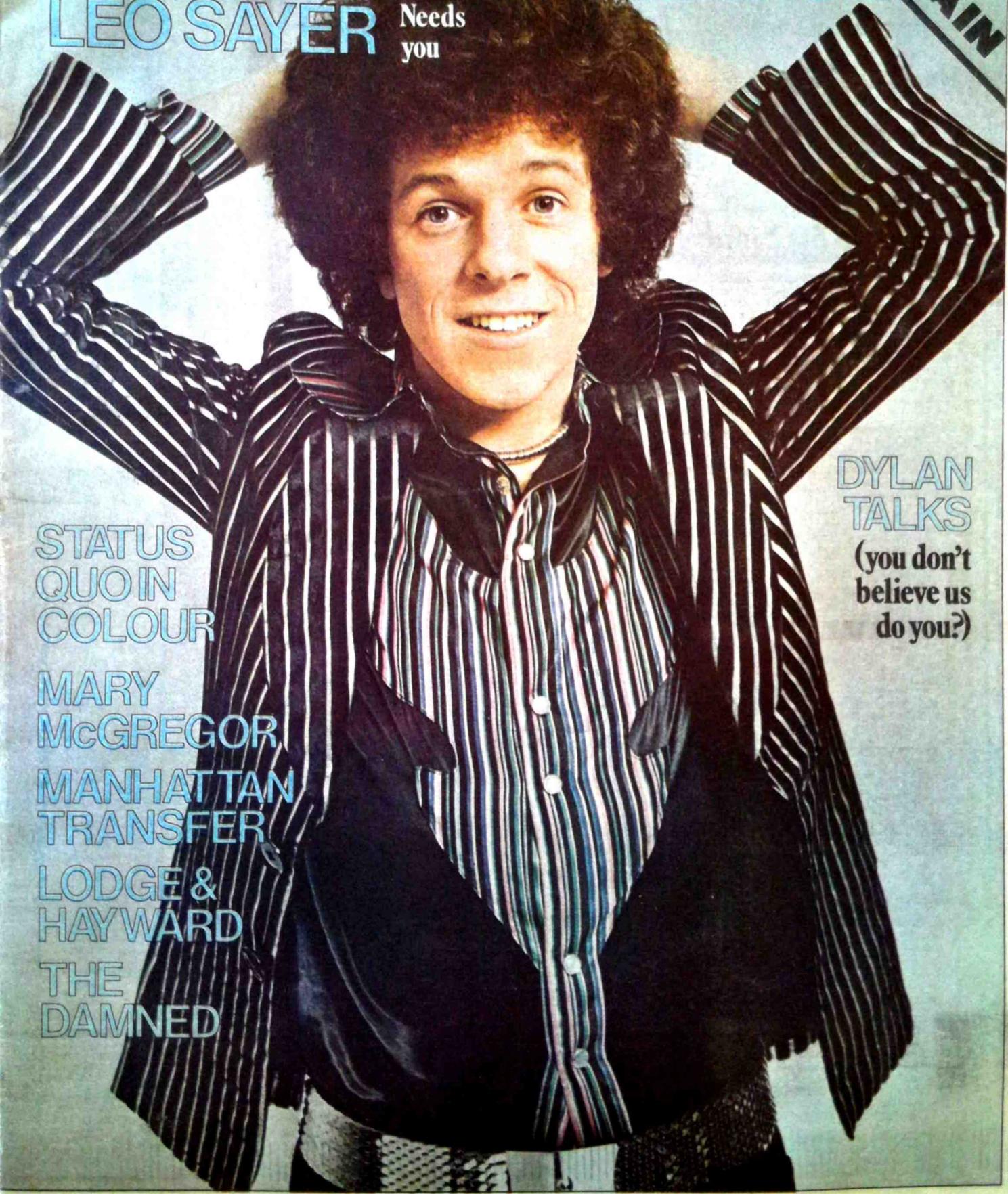


Record Mirror

**BOWIE
IN BRITAIN**

LEO SAYER Needs you



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COLOUR

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McGREGOR
MANHATTAN
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LODGE &
HAYWARD

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DAMNED

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US Top 50 Singles

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

UK Soul Top 20

1	2	BOOGIE NIGHTS, Heatwave	GTO
2	1	SATURDAY NIGHT, Earth Wind and Fire	CBS
3	8	DARLING, DARLING BABY, O'Jays	Philadelphia
4	2	DON'T LEAVE ME THIS WAY, Harold Melvin	CBS
5	6	DAZZ, Brick	Bang
6	5	BODY HEAT, James Brown	Polydor
7	9	HA CHA CHA, Brass Construction	United Artists
8	4	CAR WASH, Rose Royce	MCA
9	10	JACK IN THE BOX, Moments	All Platinum
10	11	MIGHTY POWER OF LOVE, Tavares	Capitol
11	7	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
12	14	WAKE UP SUSAN, Detroit Spinners	Atlantic
13	17	TO BE A STAR, Marilyn McCoo and Billy Davis Jr	ABC
14	—	WELCOME TO OUR WORLD, Mass Production	Cotillion
15	—	DOUBLE DUTCH, Fatback Band	Spring
16	—	I'M QUALIFIED TO SATISFY YOU, Barry White	20th Century
17	20	I KINDA MISS YOU, Manhattans	CBS
18	—	ALI SHUFFLE, Alvin Cash	Contempo
19	—	FANCY DANCER, Commodores	Motown
20	19	CHEZ LA FEMME, Dr Buzzard's OSB	RCA

British Top 50 Singles

1	1	WHEN I NEED YOU, Leo Sayer	Chrysalis
2	4	BOOGIE NIGHTS, Heatwave	GTO
3	6	CHANNON D'AMOUR, Manhattan Transfer	Atlantic
4	11	ROMEO, Mr Big	Atlantic
5	2	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
6	3	DON'T GIVE UP ON US, David Soul	Private Stock
7	5	DON'T LEAVE ME THIS WAY, Harold Melvin & The BlueNotes	CBS
8	8	SING ME, The Brothers	Bus Stop
9	7	JACK IN THE BOX, Moments	All Platinum
10	12	WHAT CAN I SAY, Boz Scaggs	CBS
11	10	THIS IS TOMORROW, Bryan Ferry	Polydor
12	18	TORN BETWEEN TWO LOVERS, Mary McGreggor	Arista
13	21	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
14	16	THEY SHOOT HORSES DON'T THEY, Racing Cars	Chrysalis
15	20	SOUND AND VISION, David Bowie	RCA
16	9	SIDE SHOW, Barry Biggs	Dynamic
17	17	BABY I KNOW, Rubettes	State
18	48	KNOWING ME KNOWING YOU, Abba	CBS
19	14	ISN'T SHE LOVELY, David Parton	Pye
20	30	ROCKARIA, Electric Light Orchestra	Jet
21	13	DADDY COOL, Boney M	Atlantic
22	26	SATURDAY NITE, Earth Wind & Fire	CBS
23	19	SUSPICION, Elvis Presley	RCA
24	24	DARLIN' DARLIN' BABY, O'Jays	Philadelphia
25	29	YOU'LL NEVER KNOW WHAT YOU'RE MISSING, Real Thing	Pye
26	15	CARWASH, Rose Royce	MCA
27	22	MORE THAN A FEELING, Boston	Epic
28	33	MAYBE I'M AMAZED, Wings	Parlophone
29	23	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK, Drifters	Arista
30	44	ANOTHER SUITCASE, ANOTHER HALL, Barbara Dickson	MCA
31	25	MIGHTY POWER OF LOVE, Tavares	Capitol
32	36	FIRST THING IN THE MORNING, Kiki Dee	Rocket
33	46	CRAZY WATER, Eton John	Rocket
34	49	GROOVY KIND OF LOVE, Les Gray	Warner Bros
35	39	ONE DRINK TOO MANY, Sailor	Epic
36	34	SOUL CHA CHA, Van McCoy	H&L
37	42	OH BOY, Brotherhood of Man	Pye
38	40	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
39	32	WAKE UP SUSAN, Detroit Spinners	Atlantic
40	—	MOODY BLUE, Elvis Presley	RCA
41	—	TEAR ME APART, Suzi Quatro	RAK
42	—	IN THE MOOD, Ray Stevens	Warner Bros
43	60	YOUR OWN SPECIAL WAY, Genesis	Charisma
44	37	EVERYBODY'S TALKIN' 'BOUT LOVE, Silver Convention	Magnet
45	—	MY KINDA LIFE, Cliff Richard	EMI
46	45	HA CHA CHA, Brass Construction	United Artists
47	—	I'M QUALIFIED TO SATISFY, Barry White	20th Century
48	41	YEAR OF THE CAT, Al Stewart	RCA
49	—	LOVE IN C MINOR, Cerrone	Atlantic
50	—	WHEN, Showaddywaddy	Arista

UK Disco Top 20

1	2	BOOGIE NIGHTS, Heatwave	GTO
2	1	CAR WASH, Rose Royce	MCA
3	4	WHEN I NEED YOU, Leo Sayer	Chrysalis
4	3	DADDY COOL, Boney M	Atlantic
5	8	DON'T LEAVE ME THIS WAY, Harold Melvin	Philadelphia
6	9	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
7	11	SATURDAY NITE, Earth, Wind & Fire	CBS
8	10	DAZZ, Brick	Bang
9	7	JACK IN THE BOX, Moments	All Platinum
10	6	ISN'T SHE LOVELY, David Parton	Pye
11	19	WHAT CAN I SAY, Boz Scaggs	CBS
12	16	SOUL CHA CHA, Van McCoy	H&L
13	—	ROMEO, Mr Big	EMI
14	—	MIGHTY POWER OF LOVE, Tavares	Capitol
15	—	SOUND AND VISION, David Bowie	RCA
16	—	THIS IS TOMORROW, Bryan Ferry	Polydor
17	5	I WISH, Stevie Wonder	Motown
18	12	WAKE UP SUSAN, Detroit Spinners	Atlantic
19	17	ISN'T SHE LOVELY, Stevie Wonder	Motown
20	—	WELCOME TO OUR WORLD, Mass Production	Cotillion

Record Mirror

Star Choice



HENRY MARSH of *Sailor*
Anton Karas
The Beach Boys
Bing Crosby and Grace Kelly
FOREVER, The Beatles
Procol Harum
Duncan and the Blue Grass Boys
Fleetwood Mac
Stevie Wonder
Winifred Attwell
The Who

Record Mirror/BBC Chart

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

Yesteryear Charts

5 YEARS AGO

4 March 1972	1	SON OF MY FATHER, Chicory Tip
	2	AMERICAN PIE, Don McLean
	3	WITHOUT YOU, Nilsson
	4	LOOK WOT YOU DUN, Slade
	5	GOT TO BE THERE, Michael Jackson
	6	HAVE YOU SEEN HER?, The Chi-Lites
	7	MOTHER AND CHILD REUNION, Paul Simon
	8	STORM IN A TEA CUP, The Fortunes
	9	BLUE IS THE COLOUR, Chelsea F C
	10	DAY AFTER DAY, Badfinger

10 YEARS AGO

4 March, 1967	1	RELEASE ME, Engelbert Humperdinck
	2	PENNY LANE / STRAWBERRY FIELDS FOREVER, The Beatles
	3	THIS IS MY SONG, Petula Clark
	4	HERE COMES MY BABY, The Tremeloes
	5	I'M A BELIEVER, The Monkees
	6	EDELWEISS, Vince Hill
	7	ON A CAROUSEL, The Hollies
	8	MELLOW YELLOW, Donovan
	9	PEEK-A-BOO, New Vandeville
	10	SNOOPY VS THE RED BARON, The Royal Guardmen

15 YEARS AGO

5 March 1962	1	ROCK-A-HULA BABY / CAN'T HELP FALLING IN LOVE, Elvis Presley
	2	LET'S TWIST AGAIN, Chubby Checker
	3	MARCH OF THE SIAMESE CHILDREN, Kenny Ball
	4	THE YOUNG ONES, Cliff Richard
	5	TELL ME WHAT HE SAID, Helen Shapiro
	6	WALK ON BY, Leroy Vandeker
	7	FORGET ME NOT, Eden Kane
	8	WINDY, Karl Denver
	9	WONDERFUL LAND, The Shadows
	10	CRYING IN THE RAIN, The Everley Brothers

Star-Breakers

GIMME SOME, Brendon	Magnet
WELCOME TO OUR WORLD, Mass Production	Atlantic
YOU DON'T HAVE TO BE A STAR, Marilyn McCoo / Billy Davis	ABC
LOVE HIT ME, Maxine Nightingale	United Artists
WILLIAM TELL OVERTURE, Mike Oldfield	Virgin
MORE THAN A LOVER, Bonnie Tyler	RCA
SAILING SHIPS Company of the Ark Royal	BBC
DOUBLE DUTCH, Fatback Band	Spring
BIRDS OF A FEATHER, Johnny Nash	Epic
WISHING YOU WERE HERE, Chicago	CBS

British Top 50 Albums

1	1	20 GOLDEN GREATS, The Shadows	EMI
2	2	ANIMALS, Pink Floyd	Harvest
3	3	HEARTBREAKERS, Various	K-Tel
4	4	ENDLESS FLIGHT, Leo Sayer	Chrysalis
5	6	EVITA	MCA
6	5	DANCE TO THE MUSIC, Various	K-Tel
7	—	RUMOURS, Fleetwood Mac	Warner Bros
8	9	SONGS IN THE KEY OF LIFE, Stevie Wonder	Motown
9	14	ARRIVAL, Abba	Epic
10	8	MOTORVATIN, Chuck Berry	Mercury
11	11	BOSTON, Boston	Epic
12	7	RED RIVER VALLEY, Slim Whitman	United Artists
13	10	DAVID SOUL, David Soul	Private Stock
14	16	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
15	13	THE BEST OF LENA MARTELL, Lena Martell	Pyn
16	17	GREATEST HITS, Abba	Epic
17	—	IN YOUR MIND, Bryan Ferry	Polydor
18	33	VISION, Lon Williams	ABC
19	15	WINGS OVER AMERICA, Wings	Parlophone
20	18	HOTEL CALIFORNIA, The Eagles	Asylum
21	12	LOW, David Bowie	RCA
22	21	A NEW WORLD RECORD, Electric Light Orchestra	Jet
23	26	THE BEST OF TONY BENNETT	Warwick
24	25	JOHNNY THE FOX, Thin Lizzy	Vertigo
25	20	WHITE ROCK, Rick Wakeman	A&M
26	19	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
27	27	THEIR GREATEST HITS 71-75, The Eagles	Asylum
28	—	SONGWRITER, Justin Hayward	Deram
29	24	WIND AND WUTHERING, Genesis	Charisma
30	31	CLASSICAL GOLD, Various	Ronco
31	30	A DAY AT THE RACES, Queen	EMI
32	—	GREATEST HITS VOL IV, Johnny Mathis	CBS
33	28	20 GOLDEN GREATS, Glen Campbell	Capitol
34	23	THE GREATEST HITS OF, Frankie Valli and the Four Seasons	K-Tel
35	41	JAILBREAK, Thin Lizzy	Vertigo
36	34	LOVE ON THE AIRWAVES, Gallagher and Lyle	A&M
37	50	STRANGER IN THE CITY, John Miles	Decca
38	22	GREATEST HITS, Showaddywaddy	Arista
39	47	DOWNTOWN TONIGHT, Racing Cars	Chrysalis
40	29	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
41	40	ELVIS IN DEMAND, Elvis Presley	RCA
42	35	DANCER WITH BRUISED KNEES, Kate and Anna McGarrigle	Warner Bros
43	—	MOSES THE LAW GIVER, OST	Pye International
44	32	TUBULAR BELLS, Mike Oldfield	Virgin
45	48	JOAN ARMATRADING, Joan Armatrading	A&M
46	45	THE FULL LIFE, Jack Jones	RCA
47	—	WISH YOU WERE HERE, Pink Floyd	Harvest
48	49	YEAR OF THE CAT, Al Stewart	RCA
49	42	RA, Todd Rundgren	Beansville
50	46	20 ALL TIME GREATEST, Petula Clark	K-Tel

US Disco Top 20

1	DISCO INFERNO / STARVIN', Trammps	Atlantic (LP)
2	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla (LP)
3	LOVE IN C MINOR / MIDNIGHT LADY, Cerrone	Cotillion (LP)
4	LOVE IN C MINOR, Heart & Soul Orchestra	Casablanca (12 - inch)
5	DREAMIN' / HIT & RUN, Loleatta Holloway	Gold Mind (LP)
6	SIX MILLION DOLLAR MAN / HURRY UP & WAIT, Originals	Motown (LP)
7	UPTOWN FESTIVAL, Shalimar	Soul Train (12 - inch)
8	TWENTY-FOUR HOURS A DAY, Barbara Pennington	United Artists
9	DO WANT YOU WANNA DO, T Connection	TK (12 - inch)
10	LOVE IN MOTION / CUT THE RUG, George McCrae	TK (LP)
11	LIFE IS MUSIC / LADY LUCK, Ritchie Family	Marlin (LP)
12	NEW YORK YOU GOT ME DANCING, Andrea True Connection	Buddah (12 - inch)
13	TATTOO MAN, Deniece McCann	Polydor (12 - inch)
14	KING KONG, Love Unlimited Orchestra	20th Century (12 - inch)
15	SPRING RAIN, Silvestri	Salsoul (12 - inch)
16	THIS WILL MAKE YOU DANCE, GC Cameron	Motown (LP)
17	FREEDOM TO EXPRESS YOURSELF, Denise LaSalle	ABC (LP)
18	BOY I REALLY TIED ONE ON, Esther Phillips	Kudu (12 - inch)
19	UP JUMPED THE DEVIL, John Davis & The Monster Orchestras	SAM (12 - inch)
20	OPEN SESAME, Kool & The Gang	De-Lite (12 - inch)



US Top 50 Albums

1	1	A STAR IS BORN, Barbra Streisand and Kris Kristofferson	Columbia
2	2	HOTEL CALIFORNIA, Eagles	Asylum
3	3	ANIMALS, Pink Floyd	Columbia
4	3	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
5	5	YEAR OF THE CAT, Al Stewart	Janus
6	6	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
7	7	BOSTON	Epic
8	10	RUMOURS, Fleetwood Mac	Warner Bros
9	9	NIGHT MOVES, Bob Seger and The Silver Bullet Band	Capitol
10	4	WINGS OVER AMERICA	Capitol
11	12	ROARING SILENCE, Manfred Mann's Earth Band	Warner Bros
12	13	ASK RUFUS, Rufus Featuring Chaka Khan	ABC
13	15	IN FLIGHT, George Benson	Warner Bros
14	11	LOW, David Bowie	RCA
15	16	LEFTOVERTURE, Kansas	Kirshner
16	14	GREATEST HITS, Linda Ronstadt	Asylum
17	17	TEJAS, ZZ Top	London
18	—	JOHN DENVER'S GREATEST HITS VOL 2	RCA
19	19	ROCK AND ROLL OVER, Kiss	Casablanca
20	20	THE PRETENDER, Jackson Browne	Asylum
21	22	LUXURY LINER, Emmylou Harris	Warner Bros
22	25	TORN BETWEEN TWO LOVERS, Mary McGreggor	Ariola America
23	24	THE LIGHT OF SMILES, Garry Wright	Warner Bros
24	27	THIS ONE'S FOR YOU, Barry Manilow	Arista
25	28	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
26	26	LOST WITHOUT YOUR LOVE, Bread	Elektra
27	23	A DAY AT THE RACES, Queen	Elektra
28	29	PERSON TO PERSON, Average White Band	Atlantic
29	31	CHILDREN OF THE WORLD, Bee Gees	RSD
30	30	WIND & WUTHERING, Genesis	A&M
31	33	A SECRET PLACE, Grover Washington Jr.	Kudu
32	45	ROOTS, Quincy Jones	A&M
33	37	ANYWAY YOU LIKE IT, Thelma Houston	Tamla
34	34	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
35	38	ARRIVAL, Abba	Atlantic
36	42	THE NAME IS BOOTSIE, Baby, Booty's Rubber Band	Warner Bros
37			

Record Mirror

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Will Elton John perform nude?

MAD PIANIST dances naked at Wembley. You could be reading such a headline before too long.

I'll explain. In November last year, **Elton John** was a guest on **Roger Scott's** Capital Radio show and he asked Scott to play the title track from **Bob Seger's** 'Night Moves' album. Reg said that the song should be released as a single and that if it did come out and made Number One that he would hire Wembley Stadium and dance naked on the stage. Just imagine, sweets, Elton in the raw! 'Night Moves' has now been released as a single and is getting much airplay. Question is, will old Elt keep his specs on throughout the performance?

If you live in London, Birmingham or Manchester, take care and take your smelling salts with you if you're venturing on to the street. **Bryan Ferry's** face has been plastered all over 550 London buses, 100 Birmingham buses and 100 Manchester buses. Don't say I didn't warn you.

Comment from an Australian friend, "The **Damned** can't be that bad, I saw them drinking Fosters in the Bricklayer's Arms." Meanwhile cuddly wholesome **Cliff Richard** refused to introduce the **Damned** on **Supersonic**. Not good for the image, you know.

Did you go to the **Supercharge** gig at the Victoria Palace 'other night? Virgin were planning to do a **Steeleye Span** with a difference - as part of the low-budget fun 'n' games. After negotiations with Waddingtons, the games people, they secured 210,000 Monopoly style notes - total value £17 million - and were planning to let them fall in a financial cascade from the ceiling.

Such fun, all were agreed, but the council for the area gave the scheme the thumbs down.

First on the grounds of fire risk and secondly because it might incite riotous scenes. Pity, could've snapped up a number of hotels in Park



Lane with all those toy town n-style green ones.

A report reaches me concerning young **Kevin Coyne**. Apparently, young Kevin was playing this Belgian club and was being troubled by a number of hecklers in the front rows. After engaging them in idle banter for a while, Kevin got bored and walked off stage. At this, the remainder of the audience took it upon themselves to remove the aforementioned noisy ones. This done, Kevin returned to rapturous applause.

Question time again, children. Who owns the white Chevrolet registration number ELV 18 spotted mooling through the Sussex Countryside 'other day?

So to breakfast with **Kiki Dee** at Mayfair's Empress Club. Pleasant enough affair with champagne and eggs benedictine with chips. Not a lot of stars in attendance, but I did spot **Dee Harrington** - Where's my advance copy of your book, darlin'?

Here we go again, another story about the **Strangers**, the beautiful young things. Thus it is told, the boys arrived in Canterbury to perform at the University of Kent. They discovered that the posters advertising the function had all been doctored.

