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# RECORD MIRROR

&

# DISC

## Top selling Albums and Singles of 1975

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### Exclusive Lou Reed album preview

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### Win the top 50 albums

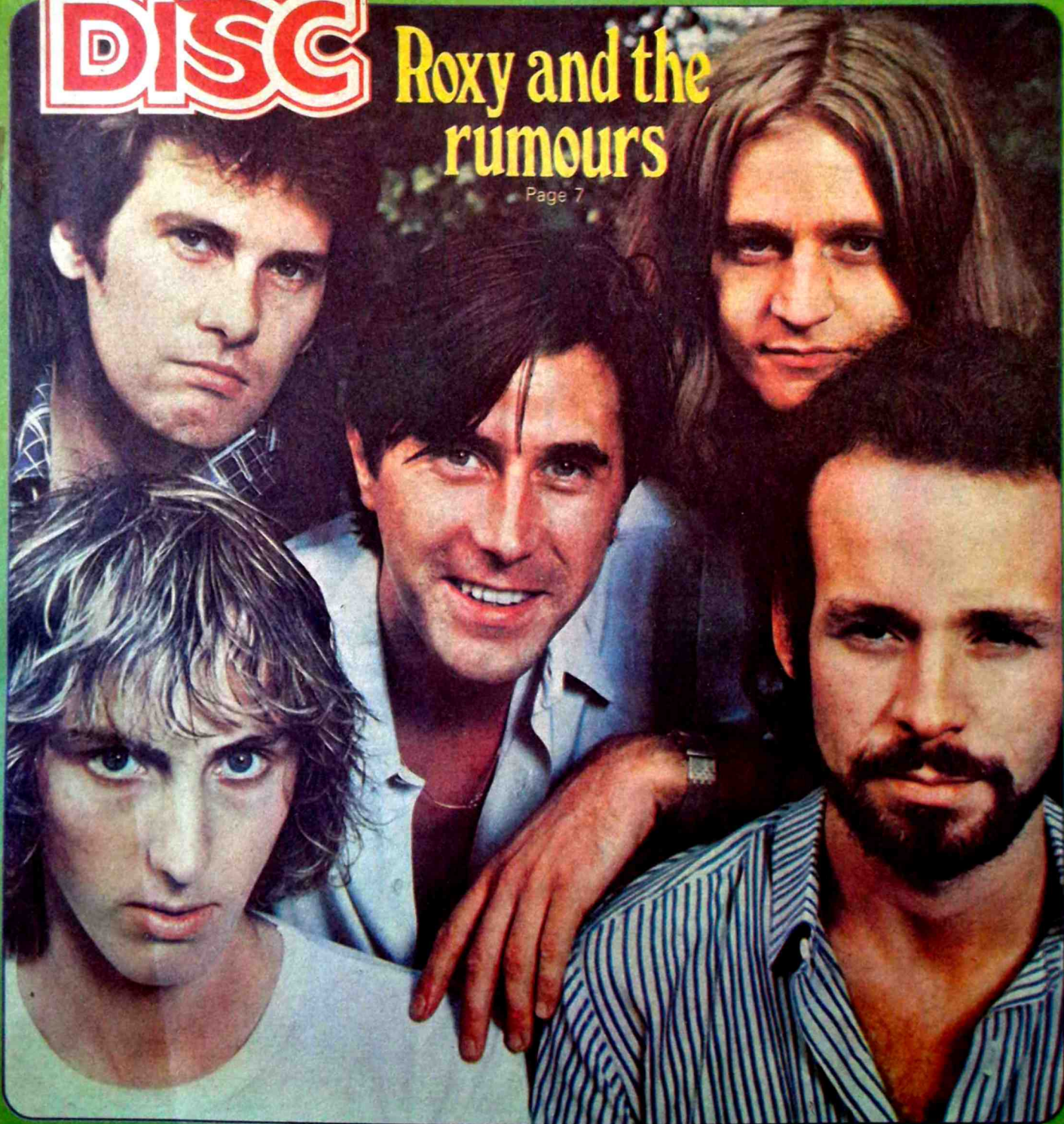
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### Free Sailor colour poster

January 10 1976 12p

## Roxy and the rumours

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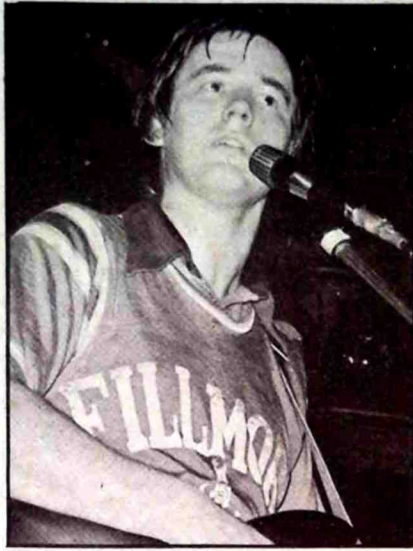


**RECORD MIRROR & DISC**  
**NEWS EDITOR ROSALIND RUSSELL**  
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# Andy boogas off

**ANDY FAIRWEATHER-LOW**, currently in the charts with his single *Wide Eyed And Legless*, is to tour Britain in February. Following the tour, he will go to the States to make his debut appearance in March.

The UK tour opens in Leamington Spa Centre on February 3. Other dates are: Keele University (4), Bradford University (6), Sheffield University (7), Hemel Hempstead Pavilion (8), Hull College of Commerce (13), Leicester Poly (14), Liverpool Royal Court Theatre (15), York University (20), Worcester College (21), Croydon Fairfield Hall (22), Stoke On Trent Alsager College (25), North Staffs Poly (27), Weymouth Pavilion (28), and London Victoria Palace (29).



Andy Fairweather - Low

**EXCLUSIVE**  
**NYRO BACK**  
**THE LEGENDARY** singer/songwriter Laura Nyro is to come to Britain in May. Ms Nyro, who wrote *Stoned Soul Picnic* among other well known songs, gave up her public career three years ago. However, she returns with one or two prestige gigs in the UK this Spring. While she is here, she will also make a TV appearance. She has just finished recording a new album which should be available at the end of March, to coincide with her visit.

# Royal Supertramp

**SUPERTRAMP** ARE to play one concert at London's Royal Albert Hall next month. They are breaking their six month world tour - which began last week in Switzerland - to do the show on February 5. Tickets are on sale from January 10.

During the group's worldwide tour, they will play in Europe, Canada, the States, Japan and Australia. While they are in America in August, they will record material for a new album. Their current album, *Crisis, What Crisis*, has sold over 100,000 copies in the UK alone.

When the band return from America in the autumn, they will undertake an extensive British tour.

# COHEN COMES



Leonard Cohen

**LEONARD COHEN** comes to Britain in May to tour. He arrives from Dublin, where he plays the Stadium on May 1.

The UK dates are: Leicester De Montfort City Hall (May 13), Sheffield City Hall (14), Glasgow Apollo (15), Edinburgh Usher Hall (16), Newcastle City Hall (17), Southport New Theatre (18), Manchester Free Trade Hall (19), Birmingham Town Hall (20), Oxford New Theatre (22), Portsmouth Guild Hall (23), Bristol Colston Hall (24), and London Albert Hall (25).

# BS & T off

**BLOOD SWEAT AND TEARS** have cancelled their British tour which was due to begin on February 14. It is reported that David Clayton - Thomas is ill and as yet there is no sign of the tour being re-arranged in the immediate future.

# New lines

**JANIS IAN** has a new album released on January 23. It is titled *Aftertones* and is the follow up to *Between The Lines*.

# Tomorrow it's Cassidy

**DAVID CASSIDY** has a new single out on January 16. It is titled *Tomorrow* and was written by Paul and Linda McCartney. The single comes from Cassidy's new album, as yet untitled, which was produced by himself and Bruce Johnston.

# Evans shot

**MALCOLM EVANS**, one time road manager to the Beatles, has been shot dead in Los Angeles. Evans, who was shot six times, was at his girl friend's home when two policemen burst in. They say that Evans was pointing a rifle at them. They were called by Evans' girl friend who had warned the police that he was armed.

# Choice dates

**PEOPLE'S CHOICE** arrive in the UK to tour this month. They open at Birmingham Barbarellas on January 16.

Other dates are: Swindon Oasis Club (17), Stafford Top of the World (19), Southend Zero (21), Halesowen Tiffanys (22), Dunstable California

Ballroom (24), Hanley Baileys (26), Nottingham Palais (29), London Hammersmith Odeon (31), Derby Baileys (February 3), and Watford Baileys (4).

Their album *Party Is A Groovy Thing*, was released at the end of November.

# Cop out

**LYNRYD SKYNYRD'S** lead singer **Ronnie Van Zant**, was arrested in the States last month. It was his fifth arrest in a year. Police who were trying to stop keyboard player **Bill Powell** from drinking in the street, were hampered by Van Zant. After an argument, Van Zant was arrested instead of Powell.

The group is currently finishing a new album, produced by Tom Dowd who is producing **Rod Stewart's** album, and it should be ready for release in February.



Julie Felix

# Felix tour

**JULIE FELIX** opens her British tour at Aylesbury Civic Hall on January 29. Other dates are: Scarborough Spa Grand Hall (February 6), Mansfield Civic Hall (7), Malvern Festival Theatre (10), Blackburn Windsor Hall (12), Rochdale Champness Hall (13), Carlisle Coach House (19), Workington Carnegie Theatre (20), Crizedale Theatre In The Forest (21), Kendal Arts Theatre (22).

Croydon Fairfield Hall (March 2), Aldershot Princess Theatre (4), London Nashville Rooms (5), Winchester King Alfred College (6), Liverpool Royal Court Theatre (7), Swindon Wyvern Theatre (28), Salisbury Playhouse (29), and Birmingham Rep (April 4).

# Rumours thunder on

**RUMOURS ARE** growing that **Bob Dylan** is to tour Britain with his Rolling Thunder show. However, reports that he is to play the Charlton Football ground appear to be unfounded.

Rodney Stone, manager of the ground, told *Record Mirror & Disc*:

"I'd like to have another concert here. The last one was a great success and I loved having the fans here. However, there are no concrete plans to have another concert here in the summer. I haven't got a clue who would be appearing."

Dylan's new album, *Desire*, is released on January 23.

\*\*\*\*\*  
**THE GREAT BRITISH** Music Festival may be arranged again next year. Promoter **Mel Bush** is pleased with the success of the three day event which closed on January 3.



Bob Dylan

# BERRY BRITISH

**CHUCK BERRY** makes his annual visit to Britain to tour in May. He opens at Liverpool Empire on May 14. Other dates are: Newcastle City Hall (15), London Lewisham Odeon (17), Belfast (18), Dublin (19), Birmingham Odeon (20), Sheffield City Hall (21) and London Hammersmith Odeon (22). The UK dates are part of a European tour.

# Bolan's boogie

**MARC BOLAN** and **T. Rex** have finalised the tour dates, the news of which was reported in last week's *Record Mirror & Disc*.

The tour opens at Chatham Central Hall on February 5. Other dates are: St Albans City Hall (6), Folkestone Leas Cliff Hall (7), Southend Cliffs Pavilion (8), Southport Floral Hall (12), Newark Palace Theatre (13), Withernsea Grand Pavilion (14), Sunderland Empire (15), London Lyceum (18), Dunstable Queensway Hall (19),

Birmingham Town Hall (23), Manchester Free Trade Hall (24), and New Brighton Floral Pavilion (28).

Falkirk Municipal Hall (March 3), Motherwell Concert Hall (4), Dunfermline Carnegie Theatre (5), Kilmarnock Grand Hall (6) and Dundee Caird Hall (7).

Bolan's new album, *Future Is Now*, is out at the end of February. With him on the tour will be **Gloria Jones**, **Tyrone Scott**, **Dino Dines**, **Steve Curry** and **Dave Lutton**.



Marc Bolan

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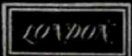
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# Flying start

**THE KURSAAL FLYERS** are to tour this month and February. For most of the dates, they will be supported by new Island signing, **Eddie and the Hot Rods**.

They open at Plymouth Fiesta on January 7. Other dates are: Penzance Winter Gardens (8), Swindon College (9), Kingston Poly (11), London Marquee (13), Uxbridge Brunel University (16), Loughborough University (17), Nottingham Playhouse (18), Norwich University of East Anglia (21), Malvern Winter Gardens (24), Lancaster University (30), Coventry Lanchester Poly (6), Middlesbrough Town Hall (8), Leeds Univer-

sity (11), Wakefield Unity Hall (12), Stoke Victoria Hall (13), Southend Kurasaal (14), Cardiff University (20), London Imperial College (21), Guildford Civic Hall (29).

Other dates have to be confirmed.

Dates for the Hot Rods, but not the Kursaals include: London Greyhound (Feb 1), Aylesbury Friars (7) and High Wycombe Nags Head (26).

The Kursaals have an album titled *The Great*

Artiste released on February 6. They are featured on BBC 2's Second House on February 7.

The Hot Rods are currently recording a single titled *All I Need Is Money*, which will be released later this month.



**EDDIE and the HOT RODS**

## New Marmalade

**MARMALADE** HAVE their first single in three years released this week. It is titled *Falling Apart* at The Seams. Apart from the two original members — Alan Whitehead (drums) and Graham Knight (bass) — there is Charlie Smith (rhythm guitar) and Sandy Newman (lead guitar).

## Touring with style

**THE STYLISTICS** come to Britain in April for a series of dates. They open at Leicester De Montfort Hall on April 4. Other dates are: Bournemouth Winter Gardens (7),

Croydon Fairfield Hall (8), London Palladium or Hammersmith Odeon, venue to be confirmed (9/10/11), Glasgow Apollo (14), Southport New Theatre (15), Manchester Free Trade Hall (17) and Wolverhampton Civic Hall (18).

Arrangements are underway for a BBC special on the band and they will appear on *Top of the Pops* during their visit.

## Golden Rubettes

**THE RUBETTES** leave on Saturday for a three week tour of Japan. They return to the UK via Midem. They have just received a gold disc in France for sales of *We Can Do It*.

The band record a new British single in Febru-

ary and it will be released to coincide with their British tour in March and April.

## Emeralds arrive

**THE DETROIT EMERALDS** arrive in the UK on February 15. They will play a series of club dates and do some TV dates.

The band open at Derby Baileys, for one week beginning February 16. The other shows are: Watford Baileys (one week beginning February 22), Stoke Baileys (week beginning February 29), Blackburn Cavendish Club and Oldham Baileys (week beginning March 7) and Bristol Baileys, one night (March 15).

The line up of the band is: Abe Tilmon Jnr (the original founder member), Joe Anderson and Larry Rice.

## Brown cancels

**JAMES BROWN** has cancelled his British and European dates. He has re-formed his band and it was not possible to get the necessary new permits ready in time to come to the UK. As a few European promoters had also cancelled gigs, he decided to postpone his visit.

## Sparring partners

**BOXER HAVE** signed to Virgin records. Their first album for that label will be *Below The Belt*, released on February 6. A single titled *All The Time In The World* will come out on the same day. Tour dates for February will be ready soon.

## Elkie's solo

**ELKIE BROOKS** makes her solo debut at the London Ronnie Scott's club during a week long engagement beginning February 2.

Appearing with her will be her husband, Pete Gage and other former Vinegar Joe member Steve York, ex-Stackridge drummer Pete Van Hook, pianist Kirk Douglas and guitarist Isaac Gillory. There will be three male black back up singers.



**ELKIE BROOKS: solo debut**

## NEWS IN BRIEF

**OSIBISA** leave London on Friday for a tour of Australia and New Zealand. They return in March for a holiday before their world tour... Gallagher and Lyle have a new album out on January 23 titled *Breakaway*. They begin a tour on January 20 at Newcastle City Hall. Other dates are: Aberdeen Music Hall (22), Edinburgh Usher Hall (24), Glasgow Apollo (25), Motherwell Civic Centre (26), Guildford Civic Hall (31), London Victoria Palace (February 1), Leeds Town Hall (4), Manchester Free Trade Hall (6) and Birmingham Town Hall (7).

