

GARY GLITTER TOUR DATES

Record Mirror

**WIN
KURSAAL
FLYERS'**

*albums and
posters*

Don't cry for
**Julie
Covington**

*Keeping
cool with*

**BONEY
M**

in colour

**STATUS
QUO
DAVID
ESSEX
JOHN
MILES**

*What a
wonderful
weekend*

HELP

*The column
that deals
with your
problems*

GLADYS KNIGHT and DONNA SUMMER

Photo: Lard Stouffer

143

Record Mirror



DRIFTERS: No. 18 in the singles

British Top 50 Singles

1	8	DON'T GIVE UP ON US, David Soul	Private Stock
2	1	WHEN A CHILD IS BORN, Johnny Mathis	CBS
3	4	MONEY, MONEY, MONEY, Abba	CBS
4	2	UNDER THE MOON OF LOVE, Showaddywaddy	Arista
5	20	SIDE SHOW, Barry Biggs	Dynamic
6	12	THINGS WE DO FOR LOVE, 10CC	Mercury
7	25	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
8	7	DR LOVE, Tina Charles	CBS
9	3	PORTSMOUTH, Mike Oldfield	Virgin
10	5	LIVING NEXT DOOR TO ALICE, Smokie	RAK
11	13	WILD SIDE OF LIFE, Status Quo	Vertigo
12	9	GRANDMA'S PARTY, Paul Nicholas	RSO
13	6	SOMEBODY TO LOVE, Queen	EMI
14	17	I WISH, Stevie Wonder	Motown
15	14	FAIRY TALE, Dana	GTO
16	16	LITTLE DOES SHE KNOW, Kusaal Flyers	CBS
17	10	LEAN ON ME, Mud	Private Stock
18	22	YOU'RE MORE THAN A NUMBER, Drifters	Arista
19	15	LIVIN' THING, Electric Light Orchestra	Jet
20	11	BIONIC SANTA, Chris Hill	Phillips
21	27	CAR WASH, Rose Royce	MCA
22	18	LOVE ME, Yvonne Elliman	RSO
23	31	DADDY COOL, Boney M	Atlantic
24	37	SUSPICION, Elvis Presley	RCA
25	29	EVERYMAN MUST HAVE A DREAM, Liverpool Express	Warner Bros
26	24	HERE'S TO LOVE, John Christie	EMI
27	26	HAITIAN DIVORCE, Steely Dan	ABC
28	40	LOST WITHOUT YOUR LOVE, Bread	Elektra
29	39	WINTER MELODY, Donna Summer	GTO
30	28	IF YOU LEAVE ME NOW, Chicago	CBS
31	33	KEEP IT COMIN' LOVE, KC & The Sunshine Band	Jayboy
32	47	SMILE, Pussycat	Sonet
33	34	FLIP, Jesse Green	EMI
34	23	GET BACK, Rod Stewart	Riva
35	—	ISN'T SHE LOVELY, David Parton	Pye
36	34	SING ME AN OLD FASHIONED SONG, Billy Jo Spears	UA
37	21	STOP ME (IF YOU'VE HEARD IT ALL BEFORE), Billy Ocean	GTO
38	46	DON'T BELIEVE A WORD, Thin Lizzy	Lizzy
39	30	YOU'LL NEVER GET TO HEAVEN, Stylistics	H&L
40	32	SORRY SEEMS TO BE THE HARDEST WORD, Elton John	Rocket
41	44	MAGGIE MAY, Rod Stewart	Mercury
42	—	NEW KID IN TOWN, Eagles	Asylum
43	37	MISSISSIPPI, Pussycat	Sonet
44	36	RING OUT SOLSTICE BELLS, Jethro Tull	Chrysalis
45	19	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
46	49	SAILING, Rod Stewart	Warner Bros
47	48	HANG ON SLOOPY, Sandpipers	Satril
48	—	NOBODY BUT YOU, Gladys Knight & The Pips	Buddeh
49	—	YOU, Randy Edelman	20th Century
50	—	THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot	Reprise

UK Disco Top 20

1	6	ISN'T SHE LOVELY, Stevie Wonder	Motown
2	2	I WISH, Stevie Wonder	Motown
3	1	UNDER THE MOON OF LOVE, Showaddywaddy	Bell
4	—	FLIP, Jesse Green	EMI
5	8	DR LOVE, Tina Charles	CGS
6	16	CAR WASH, Rose Royce	MCA
7	4	GRANDMA'S PARTY, Paul Nicholas	RSO
8	3	WILD SIDE OF LIFE, Status Quo	Vertigo
9	—	YOU'RE MORE THAN A NUMBER, Drifters	Arista
10	—	KEEP IT COMING LOVE, KC & The Sunshine Band	Jayboy
11	—	YOU + ME = LOVE, Undisputed Truth	Warner
12	5	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
13	11	MONEY MONEY MONEY, Abba	Epic
14	—	THE THINGS WE DO FOR LOVE, 10cc	Mercury
15	9	STOP ME, Billy Ocean	GTO
16	13	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol
17	17	LIVIN' THING, Electric Light Orchestra	Jet
18	—	SOUL CHA CHA, Van McCoy	H&L
19	—	DON'T GIVE UP ON US, David Soul	Private Stock
20	12	DADDY COOL, Boney M	Atlantic



MORTY of Racing Cars

- Star Choice**
- HEY JUDE, The Beatles
 - LET IT BE, The Beatles
 - A LITTLE HELP FROM MY FRIENDS, Joe Cocker
 - SUNSHINE OF MY LIFE, Stevie Wonder
 - ALRIGHT NOW, Free
 - KNIGHTS IN WHITE SATIN, Moody Blues
 - STAY WITH ME, Lorraine Ellison
 - I'VE BEEN LOVING YOU TOO LONG, Otis Redding
 - BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
 - LADDEE-LO, Racing Cars

Record Mirror/BBC Chart

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

Yesteryear Charts

5 YEARS AGO

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

10 YEARS AGO

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

15 YEARS AGO

- 20 January 1952
- THE YOUNG ONES, Cliff Richard
 - LET THERE BE DRUMS, Sandy Nelson
 - STRANGER ON THE SHORE, Acker Bilk
 - I'D NEVER FIND ANOTHER YOU, Billy Fury
 - MULTIPLICATION, Bobby Darin
 - HAPPY BIRTHDAY SWEET SIXTEEN, Neil Sedaka
 - MOON RIVER, Danny Williams
 - JOHNNY WILL, Pat Boone
 - MIDNIGHT IN MOSCOW, Kenny Ball
 - RUN TO HIM, Bobby Vee

Star Breakers

- I WANNA GO BACK, New Seekers CBS
 EVERYBODY'S TALKIN', Silver Convention Magnet
 SAVE ME, Clodagh Rodgers Polydor
 PUT YOUR MONEY, Rose Royce MCA
 HAPPY DAYS, Pratt & McClain Warner Bros
 MORNING GLORY, Wursois EMI
 DANCE THE NIGHT AWAY, Sheer Elegance Pye
 DON'T LEAVE ME, Harold Melvin & The Blue Notes CBS
 YOU + ME = LOVE, Undisputed Truth Warner Bros

British Top 50 Albums

1	8	A DAY AT THE RACES, Queen	EMI
2	1	20 GOLDEN GREATS, Glen Campbell	Capitol
3	2	ARRIVAL, Abba	Epic
4	15	GREATEST HITS, Showaddywaddy	Arista
5	4	DISCO ROCKET, Various	K-Tel
6	7	GREATEST HITS, Abba	Epic
7	5	HOTEL CALIFORNIA, The Eagles	Asylum
8	10	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
9	11	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
10	6	THE GREATEST HITS OF, Frankie Valli and the Four Seasons	K-Tel
11	3	100 GOLDEN GREATS, Max Bygraves	Ronco
12	9	A NEW WORLD RECORD, Electric Light Orchestra	Jet
13	12	GREATEST HITS, Hot Chocolate	Rak
14	16	DAVID SOUL, David Soul	Private Stock
15	30	GREATEST HITS OF WALT DISNEY, Various	Ronco
16	13	GREATEST HITS, Gilbert O'Sullivan	Mam
17	21	THOUGHTS OF LOVE, Shirley Bassey	United Artists
18	18	FOREVER AND EVER, Demis Roussos	Phillips
19	14	20 ORIGINAL DEAN MARTIN HITS, Dean Martin	Reprise
20	20	SOUNDS OF GLORY, Various	Arcade
21	17	44 SUPERSTARS, Various	K-Tel
22	38	THE INCREDIBLE PLAN Max Boyce	EMI
23	29	SOME MORE OF ME POEMS AND SONGS, Pam Ayres	Galaxy
24	41	BOXED, Mike Oldfield	Virgin
25	52	I ONLY HAVE EYES FOR YOU, Johnny Mathis	CBS
26	28	BEST OF THE STYLISTICS VOL 2, The Stylistics	H & L
27	23	BLUE MOVES, Elton John	Rocket
28	—	LIVE AT THE PALLADIUM, The Carpenters	A&M
29	70	20 WOMBLING GREATS, The Wombles	Warwick
30	22	THE STORY OF THE WHO, The Who	Polydor
31	—	SONGS OF PRAISE, Various	Warwick
32	24	ATLANTIC BRIDGE, Billy Connolly	Polydor
33	34	THE SONG REMAINS THE SAME, Led Zeppelin	Swansong
34	33	A LITTLE HIT MORE, Doctor Hook	Capitol
35	19	INSTRUMENTAL GOLD, Instrumental Gold	Warwick
36	43	A NIGHT ON THE TOWN, Rod Stewart	Riva
37	45	TUBULAR BELLS, Mike Oldfield	Virgin
38	37	GREATEST HITS, Linda Ronstadt	Asylum
39	26	SOUL MOTION, Various	K-Tel
40	—	ALL THIS AND WORLD WAR II, Various	Riva
41	27	HEJIRA, Joni Mitchell	Asylum
42	—	THE BEST OF LENA MARTELL, Lena Martell	Pye
43	39	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
44	40	FRAMPTON COMES ALIVE, Peter Frampton	A&M
45	46	INVITATION, Peters and Lee	Phillips
46	44	SING SOMETHING SIMPLE 76, Cliff Adams Singers	Warwick
47	32	20 GOLDEN GREATS, The Beach Boys	Capitol
48	49	SOME OF ME POEMS AND SONGS, Pam Ayres	Galaxy
49	—	GREATEST HITS 2, Diana Ross	Tamla Motown
50	—	JOAN ARMATRADING, Joan Armatrading	A&M

US Disco Top 20

1	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla (LP)
2	OVERTURE/DON'T KEEP IT IN THE SHADOWS, DC Larue	Pyramid (LP)
3	ANOTHER STAR/I WISH, Stevie Wonder	Tamla (LP)
4	FOUR SEASONS OF LOVE, Donna Summer	Oasis (LP)
5	BOY I REALLY TIED ONE ON, Esther Phillips	Kudu (12 - inch)
6	DANCING / SEARCHING FOR LOVE, Crown Heights Affair	De-Lite (LP)
7	DAZZ, Brick	Bang (12 - inch)
8	LOVE IN MOTION / CUT THE RUG, George McCrae	TK (LP)
9	DISCO INFERNO / STARVIN', Trammps	Atlantic (LP)
10	CAR WASH, Rose Royce	MCA (LP)
11	YOU'RE MY DRIVING WHEEL, Supremes	Motown (LP)
12	MAKES YOU BLIND, Giltner Band	Arista (12-inch)
13	DISCO LUCY, Wilton Place Street Band	Island (12-inch)
14	WELCOME TO OUR WORLD OF MERRY MUSIC, Mass Production	Cotillion (LP)
15	OPEN SESAME, Kool & The Gang	De-Lite (12-inch)
16	DOWN TO LOVE TOWN, Originals	Motown (12-inch)
17	SORRY / THAT'S THE TROUBLE, Grace Jones	Beem Junction (12-inch)
18	SPRING RAIN, Silverti	Salsoul (12-inch)
19	MY LOVE IS FREE, Double Exposure	Salsoul (12-inch)
20	DREAM EXPRESS, Honeybees	Roxbury (12-inch)



BARRY BIGGS: No. 5 in the singles

US Top 50 Albums

1	2	HOTEL CALIFORNIA, Eagles	Asylum
2	4	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
3	4	WINGS OVER AMERICA	Capitol
4	3	BOSTON	Epic
5	5	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
6	7	THE BEST OF THE DOOBIES, Doobie Brothers	Warner Bros
7	8	FRAMPTON COMES ALIVE, Peter Frampton	A&M
8	10	GREATEST HITS, Linda Ronstadt	Asylum
9	9	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
10	6	A NIGHT ON THE TOWN, Rod Stewart	Warner Bros
11	13	THIRTY THREE AND A THIRD, George Harrison	Dark Horse
12	12	BLUE MOVES, Elton John	MCA/Rocket
13	14	HEJIRA, Joni Mitchell	Asylum
14	11	THE PRETENDER, Jackson Browne	Asylum
15	15	ROCK AND ROLL OVER, Kiss	Casablanca
16	16	HOT ON THE TRACKS, Commodores	Motown
17	17	SPIRIT, Earth, Wind & Fire	Columbia
18	37	A STAR IS BORN, Barbra Streisand & Kris Kristofferson	Columbia
19	22	YEAR OF THE CAT, Al Stewart	Janus
20	20	CHILDREN OF THE WORLD, Bee Gees	RSO
21	24	AFTER THE LOVIN', Engelbert Humperdinck	Epic
22	18	THE SONG REMAINS THE SAME, Led Zeppelin	Swan Song
23	25	JAMES TAYLOR'S GREATEST HITS	Warner Bros
24	19	CHICAGO X	Columbia
25	23	ONE MORE FROM THE ROAD, Lynyrd Skynyrd	MCA
26	27	ROSE ROYCE, Car Wash	MCA
27	29	SONG OF JOY, The Captain & Tennille	A&M
28	21	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
29	33	DR BUZZARD'S ORIGINAL SAVANNAH BAND	RCA
30	36	GOOD HIGH, Brick	Bang
31	28	BIGGER THAN BOTH OF US, Hall & Oates	RCA
32	32	I HOPE WE GET TO LOVE IN TIME, Marilyn McCoo & Billy Davis Jr	ABC
33	34	BURTON CUMMINGS	Parade/CBS
34	26	BRASS CONSTRUCTION II	United Artists
35	45	NIGHT MOVES, Bob Seger & The Silver Bullet Band	Capitol
36	—	A DAY AT THE RACES, Queen	Elektra
37	42	FOUR SEASONS OF LOVE, Donna Summer	Casablanca
38	37	SILK DEGREES, Boxcar Rats	Columbia
39	43	ONE AMBOSY ANITE, Heart	Mushroom
40	40	SPIRIT, John Denver	RCA
41	41	NIGHTS ARE FOREVER, England Dan & John Ford Coley	Big Tree
42	47	NADA'S THEME, Barry De Vorzon & Perry Botkin Jr	A&M
43	46	THIS ONE'S FOR YOU, Barry Manilow	Arista
44	44	ENDLESS FLIGHT, Leo Sayer	Warner Bros
45	—	DESTROYER, Kiss	Casablanca
46	30	SUNNIMETHE DREAM, Gordon Lightfoot	Reprise
47	33	LEPTO OVERTURE, Kansas	Kirshner
48	38	IT LOOKS LIKE SNOW, Probie Snow	Columbia
49	49	FLEETWOOD MAC	Reprise
50	—	THE BEST OF GEORGE HARRISON	Capitol

US Soul Top 20

1	2	I WISH, Stevie Wonder	Tamla
2	1	DARLIN' BABY, O'Jays	Philadelphia International
3	3	DAZZ, Brick	Bang
4	6	SATURDAY NITE, Earth, Wind and Fire	Columbia
5	7	FREE, Deniece Williams	Columbia
6	5	CAR WASH, Rose Royce	MCA
7	4	HOT LINE, Sylvers	Capitol
8	8	DO IT TO MY MIND, Johnny Bristol	Atlantic
9	12	I LIKE TO DO IT, KC and The Sunshine Band	TK
10	13	FEELINGS, Walter Jackson	Chi-Sound
11	11	LOVE ME, LOVE ME, LOVE ME, Staples	Warner Bros
12	9	ENJOY YOURSELF, The Jacksons	Epic
13	10	OPEN SESAME, Part 1, Kool & The Gang	De-Lite
14	18	YOU GOTTA BELIEVE, Pointer Sisters	ABC/Blue Thumb
15	14	I KINDA MISS YOU, Manhattanans	Columbia
16	15	DON'T WANNA LOSE YOUR LOVE, Emotions	Columbia
17	16	KEEP ME CRYIN', Al Green	Hi
18	—	WHEN LOVE IS NEW, Arthur Prysock	Old Town
19	17	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo	ABC
20	19	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol

UK Soul Top 20

1	3	I WISH, Stevie Wonder	Stevie Wonder
2	2	YOU + ME = LOVE, Undisputed Truth	Undisputed Truth
3	11	CAR WASH, Rose Royce	Rose Royce
4	1	PUT YOUR MONEY, Rose Royce	Rose Royce
5	8	NICE 'N' NAASTY, Salsoul Orchestras	Salsoul Orchestras
6	5	KEEP IT COMIN' LOVE, KC and The Sunshine Band	KC and The Sunshine Band
7	10	FLIP, Jesse Green	Jesse Green
8	7	DOWN TO LOVE TOWN, The Originals	The Originals
9	9	GOT HAM CITY BOOGIE, Ultra Funk	Ultra Funk
10	6	DADDY COOL, Boney M	Boney M
11	13	WINTER MELODY, Donna Summer	Donna Summer
12	12	CATHEDRALS, DC Larue	DC Larue
13	4	THE CHAMPION, Willie Mitchell	Willie Mitchell
14	—	SO SAD THE SONG, Gladys Knight and The Pips	Gladys Knight and The Pips
15	18	THIS MASQUERADE, George Benton	George Benton
16	16	JUST TO BE CLOSE TO YOU, The Commodores	The Commodores
17	14	YOU ARE MY STARSHIP, Norman Connors	Norman Connors
18	17	LOVE BALLAD, LTD	LTD
19	—	JUST KEEP ME CRYING, Al Green	Al Green
20	—	DON'T MAKE ME WAIT TOO LONG, Barry White	Barry White

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Someone saved my life tonight

AND NOW I've heard them all... 'Dr Hook Roadie Saves Fan's Life'.

The crowd at Dr. Hook's concert in Huntsville, Alabama, got so excited that a girl in the front row was crushed against the stage and she collapsed. A member of the road crew, Gary Doon, a former medical student, saw the damsel in distress and immediately gave her mouth to mouth resuscitation. Officials said he probably saved the girl's life. No doubt the good doctor provided the heart massage.

More on the medical men... They did a benefit concert for 'The Toys For Tots Foundation' at the Omni Theatre in Atlanta. There, the group were presented with a certificate of appreciation from the US Marine Corps, which said the group had followed in the finest traditions of American patriotism and loyalty. It was given in recognition of the appreciation for outstanding service rendered to the USMC Toys For Tots Campaign.

While on the subject of charity, a sad tale concerning young Pat Travers reaches my sympathetic ear. He donated the proceeds - £1800 - of his New Year's Eve bash at the Marquee - to a fund for an adventure playground for the handicapped children of Chelsea. While he was performing some unkind person removed his wallet, containing £50, driving licence and other items of a personal nature, from his dressing room. Pat is offering a £10 reward for return of the wallet, no questions asked. If you can help, contact David Hemmings at 35 Homer Street, London W1.

Being someone who enjoys sport and games of an athletic nature, I was more than a little upset not to be asked to join the Rainbow's All Star Football Team. The team has just been formed by my friend Jock McDonald. They have excellent facilities - the BBC sports ground - and are open to challenges from all comers (Contact Jock at the Rainbow if you're interested).

Meantime, the following will be giving their services on the playing fields of Britain: Mike Rutherford and Phil Collins of Genesis, Phil Lynott, Noel Murphy the folk singer, Willie Finlayson of Meal Ticket - he's a former Scots international - Ritchie Blackmore, Steve Marriott and others.

Jock has also organised a team of young ladies from the modelling world to appear at matches as an added attraction. Funny, I wasn't invited to join them either. Following my revelations of the Sex Pistols foray

into the top peoples' store in Harrods, I have been inundated with reports of star sightings in the sales season. Donna Summer bought enough clothes to last a lifetime for example. But more interesting on the shop front, I hear that 'Sex', the King's Road store owned by Malcolm McLaren manager of the Sex Pistols is being re-furnished and decorated in the style of Dresden after the bombing. How tasteful, no doubt they'll be including charred corpses to give extra authenticity.

While there was still confusion this week as to whether or not the Pistols' contract with EMI had been terminated, the beautiful young things were in Amsterdam, giving so-called concerts. In their shows they included the number 'Land Of No Hope And No Glory'. No hope and no glory would seem to apply to the Pistols more than anyone else.

Another contract problem is still bothering Tom Robinson. Remember, he was under contract to Ray Davies of The Kinks and there was an ugly scene at the Nashville, with Davies storming out etc. Well, two days after the incident, a letter arrived from Mr Davies,



Juicy Luicy



'Where's me purse? He's been at my make-up again.'

offering Tom a complete release from his recording contract. Tom signed and returned the necessary papers, expecting a rapid confirmation of his release. Now, four weeks later, he's heard nothing to that effect. He's still on so tired of waiting.