The posters had had the pix of the Boston stranger victim removed and various obscenities inserted in place. They say it was the work of the 'Canterbury Radical Women'. Keep up the good work, girls.

Poor old Capital Radio aren't finding a lot of success in their sporting activities.

After being beaten by Record Mirror in a recent darts tournament, they came last in a pancake race at Woolwich. And a picture has arrived on my desk showing Capital Radio DJ **Graham Dene** breakfasting with a 18-year-old dancer.

This sort of behaviour must cease forthwith.

And I see ol' pink eyes **Sinatra** is back in town armed with the latest in a long line of wives and hiding behind a security blanket. Wouldn't say no if he slipped a few of his green ones my way.

Calling all dwarves **Peter Knight** and **Bob Johnson** of **Steeleye Span** are looking for 128 midglets to play elves in their TV film 'The King of Elfland's Daughter'. They placed an advertisement to this effect in **The Times** and so far have received only 60 replies. Come on out, little people, this could be your big chance.

Let's hear it for **Widowmaker**. They've set a new record for being thrown out of the **Los Angeles Rainbow Club** in the fastest time. They lasted just two hours and commented afterwards 'We were just having a good time'. Quite so, lads.

And no one spotted **Anna Chen** at the **Streetwalkers** Rainbow party. Anna, you will recall, was the lady dressed in rubber for the cover pix of the last **Walkers** album. Anna tells me the rubber gear is her very own... hmmm, interesting.

And so to Birmingham to check out **Uriah Heep** and **U-Boat**. A most enjoyable gig aboard a specially chartered train, with food and drink in abundance.

Shorts. **Damned** guitarist **Brian James** suffered cut lip when van ran off the road.

Glen Hughes has finished his solo album. See y'all soon. Oops, quick, hold page three... someone's just called up to tell me that it took the hairdresser three hours to get a knot out of **Jimmy Page's** hair.

ROADSHOW SPECIAL



BOWIE: "Oh no, Jim Evans is out there"

BOWIE BOWS IN (AND OUT)

A BIG welcome please for the new Iggy Pop band - loud cheers, enter a topless Iggy Pop, two guitarists and a drummer, and a thin white character with short hair and light blue shirt. Yes, it's him, he's here. It's Bowie.

With half the audience not quite sure who it was on keyboards, the band opened with a raunching 'Rock Power'. This was followed by a steady succession of rockers. All the time the thin white character barely moving as he manipulated the ivories.

Sweating

It was not until the fourth number, 'Shot Myself Down', that Bowie joined in with the energetic Iggy on the vocal harmonies. While Iggy cavorted all over the stage sweating like a pig, the Duke remained cool. He did manage a smile on two occasions but only briefly.

As the set progressed the music aided by Rick Gardner's powerful guitarwork grew louder and faster.

Iggy was all but going mad and putting everything into it. Bowie was doing the same, but showing no emotion.

Emotional

The set lasted for barely an hour. They played 'I Want To Be Your Doll', the lights went out, and the musicians went off stage. The inevitable encore - and Bowie came on for this while no one thought he would. It was an emotional number from Iggy about a friend of his who had died, 'Everything Will Be Alright Tonight'. Bowie in this number was getting into the music and actually moving more than his fingers.

They followed with 'Some Weird City'. Berlin? The band left the stage again, the punters roared for more, the house lights came on and the resident DJ announced: "Iggy Pop and David Bowie have left the building". JIM EVANS



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

This is such a single.

JUSTIN HAYWARD

"One Lonely Room"

From the new album "SONGWRITER".



TOURS...TOURS

AC/DC: Cancel Hemel Hempstead March 21 and replace it with St Albans City Hall on the 14th. Their Leicester date on March 9 is also postponed.

CAN: Stoke Keele University March 2, Doncaster Outlook 3, Birmingham Aston University 4, Aylesbury Friars 5, Croydon Greyhound 6, Huddersfield Poly 10, Edinburgh University 11, Glasgow Strathclyde University 12, Redcar Coatham Bowl 13, Plymouth Woods Centre 15, Bournemouth Winter Gardens 16, Bristol University 17, Nottingham University 19, Maldenhead Skindles 20, Norwich University of East Anglia 21, London Sound Circus 23/24, Cambridge Corn Exchange 25, Sathend Kursaal 26, Wolverhampton Civic Hall 27.

BANDIT: Add Middlesex Poly March 8, London Dingwalls 22.

MICHAEL CHAPMAN: Adds to tour: Newcastle Mayfair March 11, Glasgow University 12, Manchester University 16, London City Poly 18, Folkestone Leas Cliff Pavilion 19, Nottingham Playhouse 22, London Marquee 24, West Runton Pavilion 25.

VAN DER GRAAF GENERATOR: Play Brunel University on March 25 on their return from Europe. More dates to follow.

RACING CARS: Lanchester Poly March 10. Their postponed Folkestone gig is being rescheduled for the Summer.

PROCOL HARUM: Cancel Preston and Newcastle dates March 6 and 11 due to contractual reasons, but add Tunbridge Wells Assembly Rooms on the 16th and Hatfield Poly on the 18th.

DORY PREVIN: First UK tour: Birmingham Town Hall May 16, Dublin Stadium 19, Edinburgh Usher Hall 22, Manchester Free Trade Hall 23, Bristol Colston Hall 24, Leeds University 26, London Royal Albert Hall 28, Oxford New Theatre 29, Brighton Dome June 1, Southampton Guildhall 2.

SALT: London Nashville Rooms March 10, Darlington Tech College 11, Chiswick College of Education 16, Nashville Rooms 17, Glasgow Jordanhill College 18, Middlesbrough Marimba Club 19, Nashville Rooms 22, York Bingley College 24, Crewe and Alsager College 25, Brighton Poly 26, Chesterfield Tech College 31.

THE DRIFTERS: Dublin Fiesta Club March 18/19, Birkenhead Deerstalker Club April 13, Webbington Country Club 21.

THE MOTORS: Nick Garvey and Andy McMaster, ex Ducks Deluxe plus Rob Hendry and Richard Wernham: London Marquee March 7, Nashville Rooms 8, Hope and Anchor 10, Royal College of Art 11, Dingwalls 12.

EDWIN STARR: Retford Porterhouse March 4, Dunstable California Ballroom 5, Sheffield Baileys 6, Hammersmith Odeon supporting The Moments 7, London Gullivers 9, Hull University 16, Norwich Cromwells 17, Andover Country Bumpkin 18, March Cromwells 25, Brighton Top Rank 30.

MUSCLES: Birmingham Newman College March 4, Bishops Stortford Hockerhill College 5, Barton Stacey Bumpers 10, Canterbury Elliot College 17, Retford Porterhouse 18, Coventry College of Education 19, Miffield New Pentagon Suite 25, York St John's College 29, Colchester Higher Education Institute 30, Gloucester Jamaican Sports and Social Club April 2.

DIRTY TRICKS: Cancel dates at Manchester, Worcester, Measted and Rhonda March 2-7, and now play Abertilly Six Bells on March 8 instead of Cardiff Top Rank.

BRANDY: Wigan Casino March 5, Morden The Rose 9, Martlewy, Crosshams Inn 12, Morden, The Rose 16, Devizes Corn Exchange 18, Knighton Norton Arms 19, Morden The Rose 23, Newton Abbott Seale Hayne College 25, Paignton Penelopes 26, London Cunard International Hotel 29, Morden The Rose 30.

COUNT BISHOPS: Newcastle Poly March 4, Leeds Forde Green Hotel 5, Kingston Poly 11, Portsmouth Poly 12, London Hope and Anchor 13, Burton - on - Trent '76 Club 18, London Dingwalls 19, Plymouth Woods Centre 24, Cardiff College of Education 26.



KEITH RICHARD: charged in Toronto

KEITH RICHARD ON HEROIN CHARGE

ROLLING STONES guitarist Keith Richard has been charged in Toronto, Canada with the possession of heroin for the purpose of trafficking - the offence carries a maximum life sentence.

The Stones are recording an album there and Richard and his girlfriend Anita Pallenberg were searched on their arrival at Toronto airport last week.

Police claim that hashish and a spoon showing traces of heroin were found in Anita's possession. They later raided the couple's hotel room and said they found an ounce of heroin, worth more than £2,000, there.

Richard was arrested and later bailed for 1000

dollars. He is due to appear in court on Monday. Anita appears in court on Thursday.

Canadian police said: "We don't need to prove he was trafficking for profit to get a conviction."

If convicted Richard could cost the Stones many millions of pounds. The group is already barred from playing Japan because of drug convictions, and the American Immigration Department is understood to have threatened to revoke Richard's visa after his latest conviction. Plans

for a £6 million two month US tour have been postponed until the situation is clarified. Mick Jagger has stated that he wouldn't consider using a stand-in guitarist for Richard.

Although the charge carries a maximum penalty of life imprisonment in Canada, the maximum British equivalent is 14 years imprisonment or a fine, or both.

Richard was fined £750 with costs this year at Aylesbury Crown Court in January for possession of cocaine.

Twiggy tour in April

THE FIRST ever concert tour by Twiggy has been announced with seven dates arranged for April.

It opens on April 15 at Croydon Fairfield Hall, then Birmingham Odeon 16, Liverpool Empire 17, Bristol Colston Hall 22, Manchester Palace Theatre 24, Brighton Dome 25, London Royal Albert Hall 26.

Box offices for Croydon, Birmingham, Liverpool and Manchester open March 4, London on the 12th, Bristol 23, and Brighton 25.



TWIGGY

Twiggy's second album 'Please Get My Name Right' is released on March 25.

Zep tour zapped

LED ZEPPELIN have had to cancel the first part of their US tour as Robert Plant is suffering with severe tonsillitis.

They will now commence the tour in April in Toronto.

The cancellation is seen as a further setback to the chances of them appearing in this country before the Summer.

Edwards returns

GREG EDWARDS, sacked by London's Capital Radio last year after a row over programming, is to return to the station with his popular soul show.

He refused to go on the air when an hour was chopped from his show, and since he left, the station has received scores of letters from fans demanding his return.

His new show is at his old time of 6 pm on Saturdays and returns to the air on March 12.

Another programme change is a rock show on Saturday from 9 pm for two hours, introduced by Tommy Vance.

Widowmaker's second

THE SECOND album from Widowmaker, 'Too Late to Cry', is released in April. It features new vocalist John Butler, who replaced Steve Ellis in the line-up last year.

Widowmaker appear as support to Golden Earring's one-off concert at the London Rainbow on March 25, and are to support Ted Nugent on European and American dates.

Express halted

LIVERPOOL EXPRESS had to cancel their

London Rainbow concert at the last minute after group member Billy Kinsley contracted laryngitis.

The concert is now being re-scheduled for April, and winners in the RECORD MIRROR free tickets competition will receive tickets for the alternative date.

Harper's rare virus

ROY HARPER was rushed to hospital last week after contracting a rare virus, and was forced to cancel his UK tour, his first for two years. It was originally believed he caught the virus from giving a sheep mouth to mouth resuscitation on his farm, but it is now thought it could be due to the build-up of a congenital disorder.

Steeleye musical

A MUSICAL written by Steeleye Span members Bob Johnson and Peter Knight 'The King of Edward's Daughter' is to be released as an album in the Spring.

Featured artists in the project include Christopher Lee, making his record debut, Mary Hopkins and Frankie Miller.

A television film will be made of the musical.

Jerry Lee in scuffle

ROCK VETERAN Jerry Lee Lewis was involved in a scuffle at London Heathrow Airport when he left Britain for Paris on Monday.

He is reported to have pushed aside a reporter and damaged a camera when asked by press to comment on criticism of his London concert.

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KINKS PLAY RAINBOW

THE KINKS are to play a one off concert at London's Rainbow on March 24. They return to Britain this week after a

successful US tour, and this is likely to be their only British appearance for some time. Ticket prices are £3, £2 and £1.

A single from their 'Sleepwalker' album is released by Arista on March 11, but as yet it has not been decided which track will be selected.

Clapton spring tour

ERIC CLAPTON and band are to tour Britain in the Spring. Dates are still to be announced, but Clapton plus guests Ronnie Lane and Slim Chance will perform in Britain as part of a European tour. Clapton's band comprises Clapton guitar, vocals, George Terry guitar, Carl Radle bass, Dick Sims keyboards, Sergio Paslora percussion, Jamie Oldaker drums, and Yvonne Elliman and Marcy Levy vocals.

Sex Pistols sack bassist

Glen Matlock out
— Sid Vicious in

THE SEX Pistols have sacked their bass player and songwriter Glenn Matlock, and replaced him with a friend of the band Sid Vicious. Matlock plans to start his own band.

The Pistols have still to sign a new recording contract since their EMI contract was terminated, and are still experiencing difficulties in finding suitable bookings in Britain since their controversial TV appearance at the end of last year, but it is understood that European dates are forthcoming.

Big tour

MR BIG, presently in the singles charts with 'Romeo', are to play 25 dates in Britain beginning in May. Their second album is released to coincide with their return to the country.



Above Sid Vicious, right Sex Pistols. Glen Matlock second from left



KINKS: one off concert

A NEW series of in concert rock shows is planned for Spring transmission by Granada TV, entitled 'The So It Goes Concerts'.

The 30 minute programmes will feature straightforward concert performances, with the exception of Northern band Sad Cafe who are filmed in rehearsal. There will be no front man.

Names already lined up for the series include Cado Belle, Andy Fairweather Low, Kuraal Flyers and the McGarrigle sisters.

Granada also announce a new 13 week afternoon pop series, 'Get It Together,' introduced by Roy. North on the ITV network from Wednesday April 6.

Early Elvis Presley tapes

'THE ELVIS Tapes', recorded at an interview and press conference in

New TV series

Vancouver, 1957, is released on March 14 on Chiswick Records.

It is the first of a series of ten documentary records on rock stars, and future releases include interviews with Buddy Holly, Eddie Cochran, Gene Vincent, Little Richard, The Everly Brothers and Johnny Cash.

The Presley album will retail at £2.25.

Vibrators support Iggy

THE VIBRATORS have been added as support group on the Iggy Pop tour, and as a result have been forced to cancel other gigs for the period: Wakefield Unity Hall, Huddersfield Poly, Prestons Memorial Hall and Liverpool Eric's have been cancelled.

They will also be playing with The Stran-

glers at their Egham Royal Holloway College date on March 18.

Cale dates rejigged

J. J. CALE'S London dates scheduled for March have been replaced with appearances in May.

He is presently exhausted after a Canadian tour, and will now play the New Victoria May 12, 13, and 14.

Ray Charles attacked on stage

BLIND SINGER Ray Charles was attacked during a concert he was giving in Los Angeles on Monday night. The assailant attempted to strangle Charles with a piece of rope, but was quickly subdued. Charles was shaken but not badly hurt.

BOWIE HERE WITH IGGY

DAVID BOWIE came out of hiding this week to be in Britain with his protege Iggy Pop for his short British tour.

Bowie produced Iggy's new album in Berlin, and it will be released soon by RCA.

The dates opened on Tuesday at Aylesbury Friars. Following the sell out of his Rainbow concert, an additional performance has been added for Iggy on Monday, March 7.

Heartbreakers for Speakeasy

NEW WAVE band The Heartbreakers, featuring ex-New York Dolls' guitarist Johnny Thunders, play the London Speakeasy for two sets on March 15.

'Gary Glitter's Golden Greats' are released on a 14 track compilation by GTO Records on March 4.

The MI Amigo radio ship was visited by the Walton - On - Naze lifeboat on Monday to take a crew - member ashore. He was taken to Colchester hospital with suspected pneumonia.

The Moments, supported by Edw'n Starr, play London's Hammersmith Odeon on March 7.

A tenth anniversary ofshore radio convention is being planned for August, to mark the passing of the Marine Offences (Broadcasting) Act of 1967.

The Muppets have been selected as ITV's official entry for the Golden Rose of Montreux Light Entertainment contest in May. A second series is to be recorded at the end of May.

Radio Caroline goes off the air for a week from Thursday, and will re-emerge on a new wavelength of 319 medium wave.

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"TYPICAL, isn't it — the first time I record a song I didn't write, it goes straight to Number One!"

Not too many people know it, but the strange truth is that 'When I Need You' was written, not by Leo Sayer, but by the American songwriting team of Mike Hazlewood and Albert Hammond (of 'Free Electric Band' fame).

Leo first heard the song when he was in the recording studios in Los Angeles: "My producer Richard Perry is the publisher for Hazlewood and Hammond, and I heard the song playing in the next room."

I said, 'What a great song — I'd love to record that!'

"We tried it out, but it didn't sound incredible. We had another go at it, and everything just seemed to come together. Everyone thought it was really powerful."

"I really wish I had written it, because it's a universal song — anyone who's separated from someone they love can understand it. I like to think songs are useful in that way."

"It fits my own life amazingly well. When I first started out as a singer, I'd go on tour and my wife Jan would have to stay behind. It reminds me of the way we felt then. If you have a good relationship with someone, you're only a heartbeat away from each other, no matter how far apart you are."

These days things are very different. Now Leo can afford to take Jan with him wherever he goes.

They have spent a lot of time in America recently, and they'll shortly be going back again for three to four months.

Influences

"It's difficult to tell," says Leo. "It depends how long the album takes to record, since I've been living over there a lot of the time, I've begun to miss England more. Just because I'm recording there now, it doesn't mean I will until the end of time. And I definitely don't plan to move there. I enjoy working in America, but it isn't home, is it?"

"Anyway, all my influences come from England. All my best songs, like 'Moonlight', 'Giving It All Away' and nearly all the rest, came out of England. That's where my roots are, and I'll never lose them."

In fact, it seems Leo's determined to stay close to England — even if he should have problems with the taxman.

"I haven't encountered any problems yet," he says.



Picture Credits/LEP

Will March see the showing of 'Life With The Lions Mk 2'? By SHEILA PROPHET

"because royalties come through so slowly. I suppose my troubles will start in a few months — but I'll worry about that when it happens."

"Anyway, if I did have to move, I wouldn't go far. I mean, there's always the Channel Islands — that's only a few miles away."

But Leo doesn't deny that his music is becoming more and more influenced by the

USA — although he likes to think he's "using America".

He's now got an American band behind him, and he reckons it's made a big difference to his stage act.

"They're all great musicians," he enthuses. "The band sounds very American, very punchy. The nearest comparison I can think of is Boz Scaggs' band."

"It has a sound that's very

commercial, and very identifiable."

But before Leo goes out on the road again, there's the new album to record. "We'll be starting work in April," he says. "I can't really tell you much, because I've hardly started it yet; I've only finished one song. But it will have lots more flavours — it'll incorporate some of the elements that were on the last

LEO BOXES CLEVER

one — such as the funky bits — and lots more as well.

"My producer Richard Perry is very good at using strings, and I'd like to do more ballads — you get some really beautiful ones. I've been listening to the Beach Boys a lot recently, and I'd love to get into those sort of harmonies."

"It's funny, because when 'You Make Me Feel Like Dancing' was released, the critics all commented on the strange falsetto voice. And the other day, I was looking through the reviews of my very first album, and they all talked about my falsetto then. Just shows you how quickly people forget, doesn't it?"

"But that's the nature of pop. Things get quickly forgotten — you can be here today, gone tomorrow."

Television

After more than three years at the top, Leo's "quietly confident" about his future. But he admits that this confidence has only come about recently.

"I've been working hard the last few months, doing a lot of television," he says, "and I've really come on as a person. For the first time, I'm happy being Leo Sayer."

"I used to find it embarrassing. People would come up to me and say, 'Leo you're a star' and I'd think, 'Christ, think of all the things I can't do!'"

Leo's new confidence was the result of a rethink about his career, and he has changed direction.

"Up until now, I was just a rock singer," he says, "doing gigs and taking in other rock shows. But now I realise that the whole business is wider."

One thing that helped him was his recent appearance on the Ronnie Corbett Show.

"I worked with a choreographer for the first time," he says. "It was a very simple dance — I'm not very good — but I was surprised how much I enjoyed it."

"I've often been offered spots on things like 'The Lulu Show' and 'The Musical Time Machine', but I turned them down. I thought, 'Am I good enough for this? Am I up to it?' But now I find it very satisfying, and I'd like to expand that field a lot more in the future."

Some people would say that, by appearing on these shows, you were compromising...

"Well, I don't think so," he says. "Just the opposite — I think you're stretching out. It's those areas that are the real challenge. You've no idea how scary it was doing those dance routines. I was terrified. But at the same time, it was refreshing."

It's just that there's a

snobbery about shows like that...

"Exactly," he says, "I didn't say that myself, but it is snobbery. Why should I stay in rock? What's the difference? — I'm still a rocker at heart."

"And whether people admit it or not, it's the kids who watch those shows that buy the singles. Today I was driving down Oxford Street, and people were going crazy — all because I'd appeared on the Ronnie Corbett Show. For the first time, I'm really reaching the man in the street."

"I want to be able to really entertain," he explains. "I admire people like David Essex and Elton John, who've managed to put something extra into their act."

"Although now I've achieved most of my early ambitions, I've realised that the more you do in this business, the more avenues it opens up."

Do those avenues include your own TV show?

"Yes," he says, "I might do one over in the States. I don't want to tempt fate by saying too much. It's a bit too early to plan anything. But I can really use television as a medium."

And Leo will have his first opportunity in the next few weeks, when he films his first TV special for the BBC.

Home Town

"I'm making it with Michael Hurle, who's the producer for Ronnie Corbett," he says.

"When I appeared on that, Michael said he'd love to do a special with me. We're working it out now, and it should be shown at the end of March — March 28, I think."

Leo's bustier now than he's ever been in his life...

"Once you have a Number One, everyone wants you," he says. But it's a nice feeling. My folks are really elated about it. 'Specially my dad — he gets a better cut of meat now when he goes to the butcher's!"

Down in Leo's home town of Shoreham, Sussex, they're all going slightly crazy about his success.

"I got a tremendous buzz the other day," he says. "I heard that down in my very first school, they let all the kids off their lessons on Tuesday morning, gathered them in the assembly hall, and played Radio One over the loudspeakers. And when they announced that 'When I Need You' was at Number One, they all cheered!"

"I wish I'd been there. It's hearing about these sort of people that really makes me appreciate my success. And it feels great!"

GOOD EVENING Ladies and Gentlemen. Welcome once again to the very wonderful Friday phone-in programme on Radio Rumbleside, the station that aims to please and is pleased with its aim.

Aha, the phone's ringing. Must be caller number one. Who's on the line, please? "Mary McGregor, speaking. "Glad you could call, Mary. I've one or two questions that our listeners would like me to put to you."

