil In My Arms' (DJM DJS 10758).** McCloud's always been one of the worst TV cops, and he ain't much of a singer either. +

**HARLEM: 'It Takes A Fool Like Me' (DJM DJS 10748).** Very average pop / soul number. + +

**JAYSSON LINDH: 'Love Machine' (Warner Bros K16882).** Are there many more of these? This is pretty boring... oh, it's finished. Not exactly riveting. + +

**ARLAN GREEN: 'Carrie' (Arista, 90).** Fairly mindless pop song. MISS... by a mile. +

**ENGLAND: 'Paraffinica' (Arista 88).** This is silly. + +

**THE FATBACK BAND: 'Double Dutch' (Spring 2066 777).** This won't follow their last one (whatever it was) into the charts. Boring. + +

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



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BTC 2328

**HIS...mmmm NEW SINGLE IS OUT NOW.**  
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SOUTHPORT MAR 25, HIPPODROME, BIRMINGHAM, MAR 26.



# THE BEE GEES



## Children of the World

*CM Boogie Child  
Another Hit Single  
from the Album*



**RSO**  
Records & Tapes

# IF THE BADGE FITS, WEAR IT

Barry Cain puts on his best T-shirt to talk to the men that sell them



ROCK MUSIC spinoffs — T-shirts, badges, posters — have long been regarded as novelties displayed with pride by only the most dedicated fans.

But shrewd businessmen are now waking up to the fact that these seemingly unimportant decorations are becoming more and more popular and with the right marketing can turn into big money concerns.

Spearheading the bric-a-brac attack is Brockum a merchandising firm based in Finchley Road, North London.

Brockum is a two man show — Mick Worwood and Paul Pike. Mick used to play in a band but quit when he realised the potential of selling T-shirts. He got through 6,000 in two days at the Lincoln Pop Festival.

Paul joined the company last year. He's 29 with a degree in business economics and all the hallmarks of a whizz kid. He takes care of the business while Mick, aged 26, with hair reaching down to the breast pocket of his shirt, is more involved in creative matters.

He spends much of his time on the road checking out the actual selling of the goods.

At one point last year the firm had no less than eight tours out on the road at once including the Stones, Who, Elton John, Yes, Lynyrd Skynyrd and SAHB in the States.

Brockum operates on five different levels.

1) Tour merchandising. Paul: "We are always out on the road with two or three bands selling posters, programmes, T-shirts and badges all

over the world. We have our own company in New York as well. The tour side of things is pretty well sewn up."

2) Mail Order. "That's our weakest spot at present. But this will soon be rectified because we've just taken on an experienced person to deal with the whole set up. We advertise our merchandise in our programmes."

3) The shop in Finchley Road. "People are welcome to come in and buy after checking out the window display which consists of items bearing the name of the bands we're dealing with who are on the road."

4) Rank Xerox colour machine. "There are only 50 of these in the country. The advantages of having such a thing are endless. We can knock out a promotional T-shirt on a one off basis in full colour for little more than the price of an ordinary T-shirt."



"Twenty T-shirts used for promotional purposes costs in the region of £100 plus the price of shirts. We can do it for a quarter of that. The machine can reproduce logos

straight onto the shirt. That means that anyone can walk into the shop and come away with the logo of their choice on a shirt a few minutes later.

5) Rock Authentics. "This is our most ambitious project. We have linked up with a firm called Ahead Of Hair who sell wigs and pierce ears in department stores all over the country. They have the big store knowhow, we have the rock business knowledge. We are now in the process of getting together around 20 bands like Wings, the Who and Genesis and designing special logos for them."





MICK WORWOOD (left) and Paul Pike

"These will eventually go on to four or five products that will be sold over the counter in 12 stores including Selfridges and Debenhams. The stores will have special rock sections consolidating all the items. This will attract into those stores a clientele they would not usually reach and if it works the scheme will move into 100 outer outlets."

Programmes sold at concerts are slammed for being too costly and too skimpy. Does Paul agree with the criticisms?

"The kids are getting really fed up with being ripped off. I believe that our programmes are value for money. We work to a standard making sure that advertising doesn't take up more than 30 per cent, that full colour is used as much as possible, that rock journalists who have relationships with the band do the writing."

"A programme has two functions. To tell the audience as much as possible about the act and so enhance their appreciation of the concert, and as a souvenir."

"It takes at least six weeks to create a programme and costs around £400 just to get a good design."

Do the bands involved get a cut of the profits?

"It's usually 50/50 taking into account expenses incurred in production and retailing. For a world tour we sell about 30,000 copies with an average sale of one in three."

"But in many cases the bands get a raw deal. As the copyright law stands I can take a picture of Elton John and the copyright is invested in me as a photographer. I can then sell that picture to a poster manufacturer and that poster could be sold worldwide and poor old Elton won't get a penny."



"This is obviously wrong and it's now time to change a law that says you can copyright an image like Mickey Mouse but not a name or person."

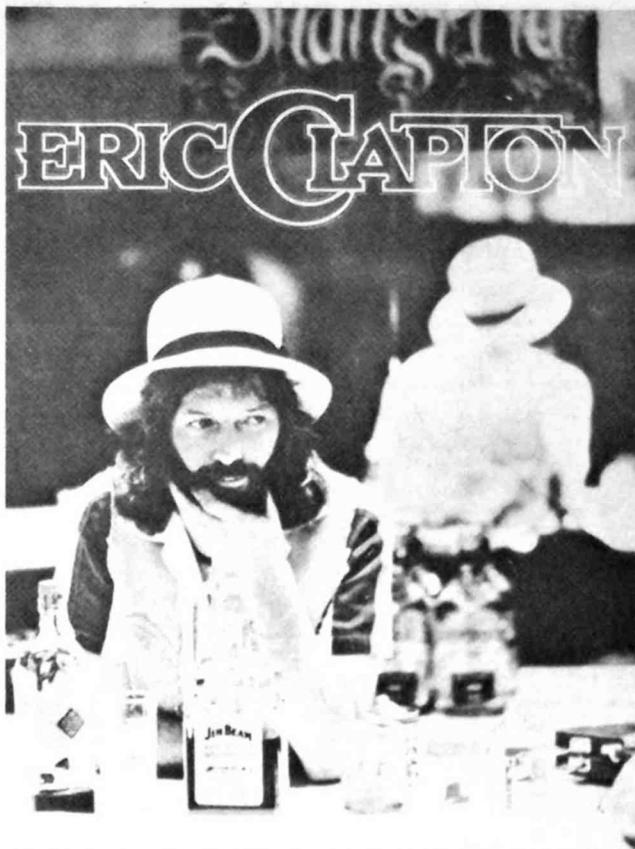
"That's why you get the spivs outside the concerts selling poor quality goods. This is often very detrimental to a band like say Pink Floyd who don't want merchandising. You can spend 10 years cultivating an image and if someone starts flogging 10 year old photos of you it's all been wasted."

"Abba have a test case going through at the moment which I have given a lot of evidence to. That looks like making the whole thing a once and for all situation."

"In England the police don't want to know when it comes to removing the spivs at the shows. They feel that they aren't causing a nuisance so why bother. Whereas in Scotland the police are incredibly active and will do their utmost to rid the area of touts."

Brockum employs an accountant, secretary, production assistant, road manager, mail order clerk, receptionist and a number of people on the road selling the products. "Those guys work with the road crews. In fact, they have become an integral part of the whole roadshow concept."

"Music itself has only just become established. I mean Radio One is still fairly young. And once something has become established the demand for souvenirs begins to grow. Someone in 100 years time will be worth a lot of money if he has a collection of rock music programmes, clothes, badges and posters from the sixties and seventies."



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**VALENTINE'S DAY** — the most romantic date in the calendar. The day girls everywhere forget about being liberated and abandon themselves to dreams of love.

And on such a romantic occasion, what could be more fitting than a date with Demis Roussos — the man who sets a million female hearts a-flutter?

The time: 3.30. The place: the Roussos suite in the Inn On The Park. I pause before the door, wondering just what lies within. Up till now, I've never really understood Demis' animal appeal, but face to face... who knows?

The door opens, and there's Demis, striding around the room like a sort of portable volcano. He's dressed in a yellow satin nightgown which doesn't quite disguise the mound of abdomen lurking beneath.

Face to face. We shake hands, and he disappears to the loo. Well, I still can't quite see the appeal, but maybe he'll grow on me.

He comes back, lowers himself into the seat opposite, and says: "OK, we begin."

He has a slightly high-pitched voice that you can easily imagine translating into that famous warble.

OK, Demis, what's the secret of your appeal to women? Why are you such a sex symbol?

"Well, that's what people say," he answers. "I never said that in my life. That's what journalists say, and that's what

people say. If they want to say it, let them say it."

"I've had offers from a sex magazine to make nude pictures of myself. They offered me a lot of money. They said I represented the image of bestial sex. I didn't do it, because I don't like to do that."

"It's nice to know that people think I am a sex symbol, but I never said that."

But there do seem to be a lot of ladies that fancy you.

"Well, I have a lot of lady fans," he says. "I have a lot of men fans too. People come to see me, ladies and men."

### Sex Pot

But the ladies react a bit differently from the men.

"Oh, here she comes again," he sighs. "If I am sexy, OK I am. But I don't do it on purpose. My image, my eyes, my hair, my everything, I did not try to create. Everything about me is pure and natural. So I cannot tell you myself if I am sexy."

"But if you find me sexy, or other people find me sexy, that's different. There are a lot of women who like me, and there are a lot of men, a lot of gay people that like me. They come and tell me: 'Oh, how beautiful you are'."

The phone rings, and he

It was Valentine's day, so what better than a...

# date with demis



DEMIS ROUSSOS: "I'm not like everybody else"

has a fairly unintelligible conversation in French, although I think I pick up the word 'Cherlie' once or twice. Then he shouts over to his accountant in another language, which could be Greek, before wandering over to the other side of the room to have a word with a TV producer who just happens to be sitting there.

"Space and glory," the producer tells him. "That's the image you need — space and glory."

Soon, he goes off, and Demis rumbles back.

So what's all this about

space and glory, then, Demis?

He explains that he's making another special film like 'The Demis Roussos Phenomenon', which was shown last year. I have vague memories of seeing him in his bath (an unforgeable sight) so I say yes, I did see it.

"I don't like doing a special for BBC just like everybody does," he explains, "because I am not like everybody else."

"I have just finished a film for French TV. It was a fantastic produc-

tion. It starts with me reading a book of the Greek mythology, and I start to read the 12, eh... the 12, eh... the 12 things of Hercules. What is the word?"

Temporarily flummoxed, I suggest 'deeds'.

"Then I sleep," he continues, "and you see me dreaming, and I imagine myself to be a shepherd on a mountain. Then Jupiter is giving him the blessing and I can give to the world song and happiness and power. Instead of doing the 12 things of Hercules."

He's equally enthusiastic about the first film.

"The Demis Roussos phenomenon was the first attempt to present my image to the public. I thought it was a good portal. I like seeing myself on TV if it is good."

Right — that's that sorted out. Demis settles back in his seat, his legs sticking out like fat black sausages.

Er, I don't want to be rude, Demis, but have you always been that size? "No," he says. "I was about 60 kilos less

about six years ago. I think I grew because my first success was in Italy, and maybe I ate too much spaghetti!"

"No, I think it's nerves. Now I go to the mountains in Switzerland, to a health farm to lose some of this. This is my first holiday in three years. I would like to go to the Greek Islands, but I couldn't diet there. The air there would make me eat."

So does being fat ever worry Demis? It would seem not.

"Well, now I'm young, it's OK," he says. "But one day it will be dangerous. But I will worry about that then."

### America

After Demis emerges from the health farm, he's off to do a coast to coast tour of Canada. Then — bad news for his European fans — he'll be going to live in Los Angeles.

"Yes, next year I'll do six months in America and six months here," he says. "It is for my career. I have done nothing there yet, but I am sure that I will make it."

"It's like they said my music was not for England, but I proved them wrong. Now thousands of people buy my records."

The door opens and the lady from his record company announces the next reporter is waiting outside. It's time to go.

I say goodbye to Demis and head back downstairs.

Well, it's all been a bit of a let-down really. I'm afraid I still cannot see the attraction... can anyone explain it to me? SHEILA PROPHET

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# Albums

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## Ferry wins latest mind game

**BRYAN FERRY: 'In Your Mind' (Polydor 2302 065).**

Ferry has always worked in extremes — with Roxy's sophisticated rock at one end of the musical scale, and his own nostalgic dabbings at the other. This time, he seems to have chosen a path somewhere in between — and in doing so, he's lost a little, but he's gained a poppier, more accessible sound that could well attract a whole new following. 'In Your Mind' contains eight instantly attractive tracks, which sound strangely reminiscent of hits gone by. You hear a chord here, a phrase there — but before you can work out where you've heard them before, they're gone. Consequently, after just a couple of plays 'In Your Mind' begins to sound maddeningly familiar. The themes are familiar, too — tales of lost romance, like 'Night Operator', which has an empty desperation, and the elusiveness of love,

as in 'One Kiss' — 'One kiss, what kind of end is this? One more touching impression, one lost love, one kiss.' 'Side Two is more up-tempo, opening with the fun 'Tokyo Joe', with its mock-Oriental atmosphere, and its pldgin English lyrics. Ferry's backing musicians on the album are some of the classiest around — and it shows time and time again. A special mention goes to guitarist Chris Spedding, bassist John Wetton and the Kokomo singer, all of whom are currently making just as important a contribution to Bryan's live show. +++++ Shella Prophet

**KINKS: 'Sleepwalker' (Arista 0098)**

Once upon a time the word 'Kinks' was synonymous with humour, stark originality and raw rock 'n' roll. Quite a combination — but then The Kinks were quite a group. Years passed and the leader of the pack, Ray Davies, failed to come across with the goods. A lot of bright ideas sure, but somehow they never got off the ground. The title of the new album is apt. Ray Davies has been sleepwalking through the Seventies oblivious to trends and changing fashions. Success with



BRYAN FERRY: swings and roundabouts situation.

that attitude is rare and The Kinks have been scratching around as a result. 'Sleepwalker' is dull. As simple as that. Dull riffs, dull songs, dull production. The banality of the lyrics "All ever caught was a cold from Life On The Road") is only surpassed by the blandness of Ray Davies' voice — he often sounds like a below par Steve Harley. 'Stormy Sky' is OK with its lazy guitar and pleasant vocals. The

rest can go hang themselves. On this showing The Kinks might as well pack their bags and get outta town. ++ Barry Cain

**SUPERCHARGE: 'Horizontal Refreshment' (Virgin V2067)**

Despite a heavy year on the road, some great singles and Albie Donnelly's impersonation of that bloke from Queen, Supercharge have yet to set the country alight with their superb home-grown funk. But wait a minute, what's this — a bald headed man wearing only a mac and a pair of shades has just thrust an album with a pleasing cover in my hand and a wad of used bank notes in the other. If I say that Liverpool has produced the ultimate boogie band he's promised me a crate of brown ale, but if I don't then their nine stone two karate expert guitarist will give me the chop. Hmm, what can one say, except that this second LP is a spirited progression with lots of goodies like the belter 'Play Some Fire' with Leszek and Albie providing the fuel, a cool 'Limbo Love' that even Boz Scaggs couldn't better, the choogling 'Last Train' and finally inspired madness in the punk funk saga of the 'Purple Avenger' with vocal backing provided thoughtlessly by The Dementoids. One to get down and get with it, and guaranteed to get even Gran going. OK fellows? Now put me down. +++++ David Brown

**MELANIE: 'Golden Hour Of Melanie' (Golden Hour GH861)**

Of loneliness, of happy things, of things that have happened of life. This chick can sing — and write. Allegorical tales of times good and bad. Questions — 'What do you do when the people go home?' 'What have they done to my song Ma?'. Explanations — 'Mine eyes have seen the glory of the theories of Freud'. 'A thing is a phallic symbol if it's longer than it's wide'. Answers — 'Your analyst will cure you as long as you can pay the cheques'. Comment — 'Sad is the masochism, the vagarism of sex'. She means what she says and says it with passion. You probably know most of the numbers but if you don't own any of her albums, get this one. Outstanding is the live recording of 'Psychotherapy'. If the powers that be are reading this, why not put it out as a single and put Melanie back on the map. Just one other point, luv, stick to your own material — you don't need Jagger, Richard or Dylan. +++ Jim Evans

ther high nor low points. Trouble is, he keeps smiling up at me from the album sleeve. Think I'll slip out for a tube of ice cold Fosters. + Jim Evans

**JOHNNY CASH: 'The Last Gunfighter Ballad' (CBS 81566)**

Says Mr C, "Old gunfighters never die, we just go on smellin' like black power". Old country and western singers, it would appear, keep on churning out the same old dreamy, sloppy tales of cotton pickin', trains and gun-slingin' days they never knew anyway. Lorne Green had the ultimate gunfighter ballad with legendary 'Ringo'. Sorry, Cash, this collection is thin. It lacks guts and just drones on and on. How's about a revisit to San Quentin? 'Scuse me while I fall asleep partner. + Jim Evans

