

Ladies & Gentlemen it's the *Muppet Show* in colour

Record Mirror

BOWIE

*Hits
new Low*

HELP

*If it's advice
you want,
come
to us*

**Barry Biggs
Alex Harvey Band
Stranglers
Ace
James Brown**

Pussycat

*The joke's on
them*

Record Mirror

British Top 50 Singles

1	1	DON'T GIVE UP ON US, David Soul	Private Stock
2	7	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
3	5	SIDE SHOW, Barry Biggs	Dynamic
4	8	DR LOVE, Tina Charles	CBS
5	14	I WISH, Stevie Wonder	Motown
6	6	THINGS WE DO FOR LOVE, 10cc	Mercury
7	9	PORTSMOUTH, Mike Oldfield	Virgin
8	3	MONEY MONEY MONEY, Abba	CBS
9	11	WILD SIDE OF LIFE, Status Quo	Vertigo
10	10	LIVING NEXT DOOR TO ALICE, Smokie	RAK
11	18	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK, Drifter	Arista
12	4	UNDER THE MOON OF LOVE, Showaddywaddy	Arista
13	2	WHEN A CHILD IS BORN, Johnny Mathis	CBS
14	12	GRANDMA'S PARTY, Paul Nicholas	RSO
15	35	ISN'T SHE LOVELY, David Parton	Pye
16	21	CAR WASH, Rose Royce	MCA
17	27	HAITIAN DIVORCE, Steely Dan	ABC
18	23	DADDY COOL, Boney M	Atlantic
19	15	FAIRY TALE, Dana	GTO
20	24	SUSPICION, Elvis Presley	RCA
21	38	DON'T BELIEVE A WORD, Thin Lizzy	Lizzy
22	19	LIVIN' THING, Electric Light Orchestra	Jet
23	22	LOVE ME, Yvonne Elliman	RSO
24	25	EVERYMAN MUST HAVE A DREAM, Liverpool Express	Warner Bros
25	42	NEW KID IN TOWN, Eagles	Asylum
26	26	HERE'S TO LOVE, John Christie	EMI
27	29	WINTER MELODY, Donna Summer	GTO
28	32	SMILE, Pussycat	Sonet
29	28	LOST WITHOUT YOUR LOVE, Bread	Electra
30	33	FLIP, Jesse Green	EMI
31	17	LEAN ON ME, Mud	Private Stock
32	13	SOMEBODY TO LOVE, Queen	EMI
33	31	KEEP IT COMIN' LOVE, KC & The Sunshine Band	Jayboy
34	48	NOBODY BUT YOU, Gladys Knight & The Pips	Buddah
35	16	LITTLE DOES SHE KNOW, Kussal Flyers	CBS
36	-	DON'T LEAVE ME THIS WAY, Harold Melvin & The Blue Notes	CBS
37	37	STOP ME (IF YOU'VE HEARD IT ALL BEFORE), Billy Ocean	GTO
38	36	SING ME AN OLD FASHIONED SONG, Billie Jo Spears	UA
39	30	IF YOU LEAVE ME NOW, Chicago	CBS
40	43	MISSISSIPPI, Pussycat	Sonet
41	-	IT TAKES ALL NIGHT LONG, Gary Glitter	Arista
42	39	YOU'LL NEVER GO TO HEAVEN, Stylistica	H&L
43	50	THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot	Reprise
44	-	BOOGIE NIGHTS, Heatwave	GTO
45	-	YOU + ME = LOVE, Undisputed Truth	Warner Bros
46	-	JACK IN THE BOX, Moments	All Platinum
47	-	SHAKE YOUR RUMP TO THE FUNK, Bar-Kays	Mercury
48	-	PUT YOUR MONEY WHERE YOUR MOUTH IS, Rose Royce	MCA
49	-	WHAT CAN I SAY, Boz Scaggs	CBS
50	49	YOU, Randy Edelman	20th Century

UK Disco Top 20

1	2	I WISH, Stevie Wonder	Motown
2	20	DADDY COOL, Boney M	Atlantic
3	6	CAR WASH, Rose Royce	MCA
4	3	UNDER THE MOON OF LOVE, Showaddywaddy	Bell
5	1	ISN'T SHE LOVELY, Stevie Wonder	Motown
6	5	DR LOVE, Tina Charles	CBS
7	10	KEEP IT COMIN' LOVE, KC & The Sunshine Band	Jayboy
8	8	THE WILD SIDE OF LIFE, Status Quo	Vertigo
9	9	YOU'RE MORE THAN A NUMBER, Drifters	Arista
10	7	GRANDMA'S PARTY, Paul Nicholas	RSO
11	4	FLIP, Jesse Green	EMI
12	12	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
13	15	STOP ME, Billy Ocean	GTO
14	17	LIVIN' THING, Electric Light Orchestra	Jet
15	19	DON'T GIVE UP ON US, David Soul	Private Stock
16	-	NEW KID IN TOWN, Eagles	Asylum
17	11	YOU + ME - LOVE, Undisputed Truth	Warner
18	13	MONEY, MONEY, MONEY, Abba	Epic
19	-	DAZZ, Brick	Bang (IMP)
20	-	LIVING NEXT DOOR TO ALICE, Smokie	RAK

Star Choice



Barry Biggs
Gladys Knight and The Pips
The Beatles
The Stylistics
Marvin Gaye
The Delfonics
Diana Ross
Rod Stewart
Blue Magic
Carole King
Elvis Presley

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

Because of the holiday period we unfortunately got one week ahead of ourselves with the Yesteryear Charts. We apologise and offer you a reprint of last week's.

Yesteryear Charts

5 YEARS AGO

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

10 YEARS AGO

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

15 YEARS AGO

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

Star-Breakers

MORE THAN A FEELING, Boston Epic
DON'T LEAVE ME THIS WAY, Thelma Houston Tamia
EVERY LITTLE TEARDROP, Gallagher & Lyle A&M
WAKE UP SUSAN, Detroit Spinners Atlantic
BODY HEAT, James Brown Polydor
HAPPY DAYS, Pratt & McLean Warner Bros
EVERYBODY'S TALKIN', Silver Convention Magnet
CLIMBING THE STEPS, Linda & The Funky Boys Spark
SAVE ME, Clodagh Rodgers Polydor
YEAR OF THE CAT, Al Stewart RCA

British Top 50 Albums

AS last week's album chart was a skeleton due to the disruptive holiday period not all those marked with a dash are necessarily new entries.

1	4	RED RIVER VALLEY, Slim Whitman	United Artists
2	1	ARRIVAL, Abba	Epic
3	3	A DAY AT THE RACES, Queen	EMI
4	2	GREATEST HITS, Abba	Epic
5	7	GREATEST HITS, Showaddywaddy	Arista
6	29	DAVID SOUL, David Soul	Private Stock
7	16	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
8	14	HOTEL CALIFORNIA, The Eagles	Asylum
9	10	WIND AND WUTHERING, Genesis	Charisma
10	9	20 GOLDEN GREATS, Glen Campbell	Capitol
11	17	A NEW WORLD RECORD, Electric Light Orchestra	Jet
12	13	WINGS OVER AMERICA, Wings	Parlophone
13	8	100 GOLDEN GREATS, Max Bygraves	Ronco
14	27	THEIR GREATEST HITS 1971-76, The Eagles	Asylum
15	19	GREATEST HITS, Gilbert O'Sullivan	MAM
16	20	GREATEST HITS, Hot Chocolate	RAK
17	5	THE GREATEST HITS OF, Frankie Valli and the Four Seasons	K-Tel
18	12	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
19	-	A NIGHT ON THE TOWN, Rod Stewart	Riva
20	30	ATLANTIC BRIDGE, Billy Connolly	Polydor
21	-	THE BEST OF LENA MARTELL, Lena Martell	Pye
22	26	BLUE MOVES, Elton John	Rocket
23	6	DISCO ROCKET, Various	K-Tel
24	-	THE SONG REMAINS THE SAME, Led Zeppelin	Swansong
25	18	FOREVER AND EVER, Demis Roussos	Philips
26	-	JOHNNY THE FOX, Thin Lizzy	Vertigo
27	-	20 GOLDEN GREATS, The Beach Boys	Capitol
28	-	FRAMPTON COMES ALIVE, Peter Frampton	A&M
29	34	ATLANTIC CROSSING, Rod Stewart	Warner Bros
30	-	EVITA, Various	MCA
31	28	THE STORY OF THE WHO	Polydor
32	-	BOXED, Mike Oldfield	Virgin
33	-	A LITTLE BIT MORE, Doctor Hook	Capitol
34	-	I ONLY HAVE EYES FOR YOU, Johnny Mathis	CBS
35	-	TUBULAR BELLS, Mike Oldfield	Virgin
36	-	GREATEST HITS, Linda Ronstadt	Asylum
37	-	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
38	-	JOAN ARMATRADING, Joan Armatrading	A&M
39	25	GREATEST HITS 2, Diana Ross	Tamla Motown
40	-	A NIGHT AT THE OPERA, Queen	EMI
41	-	ENDLESS FLIGHT, Leo Sayer	Chrysalis
42	-	24 ORIGINAL HITS, The Drifters	Atlantic
43	-	JAILBREAK, Thin Lizzy	Vertigo
44	-	THE BEATLES 1967-1970, The Beatles	Parlophone
45	-	THE BEST OF, Gladys Knight and the Pips	Buddah
46	-	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
47	-	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
48	-	WISH YOU WERE HERE, Pink Floyd	Harvest
49	-	DEREK AND CLIVE LIVE, Peter Cooke and Dudley Moore	Island
50	-	THOUGHTS OF LOVE, Shirley Bassey	UA

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 Lurie	Pyramid (LP)
3	FOUR SEASONS OF LOVE, Donna Summer	Oasis (LP all cuts)
4	DISCO INFERNO/STARVIN'/BOY CONTACT, Trammps	Atlantic (LP)
5	ANOTHER STAR/I WISH/ISN'T SHE LOVELY, Stevie Wonder	Tamla (LP)
6	SPRING RAIN, Silvetti	Salsoul (12-inch)
7	LOVE IN MOTION/CUT THE RUG, George McCrae	TK (12-inch)
8	BOY I REALLY TIED ONE ON, Esther Phillips	Kudu (12-inch)
9	DISCO LUCY, Wilton Place Street Band	Island (12-inch)
10	CAR WASH, Rose Royce	MCA (LP)
11	DAZZ, Brick	Bang (12-inch)
12	DANCING/SEARCHING FOR LOVE/FAR OUT, Crown Heights Affair	De-Lite (LP)
13	OPEN SESAME, Kool & The Gang	De-Lite (12-inch)
14	DOWN TO LOVE TOWN, Originale	Motown (12-inch)
15	SORRY/THAT'S THE TROUBLE, Grace Jones	Beam Junction (12-inch)
16	WORLD OF MERRY MUSIC/WINE FLOW DISCO, Mass Production	Cotillion (LP)
17	MY LOVE IS FREE, Double Exposure	Salsoul (12-inch)
18	YOU'RE MY DRIVING WHEEL/LET YOURSELF GO, Supremes	Motown (LP)
19	MAKES YOU BLIND, Glitter Band	Arista (12-inch)
20	DREAMIN' Lolita Holloway	Gold Mine



US Top 50 Albums

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

US Soul Top 20

1	1	I WISH, Stevie Wonder	Tamla
2	2	DARLIN' DARLIN' BABY, O'Jays	Phil Int
3	5	FREE, Deniece Williams	Columbia
4	4	SATURDAY NITE, Earth, Wind & Fire	Columbia
5	9	I LIKE TO DO IT, K. C. & The Sunshine Band	TK
6	3	DAZZ, Brick	Bang
7	6	CAR WASH, Rose Royce	MCA
8	8	DO IT TO MY MIND, Johnny Bristol	Atlantic
9	10	FEELINGS, Walter Jackson	Ch-Sound
10	7	HOTLINE, Sylvers	Capitol
11	18	WHEN LOVE IS NEW, Arthur Prysock	Old Town
12	12	ENJOY YOURSELF, The Jacksons	Epic
13	13	OPEN SESAME, Part 1, Kool & The Gang	De-Lite
14	14	YOU GOTTA BELIEVE, Pointer Sisters	ABC/Blue Thumb
15	15	I KINDA MISS YOU, Manhattan	Columbia
16	16	I DON'T WANNA LOSE YOUR LOVE, Emotions	Columbia
17	21	EASY TO LOVE, Joe Simon	Spring
18	-	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
19	19	YOU DON'T HAVE TO BE A STAR, Marilyn	ABC
20	28	FANCY DANCER, Commodores	Motown



US Top 50 Singles

1	2	I WISH, Stevie Wonder	Tamla
2	3	CAR WASH, Rose Royce	MCA
3	1	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Warner Bros
4	5	DAZZ, Brick	Bang
5	4	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo & Billy Davis	ABC
6	8	HOTLINE, Sylvers	Capitol
7	12	NEW KID IN TOWN, Eagles	Asylum
8	9	BLINDED BY THE LIGHT, Manfred Mann's Earth Band	Warner Bros
9	10	TORN BETWEEN TWO LOVERS, Mary MacGregor	Arista
10	6	TONIGHT'S THE NIGHT, Rod Stewart	Warner Bros
11	14	WALK THIS WAY, Aerosmith	Columbia
12	15	SOMEBODY TO LOVE, Queen	Elektra
13	16	LOST WITHOUT YOUR LOVE, Bread	Elektra
14	17	ENJOY YOURSELF, The Jacksons	Epic
15	21	I LIKE DREAMIN', Kenny Nolan	20th Century
16	13	LIVIN' THING, Electric Light Orchestra	United Artists
17	18	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
18	22	JEANS ON, David Dundas	Chrysalis
19	35	LOVE THEME FROM "A STAR IS BORN", Barbra Streisand	Columbia
20	26	WE KNEW IN NEW ENGLAND, Barry Manilow	Arista
21	24	SATURDAY NITE, Earth, Wind & Fire	Columbia
22	7	SORRY SEEMS TO BE THE HARDEST WORD, Elton John	MCA / Rocket
23	10	STAND TALL, Burton Cummings	Portrait / CBS
24	33	HARD LUCK WOMAN, Kiss	Casablanca
25	27	I NEVER CRY, Alice Cooper	Warner Bros
26	31	AIN'T NOTHING LIKE THE REAL THING, Donny & Marie Osmond	Kolob
27	30	WHISPERING / CHERCHEZ LA FEMME / SE SI BON, Dr Buzzard	RCA
28	36	NIGHT MOVES, Bob Seger	Capitol
29	11	THE RUBBER BAND MAN, Spinners	Atlantic
30	23	SHAKE YOUR RUMP TO THE FUNK, Bar Kays	Mercury
31	25	THIS SONG, George Harrison	Dark Horse
32	41	DANCING QUEEN, Abba	Atlantic
33	18	LOVE ME, Yvonne Elliman	RSO
34	46	SAVE IT FOR A RAINY DAY, Stephen Bishop	ABC
35	50	YEAR OF THE CAT, Al Stewart	Janus
36	47	YOU'VE GOT ME RUNNIN', Gene Cotton	ABC
37	-	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
38	43	IT KEEPS YOU RUNNIN', Doobie Brothers	Warner Bros
39	46	LIVING NEXT DOOR TO ALICE, Smokie	RSO
40	42	I LIKE TO DO IT, KC & The Sunshine Band	TK
41	44	SOMEONE TO LAY DOWN BESIDE ME, Linda Ronstadt	Asylum
42	-	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
43	-	DREAMBOAT ANNIE, Heart	Mushroom
44	32	MUSKRAT LOVE, Captain & Tennille	A&M
45	-		

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SOS STEVE SPIES SS STRANGER ON SHORE

STEVE McQUEEN, a film star, is having more than a little neighbour trouble.

At 3.30 am t'other morning, he was more than a little surprised to see a stranger dressed in full Nazi SS dress uniform jackbooting up his private beach in California. A swift phone-call to the local police established that Mr Mystery was none other than McQ's crackpot neighbour Keith Moon.

Apparently, McQ is taking the threat of gentle cuddly Keith very seriously. My Malibu Beach spy tells me that McQ has installed a six-foot high fence around his property and has recently taken possession of a pack of guard dogs.

But this does not worry old Loony who is busy making plans for THE BIG ONE. He's going to build an Eval Kneivel style motor-bike ramp, jump astride his four-cylinder job and launch himself over the wall and into McQ's back garden. (I hope he doesn't land in the greenhouse). You will recall that McQ made his own bid for freedom in 'The Great Escape' with the aid of a two-wheeled machine.

Why, you will no doubt be asking, does Keith so much want to get into McQ's place? The answer's very simple. Keith, always one to spring little surprises, has organised a party chez McQ and thinks it only right that he should be there to welcome his guests. Meanwhile, McQ is seriously considering installing an atomic fallout shelter next to his herbaric border.

And so to the Roxy - a newish London night spot - to join old friends Robert Plant



Juicy Luicy

and Jimmy Page groovin' along to the gentle sounds of Eater, The Damned and Generation X. Page announced that he felt very old and was planning to proceed on to an OAP's dance at the Speakeasy. When told of Page's presence, Eater's innocent young drummer responded thus, "Led who?" Also there was ageing Mike Heron of Incredible String band fame who queried of the punk bands, "Are they all as good as this?" Whether or not he was taking the proverbial michael I cannot be sure.

And what's all this? The Stranglers appeared on TV's 'Maggie' cancelled? Never mind, Johnny Rotten is to host Blue Peter next and the Sex Pistols will appear on 'Stars On Sunday'. Nice to see Marianne Faithfull back in town, but I'm sure she could have got into James

Brown's Hammersmith gig free of charge if she'd made a couple of phone calls in the right direction.

Jim Diamond of Bandit was in dire distress when the snows fell last week. You see, the white stuff was coming right through his ceiling. Worried that it might short his electric fire, he summoned the services of the fire brigade. He and two officers then sat for two hours waiting for an electrician to come. I suppose it never occurred to any of them to switch the fire off and jump into bed with something warm.

Bed, you'll agree, is the only place to be these harsh winter days. And what better than to (censored in the interests of public safety and hygiene).

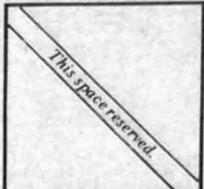
Naturellement, I was in attendance at Rod Stewart's final Olympia show and at the party afterwards. Gary Glitter told me he was still looking for a bass player for his new band. Britt was wearing a gold watch round her neck, looking very tanned and told me she was looking forward to

going to Australia with Rod and the boys. Susan George was not there.

Meanwhile, earlier last week, a certain fly on a certain wall spotted a young couple enjoying a dinner a deux and deep in very wonderful conversation. It was Rod and Dee Harrington. They were together, you will recall, for some years before the former Mrs Sellers hit the scene.

Dee has just finished the manuscript for her book about her life with Rod. "I will only tell the truth", she told a Sunday newspaper. "When I finally walked out of Rod's home, I only had £10 in my pocket, nothing more."

Now a distress call. Come in Mick Ronson, your cheque awaits you. Let me explain. Young Mick played the first session on Roger Daltrey's new album project and then disappeared after being nabbed for a motoring offence. Nothing has



MICK RONSON

been seen or heard of him since and the people at Goldhawk Records would like to pay him.

Back for a second to Jimmy Page, multi-millionaire axeman. He's searching for the original furnishings of his bizarre Victorian home, Tower House, Kensington, which he bought for £350,000 from Richard Harris two years ago. I understand his searchings will take him to the Somerset home of Auberon Waugh, Private Eye's noted columnist. More news on this next week when I'll also have a full

report on an interesting little gig at Battersea Power Station, involving Pink Floyd (a progressive group) and an Inflatable Pig.

Among my mail this week was a communication from Mrs Cynthia Spencer, mother of young Jeremy (formerly of Fleetwood Mac). I quote, 'As the mother of Jeremy Spencer, I would be interested to know where you obtained the information reported in the Jan 8 issue of your paper. We are in constant communication with Jeremy and have recently had correspondence from him in South America. Yours sincerely etc.' Well, Mrs S, I'll check out the story and try to establish exactly what the lad is up to.

Also in the mail, two further postcards from the Prime Manipulator of Rock & Roll, Mr Ted Nugent. This must cease forthwith, Motor City Madman.



'72 STYLE You'd be smiling too, if you knew where his other hand was



'76 STYLE. Sight-seeing for sore eyes

FREE ALBUM OFFER

OWING to holiday postal problems there was a delay in the despatch of albums. However, they will have been sent out by the time you read this, so please don't panic, your album is on its way.

John Miles

"Manhattan Skyline"

the new single from the album
"Stranger in the City"

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TOURS...TOURS

CHARLIE: Now a five-piece, with the addition of Eugene Organ on guitar and vocals, Charlie announce their first headlining tour of Britain. The dates are: Manchester Electric Circus January 28, Nottingham Boat Club 29, Birmingham Barbarellas February 1, Worcester Bank House 3, London Kings College 4, Watford College 5, London Marquee 8, Wigan Casino 12, Leeds City Polytechnic 16, Glasgow Technical College 18, Doncaster Outlook Club 21, Portsmouth Poly 24, Oxford Westminster College 25, Chester Quaintways 26, Clacton Colchester Inst. March 4, Cardiff Top Rank 8, Newport Stowaway Club 9, Runtun Pavillion Club 11, Brighton Top Rank 15, Wolverhampton Lafayette 18, Wakefield Technical College 20.

PROCOL HARUM: Announce an extensive British tour in February. Six dates have still to be announced, but those confirmed so far are: Coventry Warwick University Feb 10, Edinburgh University 11, Glasgow Strathclyde University 12, Hull City Hall 14, Cardiff University 18, Exeter University 19, Wolverhampton Civic Hall 20, Liverpool University 23, London Hammersmith Odeon 26, Croydon Fairfield Hall 27, Birmingham Town Hall 28, Bristol Colston Hall March 1, Sheffield University 7, Leeds University 9, Newcastle Mayfair 11, Aylesbury Vale Hall 12.



