

Record Mirror

David Cassidy

Exclusive Interview

David Soul

in Glasgow

A week at the Marquee

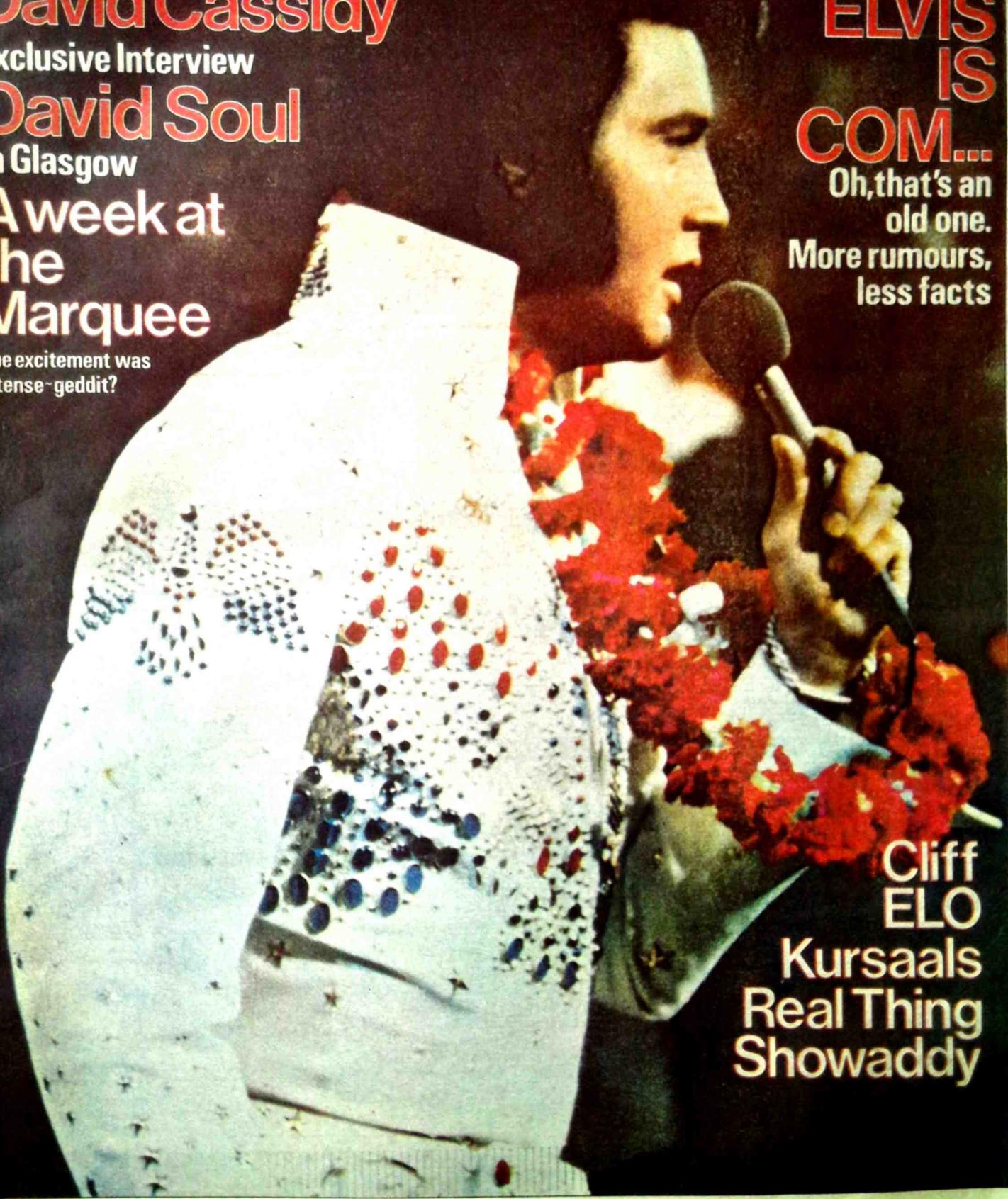
The excitement was
intense~geddit?

ELVIS
IS
COM...

Oh, that's an
old one.
More rumours,
less facts

Cliff
ELO

Kursaals
Real Thing
Showaddy



GENESIS

New Single

'Your Own Special Way'

Co-produced by Genesis and David Hentschel

Previously unreleased track on 'B' side

'It's Yourself'

CB 300



US Top 50 Singles

1	1	LOVE THEME FROM "A STAR IS BORN", Barbra Streisand	Columbia
2	2	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
3	9	RICH GIRL, Daryl Hall & John Oates	RCA
4	4	NIGHT MOVES, Bob Seger	Capitol
5	6	DANCING QUEEN, Abba	Atlantic
6	3	I LIKE DREAMIN', Kenny Nolan	20th Century
7	7	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola
8	17	DON'T GIVE UP ON US, David Soul	Private Stock
9	11	DON'T LEAVE ME THIS WAY, Thelma Houston	Tama
10	10	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
11	13	THE THINGS WE DO FOR LOVE, 10cc	Mercury
12	12	BOOGIE CHILD, Bee Gees	RSO
13	15	MAYBE I'M AMAZED, Wings	Capitol
14	20	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
15	16	CARRY ON WAYWARD SON, Kansas	Kirshner
16	21	SO IN TO YOU, Atlanta Rhythm Section	Polydor
17	19	SAVYOU'L STAY UNTIL TOMORROW, Tom Jones	Epic
18	5	BLINDED BY THE LIGHT, Manfred Mann's Earth Band	Warner Bros
19	35	HOTEL CALIFORNIA, Eagles	Asylum
20	24	CRACKERBOX PALACE, George Harrison	Dark Horse
21	30	SOUTHERN NIGHTS, Glen Campbell	Capitol
22	22	LONG TIME, Boston	Epic
23	27	HERE COMES THOSE TEARS AGAIN, Jackson Browne	Asylum
24	26	SAM, Olivia Newton-John	MCA
25	29	RIGHT TIME OF THE NIGHT, Jennifer Warnes	Arista
26	8	YEAR OF THE CAT, Al Stewart	Janus
27	14	NEW KID IN TOWN, Eagles	Asylum
28	33	DO YA, Electric Light Orchestra	United Artists
29	31	THE FIRST CUT IS THE DEEPEST, Rod Stewart	Warner Bros
30	34	FREE, Deniece Williams	Columbia
31	18	WEEKEND IN NEW ENGLAND, Barry Manilow	Arista
32	36	GLORIA, Enchantment	United Artists
33	40	TRYING TO LOVE TWO, William Bell	Mercury
34	37	DISCO LUCY (I Love Lucy Theme), Wilson Place Street Band	Island
35	39	AT MIDNIGHT (My Love Will Lift You Up), Rufus	ABC
36	23	ENJOY YOURSELF, The Jacksons	Epic
37	72	LIDO SHUFFLE, Boz Scaggs	Columbia
38	42	ALL STRUNG OUT ON YOU, John Travolta	International
39	41	SPRING RAIN, Stevie B	Salsoul
40	50	I WANNA GET NEXT TO YOU, Rose Royce	MCA
41	32	I WISH, Stevie Wonder	Tama
42	43	SOMETHIN' 'BOUT CHA, Latimore	Glades
43	46	WINTER MELODY, Donna Summer	Cassablanca
44	54	N.Y., YOU GET ME DANCING, Andrea True Connection	Buddah
45	64	LOVE IN C MINOR (PI), Cerrone	Collision
46	59	WHEN I NEED YOU, Leo Sayer	Warner Bros
47	57	LOVE IN C MINOR, Heart & Soul Orchestra	Cassablanca
48	58	YOU + ME = LOVE, Undisputed Truth	Whitfield
49	25	LIVING NEXT DOOR TO ALICE, Smokie	RSO
50	63	COULDN'T GET IT RIGHT, Climax Blues Band	Sire

UK Soul Top 20

1	1	BOOGIE NIGHTS, Heatwave	GTO
2	2	SATURDAY NIGHT, Earth Wind & Fire	CBS
3	6	WELCOME TO OUR WORLD, Mass Production	Cotillion
4	15	DOUBLE DUTCH, Fatback Band	Spring
5	4	DARLING, DARLING BABY, O'Jays	Philadelphia
6	5	DON'T LEAVE ME THIS WAY, Thelma Houston	Tama
7	3	DON'T LEAVE ME THIS WAY, Harold Melvin	CBS
8	9	TO BE A STAR, Marilyn McCoo & Billy Davis	ABC
9	8	JACK IN THE BOX, Moments	All Platinum
10	16	ALI SHUFFLE, Alvin Cash	Contempo
11	—	LOVE IN C MINOR, Cerrone	Atlantic
12	—	I'M QUALIFIED, Barry White	20th Century
13	14	WAKE UP SUSAN, Detroit Spinners	Atlantic
14	10	DAZZ, Brick	Bang
15	7	CAR WASH, Rose Royce	MCA
16	19	WHEN THE PARTY'S OVER, Archie Bell	Philadelphia
17	—	YOU'LL NEVER KNOW, Reel Thing	Pye
18	12	BODY HEAT, JAMES Brown	Polydor
19	11	HA CHA CHA, Brass Construction	United Artists
20	—	PETER GUNN, Deodato	MCA

Record Mirror

British Top 50 Singles

1	1	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
2	7	KNOWING ME KNOWING YOU, Abba	CBS
3	3	BOOGIE NIGHTS, Heatwave	GTO
4	5	ROMEO, Mr Big	Atlantic
5	6	SOUND AND VISION, David Bowie	RCA
6	19	WHEN, Showaddywaddy	Arista
7	2	WHEN I NEED YOU, Leo Sayer	Chrysalis
8	4	TORN BETWEEN TWO LOVERS, Mary MacGregor	CBS
9	15	ROCKARIA, Electric Light Orchestra	Jet
10	11	BABY I KNOW, Rubettes	State
11	12	WHAT CAN I SAY, Boz Scaggs	CBS
12	8	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
13	9	THIS IS TOMORROW, Bryan Ferry	Polydor
14	22	MOODY BLUE, Elvis Presley	RCA
15	17	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
16	13	SING ME, Brothers	Bus Stop
17	21	SATURDAY NITE, Earth Wind & Fire	CBS
18	18	THEY SHOOT HORSES DON'T THEY, Racing Cars	Chrysalis
19	10	DON'T LEAVE ME THIS WAY, Harold Melvin & The Blue Notes	CBS
20	38	MY KINDA LIFE, Cliff Richard	EMI
21	14	DON'T GIVE UP ON US, David Soul	Private Stock
22	48	SUNNY, Boney M	Atlantic
23	20	YOU'LL NEVER KNOW WHAT YOU'RE MISSING, Real Thing	Pyre
24	45	LOVE HIT ME, Maxine Nightingale	United Artists
25	16	JACK IN THE BOX, Moments	All Platinum
26	30	OH BOY, Brotherhood of Man	Pyre
27	29	CRAZY WATER, Elton John	Rocket
28	23	ANOTHER SUITCASE IN ANOTHER HALL, Barbara Dickson	MCA
29	—	I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint	EMI
30	43	TEAR ME APART, Suzi Quatro	RAK
31	39	LIVE IN C MINOR, Cerrone	Atlantic
32	37	GROOVY KIND OF LOVE, Les Gray	Warner Bros
33	31	IN THE MOOD, Ray Stevens	Warner Bros
34	26	DARLIN' DARLIN' BABY, O'Jays	Philadelphia
35	—	HOLD BACK THE NIGHT, Graham Parker & Rumour	Vertigo
36	28	MAYBE I'M AMAZED, Wings	Parlophone
37	41	I'M QUALIFIED TO SATISFY, Barry White	20th Century
38	47	DOUBLE DUTCH, Fatback Band	Spring
39	32	FIRST THING IN THE MORNING, Kiki Dee	Rocket
40	24	SIDE SHOW, Barry Biggs	Dynamic
41	—	GIMME SOME, Brendon	Magnet
42	—	TIE YOUR MOTHER DOWN, Queen	EMI
43	36	SOUL CHA CHA, Van McCoy	H&L
44	49	WELCOME TO OUR WORLD, Mass Production	Atlantic
45	—	LAY BACK IN THE ARMS OF SOMEONE, Smokie	RAK
46	—	BECAUSE, Demis Roussos	Philips
47	—	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo / Billy Davis	ABC
48	48	RED LIGHT SPELLS DANGER, Billy Ocean	GTO
49	25	MORE THAN A FEELING, Boston	Epic
50	—	MORE THAN A LOVER, Bonnie Tyler	RCA

Star Choice



JOHN RICHARDSON of the Rubettes

1 THAT'S HOW STRONG MY LOVE IS
2 WILL YOU STILL LOVE ME TOMORROW
3 LISTEN TO ME
4 LITTLE TOWN FLIRT
5 WHEN A MAN LOVES A WOMAN
6 SO SAD
7 ORPHANS OF WEALTH
8 FALL IN LOVE WITH YOU
9 DOWN DOWN
10 LYIN' EYES

Otis Redding
Shirelles
Buddy Holly
Del Shannon
Percy Sledge
Every Brothers
Don McLean
Cliff Richard
Status Quo
Eagles

British Top 50 Albums

1	1	20 GOLDEN GREATS, The Shadows	EMI
2	2	HEARTBREAKERS, Various	K-Tel
3	4	LIVE, Status Quo	Vertigo
4	3	ANIMALS, Pink Floyd	Harvest
5	5	IN YOUR MIND, Bryan Ferry	Polydor
6	6	ENDLESS FLIGHT, Leo Sayer	Chrysalis
7	10	EVITA	MCA
8	7	PETER GABRIEL	Charisma
9	11	ARRIVAL, Abba	Epic
10	9	RUMOURS, Fleetwood Mac	Warner Bros
11	18	LOW, David Bowie	RCA
12	90	PORTRAIT OF SINATRA	Reprise
13	19	VISION, Don Williams	ABC
14	8	DANCE TO THE MUSIC, Various	K-Tel
15	14	BOSTON,	EPIC
16	17	GREATEST HITS, Abba	Epic
17	—	BEST OF, John Denver	RCA
18	13	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
19	12	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
20	26	A NEW WORLD RECORD, Electric Light Orchestra	Jet
21	23	WINGS OVER AMERICA, Wings	Parlophone
22	34	COMING OUT, Manhattan Transfer	Atlantic
23	21	HOTEL CALIFORNIA, The Eagles	Asylum
24	15	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
25	20	RED RIVER VALLEY, Slim Whitman	United Artists
26	16	DAVID SOUL,	Private Stock
27	22	THE BEST OF LENA MARTELL, Lena Martell	Pyre
28	31	WIND AND WUTHERING, Genesis	Charisma
29	24	MOTORVATIN', Chuck Berry	Mercury
30	33	THEIR GREATEST HITS 71-75, The Eagles	Asylum
31	70	GREATEST HITS VOL IV, Johnny Mathis	CBS
32	27	A DAY AT THE RACES, Queen	EMI
33	39	SONGWRITER, Justin Hayward	Demco
34	32	GREATEST HITS, Showaddywaddy	Arista
35	—	HOLLIES LIVE HITS, The Hollies	Polydor
36	—	BURNING SKY, Bad Company	Island
37	41	SILK DEGREES, Boz Scaggs	CBS
38	28	WHITE ROCK, Rick Wakeman	A&M
39	29	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
40	42		

Record Mirror

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

NEWS EDITOR
David Brown

CHIEF SUB
Seamus Potter

EDITORIAL
Barry Cain
Jim Evans
Sheila Prophet
Robin Smith
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SERVICES DEPT
EDITOR
Susanne Garrett

ASSISTANT
Gunda Lenmanis

CONTRIBUTORS
Robbie Vincent
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Robin Katz

CARTOONIST
J Edward Oliver

PHOTOGRAPHERS
Steve Emberton
Dave Hill

MANAGING
DIRECTOR
Jack Hutton

EDITORIAL
DIRECTOR
Mike Sharman

ADVERTISEMENT
DIRECTOR
Peter Wilkinson

ADVERTISEMENT
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Alan Donaldson

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

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THE RECORD BREAKERS

NOT CONTENT with holding the record for being thrown out of the Los Angeles Roxy in the fastest time, my old friends **Widow-maker** have been up to their old tricks again. This time, Belgium was the country they chose for their outrageous activities. After a 'disturbance' in a cafe, they were arrested and spent five hours in the nick.

Trouble, too, in Birmingham, for the **Vibrators**. Returning to their hotel in the early hours, they slept for a few hours and arose at 9 am for breakfast. Still tired, they returned to bed at 9.30 am.

At 9.35 am, the hotel manager stormed into the group's bedrooms, ripped back the sheets and told them in no uncertain terms to get up and get out, explaining — while foaming at the mouth no doubt — that "This hotel is not a doss house." The boys were not over-amused. I have noted the name of the hotel, and will be happy to furnish this information to any interested parties venturing towards Birmingham.

Yet more distressing news from Brum. **Cherry Vanilla** greeted by shouts of 'Sexist Pig' as she appeared at the Vale, Birmingham University.

Meanwhile over at the Electric Circus in sunny



Manchester, an unfriendly person commenced heaving bottles at the **Stranglers**. **Jean Jacques** leapt off the stage to confront the young man who, somewhat taken aback, spluttered, "But I thought this was what I was meant to do." After being put right on the matter by JJ, he ceased his curious activities (anyway he'd run out of bottles).

Young husky Canadian **Pat Travers** has received a fan letter from Alison of Wigan who tells him she's blonde, blue-eyed, 34-24-34 and would love to play in Pat's band, only trouble is, she plays clarinet.

Shock horror in Newcastle (I've been around this week) as **Captain Sensible**, dressed as a nurse (what else my dears?) flashed at the eager fans. A number were seen to faint.



THIS WEEK'S page three girl: Margaret Trudeau from Canada pictured after her secret wedding in Vancouver. Flowers from the slopes of the Rockies — otherwise known as the Rolling Stones?

Back to Birmingham (this is getting exhausting) where the **Heartbreakers** misbehaved in their hotel rooms with large quantities of instant shaving cream.

Lig of the week took place at the Roxy in Covent Garden to launch **Marc Bolan's** new album 'Dandy In The Underworld'. Many very wonderful music business personages in attendance.

Donovan, **Mike Mansfield**, young **Marc** himself, **Lionel Bart** — he's getting in everywhere these days, what's his little game? Also to be seen: a black-haired **Johnny Rotten**, **Harry Nilsson** and punks-a-plenty. Let's all play bogus vicars.

Cliff Richard played at being a DJ on **Roger Scott's** Capital Radio show. While Cliff was at that station, some hoaxter called and tried to confuse the singer by announcing on the phone that he really ought to be preaching in Oxfordshire. It wasn't until the caller made it clear that he was purporting to be speaking for the Vicar of Bray that anyone realised that the call wasn't genuine.

Get well soon, **Jonathan Morish** of CBS Records, hospitalised after a road accident last Friday.

Oops again, apologies to **Sally James**, apparently the record sold many more than the 40 copies I quoted last week. Sorry for any offence caused, luv.

Overseas news . . . **XTC**, the 'new wave' band in whom major recording companies are showing considerable interest have been invited to take part in the annual Festival of Light in Mauritius in December. **Ian Reid**, the group's manager, tells me "I gather that only cultural musicians have previously flown out from Britain for the Festival."

Winner of my **Elvis** suit (or portion thereof) competition is **Rita Watt** from Kinorth up there in Aberdeen. The dear lady travelled all the way to Las Vegas to see the King and got a scarf from him only to have it ripped off her by some unkind person. I shall send the aforementioned item off to you today, Rita.

What people will pay . . . I thought £7.50 was a shade steep for a seat to see ol' black beefcake **Barry White**, but that was before a story reached me from the airwaves of Radio Clyde. They auctioned a brace of **David Soul** tickets and top bid was a staggering £1,200 — the money to go to charity.

Rupert Hine of **Quantum Jump** tells me that musicians featured on the latest Weetabix ad included **Mick Graham** from **Prococ Harum**, **Mike Giles** and guitarist **Barry De Souza** . . . Snap, crackle and pop.

And what's all this? **David Bowie** (Berlin, Montcalm and all good department stores) leaving the country by plane — thought he couldn't abide flying?

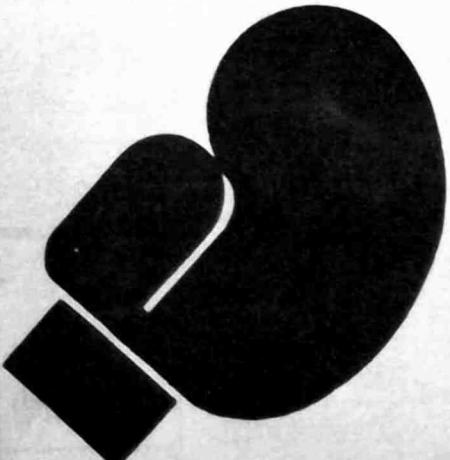
Amusing — to some anyway — behaviour from ol' uncle **Eric Clapton** on the Old Grey Whistle Test. The axeman broke wind loudly during the middle of **Stephen Bishop's** admirable set.

Big noises too from **Paice, Ashton and Lord** who managed to blow up the Beeb's generators twice while recording a 'Sight And Sound In Concert' last week.

And this week's togetherness spot . . . **Karen**, daughter of **Des O'Connor** and **Johnny Thunder**. Gossips tell me Karen is just one of a brace of young ladies in Johnny's life at present.

See y'all. I'm just off to partake of a spot of luncheon with handsome debonair **Barry White**. Full report next week if I live to tell the tale.

STOP PRESS.... STOP PRESS.... STOP PRESS.... STOP PRESS....
ESS.... STOP PRESS.... STOP PRESS.... STOP PRESS.... STOP



Alvin Cash

"THE ALI SHUFFLE"

BRAAI

Now Available

Brunswick

Marketed by

DECCA

NEWSDESK...NEWSDESK...NEWSDESK...NEWSDESK...News Editor...David Brown...01-607 6411

TOURS.. TOURS.. TOURS..

RACING CARS: Guildford Civic Hall, March 31; Cambridge Corn Exchange, April 1; Oxford New Theatre, 2; London New Victoria, 3; Cheltenham Town Hall, 7; Bournemouth Village Bowl, 8; Aylesbury Friars, 9; Malvern Winter Gardens 11.

THE COMMODORES: Rearranged UK tour now as follows: Birmingham Odeon, March 18; London New Victoria, 19; Leeds University, 20; Southport Theatre, 22; Manchester Apollo 23; West Runton Pavilion, 24; Dunstable California Ballroom, 26. Musicians support.

FRANKIE MILLER: Rescheduled tour: Huddersfield Poly, originally March 16, now 18; Derby Lonsdale College was 21, now 22; Newcastle Poly 23; out; Redcar Coatham Bowl was 24, now April 7; Edinburgh Tiffany's 28; Aberdeen Music Hall 31 out; now Fusion Ballroom, 29; Plymouth Top Rank, April 4 replaces Woods Centre, Cleethorpes Winter Gardens, 14; Dates at Great Yarmouth, April 12; West Runton, 13; Bury St Edmunds, 14 and Clacton 15 are all pulled out. Ozo support.



FRANKIE MILLER

FOSTER BROTHERS: Leeds Ford Green Hotel, March 18; Warrington Lion Hotel 19; Hounslow Middlesex Polytechnic, 25; Chester Quaintways, 28; Plymouth Wood Centre, 31.

AFTER THE FIRE: Thames Polytechnic, March 21; Carlisle Twisted Wheel, 22; Bradford Princeville Club, 24; Newcastle Polytechnic 25; Earl Solsom Koinia Club, April 2; Margate The Harbour, 13; Bath Vladuct Club, 14; Plymouth Woods, 15; London Dingwalls, 29; Accrington Lakeland, May 1; Warrington Lion Hotel, 2; Gosport John Peel Club 6.

JIMMY HELMS: Luton Sands Club, March 16; Cirencester Corn Hall, 19; Sunderland Black Cat Club, 25; Peterlee Senate Club, 28; Thatcham Hamilton Club, April 1; Peckham Bouncing Ball, 2; Portland HMS Osprey, 4; Southgate Royalty, 8; Manchester Pembroke Hall, 9; Bradford Changes Nite Scene, 14 and 15; Exmouth Pavilion, 16; Kenilworth Chessford Lion Hotel 22 and 23; Wigan Riverside Club, 25-30.

DARTS: Sheffield Top Rank, March 23; Hendon Middlesex Polytechnic, 25; Fishguard Frenchman's Motel, April 2.

PISTOLS SIGN NEW CONTRACT

Sex Pistols at Buck House from left, Johnny Rotten, Steve Jones, Paul Cook and Sid Vicious.

SLADE
Tour and album

SLADE'S FIRST British tour for two years has been announced for May.

They open on May 1, at Bristol Colston Hall, then Bournemouth Winter Garden 2, Sheffield City Hall 3, Liverpool Empire 4, Birmingham Hippodrome 5, Wolverhampton Civic Hall 6, Manchester Free Trade Hall 7, Newcastle City Hall 8, Glasgow Apollo 9, Ipswich Gaumont 11, London Rainbow 12.

Their new album 'Whatever Happened To Slade?' is released on April 21.

Travers off to States

THE PAT Travers Band play their last UK tour from March 19 at London's Rainbow before embarking on a three month trip to the States to record a new album and tour a new album and tour.

Pat has been guesting on Glenn Hughes' ex-Deep Purple solo album. Glenn played bass on Pat's new album 'Makin' Magic'.

The Lew Lewis Band support at the Rainbow.

Hatcher guests with Frankie

GEORGE HATCHER Band are to be special guests on the Frankie Miller tour at the following venues - Manchester Free Trade Hall March 25, Glasgow Apollo 26 and London New Victoria April 2.

Their new single 'Black Moon Rising' is set for April 1 release. On April 14, they leave on a four week European tour.

Van's transition

VAN MORRISON hopes to tour the UK in the Spring. Dates are currently being negotiated for May. His new album is released April 1, titled 'A Period Of Transition'. It features Dr John, Stones' percussionist Gil

Brown and a brass section.

The album is produced jointly by Van and Dr John.

Tavares here in April

US SOUL brothers The Tavares are to make their second British tour from April 23 to May 1. Full dates to be announced soon.

Their new album 'Love Storm' is issued on April 14, while a single 'Whodunnit' is out on March 25.

Boston's 'Long' single

THE FOLLOW-UP single to 'More Than A Feeling' by Boston is 'Long Time' taken from their first and only LP to date 'Boston'. Their new single is released on March 25.

Four gigs for Harry

HARRY CHAPIN is to make four concert appearances in Britain and Ireland in April.

He appears at Dublin Stadium on April 4, Belfast Ulster Hall 5, Manchester Apollo 6, London New Victoria 7. Tickets are £1.50, £2 and £1.50, except for Manchester where they are £2, £1.75, £1.50 and £1.25.

Queen cancel, Lizzy star

QUEEN had to cancel two dates on their present US tour because Freddie Mercury had throat trouble.

Thin Lizzy, supporting on the tour, took their place as headlining act for the dates, using Sammy Hagar and band as support.

The tour is concluded this week and Thin Lizzy return to Britain next week.

**Right off the Wall**

STIFF RECORDS' latest signing is actor comedian Max Wall (above), who joins their impressive artists roster which includes The Damned and Elvis Costello.

First release from Max is 'England's Glory' written by Ian Dury of Kilburn and the High Roads fame, and produced by Dave Edmunds.

THE NOTORIOUS Sex Pistols have signed a new recording deal with A&M Records.

Their signing was completed with a small ceremony outside Buckingham Palace on Thursday to mark their new single, 'God Save The Queen,' released at the end of March.

Lead singer Johnny Rotten made an appearance of a different nature on Friday when he appeared on a drugs charge at Marlborough Street court.

Rotten, real name John Joseph Lyndon, 21, admitted possession of amphetamine sulphate, and was fined £40. In court it was said that Johnny earned £25 a week and gave his mother £15 a week.

His defence counsel claimed he did not take drugs, but the amphetamine had been given to him by a fan after a rehearsal session. He had been in trouble before, but was not interested in drugs.

"He prefers going to a pub and having a few drinks rather than taking drugs," said the counsel for the defence.

Eagles — it's on!

THE EAGERLY awaited tour by US giants The Eagles is being finalised for April and May.

Negotiations are currently being completed and a full list of dates are expected to be announced shortly. There had been

delays while it was decided whether to play Glasgow for two nights, this has now been fixed for April and May.

Joe Walsh, new Eagles' guitarist, has been

recording a solo album utilising other members of the band for guest appearances. Meanwhile former Eagle, Bernie Leadon, is working with Stones' producer Glyn Johns on his debut Asylum solo LP.

**SHERBET'S AUSSIE PARK TRIUMPH**

SHERBET finished their Australian tour with an open air concert at Sydney's St James Park (above) in front of a 50,000 crowd, playing a two and a half hour set.

They are currently recording a new

LP 'Photoplay' for summer release, when they hope to return to Britain to tour.

T. Rex tour switch

THE T REX / Damned tour was disrupted at the weekend resulting in a switch of two dates in the schedule.

Saturday night's con-

cert at Glasgow Apollo was called off after roadies left electrical leads in Manchester and on returning for them had trouble with their van.

The concert was rescheduled for Sunday, which means the concert scheduled for that night at Stoke will now be rearranged for a future date.

Changes at Capital

LONDON'S COMMERCIAL station Capital Radio has announced changes in its top programming staff.

Aidan Day, former head of music, has been appointed director of programmes, while Peter Black becomes head of programme administration and special features.

Managing director of Capital, John Whitney, has been appointed programme controller for the station.

Stranglers open new venue

A NEW South Coast rock venue, The Bucaneer in

Brighton, opens on April 8, Good Friday, with The Stranglers.

music will be played by a specially formed band including Michael Legr-

and and Larry Adier.

Berry back in the UK

CHUCK BERRY makes his annual pilgrimage to Britain to play dates in April and May.

Announced so far are London New Victoria April 29, Barley Variety Club May 1, Manchester Apollo 5, Sunderland Empire 6, Liverpool Empire 7.

Ellington gala next month

A GALA concert in celebration of the music of Duke Ellington is planned for London next month. Two hours of Ellington

music will be played by a specially formed band including Michael Legr-

and and Larry Adier.

Porky joins Supercharge

TENOR SAX player Andy 'Porky' Parker has joined Supercharge on a permanent basis following his debut with the band on their current UK tour and album.

Smokie go platinum

SMOKIE HAVE been presented with a platinum single for one million sales world wide of 'Living Next Door To Alice'. In April, the band undertake a rare tour of Poland.

The goodie is dead. Long live the outlaw.

WHEN YOU'VE been down so long the only way is up, you'll understand how David Cassidy has felt. After the first flush of his teenybopper success, he was caught in an unfortunate wave of publicity when a young girl died at one of his London concerts.

This was followed by an attempt to change his style to a more mature kind of music. It's a difficult step for anyone to make, because once you've made that stand, your credibility rating drops fast. People weren't prepared to accept the fact that David Cassidy had grown up.

Just when he started to climb out of this pit, he suffered a personal tragedy recently when his father died in a fire.

Crying

"These things happen for a reason," said David when Record Mirror spoke to him. "It was just his time to go. I was wiped out for a few days, but I'm getting on top again now."

"When you have someone you care about and they die, you're really only crying for yourself. My father had a lot of pain in his life and he doesn't feel that pain now. I got a lot from him and I'm happy I had the opportunity to know him. I believe it was his time — I believe in fate and destiny."

