

Mike Oldfield reaches for the sky

# Record Mirror

Hats off to the hat-trick man

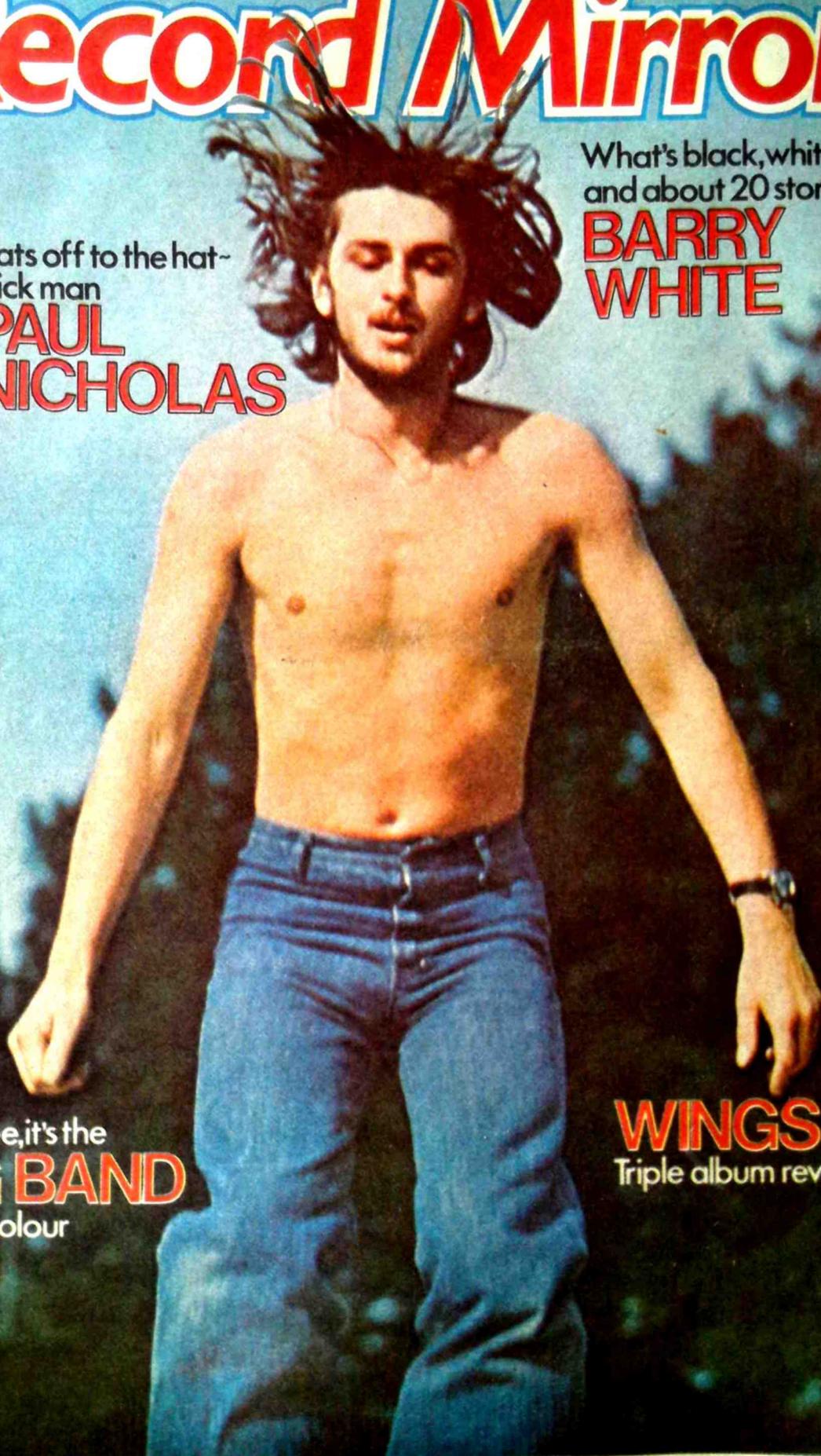
**PAUL NICHOLAS**

What's black, white and about 20 stone?

**BARRY WHITE**

Gee, it's the  
**G BAND**  
in colour

**WINGS**  
Triple album review inside





JOHNNY MATHIS

# US Top 50 Singles

1	1	TONIGHT'S THE NIGHT, Rod Stewart	Warner Bros
2	2	THE RUBBERBAND MAN, Spinners	Atlantic
3	5	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo & Billy Davis Jr	ABC
4	4	MUSKRAT LOVE, Captain & Tennille	A&M
5	6	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Warner Bros
6	7	MORE THAN A FEELING, Boston	Epic
7	11	SORRY SEEMS TO BE THE HARDEST WORD, Elton John	MCA/Rocket
8	8	NADIA'S THEME, Barry De Vorzon & Perry Botkin Jr	A&M
9	9	YOU ARE THE WOMAN, Firefall	Atlantic
10	10	NIGHTS ARE FOREVER, England Dan & John Ford Coley	Big Tree
11	13	AFTER THE LOVIN', Engelbert Humperdinck	Epic
12	18	DAZZ, Brick	Bang
13	14	I NEVER CRY, Alice Cooper	Warner Bros
14	19	HOT LINE, Sylvers	Capitol
15	16	STAND TALL, Burton Cummings	Portrait/CBS
16	17	LOVE ME, Yvonne Elliman	RSO
17	22	CAR WASH, Rose Royce	MCA
18	29	I WISH, Stevie Wonder	Tamla
19	21	LIVIN' THING, Electric Light Orchestra	United Artists
20	20	LOVE BALLAD, L. T. D.	A&M
21	3	LOVE SO RIGHT, Bee Gees	RSO
22	26	SOMEBODY TO LOVE, Queen	Elektra
23	12	BETH, Kiss	Casablanca
24	24	HELLO OLD FRIEND, Eric Clapton	RSO
25	15	THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot	Reprise
26	30	LOST WITHOUT YOUR LOVE, Bread	Elektra
27	23	DISCO DUCK (Part 1), Rick Dees & His Cast Of Idiots	RSO
28	31	JEANS ON, David Dundas	Chrysalis
29	32	SHAKE YOUR RUMP TO THE FUNK, Bar Kays	Mercury
30	34	SATURDAY NITE, Earth, Wind & Fire	Columbia
31	35	ENJOY YOURSELF, The Jacksons	Epic
32	25	JUST TO BE CLOSE TO YOU, Commodores	Motown
33	38	THIS SONG, George Harrison	Dark Horse
34	36	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol
35	39	I LIKE DREAMIN', Kenny Nolan	20th Century
36	40	WHISPERING, Dr Buzzard's Original Savannah Band	RCA
37	41	MADEMOISELLE, Shy	A&M
38	45	WALK THIS WAY, Aerosmith	Columbia
39	44	KEEP ME CRYIN', Al Green	Hi
40	—	BLINDED BY THE LIGHT, Manfred Mann's Earth Band	Warner Bros
41	43	DO YOU WANT, BE WHAT YOU ARE, Daryl Hall & John Oates	RCA
42	52	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
43	51	AIN'T NOTHING LIKE THE REAL THING, Donny & Marie Osmond	Kolob
44	48	FLIGHT '76, Walter Murphy Band	Private Stock
45	27	THE BEST DISCO IN TOWN (Medley), Ritchie Family	Marlin
46	50	WHAT CAN I SAY, Boz Scaggs	Columbia
47	54	DRIVIN' WHEEL, Foghat	Bearsville
48	—	NEW KID IN TOWN, Eagles	Asylum
49	49	OBLADI, OBLADA, The Beatles	Capitol
50	58	WEEKEND IN NEW ENGLAND, Barry Manilow	Arista

# UK Soul Top 20

1	2	PUT YOUR MONEY,	Rose Royce
2	3	SO SAD THE SONG,	Gladys Knight and The Pips
3	1	CATHEDRALS,	DC Larue
4	5	DON'T MAKE ME WAIT TOO LONG,	Barry White
5	4	PLAY THAT FUNKY MUSIC,	Wild Cherry
6	6	JUST TO BE CLOSE TO YOU,	The Commodores
7	7	KEEP ON CRYING,	Al Green
8	9	DOWN TO LOVE TOWN,	The Originals
9	15	GOTHAM CITY BOOGIE,	Ultra Funk
10	11	NICE 'N' NAASTY,	Salsoul Orchestra
11	10	YOU + ME = LOVE,	Undisputed Truth
12	14	KEEP IT COMIN' LOVE,	KC and The Sunshine Band
13	—	THE CHAMPION,	Willie Mitchell
14	17	YOU'LL NEVER GET TO TO HEAVEN,	The Stylistics
15	18	LIKE HER,	Gentlemen and their Lady
16	—	I WISH,	Stevie Wonder
17	8	DON'T TAKE AWAY THE MUSIC	Tavares
18	12	HURT,	Manhattans
19	—	FLIP,	Jesse Green
20	—	YOU ARE MY STARSHIP,	Norman Connors

# British Top 50 Singles

1	1	UNDER THE MOON OF LOVE, Showaddywaddy	Arista
2	8	WHEN A CHILD IS BORN, Johnny Mathis	CBS
3	2	SOMEBODY TO LOVE, Queen	EMI
4	5	LIVIN' THING, Electric Light Orchestra	Jet
5	3	MONEY MONEY MONEY, Abba	CBS
6	7	LOVE ME, Yvonne Elliman	RSO
7	14	LEAN ON ME, Mud	Private Stock
8	4	IF YOU LEAVE ME NOW, Chicago	CBS
9	16	PORTSMOUTH, Mike Oldfield	Virgin
10	6	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
11	28	BIONIC SANTA, Chris Hill	Philips
12	21	LIVING NEXT DOOR TO ALICE, Smokie	Rak
13	11	GET BACK, Rod Stewart	Riva
14	18	LITTLE DOES SHE KNOW, Kursaal Flyers	CBS
15	10	LOST IN FRANCE, Bonnie Tyler	RCA
16	12	STOP ME (IF YOU'VE HEARD IT ALL BEFORE), Billy Ocean	GTO
17	13	SORRY SEEMS TO BE THE HARDEST WORD, Elton John	Rocket
18	24	DR LOVE, Tina Charles	CBS
19	32	WILD SIDE OF LIFE, Status Quo	Vertigo
20	27	GRANDMA'S PARTY, Paul Nicholas	RSO
21	17	DON'T MAKE ME WAIT TOO LONG, Barry White	20th Century
22	19	FAIRY TALE, Dana	GTO
23	9	IF NOT YOU, Dr Hook	Capitol
24	25	YOU'LL NEVER GET TO HEAVEN, Stylistics EP	H&L
25	20	MISSISSIPPI, Pussycat	Sonet
26	41	SIDE SHOW, Barry Biggs	Dynamic
27	37	THINGS WE DO FOR LOVE, 10cc	Mercury
28	22	SPINNING ROCK BOOGIE, Hank C. Burnett	Sonet
29	—	I WISH, Stevie Wonder	Motown
30	26	SO SAD THE SONG, Gladys Knight and The Pips	Buddah
31	39	MAGGIE MAY, Rod Stewart	Mercury
32	15	ROCK 'N' ME, Steve Miller Band	Mercury
33	46	HAITIAN DIVORCE, Steady Dan	ABC
34	31	HEY MR DREAM MAKER, Cliff Richard	EMI
35	23	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic
36	49	KEEP IT COMIN' LOVE, KC and The Sunshine Band	Boy
37	—	DON'T GIVE UP ON US, David Soul	Private Stock
38	43	ANARCHY IN THE UK, Sex Pistols	EMI
39	29	BEAUTIFUL NOISE, Neil Diamond	CBS
40	35	SAILING, Rod Stewart	Riva
41	48	RING OUT SOLSTICE BELLS, Jethro Tull	Chrysalis
42	50	SING ME AN OLD FASHIONED SONG, Billie Jo Spears	UA
43	34	WE CAN WORK IT OUT, Four Seasons	Warner Bros
44	40	HANG ON SLOOPY, Sandpipers	Satril
45	44	ONE FINE MORNING, Tommy Hunt	Spark
46	—	EVERYMAN MUST HAVE A DREAM, Liverpool Express	Warner Bros
47	—	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK, Drifters	Arista
48	47	THE CHAMPION, Willie Mitchell	London
49	—	DADDY COOL, Boney M.	Atlantic
50	—	SLIP, Jesse Green	EMI

# UK Disco Top 20

1	1	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
2	4	ISN'T SHE LOVELY, Stevie Wonder	Motown
3	3	UNDER THE MOON OF LOVE, Showaddywaddy	Bell
4	5	DON'T TAKE AWAY THE MUSIC, Tavares	Capital
5	2	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic
6	20	PUT YOUR MONEY WHERE YOUR MOUTH IS, Rose Royce	MCA
7	7	MONEY, MONEY, MONEY, Abba	Epic
8	14	KEEP IT COMING LOVE, KC and The Sunshine Band	Jayboy
9	6	GET BACK, Rod Stewart	Riva
10	11	STOP ME, Billy Ocean	CTI
11	—	DON'T MAKE ME WAIT TOO LONG, Barry White	20th Century
12	—	LIVIN' THING, Electric Light Orchestra	JET
13	—	LEAN ON ME, Mud	Private Stock
14	10	ROCK 'N' ME, Steve Miller Band	Mercury
15	—	THE THINGS WE DO FOR LOVE, 10cc	Mercury
16	—	LOVE ME, Yvonne Elliman	RSO
17	18	DADDY COOL, Boney M	Atlantic
18	8	IF YOU LEAVE ME NOW, Chicago	CBS
19	17	BIONIC SANTA, Chris Hill	Philips
20	15	24 HOURS A DAY, Barbara Pennington	United Artists

# Record Mirror

## Star Choice



TINA CHARLES

1 MAKE IT WITH YOU, Bread  
 2 NEVER MIND LOVE, Leo Sayer  
 3 YOU MAKE ME FEEL LIKE DANCING, Queen  
 4 YOU'RE MY BEST FRIEND, Average White Band  
 5 PICK UP THE PIECES, Elton John  
 6 LUCY IN THE SKY WITH DIAMONDS, Chicago  
 7 IF YOU LEAVE ME NOW, Abba  
 8 DANCING QUEEN, Rubettes  
 9 I CAN DO IT, Smokie  
 10 I'LL MEET YOU AT MIDNIGHT

## Record Mirror/BBC Chart

Supplied by British Market Research Bureau / Music Week  
 UK Chart supplied by Billboard. UK Soul Singles by Blues & Soul. UK Disco Chart compiled from nationwide DJ returns

## Yesteryear Charts

### 5 YEARS AGO

25th December 1971

1	1	ERNIE (FASTEST MILKMAN IN THE WEST), Benny Hill
2	2	JEEPSTER, T Rex
3	3	SOMETHING TELLS ME, Cilla Black
4	4	I'D LIKE TO TEACH, The New Seekers
5	5	THEME FROM SHAFT, Isaac Hayes
6	6	SOFTLY WHISPERING I LOVE YOU, The Congregation
7	7	TOKOLOSHES MAN, John Kongos
8	8	NO MATTER HOW I TRY, Gilbert O'Sullivan
9	9	SOLEY, SOLEY, Middle of the Road
10	10	GYPSIES, TRAMPS AND THIEVES, Cher

### 10 YEARS AGO

24 December 1966

1	1	GREEN, GREEN GRASS OF HOME, Tom Jones
2	2	MORNINGTOWN RIDE, The Seekers
3	3	WHAT WOULD BE, Val Doonican
4	4	SUNSHINE SUPERMAN, Donovan
5	5	DEAD END STREET, The Kinks
6	6	SAVE ME, Dave Dee, Dozy, Beaky, Mick and Tich
7	7	FRIDAY ON MY MIND, The Easybeats
8	8	YOU KEEP ME HANGIN' ON, The Supremes
9	9	GOOD VIBRATIONS, The Beach Boys
10	10	MY MIND'S EYE, The Small Faces

### 15 YEARS AGO

23 December 1961

1	1	TOWER OF STRENGTH, Frankie Vaughan
2	2	STRANGER ON THE SHORE, Acker Bilk
3	3	MOON RIVER, Danny Williams
4	4	MIDNIGHT IN MOSCOW, Kenny Ball
5	5	TAKE GOOD CARE OF MY BABY, Bobby Vee
6	6	JOHNNY WILL, Pat Boone
7	7	TOY BALLOONS, Russ Conway
8	8	LET THERE BE DRUMS, Sandy Nelson
9	9	WALKIN' BACK TO HAPPINESS, Helen Shapiro
10	10	I'LL GET BY, Shirley Bassey