Two tales now of Paul McCartney. First, on Saturday evening at the apres-gig drink-up at Bingley Hall, Stafford, where David Essex, John Miles, the Rubettes and the Real Thing had been playing. Paul got into conversation with Alan Williams who has just got his pilot's licence and as a result of his conversation with the ex-Beatle, will soon be taking young Paul up for a spin in the clouds. Secondly, I hear that Mr McC is plotting with Star Trek creator Gene Roddenberry to write a science fiction musical.

Now, I don't usually read the writing on the wall, but when it comes to graffiti in the ladies loo at a well-known London rock centre, I just have to take note. Pin back your ears and cop a load of this item of toilet talk. 'You have to kiss a lot of frogs before you meet Prince Charming'. And a colleague of the male gender tells me he spotted a lone punk at Racing Cars' Marquee bash - wasn't it crowded? - busily engaged in the gents, going about his business and spitting at the naked light bulb at the same time. Delightful, you'll agree.

Back to Bingley Hall Stafford - or not as the ATV road crew were. Apparently, they made their way to Bingley, Yorkshire - many miles from Stafford - then rang a hotel in some distress to ask whereabouts the Hall was. Red faces all round.

So Angela Rippon is to comper the Eurovision Song Contest following her success with Morecambe and Wise... 'Angie, Angie, Show Us A Leg', at least she'll be one better than the ageing Michael Aspel. Rumours reach me that the Rolling Stones are to sign for Polydor. Latest suggestion is that they've been offered 12 million dollars for their next five albums. Their live album, due soon, could be their last on the Atlantic label.

Finally, my friends, welcome to cocktail corner. Tired of boring old Harvey Wallbangers and Tequila Sunrises, I am open to suggestions for new and exciting concoctions. Here are two for starters. 'Silver Bullet', equal measures of tequila and Southern Comfort and - now remember this is a drink and nothin' else - 'Slow Comfortable Screw' which consists of sloe gin, Southern Comfort and vodka and orange juice. A hotel barman positively blushed when I asked for a slow comfortable screw t'other day. Someone suggested another cocktail, 'National Rockstar', but couldn't think of anything to put in it. See ya soon.



THIN LIZZY'S Phil Lynott and footballer Stan Bowles of QPR are not just good friends! They also share a mutual admiration for each other's work and professions. So, instead of giving each other presents, they swapped shirts. Although Phil is a Manchester United supporter, he and Stan always try and attend each other's performances, and Stan was recently quoted as saying of Thin Lizzy's new album, 'Johnny The Fox'. 'I play them every Saturday'. What a strip off.

JOAN ARMATRADING

"Whatever's for Us"

and the single

"Alice"





DAVID BOWIE: changing his fan club

Bowie album out this week

'Low' — with Eno and Iggy

THE NEW David Bowie album is released this Friday, January 14. Entitled 'Low,' it was produced by Bowie and Tony Visconti, and was recorded at the Chateau d'Herouville in France and the Hansa By The Wall Studio in Berlin.

Musicians on the album are Brian Eno on tapes, synthesizers and ARPs, George Murray on bass, Dennis Davis on percussion, Carlos Alomar and Ricky Gardiner on guitar and

Roy Young on piano and organ. Iggy Pop also contributes vocals on one track, 'What In The World.'

Bowie himself plays guitar, piano, keyboards, saxophone, pump bass, vibraphone, xylophone, synthetic strings and vocals.

The album will retail at £3.99.

Bowie has also appointed a new organization to take over his fan club, following complaints from British fans. The new club will be operated from Los Angeles by a company called Major Fulfillment.

A spokesman for Bowie said, 'David himself has decided to

make changes in the fan club operation after hearing of the problems being experienced by fans.

'All the British fans who have written with complaints will be contacted in January.'

'Major Fulfillment is a company with considerable experience in organising consumer services and we are now confident that the David Bowie fan club will be run with total efficiency. The Post Office box number in London is now closed and all future correspondence regarding the fan club should be addressed care of Major Fulfillment, 5025 West Jefferson, Los Angeles, CA 90016, California, USA.'

Jethro add one

DUE TO popular demand Jethro Tull have added an extra night at the Hammersmith Odeon on February 13. After their British tour Tull return to the States for six weeks. They play a charity show at the 6,000 seater Dorothy Chandler Music Centre, Los Angeles, where tickets costing 26 dollars each sold out in two hours. Two gigs at the 6,500 seater Radio City in New York are reported to have sold out in a day.

Sadista Sisters hurt in crash

THE SADISTA SISTERS whilst on tour in Germany two weeks ago, were involved in a serious car accident.

No one was killed, but last week lead guitarist Dave Stuart was admitted to hospital with a collapsed lung. He underwent major surgery and will not be able to leave with the band for their European tour.

The band return to Britain in March to record a new album and do a British tour.

Suzi's 'Phobia'

SUZI QUATRO'S new album 'Aggro - Phobia' is set for January 21 release. It's her first produced by Mickie Most.

Her first British single release since 1975, 'Tear Me Apart' will be out on February 6.

There have been one million advance orders worldwide for the album.

Marley's 'Smile Jamaica' single

'SMILE JAMAICA,' the first new recording by Bob Marley and the Wailers since their 'Rastaman Vibrations' album of last spring, will be released in this country on January 21.

The single exhorts the people of Jamaica to strive for self-improvement and has virtually been adopted as an unofficial national anthem.

It was 'Smile Jamaica' which prompted Jamaican PM, Michael Manley, to arrange a free concert featuring Bob and his band in Kingston last December.

Two days before the event, Marley was the victim of a gun attack, but recovered in time to play for 90 minutes in front of 85,000 people.



BOB MARLEY: unofficial national anthem

Queen open in Milwaukee

QUEEN OPEN a 42-date tour of America in Milwaukee this Thursday, January 13. The tour also includes dates at the Los Angeles Forum and Madison Square Gardens in New York.

The group left Britain on January 4, and have spent the week before the tour in Boston, rehearsing their stage act. It includes songs from 'A Day At The Races' which have never before been performed onstage.

During the tour, they're expected to be presented with numerous silver, gold and platinum discs. The album was released in the States on December 26, and both it and the single are currently climbing the charts.

Steeleye take a rest

STEELEYE SPAN are to take a six-month break from recording and touring before embarking

on a world tour in July which will take them a year to complete.

Meantime, Tim Hart has a book of poems published in the spring and Peter Knight and Bob Johnson are to release an album called 'The King of Elfland's Daughter', a fantasy project.

Bedford adds six

SIX FURTHER keyboard players have been added to the line-up of David Bedford's 'The Odyssey', which is to receive its first public performance at London's Albert Hall on January 26.

Meanwhile, Vangelis and Peter Bardens have pulled out, due to their recording commitments. The full line-up is now David Bedford, Jon Lord and Mike Rattledge on synthesizers, Peter Leimer and Dave Simmons on string synthesizers, Dave Stewart on grand piano, Brian Gascoigne on electric piano, Dave Lawson, clarinet, Neil Ardley, Hammond Or-

gan, Stewart Bedford, grand organ, Mike Oldfield, guitar, Mireille Bauer, vibraphone and timpani, Sophie Dickson, solo vocal, plus the Queen's College Choir and the Wine Glass Orchestra.

Kottke with Jethro

AMERICAN GUITAR stylist Leo Kottke plays support to Jethro Tull at Glasgow Apollo on February 2 and also at ABC Manchester Ardwick on February 5.

He headlines his own concert at London's New Victoria on February 6. Leon Redbone plays support.

Turner quits Hawkwind

HAWKWIND HAVE a new single 'Back On The Streets' released on February 11. It is a previously unreleased number.

Nik Turner has left the group to pursue his own interests. There are no

Keith Richard in drugs mystery

A SILVER tube found in Rolling Stone Keith Richard's crashed Bentley had been used for sniffing cocaine. It was seized in court on Monday. And a scrap of paper found in the Stone's pocket was impregnated with LSD.

Richard denied any knowledge of the drugs and pleaded not guilty to possession charges.

Shows the medicine with silver tube attached, Richard denied any knowledge of it but police produced photographs

showing him vomiting a similar substance four days before his accident. The fact that the tube could contain so much cocaine is not denied.

MIKE HUGHES was among those on hand. The case continues.

Beatles settle with Allen Klein

A LONG STANDING feud between three ex-Beatles and their former manager has ended with a £3 million out-of-court settlement.

Allen Klein, the man who gets the money, paid tribute to the 'Messengers' the diplomacy of Yoko Ono, Lennon's wife, in

settling the matter out of court.

It was the arrival of Klein in 1963 to handle the Beatles' interests in America that led to the break-up of the group.

While Lennon, George Harrison and Ringo Starr wanted him to be in charge, Paul McCartney would have nothing to do

with him.

The warlike began three weeks ago over contractual matters which were settled by a High Court judge in the ex-Beatles' favour.

Under the settlement, the Beatles' former Apple Corp. Ltd. will pay £3 million to Klein.

Ted Nugent here in February

TED NUGENT and his band - Derek St Hughes, Rob Grange and Cliff Davies return to this country for an eight-date tour in February, culminating with two shows at the Hammersmith Odeon

on March 5 and 6.

Other dates: Manchester Free Trade Hall February 23, Glasgow Apollo 25, Newcastle City Hall 26, Liverpool Empire 28, Cardiff Capitol March 3, Birmingham Odeon 4.

Tickets will be available from box offices and usual agents. Prices: £1.50 to £3.50. For Liverpool and Glasgow there are some at £1 and at Hammersmith, the best seats are £3.



TED NUGENT:

plans to replace him at present.

The group will start work on a new LP in the next few weeks.

Success for CBS

CBS RECORDS UK has just completed the most successful year in the company's history. Forty-three of their singles were hits and in the precious metal stakes, they chalked up two platinum albums, 10 gold albums, five gold singles, 30 silver albums and 12 silver singles.

For 1977, CBS have three new signings, Mick Taylor (ex-Stones and John Mayall), Rick Nelson, Muddy Waters.

New rock venue

A NEW London rock theatre opens in February. The Royalty Theatre in Kingsway is being converted into the Sound Circus with room for 1,000. Among the opening acts will be Lone Star on February 26.

GARY GOES VARIETY

FULL TOUR DATES

GARY GLITTER is definitely coming out of retirement. He begins his first cabaret tour of Britain early next month with a week-long engagement at Batley Variety Club.

Ray Brown, Gary's personal manager, said,



STEVE HARLEY

"There is no question of a return to the rock 'n' roll road-show format. Gary is rehearsing an entirely fresh cabaret act for his 1977 return to the entertainment scene. It will include his major hits plus new material. Gary will work with a 10-piece band."

An April London concert is being planned, but date and venue have yet

to be announced.

These are the cabaret dates (Gary will play a week at each night spot, in each case the dates given are the opening dates).

Batley Variety Club February 6, Manchester Golden Garter 14, Watford Bailey's 20, Charnock Richard Park Hall March 6, Leicester Bailey's 21.

Steve Harley at Rainbow . . .

STEVE HARLEY and Cockney Rebel will be giving a charity concert at London's Rainbow on February 12. All profits will go to homeless people in Ireland. Everyone involved in the concert is giving their services free.

Tickets, priced £2.50, £2 and £1.50, are available by postal application from the Rainbow.



GARY GLITTER: cabaret act

Jerry Lee Lewis here next month

VETERAN ROCKER Jerry Lee Lewis is understood to be coming over to this country for concerts at the end of February.

Venues and further details were unavailable at the time of going to press.

Charley Records are planning to release Jerry's classic 'Old Black

Joe' to coincide with the visit.

Record Tokens Ltd wound up

A DECREASE in token business over the past two years has been partly blamed for the closure of London-based Record Tokens Ltd. The company was started 16 years

ago to compete with EMI's token system.

A liquidator has been appointed to wind up the firm's business, but a statement issued by the directors confirmed that all liabilities would be met.

Record tokens issued by the company will be honoured between now and February 1978.

NEWS IN BRIEF

There are still some tickets available for **Rod Stewart's** final shows at Olympia on January 14 and 15. They are priced at £4.15 and £6.50 and are available by personal application only at the box office.

In its first year, the **Musical Therapy Charity** raised over £10,000. Their Christmas raffle realised £1,200.

Be-Bop Deluxe add an extra date at Leeds on February 14 to their itinerary.

Singer songwriter **Andy Desmond** is to be special guest star on the **Daryl Hall and John Oates** tour which starts on January 12.

Brian Auger's Oblivion Express have signed with Warner Bros. The group's debut album for the label will be 'Happiness Heartaches'.

Climax Blues Band's concert at the Rainbow on January 30 is to be recorded. **Stranglers** will support.

UFO play two British dates this month. They are January 27 at the Cambridge Corn Exchange and January 29 at Aylesbury Friars.

Gentle Giant release a double live album on January 14. Entitled 'Live (Playing The Fool)' it was recorded on a recent European tour.

. . . and the Hot Rods

EDDIE & THE HOT RODS make the newly re-opened Rainbow Theatre in North London their first UK venue of the year when they perform there on Saturday, February 19.

It will be the band's only British appearance until early summer, as they are committed to a schedule of recording coupled with tours of Europe and the USA.

Tickets for the Rainbow gig are now available from the box office.



HOT RODS

Sayer single

LEO SAYER releases a single 'When I Need You' on January 14. It's taken from his last album 'Endless Flight'. Leo's 'You Make Me Feel Like Dancing' reached number one in America last week.



LEO SAYER: 'When I Need You'

TOURS...TOURS...TOURS

U-BOAT: Their second major tour is as follows: Bristol Polytechnic January 15, Bath University 21, Slough College of Education 22, Chichester Bishop Otter College 28, Manchester UMIST 29, Aberdeen University February 4, Glasgow University Queen Margaret Union 5, Leeds Ffyrde Green Hotel 6, Doncaster Outlook Club 7, Middlesbrough Polytechnic 10, North-East London Poly 11, Birmingham Barbarellas 12, London Marquee 14, Burton-on-Trent 78 Club 15.

SLIK: Several changes have been made to their British tour. The amended dates are now as follows: Hastings Pier Pavilion January 16, Halifax Civic Theatre 20, Plymouth Castaways February 1, Torquay 400 Ballroom 4, Bury Focus Theatre 13, Manchester ABC 19.

TIGER: Announce the following dates: Dudley JB's January 14, Wolverhampton Lafayette Club 15, Wrexham Cartreffe College 18, Liverpool Annabelles 20, London Dingwalls 22.

DRUD: They play the following dates throughout January: Caerleon Gwent College 14, Bolton Institute of Technology 15, Cleethorpes Winter

Gardens 20, Leicester University 22, Dundee College of Technology 28, Glasgow University 29.

CHICAGO have added three dates to their forthcoming British itinerary. The new dates are as follows: Birmingham Odeon January 22, Hammersmith Odeon 28, and Manchester Free Trade Hall 29.



CHICAGO: added three dates

THE INCREDIBLE DISCO SMASH!

'CLIMBING THE STEPS OF LOVE'



AVAILABLE 7th JANUARY



SEE LINDA LIVE DURING HER FIRST BRITISH TOUR

TOUR SCHEDULE		JANUARY, 1977	
FRI 28th	NORWICH, Crookers Club.	WED 9th	LONDON, Gullivers
SAT 29th	MANCHESTER, Russell's Club.	THURS 10th	CHELMSFORD, Chancellor Hall.
SUN 30th	WIGAN, Casino Club.	FRI 11th	AYCLIFFE, Incognito.
MON 31st	DUNDEE, Argus Hotel.	SAT 12th	STOCKTON-ON-TEES, Incognito.
FEBRUARY, 1977	EDINBURGH, King James Hotel.	SUN 13th	SUNDERLAND, Annabelle's
WED 2nd	GUILDFORD, Place Disco	MON 14th	SCUNTHORPE, Bath's Hall
THURS 3rd	To be confirmed	WED 16th	PETERBOROUGH, Wyrana Stadium.
FRI 4th	BIRMINGHAM, Barbarella's	THURS 17th	NOTTINGHAM, Grey Topper
SAT 5th	DUNSTABLE, California Ballroom.	MON 14th	LONDON, Fergie
SUN 6th	PECKHAM, Bouncing Ball	THURS 17th	LONDON, Dingwall's
FEBRUARY, 1977	SHEFFIELD, Bailey's Club.	THURS 17th	BUCKLEY-NORTH WALES, Tivolis
MON 7th	LONDON, Cue, Club	FRI 18th	Ballroom.
	To be confirmed	SAT 19th	REDFORD, The Porter House.
		SUN 20th	WEST RUNTON-NORFOLK, Pavilion
			KETTERING, Town Hall.
			BRIXTON, The Claude Club

BARN

Location: Bingley Hall
Music: Rock 'n' roll
Audience: Lots of 'em

DAILY MIRROR
 Pop And Rock
 Awards.

Somewhere in
 The Middle Of A
 Field.

DAY ONE - It's 10
 pm. The show's
 over. Bingley Hall
 sleeps.

FARMER

"Oi, din't moind it at
 all. Oi mean IT'LL
 NEVER BEAT A GOOD
 LOIVESTOCK SHOW.
 The Rubettes were
 very good and that
 Real Thing feller was
 'ow do ye say it,
 something else? John
 Molles was the best
 for me though. He looks
 so norrrmal. He can
 milk my cows any day.
 Bet he's got warrm
 'ands. David Essex,
 great name for this
 place seing ow it's a
 county showground
 hehehe. Gotta go now
 cos this ere fence I
 be sitting on is about
 to give way . . ."

ANXIOUS PARENT

"I never realised it
 would be so big. I wish
 I'd never agreed to
 leave her here. And
 all those other
 parents waiting
 outside at the
 end. It was like
 looking for a
 needle in a
 haystack. You
 never know what
 the kids get up
 to at these sort
 of things. No, I
 haven't found
 her yet, and the
 concert has been
 over for an hour.
 And it's so cold.
 There must have
 been about 2,000
 people there. I
 hear there were
 a lot of empty
 seats. I hope I
 find her shortly.
 There's no telling
 what happened."

ROCK CRITIC?

Strange, cold,
 indifferent venue.
 Doesn't sound
 very glamorous
 does it? Bingley. Fa-



DAVID ESSEX: never really changes

mous rock star to
 reporter. "Yeah man,
 we've played 'em
 all. LA Forum,
 Madison Square,
 Hollywood Bowl,
 Bingley Hall . . ."

The hall was an
 echo trap, but
 surprisingly the
 sound wasn't as
 grotesque as it
 could have been
 and it was possible
 to actually hear
 someone sing!

The Rubettes,
 billed as 'Special
 Guests', were
 first on. The
 cowboy hat perched
 uneasily on Tony
 Thorpe's head is
 a sign of things
 to come. After
 'Under One Roof'
 Alan Williams
 introduced their
 new single 'Baby I

Know' with a 'This
 is what we are
 going to be all
 about in the
 future' spell.

But the biggest
 cheers were for
 'I Can Do It' and
 'Juke Box Jive'.
 Verdict - Considering
 this was their
 first British
 concert - all
 half hour of it -
 in two years the
 band can be
 well pleased
 with their
 performance.
 The future
 looks interesting

Real Thing -
 voted Best New
 Group - spoiled
 a good set with
 an overlong
 'children of the
 ghetto' ramble
 that left the
 punters bored.
 The lyrics
 seemed to
 be totally out
 of place

amongst the
 swaying scarves
 and prompted
 screams.

Still, at times
 they did manage
 to sound a bit
 like Earth, Wind
 And Fire which
 can't be bad.
 After both
 Number Ones
 'Can't Get By
 Without You' and
 'You To Me Are
 Everything' they
 went into the
 new single 'You
 Don't Know
 What You're
 Missing' which
 sounds like a
 Johnny Nash
 'Hold Me Tight'
 rip-off.

Clifford Davis
 came bounding
 on at the end
 in a glorious
 black outfit,
 which contrasted
 greatly with his
 hair, presented
 the band with

their sparkling
 award, introduced
 the wrong DJ
 and went bounding
 off again.

John Miles,
 the Best New
 Slinger, took the
 30 minutes he
 was allotted,
 screwed it up
 very tightly and
 then hurled it
 over the cattle-
 like hordes
 letting each
 moment fall
 like a streamer.

He made six
 songs sound
 like an entire
 concert and the
 audience actually
 LISTENED.
 Five numbers
 were off the
 excellent new
 album 'Stranger
 In The City'
 including the
 title track, the
 new single
 'Manhattan
 Skyline'

and 'Glamour
 Boy.'

And his version
 of 'Music' was
 a killer that
 even had those
 discerning
 young things
 on the VIP
 balcony
 applauding.

At the end
 Clifford Davis
 came bounding
 on etc. Then he
 introduced
 quite a popular
 up and

coming young
 group Rings,
 oops sorry
 Wings. They
 were given a
 fair reception
 and went.

