

The Status Quo Story *-in colour*

Record Mirror

The Jubilation starts here!

ELTON

Keyboard King plays for a Queen

**Jam
Clash
Pistols
Damned
Stranglers**
All in colour

10cc
Feelgoods



45 New

Record Mirror

UK SINGLES

Top 50

- | | | | |
|----|----|--|------------------|
| 1 | 3 | FREE, Deniece Williams | CBS |
| 2 | 4 | SIR DUKE, Stevie Wonder | Motown |
| 3 | 2 | RED LIGHT SPELLS DANGER, Billy Ocean | GTO |
| 4 | 13 | I DON'T WANT TO TALK ABOUT IT, Rod Stewart | Riva |
| 5 | 12 | WHODUNIT, Tavares | Capitol |
| 6 | 6 | HAVE I THE RIGHT, Dead End Kids | CBS |
| 7 | 1 | KNOWING ME KNOWING YOU, Abba | Epic |
| 8 | 9 | PEARL'S A SINGER, Elkie Brooks | A&M |
| 9 | 5 | I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint | EMI |
| 10 | 20 | HOW MUCH LOVE, Leo Sayer | Chrysalis |
| 11 | 19 | LONELY BOY, Andrew Gold | Asylum |
| 12 | 24 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 13 | 22 | THE SHUFFLE, Van McCoy | H&L |
| 14 | 7 | YOU DON'T HAVE TO BE A STAR, Marilyn McCoo / Billy Davis | ABC |
| 15 | 21 | HOTEL CALIFORNIA, Eagles | Asylum |
| 16 | 17 | SOLSBURY HILL, Peter Gabriel | Charisma |
| 17 | 15 | GIMME SOME, Brendon | Magnat |
| 18 | 11 | OH BOY, Brotherhood of Man | Rye |
| 19 | 25 | A STAR IS BORN (EVERGREEN), Barbra Streisand | CBS |
| 20 | 16 | LAY BACK IN THE ARMS OF SOMEONE, Smokie | RAK |
| 21 | 27 | SMOKE ON THE WATER, Deep Purple | Purple |
| 22 | 48 | LUCILLE, Kenny Rogers | United Artists |
| 23 | 38 | MAH NA MAH NA, Piero Umiliani | EMI |
| 24 | 28 | GOOD MORNING JUDGE, 10cc | Phillips |
| 25 | 8 | GOING IN WITH MY EYES OPEN, David Soul | Private Stock |
| 26 | 31 | WHERE IS THE LOVE, Delegation | State |
| 27 | 10 | SUNNY, Boney M | Atlantic |
| 28 | 14 | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 29 | 23 | ROCKBOTTOM, Lynsey De Paul / Mike Moran | Polydor |
| 30 | 41 | LET 'EM IN, Billy Paul | Phil Int |
| 31 | 18 | WHEN, Showaddywaddy | Ansla |
| 32 | — | GOT TO GIVE IT UP, Marvin Gaye (Motown TMG 1069) | H&L |
| 33 | 42 | DON'T STOP, Fleetwood Mac | Warner Bros. |
| 34 | 33 | TOGETHER, O. C. Smith | Caribou |
| 35 | 47 | GONNA CAPTURE YOUR HEART, Blue | Rocket |
| 36 | 29 | ANOTHER FUNNY HEARTMOON, David Dundas | Air |
| 37 | 36 | YOU'RE MY LIFE, Barry Biggs | Dynamic |
| 38 | — | COULD IT BE I'M FALLING IN LOVE ANYWAY, Detroit Spinners | Atlantic |
| 39 | — | TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave | GTO GT 91 |
| 40 | 30 | MARQUEE MOON, Television | WEA |
| 41 | 50 | I'M YOUR BOOGIE MAN, K. C. & The Sunshine Band | TK |
| 42 | — | IT'S A GAME, Bay City Rollers | Arista 108 |
| 43 | 43 | IT'S YOU, Manhattans | CBS |
| 44 | 46 | I MIGHT BE LYING, Eddie & The Hot Rods | Island |
| 45 | — | HELLO STRANGER, Yvonne Ellman | RSO 2090 236 |
| 46 | — | YOU KEEP ME HANGING ON, Roni Hill | Creole CR 138 |
| 47 | — | NAUGHTY NAUGHTY NAUGHTY, Joy Sarney | Alaska ALA 2005 |
| 48 | 32 | 7,000 DOLLARS AND YOU, Stylistics | H&L |
| 49 | 44 | REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |
| 50 | — | IN THE CITY, The Jam | Polydor 2058 866 |



DENIECE WILLIAMS: at No. 1

US SINGLES

Top 50

- | | | | |
|----|----|---|------------------|
| 1 | 2 | HOTEL CALIFORNIA, Eagles | Asylum |
| 2 | 4 | WHEN I NEED YOU, Leo Sayer | Warner Bros |
| 3 | 1 | SOUTHERN NIGHTS, Glen Campbell | Capitol |
| 4 | 9 | SIR DUKE, Stevie Wonder | Tamla |
| 5 | 3 | DON'T LEAVE ME THIS WAY, Thelma Houston | Tamla |
| 6 | 8 | RIGHT TIME OF THE NIGHT, Jennifer Warnes | Arista |
| 7 | 7 | SO IN TO YOU, Atlanta Rhythm Section | Polydor |
| 8 | 5 | I'VE GOT LOVE ON MY MIND, Natalie Cole | Capitol |
| 9 | 12 | COULDN'T GET IT RIGHT, Climax Blues Band | Sire |
| 10 | 11 | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 11 | 15 | I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band | TK |
| 12 | 13 | LIDO SHUFFLE, Box Scaggs | Columbia |
| 13 | 14 | CAN'T STOP DANCING, Captain & Tennille | A&M |
| 14 | 29 | GOT TO GIVE IT UP Pt. 1, Marvin Gaye | Tamla |
| 15 | 16 | YOUR LOVE, Marilyn McCoo & Billy Davis Jr | ABC |
| 16 | 6 | DON'T GIVE UP ON US, David Soul | Private Stock |
| 17 | 21 | LUCILLE, Kenny Rogers | United Artists |
| 18 | 20 | CALLING DR LOVE, Kiss | Casablanca |
| 19 | 24 | HELLO STRANGER, Yvonne Ellman | RSO |
| 20 | 22 | LONELY BOY, Andrew Gold | Asylum |
| 21 | 23 | ANGEL IN YOUR ARMS, Hot | Big Tree |
| 22 | 25 | FEELS LIKE THE FIRST TIME, Foreigner | Atlantic |
| 23 | 10 | TRYING TO LOVE TWO, William Bell | Mercury |
| 24 | 28 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 25 | 26 | DANCING MAN, Q | Epic/Sweet City |
| 26 | 36 | DREAMS, Fleetwood Mac | Warner Bros |
| 27 | 30 | HEARD IT IN A LOVE SONG, Marshall Tucker Band | Capricorn |
| 28 | 32 | WHODUNIT, Tavares | Capitol |
| 29 | 38 | GONNA FLY NOW (Theme From 'Rocky'), Bill Conti | United Artists |
| 30 | 18 | RICH GIRL, Daryl Hall & John Oates | RCA |
| 31 | 17 | A STAR IS BORN, Barbra Streisand | Columbia |
| 32 | 33 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 33 | 35 | CHERRY BABY, Starz | Capitol |
| 34 | 39 | MY SWEET LADY, John Denver | RCA |
| 35 | 42 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 36 | 38 | CINDERELLA, Firefall | Atlantic |
| 37 | 41 | MARGARITAVILLE, Jimmy Buffett | ABC |
| 38 | 50 | BACK IN THE SADDLE, Aerosmith | Columbia |
| 39 | 44 | LOVE'S GROWN DEEP, Kenny Nolan | 20th Century |
| 40 | 54 | UNDERCOVER ANGEL, Alan O'Day | Pacific |
| 41 | 48 | SLOW DANCIN' DON'T TURN ME ON, Address Brothers | Buddah |
| 42 | 43 | DANCIN', Crown Heights Affair | De-Lite |
| 43 | 19 | THE THINGS WE DO FOR LOVE, 10cc | Mercury |
| 44 | — | SLOWDOWN, John Miles | Atlantic |
| 45 | 27 | DANCING QUEEN, Abba | Atlantic |
| 46 | 47 | I THINK WE'RE ALONE NOW, Rubinoos | Baserkey/Playboy |
| 47 | — | ARIEL, Dean Friedman | L'Esang |
| 48 | — | SLEEPWALKER, Kinks | Arista |
| 49 | 49 | YOU ARE ON MY MIND, Chicago | Columbia |
| 50 | — | HIGH SCHOOL DANCE, Sylvers | Capitol |

Yesterday

- 3 Years Ago (8 May, 1972)
- | | |
|----|-------------------------------------|
| 1 | AMAZING GRACE, Royal Scots Dragoons |
| 2 | BACK OFF BOOGALOO, Ringo Starr |
| 3 | COULD IT BE FOREVER, Vicky Leandros |
| 4 | COULD IT BE FOREVER, David Cassidy |
| 5 | SWEET TALKING GUY, The Chiffons |
| 6 | RUN RUN RUN, Jo Jo Gunne |
| 7 | A THING CALLED LOVE, Johnny Cash |
| 8 | DEBRA, Tyrannosaurus Rex |
| 9 | RADANCER, Marmalade |
| 10 | WITHOUT YOU, Nilsson |
- 10 Years Ago (8 May, 1967)
- | | |
|----|--|
| 1 | PUPPET ON A STRING, Sandie Shaw |
| 2 | SOMETHIN' STUPID, Frank and Nancy Sinatra |
| 3 | PURPLE HAZE, Jimi Hendrix |
| 4 | LITTLE BIT ME, Little Bit You, The Monkees |
| 5 | I CAN HEAR THE GLASS GROW, The Move |
| 6 | DEDICATED TO THE ONE I LOVE, Mamas and Papas |
| 7 | HA HA SAID THE CLOWN, Manfred Mann |
| 8 | I'M GONNA GET ME A GUN, Cat Stevens |
| 9 | FAMILIAR FORGOTTEN FEELING, Tom Jones |
| 10 | THE BOAT THAT I RIDE, Lulu |
- 15 Years Ago (5 May, 1962)
- | | |
|----|---|
| 1 | WONDERFUL, The Shadows |
| 2 | HEY LITTLE GIRL, Del Shannon |
| 3 | HEY! BABY, Bruce Channel |
| 4 | NUT ROCKER, B Bumble |
| 5 | DREAM BABY, Roy Orbison |
| 6 | TELL ME WHAT HE SAID, Helen Shapiro |
| 7 | PREAK TO ME PRETTY, Brenda Lee |
| 8 | CAN'T HELP FALLING IN LOVE, Elvis Presley |
| 9 | NEVER GOODBYE, Karl Denver |
| 10 | STRANGER ON THE SHORE, Acker Blik |

