

Australia 30c

South Africa 26c

RECORD MIRROR & DISC

January 3 1976 12p

All change for '76

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Sailor

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British Top 50 Singles

1	1	BOHEMIAN RHAPSODY, Queen	EMI
2	3	I BELIEVE IN FATHER CHRISTMAS, Greg Lake	Manticore
3	2	THE TRAIL OF THE LONESOME PINE, Laurel & Hardy	UA
4	18	IT'S GONNA BE A COLD COLD CHRISTMAS, Dana	GTO
5	6	LET'S TWIST AGAIN / THE TWIST, Chubby Checker	London
6	5	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
7	4	YOU SEXY THING, Hot Chocolate	RAK
8	7	NA NA IS THE SADDEST WORD, Stylistics	Avco
9	8	GOLDEN YEARS, David Bowie	RCA
10	11	RENTA SANTA, Chris Hill	Phillips
11	10	SHOW ME YOU'RE A WOMAN, Mud	Private Stock
12	13	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
13	15	WIDE EYED AND LEGLESS, Andy Fairweather Low	A&M
14	17	CHRISTMAS IN DREADLAND / COME OUTSIDE, Judge Dread	Cactus
15	12	MONEY HONEY, Bay City Rollers	Bell
16	21	IF I COULD, David Essex	CBS
17	19	ART FOR ART'S SAKE, 10cc	Mercury
18	20	GLASS OF CHAMPAGNE, Sailor	Epic
19	9	ALL AROUND MY HAT, Steeleye Span	Chrysalis
20	27	MAKE A DAFT NOISE FOR CHRISTMAS, Goodies	Bradley's
21	24	(THINK OF ME) WHEREVER YOU ARE, Ken Dodd	EMI
22	42	IN DULCE JUBILO / ON HORSEBACK, Mike Oldfield	Virgin
23	28	ITCHYCOO PARK, Small Faces	Immediate
24	14	THIS OLD HEART OF MINE, Rod Stewart	Riva
25	23	IN FOR A PENNY, Slade	Polydor
26	29	DO THE BUS STOP, Fatback Band	Polydor
27	16	FIRST IMPRESSIONS, Impressions	Curton
28	31	IMAGINE, John Lennon	Apple
29	32	MAMA MIA, Abba	Epic
30	33	KING OF THE COPS, Billy Howard	Penny Farthing
31	22	SKY HIGH, Jigsaw	Splash
32	30	GREEN GREEN GRASS OF HOME, Elvis Presley	RCA
33	26	LOVE HURTS, Jim Capaldi	Island
34	41	LET'S WOMBLE TO THE PARTY TONIGHT, Wombles	CBS
35	—	GET IT TOGETHER, Crispy & Co	Creole
36	47	I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra	Warner Bros
37	50	SANTA CLAUS IS COMIN' TO TOWN, Carpenters	A&M
38	25	WHY DID YOU DO IT, Stretch	Anchor
39	25	D. I. V. O. R. C. E., Billy Connolly	Polydor
40	—	BOTH ENDS BURNING, Roxy Music	Island
41	49	WHITE CHRISTMAS, Freddie Starr	Thunderbird
42	34	FLY ROBIN FLY, Silver Convention	Magnet
43	—	LET THE MUSIC PLAY, Barry White	20th Century
44	44	GAMBLIN' BAR ROOM BLUES, Sensational Alex Harvey Band	Vertigo
45	45	ALRIGHT BABY, Stevenson's Rocket	Magnet
46	—	MIDNIGHT RIDER, Paul Davidson	Tropical
47	43	MILKYWAY, Sheer Elegance	Pye
48	37	DANCE OF THE CUCKOOS, Band Of The Black Watch	Spark
49	—	THE OLD RUGGED CROSS, Ethna Campbell	Philips
50	48	DREAMS OF YOU, Ralph McTell	Warner Bros

RECORD MIRROR & DISC

Star Breakers

1	WE DO IT, R. and J. Stone	RCA
2	LUMBERJACK SONG, Monty Python	Charisma
3	SHEPHERD'S SONG, Tony Osborne	Philips
4	NO REGRETS, Walker Brothers	GTO
5	GOD'S GONNA PUNISH YOU, Tykes	RCA
6	TWISTING THE NIGHT AWAY/CUPID/ONLY SIXTEEN, Sam Cooke	RCA
7	LADY, Supertramp	A&M
8	HAPPY CHRISTMAS, WAR IS OVER, John Lennon	Apple
9	SILENT NIGHT, Gladys Knight and The Pips	Buddah
10	RODRIGO'S GUITAR CONCERTO D'ARANJUEZ, Manuel and The Music Of The Mountains	EMI

Yesteryear Charts

5 YEARS AGO

26 December 1970 / 2nd January 1971

1	1	I HEAR YOU KNOCKING,	Dave Edmunds
2	6	GRANDAD,	Clive Dunn
3	2	WHEN I'M DEAD AND GONE,	McGuinness Flint
4	4	IT'S ONLY MAKE BELIEVE,	Glen Campbell
5	5	I'LL BE THERE,	The Jackson Five
6	3	CRACKLIN' ROSIE,	Neil Diamond
7	7	HOME LOVIN' MAN,	Andy Williams
8	8	NOTHING RHYMED,	Gilbert O'Sullivan
9	9	MY PRAYER,	Gerry Monroe
10	12	RIDE A WHITE SWAN.	T. Rex

10 YEARS AGO

25 December 1965

1	1	DAY TRIPPER / WE CAN WORK IT OUT,	The Beatles
2	3	WIND ME UP,	Cliff Richard
3	6	THE RIVER,	Ken Dodd
4	2	THE CARNIVAL IS OVER,	The Seekers
5	7	TEARS,	Ken Dodd
6	10	MY SHIP IS COMING IN,	The Walker Brothers
7	5	MY GENERATION,	The Who
8	4	1-2-3,	Len Barry
9	9	A LOVERS CONCERTO,	The Toys
10	13	LET'S HANG ON,	The Four Seasons

15 YEARS AGO

24 December 1960

1	1	IT'S NOW OR NEVER,	Elvis Presley
2	3	I LOVE YOU,	Cliff Richard
3	2	SAVE THE LAST DANCE FOR ME,	The Drifters
4	6	POETRY IN MOTION,	Johnny Tillotson
5	4	STRAWBERRY FAIR,	Anthony Newley
6	5	LITTLE DONKEY,	Nina and Frederick
7	9	LONELY PUP,	Adam Faith
8	7	GOODNESS GRACIOUS ME,	Peter Sellers and Sophia Loren
9	12	PERFIDIA,	The Ventures
10	10	GUERNSEY SLADE,	Max Harris

UK Soul Top 20

1	1	DO THE BUS STOP,	Falback Band
2	2	FIRST IMPRESSIONS,	The Impressions
3	3	NA NA IS THE SADDEST WORD,	The Stylistics
4	9	THE MIRACLES,	Love Machine
5	4	LET'S DO IT AGAIN,	Chubby Checker
6	1	CAN'T TAKE YOU HOME LITTLE GIRL,	Drifters
7	10	GOD'S GONNA PUNISH YOU	The Tykes
8	5	FLY ROBIN FLY	Silver Convention
9	6	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale
10	19	HOLD BACK THE NIGHT	Fame
11	11	LOVE TRAIN	Ohio Players
12	17	LOVE TRAIN COASTER	Tamla Jones
13	8	BELL BELL BELL	Gladys Knight and The Pips
14	18	PART TIME LOVE	The Staple Singers
15	1	LET'S DO IT AGAIN	Donna Summer
16	15	LOVE DO YOU BABY	R. and B. Stone
17	17	SHÉ'S A DISCO QUEEN	Oliver Sain
18	16	FULL OF FIRE	Al Green
19	20	STING ME SOMEWHERE	Uta Funk
20	1	I WANNA DO SOMETHING FREAKY TO YOU	Lean Haywood

US Soul Top 20

1	3	LOVE ROLLER COASTER,	O'Nate Players
2	4	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes	David Ruffin
3	5	NA NA IS THE SADDEST WORD,	Earth, Wind & Fire
4	8	SING A SONG,	Love Machine
5	1	FULL OF FIRE,	Green
6	7	LOVE TRAIN (Part 1), Let's Do It Again	Staple Singers
7	2	LET'S DO IT AGAIN,	Hot Chocolate
8	6	I LOVE MUSIC (Part 1), Gladys Knight & The Pips	Philips
9	13	YOU SEXY THING,	Non-Stop
10	11	VALENTINE LOVE,	Maxine Nightingale
11	12	LOVE DO YOU OVER ME,	Tavares
12	14	PART TIME LOVE,	Dionne Warwick
13	10	SOUL TRAIN '75,	Dells
14	16	"THEME FROM MAHOGANY" (Do You Know Where You're Going To, Dionne Warwick)	KC & The Sunshine Band
15	24	FREE RIDE,	Harold Melvin & The Blue Notes
16	17	ONCE YOU HIT THE ROAD,	Earth, Wind & Fire
17	19	WE GOT TO GET OUR THING TOGETHER,	Staple Singers
18	22	GOING DOWN SLOWLY,	Love Train Gang
19	28	LOVE TO LOVE YOU BABY,	Donna Summer
20	15	THAT'S THE WAY (LIKE IT), KC & The Sunshine Band	Philips

Record Mirror & Disc BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

British Top 50 Albums

1	2	A NIGHT AT THE OPERA, Queen	EMI
2	1	40 GREATEST HITS, Perry Como	K-Tel
3	6	MAKE THE PARTY LAST, James Last	Polydor
4	8	24 ORIGINAL HITS, The Drifters	Atlantic
5	3	40 GOLDEN GREATS, Jim Reeves	Arcade
6	4	WOULDN'T YOU LIKE IT, Bay City Rollers	Bell
7	5	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
8	7	FAVOURITES, Peters & Lee	Phonogram
9	16	OMMADAWN, Mike Oldfield	Virgin
10	10	ATLANTIC CROSSING, Rod Stewart	Warner Bros
11	15	ALL AROUND MY HAT, Steeleye Span	Chrysalis
12	13	GREATEST HITS OF WALT DISNEY	Ronco
13	14	SHAVED FISH, John Lennon's Plastic Ono Band	Apple
14	17	ALL THE FUN OF THE FAIR, David Essex	CBS
15	19	ROLLED GOLD, Rolling Stones	Decca
16	12	GET RIGHT INTAE HIM, Billy Connolly	Polydor
17	9	DISCO HITS '75, Original Artists	

American hotline ...

Hollywood

ON THE WRONG TRACK

NIGEL OLSSON has just discovered that the construction workers had built his bass tracks into the wrong wall of the recording studio he is building in his Ventura Canyon home. The studio is being constructed in his garage, which is sunken into a hill, good for absorbing sound and letting his neighbours sleep.

Olsson spent six months trying to find the right house in Southern California. He wanted one with a lot of character, he says, and his 35-year-old home is just that, with a lot of wood. The house is ancient by L.A. standards, where history goes back only to the silent movies.

His real estate agent was Richard Sarstedt, brother to Peter and Clive.

"I hate to use the expression 'laid back', says Nigel, "but that's what Los Angeles is. That's why I wanted to live here."

★★★
GREGG ALLMAN has dropped his divorce suit against Cher, and she was

spotted backstage at the Allmans' gig in Huntsville, Alabama. Sonny and Cher held a press conference in Los Angeles to confirm they are reteaming for a weekly television series beginning February 1.

"Doing my own show was fun for a while, but it was also too much hard work. I'd rather have more fun and share half the glory," Cher explained.

★★★

IT'S NOT decided yet whether Joe Walsh will record with the Eagles. Walsh will be with The Eagles for their New Zealand - Australia - Japan tour which begins this month, and on their next U.S. tour in the late spring. He'll be performing some of his solo material during the shows.

★★★

CAROLE KING will appear at the Los Angeles Music Center for two concerts later this month, then begin a cross-country tour. Her new album is titled *Thoroughbred*. For those who are keeping track, her *Tapestry* album has just



NIGEL OLSSON: L A home studio.

moved up another notch — it is now the 11th longest running album in the history of the American charts, at 24 weeks. To be number ten, Carole must outlast the soundtrack to *South Pacific* (262 weeks).

★★★

CHARLIE DANIELS has blasted the Ku Klux Klan for using his song, *The South's Gonna Do It*

Again, to help promote rallies in Louisiana. "I'm

★★★

darn proud of the South, but I sure as hell am not proud of the Ku Klux Klan," Daniels said. "I wrote the song about the land I love and my brothers. It was not written to promote hate groups." The KKK said they will refrain from future use of the song.

BO DONALDSON and the Heywoods, American teenage faves two years ago when they covered Paper Lace's *Billy Don't Be A Hero* and Candlewick Green's *Who Do You Think You Are*, plan a U.S. comeback. They are in the studio with producers Mike Chapman and Nicky Chinn, and I'm told the strongest contender for their next single is a cover of the Sweet's *Teenage Rampage* (unreleased in America).

★★★

LOU REED should remind the Eagles not to receive any gold albums while in Australia. While down under earlier this year, Reed received gold records for *Rock 'n' Roll Animal* and *Transformer*. He asked that they be sent on to RCA Records in New York. The flight stopped in Hawaii and L.A. before arriving in Gotham. They were unloaded onto a delivery truck — which was hijacked. The truck has been recovered, with all its merchandise, except for — of course — two gold records.

★★★

DIONNE WARWICK has been granted a divorce from her husband, actor Bill Elliott. They were married in Italy in 1965 and have two sons, David (six) and Damon (two). The couple separated last May 30.

FRED BRONSON

New York

ROBERT PALMER is currently on a promotional tour of the United States. Last Saturday found him in Providence, Rhode Island, at the same

new when they come back to complete the tour in 1976.

★★★

STEVE HARLEY finally made his own New York debut as a top liner. Inevitably it was at the Bottom Line in the form of a showcase / one-nighter. Cockney Rebel were excellent and Steve's singing very strong. A little nervous at first, he soon got going when he realised that there were some in the audience who had not only heard of him but even knew his songs well enough to sing along with him. His sense of humour also went down well.

"This is off my greatest hits album," he ventured. "Unfortunately I haven't had any here yet."

But with the show as successful as it was I'm sure he'll soon be able to change that. In fact already the airwaves of New York's radio stations are playing his discs more this week than ever before.

★★★

THE EAGLES' Bernie Leadon is being replaced by Joe Walsh for their upcoming national tour. Having led his own band for so long it will be interesting to see how he fits into the background of another band already doing so well for themselves.

★★★

THE O'JAYS' band member William Powell was too ill to make their New York appearance this week and their place was taken by the Four Tops. Powell should be ready to join them again by the New Year.

STEPHEN MORLEY

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super stars NEW YEAR

super stars

CAPRICORN

(Dec 22 to Jan 21)

This fresh new year could be the start of something big. Plenty of people will be pandering to your every whim, especially in the first half of the brand new month of Jan. But, draw dem purse strings tight and make sure you haven't any holes in your pockets! Otherwise you'll find yourself begging, stealing or borrowing.

AQUARIUS

(Jan 22 to Feb 17)

Talk about ring out the old ring in the new! You lot might even decide to shrug off all old acquaintances, turn over new leaves and generally re-shuffle your lifestyle. You will be seeking out a new image, but aren't sure which mood will match your little bag and gloves number.

PISCES

(Feb 18 to Mar 20)

The beginning of the week starts off well. Monday will gallop along at 200 mph but by Friday you'll feel as though your eyes are full of grit, your tongue is furrier than a skunk and twice as distasteful. If you don't wish to collapse before the month is out, then we'd advise you to take it nice and slow for the next week or so. Even if it kills you.

ARIES

(Mar 21 to Apr 20)

You might be off to a slow, snail-like start, but there are lots of nice things in the air. Disenchantment will reign supreme this week, but don't let roughnecks and screwballs get you down (you're British after all). After many different character hues like blue, yellow, black and white your temperament will simmer down a little, but don't get red in the face if progress is s-l-o-w.

TAURUS

(April 21 to May 21)

Promotion is in the '76 Winter winds, but you might play hard to get and regret it all in the morning. You'll be spending a few silent nights alone with the teddy, but looking to the stars we also see sprinkling of gaiety and new romances.

GEMINI

(May 22 to June 21)

You are just getting over the effects of Xmas glad tidings and will not feel like facing the prospects of mundane slog. Perhaps Geminians will have to work extra hard this week to get themselves into the swing of routine. Sorry nothing very thrilling to report. But don't run home to Mum and ask her to

bring back '75. Things are gonna buck up, bronco.

CANCER

(June 22 to July 23)

You could very well be joining the Cafe Society with their accordions and berets and garlicky breath. But wait. What do we see in the windows of our mind? A whimper? A sigh, a cry for help? What! You don't wanna be a star? You're just content to be petted and pampered by beauties from strange lands with mighty good figures (body and cash).

LEO

(July 23 to Aug 23)

You will have great chances this week to improve your disgusting financial position, but alas you will not grab this wonderful opportunity to improve. Instead you might feel like splashing out on something wildly extravagant — all in the hope of forgetting your sorrows.

VIRGO

(Aug 24 to Sept 23)

Flog your straightjacket to the highest bidder, throw the tablets out of the window, and forget you were ever hung up about your love life. This week is beautiful for meeting warm-hearted people who are on your wavelength. This particular month is all important for making

friends and influencing people.

LIBRA

(Sept 24 to Nov 22)

The New Year gets off to a fine start with lots of nice things rearing their head. You may have to concentrate on matters of finance, which will please you no end since you're up to your neck in pounds 'n' pence. Still, things aren't going to get any worse, it that's any consolation.

SCORPIO

(Oct 24 to Nov 22)

Still out of it after all those crazy fancy-dress Santa parties? If you can't rid the taste of bubbly, then find something hard to bite into. We can't have you lot going around thinking that everyday's a festive holiday. To take your mind off those past jubilations why not have a nice cold bath. Oh and don't forget to use the (dare we say it) bubbles.