Fate is starting to deal out a few good hands to Cassidy now. The ace in the pack is his new lady love actress Kay Lenz.

"I'm a romantic," admitted Cassidy, "but no, I don't fall in love a lot. Only once before. I'm on the border of falling in love now. Anyone who loves the film 'Casablanca' as much as I do has to be a romantic. When I was recording my new album at the Caribou studios we had these videos that played old films.

"I played 'Casablanca' all the time and drove everybody else crazy. I was sitting in my room crying all the time."

Secretive

"But I met my lady in Los Angeles. I don't want to say too much about her — I'm not one to talk too much about things like that. I'm more secretive about things these days. I'm almost pinching myself to make sure it's all happening."

"It's been so long since I pursued a relationship — I was clobbered once before."

But there's no regret in his voice; quite the opposite. He's full of plans about the future. Hopefully they will

DAVID CASSIDY EXCLUSIVE BY ROSALIND RUSSELL



'People want scandal, they don't want to hear about a clean image. But look at John Denver with his squeaky clean image — he sells millions of records'

include a British tour.

"There is a possibility of it, but I'm not supposed to say that," revealed David.

"There's a fellow over there right now checking it out. I'd like to play specific cities, something else apart from London. I'd like to get outside of London to good size theatres where people come to hear the music. You don't really get a feel for the country in London. I think I'll probably come this spring."

Bubbling

Cassidy's use of the very English word fellow, drops strangely on the ear, but the other thing that's immediately noticeable is his bubbling enthusiasm.

When he was brought into London last time and treated to the obligatory round of interviews, he was subdued and seemed slightly confused about everything. Now it's hard to keep his feet on the ground, but he is as articulate as ever.

There are a number of other fellows. I'm writing with keyboards player Jay Gruska — he

was in Three Dog Night. Then there's Steven Ross who's a blazing hot guitarist. It's hard to say who'll be in the band altogether, because I've been playing with a lot of other guys and I'd like to have all of them come and play. I don't want anyone to read this and feel left out."

"I just bought this place a month ago. I found LA an insincere city, where consciousness is a cliché. I was born in New York, raised in New Jersey but I guess I'm a West Coast boy now. I can cope with LA but I had to move out. I was getting stagnant. The place I have now is on the side of a mountain looking out over the ocean. It's a Mexican design and has a pond with some fish. And I have my horses here."

"I get up in the morning and feel really good and want to do things. It's easier for me to function here. In LA I felt I was a victim of its madness. Everything I did was like running in place."

"There was a stagnating bunch of people I would run into constantly and they'd just say 'where's the party?'

It was like a party consciousness."

The kind of success Cassidy had was bound to attract a lot of hangers on, and it's difficult to sort out the duff people from the friends.

Tolerant

"Well, now I can come down and work there and plug into the energy. I'm a lot more tolerant of it now. I mean, I don't want to dislike the place. Now I'm in a really stimulating environment with real hot players. I needed that kind of feedback. With other bands I would hire, I was just a frontman. This one will

be an interesting confrontation."

"Most folks feel very safe to categorise you to put you in a spot in their heads. No matter how good we are, there will still be people who will rubbish us."

One of the main contentions in the past was how Cassidy came over in the Press. He was castigated for his acne and slammed over his attempts to reach higher planes with his music.

"Rarely do I feel good about an interview. I mean, people want scandal, they don't want to hear about a clean image. But look at John Denver with his squeaky clean image — he sells millions of records."

Cassidy, like all big stars, has had rumours fly round about all the women who'd lay down their life, and more, for

him. Does he still have them queuing up outside the door?

"I managed to do OK," he admitted vaguely. "But I'm out of it now. No-one knows where I live and anyway, they'd have one hell of a tough time getting up here. I don't want to say yes. I've had lots of women. That sounds pompous, and I don't want to believe I'm that."

In fact, getting away from female adulation and collecting male admirers of his music is something that will go far to the re-emergence of David Cassidy.

"I can tolerate anyone, except those who don't have a sense of humour," he said. "I can't tolerate Aries men. They're notoriously selfish and sexist, but I suppose they can be wonderful too."

Cassidy would need a sense of humour to deal with some of the offers he gets. He still hopes to get back into acting, but he hasn't found the right part. For a while, he was inundated with offers to appear in porny movies — perhaps that had something to do with the notorious near nude pic in 'Rolling Stone' some time back.

Dirty

"I don't get offered the porny ones any more — or if I do, my agent screens them out from the ones I read," said David. "I think there's nothing dirty about the human body, but I'm not going to go and see a film just to see how a guy is hung."

"I'm waiting for the right film to come along. I can't settle for crap now. I really want to act again, but I have to tell you that mediocrity is running rampant all over the place. I'm really frustrated about it. Everyone is doing cop films, like 'Charlie's Angels', 'Kojak', or working for the government."

"I want to be an outlaw. All the other films have nice endings, or they're hard core violence. All the parts I'm offered, I'm either too old or too young. I just can't play a black Puerto Rican Jew. I was offered the part in 'Marathon Man', but who's going to believe that David Cassidy is Jewish? No-one."

"I've had a lot of close ones. I got offered the lead role in 'Pearlie', the film they made about the 'Roots' book. It was the part of the only white guy in it, but he never really got his moment. It would have been silly for me to do it."

If he does get the right film, who would he like to act opposite — his ideal leading lady?

"Well, that's difficult," said David. "But my girlfriend is a real fine actress..."

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FROM THE SOUL

Friday, 11.40 am
The Arrival

Friday, 3.30 pm.
THE PRESS CONFERENCE (1)

TRUST THE Americans to do things with a bit of style. There hasn't been this much fuss made over anyone since the days of David Cassidy and the Osmonds.

They're all here... the radio interviewers with their fancy tape recorders, the photographers, the national press, notebooks at the ready.

In fact, the only person who's not here is the man himself.

The talk is of his arrival at the airport: "He didn't say a word," says the lady from the Sun in disgruntled tones. "Not a word. Just walked straight through."

Then at last he's here — a familiar tall, blond figure in an orange suede jacket (yes, the Hutch jacket). He sits down at the conference table and apologises for being late. He seems nervous, ill-at-ease.

Question time. And at



DAVID with girlfriend Lynne Marta and actor Ron Moody

first they're fairly predictable. What did you think of your reception at the airport? ("I feel really good about that").

How's the single doing in the States? ("Very well").

But we soon move on to the more interesting stuff.

* Rehearsals for the show: "I've had a working schedule I wouldn't want to wish on anybody, really. For the last month or so, I've been working about 10-12 hours per day on the set of Starsky and Hutch. We just wrapped it up a week ago Thursday."

"Prior to finishing the show, I would finish filming about seven o'clock, I'd go into the studio and work with Tony McCauley on tracks for the new album, sometimes till two o'clock. Then I'd have to get up at six o'clock the next morning."

"After Tony finished, I had the same schedule rehearsing for the show. It's only been in the last five days that I've had complete time to give to the rehearsal of the show. So it's been a hectic month or so."

David also holds forth on his theories about showbusiness. "One of the first things you get to learn in this business — and I'm a pro, I've been at it 12 years now in one form or another — is that you have hot times and you have cold times."

"It's difficult to prepare for those cold times. When you're hot, you have to remember it's a passing thing — this business is cyclical. A year ago, I would never have thought there would be all this hysteria about whoever that commodity David Soul is. I know how fickle and how easily lost

these things are, so I've got to prepare myself and take advantage of the times when this phenomena's happening."

On the future of Starsky and Hutch: "I have a lot of respect for Paul (Glazer), which is born out of a deep caring for him. So I feel it's his place to talk about this, not mine."

On the last time he sang in public: "I've done lots of variety shows, but the last time I actually sang live was 10 years ago, in 1966 in fact, when I went on the road with the Byrds and the Ramsey Lewis Trio. I had a 20 minute spot opening the show."

On marriage: "We (he and his girlfriend Lynn Marta) aren't thinking about marriage. I've been married twice, and I blew that. We're very happy with our relationship, and I'm very much in love with her. I think she would like to get married, but she knows me, and she knows she can't force me into it. I think she respects me for that."

Other interesting comments from the conference: David's almost 34, he once wrote a musical, he has a company called Dependa Services, and he has two kids, Kristofer, who's 12, and Jan-Kristian, who's five.

And he wants this British tour to be a musical evening. It is not a hype show.

Sunday 7.30 pm. THE PRESS CONFERENCE (2)

other place. The same scene.

David has flown up on a private plane to Glasgow, and has booked into a 10th floor suite in the Albany Hotel. He and Lynn have a double room, manager Joe Sharr has a single room, and they share the sitting room between. It costs £68 per night.

In the suite next door, the press conference begins again. It is the Scottish press this time, but only the accents are different.

He seems more relaxed this time, joking with the journalists and talking more openly.

On the subject of Starsky and Hutch, he first refuses to discuss it, but later says: "If Paul chooses not to do the show, I wouldn't go on — you can't replace a relationship like that. If I had to make one statement about it, I'd like to say that it's not often in the world of television and movies that

you find a relationship which blossoms as ours has. I really love the man, and I think it shows in the series."

"I probably wouldn't do another TV series. Enough is enough. Paul and I feel the same about the limitations of TV, but at the same time I strongly recognise its importance."

"I think I would prefer Starsky and Hutch to go into a long form — perhaps a series of 10 two hour shows. That would give us the chance to do more on our relationship, and less on the cops and robbers, which gets a bit boring after a while."

So you wouldn't be too upset if the show was cancelled?

"No, I'm happy to do whatever happens. But I wouldn't go back without Paul."

On the stage show again: "I've chosen a number of tunes I've written, some things off the last album, some songs off the new album, songs that are particular favourites of mine, songs I've never heard before. Lots of different kinds of songs. I don't know what critics would say about it. It's more eclectic — there's a broader range of material."

On his future generally: "I'm a singer and actor, and I feel I can offer something in other areas as well — as a TV producer and writer, and director — I've already directed one of the Starsky and Hutch shows, and I'll be doing more of that in the next year."

"A person in my position can also offer a lot of help and encouragement to young songwriters. I hope to develop that side of things in the near future. I listen a lot to music, and there are lots of good people who've been writing for years, and have been passed over."

He's also planning to make a musical.

The questions strayed onto the show tomorrow night, and here he sounds unsure of himself: "I was singing a long time ago, it was how I started out. Oh, now I've got to eat those words if the show isn't any good!"

How does he feel about the show being a sell-out?

"Terrified!"

Monday, 12.00 pm.
THE COURT CASE.

RADIO CLYDE news at midday. "Just a few hours before his show at the Apollo Centre in Glasgow tonight, American star David Soul was involved in a legal battle at Glasgow's Sheriff Court."

Rush out to buy local newspaper. "David Soul In Court Battle Over Souvenirs" it says.

It turns out David, under his real name David Solberg, had raised an action against a local shopkeeper who planned to sell posters and other merchandise in a shop he's hired near the theatre.

He was granted a temporary interim injunction which prevented the shopkeeper from trading.

At the press conference in London, his comment on the subject of merchandising was, "I think these people are jackals. The public has a right to know about people to whom they turn in. There has to be a certain accessibility — you can't turn your nose up at the public. But I don't hold much truck with people who go out and make small fortunes based on other people's talents."

"In my case, I'm more interested in doing my work well than having my face printed on a T-shirt and sold for two dollars ninety five. It's ridiculous. I want it known that I don't condone it, and I don't like it."

You better believe it ... he means what he says!

Monday, 2.30 pm.
THE HEARSAL

AT ONE O'CLOCK, the Albany's fleet of red limousines draw away from the hotel, closely pursued by a bevy of very vocal Glasgow teenagers.

They're calmed down again by a Soul surrogate, Chuck Hollom, who hands out autographed photos. He's become quite a celebrity himself, getting recogni-

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sed and signing autographs wherever he goes.

By half past two, they're hard at work on the stage of the Apollo. As with any empty theatre, it's gloomy, echoing — the air's full of tension.

As his security man, Don Murfett said, "This tour is an unknown quantity. Nobody knows which way it's going to go."

And no one is more conscious of that than David Soul himself. Dressed in jeans and a casual turquoise shirt, he's surrounded by what looks like dozens of people: roadies, one of the band practising a flute solo, girlfriend Lynn singing the chorus of

'Going In With My Eyes Open' over and over again. He straps on a guitar and strums it for a bit. "You might hear me singing a bit tonight," he jokes.

At the back, the kids outside are chanting and banging on the door. Suddenly, the wooden bar across it splinters, and they burst into the hall, gasping and giggling in surprise at their own success.

Before they have time to collect their thoughts, the security man is on the spot, shutting them out again.

Fifteen feet up on the stage of the Apollo, the incident goes unnoticed. They've got a problem on their hands — one of the monitors isn't working.

Three and a half hours to go until the first show.

Monday, 10.00. THE SHOW

THE SECOND show. He's already done a 6.00 matinee. How did it go? Reports filter through: It was OK, a bit shaky, a trial run for the big one.

The hall's filled with females of every shape and size. There are a few males... mostly unwilling escorts, plus a few small tough guy Hutch fans.

But mostly it's ladies' night. They're here to see HIM, to scream their lungs out, to sign a little over their unrequited love, and to go off home and dream sweet dreams about their hero.

The lights dim, and an almighty roar goes up. A couple of the band come on, the audience hold their breath, and then... he's HERE!

Looking smooth (a little too smooth?) in plain trousers and a pale green, sequined shirt, he stands silently for a moment. He looks a little awkward. He straps on his guitar, gets tangled in his lead... the kids scream on.

Then he sings the first note... and the screaming dies away. Just like that. It's eerie... from hysteria to complete silence in a split second.

His voice sounds good... strong and easily in

control.

He finished the first song. The screams start again. The rest of the band come on, they go into Loggins and Messina's 'Watching The River Flow'... and in that moment, I know it's going to be all right.

It could have gone wrong. It could have been a disaster... written off as a trashy cash-in on his TV success.

But it's not like that at all. He's done it right. The backing band are absolutely faultless... right down to the harmonies of the two backing singers, Rhani Kugel and David's girlfriend Lynn.

'Watching The River Flow' is a delight. It ends, David stands for a moment looking at the

audience, listening to their roar, and says, "If you can just imagine what a beautiful thing you people are..."

Normally, a Glasgow audience would treat such a statement with howls of derision, but somehow, he makes it work.

Later, he says, "I'll tell you one thing — I'm really glad I'm in Scotland." Shrieks. "It's really beautiful."

What a line of patter!

He goes on to say he loves children — we're all children at heart, etc etc (you can imagine the rest) and goes into a song called 'Tomorrow Child'. It has a very soft intro, and something happens I thought I'd never hear in Glasgow. All around the hall, people are going shhhh, until there's total silence again. This is something new... an audience who actually shut up and listen.

Of course, it's all showbiz, and most of it's pure schmaltz... but in the nicest possible way.

The songs have been chosen with taste, and the whole evening is a perfect display of polish and professionalism.

The backing band are simply superb. Violinist Richard Greene, flautist Andy Kulberg, guitarist Chris Mickey and keyboards player Jack Murphy combine to make a line-up of talent you don't often come across.

So the guy's cashing in on his success 'using the

phenomena' as he puts it. But when he does it so well, and so entertainingly, what's wrong with that? The show itself is enough of a justification.

As the show reaches a climax, they play one of Andy Kulberg's songs, called, I think, 'Restless Years' and even on first hearing, it sounds a pretty good number. It finished up with a racing 100 mile an hour jig from Andy and his magic flute.

Then Jack plays a familiar intro on the piano, and the crowd goes bananas. It's 'Don't Give Up On Us Baby', sung by David Soul, band and a chorus of 3,200 fans. It's an incredible sound.

He goes off, but they haven't played the new single yet, so we know he'll be back. He returns and blows a kiss to the audience. And yes, it's 'Going In With My Eyes Open', another sing-along.

Another song, '1927 Kansas City', they go off again, the uproar continues, they come back. Smiles all round.

David: "This is a passing thing. I'll be hot for a year, a year and a half, and then there'll be someone else sitting in front of a roomful of reporters."

Maybe... but it sure is fun while it lasts.

No need to worry... the show's a success.

Tuesday, 1.30 am. THE PARTY

THE SHOW'S over, the band's having a specially laid-on meal in the Albany's Four Seasons Restaurant, and the mood is of relief, elation.

"Hey, is every show going to be like this?" jokes Andy as he tucks into a steak. "Every night they'll give us dinner after the show... and the band will just get fatter and fatter!"

Jack wanders over to the dance floor, sits down at the grand piano, and begins to play an improvised melody which goes on for all of 20 minutes.

David and Lynne arrive. They've come the back way, through the kitchens... real star treatment. There are handshakes, claps on the back, hugs.

"Say, is the sound always like that?" says David. "I couldn't hear a thing."

The band assure him it's always like that... and suddenly I remember tonight was David's first live show for 10 years.

He goes off to another table with Lynne and manager Joe.

"He's a good guy," Andy tells me. "We do a lot of business together, and David never jives. He's always straight with you... and that's one of the best things you can say about anyone in this business."

"This show is all his creation, really. It's his baby. He did the hiring... there's a lot of wisdom there. He must have been wise to hire me!"

We reach the coffee stage. David comes back and talks about recording a Woody Guthrie song while they're in London.

Chuck announces their suitcases will be collected next morning at 7.45 to be taken on to Manchester. Groans all round.

Time for bed. More hugs. David takes Lynne and Rhani in his arms. Then he and Lynne go back upstairs, through the kitchens again.

There are still a few kids outside the hotel. When I leave next morning at half past seven, they're there again.

David: "This is a passing thing. I'll be hot for a year, a year and a half, and then there'll be someone else sitting in front of a roomful of reporters."

Maybe... but it sure is fun while it lasts.

Report: SHEILA PROPHET

Pictures: Steve Emberton/Andre Csillag/

Elaine Bryant/Ian Stewart/Mike Star

Singles

reviewed by JIM EVANS

Going round in circles

ENJOYABLE PLATES

RY COODER: 'He'll Have To Go' (Reprise R 14457). One time session musician currently in vogue with a light hearted breezy adaptation of the song made famous by Jim Reeves. Features not only Cooder's guitar and vocals but also strong south of the border style accordion from Mexican Flaco Jimenez. + + + +

AVERAGE WHITE BAND: 'Goin' Home' (Atlantic K 10912). White soulsters make funky good disco sound. More agreeable flip side, 'I'm The One', from the live album 'Person To Person'. One to funk off to. Better than average. Much better. + + + +

DREW'S BREW: 'Turkey In The Straw' (EMI 2590). Get dem cotton pickin' chickens off the piano, pick up that rusty old fiddle and let's jig. Something a bit different for the discos. One to throw yourself around to and be particularly silly. + + + +

ELVIN BISHOP: 'Twist & Shout' (Capricorn 2069 044). Beatles classic gets reggae treatment from the multi-talented Elvin. More tea Bishop? This is a good one. + + +

DAVID DUNDAS: 'Another Funny Honeymoon' (Air CHS 2136). DD slips into his blue jeans and churns out another bop-along hit. Bouncy, bouncy, all together now. Harmless and pleasant. + + +

JUDGE DREAD: '5th Anniversary EP' (Cactus CT88). The anniversary in question is of his first hit 'Big Six'. To date, he's had 12 hits without the aid of radio plays. This will make 13. Four tracks, three of them filthy, one clean. And thanks for the mention for Record Mirror in 'Bring Back The Skins', Judge, the cheque's in the post. One or two words are bleeped out, but you don't need an overdose of imagination to fathom out what they are. + + +

EATER: 'Outside View' (The Label TLR 001). Little boys making a big noise and exerting a lot of energy in the process. Minor hit. + + +

PETER GABRIEL: 'Solsbury Hill' (Charisma CB 301). Taken from his admirable debut solo album. Fairly laid back, fairly gentle, most enjoyable. + + +

GRAHAM PARKER & THE RUMOUR: 'The Pink Parker' (Vertigo Park 001). Four most agreeable tracks pressed on pink vinyl for your delectable delight. Main track is 'Hold Back The Night'. Beat tracks - the two live cuts 'White Honey' and 'Soul Shoes'. Nice one, Parker. + + + +

SAMMY HAGAR: 'Catch The Wind' (Capitol CL



15013. Don't know a lot about this guy, but I'm sure Donovan would approve of his treatment of this one. + + +

THE CLASH: 'White Riot' (CBS 5058). More energetic, simple new wave material. Could be a big one. Hope it is. Nice 'n' noisy too. + + +

T REX: 'The Soul Of My Sult' (EMI MARC 16). Marc rides a white swan back to the old days. Taken from the album 'Dandy In The Underworld'. Voice sounds wobbly. Hit. + + +

ALESSI: 'Seabird' (A&M AMS 7277). Soft sound already getting airplay. Hardly another Albatross, but a minor hit. + + +

CHARLIE RICH: 'Even A Fool Would Let Go' (Epic S EPC 5092). A country song of love and its very wonderful associations. Not a very wonderful single. + +

BERNI FLINT: 'I Don't Want To Put A Hold On You' (EMI 2399). Opportunity knocks winner makes ordinary single. Few ripples caused. Maybe minor hit. And I mean this most sincerely folks. + +

THE DRIFTERS: 'I'll Know When True Love Really Passes By' (Arista 94). Another slick one, as you'd expect from these old hands. ZZZZZZZZ. + + +

ANDREA TRUE CONNECTION: '(New York)

HANK THE KNIFE AND THE JETS: 'Crazy Cat' (Solid Gold SGR 102). Slight revival with this one. Nice Duane Eddy

THE CLASH: 'London Calling' (CBS 5057). Should help you go to sleep. One for all insomnia every where. + +

CHASER: 'Head Over Heels' (United Artists UP 36219). Poly, up and over and right into infinite oblivion. +

HANK THE KNIFE AND THE JETS: 'Live' (Magnet MAG 201). Four tracks of just above average music. Best in easily 'Nothing Ever Comes That Easy'. + + +

+ + + + + Unbeatable
+ + + + Buy It
+ + + Give It A Spin
+ + Give It A Miss
+ + + + + Unbearable

type guitar intro and breaks. But inferior mix and production spoils it. Minor hit perhaps. + + +

SOUTHSIDE JOHNNY & THE ASBURY JUKES: 'Little Girl So Fine' (Epic S EPC 5091). Springsteen number goes west. Little impact. Little potential. + +

THE MANHATTANS: 'It's You' (CBS S CBS 5095). Who me? No you. Oh, them. + + +

ALVIN CASH: 'All Shuffle' (Brunswick BR 41). Repetitive disco beat. You know the old routine, don't you? + + +

LIAR: 'Straight From The Hip, Kid' (Decca F 13669). Straight from the record deck into the bin. Super-naff. +

D.C. LaRUE: 'Overture (All We Need Is Love)' (Pye TN 25740). Mixed ingredients: disco sound, orchestral backing, girlie chorus plus assorted sound effects. + + +

THE SHERMAN BROTHERS: 'I'm Stoned In Love With You' (Magnet MAG 83). Funky disco fodder. + +

SMOKEY ROBINSON: 'There Will Come A Day (It's Gonna Happen To You)' (Motown TMG 1045). What long title. Ol' Smokey in the o' Smokey vein. Opening line 'You may dismiss me as unimportant'. Hmmmm. + + +

NEVER MIND IF THINGS LOOK GLUM YOU ALWAYS KNOW THERE'S WORSE TO COME

WILLIE FISHER: 'Put Your Lovin' On Me' (Jama JA35). Don't ring us, Willie, thank you, next. +

STRIFE: 'School' (Out law OUT 001). Maxi single makes much noise. Nothing very original. Nothing very anything. Nothing. + +

HAPPY PLAYS ARE HERE AGAIN

JOHN MARTYN: 'Over The Hill' (Island WIP 0385). Nice one, John, hope you make it with this. + + +

MINNIE RIPPERTON: 'Stick Together' (Epic S EPC 5032). Like her very special voice. Deserves another hit. Suck it and see. + + +

MIGHTY DIAMONDS: 'Country Living' (Virgin VS 169). Hey man, this is getting better all the time. Give it a few spins and you'll see what I mean. + + +

B.B. SEATON: 'All The Best Things' (Jama JA 34). Reggae. Reggae. Reggae. Mmm this is nice Max. + + +

GARY WRIGHT: 'Are You Weepin'' (Warner Bros K 16908). Good sampler from the album 'Light Of Smiles'. Try it and you will be pleasantly surprised. + + +

DILLINGER: 'Natty B. Sc' (Black Swan WIP 0380). Reggae thumper makes you smile occasionally. + + +

J.A.L.N. BAND: 'Live' (Magnet MAG 201). Four tracks of just above average music. Best in easily 'Nothing Ever Comes That Easy'. + + +

ICR EY



DANDY IN THE UNDERWORLD

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18 Mar
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Rainbow
Pavilion
Locarno





FROM the street

INTRODUCTION

THE MARQUEE in London's Wardour Street has long been established as a world centre for rock music. There, the mighty once played in front of a handful of people. There, if form is anything to go by, tomorrow's rock stars are playing today.

Last week, the Marquee line-up read thus: Monday: George Hatcher Band - The Motors. Tuesday: Doctors of Madness - The Motors. Wednesday: Fumble. Thursday: Nasty Pop - support Friday: Nova - support Saturday: Heartbreaker / Second Avenue. Sunday: Lee Kosmin Band - support.

Not so many years ago, the week's line-up read as follows: Monday: Free / Taste. Tuesday: John Mayall (two shows). Wednesday: Joe Cocker. Thursday: Nice / Yes. Friday: Jethro Tull / Ten Years After. Saturday: Pop night with Love Affair.

Anybody who's anybody has played the Marquee. The Cream, Jimi Hendrix, Peter Green's Fleetwood Mac, David Bowie, Rod Stewart, the Rolling Stones, Stevie Wonder, Canned Heat, Soft Machine, Moody Blues, The Move, Three Dog Night. The list is endless.

Ladies and Gentlemen, welcome to the Marquee.

CHAPTER ONE.
The Gospel According to Jack Barrie.

Jack Barrie is managing director of the Marquee. He describes himself as a "self-taught caterer". He started out as a fish and chip proprietor in Norfolk. There he got his first taste of the rock world when bands such as Eric Burdon and The Animals and Freddie and The Dreamers called by his place for food.

He started financing young bands, lost money and came to London for work, starting as a cloakroom/bar assistant at The Marquee.

Now he's made the top of his particular tree, and takes up the story:

"In February, 1970,

times have changed. Rock has lost its roots. In the Sixties, bands would be constantly on the road, doing gigs up and down the country, developing their stage act from audience reaction. Today, groups just seem to be trying to repeat what they do in the recording studio.

"I mean, some bands spend a couple of hours doing a sound check with the place empty. When the people come in, the whole balance changes. To make up a drummer in the Marquee just doesn't make sense.

"On April 10, the Marquee celebrates its 19th anniversary. It opened in 1958 as a modern jazz club. Two jazz bands would play and there would be a beer break when everyone went over to the pub for a drink. In the intervals, young hopefuls would play. Jam sessions with figures such as Mick Jagger and Charlie Watts would take place.

"Gradually, the 'interval bands' began to become more popular than the jazz. About

**DOCTORS OF MADNESS:** No known cure

students and many young people who are working. They've all got to go home at the end of the evening - they have jobs or colleges to go to in the morning - which is why we shut at 11 pm, in time for them to get the last tubes or buses.

"They come primarily to hear the music. They know they can get a drink or something to eat at the same time, but the music comes first.

"And the groups know this. The bands want to play here, and want to come back. A lot of them come to socialise. In a way, it's a showcase for the music industry. People come here to talk, see bands, to get involved.

"They work here on a percentage of the door take. We don't pay set fees, it's all worked on percentages. Music comes before money. It can be on a 50-50 basis.

**JACK BARRIE.** From fish and chip shop, to where it's at in Wardour Street

we got a drink's licence. The same year, I took over as manager. Ulli Prutz, now in charge of booking, was my assistant. The Marquee is important to all bands. I suppose we get around 10 to 15 applications a day from groups wanting to appear here, but it's very difficult to give them a break.

"Looking round the country, we must have the biggest stage area for clubs of this size and nature. The stage takes up one third of the floor space. But bands today seem to arrive with so much equipment. You've got to look at the economics of the business - how do they manage to exist? Do they really need 2,300 watt PA systems and 24 channel mixers?

**MARY BROWN** (left) and **Dee Malone** pull the drinks to please the punters

that time (March '64), the club moved to the present premises. We re-opened with Sonny Boy Williamson top of the bill, with support from The Yardbirds and John Baldry's Hoochie Coochie Band.

"The Marquee's been described as the 'Soho Sauna'. People appreciate it for what it is - a low-budget rock music centre. The bar prices are no more than you would find in a West End pub and the entry price is never much more than £1. There's nothing fancy, no thick pile carpets. It's just very simple, we're not trying to be a groovy disco.

"The people who come here are a complete cross-section between 16 and 30, many

60-40 or something else, depending on the band.

"Sometimes record companies hire the place for the evening and present a band in front of an invited audience. I call this 'Rent-a-crowd'. In the end, it all depends on the standard of musicianship and the audience reaction.

"To find success, I think a band needs three things. First, originality. It's no good being the second Mick Jagger. Secondly, talent. And thirdly, a little bit of luck, being in the right place at the right time. I like to think that playing at the Marquee can be that little bit of luck.

"My most memorable night? There have been so many. Groups have

**LOITERING**

come and gone, but the night that stands out in my memory was when Patti LaBelle and Her Belles played. They'd come over from the States and there were only about 150 people in here. But they wouldn't let them off and they played encore after encore.

"Every year, groups emerge from the Marquee. Last year's successes must be Racing Cars, Eddie and The Hot Rods and Meal The

Ticket. Who knows what this year will bring?

"Next year is our 20th anniversary. I'd like to get one of the big bands to come back and do a residency here - Emerson, Lake and Palmer perhaps. They all started here and I think they'd be agreeable to playing with one drum set, one set of keyboards and one bass stack. That would be nice.

"As far as I'm concerned, the Marquee

is unique. You couldn't have Marquees across the country. It's like the Palladium, there can only be one.

"People from all over Europe make a pilgrimage here. Many are surprised to find it lurking behind a shop window in Wardour Street, but that's how it's been for so long and how it is now."

CHAPTER TWO.
The proof of the pudding. A week at the Marquee.