"Is that the Chinese take-away, I'd like a number 44 with baked beans." Hello a crossed line. Get off you idiot, I'm speaking to America. "D'you catch the baked beans?" Yes, yes OK, now get off. Phew, sorry about that Mary, let's get on with it.

Mary's first ever record, 'Torn Between Two Lovers' sailed to the Number One spot in America and is currently waltzing up the British charts. You must be pretty knocked-out by your success, Mary?

"Yeah, I'm pretty excited by it all. It's all

happened so quickly. I've done an album as well and that's going well, it should go gold any day now. We're touring in the South at present. "We?" "Yes, I've got a band — they haven't got a name as yet, but we'll think of one soon."

D'you like being a star, with all the hassles of the music business?

"I have such a busy schedule, it gets me down sometimes. I have so little time for myself. But I'm working with great people, the band, my manager, the record company, — they're all great."

What about yourself, Mary, are you torn between two lovers? "No, I've been married for five years, my husband's a sound and light man. We met five years ago when I was touring in Mexico. No, we're no family as yet. I'm not thinking in

Welcome to the Mary McGregor sweet and sour phone-in show

terms of children until I stop singing."



MARY: missing the mountaintains

"Hello, can you make bamboo shoots, not baked beans?" Not you again,

get lost.

Sorry Mary, do you enjoy life on the road? "Yes, but there's a lot of things I miss. I miss my mountain home, my friends, my cats, my dogs. Our home's the caretaker house on 1,000-acre ranch. I love the quiet, the countryside. But I'm looking forward to coming to London soon. I've never been out of the States before. No, I won't be doing any concerts, it's a short promotional tour."

So how did it all start, Mary? "Ten years of classical piano training. I took lessons — doesn't everyone? — and for a long time was planning to become a concert pianist. But when I realised I wasn't going to make it I went to college to study art."

"I like any kind of music, as long as it's fun. At high school I played in

a dance band and then worked as a folk singer around Minneapolis."

"Then I worked with various folk-rock and B & B bands, playing organ and bass as well as singing. I've worked with Peter Yarrow (of Peter Paul and Mary fame) and done regular radio shows."

Do you write any material? "Yes, I write a lot. Though I haven't had anything published yet. Future plans? "At the moment, we're looking towards the next single."

Thanks, Mary, nice to talk to you. Drop in and see us when you come over."

We'll be back right after the news with more phone-calls, beauty tips from Waxie Maxie Factor and advice about your personal problems from the amazing Doctor Phibes.

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BRONZE



Robin Smith goes to meet four wonderful people who say they're a potential showbiz legend. Yes, it's another . . .

RECORD TRANSFER

PARDON ME boy, is that Manhattan Transfer? Third sofa along at the Montcalm Hotel?

Why, yes it is. And in the suitably stylish, plush surroundings and rich leather upholstery they're relaxing after three hard nights at London's New Victoria, Chanson D'Amour is high in the charts and they're looking contented.

Alan Paul, in a snappy two-piece and patent shoes, tells the story of their latest hit.

"The song was written in 1957," he says. "We'd been recording all day and we hadn't got all that far. Just as we were about to leave, Laurel shouted 'Hey wait a minute I've got an idea'. She used an Edith Piaf sound in her voice and we recorded it in one take. She wanted to get a romantic French feel behind it. It was Number One in France for three weeks - not bad for a bunch of Americans.

"We've become really established there and right now we're going down a lot better in Europe than in the States. With just one television appearance you can cover a whole European country. In America there's so many TV stations it can take years to break through."

Manhattan Transfer have been together for four years. Named after a railway station in New Jersey, leader Tim

FEE

Hauser got the members together when he was a struggling singer working part time as a taxi driver.

Janis Siegel of the red hair and Greta Garbo locks takes up the story: "I hailed this cab and the driver looked very suspicious. I got talking to him, and he said he was trying to form a band. He suggested I come round and sing with him, and we got on very well. He turned me on to Fifties music."

Laurel also hailed Tim's cab, and the trio were later introduced to Alan who had been working in the Broadway musical 'Grease'.

Warmth

Since then Manhattan Transfer have toured most corners of the civilised world. But what has made their nostalgic forties and fifties sound so popular?

"There's a warmth and vitality in it which is missing in many rock bands today," says Janis. "A lot of people didn't listen to it because they associated it with what their parents used to enjoy. It's a pity because that music paved the way for many bands today."

"Don't get me wrong. I love many groups today. I really like Queen, they came into the studio and got

together a not perfect harmony - nearly as good as us. Robert Plant and Led Zeppelin also came to see us - oh, he's got such lovely hair. He says that Led Zeppelin could do everything but harmonise."

Jan's convinced that Manhattan Transfer are going to be a legend.

"We're going to be up there with all the great showbiz names," she says. "In 25 years time we'll still be popular. Look at the number of old musicals that still fascinate people today. There's just nobody like us - I mean you've got vocal groups in Britain but they come over completely flat and without feeling."

Alan reckons that the current economic climate has also boosted their popularity. "All spectacular spectacular shows came at a time of depression," he says. "People wanted to go out and forget their problems by dressing up and having some real fun. When we started, we forecast that we'd be fulfilling the same function. There's no escapism anymore. Go to a rock concert today and what do you see? A bunch of hairy guys playing loud tuneless music. There are better things to listen to and we provide them."

It hasn't always been wine and roses for Manhattan Transfer. Back in the bad old days they used to play in small Greenwich Village clubs. "When we first start



MANHATTAN TRANSFER: 'It's like marriage without sex'

ed we played bars no bigger than toilets," says Jan. "We tried to attract as many people as we could by wearing weird get-ups. I used to dress in polka dots, and Laurel used to come on wearing headgear made out of fresh and artificial fruit. We used to eat half her act."

Subway

"There were times when we were really starving. Laurel and I used to work as under paid waitresses. Sometimes I had enough money either for a bowl of soup, or the subway fare. I used to buy the soup and walk to rehearsals."

Each stage number usually takes a month to rehearse. They used to employ a choreographer but ended up arguing with him.

"Our movements look pretty intricate," says

Laurel. "But actually they're very simple. The basic steps are often the most effective."

What about personal relationships - the band look very friendly on stage.

"We're all friends but it goes no further than that," says Jan. "It's like marriage without sex."

"Put it this way," says Alan. "If we were sleeping together and we broke up, then the emotional turbulence could ruin the act."

Manhattan Transfer dress in a variety of spectacular costumes including Alan's imitation of a Fifties punk - yes, they had them then.

"The character is very close to me," he says. "I was brought up in a very tough area, and we used to wear leather jackets. I want to get into theatrics even now. A future Manhat-

tan Transfer project is a film - a fantasy.

"We're living out people's fantasies on stage. I dress as a sailor because it represents a sexual image. By doing this we can break down barriers. A lot of performers come on and an invisible wall stays between them and the audience for the entire show."

Movie

Alan also wears a white, padded suit.

"I got that idea from an old movie," he says. "They used to call them zoot suits. Wearing them was considered rebellious. They were banned because they used so much material, but they were really classy. They made anybody look about 10 feet tall."

"I use a special kind of stuff to slick down my hair. It's called Pol-

maide. I have to go to poor areas where they still grease their hair, to get it. I'd never use anything like Brylcreem."

Manhattan Transfer all live in California where they relax by playing tennis.

"It's a place that's very close to our hearts," continues Alan. "It's got a lot of showbusiness magic."

And now for a moving closing speech from Alan:

"I want my work to be worthwhile and when I die I want it to be a monument to me. I hope the joy we bring now will be remembered by generations to come everywhere. We're a complete band. We have no boundaries in entertainment. We're romantic when we're on stage - there's not a lot of that out these days."

Anyone got a handkerchief?

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PRESENTING

GORDON GILTRAP

SUNDAY 13th MARCH

Singles reviewed by DAVID BROWN

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

The golden circle

RECORD OF THE WEEK

MICHAEL NESMITH: 'Rio' (Island WIP 6373). Definitely the numero uno circle of black gold, as Mike doffs his hat and walks off down the road to Rio, holding hands with Dorothy Lamour, Bob and Bing as the Hollywood sun sets. Glorious hazy, stoned sound, merry rhythms and words of charismatic uncertainty that make Michael such a warm and wonderful fellow. +++++

RUNNERS UP

GEORGE HATCHER BAND: 'Have Band Will Travel' (United Artists EXP 100). This brings my collection of 10in records up to two, with the Welsh lot's Christmas effort (Man, Deke Leonard etc) — also on UA. This one is a four track live sampler of mighty George and the boys getting down to some grade 'A' boogie on 'Statesboro' (Statesboro, Georgia that is!) Blues, 'Good Friend', 'Rockin' In the Morning' and 'Drinking Man'. All this and 1p change from a quid. +++++

GORDON GILTRAP: 'Lucifer's Cage' (Electric WOTII). Remixed from his 'Visionary' album a tasteful guitar epic that builds and glides beautifully. 'Classical Gas' did it, so why not Gordon? +++++

THE DAMNED: 'Neat, Neat, Neat' (Stiff BUY10). A couple cuts from their latest best selling LP plus a delightful selection of Third World War tunes on 'Singalonga Scabies'. Letz 'ear it for de bolze. +++++

RAMONES: 'I Remember You' (Sire 6078 608). Remember the Ramones? Good boys, always kind to their mum. The 'A' side is as subdued as they're likely to get, while the flip has live at LA Roxy 'California Sun' and 'I Don't Wanna Walk Around With You'. Fodder for the undernourished punk. +++++

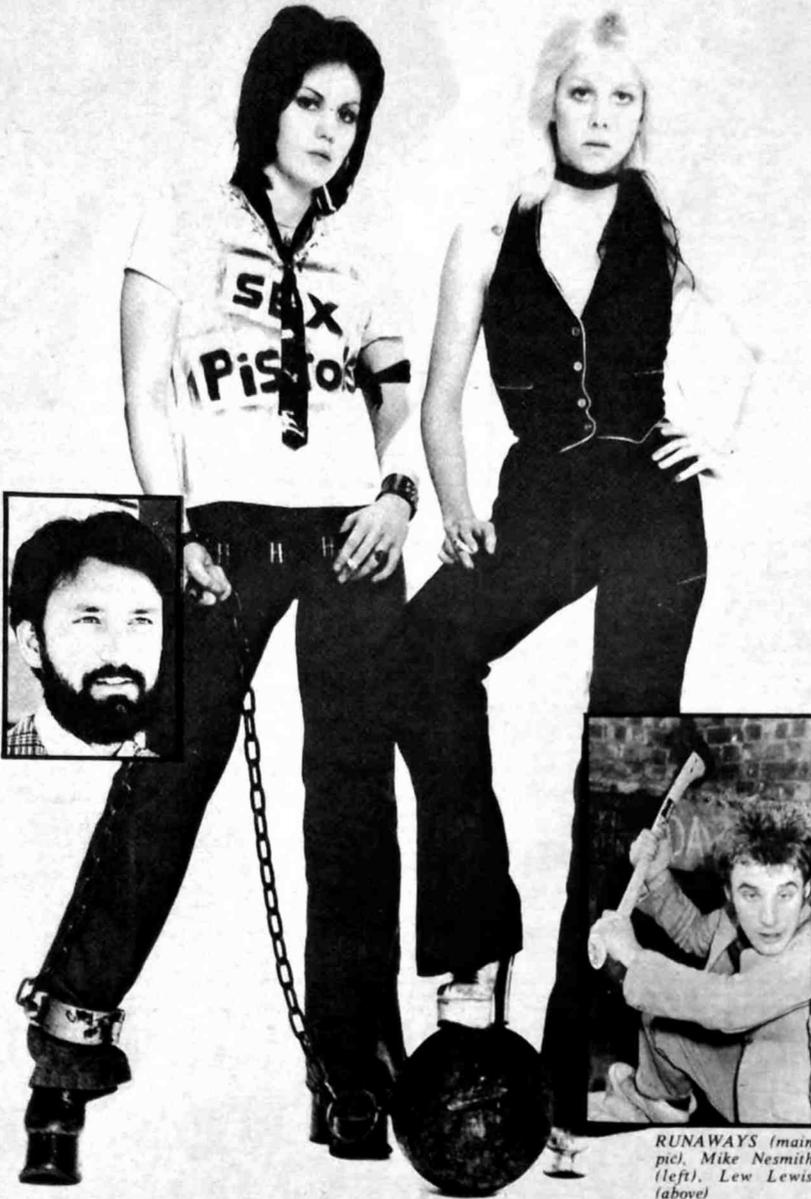
THE LEW LEWIS BAND: 'Out For A Lark' (United Artists UP36217). Lovely R&B that makes you proud to be British — stand up and be counted boys. Canvey Island's new harp master really zips along. Not now Arthur. +++++

BANDIT: 'Ohio' (Arista 88). Just a note to remind you that this is even better than the 'B' side which was reviewed last week. Nice one fellows. +++++

BEST OF THE REST

TED NUGENT: 'Stormtroopin'' (Epic EPIC 3900). Re-released to remind you big Ted's about. Enough to make yer ears bleed. +++++

THE RUNAWAYS: 'Queen Of Noise' (Mercury 6167 493). 'Cherry Bomb' bombed out and this doesn't offer the same raunch. But despite the obvious charms, these ladies ain't as bad as some would have you believe. +++++



RUNAWAYS (main pic), Mike Nesmith (left), Lew Lewis (above)

HUMAN BEINZ: 'No-body But Me' (Capitol CL15529). You have to go back 10 years ago to find this one's origins. It is a good old fashioned dancer with classic beat and guitar break. Out of time but OK. +++++

STEELE DAN: 'Kid Charlemagne' (ABC 4134). Good album tracks don't always make good singles, but Dan broke ground with their novel 'Haitian Divorce', and it would be rewarding to see them in the charts again. +++++

JALN BAND: 'Nothing Ever Comes That Easy' (Magnet MAG 901). UK funk favourites with punchy brass that makes all the difference. Nice lead track plus live versions of stage standards which should

please the disco crowd. +++++

CLIFF RICHARD: 'My Kinda Life' (EMI 2584). The lad hasn't forgotten how to do it, rock that is. And yes, I like it. +++++

THE MEXICANO: 'Move Up Starsky (I'm Still Waiting)' (Baal BDN 38037). Ace skanga to shuffle to. Look out Hutch. +++++

J. RYDER: 'Never Miss What You Never Had' (MCA 274). He has no history but could just have a future. Ends limply though. +++++

THE REST
LENA ZAVARONI: 'Air Love' (Galaxy GY114): Settle down fellows it's the funky gymslip goddess with another solid boogie grinder. It's a

pretty boring song actually, but I've got a vivid imagination. ++

BRENDA LEE: 'It's Another Weekend' (MCA 276). Good quality pop from a lady with a dynamite voice. +++++

AC/DC: 'Dirty Deeds Done Dirt Cheap/Big Balls/The Jack' (Atlantic K10899). Three rude songs from those rude Aussies. Pass the ice cold Kangaroo, Sheila. ++

JOHN CHRISTIE: 'Always Be Your Valentine' (EMI 2588). Ooh how nice John. Inspired, worse than even Gilbert O'Sullivan! Get yer pen out Gilb fans! I've done it again. ++

NEIL SEDAKA: 'Ebony Angel' (MCA 271). Chronic. ++

SWEET DREAMS:

'Hollywood (Disco Star)' (Pye TN45670). Dream on. ++

ONE HUNDRED TON & A FEATHER: 'Just To Be Close To You' (Pye TN45677). Pass the rifle, Carruthers. ++

JERRY DEVLIN: 'Morning Light' (Spark SRL 1150). Good phasing effect, poor song. ++

THE BACHELORS: 'Torn Between Two Lovers' (Galaxy GY113). Are they still going?

SPARKS: 'This Town Ain't Big Enough For Both Of Us' (Island WIP 6193). I think I'll leave. Pointless re-issue. ++

SHO-BIZ: 'Uno Momento' (Spiral SPF 7003). Mucho drosso. ++

COMMODORES: 'Just To Be Close To You' (Motown TMG1053). Smooth, slick but superior soul, even if they overdo the sentiment bit. +++++

CHARLENE: 'It Ain't Easy Comin' Down' (Prodigal PROD 2). Crash. ++

BARRY BIGGS: 'Why Must You Cry' (Trojan TRO 9007). Consistent catchy soulster. +++++

DIEGO & THE SONS OF JAH: 'Jah Jah Ital' (Trojan TRO 9007). Unexceptional. ++

PRINCE FOR I: 'Heavy Manners' (Lightning TRO 9000). Uninspired. ++

DANNY RAY: 'I Can't Get Used To Losing You' (Trojan TRO 7993). Unexpected. +++++

LOVE POTION: 'Face Name Number' (Polydor 2058 845). Standard pop outing. ++

PAUL NICHOLAS: 'If You Were The Only Girl In The World' (RSO 2090 845). You know this bloke is taking it very easy. How ya gonna dance to this one on TOTP Paul? ++

BARCLAY JAMES HARVEST: 'Live' (Polydor 2229 198). Comprising 'Rock 'n' Roll Star' and 'Medicine Man' this live EP is as dull as a rainy night in Islington. A well known gent of Italian origin from a neighbouring mag is pulling funny faces at the sound of this. Know how he feels. +

LOUISA MARK: 'Keep It Like It Is' (Trojan TRO 9005). Calm vocals, cool sax. +++++

AL DE LORY & MANDANGO: 'Right On' (Capitol CL15911). It was uncool to say 'Right On' in '71 when this first came out let alone now. Ice cold, man. ++

TOMMY FORTUNE: 'Every Time I Read Your Letters' (A&M AMS 7278). Rubber anchor job. ++ (It doesn't go down well).

DRAGON FLY: 'This Time' (Epic EPC 4857). Next time. ++

SPIDERS WEBB: 'I Don't Know What's On Your Mind' (Fantasy FTCL139). Wonder what time the boozier opens? ++

THE CHAPLIN BAND: 'Let's Have A Party' (EMI 2585). Ten or five minutes of shoe shuffling, the choice is yours. Don't know about the shop critics, but I've got a 12" er, but that's bragging. +++++

KEBLE DRUMMOND & THE CABLES: 'What Kind Of World' (Black Swan WIP 6382). Reggae with a 'Spanish Harlem' flavour. ++

CLOVER: 'I Lie Awake (And Dream Of You)' (Vertigo 6059 184). Yank boogie band doing yank boogie right? Wrong. Boring ballad. ++

MICHAEL ZAGER & THE MOON BAND: 'Do It With Feeling' (Bang 607). Nice bass rumbles. +++++

PAUL DAVIS: 'Thinking Of You' (Bang 006). Letter rhymes with better, you know. ++

DENEICE WILLIAMS: 'Free' (CBS 4978). Drab. ++

LAKE: 'Do I Love You' (CBS 5015). You'd have to be Elton to make records like this and expect people to buy 'em. ++

CHIPS: 'Shine A Light On Me' (Decca F13687). Out of the frying pan into the dripping pot with a Gallagher & Lyle oldie. ++

OTIS WAYGOOD BAND: 'Get It Started' (Decca F13688). C'mon then. ++

BIDDU: 'Girl You'll Be A Woman Soon' (Epic EPC 5023). Smooth diamond. ++

HAROLD MELVIN & THE BLUE NOTES: 'Reaching For The World' (ABC 4161). Lacks their earlier style. ++

PATTI BOULAYE: 'Stop It I Like It' (Hankerehit HANKY20). She looks better than she sounds, but I can see why she records for Hanky records. Just stop it. ++

JOE: 'How Can I Resist' (GTO GT84). Greasy trucker, but no particular place to go. ++

HAZEL DEAN: 'Look What I've Found At The End Of The Rainbow' (Decca F13683). It sure ain't no crock of gold. ++

DEMIS ROUSSOS: 'Maybe Someday' (Philips 6042 245). Roger Chapman doesn't stand a chance once the warbling marquee gets in a groove. ++

PARKER MCGEE: 'This Magic Night' (Big Tree K10903). The spell's worn off. ++

DRAGONS: 'Misbehavin' (DJM DJS 10752). Unpromising debut. ++

ALVIN CASH: 'AB Shuffle' (Contempo CS2110). If this was good I could say something smart like 'It's a knockout', trouble is, it ain't. ++

LIPS: 'Hubbie Bubble' (MCA 277). Two tasty bits of wallop if I ever saw any. Deep and meaningful song. What do you think of it so far? ++

SHAW: 'Shelter Of Your Arms' (MCA 368). Not as good looking as Lips, but with more guts. Weak song. ++

DOLPHIN: 'Only Seven Dollars' (Private Stock PVT 91). Wonder what's on the flipper-side? ++

BILLY OCEAN: 'Red Light' (GTO GT85). More of a stop light than anything naughty. Shame. ++

DENI REID: 'Loving You' (Phillips 6006 589). Life continues. ++

SHANA: 'Kick Off' (MCA 270). No score, red card, early bath. ++

The first album from

BUSTER



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BUSTER TOUR DATES.

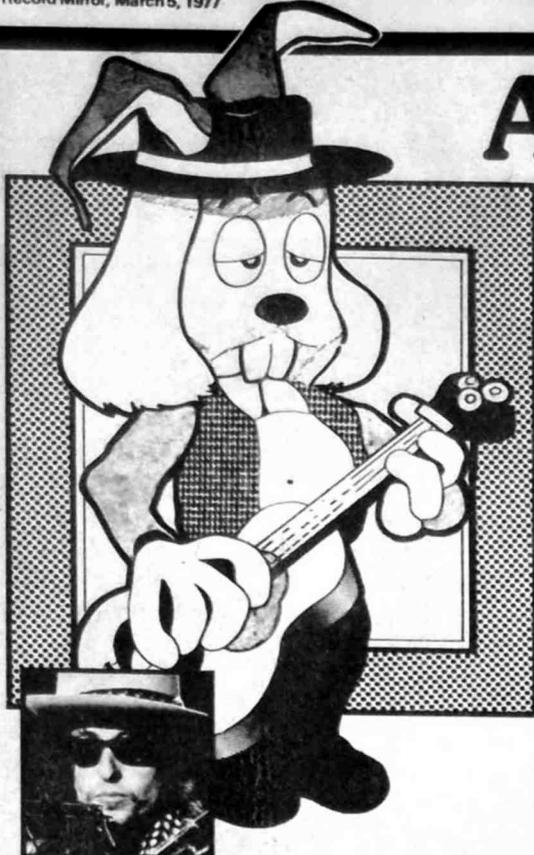
*Plus support band "Bumpers"

- Fri 4th March Horsham (Sussex) Capital Theatre
- *Sun 6th March Manchester Palace Theatre
- Tues 8th March Worcester (nr. B'ham) Bank House
- Wed 9th March Bradford Changes-Night-Scene
- *Fri 11th March Newcastle City Hall

- *Sun 13th March Swansea Brangwyn Hall
- Mon 14th March Buckley (Wales) Tivoli Ballroom
- *Sun 20th March London Victoria Palace
- Sat 12th March Stockton-on-Tees
- Thur 10th March Whitby Star Theatre



A DYLAN TAIL



It ain't me babe

IT HAD to be a mirage, I mean I couldn't believe my eyes when the press release arrived. There amidst the everyday pile of gig lists, reception invites and payola cheques was a special letter, a very special letter indeed.