**The Folk / Rock** package tour of Cajun Moon / Gay and Terry Woods / Andy Roberts has had a change of venue. They will now play the London Commonwealth Institute on February 6 instead of the Collegiate Theatre. Tickets are now on sale for the show. As there have been other changes to the dates, the complete list now reads: York University (Jan 24), Hull Centre Hotel (25), Barrow - In-Furness Civic Hall (27), Manchester University (28), Bristol Poly (31), Liverpool Centre Hotel (Feb 1), Norwich University of East Anglia (3), Keele University (4), Tewkesbury Roses Theatre (6).

**Gong** has lost guitarist Steve Hillage. He will not be replaced in the group. Their new album, *Shamal* is out on February 13.

## STATESIDE SWEET

**SWEET LEAVE** for their first tour of the States on January 18. Their single *Fox On The Run* is high in the US charts.

The band have a new British single released this Friday, *The Lies In Your Eyes*. It's from an album which they recorded last year in Munich. The album, which is titled *Give Us A Wink*, is scheduled for UK release at the end of February. Tracks include: *Healer*, *Fourth Of July*, *Yesterday's Rain* and *Keep It In*.

Sweet return to the UK in April and have a European tour fixed for late Spring. They do not plan to tour Britain until later in the year.



**SWEET: US debut**

# American hotline ...

## Hollywood

### Cher's new addition

**CHER: baby in the spring**

**CHER BONO Allman** is pregnant. She and Gregg, married in June of 1975 and almost but not quite divorced in December, are expecting the baby in the Spring. Cher's first child, daughter Chastity, will join mommy and daddy in *The Sonny and Cher Comedy Hour* which debuts on American television February 1.

**RINGO STARR** has not signed his reported five million dollar contract with ABC Records — and he may never put pen to paper. The deal, once reported as firm, is now shaky as firm, is now shaky as firm, is now shaky as firm. Another artist who has not signed a contract is Stevie Wonder, whose thirteen million dollar deal with Motown is still only a verbal agreement.

**THE DETROIT SPINNERS** are looking for a new tailor and may possibly be adding a member to the group. Fifteen of their costumes were stolen from a Detroit



volunteer workers who helped deliver food to destitute families in Memphis on Christmas Eve. "I used to get these baskets when I was a kid, and I know they mean a lot to folks," the singer said.

**C. W. McCALL'S Convoy** is the hottest record in the U.S. and the first major hit of 1976. A convoy is a group of three to six trucks in which the first driver checks with oncoming trucks to see if the police are waiting down the road. McCall, a former advertising art director turned country singer, says his song is about the ultimate convoy — with over 1,000 trucks travelling across the country, racing through roadblocks and anything else that gets in their way. But will it play on the M?

**FRED BRONSON.**

## New York Mayfield goes to the opera

**CURTIS MAYFIELD** has been quite busy. Not only is he suing Chaka Kahn for 800,000 dollars claiming breach of contract for a sheet of notebook paper signed many years ago, but he is also rewriting an opera: Puccini's *La Boheme*. This is being given the Mayfield touch and should be opening in New Orleans eventually starring Al Green.

**Sparks** have definitely relocated in Los Angeles which might mean the departure of two of the members who prefer to remain in England. Russell Mael has been busy recording *I Want To Hold Your Hand* with Sailor producer Rupert Holmes. Holmes is also trying to team up with Russell and Marianne Faithful — though no-one knows quite what for.

**AWB's Steve Ferrone** is getting married this week to the ex-secretary of one of Atlantic Records chief executives. They met at an AWB party last year.

This week's super-star - cult - hero John Prine was visited by Dylan in his touring bus after 6 SRO shows at the Bottom Line. They talked well

into the night. Stephen Stills, Neil Young, and Flo and Eddie made an interesting foursome as they performed *Judy Blue Eyes* at a UCLA concert. And Paul Simon and Art Garfunkle, although it isn't official, rarely seem to be performing without each other these days. Alice Cooper presented Vincent Price with a gold record for his help on *Welcome To My Nightmare*. Winnie was ecstatic and proved it by presenting Alice with a peanut butter and pita sandwich on the Dinah Shore show.

**Recording scenes:** Jerry Wexler will be producing Gladys Knight and the Pips new album. Gladys is making her film debut in a film called *Pipeline* which is about oil in Alaska. The Pips are doing the musical score.

Lou Reed has an album coming out with all unknowns in his band.

**Lots of little news:** Dave Mason's band's airplane made a crash landing on the way to Cincinnati. No one was hurt. Pop Polls: This year's results were fairly obvious. Elton and Olivia Newton-John carried off all the top awards. Biggest single was "Love Will Keep Us Together" by the Captain and Tennille. Surprising though is the fact that Hamilton, Joe Frank, and Reynolds have captured lots of Grammy nominations. Variety, that's what it's all about. **LINDA MEBINOFF**

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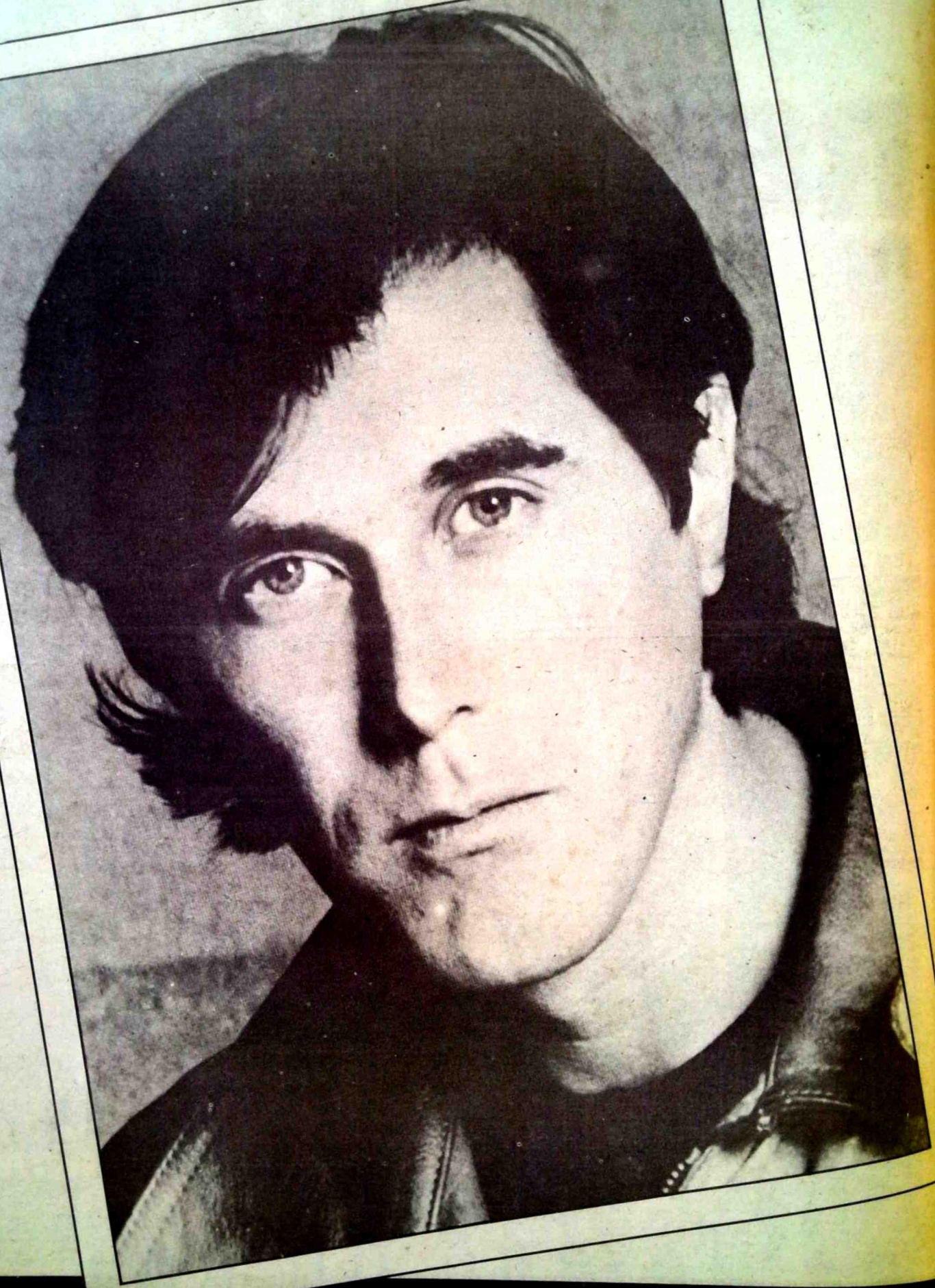
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**RCA**  
Records and Tapes

BRYAN FERRY



# ROXY RESOLUTIONS

**N**EW YEAR'S EVE, wassail, yo-ho-ho and a bottle of . . . bye bye 1975 hi-hi 1976 and all of Roxy Music - that's the way it was supposed to be, Bryan Ferry smoothing the way into January, baby-of-the-band talk from Eddie Jobson, new - speak from silent man Paul the Thompson, a few 24 carat gems from Phil Diamond Head Manzanera and a step by step guide to the pas de canard from Andy le Mackay . . .

But it didn't happen - not quite. Only a 60 per cent success in fact. Baby Ed and Diamond Phil dutifully braved the damp and draughty weather of West Eight to make lunch in the dying hours of 1975 while Ferry and Fuhrer phoned early in the evening, but expected calls from the real Mackay and Paul "Mum's the word" Thompson failed to materialise. Those last two had repaired to locations secret and secret they remained.

## Bons Mots

And so it was that only three permanent members of the group reported for duty to say a few bons mots on last year and prognosticate on '76. As far as the former is concerned, they had cause to look back in happiness. 1975 was a good Roxy year, if not THE Roxy year. In it they released their best ever album (Siren), played their most successful tours of Britain and America and (just before the year was out) saw Love Is The Drug give them their first American single hit.

Manzanera and Jobson were less than jolly though when they left Island studios for our date. Jobson, suffering the dire effect of flu, was blasting miserably into Kleenex at an alarming rate, while Manzanera was more than conscious of his studio bill clocking up as he unproductively

waded through his mid-day repast.

The mood was scarcely enlivened by the mention of "Roxy to split" rumours that have dogged the group persistently through the second half of the year.

Phil sighs heavily: "You read things that other members of the band are supposed to have said and you wonder if they might actually have said them. It can easily build up mistrust within the group."

"As far as I am concerned there is no question of the group splitting. I've no intention of leaving . . . unless, of course, I were to be provoked beyond endurance, which is a thing that could happen in any group at any time. I'm not expecting that though."

Eddie says he's got no plans to quit either.

Turning to more cheerful topics, Roxy are particularly pleased with their progress in America. Says Manzanera: "We started out playing 1,800 seaters, then got to doing two nights at each venue. Later we graduated to one and then two shows in 3,000 seaters and on the last tour we did just before Christmas we were playing in 10,000 capacity venues in some places."

"We had planned to do a European tour in February, but now we've cancelled that so that we can go back to America. Last time we concentrated on the eastern side of the country and it went so well that we felt it would be stupid not to go back and follow it up, so this time we'll be doing the west coast and consolidating in some places where we've been recently."

The most recent American shows were much the same as those given in Britain on the autumn tour, except for a change of bass player and some additional special effects. Roxy's bass players have always migrated after a shortish stay and this time it was Johnny Gustafson who left to be replaced by Rick Wills, a former member of Peter Frampton's Camel.

Both Phil and Eddie agree that the disadvantages of having short-term guest bass players are more than outweighed by the advantages. "It means", says Phil, "that we can get the best bass players around, whereas if we looked for someone to stay permanently we might not get someone as good."

"Of course we always hope they are going to stay as long as possible because, quite apart from anything else, it takes time to teach a new man

all the numbers."

Is that your job then?

"It was", he smiles wryly, "but recently I've got out of it to a certain extent by letting them learn the songs from tapes."

Apart from the new bass player, what did America get that we in Britain didn't?

"We had some special effects like a 'hard rain' effect for A Hard Rain's Gonna Fall. We were also planning to have some fantastic firework effects, but then we discovered that Lloyds wouldn't insure us if we used them so we had to abandon the idea, which was a pity."

Roxy's commitments leave few gaps for members of the group to work on their individual projects, so that when there is a short lull everyone sets to pretty sharpish. These few weeks between the two American tours find Bryan Ferry hard at work on his third solo album (assisted by Paul Thompson among others), Andy Mackay putting finishing touches to his music for the upcoming series of TV plays entitled Rock Follies and Phil Manzanera making a start on his second solo LP.

## Stupid

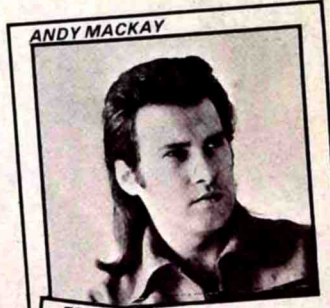
When are they all going to be released?

"I don't know", says Phil. "Andy is only doing the music for the TV series at the moment. I don't know when he'll be doing the actual album, but I do hope that this year we'll manage to space our albums out, because last year Andy and Bryan came out almost at the same time with their solo albums, which was stupid."

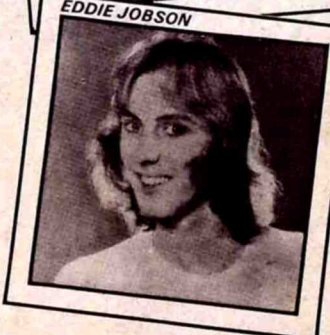
At this point Phil leaves to return to work at the studio, so I ask Eddie if he's contemplating doing a solo album too.

"I have wanted to do one but I did feel that people might think another Roxy member doing a solo album would be too many. Also I haven't really had the time, because of the various bits of session work I've been doing. I love doing sessions and I scarcely ever turn them down if I can possibly find the time."

"I've certainly got an album's worth of material ready, but I keep finding so many new influences that I can never make my mind up about what kind of album I want to do." He pauses a moment and then commits himself to a new year's resolution. "I must do it this year. If I haven't made a solo album by the time 1976 is through I shall feel I've failed myself."



ANDY MACKAY



EDDIE JOBSON



PAUL THOMPSON



PHIL MANZANERA

When could you do it?

"That depends totally on what Roxy's commitments are."

But can't you ask for a little lee-way? You all seem inordinately polite about asking for time off to do your own things.

"I think that this is a particularly polite group."

Recently Eddie's used a few days off to guest with Frank Zappa and The Mothers Of Invention on a couple of gigs in Canada. "I enjoyed it very much because Zappa makes you stretch yourself beyond the limits to which you've become accustomed."

Do you feel stretched with Roxy?

"Well, not really. It's a tight show and there's not much space left for improvisation. We're the sort of band that gets over-rehearsed quite easily, so before a tour we don't rehearse that much. I think that, in 1976, there's room for the whole stage show to loosen up a little and make room for a End of Interview."

**I**n contrast to his rather subdued lunching cohorts, Bryan Ferry is sounding decidedly skittish when he comes on the phone at around 7 o'clock.

Are you in the studios tonight, Bryan?

"No, I don't think so. I think I shall be out doing a little carousing."

Ah yes, isn't carousing just the perfect word for it! Are you going to tell me all sorts of secrets about your solo album?

"No."

How much of it have you got done?

"A third . . . no, nearer a quarter."

We're doing well. When's it going to be released?

"April I hope, but I'd like to get another single out in February."

Even better.

"Thank you, by the way, for putting the last single, You Go To My Head, in your top ten for 1975. I was most . . . er . . . touched."

Flattery will get you a two-page feature . . . (off the record).

"Half of the album more or less will be old songs of other people's. The other half is likely to be made up of new songs of mine."

Mr Ferry, master of the

oblique answer, has seldom been this revealing so while the going's good, it might be a fine wheeze to try broaching those "split" rumours.

Bryan, you are supposed to have said that you doubted that people wanted Roxy to go beyond five albums.

"Really?"

Well that's the way one paper printed it.

"Did I say that? Hmm, well it's possible, but it doesn't sound like the kind of thing I'd say does it?"

No. (Great guffaws from the Ferry).

Quel tease this man is. What about the next Roxy album?

"It'll be a live one."

(That's interesting, because Phil Manzanera said at lunch in passing that a live album would be a nice idea but would take ages - what with all the sorting of tapes, mixing etc.)

Ferry: "It'll be quite easy. It's just a question of getting it mixed."

So when do you want it out?

"Don't know."

Presumably, if you do put out a live album, we shouldn't expect a studio album in '76?