## Star Breakers

SUSPICION, Elvis Presley, RCA  
 DON'T BELIEVE A WORD, Thin Lizzy, Vertigo  
 MONTHY PYTHON ON SONG, Monty Python, Charisma  
 FIGHTING FOR STRANGERS, Steeleye Span, Chrysalis  
 WINTER MELODY, Donna Summer, GTO  
 SMILE, Pussycat, Sonet  
 MORNING GLORY, Wurzels, EMI  
 SAVE ME, Clodagh Rodgers, Polydor  
 SLEEP WELL MY SON, Frank Topping, President  
 YOU + ME = LOVE, Undisputed Truth, Warner Brothers

# British Top 50 Albums

1	1	20 GOLDEN GREATS, Glenn Campbell	Capitol
2	2	ARRIVAL, Abba	Epic
3	7	DISCO ROCKET, Various	K-Tel
4	4	THE GREATEST HITS OF, Frank Valli & The Four Seasons	K-Tel
5	5	100 GOLDEN GREATS, Max Bygraves	Ronco
6	3	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
7	9	20 ORIGINAL DEAN MARTIN HITS, Dean Martin	Reprise
8	6	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
9	10	A NEW WORLD RECORD, Electric Light Orchestra	Jet
10	8	GREATEST HITS, Abba	Epic
11	39	HEJIRA, Joni Mitchell	Asylum
12	12	GREATEST HITS, Hot Chocolate	Rak
13	11	FOREVER AND EVER, Demis Roussos	Philips
14	41	44 SUPERSTARS, Various	K-Tel
15	15	THOUGHTS OF LOVE, Shirley Bassey	United Artists
16	14	SOUL MOTION, Various	K-Tel
17	21	THE STORY OF THE WHO, The Who	Polydor
18	13	DAVID SOUL, David Soul	Private Stock
19	22	BLUE MOVES, Elton John	Rocket
20	23	A LITTLE BIT MORE, Doctor Hook	Capitol
21	31	ENDLESS FLIGHT, Leo Sayer	Chrysalis
22	—	ATLANTIC BRIDGE, Billy Connolly	Polydor
23	21	SOUNDS OF GLORY, Various	Arcade
24	—	INSTRUMENTAL GOLD, Various	Warwick
25	16	BEST OF THE STYLISTICS, VOL. 2, The Stylistics	H&L
26	29	20 GOLDEN GREATS, The Beach Boys	Capitol
27	17	THE SONG REMAINS THE SAME, Led Zepplin	Swansong
28	26	THE PRETENDER, Jackson Browne	Asylum
29	18	THE INCREDIBLE PLAN, Max Boyce	EMI
30	—	GREATEST HITS, Gilbert O'Sullivan	MAM
31	24	FRAMPTON COMES ALIVE, Peter Frampton	A&M
32	19	DEREK & CLIVE LIVE, Peter Cooke & Dudley Moore	Island
33	—	SOME MORE OF ME POEMS & SONGS, Pam Ayres	Galaxy
34	28	CHICAGO X, Chicago	CBS
35	—	THIRTY THREE AND 1/3RD, George Harrison	Dark Horse
36	27	SING SOMETHING SIMPLE '76, Cliff Adams Singers	Warwick
37	30	DEEP PURPLE LIVE, Deep Purple	Purple
38	35	JOHNNY THE FOX, Thin Lizzy	Vertigo
39	43	TUBULAR BELLS, Mike Oldfield	Virgin
40	45	ATLANTIC CROSSING, Rod Stewart	Warner Bros
41	47	BOXED, Mike Oldfield	Virgin
42	34	HIS 20 GREATEST, Gene Pitney	Arcade
43	—	TEENAGE DEPRESSION, Eddie And The Hot Rods	Island
44	—	INVITATION, Peters And Lee	Philips
45	32	JOAN ARMATRADING, Joan Armatrading	A&M
46	40	HAPPY TO BE, Demis Roussos	Philips
47	33	A NIGHT ON THE TOWN, Rod Stewart	Riva
48	36	THEIR GREATEST HITS, 1971-1975, The Eagles	Asylum
49	—	THE SNOW GOOSE, Spike Milligan	RCA Victor
50	—	LAUGHTER AND TEARS, Neil Sedaka	Polydor

# US Disco Top 20

1	1	FOUR SEASONS OF LOVE, Donna Summer	Oasis
2	2	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
3	3	ANOTHER STAR / I WISH, Stevie Wonder	Tamla
4	4	CAR WASH, Rose Royce	MCA
5	5	WELCOME TO OUR WORLD OF MERRY MUSIC, Mass Production	Cotillion
6	6	YOU'RE MY DRIVING WHEEL, Supremes	Motown
7	7	DANCING / SEARCHING FOR LOVE / FAR OUT, Crown Heights Affair	De-Lite
8	8	DOWN TO LOVE TOWN, Originals	Motown
9	9	OVERTURE / DON'T KEEP IT IN THE SHADOWS, D. C. Lanue	Pyramid
10	10	SORRY / THAT'S THE TROUBLE, Grace Jones	Beam Junction
11	11	MAKES YOU BLIND, Glitter Band	Arista
12	12	DAZZ, Brick	Bang
13	13	DADDY COOL / FEVER / TAKE THE HEAT OFF ME, Boney M	Atco
14	14	YOU + ME = LOVE, Undisputed Truth	Whitfield
15	15	DREAM EXPRESS, Honeybees	Roxbury
16	16	I DON'T WANNA LOSE YOUR LOVE, Emotions	Columbia
17	17	SOUL CHA-CHA-SWANHILI BOOGIE, Van McCoy	H&L
18	18	YOU KEEP ME HANGIN' ON, David Mathews & Whirlwind	CTI
19	19	WHEN LOVE IS NEW, Arthur Prysock	Old Town
20	20	I'M YOUR BOOGIE MAN, K. C. & The Sunshine Band	TK



STEVIE WONDER

# US Top 50 Albums

1	1	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
2	2	A NIGHT ON THE TOWN, Rod Stewart	Warner Bros
3	3	BOSTON	Epic
4	4	SPIRIT, Earth, Wind & Fire	Columbia
5	7	THE PRETENDER, Jackson Browne	Asylum
6	5	THE SONG REMAINS THE SAME, Led Zepplin	Swan Song
7	9	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
8	6	BLUE MOVES, Elton John	MCA
9	11	THE BEST OF THE DOOBIES, Doobie Brothers	Warner Bros
10	10	FRAMPTON COMES ALIVE, Peter Frampton	A&M
11	8	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
12	16	ROCK AND ROLL OVER, Kiss	Casablanca
13	13	CHILDREN OF THE WORLD, Bee Gees	RSO
14	14	ONE MORE FROM THE ROAD, Lynyrd Skynyrd	MCA
15	—	GREATEST HITS, Linda Ronstadt	Asylum
16	17	NO REASON TO CRY, Eric Clapton	RSO
17	69	THIRTY THREE & 1/3, George Harrison	Dark Horse
18	53	HEJIRA, Joni Mitchell	Asylum
19	20	CHICAGO X	Columbia
20	23	HOT ON THE TRACKS, Commodores	Motown
21	21	BIGGER THAN BOTH OF US, Daryl Hall & John Oates	RCA
22	24	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
23	15	DREAMBOAT ANNIE, Heart	Mushroom
24	12	SUMMERTIME DREAM, Gordon Lightfoot	Reprise
25	18	SILK DEGREES, Boz Scaggs	Columbia
26	27	YEAR OF THE CAT, Al Stewart	Janus
27	28	ALICE COOPER GOES TO HELL	Warner Bros
28	35	BRASS CONSTRUCTION II	United Artists
29	32	IT LOOKS LIKE SNOW, Phoebe Snow	Columbia
30	30	DON'T STOP BELIEVIN', Olivia Newton-John	MCA
31	31	OHIO PLAYERS GOLD	Mercury
32	34	THE BEST OF GEORGE HARRISON	Capitol
33	33	DR. BUZZARD'S ORIGINAL SAVANNAH BAND	RCA
34	3		

# Record Mirror

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# Only nine days to go

ONLY NINE liggng days left until the day of turkeys, crackers and hang-overs. Pausing from compiling my 1976 awards for gallantry and misbehaviour in the field of music (see next week's tinsel tarnished issue), I now present you with yet another excellent column. Juicy Luicy squeezes the lemons others can't reach . . .

First, selected quotes from **Hugh Cornwell**, the **Stranglers'** frontman: "I'm not into safety pins meself, but they could be the only thing that are holding the world together right now." And "**Alice Cooper**? Yeah, I've heard of him. He plays golf with **Bing Crosby**, doesn't he?"

They are grunting and groaning into the small hours in downtown Los Angeles (other night, **Glodean**, wife of **Barry White**, gave birth to the couple's first offspring. Weighing in at six pounds and one ounce, the little thing is to be called **Shaherah Love White**.

Ugly scenes at the Nashville on Saturday night. **Tom Robertson** was playing and in the audience was **Ray Davies**. Tom is signed to Ray's record label, 'Konk' and Tom ain't happy with his contract, Tom reckons Ray isn't doing enough for him. So Tom plays this number 'Tred She Of Waiting For You' and dedicates it in no uncertain terms to Mr Davies. Exit stage left



## Juicy Luicy

bad-tempered emotional Kink.

Congratulations to **Suzi Quatro** who tied the knot last week with her guitarist **Len Tuckey**. She wore white (naturelle?) for the occasion and the priest at the church commented, "Suzi is a devout Catholic and worships here most Sundays."

Late arrivals department. **Rod Stewart** and his band rushed up to London from Southampton to do Top Of The Pops. The band got there first and Rod arrived an hour or so late, having phoned the studio to say he'd been delayed. But when he did arrive, the TOTP people declined to use Rod and the boys in the show. And I always thought the BBC were very understanding and wonderful people.

And now I can reveal

why **Dr Hook** have enlisted the services of guitarist **Bob 'Willard' Henke**. The boys reckon he's pretty good looking and now at last they'll be able to attract some groupies into their lairs.

**Bill Grundy** revisited **Tony Prince**, Radio Luxembourg DJ was suspended over a **Sex Pistols** row. He was planning to do a live interview but programme directors insisted on the show being pre-recorded. Mr Prince wouldn't stand for this and was sentenced to two weeks' **Bill Grundy**.

Latest to jump on the punk bandwagon is caddy **Charlie Drake**. His record company reckon his 'Super Punk' is the fastest single to be released, having been written, rehearsed, recorded and released in the space of three days.



The fastest punk in the west. **Charlie (alias Mandy) Drake**, really pulled his finger out for his latest single 'Super Punk'. **Charlie's** seen here, pinning his ears back with **Graham James**, the managing director of **Soldoon Records**.

Worst punk orientated single must be 'Give Me That Punk Junk' by the so-called 'Water Pistols'. Is this a send-up?

Back to the subject of matrimony. **Keith Moon**, a member of the **Who** pop group cancelled his wedding to girlfriend **Annette** only a week or so before the event. The couple are still engaged, but no revised date has been set for the event. Meanwhile **Twiggy** plans

to marry **Michael Whitney** next year.

Another group banned from television. **Our Kid**, the young things from Liverpool will not now be appearing on a Christmas TV special because the local education authorities say they aren't going to school enough.

How sad it was to see music business people

plying **Joe Cocker** with drinks at **Morton's** other day and laughing at his impromptu performance in the bar.

And in America. Let's hear it for 'Wise Women Enterprises' a 'feminist' record label. According to organiser **Kay Gardner**, the label is geared exclusively for female artists.

**Pink Floyd** - they of the flying pig fame - want it made clear that they don't have a fan club. RM made a mistake in the Feedback column. Sorry **Floyders** everywhere.

Ballet star **Rudolph Nuryev** took in a **Linda Lewis** gig the other night and went backstage afterwards to give the young lady a few tips on dancing. She in turn advised him on singing.

**Mike Mansfield** of 'Supersonic' fame is currently suing **Time Out** magazine for their recent story about him. Should prove an interesting case.

Gentle joking at **Radio One**. Over to **Noel Edmonds** to talk us through the practical joke he played on **Terry Wogan**. . . "I planned to fit it in at the point where he reads out his racing forecast. As the record faded, I kicked open the door and walked in with a tray loaded with paper cups. I appeared to scatter the lot all over him. They were empty, but Terry didn't know that until I threw them. He was so shattered he had to put on another record and do his racing tips later."

### FREE ALBUM Special Notice

Congratulations to all readers who collected the special 'FREE ALBUM' coupons 1-10. Your album is on its way!

However, owing to tremendous response the despatch of the albums is much slower than we originally anticipated. We have also been advised by the GPO to avoid the normal Christmas postal crush and therefore we shall not post off any albums between 22 Dec - 3 Jan. So don't worry if your album doesn't arrive before Christmas.

The closing date for this offer was 8 December. Unfortunately we must abide by the closing date and return all those requests which arrived at Record Mirror AFTER 9 December onwards. Also, in fairness to all readers who collected ALL Ten Coupons we must return requests to those who did not enclose the ten coupons.



Boys! Are you feeling cold? The only reason we've used this picture of the Runaways is to keep you warm until Christmas.

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

His new single is titled "Sitting in Limbo", but he's certainly breaking with his previous style. "Sitting in Limbo" is the first thing Robin has done, a new musical path . . . certain for success.

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

**DECCA**

# Mike's 'William Tell' single

MIKE OLDFIELD issues a re-vamped version of the William Tell Overture as a single in January. He makes one of his rare concert appearances the same month when he appears in a concert with David Bedford. The concert at London's Royal Albert Hall on January 25 features Bedford's work 'The Odyssey', the album



of which Oldfield played guitar on.

Other guest musicians include keyboard players Jon Lord, Vangelis, Mike Ratledge and Peter Bardens. The first part of the concert will include solos including extracts from Lord's 'Sarabande'. Tickets for the concert are priced from 13 to 11. Mike Oldfield interview page 6.

# GARY GLITTER TO MAKE 'COMEBACK' DISC

A NEW Gary Glitter single 'It Takes All Night Long' is released on December 31, his first since his retirement from the music scene in April. The single was written by Gary and producer Mike Leander and recorded last month in Paris. He denies he is to make a full comeback despite the issue of the single and his concert performance at London's Drury Lane charity concert - screened by ITV on Christmas Day.

# 'World War II' for stage

A STAGE production of the star studded album concept 'All This And World War II' is planned for the New Year. It is hoped that the stars who appeared on the album -

Rod Stewart, Elton John, Status Quo, Bryan Ferry, Frankie Valli and many others - could appear in the one-off production. One of the album's

creators Lou Reizner is working on arrangements for the show in London. The film of 'All This And World War II' is shown here in early 1977.



# White Chocolate

HOT CHOCOLATE'S lead singer Errol Brown married 22-year-old ex-model Ginette Marie in London on Saturday. The couple have known each other for two and a half years and will honeymoon in the Bahamas. Suzi Quatro married her guitarist Len Tuckey last week. Soul singer Freda Payne, who had a hit with the apt song 'Band Of Gold', married actor Gregg Abbott in America. She has just signed to Capitol Records.

# THE CONTROVERSIAL PUNK PACKAGE TOUR HAS BEEN REDUCED TO A HANDFUL OF DATES FOLLOWING PUBLIC REACTION TO THE SEX PISTOLS TV APPEARANCE.

From Tuesday night the rest of the band's concerts have been pulled out until Monday (December 20) when they play at an as yet unconfirmed Cleethorpes venue, then the remaining dates are Plymouth Guildhall 21, Paignton Penelopes Ballroom 22, and Plymouth Woods Centre 23. One of the groups on the punk package The Damned were sacked from the tour by the Sex Pistols. Radio Luxembourg DJ Tony Prince was suspended and later reinstated by the station following a row about whether or not they should put out a

# PUNK GIGS IN CHAOS

live interview with the Pistols. Prince settled for a recorded interview. The Sex Pistols are still negotiating for a London date following the cancellation of their appearance at the Roxy. Another punk rock group who suffered as a result of the reaction to punk rock, The Vibrators, have now salvaged dates at Middlesbrough Rock Garden for December 23 and 24. Prior to that they play a London venue, The Nelson, Holloway Road, on the 22nd, the pub where the group had their first bookings.