SAGITTARIUS

(Nov 23 to Dec 21)

Got that one-year-old feeling? Beginning to worry about your pension and such-like? Don't. Waiting round that corner is a certain little someone who's been waiting for someone mature like you for ages. Make the most of your extra experience and who knows what might happen.

Smokie



NEW SINGLE

SOMETHING'S BEEN MAKING ME BLUE

RAK 227

RAK

Saturday Scene
Poll Winners

Spontaneity, not consistency

MR BIG have waited a long time to be bandied about as "brightest hopes", for they are by no means a new band. They trace their origin back to 1967 and a band called Chaulkie's Painful Leg.

"The Chaulkie bit came from our drummer Vince Chaulk," explains lead singer Dicken, "but it wasn't him who had the painful leg."

That first band eventually turned into Burnt Oak (yes, named after the tube station), and it at first enjoyed a certain amount of success, getting as far as doing a tour with Wishbone Ash. The band lasted a few months and then, according to Dicken, "split up on the way home from a gig one night, because we'd got no petrol and no money."

Later the band reformed and "got through a few managers in its time" when gradually and almost by accident became Mr. Big.

"I was reading the Daily Mirror," says Dicken, "and you'll have gathered by now does most of the band's talking." And on the front page was the headline 'Mr. Big the porno king returns to Britain' and I cut the Mr. Big bit out and stuck it on the side of our van.

"After a bit people started coming up and asking what Mr. Big was about and were we changing our name from Burnt Oak to that? By now Mr. Big had become an expression for the big man of anything from the city to the underworld so we thought it would be a good name and made the change."

The first record deal, Mr. Big got that produced any records was with CBS. "Dan Loggins came to see us in a rehearsal room and signed us up just for a singles deal."

"We had three CBS singles released," says Dicken, "and they were all my songs... though they didn't turn out quite the way I'd planned."

them. None of them got any attention and I think now that it's just as well they didn't because they wouldn't have done us any good."

While they were at CBS, Mr. Big met Bob Hirschman, who managed Mott, and he agreed to take them on. "Bob saw a side of the band that CBS didn't see," says Dicken, "so by mutual agreement when our first year's contract with CBS was up they didn't take up the option to keep us on for another year."

Hirschman then took his band to EMI, who signed them up and told

By Ray
Fox-Cumming

them to go away and make an album. John Punter was to produce it and so Dicken took him along a whole lot of songs to sift through.

"I had about 50 of them in all," he explains, "but I held some of them back because we needed a lot more time before we would be able to do them properly."

The album took eight weeks to make — a long time for a new band — and when it came out in late Autumn last year, the band professed themselves to be reasonably pleased with it.

"It was the best we could possibly have done at the time," says Dicken. "They were some things on it that were good, there are others that could have been better if we'd known how.

In February Mr. Big

"With one album behind us I've now got a much better idea of how to approach the next one."

Once the album was out, Mr. Big went out on tour supporting Queen. "It was a good tour and we enjoyed it, although every night there seemed to be some kind of problem and those problems we didn't enjoy."

The problems consisted of breaking guitar strings, trouble with lights, difficulties with the sound set-up and, on one evening which the group prefer to forget, they had to compete with conversations between taxi drivers which kept coming out loud and clear from their amplifiers!

"Queen couldn't have been more helpful though," says Dicken, "they gave us all sorts of tips and we learnt a lot from them."

Bob Hirschman said after the tour: "At first they didn't seem to be able to pace their set, but by the end it was really working well."

Dicken now says of his band: "We're not perfectionists. Getting to like us takes a while — it's like falling in love with an ugly woman. You have to take her warts and all and it takes time to see that she's really got a nice personality."

"When we're onstage it doesn't happen for us every night, but when it does go, it really goes. I think people may be getting fed up with carefully rehearsed consistency now and are in the mood for something spontaneous, which is what we can provide."

"It was the best we could possibly have done at the time," says Dicken. "They were some things on it that were good, there are others that could have been better if we'd known how.

In February Mr. Big

are tentatively for a college tour and have hopes of going to the Far East after that. The second album will wait until the Summer.

Dicken's main problem now is writing songs that fit the two drums two guitars format of his band. "I've got a whole lot of songs, good songs I think, that at the moment we can't do."

So do you think the format's right?

"Yes, I like it and we're the only band in the world with this kind of line-up. I would like to enlarge on it eventually, but not until we've got the money to do so and can cope with an extra player."

Mr. Big have made the

transition from being a teeny-bop band to becoming a hard rocking outfit very comfortably, and since their singles with CBS weren't hits, they've got no old reputation to live down.

Pictures of the group from the CBS days have them wearing Pearly King gear, but now they've forsaken all that kind of thing for a much more moody image and onstage Dicken favours black leather gear — not the svelte tailored look of an Alvin Stardust, but more functional and fairly akin to your everyday rocker.

"I feel very violent and aggressive," says Dicken, "and on a good night it

comes across in the music. It's meant to be fast, aggressive, beautiful, tender, and ugly... all in one show."

Although Mr. Big are not principally a single's oriented band, they would like a hit single as much as anyone else. Their first single taken off the album and called 'Wonderful Creation' didn't get airplay and consequently didn't sell particularly well.

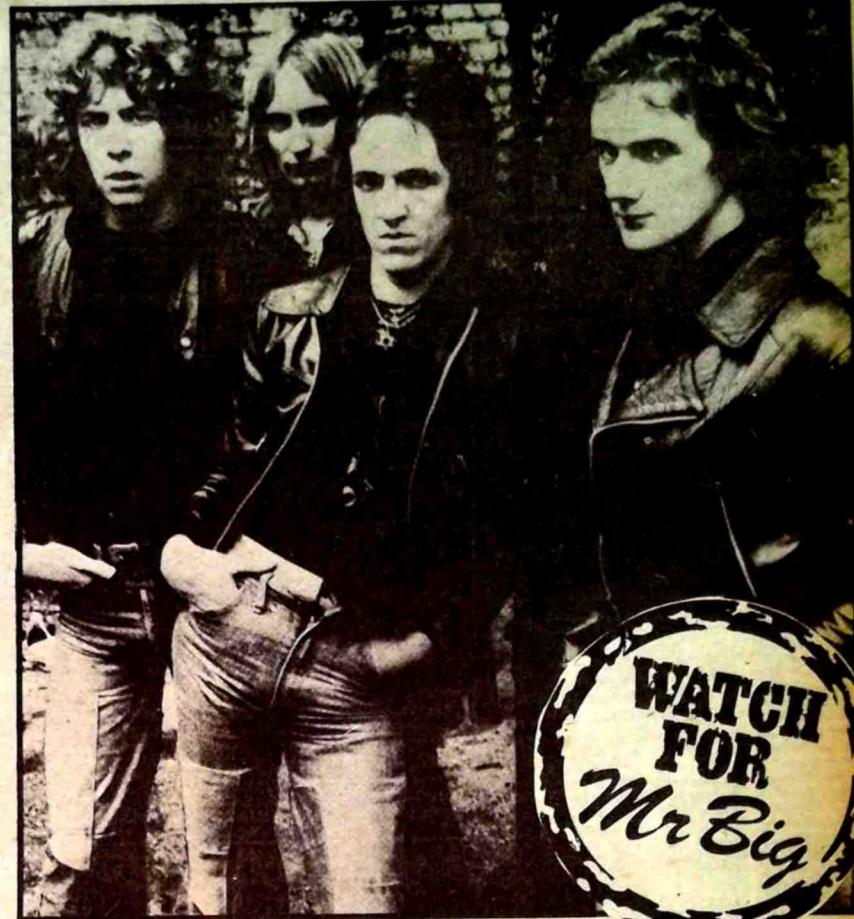
"I'm not sure if it was the right one to choose," says Dicken. "If we're going to take another one from the album, I'd like it to be 'Zambia' only I'd like to do a new mix on it if they'll let me. Best of all though, we'd like to go

into the studio again and record a new song specially as a single."

"I think that it's much easier for me to write a single now than it was before we did the album."

"I think the whole singles situation is much healthier than it used to be. People like Queen, who have made it with unusual singles like 'Bohemian Rhapsody', have opened the whole field up and you don't have to write to any kind of formula anymore."

Certainly it looks as if Mr. Big will be enjoying chart success before very long and wasting no time in proving our brightest hope prediction for them to be correct.



MR BIG: 'like falling in love with an ugly woman.'

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1976 HAS GOT to be Stevenson's Rocket's year. If it isn't, I swear I'll hang up my ol' rock 'n' roll shoes and retire gracefully.

Listen, nothing but nothing happened to pop/rock in 1975. OK you like reggae, you like black music... great! You like chewing fat while a million watts of disco dumbs your senses... terrible! If that is so you are dead, you are missing everything!

I hate to bring this up, but do you remember the Sixties? Do you remember standing glued to a tiny stage, jammed solid in a seething crowd, listening to a raw and earthy bunch of punks playing rock 'n' roll. One night of that could keep you going for a week and once you tasted it, you wanted it every week.

Excitement

Now who, please tell me, among our great pantheon of rock stars, is creating that kind of groundswell excitement? When was the last time you got really excited at the local palais?

The answer is probably never because in 1975 nobody was doing it. You either joined the young Rollerites and attended their mass rallies like so many mesmerized sheep, or got strobed out at the disco.

In between that maybe, just maybe you were lucky enough to be living in a town where there was a decent R&B set-up. Otherwise zilch. Unless you lived in Coventry.

Now that town might have a lot of hard times

Stevenson's Rocket



STEVENSON'S ROCKET: will 1976 be their year.

ahead but in 1975 the disco ravaged citizens of the near South opened their doors to Stevenson's Rocket — and went bananas.

Ballroom

The place was Tiffany's ballroom where each Monday more than 2,000 gather for the Peter Waterman disco show. Pete has been appearing there for years and is something of a local star. At the same time he has gradually moved into the music biz in a much

bigger way with first his own record shop, a spell in Philadelphia, back to CBS and finally to Magnet.

Peter Waterman saw Stevenson's Rocket that night at Tiffany's and promptly signed them. That was early in 1975. The time was not right and neither was the band. Peter made them rehearse for three months, he wrote a debut single for them, they played and sang it themselves and presto with their first public appearances, they were suddenly the new teen phenomenon.

by
Peter Harvey

Wherever Stevenson's Rocket appear, the reaction is the same. 'It's a bit awe inspiring when you walk on stage', pint sized Kevin Harris (16) admitted. 'You can't hear a thing, they can barely hear what we're playing. Everybody just crams around the stage and glares at us. They seem to identify with us. They're our age.'

That means the fans are anything between 16 and 19 — the kids who didn't

want the Rollers and were bored with the strobe. And if they listened real hard through all those screams and cheers, they might hear the raw R&B music that the Rocket have introduced since Peter Waterman began guiding them.

He'd met the Beatles on their first post-Germany gig in Britain (in Coventry) and was immediately sold on R&B, Tamla, Levi Jeans, and everything else they did that was different. Consequently Peter has introduced the R&B of the early Sixties, people

like the Marvelettes and Stevenson's Rocket. And now their stage set is almost entirely old material.

Change

For a group who'd previously made their living playing social clubs where the audience play bingo in between the entertainment, this was quite a change. But along with two new members in the group (Kevin Harris and guitarist Mick Croshaw) they were ready to kick all that when they finally turned pro.

That was just before

Peter Waterman spotted them. All of them agree it was Kevin who made a big difference to their image and Mick who gave the music a boost.

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About the group Kevin says: "I'd like to see us get a really good following so that kids could appreciate the things we like doing."

Mick Croshaw says: "We'd like to be respected musically whereas the Rollers are knocked all the time."

"We don't use tapes on stage," says Allan. "It's pure us, and that's what we're proud of."

And when Peter Waterman tried to use session musicians on Alright Baby, their debut single, it didn't work out.

"I let them get on with it and they were great. They were good enough almost for first takes."

So the die was set. Stevenson's Rocket are going to prove in 1976 that there IS going to be a new generation of bands who can once again build on the past and add (at last) something from the Mid-Seventies.

Now watch that Rocket rise.

Life lines



Name: ALLAN JOHN TWIGG

Birthdate: 9th September, 1957

Birthplace: Coventry

Colour of hair: Brown

Colours of eyes: Blue

Height: 5' 6"

Weight: 9 st.

Instruments played: Bass guitar, drums, guitar

First public appearance: Longford Park School, Coventry

First professional appearance: Royal British Legion, Slough

Former groups: New Birth

Favourite Groups: Beatles

Favourite Singers: David Bowie, Elton John, Paul McCartney, Ringo Starr

Favourite actor/actress: Steve McQueen, Lesley Ann Down

Favourite songwriters: Lennon/McCartney

Favourite colour: Blue

Favourite food: Chicken

Hobbies: Sport, girls, cars, motorbikes, guns and fishing

Pet likes: Load music

Pet hates: Quiet music and babies crying

Professional ambitions: To be successful

Personal ambitions: To play at the Coventry Theatre and then at Madison Square Gardens

Person you would most like to meet in the world: Beatles



Name: KEVIN JOHN HARRIS

Birthdate: 30th May, 1959

Birthplace: Leamington Spa

Colour of hair: Brown

Colours of eyes: Green

Height: 5' 6"

Weight: 9 st.

Instruments played: Guitar, banjo

First public appearance: Adelaide, Australia

First professional appearance: Gateshead Biolarmakers Club

Former groups: Wild Silk

Favourite groups: Beatles

Favourite singers: Bowie, Elton John, McCartney, Lennon

Favourite actor/actress: Top Cat

Favourite songwriters: Pete Waterman, Lennon/McCartney

Favourite colour: Blue

Favourite food: Fish and chips

Hobbies: Football, girls, target shooting

Pet likes: Having a good laugh

Pet hates: Insincere people

Professional ambitions: To be a success and break America

Personal ambitions: To meet the Beatles

Person you would most like to meet in the world: Beatles and Bowie



Name: STEVEN MARK BRAY

Birthdate: 17th March, 1959

Birthplace: Coventry

Colour of hair: Brown

Colours of eyes: Green

Height: 5' 8"

Weight: 8 st. 8 lb.

Instruments played: Drums and guitar

First public appearance: Housing Club, Coventry

First professional appearance: Royal British Legion, Slough

Former groups: None

Favourite groups: Status Quo, Beads, Deep Purple

Favourite singers: David Bowie, Wilma Reading, Elton John

Favourite actor/actress: Steve McQueen, Bette Davis

Favourite songwriters: David Bowie, Lennon/McCartney

Favourite colour: Purple

Favourite food: Steak and chips

Hobbies: Playing guitar, girls

Pet likes: Ferrari cars, animals

Pet hates: Spiders. The Gateshead Biolarmakers Club

Professional ambitions: To be a success and rated as a drummer

Personal ambitions: To own a house in the country

Person you would most like to meet in the world: Prince Charles



Name: DAVID RICHARD REID

Birthdate: 20th September, 1957

Birthplace: Banbury, Oxon

Colour of hair: Brown

Colours of eyes: Blue

Height: 5' 7"

Weight: 9 st. 8 lbs.

Instruments played: Organ, Synthesiser, piano

First public appearance: Butcher's Arms, Prior Hardwick

First professional appearance: Royal British Legion, Slough

Former groups: None

Favourite groups: Beatles, Queen, 10CC

Favourite singers: Gladys Knight, Labi Siffre, Paul McCartney

Favourite actor/actress: Steve McQueen, Susan George

Favourite songwriters: Lennon/McCartney

Favourite colour: Blue

Favourite food: All meat, jelly cream, meringues

Hobbies: Drawing, sport, girls

Pet likes: Girls, coca cola

Pet hates: Cabbage, rain, wind

Professional ambitions: To be a success and to do a world tour

Personal ambitions: To see the world and own a house

Person you would like to meet in the world: Beatles

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Stevenson's
Rocket**

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Name: MICHAEL ANTHONY CROSHAW

Birthdate: 7th June, 1956

Birthplace: Coventry

Colour of hair: Brown

Colours of eyes: Blue

Height: 5' 8"

Weight: 10 st. 8 lbs

Instruments played: Guitar, piano

First public appearance: Old Arley Club, Old Arley, Warwickshire

First professional appearance: Whiteleas Club, South Shields

Former groups: Alice, New Pence, Ground Coffee, Ar De Ciel

Favourite groups: Focus, Beatles, 10CC

Favourite singers: Paul McCartney, Lennon

Favourite actor/actress: Lesley Ann Down

Favourite songwriters: Lennon/McCartney

Favourite colour: Blue

Favourite food: Sausage, egg, chips

Hobbies: Reading novels, girls

Pet likes: Girls

Pet hates: Some girls

Professional ambitions: To own a recording studio

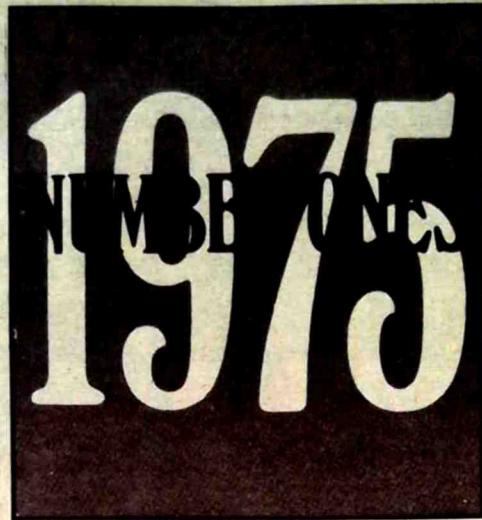
Person ambitions: To get to know the music business

Person you would most like to meet in the world: Jan Ackerman

4th Jan	LONELY THIS CHRISTMAS,	Mud
11th Jan	LONELY THIS CHRISTMAS,	Mud
18th Jan	DOWN DOWN,	Status Quo
25th Jan	MS GRACE,	The Tymes
1st Feb	JANUARY,	Pilot
8th Feb	JANUARY,	Pilot
15th Feb	JANUARY,	Pilot
22nd Feb	MAKE ME SMILE,	Steve Harley & Cockney Rebel
1st March	MAKE ME SMILE,	Steve Harley & Cockney Rebel
8th March	IF,	Telly Savalas
15th March	IF,	Telly Savalas
22nd March	BYE BYE BABY,	Bay City Rollers
29th March	BYE BYE BABY,	Bay City Rollers
5th April	BYE BYE BABY,	Bay City Rollers
12th April	BYE BYE BABY,	Bay City Rollers
19th April	BYE BYE BABY,	Bay City Rollers
26th April	BYE BYE BABY,	Bay City Rollers
3rd May	OH BOY,	Mud
10th May	OH BOY,	Mud
17th May	OH BOY,	Mud
24th May	STAND BY YOUR MAN,	Tammy Wynette