**THE MIRACLES: 'Love Crazy' (CBS 81096)**

The Miracles have fairly successfully explored different aspects of one theme over the whole length of an album before with their 'City Of Angels' LP. Unfortunately here they don't have enough to offer lyrically on the theme of love to make it interesting. The most arresting track has backing that sounds like a reworking of that old soul classic 'I Spy For The FBI', though at least here the vocalists sound animated. Billy Griffin's sub-Smokey Robinson vocals are always soothing but his voice rarely contains any of the caring anguish that Smokey seems to be able to summon at will. It's time that the Miracles laid Smokey's ghost to rest. ++ Geoff Travis

**BRITISH BEAT GROUPS 1963 TO 1968: 'The Beat Merchants' (United Artists UDM 101)**

A double album with original tracks from over 40 different groups. A slice of popular music history, a slice of life '63-64 style. Do you remember Wayne Fontana and the Mindbenders, Tony Rivers and The Castaways, The Four Pennies or Cliff Bennett and The Rebel Rousers? There was a simplicity about this music. Ramchy too, and happy-go-lucky. The days before the advent of supergroups. Many of the Beat Merchants have disappeared into obscurity. Others have stood the test of time — Eric Stewart was once a Mindbender; Tony Rivers is now a leading session singer; out of the ashes of Paramounts emerged Procol Harum and Robin Trower; but Cliff Bennett they tell me, is now in Shanghai. When you listen to today's 'New Wave' bands, you find the similarity with the beatsters — therein are their roots. The popular music roundabout has turned — full circle! +++++ Jim Evans

# Bad Company

BURNIN' SKY



## Kiki misses morning boat

**KIKI DEE: 'Kiki Dee' (Rocket ROLA 3)**

I'd really like to say this is the album that will establish Kiki Dee once and for all. But, like the title, the whole thing is rather uninspired. True the production by Elton John and Clive Franks is first rate. True, a lot of hard work and loving care has gone into its making. But the songs lack any imagination and, with one or two exceptions, range from lukewarm to insipid. 'First Thing In The Morning' the single, and 'Into Eternity' with its 'I Am The Walrus' - style strings wrapping around Kiki's multi-tracked voice and a simple acoustic guitar both stand out like a page three pin-up in The Times. The lady herself has written four tracks and co-composed another two. Love of her life Davey Johnstone has one to his credit 'Keep Right On' and Kiki opens up the set with Robert Palmer's 'How Much Fun'. Many of the numbers come complete with full orchestral backing which is very distracting when you're confronted with a voice like Kiki's that cries out for the blood and guts support of a tight indie four piece. Kiki has the potential of becoming a world-wide stunner in her own right and deserves a lot more than this. Maybe next time. . . . + Barry Cain.

**NEIL SEDAKA: 'Sounds of Sedaka' (MCA MCF 2786)**

Where did they dig this one up from? Australia, of course. Apparently it was recorded at the Festival Studios in Sydney in 1969. Now it's been let loose on the unsuspecting public, worldwide. The usual Sedaka ingredients, ballads, the odd smack of country and some faster efforts. He's gone better since and before this session in God's Own Country. It's easy listening, having nei-

NEW ALBUM NO. ILP59441 AVAILABLE ON ISLAND RECORDS

# Albums



## And lo, the angel cometh

**PETER GABRIEL:** 'Peter Gabriel' (Charisma CDS 4006).

And lo, the angel Gabriel (above) left the lands of Genesis to wander into the musical wilderness. To journey to the lands of Toronto, London and New York, to record a solo album to put before the music world for their consideration. And they were all asking, would he make the promised land or would it be Genesis revisited? And they were happy when they heard the results of his labours... Gabriel's done it, not quite the piece of vinyl that passeth all understanding, but an excellent, varied platter. At times, he's still Genesis, and that's no bad thing. Other times he's just Gabriel - innovative, creative. He did it with more than a little help from bassman Tony Levin, Larry Fast, Steve Hunter from the Alice Cooper Band, The London Symphony Orchestra and other assorted musicians. There's a track titled 'Waiting For The Big One'. Could this be it? ++++ Jim Evans.

**BLACK OAK ARKANSAS:** '10 Year Overnight Success' (MCA MCF 2784)

Trouble with BOA is they've never turned out an album that matches the dynamism of a live performance. On stage Jim Dandy's personality can carry a bunch of average rock songs but on record his voice sounds annoying. Marius Penczner has been brought along on keyboards, but aside from a few nice breaks like his spacey opening to 'Pretty Pretty' the album sags in the

middle. Ruby Starr's back - up vocals also make no positive contribution. There's no meat in the production and the Memphis Horns come over flat as a pancake. ++ Robin Smith

**DEAF SCHOOL:** 'Don't Stop The World' (Warner K 66964)

Deaf School sound like a punk Liverpool Scene. They have vocalists Eric Shark and Enrico Cadillac Jr. They have just released their second album. They have not lived up to their initial promise. They play songs that border on the self indulgent. They probably have a good time singing about a 'Taxi' (their current single), 'Capaldi's Cafe' and an 'Operator'. They are fun to know - at times. They sing of painfully average problems in often painful ways. They will never quite make it. +++ Barry Cain

**ROY ORBISON:** 'Regeneration' (Monument S MNT81808)

This album marks the reunion of Roy Orbison and producer Fred Foster, the team which provided such pop classics as 'Only The Lonely', 'Big O's' distinctive voice is still there, sensitive without being sentimental. He gives the cold Orbison treatment to Tony Joe White's 'Southern Man', 'Belinda' and Kristofferson's 'Something They Can't Take Away'. They can't take away the Orbison mystique and this album starts to rekindle the old magic. It almost gets there. Let's hope the reunion lasts - we might be in line for some more classics. Mr



# WORK IS A FOUR SIDED, THREE LETTER WORD

Loneliness could soon make it big again. +++ Jim Evans

**GRATEFUL DEAD:** 'Wake Of The Flood/From The Mars Hotel' (United Artists UDM103/4)

Having lost the band to the Arista label, UA celebrate by bringing out a two for the price of one package, thoughtfully retaining the fine original artwork. The Dead have always seemed a roll rather than a rock band, with their steady driving beat often aiming nowhere in particular, other than perhaps personal perfection. They can always be relied on to come up with some memorable tunes, viz 'Unbroken Chain' which incorporates what sounds like a stream of low flying aircraft into its force, and lyrics that will make you sit up and pay attention, as in the lengthy 'Weather Report Suite'. Not classic Dead by any means, but OK for the price, and as any GD fan will tell you, under par Dead is better than your average band +++ David Brown

**THE THREE DEGREES:** 'Standing Up For Love' (EPC 81694)

There is one possible chart song on this LP and the record company are well aware of it, because they do it twice. As for the rest, it's all zipping hi-hats and that unmistakable Sigma Sound. So well played and yet so rarely truly stimulating. These guys are such great musicians that it is irritating to find this record sound as though they were playing sessions instead of creating something of their own. After all, the Three Degrees are part of the family, aren't they? They sang on the last MFSP record 'Summertime', which was much better than this offering. This is supper club disco soul, a sound which is too smoothed-out and lame for my ears to really get involved in. Oh yes, I nearly forgot that song - you can dance to it

**EMERSON LAKE & PALMER:** 'Works'

Snow covered the desolate streets of Zurich at 3 am. The car sneaked through the ultra-modern ghost town like a cat on the prowl. My driver looked agitated. He hadn't said a word since we left the party. I noticed his hand move towards the glove compartment. He opened it and took out a cassette. "You want to hear?" I nodded. The rest is just a blur. "Wait, I remember the first notes pouring out of the four speakers. "This is ELP's new album," said the driver casually. "This is the side they play together." The track was Aaron Copland's 'Fanfare For The Common Man.' It opened with a massive synthesiser blast shaped into sound of a trumpet fanfare. The effect was remarkable. I recall putting it down to the Pernod and the four speakers. "The other piece on this side is by Keith Emerson. It's called 'Pirates'" said the driver and switched the cassette to Greg Lake's contribution. "This is my favourite side." Imagine 'I Believe In Father Christmas' with double the production and you'll have some idea of what Lake's five songs are like. 'C'est La Vie' stands out. A pumping mass of words falling like shrapnel onto an ocean of sound including chora, full orchestra and electronic accordion. Lake's tearful voice is at its most powerful, his writing at its most skilful. Phrases, or song titles still

and it's got a chorus you can sing along with, it's called 'Standing Up For Love'. ++ Geoff Travis

**HOLLIES:** 'Live Hits' (Polydor 2383 428)

When Demis Roussos weighed nine stone and Elton John was just plain Reg Dwight, there were the Hollies. Polish harmonies, tight singable tunes and clean guitar work earned them numerous gold discs. On this live album you'll find all the old favourites. +++ Robin Smith

**THE DELLS:** 'Cornered' (DJM DJD 28032)

In 1968 Frank Zappa and the Mothers made an album thinly disguised as Ruben And The Jets. Many thought it was a joke, but it turned out to be a serious tribute to the doo-wop groups, which seemed to spring up on every street corner in the States in the Fifties. The Dells are one such group, who gradually moved towards soul - or rather their brand of music did. Included on this double set with 28 cuts in all is 'Oh What A

stir the memory - 'Hallowed Be Thy Name,' 'Arrest the sun and shoot the moon,' 'I Need Me'. There's even a singalong number complete with harmonica. "How about this?" and he switched to Carl Palmer's side with its arrangements of pieces by Bach and Prokofiev - at times bordering on the big jazz band feel. He even uses a funky voice box occasionally. The driver didn't seem too overawed with that and turned over to Keith Emerson's piano concerto in three movements with the London Symphony Orchestra conducted by Andre Previn. I fell asleep. Not, I hasten to add because of the music. That was nothing less than magic. It's just that Swiss Pernod has quite a kick. ++++

'Works' is a double album package featuring solo contributions from all three members and a complete ELP side. It's the band's first album since 'Ladies And Gentlemen' released two and a half years ago. It's set for March 11 release. Rumour has it that ELP may tour Europe with Santana and a 70 piece orchestra. BARRY CAIN.



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First 10,000 copies available in special printed bags.



KIKI DEE: crying out for blood and guts

CAUTION: The story that follows may, in parts, be somewhat overwhelming for people of a nervous disposition. It contains:

Various scantily clad and even naked women (and men too dears)

Freddie The Thief

Kurt the piano player

Obscenities

Money

Chicago (not necessarily in that order)

**YOU HAVE BEEN WARNED**

Zurich. Town of a thousand chances. Where a 15 minute cab ride costs £10. Where hotels cost £50 a night. Where dinner for three costs £50 - without a sweet.

And it ain't even snowing already.

Chicago, midway through their mammoth 45 day tour of Europe, check in at the baroque Dolder Grand Hotel - the kinda place wealthy young poets from Georgian mansions died in.

The band don't cut corners when it comes to greenbacks. They travel from town to town in the German president's private train which they've hired at an unearthly cost.

In the staid elegance of Henry Kissinger's suite they prepare for the first night.

Meanwhile, in a faded flat in downtown Zurich Freddie The Thief, looking like an emaciated Arthur

Askey, straightens his tie. He's not really a thief. Just steals the limelight from time to time. Big night tonight. He's gotta look sharp.

Kurt the piano player feels a little tense this evening as he caresses the keyboard in the Dolder Grand's cocktail lounge. Some of these neo-classical numbers can hurt a guy y'know. Nobody here seems to appreciate me.

Three sleek, black limo Mercs slide up the hotel drive. Chicago and friends climb in. The Congress Hall driver - and make it snappy.

Freddie gently closes the apartment door. With a grey trilby pulled cunningly over his thinning black hair and mysterious suitcase under his arm, he makes for the same hall.

A ripple of applause. Hey, somebody in there likes me thinks Kurt and gives his new fans a tantalising glimpse of Cole Porter.

The concert is a sell-out. Over 1,700 people have paid nearly £10 a head to see Chicago perform in Switzerland for the first time since 1969.

"Ladeez and Gentlemen will you please welcome America's favourite - CHICAGO!" Wham! Into 'Anyway You Want To' Peter Cetera pushing his restricted vocal range to the limit and just winning.

By the end of the second number

'Saturday In The Park' it's obvious that the first half of their two hour set is going to be infinitely superior to those of the London shows condemned as 'boredom of the first degree' by the press.

Punchier definitely. Less emphasis on the brass which at Hammersmith weighed them down.

Kurt, his fingers loosened by scotch, let's rip with 'Who's Got The Last Laugh Now' and the idle rich love him.

"They all laughed at Christopher Columbus

When he said the world was round

They all laughed when Edison created sound . . ."

James Pankow ploughs into a song he wrote. He can't sing but he sure enjoys himself. 'Does Anybody Really Know What Time It Is' has the suave Robert Lamm on vocals. It still sounds as fresh as it did on 'Chicago I'.

A long, meandering medley follows giving each member the chance to prove his ability and that goes straight into 'Beginnings' another '69 classic

minus the latin finale.

Chicago don't really utilise percussionist Laudir de Olivera. During the course of the set he has one solo (discounting the self indulgent playing of a home made water drum in the second half) and he's dynamite. A pity.

Interval. Freddie The Thief is backstage shaking hands with the band as they wander into the dressing room. "Sehr gut concert. . . Who's that guy?" the manager inquires. "Search me."

Freddie has already made plans for the night ahead . . . and they include Chicago. He's booked seats at Zurich's only disco, The Mascotte, and for those in Chicago's crew that may require it Freddie will make beautiful women available. No one was interested.

There's no stopping Kurt now. 'I've Got You Under My Skin' rises up from the piano like a cobra and curls itself around a Pernod and lemonade in the hands of a mink coat with a lady in it on the other side of the room.

Highlight of the second half is a new

Terry Kath song 'Uptown'. Terry's a session man who made it.

He's a sixties guitarist. Snatching but endearing way.

He's fat. Really fat. In his red cap he looks like an overgrown schoolboy who's just picked up the guitar to hide the cream cakes up his jumper from greedy eyes.

But Kath is one of the most exciting axemen you'll ever see. 'Uptown' is the nearest thing that Chicago get to guts . . . and it's a crusher.

'If You Leave Me Now' is pretty bad. Cetera really strains to impersonate the single and his voice breaks up.

'25 Or 6 To 4' rings off the set. They encore with McCarty's 'Got To Get You Into My Life' and 'I'm A Man'.

Rapturous applause.

Kurt concludes with 'Just One of Those Things'. Rapturous applause.

Freddie has everything arranged. The band return to the hotel and drop off Robert, Peter and Terry who each have their wives on the trip. Then on to The Mascotte.

A 20 foot Les McKeown beams down from a huge screen in the middle of the dance floor. He pleads 'I Only Want To Be With You'. No takers.

One video follows another. Amongst the impressive acts - ELO, Burton Cummings, Elton John. There ain't many discos can boast a line-up like that.

Freddie in the role of caterer. He gives all the band fillet steak and salad, asks them if they want any girls, looks a little perplexed. Someone says they saw him with Kissinger once.

On the screen it's 'Whisky Time' which is just an excuse to show Swiss ladies in varying states of undress. And pretty devastating some of them are too. Whatever they say about Swiss girls . . . it's true.

James Pankow on the British press - "They can kiss my ass. They just don't understand what's happening between us and the audience. That audience has made me a multi-millionaire. I could be a genius - but if it wasn't for the backing of the people I'd be nothing."

Laudir on the length of the band's set - "Sometimes I think that two hours is too long, but . . ."

Throughout Freddie sits in a dark corner alone. He remembers the time David Bowie stayed at his Lucerne home. And the time Mick Jagger snubbed surrounding admirers just to say hullo. He recalls also wandering off into the Zurich night with a drunken John Miles not so very long ago.

On stage a band give a great rendition of 'Anyway You Want To' with Chicago drummer Danny Seraphine helping out on the difficult bits.

3 am. James in best Uncle Tom voice declares it's time to go home. He's later seen wandering around the hotel looking for chocolate with an American Californian chick.

Yes it's sure a strange life on the road.

Kurt fingers in his dreams. Freddie counts rock groups. Zurich - a dozen by any other gnome.

Next day none of the Chicago

nightbirds emerge until 5 pm. There's a Swiss press conference at 6.30. The limos, their number swelled to four, pick up the boys and take them back into the city centre. Everything is so clean. It's as though someone built a city but forgot to ask anyone to live in it.

The conference is very informal. The members of the band stroll around the room eating salami and ham on rye, drinking white wine and answering the same rambling questions.

Robert on bringing his wife, now pregnant, on every tour - "I guess the other guys don't like the idea. They get to feel inhibited - especially when there are other girls around. We go out shopping nearly everyday together cos who knows this might be my last trip to Europe. I might be knocked down by a bus when I get home."

And guess who's flitting from table to table like a rabid butterfly making sure things are running smoothly. Yep, good old Freddie. But by now the manager has had enough.

"Look, I don't know who you are but just sit down and shut up or I shall personally throw you outta that window."