Next stop
 Essex. 'Ow
 did you find
 this cow shed?'
 he shouted
 after launching
 into 'City
 Lights' with
 a soaring sax
 solo from Alan

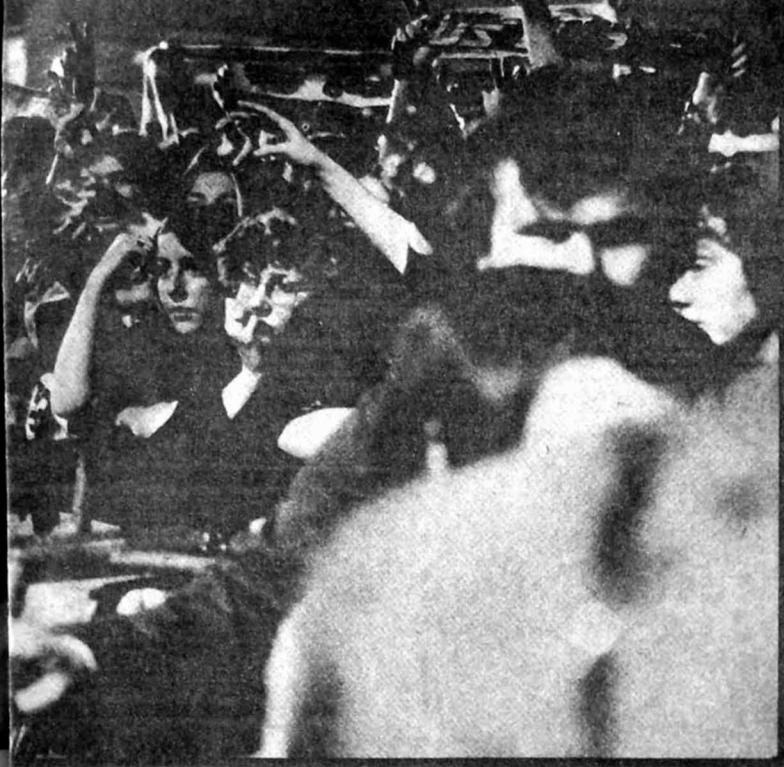


QUO: headown, unscrupulous boogie



RUBETTES: future looks interesting . . .

DATELINE



Report: Barry Cain
Pictures: Paul Canty



JOHN MILES: Best New Singer

Wakeman and a rock 'n' roll interlude with 'Summertime Blues' and 'Good Golly Miss Molly' which had a terribly twee intro 'And it was good old rock 'n' roll that saved his East End soul.' Yuk.

The single that fell like a sack of spuds 'Oo Love' ('You may have heard it once on the radio' said Essex with more than a hint of bitterness) went down well as did 'Gonna Make You A Star' and 'Good Lovin' Gone Bad'.

Essex looked a little clumsy at times in his oversized black suit. He played for just over an

hour much to the delight of his fanatical fans. The main trouble with a David Essex show is that it never really changes. Unless he comes up with something a little different fairly shortly I fear 1977 will see an old singer not quite dying but simply fading away.

ATV ROAD CREW MEMBER (Somewhere in Yorkshire)

"Where's soddin' Bingley Hall then?"

"In Staffordshire mate."

COW.

"Mooooooooooooooooo"

DAY TWO 6.30

How can you follow

Nutz? With Quo of course. 8,000 of them forming a mile long queue in the glorious mud were now firmly stationed inside the hall.

John Peel meanders across the grim stage.

"Abba were going to perform tonight, but we couldn't get them. So here instead is Status Quo."

As the ecstatic crowd jump into the air and land you can almost hear the years of manure squelch beneath their feet.

"Rock me baby" sings Alan Lancaster and the band respond with their usual

Quota of headbump, unscrupulous boogie.

"Are you all right?" screams Rossi after the first number. And 13 songs later he is still asking the same question.

A Quo show is always full of ups and downs. Their kind of high energy rock is impossible to play for nearly two solid hours. Even a Quo maniac needs a break. 'In My Chair' heralds a slower set.

Things pick up again on 'Wild Side Of Life' and 'Rain' but flag slightly with the over-long '45000 Times'.

The encore — and

they kept everyone waiting long enough — was superb 'Caroline' sounds as fresh as ever, and you'll seldom hear a better version of the done to death 'Johnny B. Goode'.

There's no getting away from the fact that Quo are one of the finest live bands in the world.

It's soccerrock at its very best. Just listen to their fans rendition of 'You'll never walk alone' and you'll know what I mean.

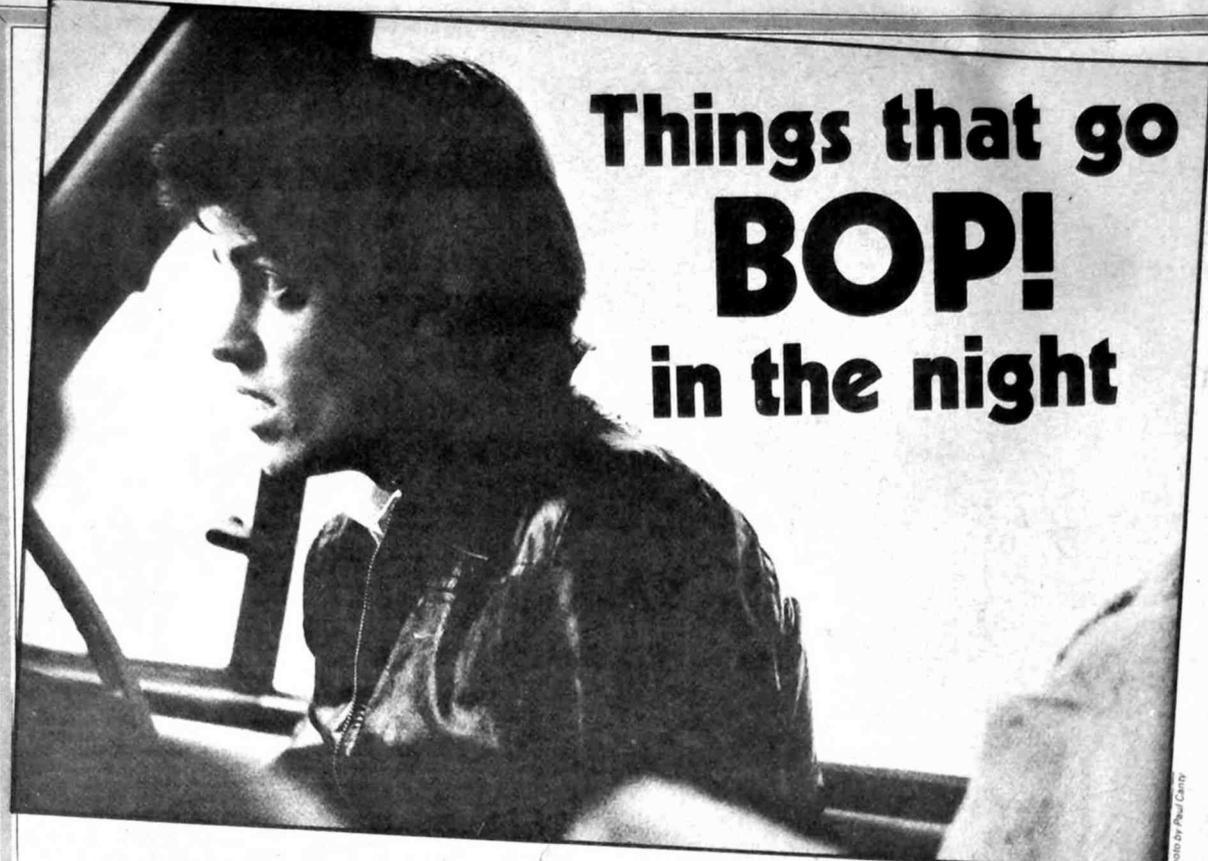
Bingley Hall is now suffering from an almighty hangover. The local farmers' union dance will never be quite the same again.



WINGS: up and coming



REAL THING: Best New Group



Things that go **BOP!** in the night

Photo by Paul Carty

BILL NELSON is a rock star you'd feel safe taking home to mother. Neat and trim with collar-length hair he looks like a prosperous young accountant.

He spent Christmas and New Year in the wilds of his beloved Yorkshire, after returning from Be-Bop's second marathon tramp across the States.

"Part of the time we supported Ted Nugent and we were becoming so popular he wanted us off says Bill. "Actually the Nugent audiences were the hardest to crack. They all looked stoned and seemed intent on bashing their heads against the stage."

'I remember seeing this black shadowy figure leaning over me'

"Musically America is five years behind Britain. Most bands just turn out heavy crash and bang, they dress in fatty denims and the audiences use heavy drugs. But the audiences are more enthusiastic over there. Trouble is, they've got a tradition of hurling bottles at support bands. We were warned about it by the concert promoters - they just seem to take it for granted."

After headlining in Britain Bill felt bad

about playing second fiddle to bands that he didn't think very talented.

"We were treated very badly, they didn't give us a decent sound system or any monitors so we couldn't hear ourselves play. Some nights I couldn't hear any notes at all. The audiences didn't seem to mind though."

Mild-mannered Bill doesn't like the hectic touring schedule that America demands or the high life that goes with it.

"The US is a paradise for bands wanting any form of sex or drug. That's why so many groups split, particularly the young and immature ones. It's not up to me to say whether it's right or wrong to indulge."

"When I went over the top I used to feel ill - I didn't enjoy it. When they wanted to extend the last American tour by three weeks I said I wasn't going unless they brought my wife, Jan, over - we had been spending a fortune phoning one another up."

As a responsible married man Bill has become a father figure for the rest of the band...

"If they've had some wild nights and played badly as a result, I gently tell them," he says. "They agree to cool it - they are musicians first and foremost. Jan and I spent most of our time touring the art galleries and went on a long drive into desert country."

Although Bill's not keen on America, Be-Bop's last album 'Modern Music' was partly inspired by the States.

"We tried to reflect the clean efficient feel of the States," continues Bill. "People over there are just like robots. There's no real feeling to what they say. They just want to grab as

A SHADY BILL NELSON TALKS TO ROBIN SMITH

much as they can. America is a great country to visit but I could never live there, it's too violent.

"I thought I'd come back to a nice peaceful Britain, but not so. My brother, Ian was beaten up on Christmas Eve. Some thugs pushed him down some steps after he told them to leave off an old lady. They kicked him about and he had to be taken to hospital. I was going out to track down the thugs who did it. I really think I would have killed them."

"It's not often I get violent and when people meet me they wonder why some of my music is

so aggressive considering I'm a fairly gentle person. Songwriting and performing is a way of exorcising myself. All the evil and aggression in me comes out in the songs, leaving me refreshed."

"I'm really not trying to preach anything through my songs, maybe it's a bit selfish writing from a personal point of view."

As a child Bill had several ghostly experiences and reckons that spirits could be communicating through his music.

"I remember seeing a white body moving around my bed and later

I saw this black shadowy figure leaning over me. I was president of the college ghost society and I believe in re-incarnation. I've watched programmes on history and feel I used to live in some of the periods. Maybe I was a great artist once..."

In his youth Bill studied fine arts but decided music was his greatest love. But he didn't leave painting altogether, he worked in an art store for a while.

"I used to spend most of the time on the phone arranging gigs. I was amazed they never kicked me out. I haven't done a painting for years, but someday I'd like to design an album cover. It would probably take six months of hard work and I just haven't got the time with songwriting."

Bill wants Be-Bop's next album to be a double, giving a lot

more range to expand ideas.

They are beginning a mammoth tour of Britain on January 20. Bills feels bad that they only managed to do eight gigs last year and couldn't play in his home town.

"I'm looking forward to playing Britain again, but there's such a lot of bad venues," he says. "At the Hammersmith Odeon - one of London's prime rock venues - there wasn't enough room for all our equipment, and we haven't got the largest stage effects in Britain. Usually the acoustics are bad and the dressing rooms are little more than dirty broom cupboards."

"I'd like to see a

'Americans just want to grab as much as they can'

bunch of promoters get together and build a really decent rock venue with excellent acoustics, where everybody could see."

Bill seldom comes down to London, preferring a quiet life up north. "I have to be pushed into receptions," he says. "There's still a lot of phoneyess in this business. I'd rather have a chat with the farmer next door than a record plugger who's promised to get my single on Radio One."



HALF NELSON? No, just the full throes of exorcism

Andrew Miller presents Gallagher & Lyle "Down your way."

JANUARY	
BLACKPOOL	22nd
Opera House	
LEEDS Grand	23rd
NEWCASTLE City Hall	24th
EDINBURGH Play House	25th
DUNDEE Caird Hall	26th
ABERDEEN Capitol	27th
GLASGOW Apollo	28th
PRESTON Guildhall	29th
MANCHESTER 30th	
Palace	

FEBRUARY	
SHEFFIELD City Hall	1st
LEICESTER De Montfort Hall	2nd
BIRMINGHAM Odeon	4th
IPSWICH Gaumont	5th
BRISTOL Colston Hall	6th
CARDIFF Capitol	8th
BOURNEMOUTH Winter Gardens	9th
PORTSMOUTH Guildhall	11th
BRIGHTON Dome	12th
OXFORD New Theatre	13th
LONDON Hammersmith Odeon	14th
CROYDON Fairfield Hall	15th
DUBLIN Stadium	17th & 19th
LONDON Royal Albert Hall	21st

Far more fun than television.





“And now we’re playing ‘Love on the Airwaves’ from Gallagher and Lyle...for Emily in Llandudno from Eric in Wagga Wagga...he misses you terribly Emily and hopes to be home soon.”

“Gulp...Gallagher and Lyle...he really cares ...but I do wish he’d tell me what he’s doing in Wagga Wagga.”

**‘Love on the Airwaves.’
The new album from Gallagher and Lyle.**



AMLH 64620
also available
on cassette
and cartridge.

Singles

Reviewed by DAVID BROWN and ROSALIND RUSSELL

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

CHRISTMAS WAS over, the goose was getting skeletal. New Year had faded away too.

Young Davy slowly supped his Lemisp and tried to solve his big problem. It wasn't easy, what with little Lionel pushing his Habitat wooden lorry round the carpet, while Mum fussedly hovered to the strains of 'Bert Weedon Remembers Jim Reeves'.

Meanwhile Dad snored loudly, with his slippers feet propped up on the fire grate. He'd been to one of his army reunion dos, which seemed to be held every night at the Bell and Udders down the road, ever since peace was declared.

Davy scratched his head and spread out his record tokens in front of him. What could he buy with his assembled fortunes. He really wanted Stevie Wonder's latest album, but until EMI bring out their Music For Pleasure version he hadn't enough.

He paused to laugh at the silly picture of a kitten in a basket which adorned the token, only his sappy sister Sarah from Skegness could come up with a cissy pic like that. Still it was the value that counted.

To help him make his choice he thumbed nervously through his copy of RECORD MIRROR to find the singles page, which always gave an authoritative opinion of the new releases, and was at least good for a laugh. This is what he saw . . .

BOSTON: 'More Than A Feeling' (Epic EPC4658). Rock perfection from a new US outfit, which alps and glides with ease. Hopefully it will get some action on this its second outing. It should do, it's a beaut. +++ + + + PS So is the B side.

MARC BOLAN AND GLORIA JONES 'To Know Him Is To Love Him' (EMI 2572) A throwaway single - not even suitable for an album track. The Teddy Bears did this Phil Spector song supremely well in 1959, so there doesn't seem much point in doing it badly in '77. He's got the high school warble and Gloria's got the wiggle, but the essence is missing. ++

LEO SAYER 'When I Need You' (Chrysalis CBS 2127) Slow pacer from the tic-tac man, which should inhibit his movements considerably. The big ballad with brass backing is a departure from his semi-hysterical hits of the past, but suffers by being too long. Better for an album, but too forgettable to go down in pop history. +++

DAVID MATTHEWS: 'Shoogie Wanna Boogie' (Kudu 934). Average disco rumbler. ++

JAMES WELLS: 'All I Ever Need Is Music' (Polydor 2058 824). You need to do something with it when you get it. ++

Boston slip into perfection

ROY ALLISON: 'White Stockings' (Penny Farthing PEN 925). Roxy Music is dead, long live Roxy Music - or Sailor! +++ (for cheek).

DARYL HALL & JOHN OATES: 'Rich Girl' (RCA 2757). Re-released to tie in with UK tour, this neat comment could click. +++

HAROLD MELVIN & THE BLUE NOTES: 'Don't Leave Me This Way' (Philadelphia International PIR4909). Stylish '75 soul on a good number which has competition: ++

STARRY EYED: 'Saturday' (CBS4805). A leaping rock number from a group who'd better soon make up their minds which way they're going, as they're becoming confusing. A Flo and Eddie production. +++

ODIA COATES & PAUL ANKA: 'Make It Up To Me In Love, Baby' (Epic EPC4830). Standard boy and girl workout. ++

GATO BARBIERI: 'I Want You' (A & M AMS7269). Horny instrumental, which means laid back sax, man. ++

copy? Or had the holiday festivities just been too much for the old soul?

But the show must go on. As David Brown's body was gently carried offstage, reviewer number two stepped in.

THE JIMMY CASTOR BUNCH: 'King Kong Part 1' (Atlantic K 10875). It's unoriginal, repetitive, just the thing to be a big hit. I can just see these skilled Legs & Co jiggling around to it on Top Of The Pops. Not as good as 'Funky Gibbon', but along the same neanderthal lines. +

GUESS WHO?



DONNY & MARIE OSMOND: 'Ain't Nothin Like The Real Thing' (Polydor 2066 756). Brother and sis do a Motown impersonation. Sop, pure sop. ++

GLADYS NIGHT & THE PIPS: 'Nobody But You' (Buddah BDS 451). This could be Davy's saving. . . here was something that could outrun the Spanish lessons without so much as a by your leave or ole. You can lead me to the bullring, Glad, but you'll never make me fight. +++

RICK DEES & HIS CAST OF IDIOTS: 'Dis Gorilla' (RSO2090 217). Funky monkey tries to steal the scene from King Kong and loses. Very similar to his disco-duck format, too similar. ++

TONY FIELD: 'Love Is A Many Splendoured Thing' (Polydor 2058 808). Bastardised ballad with string and Shaft guitar backing. It's all so unnecessary. ++

SIMON AND GARFUNKEL: 'Bridge Over Troubled Waters' (CBS4790). CBS deserve the leaky wellie award for putting this out again. Surely by now nearly every inhabitant of this planet must own at least one copy of the album of the same name? Have CBS got something up their sleeves? Are S & G going to kiss and make up? Is this art? +

DAVID PARTON: 'Isn't She Lovely' (Pye 7N45063). Rough copy of the Stevie Wonder album cut. 'Orrible. ++

JAMES GALWAY: 'Russian Love Song' (RCA 2747). Rachmaninoff played on the magic flute - look out Ian Anderson! ++

GALLAGHER & LYLE: 'Every Little Teardrop' (A & M AMS7274). Their last album provided several hit singles and the new one looks like doing the same. Here's a reasonable one to start with. Up to their normal standards and a hit no doubt. +++

LEON HAYWOOD: 'The Streets Will Love You To Death' (CBS4735). Strong inner city funk. +++

JIM ED BROWN / HELEN CORNELIUS: 'I Don't Want To Have To Marry You' (RCA PB0711). C & W dross. +

CLIVE DUNN: 'Holding On' (Reprise K14450). What 'Anarchy In The UK' is all about. +

SISTER SLEDGE: 'Cream Of The Crop' (Cotillon K10878). Poor crop. + + + +

BUSTER: 'Love Rules' (RCA PB5001). Not bad group, not so good material, not O.K. OK? ++

YOUNG DAVY sighed. There wasn't much here to get excited about. Looked as though he'd have to use his record tokens as payment towards a complete set of 'Learning Spanish Is Fun' as mother had suggested (the boring old bat). But what was this? The RM reviewer was lying slumped across his desk, gasping for breath. Had the rubbish he'd been reviewing become too much for him? Had the Editor beat him up again for being late with his

STYX: 'Mademoiselle' (A & M AMS7273). Album taster off their 'Crystal Ball' LP, and hardly the best choice to get people excited about an interesting band. ++

THE SET of 12 EPs Charly Records have brought out each have four tracks. They feature top acts - the Yardbirds being the only British one - with tracks that aren't too well known (with the exception of the Shangri-las and the Dixie Cups).

ROY ORBISON: 'Ooby Dooby' (Charly CEP 111). This was the first of the bunch but sadly not very impressive. In fact the first track was recorded before Davy was even born. More history lessons. . . +

CARL PERKINS: 'Bop-Pin The Blues' (Charly CEP 106). One of our dinosaurs is missing, well it was until it turned up on this record. +

JOHNNY CASH: 'Ballad Of A Teenage Queen' (Charly CEP 108). Bap da wop, bap da wop, o yeah. Ah jst luv his deep manly voice. . . + + +

JERRY LEE LEWIS: 'Lewis Boogie' (Charly CEP 105). Davy began to long for the sounds of home, the familiar lyrics about the local comprehensive. Let this old timer dream about the high school hop, what did he know about the social



BOSTON: it's a beaut

THE MAJORS: 'It Only Happens' (Magnet MAG 79). "That's a nice song, son," said Mother, "not like them nasty Sex Pistons." Davy immediately discarded them. I don't blame him. +

THELMA HOUSTON: 'Don't Leave Me This Way' (Motown TMG1061). Great singer, good enough catchy song, but alas not necessarily a chart cert. Worth hearing though. ++

ACE: 'You're All That I Need' (Anchor ANCI036). Remember when they made a really ace single? Not a lot since eh? ++

SOMERSET: 'We Remember Jim' (Cactus CTW 501). I remember Jim, he staggered out the door of RECORD MIRROR just before Xmas, clutching a bottle of Johnny Walker's . . . oh

it's not that Jim. Jim Reeves you meant? How nauseating. Imagine anyone being crass enough to make a record like this. - +

EDDIE KENDRICKS: 'Going Up In Smoke' (Motown TMG1061). Great singer, good enough catchy song, but alas not necessarily a chart cert. Worth hearing though. ++

THE DETROIT SPINNERS: 'Wake Up Susan' (Atlantic K10799). Dated soul, not as good as the Everly Bros. who must have known Susie more intimately. ++

GRAFFITI: 'Come Together' (Beeb 019). This lot should tear a leaf out of Lone Star or Vanilla Fudge's book if they must cover Beatles songs, to make it sound different to the original with a few ideas of their own. ++

HEATWAVE: 'Boogie Nights' (GTO GT77). A disco 'Keep on dancin' hopper. ++ +

BRASS CONSTRUCTION: 'Ha Cha Cha' (Funktion') (United Artists UP 36205). Davy's mum executed a neat two step with the vacuum cleaner and sucked up the cat's tail. It certainly gets the old folks going but Davy wasn't so sure it was worth parting with his vouchers. Perhaps he'd keep them for. . . ++

THE BLUES BUSTERS: 'Sweetest Thing' (Dynamic DYN 117). Blues? What blues? Bluebeat perhaps, ska even, but that was hundreds of years ago, just after the people's rising in Liverpool and Gerry Marsden's historic sail across the Mersey to free the fans in Port Sunlight. Young Davy didn't want to know any more about the music he'd read about in history books. +

Walkin' back to happiness



JERRY LEE LEWIS

pressures of a dole queue education?