PROCOL HARUM

RICK ZAPPA: Will be playing the following dates: London Hammersmith Odeon Feb 9 and 10, Stafford New Bingley Hall 12, Glasgow Apollo 13, Edinburgh Playhouse 14, London Hammersmith Odeon 16 and 17.

RALPH McTELL: Dates are now confirmed for the first part of his spring tour of Britain. All the following venues are universities — the concert hall dates have still to be confirmed. Cardiff University Feb 9, Aberystwyth 10, Loughborough 11, Reading 12, Leeds 13, Manchester 16, Warwick 17, Bristol 18, Bradford 19, Southampton 22, Oxford Polytechnic 23, Keele 24, Lancaster 25, Strathclyde 26, Dundee 27, Newcastle Poly March 2, Bath 4, Birmingham 5, Exeter 7.

GEORGE HATCHER BAND: Have cancelled their date at the Marquee on Feb 2 in order to play a five date club tour of South Wales. Dates are now as follows: Aylesbury Friars Jan 29, Gwent New Bridge Club 30, Abertillery Rose Haywood Club 31, Cardiff Top Rank Feb 1, Newport Stowaway 2, Swansea Circles Club 3, London Marquee 9, Worcester Bank House 17, Nottingham Boat Club 19, Liverpool Annabellas March 3. To coincide with the second part of the tour, United Artists will release a 10 inch EP, recorded live at Olympic Studios and featuring four live favourites. They are: 'States Boro Blues', 'Rockin' In The Morning', 'Good Friend' and 'Drinkin'. The EP, titled 'Have Band, Will Travel', will be released on March 4, and will retail at 199p.



GEORGE HATCHER BAND

GALLAGHER AND LYLE: Have added second shows at five venues on their British tour. The times of the shows are as follows: Leeds Jan 23 — 5.30 and 9.30, Glasgow 28 — 7.00 and 9.30, Manchester 30 — 5.30 and 9.30, Portsmouth Feb 11 — 5.30 and 8.00, Oxford 13 — 6.00 and 8.00.

THE 'O' BAND: Announce a British tour in February, kicking off with a show at Middlesbrough Town Hall on January 24, which will be recorded live for an EP to be released in March. The rest of the dates are as follows: Doncaster Outlook Jan 24, Birmingham Barbarellas 25, Batley Town Hall 26, Sunderland P Poly 29, Leeds Poly Feb 10, St Albans Civic Hall 12, Nottingham University 26, Plymouth Poly March 7, Weymouth Poly 11.

KEVIN COYNE: Undertakes a brief college tour beginning this Saturday. Dates are: London School of Economics Jan 22, Bath University Feb 2, Brighton University 4, Colchester Essex University 5, Unkbridge Brunel University 11, Keele University 16.

NUTZ: Play a series of dates to coincide with the release of their album 'Hard Nutz'. Dates are: Blackburn Lodestar Jan 20, London Roundhouse 23, Chester Quaintways 24, Birmingham Barbarellas Feb 8, Cardiff Top Rank 15, Newport Stowaway Club 16, Brentwood College of Education 18, Trent Park College of Education 25, Hockerhill College March 5, Nantwich Civic Hall 10, Nottingham Boat Club 12.

GEORGE MELLY: George Melly undertakes a pub crawl in February. Dates are as follows: Croydon Red Deer Feb 7, Northolt Target 8, Maidenhead Skindies 9, Tolworth Toby Jug 10, King's Cross The Bell 14, Earls Court Duke Of Richmond 15, Putney Railway 16, Shepherds Bush Trafalgar 22.

MEDICINE HEAD: Dates for the remainder of the month are as follows: Dudley College Of Education Jan 15, Birmingham Aston University 21, Nottingham Grey Topper 22, Bristol Granary 27, Northampton Cricket Club 29.



STATUS QUO: fined £3,600

QUO 'WILL APPEAL' OBSTRUCTION FINE

THREE MEMBERS of Status Quo — Francis Rossi, Rick Parfitt and Alan Lancaster — were fined a total of £3,600 in Vienna this week on charges arising out of a scuffle with police at the city's airport last September.

And when the band flew back to London after the trial their angry manager Colin Johnson said, "We will appeal."

"Certain aspects of the trial were farcical. We were disgusted with the British consul's inability to attend because we were told by an embassy official 'the trial was too early in the morning!'"

Alan Lancaster was fined £1,800 for assaulting a police officer and Rossi and Parfitt were each fined £900 for obstructing police.

It was alleged in court that the band fought with

police officers while being searched before boarding a plane at the ends of their first Austrian tour. They were arrested and spent the night in jail.

"I was suddenly asked to strip off at the airport," said Rick Parfitt after the trial. "And when Alan was asked to all hell broke loose. Francis and I ran in to help out and then the police arrived."

"I thought they were a bit antagonistic from the start. We have never been involved in anything like this before. I guess they were looking for drugs but we would never be stupid enough to take anything through customs."

And Francis Rossi said later, "I knew it was an open and shut case when I saw the judge working out the fine on a pocket calculator before the defence made its closing speech."

Gary does another charity show

GARY GLITTER is to give a special charity matinee performance for children at Batley Variety Club on February 12.

Gary will perform for young fans unable to attend the evening shows, and proceeds from the matinee will on Gary's request, be donated to a local charity, the York House Home for Muscular Dystrophy victims at Ossett near Batley.

"It's great to be able to help," says Gary. "I'm really pleased at the way things have turned out."

Tickets for the show, which begins at 2.30, are available from the club, and cost £1.50 for adults and £1 for children.

Feelgoods in Paris for album

DOCTOR FEELGOOD go to Paris on February 14 to start work on their fourth album. Flying in from the USA to produce the album will be Bert de Coteaux, who in the past has worked with Stevie Wonder and BB and Albert King.

Wilco Johnson and Lee Brilleaux are flying to New York this week to discuss the album with him, and they'll be returning to Canvey Island at the end of the month to rehearse mate-



GARY GLITTER: for young fans

rial for the album, which will consist mainly of cover originals.

Transfer to play Britain

MANHATTAN TRANSFER are to play four concerts in Britain in February and have a new single out titled 'Chanson D'Amour'. The dates are: London New Victoria (23/24/25) and Manchester Palace Theatre (26). They will be recording an appearance on 'Saturday Night At The Mill' on the 28th.

EMI stop the pirates

EMI HAVE found a way to prevent tape pirates from copying pre-recorded tapes and selling them illegally. The company have designed a coded signal which will be put on the tape while it's being made — it'll work rather like the metal strip "watermark" you see on bank notes. You won't be able to hear any difference on the tape when you play it, but when it goes through a

special decoding machine it sends out a bleep. EMI reckon that around 300 million tapes a year were pirated.

Sweet sign for Polydor

SWEET HAVE just signed to Polydor Records. However, they won't have any new records out for some time. Their first single and album for their new label will be out in the autumn.

Sedaka goes for seven

NEIL SEDAKA is to appear at the London Palladium in a series of seven solo concerts in May. The season will be titled 'Neil Sedaka and Songs — Solo Concerts' and will run from May 16 to 22. He will be unaccompanied during the show and will go back over 25 years of his career through his music.

There will be one show a night and tickets are priced: £6.00, £5.00, £4.00 and £3.00 and £2.00.

Gabriel album in February

PETER GABRIEL has his first solo album, entitled simply 'Peter Gabriel', released on February 18. The album, which was recorded at studios in Toronto, London and New York, and produced by Bob Ezrin, consists of nine tracks, all written by Gabriel himself.

The tracks are: 'Morbund', 'The Burgermeister', 'Solsbury Hill', 'Modern Love', 'Excuse Me', 'Humdrum', 'Slowburn', 'Waiting For The Big One', 'Down The Dolce Vita' and 'Here Comes The Flood'.

Peter begins his American tour on March 10, and there's a possibility that, when that tour finishes in April, he will play some dates in London.

Presley single

ELVIS PRESLEY has a new single 'Moody Blue' out on February 11. An LP 'Elvis In Demand' is released on January 21. All the 16 tracks have been selected by the Elvis Presley Fan Club. Numbers include 'Suspicion' and 'High Heel Sneakers'.

Bruce comes back

JACK BRUCE has formed a new band and finished a new album which is titled 'How's Tricks'. It'll be released in March. Line up of the new band is: Hughie Burns (guitar), Tony Hyams (keyboards) and Simon Phillips (drums). A British tour is currently being set up.

Procol album

PROCOL HARUM have their 10th album released on February 15, titled 'Something Magic'. The album has taken the band two years to prepare and the whole of the second side has the theme 'The Worm And The Tree'. See our news for concert details.

'Magpie' bans Stranglers

THE STRANGLERS have been banned from appearing on the Thames Television children's show, Magpie.

The band were booked to play their debut single 'Grip' on the show's Jan 21 edition but the plans were scrapped.

A Magpie spokesman said: "There are many groups in existence who are genuinely trying to make their way in the music jungle. Normally we would reflect the interests of these groups on Magpie, but while the image of new wave groups seems to be lumped with the punk rock Sex Pistols scene, Magpie has to guard its own image and refrain from featuring any bands

with any links with the Pistols, however tenuous.

"Hopefully when the ballyhoo has died down the programme can return to its normal job of reflecting what is new and interesting on the pop scene."

Dave Greenfield, the Stranglers' keyboards player said: "If they take things much further they are not going to have any groups at all on the show. You might as well ban all the bands that appear on the Hughie Green show because they play guitars."

The Stranglers will support the Climax Blues Band at London's Rainbow Theatre on January 30 before starting their UK tour in Aberdeen on February 11.

Melanie cancels British dates

MELANIE HAS cancelled all her UK dates. She was due to come over next week from the Midem Festival for concerts at London's New Victoria on January 28 and the Manchester Apollo on 30th.

Instead, she will return to America straight after the festival for an extensive tour to coincide with the release of her new album. There are now plans for a UK tour in the summer.

Meanwhile all monies for the cancelled concerts will be refunded at the respective box offices.

Rick Wakeman's lucky escape

RICK WAKEMAN had a lucky escape this week when his Range Rover skidded on an icy mountain road in Switzerland and overturned into a crevasse.

Rick and his road manager Toby Errington escaped with cuts and bruises.

They'd been visiting the home of fellow Yes-man John Anderson in the mountains above Montreux when the accident happened. Said Rick: "We were about to stop to fix snow chains on the wheels when we skidded."

It took two cranes to recover the Range Rover.

10cc release spring album

ERIC STEWART and Graham Gouldman have their new album released this spring, but no title is available as yet. This is the first from the depleted 10cc. A world wide tour is being set up at the moment and the two remaining members are looking for other musicians to accompany them on tour.



10cc: world tour being set up

Chicago add date

CHICAGO'S WORLD-WIDE smash 'If You Leave Me Now' and their album 'Chicago 10' have been nominated for five Grammys - the musical equivalent of the Oscar - in America. The single has been nominated for record of the year, best arrangement, and best pop vocal performance. The album for best record and best packaging. Meanwhile the band have added a further London date to their forthcoming tour. They will now play Hammersmith Odeon on January 27 as well as the 25th and 26th.



Four Seasons for week at Palladium

FRANKIE VALLI and the Four Seasons kick off their first British tour in a year with a week at the Palladium in London on April 25.

There will be one extra show on the Wednesday and Saturday of that week and tickets, on sale now from the booking office, are priced at £5, £4, £3, £2.50 and £1.50.

The rest of the tour is as follows: Blackpool Opera House May 5, Sheffield City Hall 6, Manchester Apollo 7, Wolverhampton

Civic 8. There will be two shows at each of these venues.

A new Four Seasons album will be released on Warner Bros. in early March.



FRANKIE VALLI

NEWS IN BRIEF

SAM AND DAVE appear at Birmingham Barbarella's on January 28, Norwich University, January 29 and Park Hall Charnock Richard (Nr Chorley) January 30 and February 5.

OSIBISA are to represent the United Kingdom at the second World Black Arts Festival in Lagos.

LED ZEPPELIN's film 'The Song Remains The Same' has won the best documentary and best soundtrack categories in the 'Film and Filming' magazine awards for 1976.

HEART have a single 'Crazy On You' released from their album 'Dream Boat Annie' on January 21.

BANDIT'S debut album 'Bandit' will be released on January 21. They will be touring with the Sensational Alex Harvey Band.

SCREAMER are support act on the Silk tour.

AL STEWART'S 'Year of the Cat' has just been awarded a gold disc for sales of over half a million in America.

GLADYS KNIGHT has been nominated best actress by the Foreign Press Association for her performance in the film 'Pipe Dream'.

BONNIE TYLER will support Gene Pitney on his forthcoming tour.

THE FOSTER BROTHERS, Rocket Records' new signing, will support Streetwalkers on their British tour.

Diamonds here in April

THE MIGHTY Diamonds are planning to come back to Britain in April to tour. Dates are currently being fixed by Virgin. The group has just finished recording a new album which will be released on March 4.

Split in Lone Star

LONE STAR' singer Kemy Driscoll has quit the band to pursue a solo career. The band are presently working with a new singer and details should be available shortly.

All of Lone Star's January UK dates have been cancelled while they rehearse a new stage show. Dates will be re-scheduled for February.

Vibrators cut tour short

THE VIBRATORS European tour has been cut short by the theft of £5,000 worth of equipment in Amsterdam last week.

Among the items stolen were a Statocaster, a Les Paul and an ATA carnet - a £3,000 document that a group needs to play in Europe. The Vibrators scraped the money for the carnet between them and would have got a full refund at the end of the tour.

"The carnet was of no value to anyone except ourselves. It really makes me sick," said the band's guitarist John Ellis. They hope to fulfil their UK commitments but it would be advisable to check with the venues before going.

Special Glen Campbell tour

A SPECIAL Glen Campbell anniversary tour of the UK will take place in April to celebrate a 10-year association between the singer and top British impresario Jeffrey S. Kruger.

The tour, which promises a number of 'special surprises' starts off at Eastbourne Congress Theatre on Sunday April 3. On the following two nights Glen will play a total of four concerts at the Royal Albert Hall.

He then plays Manchester Apollo 7, Liverpool Empire 8, Blackpool Opera House 9, Sheffield City Hall 10, Glasgow Apollo 15/16 and Edinburgh Usher Hall 17.

There will be two shows on each night.

THE INCREDIBLE DISCO SMASH!

'CLIMBING THE STEPS OF LOVE'

Linda
And The
FUNKY BOYS

AVAILABLE
7th JANUARY

SPARK
SRL 1149

SEE LINDA LIVE DURING HER FIRST BRITISH TOUR

TOUR SCHEDULE		JANUARY, 1977	
FRI 28th	NORWICH, Crookers Club	THURS 10th	AYCLIFFE, Incognito
SAT 29th	MANCHESTER, Russell's Club	FRI 11th	STOCKTON-ON-TEES, Incognito
WIGAN, Casino Club	SAT 12th	SUNDERLAND, Annabell's	
SUN 30th	DUNDEE, Argus Hotel	SCUNTHORPE, Bath's Hall	
FEBRUARY, 1977		PETERBOROUGH, Wyrena Stadium	
THURS 3rd	To be confirmed	NOTTINGHAM, Grey Topper	
FRI 4th	BIRMINGHAM, Barbarella's	LONDON, Fangs	
SAT 5th	DUNSTABLE, California Ballroom	TUES 15th	OXFORDSHIRE, Nowhere Club
SUN 6th	RECKHAM, Bouncing Ball	WED 16th	LONDON, Dingwall's
MON 7th	SHEFFIELD, Bailey's Club	THURS 17th	BUCKLEY-NORTH WALES, Twilights Ballroom
LONDON, Cue Club	FRI 18th	REDFORD, The Porter House	
To be confirmed	SAT 19th	WEST RUINTON-NORFOLK, Pavilion	
WED 9th	LONDON, Gullivers	KETTERING, Town Hall	
CHELMSFORD, Chancellor Hall	SUN 20th	BRIXTON, The Clouds Club	

ACE'S HIGH

ACE WERE the first pub band to achieve major success when their classic 'How Long' from the 'Five - A - Side' album became a British Top 20 hit in 1974 and topped the American charts in '75.

Since those early halcyon days, little has been heard of Ace. Most of their recording efforts have been written off as 'Disappointing.' The band are just back in this country after nearly a year of 'exile' in the United States - the country that has proved more bountiful for them than their homeland.

They have returned armed with a new lead guitarist, Jon Woodhead, and a new cpee, 'No Strings'. They've another US tour lined up to start at the end of this month and plan to tour the UK in March.

Anchor - man of the band is Sheffield-born Paul Carrack, whose vocals and keyboard playing have their distinguishing stamp on all their material.

Last week, Paul, fighting off a cold with liberal doses of vodka and tonic, sat back in his chair and talked of America, of Ace, of all sorts. From my snow-covered note-book, I bring you the following:

Carrack on travel. "I left home, Sheffield, when I was 17. If I hadn't joined a rock 'n' roll band, I'd have seen no more of the world than Majorca. I remember the early days, playing the Hamburg clubs for hours and hours that was when I was a punk.

"I went back to Sheffield recently, it was like visiting another country. When I first left home to go into pop, my mother was totally opposed. Until, that is, we appeared on Top Of The Pops, then in my mother's eyes it was all respectable."

Carrack on the United States. "There's more work to be had over there. It's different, very different, I don't really know what it is, but it beats sweating up and down the MI. But then Americans think England is the bees' knees.

"On our last tour, we concentrated on the smaller venues, the clubs and the colleges and got good receptions. We avoided the major cities, basically because we had no product to promote, no new album or anything.

"Yes, 'How Long' is one of the strongest numbers in our show, but in America you see, the album it was taken from, 'Five - A - Side' was very big. At our concerts, there are five or six numbers they all shout for.

"In England, you have to come good in London to make it, London is the centre. But in the States there are many more localised scenes, it's such a vast country.

"Constant touring - flying every

day, planes, dressing rooms, hotels, can get very horrendous. The novelty soon wears off. But our last tour was more realistic - from the West to the East coast, we used campers, we were genuinely on the road. We had time to meet people. It was very unorganised, but a lot of fun."

Carrack on music and musicians. "There are all kinds of different scenes in the States. Three-piece heavy metal groups are still very popular. I saw Hall and Oates in New York, they really knocked me out, they're great singers with great material. Boston are an outfit that are going places, we did some gigs with them, we did some with Robert Palmer as well.

"It's not necessary to have record success in America, you can build on your reputation. Frampton proved that, though I think he was very lucky."

Carrack on Jon Woodhead. "He replaced Phil Harris early last summer. I don't want to go into why Phil left. When someone leaves a band it's always difficult. Anyway, Jon was the first guy to come up for auditions. We listened to a lot of others, but Jon was definitely the one who seemed to fit in best. And he was an Ace fan which helped."

Carrack's influences. "They go right across the board, there are lots of influences. My favourites are Little Feat. We don't try to sound like anyone else. That would be the kiss of death.

Carrack on punk. "I saw the Feelgoods in a club in Los Angeles. Wilko was still going through the motions and I wasn't overimpressed. But when I came back here I went to see them at the Hammersmith Palais. In front of their own crowd they were great. But I don't think you'd call them punks would you?"

"I'm not going to knock punk rock, it's the kids' music and that's fair enough, but there does seem to be a very aggressive scene over here and I don't like that."

Carrack on finance. "We've made a living out of music, but we haven't got a stack of money in the bank. We've spent a lot of money on unsuccessful albums. But I've no complaints. Ace has been in existence for four years now. No, I don't feel any need to do solo work. We all feel that what we want to do musically we can do within the Ace format, the more ideas anyone contributes the better."

"We all write the material we use and naturally get on well together. There would be little point in carrying on if we didn't. We could work for years and years in the States on the strength of that first album. But there's still a lot we want to do."

I hope 'No Strings' will prove to be Ace's next High. **JIM EVANS**



BARRY BIGGS: "I've filled it in, what do I do now?"

BIGGS. Barry.

This guy's on form

HELLO MR. Biggs. Nice to meet you. Would you kindly step in here for a moment and we can discuss things. That's right, sit down and make yourself comfortable.

Now, just what is it you want to say? "Well, er..."

I mean, how do you feel about it all? "Er..."

Tell you what Mr. Biggs. Take this form, glance over it for a while and fill it in. Save a lot of time.

"Right." PAUSE.

FORM 352XD TAX RETURNS JAN 1977

Surname . . . Biggs

(Block Capitals Only Please). Sorry BIGGS

Other names . . . Barry.

Age . . . 30

Occupation . . . Lightweight reggae singer.

Married or single . . . Married

Dependents . . . Three children

Home Address . . . A nice house in Jamaica. Occasional visits to British shores.

Schools Attended . . . A school in Marylebone, London, before returning to my native Jamaica.

Father's Occupation . . . Retired supervisor for Quaker Oats. Did a lot of porridge.

Details of Previous Occupations . . . Well, after visiting the States I returned to Jamaica and started work as a sound and camera technician. I planned to go to the top in television and after a year I was well on my way. But at nights I used to creep back into the studio, lock myself in and start singing. I would record my voice on tape for my own amusement.

Anyway, a friend

sneaked in behind me one night without my knowledge. And after I sang he started applauding. He told me I sang well and he helped me to record Stevie Wonder's 'My Cherie Amour'. And to my surprise it reached number 10 in the Jamaican charts.

I mean, I had only ever sung in the school choir or my bathroom before.

Then I joined the number one band in the Caribbean, Byron Lee and the Dragonaires. That was nine years ago. I became the lead singer and still play with the band.

Previous Hit Singles . . . 'Work All Day' which got to 36 over here. I was on tour in the States with Byron at the time when I was asked to fly over and appear on Top Of The Pops. I had recorded the song about five years ago and quite frankly forgot all about it. The number was really a hit through the British discos. It never made the grade in Jamaica.

How's it going Mr. Biggs? "It's er..."

Good, good. Here's another pencil. Your one looks a bit blunt. Is there anything else you'd like?

"Well, er..."

Right, I'll leave you in peace to finish filling the form in. See you later.

PART TWO TAX RETURNS.

(In this section it is the firm's intention to find out as much as possible about the subject's more personal thoughts and feelings.