Monday, 8.30 pm. The Motors are playing to a goodly sized crowd. (Maximum capacity of the club is around 400, but they don't release figures). Struggle to get a drink, served in plastic glasses. Admission charge: 70p. Record companies will represent. Gossip among music persons as to whom The Motors will sign to. They're a shade

**DISGRUNTLED** Gryphon fans from St Albans

Melba Moore's "The Greatest Feeling"

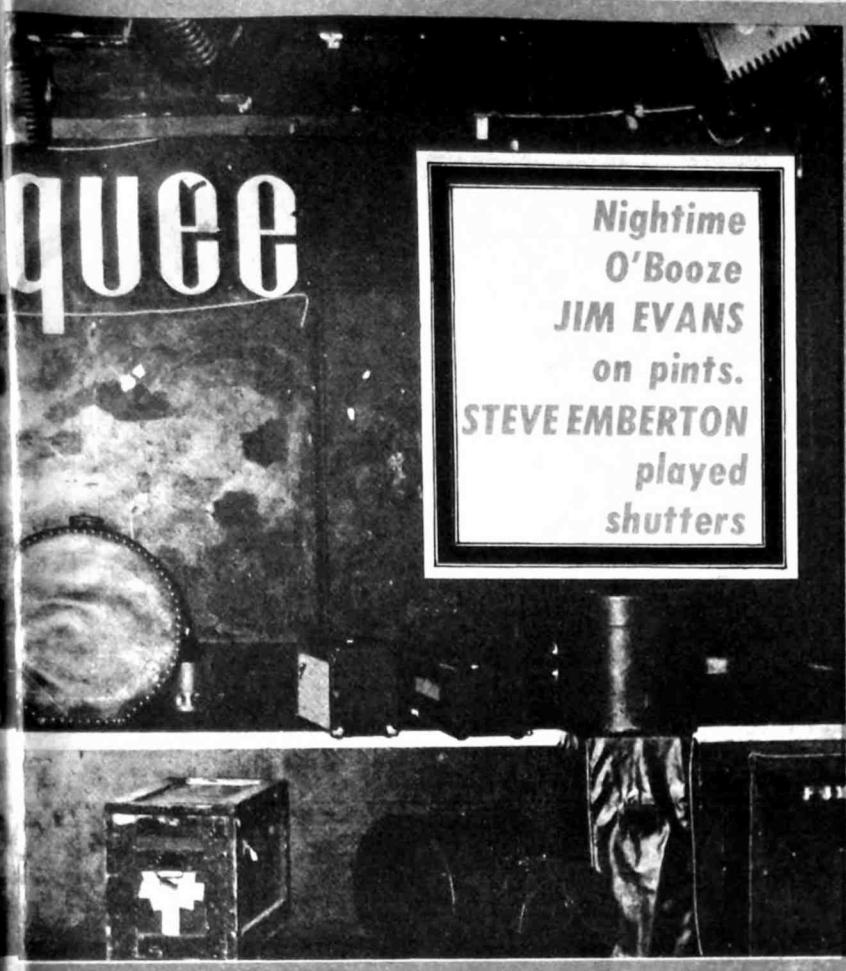
Produced, arranged and conducted by Van McCoy

Share it. On her new single.



BDS 453





Marquee

**Nightime
O'Booze
JIM EVANS
on pints.
STEVE EMBERTON
played
shutters**



ULI: "Good value for money." Pat (the one with the cap). "We don't get any trouble here."

replacement band. An entertaining band specialising in old standards. Not a big crowd. In fact the place looks pretty empty.

Time to talk to the people . . . Brendon Maguire from Finsbury Park is a Marquee regular. He likes the social side of the club. Helena who hails from Spain, Pink Floyd and isn't too sure what's going on . . . Andy Collins from Reading is there with Melanie Thorpe, a nurse at St Thomas' Hospital. They're regulars and come around once a month, no matter who's playing, but they reckon the drink prices are a shade high. Andy, by the way, is drummer in a band named Old Grey Bear . . .

While propping up the bar, a fit looking Brian Robertson of Thin Lizzy, slips in for a jar or two . . . cloakroom attendant Linden Cook is nearly 16, leaves school this year and wants to become a secretary, she likes the Alex Harvey Band without Alex and hasn't got a lot of work to do tonight . . . by the door are Uli, the booking manager and Pat, who looks like a bouncer but doesn't wish to be referred to as such. Uli reckons the Marquee is pretty good value for the money they charge . . .

Behind the bar are Dee Malone (20) from Dundee and Mary Brown (18) from Springfield, Massachusetts, USA.

Wednesday. Arrive at the Marquee around 9 pm after a party for Marc Bolan at the Roxy. Enter Number 90 Wardour Street. Hello. Gryphon have pulled out. Fumble are the

Despite my chat-up technique, I don't get a free drink. Perhaps it's because Jack Barrie is ensconced on the other side of the bar, evening Jack . . . Martin Smith and Stephen Secker from St Albans are not in a good mood, they came to see Gryphon and Gryphon aren't playing, and they think the drinks a bit dear . . . Tim Wright from Crouch End is standing by the pinball machine, clutching half a pint of bitter and looking surly. He's only here 'cos he couldn't get into the Rock Garden, he likes the Clash and the Vibrators, but reckons the Marquee is out of fashion . . . Sheila Prophet is there 'cos I dragged her along from the Bolan gig. She does justice to a bottle of vodka before dragging me off into the night . . .

are down to 60p. The place is half empty and the band very ordinary, there's nothing nasty but nothing very commendable about them. Main attraction is in the bar where an ageing hippy is focusing his toothless attentions on a young lady who has somehow managed to squeeze her ample form into a pair of tight jeans. Shrieks and howls of "Michael, don't" as the couple fall to the floor in some kind of embrace, encouraged by the bar-side liggers who haven't seen such fun for many a pint.

To the back bar in search of food. For your delectable delight, you may enjoy a hamburger for 45p, a cheeseburger for 55p, a toasted sandwich for 30p or a French bread roll for 30p. But don't ask for a combination that's not on the menu card, 'cos the dear lady serving the victuals gets confused. Egon Ronay has yet to visit the Marquee.

Friday: Nova. Saturday: Heartbreaker. Sunday: Lee Kosmin Band. Not a great week musically, but an interesting one. It's scruffy, it's basic, it's not refined, but there's something special about the Marquee that makes it what it is.

CHAPTER THREE. Summary - conclusion.

Vast quantities of Crown bitter are not good for you. The Doctors of Madness are no cure either. Today, the Marquee is much as it was 10 years ago. Black paint, peeling walls and audiences standing around listening to the bands that may be next year's super-groups. It's open seven nights a week from seven to eleven. Rock groups and rock fans, come and go, but the Marquee, it seems, goes on forever.

Goodnight, thanks, I'll have a pint.



MARQUEE PEOPLE. Andy Collins and Nurse Melanie Thorpe

out of tune at times, but good potential. After a survey of those present, my money's on Charisma.

Main attraction is the George Hatcher Band, and they play well. Their publicity people are in attendance, blag drinks off them — after all, that's what they're there for. The punters range from the occasional punk to the ageing hippies in their kaftans who nod their heads knowingly to the music. Note also a number of young ladies of Scandinavian extract, always a welcome bonus. 11 pm close-down, staggy bleary-eyed into Wardour Street. Day one over.

Tuesday evening and admission is up to £1 for the Doctors of Madness. They pull a good crowd. See what the guy means about the Soho Sauna. It's a struggle to get a drink, a struggle to see the band, especially when they let off smoke bombs that fill the place with curious-smelling fog. They announce a number about drugs and nervous laughter ripples through the masses. They play loudly, too loud for me coming first.

Now, the occasion came, when I had to answer nature's call. To get to the gents, you've to venture through the back bar and towards the rear exit. And — maybe it was the influence of the Mad Doctors or the influence of an excess of amber fluid — over a prostrate body, lying on the loo floor groaning painfully. The guy had opted out for one reason or another.

Anyway, while going about my business, take not of the admirable standard of graffiti. 'Does anybody really know what time it is?'

queries the writing on the wall. Below is the answer, 'Yes, it's 11.30 and they're closed.'

Not a lot of music people in attendance, thus not a good



MARQUEE REGULARS. Brendon Maguire with lady from Spain



MISS LINDEN COOK.
What still at school?

.

Thursday and it's Nasty Pop and prices

KIKI DEE

is the album!

"Kiki Dee"
Produced by
Elton John and Clive Franks

ROLA 3



Also available on Tape



TWIGGY: come up and see me sometime

ALL THOSE years of entering competitions had finally paid off. The punter's dream had come true. Lunch with a star. And not even just any common or garden star. A lovely lady, a very lovely lady ladies and gentlemen Miss Twiggy.

The setting: an elegant flat in fashionable downtown London. But what's this, the table is set for three!

They obviously don't trust me, and the man from Phonogram Records reminds me that the bedroom is strictly out of bounds. What kind of a person does he take me for huh?

Okay, so I may have liberally sprinkled my torso with eau de cologne and talcum powder, and put on freshly pressed jeans, but this hardly seemed the perfect seduction situation. But then again . . . wouldn't the lads stare as I strolled in with Twigs on my arm. That would make 'em look down the Marquee . . . but this is ridiculous. It's lunch and strictly business . . . but perhaps . . . oh no, this sort of thing only happens in those romance mags. This is real life isn't it? A quick pinch of the skin and I'm back in the realms of reality.

"Do you really want to hear this?" the lovely Miss Twiggy asks. Her new LP and the raison d'être for this cunning tête à tête, is spinning along nicely on some spiffingly new Phillips stereo gear installed in the flat.

Pulse

"I've heard it so many times now. But if you want to listen." The man from Phonogram turns the volume down a little.

"Do you want to sit down?" she asks, clearing a space on the settee.

Pulse racing, I sit. The album "Please Get My Name Right" sounds pleasant enough. Its forerunner had been nice, but a little empty. This one seemed to have more body. Talking of bodies, Twigs was dressed in a breezy top, tight pink jeans and American-looking boots, a smart contrast between the modelling days and the "I'm a singer now" current phase.

"I'm quite pleased with the album," she declares brushing aside that

gorgeous hair that falls gracefully off her shoulders.

"I used Clover for the backing. They're lovely boys. And use some good guitar licks — they are called licks aren't they?"

"Ooh, where's the food? I'm starving."

It's a grapefruit and grape cocktail starter. Twigs hits the Seven Up.

"Ooh the grapefruit's sour," she pulls a face. "Do you want some bread?" No? I do, I'm ravenous.

"Oops," she squirts grapefruit juice on the tablecloth. Next course is a coq concoction laid on a bed of rice. Looks delicious, tastes even better.

"Not too much for me though," Twiggy is careful. Doesn't want to spoil her trademark figure, does she?

Banquet

The lady who has prepared this meal fit for a king, brings in the fresh pineapple and selection of cheeses to round off the banquet.

Now it's back to the settee time, and the press officer leaves the room. We're alone!!!

Should I pop the question now or later? Dammit, here goes . . .

"How was your trip to America?"

"Which one?" she smiles. "I went over in the autumn to let people know I sang, and returned there the other week to co-host the Mike Douglas TV show. Can you imagine me in front of nine million viewers?" she blushes — but only just.

"He's a singer, a nice guy type. By far the nicest of the men on the chat shows there. He's been doing it for 15 years or so now."

Did she meet anyone special while she was there?

"Yeah, there was John Sebastian. I'd always loved his music, but never met him. Anyway there's this knock at my dressing room door and there stands this guy in a suit wearing glasses and I say to him 'Yes, can I help you?' Of course it was him, wasn't it? I did feel a fool."

"My boyfriend Michael had never seen Dolly Parton so we were really pleased the programme has been so just for a treat. That was successful here. The in redneck country, and Muppets were in the 'Sesame Street' programme in America. I always tried to watch that while I had breakfast."

"When Dolly walked on well . . . I mean she is, well . . . all the cowboys in the audience went wild, did she foresee the shouting 'Yippee, wahoo' Twiggy Nashville tapes?"

and all that

"And after the show she went out into the audience signing autographs. She must have been there hours."

The thought of Twiggy standing next to Dolly Parton conjures up a picture of the proverbial chalk and cheese.

"One of the loveliest experiences was meeting Jacques Cousteau on a plane. There were so many questions I was dying to ask him. It gives you faith to know there are people like that making people aware of what's going on around us.

"We're in danger of losing so many beautiful animals, and he says you can't blame people if they don't know. He says it is no use shouting at people not to hunt rare animals, it is best to educate them and even entertain them."

Has she ever had a fur coat or the desire to own one?

"I must admit I did when I was 16. It was sort of snakeskin lined with squirrels fur. Now I wouldn't have one if someone gave me one. I think it's dreadful that women want fur coats, when you think of all the animals that have to die to get them."

"We had a three month old baby tiger on the chat show. It was divine. I wanted to bring it back with me. Michael's a cat freak too. It was lovely. I've got scratches on my leg to prove it."

Frog

"I saw another tiger, but this one weighed about 800 lbs. As big as that table," she points to the now devastated banquet table. "It was the biggest I've ever seen."

Weren't there some other special animals that featured rather prominently in her life? Such as a certain green frog?

"Oh you mean the Muppets," she smiles. "It was great fun working with them. You find yourself talking to them."

"And the people who work with them live completely in a Muppet world. I keep getting cards signed from Kermit the Frog, and so on. It's mad. I'm Dolly Parton so we were really pleased the programme has been so just for a treat. That was successful here. The in redneck country, and Muppets were in the 'Sesame Street' programme in America. I always tried to watch that while I had breakfast."

"Now she's taken to America and its music, in the audience went wild, did she foresee the shouting 'Yippee, wahoo' Twiggy Nashville tapes?"

Ladies
and
gentlemen,
~~Troggs,~~
~~Triggs,~~
no it's
TWIGGY

DAVID BROWN, BROWN

BROWN talks to
the delectable lady

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Elvis~still playing the mystery man



ELVIS: makes a lovely milk shake



Rosalind Russell talked to artists in Nashville about Elvis Presley

THERE ARE two great landmarks in Memphis Tennessee - Roy Rogers' horse Trigger and Elvis Presley - and one of them is stuffed.

When Trigger died, his boss, the most famous cowboy of them all, decided to have Trigger preserved for posterity. I hope they don't do the same to Elvis, even if he is a national institution.

Elvis lives in a palatial mansion called Graceland. It's well protected from the curious eyes of the fans who gather there every day, hoping for a glimpse of the elusive star walking past a window. When he goes out, he has an elaborate decoy system. Someone that could possibly look like Elvis at a distance gets out of the house, into a car and drives out of the gates. While everyone is peering in the darkened windows of the car, Elvis is quietly hopping into another car and making his exit the back way.

Can't be much fun when you have all these fine trappings and you can't even bring yourself to drive out of your own front gate. But I'm told, on expert authority, there's one particular tree overhanging the grounds that affords a good view of the house and grounds if you can climb high enough to get a suitable branch.

It's long been thought that Elvis was a kind of puppet figure, held in seclusion by the misty, Svengali-like figure of Col

Tom Parker. It's not so; he's just a very private man. The seclusion is all his own idea.

He's had 20 years of fame, but it all seems too much for the son of a poor farm worker. He started out singing gospel and he's never really given it up. Despite the sexuality of his rock and roll music, he continues to release albums of hymns (which sell just as well).

Very early on in his career, he was brought from Memphis to Nashville to record for Sam Phillips. It's in Nashville his memory lingers on - especially as he pays fairly frequent visits to the town. He was there four weeks ago, supposedly to record, but a throat infection sent him home without having put anything down.

When he comes to Nashville these days, he stays in the top hotels. But it wasn't that long ago he stayed in a small motel, called the Anchor Motel, not far from the area they call Music Row, where all the studios are.

All around Nashville are musicians who have played with Presley and who have a great deal of respect for him as an artist and as a man.

Ronnie Milsap - a top country entertainer who plays piano and writes pretty hot material - has worked with Elvis on several occasions.

"Elvis's roots are country," explained Ronnie. "The type of music he was doing at the beginning was rockabilly. I was a session musician when I worked with Elvis. I suppose I played on about 40 sides. He's a real pro - he's been recording for a long time. I must admit he's one of my favourites and to have the chance to work in the same studio as him was great. He's easy to get along with, he hangs out and parties like everyone else. He's very human. I remember him coming over once and thanking me for helping out with the high notes."

Elvis is also the kind of man who doesn't forget his friends. The people who helped him at the beginning of his career

still say nice things about him - that must be some indication of the man's personality. He's been with RCA since 1956 - in the September of that year the company released seven of his singles at once and that move gave Elvis the Number One spot in the charts every week until December.

Playing on the first

Nashville sessions were Chet Atkins and the Jordanaires. Atkins has

been given due credit for his part in forming the Nashville sound, and he must also be proud to know he helped the careers of so many talented artists.

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It's easy getting songs to him," said Dickie. "but I don't know if he listens to them. When I first started in Memphis, I had a record out that did well locally. Elvis invited me

out to his house. He comes off as a human person to me. And I'll tell you something - he made the best milk shake I ever had!"

Somewhat it's difficult to see the man who has thousands screaming in Las Vegas, as the same person who stands in his own kitchen and fixes milk shakes. But then, mystery has always been his trademark.

• An album of a press conference held for Elvis is out shortly on the Chiswick label. The conference was held in Canada in 1965 - when Elvis was 22 years old. Because of the circumstances, the quality of the recording isn't too hot.

There's a lot of shuffles noises in the background as reporters jostled mikes down El's throat. They also ask him a good deal of ridiculous questions about whether he preferred driving a truck (are they MAD?) and where does he go for a quiet cup of coffee. Banality like this is unavoidable at mass affairs, but they did manage to cover a few relevant topics.

They ask him if he considers his "wiggling" suggestive and he replies he can't sing any other way. I felt sorry for him. The reporters were so pushy, they spoke far too much and they just didn't give the poor kid a break. No wonder he developed a stutter.

It's an interesting piece of history, but it's questionable whether you'd want to play the album more than once.

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"**M**Y PROBLEM is that I talk too much. It's always getting me into trouble."

I'll give you three guesses who that was talking. Bet you'd never get it. Give up? Why, it was Cliff Richard... good ol' Mr Clean - living himself.

He was doing a day of interviews to promote his new album, 'Every Face Tells A Story', and this time round, he was talking about a wide range of subjects — his new album, his image, Christianity, the Damned and Gay Lib.

But first off, your starter for 10 is — health foods. As we went into the interview room in Cliff's plush Harley Street office, he asked if he could have honey in his coffee instead of sugar.

"White sugar's really bad for you," he explained. "It's the same as white bread. That stuff isn't even baked — it's sort of steamed. My guitarist and his wife are vegetarians, and they take bread like you wouldn't believe. There's a fantastic difference between home-made bread and the stuff you buy in shops."

So you're on a health kick, Cliff?

"No, not really," he said. "That's what I'd like to do, but I live with friends and they're not really into it at all. I don't want to force my own thinking down their throats. The lady who does all the cooking for me is like my other mum, she's quite elderly, and she's not really into getting macrobiotic or whatever they call it."

"How did we get onto that subject? I always end up talking about food..."

Right, down to business. The next item on the agenda is the new album. How does it compare with the last one, 'I'm Nearly Famous'?

"It's like the last one in that the approach is similar," he said. "But — listening to albums, it's difficult to be objective, but I feel that on this one, Bruce's (Welch) production is fuller. And because the last one was a bit of an accident, and this was more deliberate, it has more cohesion. It sounds more like a complete album."

"Mind you, having said that, I don't think the last one was an incomplete album. I was thrilled with it."

Cliff admits he was surprised by the reaction to 'I'm Nearly Famous':

"When we'd finished the album we were thrilled, and Rocket Records went wild, and I thought, 'You mean they actually like it?' So when it came out, I thought, 'Are the press going to do the same old thing?', so when they did go overboard, I was shocked is probably the right word. I was really bowled over."

"It was a big surprise, because I've known for a long time that some people just cannot take me. They don't understand what I believe, and they reckon it's too good to be true. His music's too nice, his show's too wholesome — things like that."

"But you see, Bruce and I know what I can and can't do. I mean, I can't sound like Robert Plant, so I don't try to. But I can do 'Devil Woman' and I can do 'Miss You Nights' — they're the two extremes of my kind of music."

"Bruce and I knew I could do it, it was just a matter of bypassing the people who normally send me material. They'd usually send me songs like 'Congratulations', 'Living Doll' or 'The Young Ones'. So this time, Bruce didn't tell anyone who they were for, he just went out finding songs, and we got the kind of good rockers that I started my career with."

Cliff's happy with his career now, but he still maintains that he doesn't regret the in-between years when he was making middle of the road singles and was ignored by the critics.

"No, no, no," he said. "Nobody's going to condition me into thinking there's one way to do things, and that's the only way that's right. I've run an 18 year career by intuitively doing things that felt right. I've liked everything I've done — but I just didn't want to do it for ever. The ballads era, the 'Living Doll' era, the film era — they were all really right for me at the time."

"No one knows more than me that if you sell a million records in this country — and I have sold that many several times — there are still 52 million others who didn't buy it. So there must be a lot of people in this industry who don't like me. But I've had an 18 year career in the business, so I can't have done anything too wrong."

Good. That's then sorted out. Now a quick change to the subject of the Damned. There was an evil rumour going around that Cliff had refused to introduce Ray Scabies and company on 'Supersonic' because he feared it would damage his image.

So how about it, Cliff? Come on, spill the beans.

"I don't know anything about it," he said. "Nobody asked me to do it!"

Mr nice guy talks and talks and talks and talks

The lady with the questions and sore ears, Sheila Prophet

So you didn't refuse?

"Oh no, that's rubbish," he said. "No one asked me, that's all. I didn't introduce them, but then I didn't introduce some other people either. I just went into the studio, and they said, 'Oh would you mind introducing three people?' and I introduced Dennis Weaver, that group Guy and Dolls and Mr Big."

"I think Dennis Weaver introduced the Damned. But I would have if I'd been asked. I didn't find them offensive — in fact, I thought they were very funny. They didn't have much reality about them."

"But I thought the music was good — the guy sang good rock and roll, and they played it, and it was rough and raw and everything. I certainly didn't find them offensive."

"Funnily enough, when we were there, one of the group went up to my manager and said something like that, and I thought, 'Oh no, he must have got it mixed up'."

"You see, I think people assume things on my behalf. They know I'm a Christian,

I've known for a long time that some people just cannot take me'

so they think of a kind of purity that I wasn't guilty of. It's the kind of thing I can't be bothered to clear up. I can't keep on phoning people saying, 'Here, I didn't say that'."

All this, of course, perpetuates Cliff's whiter than white image. Why, even on the new album cover, the background's white, and Cliff's T-shirt is — yes, you guessed it — white. So what does he think about that?

"Well, if I did have a whiter than white image, I certainly wouldn't want to dirty it," he said. "I'm happy with my image. I'm glad people think that, even if they're wrong. I know what's wrong with me

What?

"I'm not telling," he answered. "I just can't see the point. One should accept people for what they are. I talk too much for a start, and it gets me into trouble. I'm fairly free and I'm fairly easy, and I'm fairly truthful. But — once I did an interview here in this very room, and it was a wonderful interview. We talked about my gospel concerts, and the guy said he'd love to come along, and we fixed it up for him to come, and he was very warm and sincere."

"And then he did this terrible article about my capped teeth! My mother got



CLIFF RICHARD: "I'm happy with my image"

annoyed and said, 'Why didn't you tell him your teeth aren't capped?' and I said, 'Look, I can't start an interview by saying, 'My teeth are not capped'.'

"And I thought it was so hypocritical. To be really warm and nice and then be personally vicious... I can't understand that."

But then, as he's admitted himself, some of us lesser mortals do find Cliff just too good to be true. Doesn't he ever wish he could be the baddie?

"No, I'd rather not be bad, because of what I believe in," he said. "I really want to be able to love God as much as I love my mum, and I can't. That really worries me. I reckon it's the inherent bad in me that stops me doing that, and it's that that I've got to break down."

"Why do we always think it's necessary to be a little bit bad? I'm as bad as the best of humanity, but I'd rather be good. I think the world's got a bit upside down in that it always wants things to be a bit bad."

"These days, everyone's getting into vegetarian foods, and getting into a health kick, so they're purifying physically, but the important thing is to purify mentally. I'd rather die a fat, bloated Christian than be bad."

Wew... that's me told off. Right onto the last subject of the day. Gay Lib. Cliff is reputed to have had a clash with the Gay Movement at one point.

"Yeah, that's true," he says. "But it was about four years ago, it wasn't recently. I was at a Christian conference in Morecambe, and I was asked to go to a Christian meeting in the town. I went along, and we got a message that the Gay Movement were coming along."

"I couldn't believe it. It was the first time I'd really come into contact with it, and they came flying in, with make-up, and chiffon robes, and just generally screamed about the place, and what happened was that they got these quiet, gentle people of Morecambe to turn quite violent... not to each other, but to this screaming crowd of banchies disrupting the place."

"That was my first dealing with them. I met a couple of them again afterwards, and one of them — the only one that seemed genuine — apologised profusely for their behaviour. I said, 'Well, don't you see you're doing it the wrong way?'

"So we agreed to meet again, and when I got home, I wrote a letter to this guy — I can't remember his second name, but I think he was called Quinton something — and arranged to meet them again. Only

this time, the only stipulation was there should be no press around. I got some of my Christian friends to agree to come along — some of them were scared stiff, because they would never usually have met any of these people, but they were willing to do it, and it never came off."

"I was really disappointed, because I'm all up for causes, where people are willing to get up and say something. It was patently obvious to me that these people were just not genuine."

"I hate the word gay for a start. I've read books on homosexuality, and they're very educational. They really give you an insight into what homosexuality is all about. It's not about guys camping around, it's about men who have a feminine tendency sexually. That's got nothing to do with pansy around and getting into clothes — that's another thing."

"It's vital that we understand the homosexual thing, both in women and men. I read a couple of books on it when all this happened, because I thought, 'Crumbs, how can I talk to these people'

It's vital that we understand the homosexual thing, both in women and men'

and answer their questions when I don't know anything about it?". But I don't think these people are helping their cause at all. Not one iota."

"Ahem". Cliff's PR lady stuck her head round the door. "You'll have to finish now, the next guy's waiting..."

Right Cliff, quickly before you go, let's hear all about your plans.

"I'll have to make this last," he said. "Right — at the moment I'm promoting 'Every Face Tells A Story' and 'My Kinda Life' both here and on the Continent. I've been twice to Germany, once to France, I go to Holland this weekend, and then back to Germany. Then I'm going to South Africa to promote my pet charity, the TEAR Fund, which is a Christian based organisation which works through Christians directly, rather than through governments, and then when I get back from Africa, I start to prepare my Australian tour which is in May, then in June, I'll be waiting for a phone call from America, and in July I start recording again. Is that enough?"

We're on our feet by this time, shaking hands, and heading towards the door.

As I go out, he adds, "Oh, and I'll be at the Albert Hall again on December 4th!"

See ya there, Cliff.

ELO are glowing in the States. Ace electrician Robin Smith investigates . . .

There's no place like Brum, say ELO

GAD, IT makes you feel proud to be British. Out in our former colonies our lads are showing the natives a thing or two.

Take the Electric Light Orchestra for instance, who packed out Madison Square Gardens and have scored many gold albums. To celebrate they inflicted £4,000 worth of damage on a New York Hotel.

No, don't panic, the second paragraph isn't true. The Electric Light Orchestra are not prone to such ungentlemanly conduct. They go to bed quietly after a concert, with cups of Bovril and Horlicks.

"Some of us are getting on a bit," says bass player and vocalist Kelly Groucutt, who's back home in Britain for a brief holiday. "I'm 31. Terrible, isn't it? If we started setting fire to places it would be a bit undignified. Beats me how some bands have the energy. We're wacked out when we come off stage."

"About the only thing that happens involves girls. They pester us. We have to change our names when we check in at hotels. Jeff's favourite is Ted Millitt."

"Playing Madison Square Gardens has been our crowning glory in the States. I've never known a place like it. It's really big, but it still manages to retain an intimate atmosphere. Just appearing there proves you're successful, so you don't feel nervous. You just get off on the crowd feeling."

Once or twice I actually got a lump in my throat."

As the re-vamped Fleetwood Mac found out, America responds much more quickly than Britain.

England has this tradition of experimental music. So maybe people are used to it over here. In the States they hadn't really seen anything like us before — string instruments AND electric guitars. Americans like unusual things like that.

Entertainment

"You can also reach so many more people in the States. They're more geared to entertainment, and the theatres are run more professionally."

"We've proved that you can bridge the gap between classical and pop music. I think Beethoven would definitely approve. After all, the pop music of yesterday is the classical music of today."

"In his time Beethoven was turning out popular music, and today it's studied in great depth. In years to come, I reckon they'll be treating the Beatles in the same way."

"It's ridiculous that older people should knock so called pop music. Some of the work that goes into producing singles is the equivalent of the work classical composers put in."

"You never know what to expect with our music, and that's the great thing about it. We like to keep people guessing. Some bands today are just too predictable. We're not just playing around with the classics, we hope we're off on the crowd feeling."

can shed fresh light on them by combining them with modern styles."

The band's last single, 'Rockaria', was certainly up to their eccentric standards. It featured a spot of genuine opera at the start.

"We used a soprano from the London Opera," continues Kelly. "The type who can shatter a glass at 20 paces. Jeff likes going for unusual and bizarre effects, but he's no looney. Everything he does is carefully planned. For 'Telephone Line' he recorded an American phone ringing from six thousand miles away."

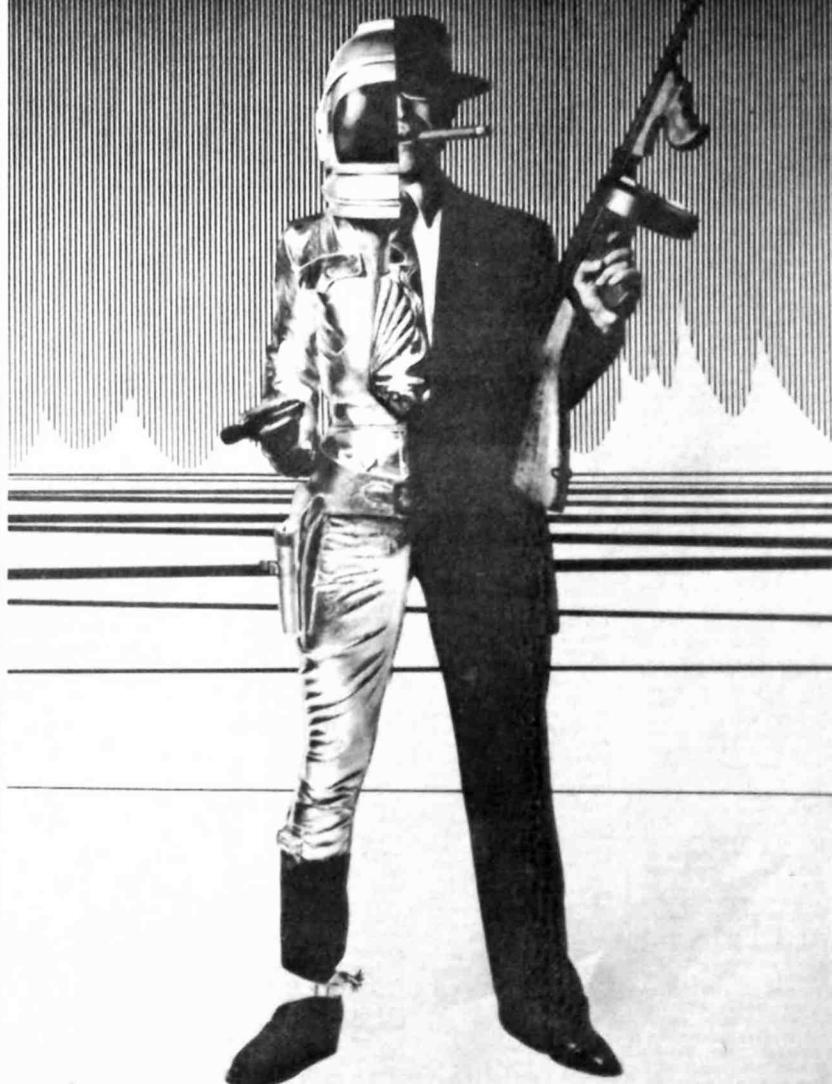
From a band called the Idle Race, and subsequently a cabaret band in which he dressed up in a box tie and slicked down his hair, Kelly graduated to the Electric Light Orchestra via a phone call from drummer Bev Bevan. He comes from Birmingham, a place renowned for producing some of Britain's best loved bands. How come there's so much Brum rock?"