THE YARDBIRDS: 'Still I'm Sad' (Charly CEP 110). This is funny, thought Davy. The beginning of this record sounds like the opening of Silk's 'Forever And Ever', but surely Silk came a long time after the Yardbirds? Another token was earmarked for this record (the only one of the set recorded in stereo). ++

SONNY BURGESS: 'We Wanna Boogie' (Charly CEP 105). This gent wore his hair the same flaming red shade as his guitar. Is nothing new? St Vitus Dance stuff, makes you



JOHNNY CASH

throw up your Newcastle Brown. + +

JOHNNY ADAMS: 'Reconsider Me' (Charly CEP 102). Jolly nice, thought Davy. Why hasn't this man made lots of hit singles and elbowed a lot of these black disco records out of the charts. I'll buy this. + + +

JUNIOR PARKER: 'Love My Baby' (Charly CEP 104). Recorded in 1953, this is practically prehistoric. Did they dig it out of a time capsule? Mind you, it's hot stuff. + + +

THE DIXIE CUPS: 'Chapel Of Love' (Charly CEP 100). If Davy's

granny hadn't left this record to him in her will, he might not have heard it until now. Which would have been a shame as it's so good. Maybe he'll buy it again, to give to his grandchildren. + + +

CHARLIE RICH: 'Whirlwind' (Charly CEP 107). Well, wobble mah wooden leg. + +

RUFUS THOMAS: 'Bear Cat (Answer To Hound Dog)' (Charly CEP 101). Or if you prefer it, scratch mah glasses eyes out. + +

SHANGRI-LAS: 'Remember (Walking In The Sand)' (Charly CEP 109). The best of the bunch, though there's only three tracks on it, instead of four. Davy decided to overlook this defect and rush out and buy it right away. + + + +

BUT FATE was to intervene. All the time Davy had been going over the reviews, Dad's slippers had been getting hotter on the fire grate. Finally they burst into flames, sending clouds of acrid smoke over the living room. So in the end, it was Dad who ran hotfoot through the snow, breaking all records.

SAINT JULIETTE



JULIE COVINGTON: plays Eva Peron in 'Evita'

Julie Covington failed as a doctor but she's making a great success of singing and acting

IF ONE of the cast of the rock musical 'Evita' were to fall off the stage and break a leg, there's a fair chance Julie Covington, the star of the show, would know exactly what to do.

Because before she ever set out to become an actress, she trained as a doctor.

When she failed the exams, she began to think about another career — but she didn't see herself as a future actress and member of the rock fraternity. That didn't come until after she'd tried teacher training college and a spell of teaching drama to children.

Fortunately, rock and drama aren't like ballet and ice skating, where you've got to begin as soon as you climb out of the pram.

Impact

Because success has taken a little longer in coming to Miss Covington, who is now 30 years old. She began to take a tentative, but active, part in music 10 years ago as a result of her involvement with the Cambridge Footlights (a revue which has thrown up all sorts of entertainers, including John Cleese and the Goodies).

Two friends from college were Pete Atkin and Clive James, and with them Julie made an album for EMI. They didn't expect overnight success — and they didn't get it. Three singles by Julie followed into it the all-

enveloping 'black hole'. Until she made her everlasting mark with 'Rock Follies' TV series and album, that was the sum total of her musical career.

"I really wanted to write lyrics — I'd never sung in public before," said Julie. "I'd only warbled in the bath. The company wanted me to change my name but I wouldn't let them. They also wanted to straighten my teeth, remove my freckles and lie about my age."

These demands created something of a deadlock, and so Julie's already inconfident aspirations faded. She couldn't decide what kind of music she wanted to perform. But when 'Rock Follies' came up, she knew it was just right. It meant that she didn't have to rely on singing, but could incorporate acting into the general scheme of things.

Of the trio of girls in the show, it's Julie who made the biggest impact. Her voice, which seemed to be the strongest, has carried her through to the next big project — 'Evita'. But more of that later.

The 'Rock Follies' album was an outstanding success, although it didn't get much praise from the critics. Perhaps they are too close to the real thing to be very impressed by an album which didn't have the authentic rock stamp — although Andy McKay, who wrote the music, is a strong enough link. Julie couldn't understand the reserve shown by the critics, but was pleased that at last she had the chance to combine her own talents in one production.

'Evita' must have come as a godsend to her. It's along the same lines, but classier. It's one thing sharing a leading part with two other ladies in a TV series, but it's quite another carrying the lead part in a stage show written by Andrew Lloyd Webber and Tim Rice (who already had the glory of success with 'Jesus Christ Superstar').

The part has considerably more to offer. She plays Eva Peron, the wife of the late Argentinian dictator. Eva was regarded as a saint, especially after her death, by the people of that country.

Talent

But it wasn't political affiliations or an undying regard for the reputation of the writers that prompted Julie to go along to the auditions — she has an astute agent. It was, however, her talent that won her the place. She needs to be versatile, because this part calls for operatic skills as well as good acting.

It also means that she stars on the record of the show. The album is on the MCA label, as is the single 'Don't Cry For Me Argentina'. Once again Ms Covington has the distinction of simultaneously starring in the charts and on stage. It must be more fun than setting broken legs.

ROSALIND RUSSELL

GARBAGE ROCK?!

Yeah... "asscrackless. David Gates' husky, all American voice was devoured by a mouthful of phone phantoms. The Atlantic must have been choppy that night."

"Everyone seems to be hyping each other in the music business today," said the leader of Bread after the interferences subsided.

"It's all a lot of crap. It's not music anymore — it's garbage rock. The record business is supposed to thrive on quality, yet some big name guys who haven't played live for a long time have just to make a record and it's a hit no matter what it sounds like."

"And most of those records belong in the rubbish bin."

"I'm really fighting a battle over here at the moment trying to make people aware that there is a great deal of new talent around not getting the exposure they should be getting."

David Gates and Johnny Rotten — one and the same person?

"Some acts seem to be more into theatre than music and that makes for a ridiculous situation. The kids start to think it's hip to look like that and then the DJ's start playing their records because they don't want to feel left out. Everyone's copying each other."

"This doesn't just apply to the music business. The general trend world-wide is simply that people don't treat each other right. People don't keep their mouths shut anymore."

Hurts

"They want to be so free and liberated and all this crap and that just doesn't work. People were a lot friendlier 20 years ago. You've only got to go into a store these days and see the arguments that go on. Everyone seems to be scrambling for a quick buck."

"Those stars that claim they are giving the money they get from such and such a concert to charity and that money doesn't mean anything to them are talking garbage. They've got lawyers, accountants, the works."

"See, I'm a traditionalist and it hurts me to see some of those sold values in the world going down the drain. And it's not a matter of being square — it's a matter of being original. You've got to have certain foundations. England is a good example..."

Oh yeah.

"There has got to be a lot of rational thinking over there soon otherwise I fear

David opens the flood Gates

something very bad is going to happen. Americans care about England. It's the most well thought of foreign country and we are very concerned about what's happening to it at the moment."

"But hell, that's enough of politics..."

David was talking from his home just outside Los Angeles which he shares with a wife, four children, a couple of dogs and some horses.

Bread are back together again after a three-year split. Their new single 'Lost Without Your Love' is climbing the charts and looks like being their biggest UK hit in years.

"It's the best song I've written in three years."

Why did Bread slice? "The spark of creativity and enthusiasm slackened off. We didn't really understand why. And, contrary to what you may have heard over there, it wasn't because of friction within the band."

"The music began to sound repetitious. The magic had gone. I wanted to retire at the top, while we still had a good reputation. It didn't matter about making more dollars, we had enough."

But his solo career, that in the early days looked like being a rip-roaring success, never really took off.

"There were things I was very happy with and things I hated. But I guess I was too closely associated with the Bread sound. It became like a shadow. But that was my fault. It was a situation I created myself right at the beginning."

"People used to come up to me and say, 'You sound just like Bread. What's your name again'. But I didn't let it worry me. All an artist can do is make a good record. You have no control over the public. And what I can't control I don't worry about."

"I think there is a need for my kind of music. I get a lot of feedback from the public who really like what I say in my songs."

"I used to write for other people before joining Bread

and that carried with it a lot of restrictions. Then I decided to write for myself — and I haven't looked back since."

David is 37 now. Does his age ever worry him?

"I've done my best work in my thirties. I considered the twenties to be my learning stage, experimenting all the time. Rock has still got a few of us old dudes around y'know. There is such a stigma about being young. Everyone seems to think the over-thirties listen to Bing Crosby all the time."

"Twenty years from now there is going to be a very interesting 40-50 year old age group. Just go along to an Elvis concert and get a real shock at watching the old 'uns freaking out."

Romantic

Why did Bread decide to reform?

"Our record company just kept asking us if there was ever any chance and we always said no. Then, one day we decided to play a few songs together. It worked well. We all thought the time was right. There was an instinctive feeling."

"But there is no doubt in my mind that we will split up again. It's not like a marriage y'know. All you can do is go out and try to avoid the problem areas. Talk things out, that's the secret."

Many artists have covered David's songs, notably Telly Savalas and 'If. How did he feel about these versions?

"I don't mind. It came as something as a shock when I heard Savalas talking his way through my song. But with anything, I always prefer the original."

"If I only wrote one song in my life it would be 'If'. As I said earlier I'm a traditionalist, a romantic. It would best sum me up if I told you that I never missed one episode of your BBC series 'How Green Was My Valley' which was shown over here recently."

"That's exactly where I'm at."

BARRY CAIN



DAVID GATES: "It's all a lot of garbage"

Albums

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

BISHOP MAKES A MOVE

THE ELVIN BISHOP BAND: 'Hometown Boy Makes Good' (Capricorn Super 2429 147)

Your track by track guide to a platter from a multi-talented band. **Sugar Dumpl'n'**: Funky blues, laid back vocals. **'Sidelines'**: Sounds a shade like Leo Sayer. **'Twist And Shout'**: Reggae version of the Beatles classic — like the repeated catchline 'shake it down, shake it down'. Johnny Vernazza takes over lead guitar from Bishop, best track. **'Yes Sir'**: More funky up blues, nice slide guitar, catchy rhythm, vocals in the style of early Sonny Boy Williamson. **'Spend Some Time'**: Phil Aaberg on piano holds this one together. More good slide, sounds a bit black. **'Give It Up'**: Easily forgettable, too repetitive. **'Keep It Cool'**: Bouncy downtown beat, Reni Slats' vocals at their best. Loud horns, pleasing arrangement. **'Graveyard Blues'**: Despite morbid title, swings along. **'Once In A Lifetime'**: Drags despite Don Baldwin's driving drumming and Bishop's finger pickin'. **'DC Strutt'**: An instrumental to close, excellent sax from Bill Slats. **Verdict: +++ Jim Evans**

DONNY AND MARIE: 'New Season' (Polydor) 2391 246)

Wholesome all-American sounds from Donny and Marie. Pleasant enough, but most of the songs are easily forgotten. It's interesting to compare Marie's version of 'Which Way You Goin' Billy' with the original by the Poppy Family. Her voice completely lacks conviction and that's the trouble with this whole album — it's technically perfect but there's no emotion. Rather like programming a computer to sing. ++ **Robin Smith**

L.A. EXPRESS: 'Shadow Play' (Caribou CRB 81671)

"Our music today reflects a special, free feeling of expression. The synthesis of complex musical conceptions united with pure simplicity has produced a broad stage on which to create."

Yeah, I agree. I think. See that's what they say on the cover so you know what to expect inside. L.A. Express are more well known as Joni Mitchell's backing band and she, dear girl, has done the sleeve artwork. Apart from one disco type number 'Dance The Night Away' the album is a vehicle for the five members of the band to display their undoubted musical abilities. The sound is very sax orientated thanks to David Luell and the overall effect is interesting, though at times slightly tedious. +++ **Barry Cain**

THE UNDISPUTED TRUTH: 'Method To The Madness' (Whitfield WH 2967)

The real undisputed truth is that this is a fine album. Thoughtful funk that makes it rise above so many others. 'Cosmic Contact' is a funky space opera with the band pleading their case to a bunch of green

allens. There are a number of bizarre voice effects before the song gets underway. 'Sunshine' is change of style, a meandering ballad with lots of string backing. 'You Plus Me Equals Love' makes a great disco stomper as Taka Boom exercises her vocals on some sultry lyrics. Eat your heart out Donna Summer. ++++ **Robin Smith**

'Disco Dancers Vol 2' (CBS 81816)

A pleasant collection of songs from assorted artists — nice if you're into samplers, but frustrating if you'd rather hear a complete set by one person. There aren't any duff tracks at all, so that chances are your appetite will be whetted enough to go and buy albums by the artists to hear more — the whole idea, of course. Especially good is 'Dance Sister Dance' by Santana and 'Lowdown' by Boz Scaggs. A good 'cos section. +++ **Rosalind Russell**

LEON REDBONE: 'Double Time' (Warner Bros BS 2971)

Come with me now to the banks of the old Mississippi. Lay back, suck your saserellas and listen to Leon Redbone and friends drawing their way



through a selection of standard swamp blues numbers. It's a sphere of music you may well not be famillier with. Laid back and nice 'n' slow and simple, just like dat ol' blues should be played. Close your eyes and turn on 'Mississippi Delta Blues' and you'll see dat ol' paddle steamer chugging down de river. But if you're feeling suicidal, don't for God's sake turn on 'If We Never Meet Again This Side of Heaven'. Try 'Mr Jelly Roll Baker' instead. A warmly recommended album. +++ **Jim Evans**

SLY AND THE FAMILY STONE: 'Hear Ya Missed Me, Well I'm Back' (Epic 81641)

Just what is this guy up to? In this time, he's given us some real goodies. Remember the slow, sensual 'Family Affair'? Remember the irresistible 'Dance To The Music'? This album, though, is quite a different kettle of fishbones. The songs are all taken at the same breakneck speed, rattling along in a way that's presumably meant to be rousing, but is actually just plain irritating. Meanwhile, what melo-

dy there is well-hidden under the rabble of voices. 'Nothing Less Than Happiness' is the only number on the record that seems to possess a tune, and for a moment I thought it was the start of something better. But it soon sank back into the mire. Yeah, we missed ya, Sly, but glad you're back? Not if this is all you can come up with. ++ **Sheila Prophet**

KEVIN COYNE: 'In Living Black And White' (Virgin VD 2506)

This is Kevin Coyne. An intense double album covering the last three years. You may not know of Coyne. If you do, you might not like him. Or perhaps like me, you do like him. Like him, for his songs, for what he sings about, with feeling, frequently bitter feeling, and his concern for those the rest of society would rather forget. The haunting line in 'Case History' in the mortuary, the drawer is pulled out. "Is he yours? Do you know him? 'Ol Man River', dedicated to the people of Brixton; 'Turbentine', his vision of semi-detached suburban violence. "I know that in Sevenoaks there are plenty of folks who carry guns, carry knives, smash the faces of their

wives. . . . Then there's 'America' and of course 'Marjory Razorblade'. Read into his music what you will. He is determined, uncommercial, means what he sings about, he cannot be ignored. Don't just take it from me, get it first hand, listen for yourself and see what you think. It may disturb you. It should. +++ **Jim Evans**

THE HOLLIES: 'Russian Roulette' (Polydor 2383 421)

There's no doubt that this is a good album. The production's immaculate the songs are attractive, and their performance is just as professional as we've come to expect. And yet there seems to be something missing — maybe it's just too well done — after a while, you tend to forget there's a group there at all! But having said all that, favourite tracks are 'Draggin' My Heels' and 'Daddy Don't Mind', the hardest, heaviest rocker on the album. I also liked 'Thanks For The Memories', which is cooler with its cool harmonies, and 'Lady of the Night' with its lovely sax playing. The rest don't really rise out of the ordinary. And that's a shame — because a

Emmylou travels 1st class

EMMYLOU HARRIS: 'Luxury Liner' (Warner Bros K 56334)

Emmylou could be the major link holding rock and C&W together. She has the right voice and spirit for country music, but the way she dresses and looks brings the music into line with a rock image. She can sing a song like 'Hello Stranger' with the expertise of Dolly Parton, but dispenses with the blonde wig and rhinestone suits. In fact, Dolly sings backing vocals for Emmylou on 'When I Stop Dreaming', possibly the best track on the album. Most of the songs are pure country, but there is a rock concession with Chuck Berry's 'You Never Can Tell' — the delivery was perfect. 'She', the song co-written by the late Gram Parsons would make a lovely single. The pedal steel guitar and fiddle weave together, bringing the best of country to mind and providing a delicate background to Emmylou's sensitive singing. ++++ **Rosalind Russell**

band with their talent and experience are capable of being far more than just ordinary. +++ **Sheila Prophet**

an important factor of the release of albums like these. Next. ++ **Robin Katz**

THE IMPRESSIONS: 'For Your Precious Love' (DJM DJB 29086)

For collectors only. The Impressions were of course Jerry Butler, Curtis Mayfield, Richard Brooks, Arthur Brooks and Sam Gooden. This album contains 'For Your Precious Love' and several other old A sides and B sides plus assorted album tracks from 1956 and 1959. The old songs sound more like second rate old songs. However, obscurity rates as

GARY WRIGHT: 'The Light Of Smiles' (Warner Bros K 56278)

If you're not asleep by the second side then you must be a Gary Wright fan. For the rest of us the man's popularity in America remains a great unsolved mystery. Wright may be a keyboard wizard but his thin voice doesn't help. The songs sound remarkably like each other, except on some rare occasions when Wright turns his hands to something approaching funk. ++ **Robin Smith**

One up the sleeve for Ace . . . ?



... OR A cuff round the ear?

ACE: 'No Strings' (Anchor ANCL 2020)

Ace are back from a 10 month exile in America with a new lead guitarist, John Woodhead, and a new LP. Most tracks — all are written by the band — are hall - marked by Paul Carrack's distinctive vocals and versatility on keyboards. If anything, the band are more funky than before. Perhaps it's unfair to compare this to their classic 'How Long', they have moved on since then. But they need to find another distinctive hit single either from this album or elsewhere — probably the latter — if they are to become more than just a solid working band, and I don't mean that nastily. Ace have a lot of talent, but their music just seems to lack character. +++ **Jim Evans**



Leo Sayer's last single
made you feel like dancing.
His latest
just makes you feel.

Leo Sayer's single 'When I need you'.

The heat's on for BONEY M

I TOOK one look at the set up of Boney M and thought, of course, why hasn't anyone done this before? The group has revitalized the concept of the Cameo Parkway Orions — three girls and a bass singing boy.

The group have been together, save for one personnel change, for a year. They consist of four West Indians. The sole male, Bobby Farrell went directly from Aruba to Germany but the three flamboyant girls, Mazie Williams, Marcia Barnett and Liz Mitchell all arrived in Germany via London.

"No," chirps Liz Mitchell who talks with a West Indian accent

but occasionally sings in German, "our name is not from the song 'Bony Maronie'. There's a television show in Germany called 'Boney M'. The producer figured the name would have some impact at home, so he chose it."

The group's first single is also the title of their album 'Take The Heat Off Me'. To illustrate the rather ambiguous story line of the song, the group posed for their album cover in a suggestive manner. The three females cuddling each other in lace camiknickers, while lone male, Farrell looks down in disgust. The three girls are quick to point out that they only posed in such a manner

to stimulate album sales, not gay lib groups in Germany.

It was the album's second single 'Daddy Cool' that has become an international hit. Who is 'Daddy Cool'?