"I dunno. It would be nice to do one . . . but Roxy Music will probably ease up a little in '76, because everyone's got their solo things to do."

## Holiday

Now you can see why it's such a polite band. Mr Ferry, like a good leader, doesn't wait for his men to come and ask for time off. He senses when the boys need a busman's holiday and pronounces one.

"This year I would like at last to get a lyric book out."

What stuffed into the sleeve of the next album?

Ferry (sounding appalled): "No merely timed to coincide."

Do you mean a brochure?

"No, I mean a proper book."

Now that everyone is busy on solo work, do you envisage a time when the Roxy shows will be extended to include substantial solo offerings from everyone?

"Perhaps, but we worry about the show being too long already." Yes, but if you dispensed with a support band . . . ?

"It would be a nice idea. I'd quite like to do that."

The good humour has lasted throughout this barrage of uncarefully phrased questions, so it's best not to push one's luck. Happy New Year Bryan and may your New Year hangover be a mild one.

"I trust so."

AS SURBITON is within spitting distance (well, almost) of Wimbledon Common, it came as no great surprise to find that Chief Womble Mike Batt lived there.

There was a chill wind blowing round the station as I stood at the agreed meeting place waiting for the Chief Womble himself.

When he drove up in his electric blue Rolls-Royce, there were a few stunned mumbles from the assembled taxi queue. It was a little embarrassing climbing into it, but it's good to know that the recession hasn't got everyone yet.

"I always said I would never have one of these," said CW as we pulled away smoothly. "I thought it would be embarrassing driving past bus queues and things. But then I went in a friend's Rolls and was converted right away. However, the tappets in this need seeing to — wherever they are," grinned CW.

If you have seen CW sans fur, you will know that he doesn't resemble Orinoco, in the slightest. In fact he looks more like the Milky Bar Kid — an image that was furthered by the Sheriff's badge on his shirt. He is small and slight (regardless of what he says about having to go on a diet) with red corkscrew hair.

**ZAP!**

CW and family — he has a wife and two daughters — have been living in the area for two years.

"We lived on a houseboat for a year and it was great fun," said Mike. "But we had to move when my oldest daughter became old enough to walk, in case she fell over the side. We had some adventures there, but it was a Spartan way of living. Waste had to be taken across the canal and put in a cesspit on the other bank. Which was fine until the canal froze over. It was too thin to walk on, but too thick to row across. Eventually I had to get in the boat and break the ice as I went.

"And then there was the time it all overturned in the boat as Wendy was rowing across."

CW met Wendy while he was working on the A&R department of a record company and she came to him as an artist.

"She stopped singing professionally when we had the baby," said Mike. "But I would like to make a record with her soon. She is a good singer."

CW's own career started out the hard way. When he was 18 years old, he made £20 a week by playing the piano in a club — accompanying a stripper. There aren't many young men who would pass up a job like that. However, CW was destined for greater things. He was determined to be a producer, and made very persistent attempts to become one.

**BLAST!**

"I used to take terrible tapes around to people to hear," he said. "Once I sat outside someone's office from nine in the morning to six at night —, not even moving through the lunch hour. I finally got to see him at 6.30 pm."

The persistence paid off for the embryonic CW. He has a large number of TV jingles to his credit — and an even larger number of Wombles' hits. He had his own hit single Summer-time City, and produced the latest and very successful album for Steeleye Span, All Around My Hat.

"I always said, for the five years I was plugging away with my songs, that when I had one hit I would be able to convert it into a string of hits. I was determined not to have just the one hit single."

**'I was determined not to have just the one hit single'**

**Falling Apart At The Seams?**



**'Even if the Queen wants to make an album, I'll have to turn it down'**

**BATT MAN STRIKES AGAIN!**

by Rosalind Russell

up. I cancelled it once for the Steeleye album and again for the Wombles."

The month of February is booked for Mike to record his own solo album.

"Every time I speak to someone I seem to be saying I'll be doing my own album. I've been trying to get that together for over a year. This time, nothing will stand in the way. Even if the Queen wants to make an album and I get a call from Buckingham Palace, I'll have to turn it down."

Had Mike decided on which musicians he would have on his album?

"First of all, I'm having a holiday. We're booked to go to Barbados in a fortnight. We've been trying to have a holiday for two years but something always crops

thrust it about too much."

This will leave CW to have more time to be Mike Batt.

"I rarely work without Chris Spedding these days, but the people I have in mind will be working subject to their own contracts, so it's difficult to say."

Having been so determined to get to the top, and succeeded so well, it would be difficult to imagine Mike doing badly with anything. Had he had any failures?

"Too numerous to list," he grinned. "Not any Wombles' records but singles of my own."

However, you don't get anywhere worrying about the ones that got away, so Mike is planning a bold venture for the spring.

"I think I will be doing a solo concert — well not really solo because there will be an orchestra — in London in May. I'd like to get back onstage again and I'd like to do a cross section of music. I want to make an album that will sound as good live as on record."

All being well and providing the Queen doesn't want to go into the studios before then, Mike should have a single ready about the same time as the concert.

And as if this wasn't enough work for one small person, the indefatigable Battman has another string to his bow. His group the Mad Hatters.

**POW!**

"I was introduced to them by someone from the record company who had seen them play. I saw them and was impressed. They have a lot of vitality. We'll do some records together and some separate. I'll still produce the records for them on their own. The singer, Chris, has a really good voice but he also plays tenor sax. So when I'm with them, singing, Chris can take over on sax. He is very good."

Will they be doing live gigs soon?

"They will go out on their own first. They have enough to offer on their own. I don't want to become reliant on them, or they on me. We'll have to start thinking about a single for them soon."

When he isn't thinking about singles for anyone, Mike likes to stay at home and paint. At the moment, he is painting Disney characters on a friend's kitchen wall. And in answer to lots of you who phoned in after seeing Mike on TV wearing a beautiful jacket with cottages painted on it — he did it himself, so you can't buy one like it anywhere.

"I didn't have anything to wear for the TV, so I painted a white jacket that I had," explained Mike.

**KRRUNCH!**

However, another appointment was creeping up — Mike had to rush off to attend to Steeleye Span's new single, which will be Hard Times Of Old England, from the Hat album.

"I was chuffed at being asked to work with them," said Mike. "I'd had a couple of albums of theirs at home and liked them."

Did he think of himself as an artist first, or a producer first?

"That's a hard one," said Mike / CW. "I like to think of myself as being both. It's like doing a painting, the artist is also the one who has the idea in the first place."

**WHAM!**

"I rarely work without Chris Spedding these days, but the people I have in mind will be working subject to their own contracts, so it's difficult to say."

Having been so determined to get to the top, and succeeded so well, it would be difficult to imagine Mike doing badly with anything. Had he had any failures?

"Too numerous to list," he grinned. "Not any Wombles' records but singles of my own."

However, you don't get anywhere worrying about the ones that got away, so Mike is planning a bold venture for the spring.



MIKE BATT: going to Barbados.

**Falling Apart At The Seams?**



*The 10th Anniversary of*

**MIDEM**

*International Record and Music Publishing Market*

*January 23-29, 1976*

*Palais des Festivals/Cannes, France*

**IF YOU'RE IN THE BUSINESS  
YOU CAN'T AFFORD NOT  
TO BE THERE**

*(Ask someone who goes)*

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International Manager

**THE MUSIC BUSINESS  
YEAR BEGINS AT MIDEM**

1975: 5042 PARTICIPANTS FROM 902 COMPANIES IN 41 COUNTRIES

1976: MORE THAN 1000 COMPANIES EXPECTED

# Kenny suit themselves

**YOU HAVE** to admire Kenny. Against all the odds this new teen group has made its mark and, if that's not enough, there are future surprises.

Remember when they hit the scene with The Bump and were classed as "a poor man's Rollers" — they didn't care. Then they were tagged as one-hit wonders trading on a new dance craze — their reply was to stick their drum sticks up at the critics.

Well the confidence that Kenny had eventually paid off with a string of hits including Fancy Pants, Baby I Love You OK and Julie Anne. Since then more than one music boffin has been forced to eat his words.

Now Kenny have reached the enviable position of being "established" and you'd think they'd be revelling in all the screaming that goes with it, but it isn't that simple.

In fact Kenny have decided to retire from the front line for the moment. That doesn't mean to say they're disappearing altogether.

They'll be back in a couple of months' time with a whole bundle of surprises.

Bass guitarist Chris Redburn explains: "Everything has happened so fast for us and we are still very excited and happy that our music is being

enjoyed by our fans, but we realise the time has come for something new whilst at the same time retaining our present style."

That 'something new' is being kept top secret but the group's manager, Peter Walsh, hints: "When they come back they will have a theme so that their act runs like a complete show. It won't be like an ordinary pop group performing on stage."

"We are hiring one of the best stage designers in the country to create a set for the group which will be portable and can be taken everywhere they go."

"We will also have a top producer to produce and direct the show," adds Walsh.

But the change won't be too radical and the group promise still to include the material that made them popular. However they will also be adding new numbers, some written by Rick Driscoll and Yan Style.

Since Kenny shot to fame it's been a hectic



**KENNY: new surprises in store**

year of constant touring both at home and abroad, giving them little time to rehearse.

Lead singer Driscoll says: "We have been doing the same act on stage for a long time and now we feel it's unfair to the fans."

"We get bored doing the same act week in and week out and as hard as you try and hide it the fans recognise it and they lose some of their enthusiasm."

"We are now going off the road for two months' hard rehearsing and will then come back with a refreshing new act which we can enjoy and we hope the fans will enjoy just as much."

Just where they will unveil the new act will have to remain a mystery, though judging by their popularity it will be a large gig.

Yet despite their stage break the fans are not being left high and dry. A

new single and follow-up album is being completed and a number of television appearances have also been pencilled in for the group.

And just as Kenny started a new dance craze with The Bump they could now be starting a whole new fashion craze. What is it? Why the Bump suit, of course.

The all-in-one suit has already been unveiled and the band will be promoting it wherever

they go. "The Bump suit is already in the shops and judging by the reaction we've had to them it should catch on as a popular new fashion," says lead guitarist Yan Style.

The five 18-year-olds from Enfield, Middlesex, who got packed discos bumping and shuffling in 1975 could find they have a new career to cope with in 1976. And they were called no-hopers!

by  
David  
Hancock

# ANDY FAIRWEATHER LOW

For Christmas you got Fair's

## "WIDE EYED AND LEGLESS"

For New Year get his great LP

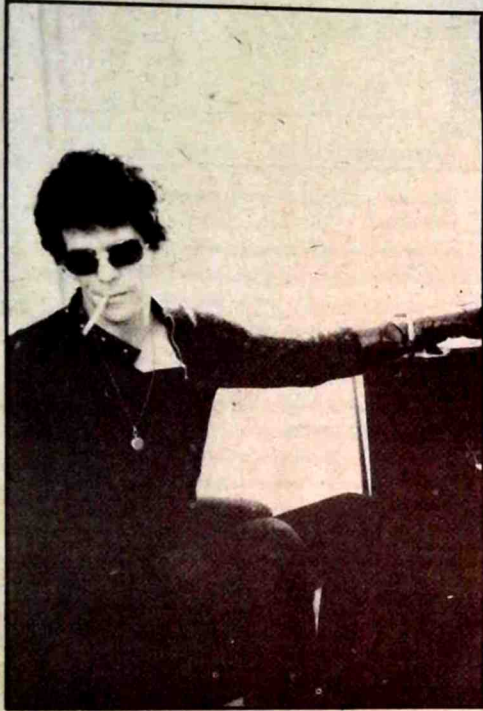
# La Booga Rooga



AMLH 68328

# SOMETHING OLD SOMETHING LOU

## EXCLUSIVE LOU REED ALBUM PREVIEW



**LOU REED** is, in most ways, a volatile unpredictable character but his record output over the years has been remarkably steady.

During his time with the Velvet Underground, before he left to go solo in 1971, the VU released four studio albums and there were also live albums both official, official bootleg and unauthorised bootleg.

Throughout his solo career, Lou's album releases have averaged out at around one per year. The first, titled Lou Reed, came out in early 1972 and housed some old Velvet's songs (like Ocean) and some new. Among them was the classic Wild Child, but overall the album suffered from inadequate production and was not commercially very successful.

The second solo album, Transformer, emerged late in '72 and was much-publicised on account of its being produced by David Bowie and Mick Ronson. Both the LP and its trailer single Walk On The Wild Side were world-wide hits. On the surface Transformer was an excursion into the gay demi-monde of New York - camp, catchy and clever in a facile kind of way. Lou adopted a male flipperty-gibbet pose and made a fortune out of it, but underneath all the chic, the album was a series of sad pictures of boredom, instant romance and tittle-tattle of the kind that world weary souls indulge in just to pass the time.

For his next album, Berlin, which came out almost exactly a year later, Lou employed the services of Bob Ezrin,

Alice Cooper's producer. Despite Lou's vehement statements to the contrary, Berlin was a concept album. Adverts described it as a "film for the ears", but it was more of a series of "stills", depicting the relationship of a sympathetically treated anti-hero and anti-heroine. To my mind, it's still the best album the Seventies have produced.

The heavy modern melodrama of Berlin did not go down well with all Lou's fans and after it he said that his record company had asked him to return to something more obviously commercial for his next offering. His answer was Sally Can't Dance, which came out late '74 to be generally acknowledged as his least satisfactory solo album to date. It was a mixture of self-parody and story songs that palled after only a couple of hearings. The Americans made it a hit, but most British Reed fans left it alone.

Now, as far as studio albums are concerned, we're up to date. The remainder of his solo output consists of good

live albums (Rock 'n' Roll Animal and Lou Reed Live, both culled from the same concert) and Metal Machine Music, which can be discounted since it has absolutely nothing to do with anything, being just four sides of variegated synthesised drones.

The next (fifth) Lou Reed solo album will be out on January 23. It's called Coney Island Baby, (RCA RS105) is co-produced by Lou and Godfrey Diamond and features a whole lot of American musicians with German-sounding names. It's not another exercise in self-parody like Sally Can't Dance, but neither is it anything new. Lou has drawn together threads from everything he's done right back to the beginning of the Velvet Underground days and come up with an album which some people will say represents the "best of" his career to date, while others will say he's just repeating himself.

The first track, Crazy Feeling, harks back strongly to Transformer. Its sentiments are the complete antithesis of

Vicious (Transformer's opener), which has the line "You're not the kind of person that I even want to meet", while Crazy Feeling proclaims "You're the kind of person that I always wanted to love". The catchy backing vocals are pinched straight off Satellite of Love and there's an oblique reference to the whole of Transformer - "You're such a queen, I know because I've made the same scene".

Track two is more of Transformer revisited with Lou reworking the rhythm of his big hit single Walk On The Wild Side, probably intent on repeating that success. The story line is about a personal vendetta with Charley's Girl (the song's title) - "If I ever see Sharon again, I'm gonna punch her face in".

The third track, She's My Best Friend, has a catchy hookline - "When I'm feeling dow-dow-dow-dow-dow-dow-dow-dow-dow" - and contains a passing mention of "they cut off her feet". She's not the



first Reed lady to suffer this fate. It happened to Sweet Jane - "despite all the amputations, she could still dance to the rock 'n' roll stations" - and to Sally (of Sally Can't Dance).

Side one closes with Kicks, which is a sadistic little song with an archetype Velvets' rhythm and a slurring vocal that only flickers to an itchy pace at the end.

Side two commences with A Gift. Lou's chauvinist contribution to enrage women's lib. "I'm just a gift to the women of this world" he sings and it would be all very well for a minute - and - bit but he

insists on making a meal of it, which is really rather boring.

Next comes Ooohhh Baby, which puts one much in mind of a whole lot of tracks from his first solo album. Like many Reed songs, it wouldn't be complete without mention of a "bar": "Times Square" gets yet another name check and there's another of his "You're the kind of person" lines, this time... "that everybody's staring at".

Next out is Nobody's Business, which has almost a country riff and a typical Reed lyric to do with alienating one's dearest, then last of all



comes the title track, which is a mixture of all sorts of things. It has the same flavour musically as New Age (from Velvets days), but the lyrics have more to do with Ennui, the closer from Sally Can't Dance. It's a mixture of maudlin reverie and flaccid optimism, but too skillfully confected to be tedious.

