

Record Mirror

Publish and
be DAMNED

*From the heart of
New York*



TAVARES
BONEY M
DAVID DUNDAS

WIN A
SET OF
MOTOWN
ALBUMS

DENIECE WILLIAMS IN COLOUR

Record Mirror

UK SINGLES



1	1	KNOWING ME KNOWING YOU	Epic
2	6	RED LIGHT SPELLS DANGER	GTO
3	5	I DON'T WANT TO PUT A HOLD ON YOU	EMI
4	15	FREE	CBS
5	2	GOING IN WITH MY EYES OPEN	Private Stock
6	4	WHEN	Arista
7	16	HAVE I THE RIGHT	CBS
8	3	SUNNY	Atlantic
9	17	SIR DUKE	Motown
10	10	YOU DON'T HAVE TO BE A STAR	ABC
11	9	SOUND AND VISION	RCA
12	8	OH BOY	Pye
13	12	LAY BACK IN THE ARMS OF SOMEONE	RAK
14	14	GIMME SOME	Magnet
15	25	WHODUNIT	Capitol
16	20	PEARL'S A SINGER	A & M
17	11	CHANSON D'AMOUR	Atlantic
18	26	HOW MUCH LOVE	Chrysalis
19	23	ROCK BOTTOM	Polydor
20	22	LOVELY BOY	Asylum
21	7	MOODY BLUE	RCA
22	13	LOVE HIT ME	United Artists
23	29	SOLSBURY HILL	Charisma
24	42	THE SHUFFLE	H & L
25	32	TOGETHER	Caribou
26	21	I WANNA GET NEXT TO YOU	MCA
27	37	A STAR IS BORN (Evergreen)	CBS
28	33	SOUTHERN NIGHTS	Capitol
29	41	ANOTHER FUNNY HONEYMOON	Air
30	24	7,000 DOLLARS AND YOU	H & L
31	—	AIN'T GONNA BUMP NO MORE	Epic
32	38	HOTEL CALIFORNIA	Asylum
33	19	TORN BETWEEN TWO LOVERS	CBS
34	47	SMOKE ON THE WATER	Purple
35	28	RIO	Island
36	18	MY KINDA LIFE	EMI
37	30	BOOGIE NIGHTS	GTO
38	44	GOOD MORNING JUDGE	Philips
39	31	5TH ANNIVERSARY EP	Cactus
40	45	SAY YOU'LL STAY UNTIL TOMORROW	EMI
41	35	MARQUEE MOON	WEA
42	50	ENJOY YOURSELF	Epic
43	27	MORE THAN A LOVER	RCA
44	40	WHEN I NEED YOU	Chrysalis
45	—	IT'S YOU	CBS
46	—	I MIGHT BE LYING	Island
47	—	WHERE IS THE LOVE	State
48	—	I DON'T WANT TO TALK ABOUT IT	Riva
49	—	REAL MOTHER FOR YA	DJM
50	—	YOU ARE MY LIFE	Dynamic

US SINGLES



1	2	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
2	3	SOUTHERN NIGHTS, Glen Campbell	Capitol
3	4	HOTEL CALIFORNIA, Eagles	Asylum
4	1	DON'T GIVE UP ON US, David Soul	Private Stock
5	5	THE THINGS WE DO FOR LOVE, 10cc	Mercury
6	7	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
7	8	"A STAR IS BORN" (Evergreen), Barbra Streisand	Columbia
8	9	SO IN TO YOU, Atlanta Rhythm Section	Polydor
9	13	WHEN I NEED YOU, Leo Sayer	Warner Bros
10	11	RIGHT TIME OF THE NIGHT, Jennifer Warnes	Arista
11	12	TRYING TO LOVE TWO, William Bell	Mercury
12	10	RICH GIRL, Daryl Hall & John Oates	RCA
13	15	I WANNA GET NEXT TO YOU, Rose Royce	MCA
14	16	COULDN'T GET IT RIGHT, Climax Blues Band	Sire
15	17	LIDO SHUFFLE, Boz Scaggs	Columbia
16	19	CAN'T STOP DANCING, Captain & Tennille	A & M
17	20	I'M YOUR BOOGIE MAN, K. C. & The Sunshine Band	TK
18	6	DANCING QUEEN, Abba	Atlantic
19	31	SIR DUKE, Stevie Wonder	Tamla
20	22	YOUR LOVE, Marilyn McCoo & Billy Davis Jr	ABC
21	14	CARRY ON WAYWARD SON, Kansas	Kirshner
22	21	THE FIRST CUT IS THE DEEPEST, Rod Stewart	Warner Bros
23	27	CALLING DR. LOVE, Kiss	Casablanca
24	18	MAYBE I'M AMAZED, Wings	Capitol
25	29	ANGEL IN YOUR ARMS, Hot	Big Tree
26	24	DISCO LUCY (I Love Lucy Theme), Wilton Place Street Band	Island
27	28	NY, YOU GOT ME DANCING, Andrea True Connection	Buddah
28	42	LUCILLE, Kenny Rogers	United Artists
29	45	FEELS LIKE THE FIRST TIME, Foreigner	Atlantic
30	36	LOVELY BOY, Andrew Gold	Asylum
31	34	DANCING MAN, Q	Epic/Sweetie
32	33	SOMETIMES, Fats Of Life	Kayvette
33	38	HELLO STRANGER, Yvonne Ellman	RSO
34	37	HEARD IT IN A LOVE SONG, Marshall Tucker Band	Capricorn
35	39	UPTOWN FESTIVAL, Shamir	Soul Train
36	50	GOT TO GIVE IT UP Pt. 1, Marvin Gaye	Tamla
37	41	WHODUNIT, Tavares	Capitol
38	23	I LIKE DREAMIN', Kenny Nolan	20th Century
39	—	OLD FASHIONED BOY (You're The One), Stallion	Casablanca
40	47	AIN'T GONNA BUMP NO MORE, Joe Tex	Epic
41	48	CHERRY BABY, Stars	Capitol
42	44	THERE WILL COME A DAY, Smokey Robinson	Tamla
43	43	YOU'RE THROWING A GOOD LOVE AWAY, Spinners	Atlantic
44	—	CINDERELLA, Firefall	Atlantic
45	46	MY SWEET LADY, John Denver	RCA
46	40	SPRING RAIN, Shvets	Salsoul
47	30	AT MIDNIGHT (My Love Will Lift You Up), Rufus	Capitol
48	26	FLY LIKE AN EAGLE, Steve Miller Band	ABC
49	—	MARGARITAVILLE, Jimmy Buffett	ABC
50	—	I THINK WE'RE ALONE NOW, Rubinoos	Epic

Yesteryear

5 Years Ago	1 AMAZING GRACE, Royal Scots Dragoons
2 WITHOUT YOU, Nilsson	
3 BACK OFF BOGALOO, Ringo Starr	
4 SWEET TALKING GUY, The Chiffons	
5 UNTIL IT'S TIME FOR YOU TO GO, Elvia Presley	
6 BEG STEAL OR BORROW, The New Seekers	
7 YOUNG NEW MEXICAN PUPPETEER, Tom Jones	
8 HOLD YOUR HEAD UP, Argent	
9 RUN RUN RUN, Jo Jo Gunne	
10 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan	
10 years ago	1 SOMETHIN' STUPID, Frank and Nancy Sinatra
2 PUPPET ON A STRING, Sandie Shaw	
3 A LITTLE BIT ME, The Monkees	
4 HA HA SAID THE CLOWN, Manfred Mann	
5 RELEASE ME, Engelbert Humperdinck	
6 PURPLE HAZE, Jimi Hendrix	
7 THIS IS MY SONG, Harry Secombe	
8 BERNADETTE, The Four Tops	
9 IT'S ALL OVER, Cliff Richard	
10 GONNA GET ME A GUN, Cat Stevens	
15 Years ago	1 WONDERFUL LAND, The Shadows
2 DREAM BABY, Roy Orbison	
3 HEY LITTLE GIRL, Del Shannon	
4 HEY BABY, Bruce Channel	
5 TELL ME WHAT HE SAID, Helen Shapiro	
6 CAN'T HELP FALLING IN LOVE, Elvis Presley	
7 TWISTIN' THE NIGHT AWAY, Sam Cooke	
8 THEME FROM Z CARS, Johnny Keating	
9 NEVER GOODBYE, Karl Denver	
10 MY LITTLE GIRL IS SMILING, Craig Douglas	

UK Disco Top 20

1	7	SUNNY, Boney M	Atlantic
2	—	SIR DUKE, Stevie Wonder	Motown
3	1	BOOGIE NIGHTS, Heatwave	GTO
4	2	SOUND AND VISION, David Bowie	RCA
5	3	GIMME SOME, Brendon	Magnet
6	18	THE SHUFFLE, Van McCoy	H & L
7	5	KNOWING ME, KNOWING YOU, Abba	CBS
8	9	HAVE I THE RIGHT, Dead End Kids	CBS
9	—	JOIN THE PARTY, Honky	Creole
10	6	DOUBLE DUTCH, Fatback Band	Spring
11	6	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
12	—	LET YOUR BODY GO DOWNTOWN, Martyn Ford	Mountain
13	1	LOVE IN C MINOR, Carrone	Atlantic
14	20	LOVE HIT ME, Maxine Nightingale	United Artists
15	—	HOW MUCH LOVE, Leo Sayer	Chrysalis
16	4	WHEN, Showaddywaddy	Arista
17	—	WELCOME TO OUR WORLD, Masa Production	Atlantic
18	—	GIMME SOME, Jimmy Bo Horne	RCA
19	—	GOING IN WITH MY EYES OPEN, David Soul	Private Stock
20	—	WHODUNIT, Tavares	Capitol

US Disco Top 20

1	DO WHAT YOU WANNA DO, T Connection	T K
2	UPTOWN FESTIVAL, Shamir	Soul Train
3	SLOW DOWN, John Miles	London
4	I CAUGHT YOUR ACT, Hues Corp.	Warner Bros
5	GOT TO GIVE IT UP, Marvin Gaye	Tamla
6	I GOTTA KEEP DANCING, Carrie Lucas	Soultrain
7	SUPERMAN / ONE LOVE, Cell Bee & The Buzzy Bunch	T K
8	UP JUMPED THE DEVIL, John Davis & The Monster Orchestra	S A M
9	YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass	Phil Int
10	TWENTY FOUR HOURS A DAY, Barbara Pennington	United Artists
11	LOVE IN C MINOR / MIDNIGHT LADY, Carrone	Cotillion
12	NEW YORK YOU GOT ME DANCING, Andrea True Connection	Buddah
13	I NEED A MAN, Grace Jones	Beam Junction
14	WHY MUST A GIRL LIKE ME / SWEET DYNAMITE, Claudia Barry London	RCA Impost
15	TOUCH ME, Take Me, Black Light Orchestra	RCA Impost
16	STONED TO THE BONE, Timmy Thomas	T K
17	DISCO INFERNO / STARVIN', Trammps	Casablanca
18	LOVE IN C MINOR, Heart & Soul Orchestra	Atlantic
19	FUNK MACHINE, Funk Machine	Casablanca
20	GET HAPPY, Jimmy Bo Horne	T K

UK Soul Top 20

1	1	FREE, Deniece Williams	CBS
2	2	TO BE A STAR, McCoo/Davies	ABC
3	17	SUPERBAND, Kool and the Gang	Contempo
4	14	WHODUNIT, Tavares	Capitol
5	—	DANCIN', Crown Heights Affair	Contempo
6	11	WANT TO GET NEXT TO YOU, Rose Royce	MCA
7	—	SIR DUKE, Stevie Wonder	Motown
8	8	TOGETHER, O.C. Smith	Caribou
9	5	SUNNY, Boney M	Atlantic
10	—	AIN'T GONNA, Joe Tex	Epic
11	6	ALL SHUFFLE, Alvin Cash	Contempo
12	3	DOUBLE DUTCH, Fatback Band	Spring
13	7	LOVE IN C MINOR, Carrone	Atlantic
14	4	BOOGIE NIGHTS, Heatwave	GTO
15	16	LOVE HIT ME, Maxine Nightingale	UA
16	—	7,000 DOLLARS AND YOU, Stylistics	H & L
17	—	GET CLOSER, James / Bobby Purify	Mercury
18	9	WELCOME, Masa Production	Cotillion
19	13	LOVE IS BETTER IN THE AM, Johnny Taylor	CBS
20	—	ENJOY YOURSELF, Jacksons	Epic

US Soul Top 20

1	6	THE PRIDE (Part I), Isley Brothers	T-Neck
2	2	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
3	4	I WANNA GET NEXT TO YOU, Rose Royce	MCA
4	5	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK
5	10	YOU'RE THROWING A GOOD LOVE AWAY, Spinners	ABC
6	8	THE PINOCCHIO THEORY, Bootsy's Rubber Band	Warner Bros
7	1	AT MIDNIGHT (My Love Will Lift You Up), Rufus	ABC
8	9	AIN'T GONNA BUMP NO MORE, Joe Tex	Epic
9	11	WANT TO DO IT TO YOU, Jerry Butler	Motown
10	12	DISCO INFERNO, Trammps	Atlantic
11	17	YOUR LOVE, Marilyn McCoo & Billy Davis Jr	ABC
12	3	LOVE IS BETTER IN THE AM, Johnny Taylor	Columbia
13	30	GOT TO GIVE IT UP Pt. 1, Marvin Gaye	Tamla
14	25	WHODUNIT, Tavares	Capitol
15	7	THERE WILL COME A DAY, Smokey Robinson	Tamla
16	20	IT FEELS SO GOOD TO BE LOVED SO BAD, Manhattan Columbia	Columbia
17	21	SUPERBAND, Kool & The Gang	De-Lite
18	13	TRYING TO LOVE TWO, William Bell	Mercury
19	14	SOMETIMES, Fats Of Life	Kayvette
20	16	BLESSED IS THE WOMAN, Shirley Brown	Arista

STAR CHOICE



RICK WILLS of THE Small Faces

1	RIVER DEEP, MOUNTAIN HIGH, Ike and Tina Turner
2	YOU'VE LOST THAT LOVING FEELING, Righteous Brothers
3	WHAT'LL I SA, Ray Charles
4	HONKY TONK WOMEN, Rolling Stones
5	ALL RIGHT NOW, Free
6	GREEN ONIONS, Booker T and the MGs
7	ALL SHOOK UP, Elvia Presley
8	TIN SOLDIER, Small Faces
9	WE CAN WORK IT OUT, Beatles
10	PAPERBACK WRITER, Beatles

See Roadshows, page 24 / 25.

Star Breakers

1	DON'T STOP, Fleetwood Mac	Warner Brothers
2	IF YOU WANT ME, Billy Jo Spears	UA
3	LET YOUR BODY GO DOWNTOWN, Martyn Ford	Mountain
4	MAH NA MAH NA, Piero Umiliani	EMI
5	LET'EM IN, Billy Paul	Philadelphia
6	ROCK AND ROLL STAR, Barclay James Harvest	Polydor
7	I'M YOUR BOOGIE MAN, KC and The Sunshine Band	TK
8	SUPER BAND / OPEN SESAME, Kool and The Gang	Contempo
9	NEW YORK YOU GOT ME DANCING, Andrea True Connection	Buddah
10	LUCILLE, Kenny Rogers	UA

UK ALBUMS



1	1	ARRIVAL	Epic
2	2	PORTRAIT OF SINATRA	Reprise
3	3	20 GOLDEN GREATS	EMI
4	4	THE UNFORGETTABLE GLENN MILLER	RCA
5	5	HOLLIES LIVE HITS	Polydor
6	7	ENDLESS FLIGHT	Chrysalis
7	6	ANIMALS	Harvest
8	8	GREATEST HITS	Epic
9	10	PETER GABRIEL	Charisma
10	9	WORKS	Atlantic
11	14	RUMOURS	Warner Brothers
12	13	Hotelwood Mac	Asylum
13	12	LIVE	Vertigo
14	25	A STAR IS BORN	CBS
15	20	EVITA	MCA
16	11	EVERY FACE TELLS A STORY	EMI
17	18	BEST OF JOHN DENVER	RCA
18	16	A NEW WORLD RECORD	Jet
19	22	SONGS IN THE KEY OF LIFE	Tamla Motown
20	17	BARRY WHITE GREATEST HITS (VOLUME TWO)	20th Century
21	30	DAVID SOUL	Private Stock
22	27	GREATEST HITS	Arista
23	23	IN YOUR MIND	Polydor
24	21	LOW	RCA
25	15	HEARTBREAKERS	K-Tel
26	38	20 GOLDEN GREATS	Capitol
27	33	THEIR GREATEST HITS 71-75	Asylum
28	35	WISH YOU WERE HERE	Harvest
29	—	THE MAGIC OF	Philips
30	40	THE DARK SIDE OF THE MOON	Harvest
31	19	COMING OUT	Atlantic
32	—	24 PHANTO GREATS	Ronco
33	29	BOSTON	Epic
34	28	WINGS OVER AMERICA	Parlophone
35	24	BURNIN' SKY	Island
36	36	GOLDEN DELICIOUS	Nota
37	31	MARQUEE MOON	Elektra
38	43	TUBULAR BELLS	Virgin
39	44	A DAY AT THE RACES	EMI
40	—	EVEN IN THE QUIETEST MOMENTS	A & M
41	26	LIVING LEGENDS	Warwick
42	37	WIND AND WUTHERING	Charisma
43	49	LOVE AT THE GREEK	CBS
44	39	SONGS FROM THE WOOD	Chrysalis
45	—	LEAVE HOME	Philips
46	—		

Record Mirror

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Nearly a classic case of . . .

LIGGER MORTIS

HARRODS tea room in uproar. Titled ladies fainting. Gasp, gasp, what's all this? What's happening to the younger generation? Get the manager quick. And while you're at it, summon the police and Mary Whitehouse.

That young lady over in the corner sipping Earl Grey, and demolishing a platter of cucumber sandwiches is wearing a most vulgar sweat shirt. It's black with white lettering and bears the legend 'Frankie ++++++ Miller'. I must say, Chrystals have gone a little over the top with regard to the foul-mouthed Scots person. And what was Sheila Prophet doing in Harrods anyway?

Well that's that one out of the way. On, my dears, with the serious news. You may well have heard that London's **Capital Radio** raised more than £25,000 on Easter Saturday and Sunday for their 'Help A London Child Campaign' (see picture below). Much of the greenery was raised by listeners ringing up and pleading various sums to hear a particular record.

Among these 'listeners' happened to be **Alan Seeford**, manager of **Elkie Brooks**, who pledged £50 to hear both sides of Elkie's new single. Natch, he didn't explain who he was or that he had any professional connection with the young lady and the record.

While talking of matters legal and illegal, I must warn all you young ladies out there who frequent London's **Dingwalls**. The phantom handbag snatcher is at work there. Don't leave yours unattended.

And so to New York where reports concerning the **Damned** have been flooding in to my good self. Those young hoodlums, **Captain Sensible** and **Rat Scabies**, I'm reliably informed, took great delight in tossing young ladies - fully clothed I hasten to add - into the showers in their hotel. And, natch, while in that fine city, the dynamic duo decided to take themselves up the **Empire State Building**. All went well until they reached the 42nd level where the dynamic **Captain Sensible**



proceeded to pass out and **Rat Scabies** turned green. Are these boys really ready for life at the top? While perusing the **Sunday Press** - what else is there to do in bed on a spring morning? I happened upon the letters page of the **Sunday Trends** and some blurb from **Tim Rice**. He was blabbing on about old school ties, bank robbers and **High Court Judges**. Strange behaviour indeed. Come Sunday evening it was off to the **Roundhouse** to take in the **Strangers**, such delightfully charming young men, I always think. And what scenes, my dears,



what scenes! Sixty punters were turned away and touts were asking £5 for a ticket. Even **Hugh Cornwell** was refused admission at the stage door and had to go round the front to get in. And poor ol' **Alvin Lee** couldn't get in either. Earlier in the week, there was a pleasant little reception at the **Water Rat** pub in Chelsea to launch the nouveau **Strangers** album. Many punks in attendance, but no evidence of **Johnny 'New Image' Rotten**. Come back, Johnny, all is forgiven, as long as you promise not to eat the rose bowl as well as the contents.



BET KERMIT feels green. Who is this lonesome London frog? And what would **Waldorf and Statler** say?
Pictured above: **Page Three Degree** girls

And what's all this about ageing former - **Beatie Ringo** selling his mansion style house for £600,000? Apparently the boy won't drop below this price and has ordered all prospective buyers to be severely vetted before they're allowed to gain admission to the building for a look around. **Ringo** is of course resident in the United States at present. His estate agent is somewhat confused as to what to do. In case any of you boys out there were wondering, the picture of **Linda Lewis** displayed prominently on her new album cover was taken in the bath, though her publicity people would have you believe it was shot in the exotic climes of the Pacific. And recently married **Linda** is a bit of a loss for something to do just now - you see, her ol' man **Jim**

Cregan is over in the United States for a month. Name spotting and name-dropping time . . . at **Twiggy's** opening tour date at **Croydon**, **Phil Lynott** sporting a new hair do and funny little red shoes and three of **Clover** (they're all on the same record label as **Twiggy y'understand**) . . . and sitting in a box at the **Three Degrees** London Palladium concert was **Deniece Williams** and party. . . .

To **Sheffield** for a most pleasant little drinking session with my old friend, cuddly **Kenney Jones**. **Kenney** was in fine form both on the drums and on the large brandies. The conversation ranged from horse-riding to mucho deep philosophy about life and the need to have 'understanding' - that's what it's all about. . . .

A letter from **The Clash** arrived on my desk this week. I give you an excerpt . . . "The Clash are playing the **Roundhouse**. They don't turn up. You get **The Boys**, **Generation X** and hippie **John Cale** all on a duff PA. Being a bit flash, you want to know who's conning you, so here goes: **The Clash** were never contracted to play the **Roundhouse** (You know the old trick, name on a poster and blackmail by the promoter). All posters and ads printed by the promoters stating the **Clash** were to play were crap information. Stay with us. See you soon kids. **The Clash**." So now you know. All for now, byeeeeeee.