UK Disco Top 20

- | | | | |
|----|----|---|-------------|
| 1 | 4 | SIR DUKE, Stevie Wonder | Motown |
| 2 | 1 | SUNNY, Boney M | Atlantic |
| 3 | 3 | THE SHUFFLE, Van McCoy | H&L |
| 4 | 3 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 5 | 11 | WHODUNIT, Tavares | Capitol |
| 6 | 15 | HOW MUCH LOVE, Leo Sayer | Chrysalis |
| 7 | 8 | KNOWING ME, KNOWING YOU, Abba | CBS |
| 8 | 10 | HAVE I THE RIGHT, Dead End Kids | Epic |
| 9 | — | FREE, Deniece Williams | CBS |
| 10 | 7 | SOUND AND VISION, David Bowie | RCA |
| 11 | 18 | LET YOUR BODY GO DOWNTOWN, Martyn Ford Orch | Mountain |
| 12 | 13 | RED LIGHT SPELLS DANGER, Billy Ocean | GTO |
| 13 | 2 | GIMME SOME, Brendon | Capitol |
| 14 | 17 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 15 | 20 | I'M YOUR BOOGIE MAN, K.C. & the Sunshine Band | TK |
| 16 | — | BODY HEAT, James Brown | Polydor |
| 17 | — | GIMME SOME, Jimmy Bo Horne | RCA |
| 18 | — | WHERE IS THE LOVE, Delegation | State |
| 19 | — | GOIN' HOME, Average White Band | Atlantic |
| 20 | — | LONELY BOY, Andrew Gold | Asylum |

US Disco Top 20

- | | | |
|----|---|----------------|
| 1 | I NEED A MAN, Grace Jones | Beam Junction |
| 2 | DO WHAT YOU WANNA DO, T Connection | TK |
| 3 | I CAUGHT YOUR ACT, Huey Corp | Warner Bros |
| 4 | SUPERMAN / ONE LOVE, Cell Bee & the Buzzy Bunch | TK |
| 5 | I GOTTA KEEP DANCING, Carrie Lucas | Soultrain |
| 6 | SLOW MOON, John Miles | London |
| 7 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 8 | GOT TO GIVE IT UP, Marvin Gaye | Tamla |
| 9 | YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass | Phil Int |
| 10 | TWENTY-FOUR HOURS A DAY, Barbara Pennington | United Artists |
| 11 | UP JUMPED THE DEVIL, John Davis & The Monster Orchestra | SAM |
| 12 | TOUCH ME, TAKE ME, Black Light Orchestra | RCA Import |
| 13 | THEY SAID IT COULDN'T BE DONE, Della | Mercury |
| 14 | NEW YORK YOU GOT ME DANCING, Andrea True Connection | Buddah |
| 15 | LOVE IN C MINOR / MIDNIGHT LADY, Carone | Cotillion |
| 16 | FEEL THE NEED, Detroit Emeralds | Westbound |
| 17 | GET HAPPY, Jimmy Bo Horne | TK |
| 18 | LOVING YOU IS KILLING ME, Moment Of Truth | Salsoul |
| 19 | WHY MUST A GIRL LIKE ME, Claudie Barry | London |
| 20 | FLIP, Jesse Green | Red Bus Tempo |

UK Soul Top 20

- | | | | |
|----|----|---|-----------|
| 1 | 1 | FREE, Deniece Williams | CBS |
| 2 | 2 | AIN'T GONNA BUMP, Joe Tex | Epic |
| 3 | 3 | WHODUNIT, Tavares | Capitol |
| 4 | 5 | SUPERBAND, Kool and the Gang | Contempo |
| 5 | 7 | DANCIN', Crown Heights Affair | Contempo |
| 6 | 4 | SIR DUKE, Stevie Wonder | Motown |
| 7 | 11 | GOT TO GIVE IT UP, Marvin Gaye | Motown |
| 8 | 9 | TO BE A STAR, McCoo/Davies | ABC |
| 9 | 13 | MOTHER FOR YOU, Johnny Guitar Watson | DJM |
| 10 | 8 | TOGETHER, O.C. Smith | Caribou |
| 11 | 15 | LET 'EM IN, Billy Paul | Phil Int |
| 12 | 6 | WANT TO GET NEXT TO YOU, Rose Royce | MCA |
| 13 | 20 | WHOLE TOWN'S LAUGHING, Teddy Pendergrass | Phil Int |
| 14 | 17 | THE SHUFFLE, Van McCoy | H&L |
| 15 | 10 | I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band | TK |
| 16 | 12 | SUNNY, Boney M | Atlantic |
| 17 | 19 | IT'S YOU, The Manhattans | CBS |
| 18 | — | WELCOME TO OUR WORLD, Mass Production | Cotillion |
| 19 | 18 | LOVE IS BETTER IN THE AM, Johnny Taylor | CBS |
| 20 | — | THIS COULD BE THE NIGHT, Eddie Holman | Salsoul |

US Soul Top 20

- | | | | |
|----|----|--|------------|
| 1 | 1 | GOT TO GIVE IT UP Pt. 1, Marvin Gaye | Tamla |
| 2 | 2 | THE PRIDE (Part 1), Isley Brothers | T-Neck |
| 3 | 11 | WHODUNIT, Tavares | Capitol |
| 4 | 3 | I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band | TK |
| 5 | 14 | SIR DUKE, Stevie Wonder | Tamla |
| 6 | 6 | THE PINOCCHIO THEORY, Bootsy's Rubber Band | Warner |
| 7 | 8 | I WANNA DO IT TO YOU, Jerry Butler | Motown |
| 8 | 5 | YOU'RE THROWING A GOOD LOVE AWAY, Spinners | Atlantic |
| 9 | 10 | YOUR LOVE, Marilyn McCoo & Billy Davis Jr | ABC |
| 10 | 12 | FEELS LIKE GOOD TO BE LOVED SO BAD, Manhattans | Columbia |
| 11 | 9 | DISCO INFERNNO, Trammps | Atlantic |
| 12 | 7 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 13 | 4 | I'VE GOT LOVE ON MY MIND, Natalie Cole | Capitol |
| 14 | 20 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 15 | 13 | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 16 | 16 | THERE WILL COME A DAY, Smoke Robinson | Tamla |
| 17 | 23 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 18 | 17 | SUPER BAND, Kool & The Gang | De-Lite |
| 19 | 19 | TRYING TO LOVE TWO, William Bell | Mercury |
| 20 | 21 | FLY LIKE AN EAGLE, Steve Miller Band | Capitol |

STAR CHOICE



COLIN JUNIOR IVORY of the Dead End Kids

- | | |
|----|---|
| 1 | SUPERSTITION, Stevie Wonder |
| 2 | SAY GOODBYE TO LOVE, The Carpenters |
| 3 | WHY DID YOU DO IT, Stretch |
| 4 | JOHNNY THE FOX, Thin Lizzy |
| 5 | CAN'T GET ENOUGH, Bad Company |
| 6 | TIE YOUR MOTHER DOWN, Queen |
| 7 | I'M SO INTO YOU, Atlanta Rhythm Section |
| 8 | REELING IN THE YEARS, Steely Dan |
| 9 | PRETZEL LOGIC, Steely Dan |
| 10 | CHILD IN TIME, Deep Purple |

Star Breakers

- | | |
|--|----------------|
| WRITTEN ON THE WIND, Roger Daltrey | Polydor |
| RENDEZVOUS, Tina Turner | CBS |
| IF YOU WANT ME, Billy Jo Spears | United Artists |
| RIGHT TIME OF THE NIGHT, Jennifer Warnes | Arista |
| LET YOUR BODY GO DOWN TOWN, Martyn Ford Orchestra | Mountain |
| SUPER BAND / OPEN SESAME, Kool & The Gang | Contempo |
| LIDO SHUFFLE, Box Scaggs | CBS |
| BLOWIN' FREE, Whodunnit | MCA |
| THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass | CBS |
| UPTOWN FESTIVAL, Shalamar | RCA |

UK ALBUMS

Top 50

- | | | | |
|----|----|--|--------------------|
| 1 | 1 | ARRIVAL, Abba | Epic |
| 2 | 2 | GOLDEN GREATS, The Shadows | EMI |
| 3 | 11 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 4 | 46 | RATTUS NORVEGICUS IV, The Stranglers | UA |
| 5 | 3 | PORTRAIT OF SINATRA, Frank Sinatra | Reprise |
| 6 | 5 | GREATEST HITS, Abba | Epic |
| 7 | 7 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 8 | 15 | A STAR IS BORN, Soundtrack | CBS |
| 9 | 10 | GREATEST HITS, Smokie | RAK |
| 10 | 9 | RUMOURS, Fleetwood Mac | Warner Bros |
| 11 | 8 | ANIMALS, Pink Floyd | Harvest |
| 12 | 13 | LIVING LEGENDS, Everly Brothers | Warwick |
| 13 | 17 | PETER GABRIEL | Charisma |
| 14 | 12 | THE CLASH | CBS |
| 15 | 14 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 16 | 6 | THE UNFORGETTABLE GLENN MILLER | RCA |
| 17 | 4 | HOLLIES LIVE HITS | Polydor |
| 18 | 20 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Motown |
| 19 | 19 | LIVE, Status Quo | Vertigo |
| 20 | 16 | WORKS, Emerson, Lake and Palmer | Atlantic |
| 21 | 18 | EVERY FACE TELLS A STORY, Cliff Richard | EMI |
| 22 | 21 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 23 | 35 | NEW ALBUM, Bryan Ferry | Polydor |
| 24 | — | HIT ACTION, Various | K-Tel |
| 25 | 42 | 24 PIANO GREATS, Russ Conway | Ronco |
| 26 | 31 | THEIR GREATEST HITS 71-75, The Eagles | Asylum |
| 27 | 28 | LOW, David Bowie | RCA |
| 28 | — | THE BEACH BOYS LOVE YOU, The Beach Boys | Reprise |
| 29 | 24 | EVITA, Evita | MCA |
| 30 | 26 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 31 | 27 | DAVID SOUL | Private Stock |
| 32 | 30 | BARRY WHITE'S GREATEST HITS (VOLUME TWO) | 20th Century |
| 33 | 29 | HEARTBREAKERS, Various | K-Tel |
| 34 | 23 | GREATEST HITS, Showaddywaddy | Arista |
| 35 | 33 | VISION, Don Williams | ABC |
| 36 | 32 | COMING OUT, Manhattan Transfer | Atlantic |
| 37 | 22 | 20 GOLDEN GREATS, Glen Campbell | Capitol |
| 38 | 25 | BEST OF JOHN DENVER VOL. 2 | RCA |
| 39 | 45 | THE BOOK OF INVASIONS, Horslips | DJM |
| 40 | — | TAKE THE HEAT OFF ME, Boney M | Atlantic |
| 41 | 34 | TUBULAR BELLS, Mike Oldfield | Virgin |
| 42 | 48 | LOVE AT THE CREEK, Neil Diamond | CBS |
| 43 | 41 | A DAY AT THE RACES, Queen | EMI |
| 44 | 44 | BURNING SKY, Bad Company | Island |
| 45 | 52 | WINGS OVER AMERICA, Wings | Parlophone |
| 46 | — | A PERIOD OF TRANSITION, Van Morrison | Warner Bros |
| 47 | — | HOLST: The Planets, Isao Tomita | RCA |
| 48 | 43 | WISH YOU WERE HERE, Pink Floyd | Harvest |
| 49 | — | THE MOTOWN STORY, Various | Motown Record Corp |
| 50 | — | SIMON AND GARFUNKEL'S GREATEST HITS | CBS |