Freddie sits down. And shuts up.

After the conference they go straight to the theatre to charge. Another sell-out.

From the first note the audience

complain that the sound is too loud. "We've been playing to 20,000 people at a time for 10 years and here we are in a perfect acoustic hall with all this equipment. Guess you'll have to grin and bear it," says Robert. Cheers.

The set is almost the same as the night before. 'Got To Get You Into My Life' is dropped leaving just one number for the encore. The band really are playing much better overall and their choice of material is spot on.

But they still play far too long. The half hour interval breaks the momentum and it's like starting from scratch on the tenth number. But they mean well.

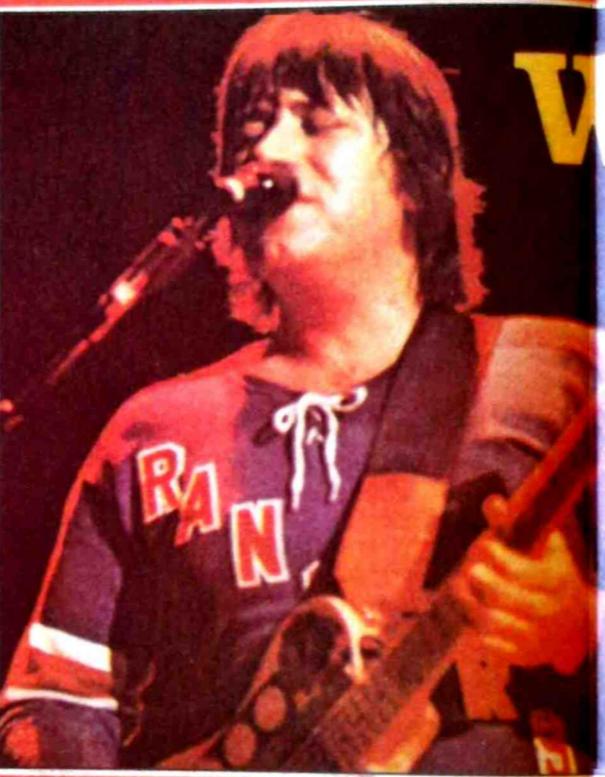
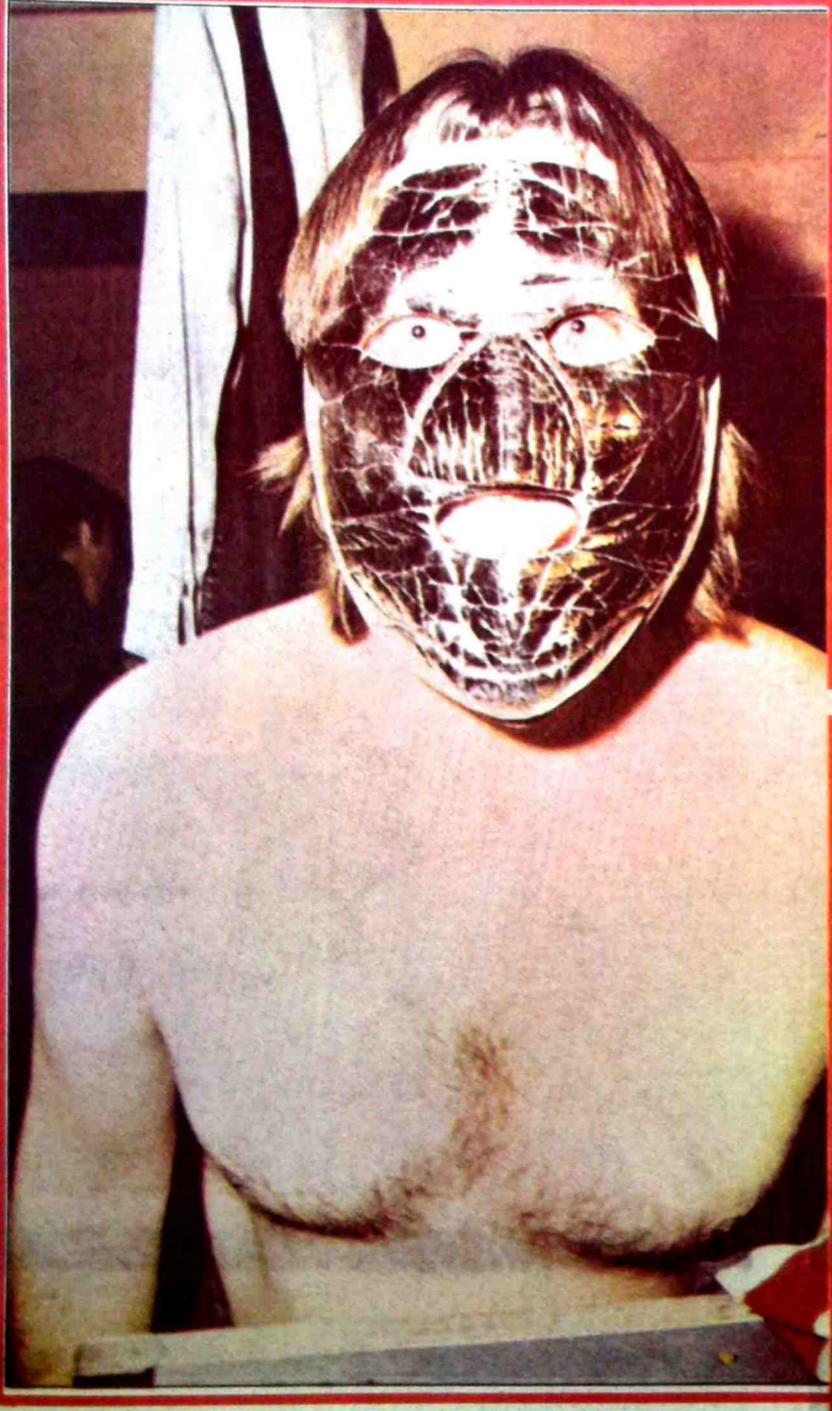
Backstage the wives are not allowed into the dressing room. The sight of Pankow with his trousers down is too much for anyone. Tonight it's straight back to the hotel to prepare for an early morning start. Freddie is already at the hotel - waiting.

It's steaks all round in the Kissinger suite washed down by 15-year-old wine. Freddie has been politely told to leave, so he heads for the Mascotte and more naked girls.

Tomorrow the 40-man roadshow hit Frankfurt. Sweet dreams.

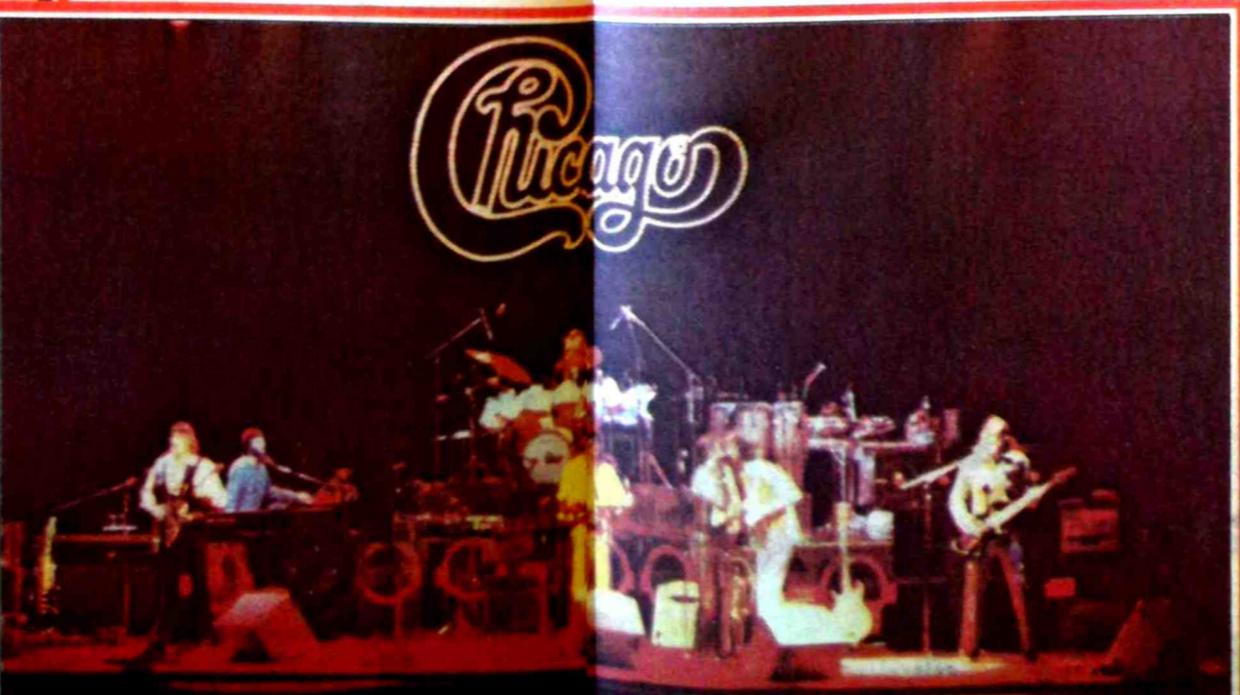
And it begins to snow.

STOP PRESS. It looks like Chicago's next album will be called 'Chicago II' but this has not yet been confirmed.



# Wishing You Were Here

Barry Cain reports from Zurich on Chicago's triumphant European tour. Pictures Richard Young





## “Pearl’s a singer”: from Elkie Brooks. For anyone who once had a dream.

To be really someone. To be really special. That’s what we all dream of.

And that’s what Pearl dreamed.

She wanted to be Betty Grable.

She nearly made it, too. Then it all went sour.

And that’s the way Elkie Brooks sings it. As a bitter-sweet ballad.

It’s a story. It’s crammed with images.

And it’s got what the man originally meant when he coined the phrase “a haunting melody.” A catchy phrase your head can’t put down.

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# Upfront

Record Mirror's weekly guide to  
Concerts, TV, Radio, Books and Films

## Wednesday

**FEB. 23**  
**GLASGOW**, Apollo Centre (041-332 6055), Bryan Ferry  
**LIVERPOOL**, The University (051-709 4744), Procol Harum  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Phil May and Friends  
**LONDON**, Marquee, Wardour Street (01-437 6603), Sensational Alex Harvey Band Without Alex  
**LONDON**, New Victoria (01-834 0671), Manhattan Transfer / Bob Kerr's Whoopie Band  
**LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Head Over Heels  
**LONDON**, Roxy Club, Neal Street (01-836 8811), Slaughter And The Dogs / GBH  
**MANCHESTER**, Free Trade Hall (061-834 0943), Ted Nugent / Steve Gibbons Band  
**MIDDLESBROUGH**, Town Hall (245432), Sassafras  
**NEWCASTLE**, Polytechnic, Green Room (28761), Stranglers  
**OXFORD**, Polytechnic (61998), Ralph McTell  
**PORTSMOUTH**, Guildhall (24355), Streetwalkers  
**PORTSMOUTH**, Polytechnic (819141), Burlesque  
**TUNBRIDGE WELLS**, Assembly Rooms, Pat Travers Band / Doctors Of Madness  
**UXBRIDGE**, Brunel University (39125), Gonzalez  
**WATFORD**, Baillys (39848), Gary Glitter

**MIDDLESBROUGH**, Town Hall, Sassafras / Jack Thibbs  
**PERTH**, Salvation Hotel, Dead End Kids  
**PLYMOUTH**, Woods (26518), Little Bob Story  
**PORTSMOUTH**, HMS Nelson, Trax  
**PORTSMOUTH**, Polytechnic, Charlie  
**RHYL**, Titos, Champagne  
**SHEFFIELD**, City Hall (27074), Ted Nugent / Steve Gibbons Band  
**STOCKTON**, Inncognito, Jain Band  
**WATFORD**, Baillys (39848), Gary Glitter

## Friday

**FEB. 25**  
**BIRMINGHAM**, Aston University, Liverpool Express



## SEE IT!

**SUGAR MOUNTAIN** returns to the small screen on Thursday when the ever - resourceful ITN repeats 'Rock Follies', the saga of three gals who try to make it in the world of rock dreams. Dee, a magicians assistant, Anna, on the dote, and 'Q' surviving in skin - flicks tread the first rung on the ladder to success (10.30).

**THE information here** was correct at the time of going to press but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are provided where possible.

Folk fans can catch waxie Maxie Boyce, the Welsh answer to Billy Connolly, along with traditional Irish band, the Chieftians along with Neil Lewis and John Luce when BBC 1 gives Max his very own show (10.46).

And now for something completely different... Suzie Quatro (bass), Leo Sayer (lead vocals), John Miles (lead guitar), John Christie (keyboards) and Kenny Jones (drums) get together for a one-in-a-lifetime performances on the last in the present series of 'Multi - coloured Swap Shop' (Beeb 1 - 9.30).

Mickle Most coaches this unlikely supergroup through a collection of Rock 'n Roll standards. Wot will they think of next?

Roy Orbison pops into the entrance hall of the Pebble Mill studios for the first time ever on 'Saturday Night At The Mill'... and earlier in the evening the Bradford gal with the tremendous tonsils Kiki Dee shakes her stuff on 'Sight 'n' Sound In Concert' (BBC 2 6.30).

**YES HE'S** back! Following the success of his knock - out debut British tour last summer Mr Superaxe **TED NUGENT** returns to the UK for an eight - date tour starting this week. The show gets on the road at Manchester Free Trade Hall (Wednesday), Glasgow Apollo (Friday), Newcastle City Hall (Saturday) and Liverpool Empire (Monday). There's a formidable backing line - up too, with Derek St Hughes (guitar & vocals) Rob Grange (bass) and Cliff Davies (drums).

And the one 'n' only **BIG O** returns to our shores too, minus the braid and brylcreem, looking remarkably like Les Gray of Mud. Roy Orbison freaks can catch the new slimline version at Bristol Hippodrome (Sunday) and Croydon Fairfield Hall (Monday).



TED NUGENT

fell downstairs... keep on taking the escalators firm.

That's not all, the original **IGGY** (remember the Stooges?), also going down well in the land of beerkraut and schnitzels is all set to play a one - off at the illustrious Aylesbury Friars Vale Hall in direct competition (also Tuesday).

There's another first when the strictly smooth Liverpool Express make the big time with their first major London gig, at no less a venue than the Rainbow.

Would - be pubescent Aussie rockers AC/DC continue to live in hope that their current maxi - single will be banned from all radio stations and carry on flashing their knees at more provincial halls - including Cambridge Corn Exchange (Friday) and Southend Kursaal (Saturday).