A **HANDY** fellow from **A & M records** gives **Miss England (Sarah Ciny)** a hug in the foyer of **Capital Radio** during their 'Help a London Child' campaign

Screaming Lord Sutch

'Jack the Ripper'

F13697

QUEEN GO JUBILEE WALKABOUT

THE FIRST Queen tour for two years in this country has been announced for late May and June.

They open at Bristol Hippodrome on May 23 and 24, then Southampton Gaumont 26-27, Stafford New Bingley 29, Glasgow Apollo 30-31, Liverpool Empire June 2-3, London Earls Court 6.

All concerts are at 8 pm, except Bingley at 7.30 pm.

Six venues, 10 nights

TICKETS are £3.50, £2.75 and £2, except Bingley where all tickets are at £3.50, and Earls Court at £4, £3 and £2. They go on sale by personal application at 10 am on April 30, and are available from box offices by postal application, limited to four per applicant, and six at Earls Court.

Chèques and postal

orders should be accompanied by a SAE, and made payable to the theatre and Queen, and for Earls Court applicants to 'Earls Court and Olympia (Queen).'

Address of Earls Court is Exhibition Buildings, Warwick Road, London SW5.

There will be no support.



QUEEN: on tour in the summer

Son of Wilko

ESSEX GUITARIST John Mayo (right) has been named as the new musician with Dr Feelgood to replace the late-departed Wilko Johnson.

John, 23, has played with bands including 747 and Halcyon and was recommended to the band by George Hatcher of George Hatcher Band fame.

The new Feelgood album, recorded with Wilko, is named 'Sneaking Suspicion' and is out on May 20.

Their new line-up makes its UK debut on May 12 at Exeter University, and its first London appearance at Hammersmith Odeon on May 19.



CHARLY'S NEW AFFINITY

CHARLY RECORDS, the London based independent label, has launched a new label called Affinity.

The first releases are from saxophonist Jimmy Jewell (a member of

Gallagher & Lyle's backup band), with an album 'I'm Amazed' and French group Sirkel & Co 'Sirkel', which includes guest musicians Mick Taylor (ex-Stones), and Ronnie Leashy, now keyboard player with David Essex.

New fog on the Tyne

FORMER Lindisfarne original member Ray Jackson and Charlie Harcourt, ex Jackson Heights and Lindisfarne Mark Two, have formed a new band called Harcourt's Heroes.

Craggs sax, Les Dodds guitar, Colin Mason drums, and Barry Spence bass.

The band have been playing in North East clubs for the past few weeks, and as yet have no record deal, but will back Jackson when he records for EMI next month.

Completing the line-up are Martin

NEWS IN BRIEF

SUZI QUATRO releases a new single, 'Roxy Roller' on April 29.

THE GORILLAS have split due to irreconcilable musical differences between Jesse Hector and the other members of the group. Herb Reed and The Original Platters to visit UK in May to record new album and play charity concert.

Phil Sayer of United Network moves on to Manchester's Piccadilly Radio on May 6.

Rick Springfield's new single 'Treat Me Gently In The Morning' out on April 29.

Motorhead have left Stiff for Chiswick label and are producing single with Speedy Keen, to be followed by live LP.

Crazy Cavan and The Rhythm Rockers back on the road to promote new single 'My Little Sister's Gotta Motorbike' off the new John Schroeder-produced album 'Our Way Of Rockin'.

Johnny Moped's first single for Chiswick, 'Incendary Device', released next month. **Neil Sedaka** has purchased his back music catalogue from Kirshner Entertainment Corporation for two million dollars, involving more than 116 Sedaka compositions. The venue for the 1977 Neil Sedaka fan club convention is the London Piccadilly Hotel on Saturday, May 21.

Tentative title for next **Real Thing LP**: 'Four From Eight'.

Elliott Murphy will support Ian Hunter on his upcoming tour.

Strapps will support the **Ian Gillan Band** on May tour.

Two of **Barry Mannilow's** albums have simultaneously passed the two million sales mark.

Circus rats

AMERICAN singer / songwriter Tom Waits appears at London's Sound Circus on May 1.

Other acts at the venue are Quantum Jump, May 12, Widowmaker 13, Fairport 19, Mr Big 21, Burlesque, June 2.

The Rat Club, formerly held at Sound Circus on Sunday nights, has now moved to the Pindar of Wakefield pub in the Grays Inn Road and this week features the debut of new Virgin singing The Table, plus the Leather Nun.

Two more for Gabriel

AFTER SELLING out his London concerts, Peter Gabriel adds two shows at London New Victoria on Saturday April 30 with two shows at 6 and 9 pm. Tickets are £3.50, £3 and £2.50, and on sale now.

Klein charged

FORMER BEATLES' manager Allen Klein was indicted in America last week charged with failing to pay taxes on income believed to have been received from the sale of the group's promotional records.

'X' rated drummer

BRAND X have added a new drummer, Joe Blocker, for their forthcoming US tour.

Blocker joins the band to replace Phil Collins, who is 'otherwise engaged' with Genesis. He hails from Los Angeles and plays regularly with session band Karma. Prior to their US tour, opening in New York on April 27, they play one British date at the London Marquee on Saturday.

Their second LP 'Moroccan Roll' is released on April 27.

More hot rats

IRISH rock band The Boomtown Rats have signed to Ensign records, distributed by Phono-

New gig for Robbie

ROBBIE VINCENT (right), BBC Radio London DJ and Record Mirror contributor, starts a new Radio One series on April 31 featuring an hour of soul and disco music.

The 16 week series will be broadcast each Saturday at 5.31 pm.

● Robbie's column appears next week.



gram, and have their first single released in early June, produced by RJ Lange. Tour dates are being arranged for mid-May in Britain.

Clapton twice

FURTHER DATES have been added to Eric Clapton's current tour at Stoke, Hanley Victoria Hall on April 22 and Dublin National Stadium June 4-6.

Renwick's split final

TIM RENWICK has now confirmed his departure from the Sutherland Brothers and Quiver to follow his own musical direction. The band are looking for a suitable replacement.

BENSON BREEZES IN

TOP US soulman George Benson (right) is to make his first major UK visit in late May.

He opens at Glasgow Apollo on May 25, tickets £2.50, £2 and £1.50, 7.30 pm (tickets available April 22); Manchester Palace 27 (tickets £2.80, £2.20, and £1.75 on sale now); Birmingham Odeon 28 (tickets as Manchester, available April 29); London Royal Albert Hall 30 (tickets £3.50, £3, £2.50, £2 and £1) 8 pm. Tickets available April 30.

His first LP 'Breezin'' went platinum, while 'In Flight' achieved gold status.

Dan quits Eagles' tour

DAN FOGELBERG has withdrawn as support for the Eagles' UK dates and his place has been taken by Val Carter.

Jacksons— May visit

THE FIRST visit by The Jacksons to Britain since 1972 is confirmed for

May. The only concert to date is at London Hammersmith Odeon on May 24.

Tickets are priced £3, £2.50, £2 and £1.50, and now available from the box office.

Bruce in Beeb quad

RADIO ONE'S 'In Concert' programme featuring the Jack Bruce Band is to be broadcast on BBC in quadraphonic sound on Saturday, April 30.

'Evita' on stage

THE POP/OPERA 'Evita' is to open in London next Spring. Despite much speculation in the press, no casting details are available—all parts for the show are still being auditioned.

Robert Stigwood and David Land will present the show written by the 'Jesus Christ Superstar' partnership, Andrew Lloyd Webber and Tim Rice. Hal Spring will direct.

The soundtrack album of 'Evita' has already provided hits for Julie Covington and Barbara Dickson.

Dream Express

LIVERPOOL EXPRESS release a new single on April 29 - 'Dreamin'.

May dates for the group include Great Yarmouth Racecourse 5, Bolton Nevada Ballroom 7, High Wycombe Chiltern 100s Club 11, Kirkby Suite 20, Sunderland Empire 21, Southend Tots 24, Crewe and Alsager College 27, Fishguard Frenchman's Motel 28.



RODS' DATES

EDDIE and The Hot Rods are out on the road again in June playing six major venues in Britain.

The dates are Birmingham Town Hall, June 2, Manchester Apollo 3, Glasgow

Apollo 4, Newcastle City Hall 5, Bristol City Hall 8, London Rainbow 8. An extra London date may be added.

The Hot Rods' previous appearance at the Rainbow is screened in the ITV 'Star Rider' series on April 28.

TOURS...TOURS

MR BIG: Cromer West Runton Pavilion April 30, Maidenhead Skindies May 1, Cardiff Top Rank 3, Plymouth Castaways 4, Manchester Salford University 6, Hastings Pier Pavilion 7, Croydon Greyhound 8, Yeovil St Johnstones Hall 10, Wythnsea Grand Pavilion 13, Southend Cliffs Pavilion 14, Morecambe Winter Gardens 15, Blackburn King Georges Hall 16, Hemel Hempstead Pavilion 18, London Sounds Circus 21, Chelmsford Chancellor Hall 27, Burry St Edmunds Corn Exchange 28, Sheffield Top Rank 29, Birmingham, venue to be confirmed, 30, Oxford New Theatre June 5. Mote dates will be added.

THE PIRATES: Kidderminster College April 22, Liverpool Eric's 23, Canterbury Kent College 25, London New Victoria (with Chuck Berry) 29, Derby Bishops Lonsdale College 30, Winchester King Alfred's College May 4, London University Northampton College 6, Sheffield University 7, London Dingwalls 12, Chichester Bishop Otter College 14, London Marquee 16, Bromley Saxon Tavern 20, Hereford College 27, Bolton Technical College 28.

HERON: Re-arranged tour now reads: Cleethorpes Winter Gardens April 21, Bedford College of Education 23, London Marquee 26, Fife St Andrews University 29, Edinburgh Tiffanys May 2, Oxford Westminster College 6, Folkestone Leas Cliff Pavilion 7, Birmingham Barbarellas 13, Bolton Institute of Technology 14, Hitchin College 28, Manchester Electric Circus June 17, Dudley JB's 18, Middlesbrough Town Hall 19, Plymouth Woods 23, Bath University 24, Hereford Balls Park College 25, Chester Quaintways 27.

THE HEARTBREAKERS: Cancel the first four dates on their UK tour announced last week at Halesowen, Kidderminster, Derby and Birmingham due to illness, and add St Albans Civic Hall June 13, Birmingham Barbarellas 14, Plymouth Flesta 19.

JUDAS PRIEST: Changes to tour: Bournemouth April 25 cancelled. They play Danebank College, Crewe April 27, Glasgow University May 6, Liverpool Empire 7, Birmingham Town Hall 9, Leeds Poly 16, Lincoln Drill Hall 17.

STRETCH: Aberdeen Palace Ballroom April 21, Stirling University 23, Didsbury College of Education 27, Camden Music Machine 29, Somerset Stroud Theatre May 7, Bolton Institute of Technology June 4, Milton Keynes College of Education 17, Borehamwood Civic Hall 24.

QUANTUM JUMP: Add to tour Bury St Edmunds West Suffolk College on May 11.

TOM ROBINSON BAND: Newport Harper Adams College, April 29, Balls Park College 30, London Red Cow May 4, Central London Poly 6, Dingwalls 9, London Red Cow 11 and 18, Bristol Granary 21, Aberdeen University 27.

BUZZCOCKS: May dates lined up at Manchester Band On The Wall, May 2, Birmingham Rebeccas, 5, Warrington Parr Hall, 13, Manchester Electric Circus, May 29.

RALPH McTELL: Added dates at Canterbury Odeon on May 13 and Stratford-Upon-Avon Royal Shakespeare Theatre, 15, to his forthcoming British tour. Magna Carta have now been added to the tour.

THE REAL THING: A short Scottish tour next month when they play Aberdeen Fusion Theatre, May 19, Edinburgh Clouds, 20, Inverness Eden Court Theatre, 21, Dundee Caird Hall, 22. Their next album will be released by Pye in June.

THERE'S ALWAYS MORE NEW WAVE NEWS IN RECORD MIRROR...



MARK P



JOHNNY THUNDERS

A label up your nose . . .

A NEW wave record label is being set up by the organisers of the punzine 'Sniffin' Glue'.

First signings to the Step Forward label are the Cortinas and Chelsea, who are recording singles for release within the next few weeks.

The label is run by Sniffin' Glue editor Mark P, Harry Murlowski and BTM Records president, Miles Copeland.

Live from the Roxy

A LIVE album capturing the atmosphere of London's punk centre The Roxy, Neal Street, is being planned, featuring the New Wave bands who have appeared at the club and, possibly, even commentary by the club's regulars.

THERE'S A RIOT ON THE ROAD

NEW WAVE takes to the road in May with the first ever major tour of Britain by The Clash (left) and five other bands.

Since the ill-fated 'Anarchy In The UK' tour squashed due to public reactions to the Sex Pistols TV appearance, promoters have been cautious to attempt a 'punk' package, but now a 27 date 'White Riot' tour has been fixed up using the bands The Jam, The Buzzcocks, Subway Sect, The Slits and The Prefects as support.

Five bands will appear at London's Rainbow on May 9, all tickets priced £2.20.

DATES are: Guildford Civic Hall, May 1, Chester Rascals 2, Birmingham Barbarellas 3, Swindon Affair 4, Liverpool Eric's 5, Aberdeen University 6, Edinburgh Playhouse 7, Manchester Electric Circus 8, London Rainbow 9, Kidderminster Town Hall 10, Nottingham Palais 12, Leicester Polytechnic 13, Plymouth Flesta 15, Swansea University 16, Leeds Polytechnic 17, Chelmsford 18,

Middlesbrough Rock Garden 19, Newcastle University 20, St Albans City Hall 21, Maidenhead Skindies 22, Stafford Top of the World 23, Cardiff Top Rank 24, Brighton Polytechnic 25, Bristol Colston Hall 26, West Runton Pavilion 27, Canterbury Odeon 28, Dunsdale California Ballroom 30.

A five date warm up tour in Europe precedes the UK dates. Nicky Headdon is to play drums with The Clash, joining guitarist Mick Jones, guitarist Joe Strummer and bassist Paul Simonon.

Also undertaking a major British tour are The Vibrators, who recently switched labels from RAK to CBS.

Their dates so far are: London Nashville April 29, Southampton University 30, London Marquee May 1, Tolworth Toby Jug 2, Twickenham, Wincing Post 4, Croydon Red Deer 5, Brighton Embassy 6, Hastings Pavilion 7, Manchester The Oaks 10, London Royal College of Art 13, Dudley JB's 14, Birmingham Barbarellas 17, Wolverhampton Lafayette 20, Newport Roundabout 25, London South Bank Poly 27, Darlington Incognito June 1, Middlesbrough Rock Garden 3, Manchester Electric Circus 4, Barrow Maxims 5, Edinburgh Tiffanys 6, Liverpool Eric's 10.

Further dates are to be announced.



THE JAM

And a Jammy album on the way

THE JAM release their first single 'In The City' on April 22 taken from their debut album of the same name. It's out on May 22.

They have cancelled their London Marquee date on April 23 and Dingwalls 26 to rehearse new stage material, but play North London Poly April 22 and Royal College of Art 29.

The band are being filmed next week for a New Wave film to be screened here in the summer.



NEXT WEEK IN THE PAPER THAT KEEPS IT COMING — ELKIE BROOKS AND THE ROD STEWART STORY



MIKE HERON: tour starts Thursday

THE SUNDAY night new wave concert at London's Camden Roundhouse drew a full-house crowd. Topping the bill were The Stranglers, supported by Cherry Vanilla and The Jam. See Review page 24/25.

A changed David Dundas, says Sheila Prophet, our page six girl. Yes . . .

It's jeans off, rocks on

DAVID DUNDAS keeps doing things back to front.

Take his career in pop, for example. There he was, just doing his job, turning out an advertising jingle for Brutus jeans, when suddenly, everyone was humming 'I got my Brutus jeans on'. The song was released as a single, and bingo! Without even trying, David Dundas had become a fully fledged pop star.

"Most groups start off doing what they want", he says. "Then, after they've been on the road for a while, they start thinking they'd like to have a hit single, so they do more commercial stuff. I did it the other way round, I suppose."

Then there was David's career as an actor. Like most budding Robert Redfords, David found his way to drama school.

"Most young actors come out of drama school, get a job sweeping the stage in a theatre somewhere, and work their way up through rep," says David. "Not me. I came out, went straight into a film part in 'Prudence And The Pill', and went down from there!"

That isn't really the whole truth — David made a very good living from his appearances in various TV series. But disillusionment was gradually setting in . . .

"You find that, with TV, you spend maybe three weeks working on a show, and then you spend the next three weeks

doing nothing. It's a very precipitous way to live."

"Things finally came to a head one day when I went along to an audition for some show or another. You always meet the same people at these auditions, because all the actors who looked roughly alike would go for the same part."

"I was sitting among all these people, waiting to go in, and I suddenly thought, 'What am I doing here?' I walked out without taking the audition."

David had no idea what he wanted to do next, so he and his wife set off to the south of France for a holiday.

Jingles

"That was lovely," he says, "but after six months, the money ran out — as it does every so often."

"Then I met up with someone who was involved in making jingles, and I thought I'd get into that. So I got myself an office in Denmark Street — because that was where I thought I should be — installed a piano and a tape recorder and waited for the work to come in."

The move from acting to writing music isn't as strange as it sounds, because it seems David had always played the piano and made up bits of

songs here and there.

David's first commercials were for Capital Radio, and from there, he did some for a chain of supermarkets. He's still making them now, although since the success of 'Jeans On' he hasn't really had time to do many.

His new single, 'Another Funny Honey-moon', has taken six months to appear, for a variety of reasons. First, there was the time problem, and then, the difficulty of coming up with a follow-up to 'Jeans On'.

"Actually, 'Honey-moon' was written before 'Jeans On'," says David.

"It was one of the very few songs I had written then. It's a bit different from 'Jeans On' — although it's been given a very poppy treatment, its roots are actually a bit more soul-based. If you listen to the lyrics, you'll realise it's a bit more soulful."

I have to admit I haven't really gone into the lyrics . . . "Well, why should you?" says David. "I don't think the words are that important in singles. It's the sound that counts. But 'Honey-moon', I like to think of as a small progression. I'm gradually moving towards more experimentation, and maybe stuff that's a bit more obscure."

"You see, my influences — Joe Cocker, Leon Russell, Dr John aren't commercial at all. That's the stuff I'd like to get into later. But at the moment, I just want to get my records over to people, and to get my name known."

There's one more reason for the delay in releasing his second single . . . a reason that becomes obvious when you read the company's press release on him.

It starts off — 'Born 1945, the second son of the third Marquess of Zetland . . .

"I wanted to let all that stuff die down a bit before I brought out 'Honey-moon', says David firmly. "I don't want that sort of image following me around. I have to admit, I was worried for a while about my background . . . you know, rock having the working class sort of image. I don't have the right background, and I was worried that I wouldn't fit in."

"But so far, it hasn't caused me any problems. When you're working in the studio with other musicians, that stuff doesn't really matter."

"One of the big problems is getting people to take you seriously. They think, 'Oh, he's an aristocrat, he was born with a silver spoon in his mouth', and



DUNDAS: My Sweet Lord

they think you're just playing around. It's strange — the aristocracy still seems to have this mystique about it, but the thing is that most of it's all disappeared now, most of them are just managing to hold their houses together."

The story of David's own family stretches back to the 1700s.

"My great, great, great, whatever grand-

father was a merchant in Edinburgh," he says. "Steel I think he was in. Anyway, he got rich, and bought the title — that's how most of the titles were come by in the first place. So really we were a working class family, back in 1700. Put that in your story!"

Before the release of 'Jeans On', David had never really considered being a pop singer, and so, in the last six months, he's had to have a complete rethink about his ambitions. He's beginning to think in terms of going on the road

"At the time of 'Jeans On', I was definitely against the idea of going on the road," he said. "But then I made my first live appearance — in front of 18,000 people!"

"Radio Luxembourg gave me a Golden Lion award for having a top-selling single, and I had to go out and perform the song live. It was all right, because appearing in front of all those people was so impersonal — and it was only a three-minute spot anyway, so I thought 'What the hell!'"

Worried

"Then I did three songs in Dusseldorf — 'Jeans On' did very well in Germany. It was just as well they only wanted three, because at the time, three songs were all I had! There was 'Jeans On', 'Honey-moon' and 'Daisy Star', which is the name of my baby girl, and also my next single, folks!"

"That appearance went well, and I began to get a bit more into live appearances each time I did it. So now, I'd eventually like to get a band together and go out on the road like a proper rock star."

Another glass of wine, and we get onto the subject of David's album, 'David Dundas', which is out soon.

"I think it's good, for a first album," he says. "But now, I'm dying to make one that's even better!"

"As usual, it was done at the last moment, because that's how I work best," he says. "I didn't really have time to think about direction or anything, but there are a couple of songs where I've started to stretch out a bit and experiment. But most of it's very instant, very immediate."

David's written all the songs on the album, with Roger Greenaway, veteran hit writer, and Eddie Howell, a young singer/songwriter (who you may remember was produced by Freddie Mercury last year).

The album's a bit like those old Hitchcock movies — though I'm not for a moment comparing myself with him. But he was given a fairly small amount of money, some old scenery to paint on the back of, and the films he turned out were fantastic. Then he was given a big budget, and he just didn't know what to do with all the money. He got lost in amongst cranes and scenery and everything."

The wine bar is filling up with accountants and secretaries who've just been released from their offices. It's nearly time to go. But just before we do David, let's have your thoughts on your ambitions.

"Well, I'd like to write film music," he says. "In fact, I'd like to direct a film. I think that would be really exciting. I couldn't go back to acting, though — I just couldn't get involved in it now."

"The other thing I'd like to do is write a musical. I know that's a real hackneyed cliché, but I'd like to write a really good musical about the rock world, simply because everything that is written about it is so awful."

"You mean 'Rock Follies'?"

"Well, now you come to mention it," he grins. "These things just aren't based on reality at all."