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# NEWS IN BRIEF

**RADIO CAROLINE** has swapped wavelengths with MI Amigo, so the English service now goes out all day on 259 metres, while MI Amigo now uses the 192 wavelength. **Pat Travers** has finished recording his second LP 'Makin' Magic' for New Year release. The Canadian guitarist is planning to play at the London Marquee New Year's Eve party.

**Jethro Tull's 'Solstice Bells'** EP now on general release after original limited pressing sold out.

**Flintlock** launched British Safety Council's Christmas Safety Campaign.

**George Hamilton IV** playing 20 UK dates in February and March.

**Chris Beards** chosen as director of 'Sgt Pepper's Lonely Hearts Club Band' film starring Peter Frampton.

**US Motown LP** releases for New Year include two albums 'An Evening With Diana Ross' set, and Marvin Gaye 'Live At The London Palladium'.

**Big Jim Sullivan** and band Tiger plan four pre-Christmas gigs London. Dingwalls 16, Sheffield Top Rank 19, Sutton in Ashfield Golden Diamond 20, Blackpool Tiffanys 21. The band record a single for possible New Year release.

# 5000 VOLTS

YOUR CHANCE TO MEET

## 5000 VOLTS

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THAT'S the first great prize! - a visit to meet the band when they are next recording. All travel costs to the studio will be paid, and everything will be organised to make your visit plus a friend, a very exciting occasion.

And for the fifty runners-up, 5000 Volts will be personally signing their latest album.

TO ENTER... all you do is correctly answer the three questions below and send your entry to: 5000 VOLTS COMPETITION, RECORD MIRROR, PO BOX 195, LONDON N7 7BB. Closing date is 10 January when the first correct entry picked out will be announced the winner. The following 50 entries will be awarded the albums. The editor's decision is final.

1 What was 5000 Volts' first hit single?

2 Give the Christian names of the five members of 5000 Volts

3 The group's producer was originally the group's bass player. Who is he?

NAME:.....

ADDRESS:.....

**50 ALBUMS TO BE WON!**

# Rod changes time

CONCERT TIMES for the Rod Stewart dates at London's Olympia have been altered. They will now be December 21-24, January 14/15, from 7.30 pm to 10.30 pm and doors open at 6.30 pm.

# Genesis - no fears

THE PROMOTERS of the Genesis at the Rainbow concerts assure those waiting for tickets for the shows, January 1-3, that their mail is being dealt with. All the unsuccessful applications (there were ten times as many applicants as tickets available) should have had their money returned. Successful applicants should receive their tickets soon. Some appli-

# ASH tour trouble

WISHBONE ASH'S European tour has had a rough ride so far. Original support group Sutherland Brothers and Quiver pulled out after receiving a cool reception from audiences. Guitarist Gordon Giltrap and band were then drafted in as replacements, but Gordon was knocked over by a car in Geneva outside the Pavilion Sports Arena where he was going to play. He broke his collar bone in five places and suffered serious concussion and will be out of action for four to six weeks, but hopes to be recovered for his UK tour commencing on January 14. The German support band dropped out due to illness and Wishbone had a bottle thrown at them at Friday's concert.

# TOURS...TOURS...TOURS

**SLIK:** Announce 17 concerts for January and February, with more dates to be arranged: Buckley Tivoli Ballroom January 13, Hereford Focus Cinema 14, Fishguard Fremchmans Hotel 15, Swansea Top Rank Suite 16, Chatham Central Suite 22, Cardiff Top Rank 26, Torquay 400 Ballroom 27, Barnstaple Chequers Club 28, Plymouth Woods Centre February 2, Yeovil Johnson Hall 3, Hastings Pier Pavilion 4, West Hunton Pavilion 12, Birmingham Barbarellas 16, Colwyn Bay Dixieland 17, Carlisle Market Hall 20, Hawick Town Hall 21, Isle of Man Palace Lido 24. They commence 11-date tour of Eire on February 25. Support group for the tour are Screamer. Slik appear on Supersonic on December 29.

**JETHRO TULL:** Aberdeen Capitol February 1, Glasgow Apollo 2, Newcastle City Hall 3, Manchester ABC 5, Birmingham Odeon 6, Liverpool Empire 7, Southampton Gaumont 9, London Hammersmith Odeon 11/12, Bristol Colston Hall 14.

Their new LP 'Songs From The Wood' is released on February 4. **KATE AND ANNA MCGARRIGLE:** Belfast Queens University February 8, Galway Leisureland 10, Cork James Connally Hall 11, Dublin Stadium 12, Manchester Opera House 16, Leeds University 17, Liverpool Philharmonic 19, London New Victoria 19, Bournemouth Winter Gardens 21, Birmingham Town Hall 22, Aylesbury Friars 23, Croydon Fairfield Hall 25, Bristol Colston Hall 27. They have an album 'Dancer With Bruised Knees' issued on February 25. **SWEET SENSATION:** Ipswich RAF Wottingham December 16, Norfolk RAF Cottishall 17, Essex Brighton Run 18, Derby Bailey's 22-24, London Leicester Square Empire Ballroom 26, Wigan Casino 31. **RORY GALLAGHER:** Reading University gig on January 22 has been cancelled. **ALBERTO Y LOST THIOS PARANOIS:** present 'Yul-tide Lunacy' at London's

Marquee on December 22 and 23. **LONE STAR:** additions to New Year tour: Cardiff Top Rank January 25, Manchester University February 5. They also appear on The Old Grand Whistle Test on January 4. **CAROL GRIMES:** West Runtion Pavilion January 8, London Fulham Golden Lion 9, Derby Cleopatras 13, Scarborough Penthouse 14, Stockton Pharos 15, London Rock Garden 20, Crawley Tech College 21, Bristol Granary 22, London Rainbow 27 (to be confirmed), Trent Park College of Education 28. **STRIPJACK:** (Anthony Cowell, Mo Evans and Ex-Nice bassist Lee Jackson) Aberdeen School of Art December 16, London Marquee 17, Bristol Granary 18, High Wycombe Naga Head 19, London Nashville 20, Guildford The Place 21, London Greyhound 26, London Hammersmith Red Cow 29. **THE OUTLAWS:** have cancelled their UK tour scheduled for early next year.



"PUNK ROCK? I've never heard of it," says Mike Oldfield from somewhere in deep-pest Gloucestershire.

"You mean to say punk rockers stick safety pins through their ears and spit at people, sounds a bit silly to me. It's safer living down here, I'm glad I don't travel to London that much. I've got this fear of cities, I find people tend to crowd in on me. I always want to run away."

Mike Oldfield usually only gives two interviews a year. But the thought of appearing in glowing panoramic colour in Record Mirror was too much of a temptation and he's agreed to talk. He should have phoned at 12, but he's been dashing off some ideas in the recording studio and didn't notice the clock had slipped round to six.

"Once I get going I just can't stop," he says. "I may not break for hours when I get an idea in my head. Often though I suffer from periods where nothing will come through, so I just watch television or read a book."

"Portsmouth" is one of the simplest things I've ever done. I was flicking through a book of old folk songs one day and came across it. I thought it would be nice to record it and I'm pleased it's in the charts, but you'll never see me live on Top Of The Pops. The programme is laughable, everybody looks so manufactured. It's just record companies pushing to get their stars on and often the stars have very little talent. I can tell there's not much thought behind much of the music and it makes me feel very sad.

"I've recently recorded a version of the 'William Tell Overture'. It's a real rouser and it should be out in January."

For a guy who left school with one 'O' level and who was bottom of the class at music, Mike Oldfield hasn't done badly for himself. His first disc 'Tubular Bells' was the album of 1973 clocking up eight million sales. Parts of it were used as soundtrack for the film the 'Exorcist' and also for a milk advert. Mike says he made £55,000 from it and his other two albums 'Hergest Ridge' and 'Ommadawn' have met with similar success.

"I've never seen 'The Exorcist' it's not really my type of film," he says. "I'm glad they

# OLDFIELD'S OVERTURE

## Roll over William Tell, Mike Oldfield's got some news

used it in the milk advert though. I drink gallons of the stuff, it helps me think.

"When I was young I wanted to be a pilot, in fact one of my ambitions is to fly with the Red Arrows, maybe they'll invite me up one day. If I had been a pilot though it would have meant joining the RAF and having my hair cut. I couldn't have stood for that, I left school because they wanted to chop my locks off. One afternoon I had an argument with the headmaster and I just stormed off and never went back. I was only 15 at the time but my parents took it very well.

"I joined a band with Kevin Ayers and I'll always be thankful for his influences. At school

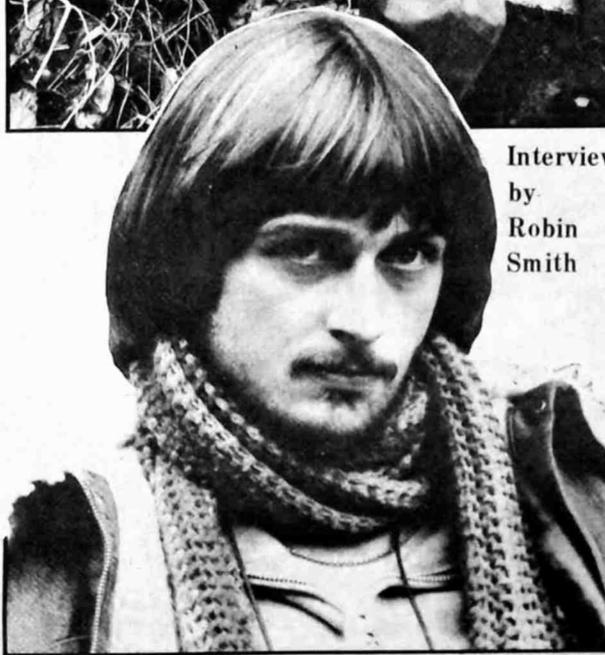
***If I had been a pilot it would have meant joining the RAF and having my hair cut. I couldn't have stood for that'***

they taught classical music along strict guidelines and it was very restricting. There wasn't any room for experimentation and I just found it frustrating.

"I started work on 'Tubular Bells' when I was 17. I can't remember where the idea came from. I just sat down with a tape recorder and started to play. I'm a self taught musician apart from my father who taught me three chords on the guitar. It's my best instrument, I've never been able to master the piano. I can make a passable noise on it, but nothing more."

The strange thing was that 'Tubular Bells' was rejected by so many record companies. Mike wore out four pairs of shoes carting his tape around.

"At one point I was in almost complete despair," he says. "I'd go and drown my sorrows in a pub and sit for hours



Interview by Robin Smith

meditating on my plight. Then Virgin showed a lot of interest, because they were a fairly new company they had more time to spend on looking at new talent. They're weren't complacent like the other companies and they're not too flashy which suits me.

"Anyway I re-recorded what I'd done at the Manor studio and brought Viv Stanshall along as master of ceremonies. The album was a success, but I wouldn't really have cared how many copies it sold, the thrill for me comes from making music. I prefer to communicate with music rather than words. I take a long time in thinking what I'm going to say and I get embarrassed very eas-

***I'm thinking of going out on the road more. I don't like going out on the road unless I can match the perfection I get in a studio'***

ily.

"I got very heavily involved with drugs at one time, mainly because everybody was doing it. Drugs may inspire you to create things for a time but when the effect wears off you feel so depressed. If you're an insensitive person then you can just pick them up and drop them, but sensitive people like me rely on them and continually question why we use them. It can bring you to the point of insanity. These days I don't touch drugs, I've become more communicative naturally.

"I go to the pub for a drink and a friend and I indulge in the extravagance of flying up to Liverpool for a meal. They've got a great restaurant up there and we usually fly up every fortnight. I also like horse riding and I love bouncing on a trampoline. It's great therapy at the end of a hard day.

"Except for a fairly large house and car I don't lead the life of a superstar. Most of the money I've made has been ploughed into the studio and on dog food. I've got two large dogs, and they take a lot of caring for."

At this point our conversation is interrupted as Mike races off in pursuit of one of his wayward hounds.

"I use to live on the Welsh border," he continues. I used to record late into the night and because the studio got so hot I used to leave the windows open. The neighbours complained about the noise so I left. Where I live now there's nobody else for at least a quarter of a mile.

"I'm thinking of going out on the road more. I've done a few live concerts but nothing extensive. I don't like going out on the road unless I can match the perfection I get in a recording studio. The huge amplifiers that bands have these days always seem silly to me. There must be a simpler way to get sound across. I'd like to try and work on some projects with sound engineers."

There's a chance to see Mike live when he plays guitar during composer David Bedford's 'Odyssey' at the Royal Albert Hall on January 25.

At the age of 23 and hailed as the Beethoven of the seventies what other ambitions has Mike left to fulfil?

"I'm at a turning point in my life when I feel I should be moving on to other things," he says. "I'd like to start a film company making video cassettes. I've recently been doing some soundtrack work for a film by the Arts Council about shapes."

"My musical influences are wide ranging. I'm very fond of medieval music and the classics like Beethoven. I also like Bowie and the Beach Boys. The countryside has affected my music. Hergest Ridge is a place near where I used to live and I hope I got the flowing quality of the landscape on the album. I used to fly model aeroplanes from there, too."

"It's a pity that more people can't lead the life that I do in the country. I don't think that a lot of people realise the full potential they have stored up inside. We should be like children, continually absorbing ideas and questioning. One day I'd like to unravel all the mysteries of the universe."

Maybe Mike, but do a few more live performances first. Please.

The new single from...

The New

CBS 4786



# 'I Wanna Go Back'

# Girls~this beefcake's for you

Well, that's who Barry White writes his songs for says David Brown

**GETTING AN** interview with Barry White is harder than being granted an audition with the Pope, but as the former of the two is the one who keeps getting the hits, we keep on trying.

There are those who will tell you that Barry White is a god, others will say he is purely a hit machine, a soul computer, while others reckon he doesn't exist at all - just a figment of our collective imaginations.

He rarely speaks to the press, but we have gleaned the following from a radio interview he did in America recently. The answers are his, the questions are mine. I hope they coincide.

## Ghetto

Barry White was born in Galveston, Texas, and later lived in Los Angeles, where he takes up the story: "Uh, I was living in South West Los Angeles. Uh, some call it a ghetto, I don't call it a ghetto, I call it a poverty area. I've seen ghettos, New York's Harlem is a ghetto, uh, but this is a poverty stricken area y'know. No money, very little bread. Uh, poor to me means you're poor spiritually but not financially."

"There was my mother, brother and myself, but the one thing we did have was love - a lot of it. She taught us how to love each other, care about people, don't always expect to get paid for it, treat others how you want them to treat you."

"So as I grew up in that environment - I started watching my friends a lot. When I turned 17 I thought about what I'd been doing, I'd been out there partying, low riding in the car, having a good time. When I turned 17 something magical happened to me. I said this is it, no more gangs, no more riding about, having parties, throwing parties, or I'm going to end up five, ten years from now just like one of my friends."

Why did he choose a career in the music business?

"Well, I had no choice. I didn't know anything else. You know when I was six years old mother was given a

piano by the church, she was directing the choir. When the piano came in the house, man, that piano almost blew the top of my mind off."

"I'd got something I could play y'know. She could have given me lessons, taught me music, but I didn't want to learn it."

"I have never been a glamorous person, starry-eyed y'know. I've never been that way. I've always been a down to earth, realistic, low profile person."

How did you break into the business?  
"What happened was when I started going to Hollywood, first thing I had to learn was where I was, 'cos I'd get lost y'know. You'd go up one street and come down, turn round and say which way did I go? And it was very frightening."

"Every day I would go to Hollywood and I'd be out there walking around, going into different buildings, RCA Victor I remember, Capitol, I didn't know where the hell I was going."

"Nobody knew who I was. You've got to find the interest before you can decide what you want to do. In other words if you can find how to get in then you can say 'Can I be that?', but hell, getting in there to see what they're doing was so hard."

How did you eventually get in?  
"I was in Hollywood three months, nothing happened. I'd meet other guys out there doing the same thing. We'd shake hands, we'd meet at the hot dog stand."

## Proof

"One day I got a phone call saying Bob King needed an A&R man, I said 'What the hell does an A&R man do?' I jumped on a bus to Hollywood. Bob King looks at me, 'So, you're this Barry White, huh, if you want to try out this job I can give you 40 dollars a week now, but if you prove to be what you think you are I'll raise it to 75. I said, Mr King keep the 40, just give me the opportunity to prove it to you."