BEACH BOYS: at No. 28

US ALBUMS

Top 50

- | | | | |
|----|----|--|----------------|
| 1 | 1 | HOTEL CALIFORNIA, Eagles | Asylum |
| 2 | 2 | RUMOURS, Fleetwood Mac | Warner Bros |
| 3 | 3 | A STAR IS BORN / SOUNDTRACK, Streisand & Kristofferson | Columbia |
| 4 | 5 | MARVIN GAYE LIVE AT THE LONDON PALLADIUM | Tamla |
| 5 | 4 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Tamla |
| 6 | 6 | BOSTON | Epic |
| 7 | 9 | ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK | United Artists |
| 8 | 11 | GO FOR YOUR GUNS, Isley Brothers | T-Neck |
| 9 | 10 | SONGS FROM THE WOOD, Jethro Tull | Chrysalis |
| 10 | 7 | LEFTOVERTURE, Kansas | Kirshner |
| 11 | 12 | ANYWAY YOU LIKE IT, Thelma Houston | Tamla |
| 12 | 13 | A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section | Polydor |
| 13 | 8 | UNPREDICTABLE, Natalie Cole | Capitol |
| 14 | 24 | | |

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Legs eleven

WANT to catch a glimpse of a few famous legs? Having a deep interest in matters sporting, I thought it only fair to let y'all know about two up and coming football games.

The first takes place at Brighton on Monday, May 9, when the Elton John XI take on Alan Mullery's XI in aid of the Goalkeepers charity. Among those playing with Reg will be Denis Waterman, Tommy Steele and Bobby Moore. While on the substitutes' bench will be David Hamilton and Tim Brooke-Taylor.

The second game takes place at Wimbledon on Sunday, May 15. In fact, there will be two games. The earlier one will be boys v girls. Among the ladies taking part will be Pan's People, Cherry Gillespie, The Angels, Julie Ege and Pearly Gates.

The later match will be the World of Music v TV and Radio. The following will be playing: Dave Mount and Les Gray of Mud, Robert Powell, Alvin Stardust, Junior Campbell, Mike D'Abbo, Rick Wakeman, Mickie Most, Graham Dene, Bob Harris, Clifford T Ward and Jasper Carrott.

Twigg, I'm rebelliously informed, will kick off both these games which are in aid of the Music Therapy Charity.

I hear reports that the Strangers made their way to the Brighton resort last weekend for a day out to celebrate the success of their new album. I understand that included in the day's itinerary was an altercation involving a large number of potatoes, the throwing thereof and a waiter. Problems were also met in translating the menu at L'ecatog restaurant.

Gordon Mills has flown back to the States having sworn to get even with his ex-employee Chris Hutchins, the man responsible for all the naughty revelations about uncle Tom, Engelbert and cuddly Gilbert O'Sullivan. Said a naked Mr Mills at Heathrow, "We are going into the articles line by line, but the main action may well be for breach of contract. Hutchins says he tore up his contract. I say he didn't." Does anyone really care?

Nice to hear again from my old friends, Osibisa. They're set to tour the Caribbean for three weeks from May 6. The band's recent tour of Ghana in deepest Africa



grossed over £50,000 after expenses which he donated to the building of a new National Theatre in Accra.

Now for the saga involving Uriah Heep, New Mexico and Top of the Pops. Last Tuesday, Heep were asked to appear of TOTP which is recorded on a Wednesday. All the band on in London except guitarist Mick Box. He'd already left for a two-week ranch holiday in New Mexico. With the aid of police and local radio, Mick was located in a remote motel in Anthony, New Mexico. He only had one hour to travel 60 miles back to El Paso Airport to catch the flight back to London and did so with the aid of an eight-car police escort. The things people will do for Top of the Pops appearance.

I couldn't help a quiet laugh my dears, when on the BBC quiz show, hosted by Fluff Freeman, one of the contestants was asked to identify a mystery American voice. "Lou Reed", suggested the contestant. Not quite right my dear, it was Roy Orbison.

Album titles that make you laugh, nuber 43. 'Arthur Green's Plays Abba's Greatest Hits'. Nice gesture over on the other side... Marshall Tucker Band, Willie Nelson and Charlie Daniels put on a benefit concert in Austin, Texas to help the appeal of former Allman Brothers roadie Scotter Herring against a 75-year jail sentence for drug dealing.

Spotted about to make a purchase in the bedding department of a leading London store - Graham Nash and two young ladies. Hmmm. And up to the coffee room in Manchester's Piccadilly Hotel where old

friend Andy Roberts of Roy Harper's band was asked by a waiter if he was a member of the James Last Orchestra. Good ol' Andy resisted temptation and denied all knowledge.

TOGETHERNESS (1) Elton John jamming with the Eagles at Wembley. (2) Pete Townsend playing 'Layla' with uncle Eric Clapton at The Rainbow. Togetherness (3) maybe? Robert Fripp to play with Eno in New York. While Daryl Hall wants Robert to tour with him.

FANCY DRESS: Joe Walsh donned kilt and bagpipes on stage in Glasgow - original one that, Joe. Your beds tonight: Stuntman Tim Robinson spent 40 hours lying on a bed of 220 six-inch nails. He listened to records and ate grapes throughout his long lay.

Things that go missing in the night: Bad luck for the Small Faces. While they were busy playing their gig at the Rainbow last Wednesday, some light-fingered person was busy in their dressing room. It was broken into and passports, credit cards, four new songs and £1,200 in cash were removed. The lads realise they've kissed goodbye to the green ones, but would appreciate the return of the songs, passports and cards. They're offering a reward for information which leads to their recovery.

Strange and wonderful noises were emanating from the environs of Manchester Square in Mayfair, as I sauntered past (other morning. What could all this



THREE lovely ladies just signed to Warner Bros Records. A group with... er... a lot of natural talent

mean? Why, my old pals The Shadows were busy rehearsing for their '20 Golden Dates' tour which kicked off in Bristol on Monday. Meanwhile, Cliff Richard has journeyed down under for a major Australian tour - Are the Aussies, such refined people I always think - ready for Harry Webb?

Winner of my spot the difference competition a couple of weeks ago: Nick Strickland, St Leonards On Sea, East Sussex. The two characters as you all knew were Heinz and Billy Idol. Your record tokens on its way.

Noticed the voices on the latest jeans' adverts on the box? Listen carefully next time. You may hear the dulcet

tones of Roger Chapman or the Bellamy Brothers. Excellent news for those of you who live in the Capital Radio area. So many requests have come in for the 'forbidden' Harold Wilson / Dimbleby tape (the part of the BBC broadcast that the then Prime Minister insisted should be wiped clean) that Kenny Everett has said that he is going to play it, come hell or high water, on May 14 in the 'World's Worst Wireless Show'. Should raise an eyebrow or two.

And if you want a laugh on May 19, Capital have Mary Whitehouse taking part in Adrian Love's 'Open Line' phone-in programme. Now don't be naughty and inundate the dear lady with mischievous calls, will you? Did you rad all about those naughty Rolling Stones and their innocent little film in the News Of The World on Sunday? Arentcha a bit tired of the paper's pompous attitude to such matters, while they delight in digging up (or paying for) the dirtiest, most pornographic stories they can. They gave all the details of the film and then stated that it included language they would never consider using in their paper. The ideals of Fleet Street are passing strange.

Elton John, chairman of Watford Football Club and sometime piano player, has offered Bobby Moore the managership of the club. Says Mr Moore, "At the moment I am interested in anything and everything." Aren't we all?

There we go then. Another week over. Juice rules OK. See y'all soon.



ESSEX and Son. "Get yer nose out of my earhold, you curly haired twit"

"Just tell her Jim said hello" the rocking new single from Robin Sarstedt

Jim spots his old flame at a disco

I'd know that face anywhere

If only I could tell her how much....

A mutual friend listens as Jim sobs

Don't tell her I still love her or that I'm thinking of her

What shall I say?

Just tell her Jim said hello

He longs to rush over and hug her

Broken hearted Jim makes for the exit

DECCA

ELTON IN THE EYRIE



ELTON JOHN joined the Eagles for an encore at Wembley on their Thursday night appearance in last week's string of concerts there. Elton, pictured left in his cap, joined them for a rocking version of 'Oh Carol'.

Rainbow live album in June

RITCHIE BLACKMORE'S Rainbow issue a double live album in June, 'Rainbow Live', recorded in Japan in November last year.

Tracks are the previously unrecorded 'Kill The King', 'Man On A Silver Mountain', incorporating 'Starstruck' and 'Blues', 'Catch The Rainbow', Deep Purple's 'Mistreated', '18th Century Greensleeves' and 'Still I'm Sad'. The tracks were recorded at the end of Rainbow's six-month world tour in 1976.