"But at the moment, I just really want to get into the musical thing, meet more musicians, and maybe play with them."

Ve haff ways of making money

"DEUTSCHLAND, Deutschland über alles . . ." It could well be a potential theme song for a group that's broken into some big money through a German connection.

Boney M is the group. Four West Indians — three ladies and one gentleman — who have had two disco smash hits and a very successful album in the last six months. And they maintain they owe all their success to the move to Germany.

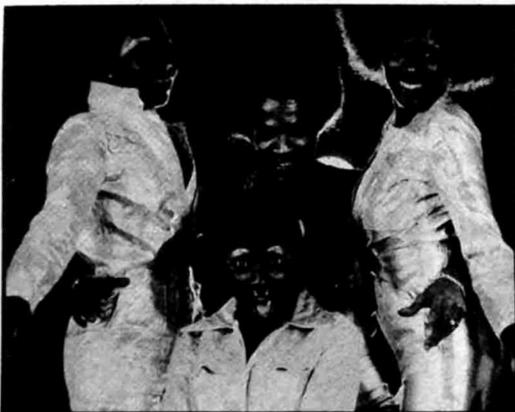
The group consists of Maizie Williams, Marcia Bennett, Liz Mitchell and Bobby Farrell. Maizie comes from Montserrat, and left the Caribbean in 1963 with her parents for the slightly less sunny shores of Old England. She worked as a model and was even Miss Black and Beautiful before turning to singing as a career. She decided that a move to the continent might help her to make a bigger hit.

Meanwhile, Marcia had left her Jamaican home for work as a secretary in London. While in (you guessed it) Germany, some friends persuaded her to take up singing.

Bobby comes from the Dutch colony of Aruba, from where he moved at the age of 15 to Holland. There he started singing with a soul band, and did some disc jockeying too. He moved on to Deutschland later.

Liz had been in Germany for a while. She arrived from Jamaica as part of the cast of the Hamburg production of 'Hair', and like many other actresses who've had parts in that musical she moved onto full time singing as a career.

While she was in Hamburg, she had the good fortune to come into contact with Les Humphries, and became one of the founding



BONEY M: On the yellow brick road

members of the Les Humphries singers.

With all the grace and inevitability of a Shakespeare plot, the four West Indians paths began to mingle and intertwine. Maizie had met the other two girls and decided to put a group together. Bobby joined later.

But Frank Farian, the record producer, was the man who finally got Boney M on the yellow brick road. He got them a record deal, and put their first album and single together. The rest is disco history, as first 'Daddy Cool' hit the charts, and then more recently, 'Sunny'.

Boney M are unashamed of their disco success. "All our singles have been angled towards the disco market in Germany," said Marcia. "We've been so

busy since we started that we haven't even had a night off. All we seem to see is the inside of hotels and discos."

Still, they aren't complaining. Working in German discos is bringing them around £1,000 a night, and they work seven nights a week. They all pay part of their wages into a kitty, and each take the kitty as a whole at the end of alternate weeks.

Bobby is an impressive example of internationalism in music. As a native of a Dutch Caribbean colony, he's made a successful career in England and the continent, and speaks several languages fluently.

Bobby also indicated why Germany was such a good market for disco groups. In Germany, it appears that a vocal

BONEY M'S GERMAN CONNECTION

group can get away with singing to pre-recorded tapes in clubs. This means that they can play a lot of smaller venues, and avoid dragging a full-sized backing group around — the advantages being greater mobility and more widespread appearances.

"It makes life easier," said Bobby, "but you couldn't get away with it in America or Britain."

Boney M's album was criticised by some as being too disco-orientated, but it showed some originality. They aren't necessarily stuck in the disco mould. They even tried a version of Bob Marley's 'No Woman, No Cry'.

Frank Farian takes complete control over their studio production. But Boney M aren't worried about that. With 10 gold discs to their credit, they aren't about to complain.

Getting the four of them together must be a very complicated exercise. At present they're on tour in Germany with a big disco roadshow, and the four of them have to come from Hamburg (where two of the group live), Hanover and Frankfurt. But Marcia still doesn't feel that Germany is her home. To her, England's where her heart lies. "Because that's where my mother is."

Perhaps they'll cross the Slegfried line again, and invade England. And if'll probably be a more successful invasion than the last few attempts.



ROGER DALTREY
'Written On The Wind'
 A new single available NOW
 Taken from his Album
'One Of The Boys'
 Coming Soon



The story so far:
Barry Cain and
The Damned have
journeyed to New
York in pursuit of
the evil CBGB ...

THE FANTASTIC THE FOUR VERSUS BIG APPLE



'For all their valiant energy their music didn't seem at all remarkable'
— NY NEWS



'The Damned, aged 18-20, hardly seem capable of reaching a wide audience.'
— VARIETY



FORTY-TWO FLOORS above the yellow cab chaos of Manhattan, Captain Sensible is in serious trouble!

He's cornered in one of those scrape - your - stomach - off - the - ceiling elevators and there's no possible way out!

And if you ain't clued in already, the Captain is **WORRIED!** "Well, this must be it! Who on earth would have thought I'd end up hurtling to my doom into the bowels of the Empire State Building!? But how the hell did I get here?"

Cue the proverbial life flashing before eyes in a moment scene. And **FLASHBACK!**

Springtime in England. The Captain, alias Ray Burns; is sipping tea in the garden of his baronial home. Enter Jake Rivera from STIFF - The Society of Thinking Insurrectionists and Ferocious Ferrets.

"Captain, we need your help. It's ..."

"Come on man, out with it. You know I don't scare easy."

"Alright. It's CBGB!"

"Omgod! I'm scared. You mean me, us, The Fantastic Four?"

"Yes. We want you to go over and rip it apart! Here, read these instructions and then destroy them!"

And with that Jake left, taking the scenic route through the Captain's game forest. Sensible summoned his Butler Dave Vanian, alias the Human Torch. It's come. The one we've always dreaded."

"Not ...?"

"Yes. CBGB! Quick - get the Ratmobile!"

Rat Scabies, the chauffeur, was giving the engine a quick tinkle when a breathless Dave came running up.

"Drive around to the front of the house. We're off to New York and CBGB!"



'I don't think American people are capable of being as crazy as that' — CBGB PUNTER

Brian James! "You see - thru clod! I bet Batman never had this trouble."

"You can't have your cape and eat it," said Brian. Rat bleeped the horn and all three ran out to join him. On the way to the airport the Captain (who had never flown before - and indeed had never been further than a day trip to Boulogne with his school) drank a bottle of vodka to steady his nerves.

OFF! into the wild blue yonder ... next stop Kennedy Airport. Meanwhile in Greenwich Village CBGB - the Corrupt Blitzkrieg Guerilla Bonanza - has heard of the Four's impending arrival and has prepared a special welcome. But more of that later ...

The plane touched down at 4.20pm. The Captain touched down half an hour later - that vodka had quite a kick. Our heroes, after one or two difficulties at customs with their superhuman costumes, made straight for their hotel in the Village itself.

There was just one night to kill so they looked into Max's Kansas City, the famed New York punk venue. Very plush, very hip and very empty. Max's has bombed. "Damn," said Dave. "Another victim of CBGB. Where will it all end?"

"Easy, Torch," said Brian. "That's what we're here for. Save your flaming temper for tomorrow ...!"

The taking of CBGB's - Day One

AND THIS is what they had prepared. A long narrow hall on the worst side of town - corner of

the club and grabs the poseurs' attentions.

But it's all not quite there. Sensible's plug keeps falling out. His elongated arm is twisted with cramp. There are pauses between each number. That ain't the Damned.

The second set is an improvement but is only pulled out of mediocrity, when Torch jumps into the audience and drags a fat blonde onto the stage where he nearly gets his wicked way with her.

"Would you have done it with him?" someone asks the blonde later. "Gee, I felt like it but I don't know. After all, I am a virgin." That's CBGB's.

Oh, and there were a few pies thrown around courtesy of The Rolling Stones who sent them specially for the occasion. Afterwards, Brian makes himself invisible and Rat, who still hasn't reverted to his orange skin powerhouse guise, complains bitterly about the CBGB people.

The taking of CBGB's - Day Two

HEY, The Dead Boys are getting better. Each number is gradually taking on an identity of its own. "Playing with The Damned was the best thing that ever happened to us," said Cheetah.

The Damned flopped. The Captain took the brunt of the blame. He just forgets sometimes that he's got a guitar in his hand and the cord tends to get tangled around his rubbery legs. Then he falls over and rips the cord out of the amp. Silence.

It kept on happening until he busted the guitar. They played on in treble splendour then broke for 10 minutes to patch things up. But all impetus was lost and the final 'New Rose', 'Stab Your Back' and 'All Messed Up' onslaught verged on the pathetic.

Again the second set was an improvement. Anything would've been, but it was still plagued by technical problems that even Sensible's nurse's uniform couldn't prevent.

Bleeker Street and The Bowery - where only drunks dare wander at night.

Inside. A calculated shabbiness. Dim. Slightly incredulous. And get this. You've got to book tables! The old New York kitsch night club syndrome spills onto the drunken Bowery.

Where there's tables; there's sedation. The audience is polite. Ripples of dainty applause after each number. The whole set - up reeks of a late Sixties London folk club.

On stage; The Dead Boys. First impressions - lead singer Stiv Bators a Johnny Rotten rip-off. Innocuous songs, indifferent musicians - Cheetah Chrome and Jimmy Zero on guitars and Johnny Blitz on drums. Get the picture?

"God!" said Rat as the Four walked in. "Just what we feared - only worse! This looks like a job for ... The Thing!"

A waitress keels in horror. "Oh no! It's hideous! I've heard of The Thing, but I never dreamed it could look THIS terrible!"

"Easy honey," said Rat. "I haven't even changed yet."

"FLAME ON!" WHOOSH! Straight into 'Feel Alright', the old Stooges number. Sensible sucks the mike, burns up the stage and ... falls over. Never mind, he's up and yea here it comes, the arm begins to stretch right to the very end of

'Dave Vanian looks like an art deco Dracula while the three instrumentalists affect varying forms of British punk progressive role' — NY TIMES



'Vanian is exceptionally ghoulish — a whole different character. I think he's surrounded by some idiots' — CBGB PUNTER

the Four returned to their hotel and continued with.

The taking of CBGB's — Day Three

I'm convinced the Dead Boys are one of the best new bands on the New York scene. Bators looks ill enough to be a star — wafer-thin face, cloak and dagger smile, shades. A wasted Graham Parker. The rest of the band are . . . ("ere, yer s'posed to be writin' about us ain't ya," Rat).

Anyway, The Damned are cooking tonight. Scabies is in fine insulting form coercing the audience into some kind of response, however minimal. Someone throws a bottle. That's something.

"Awright, we're fed up wiv all you poseurs. We're English and where we come from everyone MOVES. Git up."

A handful of takers. Some people actually think he's menacing! Damned gullible, these yanks.

The band play the same set every night. But this is the first time they've hit it on the head. Everything's working. The Captain is more restrained — he only falls over once, relaxed is the word. "You guys are so terrible I luv ya," yells an ageing hippy at the back.

America isn't ready for The Damned. There are one or two clued-in punters amongst the hairy audience and they appreciate just how good they are. The rest. . . .

"This has been the most exciting period of my life," says The Captain in the cupboard-sized dressing room. Well, it is a bit different from Boulogne.

At the beginning of the Dead Boys second set The Damned join them on stage for an impromptu version of 'Anarchy in the UK' a big favourite with the CBGB gang who revel in the thought that this great country of ours may be on the verge of cracking up.

Scabies, in his gruffest anarchical tones, harmonises (?) with Bators and they all had them a real good time.

The taking of CBGB's — Day Four

Right. This is it. The big one. Well stab your back and feel the pain — they've never played better. From 'Feel Alright' through 'See Her Tonite' via 'Help' and 'Neat Neat Neat' to 'So Messed Up' non-stop. English audiences have come to expect that. The Yanks aren't expecting it — the show knocks them out.

The Brian James songbook is bound in gold tonight. Collar turned up, clenched eyed satisfaction across his face, guitar held just the right distance from his lean body, Brian is the archetypal teen-dream.

Tonight the predominantly Patti Smith audience (she's appearing after the band) are converted. But when it comes to our homespun delights, they've still got a lot to learn.

Come to that, there's a few people on this side of the pond in the same boat.

Well, that's it. Mission accomplished. Or is it? The Damned have had the first bite of the Big Apple with mixed success. As a reconnaissance expedition The Damned have started to blaze the trail west.

Now we need a full scale invasion.

'The Damned are the presidential visitors of tomorrow' — RECORD COMPANY PR

HOLD IT. The Four are going nowhere fast. It's time for action if they're ever gonna break the evil foe that has so far stopped them in their tracks.

That terrible green devil The Big Apple is the reason for the Four's lethargy. And they know it. The question is — Where is He?

It's 3 am and The Torch can't sleep. He gets out of bed to hunt for a cigarette. Then suddenly . . . that laugh! That awful screeching laugh that pierces right to the very core of the soul — The Big Apple!

Dave catches a hint of green outside his window. "FLAME ON!" Meanwhile, the other three have also heard that supernatural scream and rush into the room.

"He went thataway!" says Dave, and the four are off out of the window.

Dave first. A red flash and he's hot on the trail! Then the Captain's arms reaching out of the window and up, up onto the roof!

Rat, his whole body the colour of his red hair six foot wide with cracks, sweeps Brian off his feet and crashes up the stairs onto the roof! The chase is on!

The Big Apple, with 20-foot-high leaves, bounces across the rooftops cackling! The reflection of one million city lights hits his shiny skin as he heads for the Chrysler building — 800 feet above the street!

WHOOOSH! The Torch hurls a thunderbolt of fire. No effect! "This is gonna be tougher than I thought," he thinks, ducking as a giant black pip zooms over the top of his head!

"It's clobberin' time," yells The Thing as he drops Invisible



Knocking up Edmunds again

was on the Brinsley Schwarz (Nick and Bob both are exBS members) album 'Silver Bullet'.

Surf music is a relatively recent acquisition of taste, from about six years back when he got hooked on the Beach Boys. More recently he even got the chance to sing with one.

It was on a recording of a rather rare surf number, 'New York's A Lonely Town', originally by the Trade Winds, one of the few East Coast surf records ever made.

Dave heard the song from Keith Moon and taped Moon's version. During a spell with RCA Dave decided to record the song, and Bruce Johnston got to hear of it as he was also on the label at that time.

The result was that Dave was packed off to LA to record the song with Bruce — changed to 'London's A Lonely Town'.

Surprisingly, Dave has made few albums himself, and admits he prefers making singles. But then again there was a period when he went off that idea too.

No beer!

That came after he had a big hit with 'I Hear You Knocking' six years ago, a number still featured in his present repertoire.

He became heavily involved in producing, helping to get the Rockpile label going, and generally lending a helping hand to many other artists, but still finding time for some good singles.

Eventually, the idea of gigging grabbed him again, and the result is the current Rockpile, formed strangely enough at the same time Nick Lowe was going the other way, ie from group member to producer.

"Terry and I had crossed paths many times since those early Welsh bands pre-Love Sculpture, so he was a natural choice when Man split up. I'd seen Billy with Fats and they split, so it all just came together.

"There was talk of us doing the Roundhouse earlier this year, but that idea had come out of a chat in a pub when we'd had about seven pints of Fullers ESB or something like that."

"We thought it would be a good idea to do a few gigs and now we find ourselves with a four month US tour with Bad Company — four months in the States and no Fullers or Youngs beers! Ah! It's not the same buzz off shorts, is it?"

It means they'll be mims a hot combo for a lengthy spell too, but there's a good chance of a Rockpile LP on their return, provided they can sort out their contracts. Already under construction are several Nick Lowe/Rockpile compositions. Nick himself is busy finishing off production work before they start off for America.

"Only Terry is used to playing in front of 10,000 people, and that's just a small gig over there. I've been there before with Love Sculpture, but that was just like touring Wales with the strange little gigs we played.

"In the States we'll be doing two nights at Madison Square Gardens, and that isn't the biggest venue. Some of them are big stadiums that hold 22,000 — it's a long way from the Glanmor Jazz Club!"

DAVID BROWN



IS THE MONSTER ALIVE?

DOES THE Loch Ness Monster exist? Ask Alex Harvey that question, and he'll tell you it does - or rather, they do.

For 42-year-old Alex, formerly a pop star, has spent some time in search of the legendary beast(s). He and his family took up residence in the area last July, and spent the summer chatting to locals who reckoned they have seen something strange.

Convincing? Well, that's something you've to decide for yourself. Alex has made up his mind, anyway. In the accompanying booklet, he concludes, 'I believe that there is in Loch Ness a colony of creatures as yet unnamed by modern science.'

The results can be heard on a new album, 'Alex Harvey Presents THE LOCH NESS MONSTER' (K Tel. NE 884). People who hail from beyond the Scottish border may have some trouble deciphering just

what these Highlanders are on about, but a rough translation reveals that most of them are claiming to have met up with Nessie.

And now that we've got that one sorted out, the question that still remains to be answered is: Does Alex Harvey still exist? If you've quite finished monster-hunting, Alex, get back down here and give us some more music!



Edited by DAVID BROWN



ALL THAT GLITTERS ISN'T GOLD

ELVIS PRESLEY to play Batley Variety Club this week! Oh no, here we go again, is this really the chubby king?

Answer: no, but it's someone who really thinks he's Elvis. In fact he is Malcolm Halsall, 25-year-old Scunthorpe ex-steelworker, now better known as Rupert, who does an hour long show called 'A Tribute To Elvis', in which he not only sounds like EP but does his best to look like him - sequins and all.

His fame has grown since the day in May, 1971 when he hoaxed a 15,000 crowd at Crystal Palace into thinking that he really was Elvis. Now he's the king of the clubs and US air bases at least.

He has only seen films of Elvis, and that was how he first became intrigued by the superstar. Malcolm played guitar in a Cream-styled heavy rock outfit before switching to singing rock and roll, following the start of a rock night at a Scunthorpe club.

From workingmen's clubs he graduated to the college circuit and now like Elvis finds himself in cabaret. Next stop Las Vegas?

"We're ready if they are", says the young king from his Scunthorpe mansion.

"Doing the US airbases is the nearest we get at present. I guess they feel homesick. When I sing 'American Trilogy' or 'I Wish I Was In Dixie' they stand up, hands on hearts."

But what do the fans think of his impersonation?

"Some of them say there is just one Elvis, but others really enjoy the idea. I bring a legend nearer to the people, people who may never get a chance to see him. When I'm on stage I am Elvis Presley."

'The Harder' is coming

AFTER YEARS of being a cult film, 'The Harder They Come' - a reggae backed Jamaican movie - is to go on general release in this country from next month.

First seen at selected London cinemas in areas like Brixton and Notting Hill four years ago, the original uncut version surfaces again in London this week.

It's no cinematic masterpiece, but never before had a full length feature film been made in Jamaica by Jamaicans.

The plot involves a young Jamaican up from the country to Kingston with stars in his eyes and on his tee-shirt. He wants to be a reggae star, and ends up a big but dead hero. What starts off looking like a vehicle for reggae ends up as just another ballet for the gun.

Some shoot-outs are straight out of the Western book of cinematic cliches and even acknowledge the fact, and the anti-hero gets his just desserts in the last reel.

A touch of conviction is added by the lead being played by reggae star Jimmy Cliff, who came to Kingston at 14, made his first record at the age of 15, and was offered his coach fare home - 10 shillings. He told them what to do with it.

The story even follows the lines of a real Jamaican criminal hero, Rhygin, who terrorised the Island with a string of robberies and killings in the fifties in his fight against "the system."

Parts of the story ring truer than others, but six years ago it was thought to be pretty revealing with its open violence, corruption and dope dealing, and it will prove interesting to see what the reaction is in 1977.

PS: The music's great - provided by Toots and the Maytals, Desmond Dekker, The Slickers, Jimmy Cliff and others.

Fantasies to end all fantasies

FANTASIES, MONSTERS, nightmares and daydreams.

See 'em all in Mythopoeikon meaning myth maker - (Dragon's World £3.95 soft back, hard back £6.95) the paintings, book jacket illustrations and record sleeve designs of Patrick Woodroffe. You won't find Mythopoeikon in the dictionary it's a word that Patrick made up to describe his mystical work.

For a guy who started art as a hobby with no formal training, the quality and impact of his work is staggering. Influenced amongst others by Dali, his work has that same haunted feel. Sometimes you don't want to look, but the quality holds your attention for minutes. Amongst the album cover designs are the sleeve painting for the Greenslade album 'Time And Tide' the cover for Budgie's 'Bandolier' (looks like it was heavily influenced by 'Planet Of The Apes') and the cover

for Judas Priest's 'Sad Wings Of Destiny' album. But what will really knock you out are the covers for science fiction books with an almost three dimensional effect.

Most chilling illustration in the book is the cover art for 'Line Of Duty' (large pic) written



by Ernest Tidyman. A cop with a skull for a face stands out of the illustration holding a smoking pistol.

Look who's at the back of the book - Marc Bolan (right) drawn for George Tremlett's book on T. Rex.

Born 36 years ago in

Hallifax, Woodroffe graduated in French and German at Leeds University and became a language teacher. In 1966 he had a small exhibition at the ICA but it wasn't until 1972 that his career really began to blossom. His first commission was to design covers for Pan Books and he moved on to record covers because it gave him more space to work in. Chock full of colour with descriptions of the methods and materials used in his art, Woodroffe's book is fascinating and exceptional value.



Record Mirror posters for Sothebys

ROLL OVER Da Vinci, tell Picasso the news - rock art is big business.

Over the past few weeks London galleries have featured two exhibitions of companies who have worn their art on their sleeves, a reminder of the changes that have taken place in album cover design from those Sixties

typographical nightmares, with a stock black and white group line-up pic if you were lucky.

An interesting offshoot of this pop art was the poster especially what was happening in the mid-sixties in and around San Francisco as "total involvement" took rock into a wider concept.