This album is a pot-purri of old ideas and old tricks and might thus seem a pointless addition to anyone's Reed collection. But the songs do stand up as being more than just reworks and Lou's never been more of a master of creating moods than here (with the possible exception of Berlin).

I like the first two tracks, love the third and on side two I wouldn't want to be without the title song. All in all Reed fans should not pass it by and it should make the man more new friends than any album since Transformer.

Lyrics quoted by kind permission of Sunbury Music

...the only British rock 'n' roll standard ever written...

# SHAKIN' ALL OVER

THE 104

# SHANGHAI



on THUNDERBIRD



Distributed by CBS

Watch out for Shanghai's upcoming album "FALLEN HEROES"

# THE YEAR'S TOP

# 1975

# ALBUMS

30 DECEMBER 1974 — 5 DECEMBER 1975

Highest position reached	Weeks in Chart	TITLE	ARTIST	PRODUCER	LABEL/ No.	
1	1	37	THE BEST OF ★	Stylistics	Hugo / Luigi	Avco 9109.003
2	1	33	ONCE UPON A STAR ★	Bay City Rollers	Phil Wainman	Bell SYBEL 8001
3	1	16	ATLANTIC CROSSING ★	Rod Stewart	Tom Dowd	Warner Bros. K56151
4	1	23	HORIZON ●	Carpenters	Richard & Karen	A&M AMLK 64530
5	1	13	40 GOLDEN GREATS ●	Jim Reeves	—	Arcade ADEP 16
6	22	11	ELVIS PRESLEY'S 40 GREATEST HITS ★	Elvis Presley	—	Arcade ADEP 12
7	2	50	TUBULAR BELLS ★	Mike Oldfield	Oldfield / Newman / Heyworth	Virgin V2001
8	1	46	ELTON JOHN'S GREATEST HITS ★	Elton John	Gus Dudgeon	DJM DJLPH 442
9	1	23	VENUS AND MARS ●	Wings	Paul McCartney	Apple PCTC 254
10	3	50	THE SINGLES 1969 / 1973 ★	Carpenters	J. Daugherty / R&K Carpenter	A&M AMLH 63601
11	1	7	40 GREATEST HITS ★	Perry Como	—	K-Tel NE 700
12	2	23	CAPTAIN FANTASTIC ●	Elton John	Gus Dudgeon	DJM DJLPX 1
13	3	50	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	Simon & Garfunkel	CBS 69003
14	1	19	20 GREATEST HITS ●	Tom Jones	—	Decca TJD 1/11/2
15	1	25	HIS GREATEST HITS ●	Engelbert Humperdinck	—	Decca SKL 5198
16	4	45	ROLLIN' ★	Bay City Rollers	Bill Martin / Phil Coulter	Bell BELLS 244
17	3	31	THE ORIGINAL SOUNDTRACK ●	10cc	10cc	Mercury 9102 500
18	2	11	FAVOURITES ●	Peters & Lee	John Franz	Phillips 9109 205
19	7	50	THE DARK SIDE OF THE MOON ★	Pink Floyd	Pink Floyd	Harvest SHVL 804
20	1	14	GET DANCING	Various Artists	—	K-Tel NE 307
21	2	20	GREATEST HITS ●	Cat Stevens	—	Island ILPS 9310
22	1	12	WISH YOU WERE HERE ●	Pink Floyd	Pink Floyd	Harvest SHVL 814
23	2	20	THE SHIRLEY BASSEY SINGLES ALBUM ●	Shirley Bassey	—	United Artists UAS 2928
24	5	46	BAND ON THE RUN ★	Paul McCartney & Wings	Paul McCartney	Apple PAS 10007
25	21	18	LIVE AT TREORCHY ●	Max Boyce	Bob Barrett	One Up OU 2033
26	1	27	PHYSICAL GRAFFITI	Led Zeppelin	Jimmy Page	Swan Song SSK 89400
27	1	15	SOULED OUT	Various	—	K-Tel NE 508
28	1	25	ON THE LEVEL ●	Status Quo	Status Quo	Vertigo 9102 002
29	3	12	ALL THE FUN OF THE FAIR ●	David Essex	Jeff Wayne	CBS 69160
30	5	15	THE VERY BEST OF ROGER WHITTAKER ●	Roger Whittaker	Denis Preston	Columbia SCX 6560
31	1	7	WE ALL HAD DOCTORS PAPERS ●	Max Boyce	Bob Barrett	EMI MB 101
32	8	23	ONE OF THESE NIGHTS	Eagles	Bill Szymczyk	Asylum SYLA 8759
33	3	23	STRAIGHT SHOOTER ●	Bad Company	Bad Company	Island ILPS 9304
34			SAMPLE CHARLEY PRIDE	Charley Pride	—	Victor SAS 1005
35	2	25	THE MYTHS & LEGENDS OF KING ARTHUR ●	Rick Wakeman & The ERE	John Cleary	A&M AMLH 64515
36	12	38	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	S&G / Halee	CBS 63699
37	1	24	STARDUST	Soundtrack	—	Ronco RR 2009/10
38	4	16	CRIME OF THE CENTURY ●	Supertramp	Ken Scott	A&M AMLS 68258
39	5	19	SHEER HEART ATTACK ●	Queen	Roy Thomas Baker / Queen	EMI EMC 3061
40	6	29	AND I LOVE YOU SO ●	Perry Como	Chet Atkins	RCA Victor SF 8360
41	12	37	HIS 12 GREATEST HITS ●	Neil Diamond	—	MCA MCF 2550
42	4	25	CAN'T GET ENOUGH ●	Barry White	Barry White	Pye 20th Century BT 444
43	5	18	THANK YOU BABY ■■	Stylistics	Hugo / Luigi	Avco 9109 005
44	16	27	THE BEST OF BREAD	Bread	—	Elektra K 42115
45	4	16	BLUE JAYS ●	Justin Hayward & John Lodge	Tony Clarke	Threshold THS 12
46	14	16	24 CARAT PURPLE ■■	Deep Purple	—	Purple TPSM 2002
47	10	25	COP YER WHACK FOR THIS ●	Billy Connolly	Bill Martin / Phil Coulter	Polydor 2383.310
48	6	23	ROCK 'N' ROLL ■■	John Lennon	John Lennon / Phil Spector	Apple PCS 7169
49	4	16	BLOOD ON THE TRACKS ■■	Bob Dylan	—	CBS 69097
50	4	21	THE BEST OF TAMMY WYNETTE ■■	Tammy Wynette	Billy Sherrill	Epic EPC 63578

★ PLATINUM LP ● GOLD LP ■■ SILVER LP

# SELLING RECORDS

## 1975 SINGLES

30 DECEMBER, 1974 - 5 DECEMBER, 1975

Highest position reached	Number of weeks in chart	TITLE	ARTIST	PUBLISHER	PRODUCER	WRITER
1	1	16	BYE BYE BABY Bay City Rollers ●	Bell 1409	KPM MUSIC	Phil Wainman Crewe/Gaudio
2	1	11	SAILING Rod Stewart ●	Warner Bros K 16600	Island	Tom Dowd Gavin Sutherland
3	1	11	CAN'T GIVE YOU ANYTHING BUT MY LOVE Stylistics ●	Avco 6105 039	Cyril Shane	Hugo/Luigi Hugo/Luigi/Weiss
4	1	12	WHISPERING GRASS Windsor Davis/Don Esabelle ●	EMI 2290	Campbell Connolly	Walter J. Ridley F. & D. Fisher
5	1	10	STAND BY YOUR MAN Tammy Wynette ● —	Epic EPC7137	KPM Music	Billy Sherrill B. Sherrill/T. Wynette
6	1	9	GIVE A LITTLE LOVE Bay City Rollers ●	Bell 1425	Utopia/DJM	Phil Wainman P. Wainman/J. Goodison
7	1	10	HOLD ME CLOSE David Essex ●	CBS 3572	April/Rock On	Jeff Wayne David Essex
8	2	14	THE LAST FAREWELL Roger Whittaker ■■	EMI 2294	Tembo/Ashley Fields	Denis Preston R. Whittaker/R. Webster
9	1	7	I ONLY HAVE EYES FOR YOU Art Garfunkel ■■	CBS 3575	B. Feldman	Richard Perry A. Dublin/H. Warren
10	1	11	TEARS ON MY PILLOW Johnny Nash ■■	CBS 3220	ATV Music	Johnny Nash Ernie Smith
11	1	11	I'M NOT IN LOVE 10cc ■■	Mercury 6008 014	St. Annes	10cc Gouldman/Stewart
12	1	13	BARBADOS Typically Tropical ■■	Gull GULLS 14	Gull Songs	J. Calvert/M. West J. Calvert/M. West
13	1	9	IF Telly Sevalas ■■	MCA 174	Screen Gems/Columbia	Snuff Garrett David Gates
14	3	8	THERE GOES MY FIRST LOVE Drifters ■■	Bell 1433	Cookaway/Mason	R. Greenaway R. Greenaway/B. Mason
15	1	11	THREE STEPS TO HEAVEN Showaddywaddy ■■	Bell 1426	Palace Music	Mike Hurst Bob & Eddy Cochran
16	3	12	THE HUSTLE Van McCoy ■■	Avco 6105 037	Warner Bros.	Hugo/Luigi Van McCoy
17	1	10	★ SPACE ODDITY David Bowie	RCA 2593	Essex	Gus Dugdon David Bowie
18	1	10	JANUARY Pilot ■■	EMI 2255	Robbins	Alan Parsons Dave Paton
19	5	15	FUNKY MOPED/MAGIC ROUNDABOUT Jasper Carrott ■■	DJM DJS 388	B. Feldman/J. Lynne/Carlin	Jeff Lynne C. Rhomanna/J. Carrott
20	1	9	★ MAKE ME SMILE (COME UP AND SEE ME) Steve Harley/Cockney Rebel ■■	EMI 2263	Trigram/RAK	S. Harley/A. Parsons Steve Harley
21	1	9	OH BOY Mud ■■	RAK 201	Southern	Mike Chapman/Nicky Chinn N. Perry/S. West/T. Tilghman
22	1	6	BOHEMIAN RHAPSODY Queen ●	EMI 2375	Queen/Roy Thomas Baker	Freddy Mercury
23	2	10	MISTY Ray Stevens ■■	Janus 6146 204	Bregman Vocco & Conn	Ray Stevens E. Garner/J. Burke
24	2	10	LOVING YOU Minnie Riperton ■■	Epic EPC3121	Copyright Control	Scoreby Prod. Riperton/Rudolph
25	4	15	THE WAY WE WERE Gladys Knight & The Pips ■■	Buddah BDS 428	Screen Gems/Columbia/Chappell	R. Moss M. Hamlish/A&M Bergman
26	3	10	SUGAR CANDY KISSES Mac & Katie Kissoon ■■	Polydor 2058 531	ATV/Pamscene	Wayne Bickerton Bickerton/Waddington
27	2	11	THERE'S A WHOLE LOT OF LOVING Guys & Dolls ■■	Magnet MAG 20	Ammo James	Arnold/Martin/Morrow Arnold/Martin/Morrow
28	2	12	PLEASE ME MR. POSTMAN Carpenters ■■	A&M AMS 7141	Dominion	Richard & Karen Lennon/McCartney
29	3	10	SING BABY SING Stylistics ■■	Avco 6105 036	Avemb/Cyril Shane	Hugo/Luigi/Weiss Hugo/Luigi/Weiss
30	2	10	★ LOVE IS THE DRUG Roxy Music ■■	Island WIP 6248	E. G. Music	Chris Thomas/Bryan Ferry B. Ferry/A. Mackay
31	4	9	★ RHINESTONE COWBOY Glen Campbell ■■	Capitol CL 15824	KPM	Dennis Lambert/Brian Potter Larry Weiss
32	2	8	MOONLIGHTING Leo Sayer ■■	Chrysalis CHS 2076	Blanedell/Compass/Longmann	R. Ballard/A. Faith L. Sayer/F. Farrell
33	1	7	★ D. I. V. O. R. C. E. Billy Connolly	Polydor 2058 652	London Tree	Phil Coulter Braddock/Putman
34	4	12	HURT SO GOOD Susan Cadogan ■■	Magnet MAG 23	Warner Bros.	Lee Perry Phillip Mitchell
35	3	11	ONLY YOU CAN Fox ■■	GTO GT 8	Gurusama Music	Kenny Young Kenny Young
36	2	12	HONEY Bobby Goldsboro ■■	United Artists UP 35633	KPM	B. Goldsboro/B. Montgomery B. Russell
37	2	10	FOX ON THE RUN Sweet ■■	RCA 2524	Sweet/Essex	Sweet Sweet
38	6	14	BLANKET on the ground Billie Joe Spears	United Artists UP 35805	Campbell Connolly	Larry Butler R. Bowling
39	4	11	IT'S BEEN SO LONG George McCree	Jayboy BOY 100	Sunbury	H. W. Casey/R. Finch H. W. Casey/R. Finch
40	8	14	SCOTCH ON THE ROCKS Band Of The Black Watch	Spark SRL 1128	Southern	Barry Kingston Bill Bates
41	2	6	★ YOU SEXY THING Hot Chocolate ■■	RAK 221	Chocolate/RAK	Mickie Most Wilson/Brown
42	4	10	FEELINGS Morris Albert ■■	Decca F 13591	KPM	Morris Albert Morris Albert
43	3	9	THE SECRETS THAT YOU KEEP Mud ■■	RAK 194	Chinnichap/RAK	Mike Chapman/Nicky Chinn Mike Chapman/N. Chinn
44	3	9	IF YOU THINK YOU KNOW HOW TO LOVE ME Smokey	RAK 206	Chinnichap/RAK	Mike Chapman/Nicky Chinn Mike Chapman/N. Chinn
45	3	11	THE BUMP Kenny ■■	RAK 186	Martin/Coulter	Bill Martin/Phil Coulter B. Martin/P. Coulter
46	4	9	I'M ON FIRE 5000 Volts	Phillips 6006 464	Intersong/Hensley	Tony Evers Tony Evers
47	3	10	LOVE ME LOVE MY DOG Peter Shelley ■■	Magnet MAG 22	Tiger/Intune	Peter Shelley Peter Shelley/Marty Wilde
48	6	10	S. O. S. Abba	Epic EPC 3576	Bocu Music	— Claude Morgan
49	4	10	THAT'S THE WAY (LIKE IT) K. C. & The Sunshine Band	Jayboy BOY 99	Sunbury	H. W. Casey/R. Finch H. W. Casey/R. Finch
50	6	11	DISCO STOMP Hamilton Bohannon	Brunswick BR 19	Burling	Hamilton Bohannon Hamilton Bohannon

★ STILL IN CHART AT TIME OF PRINTING ● GOLD SINGLE ■ SILVER SINGLE

# The story of ROCK 'N' ROLL



## 'Big Chief Boogieballs'



MERRILL MOORE: (top) pictured in 1951 and (above) looking like Lorne Greene (?) to - day.

### PART SIX: MERRILL MOORE

IT'S A long time ago, but merely the mention of such legendary rock initiators as Bill Haley, the man who created rock and roll by blending white C&W with black R&B; Chuck Berry, nicknamed "The Poet Of The Rock & Roll Age", the St. Louis - born musician with the sensational 'duck - walk' stage routine; Richard "Wayne" Penniman, alias Little Richard, the Seventh Day Adventist from Macon, Georgia; Elvis Presley, "The Tupelo, Mississippi Flash", the hip - swiveling rocker who started out as a Memphis truck driver; Gene Vincent, "Capitol's Answer to Elvis the Pelvis", the leather - clad singer whose left leg was smashed by a sniper's bullet during the Korean War; and MERRILL MOORE, the white piano rocker from San Diego, California, the man they say now looks like actor Lorne Green - Ben Cartwright in the old "Bonanza" TV series; bring golden memories flooding back like a breath of Spring - Spring of 1952, that is.

Merrill Moore - "Big Chief Boogieballs" to his fans - started playing and singing almost from the day he was born on September 25, 1923, in Algona, Iowa. He played Jelly Roll Morton - style jazz for the first few years of his professional career. But his interest in country 'n' western music grew, and he began to listen attentively to records by pianist Moon Mullican and Ernest Tubb - ("One of my favourites in C&W and a big influence was a good friend of mine for many years - Tennessee Ernie Ford. My other idol was that miserable man Hank Williams - yessirree, that guy really was sour!"). He made his entry into Western Swing music over WHO Radio, Des Moines, Iowa, where he stayed until a call from Uncle Sam interrupted his career.