Have you any other occupations . . . Song-writing I do most of my work with Dynamic sounds arranger Neville Hinds. One of my songs was nearly recorded by the Four Tops. I can write a number in five minutes anywhere, anytime.

Political Affiliations . . .

I steer clear of politics in my music. See in Jamaica I'm not really regarded as a reggae singer, mainly because of my association with Byron Lee. I'm more into R&B. I try to keep away from the real heavy reggae which is the music a lot of Jamaicans seem to make.

Their songs are very political which is a lot to do with Jamaican society. Nobody else really understands it. It's a whole way of life. True, the political thing has quietened down a bit since the elections and no one really knows whether Bob Marley was shot by a political fanatic or just another guy.

The Rasta set up is a form of religion. They worship Haile Selassie. But music should be appreciated by everyone regardless of whether they are white or black. I like all different kinds of music and it doesn't matter who it's played by.

Most Moving Moment Of Your Life . . . When I played at the New York Festival - in front of one million people. The crowd stretched back for five miles. There has never been such a gathering before. There were no fights, nothing. And I actually cried. I was so overcome with emotion.

I was going to play the Notting Hill Festival last year. But when I heard about the trouble no way.

Is There Anything You Particularly Dislike . . . The attitude of Jamaican radio stations. They hardly ever play reggae records, mainly American soul and Tamla.

Even when you release a good record they never seem to play it. They kill the artist.

Ambitions . . . I guess I don't want to be the kind of singer who simply stands up at dance halls

and similar venues. I'd like to get more into cabaret with a big band backing me.

My music is simple, I want to reach as many people as I can. Jamaica has been going through a very oppressive time and money has been tight. For example 85 per cent of the population were buying records five years ago. Now it's barely 30 per cent. I want to try and ease their burdens with my music.

I want to work hard and try to keep on top all the time.

I don't have any ambitions to live in this country. I still regard Britain as the mother country and it's like a second home to me, although these days most Jamaicans would prefer to go and live in the States than Britain.

The main reason I want to stay there is I don't want to lose that distinctive sound. I could never recreate that here. It's so laid back, so free back home. Anyway, my wife would never let me.

She is too much of a patriot. But before I return this time I'll be playing about a dozen dates all over the country.

Ah, I see you've completed the form Mr. Biggs. Now before you go let me get this right. It is the number one position you are applying for which is currently occupied by a Mr. Soul.

"That's right."

As long as I have that clear in my mind. Right then Mr. Biggs, very nice to have met you. As you leave would you kindly ask the woman who is sitting in the waiting room to come into my office.

Pause. Ah, hullo Miss Covington. Nice to meet you. Would you kindly step in.

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BARRY CAIN



ACE'S Paul Carrack: "Top Of The Pops made me respectable"

John Miles

The New Album "Stranger in the City"

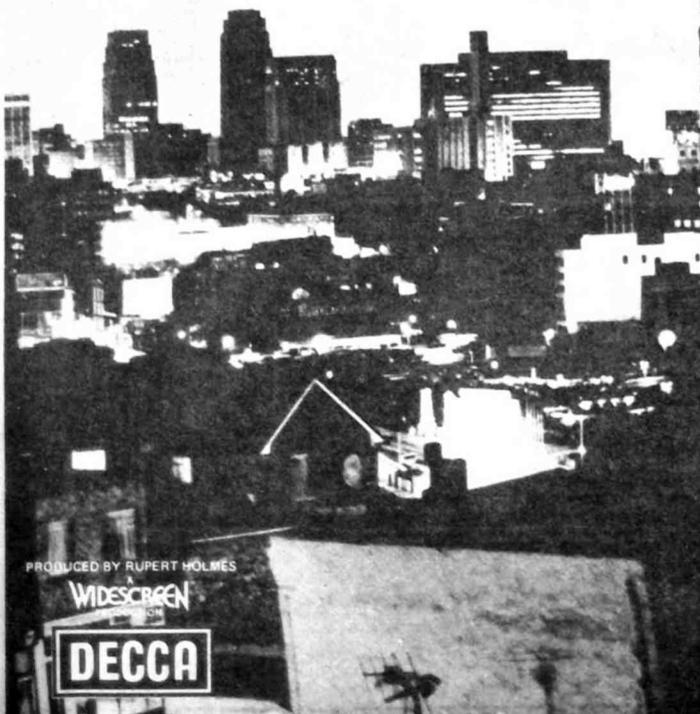
The Tour

JANUARY

- 20th STOKE Kings Hall
- 21st NEWCASTLE Mayfair Ballroom
- 22nd STRATHCLYDE University
- 23rd PRESTON Guildhall
- 26th YORK University
- 28th BRIDLINGTON Spa Royal Hall
- 29th SHEFFIELD University
- 30th REDCAR Coatham Bowl

FEBRUARY

- 1st SWANSEA Brangwyn Hall
- 2nd CARDIFF Top Rank
- 3rd GUILDFORD University
- 4th CAMBRIDGE Corn Exchange
- 5th BRISTOL University
- 6th EASTBOURNE Congress Theatre
- 7th BOURNEMOUTH Winter Gardens
- 8th WOLVERHAMPTON Civic Hall
- 9th LIVERPOOL Empire
- 10th MALVERN Winter Gardens
- 11th BRADFORD University
- 12th MANCHESTER Apollo, Ardwick
- 13th BRISTOL Phoenix



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WIDESCREEN
LIVE ACTION

DECCA

New single from the album
"Manhattan Skyline"
 OUT NOW!



PUSSYCAT: a joke a minute

PUSSY GALORE

JUST AS the English have their Irish jokes, and the Americans have Polish jokes, the Dutch specialise in - Belgian jokes.

"Why does a Belgian have green hair?" asks Betty Dragstra, the smallest and apparently the most ladylike of the three sisters in Pussycat.

She beams round the dressing room at the rest of the group. "Because he goes like this!" - and she wipes her hand from her nose up over her forehead into her hair. Very graphic.

The others groan, and manager Jan starts to tell another joke about a Belgian policeman which unfortunately doesn't translate as easily into English.

It's five minutes before Pussycat are due onstage in Studio 5 to do the run-through for 'Top Of The Pops', and while the male members of the group are busy discussing music, the three girls are relaxing - passing around Caballero cigarettes (the Dutch equivalent of Number Six) or rolling their own -

something they're amazingly skilful at - and chattering away in Dutch about the rough treatment they've had from the BBC make-up department. "The girl in make-up, she goes dab, dab, here and there," Marianne, the buxom red-head of the family, translates for me. "And the stuff she puts on is horrible. Here, smell!" - she bends over so I can sniff at the gunge they've plastered on her cheeks - "I am feeling myself stinking!"

"Then when we were 12 or 13, we heard the Beatles," says Tony, "and we wanted to be like the Beatles, so we had a girl on the drums, and we played guitar and tried to sing. "After a few years, the girl who played the drums, she stopped, so we found the boys. They were another group in our area, and we met them at a talent... er... a talent..."

Contest? "Yes, a contest." So who won the contest? "Not we," she laughs, her grammar temporarily deserting her. "The boys, they won."

It transpires the girls made the first move, and asked the boys to join their group, so how did you feel about that, then? "She rang us up and asked, 'How is it with your group?' and with our group, it was not so good, because the drummer was leaving," he says. "And it was the same with our group," puts in Tony. "So we thought we would try it for one time, and if it was no good, we would stop. But it was good, so we stayed together."

When the two groups got together, Tony was already going out with rhythm guitarist Loulou Wille, who's now her husband, and she says that joining up worked very well for them.

"It was always very nice," she says. "It's all going very smooth. There are problems, but nothing big. It is not so bad, I think. It could be much worse!"

According to the girls, all seven members of the reinforced group had much the same taste in music, so there were never any disagreements about their direction.

went along to the lessons, and after two or three times, she stopped, and we carried on."

That advert helped the girls more than they could ever have guessed at the time. Their teacher is still one of their best friends - and he writes all their songs, including 'Mississippi', 'Smile' and all but two tracks on their new album, which they're working on at the moment.

But to get back to the beginning... "We were three singing sisters now," says Marianne, "so we started singing at Karnaval (the annual Dutch rave - up, held every February) weddings and school concerts."

"I remember our first appearance," laughs Betty. "It was terrible! We had never used microphones better, so we stood much too far away, and nobody could hear us!"

Fortunately, that disastrous first show didn't prove too much of a setback, and the girls began playing fairly regularly around their home town in the south of Holland.

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"In Holland, if you want to be a popular group, you have to sing all the songs in the hit parade," says Marianne, "and that's what we didn't want. We sang the songs we liked, but not all of them."

"We had our own songs," adds Tony, "our teacher had written many songs for us. We always thought the boys were very progressive, and at first we thought they wouldn't want to play our sort of music."

"But we weren't so progressive," says Theo suddenly. "We had our own songs, and songs by the Eagles and the Doobie Brothers - and the girls liked them too."

These days, the group play a lot in Germany and Holland, and they're hoping to play over here soon, although as yet there are no firm plans for British dates.

Baffled

"We prefer Germany to Holland," says Tony. "They are more enthusiastic in Germany. We played once in France, but that was very different. 'Mississippi' was released there, but it didn't work."

Asked if they consider themselves part of the Euro-sound that Abba have made famous, the group look a bit baffled.

"I have never heard of this before," says Tony. "I think of us as a Dutch group, not European, because there is no other country in Europe that has a sound like ours. Germany doesn't, Belgium doesn't - maybe Sweden, but that's all."

"I think Holland is closest to Britain when it comes to music."

"Besides," she says suddenly, "when 'Mississippi' was first released in Holland, the disc jockey thought we were from England. And then it was released in England, and the disc jockey thought we were from America!"

SHEILA PROPHET

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Singles

Reviewed by BARBARA CARTHORSE

A sublime saga of singular serenity . . .

SHE WAS ONLY THE VICAR'S DAUGHTER

(but Cedric knew how to answer her prayers)

IT'S THE coldest winter since 1963 (in Chicago it's the coldest for 100 years) and all over Britain people are snowed in.

In a picturesque hamlet near Grimsby, Cedric pondered on the difficulties of getting to the library to collect a copy of 'Poems For A Spring Morning' which awaited him. He paused before the easement window, tracing the snow patterns with his finger. He looked out across the village green. The ducks still lingered there, their delicately traced feet frozen, caught forever in the ice.

"I could write a poem about that," thought Cedric. "But no, perhaps it's just too pedestrian." His eyes fell from the scene, on to a copy of Record Mirror which lay by his pressed flowers collection. His sister had brought the paper for Cedric in the hope of turning him into a normal human being, like every other teenager on the planet. Cedric fingered the paper, drawn against his will to sample the contents. First he found the singles' reviews . . .

SLADE: 'Gypsy Roadhog' (Barn 2014 105). As subtle as a leg iron, the Wolverhampton Wanderers return to the fold and just as if there had been no musical progression in the last two years. They could be in the same league as Quo if they tidied up the sound. Cedric's ears quivered with excitement, a sensation hitherto reserved for William Wordsworth. +++

RACING CARS: 'They Shoot Horses Don't They?' (Chrysalis CHS 2129). A truly wonderful sound, as agreed by the entire RM staff, and everyone should buy it. Sung beautifully, with feeling, and arranged superbly. Pass me the Penguin Book of Modern Superlatives. . . . +++++

JOHNNY NASH: 'Birds Of A Feather' (Epic S EPC 4931). The dark brown liquid voice of J Nash slips down as easy as a pint of Guinness, but the reggae beat is cleaned up into orchestration, which rather spoils it. Cedric found his body moving in previously undiscovered motions. ++

PAUL DA VINCI: 'Every Single Word (Lullaby For Grown Ups)' (Epic S EPC 4829). High pitched and hysterical, not quite the thing for a lullaby. +

EARTH, WIND & FIRE: 'Saturday Night' (CBS 4835). Sloe-eyed and funky, if this song was a woman, she'd be a bitch. +++++

NAZARETH: 'Somebody To Roll' (Mountain TOP 22). Interesting piece of surrealist guitar and controlled style, but not their best. A bit spacy for chart consumption. ++

JAMES BROWN: 'Bodyheat (Part 1)' (Polydor 2066 763). Usual staccato disco style with a few sound effects (Kojak car siren) thrown

in. Music to wiggle and strut by, but I've heard better. ++

CW McCALL: 'Round The World With The Rubber Duck' (Polydor 2066 760). CW's done a good one and parodied himself. Son of Rubber Duck takes a world trip, driving on the water to reach Europe. Very funny, definitely Top 10. Cedric shook his head. Rubber duck? He decided to go to the bathroom and have another look at his. +++++

THE WHISPERS: 'Living Together In Sin' (Soul Train FB 0773). The song doesn't live up to the title. Laid back respectable soul. +

JIM CROCE: 'I'll Have To Say I Love You In A Song' (Lifesong ELS 3500). A bit faster than Cilla's version, but he wrote it, so it was his choice. A goody but too late for the charts. +++

FLINTLOCK: 'Russian Roulette' (Pinnacle P 8438). Gosh, thought Cedric, this lot sound exciting. I wish I could be friends with them. Wonder if they like Tennyson? +++

KRAZY KAT: 'How They Crossed The Pole' (Mountain TOP 25). New band, nearly new sound. This track from the album is medium paced and easy with nice muted vocals. Maybe not this time, but soon. +++

NUTZ: 'Sick And Tired' (A&M AMS 7272). If that's how they feel about rock 'n' roll, what are we supposed to feel? Actually not bad, but a bit basic. +++

BOBBY PICKETT & PETER FERRARA: 'King Kong (Your Song)' (Polydor 2066 754). Oh not ANOTHER one. STOP! So awful, so crass, it has to be the one to make it. Full of special effects for DJ use. +++

GAY & TERRY WOODS: 'Save The Last Dance For Me' (Polydor 2058 810). A quaint country/rock version which on its own won't have a cat's chance, but with airplay could be a surprise. ++

BONNIE DOBSON: 'Bye B' Bye' (Polydor 2058 823). Cedric's eyes glashed over as he listened to the smooth voice. He began to think evil thoughts. "Sod the pressed flowers," he,



BILLY SWAN: Cedric shook horribly

screamed as he fought to control these new and strange emotions. +++

MANHATTAN TRANSFER: 'Chanson D'Amour' (Atlantic K 10886). Shuffle them flashy shoes. Could this be Marlene Dietrich? More like Grace Fields. ++

EDDIE HOWELL: 'Sweet On You' (Warner Bros K 16866). Big ballad, all drama and symbolics. +

DARYL HALL & JOHN OATES: 'Las Vegas Turnaround' (The Swiv-



DARLENE LOVE: Cedric swooned

ardess Song' (Atlantic K10887). Latin American boogie. All you need now is a ball gown with a million sequins sewn on by your mother. Take it away Number Five. ++

SAILOR: 'One Drink Too Many' (Epic S EPC 4804). One jump too many. . .

DARLENE LOVE: 'Lord If You're A Woman' (Phil Spector 2010 019). Cedric loosened his tie. Why had he been spending his time reading poetry with the vicar's daughter when he could have been breathing heavily to hot poop like this? Bite the charts, Darlene. +++++

DICKEY LEE: '9,999,999 Tears' (RCA PB 0764). The kind of singer that gives country a bad name. Doesn't sound as if he's cried in his life. +

EXILE ONE: 'Come On Here' (Barclay BAR 45). Funky, brassy reggae, but a stronger hook line could have made it even better. +++

ANDY BOWN: 'Love Love Love' (EMI 2571). The female vocals bring middle age to a song which would have been better left as a teenager. ++

WHIRLWIND: 'Full Time Thing' (Pye TN 25733). About as exciting as a mild breeze.

DAVE EVANS: 'Take A Bite Out Of Life' (Kicking Mule SOK 37). I can't decide if the record is warped, or if Mr Evans actually sings like this. Watch what you're biting. . . +

JJ BARNES: 'The Earl Flynn' (Contempo CS 2165). A hotpotch of all the old soul

leftovers you can think of. +

KAI WARNER'S ORIENTAL EXPRESS: 'Fly Butterfly' (Power Exchange FX 244). Not unlike Pussycat — or similar Continental sounds — but would be better with more voices and less tubas. +

RICHARD HEWSON ORCHESTRA: 'Love Without End' (Splash CP 10). The kind of music they play at the Miss World competition when they're waiting for the silly old duffers to make up their minds who won. +

ROMEO: 'Mr Big' (EMI 2567). Not a bad early effort, with good vocals, but the production is wrong. Too sophisticated for this bunch of lads. ++

TOBY: 'Lester Klaw' (RAK 247). "If I hear another tepid disco single today I shall scream," said Cedric, who was longing for something a bit meatier now he'd realised what he'd been missing. +

CHAMPAGNE: 'Old Time Music' (State STAT 39). "Or maybe I'd be better off going back to pressing flowers rather than listening to this," thought Cedric. +

GIGOLO: 'Words Of Love' (Polydor 2058 831). Unimaginative and unoriginal. ++

HELEN BARNES: 'Eleven Out Of Ten' (Red Nail RN 1). "Sounds like the vicar's daughter," thought Cedric, ripping off his jacket and falling to the floor. He bit firmly into the table leg. +

RB ZIPPER: 'Cruisin' With The Fonz' (Alaska ALA 2004). Very second rate rip-off of 'American Graffiti' — type high school trip. Cedric ignored it and crept downstairs, stopping himself from crying out in excitement by stuffing his hankie in his mouth. +

JAWBONE: 'King Kong (Funkey Monkey)' (Rak 249). It's not worth getting out of bed for this one. Drums and bass and with a bit of Lee Marvin grumbling from time to time. +

DENNIS WATERMAN: 'Hooray For Curly Wolf' (DJM DJS 10740). Dennis' album wasn't bad, but really, it has to be better than that. If he hasn't the sex appeal of



RACING CARS: Cedric almost shot himself

David Soul, he should bring out a better quality single. ++

JOAN ARMATRAIDING: 'Down To Zero' (A&M AMS 7270). From the album it's another top class track. There's no describing the power in her voice and the variety she puts into the interpretation of the words. EXcellent. +++++

SALLY & THE SULTANS: 'Shake, Shake, Shake' (DJM DJS 10741). C'mon, the Arabs aren't THAT glibbie. +

RONNIE ALDRICH: 'Adagio' (Decca F 13679). Mood music for drifting across a deserted beach hotly pursued by rich, handsome sultors. But no good for everyday living. +

RONNIE LANE: 'How Come' (GM GMS 9044). Re-release of very fine single, but unlikely to score again. +++

SHEER ELEGANCE: 'Dance The Night Away' (Pye TN 25734). Not as instantly memorable as previous singles, but as TOPP have already picked it up, it has a more than fair chance. ++

JJ BARRIE: 'Top Ten Fool' (Power Exchange PXE 1009). Can you stand four tracks from that ol' tear jerker? I can't. ++

BILLY SWAN: 'Shake Rattle & Roll' (Monument S MNT 4836). Cedric got up from the floor, his left leg was trembling uncontrollably, his lower lip sagged, his dark hair fell over his forehead. A crushed daffodil fell from his fist as his hips began to gyrate. This is some single. +++++

SUTHERLAND BROTHERS & QUIVER: 'If I Could Have Your Loving' (CBS 4934). Disappointingly weak, or is it taking gentility too far? I expected more of a ballad from this talented band. +++

JOHN MILES: 'Manhattan Skyline' (Decca F 13681). Lotsa guts and drive with a strong hook line and very tasty guitar work. A big hit for the man who needs it. +++++

DOROTHY MOORE: 'For Old Time Sake' (Contempo CS 2107). Sensuous stuff from the Misty Blue Lady. Not as good as her previous single, but still a great performance. +++++

Cedric listened to Dorothy's honeyed tones and a plan formulated in his fevered brain. He crept out into the street, heedless of the driving snow, and fought his way to the church where he usually held his poetry meetings. As usual, the vicar's daughter was the first to arrive.

Cedric slid from behind a pillar and laid his hand on the back of her neck. She turned, and smiled nervously.

"Season's of mists and mellow fruitfulness" she began. Her voice trailed off as she saw the purposeful look in Cedric's eyes.

"Close bosom friend of the maturing sun," he finished for her.

"At last," breathed the vicar's daughter.

'Only a few more pages to go . . .'