One of the most passionate illustrators of this art form was Rick Griffin, also responsible for several distinctive underground comic characters. An exhibition of his work is currently doing the rounds and is at Sunderland Arts Centre from April 18 to May 7. Meanwhile, in London

at the Redfern Gallery until May 4 are selections of David Oxtoby's paintings and drawings of rock heroes

As a logical next step we've decided to have an auction of RECORD MIRROR posters at Sothebys, 'cos we don't know much about art, but we know what we like.



DAVID MCWILLIAMS



David McWilliams is one of the most perceptive singer/songwriters of our time.

Listen to him.

"David McWilliams" is twelve beautiful songs on one album, including the haunting single **"By The Lights Of Cyrian."**

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DAVID McWILLIAMS EMC 3169 TC 3169 8X-3169. "BY THE LIGHTS OF CYRIAN" EMI 2586.



Singles reviewed by JIM EVANS and KEVIN AYERS

MANUFACTURED TO A POOR STANDARD

CLOVER: 'Love Love' (Vertigo 6059 171). Good time music from the San Francisco band trying to make it in London. Both sides of this single taken from the album 'Unavailable' +++

FLASH AND THE PAN: 'Hey, St Peter' (Ensign ENY 1). Lively pop number with a more than pleasant piano break. Flash and The Pan are Harry Vanda and George Young who were the joint leaders of The Easybeats. Chart potential. +++

DAVE LOGGINS: 'Three Little Words (I Love You)' (Epic S EPC 5059). Nothing special - in fact very boring. ++

STARDUST: 'Got To See Mississippi' (Satri SAT 117). Europop, almost classy Europop - if there is such a thing. +++

HERB REED of the Original Platters and Sweet River: 'Can't Help Falling In Love (PVK 003). Deep slow version of the old standard. Rem-

... says Kevin Ayers, our guest reviewer and a man who reckons he knows a good 'un when he hears one

inds me of Lee Marvin, which is a bit unfair because Lee Marvin can't sing +++

IKE AND TURNER KORNER: 'Longest Running Disco In The World' (Big Bear BB7). Standard disco which goes on and on and on. ++

GENE COTTON: 'Me And The Elephant' (ABC 4173). Someone take him back to the zoo. According to the lyrics he's in love with an elephant. ++

DON WILLIAMS: 'Some

Broken Hearts Never Mend' (ABC 4172). Probably a hit, rather like his 'Gypsy Woman' effort. Or right if you like that kind of thing. I don't. +++

WALTER EGAN: 'Only The Lucky' (United Artists UP 36245). Sloppy and unmemorable. +

LEWIS 'N LUCE: 'Falling In Love's No Disgrace' (EMI 2601). If I'm not mistaken, these two guys are Max Boyce's backing outfit. Pleasant John Denver - style ballad. +++

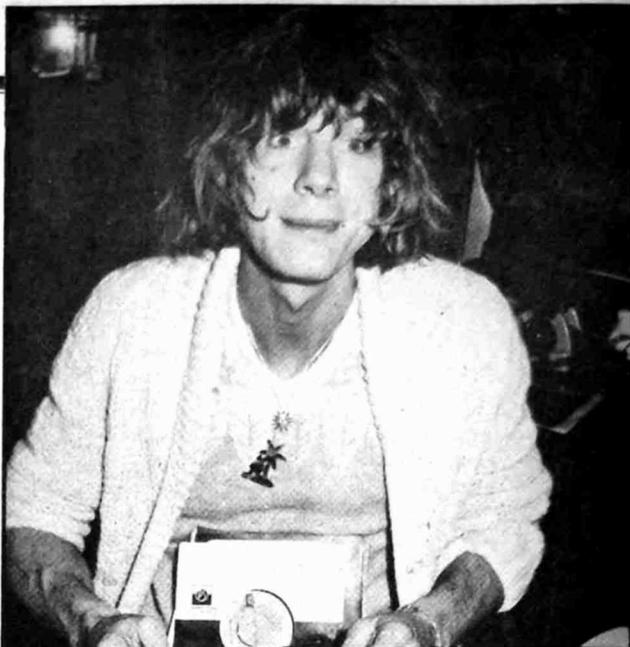
ALBERT HAMMOND: 'To All The Girls I've Loved Before' (Epic S EPC 5014). More instant garbage. This guy can do better and should KNOW better. ++

HELLO: 'Shine On Silver Light' (Arista 99). A painful experience I wouldn't wish on my worst enemies. +

INCOGNITO: 'Happy Days' (Satri SAT 115). Re-release of the TV show theme. Cool, man. +++

JOHN BRAND: 'Tremble On' (DJM DJS 10770). According to the sleeve notes, this guy is determined to bridge the gap between popular and country music. He fell in half way across. ++

RAY RUSSELL: 'The Clapping Song' (DJM DJS 10771). Ray is a highly - rated session guitarist who has played with the likes of Alex Harvey, Georgie Fame and Cat Stevens. He has now formed his own band. A pleasant dose of clap. +++



KEVIN in the RM office: "Is this the light at the end of the tunnel?"

JIMMY RADCLIFFE: 'Long After Tonight Is All Over' (DJM BJS 10772). Weak voice, but stronger orchestration and arrangement. ++

TIM RICE: 'Hey Love (What A Way To Spend The Night)' (DJM DJS 10773). He should stick to writing and leave the singing to others. S'pose he can't be doing it for the money, so he won't be upset when it fails to make the charts. ++

SYLVIA AND CHUCK JACKSON: 'We Can't Hide It Anymore' (All-platinum 6146 319). Sensual slowie, verges on the smutty. Mmmm, that's nice. +++

THE REALISTICS: 'Someone Oughta Write A Song About You Baby' (Epic S EPC 5156). Someone should write out their resignation. ++

JOHN CHRISTIE: 'Little Darlin' (EMI 2608). Has

all the ingredients for a big hit - in 1965. Someone tell him this is 1977. Still, could be a hit. +++

DAVE AND SUGAR: 'Don't Throw It All Away' (RCA PB 0876). Standard version of the standard song. ++

BRYAN TAYLOR: 'This Is The Last Time' (Private Stock PVT 97). Though you might like to know that they spell his



Tavares on tour

with guests Heatwave

Sat	April 23	Batley Variety
Sun	April 24	London New Victoria
Mon	April 25	Darby Bailey's
Tues	April 26	Birmingham Hippodrome
Thur	April 28	Manchester Apollo
Fri	April 29	Glasgow Apollo
Sat	April 30	Newcastle City Hall
Sun	May 1	Liverpool Empire

*Heatwave do not appear on these dates



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



"I wonder what's for tea..."

names in the business including Mike Oldfield, David Bedford, Robert Wyatt, Eno and John Cale. Over to Mr Ayers.

BOZ SCAGGS: 'Lido Shuffle' (CBS S5136). Workmanlike song. Very competent, but uninspired. Songs / records fall into one of two categories, manufactured or inspired. Inspired numbers have conviction and something magical. Manufactured numbers don't have that something magic — they're churned out records wherein no-one has anything to say. Inspired are the opposite.

EDDIE HOLMAN: 'This Could Be A Night To Remember' (Salsoul SZ 2026). Manufactured, instantly.

KC AND THE SUNSHINE BAND: 'I'm Your Boogie Man' (TK Records XB 62167). Maybe a nice dance record, more thought has been put into the sound, but it's still manufactured. Typical of so many mindless disco singles. I suppose disco records serve their purpose...

HELEN SCHNEIDER: 'So Close' (Windsong FB 0904). Doesn't sound convincing. The song's not great.

BRAINSTORM: 'Wake Up And Be Somebody' (RCA FB 0811). Comes under a similar category. Definitely manufactured.

It's so easy to lose your concentration on records like these. None of them have held my attention so far.

PETER TOSH WITH WORDS, SOUND AND POWER: 'African' (Virgin VS 179). I love the rhythm. But the lyrics are laboured. Using talking words that are hard to sing. It's disappointing I expected more from Tosh. It falls somewhere between reggae and calypso, but doesn't hit any of the right spots.

LOU REED: 'Walk On The Wild Side' (RCA 2303). Definitely inspired — inspired sound, inspired approach. A very good record. In a higher class and more sophisticated than today's punk bands. Lou Reed was a punk in New York 10 years ago.

RAY CANE: 'The Losing Game' (Nems Nes 103). Rather weak, but quite a pretty sound. But not meaty enough for me.

CHARLES AZNAVOUR: 'The Old Fashioned Way' (Barclay BAR 47). Definitely a hit with the gin and tonic crowd. Smacks of alcoholic remorse nostalgia. Aznavour is smarter than this song.

CAROL WOODS: 'I'm In Wonderland' (RCA PF 5012). Manufactured. Unconvincing. Cannon fodder.

SURPRISE SISTERS: 'Music Music' (Good Earth GD 9). A happy mindless piece of manufactured music.

R&J STONE: 'It Just Goes To Show' (RCA PB 5018). Manufactured and laboured.

WALES O'REGAN: 'If The Lady Won't Dance' (Mountain TOP 27). Manufactured.

ZIGGIE ADDY: 'Touch Me' (Private Stock PVT 100). Maybe a great live number, but it doesn't transfer to disc.

JENNIFER: 'Do It For Me' (Motown TMG 1067). Same old lyrics. There doesn't seem to be any imagination put into singles any more. It's time the rock vernacular was expanded. I'm very bored with it.

THE BOYS: 'I Don't Care' (Nems NES 102). The meeziest so far. Real energy and a hint of inspiration. And I detect a sense of humour in the music. Whether or not it's intentional, I don't know.

BALTIMORE FIRST CLASS: 'This Is It' (All Platinum 6146 320). Another disco job — manufactured.

THE HOLLYWOOD STARS: 'All The Kids On The Street' (Arista 103). Might appeal to the 14-year-old market, but not my glass of wine.

SHIRLEY BROWN: 'Blessed Is The Woman' (Arista 102). Ugh!

BUFFALO: 'Midnight Cowboy' (Good Earth GD 8). Manufactured. Next.

QUINCY JONES: 'Roots' (A&M AMS 7285). An uninspired piece of music (the TV theme). Full of well-worn musical devices.

PHOEBE SNOW: 'Teach Me Tonight' (CBS S CBS 5158). Pleasant. There's something weird about it, but I quite like it. The most convincing female voice so far.

WINSTON FERGUS: 'Long Time' (Lightning TR0 9009). I sick to de teeth wid Babylon an rasta far out lyrics, man.

MARVIN GAYE: 'Got To Give It Up' (Motown TMG 1069). A great percussion / rhythm sound, but a rather ordinary song. How many more to go?

INNER CIRCLE: 'Duppy Gunman' (Trojan TR0 9008). This was a big hit in Jamaica. I love the song but I've heard better versions than this. It seems to have been Americanised. I've heard very obscure groups in Jamaica do this. This version's a bit too clean.

CONCLUSION

"People put a lot of effort into making records, but by now they should know better. More quality, less quantity is what's needed."

name wrongly on the record. So this is the last time, Bryan — is this a threat or a promise? The latter, I hope +

OLIVER SAIN: 'Be Oogie' (Contempo CS 2118). Downtown disco boogie. Like it. +++

MAJOR LANCE: 'Gimme Little Sign' (Contempo CS 2117). Little Sign? How's about two fingers? Soul standard. ++

RICE AND BEANS ORCHESTRA: 'Rice And Beans Theme' (Contempo CS 2116). Beans, beans, they're good for your heart, the more you... nothing special. ++

BOBBY PATTERSON: 'If He Hadn't Slipped Up And Got Caught' (Contempo CS 2115). More run of the mill soulstuff. Is it me, or do they all sound the same? +++

RIGHT: I've had enough, a big hand please for

Kevin Ayers who has agreed to cast his critical ears over the remaining pile of platters.

Kevin, a self-confessed professional eccentric, has just returned from a promotional tour in the United States, is doing a British university tour soon and cuts his next album in June before returning to the States for concert appearances. A founder member of Soft Machine, he has played with many of the big

WHODUNIT? THEYDUNIT!

single
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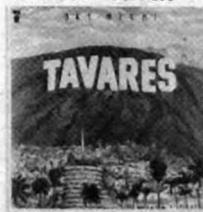
HARD CORE POETRY E-ST 11316



CHECK IT OUT E-ST 11258



IN THE CITY E-ST 11396

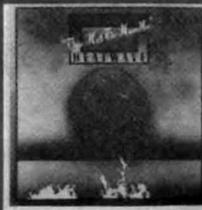


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Heatwave's new album **Too Hot To Handle**

featuring new single
Too Hot To Handle / Slip Your Disc To This
 RELEASE DATE APRIL 29
 GT 91



Albums

GRIPPING STRANGLERS

THE STRANGLERS: 'Rattus Norvegicus IV' (United Artists UAG 30045)

How three blind mice musicians are led Indian file style into a dralmy abyss by the loneliness of Hugh Cornwell. Hot rats in every way. See, the Strangers have this cold cream foundation of sound with Cornwell's sizzrotoper tones pushing up through the white mass like a sore. He's the street corner spiv with a suitcase, whispering in your ear "I've got something 'ere that might interest you" - viz 'Peaches', a package holiday song. But what really sets them apart from the other new rave bands is Dave Greenfield's slicing keyboard work - 'Sometimes', 'Goodbye Toulouse' with its Pink Floyd 'Welcome To The Machine' fade-out and 'Grip', the single,



THE STRANGLERS: call cream foundation of sound

Hence a Velvet Underground with balls tag - an understatement. Bassist Jean Jacques Burnel, noted for his rodent-like stage movements, has a pretty fair voice himself, exemplified on 'London Lady', and Jet Black is a powerhouse drummer. Cornwell's guitar work occasionally sounds like Television's Tom Verlaine - on 'Princess In The Streets', the best track on an initial

hearing, and 'Hanging Around' - and that can't be bad. Oh and the final 'Down In The Sewer' suite, always effective live, comes off well on vinyl. Criticisms? Shoddy production on one or two tracks and the 'limited' edition single, one side of which was recorded live at the Nashville. But apart from that + + + + + Barry Cain.

"another chance to see this award winning show" when you're really getting palmed off with a repeat, Capitol have dished up a pot pourri of old tracks, now that Linda is a famous artist on Asylum. Really, you'd be better off getting her Greatest Hits album; this one has a tinny quality that she (or her engineer) has since overcome. There are occasional good flashes - 'I'll Be Your Baby Tonight' and 'Long Long Time' - but she has improved considerably since these tracks were recorded. However, if you're a super keen fan, this will make a mildly interesting addition to your collection. + + Rosalind Russell

style, Strapps are about four years out of date - they just ain't funky enough. But it's all competently and powerfully played, and they do have a particularly fine vocalist in Ross Stagg. 'Down To You' sounds like an imitation of Deep Purple's 'Burn' and 'The Pain Of Love' is just plain boring. 'Child Of The City' is more like it, a stately build up into an anthem sounding climax. The rest of the tracks are very predictable. A great pity. I reckon Strapps are capable of a lot more. + + + Robin Smith

LINDA'S SO GROWN UP

LINDA LEWIS: 'Woman Overboard' (Arista SPARTY 1003).

It's been a long time coming. In fact it's two years since the release of her last album 'Not A Little Girl Anymore'. Judging by the picture on the sleeve, she never was a little girl anyway. Side one is 'Vertical' lively, at times raunchy numbers, showing the full power of her vocal talents. If it is in the two 'Cat Stevens' produced tracks, 'Bonfire' and 'Come Back and Finish What You Started'. Stronger are the

Allen Toussaint - produced numbers, especially 'No I Hearbreaker' which Linda wrote and which shows that her writing is coming together very nicely. Toussaint and Lewis could be a lethal combination. Some come to side two, 'Horizontal'. More laid-back material where Linda's old man Jim Cregan gets in on the production and guitar stakes. And for horizontal openers, we come to the track of the album, 'Moon And I', a Gilbert and Sullivan number beautifully adapted with soothing sensual vocals from Linda and her old man on acoustic. Also most pleasing is the horizontal cut in the Chapman / Whitney number (classic) 'My Friend The Sun'. Linda keeps her finger in the writing pie with 'So Many Mysteries To Find' and 'My Love Is Here To Stay'. Nice ones both. An album, then, of wonderful and varied delights. + + + + + Jim Evans.



LINDA LEWIS

MR BIG: 'Mr Big' (EMI EMC 3171).

Mr Big reckon they can be 'the heaviest band in the world' if they want to, but if I were them, I'd give that one a miss. The hysteria on numbers like 'Vampire' sounds a bit forced these days. It's not that they do badly - it's just that so many other British groups can turn out stuff that's no better or worse than this. The gentler, more eccentric songs fare a lot better - it's on these that Mr Big really begin to show they have something different to offer. Dicken is obviously the leading light in the band - as well as singing, playing guitar, sitar and keyboards, he also wrote most of the songs. His hoarse, slightly high pitched vocals are very much an acquired taste - as are some of his lyrics, like 'Mountain Mountain I will climb for the peace to cool my mind'. But both are at their most acceptable on the track you already know and love, 'Romeo' and the new single, 'Feel Like Calling Home', which, with its catchy hook line and pretty harmonies, sounds like a guaranteed smash hit. That's really what the band do best - maybe they should aim in that direction in the future. + + + Sheila Prophet.

DENNY LAINE: 'Hollydays' (EMI EMI 781).

Buddy Holly died in a plane crash in 1959. . . you know the routine . . . his songs will be remembered . . . always. For a lot of people he was more than just another rock 'n' roll singer. Many have paid vinyl tribute to the Holly magic. Now it's the turn of Wings person Denny Laine, with more than a little help from Paul McCartney, who produces and provides his distinctive backing vocals on this enjoyable album. Sucking basically to the original Holly arrangements, the resulting sound is gentle and uncomplicated - true Holly style. There's an almost Caribbean feel to 'Heartbeat', 'Moon-dreams' has been se-

lected as the single, but the album's highlights are 'Rave On', 'Listen To Me' and 'It's So Easy'. You can't beat the genuine article, but you can try to join. A worthwhile project. + + + Jim Evans.

YVONNE ELLIMAN: 'Love Me' (RSO Super 2394 182).

Is this the same lovely lady who sings with Eric Clapton, who was such a vital part of '461 Ocean Boulevard' and of 'There's One In Every Crowd'? Yes, the same, armed with an album featuring her recent hit single 'Love Me'. It's disappointing. Too gentle and laid-back. 'Love Me' stands out. And 'Good Sign' - the flip side of her new single, shows her in a more funky vein. There's little else to report. I wish there was; she has more talent than is displayed on this platter; her voice is more powerful than these songs suggest. 'Hello Stranger', her new single, doesn't have the instant appeal of 'Love Me'. A negative review. A negative album. + + Jim Evans.

JOHNNY WAKELIN: 'African Man' (Pye NSPL 18521).

One-legged cabaret singer from Brighton makes good. Actually, it's not at all a bad album. Disco/funky party music, call it what you will, it thumps gently along causing neither over-excitement nor damage to the ears. Particularly agreeable is 'Doctor Frankenstein's Disco Party' which I'm told has been out as a single. It's a little ditty all about some very wonderful goings on chez the good doctor. . . What's all this about bloodaholics. Thanks, I'll have a large rhesus negative with dry ginger. And a quick word for the excellent Pye sleeve notes: there aren't any. + + + Jim Evans.

CARL DOUGLAS: 'Love Peace and Happiness' (Pye NSPL 18520).

Carl Douglas has never been an inspired soul singer, and with Biddu producing the album he

has received the kiss of death. If you want 12 versions of 'Kung Fu Fighting' and 'Rain Forest' or a butch version of Tina Charles give it a listen. An album for musical masochists only. + Robin Smith

ROY HARPER: 'The Sophisticated Beggar' (Big Ben BBX502).

Presenting for the fourth time, the first Roy Harper album on it's fourth different label - this time round for under two quid. The recording quality is not too high but the standard of the songs and playing is excellent, naturally, and the distinct triple talents of writing, singing and picking are all in evidence. And you can't miss the cover, reminiscent of the days when singers flogged their own LPs in folk clubs. Strictly for addicts. + + David Brown

LINDA RONSTADT: 'Different Drum' (Capitol CAPS 1004).

Like the BBC when they tell you you're getting

GARY FARR & THE T-BONES: 'London 1964-1965' (Charly CR300015).

An early example of how rock riffs developed out of ordinary rhythm and blues, later expanded on and put to better use by other bands. The T-Bones once included Keith Emerson and Lee Jackson among their number, but they are not present on these undistinguished recordings. For fanatics only. + + David Brown

STRAPPS: 'Secret Damage' (EMI SHSP 4004).

Strapps were launched in a mini blaze of publicity a year ago, complete with some saucy promotional pics and tour backed by a music paper. Since then they've been wandering around in the wilderness, and this isn't the album to change that situation. With their heavy metal

On reputation alone this one should have been worth four stars at least, but . . . three sides were recorded at his London concerts, sides full of medleys of Motown classics, pop Gaye, sensuous Gaye. Gaye the thinker, Gaye the lover - numbers just run into each other interrupted only by show talk. The final mix is as incongruous as a man who wears a woolly hat with a suit. Ironically the fourth side, an overlong studio cut of his 'Got To Give It Up', stands up best. If this is black magic, there are too many soft centres. + + David Brown.

ARTHUR PRYSOCK: 'All My Life' (Polydor 2383441).

This record sounds like a trot in the Black Forest. All the trees have candles

THE MARSHALL TUCKER BAND: 'Carolina Dreams' (Capricorn Deluxe 2476 130).

The MT band is one of those bands that's been floating around on the edges of UK music fans' awareness for a while, but hasn't really made it here yet. This is their sixth LP - four previous ones have gone gold - and will surely do to the gradual build up of interest. They're combined Southern style country with medium to heavy rock, and done it very successfully. I'm not sure this will give them instant success in this country, but it'll help consolidate their position. The numbers were too long to sustain interest; the music however, is full and satisfying, and left me feeling as if I'd just eaten a good meal. Best on the menu was the first track 'Fly Like An Eagle'. + + + Rosalind Russell.