MUD: at the top in May



31st May	STAND BY YOUR MAN,	Tammy Wynette
7th June	WHISPERING GRASS,	Don Estelle and Windsor Davis
14th June	WHISPERING GRASS,	Don Estelle and Windsor Davis
21st June	WHISPERING GRASS,	Don Estelle and Windsor Davis
28th June	I'M NOT IN LOVE,	10cc
5th July	I'M NOT IN LOVE,	10cc
12th July	TEARS ON MY PILLOW,	Johnny Nash
19th July	GIVE A LITTLE LOVE,	Bay City Rollers
26th July	GIVE A LITTLE LOVE,	Bay City Rollers
2nd August	GIVE A LITTLE LOVE,	Bay City Rollers
9th August	BARBADOS,	Typically Tropical

16th August	I CAN'T GIVE YOU ANYTHING,	The Stylistics
23rd August	I CAN'T GIVE YOU ANYTHING,	The Stylistics
30th August	I CAN'T GIVE YOU ANYTHING,	The Stylistics
6th Sept	SAILING,	Rod Stewart
13th Sept	SAILING,	Rod Stewart
20th Sept	SAILING,	Rod Stewart
27th Sept	SAILING,	Rod Stewart
4th Oct	HOLD ME CLOSE,	David Essex
11th Oct	HOLD ME CLOSE,	David Essex
18th Oct	HOLD ME CLOSE,	David Essex
25th Oct	I ONLY HAVE EYES FOR YOU,	Art Garfunkel
1st Nov	I ONLY HAVE EYES FOR YOU,	Art Garfunkel
8th Nov	SPACE ODDITY,	David Bowie
15th Nov	SPACE ODDITY,	David Bowie
22nd Nov	D.I.V.O.R.C.E.,	Billy Connolly
29th Nov	BOHEMIAN RHAPSODY,	Queen
6th Dec	BOHEMIAN RHAPSODY,	Queen
13th Dec	BOHEMIAN RHAPSODY,	Queen
20th Dec	BOHEMIAN RHAPSODY,	Queen
27th Dec	BOHEMIAN RHAPSODY,	Queen



QUEEN: five weeks at number one

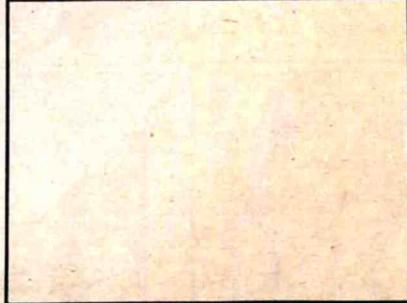
A year in the hand is worth two in the Bush!

By Peter Harvey

IT WAS New Year's Eve, ice cold, still, and silent. A thousand stars twinkled outside the window where Woody sat dreaming about the year to come, then suddenly it happened. From out of the dense speckled pattern above, a soft pulsing green light appeared. Dull at first, the strange soundless speck grew into a huge pulsating brilliance.

Woody felt his head go numb and his thoughts began to race as a sound like the beating of a million drums battered into his senses. Slowly he

felt himself drawn away from his tiny shack on the top of The Rock and as he strained to keep hold of his senses he realised he was now looking down on



MEL BUSH: exploring Lapland.

a great rock 'n' roll winterland. Without warning massive neon sign swung into view. It said:

JANUARY: In the coldest weather ever experienced in the Western hemisphere, Mel Bush, phantom fighter of the Cosmos and Harvey Silversmith, join forces to present a three-week pop festival on Dartmoor titled 'We're Having A Heatwave'. It stars topless Freddie Mercury, legless Andy Fairweather (very) Low, harmless Steve Harley, the Royal Ballet and one thousand and one Dalmatians (tickets £25 or £160 a dozen . . . or over the wall).

FEBRUARY: Two-and-a-half-million festival-goers refuse to leave Dartmoor and jump up and down in protest, causing the Western Peninsula to collide with the Azores. Meanwhile his Cosminess (M. Bush) ably assisted by Margaret Thatcher dressed up as Dana Gillespie has entered Pilot into a cross-channel air-race. Their aim is to break the time barrier and land Pilot on top of

the American singles chart by the third week in January.

MARCH: The recession bottoms, all music is banned from radio and television, all the festival-goers go home, and M. Bush joins an ethnic (roots) Lapland group who play only their own Skaggle music. Back home Steve Harley tries to get into the act with his own Skaggle band, Steve Harley And The Howlers, but with the country plunged into chaos only the true Lapland sound holds any truth.

APRIL: A white explosion. With the absence of any television and radio promotion all the hyped-up groups of '75 have retreated to that well-known tax haven, the Isle of Dogs, while the country sweats feverishly over the expected Lapland invasion. David Bowie cancels his Wembley season to make the film *In The Lap(land) Of The Gods*. Freddie Mercury signs up to promote M. Bush.



ELTON JOHN: own spaceship.

muscle, and Uri Geller bends the Eiffel Tower.

AUGUST: The first Top Of The Pops for five months features only Lapland, Eskimo, and Scandinavian groups from the now white dominated charts. Freddie Mercury joins the Goodies who together make a very contemporary single titled Skaggle Whalebone.

SEPTEMBER: John Lennon visits Britain to produce the Bay City

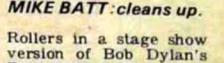
Rollers in a stage show version of Bob Dylan's *Ballad Of A Thin Man*. Yoko Ono signs for the part of Mary in a Christmas rock production based on the Laplandish nativity. Mr Big emigrates to Jamaica for the fruit picking season, and Mud open in cabaret at Las Vegas Hilton after Elvis Presley is forced to retire suddenly. M. Bush holds holidays in Greenland.

OCTOBER: Promoter Harvey Silversmith prepares itinerary for the biggest package tour every assembled. It will play 38 football grounds during November and December and feature the six biggest Lapland groups plus Steve Harley And The Howlers. Freddie Mercury enters a convent.

NOVEMBER: Millions of people report UFO's flying above the football grounds where the Lapland Lamentins are playing. M. Bush appears with a golden halo and羽 feathered wings. Millions of out-of-work car workers claim to have seen the light.

DECEMBER: In a

religious fervour unprecedented in the history of the British Isles, all five million out of work join together for a massive celebration of their new messiah, M. Bush. Freddie Mercury becomes a lady - in waiting at the event which is staged on the Isle Of Man (for tax purposes). The Goodies rename themselves: Lapland Looches and together with Mike Batt help clear up the litter. Meanwhile the Bay City Rollers' show slips, Yoko trips, and Elton John skips all the way back to Britain in



MIKE BATT: cleans up.



YOKO ONO: Virgin Mary.

his Lapland, Uri Geller becomes an Eskimo, acknowledging the strange mystic power these people now have over the Western World. In one year, M. Bush had changed everything.

Woody fell himself drop

1975 Through the past clearly

THE YEAR 1975 was marked down well in advance as pop's year of doom, despair, dogginess and desolation. The attitude of the knife-in-back merchants was that there was no new talent, therefore no excitement, therefore nothing to look forward to.

Well, there was immediate excitement right at the start of 1975. Not to mention riots. And as you'd obviously expect, those fiery fantasies the Wombles were at the root of the troubles!

What had happened was that promoter Bill Kenwright had put on tour no less than nine different shows featuring the Wombles. Suddenly the British Isles seemed over-run by Wombles, with fans storming out of the Liverpool Shakespeare Theatre, crying that the Wombles on stage were too thin, too tatty and too quiet.

No excitement in pop? Don't you believe it! The Wombling Merry Christmas was followed by a whole lot more healthy action.

Mud had won the Christmas-song battle, getting to number one on the strength of Les Gray's Elvis Presley impersonation. But other festive-season singles featured: the Goodies, Gilbert O'Sullivan, John Lennon and Showaddywaddy, and it that ain't a mixed bag of talent then nothing is.

If the knockers spent more time looking for good times ahead instead of predicting the demise of pop, they'd have picked up early signs that 1975 was gonna produce the goods. Like Elton John finally, once and for all, decidedly becoming the biggest star in the whole pop world. He was top through January in the States with the single Lucy In The Sky With Diamonds and his Greatest Hits album, and that album was also number

Peter Jones reviews the past 12 months

back to the top of the charts in 1975's tail-end... having previously been number one way back in 1969. A sensation every year from Bowie.

And didn't Status Quo have a good '75. From the early chart-topper Down Down, they've really powered from strength to strength, home and away.

But nobody had a better, or more controversial, year than the Bay City Rollers. As is the way with pop, 1975 opened with lots of groups all claiming to be the "new" BCR, long before the "old" one had worn out. The Rollers rolled serenely on, making their first nervous inroads into the American scene and getting both single and album comfortably into the charts.

Pop's a two-way scene, though, with much traffic across the Atlantic. First rumbles of a super-hype started early in 1975 about some guy named Bruce Springsteen, a street-fighting lad who was

either the new Dylan, or the next Presley, or as some would have it, the latest Chuck Berry, only white.

Everything he recorded in the States roared to the top of the charts, and he was a sell-out sensation wherever he toured. They said he was a moody guy hard to handle, but just brilliant. "Hype, super-hype, superest-hype" said many a British pundit.

But in the end they got Springsteen over for a couple of gigs, and his records started selling in Britain, too. And the guy who could be the new Rod Stewart or the next Dustin Hoffman came to that, had the cheek to prove he really was... sensational!

Trouble with pop is that some people just can't help earning gigantic fortunes. Which means huge income tax. So 1975 was peppered with superstars saying they'd have to live abroad in order to avoid the taxes. Groans from the Inland

Revenue gentlemen; sighs of sadness from the fans who could expect only short rations in future from the likes of Rod Stewart.

The year was blessed with the usual new names, plus the old ones fading fast. Plus the continued popularity of Elvis Presley, who was reported for the millionth time to be "real keen" to visit all "may lovely fans" in London. Only his manager reckoned he wouldn't be available for a couple of years or more.

Nice early flight by Pilot in 1975, a couple of whom had been early Bay City Rollers. And after years of trying, the ever-so-friendly Mac and Katie Kissoon made it, with Sugar Candy Kisses.

But the pressures remained as strong at the top as ever. So four out of five Rollers ended up on a health farm, trying to get over severe nervous exhaustion. They had to cancel out a lot of lucrative dates, but it was

imperative for them otherwise they'd completely collapse.

Northern Soul took off during 1975, with outbreaks in such unlikely places as Wigan. Lots of virtually forgotten American artists suddenly built a local following through imported records and guys like Gary Lewis, with his Playboys, and Ohio Express and the Lemon Pipers and so on all gave rise to the theory that the 1960s were taking over from the 1970s.

In fact, nostalgia has been clouding things all

most active of the four chappies who once made up a group called the Beatles.

A telly cop name of Kojak got in on the chart-topping act, Telly Savalas talking his way through David Gates' lovely song If. And one of the biggest events of the year was Tommy, the movie spawned by the Who's Pete Townshend, with star names bulging the cast list, and with some super-sensational performances.

And the group Fox came along, to sell well right through Europe, which had an unplanned follow-up when Sweet came out with a single called Fox On The Run! But nostalgia came on heavy again when Duane Eddy arrived in town, to have a brand-new hit as well as a chat about his days when 'the twang was the thang' in instrumental pop.

Right through the year the Rubettes did well. Strange to think they were just a bunch of session musicians when they first made a record. But pop is full of that kind of eyebrow-raising activity.

And the sould addicts had it made, what with the All-Platinum gear from the likes of the Moments and the Stylistics and all the other guys who soft-souled it right through 1975.

Yet there were those guys who reckoned 1975 was going to be one long drag.

That's the thing about pop music. Round every corner there is something new and exciting and every so often truly sensational. Ignore the knockers and the mockers as 1976 rolls inevitably along.

Just lay back and really enjoy it.



SPRINGSTEEN: Hype of the Year?

how many have stayed on the superstar course. I present: Mud, Terry Jacks, Paper Lace, Three Degrees, George McCrae, David Essex, Charles Aznavour, Carol Douglas, Ken Boothe and the Rubettes.

Some couldn't properly hang on till 1975 was finished.

But take the situation about David Bowie. The restless lad wanted to get into movies, and he's done so. And even while he was carving out this "other" career, he had the extreme satisfaction of seeing Space Oddity roar



THE FESTIVALS: (above) Knebworth and (below) Wembley.



STONES: still doing it.



DAVID ESSEX: from strength to strength.

through the year. And nothing carried more nostalgia than Elvis Presley's 40 Greatest Hits double-album which soared to the top of the charts on a volley of accurately-aimed television advertisements.

Steve Harley was breaking bands up and reforming them, and the Carpenters were dominating the middle-of-the-road scene right up to Karen's untimely illness just before a sell-out European tour, and Paul McCartney remained the

ROLLERS: 75 was their year.



**WATCH FOR
Smokie**

By
Ray
Fox-
Cumming

MOST BRIGHTEST hope contenders in any year tend to be fairly new bands, but Smokie, although the name is newish, had their beginnings over 11 years ago. Back then in 1964, three members of Smokie's present line-up (Chris Norman, Terry Uttley and Alan Silson) were all at school together and, with another guy, formed a group together.

The band, called first The Yen and then The Sphinx, practised regularly on Saturday mornings, rehearsing a lot of the stuff that was in the charts — and the highlight of their existence was one lone gig, a school dance, soon after which they all left school and disbanded.

Terry got himself a job and stuck to it reasonably well but Alan and Chris went through a number of spells of being apprenticed in various trades until Alan suddenly got offered the job of lead guitarist in an amateur band operating in the Bradford area (where all of Smokie's members come from). He accepted with reservations, because he didn't think much of the group's singer, then contacted Chris to see if he would be interested in joining the band as its lead singer if the guy already occupying that position could be persuaded to step down.

Chris agreed, the other singer was ousted to make way for him, and the group got down to work. At first, determined to be 'dead psychedelic', they called themselves Long Side Down (abbreviated equals LSD), then changed their name to The Elizabethans.

In 1967 and 1968 they gradually built up a good reputation in their locality and were getting a lot of bookings to play clubs, dance halls etc. They decided to go professional, but their bass player wasn't keen to risk it, so they went and asked Terry if he'd be interested in taking his place.

At first though, Terry proved a dead loss. "Yes," he said, "I'd love to." But the snag was that he'd become a mad bopping mod, went to a different club every night of the week and was only

ALAN

joined up, the group turned professional and immediately began a Summer season at a Butlin's Holiday Camp.

A week later they were sacked. "We were supposed to play three hours a night," explains Chris, "but unfortunately we only knew about 15 numbers, so we'd play 'em all then start at the beginning again. It didn't take the management too long to notice and then we were out."

But work continued to come in nice and regular and then they began getting work from the Beeb, doing spots on Radio One Club and the like. That led in turn to a TV appearance, which drew the attention of RCA

Records who signed them up to make a single, which came out under yet another new name — Kindness.

Kindness were not long with RCA. Angry because the record company wanted session men to play on the record instead of the group, they accepted a new deal with a guy who had an arrangement with Bell Records. They cut a single but before it could be released, their man fell out with Bell and so ended another deal.

After that fiasco, Kindness signed with Decca where they got as far as having four records, not just recorded but also released. None of them, however, sold even promisingly.

During their time with Decca, Kindness had one

band to take under their wing.

The band weren't too sure it was a good idea, but let him get on with it and the dauntless Bill sent tapes by the group to Messrs Chinn and Chapman, then followed up by plaguing the famed songwriters on the phone for six months until eventually, in the hope of getting him off their backs, they agreed to go and see the group.

Chapman went first, was impressed, then took Chinn along with him a couple of weeks later when he went for a second hearing. After that Kindness, without any ado, were signed up and again changed their name — this time to

Smokey (later altered to Smokie to avoid confusion with Smokey Robinson).

The signing gave the group new confidence. "We wanted a hit," recalls Chris, "and we felt certain they could give us one. If they'd wanted us to do a remake of the Sweet's Funny Funny we'd have done it. We wouldn't have been happy about it, but we wouldn't have argued.

"We were really pleased though that Chinn and Chapman didn't want to turn us into another Sweet or Mud and that the way they saw us developing accorded with everything we felt ourselves."

Smokie's first Chinn/Chapman single Pass It Around came out early in '75, quickly

SLIK'S FOR '76



Slik is a new band – a band for 1976 – a band that follows in the footsteps of the new generation of Scots rock artists following fellow top pop Scots the Average White Band, Alex Harvey, Billy Connolly, Maggie Bell and of course the Bay City Rollers.

'FOREVER & EVER'

A Bill Martin and Phil Coulter Masterpiece

Slik 

available now... in a Special colour bag.

A

A is for ARRRGGHH! The true sound of '75. It's also for Alice (natch) who rocked and shocked the world and Average White Band, the Dickie Whittingtons who went to find fame and fortune in Yankee Land.

B is for Belly full — the guts of the pop world. Les Gray's appeared to hang over the edge of his jeans and Judge Dread's wobbled every time he sang a dirty song. **B** is also for the Bay City Rollers. Ah, but will they still be bopping up the gloamin' in '76?

B**C**

C is for Charisma. Some had it, others didn't. Bowie reeked of it, Gary Glitter asked to borrow some and Leo Sayer lost it to the moonlighters.

D is for Dahling Freddie the Queen we mean. With his black nail polish, tight silk trousers and limp wrist he was the true showman. Freddie had a passion for all things classy. Especially Moet and Chandon and servants. Take a bow, Mr M.