"After I got my office I was in it about a month and this kid walks into my office by the name of Johnny Taylor, he has a wife by the name of Felice Taylor. This ain't the Johnny Taylor the world knows. Felice

Taylor sang a few notes for me, phew. I say to myself she can't sing but she's got a sound."

"We took that girl in there, it took us a month to record one song. The record came out and I said she sounds just like Diana Ross's sister. Put the goddam thing out in England. It went to Number One!"

Felice Taylor's 'I Feel Love Comin' On' was just the beginning of White's success story.

"I ran into an artist by the name of Trixie Robertson. We needed some backing singers. She brought three ladies in, I looked at the ladies, I said okay. Got to record them and I noticed their voices were very thin, tinny, she had them too high up."

## Curse

"By me working with them, bringing them down the octaves, showing them how to sing they learned a new way of singing. I'm swearing and cursing at them and they're getting upset, scared to death."

What is his criteria for songs?

"A song like 'Do You Know The Way To San Jose?', no way could I write that. What I care about is the way men treat women, are they loving them enough? Are they giving them enough? 'Cos if you're happy there you won't have to worry about the San Jose, getting lost would be out of sight long as you're together, huh, huh, huh."

"All of my songs are not about my wife, they're for women in general, and what I'd like to think men are saying to them."

How did he start as a singer himself?

"The last thing I am is a singer. Don't call me a singer and an entertainer. I'm a businessman, a producer, songwriter and arranger."

"I was writing songs at my piano and liked the sound on my little cassette player and thought, my lord, this is a combination. I put my first album out and it was like somebody was trying to burn the United States up."

"People said I was trying to imitate Isaac Hayes at first. It was no use me trying to defend myself by saying we sing in different octaves, or my voice is deeper. By the next



BARRY WHITE: big boss man

year they were saying 'Isaac who?'"

What did he think of the fanatical worship he receives on this side the Atlantic?

"The people at my concerts - they killed me inside. I couldn't believe people could be that much alive. Their

expressions were like 'Keep hitting, keep hitting' it's incredible."

"The pace of movement of life is in tune with my music in England. I am looking forward to the experience of coming back to my true fans again, that you can believe."

What of the future?

"If I can stay healthy, stay successful and stay positive, spiritually up I'll be happy just to grow with my child. It's hard to say what I'll be doing in five, ten years time because tomorrow ain't promised to nobody. You know you go

to bed tonight and it's not written in any book you're going to get up tomorrow. I've always let life dictate itself to me."

"I have an old saying which goes 'Work while there's daylight, 'cos when the night comes no man can see!'"

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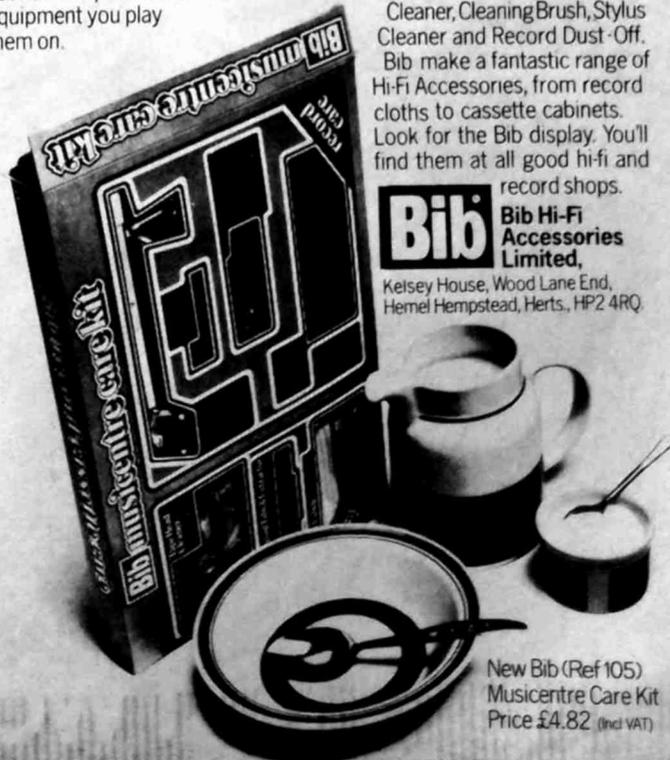
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HE BEGAN at 16 with white hair, wearing a leopard skin jacket and playing piano in a crazy rock 'n' roll outfit.

# HAT-TRICK

## It's three hits in a row for Paul Nicholas

Today he's more likely to be found on 'Top Of The Pops' in a bowler hat and braces jiggling around to his third chart hit in succession this year.

The man is Paul Nicholas who re-enters the singles charts with 'Grandma's Party' no sooner than 'Dancing With The Captain' slipped down the charts.

His records are unashamedly commercial and full of bounce, though he does come from a rather different background.

The early piano playing was with Screaming Lord Sutch — a sort of sixties Alice Cooper — about which Paul says:

"Everyone thought we were crazy then, I guess. I suppose we thought it was terrific. Sutch did some wild things in those days before anyone else tried to be weird on stage. We would play some rock 'n' roll — pretty basic stuff. But I believe the energy and enthusiasm is important even if the sound is awful at times.

"I was only getting a fiver a show, but the kids were getting off to what we did so that was important. We were giving a bit more to the kids than what they were getting elsewhere.

"It's very important I think that now the music is swinging back towards the energy thing, and getting closer to the audiences." Paul said he believed that music was

an ideal vehicle for teenagers to vent their emotions through, but added: "I hope we won't get all the violent stuff like in the 'fifties."

"The current young movement is fine by me. A kid picks up a guitar and plays a few chords — that's where Eric Clapton and so on came from. But I'm not very crazy about all the other crap that seems to go with the new scene."

While he says that most of his rock playing days are over, he's not opposed to the idea of slipping a few rock classics in if he gets a live show together.

### Film

So far the nearest he has got to his rock roots was his performance in 'Stardust', where he played the part of a group member.

"I never did get round to seeing that film," he admits. "What was it like? Ok?"

His new hit seems a long way from rock 'n' roll, but he is, he says, keeping the customer satisfied.

"It's good that this is my third in a row — touch wood (He says he is superstitious and that once while avoiding going under a ladder nearly got

knocked down in the road), I'm very grateful and more than a little pleased at the fact. But I shall have to think about what to do next, this is another jolly jogger, folks. If I do another party record I'll probably bore everyone."

'Grandma' is also his third hit written by Bugatti and Muskett, though he did write some of the songs — the record is an EP — himself.

"I would like to write my own singles of course, but I look for the best, and of the songs we had at the time 'Grandma's Party' seemed the best, and best for the time."

Did he not mind cashing in on Christmas with the bells and sound of 'Auld Lang Syne' at the beginning of the song?

"Well, if you're going to be blatant," he shrugs his shoulders. "Without the beginning it could have been released at any time of the year. It's not just a Christmas song. It's a party song. I'm not very serious. I might do a serious song another time. If people stop inviting me to their parties, then I'll have to change my act."

Paul has for the time being put his theatre and film career to one side as a result of his record success and is now

talking enthusiastically about recording an album and possibly touring.

"I'm about to make an album, it should be done by March. I'm not sure what will be on it yet. I have a few songs, but I won't put them on it for the sake of it."

"Perhaps I'll put on one of the hits, not all of them. There's no point in putting out things people already have. And there won't be 10 party songs on it, that would be boring. An album gives me a chance to do something different. The worst crime you can commit in this business is to bore people."

### Amused

And on stage? "Hmm, I'm thinking about that too. If people want to see me, why not. But again I want to do something a little different. Not just go out and sing 10 songs and go off. I'd like to do a few theatrical little bits and pieces, keep the audience amused. Give them value for money."

"One thing I like about pop is the nice contrast to theatre. It's nice to let yourself go — and a lot easier than sprouting Shakespeare. Not that there's anything wrong with Shakespeare. It's good to have a challenge like that occasionally, stretch yourself. With me doing theatre it means that at least I've kept in



PAUL NICHOLAS: superstitious

touch with working with audiences.

"I want to do a complete show, have other singers on — if any of your readers have any ideas let me know," he grins. He certainly has some novel ideas for a band.

"I'd like an all girl live?"

group," he smiles. "No, I don't think I could handle them all. Perhaps a mixture. It would be nice to have some pretty faces in the line — it gives the geezers something to look at."

What would they play come-in?"

"Oh some of the hits I suppose. And a few other things. It's a bit early to say really. I'd like to do some rock 'n' roll, some of the old stuff. I could play all the classic rockers on the piano."

Wasn't that where we came-in?"

DAVID BROWN

# THE RITCHIE FAMILY'S new album is...



**Cedric! Put away those paper hats and stop looking at that turkey. You're not going to need them. 'Cos next week's RECORD MIRROR has got enough stuffing in it to last you all over Christmas. There's treats in store for everyone, including . . . hey, wait a minute, old Father Christmas isn't going to give his secrets away like that. Oh all right you've persuaded me with that glass of whisky.**

**There's lots of pretty pictures, hundreds and hundreds of lovely words and all those other festive goodies. Is that enough? No! . . . Well, we do have**

**ABBA and KISS**  
rolling about in the snow. Oh, I'm also having dinner with  
**ELVIS**

and there will be a special party game for you all to play, presented by that overpaid fellow, J. Edward Oliver. See you next week.



# Albums

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

## 'British Airways flight is leaving for the US at...'

**WINGS: 'Wings Over America' (MPL PCSP 7201-3)**

Maybe I'm amazed. +++++  
 "What, is that all you're going to say about it?"  
 "Fraid so." "But you can't, this is an important event. A triple album telling the story of one of the best bands in the world on the run across the States. All the highlights, all the magic. A complete concert in fact — just like the ones they did in London recently and virtually in the same running order. I mean, it's got everything Wings have ever done that's been any good, plus a few Beatle numbers like 'Lady Madonna', with

Paul sounding like Fats Domino, and 'The Long And Winding Road' and 'Blackbird' and 'Yesterday' and ..."

"But there's nothing new you can say about them."

"Yes there is. I mean Wings live is new for a start. And wow, can that Jimmy McCulloch play guitar. And Denny Laine singing 'Go Now' is a real trip. And hey, is that really Linda on keyboards? She's good. I mean, there's no way you can fault these records. Why don't you tell them all that. Go on, tell them."

"No, you tell them." **Barry Cain**



WINGS: what can they / we say?

**GENESIS: 'Wind & Wuthering' (Charisma CDS4005)**

The grey misty, autumn cover gives away the mood of this album, with it's mellow tones and airy songs. Having finally established themselves with 'A Trick Of The Tail', 'Wind & Wuthering' is a logical next step, calm and melodic, and hardly likely to disappoint the new-found following. Their proficiency as storytellers is upheld with odd tales such as 'All In A Mouse's Night', containing all their familiar trademarks. It's all remarkably well paced — the music flows from the opening 'Eleventh Earl Of Mar' to the final 'Afterglow' in an almost undisturbed stream. Subtle instrumentals cleverly link the songs together and help build up the musical tides. It's an album to grow into, and a lot of people will take the time for their unmatched blend of music. Now all they need is that elusive hit single + + + + **David Brown**

**VARIOUS ARTISTS: 'Live At CBGB's' (Atlantic K60123)**

American punks always seem more convincing than British ones. It must be the old thing about distance adding to the mystique. CBGB's is the place where the New York punks first surfaced. The groups themselves have great names like Mink de Ville, the Laughing Dogs and the Shirts (or Da Shirts, as they call themselves) and the music seems to be slightly more advanced than their opposite numbers over here, but otherwise, it's along

much the same lines, with not too much expertise, but plenty of raw energy to compensate. Quality-wise, it adds up to a patchy double album, but there's plenty to interest any British punks who want to find out what their American cousins are up to. + + + **Shella Prophet**

**CARPENTERS: 'Live At The Palladium' (A&M AMLS 68403)**

Isn't technology wonderful? Just three weeks ago the Carpenters were not doing anything in particular then WHAM! — a stint at one of London's top theatres and then a live album. Trouble is, the recording quality isn't that hot. There's young Richard playing the Warsaw Concerto with very little guts. A terrible version of 'From This Moment On' a la classical Joanna and a strange instrumental medley — 'Piano Picker', 'Strike Up The Band', 'S Wonderful', 'Fascinatin Rhythm' — that really doesn't come off. Side two is simply a re-run of their hits that we've all heard before. OK, this may have been fine live, but it doesn't mean a thing on vinyl. For diehard Carpenters fans only. + + + **Barry Cain**

**SANTANA: 'Festival' (CBS 6030)**

This record, so it sez here, is dedicated to Stevie Wonder, Bob Dylan and Muhammed Ali. After a short excursion into ambiguity on their last couple of albums, Santana are running with the pack again.

This is their most commercial record for a long time and should grab them a lot of new fans. The Santana lineup seems to come and go with the wind, but the dust appears to have settled and the unusual tension has been replaced by a cool, relaxed approach. From the delicate 'Revelations' to the soaring 'Carnival' — two highspots from the album — Santana prove that there ain't nobody can touch them when it comes to extracting the satin from latin. + + + **Barry Cain**

**GLORIA JONES: 'Vixen' (EMI EMC3159)**

Fine British debut album from Mr Bolan's old lady — and there's more than a few T Rex influences. Gloria sounds remarkably like Aretha Franklin on 'I Ain't Goin' Nowhere'. On 'High' you can tell that Marc was at the controls and there's a weird distorted guitar in the background. The track doesn't work at first but it steadily becomes more fascinating. 'Tell Me Now' is curious mixture of Bolan and soul, but strangely successful. Ms Jones is a talented lady — I bet Marc's proud. + + + **Robin Smith**

**GEORGE HARRISON: 'The Best Of' (PAB 10011)**

George Harrison was born on February 25 1943 in Waverley, Liverpool. He bought his first guitar for three quid. In 1965 he met one Paul McCartney ... You know the rest. Here's what you get for your money on this platter of self-penned numbers:

'Something', 'If I Needed Someone', 'Here Comes The Sun', 'Taxman', 'Think For Yourself', 'For You Blue', 'While My Guitar Gently Weeps', 'My Sweet Lord', 'What Is Life', 'Give Me Love', 'You', 'Bangla Desh' and 'Dark Horse'. + + + **Jim Evans**

**JAMES TAYLOR: 'Greatest Hits' (Warner Bros K56309)**

James Taylor hasn't had too many hits, but the album is still pleasant. 'Sweet Baby James' was a lovely song and fitted the musical mood of the time. Likewise 'You've Got A Friend'. But it's

easy to sit back and contemplate just two hits and hope that worldwide acclaim will continue for ever. It's about time he got it together to do something new and not let his record company depend on nostalgia to flog his memory. + + **Rosalind Russell**

**SHOWADDYWADDY: 'Greatest Hits' (Arista ARTY145)**

A dozen rocking berries from the Leicester lads, with all their chart contenders, their current smash, plus some faves from their energetic stage show. Should please the new fans and those who've

worn out their '45s, and annoy all those who manage to find fault with one of the hardest working bands around. Keep up the good work, lads. + + + **David Brown**

**VARIOUS ARTISTS: 'Cooley High' (Motown STML12046)**

The soundtrack from the film which has been dubbed the 'Black American Graffiti', this features an interesting mixture of mid-sixties Motown classics — 'Baby Love', 'My Girl', 'Road Runner', 'Reach Out, I'll Be There' etc with set written in 1975 for the movie. **Barrett**

Strong's 1959 'Money (That's What I Want)' still sounds good, and note the '63 little Stevie Wonder mouth organ playing on 'Fingertips'. A useful selection, but check and see what tracks you already have, because several have already appeared on other compilation sets. + + + **David Brown**

**MILK 'N' COOKIES (Island ILPS930)**

Just think — if it hadn't been for the current punk rock reactivation this two-year-old set of juniors walling would never have seen the light of day. + + **David Brown**

## QUEEN RE-VISIT QUEEN and Barry Cain re-visits the review

**QUEEN: 'A Day At The Races' (EMI EMTG104)**

For Andy, John, Nigel and all the other RM readers who got their knives out ... No offence intended — honest. 'Day At The Races' has been on the turntable quite a lot since the last review and although initial impressions are drastically altered I still feel the album falls short of 'A Night At The Opera'. Queen, God save 'em, have made more impact on the music scene than any other band to emerge in the last few years and anything that doesn't quite match up to the ultra-high standards they have set is bound to be a

disappointment. 'Races' is really 'Opera' revisited. 'Te Your Mother Down' is about the best rocker (in the loosest sense) they have ever recorded — it's also the strongest first track to an album you'll ever hear. Brian May's 'Long Away' would make a perfect single, as would Mercury's 'You Take My Breath Away' — both bear the Queen seal of approval. Side two is rather an anti-climax. 'Drowse' followed by 'Good Old Fashioned Lover Boy' are the two weakest cuts and they leave a hole that even the finale 'Too Torriatte' (Let Us Cling Together!) cannot fill. A fine album — but no killer Queen. + + +

RM takes a look at the new entries and the

# Breakers Yard

breakers behind the singles chart

## Dream machine

IT TOOK a game of football to get Liverpool Express off the ground and on the right rails. Bass guitarist Billy Kinsley takes up the story and spins an unlikely yarn . . .