MARSHALL TUCKER: good enough to eat

hanging from their branches, the ground is covered with thick carpets of snow, and double beds float on smoke spawned by dry ice. Arthur intones in his deep, deep voice the utterings of a man getting ready to testify his undying and forever enduring love. Not to anyone in particular, you understand, any woman will do. 'Cross My Heart, I Hope To Die, If I Don't Do What I Should', 'Without You I've Been Blue', 'All I Need Is You Tonight'. Sincerity is the watchword of Arthur's wit. 'I Watcha Baby' is already a sizeable disco hit. Barry White meets the Detroit Spinners. Some nice choruses and lovely congas but mostly just mountains of corn. + + Geoff Travis

GENE CLARK: 'No Other' (Asylum 7E 1018).

This slipped over like hot lemon and honey. In fact it was so soothing I hardly noticed it. It's kinda bland country / rock; nothing really gutsy, but nothing you could complain about either. This all sounds very negative, but it's that kind of an album. As background music, it's good quality but there's nothing you wouldn't miss to get up and make a cup of coffee. Gene seems to be a mere shadow without the added strength of the other Byrds, or Dillards around him. It's like hearing the harmony without the melody. + + Rosalind Russell.

STARCASTLE: 'Fountains Of Life' (Epic EPC 81665).

It would be impossible to review this album without making references to Yes. Play it to a Yes fan and they'll probably think it's the men themselves - come to think of it play it to Yes and they'll perhaps

VARIOUS ROCKERS: 'It's Rock 'N Roll' (Beob BEMP 001)

So, I was down the cafe the other day with me mates when in strolled Luxen Len and says bold as brass: "The Beeb's gotta rock show on the wireless Saturday afternoon." Combs dropped to the floor and Big Ed's jaw definitely drooped. "Yer pulling our legs", says he. "no, straight up, would I lie to you lovely boys?" Len pleaded, clenching his gloved fists. "And they are gonna issue an album featuring stuff off the programme with folk like The Pirates, The Darts, Shakin' Stevens and the Sunsets, and Freddie 'Fingers' Lee doing their stuff. "Nah", says I returning to the Gottlebe. "I don't believe it. There's about as much chance of that happening as me picking up a nun." No sooner had the words left me lips when this religious bird with a dirty habit strolls in shaking her little charity box. For a minute I could swear she winked at me. Honest. + + + David Brown

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

Tina Charles



RENDEZVOUS

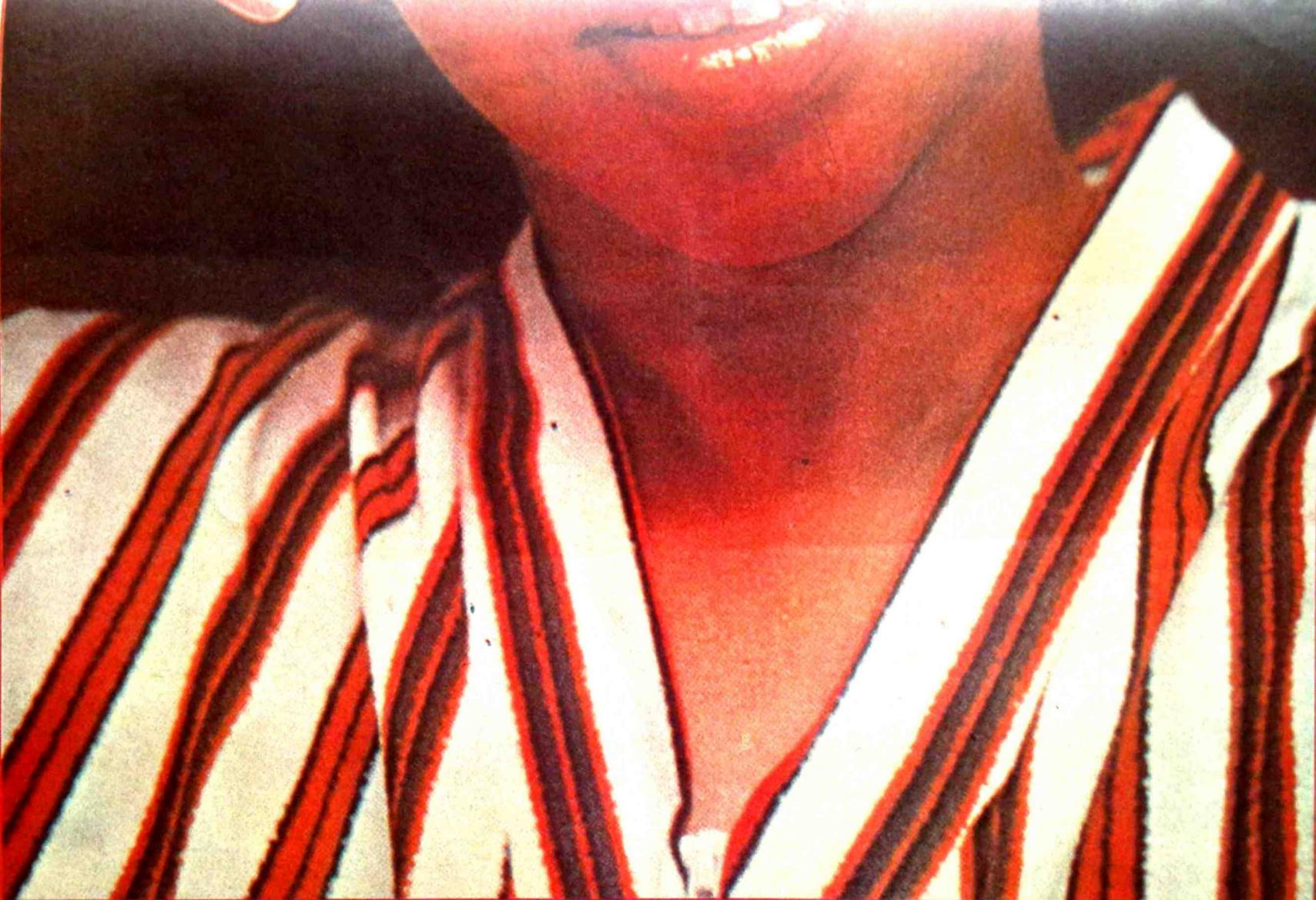
NEW SINGLE

on  Records

CBS 5174



DENECE
WILLIAMS



FIRST TIMES have proved lucky for Denece Williams. There was her first single — that got her noticed by none other than Stevie Wonder.

Then there was her first tour, singing with Stevie, who was sharing the bill with the Rolling Stones, if you please.

And now there's her first solo album, *This Is Niece*. It's already gone gold in the States, and the single from it "Free" is just about to do likewise.

But to get back to the beginning, Denece

was first discovered singing along with a Nancy Wilson song in the Chicago record shop where she was working, and in true style, was whisked off to make a single.

It didn't do anything, so Denece decided to carry on with her original plans to become a nurse.

"I never finished the course, though," she said. So when someone from Stevie Wonder's office rang up and offered her a job, Denece jumped at the chance. She went along for an audition, and was made a fully paid-up member of the Wonderloves.

"There were three of us," she said, "and I was very much the new girl. For that first tour, I kept myself to myself."

Still, touring with the Stones and Stevie Wonder can't have been bad.

"Oh it was very exciting," she said. "It was a fantastic double bill. As I said, I was keeping a low profile most of the time, but I did get to meet the Stones."

Finally, she gave up touring in favour of songwriting. "I'd been writing songs for ages and I showed a few of them to Stevie. In fact, he recorded some of them for a *Wonderlove* album

— but it never came to light.

But knowing that Stevie thought my songs were good enough to record, gave me confidence. I'd decided I preferred songwriting to performing live. It was a hard decision, leaving all my friends, but something just told me it was time to move on. Also, I had two kids by then, and I didn't like being away from them. And my husband didn't like me being a singer at all."

So what does he think of it now, Denece?

Well, since we've been divorced for years now, I really don't know," she laughed.

Denece settled down to writing and

publishing for a while, but then someone suggested she should record her own songs... and suddenly she was back in business.

Now she lives in California with the kids.

Denece had just popped over for a quick visit to Britain to promote *Free*, but she reckons she'll be back for some live dates in the autumn.

Her long-term plans include lots more musical projects, but eventually she wants to return to nursing.

"I work in five year plans," she smiles. "At the end of these five years, I'll start on another plan."

SHEILA PROPHET

I am a cyber thinker



ROBOTS: taking over?

AFTER READING David Brown's excellent article, 'Where To Now' in RM April 9 issue, I immediately turned to something Mr. Brown (Mister? Cor, 'o's coming up in the world, Innee? - Mailman) forgot to include - the charts.

And I found it interesting just to sit and wonder, how many of these metallic minded robots read RM every week? Answer: a great many.

These robot people who walk amongst us get their power supply and daily programming partly from TV, but generally radio. They are harmless beings in minorities, but a major gathering of them can cause havoc in our record charts.

You see, honest music lovers, these robot people are so mindless and simple and are so easily programmed by the afore mentioned methods that much musical (???) crap appears in our charts.

So please beware, fellow musical connoisseurs, the robot age is upon us. Adrian the Cybernaut hater.

De-throned The other Bolan fan

WHAT HAS happened to Queen? The last time I heard about them they were playing gigs in Los Angeles. But since then, what? Have they gone into hibernation, returned to Britain incognito? Apart from releasing 'The Your Mother Down', which, even though it comes from the greatest progressive rock band around seems to have lost some of the guts that has previously been their trademark, they've done nothing.

I am not running Queen down. I am a very loyal fan, and I always will be, but I can't help feeling that they are losing touch. I think that they might climb down off their high thrones, do a nationwide tour and let the British fans have a look at them.

J. Lunn, a loyal but slightly discouraged Queen fan, Bradford, West Yorkshire.

CONGRATULATIONS to Record Mirror for years! **MARC BOLAN** - Unbelievable. What did I do? Went out and bought four more copies of RM, when I finally came to my senses! You should have seen me hit the roof!

All our please and beggings have been answered. Thanks a lot, to you and to Marc for being so beautiful. Marc, you mince my mind and make me rip at the hip!!

Bolan the ultrastar. Is there a sane man anywhere? All that remains to be said is when are you having the next one?

Amanda Nicholls, Altrincham.

Try us again around 1987. Seriously though, glad you liked it!

Fox

HAVE FOX and Noosha split? Have they only made two records and are they going to release any more? What is Noosha's real name, how old is she, and is she married? Nigel Cummings, West Bromwich.

Have no fear, Fox have not split up. Kenny Young who writes and produces the band formed them into a sideline group called Yellow Dog. Noosha has a single out on May 6 called 'My Old Man's Away', and Fox as a whole have an album out soon called 'Blue Holes'. Fox have released three singles, 'Only You Can', 'Imagine Me Imagine You', and 'Single Bed'. They also have two albums 'Fox' and 'Talks Of Illusion'. Noosha is married, her real name is Susie and she's 27.

Where was Billy Ocean born, and is he married? Jill Shepherd, London.

He was born in Trinidad and he's not married.

Feedback

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

Purple singer

Could you tell me something about David Coverdale, who used to sing with Deep Purple? Tony Webster, Newcastle.

He was born in Salford, Cleveland on September 23, 1951, and joined a succession of local bands with such names as Rivers In-Be-Be and the Fabulous Brothers. Apart from singing, he played some guitar and piano. He started a serious musical career when he became disillusioned with art college. He was advised to apply for the job as lead vocalist with the Alan Bown band when Jess Roden left, and lead

album, 'White Snake', will be available shortly.

Hippy

Please help an ageing hippy. I would like some information on Quintessence.

Peter Haynes, Bristol.

They were formed through advertisements in the music press and auditions for the band were held at a hall in Notting Hill Gate. They were Raja Ram (originally Ron Rothfield), flute and vocals, Samaha bass, Jake drums, Alan lead guitar, Shiva vocals, and Maha, Dey rhythm guitar. Their music was a mixture of eastern styles and jazz rock. They tried to get the audience involved with the music by chanting ancient scriptures. Pretty soon they were building up a cult following, and they put out three albums, 'In Blissful Company', 'Self' (part of which was recorded live) and 'In-dweller'. Quintessence eventually split with the end of flower power.

Discharge dilemma

I AM 15 years of age and a virgin. I have been having a slight discharge for some time, and I have now developed swellings on my vagina. They bleed occasionally and although they aren't terribly painful, I'm afraid they'll get worse. Is there anything I can do about it without going to the doctor?

Miss X, Lancashire

No, you MUST see a doctor as soon as possible. Although what you're experiencing may only be a minor vaginal infection, it will get worse if you don't take medical advice. If you had swellings on your face or under your arms you wouldn't worry about having a check-up would you? Why start now? Talk to your mum or an older friend about your problem, and if you're worried about going along on your own, ask someone you trust to make an appointment and go with you.

Weight

I AM very overweight and would like to get in touch with a club where people with the same problem can get together and do something about it. I've tried all sorts of diets I've read about in books and magazines but have never stuck to them, as the rest of my family are thin and eat what they like. I won't tell you how much weight - I'm too embarrassed.

Garry, Swansea

There are several clubs and organisations nationwide where 'fatties' can get together and let it all hang out. Weight Watchers is one of the most active clubs, people of all ages and both sexes can go along. To find out where your nearest branch is, write to Weight Watchers Ltd, 1-2 Thames Street, Windsor, Berks.

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

HE'S STUCK IN THE MIDDLE

I HOPE that you will print this letter as I think that it may help others with the same problem as mine. I am a 21-year-old bisexual and have been this way since I was 17. Many people class bisexuals in the same way as homosexuals because we are both attracted to men, but I also like going out with girls. Other 'gays' have told me that bisexual people have the best of both worlds - but for me this is not so.

My relationships have never been satisfactory or happy with either men or women. After I've been dating a man for a few weeks I become bored because I miss the company of girls, so I finish with him so I can date a girl - then vice versa. So, I'm forever going back and forth and sleeping around with both sexes, I'm also rather effeminate, so I have a job convincing girls that I fancy them. Over the years, various problems have caused me to get into fights, deep depressions and a few attempts at suicide. Although I'm well known both on and off the gay scene, I'm still confused as to which sex I like the best.

Will I finally go for one sex or the other and become either 'straight' or 'gay' or will I live my life in this dazed and confused state for ever?

Gary, Birmingham

Though you desperately want to slot into a

safe category, you clearly don't. But you're not so unique. Like you, many boys experience sexual contact with both guys and gals. The sexual spectrum is a wide one. It may be small consolation, but consider that most people are bisexual in the sense that we can all relate to either sex and can feel emotionally attracted to both boys and girls, without even realising that there is any sexual expression involved. After all, everyone makes friends.

You may wind up feeling insecure and rejected by the both straight and gay worlds and completely out in the cold. If enough people expect you to behave in a certain way, you'll probably end up acting just the way they think you will.

Sleeping around won't help your image or your self-confidence. You're worried at the moment because casual sex isn't giving you what you really need and are frantically searching for - love, security and a stable relationship. Instead of rushing about testing whether you're 'straight' or 'gay' you could just start working at any relationship you want to last. Try relating to people as people, rather than sex objects and you might find what you're looking for.

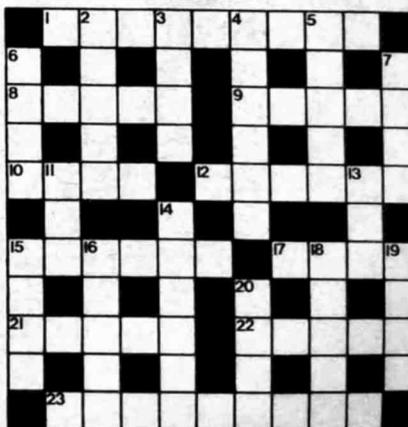
Discword

ACROSS

- 1 Wilton Place Street
- 2 Bank dancing girl (5,4)
- 3 Years have changed Kevin (5)
- 4 Peter, who became famous as Herman (5)
- 5 Another name for Lotgren (4)
- 6 Like that Tijuana band? (6)
- 7 Snaky Monty (6)
- 8 It's Eeotay, baby! (4)
- 9 As smoothly professional as Grace? (5)
- 10 Easy-going film character (5)
- 11 Neil Diamond man with a telescope (9)

DOWN

- 1 Flip side always includes this perfect piece (5)
- 2 Big Mama (4)
- 3 Luxury vessels, according to Emlynos (6)
- 4 Birds that got stoned (5)
- 5 A hard one's gonna fall, Dylan told us (4)
- 6 ... and this girl is the Dylan fan club (4)
- 7 The Costers said she was polson (3)
- 8 Olivia Newton-John's uncle? (3)
- 9 Blueaman John Lee (6)
- 10 We're told that all things must (4)



- 10 Oliver's dance (5)
- 11 Mr. Frevie? (5)
- 12 Nobleman fronting the Steam Team (4)
- 13 A song from Marian Montgomery (4)
- 14 Hedy
- 15 DOWN: 2 Pearl, 3 Leave, 5 Rufus, 6 Dixie, 7 Sensation, 8 Roach, 14 Greek, 15 Basie, 16 Bread.

LAST WEEK'S SOLUTION

- ACROSS: 1 Apple, 4 Bride, 9 Palace, 9 Fox, 10 Hiss, 11 Sister, 12 Wright (right), 13 Baby, 17 Lane, 18 Oyster, 19 Shake, 20

Soul Mirror

by ROBIN KATZ



The final part in the series of ...

MOTOWN '77 is like almost any other record company.

No longer confined to one sound, Motown boasts a country label with artists like Pat Boone and Ronnie Dove, plus the Detroit based Prodigal label with Delaney Bramlett and Michael Quatro. This week, in the last of the Tamla Motown Story, we present an A-Z of the soul artists on Motown.

The latest addition to the company is the Ju-Par label which houses the Ju-Par Orchestra, Flavor, Esquires and Slick Sly and Wicked. Other recent Tamla signings include Jamal Trice, Franki Ka'rh, Mandre and ex-Temptation Dennis Edwards.

LUTHER ALLISON

JERRY BUTLER

HIS NICKNAME is 'The Iceman', though the honey warm voice he possesses didn't inspire the nickname. He started life as the original lead singer of the Impressions and enjoyed many hits with the Curtis Mayfield group. As a solo, he recorded the classic 'Your Precious Love', and had a string of ballad hits afterwards like 'Moon River'. There was a gap in the sixties until Butler signed with Mercury and went into the studio with a very young Kenny Gamble and Leon Huff. From there came a terrific chain of hits, among them 'Only The Strong Survive', and 'Hey Western Union Man'.

G. C. CAMERON

HE WAS the original lead singer of the 'Motown Spinners' as they were known, and sang on the Stevie Wonder produced hit, 'It's A Shame'.

COMMODORES

FRESH OUT of Tuskegee Institute, Alabama, the six Commodores signed with Motown in 1971 and haven't looked back since. They paid their dues by travelling around America and Asia with the Jackson Five. On return to the US their synthesizer instrumental, 'Machine Gun' blasted into the charts via the discos. Since then, they've turned out classic soul tracks on their

A TO Z OF MOTOWN

albums like 'I Feel Sanctified' while producing a string of hits. The latest, 'Just To Be Close To You' is a heart tugging ballad which is about as far away from 'Machine Gun' as can be imagined. The Commodores are aiming for "international domination" and musical diversity. Their latest album is called 'Zoom'.

DYNAMIC SUPERIORS

TONY AND MAURICE Washington, George, Peterbank, George Spann and Michael McCalpin are the Dynamic Superiors. They hail from Washington but were discovered at a talent show in Atlanta. They sing sweet soul music, and have had a few hits over the last few years.

MARVIN GAYE

ONE OF Motown's original hitmakers, Marvin Gaye started his career singing with the late Billy Stewart and Don Covay, and later with



Top row (left to right): Marvin Gaye, Thelma Houston. Bottom: Diana Ross, Smokey Robinson

Harvey Fuqua's Moonglows. Gaye signed with Motown and married Berry Gordy's sister Anna. The hits began with 'Stubborn King Of Fellow'. Others are 'Can I Get A Witness', 'You're A Wonderful One', 'I Heard It Through The Grapevine', plus duets with Kim Weston, Mary Wells, the late Tammi Terrell and Diana Ross. Gaye's chart entries in the seventies have been sporadic, but his British tour late last year proved he was still as vocally unique and foxy as ever.

THELMA HOUSTON

JIMMY WEBB fell in love with Thelma's rich, poignant voice and virtually composed an album for her 'Sunshower' is still a soul classic, but it never made the charts. Thelma floundered for a while and signed with Motown a few years back. For years she was given second rate

material or leftovers, often losing her own songs to other singers. Still, she liked the Harold Melvin album track 'Don't Leave Me This Way', and has finally scored a big hit. She's set to star in Motown's film biography of Bessie Smith later in the year.

JERMAINE JACKSON

THE BASS player of the Jackson Five, Jermaine started a fan club when he stayed behind with Motown when the rest of his family moved on to Epic. At the moment, the family have a national hit and a TV show of their own and are winning. Jermaine released a few solo albums while still with the J5, but his first effort without the family wasn't the stuff that stars are made of. Helives with his wife, Hazel Gordy, on a ranch near Barry White, and eventually wants to move into the business and production

side of the record business.

EDDIE KENDRICKS

EDDIE KENDRICKS wanted to be a solo singer, but ended up as one of the Temptations. Not a bad move, for darling Eddie sang on the never ending string of the Tempts early hits. He finally achieved his ambition of being a solo singer in this decade. He had a string of adequate hits, topped by a number one called 'Keep On Truckin''. The last couple of years have been difficult for him personally, and it is rumored he's shopping for a new label.

STEPHANIE MILLS

A CHILD actress at a very young age, Stephanie Mills broke big in America playing Dorothy in the Broadway version of 'The Wizard Of Oz', called 'The Wiz'. For her debut Motown album, the company miraculously got Burt Bacharach and Hal David re-united. The result was the kind of sophisticated soul for which Stephanie was a shade too young

RONNIE McNEIR

BARNEY ALES left Motown and formed his own Detroit label, Prodigal, for the purpose of developing new Detroit talent. When Ales resigned with Motown, he brought this young man with him. Ronnie had already been making records at 14, and even made an album co-produced with Renaldo Benson of the Four Tops. He has released two albums here in which he has taken a leaf from Stevie Wonder's book and done all his own writing, producing and playing.