It was a pretty ordinary sheet of paper, headed 'Tiny Burrows Press Agency' and its message was short but oh so sweet: "Dave, re - Dylan interview. It's on, he's in London doing a new series for BBC TV and will see you at his flat, Wednesday 4 pm." Sorry folks, can't tell you the address, strictly private.

Wednesday 4pm just couldn't come soon enough, and there were Red admirals in my gut as I alighted from the train at Warren Street tube to weave my way through the maze that is our metropolises until I found myself at a big red door. I rang the bell.

A little man in a Burton's suit answered the door. It was Bob Tail, Dylan's manager.

"Hi," he gave a hearty wrist shake. "Come on in. He just got up. Bit of a heavy night last night, chasing bits of fluff down the Playboy club."

Sitting in one of those big wicker chairs rock stars love so much was Dylan himself, dressed casually in a greasy waistcoat and baggy denims. He looked different somehow to what you'd expect, large ears and a pair of front teeth that he's wearing in for Bob Harris.

"Excuse my state," he apologised. "I washed my thing last night and I can't do a hare with it." Yes,

you guessed it, it's Dylan of Magic Roundabout fame and not the one I'd been hoping for.

"Okay Dave, relax, no need to twitch like that. Play it cool, man. Care for a glass of carrot juice?"

"Er, no thanks."

"How about some grass uh?"

"You mean that stuff they talk about in the 'News Of The World' which makes people do all manner of strange things?"

"No man, these are lawn mower clippings. Good for your fur you know."

Having declined this offer, it was time to hit him with one of those hip questions that would stop him dead in his tracks.

"How did you start in the music biz then?"

"Hmm, that's a new one," he slouched in his chair. "Well, I started life on the wrong side of the tracks."

I remember well the day mama died. Terminal myxomatosis. Dad was working down the greyhound stadium running his legs off every night for a few pellets a day. I knew I had to do something with my life, so I packed my bags and set off down that long, lonely track and I just never looked back.

"It took some time but I got a sort of underground following and soon was making some dough at the local hops, and at the same time hopping on some local docs to broaden my outlook as it were."

"The Magic Roundabout was the first big break though?"

"Sure," he slipped slowly on his drink. "They needed someone to put some punch in the prog. I mean a dopey dog, an off the rails train and

a man with a spring up his ass, now that's uncool man."

"There were rumours of a relationship with Florence?"

"She ain't as cute as she appears on the telly I can tell you," he sneered. "Don't let that short skirt and painted on smile fool you. I don't wanna talk about it."

"What did he think of The Muppets?"

"They're just a flash in the pan, man. I mean they may do well for a time, but we got staying power. And we're more into anarchy than they are."

"What are your plans for the future?"

"There's the possibility of a new album with Mick Ronson on guitar and I've been offered a part in a film version of 'Waterhip Down', but I'm not sure if the part's right for me. I don't wanna get in no stew over it, I mean some people in the movies are just out to make a quick buck."

"Will you be touring the UK in the near future?"

"I'm game for anything."

"There were reports in the press of an incident down at a London club recently?" "Yeah, I got a bit legless with this snare drummer I know. Anyway, Dave I could rabbit on all day but time is tight. I gotta do a photo session for Practical Rabbit Breeder at five, and I got a guest spot on the 'Starsky And Hutch Show' later on, then I'm going to to see Bryan Ferret at the Maquis club. You wanna come along and look out for the dogs for me?"

"Sure, man let's hoppit."

DAVE 'RARE BIT' BROWN

The Manhattans

New Album
'It Feels So Good'
featuring their new single
'It's You'
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'The Manhattans'?

Remember the two big
hit singles that came from it
'Kiss And Say Goodbye' and 'Hurt'?

This album's so good,
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SATURDAY AFTERNOON. Manchester Piccadilly Station. The buffet sandwiches curl quietly in the winter sun, the pork pies shuffle restlessly. Otherwise the activity is limited to the woman looking for tea in the pot.

Where are the tram lines, back to back pigeon lofts and black pudding factories? All gone no doubt. And what about the people wearing flat caps and clogs saying nothing but 'Ayup'? Probably at home watching Grandstand.

Meanwhile the real Northerners carried on their pursuits unaware there was an observer in their midst. RECORD MIRROR had cunningly dispatched an ace reporter to see a Northern phenomenon in action.

In a space of a few years Mike Harding has gone from being a resident singer at a local club in his spare time to being able to get a double live album of his folk comedy straight in the LP charts at number 19.

He lives in a comfortable house just outside the city with his wife, two daughters and over friendly sheepdog Sam. The journey from station to home takes him past some familiar haunts: "There used to be an asbestos works there," he points lovingly. "And the Crumpsall cream cracker factory was down the hill there."

He'd obviously brought me via the scenic route. Grimy brick walls, railway embankments, council houses where the Coronation Street terraces once stood - the brown, brown grass of home.

"I used to work at the ICI factory there," our guide continues. "There's an alley runs through the middle of the works. That's where I ran my first folk club in a pub down the alley. It was a good place, hard for the police to get at."

Back at Harding Towers there is a patent "bum burner" curry cooking away nicely. Plenty of chance for the usual curry - type jokes "It's Chapati And I'll Cry If I Want To" etc etc.

Ee, it were reet gradely



MIKE HARDING and friend

David Brown puts a black pudding in his pocket and heads for Manchester to see Mike Harding

Strange thing about curry is that it gives you a thirst. Instant solution - to the pub.

Somewhere behind the city's university is a warm hostelry where you are met by the strains of a delightful Irish fiddler playing in the bar.

Danny the fiddler will play you any tune you care to mention or if you don't know the title hum it and he'll probably pick it up. Mike joins in on mandolin where he can and the group is completed by a penny-whistler.

Far too soon the time bell is rung and it's back to the streets time.

There is nothing better to get you up on a Sunday morning than the aroma of bacon frying. The smell grabs you by the nostrils and pulls you down the stairs. And there is an added attraction on the breakfast plate - black pudding.

It is opening time, but Mike has work to do. Posing for photographs in front of a bus labelled 'Air Salford'.

On route to the location, Mike chats about the new album which marks something of a departure for him. Up until now his albums have been live

recordings of concert appearances. It is time for a change.

"The last album ('One Man Show') was the best seller yet. I had to think how I could follow it. I didn't want to do another straightforward live set. So one side will be live and the other done in the studio."

A suitable backdrop for the photographs is required, and a sooty Salford wall fits the bill perfectly. Mike has some competition - his ventriloquist's dummy Eric. The lad Eric has already appeared on TV and is in danger of stealing the limelight from Mike himself.

As soon as the cameras start clicking, the street urchins appear. "Ere mister, take a pitcher of me will ya mister." One of them recognises Eric, even if Mike is overlooked. "Hey, look, he was on the telly the other night. Cor, look Mum."

A cold half an hour later Mike is away to check the sound system for his Batley Variety Club headlining spot that night.

"This is about the third time I've played there. It is the same as playing anywhere else really," he reckons. - The chicken in

the basket crowd is surely far removed from the folk club beginnings?

"It's hard work doing all those one nighters. I wouldn't go back to that by choice."

So where does he go from here?

"It would be nice to find some musicians I can play with."

Sunday night, 7 pm and charabanc time. The Air Salford concorde ticks over in mid-Manchester awaiting the assorted liggers for Balley.

Amongst those aboard is the man behind the giant Uncle Joes Mintballs empire - the pure good mints that keep you all aglow up North. Plus a jovial Uncle Harry, who had 28 pints the night before and swears he can smell cats.

It is only a short drive to Balley - but there is a statutory pub stop en route. 'Ee reet gradely stuff this Northern Ale.

Batley Variety Club is like an aircraft hangar with coloured lights.

They've had Shirley Bassey, 'Ol Blue Eyes, the lol and here is a folk singer, one bloke with a guitar in front of 1,800 people intent on having a good time.

"Bloody 'ell lad," says the old guy in the bogs. "That Shirley Bassey she's a real cracker. 'Ad one of them low cut dresses on - nearly spill 'erself on the bar she did." Lukewarm ale and meals with chips and plastic cutlery and the lad himself is on.

"If they don't get 'em, don't tell 'em," he quips. Soon everyone is won over to the typically warm humour Mike has mastered to a fine art. Local humour, childlike humour, naughty bits and the occasional serious song like 'Christmas 1914' to start you thinking.

All too soon it is over. Perhaps as well, the sides are at bursting point and you've consumed eleven-teen pints and they're taking crates on board the Salford airliner.

Many a performer would be well fagged after a strenuous performance like that - but what's this? As jars of Uncle Joes are opened in celebration and pale ale flows freely, Mike picks up a melodeon and it is singalong time on board the Air Salford jet. Where does he get all his energy from?

Tha' did well lad.

Star Machine

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- 8th March Sheffield, City Hall.
- 9th March Newcastle, City Hall.
- 10th March Liverpool, Empire.
- 11th March Glasgow, Apollo.

Ray's back in the mood

RAY STEVENS has got surprise on his side.

He's one of those people who pops up every so often out of the blue, releases a hit single that manages to sound totally different from the last and then disappears again until it's time for the next one. It looks as though he's going to do it again with his current single 'In The Mood'.

Ray was born in Clarkdale, Georgia and started taking piano lessons at the age of five. By the time his family moved to Atlanta in 1956, he was confident enough to send some of the songs he'd written to a local music publisher, and within a year he'd got himself a contract with Capitol Records.

At the same time, he went to Georgia State University where he majored in classical piano and music theory.

When he came out of college in 1961, armed



RAY STEVENS

with a degree, Ray was ready for the big time, so he moved to Nashville, where things were just beginning to happen... and the first record he released, called, would you believe, 'Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills' was a big hit.

RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart

GIMME SOME BRENDON



BRENDON

ALTHOUGH HE'S unknown in this country, Brendon has already had a taste of success over in Germany where he spent a year touring as half of a duo called Paul and Brendon.

At the end of the year, Paul and Brendon were offered contracts by several German record companies, and Brendon had to decide whether or not he wanted to stay there permanently. After a lot of thought, he decided against it, and headed back home to Britain.

Soon, he'd got himself a contract with UK Records, and in the next year or so, released three folksy singles and an album. But it eventually dawned on him that this kind of music wasn't for him, so he went back over the channel to Deutschland to sort himself out and work on some new songs.

Back home again in '76, he formed a band and got himself a new recording deal with Magnet Records. And now, a few months later, they've got themselves a hit with 'Gimme Some.

Albums

Nils dances his soulful soles away

NILS LOFGREN: 'I Came To Dance' (A & M AMLH 64628)

Lofgren's ideal is epitomised in the panther. Like that particular beast his songs are cunning, deceptive, black, sleek, musclebound, snarling, ungrateful, majestic. Like that beast they have the habit of creeping up from behind and biting your head off. Each of his three solo albums has been a progression. 'Nils Lofgren' was an autobiographical tracing of his strange adolescence and final awakening. 'Cry Tough' was a record of highly personalised reflections from someone fully appreciating his own abilities. The new album, far from reworking these themes, reveals a more outgoing Lofgren, stepping out of his shell into the role of raconteur. There is one exception — "To Be A Dreamer", where he reverts yet again to his parallel bar swinging days. The production is a lot richer than before, lending itself to the new approach. The trend of selecting one song written by someone else is continued. On the first album it was 'Goin' Back', on the second, 'For Your Love' and on 'I Came To Dance', it's 'The Stones' 'Happy'. Like the guy says "I came to dance it's a rhythm romance I'm having with my shoes." He's sure got soul. + + + + + Barry Cain

GOLDEN EARRING: 'Contraband' (Polydor 2310 491)

Someone should let these Euro-rockers in on the

news that rock music has had an injection of new blood and that they will need to come up with something more aspiring than this to keep pace with those changes. The songs here are often tight but tortuous with it, as in 'Mad Love's Comin'' where they introduce a mean enough lick, but never develop it any further. Amiable, but aimless. + + David Brown

MUSCLES: 'Muscles' (Big Bear BBR 1001)

Like the man said, this is going to be the year of British soul. Muscles are the latest heavyweight contenders to rival America's efforts. 'Love Fire' is the stand-out track with a lingering intro. Geoff Brown's husky lyrics and a climax of drums and keyboards. 'No Smoke Without Fire' bites like a snake with some nice drum touches, thigh-slapping back beat and another strong chorus. A fine album, the lads are muscling in in a big way. + + + + Robin Smith

CRACK THE SKY: 'Animal Notes' (Lifesong ELSLP 0005)

Towards the end of last year, this band received rave reviews in the United States. Classify, if you must, under progressive rock. If this album is anything to go by, they are destined for greater things. Band leader is songwriter and keyboardist player John Palumbo. He sings of strange things at times. The opening track 'Ani-



BARBRA AND KRIS: movie ego trip

A star is dull

BARBRA STREISAND & KRIS KRISTOFFERSON: 'A Star Is Born' (CBS 80021)

As soundtracks go this ain't bad. Kristofferson's contribution is minimal — three songs badly sung. So it's down to good ol' Barbra to embark on one of the biggest movie ego trips of all time. She can certainly interpret a number — especially her own. She's backed by some real top line session musicians too, and all this has contributed to the fact that the album has topped the US charts for sometime. But, like the pose on the cover, the whole thing is too contrived to be acceptable purely on a listening basis. In other words you'll have to see the film first — but then you'll probably never buy the album. Oh well, yer pays yer money + + + Barry Cain

mal Skins' sends up rock stars while retaining constant melody. 'Invaders From Mars' sends up David Bowie. But the band are at their best when they take themselves seriously on numbers such as 'We Want Mine'. Their influences must include Steely Dan and the Beatles. Their first UK album release is worth more than one listen. Try 'em. + + + Jim Evans

ATLANTA RHYTHM SECTION: 'A Rock And Roll Alternative' (Polydor 2391 255)

Slowly but surely ARS are beginning to carve a name for themselves on the overcrowded 'We can pick 'em' deep south rock scene. The reason? Subtlety. None of yer maniacal ego trips for this mob. Their albums are showpiece exercises in disciplined playing. Always a beginning, middle and end. Always a thoughtful ear for simple, very often stunning, melodies. Quite a change from the usual southern

throwaway bands that fall into the trap of caricaturing themselves at the drop of a 10 gallon. ARS are a six piece with a fine singer, Ronnie Hammond, who manages to pump credibility into every number, and guitarist Barry Bailey who could well give lectures to a theatre full of economists. Seven of the eight songs are self-penned, and producer Buddy Aie, the silent member of the band, has a hand on each one. The only exception is 'Outside Woman Blues' which Cream immortalised on their 'Disraeli Gears' album. Georgia rock at its finest. + + + + Barry Cain

JOHN DENVER: 'Best Of Vol. Two' (RCA PL 42120)

Minot of the highest order. How this guy ever made it is beyond me. His personality isn't exactly bubbly. His looks aren't what you call devastating. His voice is pretty insignificant. His songs, with titles like 'I'd Rather Be A Cowboy', 'This Old

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

where near its class. The lyrics are embarrassing. "Sun in the sky look me in the eye" etc. There's just not enough light and shade on the album, the vocals are too laid back and the production is so mellow it hits you like a feather cushion. Saving grace of the album is 'Slow Down', some nice funky passages with keyboards to top it off. On a warm afternoon in California this album could sound good, but on a cold English day it falls dismally. + + Robin Smith

JIM REEVES: 'I Love You Because' (RCA PL 11224)

What? No Distant Drums? What more can I say? The guy's been dead for years... his music lives on... A rave from the grave, hardly just another collection from the big recording studio in the sky... Seriously tough folks, I heretofore must be a substantial number of Jim Reeves fans in existence for whom this platter will make enjoyable fodder. + + Jim Evans

HORSLIPS: 'The Book Of Invasions' (DJM DJF 20498)

After a couple of good albums, this band shot off at a rather odd tangent from their folk/rock roots, but this sees a gratifying return to what they do best. Few groups have better allied the two often uncomplimentary music forces into a mould as

successful as this one, so they are able to carry off the introduction of one of their songs 'Sword Of Light' into the traditional tune 'Toss The Feathers'. The result is stunning. They also manage to capture something of the Celtic spirit in the music using an impressive marriage of instruments ancient and modern. + + + David Brown

APHRODITE'S CHILD: '666' (Vertigo 0641581)

When Demis weighed under a ton he was in a band called Aphrodite's Child. He met up with Vangelis and they added drummer Lucas Sideras. '666' is the album they recorded before Demis went on to bigger things. The album has been re-released and it's a strange blend of Greek and oriental styles mixed with rock, reaching frenzied peaks. 'Seven Trumpets' is the most haunting track, full of mysterious lyrics and a chanting chorus. It sounds as if it was recorded in the cold cloisters of a church. To catch vintage Demis at his best listen to 'Four Horseman' — you know he sounded a lot better. + + + + Robin Smith

NATIONAL YOUTH JAZZ ORCHESTRA: 'In CAMRA' (RCA PL25056)

He strolled into the record bar, saw something to his taste and asked for a sample. Holding it up to the light it seemed clear enough — an album devoted to the stalwarts of the fight to keep real beer in Britain. It was attractively packaged, no original gravity, but Bill Tidy cartoons to illustrate the unusual titles such as 'Legless In Garstang'. Opening time. He tried a couple. Then some more. Some of it was quite strong and heady, whilst others seemed flat and insipid. And who, he reflected, could hope to capture the magic of a pint of Riddles in a tune? A bit light for hops too. Perhaps it needs to mature in the cask a bit longer. Cheers! Beers + + + + Record + + + David Brown

How do they do it?

KANSAS: 'Leftover' (Epic EPC 81728)

How do they do it? I mean, how, so soon after Boston, do Epic manage to come up with another near perfect rock outfit? Kansas are a six piece who make full use of all the usual trappings of intelligent hard rock and a few bits and pieces of their own for seasoning, such as Robby Steinhardt's artful violin and viola playing. There's plenty of variety too, with an ode to the Indians in 'Cheyenne Anthem', the classically inspired 'Magnum Opus' and a stirring opener, 'Carry On Wayward Son' garnished with expert harmonies and alternating riffs. The whole album is adventurous and lively and achieves its ambitions comfortably. But please Epic, slow down a bit, we can't keep up with the pace — and there are a lot of American city names to go yet. + + + + David Brown

Shades of Lofgren



NILS LOFGREN

THERE'S THIS 17-year-old kid see who's a little confused and often thinks he's from another world.

When his friends start drinking and smoking and cursing and going out with girls he cuts out and wanders along to the park where he trains on the highbar.

You get the picture? This whole set up is getting him down. There's only one thing for it, split and make for New York. And in one glorious eight day week at Greenwich village Nils Lofgren, rock's only middle class alley cat is born.

"Before I went I was so straight. I

didn't know what a wino was, never had a sip of beer, steered clear of girls. But those few days showed me what life is really all about.

"When I got home my friends were so shocked that I had quit high school, that I had dared go to the big city and taste life. And you know something funny? Those friends are

now drinking themselves to death." The 25-year-old atom alt flew into town last week for two days of interviews to promote his new album 'I Came To Dance'.

"When I was a kid I felt I was strange. I wasn't sure where I'd come from and became more and more convinced it wasn't this planet. Like I was going through this big room not knowing why and trying to find a door out.

"Then I saw Jimi Hendrix and I knew what I had to do. My environment hadn't been conducive to being a rock and roll artist. Man, can you imagine having sleepless nights worrying that God was going to send his full wrath against me all because I forgot myself and swore once? That's how bad it had become."

The new album is Nils' third solo set. His last two sold very well in this country. "England is the first place where I've become really accepted, mainly due to the great press I've received. British rock has always been a lot looser with more improvisation and feeling. America have bands like Chicago that may be great technically but are a little hollow."

"I like to think my music is more English, with a lotta gubs and emotion. Writing about legitmate

feelings is something I do best.

"I think 'I Came To Dance' is the most alive recording I've ever made. I'm maturing with each song — even though some rock and roll purists might disagree."

"I realise that with every album I'm gonna lose a few fans. All I can say to them is 'this is me and if you don't like it I'm sorry.' I stand behind each record 100 per cent."

"Just being yourself and not an actor allows for some very special moments in music. I've spent years trying to get the chance to have a chance."

Nils has always been the man behind the shades. The guy nobody really knows about. Does he cultivate this mysterious image?

"The reason I'm never around very much is because I'm heavily into other things — especially gymnastics."

"I need to be in shape to exercise daily. And I'm hoping to bring that attitude to rock and roll. I want to be the inventor of athletic rock! I'm gonna have this mini trampoline on stage see and during the act I'll run at it, do a backflip and bounce right back on stage still singing."

Aller oops.

"I'm having this guitar made with built in transmission so I don't require a chord when I'm doing it."

"The only time I'm really confident is on stage and I have wanted to bring this very physical thing to it for years."

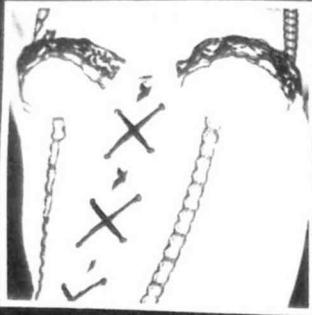
"At home I have a little white room that has nothing but a sidehorse and pummels, sometimes I spend a whole day there just working out. See, I'm not a great fan of hanging around bars with musicians."

"I know that if I do I'll wind up getting high or drunk. Booze isn't a part of my life. I've walked off of too many shows feeling so terrible cos I turned in a bad performance simply through alcohol. So now I spend hours maniacally exercising."

"God didn't mean me to be some degenerate thing. When Tomshend wrote 'Hope I die before I get old' he was young. It sounds great then but... while my generation is busy debauching itself there are kids growing up a lot smarter and sharper than we'll ever be. And boy will they have rhythm."