Albums

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



SUZI QUATRO: I told you I could do it

SUZI WAKES UP

SUZI QUATRO: 'Aggro-Phobia' (RAK SRK 525)

Suzi is back in great form with an album cut under the watchful eye of Mickie Most. Her voice has renewed raunchiness and a husky softness when required. She sings with feeling - sensuality and sex appeal ooze from her vocal chords. 'The Honky Tonk Downstairs' shows Suzi and her band at their best - Suzi plucks bass, Len Tuckey is on lead, David Neal on drums and Mike Deacon on keyboards. Love their treatment of Steve Harley's 'Make Me Smile (Come Up and See Me)' and 'Wake Up Little Susie' - Suzi it would appear, has woken up and come up with a brilliant album. 'Tear Me Apart' has been chosen for single release. It must have been difficult to make the choice, but I prefer the less aggressive 'American Lady'. ++++ Jim Evans



ROGER CHAPMAN

I'll have two pints, please

STREETWALKERS: 'Vicious But Fair' (Vertigo 9102 013)

Never thought I'd actually like a Streetwalkers album. Roger Chapman's voice has always charmed my mind around like a cement mixer. But wait. For the first time those blunt quaverings have more than an ounce of subtle expression behind them. 'Belle Star' for example is - dare I say it? - pretty. It segues into the overtly doomy 'Sam', about a nine-time loser. Two stunningly effective cuts. Charlie Whitney's slide work is tastefully used throughout the album and blends well with Bob Tench's meandering style. Brian Johnstone's piano often borders on the bar-room. In fact the whole album has a propping-up-the-bar-with-a-fag-feeel... heavy, in the lightest sense. Streetwalkers have often threatened to break through in the past, and on this form they shouldn't be left out on the street very much longer. ++++ Barry Cain

SENSATIONAL ALEX HARVEY BAND: 'Four play' (Mountain TOPC 5006)

Can the lads come up with the goods without Alex? Yes indeed. If you're looking for re-hashes of the old numbers, forget it. They've made inroads into songs that are softer and bounce from the stereo rather than crash out. Hugh McKenna has a smooth commanding voice, and his keyboards also embellish the songs more. Zal Cleminson's guitar work is more intricate and sounds all the better for it. He's no mean singer either. On 'Big Boy' he pleads, before sounding menacing. The track does have some overtones of the old man in its construction and bizarre lyrics. Standout is 'Pick It Up And Kick It' beginning with a bass solo before Zal and the others open up. Then there's some more of that nagging bass before musical fireworks take off again - a nifty little toe tapper. The band prove they have some gentler reflective moments on 'Love You For A Lifetime' with a soft rhythm, gently battering drums and smooth keyboards. It fades with close harmonies and bubbling guitar. This is an album that allows the band to exercise their talents to the full. Buy it and help make Alex proud of his boys. ++++ Robin Smith

ALEX WILL BE PROUD

JACKSON FIVE: 'Anthology' (Motown TMSP 6004)

A double album of the Jackson's hits on the Tamlia label. 30 bouncy happy-go-lucky items. People collect all sorts of things these days so I suppose there must be those who will collect Jackson Five material. The numbers range from 'I Want You Back' (1969) through such easily forgettable gems as 'Got To Be There' (1971) and 'Ben' (1972) to 'Just A Little Bit Of You' (1975). Happy and carefree as the music might be, the idng is wearing thin on the Tamlia cake. When you get to the filling there's not much taste to it. Perhaps this double-pronged platter to someone else, I find it rather zzzzzzzzzzz. ++++ Jim Evans

FREDDIE NORTH: 'Cuss The Wind' (Contempo CLP 544)

Despite glowing, congratulatory sleeve notes, Freddie North isn't all he's cracked up to be. His voice isn't bad, but he doesn't make much effort and as for the songs... In fact, the only surprise on this album was when his voice dropped to unexpected depths after three songs sung almost in falsetto. A change of trousers half way through the session? A change of musical director would have been more to the point. Some of the songs are depressingly boring, and one - 'Gotta Go Get You Mommy' - as distasteful as its title. + Rosalind Russell

PHIL OCHS: 'Chords Of Fame' (A&M SP 4596)

Phil Ochs was a Sixties contemporary of Bob Dylan and Tom Paxton.

As he is now dead, his songs will remain encapsulated in the protest era, while his buddies moved on to love songs and individual battles. Like the two mentioned, Ochs wrote anti-war and political songs, but wasn't around long enough to make any impact in the UK. The track which will probably have the most bearing for us is 'Richard Nixon', as that scandal at least reached household name proportions. You might also recognise 'There But For Fortune' as Joan Baez made such a nice job of it both on record and in live British concerts. A good album, but a bitter tone - and few people will remember why. ++++ Rosalind Russell

BUNNY SIGLER: 'My Music' (Philadelphia International PIR 81 765)

Here we go again... I'll be under disco / dancing interspersed with Mr Sigler's grunts, groans and singing. Now when Mr Sigler asks you to dance, you don't turn him down, understand? Should get mucho disco play. Lacks the subtle touches of my old friend Barry - I wanna take yer panties down - White. "All I ask is for a chance to let my music make you dance," Bunny Sigler. I'm getting confused, can I go home now, please? ++++ Jim Evans

PAPER LACE: The Paper Lace Collection (Contour PDA 023)

If you hated their hits 'Billy - Don't Be A Hero', 'The Black-Eyed Boys' and 'The Night Chicago Died', you'll loathe this insipid double album. Its only distinction is that it

includes what must rate as the worst version of 'Like A Rolling Stone' ever recorded. 'Nuff said?' + Sheila Prophet

PATTI AUSTIN: 'End Of A Rainbow' (CTI CTIPS Super 5001)

With the right choice a single could be all that's needed to give this lady the lift she needs to get into top class soul. Her singing and arrangement of the songs have a jazz slant that gives a lot of extra depth - especially 'More Today Than Yesterday'. Although it's the only track she didn't write herself, I thought it showed most of her vocal talent. She sings like a female Stevie Wonder, using unexpected scale changes. The bass holds down the line and the tenor sax flows through with the voice. Lovely. Later, with a startling change of style, she zaps into a Joni Mitchell - type song, 'This Side Of Heaven'. Worth more than a passing glance. ++++ Rosalind Russell

CHARLIE: No Second Chance (Polydor Super 2352 422)

Charlie are one of those bands who do very well in the second league, playing regularly in clubs and colleges

around the country. But are they ready for the first division? On this album, they prove to be a neat little band with a nice line in harmonies and a softer sound than I'd expected. However, their material seems to let them down. Terry Thomas, the main force behind the group, and apparently a one-man band in himself, isn't a great songwriter. His longer, more complicated songs, such as 'Thirteen', a rather trite attempt at social comment, and 'Guitar Hero (False Messiah)' tend to drag in the middle. The simpler numbers such as 'Pressure Point' and the pretty 'Love Is Alright' work better. With a bit of luck, one of them could be a hit single... and give the group the break they need. ++++ Sheila Prophet

THELMA HOUSTON: 'Anywa You Like It' (Motown STML 12049)

An album of contrasts from the woman who looks set to take 1977 by the horns. The first side contains the long, powerful title track. 'Don't Leave Me This Way'. It's complete with synthesizers and a disco smash in the States - should take off here with no sweat. Plus Stevie

Wonder's 'Don't Know Why I Love You'. Turn over and you find a seductive Thelma sliding her sultry tones over five sexy songs to tantalise the taste buds. Up until now Thelma's most well-known number was her version of 'Jumpin' Jack Flash'. Her only claim to fame in this country was a guest appearance on 'The Two Ronnies'. Now she's busy concentrating on an acting career. So it's goodnight from me and it's goodnight from her... ++++ Barry Cain

BARCLAY JAMES HARVEST: 'The Best Of' (Harvest SHSM 2015)

As far as I'm concerned nothing Barclay James Harvest have done can match their earlier works. Their last album was a disappointment compared with their songs like 'Mocking Bird'. 'The Best Of Barclay James Harvest' is a tribute to a band who have quietly built up a huge following. Apart from 'Mocking Bird' you'll find 'Galadriel', 'Medicine Man' and nine other of their best-loved tracks. If you want an introduction to the band this album is ideal. ++++ Robin Smith

'20 Great Heartbreakers' (K-Tel NE 954)

If you're into a bout of depression or if you just like getting nostalgic, this is for you. Only two tracks out of 20 don't really qualify to come under this umbrella heading - 'To Sir With Love' by Lulu and 'Silence Is Golden' by the Tremeloes - and that's not a bad total. The best were 'Donna' by Richie Valens and 'Leader Of The Pack' by the Shangri-las, but they are all top quality numbers. And cheap at half the price. +++ Rosalind Russell

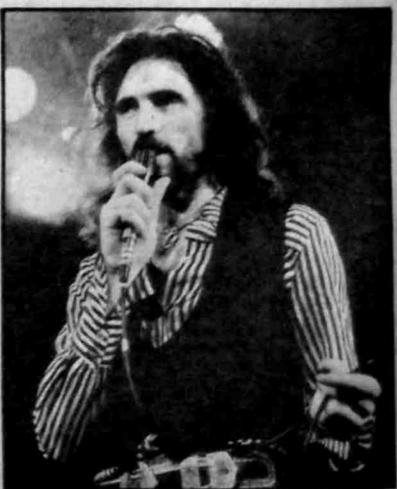
FBI: 'FBI' (RCA GDS 862)

Funky soul at its best from a multi-talented much-vaunted black and white band that often sound like the Average Whites. Classy trumpet from Herschel Holder and tenor sax from Lloyd Smith. Varied vocals from Bonnie Walkerson and Root Jackson. It all makes for an enjoyable album. I hope it will earn FBI the big-time recognition they so richly deserve. Stevie Wonder's 'Keep On Running' is a particularly strong track. ++++ Jim Evans

Steve turns the wheels

STEVE GIBBONS BAND: 'Rollin' On' (Polydor Super 2383 453)

Will Steve Gibbons escape the mighty claws of the Incredible Kong and flee from the jungle of obscurity? Will he at last find fame and fortune in the material world? Read on. 'Cos The SG Band has a split personality. Live that virtuoso pair of guitarists Bob Wilson and Dave Carroll kick start the act and keep it running with the choke out. In the studio it's very much Gibbons' baby. On the new album there are 13 tracks, short, sharp and occasionally shallow. Guitar work is at a premium, but the overall impression is one of tight subbed professionalism. His voice is at once (1) Harsh, (2) Vindictive, (3) Smooth. (1) 'Till The Fire Burns Out', Chuck Berry's 'Tulane', 'Rollin' On'. (2) The contemporary fable 'Mr Jones'. (3) Jerry Reed's 'Tupelo Mississippi Flash' and 'Low Down Man' which, with its 16 cc harmonies, would make an ideal single. It's been a long time, but Steve should bring a tear to Kong's eye with this one. ++++ Barry Cain



STEVE GIBBONS

JUNIOR WALKER: 'Whopper Bopper Show Stopper' (EMI Mosowm STML 12048)

The title lives up to the cuts on the record. The opening track is a real piece of grab 'em and blast 'em between the - eyes stuff with a nice live feel to it. 'You Are The Sunshine Of My Life' is an instrumental of Stevie's song with sax flowing like liquid gold from note to note. 'You're On Fire' has an intro like Wonder's 'Very Superstitious' before the crackers start jumping again. Walker gives a superlative instrumental version of McCartney's 'My Love' - horns and sax mingling and then breaking out. A superb smoocher. ++++ Robin Smith

Albums

DAVID BOWIE — on his way to where?

Prologue
It has been a year since David Bowie's last album 'Station To Station' hit the charts, gaining much praise and acclaim from critics and consumers alike. Since then, Bowie has been seen in the film 'The Man Who Fell To Earth', but little was heard of his musical plans. Now, after much speculation, his new album 'Low' has hit the record stores.

'Low' is as different from 'Station To Station' as chalk from cheese. I'll give my review and verdict later, but first the facts. 'Low' was recorded at the Chateau D'Herouville in France and at Hansa By The Wall in West Berlin. It was produced by Bowie and Tony Visconti. 'Warzawa' was co-written by Bowie and Brian Eno.

Eno features throughout the album on mini-moog, synthesizers, vocals and an assortment of other very wonderful electronic music machines. Bowie himself plays guitar, piano, ARP, saxophone, vibraphone, synthetic strings et al. He sings too, but doesn't always, in fact rarely, use words.

The other musicians include Carlos Alomar (guitars), Dennis Davis (percussion), George Murray (bass) — all of whom played on 'Station', Ricky Gardiner — late of Beggar's Opera — (guitar), Roy Young (piano and organ). Iggy Pop provides vocals on 'What In The World'.

There are 11 tracks on 'Low', seven shorter songs on side A and four longer mainly instrumental efforts on side B.

First Reaction

- Side A.
1. 'Speed Of Life'. Delightfully MOR instrumental for openers.
 2. 'Breaking Glass'. Unmemorable.
 3. 'What In The World'. That's more like it. 'What in the world can I do?' asks Bowie. Very strange things it would seem, if you put your mind to it.
 4. 'Sound And Vision'. Notice Mary Hopkin does her little bit on vocals. Eno helps too. And Bowie almost gets going but doesn't get anywhere. Strange.
 5. 'Always Crashing In The Same Car'. Eno on synthesiser ego trip, strongest track on the side, but again doesn't get anywhere. Note Ricky Gardiner on guitar.
 6. 'Be My Wife'. What, no Eno on this one? Gardiner's guitar again.
 7. 'A New Career In A New Town'. Eno dominated instrumental.

- Side B.
8. 'Warzawa'. Just Eno on piano, moog etc. and Bowie on vocals (vocals?) Haunting intro. Sounds like the theme tune to a second-rate Hammer horror movie. African tribal / religious type chanting.
 9. 'Art Decade'. Obscure instrumental. Slow. Not a lot of rhythm. Peters out. Art Decadent would be a better title.



BOWIE: beyond repair?

10. 'Weeping Wall'. All Bowie on this one. Jogs along with the aid of xylophone and synthetic strings. Weird, disturbing at times. Big picture theme stuff — the music Moses broke the tablets to.
11. 'Subterraneans'. More wordless singing. Disappointing climax to a boring album.

Further Thoughts after further playings.

Still a strange album — far, far removed from his classics of the past. Could be re-titled 'Brian Eno with a little help from David Bowie goes Bananas in The Recording Studio'. But then 'Low' is a short, crisp title. It's very apt too. With this platter Bowie has hit an all time low. Perhaps it's something he wanted to get out of his system. Perhaps he'll record his next album in Belsen with Eno on jew's harp.

It's a musical album in the sense that there are few words; there are certainly no meaningful lyrics. But musically it bridges no chasms. It meanders off on various weird and not very wonderful journeys.

Some people will read a lot into it, notably the more long-winded self-styled rock critics who love to read so much into something that was never there in the first place.

Many Playings Later.

Why do I keep playing this album if I don't like it. Why don't I just come clean and label it the bunch of crap it is? Because, I suppose, it's Bowie. Bowie, as we all know, is a superstar; a new Bowie album, it must be a classic. But, it's not. I think Bowie and Eno did this to amuse themselves and to confuse their listeners.

Someone once said of David Bowie, 'Bowie remains one of the very

few rock performers of the seventies to have convincingly cut across age and genre boundaries, to have produced music both danceable and possessed of genuine vision.'

'Low' is neither danceable nor possessed of any genuine vision. It says nothing and goes nowhere. Bowie fans reared on the varied delights of 'Ziggy Stardust', 'Aladdin Sane', 'Diamond Dogs' and 'Station To Station' will be disappointed with 'Low' and disillusioned with their cosmic hero. Bowie has fallen to earth with a resounding thump. Will he bother to pick up the pieces? I fear he might be beyond repair.

Star Rating. Being as it's Bowie, his fans will want to hear and judge for themselves, others will want to and should too. So that's three stars, I give it a spln. But if you're going out to buy it just because it's Bowie, don't say I didn't warn you.

DAVID BOWIE: 'Low' (RCA PL 12030).



Kennedy Street Enterprises Presents



HAROLD MELVIN AND THE BLUE NOTES TOGETHER WITH THE MANHATTANS

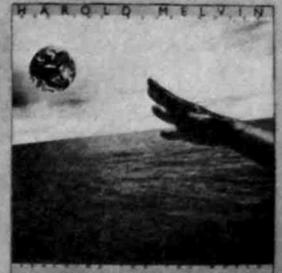


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 29 ABC Manchester
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ZAL CLEMINSON stops wearing make-up shock, horror.

Now's your chance to see Zal as nature intended when the Sensational Alex Harvey Band go on tour without their leader.

"I'm extremely handsome and debonair, it's about time my fans saw me as I truly am", says Zal. "Photographs never show me in my best light, they always show my wrong side. It's just possible though that I will be wearing some blue eyeshadow."

The old man has left his boys to their own thing for awhile. Alex has been rushing around the Scottish highlands gathering material for an album on the Loch Ness monster the band have been recording 'Four Play', hot off the presses and in your record shop now. It may sound like a split but there's no chance of the band and Alex going their own ways says bassist Chris Glen.

Bizarre

"We will never leave each other," he declares, voice cracking with emotion. "We owe each other such a hell of a lot, we've been through so many good and bad times together. One day we were mucking about at a sound check doing some stuff we did in the days before Alex. Our manager suggested it was good enough to record and Alex was all for it. It's been refreshing for us, in the past we've had to gear ourselves to a far heavier style because of the bizarre songs that Alex wrote. It was a challenge to do something softer."

"A lot of people may be surprised by the album. It's pretty funky and Zal's guitar playing is more laid back. We're going to lose die-hard fans who say no change is good, but I think they're in the minority."

"On tour we're not going for any elaborate stage effects," says drummer Ted McKenna. It's an attempt to get back to our roots. It's going to be a relief not having to

FOUR CLOWNS PLAYING AROUND

Sensational Alex Harvey Band put on a show for Robin Smith



cart all our gear around. There have been times when it wouldn't fit on stage."

Zal's relieved that Alex won't be joining them to play guitar.

"I always turn my amp up so he can't be heard. On one occasion he actually managed to get his guitar in tune but he can't get a decent note out of it. He reckons he's brilliant though, he just won't be told."

The last two sensational albums have been rehearsed in Chris Glen's garage. The neighbours don't mind because it's soundproofed. Inside there isn't enough room to swing a medium sized mouse let alone your favourite moggy, but

the band love it. "We soundproofed it ourselves," says Glen proudly. "Zal and me took about three weeks on it. Trouble is kids keep on bouncing on the roof and it had a leak." Glen Towers lies in acres of Hampstead countryside. His house has 12 bedrooms and tartan wallpaper.

Pose

In the conservatory you'll find statues of the Celtic football team. Well, actually no, home is a comfortable semi-detached in a quiet suburb. Hardly suitable for a rock star, surely? "On stage I may pose

a bit, but really I'm a fairly quiet guy," says Chris. "We all are. We have our wild nights, but usually we go to the office/land and buy some crates of stuff and spend evenings at home."

"We're getting a bit old for the wild life. Yes I'm a good family man. Anyway we don't make that amount of money. I'd like to make a lot more but I'm in it primarily for the music. I say good luck to bands like Zeppelin who make a hell of a lot, I really love 'em. Okay they don't tour that often, but it's a great show when they do."

Back in their early days The Sensational Alex Harvey Band reckon they were rather punklike.

"Punk's nothing new," continues Chris. "Every new band goes through that stage of throwing their weight around. Our music was pretty basic and Zal put make-up on to get some attention."

Mature

If you're an intelligent band you learn to mature. I hope punk rockers lay off the image a bit and turn out some good music, at the moment they can't play to save themselves. But then again neither can Alex and look where he is."

Would the band be making such comments in the presence of their leader? "He pretends to get

nasty but underneath he's quite soft continues Ted. "We've had some big arguments but they're necessary to clear the air. Alex is great at pushing you to your limits, inspiring you when you're tired, he should have been a general."

Alex believes he's a reincarnated Scottish soldier who met his doom in just about every battle from Culloden to Waterloo. He's also a firm believer in the Loch Ness Monster and his next album will consist of interviews with people who've seen it. Maybe he'll even get to present a nature programme on television.

"It's easy to laugh at the monster but wait till you get to Loch Ness."

says Chris. It's so eerie you're always looking behind you in case the thing is about to pounce. Alex's son has got some snaps which could be the monster. They're very interesting and could set the scientific world alight."

Alex's monster album should be released in March or April. Then he will be reunited with his lads for an album he's writing called 'Vibrantia'.

"We don't really know what it's about," says Chris. "We're just trusting Alex to come up with something good. He must have changed the music half a dozen times by now."

Alex collapsed on the band's last European tour, but is now fully recovered.

Strain

"I don't think it was so much the strains of the tour but the fact our manager Bill Fehilly had died," says Hugh McKenna cousin of Ted. "It all seemed to catch up with him."

On their tour without Alex the band have deliberately opted for smaller venues.

"Small venues are always best for audience participation," says Chris. "We felt we owed the students something. For some strange reason they won't go to big, classy theatres. In the summer we hope to do some big festivals with Alex and by ourselves. Also touring America and Europe. The last time we were in the States they found our accents very amusing. We felt like using sign language because the thicker ones couldn't understand us."

"They hadn't really seen anything like us before with Alex and Zal and in their costumes it was like something out of Walt Disney. Obviously any band's ambition is to crack America."

"Our other ambition is that our football team will win some more matches. We haven't done too well up till now. It's called the Alex Harvey 11, but Alex doesn't play 'cause he's no good at football."

Your Souvenir Of '76

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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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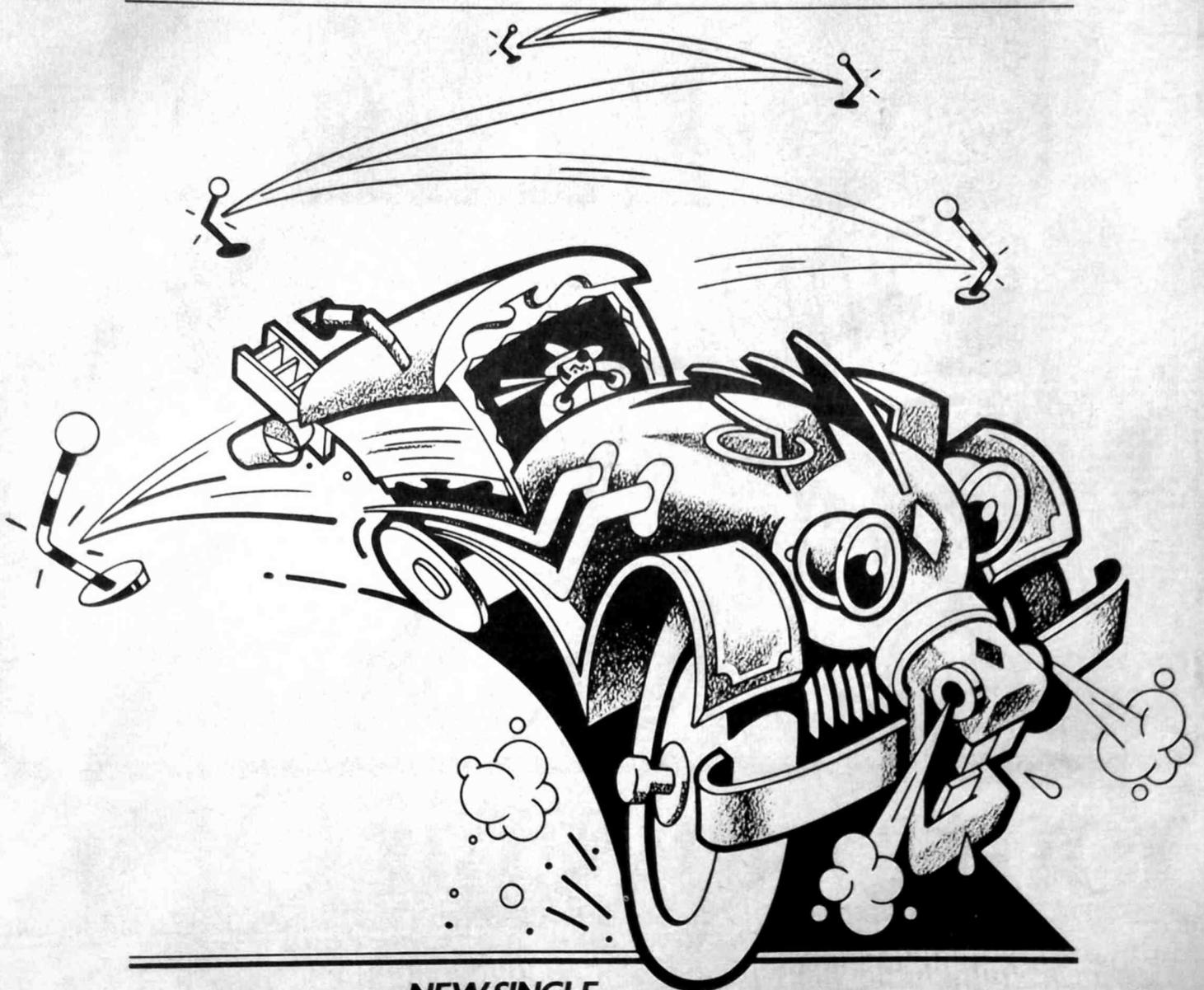
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WAYNE AND WANDA



ONCE UPON a time, there was a fresh-faced frog, a mangy dog, a big cuddly bear and a pig with blonde hair. No, we're not referring to the Osmonds, but the funniest and most off-the-wall TV show since the Coronation.