You got sweet Cajun sounds from **KATE** 'n' **ANA MARRIGLE**... more rock from **STREETWALKERS** and the **SENSATIONAL ALEX HARVEY BAND** (minus Big A) and much more. Susanne Garrett

## Thursday

**FEB. 24**  
**BATLEY**, Variety Club (475228), Shewadlywaddy  
**BIRMINGHAM**, Barrel Organ, Hooker  
**BLOXWICH**, Nag's Head, Bandys  
**BRISTOL**, Granary, Wehb (01-25727), Slay  
**COVENTRY**, Club Zivago, Three's Company  
**CROYDON**, Red Deer, Brighton Road (01-688 2308), Heartbreakers  
**DERBY**, Cleopatras (44128), Gonzalez  
**DOUGLAS**, Palace Lido (4671), Silk  
**ENFIELD**, Middlesex Polytechnic, Plummet Airlines / Dodger  
**GLASGOW**, Apollo Centre (041-332 6055), Bryan Ferry  
**HAMLEY**, Gaity Hotel, SFW  
**HULL**, Bailys, Beano  
**KEELE**, The University (Keels Park 371), Ralph McTell  
**LEEDS**, The University (39071), Gordon Giltrap  
**LEICESTER**, Bosworth College, Roaring Jelly  
**LIVERPOOL**, Annabellas, Dirty Tricks  
**LONDON**, City University, New Hall, St John Street (01-253 7191), Burlesque / Arlan Green  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), FBI  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Downliners Sect  
**LONDON**, Loughborough Hotel, Brighton, Shakin' Stevens And The Sunbeams  
**LONDON**, Marquee, Wardour Street (01-437 6603), Sensational Alex Harvey Band Without Alex  
**LONDON**, Nashville, North End Road (01-603 6071), Radlar  
**LONDON**, New Victoria (01-834 0671), Manhattan Transfer / Bob Kerr's Whoopie Band  
**LONDON**, Queen Mary College, Union Building, Mile End, Count Bishops / Black Mist  
**LONDON**, Rock Garden, Covent Garden (01-240 3841), Moon  
**LONDON**, Roxy Club, Neal Street (01-836 8811), Jam / Rejects  
**MALVERN**, Winter Gardens (2700), AC/DC  
**MANCHESTER**, Apollo (061-273 1141), Procol Harum / Heron  
**MIDDLESBROUGH**, Roci Garden, Stranglers

**Kraut - rockers CAN** hit the tail - end of the week with their particular brand of kulturne when their tour starts at Kent University (Tuesday)... but keep yer fingers crossed. Their last scheduled UK trek was cancelled by a minor rock catastrophe when the keyboard player

**BLACKPOOL**, Locarno, Martha And The Vandellas  
**BLACKPOOL**, Tiffanys, Streich  
**BREWLEY**, Saxon Tavern, George Hatcher Band  
**CAMBRIDGE**, Corn Exchange (3937), AC/DC  
**DUNDEE**, The University, Rogoalator  
**DUNFERMLINE**, Kinema Ballroom, Dead End Kids / Speakers  
**SCARBOROUGH**, Penthouse (63204), Stranglers  
**STAFFORD**, Polytechnic, 'O' Band  
**UXBRIDGE**, Brunel University (39125), Sensational Alex Harvey Band Without Alex / Bandit  
**EDGEMOND**, Music Hall, Sassafras  
**HATFIELD**, Hatfield Polytechnic (63343), Rag Ball with Crazy Cavan's The Rhythm Rockers / Bees Make Honey / Stripjack / Dodgers / Limonade  
**HULL**, Phoenix Club, Hesse Road, Riot Rockers  
**LEEDS**, Polytechnic, Gellars  
**EDINBURGH**, Playhouse, Bryan Ferry  
**GLASGOW**, Apollo Centre (041-332 6055), Ted Nugent / Steve Gibbons Band  
**LEEDS**, Trinity and All Saints College (585793), Muscles  
**LIVERPOOL**, The University (051-709 4744), Alan Price  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Babe Ruth / Bamboo And The Reggae Gullars  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Downliners Sect  
**LONDON**, Houslow Borough College, Chiswick (01-885 3248), Dirty Tricks  
**LONDON**, New Victoria (01-834 0671), Manhattan Transfer / Bob Kerr's Whoopie Band  
**LONDON**, NE London Polytechnic, Stratford (01-534 5208), Plummet Airlines  
**LONDON**, Queen Elizabeth College, Burlesque  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3140), Streetwalkers  
**LONDON**, Royal Ballroom (01-866 4112), Mungo Jerry  
**MANCHESTER**, Free Trade Hall (061-834 0943), Frankie Miller's Full House  
**NEWCASTLE UPON TYNE**, Freeman's Hall, Gonzalez

**NEWCASTLE**, The Polytechnic (28761), Pat Travers Band / Doctors Of Madness  
**NORWICH**, University of EastAnglia, Damned  
**READING**, The University (806222), Pasadena Roof Orchestra  
**SALFORD**, The University (061-735 7811), Badgie / Speakers  
**SCARBOROUGH**, Penthouse (63204), Stranglers  
**STAFFORD**, Polytechnic, 'O' Band  
**UXBRIDGE**, Brunel University (39125), Sensational Alex Harvey Band Without Alex / Bandit  
**WATFORD**, Baillys (39848), Gary Glitter

## Saturday

**FEB. 26**  
**ABERDEEN**, The University (57221), Rogoalator  
**BATLEY**, Variety Club (475228), Shewadlywaddy  
**BIRMINGHAM**, Odeon (021-643 6101), Jerry Lee Lewis / The Darts  
**BRACKNELL**, Sports Centre (54203), Sensational Alex Harvey Band Without Alex / Bandit  
**BRISTOL**, The University, Damned  
**CHESTER**, Chester College, Gonzalez  
**DUDLEY**, JB's (53597), George Hatcher Band  
**DUNSTABLE**, California (62804), Martha And The Vandellas  
**EWELL**, North East College (22289), Nuts / Burns  
**EKETER**, The University (77811), AC/DC  
**FOLKESTONE**, Leascliffe Hall (53193), Surprise Sisters  
**HARLOW**, Technical College (22289), Nuts / Burns  
**HITCHIN**, Mid Herts College (2351), Muscles  
**LIVERPOOL**, Eric's, Stranglers  
**LONDON**, Chelsea College, Massena Road, Burlesque  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Babe Ruth / Bamboo And The Reggae Gullars  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Downliners Sect  
**LONDON**, Houslow Borough College, Chiswick (01-885 3248), Dirty Tricks  
**LONDON**, New Victoria (01-834 0671), Manhattan Transfer / Bob Kerr's Whoopie Band  
**LONDON**, NE London Polytechnic, Stratford (01-534 5208), Plummet Airlines  
**LONDON**, Queen Elizabeth College, Burlesque  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3140), Streetwalkers  
**LONDON**, Royal Ballroom (01-866 4112), Mungo Jerry  
**MANCHESTER**, Free Trade Hall (061-834 0943), Frankie Miller's Full House  
**NEWCASTLE UPON TYNE**, Freeman's Hall, Gonzalez

**LONDON**, LSE, Houghton Street (01-405 4872), Dave Edmunds Rockpile / Plummet Airlines / Ultravox  
**LONDON**, New Victoria (01-834 0671), Manhattan Transfer / Bob Kerr's Whoopie Band  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3140), Liverpool Express / Charlie  
**LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Bees Make Honey  
**LONDON**, Rock Garden, Covent Garden (01-240 3661), Moon  
**LOUGHBOROUGH**, The University, Pat Travers Band / Doctors Of Madness  
**MANCHESTER**, Electric Circus, Collyhurst Street, Vibrators  
**NEWCASTLE**, City Hall (20607), Ted Nugent / Steve Gibbons Band  
**NOTTINGHAM**, Boat Club (80802), Dirty Tricks  
**NOTTINGHAM**, The University (52912), 'O' Band  
**OXFORD**, Exeter College, Shakin' Stevens And The Sunbeams  
**SALTFERN**, Philmore Disco, Jain Band  
**SLOUGH**, College of Higher Education, National Health  
**WAKEFIELD**, Technical College, Trapeze  
**WATFORD**, Baillys (39848), Gary Glitter  
**WEST RUNTON**, Pavilion (263), Jimmy Helms  
**WIGAN**, Casino Club (43501), Carol Grimes And The London Boogie Band

**CROYDON**, Fairfield Hall (01-688 9291), Procol Harum / Heron  
**CROYDON**, Greyhound, Park Lane, Alberto y los Trios Paradas  
**DUNSTABLE**, Civic Hall (00338), Sensational Alex Harvey Band Without Alex / Bandit  
**HEMEL HEMPSTEAD**, Pavilion, Streetwalkers  
**LIVERPOOL**, Empire Theatre (051-709 1555), Bryan Ferry  
**LONDON**, Nashville, North End Road (01-603 6071), Gertillas  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3140), Jerry Lee Lewis / The Darts  
**LONDON**, Roundhouse, Chalk Farm Road (01-267 2564), Hawkwind / Flying Aces / Keith Christmas  
**LONDON**, Victoria Palace (01-434 1317), Supercharge / Surprise Sisters  
**MAIDENHEAD**, Skindles (25115), Dead School  
**MANCHESTER**, Palace (061-236 0184), Manhattan Transfer / Bob Kerr's Whoopie Band  
**READING**, Top Rank (57282), AC/DC  
**SOUTHPORT**, New Theatre, Real Thing

## Sunday

**FEB. 27**  
**ACCINGTON**, Lakeland Lounge (381283), Dirty Tricks  
**BATLEY**, Variety Club (475228), Martha And The Vandellas  
**BIRMINGHAM**, Barbarellas (021-643 6413), Hookers  
**BRISTOL**, Hippodrome (29944), Roy Orbison  
**CANTERBURY**, University of Kent (65224), Pat Travers Band / Doctors Of Madness

**LONDON**, LSE, Houghton Street (01-405 4872), Dave Edmunds Rockpile / Plummet Airlines / Ultravox  
**LONDON**, New Victoria (01-834 0671), Manhattan Transfer / Bob Kerr's Whoopie Band  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3140), Liverpool Express / Charlie  
**LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Bees Make Honey  
**LONDON**, Rock Garden, Covent Garden (01-240 3661), Moon  
**LOUGHBOROUGH**, The University, Pat Travers Band / Doctors Of Madness  
**MANCHESTER**, Electric Circus, Collyhurst Street, Vibrators  
**NEWCASTLE**, City Hall (20607), Ted Nugent / Steve Gibbons Band  
**NOTTINGHAM**, Boat Club (80802), Dirty Tricks  
**NOTTINGHAM**, The University (52912), 'O' Band  
**OXFORD**, Exeter College, Shakin' Stevens And The Sunbeams  
**SALTFERN**, Philmore Disco, Jain Band  
**SLOUGH**, College of Higher Education, National Health  
**WAKEFIELD**, Technical College, Trapeze  
**WATFORD**, Baillys (39848), Gary Glitter  
**WEST RUNTON**, Pavilion (263), Jimmy Helms  
**WIGAN**, Casino Club (43501), Carol Grimes And The London Boogie Band

**CROYDON**, Fairfield Hall (01-688 9291), Procol Harum / Heron  
**CROYDON**, Greyhound, Park Lane, Alberto y los Trios Paradas  
**DUNSTABLE**, Civic Hall (00338), Sensational Alex Harvey Band Without Alex / Bandit  
**HEMEL HEMPSTEAD**, Pavilion, Streetwalkers  
**LIVERPOOL**, Empire Theatre (051-709 1555), Bryan Ferry  
**LONDON**, Nashville, North End Road (01-603 6071), Gertillas  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3140), Jerry Lee Lewis / The Darts  
**LONDON**, Roundhouse, Chalk Farm Road (01-267 2564), Hawkwind / Flying Aces / Keith Christmas  
**LONDON**, Victoria Palace (01-434 1317), Supercharge / Surprise Sisters  
**MAIDENHEAD**, Skindles (25115), Dead School  
**MANCHESTER**, Palace (061-236 0184), Manhattan Transfer / Bob Kerr's Whoopie Band  
**READING**, Top Rank (57282), AC/DC  
**SOUTHPORT**, New Theatre, Real Thing



CAROL GRIMES

## Monday

**FEB. 28**  
**BATLEY**, Variety Club (475228), Martha and the Vandellas  
**BIRMINGHAM**, Odeon (021-643 6101), Uriah Heep  
**BIRMINGHAM**, Town Hall (021-236 2339), Procol Harum / Heron  
**BURNEMOUTH**, Village (26638), AC/DC  
**CROYDON**, Fairfield Hall (01-688 9291), Roy Orbison  
**DONCASTER**, Outlook, Stranglers  
**EDINBURGH**, Tiffanys (031-556 6280), Rogoalator  
**LIVERPOOL**, Empire Theatre (051-709 1555), Ted Nugent / Steve Gibbons Band  
**LONDON**, Nashville, North End Road (01-603 6071), Dave Edmunds Rockpile  
**LONDON**, National Theatre, South Bank (01-928 2252), Chieftians  
**LONDON**, Roxy Club, Neal Street (01-836 8811), Dick Godfrey presents a rock extravaganza through until the late early hours (starts 7.15) with 'Bedrock' on Monday, and gives you a chance to find out how the other half gigs with a selection of jazz-rock tapes from Czechoslovakia.  
 And that's not all... Rory Gallagher, Lou Reizner and Phil Manzanera get interviewed along with local bands Moonlight Drive and Scratchband.

**FINGS ARE** looking up on the local airwaves this week, which makes a change. If you haven't already got the message, readers in the Glasgow area could do worse than to give 'Stick It In Your Ear', Radio Clyde's excellent rockshow a tentative whirl.

Guests this week are the legendary Peter Gabriel, sexy Sailor (remember the red light district?), ace organist Gary Brooker from Procol Harum, and '8.00'. Dick Godfrey presents a rock extravaganza through until the late early hours (starts 7.15) with 'Bedrock' on Monday, and gives you a chance to find out how the other half gigs with a selection of jazz-rock tapes from Czechoslovakia.

And that's not all... Rory Gallagher, Lou Reizner and Phil Manzanera get interviewed along with local bands Moonlight Drive and Scratchband.

Monday night is 'Edinburgh Rock' night on Radio Forth when Jay Crawford gets his own excellent album 'n' interview spot on the road (9.30). And 'Henry Pressure' comes to Brum on a Tuesday when presenter Roger Thomas raps with John Wetton and Paul Thompson from Roxy Music and gives the new Jefferson Airplane double album some earplay (9.30).  
 Good of Radio One offers its usual fare - including the continuing saga of Reg from Plimmer on a Saturday afternoon (1.31). And there's always the luscious Kiki Dee in simulcast, which brings us back to the magic box (stage left).

## Tuesday

**MAR. 1**  
**BATLEY**, Variety Club (475228), Martha and the Vandellas  
**BIRMINGHAM**, Barbarellas (021-643 6413), Hookers  
**BRISTOL**, Hippodrome (29944), Roy Orbison  
**BRIGHTON**, Top Rank (23885), George Hatcher Band  
**BRISTOL**, Colston Hall (291768), Procol Harum / Heron  
**LEICESTER**, De Montfort Hall (27652), Uriah Heep  
**LONDON**, Marquee, Wardour Street (01-437 6603), Little Bob Story  
**LONDON**, Nashville, North End Road (01-603 6071), Gertillas

# HOT — IT WAS SHEER HELL (in the nicest way)

## EDDIE AND THE HOT RODS London

Raping the senses  
Overthrowing sanity  
Destroying discipline  
Subjugating at its strongest.

And the band weren't bad either. The revved up Hot Rod fans turned in a great show at the Rainbow on Saturday night. And there's 150 smashed seats to prove it.

Ted tombs crumbled that night.

The band was rod hot. So they only play pretty average rhythm and blues circa 1966 at breakneck speed, liberally sprinkled with teenage hang-ups. So what.

They've arrived at a crucial time. A time when 15-year-olds could only look to the past for gut heroes. A time when music had reached a watershed and looked to be on the throes of dissipation. A time of teenage depression.

Anyway Masters was in fine somersaulting form on this their big venue debut. It's all in the wrist action and Barrie's a master of that.

'Show Me', 'Teenage Depression', the strobe afflicted 'On The Run', 'Get Outta Denver', and the encores 'Gloria' and 'Writing On The Wall' proved that what goes up is the hordes of seated fans, doesn't necessarily have to come down.

The addition of ex-Kursaal Flyer Graeme Douglas on rhythm gave the band a little more bite if that's possible and it looks like he's in for a long stay.

They're nearing the seat of power — providing someone doesn't slash it first. BARRY CAIN



Barrie Masters: in fine form

## SUZI QUATRO London

MISS QUATRO — or should I say Mrs Tuckey — is back, and sounding louder than ever. 'Get up on your feet and DANCE!' she shrieks, her voice sounding as if she's just applied a hacksaw to her vocal chords. There must be easier ways of earning a living.

The kids at the front of the hall obey quickly, as though they're scared she'll shout at them again.

These days, Suzi's act is aimed at a college audience, and judging by the reaction she got on Saturday, she's doing all right. She certainly knows how to get through to the male members of the audience... a lot of them were looking a bit sceptical when she came onstage, but by the time she went off again, they were right there with her.

There's no doubt Suzi herself has got what it takes... but her biggest drawback is her band. I started off thinking they were efficient, if not exactly uninspired, but by the end of the night, I was beginning to doubt if they even qualified as that.

Hubby Len Tuckey is the biggest offender. Technically, he's passable, but he seems to suffer from a definite lack of sensitivity. The audience seemed to appreciate what he was doing, but to me, his guitar sounded as if it was being sick.

The act consists of Suzi's old hits, like 'Can The Can' and 'Devil Gate Drive' plus new members from 'Aggrophobia'. All very powerful at first, but

by the end of the evening, just one big headache.

A little subtlety could go a long way. SHEILA PROPHET

## ROY HARPER Bath University

I ALWAYS look forward to a Roy Harper concert and to being entertained by his enigmatic personality, his mere person irrespective of the music, makes each concert fascinating. But see him on a day when one of his perpetual illnesses strike him down and when appalling traffic conditions bring him several hours late to his concert and lose him his keyboards player on the way, and it's not surprising that the concert is less than perfect.

His mood on this occasion lacked his usual bubbling enthusiasm and the band failed to shake him out of his quiet reflectiveness and without his usual lengthy, witty and engaging introductions his songs seemed equally lifeless.

Even so, we heard some fine guitar playing from Henry McCulloch and Roy Harper himself. Harper has that ease and grace which makes him appear to be slow and relaxed even when he's playing quickly — and McCulloch is the master of so many styles that he can compliment each song in a novel way.

Sadly though the songs themselves lacked punch and depth of feeling and when Harper was forced to leave the stage for a couple of songs the music provided by the band alone was very second rate.

But much of the disappointment was

# Roadshows

understandable and you can forgive a man like Harper a bad concert or two. Especially when it's not his fault. It was just one of those days I suppose. HOWARD FIELDING.

## DIRTY TRICKS Birmingham

WHILE WE seem prepared to accept almost anything the great American publicity machine points at us in the shape of heavy rock bands, we seem to be in danger of overlooking our home grown equivalents. Dirty Tricks are the perfect case in point. Not the end in originality it's true, but nor are Aerosmith and a few others that spring to mind, but they deserve a better reception than the one they got at Barbarellas last week.