Hillage plays 'Bells' live again

STEVE HILLAGE is to perform the guitar parts of David Bedford's arrangements of Mike Oldfield's 'Tubular Bells' and 'Hergest Ridge' in concert with the Scottish National Orchestra at the Glasgow Kelvin Hall on May 23 and 24.

This is a repeat of a successful performance at the same venue in 1975 while Steve was still a member of Gong.

Hillage flies to the Los Angeles

Record Plant on June 1 to record his follow-up album to 'L'.

Producing the album will be Malcolm Cecil who has worked on albums by Tonto and His Expanding Headband, Stevie Wonder and the Isley Brothers.

Bohannon signs

US DISCO king Hamilton Bohannon has signed a long term worldwide contract to the Mercury label, and news of a record is expected soon.

He was originally Stevie Wonder's drummer 1965-6, and then did arrangements for top

Motown acts like the Four Tops and the Temptations, before going solo in 1972 and making disco hits such as 'Disco Stomp'.

Bellamys' first live show

THE FIRST live appearance by the Bellamy Brothers is announced for

the Theatre Royal, Drury Lane, London on May 22. Tickets are priced £3, £2.50, £2 and £1.50.

They had their first British hit last year with 'Let Your Love Flow'.

Outlaws' third album

AMERICAN COUNTRY rock band The Outlaws release their third album 'Hurry Sundown' on May 6, the first to feature their new bass player Harvey Dalton Arnold.

The band have abandoned plans to tour Britain for the time being.

Pye release 12 EPs

'BIG DEAL' 12" 45 rpm EPs are issued this week by Pye, featuring four tracks on each for 99p.

The first 12 releases include records by Status Quo, The Kinks, Johnny Wake, and Melanie.

Blondie in Bournemouth

NEW YORK band Blondie, over here to tour with Television, are to make a solo appearance at Bournemouth Village on May 20 prior to the main tour which opens at Glasgow on May 22.

It's a small world

NEIL INNES undertakes what he calls a "short world tour" - two concerts at London's Nashville Rooms on May 6 and 7, with members of Fatson and the Bowles Brothers.

NEWS IN BRIEF

ERIC CLAPTON in the studios this month recording new album with producer Glyn Johns.

Nell Sedaka adds Glasgow Apollo on May 23 to tour.

Recent Decca signing Liar to support Slade on tour.

The Sandpipers follow up to their hit 'Hang On Sloopy' - 'Life Is A Song Worth Singing' is released this week.

Jet announce the signing of US band Kingfish - first album for the label featuring Bob Weir of the Grateful Dead as guest. Another new Jet signing - Birmingham band Quartz, who have debut LP out in June, produced by Tony Iommi of Black Sabbath.

Thames Valley Radio 210 broadcaster Stephen Crozier broke a leg in a car crash last week, and Steve Wood has temporarily taken over his afternoon show.

Nick Trevisick from Devon replaces John Shearer on drums in Moon. Tour to be announced soon, and second album 'Turning The Tides' out June 3.

Kenny Loggins' solo album, 'Celebrate Me Home', being completed with producers Bob James and Phil Ramone, no release date yet.

Bert Jansch to support J J Cale at London New Victoria May 12-14.

Motorhead's single 'Motorhead' released May 13, first 10,000 as 12 inches in album sleeve.

Johnny Nash back in Britain for cabaret dates in May, and James and Bobby Purify in for May club dates.

Herbie Hancock's new LP 'VSOP' out on May 20. Stevie Winwood solo LP out on June 17.

TOURS...TOURS.

RUSH: Add Sheffield City Hall June 1, Newcastle City Hall 11, Glasgow Apollo 12, Liverpool Empire 13.

U-BOAT: Gloucester Roundabout May 6, London Marquee 20, Birmingham Barbarellas 21, Maidstone College of Technology 27, Wigan Casino 28, Chichester Bishop Otter College June 3.

HORSLIPS: Dundee University May 12, Birmingham Barbarellas 13, London New Victoria 15.

CLASH: changes to 'White Riot' tour: Leicester Poly May 13 cancelled, Wolverhampton Civic May 22 instead of Maidenhead Skindles.

MR BIG: Tour changes: Hastings May 7 put back, replaced by Glasgow Queen Margaret Union, Yeovil 10 cancelled, Cardiff Top Rank 17 added, Bury St Edmunds cancelled 28, Hastings Pier Pavilion added, Birmingham May 30 changed to Barbarellas on June 3 and 4.

VIBRATIONS: Add: Stoke George Hotel May 11, Twickenham Winning Post 18, Plymouth Woods Centre, 26, Stafford Top of the World 30, Retford Porterhouse June 8. Brighton Embassy on May 6 has been cancelled.

HUNTER: Newcastle Tiffanys May 12, Leek Grand Theatre 16, Hanley The Place May 31, June 2-4, Leek Mermaid 6, Leek Green Man 24, Birmingham Bogarts 29.

RACING CARS: Belfast Whitla Hall May 5, Belfast Queens University 6, Dublin National Stadium 7.



LEE BRILLAUX of the Feelgoods

DR FEELGOOD (above): Add Dunstable Civic Hall May 24, Grays State Cinema 25 - a benefit for the local council. A single off 'Sneakin' Suspicion' LP Released on May 6, LP May 13. Their 'Going Back Home' film opens at Southend Odeon on May 8.

FRANKIE MILLER: Tour now reads Liverpool Poly May 6, Aylesbury Friars 7, Maidenhead Skindles 8, Chelmsford Chancellors Hall 12, Cambridge Corn Exchange 13, Sheffield University 14, Croydon Greyhound 15, Chatham Central Hall 18, Newcastle Mayfair 20, Nottingham Trent Poly 21.

REAL THING: Bradford Alhambra Theatre June 2, Chelmsford Chancellors Hall, 3, Ipswich Corn Exchange 4, Breckland Sports Centre, 7, West Runtun Pavilion 11, Portsmouth Guildhall 14, Andover Country Bumpkin 17, Oxford Jesus College 18, Leicester De Montfort Hall 19, Isle of Man Palace Lido 26, Stroud Leisure Centre July 2. They will also appear at an open air concert at Hagley, Worcs, on June 25 and Harlow free festival on July 30.

DARTS: Keele University May 25, London 100 Club 31, Chichester Bishop Otter College, 3, Liverpool Eric's 5, Exeter University 21, Newport Roundabout Club 22, Warwick University 23, Sheffield University 24, West Runtun Pavilion 25, Southend College of Art 30, London Bedford College July 1, Fishguard Frenchman's Motel 2.

QUANTUM JUMP: Add Plymouth Castaways May 17, Aylesbury Friars 21.

THE HEARTBREAKERS: Add: Wigan Casino May 14, London Music 19, Retford Porterhouse June 22, Llandrindod Grand Pavilion 25.

HERB REED & THE PLATTERS: London Sounds Circus May 28 / 29, Webbington Country Club June 2, Bournemouth Chelsea Village 3, Burnley Martholm Grange Hotel 4, Rhyll Tilos 5-7, Cleethorpes Bunnies 8 & 11, Luton Caesar's Palace 9 & 10.

BACK TO THE FRONT: St Albans Francis Bacon School May 5, Hereford College 6, South Croydon Red Deer 12, High Wycombe Nags Head 20, Nottingham Gray Topper 24, Broadstairs Grand Ballroom June 10.

PAUL BRETT: Who recently signed to RCA, tours with Kevin Ayers, and also undertakes the following solo gigs: Essex University May 5, York University 12, Nottingham Trent Poly 17, Sheffield University 24, London School of Economics 27, Salford University 29.

JOHN MAYALL: First UK dates for two years: Leeds University May 18, Surrey University 19, London Rainbow 20.

RM FREE T-SHIRT

10,000 OK! By last Thursday (28th Apr) we had received 10,000 coupons from readers who will get the record mirror T-Shirt, FREE!

Sorry to all those who sent us their coupons after the first 10,000 had arrived - you'll get your money back as soon as possible.

Meanwhile watch out for another chance to win FREE goodies from Record Mirror.



TOP DECK RECORDS PRESENTS THE FANTASTIC HEP-O-LITES

1977's newest group with their dynamic new single

VOODOO MAGIC

After one week's release Voodoo Magic has taken all discos by storm. Also has hit the Swansea discos in Wales. The single is now available on Top Deck Records.



10cc's NEW BOYS

10CC HAVE announced four new members to complete their line - up ready for their tour opening on May 27 at Glasgow Apollo.

The new members are Paul Burgess drums, who has played with the band on previous live dates, Stuart Tosh ex of Pilot on drums, Tony O'Malley, formerly with Kokomo, on keyboards and Rick Fen on guitar.

+ See feature, page 8.

Bolan May maxi

MARC BOLAN releases a three-track maxi-single on May 30, featuring the title track from his 'Dandy In The Underworld' album.

Other tracks are 'Groove A Little' and 'Tame A Tiger'.

The latter track Marc describes as a "new wave song", obviously influenced by his recent tour supported by the Damned. It also features a vocalist named Gardelia.

The maxi single will be in a picture sleeve.

New boss for 208

BOB STEWART, DJ with Radio Luxembourg for eight years, has been appointed programme director of the station.

He takes over from Ken Evans, who is going to Anchor Records, and he will be re-structuring the 208 programme department as part of a major re-launch plan for the station to be announced shortly.



Cat gives £20,000 to kids' centre

CAT STEVENS has donated £20,000 to a London neighbourhood centre in an area where he once lived.

He made the donation on behalf of his own Hermes Foundation charity to the

St Mary's Church centre in Islington, which was opened on Saturday.

Cat is pictured above with some of the neighbourhood children who will benefit from the centre.

Picture: Elaine Bryant.

QUEEN ADD ONE MORE FOR LONDON

DUE TO phenomenal demand for tickets, Queen have added an extra date to their British summer tour.

They will now play London's Earls Court on June 6 and 7, both

concerts starting at 8 pm.

Tickets for June 7 go on sale immediately. Priced at £4, £3 and £2, they're available from the box office, usual agents and Harlequin and Virgin record stores.

Postal applications should include sac, plus

cheque or postal order made payable to 'Earls Court and Olympia Ltd (Queen)'.

The correct address for postal applications is Earls Court, Exhibition Buildings, Warwick Road, London, SW5. Tickets limited to six per applicant.

Hello Sailor!

BRUCE JOHNSTON of Beach Boys' fame comes over to this country in June to produce Sallor's next album. Apparently Bruce met the band in Hamburg recently.