Returning from the Navy, he married his high school sweetheart, Doris, and later became the proud father of a baby daughter. In 1952, he claimed the attention (and a six year record contract) of major West Coast label Capitol Records, while performing - pounding the ivories - in Jimmy Kennedy's Buckaroo Club, in the centre of downtown San Diego, where he was tremendously popular with the Navy boys. He played a hands - flying boogie piano style - a blend of Boogie Woogie and C&W - that lent authority to his Haley - ish vocal performances on such uptempo, stop - go stompers as "House Of Blue Lights", "Bartender's Blues", "Redlight", and other finger - bustin' country - boogie stomps - hell, they used to hit the dancers like a kick up the backside from TV's Six Million Dollar Man. "House Of Blue Lights" was Merrill's first big jukebox hit and soon, MERRILL MOORE &

HIS ROCK 'N' RHYTHM BOYS were playing all the ballrooms and clubs dotted along the Southern California coast. In 1953, "Big Chief Boogieballs" had to be rescued by Arizona police when a crowd of 2,000 teen agers he was entertaining went wild. The rock - blistering country - boogie music transformed them into a shrieking, pushing, stamping mob! It required ten policemen, some with dogs and night sticks (truncheons), to break up the huge crowd of clawing autograph hunters outside his trailer dressing room and to remove four half naked teenage girls from inside it! One of the girls with a ponytail hairdo, long pencil - slim skirt and stiletto - heeled shoes had locked herself in the toilet screaming - "I love Merrill, I love Merrill - the best left hand in the business!" - while two more refused to come out of a cupboard!

### By Waxie Maxie

WHILE Merrill's Haley - style rock boogie 78s enjoyed considerable success during 1953-54-55 and into 1956, none of them achieved the success of the first Bill Haley singles for Holiday - later to become Essex Records. His fancy fingerwork, although not in the Jerry Lee Lewis or Little Richard bag, is chockfull of old fashioned boogieballs: one senses an Albert Ammons, Pinetops Smith, or Montana Taylor - ish influence behind his keyboard performances, for the fractious fingerwork provides the kind of rock'em - sock'em boogie-woogie music that a lot of country music purists pretended to hate, but yelled for as soon as they got a couple of shots of

Southern Comfort under their belts. Inspired by Boogie Woogie pianist Charlie "Cow Cow" Davenport, and perhaps even more by Meade "Lux" Lewis, Merrill is capable of executing hypnotic left hand patterns that would surely have impressed boogie kingpin Romeo Briggs, and he does brilliant figurations with his right hand - rather, I think, like Wild Angel Bill Kingston does today.

ONE SIDE of the Merrill Moore "Tree Top Tall" LP made in America in 1969 for B&C Records is nearly as good as the two Ember retread LPs ("Bellyful Of Blue Thunder" and "Roughouse 88") that preceded it - which is really saying something because the Ember LPs include a number of his flawless "Capitol" gems, chiefly the fantastic "ROCK ROCKOLA" (1955), "DOWN THE ROAD A PIECE" (1955), and "BARRELHOUSE BESI" (1957), which contain some of the wildest treble hammering rock boogie playing on record - why, the money some Teddy Boys still spend buying these foot - stomping tracks on the original Capitol 78s!! Merrill made his first trip to Britain in 1969 as part of Mervyn Conn's Country Music Festival at Wembley Pool.

To sum up: Merrill Moore is 5 feet 10 inches of friendly personality wrapped in 200 smiling pounds. His eyes are dark brown and topped with salt - n - pepper hair. If you were to set a table for him, you'd be safe in serving steak, potatoes, and apple pie with lashings of cream. His hobbies are bear hunting, horse - riding, motor - cycling, swimming, shark fishing, reading Record Mirror & Disc, and playing rock boogie. It might be added that he doesn't do much bear hunting, horse - riding, motor - cycling, etc.

SO MANY readers write in asking for fan club addresses that we've started giving details of how you can get in touch with various fan clubs. If you run a fan club, and would like to see details of your particular organisation listed, please write c/o 52 Studley Drive, Redbridge, Ilford, Essex. Readers who would like to join any of the fan clubs mentioned should write to the address given, enclosing a stamped, self - addressed envelope.

Membership card, information sheet and discography, photograph of the group and regular newsletters at about six weekly intervals. With newsletter comes a special feature about the group. Offers of T-shirts, posters, badges and stickers. Sometimes tickets available. Letters with sae answered promptly.

**JACK JONES International Fan Club**, 241, Argyle Road, West Ealing, London, W13 0AY. European secretary: Mrs. Joan Wright. Membership fee for two years: Current equivalent of five dollars (club based in USA). About £2.25.

Membership kit contains three photographs, one autographed, membership card, biography, welcoming letter from Jack and a list of suggested albums. News bulletins every two months for the two years. Printed journal with photographs and articles on Jack's activities. Pen pals.

**WISHBONE ASH Club**, 134, Uxbridge Road, Hatch End, Pinner, Middx, HA5 4DS.

## fan clubs

Secretary: Doreen. Membership fee: 70p per annum.

Membership card, badge, sticker, autographed photograph, biography, newsletters every three months, with mini-bulletins between times. Offers include tee shirts posters, photographs music / song book, necklaces and earrings. Newsletters include pen pal column.

**OSMONDS Official Fan Club Europe**, P.O. Box W1A 4YE, London. Secretary: Mrs. Maureen

Street. Membership fee: 85p per annum UK; £1.35 Europe; £1.50 New Zealand and Australia. Badge, record discounts, biographical booklet with photographs of The Osmonds. Colour poster. Membership card. Osmonds' "secret code" card. Many offers (Osmond motif socks, cushion covers, etc). Newsletter, vouchers to exchange for newsletters. Christmas presents from The Osmonds (calendars, etc). Stickers. New kit each year for members.

Marie & Donny Osmond. Membership fee: 85p per annum UK; £1.35 Europe; £1.50 New Zealand and Australia. Badge, record discounts, biographical booklet with photographs of The Osmonds. Colour poster. Membership card. Osmonds' "secret code" card. Many offers (Osmond motif socks, cushion covers, etc). Newsletter, vouchers to exchange for newsletters. Christmas presents from The Osmonds (calendars, etc). Stickers. New kit each year for members.



MARIE & DONNY OSMOND.



# Heep's return to reality

MILES AWAY from London, to the West through Henley where every undulating dip half conceals a mansion, sits the erstwhile rock star, declaring that in 1976 his group will finally achieve their full potential. It seems particularly ironic too when you take in The Scene: tucked away along a rustic village lane where ordinary common - or - garden semis give way to imposing residences, the Ken Hensley abode stands back, white facade, drive and ... the obligatory maroon Roller.

Ken himself bustles through the front porch, flowing kimono and white polo sweaters offsetting regulation denims, and tells you: "It's been a hell of a day."

Ushering the reporter and record company man into his deep - piled study with 13 gold discs and certificate of the freedom of Dallas glaring from the walls, he bemoans his ill fate.

Here on the last day of 1975 Ken has seen his wife prang the Merc on the way out shopping and had to cancel a round of golf in favour of an interview. But he takes it in good grace. The fortunes of Uriah Heep are, after all, uppermost in his mind.

After a quick whisk around the ground floor, taking in the shell - like beginnings of a studio, Ken settles in his Steinway graced lounge to talk about something which is obviously paramount. It seems while

everyone may be yawning about the relative non - progress of Heep, the band themselves have got Big Plans for '76. Hell, Hensley is so positive it almost gets monotonous.

"We have got to re - assert ourselves," he says after much declaration of disenchantment. "I wasn't disappointed with the last album (Return To Fantasy) because John (Wetton) had only just joined the band. That gave us stability. The album was really just a stepping stone to this album which I hope will show all the improvements which John has brought."

"We are very much more together," he goes on, pouring a can of lager and lighting a fag. "We've even been routine material in hotel rooms on the last tour - something we'd dropped for a while."

"Y'see," he starts emphatically again, "we've got to take some positive steps forward. I believe we can still command a place in the heavy mob, but it's time to make some positive contribution to it. Our identity is so loosely based. Uriah Heep is known as a heavy, noisy, loud group; people think that musically we are not doing anything. Now we want to show that we are doing something good musically."

"John has made us think differently. The point is, if we don't start

taking our music seriously, nobody else will. We have never exploited the quiet side of the group - not live anyway."

This means that the next offering from Uriah Heep, their eleventh album no less, should prove to be quite different.

"It will be a move to more melody, variety and dynamics," he says. "I am so certain the band is capable of so much more than it's done. We have nothing to lose. It's like starting again."

This new beginning embraces a new approach to singles.

"Nowadays, with the climate as it is," he says, "survival is important. There has been a significant drop in album sales, so if we can work on the singles market with-out selling out..."

On his Steinway piano in this tasteful room is a book which contains the new Heep songs. Some are written with John Wetton - "something new," says Ken - "and some are written with commerciality in mind."

All these ideas are not new to Heep.

"We have tried before but failed because we lacked commitment," says Ken.

For the future then, Heep begin rehearsing their new LP on Friday, then they will go into the Roundhouse studio to, for the first time, produce themselves. They've already proved they can do it and though Ken, more than the rest, is apprehensive, he believes it can work. "We've got the experience, it's time to utilise it."

By Peter Harvey

Buskin' into the charts...  
.....the Elegance way



LEICESTER SQUARE tube station is one of the better spots for busking in London, and a good position there can mean a lot of money.

Bev Gordon once earned £14 in 20 minutes playing underground, which is probably as much as he'd get from the Square's most famous cabaret club The Talk Of The Town.

But it's not the money angle that Bev remembers about that particular tube station. He admits frankly that he'd decided to busk because he wanted to be "discovered" and, as in all good fairy stories, that's exactly what happened.

The three - man vocal group Sheer Elegance wasn't getting the breaks until music publisher Paul Lynton decided to take the tube at Leicester Square.

A black busker is something of a novelty but when he's bashing out Elvis Presley songs on a guitar or making up his own lyrics as he goes along, then the heads start to turn.

### Faces

Lead singer Bev introduced Lynton to the group and then came the round of record companies until they met with Paul Grade.

Now Grade is the only son of Sir Lew Grade, head of Pye Records who, with his brother Sir Bernard Delfont, has most of the entertainment business quite securely sewn up. With those sort of connections Sheer Elegance couldn't fail - and they didn't.

The first work - out for the 'discovered' group was on the much - criticised New Faces TV programme, but they didn't win.

"It may have helped or it may have harmed our career," says Bev.

did allow Sheer Elegance to get a tour of the Bailey's night club circuit which meant an audience of people who had already seen them on the TV show.

Now their main concern is in getting rid of the "poor man's Drifters" image which they've been

*'The reason there is no really big British black act is because too many of them are just copying American soul outfits.'*

"If anything, we were ashamed of our performance on that show but we are not really ashamed of the show."

Fellow Jamaican Dennis Robinson adds: "It's OK as a programme but the panellists are quite unfair in certain fields, realising that people who go on the programme ain't pros. They don't take it into account and straight away they kill you before you start to make it."

"The reason we had to do that programme was because the record had been released and there was no alternative but to do television to get promotion on it, but instead of promoting the record, it destroyed it."

The record was the group's first release, Going Downtown, written by Bev. It didn't make it, but the follow - up Milky Way, penned by Elegant Herbie Watkins, has made the charts and made the group the only British - based black act to hit since Sweet Sensation.

Strangely enough Sweet Sensation also came to fame through New Faces!

Though panned by the critics after New Faces, it

Indian music. I am basically a gospel singer and I get my feel from the church, so it's not likely that I'd get into reggae," confesses Bev. "You just don't sing that in church."

"Being from Barbados you'd think I should be into calypso," adds Herbie. "But I'm not. It's best to have a variety of music in your head so you can produce something new."

"I wouldn't even say we were a soul outfit," interrupts Bev. "We have our music."

"The reason there is no really big British black acts is because too many of them are just copying American soul outfits."

Sheer Elegance aim to change that by hopefully evolving a distinctive sound that isn't just a copy of their American counterparts.

They'll be selling that sound in as many cabaret clubs as possible which might even take them to London's legendary Talk Of The Town - a strange sort of homecoming for busker Bev Gordon.

By David Hancock

MARMALADE  
NEW SINGLE

'Falling Apart At The Seams'

TGT 105

Falling Apart At The Seams?

# Sailor



RECORD  
MIRROR  
&  
DISC





# james hamilton's DISCO PAGE

## PARTY SEASON POST MORTEM

I HOPE your gigs at Xmas were as good as mine, which were far funkier and less Middle Of The Road than usual. This meant that I was able to let my hair down and really get into playing all the great sounds that I normally only get to write about.

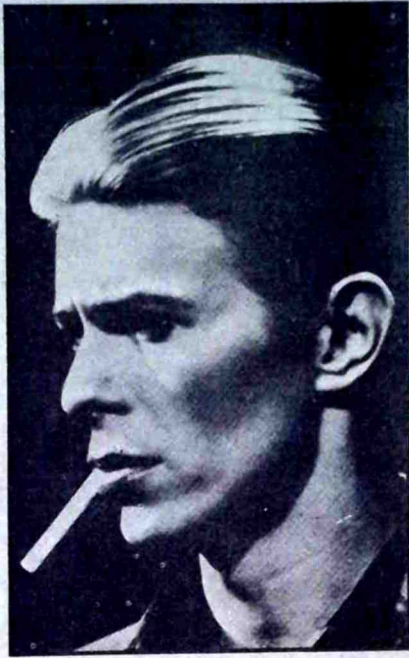
My biggest buzz of the season was getting away with TABOU COMBO'S incredible LP version of New York City (Decca), which drove one crowd wild for its entire duration (and that's an energetic and long track!) I now learn from Peter Robbins (Bacchus International) that it's big in Switzerland - he's had to send the album to several of Bacchus' installations there.

The biggest disco smash, however, has to be the delayed WING AND A PRAYER FIFE AND DRUMS CORPS' re-

vamped Baby Face (Atlantic), which is now available. Surprisingly this is one case where the disco mix sounds weaker than the commercial A-side. I played the hell out of this, segueing into that unavailable Disco Bells from the US library music firm mentioned in RM&D of 6.12.75. Another segue was DAVID BOWIE'S Golden Years (RCA) into STEVIE WONDER'S Superstition (Tania Motown) - and somehow BOWIE'S Fame got involved on several occasions along with PINK FLOYD'S Money (Harvest), STRETCH'S Why Did You Do It (Anchor) and JIMMY "BO" HORNE'S Gimme Some (RCA). BAD COMPANY'S Can't Get Enough (Island) and ROXY MUSIC'S Love Is The Drug (Island) fitted in there somewhere, too - it's all good soul music!

DONNA SUMMER'S *L o v e* To Love You Baby (GTO) was rather a trick - while very popular, the album version keeps stopping to do its gear changes for too long, with the result that dancers who don't know it leave the floor. I got away with it once, but elsewhere I had to segue other records in the gaps, coming back into the album after each. Another disappointment was discovering how muddy the FATBACK BAND'S (Are You Ready) Do The Bus Stop (Polydor) sounds in a disco situation, although BARRY WHITE'S Let The Music Play (20th Century) was a big positive plus, sounding just great.

Yes, it was a good Xmas, with lots of soul, boogie and rock, and no worries about the noise being too loud!



BOWIE: all good soul

## KING'S CRAZY MOOD!

SOUND 9418: In The Mood (UK 121).

OK, here it! Jonathan King has made the definitive disco version by taking the traditional old brass approach, mixing it with the strings sound from Joe Bob's recent US treatment, and then - with the tempo staying the same throughout - throwing in a "disco" segment followed by a reggae section. Gimmicky, catchy and crazy as can be, it's all such fun that it has to appeal to everyone! As I have an interest in the record I hope you'll realise that my views are unbiased once you've heard it yourselves. The throwaway flip is called Jimmy's Theme. I wonder why? +JH PICK.

CREATION: I Get The Fever (Black Magic BM 109).

This late '60s fast romper, also credited in

## new spins

its day to the Prophets, is a madly infectious vocal group chanter with a huge reputation up North. Out several times before, it'll probably hit now on Black Magic. As flip there's a similarly fast instrumental by Thom Bell and Bobby Martin called Cheyenne, credited to PROMISED LAND.