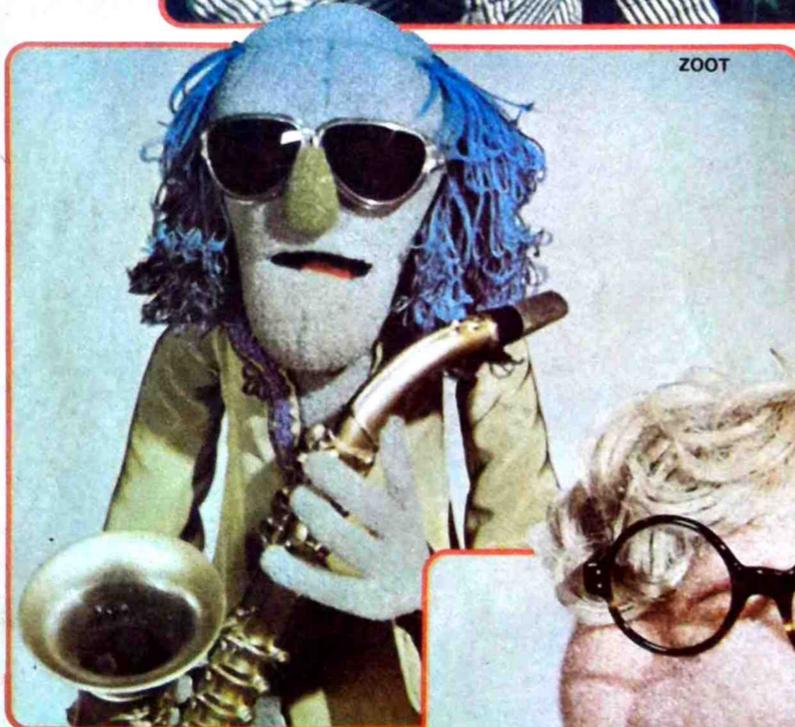
Where else do opera singers get eaten half way through their arias; where else does a wet-nosed canine tap out Mozart's Fifth on the ivories or a talking fish explode in front of an audience of pink-haired chickens?

Nowhere my friends, welcome to the one and only... the great... the masterfully magnificent... it's...

WALDORF AND STATLER



ZOOT



The MUPPET SHOW

MISS PIGGY



HILDA



FOZZIE



“HI THERE, I’m Kermit the Frog. Welcome to Muppet Mirror. What an issue we’ve got lined up for you today. A big hand please for our very special guest stars. Er... Hi there, just a minute please, er... apparently the guest stars couldn’t make it... so it’s a big hand please for the one and only Muppets.

Your cut out and dispose guide to the off-beat TV programme that beats ‘em all.

Now hear this, every Muppet is an individual, with the most famous of them all, Kermit the Frog, as host.

The average height of the Muppets is about three feet (that is from a matter of inches to nine feet or more...

mmmm - that’s nice Max). Kermit, the verdantly green, amphibian, admits to being just over 21 years of age. A frog of many talents, he’s director, stage manager, friend and adviser to all the other Muppets.

Fozzie Bear is a warm-hearted cuddly comic whose jokes invariably misfire, making them all the funnier. He’s ambitious and enthusiastic, convinced that he has the timing of a master comic, but a feeling of insecurity because his well-meaning efforts usually don’t come off.

Only Gonzo The Great would try to eat a rubber tyre to the music of ‘The Flight Of The Bumble Bee’ or smash himself against the wall to the

tempo of ‘William Tell’. Everything he tries is doomed to failure.

Now young Rowlf is a mongrel - he makes no bones about it. His speciality is playing the piano and singing obscure pop classics. He also plays a character named Dr Bob - a surgeon who has gone to the dogs.

Miss Piggy represents elegance and romance, though constantly thwarted because Kermit refuses to reciprocate her love. Which isn’t easy because Piggy is a 300-pound porker who happens to be a karate expert. Her hoofs are always perfectly manicured and she boasts of being a soloist with the Muppet Glee Club.

Dr Teeth appears

from time to time with his remarkable Electric Mahem, the wildest rock group of all time. His saxophonist is named Zoot, the lead guitarist is Janice, the bass guitarist Floyd and the drummer is Animal.

Then there are Wayne and Wanda, a musical double act. They never get through a number before disaster strikes. For example, recently, Wayne was accidentally eaten.

And of course, one mustn’t forget Waldorf and Statler... the two elderly wealthy gentlemen who continually criticise the acts, but would never miss a Muppet Show.

That’s all we’ve got time for, see you next week on the one and only Muppet Show.”

The teachings of Hugh Cornwell transcribed

by BARRY CAIN

ALMOST ANARCHY IN THE UK

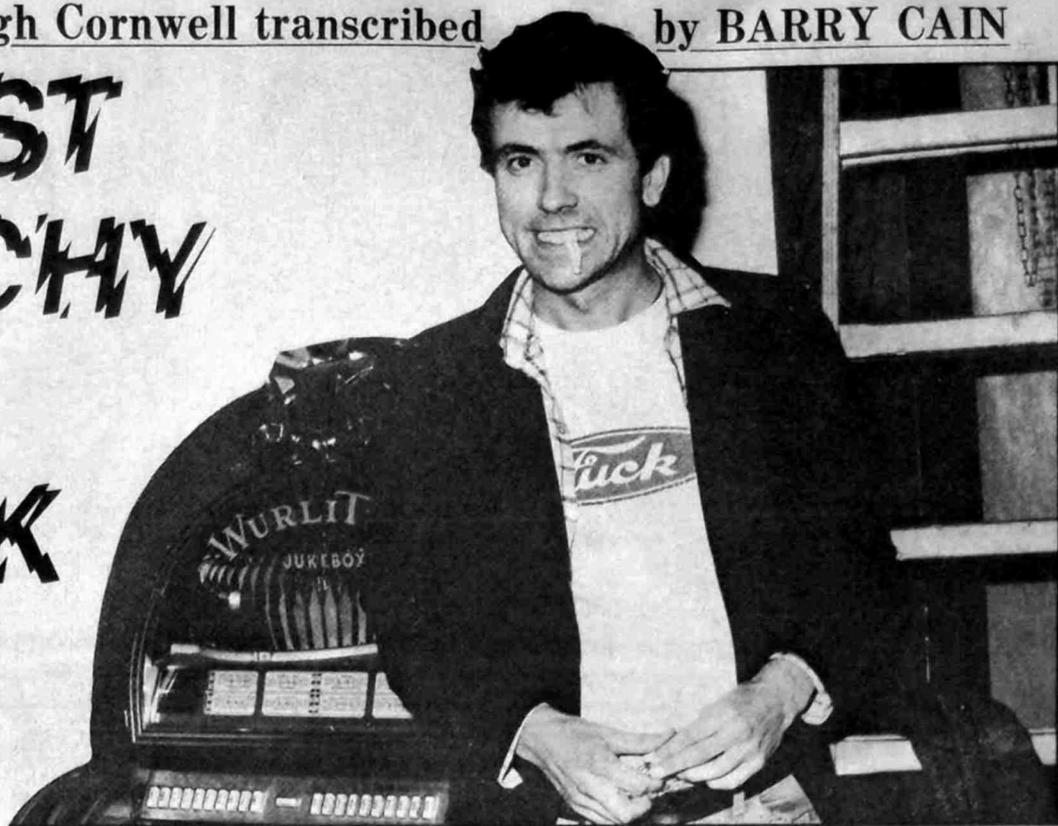


Photo by Elaine Bryan

A LARGE TV SCREEN

An image of Westminster Bridge on a foggy day flickers, fades and returns. A car drives across the bridge, Hugh Cornwell (for it is he of Stranglers fame) at the wheel. Suddenly the Houses of Parliament begin to crumble then collapse, sending large chunks of masonry hurtling through the air. A slab hits the car. Hugh jumps out. Nearby two men are panicking. The dream is over.

CLICK
Another station and another show.

... and what I really want to do is melt down Led Zeppelin and reinforce all the church roofs in England. Old ladies are being mugged on their way to churches and it's a shame.

"I think Hughie Green handled that situation very well the other night. He was just saying what a lot of young people have been shouting about recently - that the country's in a state. He knew he could reach a lot of people that way. I mean, who watches current affairs programmes?"

"But things won't change by violence. There will be a silent revolution. There are a lot of very intelligent people around today who are fed up with our constitution. They are slowly increasing in number and something is bound to happen soon.

"A majority of people agree that the government has no credibility.

"I see my role as someone trying to make the country see that the 60 and 70-year-old politicians have absolutely no contact with the public.

"They may start off with good intentions but, after years of crawling, they become meaningless. Like Denis

Squealy, they don't want to lose what they've got.

"I'd like to make enough money to buy a huge mansion and put all the politicians in separate rooms so they can play with themselves.

"What we need desperately is a Robin Hood character."

CLICK

He's mean. He's rough. He guns anyone down who gets in his way. He's Robin Banks, the new TV sensation from America. And he's headed in your direction.

"I used to know this bank robber. He shot someone once. I asked him about it and he said, 'Look, if someone is stupid enough to get in the way then I'm gonna stop them.'

"And he's right. 'Cos the only one who's gonna lose out is the bank. All it will mean if he gets away is that someone will have one ounce of caviar less a week.

"People have got this weird idea that if they see a robbery they have got to stop the thief. What they should do is try and help him escape. The guy's not going to keep his hand. He'll spread it around. This country ain't poor. If people can spend 50 grand on a flat then we can't be broke.

"I couldn't be a bank robber, though. I don't like being on the run."

CLICK

Welcome to What The Papers Say. This week, Hugh Cornwell gets a 'Grip' on things.

"I take all the music papers with a large pinch of salt. I find them far too heavily opinionated, more intent on saying what they want. The style has become more important than the content.

"They are dealing with music which is an escape clause from the contract of life. The papers are existing in their own ivory towers. They don't have to struggle for stories, because they are always there.

Melody Maker - "It's got no humour. Takes itself far too seriously."

NME - "The direct opposite, but just as bad. I've had a few bad experiences with them. I think you can distil the whole thing down to one reporter. The rest are probably old hippies."

Sounds - "Always liked it because it treats new bands and established bands in the same way."

Rockstar - "Caters for the weenyboppers. I've read more coherent things in Record Mirror."

RM - "Find it quite refreshing. Contains articles on totally different things, which is very healthy."

"The paper don't always cite the truth. I

reckon stories are far too heavily tampered with during the process from writing to printing."

CLICK

Hugh. Tall. Brash. Dark. Sincere. Outspoken. Articulate. Irresponsible. Dedicated. 27. 'Too old to be a punk' - according to Eater. Decadent. Sits quietly in Mastermind style chair. Reflects...

"If music leads to violence then it ain't music anymore. The function of the artist is to express and to reflect the environment. A band should show people they are well within their rights to hold a certain view.

"There's no point in making things up. The artist has got to be true to his experiences.

"Music's function is not to create. It isn't a spark in a fuse - it's a separate entity.

"And what's very important about the new wave music is that the guys up on stage singing have the same problems as those watching.

"I'm fed up with those little schmucks who live, breathe and have the same bodily functions as everyone else, yet strive to be inaccessible.

"Even Rod Stewart gets diarrhoea.

"The new wave could be the first step towards Utopia."

CLICK

University Challenge. "Hi, Hugh Cornwell from a lower middle class background reading biochemistry. It comes in very useful, especially when applied to narcotics. I know everything there is to know about drugs."

Here is your starter for 10. What is decadence?

BEZEEEEEEEEEEZ.

"I'm into decadence. You've got to enjoy it because it comes only from warped, privileged minds. Indulge yourself. Get completely wiped out and forget your problems.

Definition: You can OD on acid, start smoking dope, get a rush in your head, take off like a rocket and go totally out of control.

Definition: Have a huge table covered in grapes and instead of taking one at a time you leap onto the table and indulge yourself in the juice of the squashed berries."

CLICK

... of the Pops. **Sex Pistols** - "They opened the floodgates. They must be credited for that."

The Damned - "Feel they're a bit lightweight. But they have a couple of really good numbers."

Eddie And The Hot Rods - "Even more lightweight than The Damned."

Feelgoods - "Very good at what they do, but they've got to come up with some new material quick."

The Clash - "Very exciting."

Queen - "Prefer Her Majesty. Saw them on TV at Christmas and they were crap. Also at Hyde Park, or rather saw lots of flashing lights and bangs, but they weren't bad. Still, if you gave the Pistols that sort of equipment they could come up with something just as good."

Epilogue, National Anthem. "Remember to switch off. Fade. Little light gets smaller. Crash! A flying slab of masonry destroys the set."



Do you have to be married to use Tampax tampons?

Of course you don't. That's just a myth. Tampax tampons are designed to slip easily through the same opening that channels menstrual flow from your body. They're safe to use right from the day you first start having your period.

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'I'm into decadence. Indulge yourself. Get wiped out... go totally out of control'

A great sex life but he won't marry

“I HAVE been going out with the same girl for about a year. I'm 19 and she's 17. I get on fine with her and we have a great sexlife. The only trouble is that I'm sure that she thinks that because I've been going out with her all this time we're naturally going to get married.

Everytime we go out, she stops in front of jeweller's shops and makes me look at engagement rings, or else she's always talking about mortgages or my prospects. I don't know what to do. I like her and I'd like to keep things as they are, but it's all beginning to get me down. **Tony, Leeds**”

“BELIEVE us, we understand why you're starting to feel a bit hot under the collar about your predicament. Nobody likes to feel that they're getting trapped by a situation that they can't control.

In your position, honesty has to be the best policy - it's the only approach you can take. Your girlfriend is quite understandably getting glassy-eyed and steering you towards engagement ring displays. After all, you have been seeing her for a year and you've enjoyed a good relationship as far as your sex life goes. If she was 16 when you first started dating, this is probably her first serious affair.

How come she has to drop you hints about mortgages and suchlike, leading you to "think that she thinks" you're going to end up married? It seems that you don't actually communicate very much. Surely after a whole year you can't both feel embarrassed about discussing your relationship and the direction that you feel it should be taking?

Next time you see her, instead of going out (or whatever), sit down and have a serious talk. Make it clear that although you're not yet ready to contemplate settling down, you do genuinely care for her. Listen to what she has to say and try to understand her point of view - after all she will almost certainly feel somewhat cheated. Your relationship may continue on a more honest footing or it may end - that's for both of you to decide.

Send your problems to **HELP**, Record Mirror, Spotlight House, 1 Benwell Road, London, N7 7AX. We are afraid we cannot enter into personal correspondence.

HELP



THE COLUMN THAT DEALS WITH YOUR PROBLEMS

Answered
by **Susanne Garrett**
and **Tony Bradman**

GLUE SNIFFER SCARES HIS FRIEND

“A FRIEND of mine, who I've known for about three years now, has just started to sniff glue. He has already been in trouble with the law and has a very bad chest. I have heard that once the glue gets into his system there's no way that anyone can help him. Is there anything I can do about it? **Derek, London**”

“**SNIFFING** glue or things like plastic and rubber cement, nail varnish, aerosols and lighter fuel is a dangerous and sometimes deadly pursuit. And as you point out, your friend isn't helping his general health. The chemicals in glue not only supply the lungs with a liberal helping of poison, they can also damage the liver, kidneys and bone marrow and, possibly even the brain cells. You don't say exactly how long your mate has been sniffin', but the physical nasties can come on after just a couple of months. Using

glue on and off for as long as a year just speeds up the general mess and you can eventually get hepatitis or other illness and windup in a hospital bed. The most scary thing about sniffing is that nobody really knows exactly what damage is done.

But it's never too late to stop the cycle. The experts don't necessarily believe that glue is physically addictive - it's more a psychological hook - something to do when nothing else is happening or when everyone else is doing it.

If your mate doesn't have the willpower to stop you owe it to him to make him aware of the health risk. Go out with him more often and make sure he leaves the glue at home!

For direct aid or more information, write to the London-based drug help / advice centre, Release, at 1 Elgin Avenue,

London W9 (01-289 1123). Release also has a 24-hour emergency number for use in life and death cases - calls are operator - referred to 01-603 8654.

Knicker nicker

“I HAVE been living with a couple of friends in a flat in London for the past six months. We have a clothes line for our washing on the balcony outside our flat, which is, incidentally, five floors up. But for the last couple of months, every time I've hung underwear out on the line, my knickers have been pinched. Can you help? **Anita, London**”

“We haven't got 'em! The phantom pincher who's been haunting your balcony is obviously a hardened knicker-nicker - but you can't be sure that's where his tendency to rip - off undies ends. Not only that, it must be expensive replacing all those nobbled knickers. Why not ring the local nick? They may even half-inch your nicker - and in any case will offer further advice.

A HEIGHT PROBLEM

“I AM 15 years old and I'm very short. I'm 5'5" and all my mates at school call me Shorty. It's really beginning to get on my nerves. When we go to a disco or a party and I start chatting up a girl, all my mates come and shout "How you getting on, Shorty?" and things like that. Is there any way I can grow a bit more? **Steve, Leicester**”

“The straight answer is no, I'm afraid. Don't trust adverts that tell you a certain product will add inches to your height. They won't. General medical opinion is that

once you've stopped growing in your teens, that's it. But why worry, anyway? You're in great company. You're three inches taller than Napoleon, four inches taller than Casanova, five inches taller than Ronnie Corbett, and exactly the same height as me (Tony). Turn it to your advantage. A lot of girls prefer shorter blokes - I've been told we're more cuddly.

CURSE OF THE HAIR SCARE

“PLEASE help me, I'm an 18-year-old girl and have problems with hairs growing on my face and upper lip, and I to shave regularly. Is there any way I can permanently get rid of these hairs? **Diane, Liverpool**”

“Yes, there is, unsightly hairs can be quickly and permanently removed by electrolysis. Write to the Institute of Electrolysis, Lansdowne House, 251 Seymour Grove, Manchester M16 6DS (061-981 5306) - they'll send you a list of people who can help in your area.

Teetotal and desperately shy

“I DON'T know where to begin. I am very shy and don't have any friends - as a result I never go out. Anyway, I wouldn't know where to look just standing in a room with a soft drink, as I am against alcohol.

I've seen lots of fantastic girls, but none of them want to know me. What can I do? I'm nearly 19. I can't give my name because if people I know read this, it would make matters worse, if I am against alcohol.

“You're obviously a very sensitive person, and you're currently going through an experience which most feeling people encounter at some stage in their lives. Life seems pretty cruel right now, but don't let it get to you too much, because, believe it or not, you're the one person who can change things for the better.

So you don't drink, and that's one social prop knocked - out from under you night away. But does it really matter? Some of the finest hunks of masculinity,

athletes and the like, never touch a drop and still manage to survive at parties. Staying on the soft drinks all night gives you a definite advantage - you can keep your head when everyone about you is losing theirs.

Perhaps your biggest problem is that the people you know don't really have have too much in common with you. This isn't necessarily your fault. From your letter, they sound as if their lives consist of little more than an endless round of boozy parties.

You're obviously interested in other things, and I'll bet there's a club or society not too far away where you can start getting it on with like-minded people. And once you enjoy something enough to get outside yourself, you'll forget all about being shy.

As for those "fantastic" girls - they're human beings too and not all of them are as bursting with confidence as you seem to think. You're male and they're female. Think on't - and let us know what happens . . .

Relax.

Clinical tests show that improved Clearasil Cream Medication is even more effective.

So what's new?

Clearasil Cream Medication is now even more effective in clearing spots because we've added Triclosan, a strong, safe, anti-bacterial agent.

So what's improved?

Clearasil Cream Medication has always dealt effectively with all types of spots and pimples. But now, stringent clinical tests have shown that, with Triclosan, improved Clearasil Cream Medication fights the bacteria that cause everyday spots to become inflamed and embarrassing. At the first sign of a spot, apply Clearasil Cream Medication directly onto the affected area. Immediately, Clearasil starts to work in three ways:-



1. It softens the spot and helps open it up.
2. It penetrates the pores, and with Triclosan it is even more effective at killing the bacteria that cause inflammation.
3. It dries up the spot and the excess oil it feeds on.

So, remember, at the first sign of a spot, start using Clearasil Cream Medication. Use it twice a day after washing. Soon you'll be looking much better.

With time your worries will disappear - so relax.



Clearasil Cream Medication.

Now improved to clear even inflamed spots.

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.

Modern music men **Be Bop Deluxe** (right) are back on the road to riches again with a jam-packed schedule and a super-sartorial reputation to keep - up. They kick-off at Sheffield City Hall (Thursday) and play on at a selection of major venues, including Manchester Free Trade Hall (Friday), Liverpool Empire (Sunday) and Birmingham Odeon (Tuesday).