"Every Wednesday afternoon, it's a known tradition in Liverpool for all groups and musicians to get together and play football over at Skelmersdale. It's been something of a ritual now for some years . . . and all the musicians congregate, pick up teams and set about playing five-a-side.

"You get to know all the lads in town, and find out all the latest news - which groups are disbanding or forming up, and who's available for gigs. Everything that's going on the music scene.

"One afternoon I went along for my usual game and got chatting to Deren Cashin, Tony Coates and Roger Craig who were then playing under the name of 'Paper Chase'."

In June 1975, Liverpool Express hit the road. (Count the clichés in this piece, the lucky winner gets Charlie Drake's new single, 'Super Punk').

Back to Billy Kinsley. "We've all had so many years experience in this business, playing all manner of different styles of music, that we've been able to throw out all the dead wood from the start, and virtually begin anew with something completely different.

"How would I describe the group? I like to think of us as playing sophisticated pop . . . but that's a little too pretentious. Believe me, we're not pretentious in any way. We just write and play our songs with the emphasis very much on melody and harmonies. It's a simple as that . . . and it works."

Their latest single 'Every Man Must Have A Dream' is bubbling under the charts and is about to enter.



LIVERPOOL EXPRESS: sophisticated pop



JETHRO TULL: a long way to go

## Ring dem bells - here comes Jethro

A WELCOME back to the charts for Jethro Tull with their festive offering 'Ring Out Solstice Bells'. JT may have 10 consecutive gold albums to their credit, draw astronomical attend-

ance figures and have tax nightmares that signify you've made it several times over, but they believe they still have a long way to go.

As Ian Anderson says: "I'm probably one of the few musicians

you'll ever meet who isn't jaded about music from a very personal point of view, I want to justify the place on my passport where it says 'Occupation: Musician'."

And now Jethro Tull in brief: 'This Was' (1968), 'Stand Up' (1969) and 'Benefit' (1970) were all collections of songs ranging from acoustic ballads to explosive rockers, punctuated by Tull's trademark Ian Anderson's magic lute.

'Aqualung' in 1971 was the group's first attempt at a concept album. It questioned organised religion and lamented society's human refuse - Both subjects to be explored in further works.

'Thick As A Brick' (1972) marked their first foray into sides of continuous music as opposed to separate songs and emphasised the fate of life's luckless rejects. The stage version of 'Brick' received wide critical acclaim.

'Living In The Past' (late '72) was a scrap book of Tull's career from 1968 to 1972.

'A Passion Play' ('73) was slammed by the music press. The stage show incorporated film in an elaborate act.

'Warchild' came next with a lot of 'Passion Play' themes rubbed in.

At the beginning of '75, they took their stage act to America where they broke their own existing record for audience attendances selling out five nights in a row at the Los Angeles Forum - an aggregate of 93,000 seats.

'Minstrel In The Gallery', their next effort was more warmly welcomed than anything since 'Aqualung'. It was a mellow creation in many respects, but still packed plenty of punch in the lyrics.

The compilation album 'M U' was followed by 'Too Old To Rock 'N' Roll: Too Young To Die'. Any significance in the final number on this excellent album being 'The Chequered Flag'?



HEART'S Ann Wilson

## Happiness is Heart shaped

THINK OF the number of Canadian bands you've heard of. Then consider the lack of good rock groups led by women - and you'll realise that Heart are something of a rarity.

Their success story is a rock fairytale come true. Budding group on a small label who found themselves with a US hit single and album in next to no time. And it was a success based on ability not hype or too much concentration on female aspect of their attraction.

Because of the lady lead singer there have been the inevitable comparisons to Jefferson Airplane and Janis Joplin, but they are quick to dismiss such remarks and say it's all because there's no one they can be compared with.

### Folk

The heart of Heart is the two sisters Ann and Nancy Wilson. Nancy writes the music and plays, while sister Ann writes the words and sings.

Their musical debut came on the folk circuit, then they teamed up with guitarist Roger Fisher and bass player Steve Fossen and moved to Vancouver from Seattle.

At the time they had some of their own material and decided to mix in some better known numbers into their act so people would listen to them, notably Led Zeppelin songs.

"You have to start somewhere," says Ann, "and when you play the clubs before the transition to concerts, then it is often necessary to give the audience something familiar and then you find they are more likely to give an ear to your own songs."

With some of their own songs they impressed producer Mike Flicker who produced their debut album in the spring of last year.

Then drummer Michael Deroiser and keyboards player Howard Leese came into the scene. The resulting album was 'Dreamboat Annie', an unusual mix of fast and slow, dark and light, which showed the group's many different assets.

They had a hit single with their first release 'Crazy On You' taken from the LP, which made the Top 30 and the next 'Magic Man' made the Top Five.

That first album did staggering business for a relatively unknown band's first LP and has now gone platinum.

Tours with Jefferson Starship, The Beach Boys, and Loggins and Messina gave them an extra boost and they now headline their own concerts Stateside. (This British tour coincides with the announcement of the latest US honours. The group's been voted Top New Vocal Combination for 1976 for albums and singles by Record World, while Ann won the Top Female Vocalist title.)

It's too early to say what impact their records have had on the UK, the LP 'Dreamboat Annie' and single 'Magic Man' now being available here, but they aren't in any great hurry.

"The next album will be called 'Magazine' and will be about a gorgeous teenage girl," explains Ann.

"Having a fertile young mind, and impressed by the big, glossy rock 'n' roll scene she falls in love with a picture in a magazine - not unlike RECORD MIRROR - and she spends her life devoted to him."

"Of course, when she's an old woman the picture of him is the same, he's still young to her." (Cries of 'aah' from all corners of the room.) "The cover will probably be in magazine fashion with each member presented on his or her own page. It'll give people something to look at as well as listen to."

### Theme

On 'Dreamboat Annie' there's also a continuing theme, though not really a concept as such, on the title track which appears in three different parts throughout the LP. What was the idea of that?

"We wanted to do something that was just our own - so no one could say 'Oh that's like Jefferson Airplane' or whatever," Ann said.

"By having a theme throughout it also means there is something cohesive there. I think it works pretty well and makes the LP seem shorter somehow, like an EP."

"Anyway we develop the theme three different ways. It moves forward all the time. On the next album there are some better songs. Everything on it will mean something."

"We mean it," adds Howard. "We're serious."

JOHNNY BRISTOL'S  
new album is...





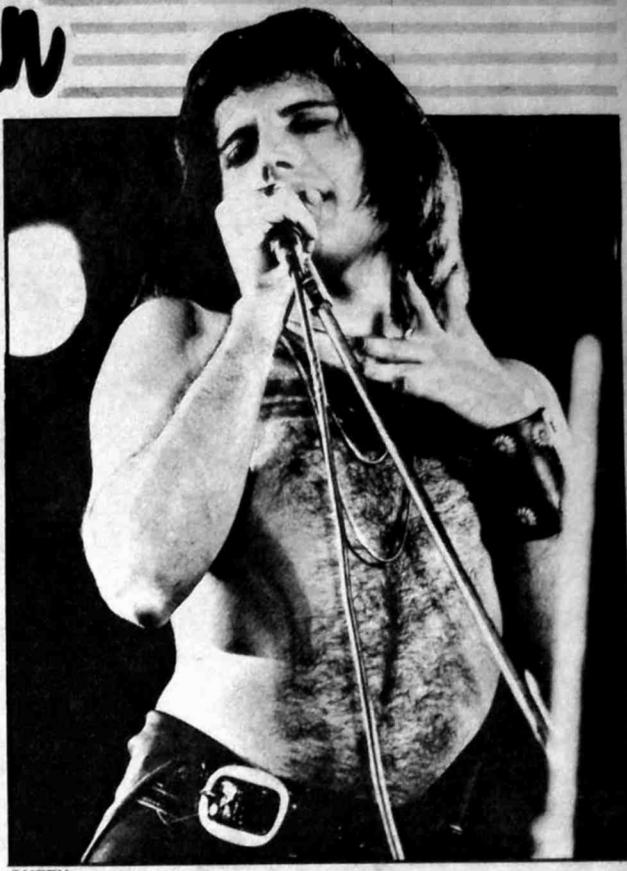
# Mailman

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

## QUEEN FOR ONE NIGHT

**AFTER BEING** a staunch Queen fan for three years, I am thoroughly disgusted at their treatment of British fans. Over the past two years we have had one British tour compared to three in America. True, there were four British concerts in the summer, but some people don't happen to live near

Edinburgh, Cardiff or London. Not only is there no sign of a British tour but they can't even show themselves on TOTP. If Queen aren't very careful I think people are going to find another 'Somebody To Love'. Heather Dunn, 31 Runswick Avenue, Acklam, Middlesbrough, Cleveland.



QUEEN: we want more

### Plastic?

THERE IS no way Showaddywaddy can be accused of performing plastic rock 'n' roll. They are just updating it to a seventies style. We have travelled all over the place watching them perform and they've proved to be more than worth the trouble. Their clothes aren't made in Carnaby Street as those 'genuine' Teds said last week, but by a Leicester tailor.

(Eight dedicated Showaddywaddy fans, Glasgow and Edinburgh.)

### Kill Luicy

I THINK it's about time you got rid of Juicy Luicy. I would like to know who the hell she thinks she is being so rude about Rod Stewart and Britt. I think she is totally ignorant and stupid. Bring back Eve Droppa. Rob Edwards, Satop.

### Dozy Dave

WHO DOES David Brown think he is? In his singles review he told us to give Slade's 'Merry Xmas Everybody' a miss. Either he's got a short memory or he's been hibernating for the past five years. 'Merry Christmas Everybody' has been the biggest selling Christmas record since Bing Crosby's 'White Christ-

mas'. David Brown needs seeing to. Nobody's Fool, Belfast.

### Back up

WHAT IS Top of the Pops playing at cutting out a huge chunk of 'Somebody To Love'? They also did it with 'Bohemian Rhapsody' and made it sound messy. It really gets my back up. They should cut down on the other rubbish they play.

Wendy Byford, Pinner (home of Elton John).

### Bouncers

SO LINDA Pringle thinks that Bouncers get too violent. I would like to remind her of last year, when a Bay City Rollers programme was interrupted by fans storming the stage and the concert was only saved by Bouncers stepping in. I had to laugh when she said that fans don't want to hurt the Rollers. Does she really think that Les McKeown enjoys being thrown to the ground by enthusiastic fans? In my experience bouncers have only been nasty when fans get carried away.

Rod Fleet, Portsmouth.

### Muddy faces

I get really angry at critics. Instead of backing the very few stars left in Britain, they do everything to trample them down and rub their

faces in the mud. Come on all you critics, back British groups.

Christine Begley, Merseyside.

### Steve's kiss

THANKS TO Steve Harley for a fantastic concert at Cardiff. It was absolutely brilliant. Special thanks to Stuart and Lindsay Elliott for autographs and Duncan Mackay for chatting to us. But thanks most of all to Steve for the kiss outside. I'm not going to wash my face for a week. I love you, Steve.

Sue Powell, Gwent.

### Our 'Enery

IT'S ABOUT time Britain produced a superstar and at last I think we've found him. I am talking about my new singing hero Henry Cooper. I saw him on telly the other week and he was just great. He can knock me down with a feather anytime.

An 'Enery fan, Ealing.

### Queen Tina

PLEASE RECORD Mirror print a poster of Tina Charles. I am madly in love with her and it's about time people realised she is the disco queen and the greatest female singer of her time. Her two albums are brilliant and she is a better singer than Diana Ross.

A love sick devoted Tina fan, Burton-On-Trent.

### Why bother

WHAT PRECISELY does Barry Cain think he's playing at? If it is impossible to review an album after one listening why the hell did he bother. Surely Queen fans and the record buying public deserve accurate and thoughtful criticism.

Nigel P. Millner, Rutland.

### Idiots

THE SEX Pistols are the worst thing since Max Bygraves. They are just a load of idiots. The Beatles are the best group that ever were.

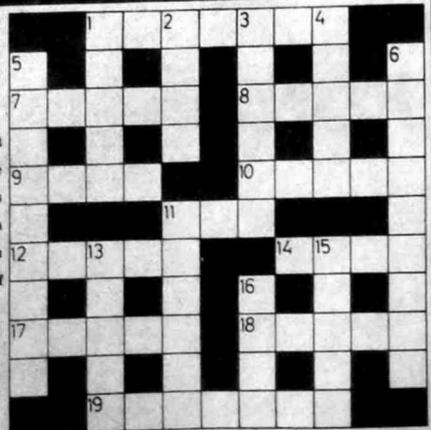
Mad Beatles fan, South Shields.

THE FATBACK BAND'S new album is...



## Discword

- ACROSS**
- Does Sloopy is told (5,2)
  - An evergreen song from Miss Nyro (5)
  - One of those seasonal singing heralds? (5)
  - "Not \_\_\_ Away" (Buddy Holly) (4)
  - Eight-man group (5)
  - The Beatles told us it was coming (3)
  - Silly character in the cast (5)
  - Description of Status Quo's train (4)
  - One of the Sinatra family (5)
  - It was deep, sang Tina Turner (5)
  - Like Dylan's lady of the lowlands (3-4)
- DOWN**
- Sort of dog Elvis sang of (5)
  - Stone arrangement? Some of it's not far off (4)
  - Summer is one of the four she sings of (6)
  - One of those forever things (5)
  - He gets a hello from Eric Clapton (3,8)
  - Salt water from the "Year of the Cat" man (2,7)
  - Didn't leave on that jet plane? (6)
  - BWT's Neff (5)



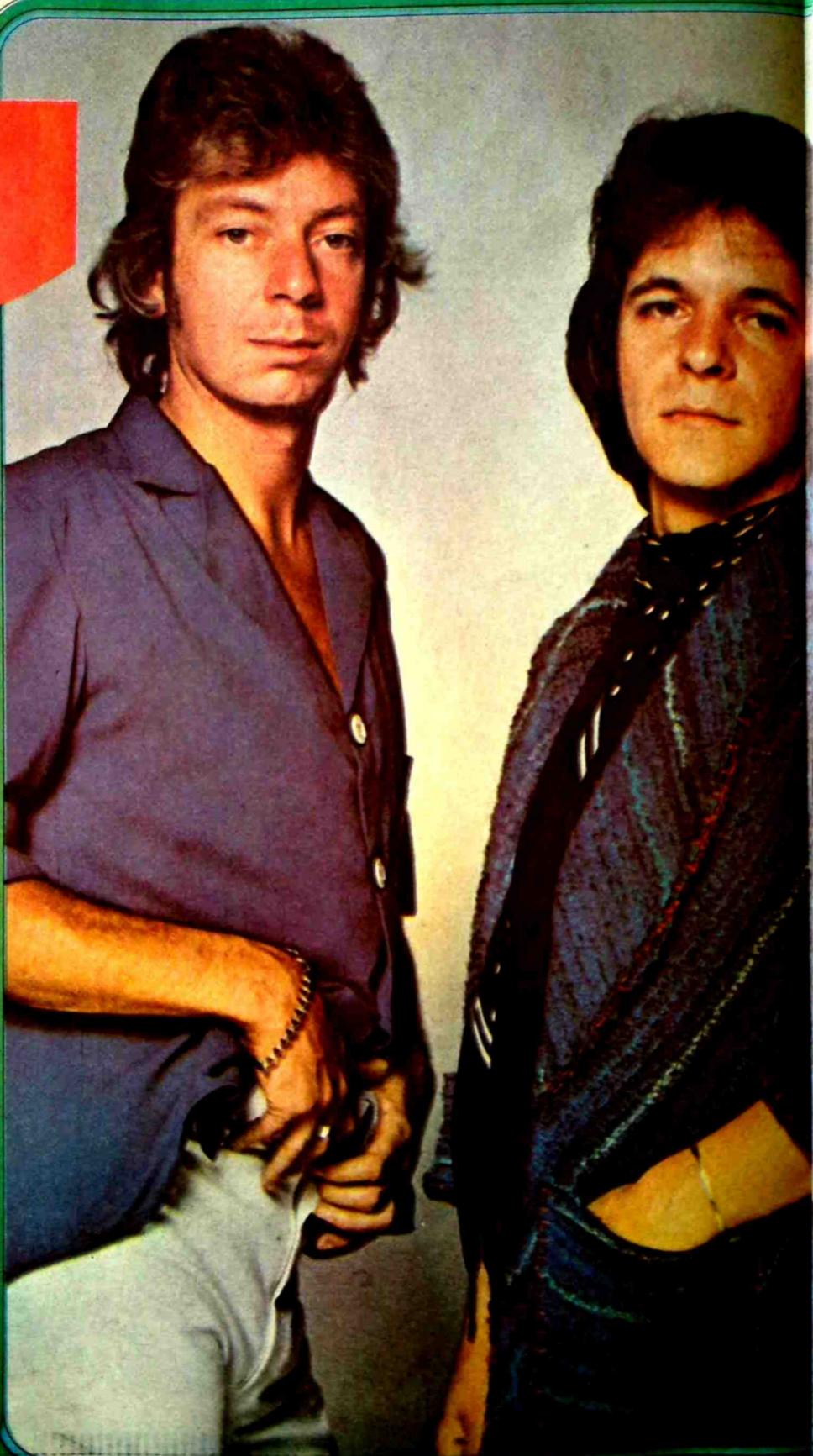
15 "When Will I Be \_\_\_" (5)  
 16 Boris is from Helen's town (4)

**LAST WEEK'S SOLUTION**  
 ACROSS: 4 Barber. 6 Duke. 7 Baez. 8 Silver. 9

Dance. 10 Linda. 13 Boogie. 15 Gene. 16 Cass. 17 Street.