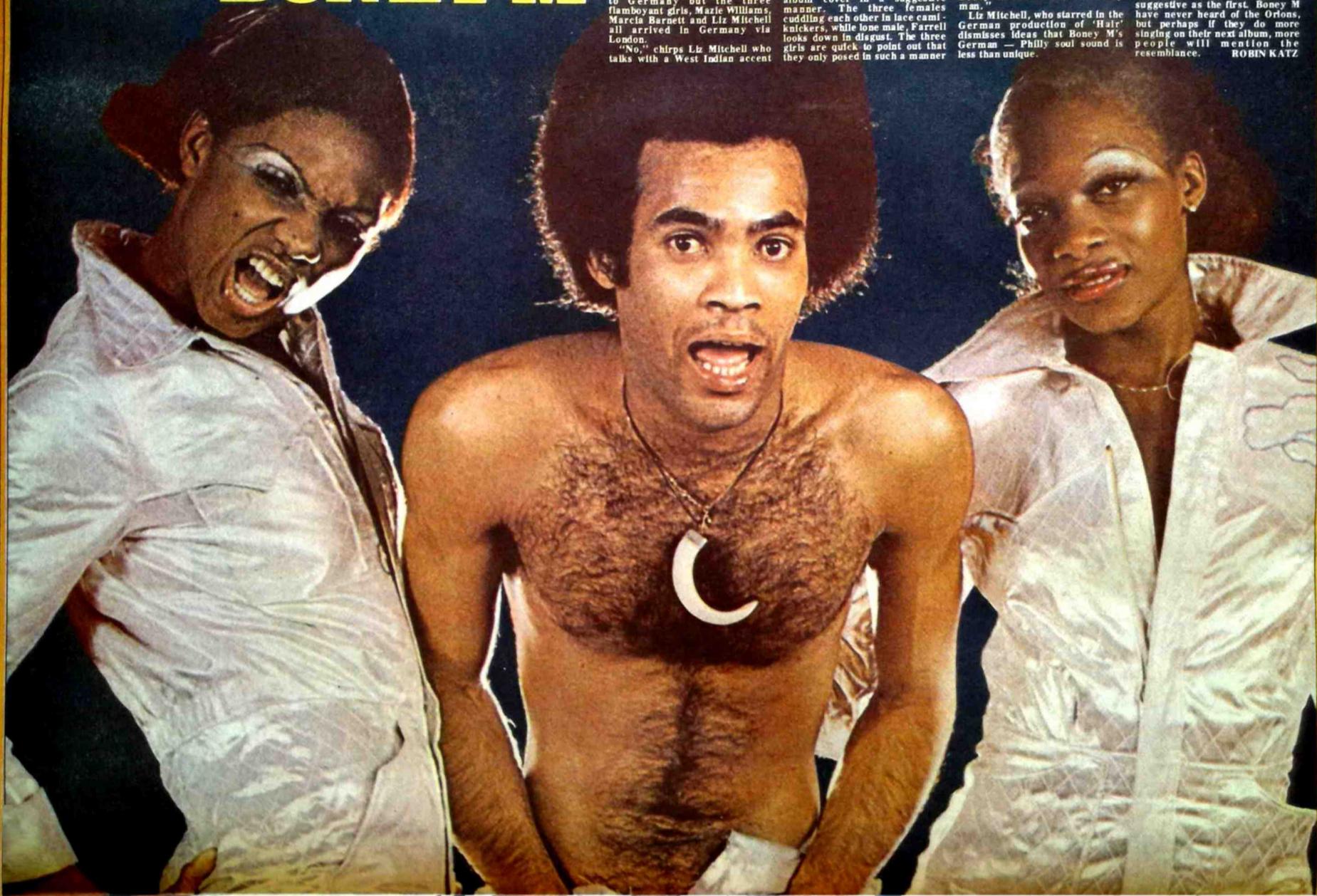
"Anybody really," laughed Marcia Barnett. "When we perform we each point to a man in the house and he becomes Daddy Cool. When we perform for television the honour goes to Bobby because he's our only man."

Liz Mitchell, who starred in the German production of 'Hair' dismisses ideas that Boney M's German — Philly soul sound is less than unique.

"Look at our versions of 'Sunny'. They released Bobby Hebb's original version in Holland and it did nothing. Then they released ours, and it went to Number 5 in two weeks."

In addition to singing, Bobby Farrell also makes full use of his talents as a disc jockey doing quick patterned intros between numbers. The group are currently preparing a new album, the cover won't be quite as suggestive as the first. Boney M have never heard of the Orions, but perhaps if they do more singing on their next album, more people will mention the resemblance.

ROBIN KATZ



HELP

THE COLUMN THAT
DEALS WITH YOUR
PROBLEMS



by Susanne Garrétt
and Tony Bradman

Afraid she's pregnant

I'M WRITING to you as I daren't even tell my mates about what's happened and my mum would go mad if she knew. A month ago I met a boy who looked like Rod Stewart at a disco in town and we made love without using a contraceptive. Now I'm afraid that I'm pregnant as my period, due last week, hasn't come yet. Please can you help? — Jenny, Birmingham

AS YOU know there's more than a chance that you could be pregnant as neither of you bothered to take precautions and it's now well over 14 days since your last period. But, even so, the odds may be on your side because a delayed period can be caused by other factors, like illness, intensive dieting, strain or worry.

Face facts and go for a pregnancy test as soon as possible. Where do you get one without too much hassle? If you don't want to see your own doctor, for family reasons, you can always make an appointment with your local Family Planning clinic — they'll be able to help. If you don't

already have the address — look them up in the phone book.

If you're not pregnant the FPA will give you free advice on contraception, and, just as important, free contraceptives. If you ARE pregnant then the doctor will advise you where to go from there.

Alternatively, you can take a urine sample to a chemist which offers a pregnancy testing service — although you will have to pay for the test, and, if it proves positive you'll have to take further advice in any case.

If the result is positive, the final decision must be your own. But there are people who can help you make up your mind, and, believe it or not, they probably include your mum. It's well worth contacting the British Pregnancy Advisory Service, Austy Manor, Stratford Road, Wootton Wawem, Solihull, Warwickshire (Henley - in - Arden 3225), and possibly the National Council For One Parent Families, 255 Kentish Town Road, London NW5 2LX.

Life gets her down

EVER SINCE I can remember, I've always got on well with older boys, but life is beginning to get me down. I am 17 and my boyfriend is 31. We love each other, but my family keep telling me to break up with him and find someone younger. I don't want to and am seriously thinking of leaving home because I can't stand the constant arguments any more. — Sharon, London, SW11.

SEVENTEEN IS a very

dangerous age. Legally you're still a minor, and your parents have the whip hand. If they really wanted to stop you seeing your boyfriend, they could apply for a court order stopping him from seeing you, and keeping you at home until you're 18. Whether or not they get it is a different matter, but it would be a shame to let things get that nasty.

If your parents are really dead set against him, then you may find

you'll have to sit it out until you're legally an adult, at 18. In that case, you'll either have to put up with the arguments, or try another tack that might make things easier anyway. Try and get your parents and your boyfriend together. You never know, they might get to like each other, and if your parents get to liking him, then they'll probably stop trying to force you to break up with him. It's worth a try.

Ashamed of her parents

I KNOW it's ungrateful, but, although my parents have done their best for me, I'm ashamed of them. They're so ordinary and I don't feel that I can take some of my friends home. My mum always tries too hard and my dad just sits and stares at the television and won't speak. Now I've met a great guy who is a student at our local technical college and he's taken me to meet his mum and dad, who I liked. Now he wants to meet mine. — Anne, Bradford.

YOU'RE PROBABLY being much too sensitive about other people's reactions to your parents. Like it or not, your mum and dad are still a formative part of you and your roots are with your family background. Anyone who wants to know you better will get a lot closer to the real you just by meeting them.

If your new-found social image can't take it, then you might as well stop pretending now — because the mask is bound to slip sometime, perhaps when you least expect it.

Your new boyfriend has already made the effort and trundled you off home to meet his folks. Maybe he went through the same pangs of doubt and trepidation. The meeting game can work both ways — you'll get to know him better too. Dare you?

SHY WITH GIRLS

MY PROBLEM is that I'm so shy, I've never been out with a girl. I'm 19, and I have a good job, plenty of money and a car. But whenever I go to a disco or a party, I'm so shy and embarrassed, I can't bring myself to talk to the girls I fancy. I'm desperate at the thought of spending the rest of my life like this. What can I do? — Marc, Southend.

YOUR PROBLEM is not really shyness, it's one of attitude. You seem to think that a good job, plenty of money and a car is your passport to paradise, but your shyness means you can't ask for the visa. Relax — there's no call for desperation. Everything comes to him who waits, and also him who doesn't expect too much.

What you must do is stop looking at girls as unapproachable objects of desire, and see them more as people. Go out with a group of friends. It's always easier to meet and get to know people when you're in a group. You can let the others take the lead, and the whole thing is likely to be more relaxed. If all else fails, take your courage in both hands, and make the effort to talk to a girl. It gets easier with practice.

Teeth stains

I SMOKE quite heavily and although I'm only 16 find that my teeth are getting discoloured with the nicotine. I've scrubbed at them with toothpaste and salt but it doesn't seem to make much difference. — Sue, Cardiff.

IF YOU stop smoking and

HELP — everybody needs it sometime, and you've got it now. Even if you can't tell your best mate about it, you can talk it over with us. We're ready to discuss anything (yes, anything). If you want to keep it private, we won't publish your name or address. Write to HELP, Record Mirror, Spotlight House, 1 Benwell Road, Holloway, London, N7 7AX.

All
in the
mind

THIS MAY sound daft, but I've tried a wide range of male deodorants and none of them seem to work. This is really messing up my love life and I would appreciate any advice you can give me. — Mike, Torquay

KEEPING COOL, in more ways than one, isn't as difficult as you might think. Oh no! The sweating scene moves in a vicious circle — the more nervous, anxious or generally embarrassed you get, the more you sweat. The more you sweat, the more anxious you get... and so on, and so on. Must be lethal in a delicate situation.

Forget the deodorants for the time being, excessive use of chemical products to smother natural secretions from the sweat glands doesn't necessarily improve the basic body odour any, and it can do the reverse. Instead, washing or showering frequently will destroy the stale sweat that collects on the surface of your skin after it pours out of your pores. Changing all your clothes daily as well can help knock-out the problem.

Meanwhile, back at the anxiety and embarrassment — its all in the mind and you can control it if you just relax and let yourself go. Yes, really.

Don't let the celluloid he-man ads get to you — within reason, a trickle of sweat never hurt anyone, and the sweat glands contain the basic essence of male (and female) attraction.

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Upfront

Record Mirror's weekly guide to

Concerts, TV, Radio, Books and Films

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



□ Tour-wise, things are looking pretty healthy this week with a handful of big names getting upfront. Ace axe-man **John Miles**, the return of sexy **Silk**, Transatlantic soul-team **Darryl Hall and John Oates** above, album giants **Genesis** and **Rod the Mod** are all on the road.

□ Rod Stewart and his band return to the London Olympia for another two knock-out nights and there should be more than a touch of *Genesis* spreading throughout Scotland. Sad to say, if you

don't already have tickets for these concerts, you won't get 'em now.

□ Catch **Silk** at Buckley Tivoli Ballroom (Thursday) and Swansea Top Rank (Saturday)... Hall 'n Oates jam-packed dates include appearances at Bristol Colston Hall (Friday) and Sheffield City Hall (Tuesday). Meanwhile **John Miles** features material from his current album 'Stranger In The City' at Exeter University (Saturday) and Plymouth Fiestas (Sunday). **Susanne Garrett**

Wednesday

JAN 12
BATLEY, Variety Club (71537), *Fantastics*
BIRMINGHAM, Elbow Room (021-359 2400), *Muscles*
BIRMINGHAM, Odeon (021-643 6101), *Daryl Hall and John Oates*
BIRMINGHAM, Snobs (021-643 5551), *Cissy Stone Band*
BRADFORD, The University, Warren Harry
DERBY, Baileys (363151), *Silver Cloud*
GLASGOW, Maggi (041-332 4374), *Foxy*
JORDANSTOWN, Polytechnic, *George Hatch*
LEICESTER, Baileys (26462), *Showaddywaddy*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Jimmy Helms*
LONDON, Golden Lion, Fulham Road (01-385 3942), *Tom Robinson Band*
LONDON, Kensington, Russell Gardens, Holland Road (01-603 3245), *Foxy Lady*
LONDON, Marquee, Wardour Street (01-437 6603), *Roogalator*
LONDON, Red Cow, Hammersmith Road, Lee Jackson's Stripjack
LONDON, Rochester, Stoke Newington High Street, Tush
LONDON, Rock Garden, The Piazza, Covent Garden, *Surprise Sisters*
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), *Slip Knot*
MAIDENHEAD, Skindies, *Judas Priest*
MANCHESTER, Riverside Leisure Centre, *Dave Berry*
SOUTHALL, White Hart, High Street, *Cadillac*
SOUTHBEND, Zero 6 (540344) *JAIN Band*
STOKE, Baileys (23958), *Chants*
WATFORD, Baileys (39848), *Searchers*

HASTINGS, Lazy Bones Disco, *Sparrow*
HIGH WYCOMBE, Nags Head, *London Road* (21758) *Roogalator*
HUDDERSFIELD, The Polytechnic, *Warren Harry*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
LEICESTER, Baileys (26462), *Showaddywaddy*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Pummet Airlines*
LONDON, Kensington, Russell Gardens (01-603 3245), *Bees Make Honey*
LONDON, Loughborough Hotel, Brixton (01-274 1271), *Flight 56*
LONDON, Marquee, Wardour Street (01-437 6603), *Flying Aces/Teaser*
LONDON, Orange Tree, Friern Barnet Lane, *Heliraizers*

Sandpit Road, *Crazy Cavan n' the Rhythm Rockers*
BRISTOL, Colston Hall (201768), *Daryl Hall and John Oates*
BURTON ON TRENT, 76 Club, *Alkatraz*
CAMBRIDGE, Corn Exchange (58977), *Judas Priest*
DERBY, Baileys (363151), *Silver Cloud*
DONCASTER, College of Education, *Shakin Stevens and the Sunsets*
DUNDEE, Caird Hall (22399), *Rory Gallagher*
DUNDEE, College of Technology, *Joe's Diner*
EASTLEIGH, Technical College, *Giggles*
EDINBURGH, Playhouse (031-556 7226), *Genesis*
GLASGOW, Maggi (041-332 4374), *Phase*
GLOUCESTER, Roundabout, *Woodrow Way*
JAIN Band
HEREFORD, College of Education, *Max Merritt and the Meteors*
HEREFORD, Focus Cinema (2554), *Slk*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
HULL, The University (42431), *Pete and Chris Coe*
LEICESTER, Baileys (26462), *Showaddywaddy*
LONDON, Dingwalls, Camden Lock (01-267 4967), *RDB/Slender Loris*
LONDON, Golden Lion, Fulham Road (01-385 3242), *Urcidin*
LONDON, Hammersmith Odeon (01-748 4081), *James Brown*
LONDON, 100 Club, Oxford Street (01-636 0933), *Bob Kerr's Whoopie Band*
LONDON, Marquee, Wardour Street (01-437 6603), *John Stevens Away / Red*
LONDON, Middlesex Hospital Medical School, *Lee Kosmin Band*
LONDON, Olympia, Kensington (01-931 3980), *Rod Stewart*
LONDON, Red Cow, Hammersmith Road, *Strutters*
LONDON, Rochester, Stoke Newington High Street, *Strider*
LONDON, Talk of the Town (01-734 5051), *Madelaine Bell*
LONDON, Thames Polytechnic, *Woolwich Strike a Light*
LONDON, Marquee, at Ronnies, Frith Street (01-439 0747) *Ocean*

MANCHESTER, Riverside Leisure Centre, *Dave Berry*
MANCHESTER, The University, *Harvey Andrews*
LONDON, Middlesex Polytechnic, *Enfield, Plummet Airlines*
NEWBURY, USAF Greenham Common (40940), *Muscles*
NEWCASTLE, Mayfair (23109), *Pink Fairies* (751752), *George Hatch*
OXFORD, New Theatre (44544), *Gene Pitney*
SCARBOROUGH, Penhouse (63204), *Carol Grimes* and the *London Boogie Band*
STOCKTON ON TEES, Pharos, Norton Road, *Flying Saucers*
STOKE, Baileys (23958), *Chants*
SUNDERLAND, Annabells (59117), *Cissy Stone Band*
TWICKENHAM, St Mary's College, *Strawberry Hill, Heliraizers*
UXBRIDGE, Brunel University, *Kingdom Room* (37188), *Hinkley's Heroes*
WATFORD, Baileys (39848), *Searchers*
WEST RUNTON, Pavilion (203), *Shakin Stevens / Memphis Index*

BRIGHTON, Dome (682127), *Daryl Hall and John Oates*
BURTON ON TRENT, Paradise Rooms, *Casino*
CHICHESTER, Bishops Otter College, *AFT*
COVENTRY, University of Warwick (20359), *RDB*
DERBY, Baileys (363151), *Silver Cloud*
DUBLIN, The University, *Belfield Campus* (751752), *George Hatch*
DUNSTABLE, Tiger (53597), *Tiger*
DUNSTABLE, California Ballroom (62804), *JAIN Band*
EDINBURGH, Playhouse (031-556 7226), *Genesis*
EDINBURGH, Usher Hall (031-229 7607), *Rory Gallagher*
EXETER, The University (77911), *John Miles*
FISHLAND, Frenchmans (3579), *Slk*
HARTLEPOOL, Gemini Club (3288), *Cissy Stone*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
LEEDS, Grand Theatre (40971), *Gene Pitney*
LEICESTER, Baileys (26462), *Showaddywaddy*
LIVERPOOL, CF Mott College of Education, *Mex Merritt and the Meteors*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Tyla Gang / Steve Brown Band*
LONDON, Green Man, Plumstead High Street, *Crazy Cavan n' the Rhythm Rockers*
LONDON, Loughborough Hotel, Bixton (01-274 1271), *Heliraizers*

Thursday

JAN 13
ABERDEEN, Music Hall (27688), *Rory Gallagher*
AYLESBURY, Britannia (4858), *Tequila*
BARROW IN FURNESS, Moxims, *Jenny Haan's Band*
BARTON STACEY, Bumpers, *Muscles*
BATLEY, Variety Club (71537), *Fantastics*
BIRMINGHAM, Barrel Orchestra
BUCKLEY, Tivoli Ballroom (2782), *Slk*
CARDIFF, Capitol (31316), *Daryl Hall and John Oates*
CARDIFF, RAF St Athan, *Giggles*
COLCHESTER, Institute of Education, *Remus Down Boulevard*
COLERAINE, New University of Ulster, *George Hatch*
COVENTRY, Coventry Theatre (23141), *Gene Pitney*
COVENTRY, University of Warwick (20359), *John Miles*
DERBY, Baileys (363151), *Silver Cloud*
DERBY, Chopatras, London Road (44129), *Carol Grimes* and the *London Boogie Band*
DUNDEE, Caird Hall (22399), *Genesis*
EDINBURGH, The University, *Chambers Street* Union (031-667 2091), *Casplan*
GLASGOW, Maggi (041-332 4374), *Back Street Band*

HASTINGS, Lazy Bones Disco, *Sparrow*
HIGH WYCOMBE, Nags Head, *London Road* (21758) *Roogalator*
HUDDERSFIELD, The Polytechnic, *Warren Harry*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
LEICESTER, Baileys (26462), *Showaddywaddy*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Pummet Airlines*
LONDON, Kensington, Russell Gardens (01-603 3245), *Bees Make Honey*
LONDON, Loughborough Hotel, Brixton (01-274 1271), *Flight 56*
LONDON, Marquee, Wardour Street (01-437 6603), *Flying Aces/Teaser*
LONDON, Orange Tree, Friern Barnet Lane, *Heliraizers*

Sandpit Road, *Crazy Cavan n' the Rhythm Rockers*
BRISTOL, Colston Hall (201768), *Daryl Hall and John Oates*
BURTON ON TRENT, 76 Club, *Alkatraz*
CAMBRIDGE, Corn Exchange (58977), *Judas Priest*
DERBY, Baileys (363151), *Silver Cloud*
DONCASTER, College of Education, *Shakin Stevens and the Sunsets*
DUNDEE, Caird Hall (22399), *Rory Gallagher*
DUNDEE, College of Technology, *Joe's Diner*
EASTLEIGH, Technical College, *Giggles*
EDINBURGH, Playhouse (031-556 7226), *Genesis*
GLASGOW, Maggi (041-332 4374), *Phase*
GLOUCESTER, Roundabout, *Woodrow Way*
JAIN Band
HEREFORD, College of Education, *Max Merritt and the Meteors*
HEREFORD, Focus Cinema (2554), *Slk*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
HULL, The University (42431), *Pete and Chris Coe*
LEICESTER, Baileys (26462), *Showaddywaddy*
LONDON, Dingwalls, Camden Lock (01-267 4967), *RDB/Slender Loris*
LONDON, Golden Lion, Fulham Road (01-385 3242), *Urcidin*
LONDON, Hammersmith Odeon (01-748 4081), *James Brown*
LONDON, 100 Club, Oxford Street (01-636 0933), *Bob Kerr's Whoopie Band*
LONDON, Marquee, Wardour Street (01-437 6603), *John Stevens Away / Red*
LONDON, Middlesex Hospital Medical School, *Lee Kosmin Band*
LONDON, Olympia, Kensington (01-931 3980), *Rod Stewart*
LONDON, Red Cow, Hammersmith Road, *Strutters*
LONDON, Rochester, Stoke Newington High Street, *Strider*
LONDON, Talk of the Town (01-734 5051), *Madelaine Bell*
LONDON, Thames Polytechnic, *Woolwich Strike a Light*
LONDON, Marquee, at Ronnies, Frith Street (01-439 0747) *Ocean*

MANCHESTER, Riverside Leisure Centre, *Dave Berry*
MANCHESTER, The University, *Harvey Andrews*
LONDON, Middlesex Polytechnic, *Enfield, Plummet Airlines*
NEWBURY, USAF Greenham Common (40940), *Muscles*
NEWCASTLE, Mayfair (23109), *Pink Fairies* (751752), *George Hatch*
OXFORD, New Theatre (44544), *Gene Pitney*
SCARBOROUGH, Penhouse (63204), *Carol Grimes* and the *London Boogie Band*
STOCKTON ON TEES, Pharos, Norton Road, *Flying Saucers*
STOKE, Baileys (23958), *Chants*
SUNDERLAND, Annabells (59117), *Cissy Stone Band*
TWICKENHAM, St Mary's College, *Strawberry Hill, Heliraizers*
UXBRIDGE, Brunel University, *Kingdom Room* (37188), *Hinkley's Heroes*
WATFORD, Baileys (39848), *Searchers*
WEST RUNTON, Pavilion (203), *Shakin Stevens / Memphis Index*