Following their recent chart success with 'If You Leave Me Now', **Chicago** begin a short UK visit with two nights at the Birmingham Odeon (Saturday & Sunday) - and if you can bear to wait that long there are still tickets left for **Todd Rundgren's Utopia** on their warm-up gig at Oxford Polytechnic (Tuesday). The band features the same team who played hot sweaty **Knobworth** in the nostalgic days of last summer.

Mike Oldfield is just one of a galaxy of talented musicians who are all set to help-out **David Bedford** with the performance of his epic **Odyssey** at London's Royal Albert Hall (Tuesday). Score-rockers **Silk**, **Daryl Hall & John Oates** and **John Miles** are still dipping up-front... but it's goodbye to **Genesis** until who knows when. **SUSANNE GARRETT**

Wednesday

JAN 19

ABERDEEN, Capitol (23145), Gene Pitney
BIRMINGHAM, Elbow Room (021 - 359 2400), Muscles
BIRMINGHAM, Town Hall (021 - 236 2337), John Miles / Crazy Kat
BRIGHTON, Top Rank (23895), Lone Star
EDINBURGH, Napier College, Sighthill Union, Heroes
GLASGOW, Maggi (041 - 332 4374), Foxy
LEICESTER, Baileys (26462), JALN Band
LONDON, Chelsea College, Manresa Road (01 - 352 6421), Rio
LONDON, Dingwalls, Camden Lock (01 - 267 4967), Carol Grimes and the London Boogie Band
LONDON, Fangs, Praed Street (01 - 262 7932), Chants
LONDON, Hammersmith Odeon, Queen Caroline Street (01 - 748 4081), Rory Gallagher Band
LONDON, Kensington, Russell Gardens (01 - 603 3245), Foxy Lady
LONDON, Lyceum, Wellington Street, The Strand (01 - 836 3710), Crazy Cavan 'n' the Rhythm Rockers / Freddie Fingers Lee / Restless Rick / Wild Wax Show
LONDON, Marquee, Wardour Street (01 - 437 6603), George Hatcher Band
LONDON, Red Cow, Hammersmith Road, Lee Jackson's Stripjack
LONDON, Rock Garden, Covent Garden (01 - 240 3961), Clapham Funktion
LONDON, Roky, Neal Street, Covent Garden (01 - 836 8811), Slaughter and the Dogs
LONDON, Talk of the Town (01 - 734 5051), Madeleine Bell
LONDON, Upstairs at the Rooms, Friar Street (01 - 439 0747), Streamliner
LONDON, Windsor Castle, Harrow Road, Edwin Charles Band
MANCHESTER, ABC Theatre, Arwick (061 - 273 1143), Daryl Hall and John Oates
MIDDLESBROUGH, Madisons (40121), Toby
NEWCASTLE, Polytechnic (26761), Vibrators
PORTSMOUTH, HMS Sultan, Giggles
READING, The University (806222), Warren Harry
SHEFFIELD, Polytechnic (21290), AFT
SOUTHAMPTON, Gaumont (2201), Genesis
STOCKPORT, Poco a Poco (061 - 442 9909), Dave Berry
SWINDON, The Affair (30670), Suburban Studs
WEYBRIDGE, National College of Food, Telephone Bill and the Smoother Operators

Thursday

JAN 20

AYLESBURY, Britannia, Ardard
BEDWORTH, Liberal Club, Applejacks
BIRMINGHAM, Barrel Organ, Hooker
BLACKBURN, Cavendish (662662), Geno Washington
BRISTOL, Reeves (71461), Cissy Stone
BURY, Log Cabin Folk Club, Therapy
CHESTER, Rascals (43448), Muscles
CLEETHORPE, Winter Gardens (2925), Druid
DERBY, Cleopatras (44128), Jenny Haan's Lion
EDINBURGH, Nicky Tams Tavern (031 - 225 6569), Heroes
ENFIELD, Middlesex Polytechnic, Fabulous Poodles
FALKIRK, Callender Park College of Education, Silly Wizard
GALASHIELS, Kingsway Centre (2767), Joe's Diner
GLASGOW, Apollo (041 - 332 6055), Gene Pitney
HASTINGS, Queens Hotel, Plummet Airlines
HIGH WYCOMBE, Nags Head (21758), Generation X / Bumpers
Huddersfield, Oaks Working Men's Club, Beano
INVERNESS, Ice Rink, Krakatoa
IPSWICH, Gaumont (53641), Daryl Hall and John Oates
LEICESTER, Baileys (26462), JALN Band
LINCOLN, Drill Hall, After the Fire
LIVERPOOL, Annabelles, Radio Caroline Roadshow
LONDON, Dingwalls, Camden Lock (01 - 267 4967), Hinkley's Heroes
LONDON, Golden Lion, Fulham Road (01 - 385 3942), Stripjack
LONDON, Kensington, Russell Gardens (01 - 603 3245), Strutters
LONDON, Loughborough Hotel, Brixton (01 - 274 1271), Shakin Stevens and the Sunsets
LONDON, Marquee, Wardour Street (01 - 437 6603), Babe Ruth / Rough Diamond
LONDON, Nashville, North End Road (01 - 603 6071), Gorillas
LONDON, Orange Tree, Fern Barnet Lane, Cadillac
LONDON, Red Cow, Hammersmith Road, Vibrators / Slaughter and the Dogs
LONDON, Rock Garden, Covent Garden (01 - 240 3961), Carol Grimes and the London Boogie Band
LONDON, Roky, Neal Street, Covent Garden (01 - 836 8811), Squeeze
LONDON, Speakeasy, Margate Street (01 - 580 8810), John Oates and Wild Willy Barrett
LONDON, Talk of the Town (01 - 734 5051), Madeleine Bell
PORTSMOUTH, HMS Vernon, Giggles
ROBEY, White Hart, Collier Row, Flying Saucers
SALFORD, Condren Club, Broughton Road, Hellraisers
SHEFFIELD, City Hall (27074), Be Bop Deluxe / Steve Gibbons Band
SOUTHAMPTON, Gaumont (22001), Genesis
STOCKPORT, Rudyard Hotel, Heaton Moor, Telephone Bill and the Smoother Operators
STOKE, Baileys (23958), Flight 54

Friday

JAN 21

ABERDEEN, The University (572751), Krakatoa
BANGOR, The University (53709), Hooker
BATH, University (5628), Roolator / Fabulous Poodles
BIGGLESWADE, Shuff-leworth College, Brandy
BIGGLESWADE, Youth Centre, Mead End, Trax
BIRMINGHAM, Aston University (021 - 259 3611), Medicine Head
BIRMINGHAM, Monica's, Applejacks
BIRMINGHAM, Westhill College, AFT
BLACKBURN, Cavendish (662662), Geno Washington
BLACKPOOL, Top Rank, Champagne
BOURNEMOUTH, Winter Gardens (26446), Daryl Hall and John Oates



JOHN MILES: Birmingham Town Hall, Wednesday

BROMLEY, Saxon Tavern, Flying Aces
BURTON ON TRENT, 76 Club, N
COLCHESTER, Institute of Higher Education, Crazy Cavan 'n' the Rhythm Rockers
COWDEN BEATH, CK Lounge, Heroes
CRAWLEY, Technical College, Carol Grimes and the London Boogie Band
DUDLEY, JB's (53597), Raymond Proggatt Band
EGHAM, Royal Holloway College, Shakin Stevens and the Sunsets
EPPING, Centre Point Leisure Centre, St John's Road, Mike Berry and the Outlaws
GOOLE, Bath Hall, Hellraisers
GUILDFORD, University of Surrey (71281), Liverpool Express
HATFIELD, Hatfield Polytechnic (68343), Alberto Y Los Trios Paranoias
HIGH WYCOMBE, High Wycombe College, Queen Alexandra Road, Cadillac
HINCKLEY, Barwell Constitutional Club (41354), Cissy Stone
HULL, Baileys (24000), Showaddywaddy
HULL, Piper Club Beano
LEICESTER, De Montfort Hall (22850), Genesis
LIVERPOOL, The University (051 - 709 4744), Climax Blues Band
LONDON, City University, New Hall, St John Street (01 - 255 7191), Max Merritt and the Meltzers / Vibrators / Little Ace
LONDON, Dingwalls, Camden Lock (01 - 267 4967), Bees Make Honey / 90 Inclusive

LONDON, King's College, Macadam Building, The Strand, Nutz / Ocean
LONDON, Loughborough Hotel, Brixton (01 - 274 1271), Flying Saucers
LONDON, Marquee, Wardour Street (01 - 437 6603), Plummet Airlines / Gloria Mundi
LONDON, Rochester, Stoke Newington High Street, John Oates and Wild Willy Barrett
LONDON, Rock Garden, Covent Garden (01 - 240 3961), Trogs / Rio
LONDON, Southbank Polytechnic (01 - 261 1325), Moon / Warren Harry
LONDON, Talk of the Town (01 - 734 5051), Madeleine Bell
LONDON, Trent Park College of Education, Cockfosters, Meal Ticket
LONDON, Westfield College, Kidderpore Avenue (01 - 435 6953), Lone Star
MANCHESTER, Free Trade Hall (061 - 834 0943), Be Bop Deluxe / Steve Gibbons Band
MIDDLESBROUGH, Madisons (40121), Toby
NEWCASTLE, Mayfair (23109), John Miles / Crazy Kat
OLDHAM, Baileys (061 - 652 8421), Showaddywaddy
PLYMOUTH, HMS Drake, Giggles
SCARBOROUGH, Penthouse (63204), Jenny Haan's Lion
STOCKTON ON TEES, Pharos (68753), Muscles
STOCKPORT, Poco a Poco (061 - 442 9909), Dave Berry
SUNDERLAND, Polytechnic, Alkatraz
WIGAN, Casino Club (43501), Silk
WOLVERHAMPTON, Civic Theatre (28482), Gene Pitney / Bonnie Tyler
WOLVERHAMPTON, Lafayette, Sparrow

Saturday

JAN 22

ANDOVER, Country Bumpkin, Brandy

LUTON, Technical College, After the Fire
MANCHESTER, The University (061 - 236 9114), Alkatraz
MIDDLESBROUGH, Rock Garden, Johnny Thunder's Heartbreakers / Generation X
NOTTINGHAM, The University (55912), Alberto Y Los Trios Paranoias
OLDHAM, College of Technology, AFT
OXFORD, Polytechnic (61998), Plummet Airlines / Yelford All Stars
PAIGNTON, Penelope, Chants
PORTSMOUTH, Guildhall (02385), Gene Pitney
SALFORD, The University (061 - 736 7811), Climax Blues Band
SALTBURN, Phillimore Spa Pavilion (2483), Muscles
SCUNTHORPE, Baths Hall, Liverpool Express
SLOUGH, Slough College, U Boat
ST ALBANS, City Hall (64511), Jenny Haan's Lion / Heron
UXBRIDGE, Brunel University, Kingston Lane (39125), Scaffold
WESTCLIFF, Queens Hotel (44117), Riot Rockers
WEST RUNTON, Pavilion (203), Real Thing

Sunday

JAN 23

BIRMINGHAM, Odeon (021 - 643 6101), Chicago
BRACKNELL, Arts Centre, South Hill Park (27272), Muscles
BRIGHTON, Top Rank (23895), Moon
BRISTOL, Hippodrome (299444), Genesis
DUNDEE, Samantha's, Krakatoa
FRAMLINGHAM, Youth Club, After the Fire
HEMEL HEMPSTEAD, Pavilion (64451), Climax Blues Band
HULL, Cavalier Club, Endline Lane, Matchbox
LEEDS, Grand Theatre (40971), Gallagher and Lyle
LIVERPOOL, Empire (051 - 709 1555), Be Bop Deluxe
LONDON, Adam and Eve, Homerton High Street, Flying Saucers
LONDON, Hammersmith Odeon (01 - 748 4081), Daryl Hall and John Oates
LONDON, Marquee, Wardour Street (01 - 437 6603), Salt
LONDON, Rochester, Stoke Newington High Street, Bees Make Honey
LONDON, Roundhouse, Chalk Farm Road (01 - 267 2564), Budge / Stray Nutz
LONDON, Torrington, North Finchley, Plummet Airlines
PRESTON, Guildhall (21721), John Miles
SHEFFIELD, Top Rank (21927), Jenny Haan's Lion

Monday

JAN 24

EDINBURGH, Tiffany's (031-566 6206), Krakatoa
EPSOM, Toby Jug, Strangers
LEICESTER, Leisure Centre (36498), Gene Pitney
LEICESTER, Baileys (26462), Big John's Rock 'n' Roll Circus

LONDON, Hammersmith Odeon (01 - 748 4081), Daryl Hall and John Oates
LONDON, Marquee, Wardour Street (01-437 6603), Muscles
LONDON, Rock Garden, Covent Garden (01 - 240 3961), Flying Saucers
NEWCASTLE, City Hall (20007), Gallagher and Lyle
NEWCASTLE, La Dolce Vita (26793), Crazy Cavan 'n' the Rhythm Rockers
PLYMOUTH, Fiesta (25721), Lone Star
STAFFORD, Top of the World (2444), Supercharge
STOKE HANDLEY, Victorian Hall, Climax Blues Band
WOLVERHAMPTON, Civic Hall (21359), Be Bop Deluxe
WORCESTER, College of Education, Scaffold / Warren Harry
WORKINGTON, Rendezvous, Sparrow

Tuesday

JAN 25

BIRMINGHAM, Odeon (021 - 643 6101), Be Bop Deluxe
BLACKBURN, Golden Palms, Mecca, AFT
BRISTOL, Colston Hall (291769), Gene Pitney / Bonnie Tyler
CARDIFF, Top Rank (26538), Lone Star
EDINBURGH, Usher Hall (031 - 228 1931), Gallagher and Lyle
LEICESTER, Baileys (26462), Big John's Rock 'n' Roll Circus
LONDON, Dingwall's, Camden Lock (01 - 267 4967), Cado Belle
LONDON, Golden Lion, Fulham Road (01 - 385 3942), Krakatoa
LONDON, Hammersmith Odeon (01 - 748 4081), Chicago
LONDON, 100 Club, Oxford Street (01 - 636 0933), Roolator / Jam
LONDON, Marquee, Wardour Street (01 - 437 6603), EBB
LONDON, Nashville, North End Road (01 - 603 6071), Plummet Airlines
LONDON, Rock Garden, Covent Garden (01 - 240 3961), Major Surgery
LONDON, Royal Albert Hall, Kensington Gore (01 - 589 8212), The Odyssey
NEWCASTLE, La Dolce Vita (26793), Crazy Cavan 'n' the Rhythm Rockers
OXFORD, The Polytechnic (61998), Todd Rundgren's Utopia
SCUNTHORPE, Tiffany's, Moon
SHEFFIELD, University (24076), Climax Blues Band
WOLVERHAMPTON, Civic Hall (21359), Daryl Hall and John Oates



TODD RUNDGREN: Oxford Polytechnic, Tuesday



RORY GALLAGHER: Hammersmith Odeon, Wednesday

SEE IT!

EDDIE & THE Hot Rods, Ace, Silk and Liverpool Express are the guests on Saturday's Supersonic (ITV, times vary).

Sight and Sound In Concert, Saturday BBC-2 (6.30 pm) features Santana at Hammersmith Odeon.

Tuesday's Old Grey Whistle Test features Leon Redbone, the American singer renowned for his dead-pan humour and performing style.

Saturday's 'Jim'll Fix It' has Jimmy Savile introducing two 14-year-old blind girls to their favourite group, Showaddywaddy.

Red Hurley and Gladys Knight and the Pips are the special guests on The Musical Time Machine (Tuesday BBC-2).

HEAR IT!

SANTANA ARE the featured artists in Radio One's 'In Concert' on Saturday at 6.30 pm. You can see it at the same time on BBC-2 TV.

Earlier that day on Radio One, take in part four of the Stevie Wonder Story at 1.31 pm and Alexis Korner's Blues Show at 5.31 pm.

Radio Clyde, 12 midnight Tuesday, has an excellent programme, 'Dr Dick's Midnight Surgery' featuring the golden oldies of 1955-68.

Also on Clyde, tune in at 10 pm on Saturday to hear Colin MacDonal introduce the Little River Band from Australia.

Roadshows

ROOGALATOR London

A GROUP of factory rockers, fronted by a Buddy Holly look-alike, brought front-seat boogie to the Marquee last week.

Attired in identical boiler suits with the slogan 'Roogalator Works' tattooed on their backs, the band played a confident, humorous set, in spite of a primitive sounding PA system.

Embroidered by mucho messy guitar and keyboard work, main-man Danny Adler led the shift through some very strong numbers including 'Walkin' Boogie', 'Love And The Single Girl', 'You Got To Get Ready' and a 'Rock 'N' Roll Teatime' (?) Adler's links - "This is one for all you sweet lovmakers" - demonstrated some gentle outlooks on the world and provided a captivating running theme.

Their range encompasses most mainstream musical forms, with good examples of reggae, funk and ad-lib blues craftsmanship. They clocked off but an enthusiastic shop floor voted them back in for three encores, each one contributing even further to a quality end product.

SEAMUS POTTER

EATER London

HEY HO, let's go down to the Roxy, Covent Garden, where the Punks hang out, dressed to kill, waiting for total action.

Eater, one of the youngest of such bands around, managed to pack out the place for their first set. It included 'Get Banned', 'Bedroom Fix', 'Fifteen' and their new single - 'Outside View'.

They're good onstage, fronted by raven haired singer, Andy Blade, who moves like a teenage Lou Reed. Four foot-high Dee Generate thrashed about on drums, over-towered by mike stands and cymbals. Ian Woodcock, is a true musician, a heavy bass player holding the band together, and Brian Chevett looks like an escaped convict who picked up a guitar on the way out.

Extra, extra read all about it. The Damned made an unannounced appearance early in the evening with their hard, throbbing sounds that make you want to get up and scream. A love-hate relationship that went by all too fast but couldn't miss, 'Sand Club', 'Help', 'Neat, classic classic single 'New Rose'.

Wait a minute. Isn't that Robert Plant and Jimmy Page checking out the scene? ERICA E.

ROD STEWART London

SATURDAY night was the fourth time I've seen the Rod Stewart band this tour and it was the best. Very appropriate, as it was the final night of his British tour.

The 8,000-strong audience spent a memorable two hours involved in community singing, led by Rod. The show opened to

the tune of 'Match Of The Day', while the band whipped straight into 'Three Time Loser'.

The set was hardly changed at all through the European dates, although 'Angel' was dropped here in favour of 'Get Back' and there was a lot more tolerance for the band members' solo spots.

Another feature that has gained ground is the reggae break in 'Magpie May' - it's sensational.

When Rod announced 'Wild Side Of Life' he did know Rick Parfitt was watching from a box near the stage? The only addition was 'Twisting The Night Away'.

The atmosphere in the hall for the last night was noticeably different from that on the televised show on Christmas Eve. Could be that unbelievers had seen that Rod could pull off the big one with a new band. There was no doubt he was preaching to the converted - and they're as much behind the new band as they were the Faces. ROSALIND RUSSELL

JOHNNY THUNDER AND THE Heartbreakers London

NEVER DID see the New York Dolls (the line-up includes two former Dolls - Johnny Thunder and Jerry Nolan) but if they are anything like the Heartbreakers, they had better come over here soon.

The Heartbreakers recently accompanied the Pistols, Clash and Damned on the package tour round the country, and have apparently been playing London gigs to raise their fare back to the States.

Their numbers are short, loud and uncomplicated, like 'Chi nese Rock', 'Get Off The Phone', 'All By Myself', 'I Wanna Be Loved By You', 'Going Steady' and 'Born To Lose'. For an encore they played 'Do You Love Me' by the Contours.

The Heartbreakers don't muck around between numbers, making weak comments - they really get on with it. Among the audience

HALL & OATES Bristol

AT BRISTOL's Hippodrome, they were queuing round the block to see the Black And White Minstrel Show.

Meanwhile, onstage at the Colston Hall just 100 yards away, were two very different black and white minstrels.

Daryl Hall: the tall, ice-cool blond with the Vidal Sassoon hairdo, dressed in contrasting black overalls. And John Oates: the small dark bandito, clad in crisp Persil-white.

Most of the backing group were following the same theme, although the renegade lead guitarist seemed to have let the side down by donning bright red trousers.

It was obvious from the start that this band had style - and that went for their music as well as their looks.

Without even a 'Good Evening', they launched straight into 'Back Together Again', and though the sound was still a bit muggy, and drums seemed too loud, for an opener it sounded fine. Then came 'Rich Girl' and 'Crazy Eyes', where they seemed to get it right for the first time - the sound was



HALL & OATES

The white and black minstrels

perfectly balanced, and the harmonies came over as perfectly as they do on record.

Then it was 'Do What You Want', with Daryl's voice really coming into its own, sounding stronger and more

powerful than in the studio.

And so it went on - always improving, always building through all their best-known numbers. The backing group were brilliant, particularly guitarist Todd Sharpe.

The audience seemed stunned - applauding endlessly after every number, not quietening down until the group started playing again.

They did two encores, which just seemed to go on and on. But that was fine with the audience,

who were by now all on their feet, stomping and dancing in the aisles. They could have listened all night.

Daryl Hall and John Oates are about to be HUGE. So catch 'em while you can!

SHEILA PROPHET

were a number of Sex Pistols, Clash, one Damned and a Little Bob Story, all of whom registered appropriate enthusiasm - even to a point where the thinly-padded ceiling got punched by pogo-dancers.

The sound wasn't bad either, except for one small incident when someone accidentally unplugged the mixing desk. ANGELA RIFFER.

MADLINE BELL London

TALK OF THE TOWN MENU

APPETISERS
I Feel A Groove' a la 'Your Song' - Slightly bitter combination served up in red tent-like dress with tea cosy hat to match and looking slightly uncomfortable in the plush surroundings.

'If My Friends Could See Me Now', covered by 'I'm Not In Love' - Specialty of the house, or 'Million dollar chicken coup' as the lyrics go. Rich, dark and rewarding, like chocolates.