GLORIA GAYNOR: How High The Moon (MGM 2006558).

Gloria gallops along to the S.O.N.N.Y. rhythm with hi-hats flying (not that Sonny Casella produces her), and if not too fast for dancers here she should do better than last time with this formalised oldie. +JH PICK.

FAITH, HOPE & CHARITY: Just One Look (RCA 2632).

Van McCoy's revival of Doris Troy's 1963 classic now follows the To Each

His Own formula maybe just a little bit too closely sound spontaneous. Still, it should do well in many discos and - increasingly important these days - the tune is very well known. +JH PICK.

BABY FACE: Baby Face (Latin Feel) (Pye 7N 45563).

The flip of a UK soundalike cover of the great Wing & A Prayer Fife & Drums Corps version, this is the same track but with overlaid Latin percussion which makes it different enough to stand on its own - or as a segue out of the original.

PERCY FAITH: Summer Place '76 (CBS 3820).

Still they're coming, famous oldies squeezed into a disco formula. This time it's the original hit-maker doing the squeezing, and Percy manages to make his lovely 1960

smash almost unrecognisable in the process. However, he makes it very disco '76 and it should be useful. +JH PICK.

DONALD BYRD: Change (Makes You Want To Hustle) (Blue Note BNXW 7003, show UA).

The Black Byrd goes blatantly disco with a funky chanter that features strings and things as well as a few Tijuana twiddles from his horn. The terrific rhythm should make it a club fave and his tour could help it go Pop.

DALIDA: J'Attendrai (Decca FR 13618).

After a long but luckily skippable intro, the veteran Continental glamour gal eases into a disco tempo that really takes off when a great brass break erupts, enlivening everything. Sung in French and still more MoR than funk, it'll

be useful for some. +JH PICK.

BYRON McNAUGHTON & HIS ALL NEWS ORCHESTRA: Right From The Shark's Jaws (The Jaws Interview) (Route RT 23, Thou Pye).

Dickie Goodman's Mr. Jaws cut-up is still unavailable here, yet this inferior copy of the idea uses oldies by the Beach Boys, Robin Ward and newbies by the Bee Gees and Harold Melvin to name but a few - and indeed it's the wide range of material that makes it mildly interesting. Incongruously the Jaws Jam flip is a straight booting jazz instrumental, credited to THE CHIEF.

THE MILESTONES featuring BUTCH BAKER: The Joker / Juicy Bruce (Black Magic BM 111).

Ultra-fast I Can't Help Myself rhythm and maniacal giggles spice up this rather nice Northern instrumental, while the chunkier flip is Night Train in all but name.

## lp trax REGGAE GOODIES

REGGAE CHARTBUSTERS '75 (Cactus CTLP 144).

In a move worthy of K-Tel or Arcade, Cactus have scooped the compilation rights to the few reggae-type hits that Gull, Magnet and Pye have ever had (all labels totally unrelated to each other), and placed them with their own array of recent hits on this 12-track album of which the title is no misnomer. Thus it contains TYPICALLY TROPICAL'S Barbados and THE DIVERSIONS' Fatty Bum Bum, SUSAN CADOGAN'S Hurt So Good and JOHNNOY

WAKELIN'S Black Superman, alongside DESMOND DEKKER'S Israelites and Sing A Little Song, RUPIE EDWARDS' Leggo Skanga and Ire Feelings (Skanga), JUDGE DREAD'S Je T'Alme and Big 10, and - the only ones that didn't go Pop - JOHN HOLT'S Love Is Gone and JASON SINCLAIR'S The End Of The World.

NEGRIL (Klik KLP 9005, through Klik Records, 2, Library Parade, London, NW10).

Negril is the name of the album and of the group, and the group is

practically a supergroup at that, including such reggae stars as Peter Tosh, Family Man, Leslie Butler, Cedric Brooks and Joe Higgs, plus America's Richard Tee. They make lovely lazy instrumental music which is perfect for the stoned but the main point of this review is that the lead track on side one is their treatment of I Shot The Sheriff. To put it simply - if ever I feel like letting the Waitlers' Live At The Lyceum run on from No Woman No Cry into I Shot The Sheriff, I don't let it 'cos these days I segue into this instead. JH PICK.



GLORIA GAYNOR: Chertbuster 75

## dj hot line

### RENTA JITTA BUGGA!

Renta Santa star Chris Hill (Top Of The Pops and Gold Mine, Canvey Island) has Sid Phillips: You Came A Long Way From St. Louis (HMV) and Ted Heath Orch: Opus One (Decca) as his new Jitterbuggers - I use the Mills Brothers: Opus One (Brunswick) myself - so find 'em if you can!

Babe Ruth: Elusive (Capitol) and De Blanc: Oh No Not My Baby (Arista) are also big for Chris, whose chart-topper is O'Jays: I Love Music (Phila Int LP).

Garry D. Spratt (Edinburgh) is brave enough to chart Kenneth McKellar: It's A Long Way To Tipperary (Decca), which I use myself at times, while Willy Cash (Untouchables Disco, Appleby) and Mark Rymann (South Wales Clubs) both chart Joe Loss: Hokey Cokey (MFP).

Steve Ingram (DJ Enterprises, Weybridge) tips Ernie Fields: In The Mood (London) and Mark

Rymann goes with the Glenn Miller Orch re-recording (Pye Golden Hour), whereas Les Aron (Life Discos, Bognor Regis), Peter Greig (Goutie 68 Disco, Plympton), Steve Day (Chingford) and Peter Robbins (Bacchus International Discos, London) are already raving about Sound 9418: In The Mood (UK) - other upcoming biggies - Wing & A Prayer Fife & Drums Corps: Baby Face (Atlantic) ties with Donna Summer: Love To Love You Baby (GTO) for Mark Rymann, Steve Day and Doctor John (Disco-Tech, Teiford), while Larry Page Orch: Volare (Penny Farthing) is huge for Tom Russell (Kirkintilloch), Steve Day and Peter Greig. Tony Hadland (Reading) had an hour's radio show every morning at nine last week on Radio Oxford, and Mark Rymann had a whole page about his disco in the Western Mail newspaper just before Xmas.

Warner Bros' Fred Dove to send out WB alp mats, but a pity they were so small! - some number one's - Barry White: Let The Music Play (20th C) for Colin King (Tiffany's, Wigan / Manchester), Paul Davidson: Midnight Rider (Tropical) for Doug 'The Mug' Forbes (Klounds, Warwick), and Leon Hayward: I Wanta Do Somethin' Freaky To You (20th C) for Tom Russell on Thursday, 8th, at the Lord Nelson in London's Holloway Road I celebrated the King's 41st with an all-Elvis show (including rarities), and next Thursday, 15th, I play all the old US disco chase discs from '56 to '66 (including lotsa Twisters)!



BARRY WHITE

## star tip

DARRYL HAYDEN (Thames Valley Sound Discos, Heston, Middx) has come up with a tip that's designed to please us plenty!

At his Thursday night gig at the Honeycomb in Hounslow, Darryl plays the entire new Disco Top 20 as printed in RM&D, which means that he has to get all the new entries by that evening. Before finishing off with the number one disco record, he runs down all the Top 20 titles - just like they do on the radio! The crunch comes when Darryl says that his audience has increased by at least 30 per cent since he started doing his Disco Top 20 show. Hmmm.

## james' top ten

- 1 BABY FACE, Wing & A Prayer Fife & Drum Corps (Atlantic)
  - 2 DISCO BELLS, Walter Murphy Orchestra (US Major)
  - 3 WHY DID YOU DO IT, Stretch (Anchor)
  - 4 LOVE IS THE DRUG, Roxy Music (Island)
  - 5 LET THE MUSIC PLAY, Barry White (20th Century)
  - 6 LOVE TO LOVE YOU BABY, Donna Summer (GTO LP)
  - 7 GOLDEN YEARS, David Bowie (RCA)
  - 8 NO WOMAN NO CRY, Bob Marley (Island LP)
  - 9 IN THE MOOD, Sound 9418 (UK)
  - 10 DANCE OF THE CUCKOOS, Band Of The Black Watch (Spark)
- BREAKERS
- 1 NEW YORK CITY, Tabou Combo (Decca LP)
  - 2 LOVE ROLLERCOASTER, Ohio Players (Mercury)
  - 3 I'M ON FIRE, Jim Gilstrap (Chelsea)

# Disco scene

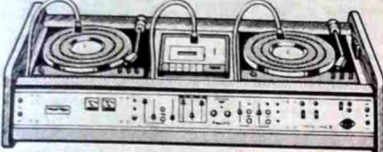
Continued on page 21

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**Songwords**

# MAMMA MIA

Words and Music by Benny Andersson, Stig Anderson & Bjorn Ulvassus  
Sung by Abba



I've been cheated by you since I don't know when  
So I made up my mind it must come to an end  
Look at me now will I ever learn  
I don't know how but I suddenly lose control  
There's a fire within my soul  
Just a look and I can hear a bell ring  
One more look and I forget everything

Chorus:  
Oh Mamma Mia here I go again  
My my how can I resist you  
Mamma Mia does it show again  
My my just how much I've missed you  
Yes I've been broken hearted  
Blue since the day we parted  
Why why did I ever let you go  
Mamma Mia even if I say  
Bye bye leave me now or never

Repeat chorus and fade.

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I've been angry and said about things that you do  
I can't count all the times  
The I've told you we're through  
And when you go when you slam the door  
I think you know  
That you won't be away too long  
You know that I'm not that strong  
Just a look and I can hear a bell ring  
One more look and I forget everything

**Songwords**

# RECORD MIRROR & DISC competition

## Win This Week's Top 50 Albums & Singles from all these artists



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Walt Disney  
Steeleye Span  
The Stylistics  
John Lennon Plastic Ono Band  
Original Artists  
Various  
Barry White  
Elvis Presley  
David Essex  
Rolling Stones  
Various

Paul Simon  
The Carpenters  
Chris Squire  
Pink Floyd  
The Eagles  
Mike Oldfield  
Simon and Garfunkel  
Various  
Roger Whittaker  
Roxy Music  
Elton John  
Strings of Scotland  
Judge Dread  
Various  
Max Boyce  
The Osmonds  
Tangerine Dream  
Supertramp  
Glen Campbell  
Art Garfunkel  
Goodies  
Mud

IF YOU had the chance to suddenly increase your collection by 50 extra albums, we think you'd agree that it was a pretty amazing opportunity. Well, every month Record Mirror & Disc is giving you just such an opportunity, because once a month someone will win all top 50 albums.

The records won will be those appearing in the relevant charts in that week's issue.

Answer the three questions below and send them to arrive no later than noon, Monday, January 12, to Top 50 Competition, PO Box 195, Spotlight House, 1 Benwell Road, London N7.

The first correct entry form drawn from the bag will win all 50 albums. The Editor's decision is final.

1. What single do you think will be a number one in the BMRB chart next week? .....
2. What was the name of Supertramp's first album? .....
3. What nationality is James Last? .....

Name .....

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**Competition Form**

# Record & Tape Mart

Continued on page 27

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Labelle —  
Egyptian  
astro-soul

# Phoenix Rising

By  
Sue Byrom

TO DATE, only a handful of Londoners have been lucky enough to see them live, and they've only had one single in the charts, the superb Lady Marmalade.

All that should be changed in March, when Labelle return to Britain for a full tour, spreading the word that has made them one of the hottest soul acts in the States.

Acts is the important word. Labelle have a stage presence the like of which you ain't seen this side of New York. Each tour has a different concept. The London gig was part of the Nighthbirds theme; their current American tour is the Phoenix theme and the tour we'll be getting in the Spring is yet un-named.

The designer for the Phoenix show was Dorian Blakely, a young black dude from Chicago, who combined Egyptian, astrological and space-age elements for the costumes "with just a touch of Carmen Miranda" to produce highly dramatic effects.

"But we used a different designer for Nighthbirds, and we'll be using a different person again for the next show," explained Vicki Wickham, Labelle's manager, producer and guiding force.

## Change

"We like to change things otherwise people get bored — we get bored," laughed Nona Hendryx, the group's main writer, and hand-cuff expert.

However popular their recorded offerings are, there's no doubt that when it comes to reproducing that number on stage, Labelle take it and add about seven other dimensions. Their life is currently a never-ending cycle of gigging, recording and rehearsing for the next tour.

"If we took time off now, we'd lose a lot of what we've been able to build up," said Vicki. "And it's taken too long to get where we are now to risk that!"

With songs that are translated so visually on stage, did Nona write

specifically with presentation in mind?

"No, not really... well, actually yes, I do see things in my mind, but we really don't get the whole thing together until we are actually rehearsing — sometimes not even till we're on stage."

The songs are written wherever and whenever, because their schedule doesn't really allow Nona time to sit down and create. Trains and boats and planes could be an appropriate title.

It's their determination to consolidate their position after years of grafting on the chitlin' circuit that keeps them going. With a show that lasts a couple of hours and involves unbelievable physical exertions, their gigs would leave most other bands in hospital.

"We do a couple of shows in hospitals — we have to," Patti laughed dryly, commenting on their state at the end of the show. "And our voices are a bit like they sound now — ragged!"

They hope eventually to take things a bit easier:

"Ideally we'd like to record an album, and then go out and do a tour. Take a break, do some more recording then go out again. Ideally... You have to remember that for the first four years of Labelle, they were really only known within driving distance of New York. So it's really only in the last year that we've been able to get gigs in other parts of the country," said Vicki.

"It was important to get out of New York," added the third member of Labelle, the sexy Sarah Dash, "because one of the criticisms that was levelled at us was that we

were a cult group...

"Which isn't true when you get kids in Texas turning up at the gig dressed in silver and knowing every word of your songs," interrupted Vicki.

Because of the visual aspects of the show, Labelle, with few exceptions, try only to play 3,000 seaters, which in America constitutes a fairly small audience.

"We've been asked to



LABELLE: (top pic) Patti, (centre) Labelle and Nona Hendryx (bottom).

do 18,000 seaters, but we've turned them down," added Patti. "We'd rather play a two-week engagement in a small venue than a three day one in a stadium. Our

act is so much to do with personal touching — the audience touching us, us touching them. One of them big places and the poor kids can't see what you're doing or even what

you're singing half the time."

One of the other problems Labelle encounters is the actual stages they have to work.

"The West Coast is disastrous," Vicki explained. "Sometimes the theatres are honestly no better than shacks. And when you've got a stage act that often involves flying around on wires, or using a rising dais, it gets a little weird when you find you're on a stage no more than 15 foot across."

"I feel real stupid sometimes," added Patti. "You know, for Phoenix or Nighthbirds. There I am, dressed in all these feathers and crowding into about 2 inches of space when I should be flying across the stage. Still, the audiences don't seem to have minded too much."

"It messes my head up," was Nona's comment. "We know how it should be and to suddenly have to walk through it seems odd."

"Now we take everything ourselves," Vicki said donning her manager's cap. "Our own lights, our own sound, our own writers, everything. We've given up on most promoters as well, because as much as you tell them what you need, they just don't do it. The crew's up to about 28 now, it's horrendous, but it works better because we know it's all going to be there."

## Lights

Despite the strong theatrical elements, Labelle are adamant they don't want to get any more involved in the stage show side of things.

"If we can't do it within what we use now, which is basically our costumes, then we don't want to do it. The only thing we do want to use more is lights because there's a lot more we can do, but not with props or sets."

The clothes have got more and more outrageous over the last two years, since a friend started designing for them. At first even Labelle looked twice at some of the sketches, but they realised the costumes were bringing them a new and growing audience.

"The clothes did us a service at the beginning," explained Patti, "because kids came to see us because of the image. They didn't know what to expect musically, but found they liked what they were hearing. That's not to say the clothes were just a gimmick — our act was always on the theatrical side, it just got more so."

The three members of Labelle plus Vicki, is a very close-knit unit. When they do get occasional breaks, they spend most of the time on the phone to each other or visiting each other's homes. A lot of time is taken up with constantly planning future tours and future shows.

"At the moment we're working on the next two shows and even the third one," said Nona. "I usually start the ball rolling by coming up with the songs, then everyone listens to them and picks out the ones they like. Then we work on a concept for the album, and then start working with the band and find out what's going to be the production number. Then the designer comes in and listens to ideas of what we want to wear."