"It can be a depressing place," says Kelly. "Unless you do something different, you could end up on the production line of a car factory. You get an urge to escape, and music is one way out."

So what about a tour of the old country?

"We hope to be over in the summer for some outdoor gigs, but nothing's definitely been arranged yet," says Kelly. "It's great coming home to Britain. Birmingham's not particularly nice looking, but there's no place like home."

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Albums

IT'S NOT THE EYES THAT HAVE IT!

DOLLY PARTON:
'New Harvest... First Gathering' (RCA APLI 2188)

This is Dolly's big breakthrough — the proof that she's not just a country singer. In fact she sings rock — ('Your Love Has Lifted Me) Higher And Higher' — and soul, ('My Girl') My Love', and she does both supremely well. Dolly has two sets of barriers to break down, one between rock fans who see nothing but her shape, and another separating her from traditional country fans who may think she's sold out. To both — please listen. Dolly is a talented songwriter, and the track 'Light Of A Clear Blue Morning' should be a top single. It's more than any other song on the album, it is a statement in song about why the lady's changed direction, and also about her determination to make it work. She should be accepted for what she is — a cross-over artist who can excel in any type of music she puts her voice to. + + + + Rosalind Russell.

DIONNE WARWICK AND ISAAC HAYES: 'A Man And A Woman' (ABC AB 996/2)



DOLLY, Dionne, Twiggy, Syreeta and Joan . . . what was that about two Zeppelins spotted over Nashville?

This is a live recording of a show which if all goes well, we'll see in Britain this spring. It's a dynamic combination to start with and the performance sounds as if it was a knockout. This double album set contains songs that are almost all well known — like Dionne's 'Walk On By' and 'Say A Little Prayer'. Their interpretation of the funk numbers puts the music of contemporary disco artists in the shade. There can't be that many artists who put as much energy into their numbers. The quality is superb for a live show

and the album is well worth having. + + + + Rosalind Russell

TWIGGY: 'Please Get My Name Right' (Mercury 9102 601)

This lady achieves the singular distinction of sounding as nice as she looks. Certainly some of her songs border on twee topics, but she does have a clear delivery and a happy sense of guidance. Her second album is much less sticky than its predecessor, and this change is brought about by a bolder use of backing musicians and

slightly more venturesome selection of material. As well as exposing a proficiency for liberating other people's songs, she is managing to read in a few small changes, and it's good to hear under-estimated writers' stuff like Dave Loggins' 'You've Got Me To Hold On To' alongside better known songs like the McGarrigles', 'My Town' and older cuts such as 'I'll Be Doggone'. It's a long way from rock 'n' Roll, but for light listening on a sunny day this one is both pretty and good. + + + Dave Brown

SYREETA: 'One To One' (Motown STML 12053)

Three years is quite a while to go without an album from your favourite female vocalist. But that's how long we Syreeta fans have had to wait for this release. Should we have bothered? Well, yes and no. Yes, because Syreeta is a formidable artist with a voice as free and clear as an estuary gull. No, because most of the material on this album is mediocre. Ex-husband Stevie has had little to do with it and,

alas, his lack of assistance shows. 'Harbour Love' is the only Wonder composition to be found here and predictably enough it also turns out to be the best track. 'One In One', the title track, almost succeeds as a raucous disco number, but certainly does not deserve to be reprised on side two. 'Tiki Tiki Donga' bustles along but doesn't seem to get anywhere — all effect and no melody. Perhaps the worst song is 'I Too Am Wanting' which opens up like the soundtrack of a third rate B movie and then

turns into a dreary ballad. An appropriate title. Syreeta has a highly listenable voice. + + Beverly Legge

JOAN BAEZ: 'Volume 2' (Golden Hour GH 803)

A cheapo record of some of Joan's greatest hits. You'll know them all already, but it's worth your while getting this (because it's cheap). If you're missing a couple of goodies, the tracks include 'Silver Dagger', 'Be Not Too Hard' and 'Love Is Just A Four Letter Word'. + + + Rosalind Russell

CITY BOY: 'Dinner At The Ritz' (Vertigo 6300 136)

Yes, ritzy music indeed, in a class of its own, and if I'm not mistaken this band will presently be the talk of the town. This is one of those albums that grabs your attention as soon as you slip it on the turntable, and the opening track spells it out for you. Are they really this good? Or is it just a false hope for starters? No, 'Walk On The Water' follows through the promise, very tasty indeed, and what's this? A violently dangerous approach to 'Narcissus', self gratification to a robust backing. And the main course, the title track, has a few surprises including some tepid tangos from Van Der Graaf Generator members, whereas 'The Violin' brings some impressive bow waving into play by Jack Holstein, not to mention the very famous B. J. Cole on pedal steel. Yes, this is a superb album. Best keep quiet about it eh? Just as well to keep these good albums to yourself, don't want things to get out of hand do we? Might get fame and fortune and spoil themselves. But if you promise not to tell anyone, I'll whisper fine playing, good singles, articulate writing and a great album. Okay? make a meal of it. + + + + David Brown

'Is Love' at the weekend then you'll know what Muddy Waters is all about. His music isn't muddy, it's as clear as a bell, and it's all about power, emotion, and a raw intensity that leaves you feeling drained if you see him live. And this album manages to capture that feel. It's got more soul in one track than you'll find anywhere else today. Muddy plays superb slide and lead guitar, and is ably assisted by white-boy-lost-in-the-blues Johnny Winter. From the first track, 'Mannish Boy' right through to the end of the album, it's superb blues. Highlights are definitely the Brownie McGhee composition, 'The Blues Had A Baby And They Named It Rock and Roll', and 'I Can't Be Satisfied'. In the recent past Muddy has experimented with funkier sound and strayed from his roots. But in this album, he realises Hard Again and it's great to see — and hear. + + + + Tony Bradman.

THE BEST OF THE ORLONS (London HAV 8504).

A blast from the Sixties, with this three girl one man group. The sound is typical of the early part of the decade, with simple backing and thin production. It's interesting as a bit of history, but it's not the best music of the age. 'Don't Hang Up' is

possibly the best track, a good example of what the Orlons can do, but the rest leaves me cold. + + Rosalind Russell.

BURT BACHARACH: 'Futures' (AMLH 64622).

"Ere Mum, I've got one you're going to like a lot, it's that Burt Bacharach gezer with some of his mates . . . yeah, it's called 'Futures' and it's really lush with loads of strings and things, and rich arrangements and it's all really romantic, you know what I mean?" All the music is written by Burt and most of the lyrics by his mate, Hal David . . . No it's not your Mother's Day present, I'm actually going to buy you something this year . . . Not bad, though, is it? By the way, is the cat still being sick all over the front room carpet?" + + Tony Bradman.

THE HOMETOWN BAND: 'Flying' (SP 4605), Offenbach 'Never Too Tender' (SP 9025).

A&M bring you, from the wild depths of the Canadian wastelands, a couple of canuck albums. Canuck rock is a fertile pasture at the moment, what with Heart going down a bomb all over the place and those nice folks the McGarrigles getting rave tour reviews. Unfortunately these two albums don't live up to the promise of the latter two. The Hometown Band are competent and professional, but their music never rises above the level of the bland and imitative. There's a real feeling of 'deja entendu' about the whole thing, despite the excellent vocal talents of Shari Ulrich. As they say on New Faces (particularly Mickie Most), loved

the singer, but couldn't she get a new band, or better still, do without one? Quebec rockers Offenbach suffer from a similar surfeit of imitation. They manage to make their whole album pretty boring with their Doobie soundalike feel, and the over indulgent second side is just a pain. A convincing argument for Quebec independence — perhaps they'll find a more individual sound if it ever comes about. Shari Ulrich + + the rest, one + piece. Tony Bradman.

THE RITCHIE FAMILY: 'Life Is Music' (Polydor Deluxe 2442 145).

This is a typical example of the Cosmetic Refraction of Audio Palingenesis theory — otherwise known as c.r.a.p. 9 whereby six elements filtered from

the same compound are isolated, different terms being applied to each one, and affixed adjacent to each other on one large slice of black plastic. This process has become very popular over the last few years, especially at the American D.I.S.C.O. school. The chemical reaction of the experiment is usually always the same — Horological Interception of the Thremodial — H.I.T. Star date + + Barry Cain.

NUTZ: 'Hard Nutz' (A&M AMLH 64623).

Nutz haven't cracked it yet. They've been around for a long time now, supporting such bands as Queen, Johnny Winter and currently Sabbath on their British tour. Always on the edge, never quite toppling over. This album will bring them a few more fans. Bold driving rock with Queen-like harmonies and Zeppelin attack e.g. 'Wallbanger' is 'Rock n' Roll' re-visited. The addition of Kenny Newton on keyboards has given the band a new dimension to their hitherto jagged sound. Singer Dave Lindy hits all the right notes with a sledgehammer and with Mike Devonport's vice-like guitar it all adds up to a winning combination. See what you think. + + + Barry Cain.

BROTHERHOOD OF MAN: 'Oh Boy' (Pye NSPL 18517).

'Save All Your Kisses For Me' re-visited over

UP AND COMING, AND DOWN AND OUT

DAVID McWILLIAMS: 'David McWilliams' (EMI EMC 3169)

They've been threatening to release this platter for many months. I listened to the first tapes last October. It sure has been a long time coming, but is it worth the wait? Yup, it sure is. The laid-back moustachioed Irishman has come up with a most admirable collection of self-penned numbers, including his current single release, 'By The Lights Of Cyrian'. McWilliams hasn't been around the music scene since his brief halcyon period with the hit single 'Days Of Pearly Spencer', but this collection makes up for the absence. As well as the more relaxed numbers like 'Cyrian', there are more jaunty, almost trad-jazz numbers such as 'Money Can't Buy You Everything'. Occasionally the arrangements are ever-elaborate, but this doesn't detract from the overall pleasure of the platter. Welcome back, Mac. + + + Jim Evans

BAD COMPANY: 'Burnin' Sky' (Island ILPS 9441)

The wait hasn't been worth it. The old magic that produced such greats as 'Feel Like Makin' Love' has gone. Bad Company are resting on their laurels and producing predictable tunes. The opening to 'Burnin' Sky' with its sound of crashing thunder, is like something from a cheap horror movie. Then the grooves settle into a familiar thump, thump plod that sets the pace for the rest of the album. Saving track is 'Morning Sun' with some gentle guitar and flute highlights. A disappointing album after such a lengthy absence from these shores. Bad Company aren't going to gain much ground with this offering. + + Robin Smith

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

Aye, aye — wot's this I hear?

The door creaked open, a bat fluttered overhead, and cobwebs hung down from the beams. But it was preferable to the sounds of the night outside the eerie building. A crack of lightning lit the room and the distant roll of thunder made the weary traveller glad he had found a place to stay the night, even if it was a strange and lonely dwelling. Suddenly he saw a light along the corridor. As he drew closer he heard strange sounds, a ghostly organ apparently playing itself. Entering the room a black cat screeched past him and brushed along a shelf of bubbling cauldrons and coloured test tubes. "Welcome," a voice boomed out, "to the BBC special sound effects chamber. We're recording 'Sound Effects Vol. 13 — Death & Horror' and you, my friend are going to provide us with some of those effects. Hahahaha...""But I thought you used white cabbages and things to get the simulated sound right," the traveller protested. "Oh no, that would spoil our fun," the voice echoed. The room went dark, there was a noise like chains being dragged across the cobbled floor. The traveller turned to run, but the solid oak door slammed to. His neck felt warm, and he was aware of long sharp teeth digging into his flesh. He remembered no more . . . + + + Vincent Lee (Currently appearing in 'The Curse Of The Vanhires').

It's how I get me ring of confidence . . .



and over again. Music to do your shopping by, or the stuff you hear as you dine at the local Wimpy. Sweet and completely inoffensive, it sounds like it was recorded in a clinic — and antiseptic muzak. The band have some fine vocals and it's a pity that they're not allowed to exercise them on better material. If you can listen to more than one side of this, you're a braver person than me. + Robin Smith.

THE LOVIN' SPOONFUL: 'Golden Hour Of The Lovin' Spoonful' (Pye GH 838).

If you cram twenty tracks on to one album, the quality of reproduction must suffer. Having said that here we have a greatest hits collection from the pioneers of Good-Time Music who had six successive Top 10 singles in the period 1965 - 66. Here gathered for your due consideration are such John Sebastian - Spoonful classics as 'Daydream', 'Summer In The City'. Don't it make you wanna go back in time? + + + Jim Evans.

PABLO CRUISE: 'A Place In The Sun' (A&M AMIHL 6425).

This is the kind of music that you hear playing over the radio as the heat of the day drives the flies wild. You reach for a cold drink from the icebox and all you find is a note telling you it was your turn to do the shopping. There is a continuous flow of sweet melodies being crooned on the airwaves. At times you hear the 'Mamas and Papas', or a very poor imitation of Hall and Oates 'Whatcha Gonna Do?' a mixture of the Doobie's and always touches of California folk-rock. All the songs are so damn catchy — you

wish to you could turn it off but there's something that just won't let you. The sound is so clean and well produced it makes you think that you should get yourself a bath. + + + Geoff Travis.

DONALD BYRD: 'Cartoon' (Blue Note VAG 20008).

Donald Byrd plays the trumpet. He decided a long time ago that he wasn't going to stay hungry, and he successfully 'crossed over', breaking down the barriers between jazz and funk along the way.

He sounds like a canary fluttering around in a gymnasium full of muscle men. Trapped but happy. His flexing, rippling trumpet adds an extra dimension to the strength of the rhythm section. As they pin down the beat of the street, Byrd takes us on a journey to the sky. Both sides start with a disco monster. 'Dance Band' on side one and 'Dancing In The Streets' on the other. Easy for the d.j. to locate and both guaranteed inferno stokers. The rest is more reflective, moving the head marginally more than the feet, failing only when the ideas stray into schmaltz. The word is 'solid' with wings! + + + Geoff Travis.

PETER HAMMILL: 'Over' (Charisma CAS 1125).

To mark the ending of a long relationship, Peter Hammill, opens his heart and pours it out on record. He illustrates his melancholy aspects and detached lyricism in his own special way, with a backing of guitars, bass, violin, percussion and strings.

The backing musicians are in fact the new line-up of Van Der Graaf generator, with the violin of Graham Smith

underlining and bringing out the deep felt mourning ever present in Peter's words. A deceptively heavy introduction, 'Crying Wolf' gives way to more web-like constructions, dark and meaningful, solitary and serene confessions and observations. It is a deeply personal recording and a remarkably candid set of declarations but he still manages to put it all over so freely. + + + David Brown.

MILTON NASCIMENTO: Milton (A And M, AMLH 64611)

THIS IS the kind of record that tries to turn your living room into a Brazilian mountain side. Milton Nascimento has been described as the premier singer and songwriter in Brazil today. He has a beautiful voice, often using it to create landscapes of warm feeling set against a background of largely acoustic jazz provided by some of the jazz greats of the modern world. Herbie Hancock and Wayne Shorter provide delicate and sympathetic support. The constant underlay of percussive rhythm locates this music in South America, but it's mixed with the knowledge of western jazz, some rock rhythms and even some very pop-influenced vocals from Milton. The result is sophistication and warmth but an irritating lack of real fire or direction. + + + Geoff Travis

CONTINUED
NEXT PAGE

Behind every great woman there's a man!

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Albums

NO CLIFF HANGER

CLIFF RICHARD 'Every Face Tells A Story' (EMI 5172)

'I'm Nearly Famous' was the album that restored Cliff to favour with the critics. And this nicely balanced follow-up should do his new-found credibility no harm at all. There's nothing outrageous or unexpected here - just a collection of very pleasant songs performed by someone who's a master of his trade. They range from funky pop-rockers like the single 'My Kinda Life' and 'Spiderman' (which is maybe just a little too close to 'Devil Woman' for comfort) to gentle ballads like 'When Two Worlds Drift Apart', 'Hey Mr Dream Maker', which has some lovely harmonies, and even a Clifford T Ward song, 'Up In The World'. A few years ago, I would have laughed at anyone who suggested I'd ever want to play a Cliff Richard album more than once. But I've played 'Every Face' three times now and I'm still enjoying it. Nice one, Cliff - here's to the next one. + + + Sheila Prophet.

NASTY POP: 'Mistaken ID' (Polydor Deluxe 2302 056).

Apparently Nasty Pop come across live. That's good. Coz on vinyl they have about as much impact as a one-handed Mrs. Mills. Twelve instantly forgettable songs. Play it again, there must be something there. Nope. Again. Well, the cover ain't bad. N.P. are a five piece Liverpool-based band that play run of the mill pop in a run of the mill way. Sorry. That's about all I can say. + + Barry Cain.

DARYL HALL AND JOHN OATES: 'No Goodbyes' (Atlantic K50347).

Why are Hall and Oates always presented in such a weedy way? All this washed-out elegance on the album sleeve... fortunately

the music inside has a bit more guts. This is the first of a flood of old albums from the dynamic duo about to be unleashed upon us. It consists of one track from 'Whole Oats', three from 'Abandoned Luncheonette' and 'War Babies', and three that are previously unreleased. It's 'Uncanny', 'I Want To Know You For A Long Time' and 'Love You Like A Brother'. Most of the previously unreleased tracks turn out to be sub-standard, but these are fairly reasonable, if not outstanding examples of what Hall and Oates were up to in '78. There are outstanding tracks on this album - 'Lilly (Are You Happy)', the emotional 'She's Gone' and 'Las Vegas Turn-around', with its languid harmonies. The only snag is, they're all already available. If you have got the others, I wouldn't recommend paying another £3 or so for three new tracks. + + + Sheila Prophet

SONNY BOY WILLIAMS AND THE ANIMALS: Newcastle Upon Tyne, 1963 (Charly 300018)

Yet another slice of Sixties history provided by Charly. And this slice is rough, with Eric Burdon (credited on the sleeve with 'shouts and screams') and the lads slaughtering a selection of fine blues numbers. Not even blues-worthy



DIANA ROSS: a lovely chirper

Sonny Boy can save this album from the scrap heap. Seems he had an ache in his remaining tooth at the time, and indulged in large quantities of firewater and strange Newcastle ales to relieve the pain. And you can hear it all the way through. + Tony Bradman

THE ALPHA BAND: 'The Alpha Band' (Arista ARTY143)

An interesting debut album from a band with some complex ideas. For example, there's 'Interviews', which is a 'direct reference to

absurdist art'. Then there's '10 Figures', which is one big word game, the figures being PRNNSIQTVD. (See what you make of them). If it all sounds a bit heavy, you can always concentrate on the music, which is strong enough to stand on its own. It ranges from good, hard basic rock, as on 'Madman' to the infectious country-flavoured gaiety of 'Dark Eyes' and 'Last Chance To Dance', with lively fiddle from David Mansfield. Mmm, interesting. + + + Sheila Prophet

An enchanted evening with Diana

DIANA ROSS: 'An Evening With Diana Ross' (Motown TMSP 6005)

The complete Diana Ross, to whom you need no introduction. Recorded live in Los Angeles last September, this double helping has the lot. Side One starts in low key but moves smoothly to 'Send In The Clowns' and the beautiful 'Love Hangover'. Side Two features songs from Harry Nilsson's 'The Point' before we come to tributes to 'the working girls' - Billie Holiday, Josephine Baker, Ethel Waters and Bessie Smith, 'Lady Sings The Blues' being outstanding. Side Three is the Motown Story. 'Baby Love' etc and five Supremes numbers including 'Reflections' and 'I Hear A Symphony'. Side Four has excerpts from 'A Chorus Line' and climaxes with 'Theme From Mahogany' and 'Ain't No Mountain High Enough'. This bird can sing and as live albums go, the production ain't bad either. + + + Jim Evans

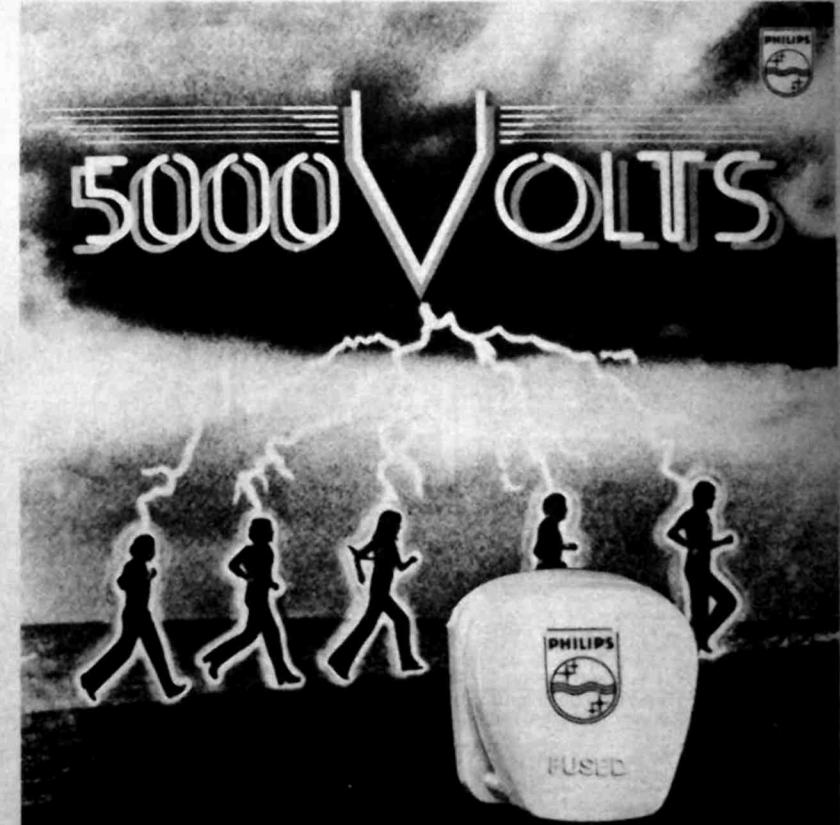
RONNIE PROPHET: 'Ronnie Prophet' (RCA PL 10164)

Today Holloway Road, tomorrow ze vurld. Vee haf branches Everywhere! Cousin Ronnie's moved along to dem of recording studios and made a real laid-back album. He's pretty laid-back himself - even got his own pine rocking chair. Only trouble is, his songs aren't really up to much. The best of the bunch are 'Shine On' and 'Day By Day', but there isn't that much to choose from. They're all much the same... Ronnie's deep, manly vocals singing lyrics like "It's a big, big city. It's a big, big world. How's a boy gonna find a little bitty girl?" backed by an enthusiastic girlie chorus. Not much there, really. Must be a very distant relation. + + + Sheila Prophet

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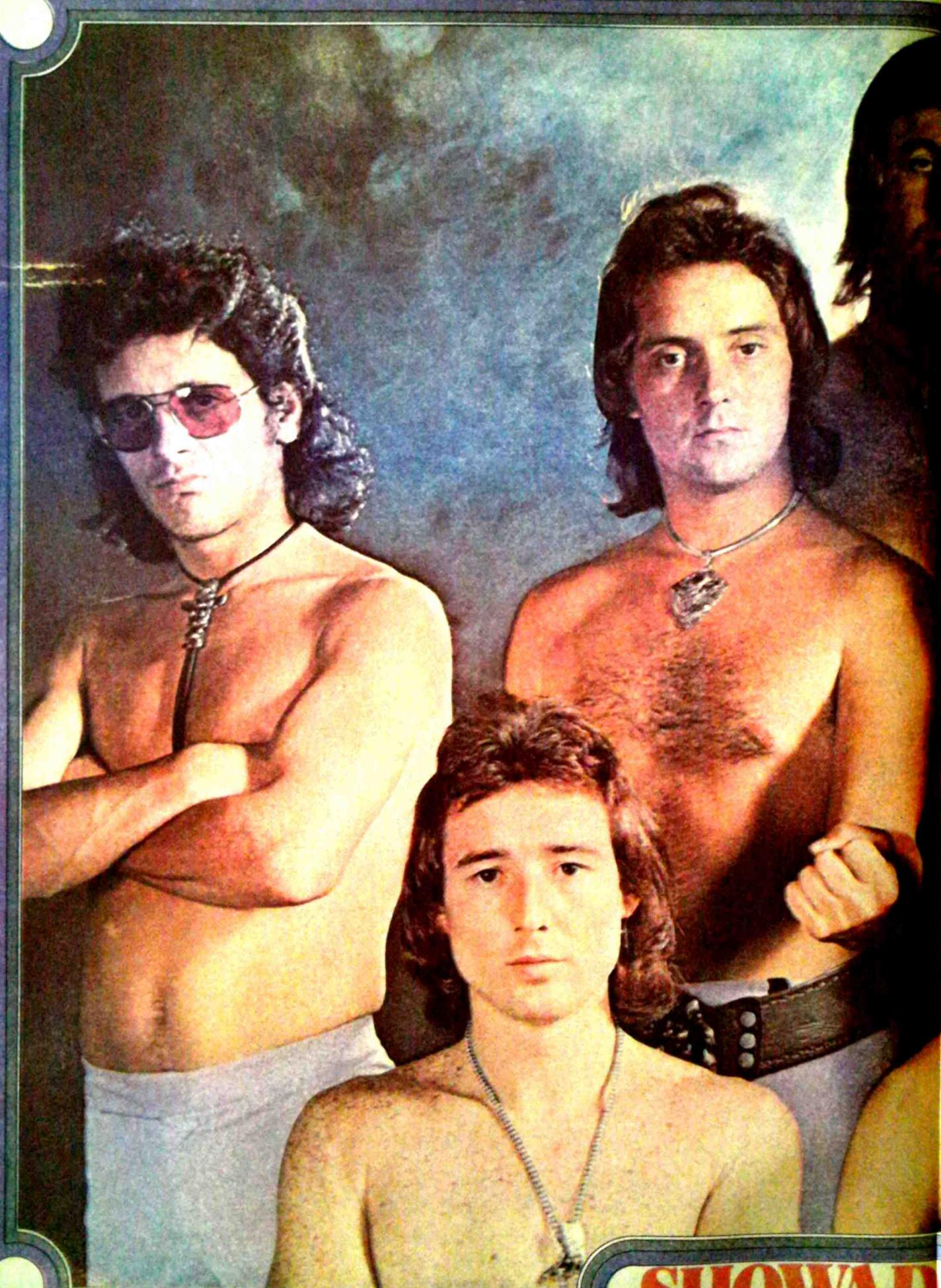
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SHOWADDYWADDY



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Mailman

Let's hear it for the ...

PUNJAB PUNKS!

PUNK ROCK, in my opinion, is on the way out.



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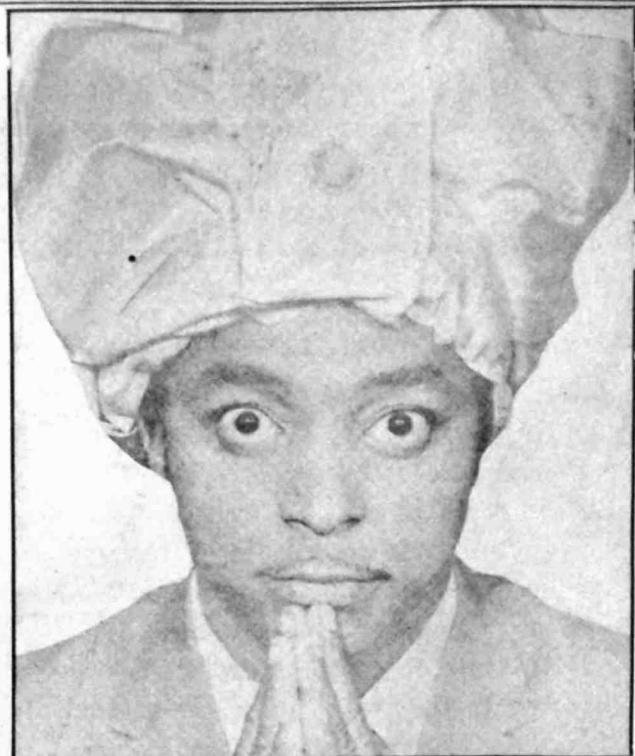
This year Turban Rock is in! Whether it's because of groups like the Bombay Beggers, the Carpetshakers, Rangoon Rhythm Rockers, Paki Pete and the Shopkeepers, Snakey Charmer and the Cobras or the Vindaloo Vampires, I really don't know. But nevertheless Turban Rock is in!

There are about 20,000 Turban Rock fans in Britain — they have their own clubs, and magazines with titles like 'The Bradford Bopcat', 'Cornershop Weekly', 'Elephant Press', 'The Sabu Appreciation Society', 'National Teapicker', 'Southall Stomper', 'Takeaway Times' and many more.

These clubs and publications are run, usually at a loss, by Asian newsmen and cinema owners like Ramashay Williams and Muhamet Ali Wester. Turban Rock, incidentally is the term given to Asian groups playing Fifties style rock music, usually with the reedy, trilly sounds so characteristic of Calcutta High Street. The up-dated references include Green Shield trading stamps, tinned fruit, and the price of curry powder.

John Alexander Patel, Garden of Eden Record Bazaar, Perivale, Middlesex.

+ It ain't half hot, Mum!



The eyes give it all away

Bootleg Blues

WHY CAN'T some top stars in the music world arrange to have some of their bootleg albums released legally? Some of these albums contain material miles better than the legal ones.

I realise they're banned because of copyright and legal reasons. But if stars like Bowie, ELO, Zeppelin, Wings, etc. knew what their fans were missing, maybe they would consider doing something about it.

I'm fortunate enough to have two Bowie bootlegs,

which if released, would no doubt be chart toppers. The first is Bowie's last concert in which he killed off Ziggy Stardust in front of thousands of weeping fans. The other (a double) is of a New York concert last year, where Bowie performed 'Station To Station' which is sensation. Both albums are brilliant, and a must for Bowie maniacs.

The place where I obtained them doesn't stock them now, because they're scared of losing their licence. So we can't get any more copies. What a wicked waste of some brilliant material. Gary loves the Juice, Birmingham.

Bowie male . . .

LOOK NO further, Bowie is found. As you might already know, Bowie was at Newcastle City Hall on March 2 with Iggy Pop. At 8.45 he came on stage with the rest of the group, took his place at a mangy old piano and stayed there all night. Not one note did he sing, and not one spotlight settled on him.

He looked incredibly young and well, and was wearing a baggy lumberjack shirt, and a pair of new drain pipe jeans with buttons where the zip should be. I wish he had tried to steal the show, but he kept himself very discreet and was treated just as one of the backing group.

I hope you will print this letter to put all of his fans' mind at rest. Newcastle was honoured by his presence.

But as for the concert itself, what a load of punk rock rubbish. If Bowie hadn't been there, I would have walked out.

Brenda McDougall, Hebden, Tyne and Wear. PS He was drinking Skol lager too. (Well informed, aren't I?)

Mrs Bowie is living off her husband's name to enhance a somewhat profitable career in the entertainment field. The material was outrageous and the whole show lacked cohesion, professionalism or one iota of talent.

The reaction of the audience summed up the whole miserable evening. Some started chanting 'Bowie' during Ms Bowie's solo, and many got up and left.

Leslie Bawden and David Mudy, St. Andrews, Bristol.

• And now we have a complaint from someone who's not a loyal Bowie fan, but a loyal fan of Abba . . .

Profiteering

SO NOW dear Sheila Prophet is trying to crawl back into Abba fans' good books. Well, she can get stuffed if she thinks I'm thatsoft.