D

E is for Eee By Gum. Everything was coming up Yorkshire. We had the Goodies singing about Black Pudding Bertha and then there was Harvey Smith gerring off his horse and nicking Bing's True Love. Oooh heck . . .

E

F is for Fairy. We don't want to know who was on top of your Christmas Tree but who was the fair-est of them all? Was it Sir Monty? Was it Mercury or was it Bowie? No matter. We loved them all.

F

G is for Gasbags. We rapped with most of the stars; some of whom were ready to spill the beans, while others were cagey about revealing the goods. Our Giggly Gasbag Award goes to Mud for being such pals at interviews.

G

H is for Hello (boys and girls) the group who were the only mean threat to the Rollers. Bob, their wide eyed pouting singer excited the fans, livened up the band and played sex kitten on stage.

h

I is for Ifield — Franco the yodel-o-dee. He's planning to come off the ski slopes and do marvellous things in '76. Next year he hopes to be chosen as Britain's entry for the Euro Song Contest. We wish him luck.

i

J is for Jap. The brightest oriental rock-pile being the Sadistic Mika Band who supported Roxy on their last British tour. In the New Year everyone's gonna be turning yellow and lolling all over the place.

J

1975

JAN ILES TAKES AN ALPHABETICAL LOOK AT 'THE GOOD, THE BAD AND THE UGLY' OF 1975

**K**

K is for Kiki . . . Delightful lady of the rollocking larynx. Proved to all and sundry that pretty faces can do more than just pose. Ikkik Eed ain't going backwards by any means. She has got a bright future in store.

L

L is for Let's Twist in '76. Chubby Checker is back on the scene and everyone at the dance-halls are twisting their nights away to Chubby's stirring song. If we all play our cards right the Jitterbug and the Charleston might reappear.

**m**

M is for Marc. Last seen in a pair of furry womble boots and smock top. But Marc has shed his wild man from - Borneo image and a lot of weight and is proving to be a fighter as well as a writer.

n

N is for Natalie. Remember old King Cole? Well Natalie's his daughter who had a fantastic single called This Will Be, in the British chart. A chip off the old block but she's sexier than pa. Aretha beware!

**O**

O is for the Osmonds. Donny is still showing his teeth, and some of the older brothers have Osmisnis to carry on the family career. We'll stick our necks out and say they'll still be around in the year 2099.

**P**

P is for Paul McCartney, who still has a baby face and dimples and who is still rocking after all these years. His group Wings toured Britain this year and girls screamed and wailed equal to the noise levels of Beatlemania. Macca mania will be alive and kicking in '76.

Q

Q is for Quo. The working class 'eroes of the rock 'n' roll circuit. Quo-styled jeans, waistcoats and plimsolls were worn by their legions of fans at every concert. It might not be the most popular gig fashion next year, but perhaps it'll catch on in the Golan Heights.

R is for Rock 'n' Roll. Let it get right into your limbs so's you can wiggle about to its beat. Then get yourself a pair of cushion-lined bumpers and you too could become a great rock 'n' roller.



S is for Slade. Didn't see much of them in '75 'cos they were working in America, but the old faithfulls still come home from time to time to promote new records. Haven't been sucked under in the States yet. So they're doing all right.

r

T is for 10cc. Now we ain't gonna tell you the definition of the band's name (ask the nurse at the local clinic) 10 cc proved to be one of the most successful pop bands of '75. I'm Not In Love reached number one and was hailed record of the year by lotsa folk.

T**U**

U is for Underground, that finally went out. Now we have the eavy bands sharing the limelight with teeny bands, and appearing on Top Of The Pops with their hit singles. If it's hip to be screamed out. It's gonna be a soft new year.

V

W is for the Wallers and Main-Man Bob Marley. They put reggae in the charts and convinced us whites that it wasn't boring mundane jungle-bunny schlock. Danger warning: reggae is gonna tear the white man's soul to shreds, so be ready.

X

X is for Xenophobia — or in other words a fear of strangers. Steve Harley was bitten by it after his none-too-successful tour of America.

**Y**

Y is for Yawn . . . The moos that made you fall asleep in the armchair. Biggest yawn prompters were Paper Lace with their pseudo gangster image.

Z

Zzzzzz is for And time to put '75 to bed.



SAILOR HAVE been biding their time in 1975, but they haven't been idle.

The four-man group has been steadily capturing a dedicated following that has managed to push their latest single, a Glass Of Champagne, into the charts.

The end of 1976 should see them established as a top band.

That's no idle prediction either because Sailor have got what it needs, which is a lot more than record company hype.

For start they have a different sound. Now before there are yells of 'Roxy rip-off' which even the band admit was justified to a certain degree, you should listen to their second album, Trouble.

It all comes down to the original conception of using a nickelodeon as the major instrument and building the sound round that. Then, of course, there are the lesser instruments like Veracruzana harp; charango; guitarra and marimbas.

The idea to blend such an esoteric assortment of instruments came from the group's founder Georg Kajanus, who previously played with Election — a critically acclaimed group with short-lived commercial success.

Sailor's success will assuredly be greater and longer-lived, because they see the movement in music towards more entertaining and light-hearted stuff,

rather than the rooted axe-grounding.

Audience response is the cornerstone of Sailor's philosophy and it doesn't particularly matter if that response is heckling, as long as there is feedback of some kind.

Henry Marsh, who describes himself as a "Panamanian wreck" and is one of the two nickelodeon players along with Phil Pickett, has firm views about the function of Sailor's music.

"The music is basically slightly daft," he says in all seriousness. "It is something looser for us to do this bizarre audience/group type of involvement.

"In order for us to do this well you cannot be cool or groovy. It's not

groovy music, it's music that provokes."

Marsh was previously a long-haired axe man himself taking things a little bit too seriously. He wised up when he joined Sailor.

"I've decided I like to misbehave with audiences rather than actually worry about the notation," he admits.

The philosophy is borne out of his guitar picking days when he realised the field was competitive and he couldn't play as fast, as long, or as meaningfully as some others.

"So by the time George came along, I was very good fodder for a new



SAILOR

Turning the tide

by David Hancock

approach, a new idea, which is what Sailor is all about," he continues.

"Now I don't play guitar, I just leave my black Les Paul lying in the corner."

George is the Norwegian-born son of a Russian prince. A widely-travelled man, he speaks with a Canadian accent and is the man responsible for the group's array of strange South American instruments.

Phil Pickett was born in Germany and spent a lot of time travelling in America and reputedly spent some time at a

"school of non-violence" run by Joan Baez.

Grant Serpell is rated by Marsh as "probably the most intellectual member of the group," with a degree in chemistry.

"He's bright," says Marsh. "If all this fails he can always become a teacher."

But they don't see it failing because they have a new approach.

"Because the group is totally light-hearted it is possible for something to happen — and atmosphere I've never known before to generate.

"Some nights I suddenly

realise how totally starved some audiences are of enjoying themselves, and you watch those twisted 'this isn't rock' expressions turn into ones of either disgust or delight.

"I think we have got something new, and a lot of people are confirming that. A new approach, a new sound, which we are hoping we can consolidate in the coming year," adds Marsh.

"I feel pretty good about what Sailor are doing and all we have to do now is get a lot of people to come alone and see it."

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

Recapturing the spirit of the '60s

EVERY YEAR a handful of new bands are given maximum promotion by their record companies.

They are the bands "most likely to make it" in the following year — the groups the business think have the most potential.

Inevitably there are accusations of hype that dog these bands, but it's not quite as blatant as the press would try and make out.

For a start, the major record companies know you can't fool all the people all the time, and with untapped talent still around they honestly try and pick the band they think are good.

Different

This year the Warner Bros machine is behind a seven-piece called Glyder.

It's not only Warners who have faith in them. They have also come to the notice of the legendary American producers and writers Jerry Leiber and Mike Stoller, who have remixed the band's new single Pick Up And Go.

Glyder refuse to put their music into one specific bag, adding that they are developing a different type of sound.

Talking to Glyder is difficult, because all

eight of them want to talk at once. They are all enthusiastic about their music.

The line-up is: Kevin Turner (acoustic guitar, vocals); Dave Bronze (bass guitar, vocals); Dave Engel (drums, percussion); Keith Brown (clarinet, sax, backing vocals); Nevil Kiddier (mandolin, congas, backing vocals) and brother Gareth Kiddier (lead guitar, piano, backing vocals); Andy Price (acoustic guitar, lead vocals).

They don't like to say they emphasise one instrument more than another, but Engel does admit: "We mainly use mandolin and clarinet."

"Really we play a sort of neopolitan style mandolin as opposed to the sound that has been used before by say McGuinness Flint," interrupts Nevil.

"We want to bring back the spirit of the Sixties," says Gareth or is it Keith?

Smoke

The band have been together for 18 months and the nucleus is Kevin and Andy who are the main songwriters of the outfit.

Kevin takes up the story: "Andy and



GLYDER

myself were playing round the pubs semi-professionally and then we teamed up with the drummer and were doing demo tapes. But we wanted a full band to get things together and we eventually joined a band called Smoke.

David (Bronze) joined later and there you were."

Their first album simply titled Glyder was written before the group added its clarinet and sax player, Keith.

"With the new stuff we're doing, we expect

the sound to have more brass arrangements. Now all the songs are being arranged with the saxophone as well which will add to the fullness of the sound," explains the drummer.

"We're hoping that way to get a different

sound. Frankly I think rock music is going through a down phase at the moment. Everything seems to be a little bit watered down and people are waiting for something to get going."

"But Glyder aren't the answer," says Andy with an amazing amount of honesty. "I don't think one band in particular can be the answer."

"You see, everybody is too serious at the moment. Music is an entertainment and people aren't realising that."

Engel continues: "I think everybody has something to say but whether it's right for you to put that across in your stage act is a different matter."

"I would prefer to watch a film on the television than I would a documentary. Which is trying to say something? The film only says something if it is very good and that's what we're trying to do. Music is what the person that creates it is and that will come across."

As a light-hearted group of people they are

sure their audiences will be entertained. It's the same sort of philosophy being followed by Sailor, another group being tipped for big things during 1976.

Both bands are breaking away from the guitar-dominated band. While Glyder appreciate the guitar will always be an integral part of rock, they see no new direction in which it can go.

Stories

The articulate drummer explains: "Ten years ago there was more scope for the guitar. There aren't so many people who can use it effectively now. Where can you go? After Hendrix and Clapton what else is there to do?"

One member puts it succinctly: "The guitar goes its way, we go our way."

Glyder reckon they are built round their songs and because they have no special message to get across these songs can vary greatly though each one of them tries to be a story.

The group even talk about "serving their songwriters."

It's this dedication, combined with their awareness that music needs to move in another direction, that has convinced Warners they would get the special treatment.

This time next year we'll know if it paid off.

by David Hancock



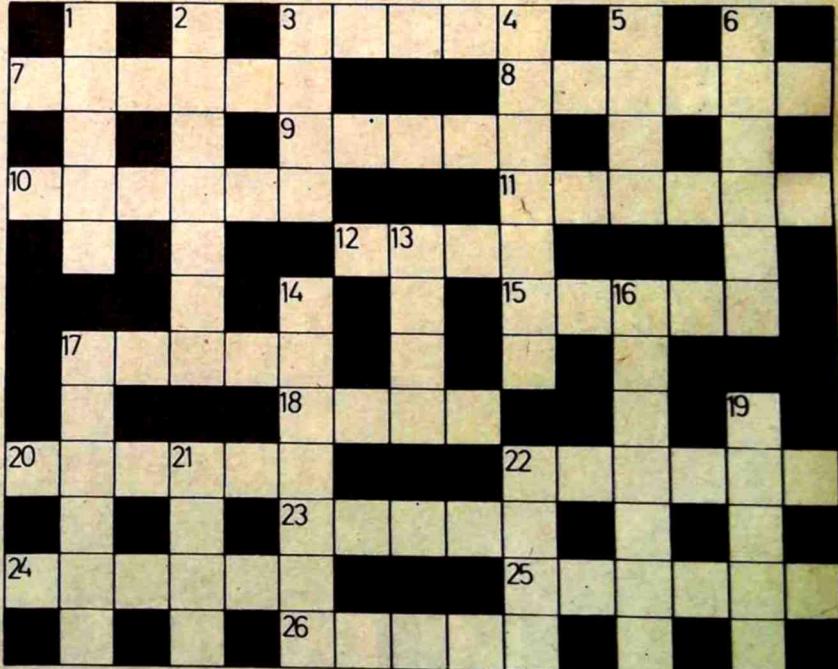
FIVE FRESCO-LE-RAYE T-SHIRTS TO BE WON!

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco- Le-Raye Record Mirror & Disc Freak T-shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by January 7.

ACROSS

- 3 You could get a twisted smile from John (5).
- 7 Hello's New York one (6).
- 8 Moody Ray (6).
- 9 Such elegance! (5).
- 10 Lee's favourite? (6).
- 11 They may be flying high in the charts (6).
- 12 Little achievement. (4).
- 15 Paul Simon still is after all these years (5).
- 17 Band getting in cheaply? (5).
- 18 Hans bewildered Graham (4).
- 20 Sort of Eskimo group! (6).
- 22 How John Inman attended to Sir? (6).
- 23 Just like the silence of Mr. Big (5).
- 24 The sign of a suite by Jon Lord (6).
- 25 Broken down ones familiar to Nazareth fans? (6).
- 26 Leo telling it like it is? (5).
- 1 A1, or with '17 Across', another band (5).
- 2 Where you might hear a Queenly rhapsody (7).
- 3 The muddle of blues that Elvis was once in (4).
- 4 Elastic band! (7).
- 5 Low note from such a synthesiser? (4).
- 6 Where you might find Ginger loafing around? (6).
- 13 Ace have no future in yours (4).
- 14 Group well-known to Old Testament readers (7).
- 16 No better or worse than most white bands. (7).
- 17 This time it's Mike Batt's city (6).
- 19 They may ring out in tubular fashion (5).
- 21 It goes with Kristofferson (4).
- 22 A big name, but Ringo's even more (4).

DOWN



SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 3 Faith. 8 Roller. 9 Esther. 10 Amour. 11 Benson. 12 Adrian. 13 Distel. 14 Pax-to-N. 19 Divine. 21 Gloria. 22 Noize. 23 Eagles. 24 Little. 25 Elvis.

DOWN: 1 Now - El. 2 Close. 3 Frank - incense. 4 Idol. 5 Herald Angels. 6 Storms. 7 Reg - ale. 15 Animal. 16 Thin - ly. 17 Mouth. 18 Billy. 20 Klev.

No 503

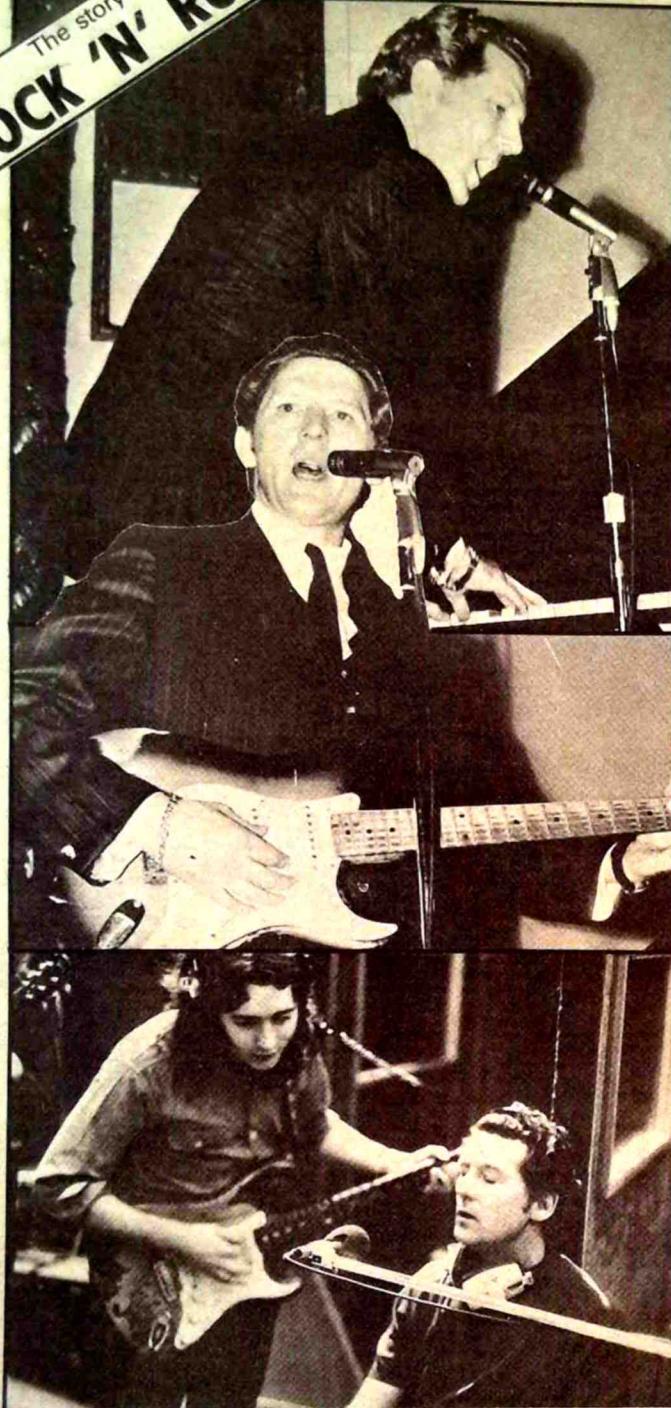
NAME

ADDRESS

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

The story of

ROCK 'N' ROLL



THE KILLER: top and centre) classic stances and (bottom) with Rory Gallagher for a recording session.

PART FIVE: JERRY LEE LEWIS

THE KILLER STORY

Compiled by
Peter Jones
& Waxie Maxie

THE ROAD of Rock 'n' Roll history is strewn with the mangled careers of blue-jeaned hopefuls who gave up good jobs, ready to step to international stardom with a hit record. Few of them made it. The reasons were simple: too little talent and not being in the right place at the right time.