ORIGINALS

THEY COVERED the old hit 'The Belles', and it looked like their smooth harmonies were going places. But alas, no. The Originals stayed back in Detroit when the company moved to Los Angeles and only moved west last year. They're trying a new image now and a new sound, as in

their last single 'Down To Love Town'.

SMOKEY ROBINSON

THE MIRACLES gave Motown their first gold record with 'Shop Around', and since then no one's gone hungry. Smokey is Motown's Vice President and married to his childhood sweetheart, Claudette. Both sang on the Miracles hits, though Claudette didn't tour. Smokey went solo five years ago and has had a few hits, the best known being 'Baby That's Backatcha'. His songs have been covered countless times. The latest being Linda Ronstadt's version of 'Tracks Of My Tears', and Dolly Parton's version of 'My Love (My Girl)'.

DIANA ROSS

BORN ONE of 12 kids in Detroit, Diane Ross wanted to be a superstar and her dream came true. Ross started as the lead singer of the Supremes. In 1970 she went solo, complete with a Las Vegas night club routine, a marriage and lots of financial backing from Motown. She continued to have hits, though her recent material has lacked most of the urgency that made her earlier songs so memorable. She won an Oscar nomination for her performance as Billie Holiday in 'Lady Sings The Blues', and has recently released a double album based on her stage show.

DAVID RUFFIN

THE TEMPTATIONS asked Jimmy Ruffin to be their lead singer, but Jimmy declined the offer and suggested his brother David. It was a significant proposal for David Ruffin's raspy, powerful voice would be the driving force behind the Temptations early and most memorable hits, among them 'Ain't Too Proud To Beg' and 'My Girl'. Ruffin went solo in the late sixties with 'My Whole World Ended (The Moment You Left Me)', and it was seven lean years before Van McCoy brought Ruffin back to the charts with 'Walk Away From Love'.

SUPREMES

THE HITS haven't been coming in recent years, but the line ups change from album to album. Long time Supremes fans wonder whether The Supremes still exist, or whether the name has outlived the group. The original Supremes consisted of Diana Ross, the late Florence Ballard, Mary Wilson and Barbara Martin. Only Mary Wilson remains and the latest line up consists of Wilson, Scherrie Payne and Susaye Green. This line up has produced one album, 'Mary, Scherrie and Susaye'. Once more The Supremes have gone into the studios with the Holland brothers, who wrote all their big hits. There are rumours that Mary Wilson may leave the group. If she does, the name goes with her.

SYRETA

AS RITA Wright she had

a grand flop in 1968 with 'I Can't Give Back The Love I Feel For You'. She married Stevie Wonder, and the two together, with Lee Garrett, did much of the writing on Syreeta's 'Signed, Sealed and Delivered' album. Stevie produced two albums for Syreeta, the second of them giving her a British hit with 'Your Kiss Is Sweet'. She's just released a new album and lives in Los Angeles with her 14 month old son.

TEMPTATIONS

THEY HAD their first hit, 'The Way You Do The Things You Do', smack in the middle of the British invasion of America in 1964. Using songs by Smokey Robinson, then Norman Whitfield, the Tempts were the definition of what a well dressed, highstepping vocal team was to be. After Whitfield's psychedelic albums, changing attitudes and personnel affects the group. Dennis Edwards has departed, and they still haven't found a replacement for him after nearly six months. The current line up consists of two original members, Melvin Franklin and Otis Williams, plus Richard Street and Glenn Leonard.

TATA VEGA

ONE OF Motown's new faces, Vega is white, raunchy, raspy and paid her dues in the LA cast of Hair.

JUNIOR WALKER

HIS SEXY saxophone fired out 'Shotgun' many years ago and Jr. Walker has been going steadily ever since. His real name is Audrey de Walt. He hails from Arkansas and came to Motown via Johnny Bristol and Harvey Fuqua.

LEON WARE

LIKE WILLIE Hutch, Ware is as much a writer and producer as an artist. It's too soon to tell if he'll be able to get into the public eye, because his first album has just landed in the record stores. Ware's hit compositions include 'If I Ever Lose This Heaven', 'I Wanna Be Where You Are', and 'Body Heat'.

STEVIE WONDER

MOTOWN'S SHINING star was born blind in 1950 in Detroit as Steveland Judkins, and was brought to Motown by the Miracles' Pete Moore. His first hit was a scorching instrumental called 'Fingertips Pt 2'. Through the sixties, Wonder had as much show biz in his hits as he did soul. Gradually, as he came of age, he took more responsibility for his material and eventually broke out of the limitations of the soul spectrum into universal popularity. A car accident in 1973 put him out of the spotlight for a while. Interestingly enough, his first concert after that were performed in London at the Rainbow. His last album, 'Songs In The Key Of Life' marked the beginning of the most expensive contract in the company's history.

WIN! MOTOWN SPECIALS

10 sets of 7 albums to be won

The seven albums you can win are:

- FOUR TOPS
- DIANA ROSS AND THE SUPREMES AND THE TEMPTATIONS
- THE JACKSON 5
- THE TEMPTATIONS
- Jr WALKER
- DIANA ROSS AND THE SUPREMES and a compilation
- MOTOWN EXTRA SPECIAL album



All you have to do is give the year and title of the three artists' first British hits.

1. Stevie Wonder _____

2. Four Tops _____

3. Supremes _____

NAME _____

ADDRESS _____

Send your entries to: Motown Competition, Po Box 16, Harlow, Essex CM17 0JA. The 10 correct entries will receive the seven albums. The Editor's decision in this and all other matters is final.



THEIR GREAT DEBUT SINGLE.

ILLINOIS MAM 161.



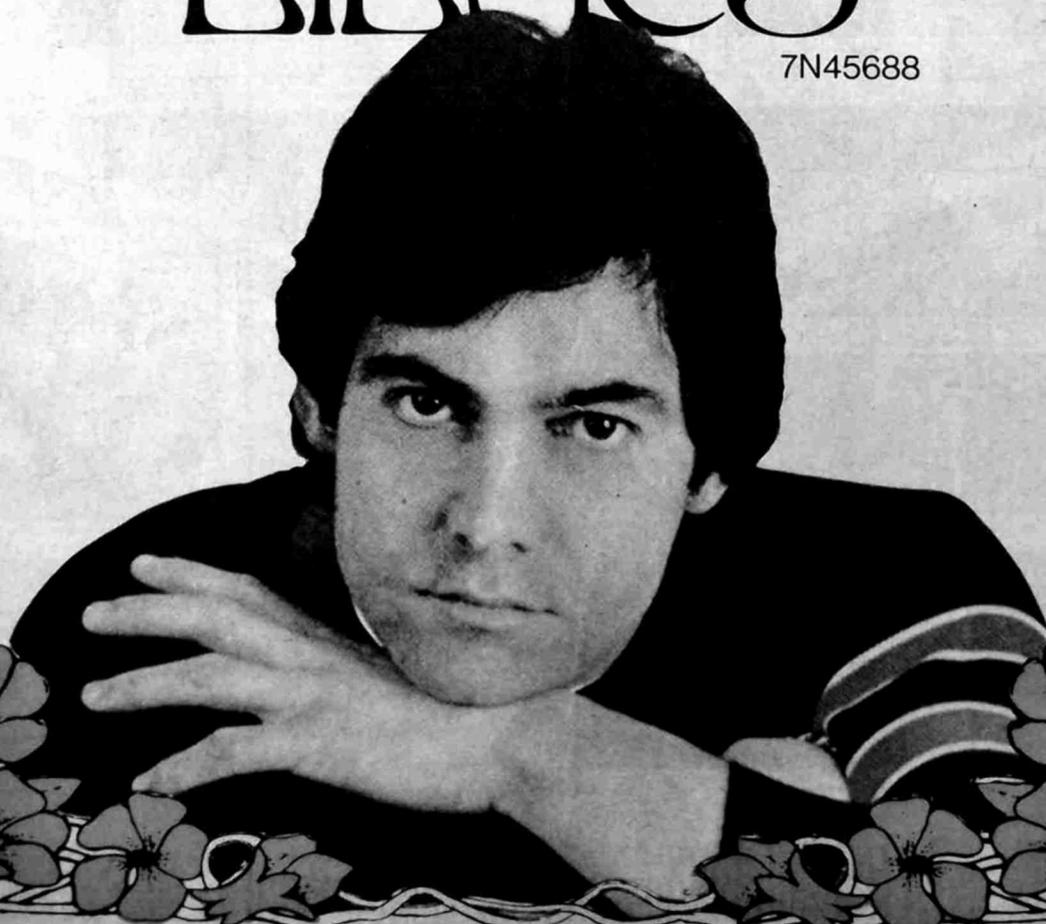


SIMON MAY

His Latest Single

"WE'LL GATHER LILACS"

7N45688



Upfront

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

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



EAGLES: four nights at Wembley but sold out

YES HE'S BACK! Undeterred by being 'banned' from the London Palladium, the oldest punk in the business, who makes **Rat Scabies** look like a big girl's blouse, is all set to have 'em rockin' in the aisles with three nights at the London New Victoria, starting Tuesday, 26th. Who else but **Lou Reed** and his metal machine music? Plenty of Lou for your money, 'cos this is one gig which doesn't have a support band.

Peter Gabriel hits the long winding road again too — after a two year break from the gig circuit following his split with **Genesis**, this time around Gabriel brings a seven-piece American backing band. Big G kicks off with a three-nighter at London Hammersmith Odeon, (Sunday, Monday and Tuesday), before moving on to dates in Liverpool and Manchester next week.

And the long-awaited **Eagles** fly in as part of their April / May European

tour, gigging at Wembley's Empire Pool for four nights, starting Monday — but if you don't already have tickets, you're out of luck. This is one trip through progressive MORville which is sell 'n' truly SOLD OUT.

Flower power left - over **Roy Harper**, backed by his new band **Chips** is finally in circulation, with a batch of rescheduled tour dates, originally scrapped during his February illness. Catch extracts from 'Bullnamingvase' and earlier material at Belfast University (Wednesday), Middlesbrough Town Hall (Thursday), Guildford University of Surrey (Saturday), Bristol Colson Hall (Sunday) and Liverpool Empire (Monday). And **Eric Clapton** is off again, strongly supported by another old face, in the shape of **Ronnie Lane** and his **Slim Chance**. Check the listings for the best of the rest.

BRADFORD, Princeville Club (78845), Radiator
BRISTOL, Granary, Welsh Back (28267), Lee Kosmin Band
CARLISLE, Market Hall, Widemaker Quartz
COVENTRY, Mr Georges (27529), Bethnal
CROYDON, Red Deer (01-588 2308), Downlins Seat
DERBY, Baileys (363151), Chi-Lites
HIGH WYCOMBE, Nags Head, London Road (21758), Little Bob Story
LONDON, Nuclear Rouge
HUNTINGDON, Skyway Club, RAF Wittern, Jain Band
LIVERPOOL, Empire (01-709 1555), Small Faces / PP Arnold
LIVERPOOL, Eric's, John Cale Count Bishops The Boys
LIVERPOOL, She Club, Shabby Tiger
LONDON, Albany Empire, Crock Road, Deptford, Strutters
LONDON, Carl and Horses, Stratford, Jerry the Ferret
LONDON, Dingwails, Camden Lock (01-267 4967), Kicks
LONDON, Golden Lion, Fulham Road (01-385 3942), Sunday Band
LONDON, Greyhound, Fulham Palace Road (01-385 0226), Shak'n' Stevens and the Sunsets
LONDON, Half Moon, Lower Richmond Road, Sammy Mitchell's Blues Band
LONDON, Hope and Anchor, Upper Street (01-359 4510), Low Lewis Band
LONDON, 100 Club, Oxford Street (01-636 9935), Oils Waygood Band
LONDON, Kings Head, Upper Street (01-226 1916), Bicycle Thieves
LONDON, Nashville, North End Road (01-603 6071), Masher Crabbe
LONDON, Red Cow, Hammersmith Road, Bamboo and the Reggae Guitars
LONDON, Marquee, Wardour Street (01-437 6603), No Dice
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Dust on the Needle
LONDON, Rock Garden, Covent Garden (01-240 3961), Motors / Chris Brooks
LONDON, Windsor Castle, Harrow Road (01-286 8403), Amazorblades
MANCHESTER, Belle Vue (061-223 2327), Eric Clapton Band / Ronnie Lane's Slim Chance
MANCHESTER, Golden Garter (061-437 7614), Three Degrees
MIDDLESBROUGH, Town Hall (45432), Roy Harper and Black Sheep

OLDHAM, Baileys (061-652 8421), Heatewave
PLYMOUTH, Woods (266118), John Otway and Wild Whiy Barrett
SWANSEA, Circles Club Nutz
THURSO, Barn Chords
WESTON SUPER MARE, Webington Country Club (Edingworth 491), Drifters
WOLVERHAMPTON, Polytechnic, Sonny Terry and Brownie McGee

Friday

APRIL 22
BIRMINGHAM, Barbarellas (021-643 9413), The Darts
BIRMINGHAM, Odeon (021-643 6101), Detroit Spinners / Brass Construction
BRIGHTON, Buccaneer (66906), Low Lewis Band / Amazorblades
BRIGHTON, Embassy (735124), Meal Ticket
BRIGHTON, Top Rank (23895), Drifters
BRISTOL, Colson Hall (291708), Twigs
BURTON ON TRENT, 76 Club Jenny Haan's Lion
CAMBRIDGE, Corn Exchange (3937), Judas Priest
CARMARTHEN, Trinity College (7971), Jain Band
CHELMSFORD, Chancellor Hall (65848), Jimmy James
CRAWLEY, Technical College (25686), Krakatoa
DERBY, Baileys (363151), Chi-Lites
DUDLEY, JB's (53597), Squeeze
EDINBURGH, The University, Widemaker / Quartz
KENILWORTH, Chesford Lion Hotel, Jimmy Helms
KIDDERMINSTER, College of Further Education (4526), Pirates

LARGS, Barrfield Pavilion, Billy Connolly / New Celeste
LEEDS, Ffiorde Green Hotel (623470), Captain Cooks Dog
LEICESTER, Phoenix Theatre (58832), Oze
LIVERPOOL, Empire (051-709 1555), Billie Jo Spears / Carl Perkins / Dillards
LIVERPOOL, Eric's Little Bob Story
LIVERPOOL, She Club, Shabby Tiger
LONDON, Central London Polytechnic, Sonny Terry and Brownie McGee
LONDON, Dingwails, Camden Lock (01-267 4967), Mike Berry and the Outlaws / John Dee
LONDON, Marquee, Wardour Street (01-437 6603), Salt / Waaps
LONDON, Music Machine, Camden High Street (01-387 0428), Liverpool Express / Bethnal
LONDON, New Victoria (01-834 0671), Roy Harper and Black Sheep
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Window
LONDON, Rock Garden, Covent Garden (01-240 3961), Boombya / Woods Band
LONDON, Roxy Club, Neal Street (01-836 8811), Slaughter and the Dogs / The Larkers
LONDON, Romyalty Ballroom, Southgate (01-886 4112), Foundations
LONDON, White Hart, Devonshire Hill Lane, Graham Fentons Matchbox
LONDON, White Horse, Church Road, Willesden, Flight 36
LUTON, College of Higher Education, Medicine Head
MANCHESTER, Free Trade Hall (061-834 0943), John Cale / Count Bishops / The Boys

Wednesday

APRIL 20
BELFAST, The University (Ulsteraine 4141), Roy Harper and Black Sheep
BIRMINGHAM, Bogarts (21-643 0172), Hooker
BRADFORD, The University (01663), Warren Harry
BRIGHTON, Albambra (2747), Amazorblades
BRIGHTON, Tramps, Bethnal
BURBY, Cleopatras (44128), Heartbreakers
DUNFERMLINE, Dalrympie Hall, Billy Connolly / New Celeste
HARTSRING, Bushey Community Centre, Pete Quinn
HIRESTER, De Montford Hall (27621), Eric Clapton Band / Ronnie Lane's Slim Chance
HIRESTER, Polytechnic (27622), Radiator
LONDON, Brecknock, Camden Road (01-485 3073), Bernie Torme
LONDON, Dingwails, Camden Lock (01-267 4967), Rokotto
LONDON, Queen Elizabeth, Haringford, Jerry the Ferret
LONDON, Golden Lion, Fulham Road (01-385 3942), Arbre
LONDON, Greyhound, Fulham Palace Road (01-385 0226), Landscape
LONDON, Hope and Anchor, Upper Street (01-359 4510), John Stevens Away
LONDON, Kings Head, Upper Street (01-226 1916), Jethers and Rollers
LONDON, Lycium, The Strand (01-836 3715), Rooking Devils / Restless Rockers / Flashback / Wild Wax Show
LONDON, Marquee, Wardour Street (01-437 6603), Nasty Pop
LONDON, Music Machine, Camden High Street (01-387 0428), Sassafraz
RAYMOND FROGGAT BAND
LONDON, Phoenix, Cavendish Square, Ascend
LONDON, Red Cow, Hammersmith Road, Dust On the Needle
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Advertising
LONDON, Ronnie Scotts, Frith Street (01-439 0747), Viola Wills - Ronnie Scott Quintet
LONDON, Upstairs at Ronnie's, Frith Street (01-339 0747), Silent Sister
MANCHESTER, Golden Garter (061-437 7614), Three Degrees
NEWPORT, Roundabout (73613), The Jam
NOTTINGHAM, Trent Polytechnic (48248), Widemaker Quartz
OLDHAM, Baileys (061-652 8421), Heatewave
PLYMOUTH, Castaways (Newquay 6619), Drifters
PLYMOUTH, Woods (266118), Sonny Terry and Brownie McGee
SWINDON, Brunel Rooms (31284), XTC
WOLVERHAMPTON, Lafayette (27811), Kites

Thursday

APRIL 21
ABERDEEN, Music Hall (27688), Billie Jo Spears / Carl Perkins / Dillards
AYLESBURY, Britannia (4858), Left Hand Drive
BIRKENHEAD, Mr Digbys (061-649 9329), The Darts
BIRMINGHAM, Barrel Organ, Hooker
BIRMINGHAM, Rebecca's (021-643 6951), Heartbreakers
BRACKNELL, South Hill Park, Paul Brett



LOU REED: three nights in Victoria, London

From the blues to rock 'n' soul

Breakers Yard
The fax on the new entries into the chart



WELL, HE was just 17 if you know what I mean, and the way he played was way beyond compare — so much so he's been playing ever since.

Young John Watson (above) appeared on record for the first time in January '53 with 'Highway 60'. One year and six singles later he became Johnny 'Guitar' Watson, well known for the experimental work on guitar that produced weird sounds on the instrumental 'Space Guitar' back in 1954.

He had taken his inspiration from blues guitarists in the way in which today's noted axemen like James Burton have learnt a thing or two from him.

As well as playing the guitar he was quite a showman too, and legend has it that he's been known to do a handstand while playing the guitar

with his teeth — and that was ten years before Hendrix!

From the blues he became a sought-after rock guitarist.

He worked for a while with rock veteran Larry Williams, and appeared on the '64 cut of Little Richard's 'Whole Lotta Shakin'.

But today he is probably best known for his smooth, soul-styled singles that resulted from the DJM sessions, and the album he put out there last year on the same label, 'Ain't That A Bitch' and his hit single 'I Need It', all backed up with a British tour.

As well as being a demon guitar man, he's proved his power as a singer, and with the combination of the two — well, phew!

Like the man himself says on his latest crawler it's a 'Real Mother For Ya.'

Just a quiet bunch of lads..



NOT MANY bands can boast an unchanged line-up for ten years.

Barclay James Harvest are the quietest bunch of musicians around. They go to bed early after concerts and live peacefully in the Lancashire countryside.

Over the years they've built up a steady following with their brand of symphonic rock. They're most renowned for 'Mockingbird'. Each tour is a sell out — not bad for such a quiet bunch of lads.

The band are John Lees, guitar and vocals, Mel Pritchard, drums, Les Holroyd, bass, and Stewart 'Woody' Wolstenholme, mellotron and

keyboards. John was born in 1947, and shares most of the arranging and writing chores with Les, who owns a small farm and is fond of horses.

Woody is the most flamboyant member of the band — he sports V-necked sweaters off stage, and wears clogs. He insists on being the genuine old English north country type. He hangs around a lot with Mel, the quietest member of a quiet band. He must be almost totally silent.

'Rock And Roll Star', their latest single, is the live version of the opening track on their latest album 'Octoberon'. Fed up with people ramming punk down your throat? Then give it a listen. The effect is shattering...