Geordie bash

ALAN HULL and Harcourts Heroes, formed by ex-Lindsay members Charlie Harcourt and Ray Jackson, appear in concert at Newcastle's City Hall on May 31.



DAVE CROSBY



GRAHAM NASH



STEVEN STILLS

CSN back again

SUPERGROUP Crosby, Stills and Nash - who have constantly denied they will ever appear together again - have reformed and have a new album and tour announced.

Their album, 'CSN', is released on June 10, and a single, 'Just A Song Before I Go' on May 20.

They are to tour in the States next month and hope to appear here later in the year.

Meanwhile, former member of the supergroup - Neil Young, has an album 'American Stars And Bars' scheduled for June 3 release.

Comics at gala show

JULIE COVINGTON, John Cleese, Peter Cook and Dudley Moore and Neil Innes are among the stars appearing at a special gala concert at London's Mermaid Theatre on May 8 in aid of Amnesty International.

Also on the bill are Pete Atkin, John Williams and the Bowles Brothers.

Tickets for the gala are priced £20, £10, and £5 and available from Amnesty International 01-242-1871.

Zappa sues over injury

FRANK ZAPPA and two American companies are suing the former owners of London's Rainbow for £250,000 for loss of earnings after Zappa was pulled off the stage and badly injured in December, 1971.

Zappa broke his left leg and did not work for 10 months. The action has been brought against the Sundancer Theatre Co, now in voluntary liquidation, and is due to be heard in the High Court on an as yet unfinalised date.

Brighton loses new venue

BRIGHTON'S new wave venue, the Embassy cinema, has stopped its weekly new wave nights due to reported disturbances.

Among bands booked to appear were the Vibrators and the Heartbreakers.

Dial 194 for radio

LIVERPOOL'S Radio City started a new phone-in service on Monday.

Telephone subscribers in the Liverpool area will

be able to dial 194 (the station's medium wave position) for the service which will enable them to hear the station's programmes, information announcements and news bulletins.

Twinkle, twinkle little star

FORMER MEMBER of the Pretty Things and Pink Fairies, Twinkle has formed a new band - Rings. A single is to be released - 'I Wanna Be Free' - on Chiswick on May 20.

They play London Music Machine, Camden on May 19.

Fox single and album

THE FIRST single from Fox for more than a year is released this Friday. Called 'My Old Man's Away' it is the follow-up to last year's hit 'S-s-s-Single Bed'.

Their third album, 'Blue Hotel', is released the same day. A major change of personnel can be expected for the band following the departure of Herbie Armstrong and Kenny Young to form Yellow Dog, though both are expected to still work on Fox recordings.

Muddy Waters' London one-off

BLUES VETERAN Muddy Waters flies in on July 8 for one date only at London's New Victoria Theatre. Tickets, priced £3, £2.50, £2 and £1.50 will be available as of Wednesday, May 4.

Playing with Waters will be Luther Johnson (guitar), Calvin W. Jones (bass), Bob Mangolin (guitar), Pinetop Perkins (piano), Jerry Portnoy (harmonica) and Willie Smith (drums).



DOLLY PARTON BOUNCES OVER

TOP US country singer Dolly Parton (left) is to make British concert and TV appearances at the end of the month.

Confirmed dates are Birmingham Odeon, May 26, Liverpool Empire, 26, London Rainbow, 28.

She will also be recording a Royal Jubilee concert on May 17 for Scottish TV in Glasgow to be broadcast on May 22.

NEXT WEEK A long and lonely walk with a Strangler

Don't miss next week's RECORD MIRROR



INTRODUCING REGGIE Dwight on grand piano, Entertainer to Royalty and available for weddings, barmitzvahs and the Los Angeles Dodger Stadium.

Join us for a cosy evening at the Rainbow, Finsbury Park, London. Yes folks, the dear old Rainbow — where beer normally spills across the floor — has been transformed into a palace. The staff are all neatly dressed in spotless white T-shirts, smart jeans and neatly combed hair, the floors gleam with a hundred polishings and the graffiti's been scraped off the toilet walls. My God, there's actually loo paper. Luxury of luxuries.

Limousines

There isn't a punk in sight and they've even decorated the fountain in the foyer with flowers. Outside a few kids hope to catch sight of some personalities. Limousines start arriving in flocks, disgorging elegant ladies and gentlemen. Various members of Queen, the Eagles and Lynsey De Paul. Nearly everybody's in their Moss Bros best so it's a bit difficult recognising people.

Ladies lounge by the pillars smoking St Moritz. The popcorn looks delicious but it's not very chic to be seen buying any. One old boy gamely buys a box for his wife and shoves it in her handbag. The popcorn cascades over the floor and they dash upstairs. The foyer becomes crowded — it's a place to be seen. The mass of evening dress in the elegant surroundings looks like a set from a thirties' movie.

"I simply love Elton," says a young lady in the corner neatly dressed in a long silk creation and long blond hair down her back, looking like an advert from Vogue. "I shall probably cry when he does 'Your Song', it's a sooper track."

Her boyfriend goes red behind his glasses and a mountain of spots. Other young ladies

Pictures by STEVE EMBERTON

hover around like butterflies. I go off to ask for an estimate for a vodka and orange.

Ladies trip over dresses climbing the stairs. You're shown politely to your seat and gaze down on the stage bathed in half-light. A solitary piano stands stage centre on a simple plinth. The amplification looks like the equivalent of a Bang and Olufsen stereo. The stage is simply decorated — a few pot plants and white backdrops trimmed with silver.

Her Royal Highness Princess Alexandra The Hon Mrs Angus Ogilvy takes her seat as the national anthem is played. On stage somebody fiddles with a plant. Is it the great man? No. He enters stage right, resplendent in green jacket with outrageous checks, blue trousers with white stripes and Teddy Boy shoes. He shambles along the stage as if he's out for a stroll, gingerly climbs up to the piano and takes a bow.

"Your Royal Highnesses, Ladies and Gentlemen and Moss Bros, good evening. I hope you've brought your choc icees with you, it's a long programme."

A blue spotlight gently plays on the famous bald head. His body rocks slowly with the opening chords of 'Your Song' which floats over the audience to female gasps. The Rainbow's a big place but the simple stage scenery still retains intimacy so that Elton could have been playing in your front room. Elton sounds relaxed, the nerves have gone. He beams happily from behind white rimmed glasses.

Atmosphere

Next it's 'Sixty Years On', he bashes the keys a little too hard trying to build up the doomy atmosphere. The number quickly improves with a piano passage rolling like the sea and Elton looking reflectively at the audience. He launches into 'Border Song', voice commanding attention.

He wipes his head with a towel. "There's not much hair left but I'm happy with it," he quips. Next is the sentimental 'Daniel', given a faster feel. Somebody in the audience breathes, "I played this one for my brother when he left home."

Once again the lights change colour subtly. I'm amazed that Elton can hold so much attention without a backing band, but in a word he's riveting. So far there can't have been more than two slightly flat notes and not a flaw in the vocals. The guy's been doing a lot of rehearsing.

'Sweet Painted Lady' has always deserved to receive a lot more attention. I'd class it as one of the most evocative songs he's ever done. A sleazy but romantic tale of women



Top to bottom: Elton cleans his bins — looking for all the stars in the audience. John Reid with Princess Alexandra. Actress Paula Wilcox. Kiki Dee and Queen's John Deacon.

of the night — the lads from Sailor would have been proud of him.

Back to the standards with 'Rocket Man' — dedicated to somebody called Charlie? The continuity was spoilt at the end by a sudden attack of funky playing which jarred on the sad theme.

'Someone Saved My Life Tonight' tested his vocal range to the full. He carried it through with superb intonation hitting the highs and lows with ease.

"I'm going to do some songs about famous people," he announced, launching into 'Candle In The Wind'. The number faltered at the beginning and for a while he sings too deeply.

Now for an historic first. The performance of 'Where To Now St. Peter?', with a tortured voice full of conviction. Interesting to compare the complexity and indulgence of the lyrics with those of today. For 'Don't Let The Sun Go Down On Me' the light show is superb, looking like a gently setting sunset caressing the stage before opening up at the end into a blaze of colour.

"Thank you for splashing out a lot of money to see a player with a receding hairline in a ridiculous suit," says Elton.

Goodbye

The backdrops were lifted to reveal none other than ace percussionist Ray Cooper. Dressed in baggy grey suit and wearing spectacles, he looks like a mad professor.

For 'Crazy Water' rows and rows of flashing lights shine up under the piano and percussion kit. Ray frenziedly batters tambourines and snarls at the audience — in the nicest possible way. He nearly steals the show, cavorting at the front of the stage and sitting on the chair with Elton. Elton kicks back the stool and hammers the keyboards. He receives a standing ovation.

"I want to do a very obscure song which is appropriately called 'Goodbye', he says. It was a gentle tune but far from an anti-climax.

Well, what do you do when you've played to huge audiences all over the world, sold millions of records and become a legend? There aren't many more places to run to — so you get your head together and do away with a large band to see if you can still make it on your own like the old days. Not only that but you give your considerable services for free.

Okay it might have been silly to specify black ties at the Rainbow, but don't forget that people paid up to £25 for a ticket and all the money's going to the Queen's Silver Jubilee appeal. With seating for more than 2,000, you can soon work out the staggering amount raised in just one night.

"I've never been so frightened that some of the words and chords were wrong," said Elton. "Thank you for helping me through." They love ya Elton.