BRIGHTON, Dome (682127), *Daryl Hall and John Oates*
BURTON ON TRENT, Paradise Rooms, *Casino*
CHICHESTER, Bishops Otter College, *AFT*
COVENTRY, University of Warwick (20359), *RDB*
DERBY, Baileys (363151), *Silver Cloud*
DUBLIN, The University, *Belfield Campus* (751752), *George Hatch*
DUNSTABLE, Tiger (53597), *Tiger*
DUNSTABLE, California Ballroom (62804), *JAIN Band*
EDINBURGH, Playhouse (031-556 7226), *Genesis*
EDINBURGH, Usher Hall (031-229 7607), *Rory Gallagher*
EXETER, The University (77911), *John Miles*
FISHLAND, Frenchmans (3579), *Slk*
HARTLEPOOL, Gemini Club (3288), *Cissy Stone*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
LEEDS, Grand Theatre (40971), *Gene Pitney*
LEICESTER, Baileys (26462), *Showaddywaddy*
LIVERPOOL, CF Mott College of Education, *Mex Merritt and the Meteors*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Tyla Gang / Steve Brown Band*
LONDON, Green Man, Plumstead High Street, *Crazy Cavan n' the Rhythm Rockers*
LONDON, Loughborough Hotel, Bixton (01-274 1271), *Heliraizers*

Friday

JAN 14
ABERYSTWYTH, The University (4242) *John Miles*
BANGOR, The University (3151), *Therapy*
BATLEY, Variety Club (71537), *Fantastics*
BOURNEMOUTH, Top Rank (20980) *Flying Aces*
BRADFORD, Bradford College, *Morly Street*
Jenny Haan's Lion
BRAINTREE, 21's Club,

HASTINGS, Lazy Bones Disco, *Sparrow*
HIGH WYCOMBE, Nags Head, *London Road* (21758) *Roogalator*
HUDDERSFIELD, The Polytechnic, *Warren Harry*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
LEICESTER, Baileys (26462), *Showaddywaddy*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Pummet Airlines*
LONDON, Kensington, Russell Gardens (01-603 3245), *Bees Make Honey*
LONDON, Loughborough Hotel, Brixton (01-274 1271), *Flight 56*
LONDON, Marquee, Wardour Street (01-437 6603), *Flying Aces/Teaser*
LONDON, Orange Tree, Friern Barnet Lane, *Heliraizers*

MANCHESTER, Riverside Leisure Centre, *Dave Berry*
MANCHESTER, The University, *Harvey Andrews*
LONDON, Middlesex Polytechnic, *Enfield, Plummet Airlines*
NEWBURY, USAF Greenham Common (40940), *Muscles*
NEWCASTLE, Mayfair (23109), *Pink Fairies* (751752), *George Hatch*
OXFORD, New Theatre (44544), *Gene Pitney*
SCARBOROUGH, Penhouse (63204), *Carol Grimes* and the *London Boogie Band*
STOCKTON ON TEES, Pharos, Norton Road, *Flying Saucers*
STOKE, Baileys (23958), *Chants*
SUNDERLAND, Annabells (59117), *Cissy Stone Band*
TWICKENHAM, St Mary's College, *Strawberry Hill, Heliraizers*
UXBRIDGE, Brunel University, *Kingdom Room* (37188), *Hinkley's Heroes*
WATFORD, Baileys (39848), *Searchers*
WEST RUNTON, Pavilion (203), *Shakin Stevens / Memphis Index*

BRIGHTON, Dome (682127), *Daryl Hall and John Oates*
BURTON ON TRENT, Paradise Rooms, *Casino*
CHICHESTER, Bishops Otter College, *AFT*
COVENTRY, University of Warwick (20359), *RDB*
DERBY, Baileys (363151), *Silver Cloud*
DUBLIN, The University, *Belfield Campus* (751752), *George Hatch*
DUNSTABLE, Tiger (53597), *Tiger*
DUNSTABLE, California Ballroom (62804), *JAIN Band*
EDINBURGH, Playhouse (031-556 7226), *Genesis*
EDINBURGH, Usher Hall (031-229 7607), *Rory Gallagher*
EXETER, The University (77911), *John Miles*
FISHLAND, Frenchmans (3579), *Slk*
HARTLEPOOL, Gemini Club (3288), *Cissy Stone*
HULL, Baileys (24000), *Mike Berry* and the *Original Outlaws*
LEEDS, Grand Theatre (40971), *Gene Pitney*
LEICESTER, Baileys (26462), *Showaddywaddy*
LIVERPOOL, CF Mott College of Education, *Mex Merritt and the Meteors*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Tyla Gang / Steve Brown Band*
LONDON, Green Man, Plumstead High Street, *Crazy Cavan n' the Rhythm Rockers*
LONDON, Loughborough Hotel, Bixton (01-274 1271), *Heliraizers*

LONDON, Marquee, Wardour Street (01-437 6603), *Hungry Horse*
LONDON, Olympia, Kensington (01-931 3980), *Rod Stewart*
LONDON, Rochester, Stoke Newington High Street, *Tush*
LONDON, Rock Garden, The Piazza, Covent Garden (01-240 3961), *Surprise Sisters*
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), *Ocean*
MANCHESTER, Riverside Leisure Centre, *Dave Berry*
OXFORD, RAF Brizenorton, *Giggles*
PORTSMOUTH, Polytechnic (819141), *Pummet Airlines*
SCUNTHORPE, Bath Hall, *Shakin Stevens* and the *Sunsets*
SCUNTHORPE, Priory Hotel, *Steve Gibbons Band*
SHARPNESSE, Sharpness Hotel, The Docks, *Flying Saucers*
ST ALBANS, City Hall (64511), *Judas Priest*
ST ANDREWS, The University, Train / Second Hand Band
STOCKTON, Pharo's, Carol Grimes and the *London Boogie Band*
STOKE, Baileys (23958), *Chants*
SUNDERLAND, Polytechnic, *Scaffold / Warren Harry*
WATFORD, Baileys (39848), *Searchers*
WESTCLIFFE, Queens Hotel, *Cadillac*
WEST RUNTON, Pavilion (203) *Sparrow*
WINCHESTER, King Alfred's College (64507), *Lee Kosmin Band*

OXFORD, New Theatre (44544), *Daryl Hall and John Oates*
PLYMOUTH, Fiestas (62479), *John Miles*
REDNAL, Chalet Country Club (021-453 2795), *Muscles*
SHEFFIELD, Top Rank (21827), *Alkatraz*
SOUTHPORT, New Theatre (40404), *Gene Pitney*
SWANSEA, Top Rank (53142), *Slk*

Monday

JAN 17
BATH, The University (6941), *John Miles*
BLACKPOOL, A B Theatre, *Gene Pitney*
DONCASTER, Outlook, *Alkatraz*
GUILDFORD, Civic Hall (67134), *Judas Priest*
LEICESTER, Baileys (26462), *JAIN Band*
LONDON, Dingwalls, Camden Lock (01-267 4967), *George Melly* and *John Chilton's Feetwarmers*
LONDON, Half Moon, Lower Richmond Road, *Jo Ann Kelly Blues Band*
LONDON, Marquee, Wardour Street (01-437 6603), *Muscles*
LONDON, Rochester, Stoke Newington High Street, *Yakety Yak*
LONDON, Roxy, Neal Street (01-636 8811), *Damned*
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), *Jackdaw*
NEWCASTLE, City Hall (20007), *Genesis*
PORTSMOUTH, HMS Nelson, *Giggles*
SHACKLEFORD, Social Centre, *Vin Garbutt*
SOUTHALL, Seagull, *Jerry Be Ferret*
STOCKTON, Fiestas (553046), *New Seekers*

Sunday

JAN 16
BELFAST, Queen's University (2124), *George Hatch*
BRIGHTON, Top Rank Suite, West Street (25895), *Silvercloud*
CROYDON, Greyhound, *Park Lane, Judas Priest*
HEWLETT, HEMPSTEAD, Great Harry, *San Session*
KETTERING, Central Hall, Train / Second Hand Band
LONDON, Adam and Eve, Homertown High Street, *Hackney, Flying Saucers*
LONDON, Greenwich Theatre (01-858 7755), *Generation X / Squeeze / Zeb*
LONDON, Marquee, Wardour Street (01-437 6603), *Salt*
LONDON, Rochester, Stoke Newington High Street, *Bees Make Honey*
LONDON, Rock Garden, The Piazza, Covent Garden (01-240 3961), *Jazz Jam Session*
LONDON, Roundhouse, Chalk Farm Road (01-267 0747), *Kokomo / Cado Belle / Strutters*
LONDON, Torrington, North Finchley, *Flying Aces*
LONDON, Western Councils, Paddington (01-723 0685), *Jerry Be Ferret*
NEWCASTLE, City Hall (20007), *Genesis*
NOTTINGHAM, The University (55912), *Roaring Jolly*

Tuesday

JAN 18
BATLEY, Club 70, *Beano*
CARDIFF, Top Rank Suite (26538), *Crazy Cavan n' the Rhythm Rockers*
GLASGOW, Maggi (041-332 4374), *Thumbs Up*
LEICESTER, Baileys (26462), *JAIN Band*
LEYDEN, HMS Mercury, *Giggles*
LONDON, Dingwalls, Camden Lock (01-267 4967), *George Melly* and *John Chilton's Feetwarmers*
LONDON, Hammersmith Odeon (01-748 4081), *Rory Gallagher*
LONDON, 100 Club, Oxford Street (01-636 0933), *Tribute to Freddie King with Jo Ann Kelly, Billups / Garent Watkins / Tequila Brown Blues Band*
LONDON, Marquee, Wardour Street (01-437 6603), *Steve Gibbons Band*
LONDON, Nashville, North End Road (01-603 6071), *Pummet Airlines*
LONDON, Rochester, Stoke Newington High Street, *Tush*
LONDON, Rock Garden, The Piazza, Covent Garden (01-240 3961), *Mike Westbrook*
LONDON, Trafalgar, *Edwin Charles Band*
SHEFFIELD, City Hall (27074), *Daryl Hall and John Oates*

Saturday

JAN 15
BATLEY, Variety Club (71537), *Fantastics*
BIRMINGHAM, Barabarella's (021-643 9413), *Alkatraz*
BLACKPOOL, Norbreck Hotel, *New Seekers*

SEE IT!

OSIBISA return briefly to this country to appear on Noel Edmonds' 'Multi-Coloured Swap Shop' before they return to Africa for the 2nd World Black and African Festival of Arts and Culture in Nigeria.

In competition with Noel and friends, ITV start a new series of 'Supersonic' on Saturday with guests *Deaf School*, *Jesse Green* and *John Miles*.

Tuesday's 'Old Grey Whistle Test' has The *Eleventh House* featuring *Larry Coryell*.

Busty actress *Diana Weston* claims she was sacked from Thames TV series, 'Seeing and Doing' because she was too sexy. Thames spokesperson: "After four programmes it was felt that she was not right for the programme."

The *New Seekers* guest on *Ronnie Corbett's Saturday Special* (BBC1).

HEAR IT!

'SIGNED, SEALED and Delivered' is the third part of the EXCELLENT *Stevie Wonder* Story on Radio 1 at 1.31 pm on Saturday. At 5.31 pm there's *Alexis Korner's Blues and Soul* Show, followed at 6.30 pm by 'Sight and Sound in Concert' which this week features the *Jess Rodden* Band. The concert will be broadcast simultaneously on BBC 2.

Todd Rundgren - look out for his new 'RA' album - is the special guest on *Radio Clyde's 'Hear Me Talkin''* (Saturday 10.02 pm) when *Andy Park* presents an in-depth profile of young *Todd*.

A quick mention for *BBC Radio Birmingham's 'Gentlefolk'* which goes out on Sundays at five and Mondays at six. This week's featured album is 'For We Trade In Fun' from traditional group *Mithras*.

SO Roadshows SWEET THE SONG

GLADYS KNIGHT AND THE PIPS London

THE OVATION Gladys Knight received for 'The Way We Were' went on almost as long as the song itself. And typically of the whole evening, it was hard to tell who was more grateful and moved, the group or the audience.

For when Gladys Knight and the Pips take the stage they do more than just sing, dance and entertain. They reach people somewhere deep inside. So you clap, sing and cheer, but you also find yourself left with tears in your eyes by the time the house lights come up.

Last time she was here Gladys' stage movement was limited by the bulging presence of her yet-to-be-born son. But this time Gladys was back to floating between the Pips. She merrily went whooping and hollering, first in a slinky jump suit, and then in a shimmering white gown.

Long-time fans were elated as the group opened with the little known 'How Can You Say That Ain't Love' from 1971's 'If I Were Your Woman' album. Then it was onto a rousing version of Rare Earth's 'I Just Want To Celebrate'.

The orchestra, which had also played the opening set behind Biddu, moved effortlessly into 'I Got A Song In My Heart' and from there it was 'So Sad The Song', 'On and On', 'Daddy Could Swear', 'You're The Best Thing That Ever Happened To Me', 'Midnight Train To Georgia', 'Georgia On My Mind', 'Imagination', 'Neither One Of Us', a solo by the Pips under a lamp post, 'Part Time Love' plus 'I Heard It Through The Grapevine'. 'Every Beat Of My Heart' was done in precise '61 style with all the Pips hunched over one microphone. Robin Katz



GLADYS: tear-jerker

THE GORILLAS London

STRANGE how the word gets round, isn't it? Seems like all of a sudden everybody in town is talking about the Gorillas.

A bottom of the bill appearance at the Roundhouse and suddenly the Nashville is filled to the rafters with all manner of people.

No closet mods, but lots of punks, some Hot Rods and a Damned or two.

There's quite a rant about the Gorillas.

If the Gorillas can pack 'em in like this on their first London pub appearance, they'll certainly be doing it in a month or two. After all, when it comes to volume alone, the Gorillas can blow every other New Wave band clean off the stage.

If only because their music is more accessible. Old R'n'B and rock'n'roll favourites, cut with George Harrison day-tripping guitar figures and the kind of

booming melodic bass riffs that Noel Redding ripped off Small Faceer Plunk Lane. The music is loud, insistent but it's clean too, with big holes in it to rest your ears and deep, rolling toms that urge the listener to tap both feet at once.

But what will really make you fall over and spill your beer is the antics of the band themselves. Not only do they look like Gorillas with those outrageous Mod haircuts, they move like them too.

They jump and jerk, kick their heels, lead singer and guitarist Jess Hector and Al Butler on the bass sweeping the stage bubbling and exuberant.

And Hector has a voice to beat them all. It was flat - like his guitar - and a rudimentary PA failed to do it true justice. But the power in those vocal chords will pick up every Noddy Holder fan in the country, burning

versions of old faves like 'All Or Nothing' 'Keep On Chooglin'' and 'Wild Thing' will search out all sorts and their single 'The Gatecrasher' ought to sell in thousands.

But if anything really impressed it was the sheer power of Jess Hector's personality. He is one of those rare performers who commands the attention of all eyes when he is on a stage. The boy has real charisma. Stamped with star quality. CHAS DE WALLEY

U-BOAT London

THE MEN in black returned to London's Marquee last Friday to give another highly competent and professional performance.

Now hear this all you punks and so-called 'New Wave' bands. Captain Woody Woodmansey and his admirable crew could knock spots off 'em all.

Playing a combination of well-rehearsed rock numbers and other more energet-

ic items, their show rattles on at a fair ol' pace.

OK, so with his peroxide hair and make-up and hiding behind the biggest drum kit in the world, Woody looks like something out of the Muppet Show. But I challenge you to find a more thorough and driving rhythm section than Phil Plant on bass and Woody.

Vocalist Phil Murray - once a TV actor - struts, poses and tempts his audience and has a strong clear voice. At the famed Wardour Street club, his talents were best seen in the 'Spiders From Mars' number, 'Good Day America' and in the band's last single, 'U-Boat'. The latter has the line "This Is Your Agent Calling." If I were a booking agent, I'd call Woody and friends right now.

Back to the review... The number which best displayed the band's individual talents was 'We Got The Love'. More blues-orientated

RACING CARS London

SCENES SUCH as this have not been witnessed at the Marquee for many a moon. The queues stretched down Wardour Street from an early hour. They were six deep at the bar and soon ran out of glasses. The last time they had a crowd as big as this was for Jimi Hendrix - and that's official.

The word finally got around. Racing Cars are going places. Morty and his merry band of fellow Welshmen are on the verge of the big time. They have shortly for a tour of Germany, playing second-fiddle to Manfred Mann. Take it from me - next time, they'll be headlining.

Their set on Thursday was well up to scratch, including favourites 'Ladee Lo', 'Downtown Tonight', 'They Shoot Horses Don't They' - shortly to be released as a single - and the amazing 'Moonshine Fandango'.

Owing to the vast numbers of persons present, I didn't see a lot, but was happy just to listen.

They finished with a rousing rendition of 'Sweet Little Sixteen' during which the incred-



MORTY: gear-boxed

Cars downtown and all right

ible Mervyn performed magnificently, balancing a crucifix and stack of glasses on his chin while prancing around

the stage like a demented chimpanzee. Thank you Racing Cars, see y'again soon. JIM EVANS.

than their other material, it featured a short solo from each and everyone of the lads.

Woody's drum solo seemed slightly hesitant, but pleased his fans and climaxed with a crashing crescendo. The encore, a double fast 'Rockin' and Reelin' was superb.

The band have a new single out towards the end of this month, but I still wish they'd release 'Ooh La La'. I'm sure it would get the band the recognition they deserve. JIM EVANS.

VIBRATORS London

VIBRATORS sounding like regurgitated Stranglers having equipment problems at the fruit and veg venue Rock Garden but overcame for solid 45 minute set THUMP into 'Bondage' guitarist Knox the geezer with the savage bins stomping around CRASH (Jumping Jack Flash) looms loud about to be released as the new single and ain't bad what with other guitarist John no eyebrows Ellis and all BOP and 'Petrol' a new number burns away with these

guys would vary it just a little though too much could leave you suffocating in the fumes WHACK 'I Can See It In Your Eyes' so could I if Knox took them glasses off WALLOP another new number 'No Love' and you begin to realize that these boys are in for the fun 'cos there's some real mean guitar work going on up there and dare I say it actually one or two solos TWANG 'I Wanna Be Your Nazi Baby' speaks for itself JAWH! BANG! very apt 'Sweet Sweet Heart' they sing.

Good Vibrations. BARRY CAIN

ALVIN STARDUST Derby

IF YOU take a handful of Top 10 hits, most of them from some years ago when glitter rock was at its short-lived peak, there's not a lot left of Alvin Stardust.

In the absence of any recent success on the chart front, the obvious way for him to fill a set is with Rock'n'Roll classics, covers of current chart material and lots of gimmicks.

The black leather, mean look, smoke bombs and come-ons appealed to the youngsters, and the older members of the packed club were able to sing along with his long medley of Rock'n'Roll classics which included: 'Jailhouse Rock', 'Trouble', 'Be Bop a Lula' and 'Price Of Love'.

Other parts of the set - which grated - were his versions of two recent chart classics; Dr Hook's 'A Little Bit More' and Wild Cherry's 'Play That Funky Music', a definite error of judgement.

Hits were easily the best part of the set and were sprinkled at intervals throughout the hour he played. 'Jealous Mind', 'Good Love', and 'You, You, You' - all passable pieces of pop trivia - came early on with his biggest success, 'Oo Ga Choo' saved for the end.

Stardust has definitely, finely developed the art of pleasing a scamp - and chips Saturday night audience, but whether it will sell his records is a different matter. MARK REDVERS.

Your Souvenir Of '76

BE SURE NOT TO MISS THIS OFFER BE SURE NOT TO MISS THIS OFFER BE SURE NOT TO MISS THIS OFFER BE SURE NOT TO MISS THIS OFFER

REMEMBER THE STONES AT KNEBWORTH

HOT TUNA, 10CC, TODD RUNDGREN, DON HARRISON, LYNRYD SKYNYRD?

Now is your opportunity to collect a valuable poster souvenir of one of last year's great rock festivals! The 2ft circular poster, printed in full colour on glossy paper, will make an ideal nostalgic reminder when all these great bands appeared at Knebworth. The poster shows a mystic "All the fun at the fair harlequin" surrounded with all the names of the artists that appeared at the Knebworth Festival '76. The cost is very little - just 35p, which includes postage

and packing. Only a limited quantity of 5,000 have been specially produced and are now offered to readers of RECORD MIRROR exclusively this week. To order, just complete the order coupon and send with a 35p postal order / cheque to: RECORD MIRROR SOUVENIR OFFER, Spotlight Publications, PO 195, London, N7 7BB. The offer is open to all readers in England, Scotland and Wales only, while stocks last. Please allow 14 days for postal delivery.

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BE SURE NOT TO MISS DETAILS OF THIS YEAR'S KNEBWORTH FESTIVAL '77

SPECIAL: Soul Mirror by ROBIN KATZ

PART THREE OF OUR MONTHLY SERIES...

OUR STORY now comes to a fork in the road.