Let's face it, Sheila, you're just an old windbag — and stop apologising, it spoils your image!

Trevor Gerry, Launceston, Cornwall

• What me? Apologise? NEVER! I meant every word I said, so we can get knotted yourself, you snivelling little creep. This correspondence is now closed. SP.

No more Mr Nice Guy

I AM an enormous fan of John Denver's, so you can imagine how I felt about Barry Cain's review of his new album. I was so angry I even cried because of the nasty things he said about my lovely John. Who does Barry Cain think he is to criticise such a lovely person as John? How dare he — the rotter.

John Denver is a very warm and loving guy, he loves the things of nature, things most of us take for granted, and he loves people in general and puts forth his feelings into beautiful songs.

He makes me, and I'm sure millions more, people happy. Love just surrounds him, and as for his looks, well, you couldn't get a nicer looking guy in show business. That smile — ooh!

What has John Denver done to deserve such awful remarks? SPM Golebiowski, Banff, Scotland.

• You really wanna know?

Cub reporter

'WHOEVER thought that the Killer would end up warbling Tom Jones' 'Green Green Grass of Home' — your report.

Goodness gracious, whatever next — perhaps Tiny Tim's 'Great Balls of Fire'? Still I suppose your reporter was at junior school when Lewis recorded 'Green Green Grass Of Home' in '65, before Tom Jones copied the arrangement for his hit single.

Lee Wilkinson, Nelson, Lancs.

• I suppose he was . . .

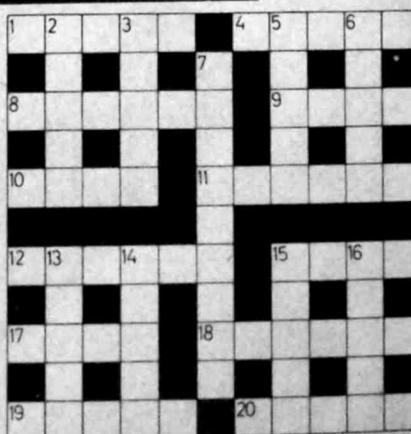
Discord

ACROSS

- Hot-bodied James (5)
- They've got the fever of love (5)
- Like the All - Star Walker (6)
- "...Five" (Dave Brubeck) (4)
- Where your love belongs (4)
- Waller Bob (6)
- Public Relations cool about a group's first name (6)
- It goes with Wuthering (4)
- Duane sounds like the Hot Rods' leader (4)
- Don or Phil (6)
- As inexperienced as Jessie? (5)
- Bobby Blue name (5)

DOWN

- No. 66 from the Stones? (5)
- Like Rick Rock (5)
- Crazy stuff from Elton (5)
- Miss Brooks? (5)
- Moe and Lester form a classic group (9)
- A new one of the purple sage? (5)
- Mr McPhitter is one of a deadly pair (5)
- "Stealers--" (5)
- Kenny likes dreamin' (5)



LAST WEEK'S SOLUTION

- ACROSS: 1 Presley, 7 Auger, 8 Vault, 9 Rays, 10 McGee, 11 M-Ac, 12 Romeo, 14 Sahib, 17 Artie, 18 Helen, 19 Les Gray.
- DOWN: 1 Peggy, 2 Earl, 3 Love Me, 4 Young, 5 Barry Ryan, 6 Steel Band, 11 Metals, 12 Metal, 15 Alley, 16 Cher.

Bowie female . . .

RECENTLY WE had the misfortune to witness a show featuring Angie Bowie, under the guise of the Angie Bowie Theatre Company.

The content of the show could hardly be considered adequate. Angie Bowie sang only a few songs, and her voice, along with those of the two other girls in the show, could be likened to a dog whining for its dinner.

It seems obvious that



BIG IG

ANYBODY WHO failed to see Iggy Pop and the Vibrators doesn't know what they missed. The Vibrators were magic, and would have given the Stones a good run for their money. Iggy Pop was fab, what a performer, and with the help of SUPER BOWIE on keyboards, the concert was worth a tanner.

The City Hall, Newcastle, wasn't full - but what an atmosphere! I'm really glad to see Bowie giving us loyal English fans something to shout about.

Shaun, Barley, Mow, Tyne and Wear.

• Glad you liked it.

Rockin' Matilda

PLEASE PRINT my letter to let everyone know that Australia is not 'talent starved' as Robin Smith says. I quote him in his review of Sherbet: 'Still, if you play to talent-starved Australia, perhaps you have to provide something for everyone'.

Talent-starved Australia? That's the first I've heard of it. We have plenty of talented groups and solo performers here in Oz and I'll name a few, excluding Sherbet and the powerful AC/DC.

First my own favourite group, the Ted Mulry Gang, plus Skyhooks, John Paul Young, Marcia Hines (our queen of pop), Hush, Little River Band, Avalanche, Ol' 55, and Ray Burgess.

All have large followings and play their own kind of music. These are just a few of our talented performers. You haven't heard of them yet, but they're popular here in Oz. Talent starved - NEVER!

Oz Music Freak, Whyalla, South Australia.

Right Charlie

OW ABOUT a poster of those three beautiful good lookin' birds - Charles Angels, OK? So if ya don't print one of them pretty soon, me an the lads'll come an' bif ya. Right!

The Keychustering Wizard, Somewhere near Manchester.

• Sorry, they can't sing. And learn to spell before you write to us again. Right?

Glib Gilbert

SO DAVID Brown puts his foot, or rather his pen, in it again by infuriating all Gilbert O'Sullivan fans. Granted his recent recordings haven't been successful, but has David Brown forgotten such gems as 'Alone Again', 'Nothing Rhymed' and 'Claire' etc etc?

True John Christie has a similar style to Gilbert, but if he can create half as many classics as Gilb he's doing well.

I suggest David gets a copy of Gilbert's Greatest Hits album and listens to a genuine and personal lyricist.

Ian Bell, Speke, Liverpool.

• I apologise to all Gilbert's fans. I'm truly sorry for upsetting you both. DB

Beard baldy

ALTHOUGH I'M 19, I'm very late in maturing - the hairs on my face are just not there. That is, I only have fine ones and not a thick growth. When I went to see my doctor about the problem, he just said that some people start growing a beard early and some start later. I know that lots of other people start late - but I'm very worried about it. Is there anything I can do to make the hairs grow quicker?

Stephen, London

• Your local medicine man is quite right if you're a late developer, there's nothing at all you can do but they should begin to strengthen naturally over the next few years.

And as you begin to shave, your beard will get more stubby. Come summertime and sunshine you may find that the hairs will grow stronger, anyway. Meanwhile steer clear of potions and products that claim to make your beard grow faster - they don't work.

NEXT MONTH, I'm 17 and I plan to marry my boyfriend - he's 24. But my parents disapprove of my decision, not saying why. They haven't been very kind to me in the past and I just want to get away from them and live with someone I love and trust. I've now thought about running away and marrying in secret. Is this advisable?

Julie, London

• If you leave home at 17 without your parents' consent, they can ask the police to step in and trace you as a missing person - but that depends on how stoppably they are likely to be. And you know them best.

Again, if you move out to live with your boy friend before your eighteenth birthday, it

is equally possible for them to apply for a court supervision order on the grounds that you are "in moral danger". Then you could find yourself back home again, very much against your will. Keep the possibility in mind. Why not get things out into the open and ask them why they

HELP



THE COLUMN THAT DEALS WITH YOUR PROBLEMS

Answered by Susanne Garrett and Tony Bradman

that you're ready to walk out of an unhappy home straight into the responsibilities of marriage? The love and trust should last until you're 18, so why not leave the big decision until then? You can leave home and marry without any legal hassle - if you still want to.

Elope or stay at home?

Macca

CAN YOU tell me all the albums recorded by Paul McCartney - both with and without Wings - since his split with the Beatles?

Eric Dennison, Tunbridge Wells

• We can. The first album entitled simply 'McCartney' was released in 1970. This was followed by 'Ram' by Paul and Linda McCartney.

Then came the formation of Wings and their debut album 'Wild Life' was released in November 1971. The other releases you probably know but there they are: 'Red Rose Speedway', 'Band On The Run', 'Wings At The

Speed of Sound', and last, but not least, the live triple 'Wings Over America'.

Rossi

IS Francis Rossi of Status Quo married and when was he born? Also, do Status Quo have a fan club?

Gill Watson, Glasgow

• Francis Rossi is

married and was born on May 29, 1949. Further info on the band can be obtained from Quarry Productions, Lincoln House, 56 Old Compton Street, London W1.

Ferry

HOW MANY solo albums has Bryan Ferry recorded and

hectic life can mean that you just don't eat properly. So slow down - try nibbling at small meals throughout the day.

What should you eat? All the things that fatties are warned about - like plenty of butter, cream and potatoes and drink more milk. But don't go mad, if you start cramming down sticky chocolates and enormous fry-ups, you could wind up looking like the world's worst walking pimple.

Also, it's probably worth investigating muscle developing exercises too - if you are really worried. But there's no need to be, for some of the best people are ultra-skinny. You don't see anyone kicking sand over Bowie or Mick Jagger, do you?

Place', 'Let's Stick Together' and his latest release 'In Your Mind'. All are available on Polydor Records.

Linda

CAN YOU tell me when and where Linda Ronstadt was born and whether she had a fan club?

Robert Stacey, Herefordshire

• The lovely Linda was born in Tucson, Arizona on July 15, 1946. Although she doesn't have an official fan club, you can obtain further information by writing to Jonathan Clyde, WEA Records, 69 New Oxford Street, London WC1.



LINDA RONSTADT

what are they called? Nina Flynn, Bath

• Bryan first started to pursue a solo career back in 1973 and to date has produced four albums on his own. The titles are as follows: 'These Foolish Things', 'Another Time, Another

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THREE IN the morning at a Cambridge College May Ball. A post-exam bash for the glittering young things in one of the last bastions of privilege and easy living. An unreal world.

Drunken undergraduates reel and rock, mostly reel, to the sound of the Kursaal Flyers. No-one's ever heard of them. Rumour has it that they're a stand-in for hard rocking Southend tearaways Dr Feelgood, who couldn't make it, and that they too are 'Sarfend' lads.

Vocalist Paul Shuttleworth stands centre stage, resplendent in white mot suit and Hawaiian shirt, a glass of chambors in one hand and the mike in the other. The inebriated chaps and their gals are having a whale of a time and laugh when Paul swears at them and calls them "upper-class ruffies".

Cloisters

Even the Dean of the College Chapel has started to cha-cha gently to the Kursaals' one reggae number, a parody of 'Kung Fu Fighting'.

By the time the lads come off, summer night has turned into summer morning, revealing a frightful scene. Drunken, stained and dishevelled undergrads lie dotted all over the carpet-like lawns and the ancient cloisters. Even the policeman hired to keep out gatecrashers has succumbed to the evils of alcohol, and rests gently snoring, back against a 500-year-old willow.

The Kursaals load up their gear. Tired, dirty and drunk, they've got to set off for their next gig. Not for them a week to recover from their revels, like the undergrads. They've only just turned fully pro, and they have to work seven nights a week to survive.

March 1977

TWO YEARS, three albums and two successful chart singles later, things have changed a lot. CBS is now their record company. 'Little Does She Know' and 'Radio Romance' have made them a name band, and their last album, from which both singles were taken, 'Golden Mile', got a much better critical reception than their previous two.

Will Birch, the drummer, takes up the story:

"We were very naive when we started recording, and it's taken us three albums to find out that we didn't know much about it. Mike Batt has saved our skin."

'Golden Mile' was produced by the Wombi-Batt, and the Kursaals all feel he's made a crucial difference.

Creative

"We're a creative band," said Will. "We write all our own material. But we just weren't very good at transferring our music to vinyl. Mike Batt is. He doesn't dominate us, though — we tell him what we'd like to do, and he shows us how it can be done. He's a great bloke."

Other things have changed for the lads. Founder member and lead guitarist Graeme Douglas left the band recently "due to personality clashes", mostly with Mike Batt, to (temporarily? permanently?) join Eddie and the Hot Rods. His departure coincided with a rethink of their music.

"People were confused by us in the past," said Will, "and I think that's why our first two albums didn't sell well."

"We had no direction. We did a little bit of everything: reggae, rock 'n' roll, country. We indulged ourselves."

"You see, it was so great to be able to do all our favourite things, we had go at everything. But that's over."

"We've used the last three months to write and rehearse new material

and give ourselves a discipline. It's going to be hard rocking, short numbers, all potential singles."

Barry Martin, a fellow Southender, is their replacement guitarist. He's known the band since they started out. How is he getting on?

"Triffic. The lads are

great, and I'm really happy."

Will leaps in again.

"We're a pop band and proud of it. Not so long ago, you would have been cutting your own throat to say something like that, but the single is an art form in itself."

"We won't be doing a rock 'n' roll revival —

we're just trying to revive some of the atmosphere of the early Sixties and Fifties.

Entertaining

"And we're also going to get away from a big road show. For the Golden Mile show we had

a massive back-drop of the Kursaal, and it cost us a lot of money to hump it around.

"Now we want to

concentrate on the music.

We've always been an

entertaining band —

that's our first priority —

but we want to really rock."

They've discarded half

their old material for their gigs, keeping only what they feel to be best. "It's all part of the discipline thing."

Frustrated

Their plans for the future are a European tour in April followed by a studio session to work

on a new album and single, then a massive tour of the UK, taking in all the seaside towns in the summer.

"We don't dig as much as we'd like to at the moment," said Will. "In fact we're all as frustrated as hell, and dying to get back on the road."

Harry speaks up.

"Yeah, things are really cooking — we're really hot to get out and perform the new material. We're going to be really big."

"You know I feel privileged" (he adds in a more philosophical vein). "I'm doing what I always wanted to do, and really getting off on it. I think that's what we all feel."

Will agrees.

Superstars

"I used to dream about being a rock superstar. Me and Wilko Johnson of the Feelgoods stood in a pub in Southend talking about how great it would be to be superstars. He'd deny it now, but we did."

"We've all got our feet on the ground. That's what our songs are about. They're about ordinary people in ordinary situations. And we want to hold on to that. It's no good writing about life as a rock star — people just can't relate to that."

Will and Paul Shuttleworth are the Lennon and McCartney of the Kursaals — they do most of the writing, and the rest of the band help out. Both of them feel that they're bridging the gap between soft pop and hard rock, and that's where their appeal lies.

Punk

"Our first hit — 'She Knows' — proved to us that we were right. The public wants short, melodic, songs about ordinary life. And that's what we'll give — plus entertainment."

"We don't see ourselves as punks or the new wave," added Will, "although I feel that's the best thing music has had for a long time. I love it — I go down the Roxy in London, every chance I get."

"Music has become complacent, and that's exactly what we're not. Look out for us. We work damn hard at being good."

The sweet, charitable Mr Chapin

HARRY CHAPIN'S been giving it all away.

In the past three years the American singer-songwriter has given over a million dollars of concert proceeds to charity. Recipients include the world's starving and muscular dystrophy sufferers.

"A lot of big stars don't know how to use their money for the good of other people," says Harry. "If they all got together and made a concentrated effort then we could wipe out a lot of misery."

"Not that I'm against earning a lot of money, it's just that I think people who are in high positions should use their resources more. Maybe some people think I've been mad giving so much away, but it's earned me a lot of respect."

"It's obscene that millions of people should be starving when there could be enough food and enough money for everyone. What are they arguing about at the moment? Whether Concorde should be allowed into America or not. The money used for Concorde could have been spent a lot better. Does it really



The sweet Chapin smile

matter that you can cross the Atlantic in a shorter time?

"We're just icing the cake and there's maggots crawling around on the inside."

"I came from a musical and artistic family," says Harry. "We never went around with our noses in the air. We are just very grateful for our gifts."

He formed an electric folk group with his brothers and used to phone up record companies pretending to be a classy manager with a really hot

band. Harry then moved into films, where he won numerous awards before returning to singing.

Harry's had two successful singles in the UK, 'WOLD' and 'Cat's In The Cradle'.

"I write songs when I'm depressed and have things to sort out," he says. "It's a sort of therapy to get your feelings down on paper."

"'WOLD' is the story of a disc jockey. I met many of them when I was doing a radio promotional tour, and a lot of them are human tragedies. They start off young and eager, and pretty soon the pace gets them down, and they get old and tired prematurely. Their families break up because they're away such a lot of time."

"They try to get out of the business but they're on a treadmill. It's not so bad in Britain because you don't have so many radio stations, but in the States it's a very cut-throat business."

"'Cat's In The Cradle' was inspired by a poem written by his wife."

"It's about missing seeing

your kids grow up," says Harry. "I'd been away for a long time and I was neglecting my family. The song made me realise what I'd been doing."

"I think songs can heighten people's consciousness. Not only am I raising money at a concert but I'm also trying to get my message across. I want to look life in the eye."

Harry's forthcoming album is called 'Dance Band On The Titanic,' and his next single will be the title track.

"The dance band played as the Titanic went down, and that's maybe what the world is about. Maybe music helps to camouflage the bad things and make things seem better than they really are, but in the end an iceberg is bound to come and cause us in."

Apart from believing that people should care about their fellow men, Harry believes the world would be a better place by legalising drugs and prostitution.

"At the moment it's a racket controlled by the Mafia, who charge extortionate prices for necessary services. If you

legalised it you could cut out the rackets and make it far healthier by controlling it properly."

"There's no point in sending somebody who's smoking dope or shooting up heroin to jail if you have a proper diet then heroin isn't that harmful. People get rehabilitated very quickly because they can't afford to eat since the price of the stuff is so extortionate. Have proper centres for it and I'll guarantee the addiction rate would drop."

"But don't get me wrong — I don't think anyone can function properly in a haze. Anything you push into your body can only have a bad effect on your artistic creativity."

Harry's future plans? A British tour in April.

"I played this folk club in Europe. Nobody knew who I was and the manager offered me about \$20 dollars to appear on the following Sunday. It was like my earlier days when I was just starting out. Playing in Europe is going to be like being re-born."

ROBIN SMITH

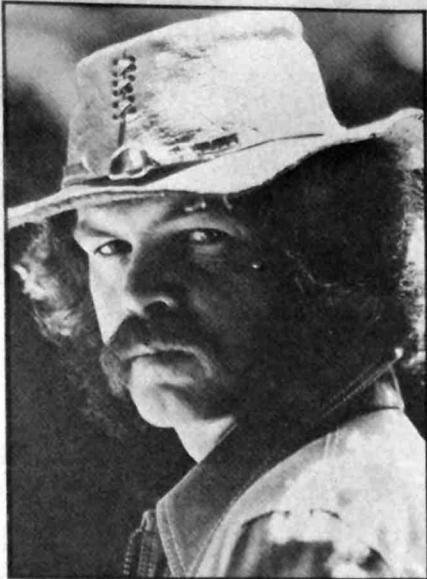
DAVID'S GOT AN ITCH

DO YOU remember David McWilliams? No? Well, do you recall the single 'Days Of Pearly Spencer'? It rocked the gentle Irishman to the top of the singles charts. After this, he had various chart hits in various countries — including a Number Two in Japan ('I don't know how they understood what I was singing about') and then he faded from the scene.

Now, with big backing from his new record company, he's making a come-back. A new single, a new album and a tour with the Three Degrees. More on this later, but where's he been during the interim?

"I suppose you could say I've had two wasted years. Things got too heavy and I went home to Ireland. I just cut out for a while, became a gentleman farmer, but I didn't have green fingers so gave that up. I love the country. I mean I've been in London a week now and I'm exhausted. I'll be glad to get back home again..."

But why the premature retirement? "I got burned, badly



DAVID McWILLIAMS: wasted two years

burned, but who didn't? When I think now how much I could have had and how much I didn't see. And I'm not talking in terms of small sums of money. In those days to have £10 in your pocket was to be rich. Yes, you could say I had contractual problems.

"But now I've got the

itch again. It's no good having the itch and staying in Ireland all the time. There are no vibes in Ireland. Most bands are just rhythm boxes.

"There are some bands playing good traditional music, the Chieftains for example. I like traditional music, but if you want to do

something else, you have to escape. Look at Van Morrison, Phil Lynott and Rory Gallagher.

"Perhaps things might improve. There's more money being invested and new studios being built — who knows."

The release of the new album and the single taken from it 'By The Lights Of Cyril' has been threatened by EMI for several months now. They wanted, apparently, to perfect the album and also spent some time debating which track should be for single release. In view of David's comments about money, I'm surprised he didn't release the ironically titled 'Money Can't Buy You Everything'.

So who's David aiming his music at? "Discerning middle of the road, you could say. It has blues influence, traditional jazz, modern jazz, rock influences. We use some backing vocals because I can't pitch some of the higher notes.

"Influences? I get my musical inspiration from across the board. From Beethoven and Chopin to Randy Newman. And I respect such performers as Paul Simon. Yet, the other night I listened to a Lena Horne album — it was fantastic. I respect that too."

David McWilliams could soon be back in the big time.

JIM EVANS.

NEXT WEEK WOMEN IN ROCK

**Not the usual naff stuff —
this is the real one**

DAVID SOUL
in London
STEVE HARLEY
and the
WHO'S HOLOGRAMS

If you miss it — we'll get you!

ONE TO ONE

"I want to go out and tell the world I'm a 'for real' person, that people don't have to be phoney and underhanded..."

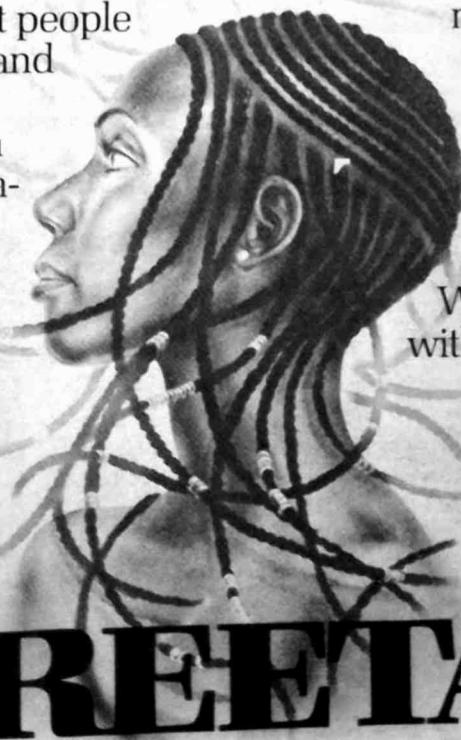
Strong words, spoken with drive and determination born out of a desire to fight for the things she believes in. To make the world a better place, by inspiring people through music.

With this in mind Syreeta has recorded

"One to One." The message of the music can best be described in her own words... This album is a project of Spirit — a one

to one harmour love — a refreshing touch of joy humbly dedicated to YOU.

Written by Syreeta, Leon Ware, Curtis Robertson Jnr. and with the beautiful track "Harmour Love" by Stevie Wonder this album is compulsive listening.



SYREETA





MIKE O'HALLORAN (left) and ROBIN SMITH. "If you drop that it'll cost ya"

Pictures by Paul Canty

You too can have a body like mine

LET'S HEAR it for the roadies, unsung heroes of a thousand concerts.

While the stars are preening themselves back at the hotel, roadies slave away setting up mountains of sound equipment. After the concert they'll have to take it all down again and be up early to travel 100 miles or more to the next gig.

Morning at the Holiday Inn just outside Newcastle, the 10-strong T Rex road crew faces its first problem — smelly Charlie the programme seller. He's been following the crew around and spent the night sleeping in the van. They debate whether to hire fresh transport but end up opening all the windows and buying some air freshener. For the first half hour of the journey the smell persists and then, mercifully, wears off.

"He hasn't washed in months so he can't stay in a hotel room," says chief roadie Mike O'Halloran. I shouldn't have given him the keys to the van but where else would he have slept?"

The band's gear left earlier in two large vans and we follow behind heading for Manchester. It's a time for snatched sleep and chewing endless sticks of gum as the scenery whizzed by. The country rolls away like a green sea, the sun gently kissing distant hills (sorry got a bit carried away there but it was a long journey). We stop at a motorway service station to dine on greasy sausages, limp fish and indescribable chips.

"There was a time

when you got decent meals from small motorway cafes," says Mike, "but most of them have been knocked down now. You've got to have a stomach made out of iron."

Mike's been in the business for 18 years. He used to have his own band and they had a record contract but quarrelled and split up. He worked as a hospital plumber until he had a phone call from Sonny Childs who had a hit with 'Take A Message Maria'.

Plumbing

"He met me in a huge limousine and asked me if I wanted to work for him," says Mike. "I thought it must be better than plumbing and since then I've worked for P.P. Arnold, the Small Faces, Love Affair and many others. I've been with Marc for nine years. I got in contact with him through an equipment shop. Back in the early days we had to cart the equipment around in a car and I had to play a tom tom secretly in the audience, because Mick Jagger wasn't that good at keeping time."

"I prefer Marc's early stuff, he was playing some really original stuff

in those days and he was a really inventive guitarist."

Mike is 35 and built like a tank. He enjoys his work but reckons his job has taken him away from his family too much.

"I'm away for such long periods that I haven't had much chance to see my son grow up. Your wife has got to be prepared to put up with it; it's like a sailor going away on a long voyage. But being a roadie you get to know the business inside out. My ambition is to get into the management side. I've got my own little band at the moment — they're called Lips. It's the thought that one day you're going to be very successful that makes you put up with the hardships of being a roadie."

"Many people look down on us as being second class citizens, some record companies treat us like dirt. They're interested in chatting up the Press, but we're very rarely invited to parties."

"I don't like the term roadie. We're high class technicians and we have the power to make or break a concert. The star on stage sounds good because we've done a good job setting up the equipment. We're worth our weight in gold but

we're not paid very highly."

You can say that again, the T Rex crew is on an average of £25 a week but Mike reckons you get a lot more job satisfaction than working in a factory.

Apart from booking transport, mapping out the route and booking hotels, Mike is a father figure for the crew and they tell him their problems.

"There's always something different to be responsible for," says Mike. "Even when I'm off the road I still have to work hard lumbering Marc's equipment into the studio and then I have to act like a servant fetching cups of tea and slipping out for sweets and fags."

Drizzle

We reach Manchester and get snarled up in the one-way system. The locals don't seem to know the way to the Manchester Apollo and one girl backs hurriedly into a shop. Eventually we find it, a dingy monolith standing next to a rubble-strewn field. In the cold drizzle a few Bolan fans have gathered outside the stage door and beg to see their hero.

Three locals have been

hired to help unload the gear and eventually the custom-built flight cases are pushed and shoved on stage. Inside the gear travels securely and snugly, surrounded by

foam rubber padding. I'm assigned some light work of sorting out leads, then I move on to some lifting.

"Come on, grab this with me," says Mike. His

end of the case shoots up like a rocket and I'm bent double, my arms feeling like they're being wrenches from the sockets. Eventually I manage to raise the case above my head and I stagger to the right, nearly collapsing and letting it crash to the floor.

"I used to know a lady roadie once," says Mike. "She was really useless, couldn't lift a thing. Mind you she used to look pretty good in hot pants, but it was distracting."

I try to help him lift some keyboards but I have to give up. We can't afford to let £3,000 worth of equipment slip to the floor. Assembling the gear is like building a big kit and after an hour it's all together. Mike pats a speaker lovingly.

Tea break time and bacon butties are lovingly served up.

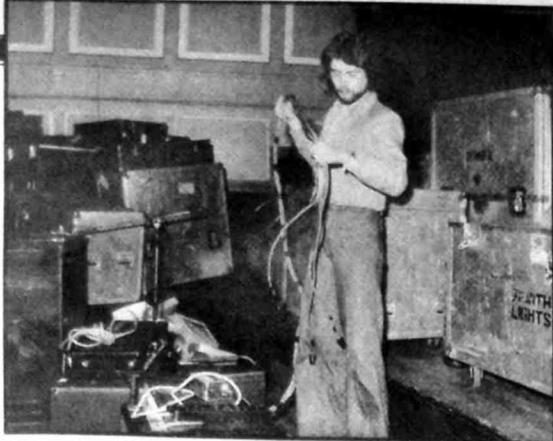
Berserk

"I bought a monkey in Manchester once. It cost me £25," says Mike. "Vicious brute it was too and seemed to grow every time I fed it. I managed to drag it into a taxi and it went berserk. It ripped this new Mercedes to bits. Then it escaped by gnawing through its lead and I had to chase it halfway across Manchester. I took it home and locked it in the bathroom but it ripped that to shreds as well. It had to go so I sold it. I don't know where it is now, it's probably King Kong size."

The band arrive for a sound check, except Marc whose throat is a bit croaky. Mike's hard at work trying to get the keyboards in tune and the sound engineer breathes



MARC BOLAN



"Oops, where did they come out of?"

'one two' endlessly into a microphone.

Mike stipulates that support band the Damned will not gob on stage. He's also worried about Rat Scabies setting fire to his cymbal.

Being a roadie has taken Mike around the world and his hairiest

experiences have been in America.

"We were once in Hillbilly country where they've got this thing about long hair," he says. "We pulled up to get some petrol and this old guy refused to serve us. We drove off and this car came screeching after us.

There were four people inside, all armed with massive pump guns. We thought we'd managed to shake them off but when we drove under bridges they were up there dropping bricks on the car. Christ I was scared, God knows what would have happened if the

petrol had run out."

They also walked into a restaurant with a girl who was wearing a thin T shirt and no bra. Outraged by such immorality the locals refused to serve them and a big guy armed with a shotgun chased them down the road.

Mad Axeman

In America the local unions insisted that their members set up the gear. And on the Pink Floyd tour Mike had to hire a fleet of taxis to transport some gear after a plane didn't turn up. Back in England the van broke down and they had to use a farm lorry. Then there was the never to be forgotten time when they had to borrow a breakdown truck complete with crane.

In Ireland a mad axeman was on the loose near to the concert hall. He'd already chopped up a family and Mike and the crew were paranoid in case he got them. And in Cardiff when Mike and his crew took on some Welsh rugby playing security guards because they handled an 11-year-old fan too roughly.

"They'd really beaten that poor kid up," he says. "Blood was pouring from her face and we felt we had to do something. It was a real showdown."

"It's funny looking back on it sometimes I wonder how we ever managed to make it to some of the gigs."

Mike also wonders how he's managed to stay alive. In Japan they've got a nasty habit of not putting earths into the



"Oh no, I thought I'd already moved that lot!"

clear the kids off the back. We both grab Marc's lady Gloria Jones and head for the coach. It's only 10 yards off but it seems like a mile. Then the band and Gloria are on, but the fans persist in banging on the windows in frustration. It's like Rollermania.

Excitement over, time to begin the laborious task of taking the gear down and loading it back on to the trucks.

"The first two nights are always the worst," says Mike. "We haven't got it working like a well-oiled machine yet. Tomorrow it will be working smooth as chocolate."

Hardships

Leads are unplugged and a crying fan gets some words of comfort. Somebody fetches her a cup of tea.

Twelve o'clock and we're through. When your exercise is limited to pounding a typewriter and catching tubes your muscles start to growl — and that's not even on heavy work.

"British roadies are the best in the world," says Mike. "Americans tend to work a lot slower and they're forever losing their tempers over the slightest thing. We have a tradition of bearing the hardships. It's not really so bad a life you know. I've seen a lot of unusual things and I've made a lot of friends. Someday I'll write a book about it all and my little band will be at the top."

"I'll be paying my roadies a decent wage because I know how hard they work."