STAR SPANGLED PIANO

Robin Smith puts on his top hat and tails to mix with Royalty and Elton John

The Stranglers

NEW SINGLE

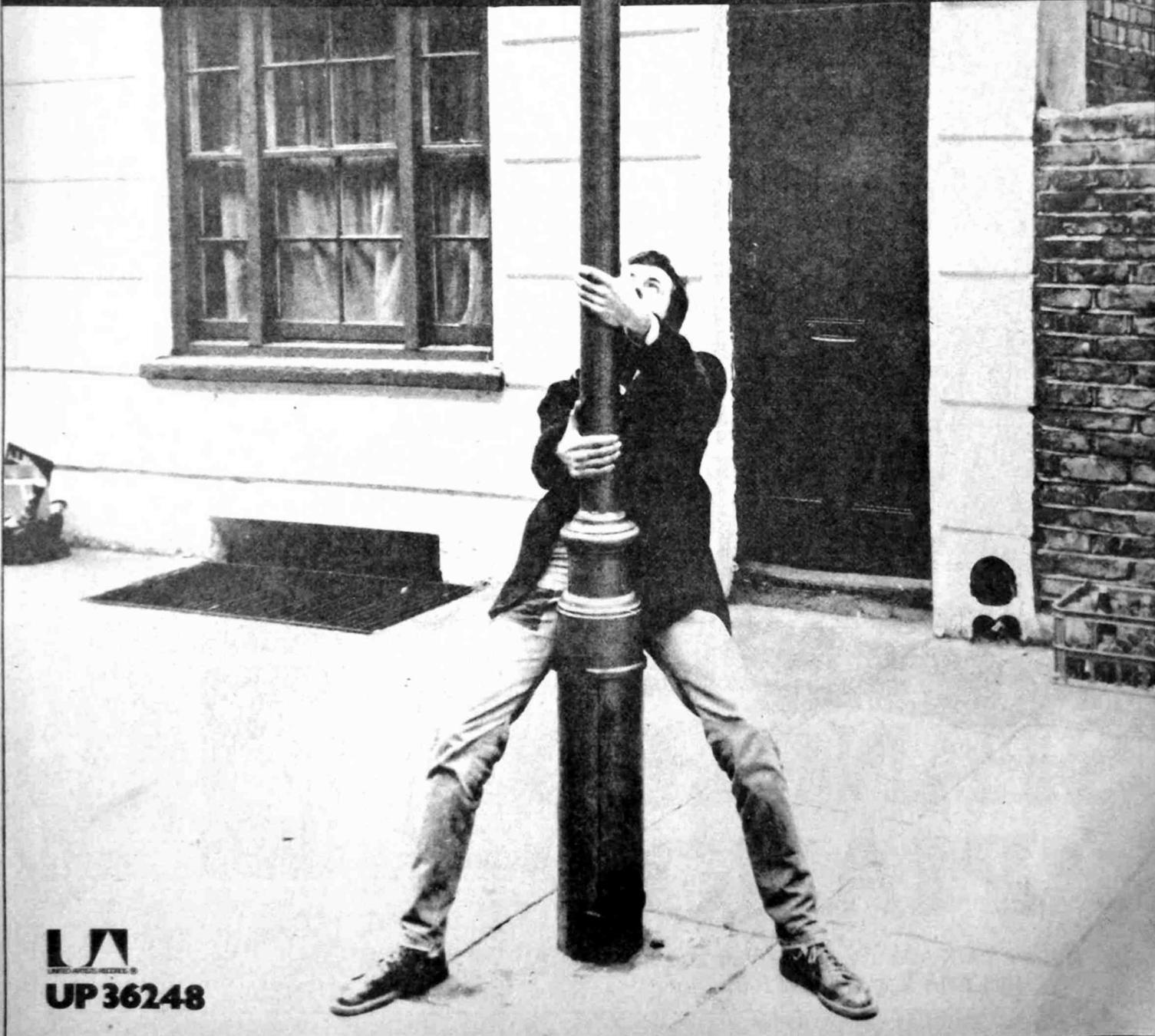
PEACHES

(This is NOT the B side)

BUDDY GO

GO

(This is NOT the B side either)



UA
UNIVERSAL
UP36248

Perfection doesn't come easy. It's got to be 100 per cent all the time.
 Tony Bradman talks to 10cc and finds . . .

WORK is the word

ERIC STEWART and **Graham Gouldman** want people to realise that things have changed.

As the two remaining members of 10cc, they're a little tired of some of the comments that have been made about them.

"People are still calling us '6cc,'" said Eric. "It's such an old joke now. But it still crops up every time anyone writes or says anything about us."

Graham agrees, very strongly. "Yes, people have to realise that things are different now. And they're going to keep on being different - album-wise, singles-wise and stage-wise."

Everybody must know the story by now. One of the witziest and most creative bands of the seventies, 10cc, split down the middle earlier this year. Kevin Godley and Lol Creme wanted to work on their 'Gismo' project. What exactly is the Gismo?

"Well it could be the most revolutionary thing that's happened to the guitar since the wah-wah pedal and the fuzz box," said Eric. "It's a sort of attachment."

"Kevin and Lol just came to us one day and said that they were leaving to work on the Gismo, and we were left holding the baby. We had a record contract and a lot of commitments, and wondered what on earth we were going to do."

Determined

"But after the first couple of singles we felt that things would be alright, and we were determined to carry on making music as 10cc - doing the things we enjoy doing most, and doing them well."

That brought us round to the question of the famous (or should it be infamous?) 10cc perfection. Words like 'clinical' and 'cold' have been used about them in the past. Are they obsessed with technical excellence?

"Our arrangements have been criticised in the past in those terms," said Graham. "I don't understand how arrangements can be described like that, but we still get that sort of thing thrown at us whatever we do."

"It would be nice if critics understood what we're doing. We're putting 100 per cent into our music, and it's got to be right. It's a question of feel."

"If Eric plays a note out of tune, it's got to go. We have to make what we offer the public the best it can possibly be. That's the way we've always been, and that's the way we'll always be."

"Primarily, we think of ourselves as musicians," said Eric, who obviously feels strongly about the subject. "And as musicians we have to do what we feel is best."

Art for Art's sake?

"Right," said Eric and Graham in chorus. "We go to lengths that people just wouldn't believe in the studio," continued Graham. "We spend hours working on things that everybody else thinks sound fine. But we don't."

Environment

"We don't want to get into the habit of just producing anything for the punters. That's a word I hate. We're not in this game just to make a quick buck. We're doing what we are because it's something we really want to do."

Early on in the career of 10cc, the band decided to put together their own studio, and the result was Strawberry North, based at Stockport, Manchester.

More recently they've moved south, and during the five months they spent recording their latest album, they were still finishing off the new studio in Dorking, Surrey - Strawberry South.

"We wanted to get away from the London scene," said Graham, "where people are always dropping in to see you while you're in the middle of doing something important. There's so many distractions."

"We needed somewhere we could work without being disturbed, and we've put a lot of time and money into building the right environment."

"If it was just the money, then we wouldn't have spent so much on improving our working conditions. It's something people don't seem to realise, especially the Music Press."

You seem to be very sensitive on the subject of criticism.

"We don't mind constructive criticism," said Eric. "In fact, we welcome it. But very often critics just go out to destroy us for no apparent reason other than spite."

"That's no good for us, the paper concerned or the public. If they're expressing an honest opinion about our work, that's fine. But very little thought seems to go into it a lot of the

time. It just leaves a bad taste in your mouth when you read a destructive review."

Graham joined in: "It's very important for us to be accepted as 10cc and for what we're doing. We put a lot into it."

"We're happy with the way things have worked out. The break with Kevin and Lol was clean, and we're still doing what we want and as well as we can. We just want to provide entertainment for the public and satisfy ourselves."

"But it does seem to me that the more successful you get in this business, the more criticism you get. If you make a lot of money it's even worse. But the more they slag us off, the bigger we get."

Eric and Graham have finally got their band together. But not that long ago - two weeks to be exact, and they've only been rehearsing for the past week. More rehearsing is planned before they start their first tour together on May 27 in Glasgow - which will be their first live performance since Knebworth last year. And that was an experience they don't want to repeat.

"Quite frankly, it was a disaster," said Eric. "It taught us a lesson. You just don't do a gig as support to a band like the Stones. Anyway, the equipment wasn't right."

"Things will be much better this time," said Graham. "We're all looking forward to it very much."

Gentlemen

The four new members of the band are Paul Burgess on drums, who has been a regular member of the 10cc touring band since 1973. Stuart Tosh, formerly of Pilot on drums and vocals, who has been doing session work since he left the band in July of last year. Tony O'Malley, ex-Kokomo keyboards division, which he left in January of this year, and the appropriately named Rick Fen, who has been living in the wild fenlands of Cambridge where he played for a band called Gentlemen.

He met Paul Burgess while playing on the Manchester TV rock programme, 'So It Goes'.

Paul recommended him to Eric and Graham, and very soon Rick found himself catapulted from a state of severe financial embarrassment and a distinct lack of prospects to a heady atmosphere of million

dollar recording contracts and press interviews. Quite a jump!

"I'm just pleased to be here," he said. "Eric and Graham are a great pair of blokes."

"We got the band together through personal recommendations in the business," said Graham. "We just put the word out that we were looking and we got over 200 tapes as a result. But we're very pleased with the way the band's shaping up in rehearsal."

"We hope it's not just going to be Graham and myself fronting the band," said Eric. "We hope that we're going to get the lads involved in writing and production as well."

So what about new material? Is there any more after the album?

"No, not yet," said Eric. "We've got too much on our plates at the moment. After all, we've just got a band together, and we're going out on tour for the first time for ages."

Wall Street

"We'll be doing a lot of old 10cc stuff on tour as well as our new material. Things like 'Mandy', 'I'm Not In Love', and 'Wall Street Shuffle'."

"Anyway, it takes us a long time to write. I might get an idea from anything. Something you say in this interview might stick in my mind, or a chord or a certain riff - it might take six months or even 12 for it to come out in a song, but it does eventually."

"That's what's great. I know I can go into a studio and start work on something that's very important to me. Things are always seething and churning over in my mind, especially at night when I go to bed."

"I'm thinking about work all the time. The worst time is when you've got a blank tape. There's so much you can put on it that you don't know where to start."

Something like the proverbial 'tyranny of the blank page' for the writer?

"That's exactly it. I suppose that's why we're such perfectionists. You have to be if something is important to you, and our music is important to us. I just hope people realise how important."

Art for Art's sake, indeed. . .



10cc: "We're not in this game just to make a quick buck". (Inset: Eric and Graham with the four new members)

BEST OF BRITISH



IN 1966 a five piece band of south London hopefuls took their first step onto the ladder that led up to the dizzy heights of pop star success.

Called the Spectres they cut a debut single — an enthusiastic work — out of Shirley Bassey's 'I Who Have Nothing' — for Pye. And then they sat back and waited for their passport to the world of Carnaby Street clothes and flash white Rolls Royces. Nothing happened.

Ten years later four of the original Spectres bounded onto the stage amid clouds of dry ice at the Glasgow Apollo. The tumultuous response was like the roar of a football crowd with the home team 5-0 up. Status Quo were recording a live album, and the 3,000-plus fans were going to make sure they were on it. Even without microphones and a 2,000-watt PA.

This year the live album, just like the previous five studio releases, shot straight into the album charts.

And for Status Quo it's not just the name that's changed in those 10 years. They haven't just arrived... they're on top.