MAIN COURSE

I'm Gonna Make You Love Me' cooked in a 'That's What Friends Are For' sauce. 'I Only Wanna Laugh' trimmings extra - Very sweet, very slick and expensive.

'Melting Pot' consisting of 'Swing Low, Sweet Chariot' and 'Sweet Lovin' - For the choosy palate but nevertheless a highly popular dish. Partly made from the flesh of Blue Mink with a gospel flavour. (Definitely not a maudlin Madeline).

'Lovin' You' Garnished with 'Ebony Eyes', gently fried in the

juice of a 'Tickle Me' - Maturity shining through. One to savour, you'll remember it for a long time.

SWEETS

'Dance, Dance, Dance' - Minus the hat but a nice way to round off the evening.
'Stay With Me' and 'Bannerman' melba - Just like mother used to make.

(This Bell can still chime.)
A meal fit for a king. EGON RONAY

EDDIE AND THE HOT RODS London

THE TOILET door crashed open.

He zipped in, did what was necessary and zipped out again. Two guys combed their hair at the sink. 'There's always someone at Hot Rods gig who can't go

quick enough," said one knowingly.

"Yeah," replied his mate. "You can't all lose a lot of precious minutes down the drain sometimes." They're that kind of band.

And there's a girl somewhere with only one eye who's about 500 richer, thanks to the £1.50 entrance fee. She's had a beer mug smashed in her face at the 100 Club at the UK Festival a while back. Remember?

The benefit gig at the Nashville should have kicked off with The Damned. But they were a banned Damned at the last minute.

The Rods cruised on. Barrie Masters looking like a fugitive from The Pirates Of Penzance in red and white hooped T-shirt and braces.

"Fanx for coming," and straight into 'Get Across To You'. Staccato Barrie has mastered the situation. The stage ain't big enough for his prowling.

'96 Tears' and 'Keep On Keeping On' follow boldly, going where no man has gone before.

Two oldies: Joe Tex's 'Show Me The Way' and 'Woody Bully'. Puppet dancing up front, but No strings attached.

A couple more, then into 'Teensie Depression' which should have been lot bigger than it was, then 'The Kids Are Alright'.

Hey, ain't that Lou Lewis? Mean, clean harmonica, blowing from the ex-Hot Rod on 'Madison Blues'. The music makes you smile, the crackling guitar of Dave Higgs grabbing your lips and ripping them apart.

'J Gels' 'Hard Drivin' Man' is next up. Masters getting swash-buckled and foot on the gas for 'O' Ryder'.

Two encores. 'Dixie Miss Lizzy' and 'Get Out Of Denver', the biggest

'Johnny B Goode' rip-off you'll ever hear.

Now, where the hell is that toilet? BARRY CAIN

JAMES BROWN London

FAR OUT. I mean, upright outa sight. Get up offa that thing, babe. James Brown returned to the London stage at the Hammersmith Odeon. Or rather, he didn't for the first 45 minutes of the show. The atmosphere was built up by his backing band, the JB's.

Excellent they were too, with surging rhythms and a solid anchor of horns and brass. A spotlight played temptingly at the side of the stage. Would it be James at last? - no, a lady singer. Another spotlight, was it our Jimmy? - no, his dancers.

The audience whipped themselves into a frenzy with chants of 'James Brown, James Brown'. And then the great man was there, toasting aside his blue jacket as he burst into song with 'Get Up Offa That Thing'.

James could beat the funk out of most younger bands. He may be over 40 but he's in incredible physical shape. Hopping around and sithering sideways with the precision of an alley cat. His dancers are no mean movers, either.

Oldies and newies followed each other fast and furious. But once you've heard one you've really heard 'em all. But the audience went bananas, the atmosphere became heavy and Brown steamed gently under the lights.

He was performing his second show of the evening but showed no signs of strain. If they ever take him to an old people's home he's going to be hell to live with. ROBIN SMITH

All those big stars and Hitler too!

'ALL THIS AND WORLD WAR II' (Cert 'A', opening in a month or maybe more)

YES, it's the film of the record of the Beatles' songs that have already given hits to Rod Stewart, Elton John and the Four Seasons!

It's the documentary about World War II that's had Beatles' lyrics fitted to counterpoint the action, with the songs sung by a host of stars.

Much more than a documentary, it cleverly uses newswall footage (from all countries involved) intercut - sometimes very funnily - with commercial films from the period to build up an overall picture of what the war was like both at home and at the front.

Winston Churchill, President Roosevelt, Generals Eisenhower and MacArthur are mixed in with Humphrey Bogart, Henry Fonda, Tyrone Power and Richard Burton. The music, though important at times, can often be forgotten as there's also plenty of dialogue.

Few of the songs are heard in full as most are edited to suit the action - Rod's 'Get Back' in particular, is affected - and actually accompanies a ludicrously over-done bit of film reverse making the Germans march backwards.

By far the most evocative use of the music involves 'The Long And Winding Road' to Dunkirk,

where a battered British army was rescued from the beaches. The funniest has Hitler being 'The Fool On The Hill' at his mountain home, while the most subtle (set to a lengthy sequence from the recent 'Tora! Tora! Tora!') gives a new meaning to 'Here Comes The Sun' as the Japs set out from their land of the rising sun to bomb Pearl Harbour.

Elton's 'Lucy In The Sky' is with stars rather than diamonds - the white stars painted on US planes flying over the Pacific. But there are sequences where a lyrical link is hard to find.

Visually, the film is fascinating and as a history lesson made easy, it is unparalleled. As entertainment, sadly it sags.

What could have been the ultimate war film fails to show enough fighting and gives us a little bit too much of the home front, so that the coming of peace is quite a surprise. If you go to see it for the music, don't expect to see your favourite singers, as they don't appear. However, do expect to be constantly interested and often, highly amused. And dig those crazy fashions! JAMES HAMILTON



Mailman

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

One reader says, Thank God...

THAT WAS THE YEAR THAT WAS

NOW THAT 1976 is over and all the journalists have decided what has been good or bad about the year's music scene, how about allowing us record buyers to assess what 1976 meant musically.

For me it was the year when Ioc finally admitted they were the darlings of rock 'n roll and dissolved to play a less disturbing, and less complicated, form of commercial pop.

It was the year when Queen needed five months to make a carbon copy of 'A Night At The Opera' and Bowie paid the cruel price of 'Fame'. Wings and Frampton showed that middle class rock flourishes and Johnny Rotten spewed both musically and verbally to show that punk had risen out of the ashes of T Rex and Lou Reed.

Osmondmania flickered and died while the Rollers catered for the teenyboppers of our time. A new improved Rod Stewart dominated and Europop went from strength to strength — indicating the need for a more imaginative home product.

Stevie Wonder produced a fine double album, Elton flopped with his and Wings bored everyone with their triple set. Linda Ronstadt was an over-rated American arrival and Joan Armatrading the over-rated British artist. The Stones and The Who proved they were alive and well, the Beatles never came.

1977 looks like being the year when it all happens (whatever that means). 1976 showed a rounding off of trends and a distillation of musical types into their own little niches. Now, for the new year, we should all know where we stand.

Stephen Taylor, Worksop, Notts.

● You've just won a £3 record token Steve. See ya next year.

Harley horror

I'M HORRIFIED with all this rubbish you print about Steve Harley. He's a million times more handsome than Hutch. What you and all the other papers say simply makes me want to spew. The Sex Pistols will never in a million years take over MY Mr Harley. So if you're gonna insult Stevie any more I shall personally fart in your face.

Julie Beech, Newton Mearns, Glasgow.

● Right, you asked for it

And more...

ONLY SIX criticisms of Steve Harley were not enough in your A - Z of 1976. He's the ugliest male since Quasimodo. Margaret Stainton, Sandy, Beds.

Season ticket

I'VE JUST watched another load of rubbish hiding under the guise of Top Of The Pops. I only tune in to see if they will play a decent record and they never do. Or even show a film of a band with talent — they never do.

Tonight the dreadful screamer Tina Charles was on — again. She must have a season ticket. Then there was some stupid twit with three women dancing around like loonies.

Couldn't you try to encourage readers of RM to write to the BBC to get them to screen some real groups on the show? Or why don't they put some new rock programmes on other nights? One night of the Whistle Test just ain't good enough.

Susan Joyce, Hockley, Essex.

● What would be your ideal pop show on TV? Do you think there is room for more TV rock? Write and let us know. Best letter gets a record token or a glossy picture of me. Meanwhile...

Bionic reader

IN 1976 RECORD MIRROR gave us an average of 32.56 pages per copy for 12p:

10 copies had 40 pages.
20 copies had 32 pages.
5 copies had 28 pages.
17 copies had 24 pages.

That makes a total of 1,688 pages. For the whole of 76 RM remained at 12p but value for money depends on the customer. A Led Zeppelin fan for example would not be



JOAN and LINDA: most over-rated artists of '76?

getting value for money if he bought say Blues And Soul.

RM is a good paper covering all tastes and last year was the best for DJ's and MOR fans. However, 1977 so far has been a let down with Jan 1 (12p for 20 pages) and Jan 8 (15p for 28 pages) making an average of 0.5625p per page whereas last year it was 0.3685p per page. A big increase, even with inflation.

Stuart Hodgson, Woolley Colliery, Barnsley.
● Whaaaaat? OK Denis Healey, so you got a pocket calculator for Christmas. No wonder we're in a state if you spend the whole year working out the RM averages. Still, it figures. Now to sunny Ipswich...

Apposites

HOW DARE Carmen Appice compare Rod Stewart's voice to that of Roger Daltrey! Roger has a clear, versatile voice while Stewart's, which has no tone or depth, sounds like old sandpaper.

If Appice thinks Stewart is so good he needs to see a hearing specialist. A Who Freak, Ipswich.
● Hope you're taking note, Mr Appice.

Tasty

WHY THE hell do people constantly write to you and knock the groups they don't like and then tell everyone who they think is the greatest? Everyone is entitled to his own opinion. We all have different tastes and favourites. So come on all you people, try considering the other man's point of view.
J. Hey, St Helens.
● I wholeheartedly agree with you. By the way I really like John Miles but hate David Soul.

Royal slush

IN YOUR 'Royal Flush' article (RM Dec 25, '76), you gave Princess Margaret's supposed verdict on Marc Bolan's music — 'The Princess had heard he'd once been some sort of star in the pop world but she couldn't think why... she found his music most tiresome.' No one interviewed the



Princess so how did you know what she thought?

Does your reporter really expect us to believe she can read the Princess's mind. If she is unable to make an article interesting without lying, she should be on the dole.

I'm also disappointed at the lack of response to the article by other T Rex fans.

Martin Kerry, Bristol.
● Lay off, I have it on good authority that our reporter on the night comes from high places.

And I'll tell you something that didn't get in the paper. Princess Margaret really said, "I think Marc Bolan is a CENSORED BY ROYAL DECREE."

Back off, RM

I HAVE been buying your paper for some time now and am deeply concerned about your attitude to David Cassidy.

(Se's David Cassidy - RM).
He's coming over soon

but we don't know whether he is doing a concert and when his new album is coming out. You only print small things about him and then you pull him to pieces. So please get off his back or I will not look at RM again. I've already done you a favour by buying it. Raymond Hazelhurst, South Kirby, Postlefract.
● Who's David Cassidy? Whoops, there goes another reader. And now for this week's sermon. Over to Michael.

Another has total brainstorm

THE WORLD was made to be lived on freely. Some people shouldn't have larger slices than others. Our creator made us to think and do as we like without crossing the paths of others. You might say fighting and murder will eventually come about but is this any worse than the present? In my world of freedom, thought and action bureaucratic leaders will be wiped out.

Look at the present world led by Governments who are only interested in themselves. They're laughing at us. And when I think of them laughing I think of the beginnings of the world and then the future and realise we are not on earth to learn all the time, but to live happily — happiness rules OK!

All the things we do and think are determined by our elders. In the early days people lived as best they could and their style of living has been copied to this day — only in a more modern way. But who's to say what is right and wrong? Daydreaming is right because it opens the mind. Reality is what Sabbath preach. They alone realise what a sick system we live in.

I believe the essence of life is happiness and this is gained from total freedom of thought backed up by controlled action — or else it's a mess up.

Michael Goodson, Beverley.
● Amen.

Feedback

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

Gaye gab

I WOULD like some information on Marvin Gaye. Where he was born etc, etc...? Dave Maggs, Pangbourne.

'Trouble Man' and he also returned to the stage. His best known single was 'I Heard It Through The Grapevine'.

Bobby's birth

WHERE WAS Bobbie Gentry born? Simon Phillips, Gloucester.

● In Chickasaw County, Mississippi, on July 27, 1945.

Gerry's lot

WHAT WAS the original line-up of Gerry and the Pacemakers? Clive Anthonp, Liverpool.

● Gerry Marsden vocals and guitar, Les Maguire piano, Les Chadwick bass and Freddie Marsden, drums.

The Herd

WHO DID Peter Frampton play with when he was in the Herd? Jim Wilson, London.

● Andy Bown, keyboards, Gary Taylor bass, Andrew Steele drums.

Discword

ACROSS

- 1 Would you see them lying down on Broadway? (5)
- 4 Time for showers of music (5)
- 8 When to hear a Summer melody! (6)
- 9 Mr. Spector (4)
- 10 Kiss girl (4)
- 11 Like the Manfred Mann band? (6)
- 12 No. 76 in the charts from Walter Murphy! (6)
- 15 The famous one from Ipanema? (4)
- 17 Bobby is naked (4)
- 18 You're more than one to the Drifters (6)
- 19 Girl's trousers (5)
- 20 Brotherly name (5)

DOWN

- 2 Musical restaurant owner (5)
- 3 The one that Elton John says is back (5)
- 5 Rose material (5)
- 6 Expression of desire from Stevie Wonder (1,4)
- 7 Julie Covington country (9)

1	2	3	4	5	6
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8				9	
10				11	
12	13	14		15	16
17				18	
19				20	

13 Go away on a jet-plane! (5)
14 A's colour (5)
15 "The --- People Play" (5)
16 A name for Della (5)

Irene, 8 Val-H. 9 Rita.
10 Nomet, 11 Sue, 12 Twist, 14 Lean, 17 Ocean, 18 O'Jays, 19 Sisters.
DOWN: 1 Great, 2 Alex, 3 Devine, 4 Allen, 5 Vibration, 6 Mistiness, 11 Stotons, 13 Ideana, 15 Evans, 16 Love.

LAST WEEK'S SOLUTION
ACROSS: 1 Grandma, 7

Soul Mirror

by ROBIN KATZ

Soul—it's a soft point for Muscles

MUSCLES ARE a Birmingham-based outfit who prefer to describe themselves as sort of the British equivalent to Wild Cherry. That is, they're white boys who play funky music. Comparisons to other British soul bands like Kokomo or AWB don't really shine the light fairly on this group.

Their spokesman is keyboard player Geoff Brown. He possesses that marvellous Birmingham lilt which turns his every statement into a question. Muscles have roots that span back some 10 years to when Brown and guitarist Stuart Scott started a group. The various line-ups that followed sound like a history of musical mishaps. At one time Carl Palmer was part of Brown's group. Then there was a group called Galliard, whose brass section left to join the Keef Hartley Band and a girl singer named

Zenda Jacks not only came and went, but took the drummer with her. "I get upset listening to 17-year-old punk rockers who are anti the older generation. What's the point of being anti rock and roll? There's this misconception that everyone who's over 23 has made it. What about guys like me who are 28, haven't yet had a big break and haven't stopped plugging music for 14 years?"

Charisma

"We have no roadie or elaborate van. After we play a gig, we take down our own equipment. If you're talking about real musicianship then you have to get down to basics. The truth is there's no charisma in working your way up. That's where you make mistakes, starve and get kicked about. But at least the survivors learn one thing. If you're still in it, then it's cause you love music."

"I really feel for the young groups today. Sure, we changed our musical style a few years back when

British groups playing soulful stuff was laughed at. But at least we had youth clubs to teepee on. There were pubs with rowdy audiences to win over. If today's 17-year-olds have a legitimate gripe, it's that there's no place to play."

Brown resents the fact that north of Wigan, it's assumed all soul fans are locked into the 1963 up-tempo era. Muscles do most of their own material. If they're going to tip their hat towards someone else's record, they do it with progressive taste.

"We'll play lesser known songs like the Commodores' 'I Feel Sanctified', or Jimmy Castor's 'E Man Boogie'. We're very influenced by people like Billy Cobham and Rufus and George Duke. I wish more people would take notice of him."

"The British soul scene is becoming less predictable. There will always be the Tina Charles kind of records and the Average White Band have broken down a lot of barriers but you'd be surprised how many clubs in the north book you as a 'soul' group and expect



MUSCLES: "The British soul scene is becoming less predictable"



"We can fill a gap. We had a lot of training in playing heavy rock and if we took on a rock venue, the dividing line wouldn't be that hard to cross. You take a song like the Isley Brothers' 'Who's That Lady', slow it down and unbend a few of the notes and you've got a Black Sabbath track."

"Rock fans prefer you to play your own material, while soul fans generally enjoy it if you adapt a couple of other people's songs. So, the best way to stay fresh is to play for both the rock and soul audience."

Next month Muscles release their debut album for Big Bear Records. It was recorded at Chipping Norton Studios, which is

becoming a favourite choice among British soul groups. The Chants recorded their last single there and the notorious Olympic Runners, featuring Pete Wingfield, have recorded there.

"Actually, we're very happy with the album. A lot of groups moan about their albums and tell you how they came out sounding different to what the group wanted, but to us, this album's perfect. We've used a lot of different sounds. We have a synthesiser, several keyboards and a lot of string and bass work. Our bass player, Richard Ford, plays like Stanley Clarke."

Muscles' single is 'Love Is All I've Got' and is described by Brown as a "sweet love song in the Stylistics vein". And on the album there's Muscles' original attempt at George Duke's musical feel called 'Love Is You' and a Temptations-like number called 'Love Fire'.

Gimmick

The group took their name out of the blue. "We wanted something powerful," said Brown. "Maybe I was thinking of Muscle Shoals without realising it. The problem with this band is that we haven't really got any kind of visual gimmick."

"We got hold of a load of kimonos which we used for a photo session, but otherwise we look fairly ordinary. Any ideas, folks? We're open to suggestions as long as the material is cool and light so we don't faint from the heat onstage. We're very open to suggestions and criticisms. I don't think it does any good to say: 'Oh, I was really knocked out by your show or your album'. That doesn't tell you what it is that's having impact and what is not."

Chart Chat

SINGLES TO watch out for: Sister Sledge's 'Cream Of The Crop' (Cotillion), Tower of Power's 'Ain't Nothin' Stoppin' Us Now' (CBS), John Edward's 'Nobody But You' (Cotillion), Norman Connor's attempt at the old Stylistics' hit 'Betcha By Golly Wow' (Buddah), Aretha Franklin's 'Look Into Your Heart' (Atlantic), People's Choice 'Cold Blooded And Down Right Funky' (Philly Int), Peabo Bryson's 'Just Another Day' (Bullet), E. B. Hudmon's 'Whatever Makes You Happy' (Atlantic), Facis Of Life's 'Sometime' (TK).

American albums notching up action include Silver Convention's 'Madhouse' (Midland International), Hugh Masekela's 'Melody Maker' (Casablanca), James Brown's 'Body Heat' (Polydor), Latimore's 'It Ain't Been Where You Been' (TK), Donald Byrd's 'Best' (Blue Note).

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Fill in the blank

'Shake Me, Wake Me . . .

- 1) "While I hold you."
- 2) "when you're older."
- 3) "you're my alarm clock."

Check the one that doesn't fit in with the rest

- 1) Jackie and Tito
- 2) Jermaine and Randy
- 3) LaToya and Michael
- 4) Marlon and Jannett
- 5) Paul and Paula

You are looking at two awful examples from the world's worst trivia competition. You are asked to submit one multiple choice question relating to soul music. Those above are examples of how to construct a multiple choice question. You may use either of these styles or invent one of your own. Make sure that there is no correct answer (as with Example One), or that if there is an answer, it is painfully obvious (Example Two).

The people who can outdo me at my own bad joke, will each win a stack of singles courtesy of Contempo.

Send your answers on a postcard to: Robin Katz, 'Trivia Test,' Spotlight House 1 Benwell Road, London N7 7AX.

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ARCHIE BELL & THE DRELLS: 'Where Will You Go When The Party's Over' (Philadelphia Int PIR 4803). Slow-starting attractive hustler.

MIKE & BILL: 'Things Won't Be This Bad Always' (Arista AS 0180). DJ demanded, this perky hustler is out on special limited import only.

VARIOUS: 'Disco Dancers Vol II' (CBS 81816). Useful compilation, the biggies being recent hits by Wild Cherry, Boz Scaggs, Archie Bell, Manhattan and disco hillbilly by Tower Of Power, O'Jays, Earth Wind & Fire.

THELMA HOUSTON: 'Any Way You Like It' LP (Motown STML 12049). The full long 'Don't Leave Me This Way' and funky title track are top US disco hits.

SUPREMES: 'You're My Driving Wheel' (LP, 'Mary, Scherrrie & Susaye' Motown STML 12047). Massive in America, it's a characterless Silver Convention-ish hustler.

ELVIN BISHOP: 'Keep It Cool' (LP 'Hometown Boy Makes Good' Capricorn 2429147). Suitably cool hustler in Boz Scaggs style, with Tower of Power backing.

BOBBY WOMACK: 'Home Is Where The Heart Is' (CBS 4827). Good gravelly rap intro isn't quite sustained by the happily whapping song.

GORILLAS: 'Gatecrasher' (Chiswick 88). Raucous Sixties-style rock, and a boogie flip too.

NUTZ: 'Wallbanger' (A&M AMS 7272). Freaky fast rock noises.

DR JOHN: 'Right Place, Wrong Time' (Atlantic K 10877). Sinister slow chugger from '73, flipped by the happy 'Such A Night'.



TAVARES GO FOR THE BIG 'UN

TAVARES HAVE a new maxi out... and the big news is that the first 25,000 copies have been pressed in the popular 12 inch disco format, yet sell at a normal 70p!