CONTINUED ON NEXT PAGE

CONTINUED FROM PREVIOUS PAGE

LONDON, Rochester, Stoke Newington High Street (01-248 0198), Smiler Tush
 LONDON, Rock Garden, Covent Garden (01-240 3281), Sakey Yak / Bazooka Joe
 LONDON, Roxy Club, Neal Street (01-538 8811), Sloxice and the Banishes
 MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Roogalate
 MANCHESTER, Golden Garter (061-457 7814), Three Degrees
 MIDDLESBROUGH, Town Hall (04032), Flying Aces
 MIDDLESBROUGH, Rock Garden, Cherry Vanilla / The Police
 READING, The University (806222), Squeeze
 REDDITCH, Waterside Club, Hooker
 SCUNTHORPE, Priory Hotel (4483), Radiator
 SHARPNESS, Sharpness Hotel, Flying Saucers
 SOUTHEND, Kursaal (66276), Judas Priest
 STOWMARKET, Sports Centre, Foundations
 WAKEFIELD, Technical College (70501), Scorpions / Hungry Horse
 WARRINGTON, Great Sankley Forum, John Olway and Wild Willy Barrett
 WATFORD, Red Lion, Sidewinder
 WEST RUNTON, Village Inn (203), Fumble
 WIGAN, Cassino, (43501), Starjack
 WOKING, Centre Hall, Earl of Canvey

Lane (01-432 2067), Flash Fender / Barracudas / Wild Wax Show
 WESTCLIFFE ON SEA, Queens Hotel (Southend 44117), Hieronymous Bosch
 WIGAN, Casino (43501), Scorpions
 WORCESTER, Bankhouse (Leigh Sinton 32248), Hooker

Monday

APRIL 25
 BIRMINGHAM, Barrel Organ, Misspent Youth
 BOURNEMOUTH, Village (26636), Judas Priest / Remus Down Boulevard
 BOURNEMOUTH, Winter Gardens (26446), Three Degrees
 BRIGHTON, Dome (682127), Twiggy
 BRISTOL, Colston Hall (291766), Small Faces / PP Arnold
 CANTERBURY, Elliot College, Pirates
 COVENTRY, Lanchester Polytechnic (24166), Sonny Terry and Brownie McGee
 COVENTRY, Mr Georges (27529), Graham Fentons Matchbox
 DERBY, Baileys (363151), Tavares
 DONCASTER, Outlook (64434), Radiator
 HARROWGATE, Gallip Inn
 LIVERPOOL, Empire (051-709 1555), Roy Harper and Black Sheep
 LONDON, Dingwals, Camden Lock (01-267 4967), Spinal Tap
 LONDON, Greyhound, Fulham Palace Road (01-385 0526), Krakatoa
 LONDON, Half Moon, Lower Richmond Road, Putney, Paul Brett / Elizabeth Baraclough
 LONDON, Hammersmith Odeon (01-798 4081), Peter Gabriel
 LONDON, Marquee, Wardour Street (01-437 6603), Alton Brown / Elizabeth Baraclough
 LONDON, Music Machine, Camden High Street (01-387 0428), Jenny Haas Lion
 LONDON, Palladium (01-437 7373), Frankie Valli and the Four Seasons
 LONDON, Rock Garden, Covent Garden (01-240 3061), Salt/Paul Reardon
 LONDON, Roxy Club, Neal Street (01-836 8811), Crazy Cavan'n'the Rhythm Rockers / Rebel
 LONDON, Marquee, Wardour Street (01-437 6603), Plummet Airlines
 LONDON, New Victoria (01-854 0671), Tavares
 LONDON, Old Swan, Kensington Church Street, Annasolades
 LONDON, Palladium (01-437 7373), Ella Fitzgerald / Count Basie
 LONDON, Roundhouse, Chalk Farm Road (01-267 2564), The Damned / Motorhead / Adverts
 LONDON, Theatre Royal, Drury Lane (01-836 8108), Chi-Lites / Jimmy Helms
 LONG EATON, Ritz Cinema, Pirates
 MAIDENHEAD, Skindies (25115), Judas Priest
 MANCHESTER, Deanwater Hotel, Woodford, Pete Quin
 MANCHESTER, Palace Theatre (061-234 0284), Twiggy
 MANCHESTER, Royal Exchange Theatre (061-833 9833), Sonny Terry and Brownie McGee
 NEWCASTLE, City Hall (20007), Eric Clapton Band / Ronnie Lanes Slim Chance
 NOTTINGHAM, Commodore Suite (71748), Three Degrees
 PLYMOUTH, Tricora Club, Foundations
 REDCAR, Coatham Bowl (3256), Widemaker / Quartz
 ROMFORD, Albermarle Club, Grind
 ROTHESAY, Pavilion Theatre (Alos 4154), Billy Connolly / New Celebs
 SOUTH HARRROW, 7 The Farmhouse, Eastcote

Sunday

APRIL 24
 ACCRINGTON, Lakeland Lodge (381263), Sunwheel
 BIRROW IN, FERNES, Maxims (21134), Cherry Vanilla / The Police
 BEDFORD, Nite Spot, Dennis Waterman
 BRACKNELL, South Hill, The Allens
 BRISTOL, Colston Hall (291768), Roy Harper and Black Sheep
 CARDIFF, Capitol (31316), Small Faces / PP Arnold
 COVENTRY, Coventry Theatre (2314), Billie Jo Spears / Carl Perkins / Dillardis
 CROYDON, Greyhound, John Cale / Count Bishops / The Boys
 LEEDS, Florida Green Hotel (623470), Radiator
 LIVERPOOL, Empire (051-709 1555), Detroit Spinners / Jahn Hand
 LONDON, Hammersmith Odeon (01-748 4081), Peter Gabriel
 LONDON, Lion and Key, Leyton High Road, Crazy Cavan'n'the Rhythm Rockers / Rebel
 LONDON, Marquee, Wardour Street (01-437 6603), Plummet Airlines
 LONDON, New Victoria (01-854 0671), Tavares
 LONDON, Old Swan, Kensington Church Street, Annasolades
 LONDON, Palladium (01-437 7373), Ella Fitzgerald / Count Basie
 LONDON, Roundhouse, Chalk Farm Road (01-267 2564), The Damned / Motorhead / Adverts
 LONDON, Theatre Royal, Drury Lane (01-836 8108), Chi-Lites / Jimmy Helms
 LONG EATON, Ritz Cinema, Pirates
 MAIDENHEAD, Skindies (25115), Judas Priest
 MANCHESTER, Deanwater Hotel, Woodford, Pete Quin
 MANCHESTER, Palace Theatre (061-234 0284), Twiggy
 MANCHESTER, Royal Exchange Theatre (061-833 9833), Sonny Terry and Brownie McGee
 NEWCASTLE, City Hall (20007), Eric Clapton Band / Ronnie Lanes Slim Chance
 NOTTINGHAM, Commodore Suite (71748), Three Degrees
 PLYMOUTH, Tricora Club, Foundations
 REDCAR, Coatham Bowl (3256), Widemaker / Quartz
 ROMFORD, Albermarle Club, Grind
 ROTHESAY, Pavilion Theatre (Alos 4154), Billy Connolly / New Celebs
 SOUTH HARRROW, 7 The Farmhouse, Eastcote

WATFORD, Baileys (36848), Chi-Lites
 WEMBLEY, Empire Pool (01-902 1234), Eagles / Dan Fogelberg Band
 WIGAN, Riverside Club, Jimmy Helms

Tuesday

APRIL 26
 BIRMINGHAM, Barbarellas (021-643 9413), Scorpions
 BIRMINGHAM, Hippodrome (021-622 2576), Tavares
 BRIGHTON, Top Rank (23895), Flying Aces
 CANTERBURY, University of Kent (65224), Widemaker / Quartz
 EDINBURGH, Tiffanys (031-554 6269), The Heroes
 HARRGATE, Gallip Inn, Foundations
 LANCASTER, The University (65201), Sonny Terry and Brownie McGee
 LEICESTER, Jazz Society, Cousin Joe from New Orleans
 LONDON, Dingwals, Camden Lock (01-267 4967), Eater
 LONDON, Golden Lion, Fulham Road (01-385 3942), Krakatoa
 LONDON, Hammersmith Odeon (01-748 4081), Peter Gabriel
 LONDON, 100 Club, Oxford Street (01-639 0033), Little Bob Story
 LONDON, Lord Ranleigh, Little Road, Mister Sister
 LONDON, Marquee, Wardour Street (01-437 6603), Heron
 LONDON, Music Machine, Camden High Street (01-387 0428), Trapezite
 LONDON, Nashville, North End Road (01-603 6071), John Stevens Away
 LONDON, New Victoria (01-854 0671), Lou Reed
 LONDON, Palladium (01-437 7373), Frankie Valli and the Four Seasons
 LONDON, Railway Hotel, Fulney, Downliners Sect
 LONDON, Lou Reed, Stoke Newington High Street (01-249 0198), Hombre
 LONDON, Rock Garden, Covent Garden (01-240 3961), Remus Down Boulevard
 LONDON, Royal Albert Hall (01-589 8212), Twiggy
 LUTON, Caesars Palace (51357), Stylistics / 5000 Volts
 MANCHESTER, Oaks, Barlow Moor Road, Slaughter and the Dogs
 PRESTON, Guildhall (21721), Three Degrees
 SHEFFIELD, City Hall (27074), Roy Harper and Black Sheep
 SOUTHPORT, Southport Theatre (40404), Ella Fitzgerald / Count Basie
 SWINDON, Brunel Rooms (31384), XTC
 WAKEFIELD, Theatre Club (75021), Drifters
 WATFORD, Baileys (39848), Chi-Lites
 WEMBLEY, Empire Pool (01-902 1234), Eagles / Dan Fogelberg Band
 WIGAN, Riverside Club, Jimmy Helms

PATTI LOSES BY A NECK

PATTI SMITH New York

AND ALL that was missing was a rose and a silk gown.

An historic moment — one slain heroine crystallized ostrich-style in time by a neck brace, a horde of ice cool exponents straight out of the blank generation and the midnight mass aurs of CBGB's.

There's a queue stretching two hundred yards along the dingy elegance of Bleeker Street, Patti Smith is back. Her first gig since falling off stage and breaking her neck some months back.

What's the word? I guess it's euphoria that's mugging the patrons of their minds as they pay the five dollar admission to this strange hall of mirrors.

So they all crowd round the stage that's as restricted as Patti's brace bound larynx. Dykes mostly. Oh, and the carrier pigeon worshippers.

And then the little lady walks on. She's wearing a tea cosy hat, dark jacket, striped vest and jeans. And of course the infamous brace.

The legendary Lenny Kaye hits guitar, and plopp they're straight into a lukewarm 'Kimberly'. Throughout the song Patti smiles the kinda smile that you know is for real. Y'know, a teeth flashing,

all embracing, glad to be back smile. Full frontal.

"All I've done" she says at the end of the number "is to live out my prophecy. She always said to me, my ma, 'Patti, you're gonna fall and break your neck.' If someone says that a thousand times obviously it's gonna happen." Right on Patti.

Okay, so the girl's singing with a broken neck. So this is the first time I've ever seen her. So that's two reasons why she didn't knock me out. Maybe it's unfair to review this show on that pretext but...

Next up an Easter poem. Thanks to the brace she's walking around like a girl learning to be a model with books on her head for correct posture. The poem isn't very good. I somehow can't get the thought out of my head that this all seems like something out of the Diana Ross school for glossy schmaltz. Perhaps that's a little unkind.

Then there's a new number dedicated to Television — Patti's former beau was none other than Tom Verlaine. 'Rodondo Beach' follows.

More Smith philosophy. "I think it's a real nice thing to know that we say all this stuff about all energy and transferral and stuff. You believe it at first but sometimes it becomes a rap."

Or howabout "The best thing I've discovered



PATTI SMITH: slain heroine

In the last two months is "The Saint. It's great."

Or "I believe in everything. I believe in the future and you can't ask for more than that."

The songs. Well just what you'd expect. 'Horses', 'Radio Ethiopia', 'Gloria'. Plus the Stones 'Time Is On My Side', and 'Can't Explain'. There was also a fair version of 'You Really Got Me' sung by one of the band while Patti rested her neck.

The arrogant acerbity which we've come to associate with Patti

Smith was replaced by a limp, mellow tenderness even, and the fanatical audience gulped it all down in one blind gaping mouth movement. Pretentious maybe too strong a word, but the whole thing certainly stank of something. Still, perhaps unshackled, she's, how you say, something else. Judgement reserved. I rest my case.

Except that is for that guy at the back who cried out half way through her act — "Bring back The Damned!". BARRY CAIN.

Faces' Sheffield showdown

SMALL FACES Sheffield

LADIES AND Gentlemen, the next bout will be a lightweight contest over ten rounds, two falls, two submissions or a knockout to decide the winner. On my left, the Small Faces, featuring Steve 'The Mouth' Marriot, Kenney 'Thumper' Jones, Ian 'Fingers' McLagan and Rick 'The Muppet' Wills. And on my right,

Roadshows

the Sheffield branch of the Small Faces Appreciation Society. Let battle commence. More slugging from both sides. Into 'What

But they lose the next round with a scrappy Chuck Berry number. More slugging from both sides. Into 'What

cha Gonna Do About It.' Enter PP Arnold from the substitutes bench. On into 'All Or Nothing.' The visitors



MARRIOTT: the mouth

SEE IT!

THE ETERNAL Alvin Stardust, veteran of the pop scene, returns to the magic box when he appears on Granada's teeny extravaganza 'Get It Together', Wednesday, (4.15). Other guests in this week's show are Lynsey De Paul and Mike Moran, the masterminds behind our Euro entry 'Rock Bottom'. (Aaargh!) Smiling Tony Blackburn is all set to give you a flash of his choppers when he hosts 'Top of the Pops', Thursday, BBC1, (7.20) ... and there's a session with Kevin Coyne and his unique brand of showmanship on the other side, (11.30), which we are told, tries to capture the "live" feel of a Coyne performance. Does it? Toom in and see.

Come Saturday, 'All You Need Is Love', LWT, (10.30), gets back to the roots of pure clean - lvin' country music and traces its eventual transformation into bland and totally acceptable pop material. Clips of ancient C/W buffs, including Jimmie Driftwood, Jimmy Rodgers, Tex Ritter (without his horse), Minnie Pearl, William Ivey and a bunch of other hoe-downers you've never heard of before.

Granada viewers only can catch Canadian sisters Kate and Anna McGarrigle on 'So It Goes', (11.00 pm). Well worth watching.

More blasts from the past on Tuesday's 'Old Grey Whistle Test', BBC2, (11.15), with the Kinks in concert from the BBC Theatre, playing material from their best boom days and beyond.

HEAR IT!

MORE MUSIC, news and interviews from Brian Ford on Radio Clyde's weekly rock show 'Stick It In Your ...'. Guests this week are Mike Heron, axe man Pat Travers, liberated songstress Dory Previn, Frankie Miller, Oscar Peterson — and Captain & Tenille, Wednesday (8.00 pm).

John Peel tells you 'Where It's At', Radio Three, Friday, (7.00 pm). Why does many bands fall by the way while so many others live on? Peel's personal viewpoint illustrated with tracks from Jerry Lee Lewis, Bob Dylan, Beatles, Nice, ELF, Henry Cow, Mike Oldfield and Pink Floyd.

And Luxembourg's highlight tonight is a thick slice of disco music, when Barry Alldis focuses on the sounds of George McCrae of 'Rock Your Baby' fame in 'Black Golden Oldies', (9.00). American DJ Paul Gambaccini spins more of the best-selling pop and soul numbers from the Transatlantic charts, on Radio One, Saturday (12.00), followed by a weekly review of the mean music machine from our man in the blue suede shoes, Stuart Grundy, (1.31).

Beat boom enthusiasts can follow the story of legendary producer Joe Meek, who produce such golden oldies as the Tornados, John Leyton and Heinz — Thames Valley, Golden Days, (9.00 pm).

Progressive specials on Monday night from Jay Crawford, Radio Forth, (9.00 pm), and Doctor Dick Godfrey, Radio Newcastle, (7.45 onwards).

RECORD MIRROR FOR THE BEST REVIEWS . . . RECORD MIRROR FOR THE BEST REVIEWS . . . RECORD MIRROR FOR

are building up a lead but fate plays its hand again as Marriott drops his guitar. Long pause for re-tuning, slugging and the Marriott master stroke, spitting.

And so the evening continued. The Faces played a mixture of their 'old favourites' - 'Itchycoo Park', 'Lazy Sunday' and a selection from their pending album 'Playmates'. The verbal banter carried on throughout.

This was the first night of their British tour. They had more than their share of peeing problems. It could be easy to say they blew it. I thought I was going to have to say that until we came to the grand finale with the repetition of 'Lazy Sunday'.

The applause increased, the punters left their seats and there was much cheering and shouting. The Faces won through on a majority decision, though on one or two occasions they'd looked like stumbling to defeat. I'm glad they made it. Some of the old magic is still there. JIM EVANS

Jack's Back

JACK BRUCE BAND
London

HATE TO say this, but Jack Bruce appears to be relying on his name to draw in the crowds.

There was nothing very inspired about his performance at the New Victoria on Friday night, and a bomb scare didn't help matters.

For much of the show his bass was last amongst the other instruments, and it was only towards the end that things started cooking. Beginning with 'How's Tricks', Jack seemed embarrassed about the quality of his voice, and made up for it by bawling down the microphone. His style improved on a soulful number dedicated to Otis Redding, with its slow build up and then some fire-cracker playing. For much of the show the band seemed to lack spirit and movement. Maybe they weren't trying to overshadow Jack.

Naturally, he had to indulge in some bass solos, and there's no way the instrument can

hold your attention for more than a minute. Not only that, but the sound was muddy. It was up to 'Sunshine Of Your Love' to carry the evening through.

"It recalls some really good times and some really good people," announced Jack as they ripped into the intro. Much needed enthusiasm caught the band as Jack's bass led the way, growling through the chords. It was a great high spot but there should have been so many more. On vinyl the band sound really together, but on stage there's a spark missing. You can't rely on a name forever. ROBIN SMITH

Wheel Thing

ASLEEP AT THE WHEEL
London

WATCHING Asleep At The Wheel coming onstage is like seeing all the people pouring out of a telephone box at the end of a competition to see how many you can squeeze in.

There are 11 of them in fact, two fiddle players,

two brass (one of whom doubles on fiddle and concertina), one keyboard man, one double bass, one pedal steel and three guitarists. The one lady in the band, Chris O'Connell, plays guitar and co-writes some of the songs. I found her voice too harsh on the songs she featured in. It has the right country intonation, but she's no Emmylou or Linda.

The band is essentially a country act, but they have surprising inclusions in their set. They slip easily from country to gospel to jazz, and you can hardly see the join.

This concert was their last in the British tour. They've been playing with Emmylou Harris and the Hot Band, and guitarist Albert Lee joined them at the end of their set. Apart from swelling the numbers practically to orchestra proportions, his playing was superb.

The group's own guitarists are fairly average, but the pedal steel man overcomes any limitations by being brilliant. In fact, the guitars were pretty much in the background, with the other sections providing most of the entertainment.

The audience, surprisingly large for this little known band, was familiar with most of the songs - the best of

which I thought was 'Miles and Miles of Texas'. It would be difficult to think of a comparable group; they look like a bunch of cowboys, with their stetsons and Western shirts, but the music straddles a wide spectrum of sounds.

Another tour in the near future would go far to establish them as leaders in the wave of Southern bands that's taking over where the West Coast left off. ROSALIND RUSSELL.

THREE DEGREES

WELCOME, FRIENDS, to Sunday Night at the London Palladium. What a show we've got lined up for you tonight. Let's get straight down to it. Act one: Dave Butler, a naff comedian whose jokes were as stale as the sandwiches at the after the show party - and they were STALE.

Act two: a big hand please for David McWilliams. Rippling applause. He still wears his floppy hat and his sings well - numbers from his new album including 'Lay It On The Line', 'Don't Drink The Water' and 'Money Can't Buy You Everything'. The set was dogged by sound system problems, but managed to flow. The

audience were generally apathetic, but clapped in the right places.

Act three: Applause. Applause. Enter three smiling ladies of a dusky hue, with all manner of red feathers sticking out of various parts of their anatomies. They reminded me of a tribal dance team I saw on the very wonderful 'World About Us', only the ladies on that were topless. 'Take Good Care Of Yourself', 'Dirty Old Man' and 'Boz Scaggs' 'We're All Alone' were performed with show and style.

Usually, the whole act was dazzling. The material was okay and reasonably varied. There was McCartney's 'Silly Love Songs' with Sheila, Valerie and Helen attempting to encourage audience participation in the form of clapping, singalong by numbers. Good game, good game. All it needed was Bruce Forsyth and Beat The Clock to make the delightfully MOR evening complete.

Climax of their set was 'When Will I See You Again?' - sentimental but professional. As the applause echoed round the theatre, the lovely ladies were presented with super-sized bouquets. Wasn't the stage meant to rotate at this point? JIM EVANS



Twiggy woos them well

TWIGGY
Croydon

"HELLO everyone, I'm glad you all came. I'm goin' to do some songs and I hope there'll be something special for each one of you." Thanks, Twiggy.

And there was something for everyone who was at the Fairfield Halls on Friday night.

With a 21-piece orchestra and three girl backing singers, the little lady sang her way through 16 numbers, from Neil Sedaka's 'Love Will Keep Us Together' and Dolby Parton's 'Jolene' to Tim Hardin's 'The Lady Came From Baltimore' and Joni Mitchell's 'For Free' which she sang beautifully with just piano backing.

We were also treated to a selection from her two albums, 'Twiggy' and 'Please Get My

Name Right'. The finale was her hit single 'Here I Go Again'. She got a tremendous reception throughout and the audience were hungry for more at the end. Though Twiggy only obliged with another couple of verses of the aforementioned single, and the ladies and gentlemen of Croydon went away contented.

Twiggy was her natural, innocent, almost tomboyish, self. Her voice has developed nicely (as has her figure). For me, the highlight of the evening was the song "Where it all started" - "You Are My Lucky Star" from "The Boyfriend". Strutting cheekily across the stage, she gave it all she'd got. Oh, by the way, Twiggy wore a skimpy green top and black trousers designed by Bill Gibb. Nice one, darlin'. JIM EVANS



PRACTICAL CHOKE!

Stranglers
London

"IS THERE A DOCTOR IN THE HOUSE! SOMEBODY'S JUST BEEN STRANGLER!" Torrid scenes at London's Roundhouse when The Stranglers hit town this week. The fact that a large number of people were turned away is a measure of the meteoric rise to fame of the band once referred to as 'Patti Smith's support group'. They played most of their new album (which incidentally has advance orders of 15,000) and threw in one or two fresh numbers like 'I Feel Like A Wog' and 'Whatever Happened To The Hero'. No more a band to watch. Just avoid the dust as they go stampeding on.

◆ Pictured above: Hugh Cornwell grips the audience.

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Disco Kid

by JAMES HAMILTON

Mixed response to 12-inchers

12-INCH SINGLES are still getting a mixed response, with several DJs making some pertinent points about them.