Hasty or planned, the end result is professional and ultra-exciting. Much of the atmosphere at Labelle gigs comes from the audience participation which includes a large percentage of people wearing quasi-Labelle costumes or just plain old-fashioned fancy dress. And there's the scrambling onstage to join the group when they sing Lady Marmalade.

Encouraging a dozen or so of the audience to join a group on stage isn't often done. Too many worries about embarrassing scenes, or equipment getting broken.

"There's never been any trouble," Vicki said. "Oh sure, the girls have nearly been hugged to death and kissed to death — poor old Sarah nearly got bad breathed to death once — but no trouble. A guy got his face cut recently, but that was because he hugged Sarah so hard he cut himself on her breast plates!"

## super stars

### CAPRICORN

(Dec 22 to Jan 31)

A busy week, but a fulfilling one. They'll be plenty of praise from higher ranks and you may be called upon to help solve tricky problems. It is best to stay calm and that way there'll be no crisis. Alcohol is strictly forbidden!

### AQUARIUS

(Jan 22 to Feb 17)

A great time for stretching your talents to the full and proving to all that you aren't made of cotton wool padding. Leave out strenuous activities, particularly those involving muscular

jerks. You might twist something.

### PISCES

(Feb 18 to Mar 20)

Stop playing hide 'n' seek in the rose bushes and make a point of letting folk study your wild 'n' wowie physique. You should not only be elusive for special occasions, but otherwise show yourself to people who are interested.

### ARIES

(Mar 21 to Apr 20)

Your artistic talents will become a bit jaded, but don't panic, you haven't lost your knack. It's just that you'll be headed for a lean period when your brain will hurt and your fingers will shake. Should be back to your ol' ways come Friday.

### TAURUS

(Apr 21 to May 21)

Ruthless cads are out to get you. Therefore it's time to put on your gangster pose and that

should frighten them all off. If it doesn't, make a point of wearing knuckle dusters (just for effect of course) you won't get bothered again.

### GEMINI

(May 22 to June 21)

You're going through a difficult transition, and even during this metamorphosis you'll still have strong doubts as to whether the change will be as good (if not better) as a rest. Still, life is a gamble. Live now, pay later.

### CANCER

(June 22 to July 23)

The Crab is crawling back into his shell, after being free and easy for so long. Never mind, it'll mean you'll at least have a nice rest, and you could manage to get rid of the tired eyes and that 'wot's it all about' look.

### LEO

(July 23 to Aug 23)

It's gonna be a cold, cold

winter, so wrap up nice and warm and remember to always wear your hat with the pom pom on top. Appearances won't matter, especially when the morns are so icy. If you're hot inside you'll radiate a glowing warmth.

### VIRGO

(Aug 24 to Sept 23)

A good month, this, with plenty of things to keep you more than occupied. Take a relaxing hobby in between times, and that way you won't end up being a bundle of nerves.

### LIBRA

(Sept 24 to Oct 23)

Your dynamite personality will explode around the weekend, and quite frankly you'll go down a bomb at parties and social gatherings. It's a good idea to be at your most glamorous right now, because there might be a flock of new talent coming to town. Stick

around and bat those eyelashes. Love and all things frolicsome is floating just above the chimney pots.

### SCORPIO

(Oct 24 to Nov 22)

Well blow me down! What are these rumours being whispered about you lot? Surely you haven't lost your cool after all these years and decided to live out your fantasies? We're so stunned that we can't think of anything else to say!

### SAGITTARIUS

(Nov 23 to Dec 21)

You are enjoying life to the full at the mo, and everything is perfect except for one small thing — money. Once you get that sorted out you'll be happy as a sandboy and twice as entertaining. Which brings us to the lighter side of life. Our tip: Put yourself about and bring sunshine to less-than-sunny pals.

# essinglessingle singles inglessinglessi

by Sue Byrom

## 50 ways to have a hit

**PAUL SIMON: 50 Ways To Leave Your Lover (CBS 3887)**

From his super album, *Still Crazy After All These Years*, this cut is already getting a lot of air - play. Very catchy arrangement, especially the drum riff, and should be a hit, especially after those sell - out concerts.

PAUL SIMON: *catchy*



**SMOKIE: Something's Been Making Me Blue (Rak 227)**

A Chinnichap penned number for Smokie this time, with the vocals sounding a little like Doctor Hook to my ears. That notwithstanding, it's a commercial number that gets to you after a few plays and should see Smokie with a hit to start the New Year.

**GUYS 'N DOLLS: You Don't Have To Say You Love Me (Magnet MAG 50)**

Quite a long time ago, a certain lady by the name of Dusty Springfield had an enormous hit with this one. This version, by comparison, seems to have little of Dusty's original feeling, tending as it does, to become a bit



**SMOKIE: New Year hit?**

diluted with so many voices joining in. Bit too easy - listening for my taste.

**BO' FLYERS: Do The Buster (Pye 7N 45554)**

Their first single, *Wishing You Well*, deserved more attention than it got. This second single is far more

commercial, but sounds like Kenny - no disrespect, but this is far less individual than *Wishing You Well*. Will probably get played.

**SLIK: Forever And Ever (Bell 1464)**

One of the 'tips for '76', Slik emerge on the Bell label with a

Martin - Coulter song - the writers of the early Rollers' hits. And therein lies the rub, because after an interesting intro, Slik's sound is like a slowed down Rollers' single. Might be a bit better for the group if they tried to avoid any kind of Rollers' tag and sounded a bit more like themselves.

**DICKIE GOODMAN: Mr. Jaws (Private Stock PVT 44)**

Chris Hill had the first British hit with a cut - up (a string of bits from other people's records) record, and here's the American guy who's had a stream of hits using the same technique. I think this is about as un - funny as being bitten by a shark, but it takes all kinds.

**B. T. EXPRESS: Peace Pipe (EMI INT 518)**

Originally released last year as the B - side, *Peace Pipe* has now re - surfaced as the A - side. Fast, pacy piece of soul with occasional Indian rhythms, it ain't the most inspired thing to have hit the air waves.

**JOHN WILLIAMS: Theme From Jaws (MCA 220)**

Take 3 - this is the actual theme music from the actual film of the actual book of *Jaws*. A hit in the States, it's fine if you want a nice souvenir of the film, but just over two minutes of soundtrack doesn't really do very much.

**RUFUS THOMAS: Jump Back 75 (Stax STXS 2037)**

The old *Jump Back* classic given a new lease of life, and bearing up well in view of the number of years it's been in existence. Nice and funky and loud, it should find favour with disco - goers.

**TRAMMPS: Rubber Band (Buddah BDS 440)**

The fourth track to be taken from Tramm's legendary Zing album, and not the strongest by any means. Very ordinary soul sound that has none of the catchiness of *Sixty Minute Man* or *Hold Back The Night*.



**BT EXPRESS: resurface SHANGHAI: Nobody's Fool (Thunderbird THE 104)**

The old Johnny Kidd And The Pirates classic revived by Shanghai which features Cliff Bennett on vocals. The band has been formed by Mick Green, who played with Johnny Kidd many moons ago. This version is much slower than the original.



**RUFUS THOMAS: funky**

**DONALD BYRD: Change (Makes You Want To Hustle) (Blue Note BNWX 7003)**

The Byrd of the Blackbyrds, this track is from his own album, *Places and Spaces*. Basically an instrumental with a few background cheers and shouts, it's an obvious one for the discos, especially if you've mastered the Hustle.



**BO' FLYERS: more commercial**

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

### RECORD MIRROR & DISC CROSSWORD

**FIVE FRESCO-LE-RAYE T-SHIRTS TO BE WON!**

1	2	3	4	5
6				
7			8	
10				9
14	15		16	
17			18	
19				

DISCWORDS No. 504

**DOWN**

- How Artists are on their own record label (6)
- Do it away for a Garfunkel album (5)
- Like Jack Flash (6)
- Humpy hand? (5)
- Those taking up John Asher's invitation again? (8)
- Blissful Showaddywaddy number (8)
- The men in Bobbie's life? (6)
- She met Anne on a Hollies' hit (6)
- A meagre contract, but it's too much for Buddy (5)
- Not like The Faces any longer (5)

**ACROSS**

- Feller in a Python song (10)
- A plaintive backer of Bob Marley (6)
- She was told weer all crazee now (4)
- How to creep around on hi heels? (5)
- Hutch or Nelson (6)
- Like that old cross (6)
- Room for an oddity (5)
- The sort of wave you'd expect from Linda Ronstadt (4)
- Not Hardy on the trail (6)
- What Nazareth might use on the grass in the churchyard? (4,6)

**SOLUTION TO DISCWORDS No. 503:**  
 DOWN: 1. Green(slate), 2. Bohemia, 3. Mess, 4. Stretch, 5. Moo-G, 6. Baker, 7. 13 Eyes, 14. Genesis, 16. Average, 17. Summertime, 19. Bells, 21. Kris, 22. Starr.

**ACROSS: 3. Miles, 7. Groove, 8. Thomas, 9. Sheer, 10. Peters, 11. Eagles, 12. Feet, 15. Crazy, 17. Slade, 18. Nash, 20. Smoke, 22. Served, 23. Sweet, 24. Gemini, 25. Angels, 26. Sayer**

No 504

NAME .....

ADDRESS .....

Please state T - shirt size: Large / medium / small. Ring appropriate size.

# albums albums albums albums albums

## Very 10cc, very wonderful

**10CC: How Dare You (Mercury 9102 501) PH**  
 "VERY 10cc, very wonderful," is the tiny message on the end of the credits — and will anyone dare to disagree? Very doubtful, very implausible.  
 Why, there's not even a death-defying leap here, just one step beyond the very wonderful Original Soundtrack.

It's a little more dynamic that they are, and a little more original because just like the great groups of yore, they are saying: "We can use any style in the book — and do — but you'll still know it's us." And that, my friends, means that 10cc are as good as you'll get; our great white hopes indeed. They're as clinically precise and inventive with their studio work as the Beach Boys in their hey-day and as sharp and personal as any of the greats.

So what have we here? Nine tracks, starting with a crazy rhythm instrumental that has even more layering than ever. It criss-crosses finally into the theme of Lazy Days, giving the first hint at musical continuity. Lazy Days is a dreamy vocal opener. Then arguably the stand-out track of side one, I Wanna Rule The World with its heavy oppressive deep throated chant and overall mystery (including a "they're coming to take us away" bit).

After the spacey zither tinged swirl of I'm Mandy Fly Me, the band show they can compete with Dan Hicks and that whole harmony showbiz campy schtick on Iceberg.

Side two starts with the extended version of Art For Art's Sake (with its bass and guitar riff the only plain sound on this LP) before the band go barrelhouse MOR on Rock 'n' Roll Lullaby. The good time piano and dobro sound continues on Head Room — naughty lyrics and a hint of jazz — before Kevin Godley unleashes his pleading romanticism for Don't Hang Up, the big ballad that ends the set. Like they say: Very 10cc, very wonderful. PH

**JIGSAW: Sky High (Splash CPLP 1001) PH**

This band must've had some pretty awful deals in the past to escape

**Falling Apart At The Seams?**



**PATTI SMITH: magnetic quality**

recognition for so long. They've been together for seven years with just one previous hit for Candlewick Green. Sky High should prove the turning point. It's easily the strongest song here but all 12 cuts (yes 12!) are in the same melodic well-



**10cc: clinically precise**

Watch out for a follow-up single too, there are plenty in this bunch. PH

**RANDY PIE: Kitsch (Polydor 2371 666) PH**

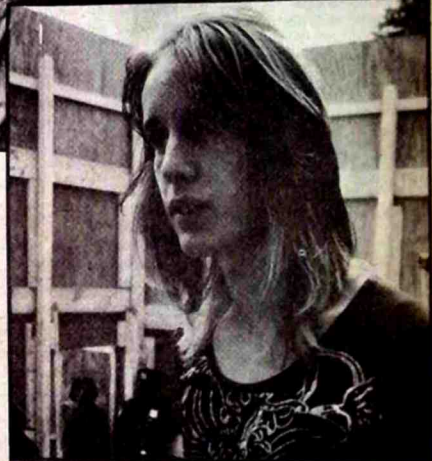
If Average White Band can achieve R&B respectability, then there's no reason why this German outfit shouldn't make the same grade. Unlike the Whites, they have come to their sound gradually. First it was a spacey fusion of ethereal Kraut-rock with funk, now it's mostly funk — and with a tight natural feel that reeks of class. This second LP with seven cuts is a clear statement of good time city night life, with one exception a Proclish song titled The Captain. One listen should convince y'll. PH

**PATTI SMITH: Horses (Arista 4066) PH**

The media reaction to this New York cult figure rivals Springsteen and any other buzz since Dylan — and no wonder. This debut LP produced by John Cale is at once raw musically and ethereal lyrically. It has that magnetic quality which grabs you first time and pulls you back for more and more because Patti Smith is totally original — a rock poet whose ghostly pleading voice drips helter skelter lines of extraordinary vision. PH

**SPUD: The Happy Handful (Philips 9108 003).**

If you still think of potatoes and the Irish in the same brainwave, then



**TODD RUNDGREN: uninspired**

you might in future think of Spud and Irish folk-rock, that being the musical bag the group put themselves into. This, their second album, is produced by ex-Fairport Convention man Simon Nichol, which should auger good things.

Unfortunately, Spud aren't really doing anything new. Most of their arrangements have been done before by people like Martin Carthy, and even for ethnic fans the music on this album is not likely to have much appeal. SB

**PEGGY LEE: Mirrors (A&M AMLH / 64547)**

Ms Lee is a lady who is not only a major talent as a singer, but also as a song-writer, and her interpretations of the widest range of songs over the years have put her into a class of her own. That said, this album does very little to enhance her reputation. Stamped proudly on the sleeve are the words 'A Leiver - Stollar Production' — and maybe that's the trouble: all the songs

are by this songwriting duo, and the end result is a collection of often seemingly disjointed tracks, which do not even hold up in their own right. Disappointing album. SB

**TODD RUNDGREN'S UTOPIA: Another Live (Bearsville K55503) DH**

Another big production job here by the prolific Todd which loses nothing by the fact it's live. The music is strident and punchy but uninspired. Rock with the obligatory synthesiser and the wonder boy showing his axe versatility on a selection of show-stoppers which include Heavy Metal Kids' Just One Victory and wouldya believe Bernstein's Something's Coming? DH



**SPUD: nothing new**

**Falling Apart At The Seams?**





In next week's  
issue  
Low and  
behold  
—it's Andy



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regal colour

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## THURSDAY

January 8

**MUNGO JERRY**, Baileys, Oldham (061 652 8421)  
**FORTUNES**, Baileys, Stoke (Stoke 23958)  
**GEORGIE FAME**, JB's, Dudley (Dudley 53597)  
**PAPER LACE**, Nero's Palace, Camden, London NW1 (01 387 3222)  
**MICK ABRAHAMS**, Marquee, Wardour Street, London W1 (01 437 6603)  
**STRETCH**, Middlesex Polytechnic, Queensway, Enfield (01 805 0896)  
**TOMMY HUNT**, Baileys, Derby (Derby 363151)  
**IRISH MIST**, Havelock, High Street, Harrow  
**HAVE MERCY JUG BAND**, Bunjies, Litchfield Street, London WC2 (01 240 1796)  
**GEORGE MELLY & JOHN CHILTERN'S FEETWARMERS**, Ronnie Scott's Frith Street, London W1 (01 439 0747)  
**DOUG MURPHY'S THURSDAY BAND**, Gatehouse, North Road, London N6 (01 340 2154)  
**GERRY & THE PACEMAKERS**, Variety Club, Batley  
**JOE BROWN**, Nite Spot, Bedford  
**SETTLERS**, La Dolce Vita, Birmingham  
**FLIRTATIONS**, Baileys, Leicester (Leicester 26462)  
**BARRON KNIGHTS**, Theatre Club, Wakefield  
**EAST OF EDEN**, Nags Head, London Road, High Wycombe  
**KURSAAL FLYERS**, Winter Gardens, Penzance