THE DAMNED

THE RITCHIE FAMILY

The new single 'LIFE IS MUSIC'

taken from
the album

LIFE IS MUSIC



Album · Cassette



How Sheila Prophet . . .

DENNIS WEINREICH is poised in front of Scorpio Studios' control desk — a baffling array of knobs, lights, switches and dials.

Dennis is the engineer for Real Thing, three of whom are currently grouped around a microphone and going over and over the chorus of a new song — "Kathy, make it on your love . . .

"Hang on just a second, and I'll bounce this track," says Dennis suddenly. He presses a few buttons, the number on the side panel changes from 10 to 20, and off we go again — only this time, instead of three voices coming out of the control room's speakers, there are six.

The wonders of science . . . Chris, Eddie and Ray hang up their cans (or headphones, as we lesser mortals call them) and wander through to have a listen.

Click, brrr. The tape runs through once more.

Everyone listens in silence, frowning anxiously. Then — beams come out of the speakers. Everyone's agreed — "It's great."

Dennis is especially pleased. He's worked with Real Thing for two years now, and he co-produced their latest single, "You'll Never Know What You're Missing".

"I was going to co-produce the album as well," he tells me, "but when we started work on it, I realised there was just no point. They don't need a producer. So now, I'm working with them — but it's really their trip, and that's great."

Garbage

"It's a big risk for them, especially coming from the pop thing, because if it comes out as garbage, they're in trouble. But if it works, it's great."

So is it working?

"Yes, it's going really well," he says. "They're not making the usual mistakes you see in bands who start to produce themselves. I've engineered for people who haven't a clue, but with Chris and Eddie it's different, they're in control."

Meanwhile the group are snatching a quick breather. Ray's planning a trip to the nearest kebab house, and Eddie's trying to persuade him to make a detour to the Indian take-away.

"I really fancy a Biryani, man," he says.

Food doesn't come very high in the list of priorities when you're recording an album. Real Thing have been hard at it for eight days now, working 12 hours at a time, and such details as eating and sleeping have to take a back seat.

Right now, the kebab curry argument isn't reaching Eddie's brother Chris. He's hunched over the desk, listening to "Kathy" and adjusting a switch here, a knob there.

"Let's hear the medley from the top," he suggests suddenly. Dennis presses a few more buttons, the tape whines its way back to the start, and we're listening to "Liverpool Eight" — a strong, gutty number that would surprise anyone whose

says. "Then we can print the lyrics on the inside."

He grabs a page from my notebook and starts drawing out his ideas. Meanwhile, Dennis is looking for a studio where they can add the strings.

That'll be done at the beginning of April, and after that the group are planning a break.

"No, not a holiday," grins Ray. "We haven't made enough money yet to have a holiday. We'll be going back to Liverpool, where it's all happening."

"We'll get back, go round the pubs and clubs, and catch up on all the gossip," puts in Eddie. "Find out who's inside and who's just come out. That's the news around

DID THE REAL THING IN THE STUDIO



Ray's quick to disagree. "You can't rub out a lifetime," he says. "Your roots can never be wiped away. Look at John Conte. He's rich, famous, and he travels all over, but he's still rough and ready. John Conte from Liverpool Eight Money hasn't changed that."

Yeah, but some rich pop stars . . .

"Well, I don't know anything about that," says Ray instantly. "We're a long way from being rich pop stars."

Right Direction

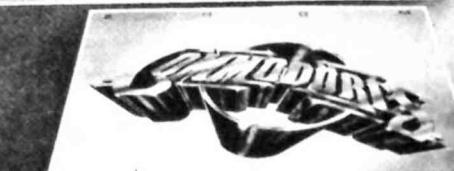
Still, they're heading in the right direction — no doubt about that.

It's six o'clock. The kebabs have arrived, and with these inside them, the boys are ready to work on into the evening . . . and probably the nights as well.

As I leave, they're back in the studio, having another go at "I Wish You Well".

NEXT WEEK: ON THE ROAD WITH BARRY WHITE

COMMODORES



STML 12057

ZOOM THE COMMODORES

The new Commodores album ZOOM is available soon. Watch out for their U.S. smash single JUST TO BE CLOSE TO YOU ^{TMG 1058}, from 'HOT ON THE TRACKS' STML 12031.



ON TOUR WITH THE COMMODORES **MUSCLES**

(Except SOUTHPORT New Theatre)

The album MUSCLES BBR 1001,
and the single LOVE IS ALL I'VE GOT BB5.



ZOOMING YOUR WAY

FRI MAR 18th BIRMINGHAM ODEON
SAT MAR 19th LONDON NEW VICTORIA
SUN MAR 20th LEEDS UNIVERSITY

TUE MAR 22nd SOUTHPORT NEW THEATRE
WED MAR 23rd MANCHESTER APOLLO
THUR MAR 24th WEST RUNTON PAVILLION
SAT MAR 26th DUNSTABLE CALIFORNIA



Upfront

Record Mirror's weekly guide to

Concerts, TV, Radio, Books and Films

Wednesday

MARCH 16

BATELEY, Variety Club (475228). Stylistics/5000 Volts

BIRKENHEAD, Mr Digby (051-6470329), City Boy

BIRMINGHAM, The University (021-472 1841), Dear School

BOURNEMOUTH, Winter Gardens (26446). Can

BRADFORD, The University (33466), Gordon Ghitrap

DEWSBURY, Mirfield College, Birstley

GRANGEMOUTH, Hotel International, Dirty Tricks

HUCKNALL, Miners Welfare, Hemsway

HULL, The University (42431). Edwin Starr

LIVERPOOL, Empire Theatre (01-709 1555). Jan Akkerman-Kaz Lax Band

LONDON, Brockwell, Camber Road, Urchin

LONDON, Dingwalls, Camden Lock (01-267 4967).

Violin Willis

LONDON, Golden Lion, Fulham Road (01-385 3942). Kites

LONDON, Hope and Anchor, Upper Street (01-359 4510). Tyne Gang

LONDON, Kensington, Russell Gardens (01-603 3245). JJ Jamison Band

LONDON, Marquee, Wardour Street (01-437 6603). Meal Ticket

LONDON, New Victoria (01-834 0671). Barry White/Love Unlimited

LONDON, Rainbow Theatre, Finsbury Park (01-263 3140). David Soul

LONDON, Red Cow, Hammersmith Road, The Jam

LONDON, Rochester, Stoke Newington High Street (01-249 0198). Stripjack

LONDON, Rock Garden, Covent Garden (01-240 3961). Roogalator/Fly By Night Removals

LONDON, Rose, Morden, London

LONDON, Upstairs at Ronnie's, Finsbury Street (01-439 0747). Orb

LONDON, Western Counties, Paddington (01-723 0658). Slothore

LONDON, Windsor Castle, Harrow Road (01-286 8403). Micky Mowse Rock Band

LUTON, Caesars Palace (51357). Three Degrees

LUTON, Sands Club, Jimmy Helm

MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411). Leo

MANCHESTER, The University (061-236 9114). Michael Chapman Band

NEWPORT, Stowaway Club (50978). Gorillas

OLDHAM, Baileys (061-652 8421). Sparrow

PENICUlk, Navara House Hotel, Heroes

SHEFFIELD, City Hall (27074). Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes

SOLIHULL, New Cresta (021-743 7001). Foundations

SWINDON, Affair (30670). Strangers

TUNBRIDGE WELLS, Assembly Rooms, Procol Harum/Heron

WEMBLEY, Empire Pool, Pink Floyd

WOLVERHAMPTON, Lafayette (27811). Bandyles

WREXHAM, Cartrefi College, Festiniol

PINK FLOYD, gig on at the Wembley Empire Pool for another four nights this week (Wednesday, Thursday, Friday and Saturday). Too late for tickets now though — they're all sold out. And cop - crooner David Soul is another fella you won't get to see — unless you already have the whereabouts, in his two London Rainbow gigs (Wednesday & Thursday) and following one-nighters at Bristol Colston Hall (Friday) and Birmingham Odeon (Sunday), have been booked-up for weeks ahead.

A distinct lack of new tours this week — but a handful of name rock bands are livening up the gig circuit end, mid tour. Ex-garage mechanic **Graham Parker & The Rumour** play at Sheffield City Hall (Wednesday), Bradford St. George's Hall (Friday), Glasgow Apollo (Saturday), Aberdeen Music Hall (Sunday) and Edinburgh Usher Hall (Monday). The gutsy pink Parker is supported by another bunch of punks — the raw but powerful **Southside Johnny & The Asbury Jukes**. The latest T Rex grinds to a halt at Portsmouth Locarno (Monday), but not before ageing punkster Marc and macabre entourage The Damned have taken in a set of major UK venues, including prestige rock venue the

London Rainbow (Friday). Should be good.

It's goodbye to those bare-kneed rockers from the land of Oz, AC/DC, too. Four more one-nighters, Manchester Electric circus (Thursday) Lancaster Polytechnic (Friday), Southend Kursaal (Saturday) and Croydon Greyhound (Sunday), and they're off. Meanwhile **Deaf School**, currently on their second album are sticking to the campus 'n' college venues where their highly visual humour comes over best. Enrico Cadillac Jr, Eric Stark, Bebe Bright, and the rest of the gang play Birmingham University (Wednesday), Wolverhampton Polytechnic (Thursday), University of Kent (Saturday), and their stage-influenced roadshow culminates in an appearance at the London Roundhouse (Sunday), along with the original **Pirates** and the **Tyla Gang**. Watch out for guitarist Cliff Langer who can earve-out '80s R&B rock-riffs with the best of 'em.

More from **Frankie Miller's Full House**, Charlie, City Boy and Racing Cars ... and on the soft soul from there's the **Three Degrees**, Jimmy Helms, the Stylistics and 'eavy-breathing **Barry White**. Not a bad week, eh?

SUSANNE GARRETT.

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

AVLESBURY, Britannia (4858). Funny Farm

BATH, Viaduct Hotel, Casino

BATLEY, Variety Club (475228). Stylistics/5000 Volts

BEDFORD, Angel Hotel, Elstow Road, June Tabor

BIRMINGHAM, Odeon (021-643 6101). Marc Bolan and T Rex/Damned

BRITONIA, Grand Hotel, Fresh Air

BRISTOL, Granary, Welsh Back (28267). Sassafras

BRISTOL, The University (24161). Can

CANTERBURY, University of Kent (65224). Muscles

CRESSWELL, Drill Hall, Glyder

DERBY, Cleopatra (44128). Gordon Giltrap

DERBY, Tiffany (41441). Roogalator

ENFIELD, Middlesex Polytechnic, Medicine Head/Lampight

BARNWORTH, Blightys, Shwaddywaddy

GLASGOW, Notre Dame College, Bernie and the Bionics

HANLEY, Gaely, Izo

HIGH WYCOMBE, Nags Head (21758). Shakespea

PENICUlk, Navara House Hotel, Heroes

SHEFFIELD, City Hall (27074). Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes

SOLIHULL, New Cresta (021-743 7001). Foundations

SWINDON, Affair (30670). Strangers

TUNBRIDGE WELLS, Assembly Rooms, Procol Harum/Heron

WEMBLEY, Empire Pool, Pink Floyd

WOLVERHAMPTON, Lafaye (27811). Bandyles

WREXHAM, Cartrefi College, Festiniol

LEICESTER, Polytechnic (4101). Frankie Miller's Full House/George Hatcher Band

LEICESTER, Polytechnic (4101). Stylistics/5000 Volts

LUTON, Caesars Palace (51357). Three Degrees

LUTON, David Soul

LONDON, Rochester, Stoke Newington High Street (01-249 0198). Kuble and the Rats

LONDON, Rock Garden, Covent Garden (01-240 3961). Ray Phillip's Woman

LONDON, Roxy, Neal Street (01-836 880). Eater

LONDON, Sound Circus, Finsbury Street, Kingsway (01-405 8004). Streetwalkers/Burlesque

LUTON, Caesars Palace (51357). Three Degrees

MANCHESTER, Electric Circus, Collyhurst Street (061-9411). AC/DC

MANCHESTER, Palace Theatre (061-230 0184). Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes

NORMANTON, Woolhouse Hill Club, Beans

NORWICH, Cromwells, Edwin Starr

NOTTINGHAM, Baileys (061-652 8421). Sparrow

PLYMOUTH, HMS Drake, Jigaw

PRESTON, Guildhall (21721). Barry White/Love Unlimited

SHEFFIELD, The University (24161). Deke Leonard Band

SOLIHULL, The New Cresta (021-743 7001). Foundations

STOKE, Baileys (23958). Heatwave

SUTTON COLDFIELD, Fox Stage Fright

SWANSEA, Circles, Gorillaz

WEMBLEY, Empire Pool (01-902 1234). Pink Floyd

WOLVERHAMPTON, Civic Hall (21359). Jan Akkerman-Kaz Lax Band

WOLVERHAMPTON, Polytechnic, Deaf School

LEICESTER, Polytechnic (27652). City Boy

LEICESTER, Villiers Hall, Gonzales

LIVERPOOL, The University (05-709 4744). Horisips

LONDON, Dingwalls, Camden Lock (01-267 4967). Illusion/Southern Electric

LONDON, North East London Polytechnic (01-534 8208). Jerry the Ferret

LONDON, Rainbow Theatre, Friars, Vale Hall (86009). John O'way and Wild Willy Barrett/Dust on the Needle

LONDON, Kings College, Clover

LONDON, Marquee, Wardour Street (01-437 6603). Bandit

LONDON, Paddington Green College, Skuskas

LONDON, Queen Elizabeth College, Campden Hill Road (01-937 5411). Johnny Thunder and the Earthquakes

LONDON, Railway Hotel, Putney, Toby

LONDON, Rainbow Theatre, Finsbury Park (01-282 2827). Dozy

BRISTOL, Granary, Welsh Back (28267). Skinny Cat

LONDON, Rock Garden, Covent Garden (01-240 3861). Jenny Haan's Lion

LONDON, Royal Albert Hall, Southgate (01-586 4112). Liverpool Express

LONDON, South Bank Polytechnic, Borough Road (01-561 1628). Stretch/The Jams

LONDON, Upstairs at Ronnie's, Fred Street (01-439 0747). Weeze

LONDON, West End, Colgate, Kidderpore Avenue (01-585 6563). Gorillaz

LONDON, White Lion, Putney (01-788 1540). Johnny G's Bistro

EGHAM, Royal Holloway

LUTON, Caesars Palace

London Rainbow (Friday). Should be good.

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SUSANNE GARRETT.



BARRY WHITE

GLASGOW, Queen Margaret College, Horslips

HIGH WYCOMBE, Nags Head (21758). Grid

IPSWICH, Gaumont (53841). Jan Akkerman-Kaz Lax Band

KNIGHTON, Norton Arms, Brandy

LEEDS, Polytechnic (41101). Flying Aces

LEICESTER, Polytechnic (2762). Sassafras

LIVERPOOL, Eric's, Mathew Street, Frankie Miller's Full House/George Hatcher Band

LONDON, City University, New Hall, St John Street, City Boy

LONDON, Dingwalls, Camden Lock (01-267 4967). Count Bischoff/Sapeze

LONDON, Duke of Lancaster, New Barnet, Earl of Cass

LONDON, Hope and Anchor, Upper Street (01-359 4310). Lew Lewis Band

LONDON, International Hall, Brunswick Square, Amazeballs

LONDON, Lee Centre, Lee, Strike a Light

LONDON, Marquee, Wardour Street (01-437 6603). Jerry the Ferret/Gloria Mund

LONDON, New Victoria (01-834 0671). Commodores

LONDON, North East London Polytechnic, Walham Forest (01-354 2308). Sausages

LONDON, Rainbow Theatre, Finsbury Park (01-263 3140). Pat Travers Band

LONDON, Riverside Studios, Hammersmith, Quintessence II

LONDON, Rochester, Stoke Newington High Street (01-249 0198). Bee Make Honey

LONDON, Rock Garden, Covent Garden (01-240 3961). Honey

LONDON, Roundhouse, Chalk Farm Road (01-264 2584). Deaf School/Tyla Gang/Pirates

LONDON, Roundhouse, Downstairs, Chalk Farm Road (01-267 2564). John James es / Happy Traum/Tom Paley/Bob Hadley

LONDON, Theatre Royal, Surrey Lane (01-836 8108). Clapton Blues Band/ David Parton

LONDON, Torrington, North Finchley, Shakin Stevens and the Sunsets

LONDON, Victoria Palace (01-834 1317). Buster

MAIDENHEAD, Skindles (25151). Can

MANCHESTER, Electric Circus, Collyhurst Street (30125). Jack the Lad

WAKEFIELD, Unity Hall (6555). Dirty Tricks

WATFORD, Red Lion, Cox's Corner, Tequila

WEARHEAD, The University, Hall (01-267 4941). Nasty Pop

NEWCASTLE, Riverside Reception Centre, Band and the band

STOKE, Baileys (23958). Heatwave

UXBRIDGE, Brunel University (30125). Jack the Lad

WAKEFIELD, Unity Hall (6555). Dirty Tricks

WATFORD, Red Lion, Cox's Corner, Tequila

WEARHEAD, The University, Hall (01-267 4941). Nasty Pop

NOTTINGHAM, Boat Club (860932). Trapeze

NOTTINGHAM, The University (55932). Can

OLDHAM, Baileys (061-652 8421). Sparrow

OXFORD, Polytechnic (61998). Roogalator

PLYMOUTH, Polytechnic, Readings

READING, College of Technology, Shakin Stevens and the Sunsets

REDCAR, Coatham Bowl (3226). Racing Cars

SALTBRIDGE, Philmore Discos, Beans

SOUTHERN, Kursaal (66278). AC/DC

ST ALBANS, City Hall (64511). Jack the Lad

STOKE, Baileys (123958). Heatwave

SUNDERLAND, Polytechnic, Motors

SUTTON IN ASHFORD, Sutton Centre Theatre, Shusha

WALSALL, West Midlands College, Gaffa

WELWYN GARDEN CITY, Mid Herts College of Education, Burlesque

WEMBLEY, Empire Pool (01-902 1234). Pink Floyd

WEST RUNTON, Pavilion (203). Marc Bolan and T Rex/Damned

WIGAN, Casino Club (43501). Widemaker

MONDAY

MARCH 21

BATLEY, Variety Club (47528). Drifters

BIRMINGHAM, Bogarts (021-643 0172). Vesuvius

BIRMINGHAM, Drakes Drum, Stage Fright

CANTERBURY, Keynes College (69224). Plummets Airlines

CARLISLE, Twisted Wheel, After the Fire

DONCASTER, Outlook (64344). Burlesque

EDINBURGH, Usher Hall (031-229 7607). Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes

FRIDAY

MARCH 20

ABERDEEN, Music Hall (27688). Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes

ACCINGTON, Lakeland Lounge (381263). Sex

AYLESBURY, Kings Head, Snatch

BATLEY, Variety Club (47528). Drifters

BIRMINGHAM, Odeon (021-643 8101). David Soul

BIRMINGHAM, Repertory Theatre (021-236 4455). Gordon Ghitrap

BRIGHTON, Top Rank

SUNDAY

MARCH 19

ABERDEEN, Music Hall (27688). Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes

AYLESBURY, Kings Head, Snatch

CIRENCESTER, Cornhill, Jimmy Helms

DUBLIN, Club Fiesta, Drifters

DURBAN, Morans Club, Garibaldi

DUDLEY, JB's (33597). Prince

FARNWORTH, Blightys, Shwaddywaddy

FOLKESTONE, Leas Cliff Hall (57358). Michael Chapman Band

GLASGOW, Apollo (041-322 6055). Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes

LONDON, White Lion, Putney (01-788 1540). Johnny G's Bistro

EGHAM, Royal Holloway

LUTON, Caesars Palace

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JACK SCOTT

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ROCK EXHIBITIONS PRESENT

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HATFIELD, Red Lion (02868), Alex Welsh Band
HUDDERSFIELD, Polytechnic (22888), Warm
LAMBOURNE END, Camelot, Manor Road, Playboys
LEICESTER, Baileys (26462), Gary Glitter
LIVERPOOL, Allinsons (051 928 8444), Champagne
LIVERPOOL, Polytechnic, Lower Milk Street (051 236 2481), Beauty Contest
LONDON, Dingwalls, Camden Lock (01 267 4967), 90 Degrees Inclusive
LONDON, 100 Club, Oxford Street (01 - 636 0933), Sound of Seventeen
LONDON, Lord Nelson, Holloway Road, Buster James Band
LONDON, Marquee, Wardour Street (01 - 437 6603), Straps
LONDON, Rochester, Stoke Newington High Street (01 249 9881), The Band
LONDON, Rock Garden, Covent Garden (01 - 240 3961), Stripjack
LONDON, Thames Polytechnic, Woolwich (01 - 885 0618), After the Fire
LONDON, Upstairs at Bonnies, Frith Street (01 - 439 0747), Man in the Street
LUTON, Caesars Palace (51357), Three Degrees
MANCHESTER, Oaks, Barlow Moor Road, Chorlton, Bicycle Thieves
MIDDLESBROUGH, Teesside Polytechnic (244176), Silly Wizard
NORWICH, University of East Anglia (20688), Can
PLYMOUTH, Fiesta (25721), City Boy

Tuesday

MARCH 22

AMBLESIDE, Lakes Club, Alba
BATLEY, Variety Club (473228), Drifters
BIRMINGHAM, Barbarella (021 - 643 9413), Tiger
BLACKPOOL, Mardi Gras, Leo
BRIGHTON, Top Rank (23895), Strider
CARLISLE, Twisted Wheel, After the Fire
EDINBURGH, Nicky Tams Tavern (031 - 225 6569), Heroes
HAMEL HEMPSTEAD, Great Harry (30921), Cherry
INVERNESS, Eden Court Theatre, George Hamilton IV
LEEDS, Polytechnic (41101), Burlesque
LEICESTER, Baileys (26462), Gary Glitter
LIVERPOOL, Allinsons (051 - 928 8444), Champagne
LONDON, Dingwalls, Camden Lock (01 - 267 4967), Ban dit
LONDON, George, Hammersmith, Wild Wax Show
LONDON, 100 Club, Oxford Street (01 - 636 0933), The Darts / Stuks
LONDON, Marquee, Wardour Street (01 - 437 6603), Charlie
LONDON, Rochester, Stoke Newington High Street (01 - 249 9198), Tush
LONDON, Rock Garden, Covent Garden (01 - 240 3961), Landscape / Sky whale
LONDON, Royal Albert Hall, Kensington Gore (01 - 589 8212), Stylistics / 5000 Voks
LONDON, Upstairs at Bonnies, Frith Street (01 - 439 0747), Crossfire
LUTON, Caesars Palace (51357), Three Degrees
NEWCASTLE, University Theatre (27184), Steve Brown Band
NOTTINGHAM, Playhouse (45671), Michael Chapman Band
NOTTINGHAM, Trent Polytechnic (48248), Roogalator
PLYMOUTH, Woods (266118), Horslips
PORTSMOUTH, Guildhall (24355), Barry White / Love Unlimited
PORTSMOUTH, Mecca (0207 462000), Heatwave
SCUNTHORPE, Tiffany's (26450), Jack the Lad
SIDCUP, Malvern Rooms (300 1101), Vernon and the Gis
SOUTHAMPTON, Gaumont (22001), Hot Chocolate
SOUTHPORT, Southport Theatre (40404), Commodores
SUTTON COLDFIELD, Crown, Four Oaks, Stage Right

SEE IT!

IF YOU FANCY a Carpenters flashback, tune in to BBC-1 on Thursday (9.25), 'cos Richard and Karen C are featured in a special concert recorded at the New London Theatre at the end of their tour last November — motorbikes 'n all. Meanwhile in 'Rock Follies' land, those Little Ladies, Anna, Dee and Q, (alias Charlotte, Julie and Rula), wanna be in the 'Talking Pictures'. Back in London, outa luck, outa work, what can they do? A glimpse of the seamier side of the make-believe pop biz. (ITV — 10.30).

Plenty of exposure on the magic box for the new Kris Kristofferson / Barbra Streisand film, 'A Star Is Born' this week. There's blow blow by blow analysis of the epic in Arena on Wednesday night (BBC-2 — 10.30), and Barbra gets her very own singing and dancing spectacular on Thursday, (ITV — 10.30). And she's back again on Friday, rapping with Iain Johnstone about, you guessed it, not only money, Oscars and Barbra Streisand but "A Star Is Born" (BBC-2, 11.30). How come Kris didn't get a look-in?

Waxie Maxie Boyce has yet another programme devoted to his individual

HEAR IT!

THERE ARE one or two progs on the soundwaves well worth catching any weekday night. John Peel maintains his usual upfront standard in an hour of progressive rock sounds Monday to Friday (Radio One — 11.00). And if you live in beautiful downtown Brum, Robin Valk presents yet another of the best rock shows on the air every weekday night on BRMB (8.00). He reviews all the latest and greatest albums, giving you a chance to hear 'em before you buy, features star interviews and has a useful record swap slot and a band call — to help musicians keep in touch.

Kiki Dee, Gary Benson, Black Sabbath and Uriah Heep guest on Glasgow-based Radio Clyde is another heavy session of 'Stick It In Your Ear', introduced by Brian 'Bopper' Ford, Wednesday, (8.00). And Cado Belle, the latest progressive band from Glasgow to make inroads on the national scene are Dougie Donnally's featured rockers on 'Heav'n Me Talkin' Same station — different time. Saturday, (10.00).

Black music people could do worse than make a regular date with 'Black Golden Oldies', Luxembourg's oldie goldie soul spot. Tonight the session focuses on Heatwave whose latest

brand of Welsh humour and song in a concert from the Edinburgh Usher Hall, Friday (BBC-1 — 10.46). Not everyone's taste, of course.

Come Saturday, 'Supersonic' offers another spectrum of current pop / rock sounds with Americans softsoul trio the Three Degrees, currently touring, Les Gray of Mud — looking suspiciously like Roy Orbison, alternative veteran Roy Harper and resurrected Dutch rockers Golden Earring (LWT — 11.00). The Muppet Show is still firmly fixed in the peak viewing time slot and this week's victim is Florence Henderson, who gets besieged by an army of butterfly muppets during her rendition of 'Elusive Butterfly'. Much to the horror of the voluptuous Miss Piggy, the resident panel asks the burning question: 'Was Shakespeare in fact Bacon?' (ATV — 5.15).

And this week 'All You Need Is Love' takes a trip back through the musical roots of the English Music Hall and looks at some of its' offspring — vaudeville and burlesque — in 'Rude Songs'. Clips of Mae West, Judy Garland, Marlene Dietrich, Edith Piaf and others who injected life and humour into those tired old boards.

single 'Boogie Nights' is riding high in the charts. Their latest album 'Too Hot To Handle' gets the VIP treatment (9.30).

Radio One is still repeating the Elton John Story, on Saturdays (1.31). This week the programme zooms in on the 'Captain Fantastic' era and offers some retrospective autobiographical insight into Elton and lyricist Bernie Taupin. After another action-packed excursion into the blues genre with Alexis Korner's 'Blues and Soul' hour (5.31), new band Paice, Ashton and Lord make their radio debut in 'Sight & Sound In Concert' (6.30). Catch it on Beeb 1 at the same time.

We've heard some good reports about 'The Engineers Rock Show', the Sunday evening rockola run-down on Plymouth Sound. Each week a different engineer takes to the turntables to blast you through till Monday morning creeps around. (10.00). And on Monday night, BBC Radio Newcastle laid down some more excellent album-tracking and interviews with name guests in 'Bedrock' with Doctor Dick Godfrey and the rest of the studio team. Three local bands, Steve Brown Band, Young Bucks and Hot Snax also get some airplay (7.30 thru' till Tuesday).



Are you alive to the



The dEAD END KIDS are the new Scottish sensation—breaking out across the border with a chartbuster new single, 'Have I The Right'. See them, hear them, on Supersonic March 26th and Granada TV's 'Get It Together' on April 6th.
Join the movement and come alive!

Dead End Kids new single—
'Have I The Right'



CBS 4972

A circus without the grit

JOHN MILES

London

ON THE face of it the Sound Circus is a good idea for London — a medium venue where you can go and watch up and coming groups in comfort without getting chronic knuckle or getting liberally doused with beer as people try and shove past you.

It may well catch on, but on the evidence of the opening night last Thursday it has some way to go. Perhaps the first night audience weren't quite the crowd the place is looking for anyway. They certainly didn't look at ease.

And it also looked as if the organisers hadn't done their homework properly. They decided to open with John Miles who has already sold out the Hammersmith Odeon so there should have been no difficulty selling out this 948-seater. But lo and behold there were a surprising number of empty seats around.

If the Sound Circus took a little time to warm up, John Miles took even longer. His performance was curiously lacklustre (though my spies tell me it improved the following night) and he didn't really start getting through to the audience until encore time rolled around.

He wasn't helped by a rather unbalanced sound system that was at an almost painful pitch if you were anywhere near each side of the stage and also managed to render the piano inaudible for most of the time. And an inaudible piano when you're trying numbers like 'Remember Yesterday', 'Time' or the beginning of 'Music' can be something of a drawback.

The rest of the band went through their paces competently enough but without any real sparkle. It was left to John himself to add some zest to the proceedings which he did with some fast and furious guitar playing at the end of 'You Have It All'. He really is a much better guitar player than anybody has ever given him credit for.

It was the first encore, the hectic, funky 'Slow Down' from his 'Stranger In The City' album that exuded more spirit than the rest of the set put together. It got the audience up on their feet and they brought the band back for rocking versions of 'Roll Over Beethoven' and 'Jailhouse Rock' and right at the end a couple of young girls even rushed the stage to mob a very startled Miles.

I kept thinking that they should have been generating that kind of energy much earlier on in the evening. JONATHAN HUGHES

DEAF SCHOOL

Liverpool

I THINK the audience liked them. So much so that they destroyed — I mean completely uprooted — half the front row stalls. And there were Enrico Cadillac lookalikes (or does everyone look like that in Liverpool?). And there was excitement bordering on hysteria.

Last time I saw them the audience could hardly raise a clap. But this crowd knew. Now I know, too. Deaf School have got something.

That something is multi-pronged. Deaf School have got some class songs. The problem is that on first hearing they sound fairly lousy. First time round, 'Hypertension', 'Taxi' and 'Knock Knock Knockin'', and 'Don't Stop The World' are a bit boring. One listen later and I couldn't stop humming them. Delayed action commercial flair.

There again, there are numbers that sound lousy anyway — 'Late Last Night', though quite a nifty visual opening number is a musical lead brick. And 'What A Jerk' is disjointed and chaotic.

The bum cumbars though, are in a minority. And potential snoring is allayed by the visual impact of the band. The routine is a bit scrappy here and there, but then I guess eight people onstage can't help but look a bit untidy. Still, everyone looks hyper-active and enthusiasm feeds back into the crowd, with focal onstage points Enrico Cadillac (grease), Bette Bright (flesh), Rev Max Ripple (dog collar), and Frank Average (suit) keeping interest intact during the stickier musical passages.

That stickiness often stems from one source; the vocals. Deaf School need a really strong vocalist. Frank, Bette, and Eric Shark are competent, but only that.

Their appeal lies half in

their visuals which is OK, but to back that image up they should either work harder at achieving a better vocal sound, or

bring in a session singer to beef up the harmonies.

What Deaf School do have is indefinable character and an effectively tacky charisma.

That was enough to have hordes of kids thrashing about at the foot of the stage in Liverpool.