"I don't think there's anything more beautiful than a panther. They just have total command of their bodies. That's what I want. What I don't want is people saying of me, 'Poor old Nils, he had a lot of potential that boy, if only he hadn't jumped on the bandwagon and gone down hill like he did.'"

BARRY CAIN



CHERIE CURRIE 17
VOCALS & PIANO



JACKIE FOX 16
BASS & VOCALS



LITA FORD 17
LEAD GUITAR



SANDY WEST 16
DRUMS & VOCALS



JOAN JETT 17
RHYTHM GUITAR & VOCALS

THE RUNAWAYS QUEENS OF NOISE

...these five Californian nymphets brought the house down with some hot, hard, bitching rock'n'roll, and the fact that they are young and extremely horny teenage females was a bonus. And what a bonus!"

Tony Parsons NME

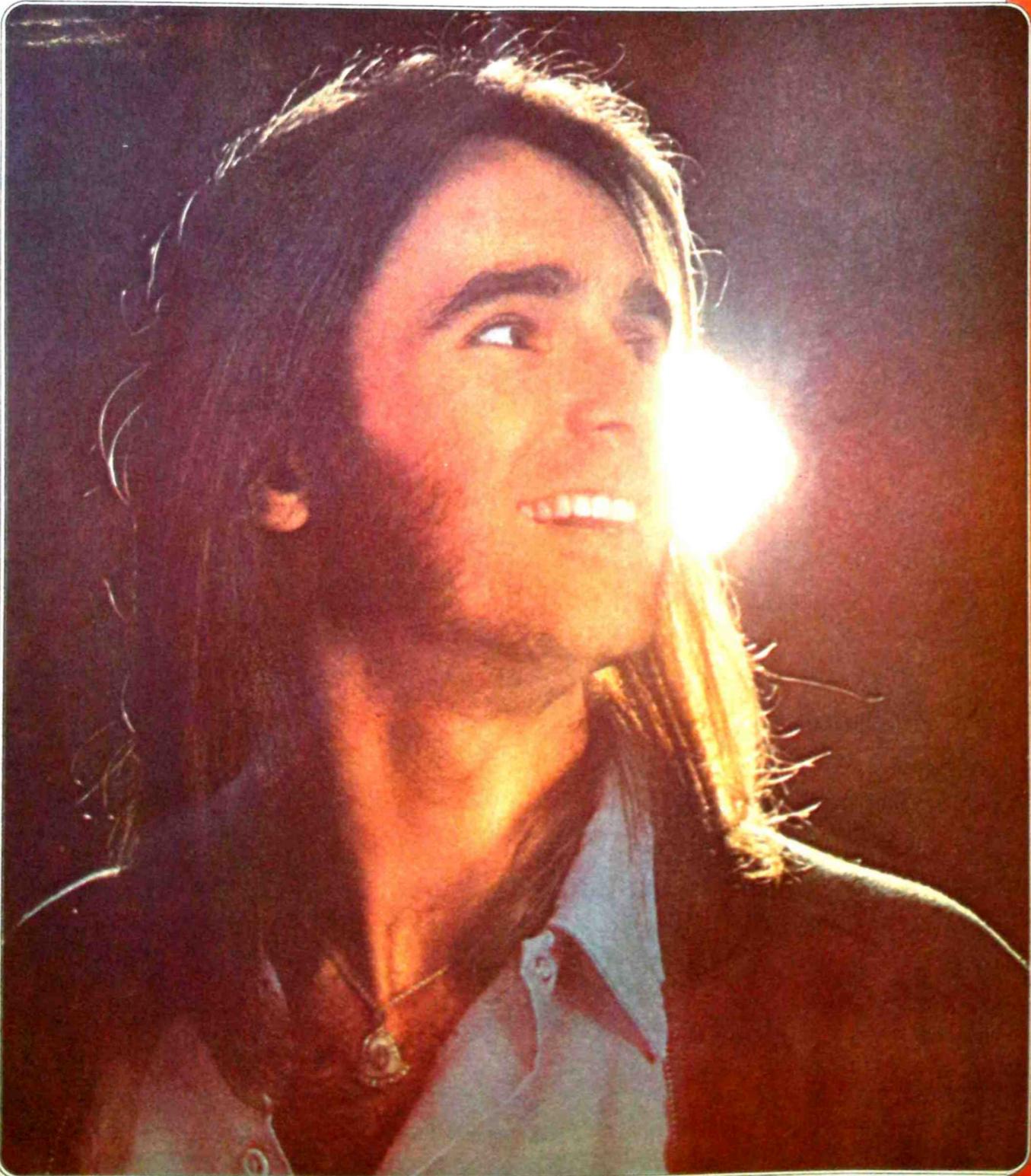


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Mailman

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1 Benwell Road, London N7 7AX

Abba fans go crazy

THE OTHER SIDE OF ABBA (Bum's the word)

LEAVE OFF Anna's bum 'cause we love Abba. After Sheila Prophet's review last week Record Mirror has been under a hail of letters leaping to the group's defence. Incidentally our Sheila's bum is pretty average.

Bitch of the year

I HAVE never before read such an insulting, inaccurate and sarcastic load of drivel as Sheila Prophet's Abba concert review. She certainly takes the cake as Bitch of the Year. Her continual reference to Anna's bum was totally insignificant and just downright rude. I hope that if Abba saw the article they treated it with the contempt it deserves.

The musical was brilliant and showed their ability to adapt themselves to something different and the whole concert was faultless. They more than lived up to my expectations and proved themselves worthy of their reputation as one of the most talented groups of today. My only regret is that I am not able to see the whole show again, it was fantastic and well worth the £7.50.

Perhaps if Miss Prophet had spent less time examining their anatomies and paid more attention to their performance she would have produced a more accurate account of the show. If Ms Prophet must knock performers I suggest she does it with a little more finesse in future, omitting the obnoxious remarks which are absolutely unnecessary.

As for anyone being embarrassed that must surely be Ms Prophet for having written such garbage.

J. Tomkins, London.

Never fails to annoy

I MUST admit the cringing Sheila Prophet never fails to annoy me. I found her review of Abba's concert quite puzzling. I had two £7.50 tickets and my girlfriend and I were seated in the front row of the audience, no more than a couple of yards from the group. We saw and heard everything perfectly and both of us agreed that Anna's trousers were by no means painful looking.

As for her bum Miss P said it was huge. Well she must have a real small one to class Anna's as very big. Why on earth did she have to be so

personal and insulting about such a moderately sized bum no one knows. Perhaps Miss P is also colour blind, the girls were in gold dresses in the mini musical not green as she said - tut tut.

Michael Daniels, Romford.

A load of trash

SO WHAT have Abba ever done to warrant such an awful review? It's not Abba's fault that your cringing reviewer Ms Prophet can't relate to and enjoy the music of pop music's greatest group.

To say their music is watered down common denominator rock music is an insult to the group - why have classics like 'Fernando', 'Dancing Queen' and 'SOS' stormed the charts all over the world? Their Birmingham gig was incredible. Three years may have seemed a long time to wait for a live gig, but it was worth the wait. To say Abba are wooden, plastic and sterile is a load of trash.

An irate Abba fan, Birmingham.

Are you DEAF?

HOW DARE Sheila Prophet say such bad things about Abba. Come on dear Sheila you did not like Abba before you went to the concert, you are just trying to make their good name bad. This is probably because you will never have as much fame as Abba.

You tried to knock as much of their concert as you could. Hardly anyone ever starts a concert at the exact moment they're meant to. Secondly you said the noise was meant to sound like that of a helicopter, of course it was a helicopter - are you DEAF? Then you made a remark about the backing musicians being bunched up. The stage was not that big so they had to be close.

When you said the music was rubbish I could have spewed. I thought this cow is making a good job of this. You also had Anna's bum on your mind. When 'Dancing Queen' came on you said that middle aged couples

got to their feet and jiggled politely. Let me tell you everyone was standing, clapping and dancing. It was an electrifying sight to see. For the first two songs the sound was a bit out of place but after that every song was done well. The acoustics are known to be bad in the Royal Albert Hall and I think Abba did a good job.

A mad Abba fan and Sheila Prophet hater Berkshire.

Out to kill

I DON'T care if you don't like Abba Sheila, because I think you're stupid. If I knew who you were and where you lived I would kill you and who cares if it is against the law. You're just a child who does not understand good music or a performance from the best group in the world. Josephine a Sheila Prophet hater, London.

A bunch of frauds

THANK GOD for Sheila Prophet it's about time someone got around to showing Abba in their true colours. Her review

To Juice, with love and affection

DEAR JUICE (what's your real name anyway?) just a note to tell you we all love ya coz you were sounding downhearted owing to the lack of Valentine cards. I've come to the conclusion that your column is better reading than J Edward Oliver's cartoon strip (praise indeed). Let's have a serious photo (to me if not in the mag) of our fave writer Loosey Juice. Luv and affection. Crackles and the Curly Top Kid, Devonshire.

● Thank you my darling - Juice.

Boring old hippie

YOUR REVIEW of the Zappa concert cannot go unnoticed. Your reviewer seems to regard Zappa as some boring old hippie trapped in 1967. Anyone remotely cognisant with Zappa's work would know



was eye opening to say the least. Abba are a bunch of frauds, commercially produced to look pretty and they turn out pretentious lyrics.

Let's have more real music - Stewart, Lizzy, Harley and Bowie for starters. Then perhaps we can show these money making people from Sweden what music is all about.

R. Henshall Newcastle Under Lyme.

● Since the deliberate projection of Anna and Frida as sex symbols is an important part of Abba's stage performance, I thought it was quite valid to comment on their appearance. It was nothing personal!

You've missed my point about ticket prices. I wasn't knocking the fans for paying that much money - if they enjoyed the concert then, to them, it was worth it. But I was wondering why they had to pay out so much in the first place. After all, £7.50 is still a lot for the average young person to cough up - and that probably explains why the majority of people in the dearer seats were middle aged. SHEILA PROPHET.

ANNA: was Sheila right?

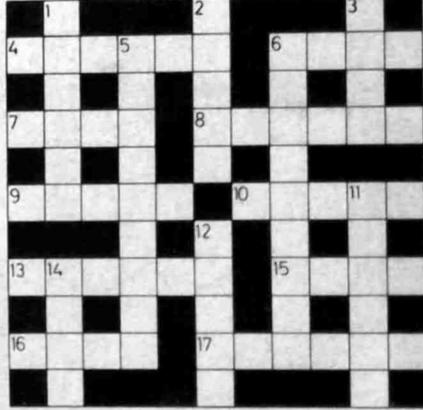
Discword

Across

- 4 Burlesque fruit (6)
- 6 Music for the people (4)
- 7 Another one from Stevie Wonder (4)
- 8 Dylan's sounds of freedom (6)
- 9 Green flipper! (5)
- 10 Berry name (5)
- 13 He starts a Joni Mitchell album (6)
- 15 Russell is one point up on Sayer (4)
- 16 John Lennon's is shaved (4)
- 17 Unusual groans from these instruments (6)

DOWN

- 1 'Argentina' trumpeter Roy (6)
- 2 Like the Commodores' dancer (5)
- 3 Rhapsodic colour (4)
- 5 I hear Tom's out to get into this group (9)
- 6 Record of an Airplane (6,3)
- 11 Send them in! They'll make us laugh (6)
- 12 Army officer, one of the 'Only Happens' group (5)
- 14 Mr. Clapton is of American extraction (4)



LAST WEEK'S SOLUTION
ACROSS: 1 Catherine, 8 'Oboes, 9 Dusty, 10 Fire, 12 Player, 15 Record, 17 True, 21 Arrow, 22 Royal, 23 Tavernier.
DOWN: 2 Amour, 3 Hush, 4 Riddle, 5 Nasty, 6 Roof, 7 USSR, 11 Ike, 13 E-mu, 14 Browne, 15 Road, 16 Cores, 18 Royce, 19 Ella, 20 Gran.

Cheyne Walk, Horley, Surrey, RH6 7PF.

Boring old Help

CAN YOU tell me what your 'Help' column has got to do with music? I am not interested in the erotic fantasies of distraught teenagers. It's just another attempt by RM staff to fill up space. This is a music mag, what we want is music info - abolish that page.

● OK superman what's wrong with a music paper trying to help people?

Boring old knockers

GARY GLITTER knockers have been proved wrong again. After seeing him three times this week I am pleased to say he's back, better than ever. His year away has

done wonders for his voice which is now a lot deeper and his show is superb. He performs with endless energy and puts his heart and soul into pleasing everyone.

R. M. Reeve, Hanworth, Middlesex.

Boring old David Brown

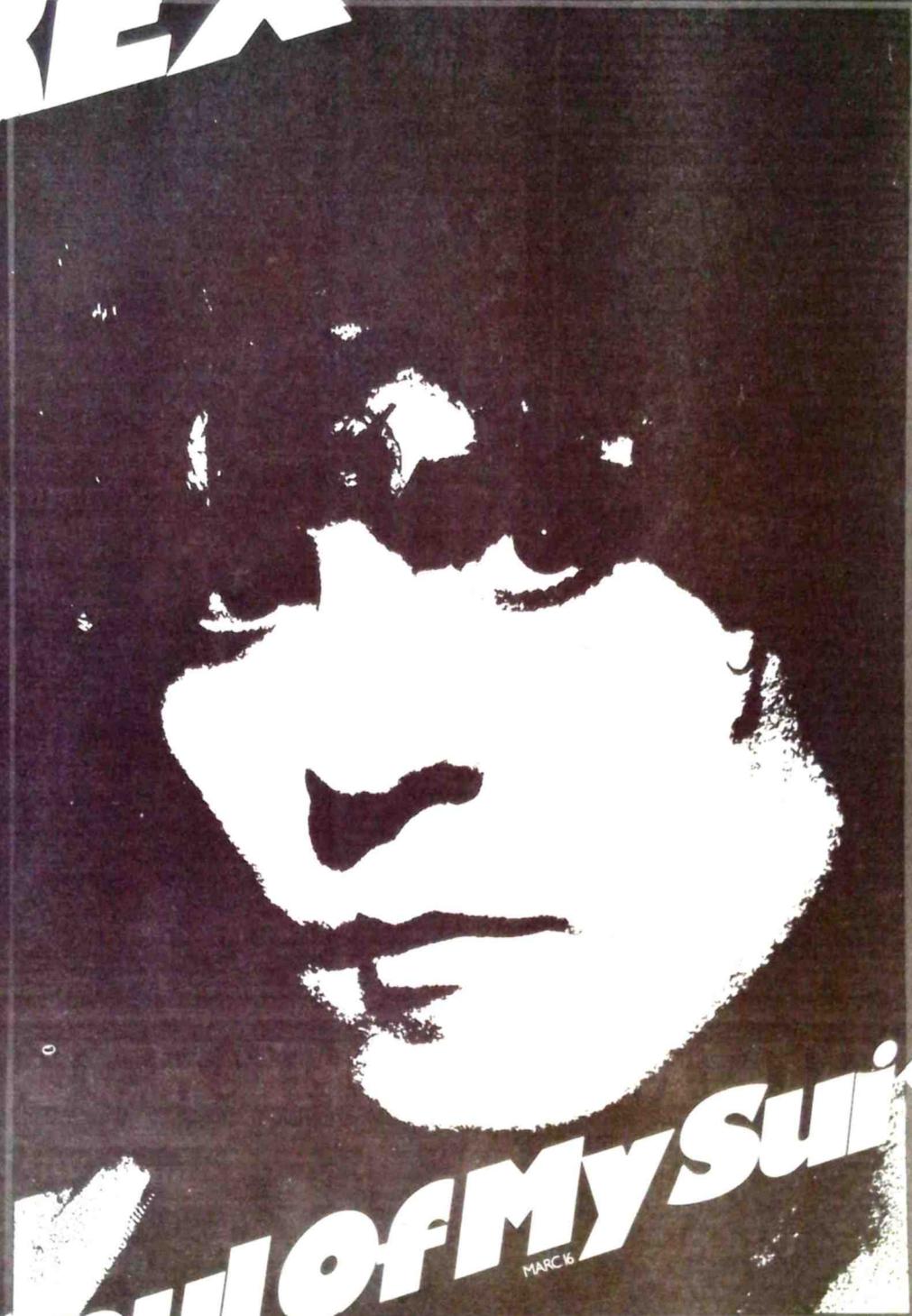
No, wait a minute, he's not boring or old

A VERY sincere thank you to David Brown for such a great article on the Shadows. It is great to see them back at the top where they deserve to be and it is good to see Record Mirror devoting time and space to them.

● David's feeling very humble.

Mr D. P. Fowle, 30

T-REX



The Soul of My Suit

MAR 6

b/w ALL ALONE

Single from the forthcoming album

ON TOUR

- | | | |
|----------------------------|-----------------------------------|------------------------------------|
| 10 Mar NEWCASTLE City Hall | 13 Mar HANLEY STOKE Victoria Hall | 18 Mar LONDON Rainbow |
| 11 Mar MANCHESTER Apollo | 14 Mar BRISTOL Colston Hall | 19 Mar WEST RUNTON CROMER Pavilion |
| 12 Mar GLASGOW Apollo | 17 Mar BIRMINGHAM Odeon | 20 Mar PORTSMOUTH Locarno |



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Upfront

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

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

Wednesday

MARCH 2

BATLEY, Variety Club (475228), Martha and the Vandellas
BIRMINGHAM, Bogarts (021-643 0172), Teezer
BRIGHTON, Dome (682127), Jan Akkerman-Kaz Lux Band

BRISTOL, Chute Club, Dragons
EPSON, Albion, High Street, Skypart Ale
GLASGOW, Apollo (041-322 8055), Black Sabbath / Nuts
KINGS LYNN, Technical College, Bursicase
LIVERPOOL, Empire (051-709 1555), Roy Orbison
LONDON, Brecknock, Camden Road, Tom Robinson Band
LONDON, Dingwalls, Camden Lock (01-267 4967), Meal Ticket
LONDON, Greyhound, Fulham Palace Road (01-385 0538), Tidal Waveband
LONDON, Hope and Anchor, Upper Street (01-359 4510), Gorillas
LONDON, London Hospital Student Union, Stepney Way, Whitechapel, Dust on the Needle
LONDON, North London Polytechnic, Tuffnell Park Hall of Residence, Huddleston Road, The Damned

LONDON, Red Cow, Hammersmith Road, The Jam
LONDON, Rock Garden, Covent Garden (01-240 3961), Flying Aces
LONDON, Roxy Club, Neal Street (01-734 5051), Drifters
LONDON, Talk of the Town (01-734 5051), Drifters
LONDON, Trombadour, Old Brompton Road, GT Moore and his Band
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Amasorblades
MANCHESTER, The University (061-236 9114), Dirty Tricks
NEWCASTLE, City Hall (20097), Iggy
NEWPORT, Showaway Club, Nasty Pop
OXFORD, Polytechnic (61998), Frankie Miller's Pull House
PLYMOUTH, Fiesta (25721), Pat Travers Band / Doctors of Madness
PORTSMOUTH, Guildhall (24355), Uriah Heep / U-Boat
SWANSEA, Top Rank (53142), AC/DC
WAKEFIELD, Unity Hall (6555), Vibrators
WOLVERHAMPTON, Lafayette (27811), Little Bob Story



SMOKIE: Bath, Thursday

LONDON, Bedford College, Inner Circle, Regents Park, Shrine A Light
LONDON, Dingwalls, Camden Lock (01-267 4967), Cafe Hele
LONDON, Hope and Anchor, Upper Street (01-359 4510), Gorillas
LONDON, Kennington, Russell Gardens (01-403 3245), Tom Robinson Band
LONDON, Marquee, Wardour Street (01-437 0980), Meal Ticket
LONDON, Red Cow, Hammersmith Road, Down-Hours Sect
LONDON, Rock Garden, Covent Garden (01-240 3961), Bamboo
LONDON, Roxy Club, Neal Street (01-734 5051), Cherry Vanilla Police
LONDON, Talk of the Town (01-734 5051), Drifters
MANCHESTER, Apollo, Ardwick, Iggy
NEWCASTLE, The University (25022), Hairspins
PLYMOUTH, Woods (26518), Nasty Pop
STEVENAGE, College of Education, 'O' Band
SUTTON COLDFIELD, Dog Inn, Stage Frigate
WEST BROMWICH, Oakdale Social Club, Crazy Cavan's The Rhythm Rockers
WEST RUNTON, Pavilion (263), Smoke
WORCESTER, Bankhouse, Dirty Tricks

drome, Hurst Street (021-622 2576), Iggy
BIRMINGHAM, Odeon (021-643, 6181), Ted Nugent / Steve Gibbons Band
BLACKBURN, King George Hall, Deaf School / Dead Flowers Talk
BURTON, 76 Club, Flying Aces
CHELtenham, Pavilion, 'O' Band
CLEETHORPES, Bunnys (57128), Roy Orbison
DUDLEY, JB's (53597), Radmaler
EDENBURGH, The University (031-667 1290), Horshops
GLoucester, Roundabout (23355), Jigsaw
GURDFORD, University of Surrey (71281), Procol Harum / Heron
HIGH WYCOMBE, College
LONDON, Brown / Vincent
HIGH WYCOMBE, Nags Head (21758), Cherry Vanilla / Police
MORSHAM, Capitol Theatre, Busker
LANCASTER, The University (65201), Jan Akkerman-Kaz Lux Band
LISKEARD, Public Hall, Rock Island Line
LIVERPOOL, Empress Club, Amasorblades
LIVERPOOL, Erics, Vibrators
LONDON, City of London Polytechnic, The Damned
LONDON, Dingwalls, Camden Lock (01-267 4967), Jeany Haas's Lion / Hooker
LONDON, Kings College, Nasty Pop
LONDON, Nashville, North End Road (01-603 6071), Meal Ticket / Dust on the Needle
LONDON, North London Polytechnic, Holloway Road, Tom Robinson Band
LONDON, Queen Elizabeth College, Camden Hill Road, Nashville Teens
LONDON, Rock Garden, Covent Garden (01-240 3961), Splinter / Crossfire
LONDON, Roxy Club, Neal Street (01-734 5051), Wayne County
LONDON, Royalty Ballroom, Southgate (01-866 4112), Wee Willie Harris
LONDON, Saxon Tavern, Southold Lane, Clayson & The Argonauts
LONDON, Talk of the Town (01-734 5051), Drifters
MANCHESTER, Electric Circus, Chalyhurst Street, Little Bob Story
MANCHESTER, Free Trade Hall (01-434 0643), Uriah Heep / U-Boat
MIDDLESBROUGH, Rock Garden, Bursicase
NEWCASTLE, City Hall (20097), Black Sabbath / Nuts
NEWCASTLE, Mayfair (23188), AC/DC
NEWCASTLE, Polytechnic Ballroom (28761), Rag Ball with Alvin Stardust / Count Basie
NORTH ALBERTON, Community Centre, Liverpool Express
NORWICH, University of East Anglia (52068), Frankie Miller's Pull House
STONE, ON TRENT, Hummingbird Club, Dragons
YORK, Brunel University (30125), Smoke
WOLVERHAMPTON, Lafayette (27811), Strangers