But right behind Elvis Presley in the 1950s R&B popularity stakes and moving up fast was a crackle-and-blaze rock 'n' roller from the same Sun Records stable — Jerry Lee Lewis, the son of a Louisiana farmer. Jerry Lee — considered by many to have influenced by Moon Mullican — is one of the great natural phenomena of the 1950s rock and roll landscape, a truly incredible musician.

He is the piano-pulverizer "Blond Bomber", "Pied Piper of Louisiana", "The Great Balls of Fire Man," and latterly "The Killer," who once put the groceries on the family table by selling vacuum cleaners and sewing machines — ("I tried being a domestic appliance salesman, but it sure was hard as heck. Nope! I never sold newspapers, nor have I shined shoes!").

"His stage act is real wild," said one British Jerry Lee fan in 1958 — the year he caused a scandal by bringing his 13-year-old bride Myra to England. "I really dig his outbursts of high-octane energy — you know, the way he throws back his head, closes his eyes and lifts his hands two feet off the keyboard to strike chords, throwing the piano stool away from underneath him, standing up and swooping up and down the keyboard, grabbing his guitarist's instrument for a 'let's go' guitar solo, and the sexy way he lifts his right leg to play with the heel of his boot!"

Frantic

The girl with the "Rock 'n' Roll's The Thing — Jerry Lee's The King" T-shirt then listed several more things Jerry Lee fans liked about their idol's frantic stage act, among them: "playing with his bare feet; slamming the piano lid to assist the drummer; leaping on top of the piano and shaking his body in true Elvis-style tradition; casually throwing the microphone over his shoulder and combing his hair with a silver comb at the end of his act".

Jerry Lee Lewis — a name loved and respected

in the world of Teddy Boy rock and roll; Jerry Lee Lewis, one-time rock and roll idol of the 1950s, now one of America's most successful country music artists. Jerry Lee, although born in Louisiana (Ferriday, Sep 29, 1935), now lives in a Hollywood-style house with a piano-shaped swimming pool at Coro Lake, Memphis, Tennessee.

Jerry Lee Lewis has been playing the piano — "storming the ivories" — since he was nine, when his father, Elmo Lewis, heard him practicing on his Aunt Stella's piano, and mortgaged the house for \$900 dollars to acquire a piano for Jerry to practice on. There are several stories concerning his early musical tuition. The most popular and widely accepted is that the "King of Country Rock" — Jerry Lee Lewis, that is — taught himself and eventually won first prize playing a "pumping piano" arrangement of "Hada Col Boogie" at the Louisiana State Fair. Apart from the piano he plays accordion, drums, guitar and violin!

After finishing high school he enrolled at the Bible Institute at Waxahatchie, Texas, to study to become a preacher man. But his studies came to an abrupt end when he decided to "liven things up a bit" by playing a Lewis-style boogie version of My God Is Real at a student concert.

Jerry Lee entered showbiz in 1948, making his first public appearance playing with a country rock group in the showroom of a local Ford dealer, prior to a regular Saturday-night spot playing drums at the Wagon Wheel in Natchez.

It was not until 1955, in

Memphis, that he got his big break when he signed a recording contract with Sam Phillips' Sun Records — ("I told them that if I didn't get a record contract I would sit on the studio doorstep at Union Avenue for 3 months"). His success with Sun Records — the label Elvis Presley started out with — was unquestionable: Four hits followed inside a year — Whole Lotta Shakin' Going On, Great Balls of Fire (sung by Jerry in the film Disc Jockey Jamboree), and Breathless and High School Confidential.

Break

Before he embarked on a highly-successful career in country music in 1963, and started recording country ballads and heartbreak songs for Smash Records, Jerry Lee had made some 22 get-up-and-go singles for Sun Records — records that rock like the proverbial clappers! Even now, seventeen years after they were made, these early "pumpin' piano" country-rock records can still be found on jukeboxes all over the world.

Opportunities to see the incredible Jerry Lee Lewis in rock and roll action are far too rare these days. But those Record Mirror and Disc readers who wish to add Jerry Lee albums to their collections should make their choice from the following albums: Original Golden Hits Volume 1 (Phonogram 6467-002), Original Gold Hits Volume 2 (Phonogram 6467-008), Rockin' Rhythms and Abilites (Phonogram 6467-017), and Monsters (Phonogram 6467-019).

Next week: Merrill Moore.



TOM JONES Official Fan Club.

P.O. Box 3, Shepperton, Middlesex.

Secretary: Mrs Vicki Murdoch.

Membership fee: 75p per annum.

Free glossy signed photograph, membership card with pictures, complete biography, postcard picture with list of Tom's albums, the last three newsletters printed plus a letter of welcome.

Printed newsletters with numerous photographs sent out every April, August and December.

Competitions with prizes of records, articles of Tom's clothing, colour

photos, etc. Lucky dips with Tom's clothes as prizes, old stage suits and shirts. Offers of pens, garters with a picture of Tom, large full length posters plus various black and white pictures.

RITCHIE BLACKMORE Appreciation Society, 65 Upper Chorlton Road, Whalley Range, Manchester M16 7RQ.

Secretary: Simon Robinson.

Membership fee: £2 per annum.

Regular newsletters and information sheets with record details. Photo-

graphs when available. Badges. A new club.

SHOWADDYWADDY Official Fan Club.

Cavendish House, Crossgate, South Shields, County Durham.

Secretary: Sheila Mitchell.

Life Membership fee (no renewals): 50p. Membership card, profile information on each member, fan club pen, record information, tour information, photograph and members' special offers list. Four newsletters per year, with competitions and raffles. Offers of tee-

shirts, posters, badges, photographs, stickers, brochures, stationery, rosettes and banners.

ENO:

"Innovations," 9 Sunbury Road, Wallasey, Mersey-side L44 9BD.

Secretary: Peter Leay.

Membership fee: 60p first year. 50p to renew. Send SAE.

Badge, membership card, newsletters three or four times a year containing long letter from ENO. Biography and information. Photographs.

NEW SEEKERS Appreciation Club.

108 Bolingbroke Street, Bradford BD5 0NR.

Organiser: Peter Tempest.

Membership fee: 80p per annum.

Membership card, three newsletters per year, biography booklet with list of their records. Photographs of the Group. Many items for sale including combs, pens, key rings, badges, address books, note books, pillow cases, T-shirts, photographs and diaries. Second-year members receive further offers.



TOM JONES

Tip for '76-SMOKE



RECORD
MIRROR
DISC



james hamilton's DISCO PAGE

new spins

GLENN MILLER: Moonlight Serenade/Little Brown Jug/In The Mood (RCA 2644)

Reissued partly as a result of interest sparked by this page, this maxi contains three of the legendary big band leader's biggest hits — the trouble is, the sound and cut is not the greatest for discs, where more modern remakes are regrettably better bet. RCA reckon that a Moonlight Serenade is big in the South and In The Mood is happening up North, while my own research shows that In The Mood is getting enormous all over the place and has to happen for someone.

CLIFF NOBLES & CO: The Horse (CBS 3518)

In fact never deleted, the classic 1968 Philly dancer (arranged by Bobby Martin) is being given a push again following renewed interest in it. An all-time fave, it's a happy instrumental with a great rhythm and strong brass line which strangely enough began life as the backing track B-side to what subsequently became the flip, Cliff's vocal of Love Is All Right. Yeah, he's not even featured on the hitside!

JH PICKTHE WHO: Squeeze Box (Polydor 21275)

The outstanding track from their By Numbers album, with amusing double-entendre lyrics about mama having a squeeze box on her chest, this happy romper has bits of banjo and a slight Creedence feel as it bounces along.

JH PICKTAMIKO JONES: I'm Spellbound (Contempo CS 2079)

As one might expect of a 1967 Golden World side — even if it's a re-make, as in this case — the sound is hybrid Mary Wells / Supremes with a skittering sub-Motown backing. It's full of charm, though, and Tamiko's voice is a nice reminder of how good Mary used to be.

JEAN PLUM: Back To You (London HLU 10514)

Actually flip of the lazily thudding Look At The Boy, which is typical Willie Mitchell, this delicate dead slowie may not be obvious disco material but it's sure got me all tore up as Jean soulfully warbles her tale of woe.

LOUISA MARK: All My Loving (Safari SF 1109 thru WB/CBS)

Creating a bit of a stir, Louis's sweet reggaefication of the Beatles' oldie is nice enough but gets overshadowed by the B-side instrumental, Slitting By The Wayside, which is a gentle and lovely throbbing played by Tony Washington. Is that the Tony I used to know?

CAROL BROWN: Touch Me Baby (Sound Trax ST 104, thru President)

The Johnny Bristol tune adapts well to a semi-slow reggae rhythm and nice old fashioned brass fills, while Carol sounds — am



DALTRY: rompe

I going mad? !? — like Mary Wells. Dub flip.

CLINTON TAYLOR & DANSAK: Sound Of A Good Song (Horse HOSS 112, thru Trojan/Saga)

Catchy clap off-beat and melodica spice this slow singalong reggae filler, which has a strong and effective melody. On the flip, Dansak Home (Version) is a fruitfully brassy repatriation tune with nice steady rhythm.

CORPORATION OF LOVE: To Be True (Sound Tracs TST 105, thru President)

The beautiful Gamble & Huff song gets a creditably Philly-like reading from this soulful group, whose light reggae rhythm is the only Jamaican element in an otherwise exemplary US-type sound. Well worth checking out, and that's truly true!

BRENTON KING: Joseephine (Groundation GRO 2022, thru Vulcan, 49-53 Harrow Road, London W2)

Fats Domino's girl goes reggae with an old-style bass line and bouncy beat. Sounds fine, as does the Dub flip.

JOY WHITE: Idlers On The Street (Groundation GRO 2020)

Ska brass sound and hissing hi-hat on a chunky dancer with catchily sung message lyrics. Dub flip, strong in itself.

B.B. SEATON: Free Up The Dub (Philips 6000493)

Originally on Jama Records, this is the spookily echoing Dub flip of an otherwise straightforward Pop Reggaefication of the old Born Free SONG! The Dub's the one unless you like sugar.

CORNELL CAMPBELL: The Gorgon Speaks (Angen ANG 103, thru Klick, 2 Library Parade, London NW10)

Another in the popular Gorgon series, the vocal side is nowhere near as good as the truly astounding Dub Version flip by the Aggrovators, in which the brass seems to play with its own echo. If you want a good example to try this type of sound, then this is better than most.

A plain man's guide to Dub (and other burning issues)

THE SOUND of now, Dub, has been growing in Jamaica over the last two years until suddenly it has become The Roots music of the moment.

Put simply, Dub is the result of an engineer fiddling about with the tapes of an already finished record, and using all the faders, echo and phasing at his command, creating something totally different.

Thus he can cut the bass in and out, suddenly stop one instrument in a flurry of repeating echo, phase the cymbals until they put your teeth on edge, and make ghostly voices appear for isolated phrases.

More often not, the records which are turned into dubs are big hits in their own right, and it's not uncommon for several different dubs to be made of them.

The first example of the technique was possibly Andy Capp's Pop-A-Top in the late '60s, an instrumental the precise playing of which foiced many until they sussed that in fact the instrumental tracks were being manipulated after

the recording was done.

The technique then passed through the straight Version stage, when most singles had just the backing track as flip, until the sound system DJs, who recorded their own ranting over many Versions, wanted to create something that was even more personal out of someone else's work.

They made their own Skank records by fading the original singer's voice in and out of their own voice-overs. Now even the DJs have faded somewhat, as the engineers are currently king!

Indeed, it was KING TUBBY who recently stirred everyone up with his King Tubby Meets The Upsetters At The Grassroots Of Dub album. His latest is the very even in quality The Dub Master (Groundation GROL 502, thru Vulcan, 49-53 Harrow Road, London W2), which is full of relaxing dubs all dominated by booming bass patterns.

Top DJ BIG YOUTH gets the best of both worlds by using great dubs behind his voice-

overs, and also features many straight instrumental dubs on his album Dread Locks Dread (Klik KLP 3001, thru Klick, 2 Library Parade, Craven Park, London NW10).

Melodica is a popular instrument on dubs, and it's heavily featured on the sparse, empty sounds of LESLIE BUTLER's album Ja-Gan (Trojan TRLS 112). Dub is used as the backing for relatively normal singing on LEE PERRY & THE UPSETTERS' Revolution Dub (Cactus CTLP 112), although the best track is a subtle pulsating instrumental called Doctor On The Go which incorporates snatches of soundtrack from a TV doctor comedy show.

The 11 STREET DREADS' Pick A Dub (Atra LP 1002, thru Virgin) features all the tricks to perfection, including my own favourite fading echo on isolated clanking noises.

By no means for every disco, Dub is a subtle, lazy, relaxed and stoned music that's certainly worth getting into.

lp trax

DUTCH TREAT

THE TEMPTATIONS: Keep Holding On (LP House Party, Tamla Motown STML 12006)

Now that they've left the wing of producer Norman Whitfield, the Temptations' latest album finds them trying many different producers

including even Steve Cropper. However, lead track goes to this incredibly good disco dancer penned and produced by the returned to Motown team of Holland and Holland. That's right — brothers Eddie and Brian, minus old mate Lamont Dozier. They've come up with a modern powerhouse

sound that just simply pounds along with all sorts of subtle twiddly bits in amongst the exciting rhythm, like a more straightforward version of their great work with the Jackson 5 on Forever Came Today. What a treat!

TOWER OF POWER: Drop It In The Slot (LP In The Slot, Warner Bros K 58155)

After traces of the James Brown sound throughout the album, this the last track on side two is almost 100 per cent the sound of Brown rhythmically, while vocally it veers from Average White Band to Sam and Dave. The main thing, though, is that it's an excellent funkier and already picking up action in the funkier spots around Britain.

DIONNE WARWICK: Track Of The Cat (LP Track Of The Cat, Warner Bros K 58178)

Dionne's evidently cracked the numerology kick, as you'll notice she's reverted to her old surname spelling. This lead track from her new Thom Bell penned/prod album starts with the snarling of something that sounds bigger than a pussy cat, and then slow jazzy rhythms lead into a gradually speeding-up stage before the beat and vocal begin together. A pity the intro's so long as, although effective listening, it's useless for disco. Otherwise, the tune's a gentle Thom Bell beater, with all the backings done in Philly and Dionne added in Seattle.



TEMPTATIONS: pounds along

james' picks

TO FOLLOW on from last week's eyebrow-raising Top 20 for 1975 releases, here are sixty all-time oldies that I play continually at MoR gigs. Hopefully they will be useful for other MoR DJs. They are in no particular order (although many of them segue!), and do not include the many '50s/60s Pop and Rock hits that I use too.



FRANK SINATRA: MoR treats

THE STRIPPER: David Rose (MGM 1000) (UA) **BIG SPENDER:** Shirley Bassey (Columbia) **BLUE DANUBE:** Halle Orchestra (Decca) **LIECHTENSTEINER POLKA:** Will Glahe (Percolator) **POLKA:** Al "Cocoa" Czelusniak (US)

TEA FOR TWO CHA CHA: Tommy Dorsey Orch (Brunswick) **THE LIBERTY BELL:** Band of the Grenadier Guards (Decca)

GLAD'S PARTY: Mrs Mills (Parlophone) **CASATSKHOK:** Dimitri Dourakine (Columbia) **SWINGALONG REELS:** Bobby MacLeod (RCA) **SKYE BOAT SONG:** Jim MacLeod (Golden Hour) **EIGHTSOME REEL:** Jimmy Shand (Parlophone) **VIVA ESPANA:** Sylvia (Sonet)

IF YOU'RE IRISH COME INTO THE PARLOUR: Eileen Donaghy (US Epic) **WALTZING MATILDA:** Frank Ifield (Columbia) **MY OLD MAN'S A DUSTMAN:** Lonnie Donegan (Pye) **ZORBA'S DANCE:** Marcello Minerbi (Durium) **LA BAMBA:** Los Machucambos (Decca) **CHARLESTON:** Sydney Thompson/Sydney Thompson (US Capitol)

KNEES UP MEDLEY: Andy Ross (CBS) **TIE A YELLOW RIBBON:** Bing Crosby (Daybreak)

YOU'RE SIXTEEN: Ringo Starr (Apple) **PLEASE MR. POSTMAN:** Carpenters (A&M)

YOU WON'T FIND ANOTHER FOOL LIKE ME: New Seekers (Polydor)

THE OLD FASHIONED WAY: Helen Reddy (US Capitol) **I'VE HEARD THAT SONG BEFORE:** Frank Sinatra (Capitol)

OH BABE, WHAT WOULD YOU SAY?: Hurricane Smith (Columbia) **BORSALINO:** Neil Rhoden (Columbia) **THE BOY FRIEND:** Russ Conway (Pye)

BUTTON UP YOUR OVERCOAT: Bonzo Dog Doo Dah Band (Parlophone)

SINGIN' IN THE RAIN: Gene Kelly (MGM) **WHATEVER WILL BE, WILL BE:** Doris Day (Philips)

WONDERFUL COPENHAGEN: Danny Kaye (Coral) **BLAME IT ON THE BOSSA NOVA:** Eydie Gorme (CBS)

THINGS: Bobby Darin (London Atlantic)

MACK THE KNIFE: Bobby Darin (London)

HELLO DOLLY: Louis Armstrong (MCA)

YES MY DARLING DAUGHTER: Eydie Gorme (CBS)

DON'T BRING LULU: Dorothy Provine (Warner Bros)

TWELFTH STREET RAG: Warren Covington (Brunswick)

WHO WANTS TO BE A MILLIONAIRE: Sinatra/Holm (Capitol)

UNFORGETTABLE: Nat King Cole (Capitol)

IT'S NICE TO GO TRAVELLING: Frank Sinatra (Capitol)

RETURN TO SENDER: Elvis Presley (RCA)

LOVE MAKES THE WORLD GO 'ROUND: Perry Como (RCA)

STRANGERS IN THE NIGHT: Frank Sinatra (Capitol)

I LEFT MY HEART IN SAN FRANCISCO: Tony Bennett (Capitol)

TOP HAT, RAY NOBLE: (RCA)

THESE FOOLISH THINGS: Carroll Gibbons (WRCLP)

IN THE MOOD: Poll Winners of 1940 (Golden Guinea) (LP)

DON'T BE THAT WAY: Benny Goodman (RCA)

THE VERY THOUGHT OF YOU: Ray Noble (CBS)

MOONLIGHT SERENADE: Joe Loss (MFP)

A NIGHTINGALE SANG IN BERKELEY SQUARE: Frank Sinatra (Reprise)

SHE HAD TO GO AND LOSE IT AT THE ASTOR: Harry Roy (Starline)

SOMEBODY STOLE MY GAL: Harry Roy (Starline)

HORS D'OEUVRES: Sid Phillips (HMV)

WE SHOULD BE TOGETHER: Shirley Temple (Starline)

42nd STREET: Dick Powell (UALP)

TEDDY BEAR'S PICNIC: Henry Hall (WRCLP)

Discoscene

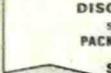
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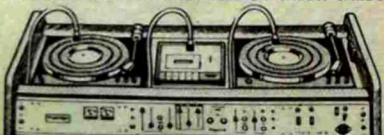
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soul stirrings

by Kevin Allen

Soul's new horizons

1975 HAS certainly been an incredible year for black music what with the arrival of the disco explosion, the recognition of reggae — via Bob Marley and the Wailers — as a serious art form and the commercial success of soul albums (which never used to sell) as well as singles (which always have).