Featuring one track from each of their four albums, it's unfortunately not all that disco orientated as both 'I Hope She Chooses Me' and 'Strangers In Dark Corners' are slow, and the driving 'My Ship' is rather dated. However, the happily bouncing lead

track (Capitol 12 CL 15905) is 'Mighty Power Of Love', from the 'Sky High' set which has already produced their last two hits, and although not as strong it should do well.

Capitol have plumped for the 45 rpm speed for their UK 12 inchers, incidentally, while so far our Disco Poll participants seem fairly well divided in favour of both 45 and 33 rpm. Full Poll results will hopefully be ready by next week's issue, so stay tuned!

... LOVE UNLIMITED ORCH 'Theme From King Kong' (20th Century), the answer to 'Jaws', is a hot new imported 12 inch for Chris Hill (Lacy Lady, Iford), others being KARMA 'Funk De Mambo' (Horizon / A&M) and CAROL DOUGLAS 'Dancing Queen' (Midland Int), the latter great for gays sez Chris! He's also rediscovered RUTH DAVIS & BO KIRKLAND 'You're Gonna Get Next To Me' (Claridge LP)... Les Spaine (Timepiece, Liverpool) is also digging out oldies, being bored by what's new... suddenly PAUL JABARA 'Dance' (A&M) breaks belatedly for Dave Dee (White Horse, Slough), Lindsay Rogers (Ludlow), Strathclyde Disco Association pluggier Andy Stinton has left MIF, running too smoothly to be a challenge, and now

DJ Hotline

handles Southern area promotion for DJM, who are planning lots of disco product following success of Johnny Guitar Watson... BOZ SCAGGS 'What Can I Say' (CBS) gets Steve Day (The Bell, Ponders End), Ray Robinson (Tiffany's, Leicester), Kid Johnson (Ellesmere Port), Jason West (Cambridge)... get ready for SALSOU ORCH '3001' (Salsoul), out next week! STEVIE WONDER 'Sir Duke' (Motown LP) is the other hot cut for Colin McLean (Shuffles, Glasgow), Billy 'The Kid' Ralph (Saracens Head, Margate), Pete Miles (Tracys, Redditch)... EMI teasing DJs with white labels of LABBI SIFFRE 'Do The Best You Can', a disco hustler out next

week... BRASS CONSTRUCTION 'Ha Cha Cha' (UA) counts for Capuchino (Bromley), Paul Spence (Hippocampo, Margate), Dave Silver (Tiffany's, Hull), Steve Martell (Jingles, Chesterfield), Johnny Daylight (Affair, Swindon), more... nice to see Johnny also charts EDITH PIAF 'No Regrets' (EMI) and deleted JOE LOSS 'Maigret theme' (HMV), while Big Dai Proudly (Methy, Tydfil) is on STANLEY BLACK 'La Comparista' (Decca) for MR gigs but prefers deleted FLEE 'REKKERS' 'Blue Tango' (Pye) for club dates... Rod Schell (Flopps, Carlisle), Dave Dee (Merseyside) chart DETROIT SPINNERS

'Wake Up Susan' (Atlantic), while Terry Emm (Dunstable), Keith Tyler (Mayfair, Sunderland), Roger Scott (Capital Radio, London) break MASS PRODUCTION 'Welcome To Our World' (Cottillion LP)... John D'Oro (Spankies, Glasgow) accuses us, oddly, of ignoring Scottish discos - how long've you read RM, John? - and says DONNA SUMMER 'Spring Affair' (GTO LP) is el monstro... DEODATO 'Peter Gunn' (MCA LP) gets Theo Loyla (Bridge), JAMES WELLS 'All I Ever Need Is Music' (Polydor) pulls Stewart Hunter (Preston), T-CONNECTION 'Disco Magic' (Seville) adds Doug Forbes (Kenilworth)... BONEY M 'Daddy Cool' (Atlantic) was number one in Iceland for Johnny Mason (Hastings), now home after three months of freezing...

Disco Dates

THURSDAY (20): John Fuller's Mustard City Roadshow visits RAF Lacy Lady; Greg Edwards get Goffishall's Number One Club; Stevie Haugh is at Stowhill's Stowaway, Newport, and The Judge is at Haywards Heath's Barbarellas, both every weekend; Richard Purcell spins at Chertsey's Chertsey Lock tonight and Saturdays; Jay Jay Sowers' Breakaway Disco DJs are at Dalry's Hotel De Croft, Irvine's Kings and Ayr's Plough Inn. JALN Band play Leicester Balleys until Saturday.

FRIDAY: Dave Wheeler even uses 78s to match the decor at Southport's nostalgic - styled Valentino's; versatile Chris Gentry's Roadshow visits Wadhurst Youth Centre and John Fuller visits St John's Social Club, Norwich; Phil Rideout has a Funky Friday at Bath's Monaco Club, while Mike Pullen spins Soul early and Rock later at Helston Rugger Club.

SATURDAY: Radio London's Robbie Vincent sits in for Chris Hill at Iford's Lacy Lady; Greg Edwards get Funky every Saturday lunchtime at London's 100 Club in Oxford Street; Malcolm J Cliff's Paranoid Disco supports top local group Train at Halesworth Rifle Hall.

SUNDAY: Michael Hargreaves has an Under 18 Sunday Disco at Morecambe's Inn On The Bay; Paul Goody spins soul, rock and oldies at Pandora's Box in Dawlish's Grand Hotel.

MONDAY: Kevin Howard is at Lowestoft Pebbles all week, while Al 'Christo' Hughes is at Abercynon's Navigation every Monday.

TUESDAY: Mike Davidson is funky through to Saturday on the new sound system at Liverpool's Beachcomber in Seel Street.

WEDNESDAY: Morris Jenkins is at Stafford's Top Of The World every Wednesday and weekend, as is Liz Bailey at Leicester's Dover Castle, where she spins Country.

A NICE MIX

PAUL NICE has honed his New York style of mixing to a fine art by playing to the roller skaters at Pickett's Lock Sports Centre, Edmonton, and now wants to see if dancers can keep up with him! Book him on 01-587 0568 if you like the sound of this marathon mix: Van McCoy 'Soul Cha Cha' (H&L) / Walter Murphy 'Flight 76 Pt II' (Private Stock) / Originals 'Down To Love Town' (Motown) / Boney M 'Daddy Cool' (Atlantic) / Classicodisco Orch 'For Elise' (Transatlantic) / Candi Staton 'Run To Me' (Warners) / O'Jays 'Message In Our Sledger' (Philly) / Sister Sledge 'Cream Of The Crop' (Cottillion) / Jesse Green 'Flip' (EMI) / Mike & Bill 'Things Won't Be This Bad Always' (Arista) / Mass Production 'Welcome To Our World' (Cottillion LP).

A Dove jumps out of the 'Hat'

LAST WEEK'S letter from Stuart 'The Hat' Hodgson stirred up much DJ support and remains valid, even though WEA's Fred Dove now shows that some of Stuart's assumptions were wrong with respect to his company.

The disco pluggier replies: "WEA pays great attention to the types of music played by DJs on the mailing list, and the Northern disco promotion man, Ron Eillis, constantly keeps me up to date with detailed information.

"Which brings me to

the Undisputed Truth single. I had personally left it at both clubs in question, where it was either requested or enquired about... and where, strangely enough, it had enthusiastic response when it was finally played! Also, neither place was in a big town, for indeed WEA services DJs in out of the way areas and at their home addresses too."

This sophisticated promotion service must be why WEA are currently among the front runners in our Disco Poll voting. Thanks, Fred!

Boxing clever

DAVE MacRAE runs his busy Primitive Disco from Seaham, Co. Durham, and has a useful tip about carrying records to gigs. He uses bakers' trays for his singles: one large tray can be cut into two boxes, each half holding 450 singles. Put all 1900 into one tray, and the bottom tends to drop out!

DJ Top Ten



ROB LALLY (above) operates his noisy looking BRM Roadshow from Glasbury, Hereford, where you can book him on 04974-972 (day) - 479 (evening). His decidedly normal and honest chart is one of the backbones of our Disco Top 20, if not the DJ Hotline, and shows that we aren't only interested in funky club jocks out - hipping each other (no offence meant, Rob)!

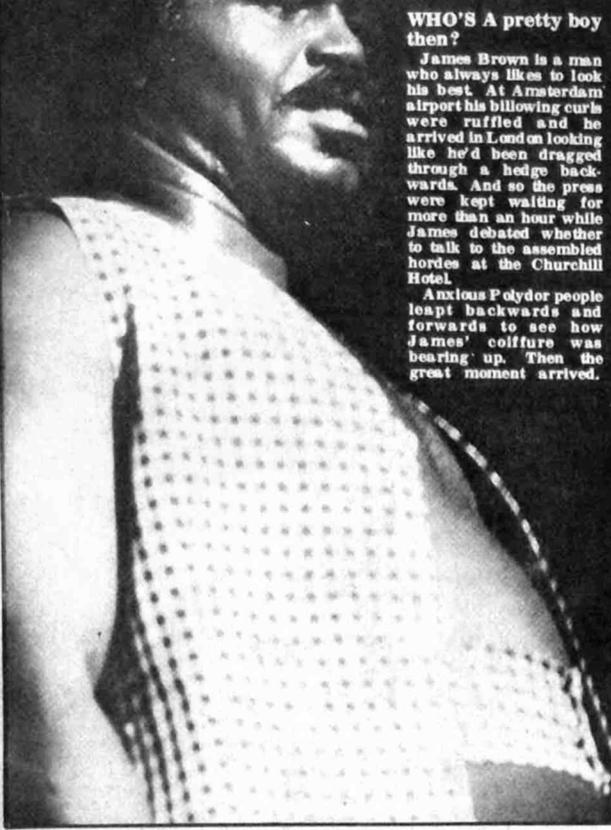
- 1 KEEP IT COMING LOVE, KC & Sunshine Band (Jay Boy)
 - 2 YOU'RE MORE THAN A NUMBER, Drifters (Arista)
 - 3 UNDER THE MOON OF LOVE, Showaddywaddy (Bell)
 - 4 DOCTOR LOVE, Tina Charles (CBS)
 - 5 WILD SIDE OF LIFE, Status Quo (Vertigo)
 - 6 LIVING NEXT DOOR TO ALICE, Smokie (Rak)
 - 7 HANG ON SLOOPY, Sandpipers (Satri)
 - 8 FAIRYTALE, Dana (GTO)
 - 9 STOP ME, Billy Ocean (GTO)
 - 10 LOOKIN' BACK, Showaddywaddy (Bell B-side)
- BREAKERS**
- 1 FLIP, Jesse Green (EMI)
 - 2 IT ONLY HAPPENS, Majors (Magnet)
 - 3 DON'T BELIEVE A WORD, Thin Lizzy (Vertigo)

NEXT WEEK: DISCO POLL RESULTS

IDIOT!
Go back eight pages...

GOLDFINGER JAMES

Dressed to kill



WHO'S A pretty boy then?

James Brown is a man who always likes to look his best. At Amsterdam airport his billowing curls were ruffled and he arrived in London on a plane that looked like he'd been dragged through a hedge backwards. And so the press were kept waiting for more than an hour while James debated whether to talk to the assembled hordes at the Churchill Hotel.

Anxious Polydor people leapt backwards and forwards to see how James' coiffure was bearing up. Then the great moment arrived.

Resplendent in pin-striped suit, gold watch and multi-storey gold rings, James made the grand entrance.

"I'm sorry I like to look my best," he growled in Barry White tones. "I'm inclined to trust people in a suit more than those who dress scruffily."

He eyed up a certain gent with dishevelled hair. James is undeniably the king of soul. Somewhere over the age of 40 he's clocked up more than 80 hits, half of which are reputed to have sold more than a million each. His appeal spans two generations and sell-out concerts at the Hammersmith Odeon prove he's far from declining, as he hurled himself around like a man 20 years younger.

How do you keep so active Mr Brown?

"Call me James, son. Well, I do a lot of thinking - I've got an active mind. That's the formula for success. There's so many young stars being ripped off these days. A manager promises them things and they sign along a dotted line. All these stars are interested in is what kind of car is going to take them to the concert. They're not into the music."

James reckons that nobody has ever bettered him.

"How do I keep going for so long? It's simple, there has never been

anybody as good as me. It's easy to keep going when you've got no competition. Look at the up and coming bands today - they haven't got any energy and they dress shabbily.

"When I'm on stage I give people a real show, I dress classily and have everything polished down to the last detail. Kids nowadays form themselves into studio bands with expensive moogs and mellotrons, and they can't produce the sound on stage."

"They're not close enough to the people. I'd challenge anyone to out-dance or out-do me. I'm close to people of all colours. I'm a friend of Jimmy Carter - I think he's going to make a great President."

A tale James is fond of is the time a crippled man helped him fetch some petrol for one of his multitude of cars. Let's see now, was it the Cadillac or the vintage Buick? Oh well it doesn't matter.

"I never let people know I'm James Brown," he says. "If they're going to help me it's because I'm a human being. Anyway this guy gave me a gallon can. I found out he was 80 per cent crippled during the war and he hadn't got a pension. With five kids that's no joke, so I rang the local senator and asked him to look into the matter."

"The guy was white, people's skins don't matter. I love England because you accept change, you're much more liberal.

"There's such a lot of prejudices in the world to do away with."

At discos from Neaaden to Nairn James is the guy who gets the best response.

"I'm what discos are all about," he says. "Energetic and rhythmic basic urges. My music sounds alive. As Dean Martin once said... James Brown is the strongest performer around."

Does James like any other soul artists? "Aretha, there's nobody like her. That voice is superb, so emotional. I also like BB King and Jackie Wilson."

James is a man who continually likes to move on to new things.

"I don't really like nostalgia. I do some old songs but I got bored and frequently change the arrangements. That's why I dislike Las Vegas clubs - they're geared to people singing old times."

Early in his career, James was the one who lived up to terrible pop movies with his eccentric dance routines.

"I used to wear skin tight trousers. In those days they were hot on censorship. They often used to show me from the top up in case the other parts of my body would

excite the ladies too much. When Tom Jones came along they showed his whole body. Times changed."

James has his own TV show and he reckons in some areas it gets better ratings than America's favourite, Johnny Carson.

"It's dynamite," he says. "If they ever show it here it will blow your minds."

Apart from setting the American screens on fire, James reckons that he's been responsible for a lot of hip talk phrases like 'Up Tight Outa Sight' and 'Far Out'.

"I was the first to use 'em and I've made em popular. I don't think they're going to die out, they'll last for years."

Off stage James enjoys driving trucks and any of his collection of more than 40 cars. For you enthusiasts, he boasts a '68 Model Ford Excelsior, a '41 Cadillac and '39 Buick in his collection. But pride of place goes to a '57 Ford.

"In those days you could count the number of black people who owned a car on the fingers of one hand," he says.

"It means something special to me to have things like that."

"I like having money. I used to perform to survive, now I do it to repay my audience. I owe my life to them."

Aw, shucks Jimmy. ROBIN SMITH

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Musical Services SONGWRITER MAGAZINE explains copyright, publishing, songwriting competitions. - Free from International Songwriters' Association (RM), Limerick, Ireland.

RHYTHM GUITARIST wishes to join or form amateur or semi-pro pop / soul / rock group. North London. - Steve 01-607 0692.

LYRICS WANTED by music publishing house. - 11 St Albans Avenue, London W4.

Tuition KEEP FIT. Lose weight. Instructions on cassette (1 hour) £3. - Write to Dave Wall, 15 Braithwaite Crescent, Kelghley, Yorkshire.

Situations Vacant AMATEUR DJ required help two girls start. Disco transport essential, equipment provided. - Linda 883 3008.

LYRIC WRITERS required by recording company. - Details (SAE): 30 Sneyd Hall Road, Bloxwich, Staffordshire.

ASTRO ENTERPRISES require DJs for mobile work. - Tel. 697 2378.

AGENT REQUIRED by DJ. - Royston 71406.

Special Notice TWO TICKETS wanted Abba London anything paid contact Dave, Shoeburyness 4811.

BELATED NEW YEAR greetings to Basin, Slag, Szhidlow, Mahoney, Dave, Ballerinas, Acid Lovers yours Flash.

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

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RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart

Gordon salvages nautical number



GORDON LIGHTFOOT (left), arguably the most prolific and consistent songwriter to emerge from Canada in the last 10 years, is sailing into the singles charts with 'The Wreck of the Edmund Fitzgerald'.

Unlike some of his fellow country persons - Joni Mitchell and Neil Young for example - Gordon remains in Toronto where he has his own recording studio.

Born in Orillia, Ontario, on November 17, 1938, his early albums reflected his background of the Yorktown folk scene, Toronto's equivalent to Greenwich Village.

'Canadian Railroad Trilogy' was an epic tribute to the building of the transcontinental rail system, while 'Early Morning Rain' has become a folk standard recorded by many

including Peter, Paul and Mary, Bob Dylan and others.

In 1970, Gordon moved from United Artists to Warner Bros and joined up with producer Lenny Waronker. His first album for the company, 'If You Could Read My Mind' included the original recording of Kris Kristofferson's 'Me And Bobby McGee'. Randy Newman and Ry Cooder were among the musicians involved.

His popularity increased through the Seventies as he developed a fluid style in which voice, melody and lyrics were merged in a resonant, but seldom bland, way. The title track of 'Sundown' (1974) provided him with his first Number One hit.

See next week's RM for an exclusive interview with the Canadian songster.

DAVID PARTON (right), who hails from Stoke in the Potteries, has landed himself a big hit with his cover version of Stevie Wonder's 'Isn't She Lovely'.

David, who plays with a six-piece band by the name of the Cyril Dagworth Players and is a prolific songwriter, finds himself in the charts by being in the right place at the right time.

Eye wanted to record the number, hired a singer and got Tony Hatch and David to produce the session.

David takes up the story: "The singer they'd got just didn't work out. It's not fair to say who it was, but anyway they suggested I should try it."

"After the recording - it was the Friday before Christmas - I went home to Stoke and more or less forgot about it. I came back to London on the following Thursday and the record was pressed and released, with one of my songs on the 'B' side. The following Friday it was released and two weeks later it was in the charts."

David's previous claim to fame was writing 'Sad Sweet Dreamer' for Sweet Sensation.

Now, with this hit under his belt, he's not sure which direction his career will take.

"There'll have to be a follow-up and I don't know whether to do another cover or one of my own songs. It's difficult. I'd like to get the money in the bank to finance projects with the



Having your 1st hit. Isn't it lovely?

band." When he left school, David became a civil servant, "a sick visitor, the guy who used to go round telling people whether or not they should be back at work. I began playing more and more with various rock bands, then left the civil service, grew my

hair and went to Hamburg. That was really a magic era."

Copies of David's version of 'Isn't She Lovely' have been sent to Stevie Wonder. He's pleased with David's success with the number but has no plans to rush-release his own in competition.

FONZ FANS PRATT & McCLAIN GO CHART CRUISIN'

'HAPPY DAYS' are here for a dynamic duo from across the puddle who go under the name of Pratt & McClain. Their single 'Happy Days / Cruisin' With The Fonz' was a Top 10 hit Stateside and looks like doing the same over here.

Naturally, it was decided that a breaker on the aforementioned Pratt and whatsname would be in order for

this issue. We now bring you in glorious monochrome, the text of the biography sent to us by the record company.

Since their beginning, Pratt & McClain have placed the emphasis on solidly commercial music. Pratt (from Texas)

and McClain (from California) met through a mutual friend, Michael Omartian, when he enlisted their background singing services for some sessions he was producing. Not long after, Omartian and Steve Barri from Reprise

wound up the production of Pratt and McClain's first album for ABC. Well reviewed by the Press, the LP showcased the duo as excellent singers.

P&M's numerous club appearances from Las Vegas to Syracuse have been likewise well-received.

'Happy Days' is from their debut album with Reprise which is yet to be released.

J. Edward Oliver

"Grudge and Jury"



EDWARD OLIVER'S Treatment garbage Column

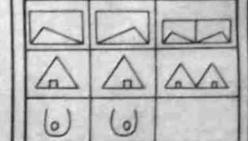
STOKE NEWINGTON SPORTS QUIZ

1. WITH WHAT SPORT IS A CRICKET BAT USUALLY ASSOCIATED?
2. HOW MANY PLAYERS ARE THERE ON EACH TEAM IN FIVE-A-SIDE FOOTBALL?
3. IN TENNIS, WHAT IS MEANT BY THE TERM 'LOVE ALL'?
4. WHICH OF THE FOLLOWING SPORTING PERSONALITIES IS THE ODD ONE OUT? (a) JOHN CURRY (b) GEORGE BEST (c) STAN BOULLES (d) KEVIN KEGGAN
5. GUESS ON A FOOTBALL PITCH, HOW LONG YOU EXPECT TO FIND A CORNER FLAG?
6. APPROXIMATELY HOW LONG DID IT TAKE ROGER BANNISTER TO RUN THE FIRST FOUR MINUTE MILE?

FROM PETER BARBER, OVERLEIGH STREET, SOMERSET, WHO ALSO SENT THE REST OF TODAY'S GARBAGE COLUMN...

INSANE I.Q. TEST

1. CAN YOU FILL IN THE EMPTY SPACE WITH THE APPROPRIATE SHAPE?



2. HOW LONG HAVE YOU BEEN DRAWING THESE RUDE PICTURES?

AMAZING COINCIDENCE

DAVID ESSEX AND PAUL NICHOLAS HAVE COMPLETELY DIFFERENT SURNAMES.

INTERESTING LIE

DAVID ESSEX AND PAUL NICHOLAS HAVE EXACTLY THE SAME SURNAME.

ASTONISHING FACTS

*THE APPROXIMATE AREA OF RUSSIA IS 34,521,800 x 17,200,000 SQUARE INCHES. IF YOU ADD TOGETHER THE SQUARE ROOTS OF ALL THE NUMBERS ONE TO NINE YOU GET 19,506,000,559 AND A HEADACHE.

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NEXT WEEK: Johnny Rotten is awarded the OBE for spitting on Nicholas Parsons

Marc **BOLAN & JONES** *Gloria*



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