Stevie Quinn (Malorca) cynically observes, "Having 12-inch copies available at less than a quid does help sell a side which wouldn't necessarily hit the chart. For instance, it was only the 12-inch that finally sold Boney M's 'Daddy Cool' to the public — the same goes for Undisputed Truth, Jacksons, Cerome, and will also apply to T-Connection's 'Do What You Wanna Do', which will sell like crazy once it's out."

Alan Farmer (Penluc) reasons, "I play 12-inch 45s if they are the full version of a tune — not the edited 7-inch version — and prefer that speed to 33rpm as there is a marked quality increase at the higher speed, and wider groove spacing." (Not always the case, actually, Alan!) "Also to a lesser extent, the ego-tripping element comes into it. For me, 12-inch rules — OK!"

Johnny King (Bristol) puts his case both for and against the 12-inchers. For them, he says, "They're far superior in quality; when in colourful cardboard covers, they're easier to find and better protected; they're becoming a big talking point between the dancers at



THE BEST disco in town — at least that's what Capital Radio were calling it at the Empire Ballroom Leicester Square. It was in aid of their 'Help A London Child' campaign and £4,605 was raised. On hand were all your favourite Capital DJ's, including little Nicky Horne peering over his equipment. So popular was the gig that although 3,000 people were admitted, 6,000 had to be turned away!

Scamps and myself, thus helping my customer liaison."

Against them, Johnny adds, "They're bulky to store in the limited space available at a residency, giving me less room for LPs; they're recorded at both 33 and 45, causing confusion and mistakes, and should be standardised to one or the other; they're often longer than the commercial singles, making them useful once the tune is known, but too long to establish easily as a newie."

Dave Porter (Liverpool), who started the ball rolling, has the final word again. "Before the situation gets out of hand, 12-inchers should be reserved for special product or good quality disco material, not just anything. Already the idea is being abused in the hope that poor

material will be played by DJs just because it's on 12-inch. When mailing them out, record companies should send the DJ an ordinary 7-inch copy too, as this will remind him about the 12-inch fled in another box and be easier to keep as a subsequent oldie."

● This week's 12-inch releases (promotional and commercial) include Elton John 'Bite Your Lip (Get Up And Dance)', (Rocket GUAD 1) — both long and edited versions, re-mixed by Tom Moulton! — Average White Band 'Goin' Home' (Atlantic SAM 76), J. Vincent Edwards 'Too Hot To Handle' (Eye TN 45687), Sergio Mendes 'The Real Thing' / Orleans 'Reach' (Elektra / Asylum SAM 77), Ozo 'Anambra' (DJM DJT 10764) — both long and edited. All are at 45rpm.

New Spins

WILLIAM BELL: 'If Sex Was All We Had' (Mercury 6187424). Dynamite sexy smoocher, flip to his Memphis-sound US smash 'Tryin' To Love Two'.

DONNIE ELBERT: 'What Do You Do' (All Platinum 6146321). Superb mellow groover, hidden as flip to the squeakily speeded-up Shirelles oldie, 'Will You Still Love Me Tomorrow'.

RONI HILL: 'You Keep Me Hanging On / Stop In The Name Of Love' (Creole CR 138). Supremes oldies straightforwardly butted together for Shalamar fans.

BRAINSTORM: 'Wake Up And Be Somebody' (RCA PB 0811). Slow-starting, punchy fast New York romper.

EARTH WIND & FIRE: 'Singasong' (CBS 5198). Jaunty funkier flipped by the more powerful fast instrumental 'Blyo', already an import hit.

FRANK SINATRA: 'Night And Day' (Reprise K 14475). Whaat...? Frankie does the hustle... not very well, but usefully, as an interest-getting gimmick.

BOB SCAGGS: 'Lido Shuffle' (CBS 5136). Jerky rocker, not in his disco groove but a hit where plugged.

MARTIN JAY: '1-2-3' (DJM DJS 10767). Funky-ish fast up-date of Len Barry's classic.

MAJOR LANCE: 'Gimme Little Sign' (Contempo CS 2117). Brentons ton Wood remake with Northern appeal.

BRICK: 'Music Mattie' (Bang 008). More ponderous than 'Dazz', like a Jr. Walker slowie.

BOBBY PATTERSON: 'I Got To Get Over' (Contempo CS 2115). Exciting funky jiggler loses impact.

VENTURES: 'Theme From Starsky And Hutch' (UA UP 38223). Could be useful, though not a great dancer.

DETOURS: 'It's A Real Shame' (MCA 292). Mindless perky pap.

CLOVER: 'Love Love' (Vertigo 6059171). Fast hustler with country backing.

IKE & TURNER KORNOR: 'Longest Running Disco In The World' (Big Bear BB 7). Over-forced galey, nothing to do with Ike & Tina.

DJ Hotline

JOE TEX 'Ain't Gonna Bump' (Epic) adds Steve Day (Edmonton Globe), Johnny King (Bristol Scamps), Steve Young (Edmonton Picketts Lock), Strathclyde Disco Assn, Phil Dodd (Horsham), Mike McLean (Eaglesham Eglinton Arms), John Fuller (Norwich) — can we expect Marvin Gaye news on CBS and Temptations on Atlantic? hot import, out here soon, Garnet Mimms 'What It Is' (Arista) gets Clive Barry (Manchester), David Saunders (Plymouth), Terry Emm (Dunstable), Trevor John (Wolverhampton), more.

Radio London's Robbie Vincent has got the Radio One soul show-good news for jocks! ... Billy Paul 'Let 'Em In'

(Phila Int) pulls Jay Jay Sawyers (Dalry Hotel De Croft), Jeff Thomas (Swansea Penthouse), Ray Robinson (Leicester Tiffany's), Tom Russell (Kirkintilloch), more... nice to see action on Peoples Choice 'Jam Jam Jam' (Phila Int), which I LP-tipped last summer! ditto UFAW 'Blyo' (CBS) ... Roni Hill 'You Keep Me Hanging On / Stop In The Name Of Love' (Creole) Shalams for Tricky Dicky Scanes (Soho Spas), Tom Amigo (Cardiff), Ric Simon (Tamworth) ... the Bristol Disco Centre show on May 1/2 looks like being a goodie, with lots of record pluggers liggering — I'll be in Bristol area myself on the Saturday night so will see you there

MIX master

D. J. WEBSTER runs his Fables Disco from Worrall (Sheffield M3577), and uses all his different lighting effects in conjunction with this "monster starter mix" to get things going: Gasa Production 'Welcome To Our World' (Coffin), cutting at instrumental into Tavares 'Don't Take Away The Music' (Capitol) / Heatwave 'Boogie Nights' (GTO) / Trammps 'Hold Back The Night' (Buddah) / Maxine Nightingale 'Love Hit Me' (UA) / Tavares 'Mighty Power Of Love' (Capitol), fading on the "a-wooo-oo" part into Tavares 'Woodunit' (Capitol).

DJ Top Ten

- JOHN DESADE** runs his 1000 watt Reverberation Discos from Maidstone playing whatever's needed. However, from his funky gigs, he's compiled a hot funk chart that's typical of what's happening down South.
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 - 3 I CAN PROVE IT, Tony Etoris GTO
 - 4 I'M YOUR BOOGIE MAN, KC & Sunshine Band TK
 - 5 DANCIN', Crown Heights Affair Contempo
 - 6 TOO HOT TO HANDLE, Heatwave GTO LP
 - 7 NEXT TO ME, Kirkland & Davis US Claridge LP
 - 8 GOT TO GIVE IT UP, Marvin Gaye Motown LP
 - 9 SUPER BAND Kool & The Gang Contempo
 - 10 ROCK ON (DANCE ON), Tony Gregory Contempo BREAKERS
- 1 WHAT IT IS, Garnet Mimms & Truckin' Co US Arista
 - 2 ENGINE OF LOVE, Earl & The 8 Team Team MCA
 - 3 COME OUT AND PLAY, Roy Ayers Polydor

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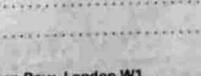
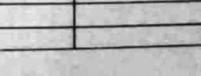
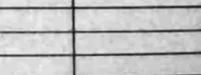
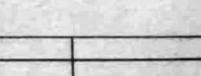
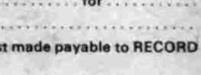
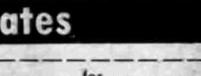
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DEEP ROOTS

WELCOME TO 'Roots', Tavares style.

Grandfather Tavares was a whaler in the Cape Verde Islands, but a shortage of the beasts forced him to emigrate in search of his fortune to America. He eventually came to rest on the Massachusetts coast, and founded the American branch of the Tavares family.

His grandchildren haven't taken to the sea, but Grandpa would surely have been proud of them. As singers, they've filled halls in most parts of the civilised world, including Japan.

"We're probably one of the only coloured families in America who know their ancestry properly," says Butch, the boy wonder of the band, proudly.

"It's very traumatic for a people not to know their culture. If somebody shipped you out from Britain to be a slave on another planet you'd feel similar to the slaves in the 1700s."

"I wish 'Roots' hadn't been shown, though. There's no good pointing out the errors of the past. All that programme will do is cause hatred. I wouldn't show it to children. It's good to see black and white kids playing together, and if they know what their

forefathers did to one another it could break up a lot of friendships."

Tavares have flown briefly into Britain during a punishing tour of Europe. The day after the interview they're flying to Rome.

"I'm pretty wiped out," continues Butch. "I had an operation on my knee, and I'm having to use a stick to get around on. Dancing can be very painful at the moment."

Every time they go on stage, back home in America Mum Tavares is saying a little prayer for her boys. Is mum yer best gal, fellas?

Dedicate

"Undoubtedly," says Butch. "Without her all this wouldn't have been possible. She's been a constant source of inspiration."

"We've dedicated an album to her because it seemed the best way to say thank you. Maybe we could have showered her with diamonds but it wouldn't have been the same."

"Gifts don't have to be money. When you've grown up on the poverty line it means you appreciate the value of true love. It's the thing that keeps you together when there's not enough food in your stomach."

"In a way I'm glad we grew up poor. When you get rich you appreciate the plight of your fellow man, because that's how you started."

"I'm interested in Chinese philosophy and I'd really like to tour there someday. They have a saying that you should empty your cup so that you can still fill it again. In other words build up something so that you can give it away."

Both Butch and Tiny are interested in starting children's aid schemes.

"We love kids. I particularly want to help orphans," says Butch. "I want to open a big camp and call it Heaven. It'll be somewhere kids of all colours can play together and be educated and listen to Tavares music."

Tavares offspring are following in their father's footsteps - they give their own concerts as singers.

"They really do great versions of our songs," says Butch. They've got their own costumes and they perform at school. We might even get them up on stage with us one day."

Apart from touring with Tavares, Butch went to Vietnam to entertain the troops with the Bob Hope Show.

"I saw this guy in the middle of a field with a



TAVARES: from left to right Pooch, Ralph Chubby, Butch, Tiny

gun on his knee," says Butch. "He said he was waiting for the enemy to fire at him before he could fire back."

"Those were his orders. The enemy had to shoot first. Meanwhile the generals were whooping it up, having a party in the bar. It's the same wherever you go these days. A minority controlling a majority."

Atomic

"We put people in power and they just laugh at us. Are the people consulted when they want to put a probe in space or build an atomic reactor? The money spent on those things could be far better used helping us here down on earth."

Tavares seem to be almost universally popu-

lar. Why did they think this was so?

"Simple. We've kept changing," says Butch. "I hate it when people classify our music as soul music. What does that term mean? If a white man sings something from his heart everybody doesn't leap around calling it soul music."

"People are still going back to the slave days. They thought then that the black people could only work on farms and sing in certain ways."

"Even today there's still a lot of prejudice in music. Any young black band starting out is supposed to end up like the Drifters. How many black rock bands can you name."

"If a black guy sits down at a piano and sings a ballad, he's laughed at.

Prejudice because of the colour of your skin is the greatest crime in the world."

This lad would make a politician. What about it? After all, James Brown appeared to calm the Boston race riots by appearing on TV and pledging his support for Jimmy Carter.

Riots

"Well, I don't think James has ever done very much for nothing," says Butch. "People say he cooled down the riots, but I believe he was paid to for appearing on television that time. We're all politicians through our music."

Tavares will soon be taking part in a film called 'Saturday Night' a

sort of musical set in a disco. Amongst the other stars will be the Bee Gees.

"It's something I'm really pleased about," says Tiny. "I want to write some film scripts. Maybe I'll write a film about our lives. It should be pretty colourful stuff."

Off the road Tavares are all Portuguese food experts. In their early days they used to save money by cooking their own meals. Chubby is the master chef.

"I don't get the chance to do much cooking anymore," he says. "We mainly rely on hotel food, and I can't say I'm impressed with the standards. I could show 'em a thing or two."

ROBIN SMITH

J. Edward Oliver

"Well, did you Eva?"

IF YOU HAD SIX QUID, WOULD YOU BUY THE ALBUM OF THE NEW ROCK OPERA BY TIM TAPICO AND ANDREW LLOYD NATIONAL - WESTMINSTER WE THINK YOU'D RATHER USE THE MONEY FOR SOMETHING MORE CATERING LIKE PAYING THE FINE FOR LEAVING YOUR CAR ON A DOUBLE YELLOW LINE WHICH IS WHY WE CALL OUR VERSION --

Parkingmista

AN OPERA BASED ON THE LIFE OF MRS AGNES QUONT, 29 THE NEWS, PENGOE, THE ONLY PERSON IN THE ENTIRE HISTORY OF MANHOLD WHOSE NAME AND ADDRESS ARE AN ANAGRAM OF "3. GINGER TEARS REQUEST 9 HEAR NAGS."

IT IS NOT GENERALLY KNOWN THAT TIM AND ANDREW ACTUALLY STARTED WRITING THEIR OPERA ON A TRAIN, BUT A PORTER MADE THEM GET IT OFF, MANAGINGLY BACK IN 1945. ALSO AGNES KIRKUNPICKET HAD BROKEN OFF HER ENGAGEMENT TO SUBSTANTIAL FRISKER IN ORDER TO MARRY CHARGED. ACCOUNTANT ARNOLD QUONT

A NEW LIFE FOR ME NOW, BRIDE OF AN ACCOUNTANT I'LL BE! TO SUM IT ALL UP NOW, IT FIGURES HELL KNOW THAT HE CAN COUNT ON ME!

SUNG TO THE TUNE "A NEW ARGENTINA"

LAST NIGHT ARNOLD TOLD ME HE LOVES ME BECAUSE OF MY MIND, THEN HE TAUGHT ME A GAME OF THE MOST INTELLECTUAL KIND. BUT I WONDERED, MID 'ST THE LAUGHTER, WAS MY BODY ALL HE'S AFTER? IT'S JUST -- WELL, I'VE NEVER HEARD OF STRIP SCRABBLE BEFORE!

A SUGAR CASNEY MISSSES

BUT, NEXT DAY, TRAGEDY STRIKES! AGNES FINDS ARNOLD QUANT DEAD, ELECTROCUTED WHILE TRYING TO MEND THE GAS COOKER --

NO NEW LIFE FOR ME, NOW! MY WHOLE WORLD HAS GONE WRONG, GEE WHIZ. IT'S FUNNY TO THINK I EVER JUST WANTED MY BODY, AND NOW I'VE GOT HIS.

BACK OF THE PIECES

IT WON'T BE EASY, IT SEEMS SO STRANGE TO HAVE MY SISTER IN CHARGE OF ME, TELLING ME TO FILL IN EVER -- FORM THAT'S REQUIRED; WHICH ONE DO I NEED? I JUST DON'T KNOW, IS IT FORM 'A' OR 'F', OR EVEN FORM 'B' OR FORM 'H'? DON'T SHOUT AT ME, FOR I'M NOT DEAF.

"YOU MAKE ME FEEL BRAND"

SUNG TO THE TUNE "DON'T CRY FOR ME ARGENTINA"

DON'T CRY FOR ME, FORM 'E' SERGEANT ENA --

I KNOW YOU'RE A SECRET AGENT, YOU LET IT OUT, DEAR, WHILE IN YOUR SLUMBER. DON'T TRY TO CHANGE ME INTO A NUMBER --

SUNG TO THE TUNE "A NEW ARGENTINA"

I KNOW, TOO, YOU'VE HAD A SEX CHANGE, YOU'RE NOW OUR BLOKE, DEAR, AND IT'S QUITE PLAIN YOU FANCY MARY, HERE, YOU CALL OUT HER NAME.

DON'T CRY 'FAIR MARY', OUR GENT ENA --

THE TRUTH IS, I OFTEN WONDER ALL THROUGH THIS OPERA, ALTHOUGH IT'S CLEVER, WHY DO ALL THESE SONGS RHYME HARDLY EVER?

SUNG TO THE TUNE "RAINBOW HIGH"

DEPRESSED AND LONELY, AGNES CHANCES TO BUMP INTO ARNOLD'S BROTHER, TORQUILL QUANT, SHE AGREES TO MEET HIM FOR DINNER --

I CAME FROM THE BARRACKS TO MEET YOU TONIGHT HERE, TO COME FOR A BITE HERE, AND NOW WHAT DO YOU DO? DON'T THINK I DON'T NOTICE, THOSE WORDS THAT YOU SPOKE THEN, TOR, TAKE EACH INITIAL, IT SPELLS SOMETHING MORE!

DRESS! EYES! ANKLES! DIAMONDS! FACE! IMAGE! STYLE! HAIR!

SUNG TO THE TUNE "LAMENT"

I HAVE FALLEN FOR YOUR CHARM, DEAREST AGNES! MY POUNDING HEART IS FLUTING LIKE A NEW FLAG UNFURLED! AGENT YOU MAKE ME THE HAPPIEST MAN IN THE GOULD? OH, PLEASE DO SAY YES -- AND THEN, ONE DAY, WHY, WHO KNOWS -- EVENTUALLY, I MIGHT EVEN ASK YOU TO MARRY ME.

SORRY TOR, BUT ARNOLD'S DEATH STILL UPSETS ME, MAYBE, IN TIME, MY GRIEF AND PAIN WILL GO, ASK ME AGAIN IN AN HOUR OR SO!

SUNG TO THE TUNE "KING'S LIPS"

BUT, NEXT DAY, TORQUILL FINDS THAT AGNES HAS LEFT. FOR THREE WEEKS HE LIVES IN SOLITUDE AND MISERY --

I DICK ARE ROLLING, SHE WENT AWAY AND FOR HER LOVE I AM STARVING! I THINK I'M GOING MAD, FOR WHEN I LEAVE THIS PAD, I THINK I KEEP HEARING HANK MARVIN!

THAT'S NOTHING -- I KEEP HEARING THE LONDON PHILHARMONIC ORCHESTRA AND THE LONDON BOY SINGERS, TOO, ONCE.

AGNES! OH, AGNES! I THOUGHT YOU WERE GONE! YES, I AM -- ABOUT THREE MONTHS!

SUNG TO ANY TUNELSS CHANT THAT HAPPENS TO COME INTO YOUR HEAD

THE CHOICE IS MINE, AND MINE COMPLETELY! I WILL MARRY YOU, LOVE, YES, NOW, TODAY! I HAVE LEARNED MY LESSON SINCE I'VE BEEN AWAY, I'VE LEARNED -- I'VE LEARNED THAT THERE'S MUCH CASH TO BE MADE FROM ALL THESE ROCK OPERAS! AND, ALTHOUGH THIS BRINGS OUR STORY TO AN END, YOU NEVER KNOW, FATE COULD STILL BE KIND TO US; WE MIGHT BE LUCKY, THIS CHILD OF OURS MIGHT BE A BLIND DEAF-MUTE, WHO, THOUGH SMALL, SURE WILL PLAY A MEAN PIN-BALL!

"I CAN ONE YOU UP ANYTIME BUT NOT LOVE"

BUT HE CAN'T AND HE COULDN'T

THE END

SUNG TO THE TUNE OF "LAMENT"

THIS EPISODE IS DEDICATED TO "EVITA" EXCEPTING PRODUCER BRUNO LAND, WITHOUT WHOM THIS EPISODE WOULD BE UNPOSSIBLE TO VIEW (DISCUSSING THE PROBABLY LATEST)

SUNG TO THE TUNE OF "LAMENT"

J. EDWARD OLIVER'S **garbage** COLUMN

Loneliness is...

...WHEN "TOP OF THE POPS" IS THE HIGHLIGHT OF YOUR GEEK.

FROM: JOHN, DEBBY AND PAUL, BRISTOL

ROCKIN' RIDDLES

WHICH FAMOUS AMERICAN ACTOR SAILORED TIMBER? DOODY LVS LINTO

WHY DO YOU CALL A U.S. PRESIDENT THAT KEEPS SHAKING? NOBLENESSY DIVE

WHICH MALE SINGER TUGS AT THE FABRIC ON LADIES' UNDERWEAR? 30VT-REXOINK TLOU

WHY WILL YOU GUN GUNTERY TANGLES HIS HOLDERS ON THE EAST COAST? HOLY TO DIE

WOULD "COAL DIGGER" HAVE BEEN A SUCCESSFUL SONG? LAH BHWIV V LSH' ON

WHICH BRIGHT FILM STAR WAS ADDRESS FOR THE CHURCH? MYNANO STEPHAN

HOW WERE THE ARCHBISHOPS PAID FOR SINGING "SUGAR SUGAR"? WYS WHTV V M

WHY DID THE SUCCESS OF "LIFE IN A SINGLES ROOM" MAKE ROBERT BRUNS UNPOPULAR? 0780Y ST00000V-00L

WHICH TV SCIENCE PROGRAMME IS INTRODUCED BY A PAIR OF VEGETABLES? 0780Y ST00000V-00L

CAN YOU NAME THE CLARINET PLAYER WITH A SEVERE COUGH? THE BROWN

WHAT FAMOUS FEMALE SINGER SUPPORTS TOTENHAM? SINGS OF NTHS

INTERESTING LIES

J. EDWARD OLIVER IS QUITTING BRITAIN FOR TAX REASONS!

SOMEONE BELONGS TO THE JONATHAN KING FAN CLUB BESIDES JONATHAN KING!

LARRY GRAYSON IS THE FIRST BORNIC

1355/86

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