## FRIDAY

January 9

**CURVED AIR**, Nelsons Column, Nelson  
**DANS BAND**, Nicky Tam's Tavern, Edinburgh (031 225 6569)  
**JEFF MILNERS NEW ORLEANS JAZZBAND**, Anchor Inn, Brighouse  
**PROCOL HARUM**, Town Hall, Birmingham (021 236 2392)  
**FRUUPP**, Technical College, Fareham  
**ALBERTO LOST TRIOS**  
**PARANOIAS**, Golden Diamond, Stone Street, Sutton-in-Ashfield  
**BILAN DEWHURST**, Red Lion Hotel, Westhaughton  
**SARABAND**, Black Rocks, Cromford, Nr Matlock (Darley Dale 2780)  
**RENAISSANCE**, Friars Vale Hall, Aylesbury (Aylesbury 88948)  
**SASSAFRAS**, Technical College, Harlow  
**TOMMY HUNT**, Baileys, Derby (Derby 363151)  
**MUNGO JERRY**, Baileys, Oldham (061 652 8421)  
**BLACK SABBATH**, Gaumont, Ipswich (Ipswich 53641)  
**CHAIRMEN OF THE BOARD**, Barbarellas, Birmingham (021 643 9413)  
**SNAFU**, The Polytechnic, Newcastle (Newcastle 27761)  
**RONNIE LANE & SLIM CHANGE**, The University, Edinburgh (031 667 1290)  
**HEAVY METAL KIDS**, Pavilion, West Ronton  
**COCKNEY REBEL**, Apollo, Glasgow (041 332 6055)  
**FBI**, Porterhouse Club, Retford (Retford 4981)  
**GEORGIE FAME**, JB's Dudley (Dudley 53597)  
**PAPER LACE**, Nero's Palace, Camden, London NW1 (01 387 3222)  
**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031 229 4353)  
**CURVED AIR**, Circulation Club, Burnley  
**TOMMY HUNT**, Baileys, Derby (Derby 363151)  
**GERRY & THE PACEMAKERS**, Variety Club, Batley  
**JOE BROWN**, Nite Spot, Bedford  
**SETTLERS**, La Dolce Vita, Birmingham  
**FLIRTATIONS**, Baileys, Leicester (Leicester 26462)  
**BARRON KNIGHTS**, Theatre Club, Wakefield  
**GEORGE MELLY & JOHN CHILTERN'S FEETWARMERS**, Ronnie Scott's, Frith Street, London W1 (01 439 0747)

**CLANCY**, North London Polytechnic, London N7 (01 359 2594)

# WHO, WHEN AND WHERE



BLACK SABBATH: Gaumont, Friday

## SATURDAY

January 10

**CURVED AIR**, The University, Nottingham (Nottingham 55912)  
**RENAISSANCE**, Friars Vale Hall, Aylesbury (Aylesbury 88948)  
**SASSAFRAS**, Technical College, Harlow  
**TOMMY HUNT**, Baileys, Derby (Derby 363151)  
**MUNGO JERRY**, Baileys, Oldham (061 652 8421)  
**PALM BEACH EXPRESS**, Dingwalls, Chalk Farm Road, London NW1 (01 267 4967)  
**REAL THING**, Village Inn, West Ronton  
**HI-TONES**, The Howff, Regents Park Road, London NW1 (01 586 0030)  
**PAPER LACE**, Nero's Palace, Camden, London NW1 (01 387 3222)  
**GEORGIE FAME**, JB's, Dudley (Dudley 53597)  
**BLACK ABBOTTS**, Baileys, Blackburn (Blackburn 662662)  
**CLANCY**, North London Polytechnic, London N7 (01 359 2594)



HELLO: Cosmo Club, Saturday

**SWINGING BLUE JEANS**, Porterhouse Club, Retford (Retford 4981)  
**COCKNEY REBEL**, Apollo, Glasgow (041 332 6055)  
**HELLO**, Cosmo Club, Carlisle (Carlisle 23047)  
**STEVE MARRIOTT'S ALL STARS / RACING CARS**, Edward Herbert Buildings, Loughborough

**RONNIE LANE & SLIM CHANGE**, University of Strathclyde, Glasgow (041 552 1270)  
**SNAFU**, Cricket Club, Northampton  
**CHAIRMEN OF THE BOARD**, California Ballroom, Dunstable (Dunstable 62804)  
**BLACK SABBATH**, Kursaal Rooms, Southend (Southend 66276)  
**FRUUPP**, Town Hall, High Wycombe  
**TEQUILA**, The Favourite, Luton  
**STRETCH**, Penelope's, Paignton  
**GERRY & THE PACEMAKERS**, Variety Club, Batley  
**JOE BROWN**, Nite Spot, Bedford  
**SETTLERS**, La Dolce Vita, Birmingham  
**FLIRTATIONS**, Baileys, Leicester (Leicester 26462)  
**BARRON KNIGHTS**, Theatre Club, Wakefield

**STRAY**, Nelsons Column, Nelson (Nelson 64100)  
**GEORGE MELLY & JOHN CHILTERN'S FEETWARMERS**, Ronnie Scott's, Frith Street, London W1 (01 439 0747)

## SUNDAY

January 11

**PROCOL HARUM**, New Theatre, Oxford (Oxford 44544)  
**THE GENE ALLAN JAZZMEN**, 100 Club, Oxford Street, London W1 (01-636 0933)  
**SUTHERLAND BROTHERS & QUIVER / STARRY EYED & LAUGHING**, Victoria Palace, London SW1 (01-834 1317)  
**BUCK OWENS**, Civic Hall, Wolverhampton  
**BRIAN DEWHURST / TOM TIDDERS GROUND**, Centre Hotel Liverpool  
**BLACK SABBATH**, Odeon, Birmingham (021 643 6101)  
**JACK JONES**, Circus Tavern, Purfleet  
**ROOGALATOR / DAVE PAULI**, The Farm, Eastcote Lane, South Harrow  
**SHAKIN' STEVENS & THE SUNSETS**, Baileys, Blackburn (Blackburn 662662)  
**PRETTY THINGS**, Winning Post, Twickenham  
**JIMMY JAMES & THE VAGABONDS**, Neo's Place, Camden, London NW1 (01-387 3222)  
**BUCK OWENS**, Opera House, Cork  
**CHAIRMEN OF THE BOARD**, Drones, Bridgend & Rainbow Rooms, Gorseinon  
**CURVED AIR**, Pavilion, Hemel Hempstead (Hemel Hempstead 64451)  
**JASPER**, Baileys, Sheffield (Sheffield 29519)

**MUNGO JERRY**, Baileys, Oldham (061 652 8421)  
**TOMMY HUNT**, Baileys, Derby (Derby 363151)  
**COOL BREEZE**, Aquarius, Chesterfield (Chesterfield 70188)  
**RENAISSANCE**, Greyhound, Croydon  
**JASPER CARROTT**, Middleton Civic Hall, Manchester  
**KURSAAL FLYERS**, Coronation Hall, Kingston

## MONDAY

January 12

**SLENDER LORIS**, Railway Hotel, Birmingham  
**GEORGIA JAZZ BAND**, 100 Club, Oxford Street, London W1 (01 636 0933)  
**WALLY**, Golden Diamond Club, Stoney Street, Sutton-in-Ashfield (Sutton-in-Ashfield 2690)  
**NEIL INNES & FATSO**, Outlook Club, Doncaster  
**NEW VAUDEVILLE BAND**, Baileys, Derby (Derby 363151)  
**SETTLERS / JESSE JAMES**, Baileys, Stoke (Stoke 23958)  
**SHAKIN' STEVENS & THE SUNSETS**, Baileys, Blackburn (Blackburn 662662)  
**JIMMY JAMES & THE VAGABONDS**, Nero's Place, Camden, London NW1 (01 387 3222)  
**ROOGALATOR**, Hope & Anchor, Upper Street, Islington, London  
**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031 229 4353)  
**VIN GARBUTT**, Social Centre, Shackelford  
**CHAIRMEN OF THE BOARD**, Tiffany's, Halesowen  
**TOMMY HUNT**, Baileys, Derby (Derby 363151)

## TUESDAY

January 13

**BUCK OWENS**, Royal Albert Hall, London SW7 (01 589 8212)  
**JOE MARKEY BAND**, Anchor Inn, Brighouse  
**BLACK SABBATH**, Hammersmith Odeon, London W6 (01 748 4081)  
**NEIL INNES & FATSO**, Ivanhoes, Huddersfield (Huddersfield 41336)  
**NEW VAUDEVILLE BAND**, Baileys, Derby (Derby 363151)  
**CLANCY**, The University, Leicester (Leicester 50000)  
**SETTLERS / JESSE JAMES**, Baileys, Stoke (Stoke 23958)  
**SHAKIN' STEVENS & THE SUNSETS**, Baileys, Blackburn (Blackburn 662662)  
**JIMMY JAMES & THE VAGABONDS**, Nero's Palace, Camden, London NW1 (01 387 3222)  
**PALM BEACH EXPRESS**, Hope & Anchor, Upper Street, Islington, London  
**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031 229 4353)  
**CHAIRMEN OF THE BOARD**, Park Hall, Preston  
**COOL BREEZE**, Aquarius, Chesterfield (Chesterfield 70188)  
**ROOGALATOR / JIVE BOMBERS / BOOMBAYA**, 100 Club, Oxford Street, London W1 (01 636 0933)  
**MOON**, Studio Four, Maida Vale, London NW1

**MARMALADE**  
NEW SINGLE  
**Falling Apart At The Seams**



# Once bitten?

WELCOME to my molars or is there nothing that Alice Cooper won't do?

Rumours circulating California recently had shock rocker Coop buying the great white shark, who acted so wonderfully in the

little known film Jaws.

The rumours continued that Coop actually installed the shark in his swimming pool and had abd consumed too much of his precious Budweiser they would fall in the pool and get gobbled up.

Now that sounds a bit too much even for our Alice and the real facts reveal that the billion

dollar baby actually bought the inflatable plastic shark not the cuddly real one.

Now here's the lick. Coop's house burned down and the shark went missing. So if you're gracefully bathing on the coasts this year and see what you think is a shark coming towards you, don't be afraid, it's only Coop's plastic model. Or is it?



## Anchor's away

OH THE things people will do to their heads to be rich and famous... like shave them completely (Telly Savalas and Errol Brown)... or partly (Peter Gabriel)... or paint their faces... completely (Kiss)... or partly (Marc Bolan)... or just teeny-weensy bit (Lysey De Paul) - ie a beauty spot... or pierce their ears (David Essex, Francis Rossi and many etceteras)... or whip off their eyebrows (David Bowie)... or stick patches on their foreheads (Bowie again)...

And now here's Sallor's Georg Kajanus sporting a delicate little anchor on the cheek. Could it be the latest thing? The rage of '76? One thing's certain it takes a steady hand to do it right. Those still suffering from DTs as a result of new year caousing should not attempt it.



SAILOR: anchor



LYNSEY: spot



ERROL: shaved



## WITS' END

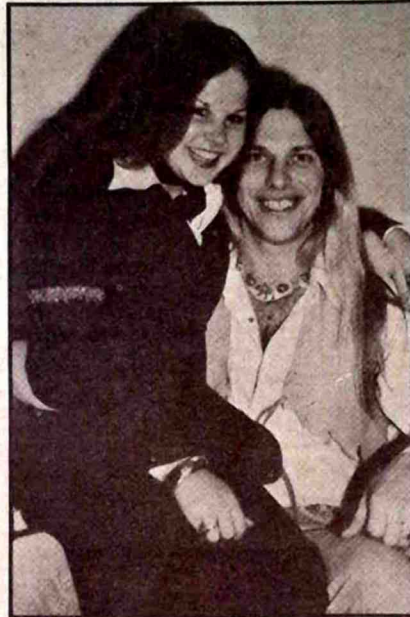
### Fine & Dandy

ACTRESS LINDA BLAIR, her of Exorcist fame, has been hanging out with Black Oak Arkansas lately.

And an American press release on the fact bluntly states she's been "pretty much adopted by the entire band" before going on to say that she's under the particular protective wing of lead singer Jim Dandy.

Our picture shows her actually nestling under that wing before a gig on the band's current 60-city American tour which is expected to gross more than 4,000,000 dollars.

Then it's back to the X-rating with Black Oak completing a follow-up to their current album while lovely Linda begins filming Exorcist II - a sequel to her box office smash.



## The seventh Roller?

AND NOW for the latest instalment in the I. could have been a Roller saga.

This time the "lost" Roller is Joey Valentine who is reported to have turned down the offer to be lead singer with the now famous band in 1971.

But fate hasn't left him to kick himself for the rest of his life. Instead he's picked himself up, dusted himself off and will be playing at the Royal Albert Hall next month.

You see, Joey, son of a plumber, is one of 12 artistes who will battle it out in front of millions of TV viewers to see who will represent Britain in this year's Eurovision Song Contest.

Joey will be singing a Daniel Boone composition, Going To The Movies.

As expected the Rollers have not been approached to represent Britain.



FAITHFULL: waiting?

WELL THERE'LL be no turning over new leaves for this year, sweetheart. So if you made any resolutions you'd better break them quick. Honestly some people are dizzy. Take that Marianne Faithfull, the slip of a wench now wants to be a waitress, oh well dreaming dreams...

But have you heard about what went on at the Speak on New Years Eve. Not only were those outrageous Troggs playing, but we hear Martin Jay of 5,000 Volts spent the whole night posing in the restaurant and no one recognised him. But everyone knew Adrian Gurvitz, his old school mate, and some maybe too much we hear. Brian and Steve send their love (Don't worry he'll get it)...

But enough of so-called stars, what's this about a ballet version of the Beach Boys Little Deuce Coupe. It's already happened in America and ooh we can't wait to see it here, it's so bitch! And what's all this about Frank Sinatra and John Denver teaming up for a show with Israeli Prime Minister Yitzhak Rabin as guest of honour. Need we say anymore? ... Oh yeah, guess the name of the public relations director for the Las Vegas Hilton - Nick Naff (doesn't that kill you?)

Then what about Barbra (times is hard) Streisand trying to convince Elvis to star with her in a re-make of a Star Is Born. From what we hear they both need it, so El declined. And ooh, that Tammy Wynette got her man back. He visited her while she was ill in hospital and the affair's back together. Well mes amours, don't forget to gossip for '78, but not even so much as a hint who told you. You know the rules. Byeeeeeee

## The Godfathers - Part 3

PILOT TOOK part in a very special gig this week. It was a case of just a smile at St Paul's Church, Knightsbridge.

Bearded Billy Lyall, the band's keyboards player, and lead vocalist David Paton were chosen as godfathers at the christening of their manager's son.

It was smiles all round as Anne-Marie proudly held her little boy James, except that is for the manager himself, Nick Heath.

No doubt his mind was working on the difficult problem of how to get the boys back in the charts.



JOEY: for Euro?

## BEHIND THE BREAKERS

AS THE charts begin to cast off their Christmas flavour, soul makes a strong showing in the breakers with the Tymes arriving to occupy top slot, the late Sam Cooke's medley creeping up a couple of places from six to four, David Ruffin appearing at number eight and Yvonne Fair slipping into bottom position.

But the most interesting new soul-comer must be Donna Summer who's Love To Love You Baby, already massive in the States, is widely tipped to be a mammoth seller here.

The Walker Brothers, who've had to wait ages



TYMES: topping

for their No Regrets to show at all, are now making painfully slow progress, having shifted up only one place since last week.

Tony Christie's appearance with Drive Safely Darling was only to be expected, but surprise and welcome entries are made by Barbara Dickson, the girl who made such a hit in John, Paul, George, Ringo And Bert, and Osibisa, who have not had much luck with their singles in the recent past.

The Breakers' line-up is completed by the Monty Python team, who hang on to the number two position which they occupied last week.



CHRISTIE: expected







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56 GUINNESS

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SO FLACIDLY AMID THE NOISE & HASTE, & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE, AS FAR AS POSSIBLE WITHOUT interrupting the good times with all persons. Speak your truth quietly & clearly, and listen to others, even the dull & ignorant, they too have their story. Avoid loud & aggressive persons, they are vexatious to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. Be keen interested in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of crookedly. But let this not blind you to what virtue there is; many persons arrive at high ideals, and everywhere life is full of heroism. Be a realist. Estimate the best from others.

80. DESIDERATA (Complete Poem)

DO IT Carefully

97. HEDGEHOGS

103 TUBULAR SHELLS

104 COLT 45

108 SPARKS

109 ALEX HARVEY

114 NORMA JEAN

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