Not that there was anything wrong with the band — they've improved beyond belief since they went to the States — or that the audience themselves didn't appreciate them, it's just that there was a lack of people there to catch them, as apathy in the UK grows (there were 2,400 at Bryan Ferry down the road).

To their credit the band played on. A dozen faithfuls propped up the stage, staring motionless at the potential heroes of tomorrow, a courting couple snogged on in the corner, oblivious to a

band pouring their soul out on stage.

Playing a selection of goodies from their first two and forth coming album, the rhythm section ripped along feverishly, while Kenny Steward rasped above them, and Johnny Fraser — Binnie proved to be a guitarist to keep an eye and ear out for, with particularly conspicuous playing on the extended solo on 'You Got My Soul' and the piercing riffs of 'Play Dirty'. Even the courting couple stopped for air on the latter.

They played well, but what's the point? Hardly worth getting your stage clothes sweaty for. The act needs thinning out a bit, but the potential is there alright. The stupid thing is that they've just made a good start in America, and who can blame them if they go there to play. And then some smart Alec will start saying how good they are and when are they gonna play the UK. You have been warned. DAVID BROWN.

## VAN DER GRAAF GENERATOR London

THE REGENERATION is complete. Only the voice and percussion remains the same.

Their avid following are in for a shock, that seemingly unshakable format has been broken, with an as yet uncon-

vincing solution, which only time (which we are told by Peter Hammill "no longer has any meaning"), can tell if this band of sixties rock refugees will survive.

Before the gig there were many questions to be answered — for a start how could they cope without the battery of sound provided by Dave Jackson's sax blowing and Hugh Banton's array of keyboards?

Well, the weight of the work now falls on the electric violin player Graham Smith, looking like a peasant fiddler, who has to provide not only all the main solos but most of melody too. This means that most of their music has been restructured since a different approach is needed due to the change of emphasis of lead instrument.

On bass Nic Potter seemed under employed, while behind the drums Guy Evans proved to be a positive dynamo.

Hammill's lyrics were mainly obscured, lost to the instruments and cavernous Roundhouse, but occasionally shone through, particularly, though not surprisingly, on their new numbers. A couple of ones to look for in the future are 'Time Heals' and 'The Siren Song' — at least that's what their titles sounded like up to the gods.

It's too early to either write off or particularly rave about the present set

up. It's going to take some getting used to, but just occasionally on Sunday night the effort seemed worthwhile. DAVID BROWN.

## ROCK AND ROLL ROAD SHOW Leeds

TEN MINUTES into the show, the bar seemed a good place to be. But wait — what's this? Usherettes of 40 dancing in the misty corridors slipped in a quick jive while the manager isn't looking.

"Ooh this is music" said a lady with the Hilda Ogden look. "The Tornadoes are smashing." Rock on, I'm off for a drink.

But things got freakier. Suddenly everybody's peering forward — the Teds are up dancing in the aisles. There's a time warp or something. Marty Wilde's talking about the 6.05 Special and when Elva Presley and Alan Freeman were young. Were there really such times? What was in those drinks?

Then all these guys in their lovely drainpipes and crepe shoes are clambering up on stage. And, oh my god, there's a bloke of 55, the oldest ted in the business trying to jive in a 'Love Thy Neighbour' T-shirt. People are laughing, having a good time and the old Ted is waving his flatcap. Sheer madness.

And the songs — 'Rubber Bull', 'Heartbreak Hotel' etc — are being rescued from the next Sing-along-a-Max album. It's incredible, 1960 all over again.

And then — oh yes it's true the rumours are right, Bert Weedon is alive. He's standing up. Yes he is. He's smiling and yes unless it's a visual trick he's playing his guitar. 'Apache', 'FBI' and 'See You Later Alligator'.

Twang, twang there he goes. Do you remember this one? Oh dear they did. They remembered them all.

Nostalgia is inescapable even in the bar. STEVE CHARLES.

## THE DAMNED London

FUNNY WHAT rave reviews can do.

The queue outside The Roxy, punk centre of Great Britain, stretched for miles. Well 100 yards at least. There were: babbling Yanks, tattooed hardnuts, despicable poseurs, curious students. They all wanted to see: The Damned.

Their first London appearance since the release of album number one 'Damned, Damned, Damned' which has sent rock critics scurrying for dictionaries to outdo rivals in verbose review duels.

And they was no let down.

Set one was hampered by sound problems. Hence 'Neat, neat, neat' chorus lost in transit. But the second set. Wow. Fifteen magnificent minutes of terror rock. Lead singer Dave Vanum looking like an anaemic Count Dracula about to pounce. Captain Sensible decaying by the jostling vocals of over eager fans leaping on stage. Rat Scabies kicking some off stage.

The anthem 'New Rose' staggered. 'Fan Club' coaxed. 'Fish' froze. Memorably menacing. They'll wipe Marc Bolan clean off stage.

So what's wrong with eternal damnation? BARRY CAIN

## PROCOL HARUM Oxford

WITH A blend of songs new and old, Gary Brooker and friends gave a commendable and enjoyable performance to a mainly student audience.

The track of the new album 'Something Magic' was for starters followed by 'Conquistador' featuring excellent drumming from Barrie Wilson and duelling between Brooker's piano and Pete Seely's keyboards. 'Skating On Thin Ice' was an ideal build-up to the show's first climax — Yes, it had two, if not three climaxes — the legendary (in my book at least) 'Grand Hotel'.

The eerie 'Strangers In Space' gave us more of the talented Solley before we came to the concept (?) piece, 'The Worm & The Tree' which takes up the entire second side of the new playlist. It consists of Brooker talking us through an allegorical tale of infestation, occupation, destruction and rebirth or what you will.

Did it really mean to bring it down to pantomime level by getting the punters to cheer and to hiss at appropriate points? Unfortunately, it was a relief when this part of the act was over. The rebirth was the band getting into the rockers, 'Too Much Wine Last Night' and 'Lucille'. Great stuff.

You must have guessed by now what they finished with. They had to. The kids had been shouting for it right through. I feel they played 'Whiter Shade' with some reluctance. JIMEVANS.

## AC/DC Glasgow University

IF EVER there was a classic example of a band playing in the wrong place at the wrong time this was it.

AC/DC must be on the verge of breaking into the major league in Britain, but appearances at places like Glasgow University will not take them any closer to it.

Not that they were bad on Saturday night. Faced with a sparse and uninterested student audience in a hall which smelled more like a Victorian schoolroom than a rock venue, they ripped through an hour's worth of pulverising rock 'n' roll.

Angus Young on lead guitar was amazing. Dressed in his standard short pants schoolboy gear he twitched, jerked and bounded across the stage non-top, his head whipping back and forth until it looked as if it just had to come flying off. God knows where he got the energy.

They opened with 'Live Wire', and the rest of their set comprised tracks from their 'High Voltage' and 'Dirty Deeds Done Cheap' albums. Centrepiece was an extended 'She's Got The Jack', their ode to that dreaded disease which Bob Scott introduced with a reworking of 'Marie' that would have made the heroes of 'West Side Story' think at least twice before approaching Natalie Wood.

They were off after barely an hour, the plugs pulled out apparently because the locals had telephoned the police about the noise. With the opening show of the tour at Edinburgh being curtailed because of security troubles, it looks as if their 22-date trek will have more than its fair share of eventual night.

ERIC WISHART

### Harley's club

COULD YOU give me the address of the Steve Harley fan club?  
 Sue Falkson, Slough.  
 ● Write to Nikki, EMI House, 20 Manchester Square, London W1.

### Leo Sayer

COULD YOU give me the address of the Leo Sayer fan club?  
 Ruth Gerald, Nantwich.  
 ● Write to Angela Miall, 8 Banborough Gardens, Shepherds Bush, London W12.

### Mickie's name

WHAT IS Mickie Most's real name?  
 Doreen Prior, Newcastle.  
 ● He was born Michael Hayes.

### Monkees

I WOULD like some information on the Monkees.  
 Paul Richer, Hayes.  
 ● They started in 1966 and were brought together specially for a TV show of the same name. The four chosen out of thousands of would-be hopefuls were



STEVE HARLEY (fan club)

# 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.

Davy Jones, born in Manchester in 1940, Mickey Dolenz born 1948 in Los Angeles. Peter Dinklage born in Washington in 1945 and Mike Nesmith born 1942 in Houston. In their early days they were not allowed to play their own instruments in the recording studio but for two years they had a steady stream of hits starting with 'I'm A Believer' over here. They were hailed as the second Beatles and whipped up similar scenes as the Bay City Rollers.

The musical supervision for the Monkees' television show was by Don Kirshner who used songwriters like Carole King, Gerry Goffin and Neil Sedaka. The Monkees tried to establish themselves as a

serious band when Nesmith adopted leadership. 'Headquarters', their third album was a step in the right direction but they couldn't leave their screen image behind them and they went their own ways.

### Mindbenders

CAN YOU tell me when the Mindbenders were formed and did Eric Stewart of 10cc ever play with them?  
 Paul Clifford, Oxford.  
 ● They were formed in 1963 and yes, Eric did.

### PP&M

CAN YOU give me some details about Peter, Paul and Mary?  
 Paul Chinn, Preston.  
 ● They were the most successful American pop folk group of the sixties. The band were Paul Stookey, Mary Allin Travers and Peter Yarrow who were brought together in 1961. They wrote their own material and also introduced Bob Dylan songs to a wide audience. Their best known songs are 'Puff The Magic Dragon' an innocent child's song but often said to contain drug references, and John Denver's 'Leaving On A Jet Plane'. Between 1962 and 1969 they had 20 chart entries. In 1971 they broke up.

# IS IT TOO SMALL?

I'm scared to go out with girls because my equipment is too small - it is normally only about two to three inches long. I feel you may say girls do not bother about this, but I know it isn't true. I am 15-years-old and very worried about my future. Please help, Miller, Grangemouth.

● You're dead right - we are going to say most girls won't be too worried about the size of your penis. But many boys are worried that their penis size is too small and that girls

won't enjoy having intercourse with them. When you get right down to it, your size isn't what matters anyway - like the old cliché says, it's what you do with it that counts. And, anyway, good things can come in small packages!

Why be scared to go out with girls? Stop looking at them as unapproachable sex objects and start seeing them more as friends. Relationships don't depend on the size of your nose or your inside - leg measurement - they depend on people.

# HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett and Tony Bradman

## Rebel with a pause

I am 18 and taking 'A' levels. At school there is this girl who is 13 and I quite fancy her. I know she's crazy about me because I've been told, and besides she doesn't try to cover it up. However I feel I can't

really take her out because the head of the sixth form takes a dim view of the sixth going out with girls, especially ones so young. Also my best mate goes out with her sister and I think it might annoy him rather. We've never discussed it though. Any ideas?  
 Rick, Canterbury

● I don't see that you've got a problem. If you really liked a girl then there's nothing stopping you from asking her out, whatever other people might think or say.

The revealing phrase in your letter is 'I quite fancy her' - think about it. Are you attracted to her because she's made it so obvious she fancies you? Is it doing your ego good? That little word 'quite' makes me think so. And perhaps the idea of being something of a rebel against school authority and making your mate a bit annoyed play a part in making you want to go out with the girl.

There's a big difference between your ages, and the girl sounds as if she's got a real crush on you. Don't you think it's cruel to string her along if you only 'quite' fancy her? Get your own motives worked out.

## Am I an alcoholic?

My problem is that I think I might be an alcoholic. You see after a particularly heavy session the other night I was very sick, and had a terrible hangover when I woke up.

I met some mates of mine during the day who told me the best way to cure a hangover is to have another drink. I had a pint of lager, and my hangover disappeared. My mates laughed and said I must be an alcoholic.

Is that true?  
 Alan, Cambridge

● First off, the 'hair of the dog' cure will only make the situation hairier. Your hangover would probably have disappeared anyway with a little help from some fruit juice and fresh air. Second, how heavy are your heavy

sessions? Can you keep your consumption under control? Do you need a drink to face the world in the morning? Do you reach for a bottle as soon as a problem comes up? You know how much you drink and how often. But if you answer yes to the last two questions, you could be cruising down the slippery slope.

Dependence on alcohol is a big risk and can start off with mild social drinking and escalate out of control if your willpower isn't strong enough.

Perhaps the simplest way to find out if you're physically or psychologically addicted is to ask yourself if you can stop after one... or do you need another drink and then another? If you do tend to just carry on regardless, make a conscious effort to cut down while you still can.

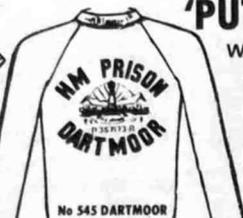
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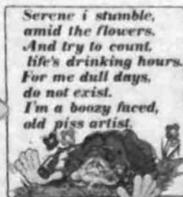
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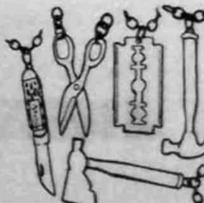


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# REAL THING'S FIDDLE

## ON THE ROOF

PRESENTING THE Real Thing, live in concert on a roof top in London's Carnaby Street.

Three o'clock on a Friday afternoon and the sound of 'Up On The Roof' drifts gently down to the throngs below. Secretaries hang out of office blocks to catch a glimpse. "Listen to our sound," says Chris Amoo. "We hit sparks off one another naturally. That's the way to produce a good sound, do it spontaneously."

They do sound pretty good — Dave Smith hitting some low notes as the others harmonise. They're braving the cold winds for the benefit of a photographer. Ray Lake suggests a King Kong pose by the side of the roof, but is quickly talked out of it.

Right, fun's over, let's get down to the serious stuff. How does it feel to know that British soul is at last becoming respected?



# 'Secret' life of Johnny Nash

FIRST THING on a Monday morning, most musicians would have problems unscrambling their brain cells ready for action.

But not Johnny Nash (above). He's a real professional, you see. Been around for years. Knows his trade.

At 10 am sharp, he arrived in Room 113 of the Montcalm Hotel, poured himself some coffee, and proceeded to chat brightly about his musical tastes. One of his current fave raves, it seems, is Patti Smith.

"She's great," he said. "I haven't seen her sing, but I love watching interviews with her. She's been on a couple of American chat shows, and whatever she feels, she just comes right out and says it."

Which is more than you can say for Mr Nash himself. As I said, he's a professional, which means he's an expert at interviews. He answers all the questions politely and seemingly quite openly. And yet when you emerge 40 minutes later, you're left with the strange feeling that you still don't know the man at all. He's told you everything... and nothing.

Johnny's last visit to Britain was over a year ago. Since then, he's been moving back home to Houston in Texas.

"I've lived all over the place," he explained. "I lived in Sweden for a while, then I spent a year in England... but I always wanted to go home again."

And now he has. He's bought a small farm ("not a ranch") on the outskirts of town, and is currently raising horses and cattle.

But he hasn't spent his whole year living off the land. As well as his farming activities, he's also found time to make his latest album. 'What A Wonderful World', form a new band, and make plans for furthering his career as a film star!

The album consists of 11 tracks, most of which are already established classics. How did Johnny choose them?

"It's difficult to explain," he answered. "I was looking for tunes

that just felt right. I try to take consideration of what's happening generally in music, and make subtle changes in my own style.

"I had four songs in mind — 'Dream Lover', 'Halfway To Paradise', 'Rose Garden' and another ballad I can't remember the name of — and then found other songs that fitted the mood."

He describes the band as a "self-contained unit". It's made up of musicians from Atlanta and LA, all well-known session men in the States, but whose names, according to Johnny, wouldn't mean anything over here.

"We'll be doing a European tour in March or April," he said. "I'm looking forward to it. I missed touring last year. I enjoy being on the road, although it's very exhausting. I don't know how some groups manage to stay on the road continually. Six weeks is enough for me."

As well as seeing him in the flesh, Johnny's European fans may also be able to view him in celluloid, as there are plans to release his first film, 'Love Is Not A Game' at the same time as the tour.

"I enjoyed making the film. I like acting — I'd like to get more into that in the future."

Won't that cause a conflict between two separate careers?

The predictable answer: "No, I still love to get into music. The only problem is time, but when you consider it takes six or eight weeks to do a tour, make an album or act in a film, there's really time to do everything."

Any definite plans for a new film?

"Well I have talked about doing another one," he said. "It looks as if it might happen — it's going to be a cowboy film."

So are you a goodie or baddie?

"Well, that's difficult to say," he answered. "I don't know if you've ever seen those Clint Eastwood films like 'A Fistful Of Dollars', where you have to make up your mind about the hero. That's what I'd be — a sort of bad goodie, or a good baddie!"

SHEILA PROPHET



Dave Smith

"Marvellous," says Chris. "I believe that '77 is going to be the year when British soul groups dominate the charts. Audiences are at last beginning to find out we can do as well as American bands, if not better. Britain's been dominated by rock for too long, you get more of a show with soul bands because they tend to be more professional."

Chris believes that many American soul acts have become too clinical.

"The trouble is that there's so many people involved," he says. "Somebody arranges the voices, somebody works the arrangements and somebody just charms out predictable songs. The Real Thing handle most of that themselves, we don't get jaded."