Britain's best live, driving rock 'n' boogie band. One with a string of hits and a recording career to be proud of. And, of course, a group with a loyal and fanatical following that can't be matched anywhere.

The waiting and the building is over. The albums and the concerts have that unmistakable stamp of Quality. The best of

basic rock 'n' roll. It moves, it's got guts... and nobody does it better.

Yet, that hard no-nonsense sound was nearly swallowed by the pop music machine. The first Quotype was formed at school. A group of kids playing the best Woolworths' guitars they could afford.

The contract with Pye did eventually lead to a hit with 'Pictures Of Matchstick Men' in 1968. Quo were groomed to play the part of a hit band; and nearly got doomed in the process.

And when the hit days faded as fast as they arrived it was time for them to grow up and think again. Time to get back to the music they wanted to play. Time to revive the enthusiasm that brought them together in the first place.

It worked. If it was a hard road uphill they were always in the right gear. And the commitment that bonded them together was stronger than ever.

They moved from small clubs to support acts and back to pubs. Always building the audience, showing their grit and eventually blowing away all the memories of their pop past. Breakthrough followed breakthrough until now there are hardly any left to make.

And with that south London nucleus entering its fifteenth year they should just about be in line for the Queen's Award For Industry. Or even better, the story of their career.

CONTINUED OVER PAGE

'We originally set out to be the next Kenny Ball or Acker Bilk'

THE STATUS QUO STORY

By John Shearlaw

FRANKIE VALLI

THE SINGLE

'EASILY'

Catalogue No PVT98

TAKEN FROM HIS LATEST ALBUM 'VALLI'

THE ALBUMS



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**& THE
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THE DOUBLE ALBUM
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FRANKIE VALLI & THE
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May 5th **BLACKPOOL** Opera House
May 6th **SHEFFIELD** City Hall
May 7th **MANCHESTER** Apollo
May 8th **WOLVERHAMPTON** Civic

ON PRIVATE STOCK RECORDS



FROM PAGE 9

STAGE ONE

THE FIRST two of Quo to meet were Alan Lancaster and Francis Rossi — in school at Beckenham. It was 1962. Cliff and the Shads were Britain's top group at the time. The Beatles, the Beat Boom and the Rolling Stones were just around the corner.

No doubt about it, some big things have the strangest of little beginnings. While the rest of the teenage nation was locking their bedroom doors and getting to grips with Hank Marvin imitations on a six string cricket bat and a tube of Valderma, Alan Lancaster was getting the hots for trad jazz.

Apart from being able to drown out the weedy lads on violins ("We'd do that for a laugh in assembly," he remembers) Lancaster had found a vocation, an interest and partner in crime when he took up the brass with fellow tearaway Francis Rossi.

"We'd scraped past the 11 Plus and got into a comprehensive in Beckenham," says Lancaster. "It was a soft touch to start with, but me, Fran and a guy called Alan Key set out to be the next Kenny Ball or Acker Bilk, just as a handy way to get out of lessons."

But it wasn't long before the heritage of New Orleans got dumped in favour of other things. Lancaster, Rossi and Key saw a local underage combo down at a Catford youth club and started planning their future in terms of the Shads 'Apache' rather than 'Stranger On The Shore' almost immediately.

"Of course they were rubbish, but we thought they were great," say we thought they were great," says Lancaster. "After that it was buying all those glossy music mags and trying to con your parents into buying you a guitar."

Rossi picked up a cheap acoustic. Lancaster slipped naturally into bass playing and acquired an old Homer cheaply while Alan Key (with a brother playing in the Rolf Harris Band) was the flashiest kid on the backstreets with a Stratocaster and a legendary Vox AC30 amplifier.

A further recruit was a Polish organist with generous parents, and the Peckham teenage wonders played their first gig at the Samuel Jones Sports Club in Dulwich.

"We weren't great, but we did get paid," says Lancaster. "There were tape recorder mikes wired up to this wonderful Vox . . . I think the highlight was 'Telstar' or 'Diamonds' . . ."

Next to join was John Coghlan, then an Air Cadet and bashing biscuit tins in his own three piece. Roy Lynes replaced the Pole on organ and Coghlan succumbed to the enthusiastic sales talk of Lancaster and Rossi. The young group felt confident with their 'Full' sound even then.

A year later there had been more rehearsing than gigging but their ambition had become stronger. The Spectres played a hard season at Butlins, to gain experience.

And they'd found a manager. Pat Barlow, a local fitter, took over and set about trying to get them that magical record contract. For all budding bands, Lancaster remembers, this was the elusive dream . . . and immediate stardom if it happened.

"It was all that rubbish that kept us going. We'd go down to Croydon when Pat told us it was an 'audition for Philips' and find it was just a cheap way for the promoter to get bands to play."

"But with everybody and anybody getting signed up we thought our chance was just around the corner and kept on practising."

By then they'd moved on from a repertoire of five, learned numbers, had started to sing, and were making a hit with the local girls

And despite both the group and manager's ignorance of the realities of the pop business the big break

wasn't far off. The Spectres, at Barlow's insistence, had left school. What's more Alan Lancaster — well brushed up on musical theories — had penned his first song, 'When He Passed You By.'

Pat Barrow was able to place the tape with an up-and-coming Pye producer called John Schroeder. Schroeder liked the song, and when he went to see the Spectres he liked 'I Who Have Nothing' even better. They got the contract.

It didn't take a mathematical genius to work out that their percentage wasn't going to make them rich even if they had a hit every month. But they were undaunted. The single flopped. More rehearsals, more groundwork. Another flop. This time it was another Lancaster song 'Hurdy Gurdy Man.'

Meanwhile they'd progressed from youth clubs to bottom-of-the-bill support act. Playing on tours with Gene Pitney, Simon Dupree and the Big Sound, and latterly as Madeline Bell's backing band.

One such tour was to stick in Francis Rossi's mind.

It was with Tommy Quickly when he was at his height, and quickly was attracting a lot of attention with a beaty version of the country classic

'The Wild Side Of Life.' 10 years later Quo had the hit, but the inspiration was due to Tommy Quickly.

They'd also managed to woo into the band another vocalist/guitarist whose idol was Billy Fury. Rick Parfitt — with his roots in rock'n'roll — was a valuable addition.

It was in 1967 that things started to happen fast. Pat Barlow, as Quo legend would have it, took time off from fitting a gas cooker and came up with a new name: 'Status Quo, you know like Quo Vadis and all that . . .'

It was then that Rossi took up his pen for the first time to write 'Almost But Not Quite There,' an apt title for an unnoticed single, and then 'Pictures Of Matchstick Men.'

Lancaster resumes the story: "Fran's song was meant to be the flip, but we'd worked on it so much, using all the tricks (even though it was only recorded four-track), that it came out well and we had to use it."

"And just as soon as it was a hit everything started. We were rushed down to Carnaby Street and put into frilly shirts and blow-waves — all that silly stuff. We were a pop group and we had to look like one."

The pressure was on to consolidate the success of 'Matchstick Men'.

Rossi, according to DJs at the time, virtually re-wrote the words of the hit to come up with 'Black Veils Of Melancholy' which bombed.

But Pye found a hit before they were forgotten. 'Ice In The Sun,' written by Marty Wilde and Ronnie Scott (the publisher) made Number Eight in the autumn of 1968. A new rave had arrived.

STAGE TWO

THE EXCITEMENT didn't last long. Rossi and Lancaster were kept in line continuously. "We were told what to wear, where to be and what to play . . . usually on a tiny spot on an all-star pop bill — before the interval"

"And while the head roadie kept check — he'd dish out the wages and fine you if you misbehaved — we were just pretty faces. I think it was £20 a week, and £25 if you were married."

"Looking back, it was all wrong. Even though we were a young band we'd had a lot of experience, but any

identity we did have was taken away from us before we had a chance.

"We were naive enough to let it happen. The make-up, the frilly clothes and matching white jackets. And, worse, all that messing about in the studio to get the new 'commercial' sound so as to keep us in the limelight."

"Though, after a year and two albums we'd started to grow up. We didn't want the silly bits any longer."

1969 was a hard time to swap sides. The battle lines were firmly defined with 'commercial' and 'underground' firmly opposed. Quo were in the middle and sinking fast. More into Coca Cola and chewing gum than beer and boogie.

The biggest problem was the gap between the tightness and spontaneity they felt had 'clicked' before the contract and the overblown 'pop' they were told to play.

The first album 'Picturesque Matchstickable Messages' was a masterpiece of simplicity compared with its follow-up 'Spare Parts' a year later.

The new image was to be balladeering symphonic pop, with Rick Parfitt valiantly bending his vocal chords round a droning number called 'Are You Growing Tired Of My Love.' Both the single and album failed to take off as more and more new teen raves appeared thick and fast. Status Quo were out in the cold and back to square one.

With two hits and no credibility they only had time and unfortunate experience to fall back on.

Late in 1969, however, some of the spirit was returning. The 'ogre' roadie had been replaced by Bob Young whose influence rapidly became felt within the band. Bob started writing with Rossi, Lancaster kept on with his songs and Rick Parfitt soon took up the pen as well.

And it was Alan Lancaster who found 'Junior's Walling.'

"It's still a standing joke with us," he says. "I'd been listening to an album by Steamhammer and I took it down for them to listen to. I can remember Rick saying 'It's not really us is it . . . ?', and it's virtually our theme tune now!"

At the end of the sessions came the third album 'Ma Kelly's Greasy Spoon' in 1970 (which included 'Junior's Walling') — Quo had turned their backs on the pop machine. Organist Roy Lynes, not fully a part of the new approach left, and the four piece tightened up their sound to fill the gaps with months of solid rehearsal and writing.