One last thing. The band should dedicate their next rendition of 'What A Jerk' to the guy who came on at the end of the set and told the kids they weren't getting an encore till they sat down. That guy sure knew how to dampen the spirits. Deaf School sure know exactly how to do the opposite. KILGORE TROUT

PAICE, ASHTON AND LORD

London

IF YOUR doctor has ordered you to take a few cc's of rhythm and blues get your butt along to any of Pals' forthcoming concerts around the UK.

Last Thursday night saw the unveiling of the Paice, Ashton and Lord band at the BBC's Radio / TV In Concert programme filmed at the Hippodrome, Golders Green. They produced a performance — despite several black-outs caused by the Beeb's cocky cables.

I suggest that with the right single they could become a household name (in addition to a well known dog food).

Their music, although firmly with its roots in rock, is also funky and, with the help of a superb brass section, this was highlighted in a song from their first LP, 'Malice In Wonderland'. Both Jon Lord and Tony Ashton handled keyboards well with some fine interplay at times. Overall, the sound was very tight with excellent drumming from Ian Paice and quicksilver guitar work from Bernie Marsden, former member of the defunct Jody Grind, who took over vocals for a stomping 'Steamroller Blues'.

Definitely a very professional line-up, producing excellent music which caters for all tastes. Catch them if you can. ROB KEMPSON

JOHN MILES: give the boy credit

Roadshows

McGARRIGLES

Bristol

AFTER THEIR concert at the Colston Hall in Bristol, I doubt whether there was anyone in the audience who thought the music press was wrong to rave about Kate and Anna McGarrigle.

The two Canadian sisters gave an enchanting performance — an evening of superb songs, superb singing and extremely fine musicianship. Two performers have never been so much at ease in this hall. When not playing they stood with hands behind their backs like young girls taking a solo at the school concert.

The musicians and singers alike wandered around the stage between songs as if at rehearsal.

Don't get me wrong though, this was no amateur's night. Their singing was polished and their songs — often narrative and romantic — very professionally written, played and presented.

Their harmonies were extremely tight, especial-

ly on the traditional French-Canadian chansons. So much were the sisters at ease on stage that after the much deserved encore — their now well-known 'Work Song' — Kate and Anna returned to announce, in a fit of giggles, that they had forgotten to introduce the members of the band, and then proceeded to do just that!

And their musicians deserved the introduction as well as the appreciation they received from the audience. They provided an integral part of the McGarrigle's overall sound, yet they were never obtrusive or tried to outplay each other and always produced a complete blend for the songs.

Most of the songs were written by the sisters themselves or by contemporary writers like Loudon Wainwright (to whom Kate is married) and Galt McDermott (of 'Hair' fame).

Whilst I doubt whether many of the audience went away disappointed, in a smaller hall the McGarrigle's intimate act would have been far more effective. It was a

pleasing, relaxed, though perhaps not world-shattering evening. KEITH CLARK

THE CLASH

Somewhere west of Karachi

OH YEA, I forgot about the fuzz.

Must have been a dozen in that wagon outside the flick palace. Haste disposal unit. Checking. Just checking... Routine.

They don't come much stranger, venues that is. A Pakistani cinema, Harlesden, West London. Hired for the night to enhance the reputations of The Slits (all girl band), Subway Sect, Buzzcocks and the Clash, the last hailed by people in the know as kings of the current wildlife.

The fuzz is justified. Subo Joe Strummer: "This is a Pakistani exercise" he yelled at the start. "What black muslim pulled my cord out?" he asked in the middle, when the band was plagued by technical phantoms. "The weekend starts 'ere", he screamed at the end. Think of John Lennon 15 years ago with

St Vitus Dance. That's Joe. Quick-fire guitarist. Cut-throat vocalist viz. 'London's Burning' and debut single 'White Riot'. Sahib Mick Jones: definitive new wave guitarist. A chimer sculpturing a number of different influences e.g. Wilko Johnson movements at the speed of sound, into his own likeness. Breathtaking, bitter, biting — 'Cheat, Cheat, Cheat' (apologies to The Damned), 'Opportunity' and 'Gary's Home'. Oh, he can sing too.

Cobra Paul Simonon: A bassist who looks like a front man. Bullet bass sound that fits nicely into the colt chamber formed by the rest of the band. Just pull the trigger. You'll see what I mean.

Turbo Terry Chimes: Oh-so-serious drummer with the Mount Rushmore expression. Competent, non-aggressive stance.

And as the three or four hundred punks filed out, kung fu films somersaulted across the screen.

The old bill needn't have bothered. White riot lapsed into a black NW10 night. BARRY CAIN

ANGIE BOWIE

Weston-Super-Mare

ANGIE BOWIES' first foray into the world of popular entertainment has hardly been an unqualified success. A short residency at the Webbington Country Club, Weston-Super-Mare, has provoked considerable comment, the tone of which can be judged by loyalty defensive statements by management and promoters — and even threats to sue journalists.

You can look carefully for talent and ability and finally find a few crumbs of comfort. But the exercise is rather futile, because it's just plain bad.

The format of the Angie Bowie Theatre Company is a vulgar sort of revue with tarty ladies giving a fair imitation of struggling has-beens or of unglued amateurs. They perform unimaginatively standard, sleazy songs like 'Lily Marlene' and 'Old Bazaar In Cairo' in voices which would have been better left in captivity.

And the visual display of endless, garish costume changes together with a boring and uninspiring striptease by one of the lady assistants, and you wonder what possessed them to proceed beyond the first rehearsal — if they ever had one.

It may be that the whole show is meant to be a subtle and derogatory take-off of the sleazy girlie show and its attendant vulgarity. But if that was the intention, it fails miserably because the whole smart, clever emphasis is completely missing.



MARC BOLAN: slimline look

The boogie man's still got it

MARC BOLAN / THE DAMNED

Newcastle

LOVE HIM or hate him, you've got to admit Marc Bolan has staying power.

It's been two years since his last tour, but the opening night at the City Hall was a sell out with scenes of hysteria rivalling the Rollers. They stamped and pleaded for more and Marc and T. Rex gave it to them.

The new improved, slim-line Bolan Marc Two pirouetted around the stage, dressed in tight shiny trousers and short jacket. With his cork-screw hair grown back it was like watching him in his early days. 'Jeepster' burst from the speakers, the new band tight and anchor firm.

The new members had a harder feel particularly 'New York City'. It was powered along by Herbie Flowers looking like an

aging skinhead on bass. On to 'Deborah', played faster than a bullet and then 'I Love To Boogie' Marc looked relieved that the reaction was so good, and launched into a great guitar solo as in the days of yore. At the end of the set the band were left to their own devices, Tony Newman flogging himself to death on drums before Marc waltzed back on stage.

If the reaction at Newcastle was anything

to go by, it looks like punk is taking off nationwide. There were a number of spiky haircuts and pierced ears in evidence. The Damned produced their usual tedious brand of badly played, over-loud songs. Granted, punk has a basic, raw, exciting energy but after more than five minutes it gets very tiring. Still the Damned seem to rock so who am I to argue?

ROBIN SMITH

The impression you get is of a minimum of talent with a famous surname, desperately limping through some limited ideas in a hopeless manner. HOWARD FIELDING

MEAL TICKET London

RARELY HAVE I seen London's Nashville in such a state of chaos. It was just like Trafalgar Square on Election Day or the Last Night at the Proms. People standing on the tables, their arms flung wide, all bellowing lustily in with Meal Ticket's singalong special 'Yesterday's Music'.

Meal Ticket looked well pleased with the crowd's reaction. Undoubtedly the largest draw in London, country rock is their specialty and in bearded Steve Simpson and balding Ray Flacke they have two fine guitar pickers to prove it.

But Meal Ticket also play it deep and dark, with rich rolling rhythms and driving beat from Chris Hunt's snare drum.

'Junior Johnson', 'Boogie Queen' and the oldie 'It's All Over Now' showed how hard they can rock, but there's a more delicate side to the band's character too, and that was fully developed by pianist Rick Jones' pensive and dramatic songs. Of those 'Keeping The Faith' has always been my favourite thanks to the sly, cinematic humour in Dave Pierce's lyrics.

A new one was aired at the Nashville, 'Last Port Of Call' that was nostalgic and wistful yet strong and unsentimental. As an added bonus it featured a good helping of Meal Ticket's fine five part harmony singing.

The jam-packed crowd showed their appreciation by turning the Nashville into one huge party. If they treat the band's debut album (due for release next month) with the same respect you should look forward to hearing a lot more of Meal Ticket before the year is out. CHAS DE WHALEY.



LAWTON: "Ooh, that hurt"

URIAH HEEP

Liverpool / Glasgow

"I HOPE someone gives us a bad write up soon," commented drummer Lee Kerslake on the way to the gig at the Liverpool Empire Theatre. "We can't take much more pressure."

His remark was brought on by the spate of favourable reviews Uriah Heep have received for their 'Firefly' tour. After years of unkind comment from the nasty pop press, the lads are a bit baffled as to why even the cynics are at last recognising something in their music which they always had, though they haven't perhaps necessarily used to the full extent in the past.

The short truth of the matter is that the change of line-up has worked very well indeed. Things may have looked a little shaky for a time, but the premium has paid off. The price was a bit of hard graft and re-thinking. Fortunately, they seem to have found the right answers.

Lee's plea seemed a bit premature at Liverpool, for the gig turned out to be not Heep at their best, but a fairly average performance. They seemed to be pushing hard uphill without ever gaining enough energy to go over the top. They fumbled the gears, and couldn't quite find overdrive.

Part of the problem was that the audience, or at least most of it, seemed to be under steward's orders. Sooner or later a compromise is going to have to be sorted out. As it is people are expected to sit in their places and enjoy music that can make you want to do more than just shuffle your feet. Solid boogie music like 'Who Needs Me' ain't designed for sitting down

to. And hand clapping is a poor substitute.

But the band got it on all right. They seem a pretty imperturbable lot, and were obviously determined to show what they're made of, and chances are that no one went home disappointed. It did look like hard work for the band though, rather than the enjoyable romp it could have been.

But, as the song says, what a difference a day makes. For the next night

found them at what must be the boogiest centre in the UK, Glasgow's Apollo. On every visit it is always impressive to see a crowd enjoying themselves so much, and really get going along with the band. That way it's fun for them and the band too. It's true the place is well looked after, the stewards soon put right anyone getting out of line, but they've got the common sense to let the

kids get up and groove. It seems to work for Glasgow anyway.

The 'Firefly' tour is a double 'U' certificate, featuring the meritorious 'U' Boat as support to Uriah H. They certainly received a passionate reception. At first the hall looked pretty bare, but as the band warmed up, the seats gradually filled with swaying bodies who had come for Heep but found an added attraction.

The heat started with 'We Got The Love', where each crew member gets a prolonged solo spot, and carried on into 'Suffragette City', which was so well received it made you wonder if Bowie himself had slipped on stage to help out. Commander Woodmansey would perhaps do well to shove that one forward in the repertoire. It certainly appeared to keep the pace hot.

They literally burst on stage and steamed straight away into 'Do You Know' off the new album. A breathless beginning, it had already done the trick of getting the fans on their feet and enjoying themselves. The crowd transmitted approval and the band picked up on the energy level. This was going to be a good night.

A selection of Heep favourites from their large collection consolidated the opening, with Uncle Ken Hensley indulging in some sing-along tactics and Lee Kerslake stepping forward to the mike to help out on occasions where harmony was required. It is probably because their former lead singer David Byron was such a flamboyant character that new man John Lawton has such an awesome task before him as front and link man. The comic cosmetics and Indian gear didn't seem to help much. But it's the man's voice that you notice above all. When it comes to singing he's got what it takes, be it primeval rock screams or delicate soft tones. He appears to have them on tap. Behind him bassist Trevor 'Tuffy' Bolder was strutting his stuff, proving himself capable of being more than just anchor man to mighty Mick Box, who was wringing out molten lead. Drummer Kerslake was belting along at break-neck speed, while Ken changed from acoustic guitar to keyboards and

electric guitar with ease.

They dipped well back into their past glories for 'Stealin'', and 'July Morning', much to the pleasure of the assembled congregation, who were only too glad to sing with them or swing them depending on the velocity of the song in question. It must be especially pleasing to the band just how well the four new numbers in the act fitted comfortably in with the oldies. At this rate those old hits could become obsolete.

The Apollo was madly not packed to capacity, but you wouldn't have known it from the electricity generated by the fans all through the show.

It was 'Gypsy' that brought the band back on for an encore, with John reaching up to those high notes with a bit of room to spare, and frenzied bass and keyboard runs still sounding healthy after all these years. Next came 'Sweet Lorraine' and it was silly stilt time. Someone had planned a surprise for the boys, and a naked lady walked across the stage and presented them with a rose each. It was the end of the UK tour it's true, but the hoax seemed a bit off for a band that is trying to take itself more seriously. No one in the audience seemed that bothered either, and the band played on as the nude got off.

The tour is over for Britain, but they've a long way to go yet. They've managed to find a foothold and need to expand on it. There are those empty seats to be filled yet. Some heads may be turning but it is too soon to rest on one's laurels yet. There is more work to be done, but they seem to accept that fact. Already they have swallowed humble pie and completely altered their outlook. The reassuring fact is that at least the change is for the better.

DAVID BROWN



URIAH HEEP: a pretty imperturbable lot

They may be Dead but they sure make a riot

DEAD END KIDS

Glasgow

IS THIS the birth of a new phenomenon?

The DEAD END KIDS (as they insist on spelling it) are a young band from Scotland who dress in such gimmicky clothes as braces and cut-off jeans. They're currently heading for the Top Fifty with a very poppy-sounding remake of the Honeycombs' 'Have I The Right'.

Remind you of anyone? Yeah, me too. But, thankfully, we're both wrong. Superficially, they are reminiscent of the Rollers, but there's one big difference. Not only do this band play their instruments well, their stage show has guts and a high speed energy that would do credit to any of the young groups playing 400 miles away in London.

On Saturday, the group were playing Shuffles disco in Glasgow - home ground. The queue stretched round the block as we went in.

On stage - the band were instantly besieged. The kids were 10 deep, arms waving frantically like a multi-tentacles octopus.

Two guys lay flat along the stage in an attempt to separate singer Robbie Gray from the grasping hands. But the job was too big for them, and the evening soon turned into a continuous tug of war, with Robbie caught right in the middle.

It was during 'That's Rock 'n' Roll', the fourth number, that the girls began to go down. By 'That'll Be The Day', six had fainted, and as the

group stormed through 'Giddy Up A Ding Dong', with little guitarist Colin 'Junior' Ivory churning out some raunchy chords, and Ricky Squires really laying into his drum kit the final toll rose to eight.

Offstage, and a dash through the crowds into the dressing room. Chaos. There was a pitched battle, two girls fell downstairs, and the casualty room downstairs was filled with weeping hysterical teenies.

Safe inside the dressing room, Robbie inspected the evening's battle scars - four or five deep scratches inflicted by a dozen flailing fingernails.

The casualty room began to clear. An ambulance arrived in case of any real damage. But the girls were back on their feet, rational human beings again. They were brought in, introduced to the band, and sent home happy.

Meanwhile, the group were discussing their impending appearance on 'Supersonic'.

New Rollers - no. But they could just be a new Slade - and I for one wouldn't object to that idea. SHEILA PROPHET



JOHN LAWTON: "help me up someone"



DEAD END KIDS

Feed back SPECIAL

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

In Search Of The Lost Fan Club

14 MONTHS ago, the then London based official Bowie fan club made T-shirts and posters offer to members.

David, Liane and Frances Waxcliff of Isle of Wight took up that offer, along with many other people. They're still waiting for the goods they paid for, and they can prove their cheques were cashed.

Seven months ago they placed an ad in the music press inviting people who were in the same plight as themselves to write to them giving details. They received 300 replies, and estimate that around £1000 is owed to Bowie fans all over the country. As they say, this is only a rough estimate based on the replies they've had, and there are probably many more unclaimed from just have not heard from.

The Waxcliffs decided to do something about the problem. They compiled a detailed list of names, addresses and money owed and sent it off to RCA, Bowie's record company.

RCA wrote back and said that everyone would eventually be compensated by the fan club about the money, and that a British office of the fan club which was now based in Los Angeles would be opened soon.

Barbara De Witt, Bowie's LA press agent, wrote to the Waxcliffs in December of last year. Her news was that the fan club was under new management, to wit, one outfit named Major Fulfillment. A promising moniker. She announced that she had been busy in the turmoil of reorganising the fan club, and that the new administration would handle fan club affairs in the States with a decision to be made in the near future as to whether the same company could handle the UK and European fan clubs. No mention was made of refunds or credits.

February of this year saw the arrival of the first communication from the new organisation. It hardly fulfilled expectations. A news sheet for the fans, and still no mention of refunds or even proposed action to sort out the grievance.

14 months from the date of the offer and much correspondence later, no firm promise has been made on anything from the new fan club.

The Waxcliffs have responded with the setting up of a Bowie Bureau to coordinate action by those who have suffered at the hands of the Bowie Fan Club. They've written a copy letter to Bowie outlining the history of their attempts to get satisfactory service, and end it with this comment: "The interests of Bowie freaks are Bowie's interests."

That's true. Come on out David, and see what's going on in your name.

TONY BRADMAN

Rebel without a corpse



REBEL ROLLCALL: David Essex together in leather plays the British equivalent. Dean himself looks up in wonder at Billy Fury, and down in disgust at Miles posing avec gun. In the bottom right hand corner US film heart throb Martin Sheen tries to hide

his face and get out of the picture. Jim Morrison (centre) was not only compared to Dean in early reviews, he also died too young. Meanwhile, the original sits back and reflects on the cult he's started, and wonders who the next one will be ...

'James Dean — The First American Teenager' opens in London this week. David Brown looks at the legend of James Dean

THE DAY he died a legend was born . . . so read the ad on the tube, circa 1976.

A car accident in 1955 robbed us of James Dean, actor and rebel, yet 22 years later his spirit and image is still very much alive.

A year doesn't pass without the Dean rebel image recurring, be it in a revival of his films, books, new stories about the man and the myth, cinema lookalikes and even mirrored by the all embracing rock world. James Dean is dead but he won't lie down.

He'd just finished filming 'Giant', with 'East Of Eden' (Elia Kazan, 1955), and 'Rebel Without A Cause' (Nicholas Ray, 1955). In the can but only the former on release, when he wrote off his new fast car, and a cult following grew almost overnight. Within a year he was one of the biggest box office draws going.

Dean's was the classic case of the right person for the right time syndrome, with this young, good looking guy going around minus tie playing bongo drums in the corner at social gatherings. America was experiencing a youthful revolution, a new age of teenage consciousness was dawning, and Dean was just the man to epitomise it.

Here was a guy who peed in front of Liz Taylor, a guy who was swearing in public before Johnny Rotten was born, someone who could manage to say "screw you" and "help me" at the same time.

In 'East Of Eden' he was the son

rebel against his father, with 'Rebel Without A Cause' he became the ultimate mixed-up punk, in 'Giant' he was the underdog who eventually got things done his way and had to count the cost.

True, he had built on what had gone before — Marlon Brando in 'The Wild One', former film freak who was now waltzing around in a suit at all the places to be seen at.

Dean converted that mean, broody screen image and turned it into a real lifestyle. He made youth stand out in the crowd.

And it was a lifestyle that stuck, spreading to this side of the Atlantic too, where our own little scene was ticking over at a fair old rate, with rock 'n' roll gaining ground fast. It might not exactly be Jack Kerouac 'On The Road' standards, but liberation seemed to be just around the corner. Suddenly the world appeared a bigger place. Britain was influenced by Hollywood, but now started kicking back with some anti-heroes of its own.

James Dean was not a rock hero, he appeared on the edge — end of the movie star age, beginning of the rock age. No wonder he caught on fast, he was the best of both worlds, and not even around to disappoint.

World-be stars were eager to snap up the Dean rebel image as a step up the ladder. It was fashionable to be moody and look as if you hadn't slept for weeks. Wearing a leather jacket, T-shirt and "scruffy" denim was suddenly OK.

There was Christopher Jones in the mid-sixties doing a Dean thing, and dying a death. In the UK Michael Parks did his best to be the British cool equivalent — and ultimately falling on his DA.

More recently there was a new US film favourite Martin Sheen who looked the part in early films and actually got to play the part — guitar over shoulder a la 'Giant' and all — in 'Badlands' a fine film which portrayed a psychotic killer who murdered himself on JD.

In rock the rebel image and/or spirit was bound to spill over, and anyway there were rockabilly

singers like Ken Cook saying 'Don't Be Runnin' Wild (Problem Child)' to a hectic beat. Someone was busy saying "You can do what you want but lay off my blue suede shoes". Young men were looking back in anger.

Elvis Presley and Cliff had it, Billy Fury had it, but later discarded it. Jagger and Lennon had it, Jim Morrison had it — the US press even called him a reborn Dean. Even Gene Pitney had it!

Pitney said it in a song. A song that was a 1962 US hit for The Crystals, magically produced out of a wade of wonder by Phil Spector. 'He's A Rebel':

"See the way he walks down the street,
Watch the way he shuffles his feet,
Oh how he holds his head high when he goes walkin' by,
When he holds my hand I'm so proud.

Cause he's not just one of the crowd,
My baby's always the one to try the things they've never done.

And just because of that they say,
HE'S A REBEL and he'll never be any good,

HE'S A REBEL 'cause he never does what he should,

Well just because he doesn't do what everybody else does.

That's no reason why I can't give him all my love . . ."

Decca thought they'd try it last year with John Miles. He'd a song called 'Rebel' which was also the title track for his LP. So they gave him a haircut, leather jacket and over the shoulder gun and, hey presto instant rebel Yes? No! John Miles' poster was plastered about heavily and he's probably regretted it ever since. The classic overkill.

David Essex got away with it though. For starters there was the great hymn to the rock 'n' roll era which launched him as a singles artist. The NME said of 'Rock On':

"This man has the guts to put out a positively thirst-quenching hit 45 — a rumble of bass, a patter of bongos, a voice laced in reverb and a glance back to blue jeans, baby queen, James Dean and other

desultory 'Fifties people.'

He even got the chance to play the English version in Ray Connolly's superbly enlightening movie 'That'll Be The Day' (and subsequently 'Stardust'). Here we saw the British side of the coin, fairgrounds, holiday camps, rock bands, leather jackets and above all the youth who stops and asks "why?" Why should he go to school? Why should he stay with his wife?

Ray Connolly showed a rare understanding of the situation, and it came as no great surprise that he should be responsible for a documentary on guess who? Yep, James Dean.

'James Dean — The First American Teenager' is the film and it opens this week at London's Essential (every town should have one) Cinema, in Wardour Street. It may not be the last word in Dean's history but brings some interesting facts to light.

There are the inevitable clips from the big three films, the early TV work and the iconic interview for a road safety film made weeks before his own death on the road.

Amongst the stars interviewed are Natalie Wood, Carroll Baker, Dennis Hopper, Sal Mineo, Sammy Davis Jr. and director Nicholas Ray. The cream of the matter is revealed in the fact that apart from Marilyn Monroe, no film star has had the same aura, and that until Dean the teenager was just a no-man's land between young and old.

As with its Connolly forerunners, contemporary music has its say and here he uses 'Walk On The Wild Side' by Lou Reed and Bad Company's 'Movin' On' to underline the restlessness, plus Bowie's 'Rebel Rebel' and of course The Eagles' 'James Dean' ballad.

Once again, the image is kept alive for 1977 on film at least. The 5ft 7in giant that predated Lennon, Jagger, Bowie and many, many more is out again. And chances are it won't be for the last lime either.

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Soul Mirror

by ROBIN KATZ

Gordy's Catch 22

HORATIO ALGER said 'Go west young man, go west', hoping to get settled east coast types to pick up shovels and go scouting for gold in the 1800's.

Berry Gordy took Alger's advice a century later. Ah, you say. Gordy had already made himself a golden empire in record sales in Detroit. But records are flat little waxy things that only hit your ears.

Gordy headed west to turn his golden stack of soul wax into something more visual — films. He gained himself a new dimension by venturing into film-making, but he lost a few things too . . . such is the chance one takes in both gold prospecting and the wonderful world of show business.

Part five of our story rides the rocky road westward taken by the prospectors of the 1840's to California. It is the Motown era of transition — a confusing, contradictory time.

Los Angeles

Berry Gordy was scouting around Los Angeles as early as 1963. But it wasn't until the late Sixties that Gordy, his girlfriend Diana Ross, kids from his first marriage and various pets made the area home.

Diana Ross left the Supremes and found herself in the right neighbourhood to kick off a solo career, Los Angeles in 1970 and its more famous suburb, Hollywood, had arrived in an era when film-making was in a bad way and TV was beginning to have real impact.

Diana used the latter to display her flashy solo talents as well as to introduce the Jackson Five to the American public. Gordy decided to move the company out of Detroit to Los Angeles.

By 1972 the Motown sound was deader than dead. Not the company,



Clockwise: Jackson Five, Syreeta, Stevie Wonder, Diana Ross

you understand. There just wasn't a unifying feel to Motown singles anymore. As mentioned before, much of the sound dissolved with the departure of Holland, Dozier and Holland.

Gordy had worked hard to replace the trio with singles-oriented writing teams. But the music coming out of Motown in the early seventies was as splintered as any you'd find in the average record company.

Marvin Gaye was singing about politics, Stevie Wonder was inches away from leaving Motown because they didn't approve of his growing up on record.

Eventually he got his own way. So, Marvin was singing 'What's Going On', while Stevie was getting hip on the 'Where I'm Coming From' album. Rare Earth was founded as a label

designed to produce white rock groups. In the early seventies MoWest was invented to house a peculiar batch of West coast signings. There were singers you'd expect like Thelma Houston, Syreeta, and the Sisters Love. There were also the Four Seasons, Lesley Gore and a West coast disc jockey called Tom Clay, who had a million seller with an anti-war poem recited to 'What The World Needs Now Is Love'.

Diversity

The mere existence of this kind of diversity was breaking down Motown's 'family' image. The latter wasn't helped by the departure of people like The Four Tops, who wanted more money, Gladys Knight and the Pips, who wanted more artistic freedom, Ashford and Simpson, who wanted more freedom, Martha Reeves, Johnny Bristol, R. Dean Taylor, and several staff writers and producers, who all wanted things the company wasn't going to give them.

"Berry is more interested in making movies than records," moaned one Motown staffer at the time. Yes, indeed. The Supremes may have been changing line-ups again (from Mary Wilson, Cindy Birdsong, Jean Terrell to Mary, Jean, Lynda Lawrence), Smokey Robinson may have been drifting away from the Miracles, but movies were going to be made.

At the time 'Lady Sings The Blues' went into production, Diana Ross's credibility as an actress was on the line, along with Motown's finances. Still, Gordy felt he had a winner, and while Diana

was in front of the cameras, it was time to give a few other Motown folks a chance. Yvonne Fair, who recently left the label for Ember, appears in the film along with the Lewis Sisters. But let's leave the cameras rolling, and cross the Atlantic to look at Motown in Britain at that time.

By June of 1972 Motown Ad Astra, the British Motown fan club, had a problem. They didn't know what to do with the endless sack loads of mail that kept arriving at their headquarters for the Jackson Five.

Teenybopper soul or not, The Jacksons, because of their viability, their age (or rather lack of it), and their good looks, were causing riots every time they appeared. Their fans were mostly young, but not exclusively so, and nine to 29-year-olds were slouching around with Michael Jackson's poorboy caps and singing 'I'll Be There' with plenty gusto. A fan club was started for the group and yours truly ran a weekly column in this very paper for J5 fans to submit poetry, letters, problems and drawings.

In November of 1972 The Jackson Five, their tutor, father and youngest brother Randy set foot on these shores. In London they stayed at the Churchill Hotel at the same time as the Osmonds. The respective fans tried to out-scream each other. 13-year-old Michael told them all to go back to school.

A curious and delightful kid, he was willing to try anything once, and worked the stage like a veteran performer. His James Brown imitation was brilliant, and he wanted to meet Paul McCartney.

Meanwhile, 1973 rolls on and 'Lady Sings The Blues' amazed the sceptics.

and invigorated the fans. Ross's portrayal of Billie Holiday earned her an Oscar nomination, a gold album and new respect within the entertainment industry. Ross is no longer just a singer. She joins Barbra Streisand as one of Hollywood's most bankable properties. Even with the thin script of her next film 'Mahogany' Ross managed to top the box office scores.

While Diana earned five stars from the film critics, Stevie Wonder was about to do a little surprising too. Armed with his highly visual band Wonderlove, Stevie began changing the definition of soul music.

Stevie and Wonderlove arrived on these shores.

The female singers in

the group at the time were no less than Lani Groves, Syreeta Wright, Lynda Tucker Lawrence and



Part five of our monthly series, The Western trail

Deneice Williams — all now solo artists. Ollie Brown was the drummer and the material was as far from 'My Cherie Amour' as could be imagined.

In gaining his new rock audience, Stevie left behind a lot of old fans. Ah, but what progress! He toured with the Stones, released 'Music Of My Mind' and came of age, already with a decade in the business under his belt.

But it was his 'Talking Book' album with 'Superstition' that really hit the bullseye. Diana and Stevie were Motown's two diverse definitions of the word superstar.

as highly ignored ones. Motown could not give Syreeta Wright a much deserved hit from either of her two Wonder-produced albums, yet Minnie Riperton on Epic had a hit from a Wonder-produced album. Frankie Valli's 'My Eyes Adored You' had been rejected by Motown to become an international success.

Neither David Ruffin nor Eddie Kendricks had had a hit in too long and The Supremes changed line-ups again (exit Cindy, enter ex-Wonderlove Sylva Green). Motown was drowning in its own poison, a form of Motown Catch-22.

If a new Motown record sounded new (i.e. unlike old hits), then it didn't sound like a Motown record. If a new Motown record sounded like the old hits, then people would play the old hits because they sounded better. Motown couldn't break new product because their name was synonymous with an old sound.

But with the advent of disco music, Motown began making hits again. And simultaneously, their old material began showing up all over the place. Linda Ronstadt scored with 'Tracks Of My Tears', and Marsha and the Vandellas' 'Heat Wave'. The Doobie Brothers had a hit with Kim Weston's 'Take Me In Your Arms', and Phoebe Snow recorded an old Supremes' side, 'Goin' Down For The Third Time'.

A new generation has given an established label a fresh start.

NEXT MONTH: Will the Supremes change line-ups again? An A-Z of Motown today plus a super competition wraps up our series.

Some things went as fast as they had come. Among them were a re-structured executive line-up, which put Gordy out of records and into Corporation business, and the departure of Barney Ales. Gordy is now back with records and Ales is back with Motown, along with the fruits of his Detroit lab, Prodigal, Rare Earth and Motown bit the dust. Bobby Darin died on an operating table just after Motown gained him his first hit in years. The Supremes changed line-ups again (exit Jean and Lynda, enter Scherrie Payne, re-enter Cindy Birdsong). The Detroit Spinners left and the Four Seasons left the label and a year later had a British hit with 'The Night'.

By '74 things were at an all time low. The artist's roster was trimmed to a minimum of highly established names as well

Trivia

'Measure For Measure'

With the metric system closing in on us, charming song titles like Robert Palmer's 'Give Me An Inch' will soon be as antiquated as the horse and buggy. And singers with names like Miller Davis had

Time

better do a little re-thinking. Be it song titles or group names, competitors are asked to re-title six entries of their choice to fit a more metric mood. Let's see how well your wit me a s u r e s u p. (ohhhhhh, that's painful).