Artistically too, it's been a great year with the music covering increasingly wide ground and opening totally new horizons. Indeed, black music is now something of a misnomer, for at last truly valid soul is not only being listened to around the world but is also being created in countries other than America and by white as well as black performers.

Never before has the black music fan had such a proliferation of product to choose from, some of it brilliant, much of it extremely good and some pure dross.

Let's look back then at some of the records which made 1975 such a great year as far as black music is concerned, records which were destined to become seminal influences and others which were simply great entertainment.

Soul albums '75

MILLI JACKSON: Caught Up (Polydor 2391147)

Few albums can have given so many men the hots as this and the succeeding Still Caught Up with their soul-opera styled story of the wife and the other woman. Concept albums so often fall flat on their face, particularly within the black music idiom, but these two worked perfectly yet also yielded individual tracks which could stand up in their own right like the lady's definitive reading of Luther Ingram's If Loving You Is Wrong and the blistering I'm Through Trying To Prove My Love To You. At a time when everyone was getting pretty blasé about the rap thing, Millie breathed new life into the idea with her tell-it-like-it-is manner.

OHIO PLAYERS: Fire (Mercury 910009)

The Players' second for Mercury, a step on from Skin Tight and better than the following Honey, this top-rater confirmed the group's position as the front-runners among self-contained street-funk bands in the Sly Stone tradition. Inventive, raunchy, hard-hitting, their brass-laden jazz-rock/soul pastiche created a latter-day 'Wall Of Sound' effect of which even Spector would be envious while they showed themselves still able to lay back into a mellow ballad too.

JOHN LEE HOOKER: Free Beer And Chicken (ABC ABCL 50009)

One that most people probably missed — it almost certainly sold in hundreds rather than thousands — yet it proved (a) that the blues aren't by any means dead, and (b) that modern funk elements can be incorporated in traditional black music without losing track of its ethnic roots. Hooker himself showed superb form with

those wistful, plaintive vocals and that basic yet hauntingly brooding guitar tone while the uncredited session musicians really got it on. Weird time-changes, arrangements which at times verged on the Oriental in form and a mixture of new and traditional material, from the urgent Make It Funky, which would grace any disco, to the strange and memorable reading of Sittin' On Top Of The World, added up to a real mind-blower which, while slagged by the head-in-the-sand purists, was rightly acclaimed by those with more open minds.

SWAMP DOGG: Have You Heard This Story (Island ILPS 9299)

The underground hero of the soul scene, Swamp Dogg, AKA Jerry Williams, songwriter, producer, arranger, performer, eccentric, put all his talents together in this incredible album. Laced with humour, pathos, sadness, wit, good times and bad, its strength is multi-faceted, ranging from the so-effective backings to the clever twists of the lyrics and Dogg's instantly recognisable voice which may not be the greatest in the world but certainly boasts that indefinable element SOUL.

JACKSON FIVE: Moving Violation (Tamla Motown STML 11290)

Vibrant proof that neither the J5 nor Motown have totally lost their touch, despite evidence to the contrary over the past couple of years. This is the one where the J5, now the Jackson Family and no longer with Motown, really came of age. No longer the teeny wonders of yesterday they are true adult soul stars of today and tomorrow and how on earth Tomorrow Came Today missed out in the chart stakes is quite beyond me.

STEVIE WONDER: Boogie On Reggae Woman (Tamla Motown 927)

Stevie showing the disco kids just how to get it all together. Great vocal and bubbling keyboards.

GLORIA GAYNOR: Never Can Say Goodbye (MGM 2000 463)

The very summation of the sizzling cymbal New York disco sound. A far cry from the J5 and Isaac Hayes' ballad versions but dance perfection.

SHIRLEY BROWN: Woman To Woman (Stax)

Deep soul wailing version of a theme which was oft used during the year. Produced by Al Jackson who was sadly dead by year's end, brutally murdered at his Memphis home.

CODMORES: I Feel Sanctified (Tamla Motown)

Instrumental perfection from their classy Machine Gun album. A Sly inspired stinger.

BY EXPRESS: Express (Pye 7N 2574)

More high-powered disco movement, complete with punchy strings and a rhythm as heavy as the title implied.

JIM GILSTRAP: Swing Your Daddy (Chelsea 2005)

Lazy lolling sound from the Kenny Nolan stable. Relaxed yet infectiously danceable.

BARRY WHITE: What Am I Going To Do With You (20th Century 127)

Despite critical slaggings, Barry White continued to build himself as soul's number-one superstar of the year — because the girls know what they want and he gives it to 'em hot.

KC AND THE SUNSHINE BAND: Get Down Tonight (Jay Boy 93)

Along with the All

Platinum

sound out of New Jersey, Miami's TK set-up provided much of the year's disco action.

This item from the multi-racial Sunshine Band drove along with an almost oriental sounding keyboard urgency.

DONNA SUMMER: Love To Love You Baby (GTO GT 17)

Repetitious in the extreme yet it didn't pall even after months of disco exposure.

PETE WINGFIELD: Eighteen With A Bullet (Island 6231)

White, British but very soulful, Eighteen With A Bullet brought recognition to an important session player and was a nice tribute to the ethereal group sounds of the 'Fifties linked to a cleverly amusing lyric.

IKE AND TINA TURNER:

Soul singles '75

ER: Baby Get It On (United Artists 35786)

And get it on the dynamic duo did with this, their best since Nutbush City Limits and a real disco raver.

STYLISTICS: Can't Give You Anything (Buy My Love) (Avco 6105039)

Sure proof that Philly's finest could make it without Thom Bell. Though the backing track might well be black Muzak, complete with that corny trumpet, who could fault the pure elegance of the emotive vocals?

NATALIE COLE: This Will Be (Capitol 15844)

An almost jazzy approach from the young lady who is the late Nat King Cole's daughter and has been compared to Aretha Franklin. Gospel-

tinged, despite Natalie's lack of Church roots, but eminently commercial too.

ESTHER PHILLIPS: What A Difference A Day Makes (Kudu 925)

Belated but well deserved recognition for the lady who cut the definitive version of Release Me years before Englebert Humperdinck ruined the song. For its sheer joyous exuberance this one just had to happen.

VAN McCOY: Change With The Times (Avco 6105042)

A solo hero from way back as a producer/arranger/songwriter, Van McCoy made '75 his year with disco flavoured hits in his own right as well as his work with other artists. This one simply stormed along.

soul gossip

OLIVER SAIN: confesses his first love is jazz: "But when I got to St. Louis and heard those real bad cats like Oliver Nelson and Grant Green I gave up on the idea". Though now very much into a soul bag, Oliver, who has just completed his first UK visit, started out as drummer with bluesman Sonny Boy Williamson . . . Donny Hathaway now signed to Warner Bros after a period in the doldrums, though his work with Robert Flack and his solo In The Ghetto will never be forgotten . . . Van Morrison tips his hat to soul greats Percy Mayfield and Bobby Bland by including their material in his new album . . . the Marcells' Blue Moon and Big Dee Irwin's Swinging On A Star have been coupled on a Pye single as a result of deejay pressure for the re-issue of these '60s classics which were originally on the Colpix label . . .

sax-man Dave Newman and Funkadelics are among new Warner Bros signings . . .

★★★

Bill Withers' long-awaited Making Friends album (CBS 69183) doing nice things to me though it falls short of the man's earlier classic offerings . . . another move for Executive Suite, this time to United Artists . . . DJ Hector hosting Friday late-nighter every week from 9pm to 1am at Cleo's in London Road . . . D. E. R. by . . . American DJ Chuck Rowell now hosting Bless My Soul show on Radio Fortw up in Edinburgh from 9pm - 11pm on Saturdays while at the other end of the country Dave Christian is the jock for Radio Victory's Soul Source show in Portsmouth which goes out between 9.15 pm and 10.30 pm every Tuesday . . . Diana Ross a mother for the third time around: a daughter named Chudney . . .

★★★

Bobby McClure: recently went solo after more than a dozen years fronting the Oliver Sain band, but his erstwhile partner Fontella Bass is still recording for Sain who has his own Archway Sound Studios in St. Louis . . . the Drifters are to headline again at the London Palladium on Easter Sunday . . . Henry Sellers bringing hot Philly group Peoples' Choice in for a three-week tour, starting 16 February . . . Ken Cox of the East Anglian Soul Club reports the opening of a regular fortnightly Northern Soul All-Nighter at the £2 million St. Ivo Recreation Centre in St. Ives, Huntingdonshire. The first one's on 3 January from 1 am - 8 am. The club have spent 12 months looking for suitable all-nighter venue in the area and reckon on a 2,000 capacity for the centre.

The club already boasts a membership of 3,500 which is now expected to rise dramatically . . . ex-Ray Charles' Trojan.

The Fatback Band's Do The Bus Stop happening big which must make Oliver Sain rueful since his far better Bus Stop came out months back and did little business. "I guess it was ahead of its time", he told me. "The dance was very popular in St. Louis, where I live, long before it broke nationally." . . . one-time black rock'n'roll hero Larry Williams now in semi-retirement but if his erstwhile soul brother Johnny "guitar" Watson makes it big — and there seems an outside chance of this — he'll almost certainly be back and a UK tour by the duo would please Northern Soul freaks who remember their Okeh outings . . . Heart Of England Soul Club have an oldies' all-nighter scheduled for Tiffany's in Coalville, Leic., on 16 Jan - 17 Jan . . . bob reggae dub man Big Youth now signed to Trojan.



BOB MARLEY & THE WAILERS: album of the year

THE STYLISTICS: Thank You Baby (Avco 9109)

True, as their critics have pointed out, the Stylistics, under the aegis of their new producers Hugo and Luigi and new arranger Van McCoy, have moved further and further towards a straight pop feel but who's complaining when they do it so well. Anyway, for

me, that ethereal falsetto singing of Russell Thompsons Jr is the pure definition of sweet soul and everything the Philly Sound is about.

BOB MARLEY AND THE WAILERS: Natty Dread (Island 9281)

This was undeniably the reggae album of this, maybe of any, year, though I'd still rate the so far less widely acclaimed

Toots and the Maytals as both a better group and a far more accurate reflection of the totality of JA music. With his rasta ideals and his dreadlocks appearance, Marley has become a cult figure to a degree which could have an unfortunate backlash effect when the trendies jump off the bandwagon and on to what ever comes next.

THE 'WHO WHEN & WHERE' QUIZ

1975 WAS a year of screams and hysteria for Bay City Rollers fans; they were banned from television studios and there were riots in Australia. The long hot Summer provided

1975

perfect weather for outdoor events — but are they the wonderful experiences they're made out to be. What do you remember of this past year?



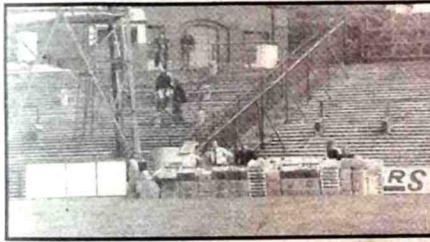
1. At this hot happening in June, an American band stole the show while the bill topping artist played his entire new album — who stole the show from whom?



2. Pink Floyd topped the bill at this festival. Can you name two other bands and say where it was held?



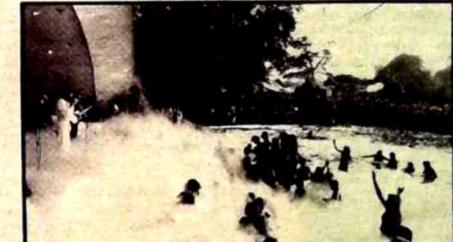
3. The crowds are beginning to look thin on the ground and Watchfield didn't attract much of an audience. But which other festival was it in direct competition with that weekend?



4. And this outdoor concert did even worse. Only the daisies can be seen on the grass and a bystander is thinking about making marmalade out of the couple of thousands oranges left on his hands. Which deserted ground is this and which top name act was appearing?



5. Someone is obviously keeping up high standards, but where would you have seen this flag flying and can you name the two top bands who played there?



6. You'd be forgiven for thinking we'd caught a pic of the Second Coming. But the people in the water aren't their in a fervour of religious feeling. Who are they really worshipping, and where?



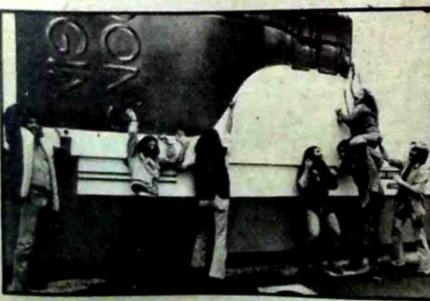
7. Another group of artists who can't walk on the water — yet. And neither can their fans. There was an outcry when this event took place. Who and where was it?



8. Back on dry land, the Stones took to the road and gave a concert from the back of a lorry. Where did this happen?



9. Is Les Gray just horsing around, or is he a serious contender for next year's Grand National? Don't answer that, but you can tell us which big race this was really taken at.



10. This American group sang to us about their fiscal difficulties. But can you remember their first hit in this country, and who are they?



11. Is it a bird, is it a plane — who is this flying through the air at Earls Court?

11. Duran Duran
10. Status Quo
9. Emerson, Lake & Palmer
8. New York
7. Bay City Rollers at Marillion Park
6. Status Quo and Dire Straits
5. Clash
4. Headless Horseman
3. Rolling Stones
2.皇后乐队 Queen
1. 美国歌手 Stevie Nicks
ANSWERS

albums albums albums albums albums albums albums albums albums albums

Ringo's golden oldies

RINGO: Blast From Your Past (Apple PCS 7170)

Speaking as one who was almost run down by Ringo's car only the other day, I shouldn't feel too kindly towards him. However, that has nothing to do with his album, which is jolly nice. It's a compilation of his best known songs, about three of which were hits. The others, although not smash successes, must have been a personal boost for him, because they all worked quite well. The attraction in You're Sixteen is quite different from the sadness of Photograph — even if the latter does contain lines like "While my heart is broke". It's still moving. Best of all, I like Only You. It's old fashioned and quaint, the way love songs ought to be.

RR

SIR DOUGLAS QUINN-
TET: Mendocino (Oval OVL 5001)

Originally acclaimed as the American Beatles, Sir Douglas Quintet were a lot more than that as this album proclaims. Doug Sahm's direction of the band anticipated styles that were to become solidly American years later. Mendocino with its goodtime organ was probably their best cut and more fulfilling than the earlier though more popular She's About A Mover. Along with The Critters and Loving Spoonful, the Quintet were an important influence in the development of West Coast country rock and this album, a classic, is well worth it's £2.25 price. Tis a pity Doug can't get back on to this type of form these days. DH

TOMMY BOLIN: Teaser (Atlantic K 50208).

Tommy Bolin is a new addition to Deep Purple, and judging by this solo album, has quite a considerable talent. However, I don't think there is much here that couldn't have been tackled by Purple. It differs only in the amount of brass used. Otherwise, the quality is as good as Purple's, and close enough to make me wonder what kind of job the band would have made of it. That aside, Bolin has produced tight, solid music of a type you'd expect from a musician of his calibre. The vocals are strong and the arrangements strict. But I can't see it being a great commercial success as it's likely to get lost in the post Christmas rush of the already well known names.

RR

GENE PITNEY: Pitney 75 (Bronze ILPS 9314)

Not actually as different as the title would have you believe except in the surprisingly good choice of songs which include Elton's Skyline Pigeon as

well as two excellently produced Philip Goodhand Tait tracks. And can you detect the slight country influence? Pitney has one of the most distinctive voices in pop which gave him a string of hits in the Sixties. It could be the memory of that distinction will prevent this outing from getting the wide airing it needs if he's to re-establish himself as a force in the mid-Seventies, but the confirmed fans will certainly not be disappointed. DH

JOHNNY MATHIS: Feelings (CBS 69180)

Matis' conveyor belt output continues with a series of uninspired MOR offerings like One Day In Your Life and Solitaire which should capture the hearts and pockets of the Christmas crowd at a loss for tunes after the nuts and oranges. Perfect after festivity contemplation music for those with a media-stylised view of romance. The production makes the best out of a rather dull arrangement by Gene Page, and the overblown title track is taken even slower than the original, and for that matter is even worse. DH

CHER: The Golden Hits Of Cher (Sunset SLS 50378)

Although the title is probably accurate in regards to hits in the States, not too many of the tracks on this album are that well-known here. There's Bang Bang (My Baby Shot Me Down) of course, and All I Really Want To Do, but for the rest it's basically a fairly mediocre selection. Selling at £1.49, I wonder if they've economised on some of the mixing: listening to Come And Stay With Me, the sound drifted from stereo to mono on my speakers with a weird rhythm, and the sound balance is very poor on some of the other numbers. Not the greatest bargain in the world.