Saturday

MARCH 5

ABERDEEN, Gay Gordons Motel, Cimaron
BADGERS MOUNT, Black Eagle, Tooting Froolies
BATLEY, Variety Club (475228), Martha and the Vandellas
BIRMINGHAM, Barbarellas (021-643 9413), Racing Cars
BIRMINGHAM, Odeon (021-643 6101), Streetwalkers / Foster Bros
BRACKNELL, South Hill Park (27212), Moments / Rimshots
BRADFORD, The University, Hollies
CANTERBURY, University of Kent (85224), Graham Parker and the Rumour / Southside Johnny and the Ashbury Jukes
CHESTERFIELD, Bluebell Inn, Amasorblades
DERBY, College of Art and Design, The Damned
DONCASTER, Thurcroft Unity Club, Strange Days
DUDLEY, JB's (53597), Enid
FISHGARD, Frenchmans Lane 4, Medicine Head
GLASGOW, The University (041-339 8855), Jack the Lad
GLASGOW, Imperial College (01-589 5111 & 1042), Alberto V Los Trio / Paramoi / Albion Dance Band
LEDS, Florde Green Hotel (623470), Count Bishops
LEDS, The University (21927), Horshops
LEICESTER, Polytechnic (27652), The Jam
LIVERPOOL, Erics, Nasty Pop
LIVINGSTON, Riverside Community Centre, Bernie & The Blonics
LONDON, Dingwalls, Camden Lock (01-267 4967), Pete Brown's Back to the Front / Holes
LONDON, Hammersmith Odeon (01-748 4081), Ted Nugent / Steve Gibbons Band
LONDON, LSE, Houghton Street (01-405 4372), Arthur Brown / Vincent
LONDON, Crane and friends / Keith Christmas / Paul Brett
LONDON, Nashville, North End Road (01-603 6071), Book Road
LONDON, Rainbow Theatre, Finsbury Park (01-263 3140), Iggy
LONDON, Red Cow, Hammersmith Road, Cannabals
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Lew Lewis Band
LONDON, Talk of the Town (01-734 5051), Drifters
MIDDLESBROUGH, Pharos, Busker
NORTH ALBERTON, County Cricket Ground, Wantage Road, AC/DC
NOTTINGHAM, Boat Club (869032), Strider
NOTTINGHAM, The University (55918), Frankie Miller's Pull House
OXFORD, New Theatre (46444), Roy Orbison
READING, The University (806222), Pat Travers Band / Doctors of Madness
SUNTBORPE, Priory Hotel, Dirty Tricks
SHEFFIELD, The University (24076), Jan Akkerman-Kaz Lux Band
SLOUGH, Technical College, Charlie
SOUTHEND, Kursaal Ballroom (66276), Procol Harum / Heron
ST ALBANS, City Hall (64511), Deaf School / Squeeze
STOKE, ON TRENT, Hummingbird Club, Dragons
WEMBLEY, Conference Centre (01-902 1234), Alan Price
WEST RUNTON, Village Inn (203), Liverpool Express
WIGAN, Casino (43501), Brandy

CHARNOCK RICHARD, Park Hall, Gary Gitter
CHELMSFORD, Chaceclors Hall, George Hatcher Band
CROYDON, Fairfield Hall (01-688 9291), Graham Parker and the Rumour / Southside Johnny and the Ashbury Jukes
HIGH WYCOMBE, Nags Head (21758), Wayne County
LEDS, Florde Green Hotel (623470), Nasty Pop
LONDON, Hammersmith Odeon (01-748 4081), Ted Nugent / Steve Gibbons Band
LONDON, Hope and Anchor, Upper Street (01-359 4510), Pete Brown's Back to the Front
LONDON, Marquee, Wardour Street (01-437 0980), Plummet Airlines
LONDON, Nashville, North End Road (01-603 6071), Cherry Vanilla / Squeeze / Police
LONDON, Rainbow Theatre (01-263 3140), Uriah Heep / U-Boat
LONDON, Shaw Theatre, Euston Road, Kevin Coyne
LONDON, Theatre Royal, Drury Lane (01-836 8108), Smoke
LONDON, Torrington, Lodge Lane 4, North Finchley, Carol Grimes and the London Boogie Band
MAIDENHEAD, Skindies (25115), AC/DC
SHEFFIELD, Top Rank (21927), Horshops
STAFFORD, Bingley Hall (58060), Black Sabbath / Nuts

Monday

MARCH 7

BIRMINGHAM, Aston University (021-359 6531), Jack Bruce
BOLTON, MOUTH, Village (26838), Charlie
BRIGHTON, Dome (682127), Graham Parker and the Rumour / Southside Johnny and the Ashbury Jukes
CHARNOCK RICHARD, Park Hall, Gary Gitter
DONCASTER, Outlook (64434), Nasty Pop
LIVERPOOL, Empire (051-709 1555), Black Sabbath / Nuts
LONDON, Marquee, Wardour Street (01-437 0980), George Hatcher Band / Motors
LONDON, Nashville, North End Road (01-603 6071), Dave Edmunds Rockpile / Advertising
LONDON, Talk of the Town (01-734 5051), Drifters
PLYMOUTH, Fiesta (25721), AC/DC
SHEFFIELD, The University (24076), Procol Harum / Heron
ST ALBANS, City Hall (64511), Pat Travers Band / Doctors of Madness / Tyra Gang
TOLWORTH, Toby Jug, The Damned

Tuesday

MARCH 8

BIRMINGHAM, Barbarellas (021-643 9413), Strangers
BIRMINGHAM, Hippodrome (021-622 2576), Jan Akkerman - Kaz Lux Band
BRISTOL, Colston Hall, (16258), Graham Parker and the Rumour / Southside Johnny and the Ashbury Jukes
CARDIFF, Top Rank (26338), Dirty Tricks
CHARNOCK RICHARD, Park Hall, Gary Gitter
LANCASTER, University, Jack Bruce
LONDON, Dingwalls, Camden Lock (01-267 4967), Johnny Thunder's Heartbreakers
LONDON, 100 Club, Oxford Street, Gorillas / Clayson and the Argonauts
LONDON, Royal Albert Hall (01-589 8212), Hollies
LONDON, Talk of the Town (01-734 5051), Drifters
NEWPORT, Alexanders Club, Wayne County
NOTTINGHAM, Polytechnic, Deaf School
SHEFFIELD, City Hall (27074), Uriah Heep / U-Boat



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Thursday

MARCH 3

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BATLEY, Variety Club (475228), Martha and the Vandellas
BIRMINGHAM, Rebecca (021-643 6951), Wayne County
BRISTOL, Chute Club, Dragons
BRISTOL, Colston Hall (281768), Uriah Heep / U-Boat
CARDIFF, Capital (31266), Ted Nugent / Steve Gibbons Band
CLEETHORPES, Bunnys (67128), Roy Orbison
CROYDON, Fairfield Hall (01-688 2281), George Hamilton IV / Melba Montgomery / MIM and Griff / Pete Savers
CROYDON, Red Deer, Brighton Road (01-688 2281), The Damned
DERBY, Cleopatras (44128), Medicine Head
DERBY, Kings Hall, Streetwalkers / Foster Bros
DORKING, Dorking Halls, Alan Price
ESTERDUNE, Winter Gardens (25252), Pat Travers Band / Doctors of Madness
HANLEY, Victoria Hall, Jan Akkerman - Kaz Lux Band
HIGH WYCOMBE, Nags Head (21758), Johnny Thunder's Heartbreakers
Huddersfield, Polytechnic (22288), Strangers / Vibrators
LIVERPOOL, Sportsman, Amasorblades

Friday

MARCH 4

ABERDEEN, School of Art, Cimaron
BATLEY, Variety Club (475228), Martha and the Vandellas
BIRMINGHAM, Aston University (021-359 3611), Cam
BIRMINGHAM, Barbarellas (021-643 9413), Moments / Rimshots
BIRMINGHAM, Hippo-

SEE IT!

HELTER SKELTOR

ACCORDING to the posters, in this movie you can "See The Manson Murders... Well, technically speaking you don't really. In fact they couldn't show you all of that, since, as the film is keen to point out, Charles Manson and the convicted members of the 'Family' came up for possible parole next year.



STEVE RAILSBACK

In fact the film is a documentary account of the events after the hideous Sharon Tate / La Bianca murders that shook America in August, 1968.

The film is based on the Vincent Bugliosi best-selling book on the trial and associated happenings. Since Bugliosi was prosecuting the Family it essentially displays the lawyer reluctantly out to pin the murder charges on Manson.

Much of it is pure Perry Mason courtroom stuff. Portraying Manson is Steve Railsback, who is either a good lookalike, or has specifically been made to look the part and carries off the tortured outdoors role.

It is supposed to show equally fitting performances from the girl members of the Family and George Jackson as the man in the suit.

It's not a blood and guts epic as you might expect, not sensational at all. Not even the Beatles' songs, that are supposed to have influenced Manson, get a look-in. What you do get is a one-sided view of the case, few of the questions the incidents raised, and certainly few of the answers. DAVID BROWN



JERRY LEE LEWIS: turgid

Killer rock, but no style

JERRY LEE LEWIS - London
WHOEVER thought back in the Fifties that on day The Killer (above) would end up warbling Tom Jones's 'Green, Green Grass of Home'?

Many of the drainpipe-trousered faithful at London's Rainbow Theatre on Saturday night must have wondered the same - because many left well before the end of Jerry Lee Lewis's turgid performance.

It was a chance for him to prove that 'Dinosaur Rock' was not extinct - as he could still cut it as one of the greatest rock and rollers of all time. But Jerry Lee blew it. Details came from all over the theatre as his band limped from one

country-tinged dirge to the next - even the genuine rocking numbers sound old and tired.

Maybe Killer is just feeling his age. There was little of the old fire in his piano playing - and the standard of musicianship in his backing band was simply laughable.

He started off well enough with a passable version of 'Roll Over Beethoven.' But from there on it was downhill all the way reaching absolute rock bottom with a totally dreadful rendition of 'Bobby McGee' and 'Please Release Me.'

There may have been a riot from the ageing and overweight Teddy Boys during the gig, but I wouldn't know - I walked out. **TERRY KERR**



SUPERCHARGE

Much better than good, clean fun

SUPERCHARGE
London

IT WAS - according to the posters outside - London's most lavish and spectacular revue. Perhaps they were referring to the Cilla Black and Jimmy Tarbuck show which normally resides at the Victoria Palace.

But it could equally apply to the stimulating extravaganza provided on Sunday night by their Liverpoolian neighbours, Supercharge.

Able supported by the boogie generation's Beverleys - the Surprise Sisters - and introduced by the warm and very wonderful Arthur Brown, the lads gave us bags of super soul and rock with the super ingredient FUN, that's the spell M-A-D.

Augmented by Pete Wingfield on

keyboards and Andy Parker on tenor sax, Supercharge surged through their numbers old and new, with plenty of room for quick impressions of Genesis, Santana and many more, a few rude remarks, lie-downs, strange noises and jolly chat with the audience.

But joking aside, they can also play, as they demonstrated on Alan Toussaint's 'Last Train' and their own 'After The Show'. There were some neat exchanges between Albie 'Brylcreem' Donnelly on sax and Les Karaki (of Karaki and Krutch fame), on guitar.

It was all good clean fun (well, perhaps not all of it was that clean), but it was funnier than Tarby and the songs were better than Cilla's. So there. **DAVID BROWN.**



PAT TRAVERS: straight up

Canuck rock, Geordie style

PAT TRAVERS
BAND
Newcastle

"SENSURROUND AIRWAYS announce the departure of the Newcastle / Traverses propheet. We will be flying on Route 77, at a speed of around 250 mph and during the journey, for your pleasure, we will provide what's new in Canuck / trionic sounds. Unfortunately couldn't make this flight..."

And there we were - 12,000 feet up. No messing, straight up into the opening numbers. The incessant pounding filled the cabin. Nico, ex-Streetwalkers, provided the lively drumming. Peter Coupling the organic basswork and the original PT kept it movin'. Peter Cowling.

Additional side-effects filtered through: Drunken wine-stealing Geordies, PT-loving Geordies, all phasing into the solid reverberations.

The show nearly broke through the clouds with the opening bars of 'Hobnob Lincoln' - "I tell you son, you're gonna fly me to drinkin' if you don't stop flyin' that hotprop Lincoln!"

'Boom Boom (The Lights Went Out)' and 'It Makes No Difference' both helped alleviate the decompression. Touchdown. "We hope your flight was smooth and comfortable. We regret any possible side-effects caused by the raw trionics but hope that by the time of your next Sensurround flight a fourth member will have been added to the crew." **LIONEL ARROW**

GARY GLITTER
Watford

GARY GLITTER's last song at Watford Bailey's was 'Remember Me This Way'. I wish I didn't have to but I'm afraid I will. Gary's been in the business for 17 years - five of those in the big time - and I've never seen him live on stage before.

Perhaps I was expecting too much. People that had seen him before say he is a real showman. He was all of that and more; his hits, the suits, a good crowd and his mmm were all there. He's even got himself in good shape. There was a nice touch of champagne and roses for the ladies and Gary occasionally laughs at himself when he says he's getting old. When slides are shown of him before he went into retirement he says: "I could have made it as the highest paid belly dancer in the business!"

He didn't seem to have enough room to move. It was a small stage and with a seven piece band behind you that doesn't leave space for all of Gary's actions. Or perhaps it was the band, they were a bit faceless.

I came away knowing that Gary can still do it. Perhaps it was just one of those nights. I'll go and see him again just to prove that I was wrong and that I won't have to remember him that way. **ALF MARTIN**

WINDOW
London

Go and see Window - the effect is shattering.

Maybe that's a bit of an exaggeration, but if their performance at the Golden Lion last Tuesday was anything to go by, they'll be a band to watch for in '77.

Windows are a five man line-up, comprising Freddie Mercury look-alike Kolyvn Hallifax (vocals), Marc Sullivan (guitar), Mo Bacon (drums), Paul Lilly (bass) and Mike Strong (keyboards and guitar).

They provided an hour and a half's worth of impressive and entertaining rock 'n' roll. Impressive, 'cos they're a tight, competent band, showcasing in particular the talents of Marc Sullivan from whom came some excellent guitar licks. Entertaining, thanks to the flamboyant Mr Hallifax who quickly established a rapport with the audience, and whose confident manner encouraged the rest of the band to loosen up.

Roadshows

And the songs themselves? Some fast rockers interspersed with a few slow, funky numbers, all of them well received by the crowd.

Hmm, yes, Window are definitely worth looking into. **MARY ANNE LLIS**

URIAH HEEP
Birmingham

COULD THE foundations stand it? Could cardrums stand a blast that sounded like the outbreak of World War Three? Yes, they did and the headshakers down front at the Birmingham Odeon loved every minute.

If you're a Uriah Heep devotee, then nothing is going to change your opinion. They've got one

of the strongest cult followings in Britain. So if you like shogunhammer riffs, ridiculous peeing and endless dirges - fair enough.

They look like leftovers from the Muppet show in their stack beds and exotic costumes and Diddy John Lawton just couldn't carry off the superstar posturing.

There were some laid back numbers with Hensley strumming guitar, but after a few choruses of "anahhh" it became rapidly boring. Midway through the show Heep fatigue began to set in. There's a limit to Mick Box making love to his guitar and John Lawton trying to overlap his leather ear-rings.

'July Morning' was very pleasant and

because the highlight of the gig - Uriah Heep in a thoughtful mood? Strongest first.

Shortly after 10 the concert was over. Birmingham could sleep in peace again. **ROBIN SMITH**

BURLESQUE
London

HEY, this Queen Elizabeth College is really smooth. It's full of terribly nice people in suits and evening dresses, and they're chatting and slipping Martini, and the jazz band are playing

... wait a minute. Jazz band? Oops, wrong gig.

On another stage are Burlesque. Lead singer Ian Trimmer resembles a cross between Bryan

MANHATTAN TRANSFER
London

IT WAS a flawless performance. Manhattan Transfer knocked 'em dead at the New Victoria.

Not a slip in their dance routines or a flat harmony. The name of the game is entertainment, and they served it up in generous helpings. They specialise in 40's and 50's songs, every number lyrically rich and very, very, sensuous. They set up an immediate rapport with the audience, bearded Tim Hauser's jokes being an excellent link man.

"Four Brothers", with each member taking a solo spot, cut the air like a knife. Then Laurel Masse was left alone, perching on a stool, to perform a number strongly reminiscent of Barbara Streisand.

Janis Siegel kept the feeling going with 'Blue Champagne', letting her red hair tumble down for effect.

Variety in the spice of the act, and the best thing about Manhattan Transfer is that you never know what to expect. Tim Hauser did an impression of an American disc jockey (although some of the phrases were lost on the British audience), and Alan

Paul dressed up like a 50's American punk. The foursome did a selection of teenage classics next before some more 'swing-era' standards like 'Tuxedo Junction'.

The act was obviously carefully planned, but they still came over as being entirely natural. They have a feeling for the music and don't just go through the motions like puppets. Chanson D'Amour received a standing ovation. It must be one of their most atmospheric songs, with its lacy harmonies, a dash of Piaf, and a slightly sleazy French feeling. **ROBIN SMITH**

They're too smart for their own good, but who cares? Burlesque are going to make it, anyway. **SHEILA PROPHET**

TOM ROBINSON
BAND
London

THE FEET Tom. The feet.

See, the horizontal movement of those particular plates is a little too strong. And covering them in white plimsole don't help much either.

Honestly, I'm not being bitchy. Just that the size 10's somewhat distracting.

Oh, and another thing. Including a number like 'Sing if you're proud to be gay' could blow it for you with the straights. They might think you're pushing the whole bit down their throats.

Otherwise keep up the good work. That's a tasty little band you've got there. Danny Kustow has a lot of bright ideas on guitar - even if he does wear his scarf on the wrong side.

And your keyboard players, Mark Amber. Only 18? Really? A lot of promise, once he can get all that in his head down to his fingers.

The songs are very strong, especially 'Up Against The Wall', 'Long Hot Summer' and the highlight 'Back in the Winter Of '79'. The encore down at The Nashville was well received - Lou Reed's 'Waiting For My Man'.

Get the stage act sorted out and you're made. **LIONEL BLAIR.**

LES CHANSONS DE TRANSFER

Soul Mirror by ROBIN KATZ

EDDIE KENDRICKS, I'm sorry to say, is not the man he used to be. Thirteen years ago he was one of the Temptations, and was with the group during the heyday when Smokey Robinson and Norman Whitfield penned and produced hits.

Then David Ruffin left and Eddie carried a much larger responsibility for the vocals. As 'Just My Imagination' raced up the British charts, the Tempts arrived here for a tour. Eddie showed up a couple of days later. There were excuses. But underneath it all, there were problems.

The next thing most of us knew, Eddie Kendrick's left to take on a solo career. With Ruffin and Kendrick's out of the Tempts, the group took an almighty blow. Damon Harris was an adequate replacement, but he wasn't Eddie. And after four years of singing Eddie's songs he too left the Tempts to form Impact.

Solo singers were a dime a dozen when Ruffin and Kendrick's went solo. Both stayed with Motown and the resulting hits, to say the least, have been sporadic. Eddie's high pitched voice is a natural for ballads, but took a bit of getting used to on uptempo numbers. Yet, Eddie himself was a shy, modest man who radiated the kind of quiet warmth that you get from Smokey Robinson's music.

Mellow

The last five years have seen Eddie with a couple of major hits, particularly 'Keep On Truckin' in Britain. But he rarely rose above second billing in America and Stateside reports implied that, while the voice was excellent, Kendrick's didn't have the lustre that star performers are made of.

Still, even three years ago, when Eddie Kendrick's telephoned, there was a mellow voice that modestly conveyed whatever news was going on, sounding more like an old friend than anything else.

My favourite Kendrick's album has always been 'People, Hold On' which featured his American Top 10 entry 'If You Let Me'. The album was rich with passion and urgency. After that Eddie got caught in the disco machine. His most recent album, 'Going Up In Smoke' is a typical Norman Harris production.

All of which brings us to Eddie Kendrick's, on the line from Detroit. Kendrick's sounded uncharacteristically spaced out. He sidestepped questions with vague non-sensical answers, and the directness and humility that made him such a pleasant chap three years ago had virtually disappeared.

Two weeks before our chat it was reported that Kendrick's had announced he was retiring. But Eddie rapped on in spurts about getting back on the road.

Eddie, what's been happening with you?
"Well, you know what



EDDIE KENDRICKS: a changed man

Kendricks tempts the mind and body

it's like," he laughed. "There's been an undercurrent here and there. But now I've surfaced again."

"There have been problems with getting records promoted. You can't sit back and wait. I'm back on the road, and as long as the sound and lights are right, the band will be right."

"David Ruffin and I have done a few impromptu things together if one of us has been at the other's show. But we're not teaming up or rejoining the Tempts. That's all hearsay."

Infectious

Kendricks is still based in Detroit because he prefers to live through four seasons, rather than opting for perpetual Californian sunshine. Still, he'll be on the road for much of the time.

When it comes to infectious music, Kendrick's is often ahead of his time. 'Date With The Rain', from 'People Hold On' could be a disco hit tomorrow.

And it was Eddie who predicted four years ago that reggae would never

gain acceptance in America because the Americans dance on the upbeat, while the British tend to hit the downbeat. Aside from the Wallers, reggae has lost out to disco and latin based salsa in the fringe music categories. 'Going Up In Smoke' is about the coming of judgement day. Did it concern Kendrick's whether people heard the message, or just go on with dancing?

"The record has a sound. And if that grabs your feet first you'll start dancing and you may never sing along at all. There are still some people who have their ears open for the words first. So the message takes your mind."

"I listen to the melody first. But a good song is all down to where the weight lands on a person when they hear it."

"As to that retirement thing, I did my show that night and just felt an obligation to tell my fans what I was doing. I didn't want them to think I was going to be lost forever."

Not lost, just a wee bit right of centre stage — and not disappearing into a puff of smoke.