PRIZES: The three lucky prizewinners will each receive a copy of the following two albums, 'I Came To Dance', Nils Lofgren, and 'Love On The Airways', Gallagher and Lyle. All albums supplied courtesy of A&M Records.

Send your entries to Robin Katz, 'Measure For Measure', Spotlight House, 1 Benwell Road, London N7 2AX.

WHAT DO Chaka Khan, Natalie Cole, The Pointers, The Temptations and Bobby Womack have in common with Charlie Price and Keith Moon? They all showed up at the Troubadour to see RCA's D. J. Rogers, a gospel influenced artist who has brought a church feeling to the contemporary stage . . .

Vernon Burch, ex-Bar Key, is signed to CBS After Deneice Williams hot album comes news that Maurice White of Earth Wind and Fire is to produce The Emotions . . . Sister Sledge flying to Germany to record with Silver Convention producers Michael Kunze and Sylvester Levay . . . The London cast of 'Ipi Tombi' wrote a letter about how their ideas and native dances have been ripped off and how they're overworked and underpaid. Result? The New

York production was picketed for days on end by civil groups. According to the London cast, Bertha Eggers copyrighted the native dances used in the show. The New York production continues despite the pickets . . . George Clinton, Bootsy Collins and Parliament / Funkadelic have donated over £10,000 to help supply inner city LA schools with new athletic equipment . . . Smokey Robinson is to score a fully animated children's cartoon series for the States . . . Ron Townsend has departed

the Fifth Dimension. He announced it on February 13 just in time to celebrate his 20th wedding anniversary with wife Bobette.

According to Cindy Birdsong in a recent interview, "there were always personality differences in the Supremes. Mary and I were pretty good friends. Diana was always a loner. She never liked to socialise much. Most people think that she keeps pretty much to herself now because she's a superstar. But she was always that way."

In an LA tribute to black women, Stevie Wonder sang 'You Are The Sunshine Of My Life'. Nancy Wilson sang 'Guess Who I Saw Today' and other performers included Jon Lucien, Eartha Kitt, and Herbie Hancock. Didja know that Franklin Ajaye of 'Car Wash' fame nearly finished Law School

Yakety Yak

York production was picketed for days on end by civil groups. According to the London cast, Bertha Eggers copyrighted the native dances used in the show. The New York production continues despite the pickets . . . George Clinton, Bootsy Collins and Parliament / Funkadelic have donated over £10,000 to help supply inner city LA schools with new athletic equipment . . . Smokey Robinson is to score a fully animated children's cartoon series for the States . . . Ron Townsend has departed

SPECIAL

Super Sam the O'Jay man

THE SCENE — a Philadelphia hotel room that looks like something out of a Mack Sennett 1920's silent film comedy. The O'Jays are up and ready to do phone interviews with London. Each O'Jay is in a different room waiting by a couple of phones.

Meanwhile, in London, the overseas lines are jammed up. So once I manage to get hold of an international operator I'm not going to let go.

At eight o'clock precisely three phone calls come through the American switchboard. But they're all put through to one O'Jay only. He's doing one interview on one phone, trying to get the switchboard to transfer the call on his second phone, and a third phone is ringing in the empty room next door.

Experience

"Look" says I in fear of losing the connection. You run to the other room and bring someone else in. I'll wait."

At the end of ringing, the confusion and the panic, I got Sammy Strain on the other end of the line. Having been in one of the quiet rooms, Sammy wasn't sure what all the panic was about. End of silent film comedy.

"We've been here in Philly for a couple of weeks, completing the new album," the newest O'Jay announces cheerfully.

Strain's entrance into the O'Jays has been as smooth and uncomplicated as one could ask for. Take a man with 20 years experience who worked long hours as one of Little Anthony's Imperials, put him a group headed upwards and he's an asset. Strain was unaware of last year's hit for Little Anthony, but he was happy to hear about it.

Oldies

"That was a session from about '68," he recalled of 'Better Use Your Head.' "I was hoping that Anthony would have gone to Britain to take up some work from it, but I guess he has other things on his plate."

The O'Jays' next American album is going to be a double set, and its working title is 'Quicker Than The Speed Of Thought'. Gamble and Huff will be on hand as always. McFadden, Whiteman and Carsian will also cut a few tracks with the group. The latter trio are still best known for their work with Harold Melvin and the Blue Notes. Strain reckons there will be 15 to 18 cuts on this new album. They've also decided to



O'JAYS. Sam's on the right

try their hand at a few sixties oldies like 'Windmills Of Your Mind' and 'Feelin'.'

The O'Jays are down to a specific schedule of six months on and six months off. When I last met up with the team they were playing Westchester Premiere Theatre and picking up their gold records for 'I Love Music'. Strain, bless his charming memory, brought me up to date.

"Okay, our British hit comes from 'The Message In Music' album which we cut last April or May. I don't remember any wild things about the session.

The whole album was recorded pretty easily. Then you saw us in New York. We went on to Cleveland, had a vacation, and then we went into five weeks of rehearsal. We did the West Coast, including several TV appearances.

Women

"I'm pleased to say that we're leaning a little bit towards theatre now. We did a sketch on Bill Cosby's TV show, where we did a take-off of the musical, 'Guys And Dolls', which has been revived in New York. We also did a desert sketch with Cosby, where he was gasping for water and we didn't give it to him. It's been one-nighters since then."

"All I know is that I've got some holiday time coming in September and Yvonne (Yvonne Fair is Sam's wife) and I are thinking of maybe London or Japan. We haven't figured out which direction we're gonna move in yet, east or west!! And we're hoping to buy a new place next year."

In springtime, as we all know, a young woman's fancy starts turning more than ever to the dazzling stage delights of fancy young men. How was the view from where Sammy stands?

"We draw a lot of enthusiastic women in our

audiences" he said. "In concerts it's a lot more frantic than in supper clubs. It scares me sometimes when they charge the stage. Last year it seemed like I was being pulled off the stage every night. The fans come and grab you around the ankles and whoosh. A couple of times I almost fell. But you know something? I love it. When they stop, I'll worry."

Discovery

More O'Jays news, although it doesn't directly affect Sammy. William and Eddie have formed their own production company called SOC, which stands for 'Sound Of Cleveland'. That's the group's original home base. First new discovery out of the pen is a four piece vocal group from Cleveland called Tuth. They are primarily a vocal group who have been opening for the O'Jays. But another vocal group is not competition in Strain's estimation.

Competition

"It's funny about competition. You'd think our obvious competition were groups like the Miracles. But you know who we were up against in the Grammy Awards this year? KC and the Sunshine Band, and Earth Wind and Fire. That's pretty diverse competition."

In his spare time Sammy has caught a few groups that he was pretty impressed with, among them the Dionne Warwick — Isaac Hayes duo, Diana Ross with the show we saw here, and BB King with Bobby Bland. As to when we'll see any of the above or the O'Jays remains to be seen. But the new album will be with us shortly.

"In my mind, it's a very tasty package," concludes Super Sam.

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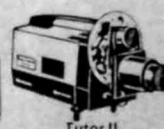
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New Spins

D.C. LaRUE: 'Overture (All We Need Is Love)' (Pye TN 25740). Chugging funky snorter with old Stax touches even, rather strong.

GRAHAM PARKER & THE RUMOUR: 'Hold Back The Night' (EP 'The Pink Parker' Vertigo PARK 001). Long a Parker stage fave, the Trammps classic'll hold them back no more. Dyna-mite!

GARY WRIGHT: 'Are You Weepin?' (Warner Bros K 16908). Another similar '60s - style soul chugger, modern in sound only.

BUGATTI & MUSKER: 'Ain't No Smoke Without Fire' (Epic EPC 4755). Exciting jittery clomper that'll make you feel like dancing.

SMOKEY ROBINSON: 'There Will Come A Day' (Motown TMG 1085). Luxurious slowie, right back in his old form.

WILLIE FISHER: 'Put Your Lovin' On Me' (Jama JA 35). Excellent mellow soul swayer, impressively produced.

MANHATTANS: 'It's You' (Sony 5093). Soulful delicate lollipop.

SONG REPAIR CO.: 'You're A Heartbreaker' (Decca F 13691). Vintage Elvis oldie does a kind Mud 'Oh Boy' with knobs on!

CARLO SANTANNA: 'I'll Be Seeing You' (Philips 6006561). Ideal show-closing gentle smoocher.

HERBIE MANN: 'Ari' (LP 'Bird In A Silver Cage' Atlantic K 50338). Useful slow Munich - recorded disco treatment with Penny McLean heavy - breathing. 'Birdwalk' is a fast flute beater for 'Fife Piper' fans.

ATLANTA RHYTHM SECTION: 'So In To You' (Polydor 2066774). Yet more Stretch rhythm, but hauntingly played like Steely Dan.

DELEGATION: 'Where Is The Love' (State STAT 40). Real Thing - styled rhythm, big for some.

NYTRO: LP 'Nytro' (Whitfield WH 3018, via WEA). What It Is' is a repetitive burbling funker (due for 45 release).

'Where's The Party' has Norman Whitfield's current clapping gimmick, 'Trick Bag' leaps along.

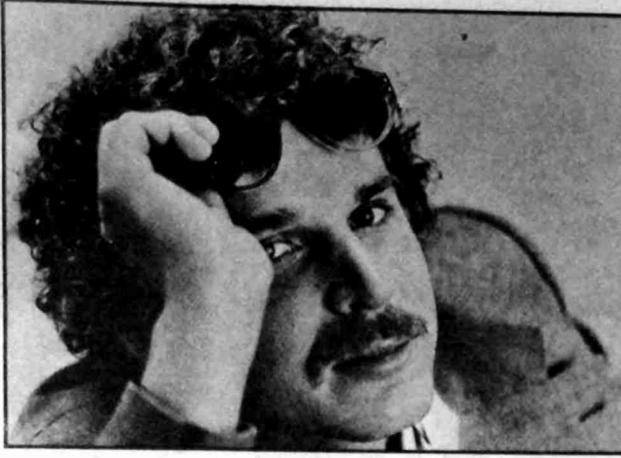
GRACE JONES: 'Sorry' / 'That's The Trouble' (Polydor 2058556). Big US hustling cool thudder and a faster pounding NY / Northern plug - side.

ANDREA TRUE CONNECTION: 'NY, You Got Me Dancing' / 'Keep It Up Longer' (Buddah BFB 454). More, more, more, with a beefy beat topside and good Vicki Sue Robinson - type flip.

JIMMY CHAMBERS: 'Love Don't Come Easily, Girl' (Cuba BUG 75). Good Tavares - type breakneck beater.

HENRY MANCINI: 'Theme From Charlie's Angels' (RCA PB 0888). Bright and shrill with Northern chances.

ZEBA: 'Wind Up Toy' (Minic CHEW 15). Jaunty B - side with clapping Northern appeal.



D.C. LaRUE: funky snorter

DC comes on strong

ICE: 'Time Will Tell' (Creole CR 135). Crisply ticking Euro - funk, DJ serviced at last.

DREADNAUGHTS: 'AI Capone' (Sonet SON 2020). Reissued thundering instrumental of the ska classic.

DILLINGER: 'Natty B.Sc.' (Black Swan WIP 6380). Mind - warping ethnic shanker, incredible!

MIKE & BILL: 'Things Won't Be This Bad Always' (Arista 95).

Rattling funky hustler now out here properly.

LOUISA MARK: 'Keep It Like It Is' (Trojan TRO 9005). Pretty soulful reggae slowie.

DRAGONS: 'Mis-behavin'' (DJM DJS 10752). Bowie - type 'Fame' lurcher.

COLIN BLUNSTONE: 'Beautiful You' (Epic EPC 5009). Punchy pop by Neil Sedaka.

AJL BAND: 'Classical Salsa' (Baal BDN 38033). Eurodisco instrumental with 'love to love you' chix.

MARTYN FORD ORCH: 'Let Your Body Go Downtown' (Mountain TOP 26). Buzzing busy churher, funky but soulless.

JOBBET & THE ORCHESTRA DE SALSA: 'Never Gonna Let You Go' (Pye TN 25736).

Messy but real Salsa, with great rhythm and ragged chanting.

HAZEL DEAN: 'Look What I've Found At The End Of A Rainbow' (Decca F 13683). Perky NY - style stuff.

MARYLIN CHAMBERS: 'Benihana' (Pye TN 25737). Andrea True - type heavy - breather.

RHAZ JAMES: 'I Found My Heaven' (Rak 252). Derivative disco popper.

NANCY WILSON: 'The End Of Our Love' (Capitol CL 15547). Surprisingly ugly Northern hit from '68.

SIDNEY RODGERS: 'Child From A Broken Home' (Ethnic Fight EF 048). Rather good reggae, strong song.

KEBBLE DRUMMOND & THE CABLES: 'What Kind Of World' (Black Swan WIP 6382). Throbbing reggae with Spanish Harlem touches.

SEDA (the South-Eastern Discotheque Association) promoted a disco equipment exhibition last Wednesday (9) in sunny Tonbridge, Kent. While it could have been better attended, it still attracted a steady stream of DJs even from outside the area, and ended by being a big success . . . especially as a forum for interesting discussions.

Each exhibitor's current star attractions were on show. Deltec of Crowborough's is a complete 200w stereo system at £385 plus £133 per 100w bass bin (all prices include VAT). Newham Audio's Conquest Stereo at £290 has 70w per channel, LED cueing lights, two tape and mic inputs and mid as well as bass and treble controls. SAL of Bristol's full range 100w micro-bins with forward-facing driver and horn are £92 each.

Roger Squire's Club 2000 DJ desk is a permanent installation at ap. £2,000, with studio quality stereo mixer, decks, cart and cassette machines, all housed in a teak cabinet with its own built-in front lighting panel. Haze's new illuminated consoles were described here recently.

Zero 88's Lightmaster 300 at £77 is a

SEDA's success

scaled-down version for mobile use of their sophisticated club lighting controls - as is Pulsar's Zero 3000 at £81. Kennylyn of Brighton, who make customised jingles and run a radio DJ course for £55, have a new Lyn Electronica light sequencer unit at £39. Cobalt Blue of Bristol's Spectra Chaser lighting panels, have patterns of 48 pigmy lamps and at £106 are for use with sequential control units.

Aarvak of London N17 do pretty pastel coloured lightscreens, small at £21 and large at £39, with discounts for quantity. And Optikinetics, playing a close hand, hint darkly that they'll be making a "mindblowing" announcement via these pages at the beginning of May - something revolutionary to do with their projectors, no doubt! Full membership details about SEDA can be obtained from 33, William Street, Herne Bay, CT6 5NR. (Tel: 0227 64806).

BARRY LEE MARTIN: plays reggae and soul imports every Wednesday at Larkfield's Hunting Lodge, near Maidstone, and has just opened a new record shop specialising in those sounds. He's offering a discount of 10 per cent on mail-order and 15 per cent in person to fellow DJs who care to buy their imports at RATS, 26. The Broadway, Maidstone, Kent.

Disco Dave Singleton is now resident Thurs/Fri/Sat/Sunday at Manchester's new Merry Go

Disco Dates

Round, in Broughton Road, Salford, which is offering its 600 capacity to groups and record companies for promotion nights - details from Dave on 061-775 8273.

Ric Simon's Roadshow plays Tamworth Rugby Club on Friday (18), while next Friday (25) you may need to prepare for Bogart Disco's fancy dress "Soul Party" at

Edinburgh's Post House Hotel.

Monday nights are Rock nights - including rock 'n' roll and punk rock - with resident Pete Miles at Redditch Tracy's, in Royal Square, which features Northern and newbies on Tuesdays.

Steve Ingram is at Weybridge's Black Prince, New Haw, every Wednesday.

MIX-MASTER

DJ CHRIS of Sonic Sounds Roadshow, Port Talbot, is resident every Sunday night at Swansons' Trafalgar Hotel, where at about 9.30 he's liable to launch into a heavy rock set like this: **DEREK & DOMINOES** 'Layla' (Polydor) / **BLACK SABBATH** 'Paranoid' (Vertigo) / **MAN Spunk Box** (UA LP) / **LED ZEPPELIN** 'Whole Lotta Love' (Atlantic LP) / **FOCUS** 'Hocus Focus' (Polydor) / **BAD COMPANY** 'Good Loving Gone Bad' (Island) / **GENESIS** 'Hippos' (Charisma LP) / **FOCUS** 'Sylvia' (Polydor). Far out, boy!

HOT VINYL

IMPORT TIPS this week come from Chris Hill of Ilford's Lacy Lady and Tony Clark of Newcastle - upon Tyne's Jules.

Chris tips: **Shalimar** 'Uptown Festival' (Soul Train 12 inch), **John Handy** 'Carnival' (Impulse LP), **Players Association** 'I Like It', 'Let's Groove' / 'Hustling' / 'Love Hangover' (Vanguard LP), **Slave** 'Slide' / 'Son Of Slide' / 'You And Me' (Cotillion LP).

Tony tips: **Maze** 'Color Blind' (Capitol), **The Knights** 'When Love Knocks You Down' (Little Star LP), **John Handy** 'Watch Your Money Go' (Impulse LP), **Teddy Pendragon** 'You Can't Hide From Yourself' (Philadelphia Int LP).

Paul Nice (Chadwell Heath) mixes **Boney M** 'New York City' minus last 30 secs into their 'Help Help' (Atlantic LP).

Shalimar 'Uptown Festival' (US Soul Train) tops for **Tricky Dicky** (Creole).

Supercharge 'Get Up And Dance' (Virgin) gets

Chaplin Band 'Let's Have A Party' (EMI 12 inch) is double-delicious Dutch for Johnny Daylight (Swindon Affair), Mick James (Birmingham), Theo Loyola (Herne Bay), Chris Pritchard (Tunbridge Wells), Les Aron (Selby Seagull), Jonny King (Bristol Scamps), Delrude Robertson (Murrayfield Ice Rink).

RHAZ JAMES: 'I Found My Heaven' (Rak 252). Derivative disco popper.

NANCY WILSON: 'The End Of Our Love' (Capitol CL 15547). Surprisingly ugly Northern hit from '68.

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DOUBLE DREAD

JUDGE DREAD is celebrating his fifth anniversary but has yet to get any of his hits played on national radio - his entire success has been due to disco DJs and word of mouth.

To mark the event there's a new Dread EP selling for the price of a single, the Judge Dread 5th Anniversary EP (Cactus CT 98), which features four tracks and some enthusiastic sleeve notes by yours truly. My involvement is as that of a fan, for I honestly do believe that one song, 'Bring Back The Skins', is the most effective tribute to a past era that there's ever been. If you've got any memories about reggae and the late '60s, you'll really appreciate it. Plus, it gives a plug to Record Mirror!

You'll also enjoy Dread's popular stage number, 'Big Everything', which combines bits from all his old 'Big' numbers with 'Wet Dream' and 'Rudeness Train'. There's a less successful re-write of Elton John's 'Jamaica Jerk Off', while a perfectly straight strings-backed reading of 'End Of The World' is Dread's attempt to go respectable . . . and get radio plays at last!

Don't count on that happening - you're still more likely to hear him in a disco.



JUDGE DREAD

BOB JONES dee-jays at Dee Jay's, Chelmsford's funkiest nite-spot, where the funky stuff he chooses to use is currently like this:

- 1 **YOU'RE GONNA GET NEXT TO ME**, Bo Kirkland & Ruth Davis US Claridge LP
- 2 **DON'T LEAVE ME THIS WAY**, Thelma Houston US Motown 12 inch
- 3 **DO IT TO IT**, Jimmy Owens A&M / Horizon LP
- 4 **FUNKY FEVER**, Joe Thomas US Groove Merchant LP
- 5 **CENTRE CITY / NIGHT TIME BOOGIE**, Fat Larry's Band WMOT LP
- 6 **HIT & RUN / WORN OUT BROKEN HEART**, Loleatta Holloway US Gold Mint LP
- 7 **KING KONG - PT. II**, Love Unlimited Orch 20th Century
- 8 **YOU WILL NEVER FIND**, Impressions US Curtom
- 9 **THE PINOCCHIO THEORY**, Bootsy's Rubber Band Warner Bros LP
- 10 **NATURE BOY**, George Benson Warner Bros LP

BREAKERS

- 1 **SINBAD**, Weldon Irvine US RCA LP
- 2 **SOMETHING ABOUT CHA**, Latimore US Gladys
- 3 **NOBODY BUT YOU**, John Edwards US Cotillion

MIX-MASTER

DJ CHRIS of Sonic Sounds Roadshow, Port Talbot, is resident every Sunday night at Swansons' Trafalgar Hotel, where at about 9.30 he's liable to launch into a heavy rock set like this: **DEREK & DOMINOES** 'Layla' (Polydor) / **BLACK SABBATH** 'Paranoid' (Vertigo) / **MAN Spunk Box** (UA LP) / **LED ZEPPELIN** 'Whole Lotta Love' (Atlantic LP) / **FOCUS** 'Hocus Focus' (Polydor) / **BAD COMPANY** 'Good Loving Gone Bad' (Island) / **GENESIS** 'Hippos' (Charisma LP) / **FOCUS** 'Sylvia' (Polydor). Far out, boy!

Billy Ralph (Margate), **Andy Wint** (Middleton - on Sea) . . . **Terry Emm** (Dunstable), **Phil Dodd** (Horsham), are on **Fat Larry** 'Fascination' but Trevor John Hughes (Wolverhampton) tips his 'Centre City' (WMOT LP) . . . **Ray Robinson** (Leicester Tiffany's) is one of several disco DJs playing their tips on the local BBC station every Saturday with Kenny Hague at 10.30 am - Ray also joins Joseph Johnstone (Worthing) on **Marianne Rosenberg** 'A VIP' (GTO) . . . **Malcolm J Cliff** (Halesworth) turns on the heavy fans by mixing **Led Zeppelin** 'Rock And Roll' (Atlantic LP) with **Bad Company** 'Paranoid' (Vertigo) while strobes flash - wow!

Muscle Shoals Horns 'Bump De Bump' (Bang) adds **Pete Miles** (Redditch Tracys), **John Fuller** (Norwich) . . . **Andy Cassidy** (Soho Sundown) picks **Colin Blunstone** 'Beautiful You' (Epic).

DJ Hotline

Scanes (Soho Spats), **David Brooks** (Muswell Hill Pebbles), **Brian Cardno** (Berwick Tiffanys) . . . **Be Kirkland & Ruth Davis** 'You're Gonna Get Next To Me' (US Claridge LP) adds **Barry Lee Martin** (Larkfield Hunting Lodge), **Steve Martelli** (Chesterfield Jingles), **Les Spaine** (Liverpool Timepiece), **Graham Canter** ('Mayfair Gullivers'), more . . . **Capuchino** (Bromley), **Ric Simon** (Tamworth) pick **Ice Time Will Tell** (Atlantic LP) . . . **Shalimar** 'Uptown Festival' (US Soul Train) tops for **Tricky Dicky** (Creole) . . . **Supercharge** 'Get Up And Dance' (Virgin) gets

Billy Ralph (Margate), **Andy Wint** (Middleton - on Sea) . . . **Terry Emm** (Dunstable), **Phil Dodd** (Horsham), are on **Fat Larry** 'Fascination' but Trevor John Hughes (Wolverhampton) tips his 'Centre City' (WMOT LP) . . . **Ray Robinson** (Leicester Tiffany's) is one of several disco DJs playing their tips on the local BBC station every Saturday with Kenny Hague at 10.30 am - Ray also joins Joseph Johnstone (Worthing) on **Marianne Rosenberg** 'A VIP' (GTO) . . . **Malcolm J Cliff** (Halesworth) turns on the heavy fans by mixing **Led Zeppelin** 'Rock And Roll' (Atlantic LP) with **Bad Company** 'Paranoid' (Vertigo) while strobes flash - wow!

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RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart



MASS PRODUCTION: out in force

Mass make it stick

MASS PRODUCTION is an apt name for a group that boasts 10 members. In fact it's not unlike Brass Construction which also has a cast of thousands. Unfortunately, a group this size rarely establishes any kind of personal image or charisma, so they have to work doubly hard at their image to stick in people's minds.

Brass Construction haven't managed to make much of a dent on our lives, but Mass Production hope to do better. They are nine guys and one lady. Let's concentrate on the lady (firstly because she stands out in the crowd and secondly, because I feel like being a sexist pig today).

She is Agnes 'Tiny' Kelly. She is 21 years old and is the only member of the group not to come from Virginia (which gives me another good reason for singling

her out). She did, however, end up at the same university as the guys in Virginia and that's how she came to be in the group.

Agnes, like the rest of the band, is interested in astrology, but that's only a side line to the music.

"I believe that my interpretation of the music that I sing expresses imagination, romance, understanding and my yearning to achieve the best in my singing," she says.

Like most black artists, she began singing in church and with glee clubs. She had all the basic musical grounding before she went to college specifically to study singing.

If you've drawn breath from Miss Agnes' statement, rest assured that the rest of the band are just as wordy and sensitive in their statements. But I won't

bother you with the actual truisms. Suffice it to say they have a great feeling of peace and love in their music.

It was possibly this that brought them to the attention of the promoter who put them on their way to fame when he booked them to appear for a season at a posh place called Boston House on Long Island in 1975. They've never looked back, and since then have brought out an album and their single 'Welcome To Our World.'

The rest of the disco team includes Larry Marshall (co-leader of the band with Agnes), Tyrone Williams (keyboards), his brother Ricardo (drums), LeCoy Bryant (guitar), Rodney Phelps (guitar), Kevin Douglas (bass), Emanuel Redding (percussion), James Drumgoole and Gregory McCoy (horns).

BIRDWATCHER'S CORNER

SPECIES: A type of Nightingale usually known by its common name of Maxine. First discovered in London in the 1960's, but recently thought to have migrated to America. There were several reports of sightings across the Atlantic in the last year, particularly around the sites of open-air concerts being played by such American stars as Bob Saggs.

However, this attractive bird with glossy brown plumage has now reappeared in Britain. Although much sought after by bird-watchers and photographers alike, Maxine is rarely spotted on the wing, and is best known to the public for its distinctive mating call. Interested persons can find this call currently emanating from the vicinity of the BBC Radio Studios in London.

Two recordings have been made of Maxine's sound - the first, called 'Right Back Where We Started From', which proved popular about 12 months ago, and the new one, 'Love Hit Me' which is selling well amongst collectors.

American director Michael Schulz plans to start work this month on a film featuring this bird. Rumours that it's to be titled 'Beaks' or 'Claws' have so far been denied.



MAXINE. British reappearance



J.edward oliver "I came, I saw, I concurred"



SPECIAL 350th. EPISODE

WITH THE EDITOR'S CONTINUING REFUSAL TO PRINT MY CARTOONS, I HAD TO CONSIDER ANOTHER CAREER. THE CONCLUSION THAT I'M NEVER GOING TO GET RICH DRAWING CARTOON STRIPS. WHAT I NEED IS TO INVENT A NEW CHILDREN'S STORY BOOK CHARACTER. THIS COULD LEAD TO TV TIES, RECORD DEALS, ETC. SO, I DREW A TURD FROM SCRATCH. THE LIST IS ENDLESS AFTER CEASELESS SECONDS OF THOUGHT. I DEVISED A TOTALLY UNIQUE AND ORIGINAL CHARACTER! I CALLED PADDINGTON BEAR. "NO," I DECIDED, "TOO TUTIE IT WILL NEVER CATCH ON." AND SO, INSTEAD, I CAME UP WITH THE ALTERNATIVE CHARACTER I CALL -

Waterloo Turd

© 1977 J.edward oliver



"We'll treat you like one of our children, I expect, though we'll hide you in case all the neighbours... object..."

Mrs. Yellow at once with her husband concurred, "The neighbours think children should be seen and not heard!"

"It's really so sad," said Mr. Yellow in tears, "we've been conscripted for the past thirty years!"

"All right," said the turd, "I shall share your abode!"

Though somewhat afraid that the pair might explode,

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GIRLS ARE LONGING
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SHY GUY, 22, own car, would like to write / meet attractive girl (17-21), for lasting relationship. Derby area, photo appreciated. — Box No. 998R.

LONELY GUY needs shy lovin' girl to write, Eagles, Crazy Joe, — 23, Rhos Llanyr, Clwyd, N. Wales. Photo appreciated.

STEWART, 22, SEEKS sincere fun-loving girlfriend, 16-23, for permanent relationship. Worcs / Birmingham area pref. but write wherever you live! Looks unimportant, loviness and sincerity main essentials, all letters answered. — 1, Lincholt Lane, Lincholt, Ombersley, Worcester.

ALAN 25½ SEEKS blonde, lonely girl in London for happy times together. — Ring 946 2321.

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QUIET LONELY guy, 26, 5ft 2in tall, seeks sincere girl, London area. Photo, phone no. appreciated. — Box No. 972R.

FRIENDSHIP SERVICE, for ladies and gentlemen. — SAE details: Harmony, 48 Crosby House, Bolton.

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POSTAL FRIENDSHIP CLUB. Introductions arranged by post for all ages. — Please write for FREE colour brochure. Postage stamp to: Miss Chidgey, Postal Friendship Club, Dept DISC, 124 Keys Avenue, Bristol BS7 0HL.

SHY GUY, 18, seeks similar female penfriend, 16-18. — Box No. 998R.

CHRIS 27, single, house, good job, seeks sincere kind girl, 18-26, for friendship - happiness. — Please send photo returned with mine. If you're lonely too please write. South Midlands area. — Box No. 997R.

SHY, LONELY, write to person to person for local introductions. — SAE 9 Roman Grove, Leeds 8, Yorks.

YOUNG MAN, 18, seeks sincere girl 15-18, to write, meet. Lowestoft - Gt Yarmouth area. — Box No. 969R.

ELTON JOHN Fans wanted for penfriends. — SAE Music Fans' Club, 10 Charlton Road, Tetbury, Glos.

SHY GLASGOW guy, 25, seeks girl for lasting friendship in Glasgow. — 63 Balbeg Street, Drumoyne, Glasgow.

TAPE FRIENDS wanted, females 14-20 years. — Please write to K & N, 3 Oakfield Road, Conford, Horsham, Sussex.

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LPs - SAVE up to 25 per cent off rrp! Top LPs, special gift. — Details, large sac: Crown 2, PO Box 39, Banbury, Oxon.

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E X - T O P THIRTY records (1966-76), from 10p, thousands of titles, hundreds of stars. — Sae for free list: 82, Vandyke Street, Liverpool, L8 0RT.

LPs, FROM 20p singles, from 5p. — Large sac: Thompson, 24, Beaufort Avenue, Blackpool.

OLDIES, 59-76. — Sae: Dave, 23, Lyndhurst Road, Chesham, Bucks.

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PRIVATE COLLECTION 45s, 1957-1976. — Sae 31, Johnbright Street, Blackburn.

PAST BLASTERS! Always 1,000s of rock, soul, pop, Tamla. — sae 2, South Walk, Middleton, Sussex.

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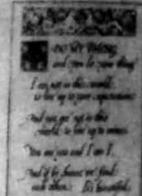
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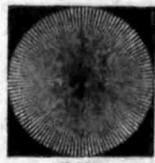
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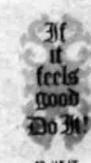
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- 37. PALADIN CHARGE
- 38. OCEANS

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- 28. YESSONGS FOUR
- 29. YESSONGS FIVE
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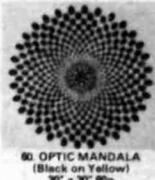
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