Chris reckons that inspiration is lacking in the Top20.

"Groups just aren't trying anymore," he says. "They get a successful formula and they're too scared to experiment. It leads to a collection of very sterile sounds."

"You'll Never Know What You're Missing" is a ballad type number. I hope people listen to the single and say, 'Is that really the Real Thing?' The record probably

won't sell as well as the early stuff, but at least we're livening up the scene a bit."

After years of getting nowhere it's suddenly all happening to the band.

"It's simple," says Chris. "You set out to hit the bull no matter how long it takes. But we've also kept a careful watch on our affairs. We're all from Liverpool and you tend to stick together if you come from there — even in London Liverpoolians seem to find one another."

"You don't get by easily in Liverpool — you often have to fight for things, it's softer down south."

A future project is a concept album about their home.



Eddie Amoo

"It's not a nice place to look at but the atmosphere is superb," says Chris. "It'll be a reflection of the good, bad and growing-up times. It's probably the first time a British soul band has attempted anything as serious. Don't get the wrong impression though, you'll still be able to dance!"

Has there been any prejudice towards British black artists?

"Well you do get a bit, but we've all got white parentage," says Chris.

"It makes you appreciate the problems of both worlds. You can walk down a street and people may make rude comments but as soon as they know you've got money, you become respectable."



Ray Lake

"Because I've made money I can live in an exclusive white area," adds Ray Lake.

Chris believes that everybody is in the music business for money.

"Anybody who says they're not is a liar. After all, stars don't give their money away to charity that often. If they reach the top they live in a nice house with a fast car."

"I believe that money is power — it talks — people respect you. You can't be knocked for making a lot of bread. Christ, if you struggle for years on nothing you expect something at the end of it. A star's life can be short anyway, you need something to fall back on."

Have Real Thing got away from the tag of being David Essex's backing group?

"We have now," says Eddie Amoo, "but in the early days, the press seemed to look down on us when we went our own way. They didn't seem to

realise that a backing group can really help make an act. We used to work really hard for David and he gave us a lot of encouragement. We're hoping to do some more shows with him."

In New York with David, people couldn't believe their strange accents.

"They used to freak out," says Chris, "they hadn't heard anything like it since the Beatles. They kept on asking us to repeat phrases over and over again and it made us feel a bit alien."

"We played at the Bottom Line — we thought it was rusty but the audience whipped up a storm."

After a whirlwind of hits, heavy touring and recording schedules how long can the Real Thing last?



Chris Amoo

"We have a saying," says Eddie. "What's the point of climbing half the mountain if you can make it to the top? We're doing all right now but it's going to be a long time before we get there."

"Real Thing works because it's a family atmosphere between us and our backing musicians." ROBIN SMITH.



# Johnny Nash

sensational hit single

## BIRDS OF A FEATHER

EPC 4391

AMERICA HAD rock 'n' roll, we had big ballads, they had rhythm and blues, we had to survive on skiffle.

Britain had to rely on importing and copying the American heroes of the day, but invariably something was lost in the translation, as in Lonnie Donegan's rendition of Leadbelly's 'Rock Island Line'.

But still, there were enough pimply youths sitting round their Dan-ettes getting turned on to the sounds of the blues via artists like Little Walter and Bo Diddley, plus white rockers such as Buddy Holly.

Naturally enough some of them got into playing their music, adapting it to fit their own styles and with the passage of time and a slight change of emphasis began to get a thing of their own going.

One of the hottest young rockers on these shores was one Harry Webb, better known as Cliff Richard, who made quite an impression with a better called 'Move It', using a backing group called The Drifters.

### Drifters

The 1958 lineup of these Drifters was Hank Marvin, Bruce Welch, Ian Samwell and Terry Smart. They made some singles on their own at the beginning of '59 bringing in replacement bassist and drummer Jet Harris and Tony Meehan.

"Tony was only 15 at the time — he still is," says Hank. "In those days we were aiming at a vocal sound. The first ones were pretty bad."

An American visit was in line for Cliff and band, and to avoid a clash with the US Drifters, they had to change their name.

"The group objected to us using their name," Hank explains. "Jet Harris suggested The Shadows and we liked it."

"The first record by the Shadows would be 'Saturday Dance' where we were aiming to sound like an American vocal group," Hank continues.

"We were doing one nighters and one one of them made friends with Jerry Lordan. At the time we were talking about another single and not sure whether to go for an instrumental or a vocal."

"Jerry said 'Here, what do you think of this?' and played this tune on his ukelele. It struck as being something special — he was forcing fivers into our hands to record it! — and we recorded it and it was our first Number One in the summer of 1960. That was 'Apache'."

That record caused quite a stir, and a generation whose limits stretched as far only as Ken Colyer's skiffle group were knocked back by

THE STORY SO FAR: Intrepid reporter Dave Brown is trapped in a room with two mad axemen who lurch at him out of The Shadows. The beat goes on...

# Hank & Bruce ~in stereo

this new sound. "He was pretty heavy in those days really," Bruce points at Hank. "Wore a duffle coat and played a banjo in a skiffle group."

"We based our music on the American guitar sound," Hank confesses. "But because our background was so different to theirs, our music at one stage just went off at a tangent."

"The difference between the American recordings and ours at the time was mainly due to the technical advances on the other side of the Atlantic."

"When we started we didn't know anything about recording," says Bruce. "You couldn't overdub or anything like that in those days."

"We used to hear Neil Sedaka and wonder how he managed to sing along with himself. The truth was that they had four track machines while we only had mono."

"If we played a bum note somewhere, we had to do it all over again," Hank smiles.

"The first time we used overdub was 'Wonderful Land'." The latter among their many masterpieces using Norrie Paramor's effective string arrangements, 'Wonderful Land' incorporating French horns in its overall sound. If the recording facilities seem a little basic just listen to the stage equipment:

"We had three Vox AC30 amps and a drum kit," Bruce remembers. "We didn't have a PA, we used the house system where we were playing. The only light show was when the man turned the house lights on or off."

But the Shads had another way of livening up their act. "We couldn't just stand there for half an hour — that was the longest spot you were likely to play then," explains Hank. "A show would consist of several acts and the top of the bill would probably only do about 25 minutes."

"If we did any longer we'd have had to rehearse," Bruce chips in.

"In '62 Cliff would do the whole of the second half of the show, about an hour," Hank continues.

"There would be a comedian on for 10, 15 minutes and the band's equipment would be set up behind him. We did 45

minutes then there was an interval and then we were backing Cliff."

"If we go on the road again we'll be able to manage about 35 minutes," the joker adds.

"We used to lie on our backs during the old rock numbers like 'Willie And The Hand Jive' and kick about," Hank goes on. "Then there was the front line — the audience loved that. Our walk and stage antics were built up from there. And the foot movements became our trademark."

### Dancing

When they visited South Africa in '61 ("Between Cliff and us we had about nine records in the Top 10"), they used the walk and on their return found that the South Africans were dancing that way in the clubs.

"In fact we picked up a couple of steps from them — they'd developed a double version of the crossover step!" Hank recalls his early experiences with electric guitars: "I remember the first one very well indeed. It was a Hoffner Congress 16 guinea job. Dad bought it for my 16th birthday. Someone had sold me one of those cheap pickups you screw on."

"I had an amp the size of a cornflakes packet."

"That was a cornflakes packet" — Bruce.

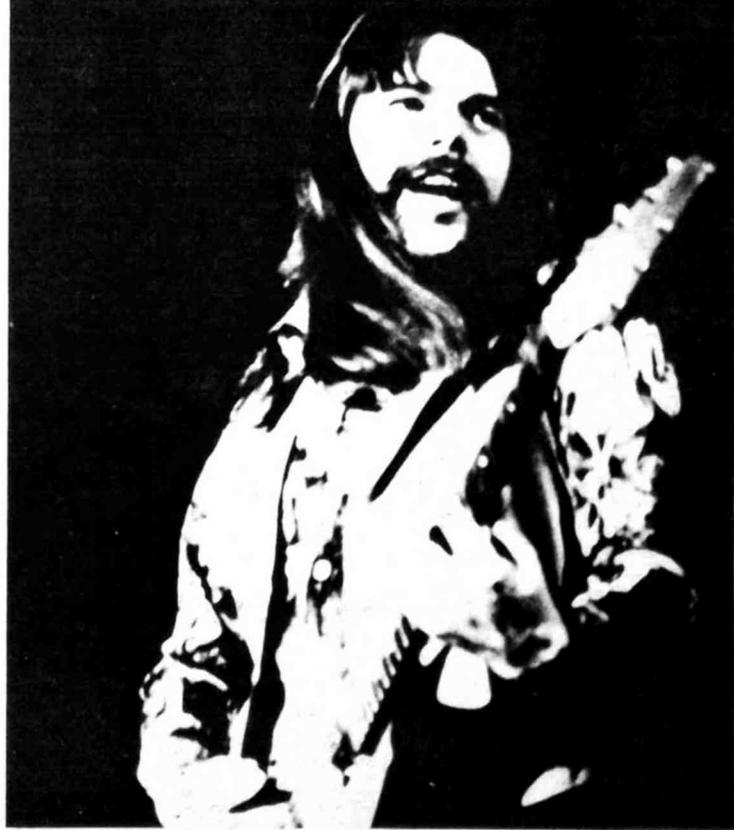
"We were working in a skiffle group and were offered a week's work in Newcastle and as we were still at school had to get permission from the headmaster."

"I didn't know a lot about electronics at the time, and one day accidentally touched the strings of the guitar against the mike which was on. There was a bang and a flash and the shock sheared through three strings and they had welded together in a metal blob — I thought to myself 'Is this what happens when you break a string on one of these things'."

"It's a good job I was holding the wooden part of the guitar. That could have been the end of my career. I've been very careful ever since."

If they tour Britain later this year will they be using three tiny Vox amps and a drumkit? "Yeah, and that's just Bruce," Hank has the last laugh.

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# Disco Kid

**SPECIAL!**

IN THE past few months I've been chased round the bath by Jaws soaked in the skin in a Car Wash and now it's the turn of King Kong to attack what's left of my body.

And if you're in the discos what's next - you may ask? Well, I'll tell you. Just about every other person I meet is called Fozzie Bear and everyone else hops over and says "Hi Robbie, I'm Kermit". You know, that well known Muppet front-man.

Just watch your shops - Fozzie bear soap, socks, bobble hats, and how about fur lined Fozzie Bear punk socks? Ingredients are one plastic bliner liner lined with fur.

The current thing on my Saturday radio show is silly names. In New York the search for an identity travels up and down the subway in bright colours. It's graffiti US style and lets you know that the Manhattan mooners and the Long Island losers have a personal autograph.

But in the South East of England we have 'verbal graffiti'. It started when groups would turn up at some of my regular gigs like the Golden Lion in Sydenham, South East London.



MISTER Robbie Vincent will already be well known to all south-eastern radio listeners for his Radio London chat and soul shows. A guy with a lot of commitments, he is also a personality DJ around the pubs, clubs and discos and transmits, via London, a fortnightly hook-up with New York's WMCA where "Londoners and New Yorkers can talk head to head." Ladies and Gentlemen

## INTRODUCING TO YOU — ROBBIE VINCENT !

A crowd from Bexley become the Bexley Slummers; from Plumstead came the Quakers and now it's spread to the Southgate Slough Searchers - regulars from the Royalty Ballroom in Southgate; The New Broxbourne Thunderbird Funk Crew from Hertfordshire; The Rainham Runaways and the Hornchurch Rockets. Some of the individual names for members of these groups are just too much, and often unprintable.

If you feel your disco

has its fair share of outstanding names let me know. It helps brighten up the week . . .

Robbie Vincent's tip for the top in 1977: Heatwave have at last made it chartwise. Last May one of the hundreds of records that drop through my postbox each month was called 'Ain't No Half Steppin' - The first single from Heatwave and it started my old ears flapping. Since then the group have got better and better.

For Brothers Johnnie

and Keith Wilder from America, Mario Mantese from Spain, drummer Bilbo from Czechoslovakia, Eric Johns - also from the States - and Rod Temperton from Cleothorpes it's been an overnight success after 10 hard years of slog. Their first album, 'Too Hot To Handle' most good jocks will already have. How many of you noticed it was produced by Barry Blue? Remember his string of pop hits?

Both Johnnie and Rod are confident they can follow this album with some more goodies. Things can only improve because they are all able to accept criticism after all so many years in the business. If they are in your area, check 'em out - they really give value for money. And if you want to be first to hear their new single keep tuned every Saturday lunchtime.

Back to the disco scene. Every two weeks or so on Sunday nights I work at the King's Arms in Hertford Road, Enfield with my favourite comedian Jimmy Jones. It's surprising that disco music can blend so nicely with a comedian. Jimmy is the funniest man in the land and the great thing is the mixture of ages, sizes and tastes which turn up.

I know it's difficult to

try and drag your mum or dad out to be blasted by "all that noisy pop music" and most of us wouldn't want to anyway. But it's a useful public relations exercise from time to time. After all you've got to live with them and you might as well keep them happy.

Saw a preview of the film 'All This and World War II' a montage of old war footage it's a clever idea using Beatles songs by Rod Stewart, Brian Ferry, The Four Seasons and others - including Leo Sayer singing 'The Long and Winding Road' which is outstanding. I just hope anyone paying to see the film chooses a cinema with good speakers. Some I've heard won't help the soundtrack much . . .

If you've a few bob in your pocket and fancy one of the West End discos try Gulliver's in Mayfair. Regular jock Fat Man, known to his friends as Graham, plays some of the best disco music I've ever heard. He's lucky to have a regular gig where he can see if the music is working. Either they dance grope or sit down. If the latter happens things are wrong.

But pity the thousands of jocks who work pubs that don't have a dance

license. It's a bore to keep saying "cool the dancing" and even harder deliberately put on a record to discourage it. Consumers don't always understand. Most jocks in non-dancing gigs can do without verbal abuse from punters because it's not allowed. What say you?

One or two sounds worth checking out: I plead guilty to being a Donald Byrd freak and his long awaited LP follow-up to 'Places and Spaces' is now available. 'Caricatures' on Blue Note has several tasty tracks including my favourite, 'Wild Life'.

Also how about 'Talking About Love' from another good British act like FBI. Their album's called 'FBI on Good Earth records. It's not a dancer, but a listener. On import still is the Bo Kirkland and Ruth Davis album 'Bo and Kirk' (Claridge). It'll come out in this country later in the year with a seven minute track called 'You're Gonna Get Next To Me'. It's a killer. 'Body English' by King Floyd, a single on Contempo, is still going well and if you're in a black club try the B side.

A good 12-inch is the 10 per cent group Double Exposure with 'My Love is Free'. Bootsy's Rubber Band are back

with a newie on Warner Bros along with George Benson. These two you'll either love or hate.

Some parting thoughts until I see you on the road or in RECORD MIRROR next month. Will Hughie Green be Number One with his 45? If you play it take some tissues with you. Will our national BBC chart be 50 percent disco or soul orientated by the end of the year? Will anymore MP's complain about weekly mine on Radio London? Will QPR have completed their fixture list by the start of the 1977/78 season? Will Steve Jones on Radio Clyde please send me his autograph - and thank you Thelma Houston for my jingles. I always said your version was best. By the way she sends everyone her love and says Thanx. See you next month.

PS: More thanks to those jocks who voted for me in the recent RECORD MIRROR Disco Poll. I'm not just flattered, but humbled. Thanks.



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# Soul Mirror

by ROBIN KATZ

## Bobby sox it to ya

"HELLO LONDON, it's Bobby Womack on the line." Hello Bobby, you friendly soul. How good to hear your voice again.

Bobby, I say, I bet you're sitting in that gorgeous kitchen of yours, the one on the cover of your new album, 'Home Is Where The Heart Is'.

"You betcha, me and the plants. That's my mama on the album sleeve with me. You like the album?"

"Let me tell you about the album. I went back to Muscle Shoals to record it. I haven't been there in years. I can't tell you

what the magnetism was like down there! I sat down with Jimmy Johnson and Roger Hawkins for five seconds and I was home again. We just struck it off immediately.

"Let me tell you something I haven't really told too many people yet. My brothers and I have been singing together for years. There was a guy who recorded us in a tiny one room in Cleveland 22 years ago.

And last week he showed up at my place and handed me this tape he had stashed away all those years.

"It's incredible, I was nine years old and it's me and my brothers singing songs like 'Buffalo Bill' and 'The Bible Tells Me



BOBBY WOMACK: stop talking, your time is up.

So'. We cut all this stuff in one day. And my father was hollering that he didn't want his sons singing no rock and roll junk. I was amazed, I

hardly recognised my own voice. Nothing like those old eight tracks."

Some of the songs on 'Home Is Where The Heart Is' deal with attitudes towards love that are a little more fragile than the usual confidence displayed by Womack.

But his style of doing a talking intro to his songs never sounded better.

"It's important for the listener to know where my mind is at. It really rounds off a song when you say why you've done it or where you recorded it.