By the late 1960's Motown had established itself in the UK. The British company combined the names of the two most famous American labels, becoming known as 'Tamla Motown'. Old and new releases were rushed out as the UK got a crash course in Detroit soul.

We'll go into that next month. But now, a look at American Motown during its transitional period.

During the mid Sixties Motown enjoyed its finest hours, ruling the airways of both pop and soul radio stations. But as the decade came to a close, two things changed.

Firstly, American blacks became more politically involved. 'Black is beautiful' was the motto of the day. Afro haircuts and African clothing and names became essential trademarks.

The black community, like the long-haired white community, had very clear ideas of what was hip and what was not. It was a time of tense racial segregation. But the split was non-violent.

For — thanks to the second thing — the two communities went their own merry ways without having to notice each other.

A government ruling in the late Sixties told radio station owners that they must take their FM wavebands in hand. Up until then, few people owned FM radios. Most FM stations had either broadcast the same shows as on AM radio or played non-stop classical music. The government decree opened a whole new playground.

FM stations became America's progressive stations. Rock stars such as Jimi Hendrix, Cream and Traffic were able to get much needed airplay for their lengthy album tracks without having to edit them down to singles. AM radio continued in the punchy, quick paced singles, format that Radio One exemplifies here.

Motown continued to have hits during this period, but silly love songs were not as substantial as those with a political message.

Between 1968 and 1972 Norman Whitfield gave The Temptations 'Cloud Nine' and 'Ball of Confusion'. Stevie Wonder sang 'Heaven Help Us All', Edwin Starr had a string of hits — the most notable being 'War' with the punchline, 'what is it good for'. The Four Tops sang 'Still Water (Love and Peace)' and the Supremes dabbled with the problems of illegitimacy in 'Love Child'.

Awards

Martha and the Vandellas sang 'I Should Be Proud' — an anti-war song about a girl who should be happy because her man died fighting for freedom in Vietnam. And Marvin Gaye won award after award for his album 'What's Going On', which summed up the disillusionment of the country as the Vietnam War, street violence and unemployment began taking its toll on morale.

Musically, Motown was now considered dated compared to the more flamboyant gestures of Sly and the Family Stone or the more gutsy singing of Aretha Franklin and the late Otis Redding. The company as a whole was criticised for homogenizing soul music and for turning 'show biz'. The hits kept on coming, but the overall sound was beginning to die out.

The company hung in and kept fighting. And one favourable thing flowered from this highly critical period.

Music fans were openly curious to know what went on behind the scenes. Rock fans wanted lyric sheets and credits on their gat-fold album sleeves. Soul addicts followed suit.

Motown's Kremlin-like secrecy over how they did what they did, was no longer a virtue. The late Sixties brought the people behind the scenes forward.

For Motown it started with the shattering departure of house-writers Brian and Eddie Holland and Lamont Dozier. The trio had composed and produced most of the big hits of the earlier golden era. They formed their own label, Invictus, and had a few hits. But businessmen weren't. Invictus faded into obscurity.

The Holland Brothers are now back producing for Motown, and Lamont Dozier enjoys a successful solo career with Warner Brothers.

In the wake of HDH's departure came a torrent of new talent — pens and pianos in tow. Norman Whitfield was one (see RM Jan 1, 1977 for a close up). He now has his own record label.

Whitfield virtually took over the Temptations, took care of The Undisputed Truth and was the foremost 'psychedelic' producer in the team. He cut down on 'psychedelic' participation and concentrated on intricate

Suffering at the hands of psychedelics



ASHFORD AND SIMPSON



LAMONT DOZIER



GLORIA JONES



JOHNNY BRISTOL

orchestrations, best appreciated under the influence of drugs. Nick Ashford and Valerie Simpson had written 'Let's Go Get Stoned' for Ray Charles and were making a name for themselves when Motown wisely snapped up as artists and producers.

Romance

They were best known for the romantic hits of Marvin Gaye and Tammi Terrell, writing and producing timeless numbers such as 'Ain't No Mountain High Enough', 'You're All I Need To Get By', 'Ain't Nothing Like The Real

Thing', 'Good Lovin Ain't Easy To Come By', 'The Onion Song', 'You Ain't Livin Until You're Loving' and 'California Soul', which became a hit for the Fifth Dimension.

If that wasn't enough, Nick and Valerie were asked to launch the newly solo Diana Ross on her way.

Ross' departure from the Supremes had come as no surprise in the States. The move had been predicted as early as 1968, when the group billing was changed from The Supremes to Diana Ross and the Supremes. Ross has always been a goddess to British soul fans, but

to American blacks she was considered the epitome of one who had sold out.

Ashford and Simpson therefore had an uphill road to climb. But chartwise they did it — 'Reach Out and Touch', 'Ain't No Mountain High Enough' and 'Remember Me' were all their songs.

Excellent

By 1971 Valerie Simpson, like Carole King, decided it was time she sang her own material. She did two excellent albums for Motown which now appear as one compilation, 'Silly Wasn't I'.

also the name of her American hit.

Ashford and Simpson are now married with a daughter and signed as artists to Warner Brothers. Rufus' 'Ain't Nothing But a Maybe' was their song. But Nick Ashford is no great singer and Simpson has to hold back her vocal potential to duet with him. Although, their three Warners albums have yet to produce a big hit, they still produce two albums a year for Motown.

Johnny Bristol was another Motown behind-the-scenes man. But unlike the previous groups, he did not work exclusively with any one artist. Check your album sleeves, 'cos he wrote hits for everyone from Gladys Knight and the Pips to Marvin Gaye and Tammi Terrell. It was Bristol who believed Gladys Knight was also a songwriter and together they penned 'I Don't Want To Do Wrong'.

Bristol left the company in the early Seventies because he couldn't settle on a deal to make him an artist. He records for Polydor here and had a Barry White type hit three years ago with 'Hang On In There Baby'.

During this 'silent colour war', it was a relative unknown who helped restore good old-

fashioned soul music to the charts in 1969-1970.

His name was Bobby Taylor and he had a group called The Vancouvers. Two of them later became the comedy act Cheech and Chong. While the group never had a huge hit, they did score with a song called 'Does Your Mama Know About Me' in which the racial barrier again became a pivot for a song.

What Bobby Taylor did was to write and produce (and many people believe discover) The Jackson Five. 'I Want You Back', and the other Taylor-produced tracks that followed, gave Motown a much needed shot in the arm and re-established the need for vitalised soul for a whole new generation. Bobby Taylor has drifted from label to label since then.

Agony

Fam Sawyer was not only white, but English. She wrote dramatic story-lines about lost love and the agony of being helpless.

Sawyer teamed up with several collaborators. One was a New York girl named Lori Burton who has since disappeared. But the second, Gloria Jones, is alive and kicking. She's Marc Bolan's other half, lives in the UK and is making good as a solo artist for EMI while being much loved by northern soul fans for her early Sixties singles.

By the turn of the decade Motown was moving out of Detroit for the more media-orientated pastures of Los Angeles.

Diana Ross was a super club star and the Jackson Five were national heroes. A lot of the others had disbanded or moved on. But in Britain there was a lot of catching up to do.

NEXT MONTH: The British Motown story...

Trivia Time

WINTER WONDERLAND

It's almost Xmas. The only recording by The Supremes. You may prefer to do the original (Sly) — Bob Dylan. For your Motown (Sly) — Bob Dylan. You may prefer to do the original (Sly) — Bob Dylan. You may prefer to do the original (Sly) — Bob Dylan.

It's almost Xmas. The only recording by The Supremes. You may prefer to do the original (Sly) — Bob Dylan. For your Motown (Sly) — Bob Dylan. You may prefer to do the original (Sly) — Bob Dylan. You may prefer to do the original (Sly) — Bob Dylan.

Soul Mirror

SPECIAL!

QUEEN OF THE KNIGHTS

GLADYS KNIGHT and The Pips are one of the most successful groups in the history of the music industry. Their chart success has been phenomenal and their staying power enviable.

When such a band ventures to these shores, they're in demand for interviews. Gladys's record company set aside a day for such escapades. The group were holed-up in the luxury Churchill Hotel, London. I was third on the list, after the man from Music Week and before the young lady from Sounds. I was allocated half an hour.

As it happens, we ran well over our time limit and could have carried on all day. The conversation/debate flowed on so sweetly. Come back with me now to room 606 at the Churchill...

The cast (in no particular order of appearance): Gladys Knight, Bubba Knight, Ed Patten and William Guest - the latter three being the Pips - and my good self. The scene: Hotel room, cast seated in armchairs around table, drinks trolley to the left, telephone to the right, snap happy photographers all over the place.

Potatoes

Action, take one. The record company person leads me in. Introductions follow... "Hiya Jimmy. Great to see you. How you doin'?" Sit down, sit down... Great... all right?"

Thinks: Friendly enough reception, how shall I start the proverbial ball rolling? Notice the subjects are eating fried potatoes with tomato sauce. Recall: They're vegetarians. That'll do for starters.

So, none of you eat meat, you're all vegetarians, why's this?

Gladys: "I don't like to push the vegetarian bit. Now, I'm 30."

William: "30? How long you been 28 then!"

(Laughter all round). Gladys: "No really, the body was not set up to digest meat. I feel so much better for not eating meat. I have so much more energy. I'm not so sluggish."

William: "Yeah, if we were meant to eat meat, we'd have been given teeth like lions. You don't see lions roasting meat do you? All meat is harmful for the body. Slaughtering is not good to think about. It all goes back to the Bible, 'Thou Shalt Not Kill'."

Gladys: "Meat eating is just a habit, like smoking - we've all given that up as well. I'd

been eating meat for so many years, I had to give up over a period of time. I started by cutting out pork, then beef, then everything. Now my husband and I are down to vegetables and the occasional fish. Soon we'll just be on the better kinds of vegetables. And milk and butter aren't any good for you either, they're mucus producing. My son (born last November) was 10 lbs at birth and he's fit and healthy. I'm sure that's got a lot to do with my diet. Our other children are vegetarians, but we didn't force it on them, they were free to choose."

William spoke of the Bible earlier, what part does religion play in your life?

Gladys: "I'm a baptised Catholic. But I was brought up as a Baptist, coming from a religious background. Basically, I just believe in God. Nobody's perfect, I just try to live the way I think HE would want me to live. Religion and belief is a very personal thing."

William: "You don't find the truth just by reading the Bible. It's a question of interpretation. I mean, five ministers can read a particular verse and each interpret it in a different way."

"You have to be what you are with Truth. What you feel within you. We all try to picture God, but it's difficult. We're all believers."

Gladys: "We all feel God is love. In our shows, we try to put across love and happiness. It's very hard to just believe. Those who are very philosophical about things say, 'How can you have blind faith?'. It's hard to understand, but we do have this faith in a supreme being. We believe there is some force helping us."

"Through this, we've gained so much else that's worth more than money. OK, the money we've made has helped us to live more comfortably. We're able to send our children to the better schools, to run cars and so on. But it hasn't all been easy. Our faith has given us the staying power over the last 25 years."

Do you like to use your money to help others less fortunate than yourselves, the poor, the underprivileged etc?

Gladys: "Some day, we'd like to be as big financially as Muhammad Ali who does such a lot of good for others. We don't want to help just the black people, but everyone. In the past, all we've had to offer is our talent and this we've done with charity shows."

William: "With regard to helping others and charity shows, we have to be very careful. Some of these organisations are

Jim Evans talks to Gladys Knight and the Pips

Pictures: Paul Canty



big rip-offs. The money never goes where it should. We did a show in Washington DC, supposedly for charity. The promoters walked off with all the proceeds. We didn't take a cent and got the blame."

Politics

Ed: "Yes, it's not healthy to get a name for giving otherwise they - the promoters and organisations will wear you out - better to do it quietly."

And what about politics? Gladys: "We vote, we all vote, but we don't get actively involved in politics. I like to keep well up on local politics because of our children. I like to know what's happening in the commu-

nity and in the schools."

Ed: "Entertainers have to be very careful. Getting involved in politics can ground your career. Your political beliefs, like religion, must be a very personal thing."

Gladys: "I owe it to my children to be aware. I think we all do."

You all live in Detroit. You've lived through the '67 riots, the racial strife. As a city, it has a certain reputation, why stay?

Gladys: "Detroit's home. We didn't move there just because of Motown. As a matter of fact we'd moved up before we signed with Motown. We had relatives and used to visit Detroit as kids."

Ed: "Any community that has a black mayor, the media shoots it up.

Trouble is, you don't hear of the good things. In Detroit, for example, people use the CB radio to help combat crime. You don't read of this. If only they'd publicise the good things."

William: "You know, Michigan has more motorcycles than any other State in the US. People immediately think of them as gangs. But the motorcycle clubs do a lot for the community, for the neighbourhood."

"Detroit is getting better all the time. The crime rate's down. With good leadership, it can go places. I like to think that in a few years time I'll have lost the old image and be a place people want to go to. It has a lot going for it."

What about Jimmy Carter?

President

William: "It'll take him a whole Presidential term to sort out the mess he's been left with. It takes a hell of a good man to say the things he's said, especially with him being a white and a southerner. He's proved that you can start from humble beginnings and still become President."

Gladys: "But there's still a long way to go to the time when you can be poor and black and still become President. That time's not here yet, but Jimmy Carter's bringing changes in a lot of areas. He's picking a lot of qualified black guñ to help him."

Enter record company person. Fidgeting. "Time's up, I'm afraid. I motion to this effect to Gladys and the boys."

"Gee, I enjoyed that one," says William. "What's your name again? Thanks Jimmy." Much hand-shaking and smiles follow. "Whatever you write, say it nicely, won't you?" I hope I have done.

YOU'RE MAD

If you miss next week's RECORD MIRROR, cos we've got...

BOWIE

who gets high on 'Low'

JETHRO

gives us a ring

ALEX HARVEY BAND

Alex is gagged

If you miss RECORD MIRROR, we'll send the men in white coats round for you.

Disco Kid

New Spins

KING KONG has made his mark at the cinema again, and now crops up on three new singles - all aimed at discos and all with instrumental version B-sides. Kong and the movie may be big, but not THAT big, surely?

RICK DEES: 'Disgorilla' (RSO 200217). Similar to his Duck maybe yet it's lively enough once it gets going to be good disco fun.

JIMMY CASTOR BUNCH: 'King Kong' (Atlantic K 10675). Repetitive rattling rhythm, monotonous melody, saved by funky gibbon grunts.

BOBBY PICKETT & PETER FERRARA: 'King Kong (Your Song)' (Polydor 2066-754). Less instant but the best joke, this keeps to the original film's storyline and could be a sleeper worth working.

BOZ SCAGGS: 'What Can I Say' (CBS 4800). Even stronger than his last one, it's another cool hit-bound hustler.

THELMA HOUSTON: 'Don't Leave Me This Way' (Motown TMG 1080). Although the Blue Notes original is also out, this slow-starting soulful builder has all it takes to be another 'Love Hangover'.

DAVID PARTON: 'Isn't She Lovely' (Pye 7N 45963). It had to happen - a sounda - like single



FUNKY MONKEY!

for all those jocks whose pet peeve is Stevie not being on 45.

DETROIT SPINNERS: 'Wake Up Susan' (Atlantic K 10799). Bright pop/soul of the most obvious type.

DAVID MATTHEWS: 'Shoogie Wanna Boogie' (Kudu 934). Terrifically jaunty herky-jerky funkier, already huge on import.

EL COCO: 'Let's Get It Together' (Pye 7N 25732). Great subtle instrumental with Blue Beat influences in a sensuous groove.



THE JIMMY CASTOR BUNCH.

finally out here. Similar 'Fall Le Chat' flip has its fans too.

MANHATTAN TRANSFER: 'Chanson D'Amour' (Atlantic K 10886). Art and Dotty

Todd's romantic 1958 smoocher recreated, this MoR smash has been crying out for 45 release. Lovely!

EARTH, WIND & FIRE: 'Saturday Nite' (CBS

4835). Specialised funk, slow and insistent.

UNDISPUTED TRUTH: LP 'Method To The Madness' (Whitfield K 56289). As well as the full 11:10 'You + Me Equals Love', the 9:30 'Let's Go Down To The Disco' is much stronger at LP length. The second half has 'Car Wash' handclaps to confuse the punters.

WILD CHERRY: 'Baby Don't You Know' (Epic EPC 4911). Logical follow-on to 'Funky Music'. It works well but will it hit?

then some guy from a record company calls in, tells me how impressed he is and puts me on his mailing list. He then starts sending singles to me at the club address. Suddenly they stop. Why? Because someone at the club has been pinching them. And when I write to ask if the demos can be sent to my home address, there is no reply.

'Record companies who want disco co-operation should spend less time boosting the egos of big town DJs and get down to promoting on a wider scale. Sure, there are small town DJs who haven't got a clue, but one must be careful what one says about 'small towns', especially in cases of big knocking small, as RECORD MIRROR is being read everywhere.' Right on, Stu!

DJ Hotline

THELMA HOUSTON 'Don't Leave Me This Way' (Motown) leaps for Barry Kingston (Brighton), Clive Barry (Manchester), Chris Archer (Cromwells, March) and Jon Taylor (Cromwells, Norwich), who joins Doug Forbes (Kenilworth), Chris Allen (Derby) on **DOUBLE EXPOSURE** 'Ten Percent' (Salsoul)

EAGLES 'New Kid In Town' (Asylum) clicks for Les Aron (Place, Lancing), Steve Day (The Bell, Ponders End), Ian Cassells (Marcos, Airdrie), while **ANDREW GOLD** 'Do Wah Diddy' (Asylum) gets Philip Gater (Tiverton)

JESSE GREEN 'Flip' (EMI) slips upwards for Jason West (Cambridge), DJ Webster (Sheffield), Dave MacRae (Seaham), Jonny King (Scamps, Bristol), Mark Rymann (S Wales) and many more

the last two join for **BAR-KAYS** 'Shake Your Rump' (Mercury), with Kd Johnson (Elesmere Port) and Tom Arlgo (Cardiff M Discos), who both get **MOMENTS** 'Jack In The Box' (All Platinum) too

punksters rool for Laurence Moore (Rochester Castle, Stoke Newington) with **RA-MONES** 'Shake Some Action' (Sire), Malcolm J Cliff (Halesworth) with **THE DAMNED** 'New Rose' (SHIT), Dr John (Disco - Tech, Stafford) with **THE SAINTS** 'I'm Stranded' (Power Exchange) and Trevor John Hughes (Wolverhampton) with **SEX PISTOLS** 'Anarchy In The UK' (EMI) at Number One in a well - balanced chart

VAN MCCOY 'Soul Cha Cha' (US H&L) not surprisingly tops for Tricky Dicky Scanes (Spaks, Soho), while Phil Dodd (Horsham) breaks **MASS PRODUCTION** 'Welcome To Our World' (US Cotillion) and now Stewart Hunter (Bristol) falls for **STANLEY BLACK** 'La Cumparsita' (Decca)

DAVID PARTON 'Isn't She Lovely' (Pye) already foody 'em for Stuart Swann (Cheshire Cat, Nantwich), Andy Cassidy (Sunderland, Soho) ... so far, 1976 ones that got away include **MUSCLE SHOALS HORNS** 'Breakdown' (Bang), **JOHN VALENTI** 'Anything You Want' (Ariola), **OHIO PLAYERS** 'Love Rollercoaster' (Mercury) for respectively Dave Dee (White Horse, Slough),

RIC'S MIX

ERIC SIMON (real name Eric Sisson) runs his mobile disco from Tamworth in Staffordshire, and has had plenty of experience playing to mixed age groups. He suggests a segue of discotised standards as being useful for such occasions.

Ric's mix is: Biddu Orch 'I Could Have Danced All Night' (Epic) / Wing & A Prayer 'File & Drum Corps' (Baby Face) (Atlantic) / Larry Page Orch 'Volare' (Penny Farthing) / Salsoul Orch 'Tangerine' (Epic) / Bobby Azeff 'My Way' (Creole). The Hustle lives, eh? I've personally found that even the oldies get off on a cunning blend of Salsoul Orch '3001' (Salsoul) and Van McCoy 'Soul Cha Cha' (US H&L), so maybe an up - date's in order.

STUART 'The Hat' Hodgson from Barnsley is a regular and constructive letter - writer.

His latest is largely a reply to the comments by Greg Edwards in the Disco Kid Special of December 18. Greg had a bit of a go at the DJs - now Stuart has his say.

Resident at Wakefield's Raquets, Stuart writes: "Agreed, there are DJs who ignore the requests of customers, but we must consider this - a DJ who works in a certain area may have a large audience of regulars who dislike certain types of music. For instance I have a large rock audience who like my show because I play what they want. If I were to play even a couple of soul records to please a few

'THE HAT' GIVES GREG TITFER TAT

strangers, I would very successfully ruin the dance floor.

'Getting onto promotion and demos, and Fred Dove WEA's complaints about two DJs he visited never having heard of the Undisputed Truth single: perhaps those DJs' audiences don't like it! I certainly have never been asked for it. Maybe Fred should have learnt that people in different areas

have different tastes.

'Before any record company starts on about DJs, it should first check if its promotion department is doing its best. I have DJed in West Yorkshire for 10 years now, keeping a low profile though making good money. As a local with the biggest record collection in the area I get on great with all the kids.

"So, every now and

then some guy from a record company calls in, tells me how impressed he is and puts me on his mailing list. He then starts sending singles to me at the club address. Suddenly they stop. Why? Because someone at the club has been pinching them. And when I write to ask if the demos can be sent to my home address, there is no reply.