SOME 80 million Americans reportedly sat down for eight nights in a row to watch the television serialisation of Alex Haley's book 'Roots', the lengthy best selling novel of how Haley traced his family roots back to an African village.

Expect numerous spin-offs, as the book is now required reading in thousands of American schools. Another ironic note was that ghetto violence virtually disappeared during the eight nights of peak viewing.

Muhammed Ali, busily working on his film 'The Greatest'. James Smith will play the young Ali, Chip Mac Allister — Ali as a teenager, and Annazette Chase has won the coveted role of Ali's wife, linked previously with Jayne Kennedy or Lonette McGehee. McGee, of 'Sparkle' fame, quit the movie over inadequate dressing rooms and will be working with Richard Pryor on his next film.

Al Bell, former head of Stax is back with a new record company called John Edwards. Edwards, Independence Corp. you will recall, replaced ration of America. First Wynn a couple of years release is 'The Good ago when he needed a Thing Man' by Frank throatoperation.

Yakety Yak

Lucas... It's a boy for Hazel and Jermaine Jackson... Smokey Robinson and Leon Isaac co-producing a new film called 'Big Time'... Franklyn Ajaye, the lovable comedian who ran away with honours in 'Car Wash', will appear in a film called 'Dandy, The All American Girl', an American TV series, and has an album out that we've yet to see called 'Don't Smoke Dope, Fry Your Hair'.

It's finally been announced that Natalie Cole, 27, married her producer Marvin Yancy, 31, last summer when no one was looking... The spinners will be here in April with Phillippe Stax is back with a new Wynn's replacement, record company called John Edwards. Edwards, Independence Corp. you will recall, replaced ration of America. First Wynn a couple of years release is 'The Good ago when he needed a Thing Man' by Frank throatoperation.

Trivia Time

'Girl, Why You Wanna Make Me Blue?' The above is the title of a song by the Temptations, which asks a question. Competitors are invited to supply a list of song titles which ask questions. ('Why Do Fools Fall In Love' is another example). Each title must be accompanied by its performer. Longest list wins.

The five lucky winners will each receive a copy of 'Motown Specials' Various Artists. All albums are supplied courtesy of Tamla Motown Records. Send your entries to Robin Katz, 'Questions' Soul Mirror, 4pdlighthouse, 1 Benwell Road, London N7 7AX.

Next week it's an **S** of an issue

We've got sizzling sausages, scintillating stories, saucy sally, and

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"An evening with Diana Ross"

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What have the following got in common? The Beatles, David Bowie, Liza Minelli, The Osmonds, Curtis Mayfield, Chuck Berry, James Brown, Carole King, Neil Young, Santana, Richie Havens, Duke Ellington, Charles Aznavour, Frank Zappa and Pink Floyd.

THE ANSWER to this little riddle is that all the artists, at one time or another, have appeared at the Rainbow, now re-established as London's top rock venue.

The Rainbow Theatre re-opened on January 1 this year. Since it closed in spring '74, the theatre's future had been in doubt until last summer when Strutworth Ltd, a company specially created for the purpose, leased the theatre on a long-term basis and assured its future.

Obstacles

Jamie Bloom is one of the three directors of Strutworth. About two years ago he left his father's fashion and property group to work on the Rainbow project and with a lot of hard work, negotiations and not a few obstacles overcome, has landed both himself and the Rainbow on its feet.

"The negotiations with Frank and the GLC took a long time. During the year, we lost heart at times, but we got there eventually. I am now confident the Rainbow will be the top rock venue within a year."

How did you feel at the Genesis concert - the opening night? "Nervous. Very anxious when I looked out and saw all those people, and one of the biggest lighting rigs

ever seen on tour in this country. It all went very smoothly."

Jamie took me on a tour of the renovated backstage area. The dressing rooms are plushly furnished and fitted with colour televisions, there are backstage shower suites, artists' bar and permanent catering facilities for both staff and artists. It's a smart set-up OK. "We wanted this to be the best. Facilities for the artists are most important. I don't know another venue where they're as good as this."

What about facilities for the punters? "The current seating capacity is 2,600 and we're working on various plans for expansion. The concessions in the foyer area are held by various outside companies. We don't run the bars and catering ourselves because we want to concentrate on the running of the theatre. Brockham have a permanent T-shirt stand, there are three licensed bars and the usual hot dogs and sweets and so on available."

Do you feel concert tickets are over-priced? "We don't price the tickets, that's left to the promoters. But definitely don't think they are. I wouldn't say ticket prices have kept pace with inflation. They are good value for money. There aren't many places you can go for an evening out for £3.50."

Will you use the Rainbow just for rock

Struttin' their stuff



JAMIE BLOOM

concerts? "It lends itself to rock music, but I think it could lend itself equally well to classical music concerts, and if the right conferences came along

"Currently we're having an average of three concerts a week. I'd like to see it being used seven days a week. We're not solely a rock theatre. We're catering for all tastes. You wouldn't call David Soul rock music, would you?" (Not by a long shot).

Promoting

And your own musical tastes? "I think it would be better not to say, not to define my own personal tastes. But I will tell you, we are toying with the idea of starting our own record company." How's about promoting your own concerts? "No, we don't want to compete with the established promoters. It's not our directive. I suppose we may do the odd one-off, but nothing more. We're more concerned with the



RAINBOW: back on its feet

administration. To run the theatre efficiently."

What about ticket distribution? "Well, with the Elton John concerts, we've been six or seven times oversubscribed, and they're still coming

in. What we are trying to do is select applications evenly from all points of the country."

Our historical correspondent, Rock O'Agas writes "The Rainbow Theatre was built in 1960 by the architect E A Stone as the Finsbury Park Astoria for the Paramount Cinema Group. This was the advent of the 'Talkies' and huge British versions of the American 'Palaces Of Light' were built.

The Astoria (then accommodating over 4,000 people) was such a building, replacing a timber-built theatre. The cinemas were not large simply to seat huge audiences, the stages also had to adapt to take in lines of chorus girls, variety acts and music - anything to increase the audience - At Finsbury park there were the Astoria Girls.

Dying

In keeping with the period, Mr Stone built the 'Moorish Villages' which covers much of the 18000 square foot ceiling. By the sixties however, cinemas of this stature were dying on their feet.

"It was in 1971 that the Astoria became the Rainbow Theatre, catering to a rock audience. Since then, nearly every international major rock group has played the Rainbow and its fame has spread throughout the world."

Thank you professor. Yes, the Rainbow's a good scene. And I get the feeling Messrs Strutworth might find a pot of gold at the end of it. JIM EVANS.

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.

Oldies but goldies

COULD YOU give me some information on the Hollies? Cliff Harris, Nantwich.

Allan Clarke, Graham Nash, Don Rathbone, Eric Haydock and Tony Hicks formed the group in 1962, amalgamating the Deltas and the Dolphins. Their first two singles were 'Ain't That Just Like Me' and 'Searchin' but it was a single called 'Stray' that started them on the road to success. Their first British Number One was 'I'm Alive'. Eric Haydock left the group and was replaced by Bernie Calvert. Jack Bruce also played on one of their sessions. The group began to write their own songs like 'Bus Stop' and 'On A Carousel'. In 1967 the Hollies were lost in the flower power explosion and Graham Nash left for America saying that he wanted to write more meaningful tunes. Ex-Swinging Blue Jeans, Terry Sylvester, replaced Nash but the hits didn't come as quickly. Allan Clarke also left the

band and made three solo albums all of which bombed. In 1973 he rejoined the band and they've been successful again with singles like 'The Air That I Breathe'. I WOULD like some information on the Dave Clark Five. Stephen Butler, Harlowden.

They formed in 1960 and originated the 'Tottenham Sound' as an alternative to what was happening in Liverpool. They all came from London and were Dave Clark on drums, Lenny Davidson, Rick Huxley, Denis Payton all on sax and singer Mike Smith. Their first hit was 'Glad All Over' and after that they began to concentrate on the American market. In 1968 Dave Clark decided to put some of his money into film production. This was fairly unsuccessful and the group disappeared except for a hit single 'Everybody Get Together' in 1970.

WHAT IS LOVE?

I would like the answer to a question that many people must ask. What is love? I think that I am in love, although I'm not sure. The problem is that I think I am in love with a member of my own sex. Is there anything wrong in that? People at school sometimes call me a homosexual but I don't take any offence at this and try to ignore them. I don't feel any sexual desires for this boy, merely an immense liking. I first found what I thought was love about three months ago, and since then I've taken to going for walks by myself late at night and early in the morning. As I see it, I have three choices. I can carry on with life as it is, I can tell him my secret or I can try to stop getting involved with him any more. Jim, UK

possible to have a strong feeling for someone without it falling into the categories of heterosexual or homosexual. If your feeling continues as strongly as ever and you are on good terms with this boy, you could talk to him about yourself, but you must realise that what we call love is really rather a rare thing, and that what we often call love is only an infatuation which passes fairly quickly. Don't be heartbroken if this friendship comes to nothing - there will be lots of other people in your life.

Sex advice

My girlfriend and I would like some advice on sexual matters. So far doctors have proved indifferent to our problems and we feel that a Family Planning Clinic we approached was more concerned with fitting out patients with various forms of contraception. Is there anywhere I can go for advice? Tony, Beckenham.

HELP THE COLUMN THAT DEALS WITH YOUR PROBLEMS Answered by Susanne Garrett and Tony Bradman

I GET BORED

I have great difficulty in making friends, and all the ones I do make bore me after I have known them for a few weeks. Added to this problem is that I never really know what I should talk about - so after a few meetings they don't really want to know me. My parents have broken up and I live with my mother and brothers, but I hate living at home as people take the mickey out of me. I have never had a girlfriend. When I knew that a girl wanted to go out with me once, I didn't ask her because I didn't think she'd like me. Is there anything I can do - or are there any people who can help me overcome my loneliness? By the way, I'm 19. Steve, East London.

It may be worth going along to see your doctor, as he might be able to offer some constructive advice on your problems of shyness and unhappiness at home. But what you really need to do is to have more confidence in yourself and get out of the house more often. Easier said than done? Maybe, but you can do it.

You can't make friends if you're not prepared to take an interest in what they're saying or doing. Try talking about your own interests to people at work. Betcha someone's on a similar wavelength. Although you may find it difficult to get through to people, make a positive effort to contact a club or group where you could get yourself some mates together.

And it's not too difficult to make the first step in the right direction. Ring Miriam at the Help Advisory Service, 10 South Wharf Road, London W2 (01 402 5233), and she'll tune you in to a new set of people and some sound advice.

Trouble once a month

My periods have always been painful since I was about 14. Every month, along comes the curse and knocks me out for the whole of the first day. I have to take the time off work because I feel ill. I don't believe in taking aspirin, and so on, and though my doctor told me that the pill might make things easier, I don't relish the thought of going on it. Is there anything else I can do? Jayne, Liverpool.

Many girls get over the problem of miserable periods by taking pain-killers when things get rough. But there are other ways of treating yourself to a break from those harrowing first-day blues. As D-day approaches, get plenty of fresh air and exercise and make sure that your body isn't clogged up with waste. A fair amount of period pain is caused by anxiety and tension and there are relaxing exercises which you can do to ease the problem.

An organisation which helps women with advice and information on coping with periods (as well as bearing children) is the National Childbirth Trust, 9 Queensborough Terrace, London W2 3TB. Write to them enclosing a SAE.

DEATHLINES



DAVE VANIAN
Steaks
Bloody Mary
Slim vampress

Favourite food
Favourite drink
Favourite girls

Favourite singer
Favourite record
Favourite clothes
Favourite car
How old
How tall
Favourite animal
Hobbies

Favourite colour
Favourite filmstar
Favourite TV show
Favourite Group
Favourite drug
Favourite sex act

Skip it
Ours
Black
Hearse
18
5ft 8½ in standing up
Bat
Gravedigging

Deep black
Udo Kier
Munsters
Damned
Rhesus Positive
Love bites



RAT SCABIES
Snakes
The blood of Bernie in Clash
Quiet ones

Me
Mine
Ones I wear
My dad's old Ford Popular
Not telling (he's 19)
Ever so big
Johnny Moped
Hanging dogs upside down and whipping them with chains
White
Jean-Paul Belmondo
Gardener's World
Assault & Battery
Phensedyl
Hanging upside down in wardrobes



CAPTAIN SENSIBLE
Toad in the hole
ESB
Schoolgirls with navy blue knickers
Marc Bolan and Gary Glitter
Ballroom Blitz
Rags
Beaten up wrecks
20
6ft
Anteater
Ruining other groups stage act

Black
Arthur Mullard
Crossroads
Sweet
ESB
Flagellation



BRIAN JAMES
Pot, Lancashire hot
Vodka
Little blondes with long hair and short skirts
Iggy and Twiggy
New Rose
Black
Big old ones
22
6ft
Leopard
Drinking and beating up roadies

Blood red
James Cagney
Batman
None
Vodka
No 43

VILLAGE OF THE DAMNED

Barry Cain enters hell

I KNEW IT. This beaten-up Ford Popular was bound to break down sooner or later. Miles away from anywhere.

A northwind blew cold that black, hungry night as he left the car and ventured on the long trek to the nearest town. It seemed like he had walked for miles. Then he spotted an isolated light flickering through the petrified branches of a wood that skirted the road.

Perhaps they'll have a phone.

The pale green light came from a large, crumbling house. Its walls were covered in the moss of centuries. Suddenly a piercing scream stabbed the silence.

Undaunted he walked down the winding path that led to the porch... and nearly tripped over the carcass of what looked like an Alsatian.

Strange. The front door was open and he entered. A smell of rancid toad—in-the-hole filled the air. Then a wrinkled hand appeared and beckoned him in.

"Good evening. We are the children of The Damned hahahahaha. His shrill laughter crackled like unharmed electricity. He was six foot, blonde with cheap shades.

"I'm the Captain. This is Brian." Another guy, Dave, sitting in the corner taking periodic swigs from a bottle of vodka, nodded. Wonder what he did before discovering

Smirnoff?

A Twiggy album twinkled in the background. Say, ain't you the band that's just released the album 'Damned, Damned, Damned'?

"S'right," said the Captain, fingering his rags. "We recorded it in under 30 hours—including the mixing. It was taken live and we had some real fun doing it."

"We were slightly apprehensive about it at first," said Brian. "But the record gave us the chance of really listening to our work and we realised that some of the things we play on stage are all wrong. The album has certainly tightened up our whole approach."

Excitement

But haven't you lost some of the tremendous Damned excitement on wax?

"Na," said the Captain. "You might as well say that about any band—even Yes. Recording the whole thing 'live' in the studio maintained the spontaneity."

An ant-eater came bounding into the room, sniffed around and left.

"We've been very surprised at the reaction the album has received," said Brian. "Did you see us on 'Supersonic'? Cliff Richard was also on the show but he refused to introduce us. And the press reviews—amazing. Would you like to meet our drummer Rat?"

"Right. He's just finished whipping the

dogs and should be hanging around somewhere. Follow me."

They wandered down a long, tattered hallway covered in Arthur Mullard posters with the odd schoolgirl pin-up providing light relief. Then into a huge bedroom. Brian knocked on the wardrobe door and a voice said, "Come in."

The door swung open to reveal Rat suspended upside down by a rope tucking into a large plateful of snake and chips. Pasty faced and ginger.

"Hi. Have the boys been telling you about the band? I always knew we would be big. I could feel it. And did you know we're about to embark on a tour with Marc Bolan?"

But won't the bigger venues minimise the intensity you create in a club?

"We'll have more room to move. I judge each gig as I come to it. OK, so a lot of the punters do leap up on stage in clubs, but that can cause a lot of technical problems.

"It'll be like moving out of a council house into a mansion."

"I've always been a great fan of Bolan," said the Captain, "but I'm a much better performer than he is."

"We do things that will entertain," interrupted Rat wiping his lips. "We want people to enjoy our gigs otherwise you might as well play behind closed curtains."

"At a concert in Leeds recently we invited everyone in the front four rows backstage after. In



RAT SCABIES: "C'mon baby light my hair"

Birmingham we got mobbed but we still asked 'em back. We want to show that we are part of the crowd. The audiences are much better up north—when they like you they really like you.

"In London you get too many poseurs. The Roxy is an awful place to play. 'And we ain't the coolest band in town either. Robert Plant checked us out at The Roxy the other night. He's a good geezer—we'll, I'd buy him a pint. His long hair and the different culture don't matter."

Ambitions

"I hate the word 'punk,'" said Brian. "It conjures up visions of safety pins and dumb kids. The definition should be someone who plays on stage and really gets off."

"Look, no matter what a lot of people may think The Damned ain't out to change the world. Some of the other bands, like The Clash and Pistols, might have such ambitions.

"That don't mean we come from different backgrounds to them. We're all working class and have been on the dole. But now the money's coming and we're just about breaking

even."

"What got me really annoyed about the pistols was the recent Anarchy In The UK tour. The Pistols were staying in the flash Holiday Inn hotels while we checked into two quid a night rooms," said Rat.

"They also wanted to charge us £1,000 to stick all our gear on their special coach. And there was loads of room on it."

Where's your singer, Dave?

"Oh right. You haven't met him yet, have you? I think it's time to wake him now anyway. Come this way."

The four left the bedroom, walked back down the hall and through a doorway. They climbed down an endless succession of stairs spiralling to the very bowels of the earth.

Down and down they went, carefully avoiding the dead rats that lay on the cold stone. Light was provided by Rat who had very kindly set his hair on fire as he led the way.

Finally they reached the bottom. But that was only the beginning of their journey. On and on through a labyrinth of tunnels that twisted and turned like a sleepy python.

hearse stood alone. It bore a coffin. "Quick," said the Captain, "give me a steak."

Porterhouse

Brian handed him a large porterhouse. "Ah, his favourite." He walked over to the coffin and lifted the lid. He then gave Dave an almighty whack across the heart with it.

Dave immediately opened his eyes. "I must have overslept. Pass me a Bloody Mary." As he sipped the red marks on his neck were visible in the light of Rat's hair.

"Have you compared us to other bands yet? Have you slagged off our musical prowess?" said Dave, black lips and slicked back black hair.

No. "People that do are very naive. Listen to the way Status Quo, Pink Floyd, Black Sabbath play. We're as good as that."

"But we've got more to prove—and that's healthy. We get as frenzied as the audience at our gigs. I get carried away—sheer enjoyment." He lit a Manikin.

"There's no violence though, and if there is a fight it's never started by punks—usually hippies who don't understand."

"Everything happens in a seven year cycle," said Rat, the ashes of his hair rolling down his face. "Music progresses but attitudes remain the same."

"There was Liszt. Then this geezer Wagner bowls up with something heavy and he gets slagged off. I just hope we can do something constructive for the kids seven years from now."

"I'd like to open a club and put on the kind of music that won't be acceptable then, like punk once was. That's something bands like the Stones and Who have never done with their millions."

"I like to think we give people their money's worth. The fans know they can come and see us and do what they like. We treat it all like a party. We don't wanna influence—just make people a bit freer."

"But it's difficult for us when Johnny Rotten says he don't like long hair and hippies. Still, we're having a damned good time."

His hair went out. Crushing blackness. Air one beneath the earth with The Damned then that terrible touch. Teeth against the neck. And Ohmygod—whips across the back.

Neat neat neat.

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 - Citronic Mini-Bins (pr) £310 £31
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Disco Kid

by JAMES HAMILTON

HOT VINYL!

IMPORTS set the trends for the future and are much used by the hipper club jocks. This page hasn't reviewed many imports as I think that most DJs find it hard enough getting ordinary domestic releases, let alone hot US wax!

However, there is now such interest in twelve-inch disco pressings that imports are becoming more widely accepted.

To help give an ahead-of-the-minute guide to the Stateside vinyl that's likely to be big here, I've recruited a regular panel of top funky club DJs to give their current top tips. This week we hear from Chris Hill of Ilford's Lacy Lady fame, and from Tony Clark of Newcastle's Julies - Tony also works at Callers record shop in



MILLIE JACKSON tipped by Tony Clark

Newcastle, supplying everyone from Ian Levine on down.

Tony's tips are: La

Arthur Prysock 'I Wantcha Baby' (Old Town LP), Laimore 'It Ain't Where You've Been' (Glades LP), Dooley Silverspoon & Jeanne Burton 'Am I Losing You' (Colton 12 inch), Millie Jackson 'There's Something About You' (Spring LP), and - one that Chris has been on for a long time too - Bo Kirkland & Ruth Davis 'You're Gonna Get Next To Me' (Claridge LP), currently vied for by several UK record labels, it's a hot!

Chris tips: Urble Green 'Another Star' (CTI LP), Joe Thomas 'Funky Fever' (Groove Merchant 12 inch), Gary Bartz 'Mother Nature' (Prestige LP), Booker T & MGs 'Sticky Stuff' (A&M LP), Crown Heights Affair 'Far Out' (De-Lite LP), Lakeside 'Taboo' (ABC LP), Jimmy Smith 'Can't Hide Love' (Mercury LP), and Chaplin Band 'Let's Have A Party' (EMI 12 inch).

Express 'Dancing The Night Away' (Caribou), Timmy Thomas 'Stoned To The Bone' (Glades),

NEWCASTLE - IT WAS AN ALE OF A TIME

SOUND ELECTRONICS' exhibition of disco and lighting equipment near Newcastle, on Tyne was a great success a couple of weekends ago.

The exhibiting manufacturers all supply the Sound Electronics shop at 43 Heaton Grove, Newcastle NE6 5NP, leading suppliers in the North-East and if for any reason you missed the show you can get a bulging catalogue for 90p from that address.

Equipment which caught my eye must be headed by Gitronic's brand - new Stereo Hawaii. With wood surrounded console and matching wood framed speakers, this looks like furniture and is very classy mobile gear indeed. The prettily designed console fascia has twinkling coloured lights in place of VU meters, and ultra-fast remote-start decks.

The slim-line console costs £310 without an amplifier (full range speaker bins with 50w horns are £145 each), and is the only disco equipment that I've ever seriously considered as a replacement for my still reliable 1968 setby Pepe Rush.

The Haze stereo consoles have an illuminated perspex control panel and sunken decks lit from the front. Costing £330 without amp, they also feature a "graph" presence control for added tone highlights.

Pulsar and Zero 88 Lighting were showing off their impressive club and stage lighting equipment, which is obviously beyond the range of most ordinary DJs, while Optikinetics were projecting their usual naked ladies.

Other exhibitors of note included SAI, FAL, Cobalt Bhe, and Powerdrive Drum's lighting stands. Judge Dread made a guest appearance, a young lady did naughty things with some rope - lights, and record companies RCA, Magnet and EMI did brisk business recruiting (or otherwise) jocks for their mailing lists. And thanks to Dee, the DJs' delight!