"I did make one goof. I did Ace's 'How Long' and did a whole rap about a woman who's been two timing. It was only after I cut the track that I found out that the song is about

a member of the band who was tipping out and the rest of the guys wanted to know how long this thing was gonna go on."

Speaking of cover versions, I asked Womack what were favourite cover versions of his own songs? "George Benson's 'Breezin'' hit me for six. I dug Candy Staton's 'One More Chance On Love'.

"I don't write with cover versions in mind and I don't strictly write for myself either. Basically I always reach for a lyric that deals with reality so it will have pull regardless of whether you're singing it or listening to it.

"I might be doing some stuff with Isaac Hayes soon. I know about all this bankruptcy business. He's been through a lot. I'm also going on tour in the States in March and I'm taking Peggy Young with me. She's the vocalist on the album and you'll be hearing more from her. You liked my version of Sam Cooke's 'A Change Is Gonna Come'? Good, I'm going to do another one of his songs on the next album."

Warmth is what Womack is all about. There are few singers who can reach out so tenderly, while singing in a rough and raunchy style.

Expect Womack and his Brotherhood back here again before the year is out. And of course there are the inevitable parting words. "Say hi to my friend Rod Stewart when you next see him."

GENE CHANDLER of 'Duke Earl' fame sentenced to a year in jail for selling heroin.

Rick Manzie, husband of Barbara McNair found dead in Las Vegas. Murder suspected.

Marlon Jackson's wife Carol gave birth to a baby girl named Valencia Carol Jackson. Marlon got the news of his wife going into labour just as he was about to go onstage during a California show. Marlon flew home after the second show, got a quick glance at his wife and daughter and flew back to San Francisco in time to perform a third show.

Tamara Dobson of 'Cleopatra Jones' fame to record, with Van McCoy producing. Clydie King, back up singer extraordinaire admitting that the back up singers on the Supremes 'Some Day We'll Be Together' were not the Supremes at all, but herself, Gloria Jones, Patrice Holloway and Shirley Matthews.

## Yakety Yak

Likewise for several Jackson Five and Vandellas sessions. New movie from Motown to be called 'Discotheque' about, you guessed, a night in a LA disco. Ben Vereen of 'Pippon' fame to take the lead in the film about the life of Bill 'Bojangles' Robinson. Is it a reconciliation for Diana Ross and Bob Ellis? Kevin Dobson of 'Kojak' fame, among those who recently attended Melba Moore's sell out performances at the Metropolitan Opera House. Last but not least, a sad farewell to Labelle after nearly 17 years together as a group. May your solo careers glisten as your costumes did.

## Trivia Time

### Wood's Winner

From Manchester's Peter Wood comes this relatively easy to understand competition. What do Gary Glitter, Beach Boys, and Rose Royce have in common? When you figure out the answer provide me with a list of singers and groups who also have the same thing in common. Longest list wins and don't forget to initial your entry.

The lucky prizewinner will receive a copy of the following three albums: 'Every Nite's A Saturday Night' The Drifters, 'Greatest Hits' Showaddywaddy, and 'Dreamboat Annie' Heart. The five runners up will each get a copy of The Drifters album.

Send your entry to Robin Katz, Wood's Winner, Spotlight House, 1 Benwell Road, London N7 7AX.

## TRIVIA TIME COMPETITION WINNERS

'Meluhah's Mouthful' in which competitors were asked to submit the longest song title they could find.

Three lucky ladies are the winners. Each win 'Catfish', The Four Tops, 'Rose Of Cimarron', Poco and 'Cado Belle' by Cado Belle, all courtesy of Anchor Records. They are Sue Matthews of Plymouth, Caroline Brown of Cheshire and Lynne Bridgewater of Cleveland.

'No English'. Competitors were asked to list song titles of foreign origin sung by artists who are of English speaking origin. Three Decca albums, Al Green's 'Have A Good Time', Joe Cocker's

'Live In LA' and Joan Armatrading's 'Whatever's For Us' go to Donald Gregory of Merseyside. Five runners up each receive a copy of Al Green's 'Have A Good Time' - Steve Naughton of Heywood, A. Nephthine of Somerset, Ian Chapman of Stirlingshire, Maureen of Fulham and David Carr of Merseyside.

'Matchmaker', in which competitors were asked to find the perfect match for four song titles heroines, using fictitious song characters of real people. Our three winners each get three hot soul albums from Polydor Records. They are C. J.

Hinchcliffe, Barrow in Furness, C. L. Wood, Glamorgan and Robert Naphthine, Bedford.

'Tool Box' in which competition were asked to list ten song titles which would compile the contents of a tool box. First prize of two RCA albums for the best all round list of contents goes to Brian Wheeler, Somerset. Nine runners up each win an RCA album. They are: J. Wright, Leicester, Jenny Neal, Cambridge, E. Berry, Blackpool, S. Pearman, London, J. Duddy, Surrey, M. Kaye, London, Ronald Maluhah, D. Gregory, Merseyside, J. R. Barneley, Reading.

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The man behind the Rainbow - Wot, no pot of gold?

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# Disco Kid

by JAMES HAMILTON

## New Spins

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**ARTHUR PRYSOCK:** 'When Love Is New' (Polydor 2058842). Lovely jaunty mellow hustler in Lou Rawls style, big US and a chart chance here.

**THE MEXICANO:** 'Move Up Starsky' (Baal BDN 38037). Strong reggae skanker with definite hit prospects, now out through Pye.

**DEODATO:** 'Peter Gunn' (MCA 272). Dynamite funky update of the old TV theme.

**FATBACK BAND:** 'Double Dutch' (Polydor 2068777). Logical and self-confessed follow-up on from 'Bus Stop'.

**20th CENTURY STEEL BAND:** 'Dance Away' (UA UP 36213). Infectious churning stomper, their funkiest and best yet.

**GLEN CAMPBELL:** 'William Tell Overture' (Capitol CL 15907). Great knees-up gallop, much better than Mike Oldfield and equal to Piltown Men.



GEORGE BENSON: laid-back beat



OHIO PLAYERS: tempo-jerking

**OHIO PLAYERS:** 'Feel The Beat' (Everybody Disco) (LP 'Gold' Mercury 9100030). Spiky tempo-jerking funkier, their current US hit, sneakily included with all their oldies.

**JAYSON LINDH:** 'Love Machine' (Atlantic K 10882). Swedish flautist jazz - funks the Miracles' oldie for exciting 'Fife Piper' results.

**MICHAEL ZAGER:** 'Do It With Feeling' (Bang

007). Year-old classic bouncy stomper, originally out on London.

**GEORGE BENSON:** 'In Flight' LP (Warner Bros K 66327). Superbly fluid jazzy picking and percussion make this a laid-back beat that's better than 'Breezin', with lovelier slowies and mild semi-funkers.

**TED NUGENT:** 'Stormtrooper' (Epic EPC 3900). Reissued heavy metal raver from '75.

**BOB SEGER:** 'Night Moves' (Capitol CL 15904). Evocative easy building rock, a likely smash.

**MICK RONSON:** 'Billy Porter' (RCA 2482). Stylish jaunty Roxy romp from '74.

**ZZ TOP:** 'Tejas' LP (London LDU 1). 'Arrested For Driving While Blind' is an obvious get-it-on boogie, while the sinister 'El Diablo' easy rolls with great subtlety.

**SWEET:** 'A Distinct Lack Of Ancient' (RCA PB 5011). Good gritty instrumental B-side rock stomper.

**STEVE MILLER BAND:** 'Serenade' (Mercury 6078868). Throbbing steady tucker with 'Rock 'n' Me' sound.

**BARRY WHITE:** 'I'm Qualified To Satisfy You' (20th Century BTC 2328). Thumping sizzler, the meatiest from his last LP.

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- Led Zepppelin - Rock 'n' Roll Jimi Hendrix - All Along The Watchtower
- Jimmi Hendrix - Fozzy Lady
- Dave Clark Five - Glad All Over/Bits And Pieces
- Boston - Long Time
- George Harrison - Crackbox Palace
- Arthur Brown - Fire
- The Beatles - Got To Get You Into My Life
- The Beatles - Slow Down/Matchbox
- Bobby Fuller Four - I Fought The Law
- The Foundations - Mule
- Skinner Blues
- Bowie - Stay
- Curtis Lee - Under The Moon Of Love
- Inez And Charlie Fox - Loving You
- The Who - Pinball Wizard
- Ricky Nelson - Garden Party
- Hot Legs - Wanderlust Man
- Shy And The Family Stone - Dance To The Music
- Rod Stewart - I Know I'm Losing You
- The Supremes - The Happening/Reflections

- Conway Twitty - It's Only Make Believe
- Ventury Fane - Hitchin A Ride
- Ritchie Valens - Donna/La Bamba
- Wings - Another Day
- Wings - Mary Had A Little Lamb
- Wings - C Moon/16 HI HI
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- Walker Bros - Make It Easy On Yourself
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**SPECIAL!**



MICK RONSON *Roxy romp*

# ALBUM HUSTLE

ARE YOU a DJ on Creole's mailing list? If so, you'd better check out their new 'Non-Stop Disco Chartbusters' album (CRLP 508), as your name is likely to be on the back of it!

**BLUES BUSTER:** 'Sweetest Thing' (Dynamic DYN 117). Barry Biggs - penned melodic reggae, reactivated after renewed DJ interest.

**SPIDERS WEBB:** 'I Don't Know What's On Your Mind' (Fantasy FTC130). Bubbly fast funky unison chanter.

**JAWBONE:** 'King Kong' (Funky Monkey) (Rak 240). Surprisingly good bouncy UK funkier.

**MARIANNE ROSENBERG:** 'A VIP' (GTO GT80). Bright 'n breezy formula fodder, already DJ tipped.

**RITCHIE FAMILY:** 'Lady Luck' (Polydor 2058837). Repetitive fast B-side chunner, punchier than the plugside.

**JIM McCLUSKY:** 'Let's Kiss And Make Up' (Spark SRL 1151). Tuneful clapping hustler, great '60s-style flip.

**ROY AYERS UBIQUITY:** 'Moving, Grooving' (LP 'Vibrations' Polydor 2391 - 250). Lively burbling fast funker.

**DENNIS WATERMAN:** 'Hoopy For Curly Wolf' (DJM DJS 10740). Slinky slow pop - funkier with voicebox effects, now DJ tipped.

**BUFFALO:** 'Midnight Cowboy' (Good Earth GD 8). Haunting mid-tempo pop - rock easy roller.

**BAD COMPANY:** 'Everything I Need' / 'Too Bad' (Island WIP 6381). Purposefully plodding thumpers both, maybe better flip.

**JOHN LODGE:** 'Natural Avenue' (Decca F 13082). Exciting rocker for Moodies fans and more.

**LINDA RONSTADT:** 'Crazy' (Asylum K 13071). Patsy Cline's '61 weepie makes an ace smoocher.

**GLENN MILLER:** 'Tuxedo Junction' / 'American Patrol' (RCA PB 9031). Subdued instrumental original, and fiery flip.



LINDA RONSTADT *ace smoocher*

# DJ Hotline

**MASS PRODUCTION** 'Welcome To Our World' (Cotillon) explodes for Johnny Diamond (Brighton), Joseph Johnstone (Worthing), Les Aron (Lancing Place), Phil Dodd (Horsham), Paul Diamond (Canvey Goldmine), Ian Hay (Cleethorpes Clouds), Jeff Thomas (Swansea Penthouse), while Bob Jones (Cheimsford Dee - Jays) charts LP cut 'I Like To Dance'... Pete Miles (Redditch Traceys) new disco look is checked shirts, drainpipes and cowboy boots!... **EL COCO** 'Let's Get It Together' (Pye) pulls Steve Young (Edmonton Picketts Lock), Capuchino (Bromley), Andy Cassidy (London Sundown), Norman Davies (Bray Phoenix), John D'Oro (Glasgow), more... posh disco installers Juliana's have been advertising for a European salesman at £12,000 plus - that's where the loot lies, lads!... **ALFIE KHAN** 'Law Of The Land' (Atlantic) gets Jon Taylor (Norwich Cromwells), Keith Taylor (Sunderland Mayfair), Rod Schell (Carlisle Flopps), Terry Emm (Dunstable), while Greg Wilson (Birkenhead Deerstalker) is first on **CERRONE** 'Love In C Minor' (Atlantic)...

... look out for the hot new Norman Whitfield group, **NITRO** - every cut on their import LP is a scorcher... **DOUBLE EXPOSURE** 'Ten Percent' (Salsoul) adds on Steve Self (Chippenham), Mark Rymann (Swansea Cinderellas), Ray Robinson (Leicester Tiffans) and more, while **SALSOU** **ORCH '3001'** (Salsoul) includes Steve Day (Enfield Bell), Clem Ord (Kings Lynn) Mike Stewart (Glasgow) offers £100 reward for recovery of his stolen records and disco gear (Citronic, Quad, Eliminator, Pulsar, hure, etc) - call him on (041) 423-3478 with info... Billy Ralph (Margate Saracens Head) and Johnny Daylight (Swindon Affair) were early on 'Chanson D'Amour' now the latter joins me on **PASADENA ROOF ORCH** 'Cheek To Cheek' (Transatlantic)

... Tony Allen and Carl Kingston have swapped their comedy spot at Hull Baileys for a life on the ocean wave, going to Mediterranean pirate ship **The Voice Of Peace**... **THE MEXICANO** 'Move Up Starsky' (Pioneer) gets Clive Barry (Manchester), Trevor John (Wolverhampton), while Bob Lally (Hereford), Dr John (Telford Disco - Tech), Kid Johnson (Ellesmere Port), Stewart Hunter (Preston) are on **MAC KISSOON** 'Stone Walls' (State)... **SISTER SLEDGE** 'Cream Of The Crop' (Cotillon) clicks for Colin McLean (Glasgow Shuffles), Chris Archer (March Cromwells), Willy Cash (Appleby), more... Mike Clark (Coptford Windmill), Keith Sherman (Hounslow) and more are on **MUSCLE SHOALS HORNS** 'Bump De Bump Yo Boodle' (Band)... Jonny King (Bristol Scamps), John Fuller (Norwich) rate **LEON HAYWOOD** 'The Streets Will Love You To Death' (CBS), Jay Jay Sawers (Dairy Hotel De Croft) raves over **RAH BAND** 'The Crunch' (Good Earth), Dave Porter (Liverpool Oscar) tips **STEVEN BISHOP** 'Save It For A Rainy Day' (ABC)... **EW&F** 'Saturday Night' (BS) was started by Arthur Dyke (Exeter), Billy Fre (Kilmarnock), Steve Martell (Chesterfield Jingles), Steve Tong (Cottingham), Roger Stanton (Cardiff) and just about the whole darned world and his brother, amongst others.

# MIX-MASTER

**TONY ADAMS**, resident at Harrogate's Ball Hall, recently upset WEA by assuming he'd been axed from their mailing list because of outspoken reaction reports. Far from it, the reason being that though still considered a useful contact he was dropped as Harrogate showed poor disco record sales - and then, when he was contacted again, he didn't answer! That's

all past history now, though, and Tony has sent in a nice topical segue with the emphasis on bongo drumming. Try these: **TITANIC** 'Sultana' (CBS) into **BILLY PRESTON** 'Billy's Bag' (DJM) into **LALO SCHIFRIN** 'Jaws' (CTI), then at the bongos near the end, into **VAN McCOY** 'Soul Cha Cha' (H&L). It usually works a treat and builds up on each track, sez Tone.

# STAR TIP

**DOUG FORBES** runs his Kouds mobile discotheque from Kenilworth (telephone 57230), and has discovered a good way to have a laugh with comedy records while keeping people dancing. This same idea can of course be used with several other records as well as comedy, but remember first to time the records you intend to use to be sure that they'll fit! What he does is play **HAMILTON BOHANNON** 'Disco Somp' (London) and then start **JASPER CARROT** 'Magic Roundabout' (DJM) over the top of it, so that you can hear both at the same time. Using sound effects, as I do, can cause some laughs too, as you bring in chickens, ducks, lavatories, racing cars and other inappropriate noises!

# Hectic-Electrics

**SOUND ELECTRONICS** Disco Equipment Exhibition in Newcastle over the weekend was a great success. Both afternoons saw a large attendance, with Sunday especially being hectically busy for many exhibitors.

I was glad to be able to get up there myself, and will give a more detailed report next week.

# DJ Top Ten

**CHRIS DUKE** is in the RAF at St Athan, South Wales, which doesn't stop him running a busy roadshow in the evenings. Because of his mixed gigs, he's well into MoR material as well as the usual funky pop hits - so this chart of the former should interest other mobile jocks. It seems you can book him on Llantwit Major 3131, ext 3335.