'Record companies who want disco co-operation should spend less time boosting the egos of big town DJs and get down to promoting on a wider scale. Sure, there are small town DJs who haven't got a clue, but one must be careful what one says about 'small towns', especially in cases of big knocking small, as RECORD MIRROR is being read everywhere.' Right on, Stu!

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Hi-Fi Weekly

DJ Top Ten

REG SPENCER, mobile when not resident every Saturday at Croydon's Dr Jims, replied to our Disco Poll's 'one that got away' section with a complete chart. Unfortunately, too many soul stockists are not BMRB chart - return shops. He also thinks the Donna Summer import should have been a single here too.

- 1 SHACK UP, EUANBARA JUAK
- 2 AEAE ROOF OFF THE SUCKER, Parliament Casablanca
- 3 CAN'T STOP GROOVIN', BT Express EMI Int
- 4 TRY ME I KNOW WE CAN, Donna Summer Oasis Import
- 5 LOVE CONNECTION, Cassanovas Mercury
- 6 CATHEDRALS, DC La Rue Pye
- 7 KILL THAT ROACH, Miami Jay Boy
- 8 PLAY THE POOL, Dr Buzzard's OSB RCA
- 9 ONE FOR THE MONEY, Whispers Soul Train
- 10 HARD WORK, John Handy Impulse
- 11 IT ONLY TAKES A MINUTE, Tavares Capitol
- 12 YOU + ME + LOVE, Undisputed Truth Warner Bros
- 13 NINE TIMES, Moments All Platinum

Disco Dates

WEDNESDAY (Jan 12): Zany Jason West, the man of many faces, takes his lavish roadshow to Waterbeach Barracks near Cambridge - this and his RAF gigs are open to the public, who must sign in at the door. Laurence Moore runs a Rock disco with groups every night at The Rochester Castle in Stoke Newington High Street, London. Tush play here each Wednesday. JALN Band hit Southern's Zero 6.

THURSDAY: Jason West visits RAF Swanton Morley (Skyline Club), near East Dereham, Norfolk. Dave Dee and his funky Electric Orange Roadshow are resident every Thursday and Sunday at Slough's White Horse pub. Chantia play Stoke Balleys until Saturday.

FRIDAY: Jason West is in Clem Ord territory at RAF Marham (Grafton Club), between King's Lynn and

Swaffham. Malcolm J Cliff takes his Paranoid Disco to Bramfield Village Hall near Halesworth, Suffolk. Bob Jones is soulful every Friday from 8 to 2 at Chelmsford's only licensed club, Dee Jays, where he's also more pop every Tuesday and alternate Thursday. JALN Band hit Gloucester's Roundabout.

SATURDAY: Dave MacRae ('Sir' to his pupils) has an under-18 dance with his Primitive Disco at Durham Town Hall, and is resident every Monday at nearby Seaham Youth Centre. JALN Band play Dunstable's California.

SUNDAY: Heart Of England Soul Club have a Northern all - dayer at Manchester's Rit. Steve Ingram is resident every Friday and Sunday at Woking's The Cricketers, Westfield, where his bright ideas make him worth a visit.

MUST BE on a winner here. Flash London hotel, luxurious suite and a girl who has been known to have 22 orgasms at one session.

Or was it 23. "Oooo Donna, you make me..." was the Winter melody on my mind standing outside her door. What would she be wearing? Black negligee, silk dressing gown. **SUSPENDERS!**

"Come in." Oh dear, what an anti climax. The lovely Miss Summer dressed in an unflattering loose top and black trousers. All thoughts of a violent seduction flew out of the sixth floor window.

Homely

OK, she looked pretty tasty but in a - dare I say it - homely sort of way. "Surprised eh?" she said knowingly. "People always expect me to turn up at interviews in a black see-through negligee."

"Oh, I didn't expect that at all, Miss Summer."

"They get such a shock when they see how I really am. These are the sort of clothes I wear around the house or when I'm digging the garden. On stage I'm another person."

'DONNA SUMMER AND SEX ROCK' was the title of an article written in an American girls magazine that also had a drawing of the girl herself which bordered on the obscene.

"You learn to live with things like that. The strangest part is when people go up to my folks, who are very religious, and say 'Hey, is that your daughter in the maga-

zine?' They take it with a grain of salt though.

"There was one story that said I was a transsexual. Some guy said he knew me well and added 'When I was in Europe with Donna she used to be a guy.' And someone saw it and told my father, 'Say, I didn't know your daughter was a man once!'"

"She's been a girl ever since I can remember," replied my dad.

Donna talks with her hands. She is emphatic about everything she says. Her thick coalblack hair hangs over her shoulders like a judge's wig. She's the kind of girl who wakes up in the morning looking exactly the same as when she went to bed. And she looks good.

Does she see herself as the first black sex goddess?

"I am not a black woman. My skin comes second. I'm a human being first. I've always thought that way. Okay, so I've come from a typical black background. I was one of seven children in a working class Boston family."

"I left school two months before I was due to graduate and decided to leave America. I vowed I would never go back until I had made it - and of that I was never in doubt."

"There hasn't been what you might call a black sex symbol mainly because of people's attitudes in the past. Right up until five years ago the role of the black woman was regarded in a very negative way related to the whole slavery bit and the downcast negro. But I simply believe there are good

people and bad people period."

On her new album 'The Four Seasons Of Love' Donna is pictured in varying degrees of sexuality incorporating the images of movie stars over the years from Vivien Leigh to Marilyn Monroe.

"We took the same basic concept of love-making that applied to the last albums and extended this into being in love through the periods of 1920 to today in an optical way then combine the four seasons."

"Winter Melody' is the one song on the album we can all relate to. It's very romantic. When I write songs I write about myself. I just won't sing anything I can't identify with."

"People tend to think I write songs aimed specifically at women, but my fan mail is predominantly from men, usually guys in the armed forces."

"We held a contest recently aimed at the forces and the response was phenomenal. Years ago the army was the moving factor in a girls career, like Betty Grable and the rest of the pin-ups. And we want to go back in time and do that whole trip again."

Romantic

"I want to give the guys the feeling that someone up there cares. To make them think I'm part of them and for the first time they will have contact with someone who's making it."

"And their reaction is typical of the current trend in music - romantic."

"Movies are becoming romantic. King Kong is a

Delicious Donna

Drool away boys, this girl wants to get in contact with you

love story right. But music is a more powerful international force. And I think it is very necessary for music to head in that direction. Let it make people break down and cry."

Her boyfriend Peter wandered out of the bedroom. I've definitely got no chance now. Keep talking.

"I'm one of the fastest recording artists you'll ever meet." Oh yeah. Things are looking up. Let's get her onto 'Love To Love You'. One paper said she had 22 orgasms while making it.

"I sat in the recording studio... and it was a killer. As I started singing I thought of all the people standing around me. I was unveiling myself. I'm a very modest person and spent a lot of my time singing religious songs."

"I thought it was going

to be a laugh as I only did the whole thing for a bet. But it got more serious than that and I just got so terribly embarrassed."

"I thought 'What if I really sound like that when I'm making love,' oooo drool and then..."

Authentic

"I didn't want anyone listening in. So everyone there had to clear out and I turned all the lights off. Then I just started thinking of being very near someone I loved and went ahead. And it did sound very authentic."

But before I had the chance to find out she made an excuse and left. It must have been the foam around my mouth that turned her off.

Oh well, I suppose there's always Petula Clark.

BARRY CAIN



DONNA SUMMER: sex symbol

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Situations Wanted

DJ 8 years professional, currently resident at Northern Nightpat, last 2 1/2 years, for major organisation, seeks change anywhere. - Ring 0742 383449 between 4-5.30 pm.

YOUNG DJ seeks resident work, any area considered. - Phone after 7.00 pm, Tregaron (Dyfed Wales) 335.

Special Notice

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WANTED URGENTLY on cassette tape, the final two hours of RNI English Service, final four hours of Radio Veronica and, if possible, the final hours of RNI's World Service with Disc Jockey A. S. Burns. Will pay good price. L/Cpl P. P. McClinton, 1 Para. Regiment, St David's Camp, Unfcyep B.F.P.O. 567.

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Bandits-but not out to rob

"YOU'LL HAVE to excuse me," begged Jim Diamond. "I'm new to the interviews lark. I've only done one before." If first impressions of his band Bandit are anything to go by, then he will certainly get used to the idea soon.

So far, not many people have had a chance to see them in action as they've only done a few warm up gigs on the continent, a couple of London pub shows, backed Be Bop at Edinburgh, and three concerts supporting Manfred Mann's Earth Band. But with their first album on its way, they have a full year of gigging in front of them.

The telltale signs that Bandit have a lot going for them are to be found in the reaction so far in the music press and the support they've gained from their record company Arista.

When it came to getting a producer for the album they got one of the best, John Alcock, who produced the last two Thin Lizzy albums. A few years back John produced some demo tapes for Jim on one of his many steps up the ladder, which eventually led to the formation of Bandit. Jim is a Glaswegian, aged 25. It was 11 years ago when he first ventured into the rock biz.

"I was pushed a bit," he says in a typical Glasgow brogue. "There was an ad

in the paper and my brother - a drummer in a band himself - phoned up for me. I got the audition and the job. I was a bit frightened about it though.

"I let myself in for it really. I was always shooting my mouth off saying things like 'I could do better than that' when I saw a group on the telly."

Having heard the soul the band managed to weave into a rock context, it came as little surprise to learn that Jim's early influences were the Stax School of Soul headed by Otis Redding and groups like the Markeys and Booker T and the MGs.

Simple

"The whole idea of showbiz was turning me on, but when I heard Otis Redding sing 'My Girl' that kinda clinched it for me. I've not exactly copied singers like Otis, but directed my voice that way.

"There are a lot of singers who don't sing all the right notes, but you can't ignore the feeling. I don't believe in stereotyped performances, it's what happens at the time.

"That is why we aimed to keep the first album simple, no strings or getting lost in over-production." With the usual showbiz ambitions in mind, Jim and band Jade (who had at one time included Chris Glen of Alex Harvey fame among their number), set off to London. It didn't work for Jade, but Jim worked in a

few more bands, played the club scene in Germany and in an acoustic cabaret partnership.

"I've worked on building sites and the like to earn the money to keep going," he remembers. "I know the empty stomach feeling, but I'm not going to dwell on it like some do. It's all very well these protest songs, but do people really want to hear them?"

"I kept going because I felt somehow that one day there would come a time when something worked out well." And I think that day has arrived.

There were a couple of false starts with a few changes of personnel early on, but they seem to have got the combination right now.

They feature two guitarists - James Litherland, formerly with Colosseum, and Danny McIntosh Jr, previously with Hazard and Mahatma.

Bass player Cliff Williams worked with several soul and pop bands before progressing to the underrated band Home. Drummer Graham Broad - who Jim describes as 'one of the most exciting musicians I've ever seen' - has been a very much in demand session man, until the chance to join Bandit proved to be an offer he couldn't refuse.

"I feel certain we have something to offer," Jim grins. "Though I don't put my finger on it.

"We're into funk. We want people to get off their bums and boogie, not

analyse us. If they don't like us there are plenty of other bands around for them to see.

"I've always had the showbiz thing in my head, I reckon everyone in the rock business has, even if they don't always admit it. In showbiz you have to entertain. This is what I want us to do - I know we are capable of it.

Garbage

"Money is hard to come by and you've got to give the audience a show. They don't pay good money to see you walk on stage dressed as if you were walking down the road. As we get more money I hope we will be able to put some of it towards improving our show."

He doesn't mind admitting he'd like to earn a bit of money - he feels he deserves it after all these years.

"My ambition is to be a tax exile," he laughs.

"I did a really commercial single once - it's amazing the garbage you put out to try and break in the business. But once you're in, you have to keep trying as there is always someone ready to take your place.

"I admire people like Cagney and Fred Astaire, who never stopped working, kept going. I wanna be a star too, you see."

As the interview drew to a close, he wiped his brow and asked: "Well, was it alright?"

Fine. DAVID BROWN



BANDIT: "don't analyse us"

J. Edward Oliver

The Agnes Quont Trilogy, Part 4

HEW, GANG - THIS WEEK, I'VE COME UP WITH A REALLY GREAT WAY OF SAVING MONEY TO COMPENSATE FOR THE EDITOR'S REFUSAL TO PAY ME A RISE. I'VE DUG UP THE OLD ARTWORK FROM A PAST EPISODE (9 OCT. '76 TO BE EXACT), AND I'VE MERELY STACKED ON NEGLIGIBLE BALLOONS; BUT I'VE HUNK AND SO, FOR THE FIRST TIME EVER (WELL, AT LEAST, FOR THE SECOND FIRST TIME EVER), HERE GOES WITH THE-

RETURN of MRS AGNES QUONT

IN THE NEWS PENCE

MORNING, MRS QUONT. I'VE GOT THE NEWS FOR YOU. OSTRICHES!

YOU SEEM WORRIED - IS ANYTHING WRONG?

WELL, I WAS JUST WONDERING ARE YOU SURE YOU SPELL OSTRICHES LIKE THAT?

IF YOU ASK ME, THERE'S TOO MANY SPELLING MISTAKES AROUND THESE DAYS. IT'S ALL THESE CUTS IN EDUCATION. MY YOUNGEST, SEQUIN, IS ABOUT TO LEAVE SCHOOL. ANY DAY NOW, NOW THAT THEY'VE TAUGHT HER THE TWO 'S'

I THINK GOOD ENGLISH IS ESSENTIAL, DON'T YOU? IN MY DAY, THEY TAUGHT US PROPERLY.

THEY SAID PROPERLY IS AN ADVERB MEANING FITTINGLY SUITABLY, WITH GOOD MANNERS, AND IS SOMETIMES USED AS A SYNONYM FOR THOROUGHLY.

AND THEY TAUGHT US THE MOST USEFUL RULE IN THE ENTIRE ENGLISH LANGUAGE - YOU'LL NEVER MAKE A MISTAKE IN SPELLING IF YOU JUST REMEMBER THE INVARIABLE RULE: 'I BEFORE E EXCEPT AFTER C'

BY THE WAY, DEAR, DID I TELL YOU THAT OUR NEIGHBOUR FINANCES LAUGHING EITHER CAFFEINE OR PROTEIN AT 20° FARENHEIT OR STUDYING THE POLICIES OF A SNEAK AT HIS HEIGHT, HAD A SEIZURE?

AN' THAT MRS. DEBBLE AT NO. 34. SHE'S JUST AS BAD. SHE SAID SHE THOUGHT IT WAS 'I BEFORE E EXCEPT BEFORE O'. SHE SAID: 'AN' I SAID THAT'S BURGUNDY, I SAID, "CAN YOU GIVE ME ONE EXAMPLE?" AN' SHE SAWS "YES," SHE SAWS, "OLD MACDONALD HAD A FARM, E.I., E.I.O."

MIND YOU, I'M NOT EVEN SURE SHE'S GOT A DICTIONARY! IT'S HARD TO BELIEVE ALL THESE BOOKS I'VE MADE UP ABOUT HER ARE TRUE.

SHE NEVER STUDIED READING OR ANATOMY!

SHE DOESN'T KNOW HER S' FROM HER R' FROM HER ELBOW!

WELL, MY DEAR, I MEAN! I ALWAYS SAH THAT LEARNING THE ALPHABET IS AS SIMPLE AS ABC!

AFTER ALL, A GOOD KNOWLEDGE OF ENGLISH IS ESSENTIAL FOR A HEALTHY SEX-LIFE.

OR MAYBE, IN THE HEAT OF THE MOMENT, YOU CAN'T THINK OF AN ELEVEN-LETTER WORD MEANING 'THE CROWN'S RIGHT TO A PERCENTAGE OF BULLION BROUGHT TO THE MINT FOR COINAGE.'

AND I ALWAYS THINK THAT THE NUMBER OF PEOPLE WHO DON'T KNOW THE DIFFERENCE BETWEEN DOCTOR SPOCK, THE FAMOUS CHILD PSYCHOLOGIST, AND MISTER SPOCK, FROM STAR TREK.

MY DEAR, I KNOW! I REALLY LIKE THAT CHILD PSYCHOLOGIST FELLER. I REALLY GO FOR THOSE POINTED EARS!

MY DEAR, I KNOW! I REALLY LIKE THAT CHILD PSYCHOLOGIST FELLER. I REALLY GO FOR THOSE POINTED EARS!

WELL, YOU KNOW WHAT I ALWAYS SAY.

YES, DEAR, YOU ALWAYS SAY, "WELL, YOU KNOW WHAT I ALWAYS SAY."

WAIT A MINUTE - IF DOCTOR SPOCK IS A CHILD PSYCHOLOGIST, WHAT'S HE GOING TO BE WHEN HE GROWS UP?

TALK ABOUT GROWING UP - HAVE YOU SEEN DYAK, MRS QUONT'S ELDEST? GWAH! SINCE I SAW HIM LAST, HE'S GROWN ANOTHER FOOT.

ALSO SIX MORE FINGERS, FOUR ARMS AND EIGHT EARS.

ACTUALLY, THAT WASN'T REALLY TRUE. IT WAS JUST A JOKE. YOU REMEMBER JOKE? - THEY HAD ONE ON THE DAVE ALLEN SHOW ONCE, AND TALKING ABOUT MELONS, DO YOU REMEMBER THAT MRS. ENTWISTLE AT NO. 73? WELL, I'VE ALWAYS THOUGHT THAT MEANT SHE LIVED AT NO. 73, BUT IT TURNS OUT SHE'S AT NO. 73 IN THE QUARTERS. WELL, YOU COULD HAVE KNOCKED ME DOWN WITH A BUS.

WOULD YOU CREDIT IT? GWAH, THE WHOLE POP MUSIC BUSINESS IS GOING TO POT! OR SO I'VE HEARD. NOW, YOU KNOW I NEVER REPEAT GOSSIP, SO I'M ONLY GOING TO TELL YOU THIS ONCE. IT SEEMS THAT SHE CHANGED HER NAME FROM EMILY ENTWISTLE TO SISTER MADDY DRAGGERS. THE MODELLING NUM, AFTER APPEARING ON NEWS FACES, NATURALLY, WOULD EXPECTED TO HEAR OF HER EVER AGAIN. BUT A FAMOUS TV PRODUCER HAPPENED TO BE WATCHING AND DECIDED TO GIVE HER A BREAK. HE SIGNED HER UP TO SWEAR ON HIS TEA-TIME TALK SHOW. NATURALLY, THIS LED TO A RECORDING CONTRACT WITH A RECORD COMPANY WHO DENY ALL KNOWLEDGE OF HER BUT SIGNED HER UP JUST IN CASE SHE CATCHES ON WITH THE FIDS.

ON THE OTHER HAND, YOU DO SPELL 'STITCHES' WITH TWO 'S'.

J. EDWARD OLIVER'S

garbage

Column

- 1. GOOD VIBRATIONS - LINDA LOVEFACE
 - 2. BETTER USE YOUR HEAD - LINDA LOVEFACE
 - 3. LEANS OFF - LINDA LOVEFACE
 - 4. 16 BARS - JOHN STONEHOUSE
 - 5. YOU'LL NEVER GET TO HEAVEN - LES MCKEAN
 - 6. STOP ME (IF YOU'VE HEARD IT ALL BEFORE) - DON REYIS
 - 7. I'M IN LOVE WITH MY CAR - JAMES HUNT
 - 8. BIG BAD JOHN - JOHN STONEHOUSE
 - 9. FAIRY TALE - JIM CALLAGHAN
 - 10. I'D REALLY LOVE TO SEE YOU - LORD LUCAN
- COMPILED BY (1-4) RICHARD COLLIN (SEE PAGE 6) AND (5-10) LEIGHTON HURBLE, GUNNY BANK, TRECOWICH, RHONDDA

Loneliness is...

...AN EB PHONE BILL

FROM RICHARD COLLIN, SEYFON ROAD, WAKEFIELD, AND ALSO SENT THIS WEEK'S ROCKER-DOODLE AND NEXT WEEK'S 'CAPTION'.

ROCKER-DOODLE

SINGER

STOKE NEWINGTON CINEMA QUIZ

- 1. WHAT WALT DISNEY FILM STARRED JUST OVER ONE HUNDRED DALLMATIONS?
- 2. NAME ONE OF THE DALLMATIONS (a) THE BANK OF ENGLAND (b) FRANK MUIR (c) PATCH (d) ZIMMABARD KINGDOM BRUNEL
- 3. IN THE FILM 'JAGS', HOW MANY TIMES WAS QUINT (ROBERT SHAW) KILLED BY A GIANT WHITE SHARK?
- 4. 'DR ZHIVAGO' STARRED A FAMOUS FICTITIOUS DOCTOR. NAME HIM.
- 5. IN ONE WORD ONLY, WHAT IS THE MAIN THEME OF 'LOVE STORY'?

FROM RICHARD COLLIN, SEYFON ROAD, WAKEFIELD, AND ALSO SENT THIS WEEK'S ROCKER-DOODLE AND NEXT WEEK'S 'CAPTION'.

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NEXT WEEK: We find out that being an engineer for an oil company can be extremely boring



Modern Music SHSP 4058

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Axe Victim SHVL 813



Futura SHSP 4045



Sunburst Finish SHSP 4053

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January 23rd	Liverpool
January 24th	Wolverhampton
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January 29th	Bracknell
January 30th	Oxford
January 31st	Stoke Hanley

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Civic Hall
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New Theatre
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February 5th
February 6th
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February 10th
February 11th
February 12th
February 13th
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