SB



RINGO: jolly nice

GLADYS KNIGHT AND THE PIPS: DJLMD 8010

Another in the 'soul from the vaults' series coming from DJM at the present time, this one being a double album of Gladys Knight containing mainly tracks recorded between 1961 and 1962. In my 'umble opinion it wasn't one of their better periods, and the collection of tracks bears no relation to the Motown Anthology album. If you're a present-day GK&TP fan, you probably won't find too much to your taste here. SB

DANA: Have A Nice Day (GTO GTLP 005 2321 105).

The cover has Dana looking like something outta Vogue, but alas she sings like something outta the Mothers' Meeting Annual Variety Show.

This appears to be her first album for some time,

although her current single is riding high in the chart. But for the Dana Appreciation Society she is back once again pedalling her wares, all of which are the same sweetness and light that went before. OK, the lady sings nicely enough, and has a versatile range, plus her material is harmonious and lilting. But they're so old hat and pretty pretty that they lack any spunk and zap.

If Dana were to let herself go a bit she could turn into something a little more exciting. JI

KRIS KRISTOFFERSON: Who's To Bless . . . And Who's To Blame (Monument MNT 69158)

Kris Kristofferson has a lot in common with John Prine — except of course John Prine does not have the pleasure of Rita Coolidge's company. Vocally they are similar and the content of their respective songs share

the same meanings. Prine is perhaps marginally more bitter. KK holds a tight line between country and rock. This new album is on much the same lines as Breakaway, which was billed as Kris and Rita. Rita has now been relegated to the ranks of back up singer with Clydie King and Venetta Fields — though you can hear Rita's voice soaring above the rest. In fact, the quality of the back up vocals give the album a gospel feel which is interesting. Kristofferson is building up a fair reputation in the UK, even though he hasn't been here for a long while. By the time he does make it, albums like this one will have paved the way for sell out shows. RR

DON ESTELLE & WINDSOR DAVIES: Sing Lofty (EMI 3102)

This is very much Don Estelle's (alias Lofty's "baby") with Sergeant Major (Windsor Davies) putting in his ingenious little touches in that rich Welsh baritone. Lofty's creamy soothing voice belies the fact that he's very short, fat and hairy; as the image he portrays via voice is that of the swashbuckling Errol Flynn



GENE PITNEY

rome or the debonair Fred Astaire. The album is very much in the Fifties era with material as smooth as silk. The inimitable Sammy Cahn has a few of his tracks aired, namely Three Coins In The Fountain and I Don't Want To Set The World On Fire. There's some pretty hot, crackling piano from Richard Leonard, who coincidentally recently toured the States with the aforementioned writing dude. A nice one for the mother-in-law. JI

HALFBREED: Halfbreed (United Artists UAG 28877).

This is the first album from Halfbreed, who come from the North East. Since it was recorded, they have lost the keyboards player, which is unfortunate because he brings a lot of their sound. He gave a Jon Lord feel to music which is more melodic than Purple's. The lead singer in this band is tremendously powerful. I've no idea what he looks like, but I imagine he must be a big lad to be able to belt out a voice like that. The band also includes guitarist Frankie Gibbon who was with Beckett when they looked as if they were going to make it — but alas didn't. The record company must have a lot of confidence in Halfbreed to give them such elaborate packaging for their album. And it's not a cover up job, because this album needs no concealing. A bit more could have been done with the arrangements, especially as the vocals sound so unusual, but for a first album, it's pretty good. — RR

CHIP TAYLOR: This Side Of The Big River (Warner K 56152)

You think you like country, Johnny Cash, and that whole Nashville Schtick. Well you're not alone. They reckon country music is getting bigger than rock, could even take over from Soul, and people like Chip Taylor — a lighter version of J. Cash — will assume God-like status. He's already made plenty of good LPs and this one is as good an example of quality country as you could wish to find. Chip writes his material, full of comment and street scenes, dresses them in the inevitably sammy country melodies, and boosts them with great musicians (Pete Drake on pedal steel and Buddy Spiker on Fiddle) and the vocal backing of the Jordanaires. It's good stuff.

PH

PEOPLE'S CHOICE: Boogie Down USA (Philadelphia International PIR 60175)

There's some bumph on the cover which says People's Choice is Muhammed Ali . . . understanding . . . a good movie . . . sex . . . grass . . . picnics . . . money . . . and all sorts of incongruous listings. But it's not until you eventually play the album that you realise what these cat's are on about.

They hope that People's Choice music represents all these things, for all creeds and religions; but

in my personal opinion their sounds are purely for partying to. If you try keeping still and listening to the album it'll send you running to the next door neighbour for refuge. But if you're having a rave-up the album is a must. Their predominant bass and drum rhythms are hypnotic, tight and bright par musical excellence, great for foot-tappers with a bellyful of booze. But don't attempt to sit this one out, their recipe is purely fun. JI

LEO KOTTKE: Chewing (Capitol E-ST 11446)

It's difficult to know if Leo Kottke sells any records. He is a talented guitarist, but he doesn't appear to have developed much since his last album. I like his style, but it gets to be very predictable after a while. His playing is very pretty; there are no blunders on his albums, but there aren't any breathtaking moments either. RR



CHER: mediocre.

HAMILTON BOHANNON: Bohannon's Best (Brunswick BRSL 3017)

Bohannon's hypnotic disco rhythms have captured the imagination of this year's dancers, and he is the only artist, apart from probably Mud, to have had two records in the charts at the same time. Well the best cuts are now on one album which makes for a non-stop mover. Lately Bohannon has tried showing another side of his talent apart from criss-cross disco rhythms and while not deriding his somewhat laid-back approach it's obvious that he's better when he's stomping. On this album he stomps all the way. Should catch a good section of the Christmas dancing market. OH

Albums albums albums albums albums albums albums albums albums albums

THE CHRIS FARLOWE BAND: Live! (Polydor 2460 259)

Recorded at the Marquee and London Lyceum earlier this year, it's Chris Farlowe plus new band after three years. With brass by Gonzales' people Chris Mercer and Ron Carthy, vocals from Madeline Bell, amongst others, you've got a fine base, but somehow Chris Farlowe's vocals tend to make the overall effect blend into an almost bland sound, which for a live concert is not good. It's his band, his voice, but the two haven't combined to make a strong enough sound. **SB**

JOHN INMAN: Are You Being Served Sir (DJM DJLP5 468)

John's wasted no time in following up his Are You Being Served Sir single hit with an album, which is made up of a lot more of the same kind of thing. A good helping of maritime camp (The Sailor With Navy Blue Eyes and The Fleet's In Port Again) is included plus a whole lot of other songs harbouring innocuous gay connotations (like Buttons

And Bows and We All Love Captain Ginger). It's all gently amusing and shouldn't offend even the most prudish maiden aunts, but I think it would have been a better album if one or two of the songs had been left out to make way for some little sketches. It's in the sharp repartee stakes that the lovable little Mr Inman really excels. **RF-C**

BBC TV'S BEST OF TOP OF THE POPS VOL 3

Usual diverse collection of chart hits on the Beeb's third TOTP compilation album. If you've got what's known as a catholic taste in music, then you'll probably like to see Eric Clapton rubbing shoulders with the George Baker Selection not to mention Billie Jo Spears nestling close to Sister Sledge. Albums like this point out that every type of music can find a home somewhere. **SB**

ENO: Another Green World (Island ILPS 9351)

This is very different from Eno's first two solo albums, which contained



ENO: subtlety.

And Bows and We All Love Captain Ginger). It's all gently amusing and shouldn't offend even the most prudish maiden aunts, but I think it would have been a better album if one or two of the songs had been left out to make way for some little sketches. It's in the sharp repartee stakes that the lovable little Mr Inman really excels. **RF-C**

STEVE ASHLEY: Speedy Return (Gull GULP 1012)

Steve's songs occupy themselves with a whole lot of well-tried themes, but he has a good way with words to make them still sound interesting and he sings them in a pleasant unpretentious way, that holds its attraction throughout. The playing complements the music beautifully and altogether it's refreshing to hear an ungimmickily unpainted folky album that doesn't attempt to come on like manna from heaven cast before unheeding swine. **RF-C**

TYPICALLY TROPICAL: Barbados (Sky Gull Gulp 1014)

After only one hit single, it comes as a surprise that Typically Tropical's album should be so palatable. I really wouldn't have thought they'd be able to do anything with the same impact as their Barbados single, but they have kept the whole atmosphere of



TYPICALLY TROPICAL

Barbados in the album — and without having it sound patronising or forced. That was another of the criticisms that were hinted at darkly, but they have avoided it completely. They have utilised the steel band sound which until now has gone practically unexploited in this country. I liked their version of Desmond Dekker's Israelites, too. I thought Do The Yam was perhaps a bit overdone, but apart from that, it's a good album. **RR**

GORDON LIGHTFOOT: Gord's Gold (Reprise K 94033)

Here's a double splash re-recorded package of the man's more famous tracks for United Artists which include the inevitable Early Morning Rain and Ribbon Of Darkness. There's also newer stuff in the shape of Cold On The Shoulder and If You Could Read My Mind. It may be some sort of tribute to Lightfoot's folky songs that the earlier ones sound no more dated than those written years later, but it's also a tribute to a certain amount of blandness on his part which stretched over two albums takes the listener almost to breaking point. More interesting arrangements might have saved what is really a cash-in. **DH**

BANCO (Manticore K53507)

Banco made a brave start and really led me to believe they were something. However, they quickly developed a bad case of self-consciousness. Their music is well played, technically good, but very derivative. They seem to

rely a lot on classical influences and on that of Villa-Lobos. There are even bits of Gershwin in here. I don't deny that it is clever, even to the extent of involving you in the sheer machinery of it, but I can't say I particularly like it. It takes itself too seriously. **RR**

RICHARD PRYOR: Is It Something I Said (Reprise K 54052)

Richard Pryor is not crazy, but he sure is filthy. As America's most popular black comedian (his last album went to number one) he relies heavily on the more exciting street-talk aspects of sex which will have you rolling on the floor with the amount of descriptive four-letter words he can cram into each minute. Drugs, of course, are always popular, but if you can manage to hang on to a killer rap that involves swollen feet and a monkey's paw you get your money's worth. Unless your mom and dad are particularly hip you'll have to listen to it on headphones and then hide it away, but it's well worth it. **DH**

RECORD MIRROR & DISC

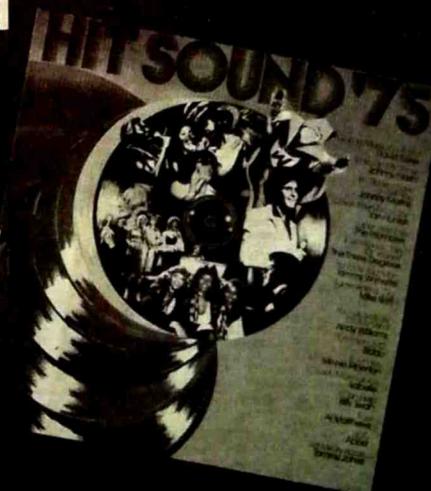


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COMPETITION ENTRY

1. What are the first names of Abba, which make up the name of the group?
2. Who are the main writers for the Philly sound?
3. Which folk/rock band did Mike Batt produce on their latest album?

Name

Address

.....

Moving Into Country

IN THE past, country music in Britain has never broken through to mass acceptance, but now there are signs that at last the music is being recognised. To most people it was always the spectacle of bespangled, sequinned cowboys singing sickly drivel, age old prejudices preventing most people from listening with an open mind.

The Seventies have signalled an awakening both in country music and in the newer, younger followers who have recognised the true qualities of the music. The result in Britain has been isolated records breaking

through to the pop charts, and the signs indicate that this trend will continue. But just who are the real stars of country music today?

Featured in this article are a handful of Nashville stars; each of whom possesses the credentials to really make it in Britain. Tammy Wynette, Johnny Cash, Charlie Rich and George Hamilton IV have already carved their own particular niche in Britain, and are familiar to most people. But there are many other performers from Nashville who could follow in establishing themselves over here.

IT HAS taken a heck of a long time, but after many false starts, Waylon Jennings is at last gaining the recognition he has deserved for so long. For years he has been marked as a bass player who worked with Buddy Holly for a few months, before the singer's tragic death.

Slowly that piece of overboard publicity has been shoved overboard and Jennings' own style is winning through. Though he is based in Nashville, he is most unlike the usual clean cut image of country stars. Long straggling hair drooping over his shoulders, a tired, battered look about his face and a grey, tattered denim suit for a stage outfit.

Hailing from Texas, the breeding ground for the best and most innovative stars of modern music, Jennings has been branded a renegade and rebel in Nashville. Very much the James Dean of country music, it was quite a shock when a month ago he was named top country music singer against stiff opposition from the more conservative John Denver, Conway Twitty and Charley Pride.

It was a shot in the arm for the contemporary scene. But no one can ever question Jennings' artistic ability. His voice, rolling and unburdened, is clearly in the image of everything that's country. He has a curious world-wearyness to his voice and this complements the simple basic guitar playing he utilises.

His latest single, Are You Sure Hank Done It This Way, bridges country / rock of the fifties with contemporary country of the seventies. It's the real Waylon Jennings emerging as he questions the validity of the Nashville rat race.

It's not always been that way. In the sixties he was moulded as a clean-cut Nashville singer — an image that didn't fit the man. Eventually he shrugged off the shackles, became the first country singer to produce himself, and now he

has emerged as a leader of the new long-haired fraternity of country artists currently changing the face of Nashville. He quickly becomes an addicted taste, with a tired, battered voice reflecting the despair he has experienced. His own song, Let's All Help The Cowboys (Sing The Blues) is an indication of his own life, with a harrowing chorus that will send shivers up your spine.

Next Easter Jennings returns to Britain to top the bill at the annual Wembley Country Festival, along with his wife Jessi Colter, who has also tasted commercial success this year with the plaintive I'm Not Lisa. Together the pair have emerged as America's foremost husband and wife team, a complete contrast from the rebellious reputation that surrounds them.

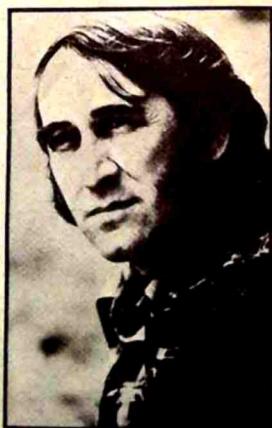


WAYLON JENNINGS

THE 'NEWEST' name on the Nashville scene, Don Williams, another Texan, has been in and out of the music business for a dozen years or more. In the sixties he was a member of the Pozo Seco Singers, a folk-based trio which notched up several pleasant American hits before fading into obscurity.

Williams re-emerged three years ago in Nashville with a pocketful of songs and a rough idea of how he wanted to perform them. Joining up with Jack Clement and Allen Reynolds, who provided the money and facilities, Williams recorded his first album, which rapidly established him as a major talent. Without any releases in Britain, he became a cult figure, and now with three albums out in the last three months, he is an important country star.

Melodically bear one Don Williams song, and you've heard them all; ain't nothing but your basic three-chord country tune. But he is a talented storyteller/minstrel who sings sing-along songs. They consistently hit home with all the weight and significance from the best of folk with all the casual sincerity of country.



DON WILLIAMS

are destined to live on for a long time. They are lyrically good, looking at life with honesty and realism, rarely glossing over the events. The production of his records adds to the lyrics with little flourishes that often productions in Nashville lack. With the right promotion, Don Williams could add himself with a British hit. He makes his British debut next Easter at the Giant Wembley Country Festival, and that could well be the time when he gains wider attention.

His hits like Amanda, I Recall A Gipsy Woman and The Shelter Of Your Eyes

DOLLY PARTON, a beautiful busby, 29-year-old composer-musician has recently come to widespread public attention due to her single release of The Bargain Store. Following The Sweetest Thing, a contemporary Cinderella in every sense of the word. Her early life was spent in the hill country of Tennessee, one of a dozen children living in a wooden shack.

Her early rural life is often reflected in her songs with a stark realism that people can easily understand. Coat Of Many Colours, her most covered song, is a vivid description of poverty and childhood wrapped up in simple country philosophy.

Singing and performing since she was no more than a slip of a girl, Dolly ventured to Nashville a dozen years ago. Following three years of struggling to establish herself, a lucky break came from established singer Porter Wagoner, who invited her to join his TV and touring show as featured girl singer. There



DOLLY PARTON

developed between the two an artistic partnership and understanding, which has resulted in one of the most famous duet partnerships in country music. The two of them have collected every award country music has to offer. This association has been a firm foundation upon which Dolly's solo career has mushroomed.

Steadiely she has blossomed from a rather unsure, squeaky performer into a real professional. She is as easily as commercial as anyone else in today's music without ever sacrificing quality. She is one of the best gifted songwriters on the country music scene. She oozes feminine innocence with every line she sings, yet she stands there on stage, the complete, untouchable, all-woman star.

Her lyrics are sensitive and imaginative, the musicianship beautifully creative. Her compositions tell of life; its sad sides and its happy sides. Her shimmering vibrato voice can be imitated, but never matched. Each of her songs is distinctive and totally Dolly Parton.

Her is a beautiful talent that manifests itself perfectly in story songs. Joleen is a delicate plea from a wife to her husband's lover, The Bargain Store and unusual twist on the broken heart theme so prevalent in country music, and Touch Your Woman almost an erotic love song, which only Dolly could put over with taste.

Her songs are each separate novels, rather than different chapters or pages from the same novel. Perhaps this comes from the fact that her songs are written for the love of it and not solely for the money.

Very much a part of the country music tradition, especially in the flamboyant stage costumes and elaborate wigs she wears, Dolly has shown that it is possible to stay within that tradition, yet still appeal to those who will not usually accept country music.

beer, but with only a small amount of distinctive taste.

The same applies to TAMMY WYNETTE — all of her British hits this year have been drawn from recordings made at the outset of her career seven or eight years ago. Her current material is only reworkings of her original style, and it sounds tired, dated and lacking in credibility.