- 1 SECRET LOVE, Kathy Kirby (Decca)
- 2 WIMOWEH, Karl Denver (Decca)
- 3 IT'S NOW OR NEVER, Elvis Presley (RCA)
- 4 JEALOUSY, Billy Fury (Decca)
- 5 LONELY BOY, Paul Anka (Columbia)
- 6 ME & MY SHADOW, Max Bygraves (Pye LP)
- 7 IN THE MOOD, Glenn Miller (RCA)
- 8 TUXEDO JUNCTION, Manhattan Transfer (Atlantic)
- 9 CHEEK TO CHEEK, Pasadena Roof Orchestra (Transatlantic)
- 10 PASADENA, Temperance Seven (Parlophone)

### BREAKERS

- 1 SUSPICION, Elvis Presley (RCA)
- 2 DON'T CRY FOR ME ARGENTINA, Roy Castle (Pye)
- 3 OH BOY, Brotherhood Of Man (Pye)

There's the secret of a good MoR jock - lots of corny oldies! I've certainly founded my own mobile disco on a similar but even wider range. Broaden your outlook when looking for oldies, and you'll have it made!

# Disco Dates

THE MOMENTS and their superbly soulful show, complete with the Rimshots backing them, are at Bournemouth's Village on Saturday (26) and at Norwich Cromwells on Thursday (March 3). **JALN** Band play Sockton and Darlington Inn Cognito this Thurs/Friday and Saltburn Filmore on Satur-

day (26). DJ gigs include a 'Soul Party' with Bogart Disco at Edinburgh's Post House Hotel this Thursday (24), Chris Gentry at Ramage Nero's on Fri/Saturday, and Chris 'Disco Dan' Ireland's Sat/Sunday night residency in the recently disco-fied Blue Man, Grantham.

Jim Evans talks to  
Double Chin and  
Chapman — or ...

# THE PAUNCH WITH RAUNCH

**STREETWALKIN'** AND straight talkin', it's the Chapman / Dowle tapes. Though slightly censored in the interests of decency, you may — if dear reader you are of a sensitive nature — be offended by some of the language.

If you want to get a full flavour of the piece, imagine a well-known four-letter word inserted at frequent intervals in the dialogue. Enough, enough, on with the show.

The cast: Roger Chapman and David Dowle (more on this dude you may not know later), many cans of Guinness, two bottles of white wine. The scene: a publicist's (scruffy) office in central London.

The time is three o'clock. The pubs are shut, but the inbubing continues apace in the aforementioned office.

## Chaos

Plans, gentlemen, future plans? Chapman: "After we've got this over (their current British tour), we're thinking of America. The last tour there wasn't exactly great, actually it was chaos. We played some bad gigs. There was no cohesion between record company, agency and management. It was a pain and there wasn't much we could do about it being a long way from home. But the audience liked us."

The mind boggles. Pop, fizzy, another can of Guinness is opened. Flattery time. I approve of the new album, 'Vicious But Fair'. Chapman: "Yeah, it's a much tastier album than 'Red Card', it's a good imaginative crash." Chapman exits for a pee. Dowle drinks his wine. Chapman returns.

## Intelligent

Will you be taking a single from the album? Chapman: "We never plan with singles in mind. It must take some kind of imagination to make singles. We haven't got that kind of mentality. But hit singles, I must admit, are one of the best things a band can have."

"A single promotes the album. You get more of the media plays. Maybe people prefer us to be an underground group. Our music is basically rock 'n' roll with a more intelligent outlook."

Intelligent outlook. So what do you think of the punk movement? "Yeah, I saw the Stranglers at my local. I didn't think a lot of them. The lead

singer geezer got twisted and started blagging the audience and blew it completely.

"I'd like to see these bands come up with music to suit their image instead of trying to be third rate versions of the early Who. The Who had an identity, not just as people, but musically as well. And the Rolling Stones might have caused trouble from here to Harrogate, but musically they've got something. All the singers today are trying to be Mick Jagger, all the managers are posers. I'd love to see these young bands do something. Music today is crying out for a good kick." Fizz pop, another Guinness bites the dust.

"Of course the Press loved the punk business. The papers tried to put 'em down. I hope they can prove there's more to them than just safety pins and torn shirts. The teddy boys and the mods had dress, lifestyle and MUSIC."

Come in on this one David. (Young David, you may or may not know, is the new drummer with Streetwalkers. Roger met David in the United States where David was playing with Brian Auger's band.) "Punk in the States is much more musical. There's some musical thought in the music of Patti Smith and the like. They've got something the punks over here haven't. Something's got to happen here. I'll give 'em some anarchy in the States."

## Depth

Well that's enough on punk for the time being. Your starter for ten on your musical influences. Roger: "As regards songwriting, it's people that interest me. After all the sun and sea are always there. Presley, Cochran through Ray Charles are all strong influences."

"Presley, especially his old stuff, has such depth and field. To me he was the first pop singer. But today I don't reckon he sings what he wants on stage."

Your bonus, gentlemen, on venues, tours and festivals. Chapman: "The only London gig I like is the Roundhouse, there you get the feel of the audience, they're with you, you're with them."

"Now festivals, I always try hard at festivals. If it's cold and wet and the kids have been sitting in that mud for two days, they deserve a good gig."

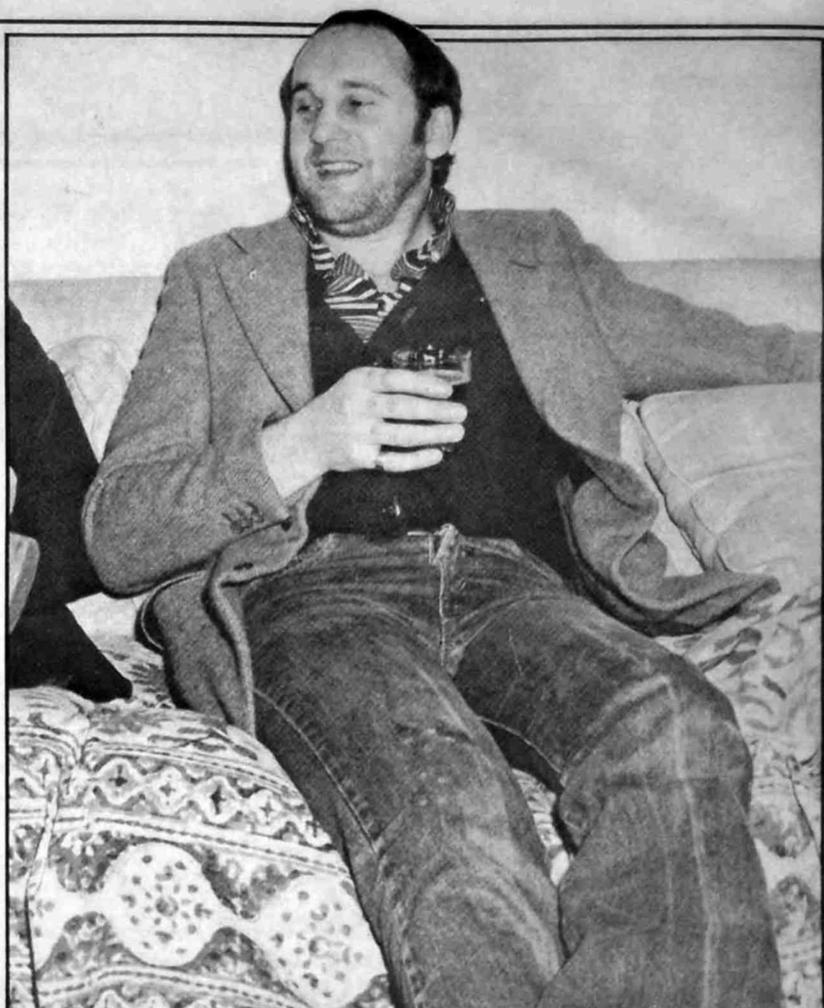
David comes in: "I did a festival in the States

and I'm not kidding, it snowed. I played in gloves. There were only about 10 people there. I was thrown in at the deep end in America. I'd just played the small clubs when I did the Philadelphia Spectrum with Robin Trower. It was vast. I was breaking my sticks on every number. I think it's because of places like that that American drummers are so loud."

Final topic. Audiences. Chapman: "We seem to attract a pretty wild bunch wherever we go. And Glasgow audiences! Other places, you get halfway through a set and try to calm them down a bit. But at Glasgow, you just have to go along with them."

Someone go out to the off licence, we're running dangerously low. Good night, God bless, may I have a towel please?

Here Endeth The Lesson.



ROGER CHAPMAN: "I'll have another"

picture: Steve Emberton

## DEATH FLIGHT TO Detroit. Bad Company shot at by mad sniper.

Some bands sing of wild nights on the road, but they can't beat the tale of Bad Company.

"There was a guy near the runway, shooting at planes," says drummer Simon Kirke. "There must be something about the country that breeds people like that, there's been a lot of it about recently. I felt a strange mixture of terror and excitement, I mean it was like something from a film."

"He was a real professional using tracer bullets which you could see in the sky," says bass player Boz Burrell. "He managed to hit a few of the jets but he missed us, strange really, we were in a prop plane which was more vulnerable."

This side of the pond we haven't been hearing much from Bad Company, for the past two years. They've been concentrating on the American and European market. Once again the taxman has been largely responsible.

"You know it can be heartbreaking when you realise you're not going to be able to play in your country for some time," says Simon. "It's a pity that when a band becomes really well known and makes some money the kids sometimes never get to see them."

"The taxman loses in the end," says Boz.



BAD COMPANY: bullets in the night

# BAD MEET MAD

"When you're out of the country they can't make any money of you. Not only that, but in these troubled times we're doing the nation a favour by giving 'em some good rock 'n' roll."

Despite numerous platinum albums and memorable songs like 'Feel Like Makin' Love' Boz and Simon come over as quiet and unassuming. So what has made the band successful?

## Simple

"On stage we're pretty dynamic," says Simon. "We have a chemistry where we all work together. There's no real stars in the band so we each make an equal contribution to the overall sound. We're all working together for the common good."

"We're not trying to preach anything," says Boz. "All we want is for people to get high on our

music and enjoy themselves. We like to keep things simple. With bands like Yes and ELP rock started to get away from its roots. It started being too restricted and formalised. You couldn't have a good blow because you had to keep on following a set pattern all the time. I sympathise with punk rock because it's got all the basic energy and rawness that was lacking."

Bad Company have often been compared with Free, how did they feel about that tag?

"We can't get away from it," says Boz. "But Americans don't seem to do it as much as the British. We can't get away from the old Free influences but we are a band in our own right and our influences are a lot broader."

How did the death of former Free guitarist Paul Kossoff affect them?

"Very deeply," says

Simon. "He was such a talented and emotional player. The world's a poorer place."

The band's latest album is called 'Burnin' Sky' due out on February 25. It was recorded at the famed Honky Chateau in France.

## Atmosphere

"It's a big old rambling house with a great atmosphere," says Simon. "We did it in the summer which made things better, you could walk outside in the country, really good for your brains."

Paul Rodgers has been sporting an ultra short hair cut of late, why?

"He had it specially done," says Boz. "When we finished our tour our roadie Chris Kinsey decided that we should hold a party at the War Room in London, it's a sort of club with old army uniforms as decorations. We

dressed up as RAF men and Paul went the whole hog and had his hair cut."

Boz used to be a labourer who dreamed of becoming a rock musician.

"There's two ways of becoming a star, one is football and the other is a rock musician. I've had bad times but I carried on because anything was better than carrying bricks around."

Bad Company are managed by Uncle Peter Grant of Led Zeppelin fame and the two bands are old friends. Jimmy Page has jammed with them on stage in the States.

"The two bands have very similar personalities," says Boz. "We reflect each other's images. Jimmy has been to lots of our gigs and so we invited him on stage."

"After having our share of being ripped off it's been really nice to sign with a company like Swansong who take care of you and look after your interests. The days of Tin Pan Alley and scheming managers are over, but there's still many pitfalls young groups can come across."

Bad Company are in the process of setting up some outdoor summer gigs in Britain, but nothing has yet been confirmed. When they go touring abroad you'll find a bottle of Daddy's sauce in Boz's baggage.

"Nothing they have in America can compare with it," he says. "It's a real taste of England."

ROBIN SMITH



# Mary had a little record, where will it go?

RM takes a look at the new entries and the

# Breakers Yard

breakers behind the singles chart

LET'S HEAR it for a little lady from the US of A. She's hit the Number One spot on the other side of the pond and plans to do the same over here with her single 'Torn Between Two Lovers'. Whether she makes it or not remains to be seen. But here, gentle readers, is the lowdown on the dear lady.

Mary McGregor was born and raised in St Paul, Minnesota, and completed her early musical training with 10 years of classical piano and theory, two years of vocal training and one year on the violin.

During high school and college she sang and played in a 14-piece dance band and then worked as a folk singer around the St Paul area. Later she sang and played various instruments in various R&B bands and folk outfits, winding up as the lead singer in a country rock band named Smlending.

## Mountain Retreat

Hang on, we haven't finished yet. You mean there's more? Yeah, buster, keep on reading or you'll be for it. Mary is now working on her own, commuting from her home (a commuting folk singer - how fascinating) which is 35 miles from civilization in the mountains near Steamboat Springs, Colorado.

Besides recording regularly in Nashville and Minneapolis, in recent years she has played a leading role in the recording and road production of a religious musical called 'The Good Life', worked as a singer (no, really?) with a band led by Peter Yarrow (of Peter, Paul and Mary fame) and sang regularly on a Nashville radio show.

Between the out-of-town stints, Mary sings regularly for a band near her home and spends time writing and singing music in her mountain retreat.

Her song has already been David Hamilton's record of the week. This could prove a problem.

Mary, Mary, quite contrary, where will your single go?



MARY MCGREGOR big in the big country

# Crash, bang, wallop it's Earth, Wind and Fire

EARTH, WIND and Fire were spawned from Chicago's backstreets and tenements. Maurice White has really been their guiding hand, he wanted to fuse an explosion of African drumbeats, with soul, jazz and just about anything.

Maurice, a percussionist, vocalist and producer formed Earth, Wind and Fire with his brother Verdine on bass and percussion four years ago. Maurice called this period the

"searching out" period of the band. They recorded 'Last Days Of Time' and 'Head To The Sky'.

Says Maurice, "By the time we completed the 'Head To The Sky' sessions we all knew finally we were with the creators and of course we feel that way now."

Their first two CBS albums sold a million copies. The members of the group believe that they are in tune with each other, their music and the universe. Sometimes they put on long robes - pretty cosmic, eh what?

"I always look at our music as being of the sky-thunderous music,

music from infinity," says Maurice.

'Open Our Eyes' their third album was recorded at the Caribou Ranch and the album was such a success that they returned to the Caribou to record their latest offering 'That's The Way Of The World'. Maurice describes the album as a "musical score in which each song is an event relative to an experience we have lived." The album is also the soundtrack for a film of the same name. The movie takes a hard view of the music world.

Earth, Wind and Fire produce a unique brand of cosmic soul.



EARTH, WIND AND FIRE cosmic soul

# J. Edward Oliver

With a Kong in my heart

# garbage

CONTINUING OUR SAGA OF THE GIANT APE WHO GOT A JOB AS CHURCH BELL-RINGER... THE GIANT APE THEREFORE KNOWS AS --

# Ding Dong

IT HAS OCCURRED TO ME THAT YOU MAY BE GETTING FED UP WITH HEARINGS ABOUT MY CONTINUING PAV DISPUTE WITH THE EDITOR. SO I'M NOT GOING TO BORE YOU BY EXPLAINING WHY THERE ARE ONLY TWO ROWS OF PICTURES IN THIS WEEK'S CARTOON STRIP --



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2. MONEY, MONEY, MONEY - NEWPORT COUNTY
3. YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK - NORMAN HUNTER
4. WILD SIDE OF LIFE - THE ITALIAN SOCCER TEAM
5. DON'T CRY FOR ME, ARGENTINA - THE DUTCH TEAM

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**SILLY SPOONERISMS!**

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GROUP: BRAIN, BERRY

WESTWOOD FLAK

GROUP: ADDS, ADDONS, SOOT

TV SHOW: MESS ME, MY CHILDREN

POP OF THE TOPS

SINGER: BUCK CHEBERRA

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**NEXT WEEK: We ask the question, "Are giant apes shy because they lack Kongfidence?"**

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(OR TREAT YOURSELF!)



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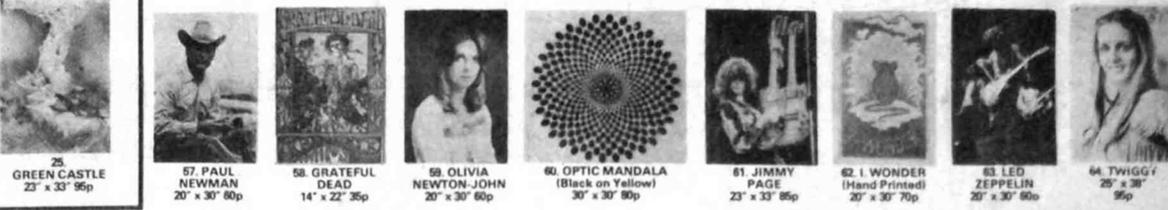
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