**DOWN:** 1 Banana. 2 Brass. 3 Okie. 5 Boz Scaggs. 6 Dillinger. 11 Dinner. 12 Jesse. 14 Opal.

# G WHIZZ



1976 HAS been a year of change for the five members of the G Band.

A change of name, record company and most important, a definite change in musical direction.

On the name, drummer Pete Phipps says, "I think our fans knew us as the G Band anyway, so it was no big deal. But it did save on printing costs, shortening the name. With the economic situation as it is, you've got to think about cutting down!"

On the move from Bell Records to CBS: "It meant there was a period when we had to lay back and wait for things to happen. A lot of people have had legal problems with those sort of moves, but luckily, it all went very smoothly. And we're very pleased with the new company."

And the musical change? "Some people did think we were making a deliberate change," concedes Harvey Ellison. "Going heavy, if you like. But we've always been heavy — Pete's getting on for 14 stone!"

"No seriously — we've always thought about changing," puts in Pete, "right from when we started about five years ago. Today we've got to improve on what we did yesterday. It's always been like that."

And there's no doubt that they have improved. Their latest album, 'Paris Match' is an excellent effort, with a crisp, funky sound that's light years away from the days of the Glitter Band, when they were standing in Gary's shadow.

Looking back, how do they feel about those far-off days?

"Oh, they were the best," smiles Pete. "We went round the world three times with Gary, and we had so many fantastic times. The experience taught us an incredible amount."

They'll be having a reunion with their old boss later this month, when they are all appearing together in a charity Christmas show (to be filmed by Mike Mansfield). But it seems there's no chance of them getting together again onstage.

"No, I think Gary will be using the boys in the orchestra pit," says Pete.

"That should be interesting!"

On Christmas Eve, the group will be flying off to New Zealand for two weeks, before going on to Australia and Japan — their first visit to the Orient.

They'll be back in the UK late in January, and they're planning to do a British tour in early spring.

"On our last tour, we did some universities and colleges, which went very well," says Pete. "So this time, we want to do a mixture of venues — some colleges and some town halls."

"We haven't played this country since June, and that's long enough. We were hoping to fit in some dates before Christmas, but what with changing companies and everything, there just wasn't time."

But the group's enforced lay-off while they were between companies did have some advantages. For one thing, it gave them a chance to check out the new, up-and-coming talent.

"Yeah, I'm going to be managing a new group," says Harvey. "They're from up north, and they're called Sweet Fanny Adams, but that'll probably be changed. It won't be a business deal — I'm just going to give them a hand. It's an interesting new experience for me, and naturally, I hope they do well."

Any other tips for the top in '77?

"Well, I haven't seen any of the punk bands," admits Harvey, "so I don't really know what to make of that. But it's certainly been getting a lot of publicity — I think the press have gone over the top about it."

"I went to see the Runaways when they were at London's Roundhouse — they were really good. I was a bit dubious, but they really laid it down."

"The punks were really out in force that night. It was the first time we'd really seen the way they dressed — we couldn't believe it!"

"And now, if you'll excuse me, I'm just going off to slip into something more comfortable. Now, where did I put me bin liner . . . ?" SHEILA

PROPHET



# Upfront

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

## Wednesday

**DECEMBER 15**  
**BIRMINGHAM**, Locrano, Trogs  
**DONCASTER**, Woolpack, Harlow  
**DUNDEE**, The University, Stripjack  
**HARROGATE**, Town Hall, Man / Alkatraz  
**HAVERFORDWEST**, RAF Brawdy, Burlesque  
**HIGH WYCOMBE**, High Wycombe College, Shucks  
**LEICESTER**, Polytechnic (27632), Zenda Jacks  
**LONDON**, Castle, Tooting High Street, The Marauders  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Dixie Gipsie  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Slaughter and the Dogs  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Ken Cobey's All Star Jazz Band  
**LONDON**, Kensington, Russell Gardens (01-603 3245), Buster Crabbe  
**LONDON**, London College of Education, Malet Street (01-636 1912), Loving Awareness  
**LONDON**, Marquee, Wardour Street (01-437 6603), O Band  
**LONDON**, Red Cow, Hammersmith Road, Yakety Yak  
**LONDON**, Rochester, Stoke Newington High Street, Max Merritt and the Meteors  
**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), George Melly and the Feetwarmers

**LONDON**, Troubadour, Old Brompton Road, Tim Rose  
**LONDON**, Windsor Castle, Harrow Road, Edwin Charles Band  
**LONDON**, Upstairs at Ronnies, Frith Street (01-439 0747), Landscape  
**NOTTINGHAM**, Federation House Swing Club (605840), Cousin Joe  
**NOTTINGHAM**, Imperial Hotel, Plummet Airlines  
**SOUTH WOODFORD**, Railway Bell, Geroge Lane, Original East Side Stompers  
**STOCKPORT**, Town Hall (061-480 4949), Muscles  
**SUTTON**, Scamp's, Jet Harris  
**SWINDON**, The Affair (30670), XTC

## Thursday

**DECEMBER 16**  
**ABERDEEN**, School of Art, Stripjack  
**ABERYSTWYTH**, The University, Mud  
**ALSAGER**, Alsager College, Roger Ruskin Spear and his Giant Kinetic Wardrobe  
**BELFAST**, Ulster Hall, Raimo Metel  
**BIRMINGHAM**, University of Aston (021-359 3611), Noel Murphy  
**BRENTFORD**, Red Lion, Shucks  
**BRISTOL**, Granary Club, Welsh Back (28267), Suburban Studs  
**CROYDON**, Fairfield Hall (01-688 9291), Joan Armatrading  
**DUNDEE**, Caird Hall (22399), Sex Pistols / Johnny Thunder's Heartbreakers / Clash



ROD STEWART and band play Newcastle and London

**HIGH WYCOMBE**, Nags Head, Stranglers / Funny Farm  
**LONDON**, Cart and Horses, Stratford (01-534 2268), Jerry the Ferret  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Tiger  
**LONDON**, Edwardian Club, Loughborough Hotel, Brighton (01)274 1271, Sun Session  
**LONDON**, Golden Lion, Fulham Road (01-385 3942), Roger Williamson Band  
**LONDON**, Greyhound, Fulham Palace Road (01-385 0526), Dead Fingers Talk  
**LONDON**, Hammersmith (Odeon (01-748 4081), Steve Hillage / Nova  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Lew Lewis Band  
**LONDON**, Kensington, Russell Gardens (01-603 3245), Bees Make Honey  
**LONDON**, Marquee, Wardour Street (01-437 6603), Upp  
**LONDON**, Nashville, North End Road (01-603 6071), Meal Ticket  
**LONDON**, Orange Tree, Friern Barnet Lane, Flying Saucers  
**LONDON**, Rock Garden, The Piazza, Covent Garden, Babe Ruth / Byers  
**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), George Melly and the Feetwarmers  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), John Otway and Wild Willy Barrett  
**LONDON**, University College Union, Gower Street (01-387 3611), Count Bishops  
**LOUGHBOROUGH**, Sutton Bonington School of Agriculture, Rock Island Line / Bouncer  
**MANCHESTER**, Commercial Hotel, After The Fire  
**MANCHESTER**, Technical College, Supercharge  
**NEWCASTLE**, Northern Counties College of Education, Moon / Warren Harry  
**NORWICH**, Norwich City College, Fyccur Road, Crazy Cavan 'n' the Rhythm Rockers  
**NORWICH**, University of East Anglia (52068), The Darts  
**OSWESTRY**, Regal Cinema (5149), Mango Jerry  
**PLYMOUTH**, Arts Centre (80060), Cousin Joe  
**ROMFORD**, White Hart, Collier Row, Matchbox  
**SHEFFIELD**, Baileys (29519), Mike Berry and the Original Outlaws  
**SLOUGH**, Fyccur Centre, Man / Alkatraz  
**WELLINGBOROUGH**, British Rail Sports Club, Cadillac  
**WORCESTER**, Bank House, Steve Gibbons Band  
**YEovilTON**, Heron Club, Liverpool Express

**BRIGHTON**, Dome (682127), Joan Armatrading  
**BRISTOL**, Granary, Welsh Back (28267), Cousin Joe  
**BURTON ON TRENT**, 76 Club, Stray  
**CHEADLE**, Highwayman (3388), Muscles  
**CRAWLEY**, College of Technology (25686), Roogalator / AFT / Top Offence  
**IPSWICH**, Manor, Loving Awareness / Teezer  
**LIVERPOOL**, Erics, Flame Grooves  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Cuckoo / Special Brew  
**LONDON**, Duke of Clarence, Holland Park Avenue, Waveband  
**LONDON**, Film-makers Co-op, Fitzroy Road (01-226 4866), Dave Rhodes / Ros Plotkin / Mike Johns / Bob Appleton / Roy Ashbury / Larry Stabbins  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Dana Gillespie  
**LONDON**, Marquee, Wardour Street (01-437 6603), Stripjack  
**LONDON**, Nashville, North End Road (01-603 6071), Meal Ticket  
**LONDON**, New Victoria (01-834 0671), Jackson Browne / Warren Zevon  
**LONDON**, Rock Garden, The Piazza, Covent Garden (01-240 3961), Boomhava / Kossaga  
**LONDON**, Streatham Odeon, Mud  
**LONDON**, Upstairs at Ronnies, Frith Street (01-439 0747), Sex  
**NEWCASTLE**, City Hall (20007), Rod Stewart  
**NOTTINGHAM**, Boat Club (869032), Strife  
**OLDHAM**, Technical College, John Otway and Wild Willy Barrett  
**REDCAR**, Coatham Bowl (3236), Moon / Warren Harry  
**RETFORD**, Portherhouse (4981), Heatwave  
**SCUNTHORPE**, Priory Hotel, Stray  
**SOUTHAMPTON**, Gaumont, Joan Armatrading  
**ST ALBANS**, City Hall (84511), Captain Cook's Dog  
**WESTCLIFFE**, Queens Hotel, Matchbox  
**WEST YARLTON**, Pavilion, Fumble / Yakety Yak

**COVENTRY**, Mr Georgas, Jet Harris  
**DERBY**, Cleopatras (44128), Plummet Airlines  
**DUDLEY**, JB's (53597), Steve Gibbons Band  
**DUDLEY**, Technical College, Trapez / Ramrod  
**FOLKESTONE**, Lees Cliff Hall (53193), Steve Hillage / Nova  
**HULL**, Cherokee Club, Askew Avenue, Hellralers  
**LIVERPOOL**, Stadium (051-236 6316), Eddie and the Hot Rods  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Roogalator / Buster Crabbe  
**LONDON**, Film-makers Co-op, Fitzroy Road (01-226 4866), Electric Gemische Trio / Richard Beswick / David Bourne / Tony Wren  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Dana Gillespie  
**LONDON**, Marquee, Wardour Street (01-437 6603), UFO  
**LONDON**, Nashville, North End Road (01-603 6071), Meal Ticket  
**LONDON**, New Victoria (01-834 0671), Jackson Browne / Warren Zevon  
**LONDON**, Rock Garden, The Piazza, Covent Garden (01-240 3961), Boomhava / Kossaga  
**LONDON**, Streatham Odeon, Mud  
**LONDON**, Upstairs at Ronnies, Frith Street (01-439 0747), Sex  
**NEWCASTLE**, City Hall (20007), Rod Stewart  
**NOTTINGHAM**, Boat Club (869032), Strife  
**OLDHAM**, Technical College, John Otway and Wild Willy Barrett  
**REDCAR**, Coatham Bowl (3236), Moon / Warren Harry  
**RETFORD**, Portherhouse (4981), Heatwave  
**SCUNTHORPE**, Priory Hotel, Stray  
**SOUTHAMPTON**, Gaumont, Joan Armatrading  
**ST ALBANS**, City Hall (84511), Captain Cook's Dog  
**WESTCLIFFE**, Queens Hotel, Matchbox  
**WEST YARLTON**, Pavilion, Fumble / Yakety Yak

**LEEDS**, Pford Green Hotel (623470), Trapez  
**LONDON**, Hammersmith Palais (01-748 2812), Dr Feelgood / Lew Lewis Band / Clover  
**LONDON**, Lewisham Odeon, Hawkwind / Strapps  
**LONDON**, Marquee, Wardour Street (01-437 6603), UFO  
**LONDON**, Nashville, North End Road (01-603 6071), Bowles Bros Band  
**LONDON**, New Victoria (01-834 0671), Manfred Mann's Earthband / Bandit  
**LONDON**, Rochester, Stoke Newington High Street, Burlesque  
**LONDON**, Roundhouse, Chalk Farm Road (01-267 2564), Streetwalkers / Steve Gibbons Band / Crazy Cavan 'n' The Rhythm Rockers / The Darts / Max Merritt and The Meteors / Mr John Dowie and His Big Girls Blouse  
**LONDON**, Theatre Royal, Drury Lane (01-836 8108), Gary Glitter / Marc Boland / G Band / Linda Lewis / Twiggy / John Miles / Guys and Dolls  
**LONDON**, Tramshed, Woolwich New Road, Shucks

## Monday

**DECEMBER 20**  
**BRIGHTON**, Dome (682127), Steve Hillage / Nova  
**COVENTRY**, Mr Geogres (27529), Flying Saucers  
**IPSWICH**, Arts Centre, After The Fire  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Spteri  
**LONDON**, Lord Nelson, Argyll Road, Ardara  
**LONDON**, Marquee, Wardour Street (01-437 6603), UFO  
**LONDON**, Nashville, North End Road (01-603 6071), Meal Ticket  
**LONDON**, Rochester, Stoke Newington High Street, Zip Nolan  
**LONDON**, Upstairs at Ronnies, Frith Street (01-439 0747), Byers  
**NELSON**, Silverman Hall, Agnes Strain  
**SALFORD**, Cudren Club, Crazy Cavan 'n' the Rhythm Rockers  
**STOURBRIDGE**, Stour Manor  
**SUTTON IN ASHFIELD**, Golden Diamond (2690), Tiger  
**WATFORD**, Baileys (39848), Sparrow

## Tuesday

**DECEMBER 21**  
**BIRMINGHAM**, Barbarellas (021-443 9413), Hooker  
**BLACKPOOL**, Tiffanys, Tiger  
**DERBY**, Kings Hall, Eddie and the Hot Rods  
**DONCASTER**, Catholic Club, Harlow  
**DONCASTER**, Outlook Club (64434), Stray  
**GULDFORD**, Place, Stripjack  
**HEMEL HEMPSTEAD**, Grey Harry, Tequila  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Trogs  
**LONDON**, Edmonton Trade Hall, Applejacks  
**LONDON**, 100 Club, Oxford Street, Jo Ann Kelly / Brett Marvin / Blimps / Tequila Brown Blaes (64434), Stray  
**LONDON**, Marquee, Wardour Street (01-437 6603), Bert Jansch  
**LONDON**, Nashville, North End Road (01-603 6071), Last Exit  
**LONDON**, Olympia, Rod Stewart  
**LONDON**, Rochester, Stoke Newington High Street, Dust On The Needle  
**LONDON**, Upstairs at Ronnies, Frith Street (01-439 0747), Amazor Baldes  
**LONDON**, Roxy, Neal Street, Covent Garden, Generation X  
**PLYMOUTH**, Woods Centre, Sex Pistols / Johnny Thunder's Heartbreakers  
**SWINDON**, Brunel Rooms (31288), Clazy Snow  
**WATFORD**, Baileys (39848), Sparrow

## HEAR IT!

**JON LORD** is the studio guest on the Radio Clyde 'Boozy Woogie Rock Show' on Friday at 12.5 am. The show will include extracts from Lord's 'Sarabande' album.