Luckily there are some who have succeeded in avoiding this pitfall, and it is these artists who stand the best chance of impressing English audiences. Like THE STATLER BROTHERS who have developed into one of the top vocal groups in country music.

TANYA TUCKER has received favourable publicity in recent weeks, and she is the kind of youngster who could appeal to British ears. Making her recording debut at thirteen with Delta Dawn, she immediately made the country and pop charts Stateside and now four years later, she is regarded as a superstar.

A skilled interpreter who manages to blend contemporary country with the typical Nashville sound is DOTTIE WEST, producing a sophisticated country sound with honest emotions. She came close to the British charts with Country Sunshine, a Coke jingle, but is basically an album artist. As is TOMPAUL GLASER who is really impressing with his solo work done with his OUTLAW BAND. Closer to Waylon Jennings than anyone, Tompaull has evolved a contemporary sound of his own, with a bitterness in his voice that the unfortunate listener.

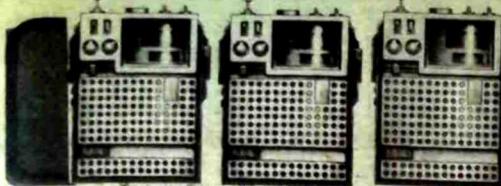


Charlie Pride, Dottie West, Tanya Tucker, Tompaull Glaser.

NASHVILLE — a place where writers can put their lyrics on records accompanied by some of the best musicians in the world. Anyone can buy the Nashville sound. Of all the musical styles, it is one of the most consistent in its quality, but consistency can cause complacency, which can eventually cause boredom to the unfortunate listener.

This is a major gripe against country music, and CHARLEY PRIDE is a prime example. Five years ago he was one of the most exciting performers in Nashville. Since then he has kept to the same set formula, churning out albums as rapidly as Guinness turn out bottles of

Nearer to easy listening are singers like FREDDY ENDER, RAY PRICE, and RONNIE MILSAP, but they have the ability to bring that little extra out of a lyric that can move the most obtuse listener. And this is what country music is all about, involving the listener in emotion and feelings.

**Radio****Diddy David meets the Rollers — a sort of minuscule marvel**

JANUARY . . . Radio Clyde extends to 24 hours a day broadcasting . . . Ronan says that the 388 transmitter will be on within two weeks . . . Tony Blackburn and David Hamilton found guilty at Southend of broadcasting . . .

FEBRUARY . . . Uri Geller tours Britain and bends the Radio Hallam medium wave aerial and now listeners in Sheffield say reception is better than ever before . . . The Peace Ship increases power by one kilo-watt and Buster Pearson reports the signal is loud and clear . . .

MARCH . . . Tony Blackburn and David Hamilton released from Colchester prison and say, 'We'll do it again' . . .

APRIL . . . Stuart Henry tells the world that he is leaving Luxembourg and will give up broadcasting . . . Simon Lee takes up job with the Bolshoi Ballet . . .

MAY . . . BBC Radio

London secretly moves offices from Hanover Square — and disappears . . . Stuart Henry rumoured to be joining the Bolshoi . . .

JUNE . . . New commercial radio station opens in Huddersfield, and the BBC hold a Radio Week in Portsmouth by

Blackburn, officials confiscate his joke book and Arnold is sent for forensic tests . . .

TUNE IN

mistake . . . In further court case at Southend, Derek Chinnery and Mark White pleading not guilty to running Radio's One and Two . . .

JULY . . . Annan Committee reports that Radio One should be abolished, Radio Luxembourg should be made illegal and Radio Caroline should be networked if Ronan can buy a 389 transmitter . . . Radio London is found, having merged with Capital Radio . . .

AUGUST . . . Radio Caroline's ship, the Mi Amigo sinks while being towed up Regent Street . . .

SEPTEMBER . . . In a Home Office raid on Tony Blackburn and David Hamilton join Atlantis, and a commercial station sues the IBA for turning off their transmitter . . .

Blackburn, officials confiscate his joke book and Arnold is sent for forensic tests . . .

OCTOBER . . . Quiet month, with Derek Chinnery and Mark White being found guilty . . . David Carter . . .

NOVEMBER . . . Radio Caroline breaks anchor and drifts down Regent Street running aground in Pall Mall . . . Radio Clyde announces plans to reduce broadcasting hours to come in line with the BBC . . .

DECEMBER . . . Tony Blackburn and David Hamilton join Atlantis, and a commercial station sues the IBA for turning off their transmitter . . .

Film**BARRY LYNDON**

CERT. A. WARNER WEST END AND MANY ABC CINEMAS NOW.

BARRY LYNDON is the new film from director Stanley Kubrick whose past achievements include such momentous movies as 2001 and *A Clockwork Orange*.

Instead of portraying the future, or the near future, as he did in his last two films he plunges us this time to the past. To be precise about 200 years ago to the mannered charms of old Ireland.

There we meet the hero of the piece, one Redmond Barry played by Ryan O'Neal, who is duelling for the attentions of a pretty young girl with an English Army Officer. Matters come to a head when he believes he has shot and killed the officer and he attempts to escape the consequences of his action by fleeing to Dublin.

Barry Lyndon, which is adapted from the novel by William Makepeace Thackeray, is an exceptionally pretty film to look at. Right from the start we really feel part of

film runs to a total of three hours and five minutes and that's a very long time to remain totally engrossed in anything. It's a measure of Kubrick's ability that the film and get caught up in the action and adventure. However, we do not become bored by what is happening. The acting is, for the most part, very good with Ryan O'Neal showing that he's not just a pretty face. Marisa Berenson (of Cabaret fame) plays his wife, the Countess of Lyndon but has little to do except model a stunning collection of costumes. Others include Patrick Magee as a professional gambler and Hardy Kruger as the Prussian Captain Potzdorf.

It's been stolen this time from the heavily protected national museum of Lugash, a fictional African country and Clouseau is called out of involuntary retirement to trace it.

As can be expected the rest of the film is a series of comic episodes, some of which work very well and several that fall heavily to the ground.

The jokes that made the original film so funny i.e. Inspector Dreyfus (Herbert Lom) obsession with killing Clouseau, are a little too predictable third or fourth time around.

All in all then, *The Return Of The Pink Panther* is an O.K. comedy but I think the makers would be wise to try and make any more mileage from a tired theme.

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WIT'S END

THANK YOU gentle readers for so nobly squeezing your answers on to the Alternative Readers Poll coupon. Sadly, nobody submitted their votes on a five pound note, but there were some wonderful fake fivers (one of which bore a photo of Freddie Mercury).

Anti-Roller fans voted heavily to try and push the BCRs to the top of the "most unpopular categories," but in each case failed to score a "win." The single hated by more contributors to the poll than any other was If by Telly Savalas, yet Telly gets the consolation of coming second in the "lovliest hairdo" category to winner Eric Faulkner.

No one album appeared to be particularly hated, but David Essex, The Carpenters and the Osmonds all attracted anti-votes, with the Rollers picking up enough to come in fourth.

The worst male singer category was won outright by Biddu, who isn't likely to be in the slightest bit upset, since he's yet to sing on record!

The votes in the most fanciable female category were nearly all cast for men, none of whom shall be named!

The most anger-provoking lady singer proved to Lena Zavaroni and the



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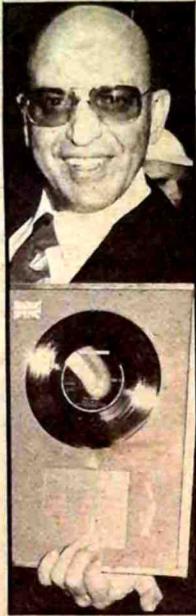
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Alternative poll shock



TELLY SAVALAS: Top single, second loveliest hairdo.

most anti-votes cast for a group went to the Goodies.

Best dressed artist was won by Orinoco of The Wombles and the

worst dressed artist by Van Gogh! He narrowly beat Hello into second place on that one with many other people attracting a handful of votes.

Biggest non-event of the year



ORINOCO: best dressed artist.

was (by a long chalk) judged to be Elvis Presley's British concert (?), while Tony Blackburn and Sally



ERIC FAULKNER: loveliest hairdo.



BIDDU: worst male singer.

James tied for the doubtful honour of getting most votes in the most disliked TV/Radio personality category.

P.S. The shock was that so many of you bothered to enter.

BEHIND THE BREAKERS

WHAT A silly breakers list we've got this week. There's R & J Stone (one black, one white) telling everybody We Do It and no doubt imploring them to join in. Next week we should know if they've inspired the nation. Meanwhile Monty Python's anthem to transvestitism, Lumberjack Song, seems to be delighting the imagination of quite a few thousand while Tony Osborne's also getting in on the act with Shepherds Song which could create a precedence of songs for every trade or profession. Makes you think, anyway . . .

The Tymes seem to have finally been punished and their slick soul with God's Gonna Punish You is making its slow way down the breakers. Whatever did happen to them after that number one smash? Maybe they'll be back.

Certainly back is the Sam Cooke classic Twisting The Night Away, Cupid and Only Sixteen. No doubt they're getting the ride a second time because of the upsurge in twistmania. Any way, probably the best buy around at the moment.

Supertramp have emerged as a force in the singles as well as albums stakes and Lady should soon see them in the chart, which unfortunately won't happen to John Lennon's perennial Happy Christmas, War Is Over, which is a splendid sentiment for those that aren't too cynical. Gladys Knight also gives out a seasonal favourite with Silent Night in which she tears out every bit of

emotion. Unfortunately it's too late and too overdone.

Rodrigo's Guitar Concerto D'Araujue by Manuel & The Music Of The Mountains could be a pointer for the New Year, but by far the best news is

that good old Ethna has finally made it out of the breakers after months of trying. Goes to prove you shouldn't give up. Now let's get her to number one for Easter.

Oh, and, Happy New Year.



SUPERTRAMP: emergent force.

HONESTLY SOME people just don't know what it's all about . . . Talk about a carry on at the Xmas parties . . . that Janet Street-Porter cruising around in a multi-coloured fake fur coat with an all-teeth-and-plimsolls look that made her stand out from the other thirty odd guests at Bell Records' excuse for a shindig . . . but their excuse for a present was even worse . . . their idea of Christmas is giving away half a dozen of their old stock (singles) . . . as if we, weren't bored by them enough already'nuf said . . . but over in the A & M place champagne and fine nosh abounded - among those partaking were Legless Andy F-L and Faces' drummer Kenney Jones looking one the worse for the split and his lovely wife Jan . . . and the amorous John Peel-ed Prawn with Petals (a man) . . . then there was the Rocket bash attended by Britain's answer to Jaws (a Queen) . . . the not-quite-forgotten Colin Bluntnose and superior fodder from Iggy Jones . . . on to EMI where open house resembled a unisex sauna (some enjoyed it) - the booze flowed uninterrupted for six full hours and copies of Joni Mitchell albums being removed wholesale . . . talking of ripping things off, there was no chance back at the aforementioned A&M do where security men searched guests as they left to make sure there were no revox's under their jerseys - said our news-ed Rosalind Russell (after whom a film star was named):

"There's no room for a revox under my jersey" . . .

Continuing the Christmas present saga, let's throw a little light on the CBS offering - a table lamp minus plug and hard-to-obtain special bulb (not sent to all) and bearing price tags (all different) - much jealousy felt by recipients of cheaper models . . . Chrysalis are much loved by all, their gifts of superior hooch being much appreciated by those that got some . . . Island too were well up to form, although they sent presents to members of staff long gone and missed out the undeniably present David Hancock amongst others . . . Phonogram ticked over a few alarm clocks (quite nice, but those missed out will be reluctant to wish them a successful new year) . . . Polydor's chocolates were absolutely divine darlings . . . chancers from Rocket well up to scratch too . . .

Now about that unspeakable Rolf Harris, who turned up as a special guest artist at a charity gig at the



Albert Hall and proceeded to mime to his dreadful record and after having given it a plug removed his person from view (all one can say in favour of his appearance is that it was mercifully short) . . . while we're on the subject of unspeakable persons, Russell Harty was even worse on the Elton do than he was on the Bowie effort a week or so before . . .



KENNEY JONES: ligging at A & M.

And what about that little episode in the chip shop then? Which household name has become mud in the hearts of at least a couple of innocent teenies? A certain young man might find out that sales of his group's singles could drop rapidly if he treated all fans that way and he can't blame his bad manners all the time on exhaustion, my dears . . . and on the subjects of little dertieres, we bet a certain Cinzano Jagger must have a red one at the moment - or at least a red face. Who would want everyone to know that their posterior wasn't pretty enough to appear in the same film as her face? And on that suitably enigmatic note we bid farewell for another year, another life, another planet, another . . . load of humbug. Byeeeeeee XXX



BIANCA JAGGER wouldn't turn other cheek.

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GOOD LOOKING guy thirty, very solvent, very interested in music and also art and books generally, would like to meet attractive / beautiful girl 16-25 preferably who is both intelligent and warm, preferably London or near for friendship with a view to deeper relationship. Photo a must. Telephone number desirable. — Robert Craig, 8 Hale Gardens, Acton, London, W3.

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THE BEST WAY TO MAKE YOUR OWN FRIENDS — Code No. you could possibly call on your expected Worldwide Service, all ages welcomed for friendship. Penpals and Marriage. FREE MEMBERSHIP TO FEMALES. Brief details of yourself required + SAE to Dept. FRM, CUPID CITY INTRODUCTIONS, 12 Cheltenham Road, Chobham, Woking, Surrey GU24 8ND. (Gentlemen!! Your £12 annual membership can bring you UNLIMITED INTRODUCTIONS!!!)

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BING CROSBY photo club. Send 75p for list and sample 5 post card pack.

Frank Murphy, 32 Ferndale Avenue, WallSEND NE28 7NE.

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ALL ACTION concert

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— 11 St Albans Ave., London W4.

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Musical Service, 1305R, North Highland, Hollywood, California, 90028, USA.

Penfriends

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BOWIE, WHO, Zeppelin, rare recordings. — SAE, David, 81 Melrose Avenue, Sutton Coldfield, West Midlands.

THOUSANDS, SECOND-HAND records, all types. Send 15p for Gynormous January list. — S. L. L. Pratt's Market, Hayle, Cornwall.

HEY MR DJ! 50 ass reggae singles, 15, 50 ass Tamla Motown, £7, 10p p&p 25p. Cheques / PO payable to Cloud 10 Enterprises, 22 Pendleton Green, Salford, M6 7AA.

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30ft, 10ft, 4 way Chase Unit, 25ft

Saturn Lightin, 28A Chudleigh Road, Newton Abbot, Devon TQ6 6HJ.

+ PP 50p per item.

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HAPPY NEW YEAR Radio Mi Amigo and Caroline. A lot of L.A. to all on board and in Spain from Nigel.



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Rip-off!

DEAR MAILMAN,

Taking a look back at 1975, I'd like to have a moan about the number of singles that name artists have been taking from their albums. Two now seems to be the standard thing and some bands like Wings have gone as far as three (from *Venue And Mars* - Listen To What The Man Said, Letting Go and Venus And Mars/Rock Show).

Surely bands must realise that singles and albums markets are not totally separate and that people who buy their albums would like to be kept interested with singles that they don't already have on album until the time comes for the next LP to be released?

Les Woodward,

Bracknell,

Berks.

• Perhaps people are aiming to reach the stage where an album of ten tracks is subsequently released as five singles so that eventually the album can be repackaged and launched again as a greatest hit compilation!

Mauling

DEAR MAILMAN,

If your writers at RMD are short of New Year's resolutions to make, perhaps they'd consider promising for 1976 not to try and assassinate in print those groups they didn't get on with too well during interviews. You've given too many artists a mauling in the course of '75.

Andrew Taylor,

Liverpool,

Wavertree.

• We protest. Most of the people you say we've "mauled" have inflicted the wounds themselves by opening their mouths and inserting feet.

Rock on

DEAR MAILMAN,

The general opinion of most people seems to be that 1976 is going to be the



LINDA McCARTNEY: see Rip-off.

year of country music and black disco/soul stuff. It looks therefore as if people like me who like neither will fancy a good ol' bit of rock 'n' roll are in for a lean time. Are there any silver linings for us behind the big black cloud?

Felicity Morgan,

Aberystwyth.

• Indeed there are m'dear. Consult our brightest hopes pages and learn all.

Walker's for '76?

DEAR MAILMAN,

1976 is going to be the year of the Walker Brothers. Maggie Price,

London SW20.

• Oh yes? Ask Sheila Bennett?

... or Cliff?

DEAR MAILMAN,

I think we are going to see some of the long-established artists return in a big way in 1976 and I think foremost among them will be Cliff Richard, whose talent will ensure that he emerges as the top selling artist of the year. Sheila Bennett, Hatfield, Herts.

• John Durham begs to differ.

... or BCR?

DEAR MAILMAN,

Queen put the mockers

POST CARD

FOR CORRESPONDENCE

PRINTED IN ENGLAND
26 SEPTEMBER
1975
POSTAGE PAID

Dear Mailman,

Eh, be a good boy and make a New Year's resolution not to be so bitchy this year if you keep it up till Easter I'll be happy) - re-reign.

Bill Rashleigh
Stoke-on-Trent.

"Record Mirror & Disc"
Spotlight House,
1 Benwell Road,
London N7 7AX

love him or hate him, you've got to admit that his voice is unique and he always gives 100 per cent of himself to his audiences.

Why not show that you, at least, are a paper which recognises real talent and print an article about a genuine superstar - Tom Jones.

P. Cooper,
Sheffield.

• Personally I have always reckoned it to be one of the more fortunate whims of nature that Tom Jones' voice is unique.

Bouquets

DEAR MAILMAN,

I know that RM&D is mainly concerned with the charts, but I would like to say that it was nice to see some space being given to Steve Harley and 10cc recently even though they didn't necessarily have a record belting up the charts at the time.

L. Anderson,

Barnsley.



QUEEN: see ... or BCR?

A round artist

DEAR MAILMAN,

RECORD
MIRROR
&
DISC

WATCH
FOR
Gleyder