DJ Hotline

CERRONE 'Love In C Minor' (Atlantic) is the big banana for Capuchino (Bromley), Ian Cassells (Airdrie Marcos), Joseph Johnstone (Worthing), Greg Wilson (Birkenhead Deerstalker), Paul Diamond (Canvey Goldmine), Steve Day (Enfield Bell), Dave Dee (Bebington Copperfields), Terry Emm (Dunstable) and more.

Greg Edwards returns to Capital Radio this Saturday, sharing the first show with Tommy Vance and then on his soulful-own from 6 to 9 pm. BRENDON 'Gimme Some' (Magnet) pulls Chris Archer (March Cromwells), Johnny Diamond (Brighton), Theo Loyla (Herne Bay), Mike McLean (Eaglesham Eglinton Arms), Rob Lally (Glasbury), more... Malcolm J Cliff (Haleworth) says the fashion round Suffolk way is patched Leeds, leather jackets and wellies - I can believe it!

ALFIE KHAN 'Law Of The Land' (Atlantic) cops Jon Taylor (Norwich Cromwells), John Fuller (Norwich), Keith Tyler (Sunderland), Stuart Swan (Nanwich Cheshire Cat), more.

Eric Lee (Newcastle Scamps) is on GABOR SZABO 'Keep Smilin'' (Mercury LP) and joins Pete Miles (Redditch Tracys), Kevin Blamire (Birkenhead Ruperts) on DEODATO 'Peter Gunn' (MCA).

sudden revival of KALIN TWINS 'When' (Brunswick) by Leighton Davies (Swansea) and Steve Ingram (Woking Cricketers) - I wonder why? other old gold includes Billy Ralph (Margate Saracens Head) on SHADOWS 'Apache' (EMI) and Alan Farmer (Murrayfield Ice Rink) on HONEYCOMBS 'Have I The Right' (Pye).

MARIANNE ROSENBERG 'A VIP' (GTO)

gets Mark Rymann (Swansea Cinderellas), Ray Robinson (Leicester Tiffanys), Jonny King (Bristol Scamps), Morris Jenkins (Stafford Top Of The World), wonders what other jocks think about all the smash slowies that are big right now? RAH BAND

'The Crunch' - Pt 2 (Good Earth) cracks for Brian Massie (Dundee), ALVIN CASH 'All Shuffle' (Contempo) hits Trev or John Hughes (Wolverhampton) and Bill Swift (Chester - Le-Street Gino's), RAY STEVENS 'In The Mood' (Warners) wins Alan Brown (Newport).

Paul Nice (Picketts Lock Speedskating) tips OTIS WAYGOOD BAND 'Get It Started' (Decca) for New York mixes... 20th CENTURY STEEL BAND 'Dance Away' (UA) gets Les Aron (Lancing Place), LOVE UNLIMITED ORCH 'King Kong' - Pt 2 (20th Century) bags Bob Jones (Chelmsford Dee - Jays).

top disco stars will be filming a 'Disco' movie in April, with soundtrack on Motown. MUSCLE SHOALS HORNS 'Bump De Bump' (Yo Boodle 'Bang) hits Keith Sherman (Hounslow), Roger Stanton (Cardiff), more.

Phil Dodd (Horsesham) and Stewart Hunter (Preston) are on MIRACLES 'Spy For The Brotherhood' (CBS), Rod Scheil (Carlisle Flopps) and Jay Jay Savers (Dairy Hotel De Cotta) break BONEY M 'Sunny' (Atlantic), Norman Davies (Bray Phoenix) and Chris Sheridan (Jersey) stick with GIORGIO 'I Wanna Funk With You Tonight' (GTO).

VICKI SUE ROBINSON 'Turn The Beat Around' (RCA) stays big for Paul Beech (Sollihul), as does DR BUZZARD 'Cherchez La Femme' (RCA) for Steve Baugh (Newport Speakeasy)

Disco Dates

THE MOMENTS and Rimshots get soulful this Thursday (3) at Norwich Cromwells. DJ gigs include a Rock 'n Roll night with Jason West at Epping Centrepoint and Malcolm J. Cliff's Paranoid Disco at Kirby Cane Village Hall on Friday (4), Bill Swift's Northern Soul all-day at Chester - Le - Street Gino's on Saturday (5), and Bogart Disco's Soul Party night at Edinburgh Post House Hotel next Thursday (10). Paul Frizby, the one who makes films of teenage dance - steps, supports Buster at Manchester Palace Theatre on Sunday (6). Dave Dee, resident on weekends at Bebington Copperfields, has special Under - 16 sessions on Saturday afternoons, while Colin Dee (no relation) has a topless go-go girl every Mon - Thursday at Widnes The Market and Paul Diamond gets soulful on Mondays at Canvey Goldmine.



RIMSHOTS: with the Moments

OPEN DAY

SEDA (The South-Eastern Discotheque Association) is running a disco equipment exhibition on Wednesday, March 9th, which they've asked me to open at 1.00 pm. At the Hilden Manor, London Road, Tonbridge, Kent, it'll actually be open from noon till nine,

admission 50p (free to SEDA DJs), with exhibits by a dozen or so manufacturers including Haze, Impulse, Optikinetics, Pulsar, Roger Squire, Newham Audio, Aarvak and Deltac. Record company pluggers are likely to be there too, so come on by and say hi!

DJ Top Ten

BRIAN CARDNO, resident DJ at Berwick - on - Tweed Tiffanys, is one of the regular Hot Line contributors who looked in at the Newcastle disco exhibition. A sensible talker with a lot of intelligent things to say about all things disco, he was a pleasure to meet. Here's his current oldies chart, which reflects Berwick's far Northern position in only the mildest way.

- 1 BAND OF GOLD, Freda Payne, Invictus
- 2 THIRD FINGER LEFT HAND, Martha & Vandellas, Tamla Motown
- 3 A MAN LIKE ME, Jimmy James, EMI Int
- 4 BE YOUNG, BE FOOLISH, BE HAPPY, Tams made a guest appearance, a young lady did naughty things with some rope - lights, and record companies RCA, Magnet and EMI did brisk business recruiting (or otherwise) jocks for their mailing lists. And thanks to Dee, the DJs' delight!
- 5 TEARS OF A CLOWN, Miracles Tamla Motown
- 6 WORKING ON A BUILDING OF LOVE, Chairmen Of The Board, Invictus
- 7 THE SWEETEST FEELING, Jackie Wilson, Brunswick
- 8 BACKFIELD IN MOTION, Mel & Tim Concord
- 9 HEAVEN MUST HAVE SENT YOU, Elgins, Tamla Motown
- 10 I'M GONNA RUN AWAY FROM YOU, Tami Lynn, Mejo

MIX-MASTER

"DIRTY" HARRY Park from Wallsend has temporarily left his quickflash disco in the hands of Ellen Carr and Gary Cornwall while he DJs on a North Sea oil rig - adverse Sex Pistols publicity having forced him to scrap his previously mentioned live rock group plans. You can catch the quickflash at Walker British Legion Club on Saturdays or at the Riverside Youth Club earlier in the week, where young Ellen's likely to segue like this: ROSE ROYCE 'Car Wash' (MCA) / ALFIE KHAN 'Law Of The Land' (Atlantic) / SHIRLEY ELLIS 'Clapping Song' (London) / ROUTERS 'Let's Go' (Warner Bros) / TAVARES 'Don't Take Away The Music - Part 2' (Capitol). Must go like the clappers!

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Bobby Vee - Rubber Ball
America - Ventura Highway
Len Barry - 1, 2, 3
Abba - Money, Money, Money
Waterloo
Jimi Hendrix - Foxy Lady
Jimi Hendrix - All Along The Watchtower
Hot Legs - Neanderthal Man
Wings - Another Day
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IN THE beginning there were the Moody Blues. Then there were the Blue Jays with John Lodge and Justin Hayward. Along with the other Moodies they've both opted for solo careers, although they're quick to point out that the Moody Blues may someday come together again... Robin ('What year is this?') Smith reports

JOHN JUSTIN LODGE HAYWARD

Clean living 'It's a taxing life'



NO DRIVING down the M4 in a battered van for John Lodge (above).

He travels in style. More than £10,000 worth of American camper, to be precise, with luxurious upholstery, TV air conditioning and a cooker.

"I like travelling," says John. "In the old days I had my fair share of moving around in battered vans. If you're going anywhere you should do it in the most comfortable way you know how."

"The Moodies split because we'd finished a lengthy world tour and we were worn out," says John. "We wanted to take stock of the situation - we needed time away from one another. Mike Pinder went to America and Graeme took to his yacht. Justin and I formed the Blue Jays, but then that became a band in its own right just like the Moody Blues. We didn't want that so we decided to call it a day."

John's solo album is called 'Natural Avenue'. Why that title?

"Everything seemed to fit together so well. The songs flowed very naturally. In the first number I tried to reflect the Moodies, then I launched my own style. I've always

retained my love for a big melodic sound.

"You can't forget your roots entirely, but I've established my identity pretty well. On the album I used musicians that I've respected for some time, including Chris Spedding. He can handle a variety of guitar styles."

Both John and Justin joined the Moody Blues as replacements. The Moodies performed in front of huge audiences world-wide and they were the first band to sell out two shows in one night at New York's Madison Square Gardens. What was the reason for their universal appeal?

"When we started all the bands weren't just playing dance music. Listen to any Moodies' song and you'll find plenty of changes of direction."

Does John think he will be able to fill large concert halls on his own?

"I think the album's laid strong foundations for a solo career," he says. "I hope to do some live gigs. You do miss the atmosphere an audience gives off."

After many years in the biz to what does John attribute his success?

Always keep your mind. Never put anything in your body that isn't good for it and beware of critics who praise you too much. Bad reviews make you work harder - that's not such a bad thing."

A SILK shirt, a girl who left and an empty room.

They inspired Justin Hayward (right) to pen 'Nights In White Sattin' the Moody Blues' most famous song. He reckons he's never turned out another tune to beat it.

"Nothing I've written since can match it, but I'm still searching for that perfect song. I wrote 'Nights' when I was 19 and living in a flat in Bayswater. I was quite heavily involved with a girl - no, we weren't living together - then she left. I was deeply moved. I've never seen her since, but she must realise that the song is about her. It was the memory of her silk shirt that started me off."

"The song was probably so successful because people identify with that situation. It happens to thousands of people. It hurts, but you get over it."

Justin did. He's now a happily married man with a home in Cornwall

and a house in Kingston. He spends his spare time riding his horse.

Justin's solo album is called 'Songwriter'. Hasn't there been rivalry between him, John and the other Moodies?

"Not at all, we admire each others' work. Just because we haven't been together for a long time it doesn't mean we're enemies. I hope that sometime this year we can get back together again. Most people want to see if they can make it on their own for a while."

"I called the album 'Songwriter', because it's what I do best. The songs on the album reflect my own experiences. 'Tightrope' is about being a performer and the short-lived experience it can be. 'Nostradamus' is a gloomy song about the guy who prophesies disaster for the world and he was certainly right. 'My songs can be



sparked off by something, but sometimes the ideas just float into my head."

Justin has been interested in music since he was very young. He begged his parents to buy him a guitar and after leaving school got a job backing Marty Wilde. He wrote to Eric Burdon asking for a job, but the letter was passed to Mike Pinder of the Moodies and he joined them. Since then he's been showered with song-writing honours - so where is there left to go?

"I'd like to write musicals," he says. "The idea of combining visuals with songs really appeals to me. I've written a musical

about a girl but I can't say more otherwise people might pinch the idea."

"I also want to go out on the road again. I want to concentrate on the colleges. It was the students who helped the Moody Blues on their way. Every band owes such audiences a hell of a lot and it's a pity some don't remember that fact."

"Right now I'm looking for backers. Nobody made all that much money out of the Moody Blues; one of us was bankrupt - most of our money was ploughed into the stage act and taxes. I don't think it would be wise to introduce me to Dennis Healey."

J. Edward Oliver

"Beware the Brides of March"

LEONARD OLIVER'S **garbage** COLUMN

PRESENTING CHAPTER THREE OF THE STORY OF THE GIANT APE WHO CONTINUALLY MIS-DIALS HIS TELEPHONE CALLS - THE GIANT APE KNOWN AS ~~~~

Ring Wrong

CONTINUING AN INDUSTRIAL ACTION TO PROTEST AGAINST THE EDITOR'S REFUSAL TO INCREASE MY SALARY. THIS WEEK I'M SAYING GOOD BYE TO TRYING TO THINK OF A NEW WAY OF SAYING GOOD. MAINLY I'M USING THE SAME METHOD I USED LAST WEEK! ~~~~

THE NATIVES OF DULL ISLAND HAVE KIDNAPED ZOOLOGIST JERK PROSSKIT FROM THE SHIP PETROLYX. EXPLORER, BINDING HIM TO A STONE ALTAR. THEY PREPARE HIM TO BECOME THE BRIDE OF THE LEGENDARY GIANT APE ~~~~

I CAN'T HELP THINKING THEY'RE MAKING SOME SORT OF MISTAKE!

OH, I DON'T KNOW, THOUGH ~~~~

IT'S ABOUT TIME! THE STORY IS ALREADY HALF WAY THROUGH - I WAS BEGINNING TO THINK THE APE WAS NEVER GOING TO APPEAR!

LOOK, THE MOST COSTLY PARTS OF THIS MOVIE ARE THE SPECIAL EFFECTS WITH THE MONSTER, RIGHT? BORING! THE AUDIENCE FOR THE FIRST FIFTY-SIX MINUTES IS A SMALL PRICE TO PAY FOR SUCH A LARGE SAVING IN CASH!

BEHINDS, THEY NEED THE MONEY FOR ALL THE ADVERTISING! IF YOU ADVERTISE A FILM EARLY ENOUGH AND OFTEN ENOUGH, YOU'LL PERSUADE PEOPLE TO GO AND SEE IT. GET A GOOD POSTER AND YOU DON'T NEED TO BOTHER MAKING A GOOD FILM!

SAW WHAT A GREAT HAND YOU'VE GOT! IN FACT, IT REMINDS ME OF THE SONG - 'HAND, I LOVE YOU SO!' ~~~~

WHERE'D YOU GET IT FROM - HANNU WILLIAMS?

OR FROM THAT OTHER SINGER WHO IS THE CHIEF OPPONENT OF THE SCHEME TO TELEVISION WEATHER FORECASTS FROM THE CAVE OF A WILD ANIMAL - HANNU LAIRWEATHER - FOG?

ALL RIGHT, I KNOW ALL THE ATTEMPTS AT HUMOUR IN THIS FILM ARE PRETTY FECKLE. WHAT ELSE CAN YOU EXPECT WITH A SCREENPLAY WRITTEN BY THE REGULAR SCRIPT CONSULTANT OF THE BATMAN TV SERIES?

FLOPPY TEN

1. WHEN YOU ARE A KING - DI AMIN
2. I'VE GOT YOU UNDER MY SKIN - LINDA LOVELACE
3. NOTHING RHYMED - PAM AVRES
4. I LIKE TO DO IT - LINDA LOVELACE
5. BLAME IT ALL ON EVE - FAMILY PLANNING ASSOCIATION
6. GREAT BALLS OF FIRE - KING KONG
7. KEEP IT COMING LONG - LINDA LOVELACE
8. WATCHING THE GIRLS GO BY - DAVID FROST
9. GALS THIS WAY - DANNY LA RUI
10. ROLL OVER BETHOVEN - FANNY HILL

COMPILED BY JAZZ FANGORIS (HAPPILY WITH NO RELATION), AMBERLYN COVERTING

Feeling sick is...
FINDING A TOE NAIL IN YOUR POLO'S

FROM JAZZ, SCOTT RP, OT BARR, B'HAM

STOKE NEWINGTON CROSSWORD

1	2
3	4

ACROSS:
1. ANSWER EXPRESSING NEGATION OR DENIAL.
3. THE HEIGHT OF 20 CM. OF BRICKS DOWN.
1. ANGRY OR 'TOD', OTHER THAN GNT.
2. 1 ACROSS' BACKWARDS.

FROM: HELEN RUMINGTON, REPTON RP, MILDEN, LEICESTER, ETC.

SCREWBALL SCRIBBLE

ANOTHER SCREWBALL SCRIBBLE IN A KILL FACTORY
BY ALAN FIDLER, REPTON 34-8/79

TALKING ABOUT FEELING ATTEMPTS AT HUMOUR. LET US RETURN BRIEFLY TO A CARBO HOLD ON THE SHIP.

AFTER THE GIANT APE HAD RECOVERED FROM HIS ILLNESS, THE HOSPITAL DECIDED TO MAKE SURE HE DIDN'T HAVE A RELEASER BY WRAPPING HIM IN A WARM SEAL-SKIN BLANKET. AND IT WAS THIS DECISION THAT INSPIRED THE FAMOUS OLD GALS SONG ~~~~

WE'LL KEEP A WELL-KING IN THE SEAL HIDE!

MEANWHILE, THE RESCUE PARTY IS HOT ON THE TRAIL - PREHE! IT MUST BE 35 FEET ON THIS HERE TRAIL ~~~~

HOLY CHIT! LOOK AT THAT FOOTPRINT! IT'S MORE THAN 6 FT. ACROSS!

GOOD GRIEF, THE APE THAT MADE THE FOOTPRINT MUST BE OVER FIFTY FEET TALL!

HEY, WHAT'S THAT, OVER THERE? IT LOOKS LIKE THE GIANT APE AT LAST!

YOU MUST BE LOOKING TO ME, IT LOOKS LIKE A BLOKE DRESSED UP IN A RATHER UNCONVINCING MONKEY SUIT!

IT'S CLEAR THESE AND ~~~~

IT'S UNUSUAL THE MONKEY AND ~~~~

SAY, I'VE HAD A GREAT IDEA! I'LL TAKE HIM BACK TO THE STATES! THEY'VE NEVER SEEN A 60 FT TALL BLOKE DRESSED UP IN A RATHER UNCONVINCING MONKEY SUIT!

NO, NO! YOU CAN'T INTERFERE WITH THE APE'S NATURAL BEHAVIOUR! IT WOULD BE A RAPE OF THE ISLAND'S ECOLOGY! IT WOULD BE A RAPE OF THE ENVIRONMENT! IT WOULD BE A RAPE OF THE NATIVES' WHOLE DELOUCH!

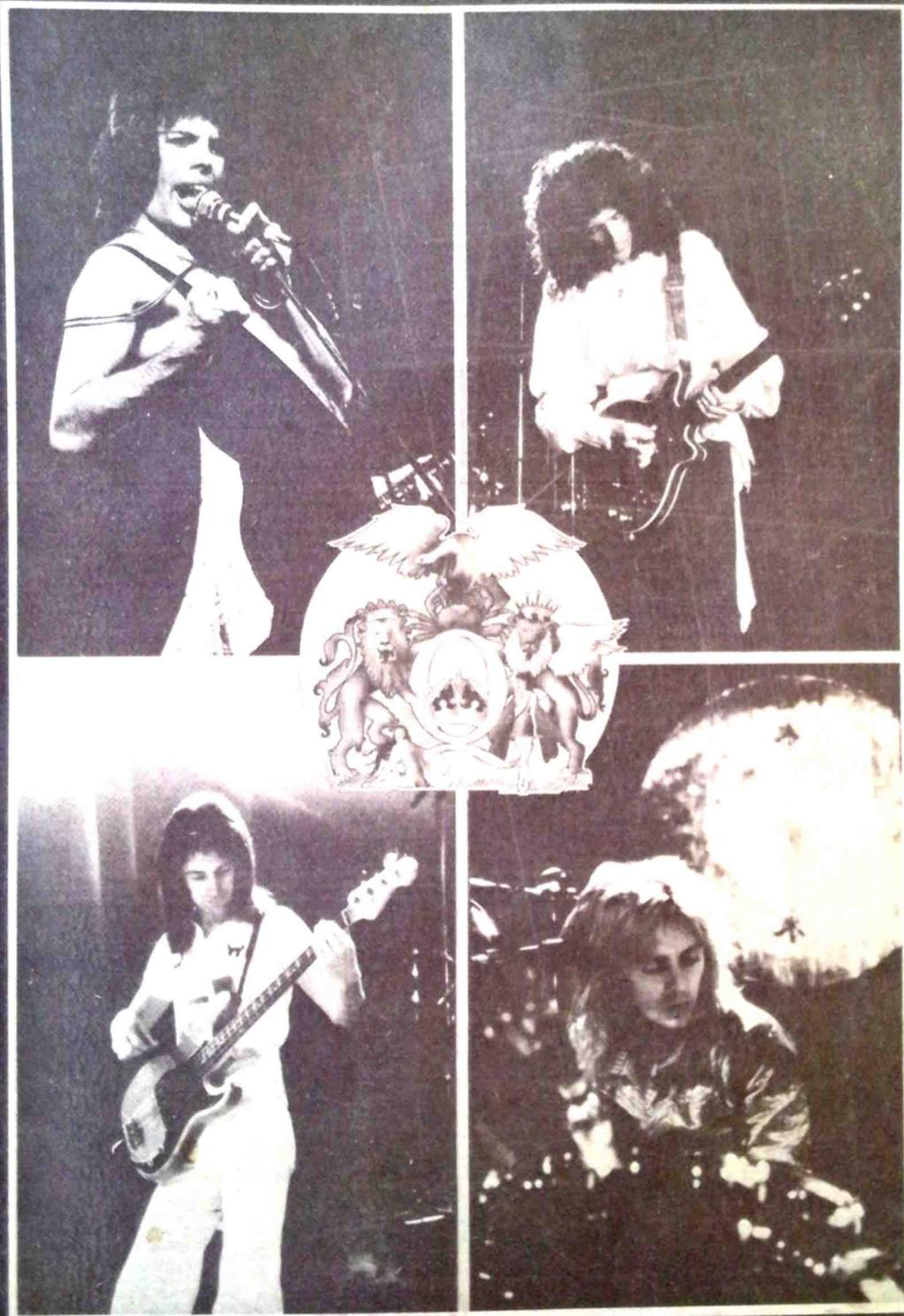
EFEAAARRGH

I WONDER IF THERE'S ANY OTHER SORT OF RAPE I'VE FORGOTTEN ABOUT?

NEXT WEEK: The natives become restless. Someone has stolen their Horlicks

Queen

TIE YOUR MOTHER DOWN!



EMI 2593 b/w "You and I"
Their latest single released March 4th
from the album "A Day at the Races"