Saturday on Radio One features Joan Armatrading's Top 15 (1.31 pm) and Terry Webster and Dictionary guest on the final edition of 'It's Rock 'n' Roll' and The Steve Gibbons Band and Bryan Haworth are 'In Concert' at 6.30 pm.

On Sunday at midnight BBC Radio Bristol feature folk group 'Beggars Opera'.

## SEE IT!

Slk and the Bay City Rollers are the guests on the final edition of 'Arrows' (Tuesday, ITV, 4.20). Kermit the Frog introduces Twiggy on Sunday's 'Muppet Show' (ITV, times vary).

Thursday's Top Of The Pops is introduced by Dave Lee Travis.

Queen will take phone calls on Noel Edmonds' Multi-Coloured Swap Shop (Saturday, BBC-1, 9.30).

Tuesday's 'Old Grey Whistle Test' has Rob Harris reporting on a colourful gathering of musicians in Macon, Georgia, USA - promises to be interesting.

## READ IT!

**ALL YOU NEED IS LOVE** / Tony Palmer / Weldenfield & Nicolson, 16.98.

A worthy companion to Tony Palmer's TV series, shown by London Weekend TV next February, subtitled 'The Story of Popular Music', and note that means popular music as distinct from pop music. The difference? It's you when chapters on vaudeville and music hall, and Tin Pan Alley appear.

Essentially it is a well researched compilation, but one wonders what it will mean to today's pop generation, though it has obviously not been written with that audience in mind. Indeed it is so broad in its approach that one wonders just who it is aimed at.

Mr Palmer shows some of the myths behind the accepted theories that have developed over the years on the history of contemporary music, and comes up with some fresh ideas and theories about how it did come about.

The illustrations are disappointing, reproduced in a brownish tint, often poorly cropped, and occasionally lacking clarity.

Having summed the story up from ragtime to glitzy rock there are some of the author's ideas on 'the direction', which also are more like current direction, and in some places they're already happened. At the current price it's doubtful for the coffee table set, and until the paperback version comes along you might be advised to give it a glance at all. There's more lying out there than earned money so what is an interesting and badly executed work. 16.98 - all you need is love.

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## Friday

**DECEMBER 17**  
**BASINGSTOKE**, Oakbridge Country Club, Shucks  
**BATH**, Forum Cinema, Rocky Ricketts Christmas Knees Up  
**BIRMINGHAM**, Fox Inn, Three's Company

## Saturday

**DECEMBER 18**  
**BATH**, Globe Inn, Bethnal  
**BRACKNELL**, Sports Centre, Hawkwind / Strapps  
**BRISTOL**, Granary, Welsh Back (28267), Cousin Joe  
**BURTON ON TRENT**, Paradise Rooms, George Hatcher Band  
**CARDIFF**, Capitol (31316), Manfred Mann's Earthband / Bandit  
**CHEADLE**, Highwayman (3388), Muscles

## Sunday

**DECEMBER 19**  
**BARNET**, Duke of Lancaster, Lancaster Road, Tidal Wave Band  
**BRACKNELL**, Cellar Bar, Lee Kosmin Band  
**BRIGHTON**, Top Rank (25895), Muscles  
**COVENTRY**, Zhivago Club, Applejacks  
**CROYDON**, Greyhound, Stray  
**DUNDEE**, Samantha's, Trax  
**GLASGOW**, Apollo (041-332 6055), Eddie and the Hot Rods  
**GULDFORD**, Civic Hall (67314), Sex Pistols / Johnny Thunder's Heartbreakers / Clash  
**HIGH WYCOMBE**, Nags Head, Stripjack  
**HITCHIN**, Folk Club, Flaky Pastry  
**KINGSBURY**, Bandwagon, Bethnal

# Roadshows

## Joan turns the corner

**JOAN ARMATRADING**  
Glasgow

JOAN ARMATRADING has finally made it! After four years of hard work and quiet gems of albums, she's finally made the transition to mass appeal. What's more, it's without detriment to her songwriting abilities either - no easy cop-outs. The jagged intensity is still there. That trademark of urgently strummed guitar, jazz inspired vocals and deeply personal lyrical insights is still very much to the fore.

The one criticism, without being unkind, is the basic similarity of her songs - 'One Night Stand', 'Done To The Ground' and 'Help Yourself' are almost interchangeable with her most memorable song to date, 'Love And Affection'; but why change a winning formula?

Joan works well within her band framework and they are no mere puppets - Albert Lee and Jerry Donahue (guitars), Pat Donaldson (bass) and Dave Matlocks (drums) are allowed ample room to express themselves and enhance the total sound. That said, Joan shows her versatility in a two number solo spot - on piano on 'Gift Of Love' and on 'Steppin' Out' where her acoustic guitar fills the vast Apollo dome - such is her use of dynamics.

Success has been a long time coming for Joan Armatrading; if you haven't done so already I suggest you start catching up right away. **BERT MUIRHEAD.**

**SPLIT ENZ**  
Brighton

SPLIT ENZ are totally unlike any other rock act, although they use the same techniques. Think of face make up and you can think of Leo Sayer or Zal Cleminson. Think of strobe lighting and you will remember every band in the late sixties. But when Split Enz put them together the result is something else again.

The audience at Brighton (sparse as it was) had some difficulty in relating to the band. Enz opened by bringing on a Santa, playing guitar alongside an enormous brown bag which bulged out, pulsating in a very unpleasant way and the strobe made it even eerier. A fairy (the tutu type) ran onstage, touched the bag with her wand, and the wrappings peel back to reveal the band.

They started their first number - 'True Colours'. Lead singer Tim Finn made most of his announcements in rhyme in a pantomime / posh accent, losing his New Zealand twang entirely. Tim, and co-lead vocalist Noel Crombie are the two that look the weirdest, with haircuts that look as if they were designed by one of these eccentric gardeners who trim their hedges in the shape of birds and such. Actually, keyboards player Eddie Raynor was almost more unrealistic because at times he didn't even look human. They have designed their movements to resemble the effect of strobe lights all the time they move in synchronised jerks. Their timing is perfect. It's a little worrying that the gimmicks might obscure the music - and that is very precise too.

Most of the material was from their album 'Mental Notes'. I particu-

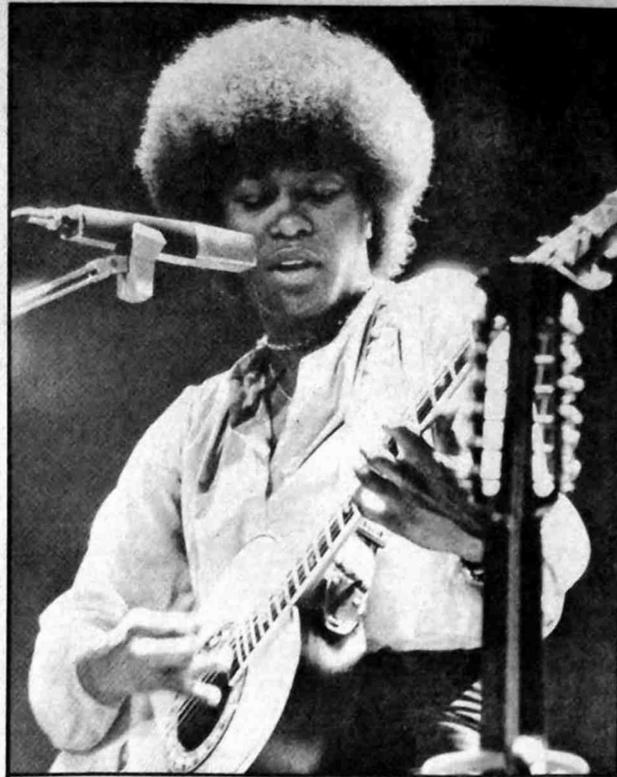
larly liked 'Late Last Night' which, seems to me, their strongest song. The audience didn't see the joke until the encore, 'The Woman Who Loves You'. That was more obviously funny, with Noel Crombie giving a display of playing the spoons. The laughs seemed to be partly from relief, that at last something was becoming clear. It was great. **ROSALIND RUSSELL.**

**HEART**  
London

WHAT WENT wrong at the New Victoria last Thursday night?

All the ingredients were right. Heart, one of Canada's top new bands debuting in London, fronted by Anne and Nancy Wilson, two robust and talented sisters, backed by a semi competent band with all the latest equipment to make the going smooth, an orchestra placed in the heavens to add depth to their sound, and a chart racing single, 'Magic Man' paving the way to success. Sounds good eh? - but it just didn't happen. Mind you, as a relatively unknown band, I didn't expect the audience to tear up their seats and rush to the fore, but I did expect more than what I saw.

The band didn't move the crowd, and what went down for the most part



JOAN ARMATRADING: she's finally made it

were old cliches and rock and roll tricks.

Confident and dominating, Anne Wilson stole the show with her strong voice and sexy strutting. Her sister picked a mean guitar - most eyes were glued on them.

'Magic Man' and 'Crazy One You' made it for me, and they encoored with Zeppelin's 'Rock And Roll' - that was hot. Too bad it began to happen at the end of the gig - that's a bit too late.

Cade Belle, the support, were tight, imaginative and should be bill topping next year. **ERICA E.**

**RACING CARS**  
Reading

BEER EVAPORATED from the floor and hung like a sticky mist. End of term at Bulmershe College, an atmosphere that makes Racing Cars switch into top gear almost before you've got time to breathe.

They don't play anything startlingly original, but they have presence thanks to diminutive leader singer Morfy, a Welsh Charlie Drake. After a prelude piece of funk he leapt on stage to gales of laughter, but he quickly commanded respect with his ex-

ceedingly powerful voice. For a little guy he packs a lot of punch and he's riveting. If you thought Racing Cars were just another bunch of rock 'n' rollers you're wrong. 'They Shoot Horses Don't They' showed their quieter side.

Morfy strummed gently on acoustic guitar and his eyes watered as he sang a gentle ballad. You could have heard a pin drop at the end before thunderous applause. 'Calling The Tune' was a funky Average White Band type number before 'Get Down And Get It' with an engaging guitar riff.

'Down Town Tonight' was another slowie with Morfy misty-eyed again. This song had a definite Eagles feel.

At various intervals throughout the evening the band were joined by someone called the Incredible Mervin, who balanced things on his nose and shook hands with the audience. A true superstar in the making. 'Johnny B. goode' closed the show and Chuck Berry would have been proud. **ROBIN SMITH.**

**STRANGLERS**  
London

WAS IT morbid curiosity that attracted so many punters to the Nashville last Friday night? After

all, the last London gig when the Stranglers played ended in a bloodbath.

No, my friends, though there were punks a plenty and a fair selection of safety pins adorning the young ear lobes, the young things had come to hear the band.

The Stranglers are a powerful outfit. If you want classification, they're not punk, but 'New Wave'.

With short sharp numbers like 'Bitchin'', 'Hanging Around' and 'London Lady' they generate similar excitement among their followers as Eddie and the Hot Rods.

Their music is infectious and calls for immediate audience participation. Shake, jerk, stomp various parts of your body in time to the music. Though it is not necessary to use an umbrella in the style of one front-line Nashville groover.

The show was being recorded for a Live EP which must have chart potential. They're big in London now and could become big right across the land if the record gets good airplay.

Over to the panel of experts.

Presenta film: Seven out of ten. Why does the organist look so bored? Content: Nine out of ten. Their songs are strong, especially 'Peaches'. Entertainment value: Ten out of Ten. **JIM EVANS**

**CITY BOY**  
London

THE LAST time I saw City Boy was at the New Victoria Theatre a couple of months ago, where they seemed ill at ease. It showed in their music, which sounded stiff and contrived.

On Friday, they played Kings College, a much more homely gig and the difference was noticeable right away.

This time, they were more relaxed, knowing the audience were with them all the way.

The sound was stronger and beefier, and some kids at the back were dancing after a few numbers - something I would never have expected.

As well as the established numbers from their first album - 'Doctor, Doctor' and 'Oddball Dance' - they gave us a sample of the new LP, 'Dinner At The Ritz', which will be out in February. The new numbers sounded simpler and rockier - definite improvement.

They finished the set with a sing - along, slightly off-key version of 'We'll Meet Again', and left me feeling pleasantly surprised. **SHEILA PROPHET**

## Damned fine stuff, sir



DAVE VANIUM

**DAMNED / EATER**  
London

"WE'VE JUST been fired from the tour."

The tour, of course, is the now infamous 'Anarchy In The UK' roadshow which has shed bands and venues in its wake like dead flies. And the quote was from Dave Vanium, Damned vocalist onstage at the Hope and Anchor - authentic North London dive.

With a fresh red aerosol graffiti back-

drop proclaiming 'DAMNED UNTO DEATH' the band played a relentless set - albeit rather short - illuminated by the powerhouse drumming of the delightful Rat Scabies.

Guitarist Bryan James bent his digits round some mean chords throughout and excelled himself on their two trademarks - 'Help' the B side of the single and 'New Rose' - the A side. The miming antics of the band to 'Rose' for a promotional film being

made proved highly embarrassing and only when they waded into the number for real did they cancel the almost comic atmosphere.

The whole sweaty evening was opened by Teeny-punks, Eater. Tiny 14-year-old drummer Dee Generate proved to be so miniature that he was almost totally invisible. But his rhythms were tasty. Eater's melodies are, not surprisingly, minimal but all the attack and aggression was definitely front-line. **SF.**

The new single from...

The New

CBS 4786 CBS



'I Wanna Go Back'





# Disco Kid

by JAMES HAMILTON

## PISTOLS SQUELCHED

WITH SURPRISING speed, two record companies had satires on the Sex Pistols disc available by the end of last week! Both are much of a muckness and good enough as a topical novelty. The two discs are **Charlie Drake 'Super Punk'** (Sol-doon SDR 024, via Pye) and the **Water Pistols 'Gimme That Punk Junk'** (State STAT 38).

Veteran comedian Drake, who hit with some similar Rock 'n Roll send - ups years ago, has some quite funny lines in his musically too - good muckey - take, while the music biz liggers who make up the Water Pistols have already had a lot of publicity for their bizarre image.

They are the antithesis to the Sex Pistols in their desire to help old ladies across the street and to talk all proper with hooters instead of swear words, they wear cuddly nightshirts and clutch teddy-bears to show how wholesome they are.



WATER PISTOLS pushing their luck outside EMI

### IMPORTS

**HENHOUSE FIVE PLUS TOO:** 'In The Mood' (US Warner Bros WBS 8301). Oh dear, not again! Yes, one year later it's back with a bang, but sounding like Glenn Miller could never have imagined it. This time, Ray Stevens has clucked along to it so that it sounds as if it's done by a lot of chickens! Great short - term novelty, no trends forecast.

**VAN MCCOY:** 'Soul Cha Cha' (LP 'Rhythms Of The World' US H&L HL 6904). Terrifically zesty Latin salsa rhythms and some Spanish chat help to spark this happy bouncer - that'll be huge here too.

**BOBBY PICKETT & PETER FERRARA:** 'King Kong (Your Song)' (4S Polydor PD 14361). Telling the story of the blockbuster film that opens here on Boxing Day, the 'Monster Mash' guy returns with a good chugging disco beat, sound effects, funny voices and some amusing gags among all the noise.

**WILD CHERRY:** 'Baby Don't You Know' (US Epic 8-50306). Overly similar story - line and sound make for an obvious but less good follow - up.

**UNDISPUTED TRUTH:** 'Let's Go Down To The Disco' (US Whitfield WHI 8295). Despite the promising title, it's a murky and disappointing muddle, not even saved by some 'Car Wash' clapping.

## Disco Dates

**THURSDAY (Dec 16):** Tommy hunt plays Stoke - on Trent Balleys tonight and tomorrow. John McMullen awards free champagne to the best Ziggy at his Bowle / Roxy / Harley - type night at Birkenhead's normally funky Ruperts in Argyle Street and Magnet Records' disco lady Joanna Koehen will be with the JALN Band at Nottingham Palais.

**FRIDAY:** Joanna and the JALN Band hit Blackpool's Express Ballroom; Jason West's gigantic roadshow visits Leaverstock Green Youth Centre, Hemel Hempstead; Malcolm J Cliff's Paranoid Disco gets heavy at North Walsham Village Hall, Norfolk; Billy Hall plays Dr Buzzard and other class sounds every Friday and Saturday at Chislehurst's Beaverswood and funky Muscles get down at Cheadle's Highwayman tonight and tomorrow.

**SATURDAY:** Joanna and the JALN Band hit Frome's Hexagon

Suite; Jason West visits Southend Youth House, Essex and Malcolm J Cliff gets paranoid at Neathside Families Club, Airport Estate, Norwich.

**SUNDAY:** Keith Minshall and other Northern spinners have their monthly all - dayer at Edinburgh Tiffans, while Richard Searling and others celebrate the West Midland Soul Club all - dayer at Nottingham Palais; Joanna and the JALN Band reach Cardiff Top Rank Suite and Jason West does Ongar Community Centre, Essex.

**MONDAY:** David Brooks opens Muswell Hill Pebbles (in North London) specially for a fancy dress night - the worse the better and everything allowed! Johnny Daylight awards a £5 fashion voucher to the final winner of his Soul Sister Contest at Swindon's The Affair in Theatre Square.

**TUESDAY:** Jason West brings lights, films, music and laughs to Countershorpe College, Leicester.



JALN BAND: on the road this week

AS WE threatened, here's a complete run - down on all the Christmas records that make sense for disco use. Amid a flurry of sleigh bells, those currently available are headed by -

**VARIOUS:** 'Phil Spector's Christmas Album' (Phil Spector Int 2307005). The radio DJs' fave - best disco cuts are 'Sleigh Ride', 'Rudolph' and 'Santa Claus Is Coming To Town'.

**ELVIS PRESLEY:** 'Elvis' Christmas Album' (RCA Camden CDS 1155). Best are 'Blue Christmas', 'Santa Claus Is Back In Town', 'Santa Bring My Baby Back' and 'White Christmas'.

**BING CROSBY:** 'White Christmas' (MCA 111). Grand - daddy of 'em all!

**PASADENA ROOF ORCHESTRA:** 'White Christmas' (Transatlantic TEP 1). Sophisticated '30s styling, great MoR.

**WOMBLES:** 'Wombing Merry Christmas' (CBS 2842). Jolly romper, still works well.

**SLADE:** 'Merry Xmas Everybody' (Polydor 2058422). Stomping memories

**DANA:** 'It's Gonna Be A Cold Cold Christmas' (GTO GT 45). Last year's MoR hit.

**JOHN INMAN:** 'Rudolph The Red - Nosed Reindeer' (DJM DJS 10728). Punctily recorded simple singalong, sadly superior to Gene Autry's lo-fi original (CBS 4739) which rumbles badly.

**SALSOUL ORCHESTRA:** 'Little Drummer Boy' (Salsoul SZ 2015). Harry Simeone does the double bump to a trendy beat. Apart from the hustling rhythm, their 'Christmas Jollies' album (SJS 5507) is just like - but less fun - than the Black & White Minstrels!

**MEMPHIS SOUNDS ORCHESTRA:** 'Sleigh Ride' (RSO 2090212). Brassily hustling with drunken synthesizer break.

**BAND OF THE BLACK WATCH:** 'White Christmas' (Spark SRL 1147). Dire and largely unrecognisable hustle instrumental, evidently delighting some DJs.

**JOHN CHRISTIE:** 'Here's To Love' (EMI 2554). Gilbert O'Sullivan-style smoocher with 'Auld Lang Syne' bits.

**BILL FREDERICKS:** 'What Are You Doing New Year's Eve?' (Polydor 2058-817). Rap intro and a good souling of the lovely slowie.

**RICHARD HENRY DEE:** 'It's Christmas

## Hark! Hark! The jingle bells ring . . .



THE GOODIES and (below) Slade



**Time' (Feelgood FLG 105).** The Decoys' great '72 soul slowie, slightly re-arranged.

**LENE LOVICH:** 'I Saw Mommy Kissing Santa Claus' (Polydor 2058812). Tiny - voiced Divisions chick coos it as a coy slowie.

**JAMIE KENT:** 'A Child's Prayer' (Sonnet SON 2499). Slushy sincere slowie.

**GABLE HALL SCHOOL CHORUS:** 'Reggae Christmas' (Trojan TR 7943). Every year since '72 these kids have done it in reggae. Deletions and odes that are well worth finding must include -

**PLASTIC ONO BAND:** 'Happy Xmas (War is Over)' (Apple). A modern classic.

**PADDY ROBERTS:** 'Merry Christmas You Suckers' (Decca). Cynicism from '62.

**WIZZARD:** 'I Wish It Could Be Christmas Every Day, (Harvest). Superb mixer with the Spector album.

**THE GOODIES:** 'Father Christmas Do Not Touch Me' (Bradleys). Bawdy '74 singalong.

**MUD:** 'Lonely This Christmas' (Rak). Slow '74 chart - topper and a bit dull.

And a vintage Xmas segue to bow out on -

**LIONEL BART:** 'Give Us A Kiss For Christmas' (Decca), **LITTLE BOBBY REY:** 'Rockin' Around The Christmas Tree' (Brunswick), **MAX BYGRAVES:** 'Jingle Bell Rock' (Decca), **RUSS CONWAY:** 'Snow Coach' (Columbia).

## DJ Top Ten

LINDSAY ROGERS runs a mobile disco catering for all sorts from his home at Greete, near Ludlow, and his chart seems suitable for the time of year.

- 1 YOU MAKE ME FEEL LIKE, Leo Sayer Chrysalis
- 2 I CAME, I SAW, I CONGA'D, Sydney Thompson Sydney Thompson LP
- 3 HOKEY COKEY, Sydney Thompson Sydney Thompson LP
- 4 LET'S TWIST AGAIN, Chubby Checker London
- 5 ROCK AROUND THE CLOCK, Bill Haley MCA
- 6 MONY MONY, Tommy James & Shondells Pye
- 7 WOOLLY BULLY, Sam The Sham MGM
- 8 GLAD ALL OVER, Dave Clark Five EMI
- 9 UNDER THE MOON OF LOVE, Curtis Lee Deleted London
- 10 DISCO DUCK, Rick Dees RSO

### BREAKERS

- 1 PORTSMOUTH, Mike Oldfield Virgin
- 2 SPAM SONG, Monty Python Charisma EP
- 3 HERE COMES SANTA, Bob B Soxx & Blue Jeans Spector LP

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**SPECIAL**

# Disco Kid

by GREG EDWARDS

## ANARCHY AND APATHY ON THE DANCE FLOOR

PUNK IS this month's big news. But somehow, I think the punk rockers have got themselves into a situation they never expected.

And what is really worrying is that they may damage the reputation of some successful discos. People may be put off going to a disco if they think it's going to be all punks - or if they're worried about possible violence.

In the south-east of England this summer, fashions moved very quickly from the thirties, through to the fifties. One style that survived was the clothes that the punks wear, but minus the heavy make-up.

There wasn't any trouble in the discos caused by this fashion to my knowledge and the kids didn't call themselves punks or ask for punk rock. They still wanted funky disco music.

Personally I don't like punk but each to his own. And if you see someone dressed in PVC and safety-pins, don't jump to conclusions.

A LOT of DJs are in for a shock in the New Year. They're going to find they will no longer get all the free promotional

records and other freebies from record companies.

The reason is many DJs don't even bother to listen to the records they receive. So they never play the record until someone in the audience, who's heard the disc elsewhere, asks for it. Even then it doesn't always make much difference, because some jocks refuse to

play requests, or won't play a record if they don't like it personally.

Just as bad are the DJs who won't play a record until they've heard it on the radio - even though they've had the record put through their door weeks before. Not exactly trail-blazing, are they?

Record companies depend on the disco-goers and DJs for reaction.

That's why they go to great lengths to make special Disco Mix records. I know some discos can't use all their facilities to the full, but there's lots of things they can do to make an evening more exciting.

Fred Dove of WEA Records, told me that only last week he came across two DJs, both with very big audiences, who had never heard of 'You Plus Me' by Undisputed Truth - even though they both had copies of the records in their boxes! Just for the record - that record has been around for four months!

Talking of Undisputed Truth, their new LP is ready for release Stateside and contains not only the two minutes of 'You Plus Me', but a nine-minute version of their first single, 'Let's Go Down To The Disco'. It's another winner and really hots up after the first four minutes.

Have you heard 'Down To Love Town' by the Originals on Motown? It's a 12 inch 45 and you should try to get a copy - it's great.

The disc that's pleasing me most at the moment is the album

'Always There' by Side Effect. My two favourite cuts are 'Always There' and an incredible version of 'Keep That Same Old Feeling'.

Webster Lewis's 'Theme' on Epic Records has started to bring people onto the dance floor and also 'Philly Jump' by Instant Funk. Two more new ones: 'I Like To Do It', by KC & The Sunshine Band, and 'Body English', by King Floyd.

It's nearly Christmas and as Christmas Eve is my birthday, I'm



GREG EDWARDS

looking forward to having a fantastic time at the Royalty Ballroom in Southgate, London. Robble Vincent of Radio London and myself are going to turn the place out!

Nice to see the Tite Farm in South Harrow is getting better every week.

And remember, LET THE MUSIC LIVE!

## Party games

DAVID JOHN (DJ) WEBSTER of Fablo's Disco, Worrall, Sheffield is a mobile jock with some good ideas for party fun. Try these out once the gig gets going!

'Teddy Bears' Picnic': This seems unfair as it leaves out half the blokes, involving as it does a circle of men each holding hands with a lady on either side. (It probably works just as well with equal numbers).

When the 'Teddy Bears' Picnic' music starts, move in a clockwise direction four steps forward and kick, then move four steps back. The lady on the right goes under the arms of, and between, the man and the lady on the left, who then repeats the movement in reverse (quite how she does this without getting in a tangle, David neglects to say - could be a fatal flaw!). Anyway, the man then gives both ladies a kiss, and moves forward to the next two ladies, repeating the formula until everyone's plumb puckered out.

How about an innocent game of Postman's Knock, or Murder even?! JAMES HAMILTON

### GREG'S PICK OF '76

IT'S TAKEN me ages, but I've gone through my entire record library to find some great sounds that got swept away in the flood of disco music during the past year. I was up until eight in the morning, but I got some pleasant surprises! Here are just a few of the goodies I found - why don't you give them a spin?

'Let's Keep On Junkin'', King Tutt And The Untouchables.

'Chitown Theme', Cleveland Eaton.

'Listen To The Rhythm Band', MD 20-20.

'Don't Fight The Feeling', Will Collins and Willpower.

'Sometimes', Lesley Gore and the Brothers Johnson.

'Give The Women What They Want', Gene Dozier And The United Front.

'Get Off Your Ass And Dance', Foxy.

'Here For The Party', Mike and Bill.

'Overtime', Harlem River Drive.

'Disco Sax', Huston Person.



*Sly and the Family Stone have got a brand new album out called 'Heard You Missed Me, Well I'm Back'. I think it's a great LP but I have difficulty in introducing it because Sly's rhythms are tricky. If any of you have any suggestions to make as to where to make the cut, I'll be glad to have them.*

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# Soul Mirror

By Robin Katz

## Glitter sisters

"WE WERE already making a noise before we heard the word nostalgia or knew what it meant," said Ruth Pointer, frankly.

The Pointer Sisters' chequered career is currently on the up again thanks to their recent appearance in 'Car Wash' — a black version of MASH. It's a highly unlikely "real life" comedy situation about a day in a Los Angeles car wash and the people who work there.

The Pointers don't play four car washers — they are the elegant disciples of a very rich black evangelist whose car is longer than any Cadillac.

Norman Whitfield's musical score almost steals the film and it opens here next month.

Anyway, the Pointers get to sing a song or two in the film which appears as a current best-selling MCA album.

The Pointers are four real life daughters of a

poor California preacher. They used to dress in secondhand clothing off stage, because it was all they ever had. The Pointers are always Ruth, Anita and Bonnie with sporadic appearances from baby sister June.

They heralded the nostalgia craze along with Bette Midler four years ago. Why? "We had to do something different," says Anita.

They started with a heady mixture of thirties clothing, forties songs and Allen Toussaint earthiness.

They had a hit 'Yes We Can Can', and headed for Las Vegas. Just before they were due on, June collapsed and the Pointers became the first group I've ever known to own up to failure in the world's gambling mecca.

The downhill slide after their initial success continued with mixed reactions to their second album 'That's A Plenty'. There was the same musical combination, but the sisters had moved from tatters to expensive suits — many questioned whether



THE POINTER SISTERS: daddy was a preacher man

er this was soul music or just glitter.

What the Pointers have written is sorely underrated. 'Jada' and 'Shaky Flat Blues' are two of the best contemporary songs penned in mellow thirties style to be poured out of an album like cream into coffee. And when the Pointers were in a hole last year, it was one of their songs that pulled them out.

Nearly a year after the release of 'That's A Plenty', someone took notice of a straight forward country song Anita and Bonnie had

written called 'Fairytale'.

"You used me, you deceived me and you never seemed to need me" they sang, "but I bet you won't forget me when I'm gone." Instant hit.

Now they play Vegas and the San Francisco Opera House and still remain funky.

Anita Pointer, divorced and in her thirties has a realistic approach to it all.

"Sure, the whole thing took off as a big fantasy, but it was no fun when the excitement died down. Now, we accept

the ups and downs. As long as we still get excited when we sing, things are alright. Four strangers might hate each other, but the family tie — as any family group will tell you — is mighty strengthening at times.

"There are still a lot of misconceptions about us. People think we're richer than we ever were but costumes cost a fortune. Groups can use the same instruments from tour to tour. Just try doing that with the same dress."

"I handle the business, Bonnie and Ruth

take care of the wardrobe and make-up and between us we do the stage show. Every time we go on the road we throw out the stuff that's getting too ragged — both the songs and the costumes. I wouldn't wear our stage clothing on the street, but that's what entertainment is all about, isn't it?"

The Pointers have always scored visually. In the states they have a top TV commercial running at all hours of the day and night and TV appearances are available whenever they want them.

## Trivia Time

COMPETITORS are asked to become a computer dating service for four swinging single girls who are looking for their perfect match. That match can be the name of a singer or a character in a song. If the singer is a member of a group say which one. In any event, we'll soon reverse this competition to find gals for famous guys, but in the meantime, find me 'Mr Right' for 'Plain Jane', 'Long Tall Sally', 'Bony Maronie' and 'Short Fat Fanny'.

PRIZES: The three lucky winners will each receive a copy of the following albums: 'Bristol's Creme', Johnny Bristol, 'The Best Of Millie Jackson' and 'The Best Of The Fatback Band'. All records supplied courtesy of Polydor Records.

Send your entries to Robin Katz, 'Matchmaker' Soul Mirror, Spotlight House, 1 Benwell Rd, London N7 7AX. Entries must be in by Wednesday, December 29.

j.a.l.n.  
band

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