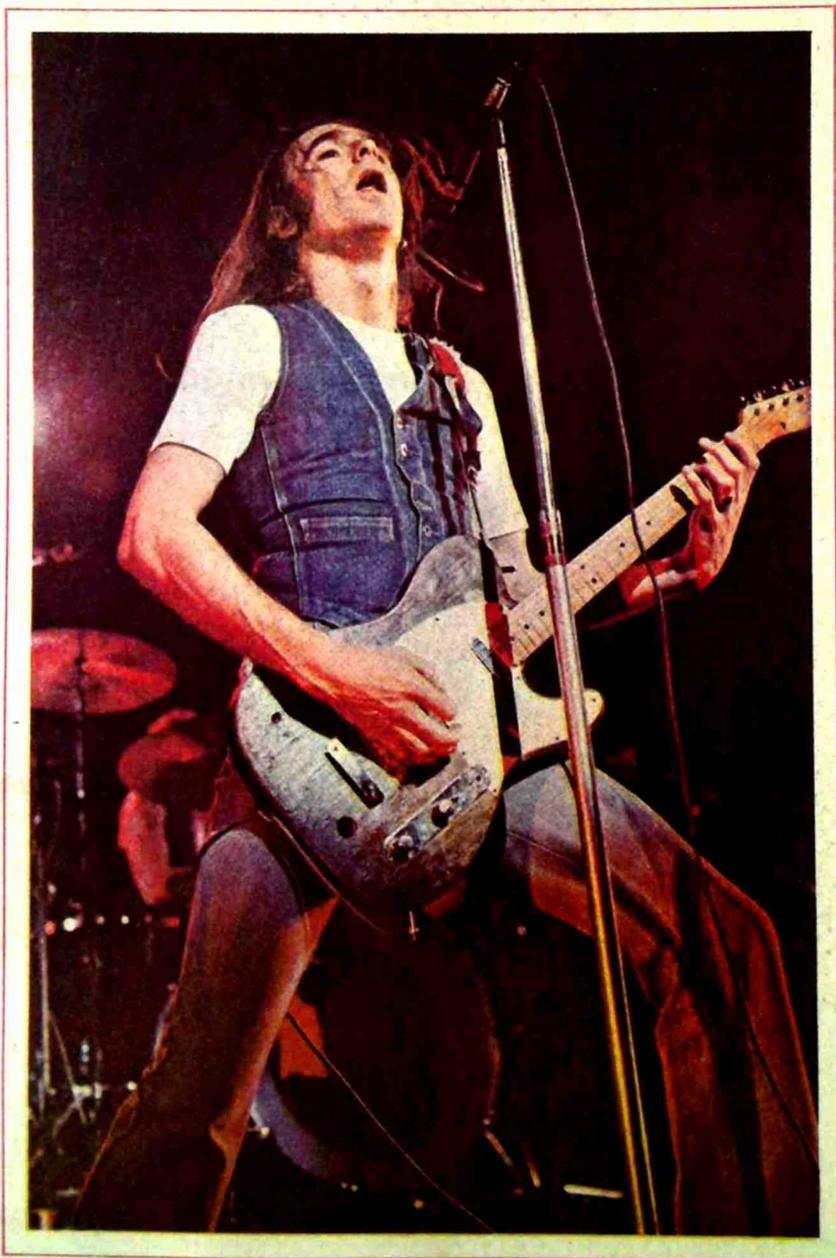
The band who were described as 'prowling across the stage like hungry panthers' when they toured with Amen Corner, were now confident they could play as well as anyone. If they could find a stage

Trouble was, the teenybop image was working against them. Pat Barlow, whose bulldozing tactics had made them more enemies than friends, was eased out and after a short unhappy spell Quo signed to Gaff Management. And possibly the most important figure in their subsequent rebirth — Colin Johnston, now their manager — entered the scene.

Lancaster: "Colin was working in a booking agency, and he seemed to be doing more for the band than anybody. We had a spell as bottom of the bill with one spotlight, then we started getting small clubs. Colin was always saying 'give 'em a chance' and, slowly, it started to work."

"When we first went in, all we got was people walking out. 'Hey, man this is a cool club . . . Status Quo playing here? . . . You're joking!' All that heavy underground scene. But we got on eventually in places like the Red Lion in Leytonstone, playing for expenses only. And our own small audience started to build up."

On the recording front too, things were moving. 'In My Chair' which came out of the 'Ma Kelly' sessions was a sleeper which eventually became a minor word-of-mouth hit. And, inspired by this unexpected success, Pye put some muscle behind the next single 'Down The Dustpipe.'





This not only put them back in the charts in 1970 after a two year gap but it was even played by John Peel! Quo thus entered the decade with a new confidence. Yet to many they were still just a sixties bubblegum outfit grimly hanging on.

The pubs and clubs began to break down the barriers. For every gig where they were booed there were plenty more where the audience reaction was tremendous. When Quo went to work they meant it. They'd sweat and cajole and get them stomping... the dice were starting to roll hot.

For what turned out to be the last Pye album 'Dog Of Two Head' in 1971, the new look Quo were on top. John Schroeder was still producing but the sound was Quo's own. Tight, driving rock'n'roll running from guitar breaks to crashing crescendos. The Rossi / Young combination contributed the classic 'Railroad' and 'Mean Girl' and the immortal 'Gerundula' made its first appearance.

So, to the end of 1971. The team dream was over. Status Quo were ready to start their storm.

STAGE THREE

ONCE IT started the momentum was hard to stop. Quo shot out of the Southern League into the Second Division almost immediately.

If 'Ma Kelly' was the first flood of independence and 'Dog Of Two Head' a solidification of the new sound, 'Piledriver' released in 1972 was the thumping big one. With the first two they had an audience and an increasing (but slowly increasing) respect. 'Piledriver' had to be taken notice of.

They left Pye to sign up with the rapidly expanding Vertigo label and found the people there had more

faith in what they were doing.

Before the move, however, the Status Quo audience were starting to make themselves felt. True, they'd never walk out to a Hampden Park roar and they could drink unmolested in the bar before playing.

But they'd never give up trying to win the audience over. If everyone wasn't up and stomping by the end they'd feel it was a bad gig.

Says Lancaster: "The knocks we were taking when 'Piledriver' came out were heavy. We felt, and still do, that if you're going to play rock 'n' roll you've got to be able to move to it... otherwise it's boring."

Rick Parfitt agrees. "We went out as a people's band. If it gets to you, gets your feet moving it's successful... it's what rock 'n' roll is all about."

Certainly the audiences were pleased. The cover of 'Piledriver' had cemented the image of 'heads down, legs out' full - tilt rockabogie. Although, as Quo are quick to point out, the audience had picked the image long before it was pushed at them.

"There was no star trip and nothing deliberate about it," says Alan Lancaster. "We didn't push ourselves as a working class band and we stayed in jeans and sneakers on stage. The audience began to pick up on that and created their own image."

With the move, Quo had become their own producers - the three writers teamed up in various combinations. They had come to realise that the strength of the band lay in a common unity rising from, and inspired by, the stage performances.

Playing off against each other they'd found 'guts' in their music and keeping it fresh required all four members working together. As a unit Quo were rapidly becoming unique, but they all had an essential part to play in keeping it right.

The Rossi / Young single 'Paper Plane' from 'Piledriver' found them

back in the singles' charts, and in between hard gigging, they came out with 'Hello'.

It didn't win all the critics over completely, but remains one of Quo's most pleasing studio albums to date, containing the hit 'Caroline' (again written by Rossi and Young) as well as two that have become line standards - 'Roll Over Lay Down' and 'Forty Five Hundred Times'.

By the time 'Hello' had reached the charts, respect for the band was increasing. "At one time," says Lancaster, "even the roadies were getting treated badly... other roadies and other musicians were always cool, looking down on us."

But not for long. Quo thrived on work, took fuel from the audiences and forgot the critics. Blue denim boogie began to take hold leaving the undecided - and at one point the band - to say "you either like it or you don't".

With 'Quo' in 1974 Rick Parfitt and Alan Lancaster teamed up for most of the tracks (although the group composition 'Break The Rules' was the hit single from the album). Lancaster: "Although we've never been really pleased with any of our albums, 'Quo' is one that we felt didn't click. Rick and myself were leaning away from Francis and Bob who were more into a country thing and it wasn't enough of a mixture. It was too moody - the gaiety of 'Hello' had gone."

"So it was simple really... we came out with 'On The Level'. That was to be the perfect mixture, to be played as we felt it should be and even that came up too planned."

Still 'On The Level' had 'Little Lady', 'Down Down' (a single) and the first vinyl work-out of 'Bye Bye

Johnny'. It was careering, enthusiastic and exciting - more proof that within their framework the combined talents of Quo were constantly original and inventive.

The inner fold of 'On The Level' also showed the horizons were widening. Colin Johnston had masterminded a campaign to introduce Quo to boogie-mongers across the globe... and Quo could now count on an enthusiastic response in Europe, Japan, the Antipodes and virtually everywhere else. Except America.

'Blue For You' came out and went to the top as the masterstroke of marketing. Yet the 'Land Of The Free' remained resolutely unimpressed. 'Matchstick Men' had made a tiny dent in the charts way back and that was the end of it.

As response everywhere else was assured there was a growing feeling in the Quo camp that if America was to be conquered time was running out. After last year's riotously successful tour Francis Rossi summed it up: "We know the only way we could break the States is to start again, by touring and working the audiences up from scratch."

"We haven't got the time or the money to do it. All the gains from touring everywhere else go into one lousy tour in the States - we've done that before - and nothing comes out at the end."

"If we wait and something does break, say a live album, we'll be able to go with something to work from."

Alan Lancaster agrees with this business-like philosophy.

"We've done enough for the States... it's a disappointment but we'll just have to wait and see."

Last year was the best ever, America notwithstanding. Two singles from 'Blue For You', the recording of the long-awaited live album and a satisfying feeling that even the doubters and the cynics were - at last - on their side.

The last single, 'Wild Side Of Life', showed Quo in an adventurous new light. The live double was a runaway best seller. The fifteenth year had arrived.

THE BLOKES

FRAN, NUFF, SPUD AND RIC. They don't need much introduction.

And unlike a lot of successful rock groups they keep a pretty low profile.

You see them with beads of sweat, trailing hair and flailing guitars on stage. Yet away from spotlights they're ordinary blokes - almost embarrassed to be so successful. The frantic four aren't stars they're Status Quo.

And the in jokes and band lingo help keep them together, and outsiders out.

Lead guitarist Francis Rossi is a happily married squire with a great line in cynical humour, delivered in the best south London accent. He's into money, American freeway rock, playing jokes and Range Rovers. He's also got a home studio.

So has bassist Alan Lancaster, one member of Quo who has thought occasionally of musical experiments outside the group. He's the most publicity thoughtful when talking about music, and perhaps the most prolific composer. Recently he's written an instrumental for the Shadows.

Rick Parfitt is another chirpy squire, the ace 'car man', writer and rhythm guitarist. To begin with he was into heavier music, and he's still the prime advocate of 'rock 'n' roll for the people'. He regards the Quo audience as the best anywhere.

John Coghlan, drummer, lives on the Isle of Man and divides his time between Quo and off-road racing in his converted Range Rover. Further relaxation comes from his 'just-for-fun' band, Diesel, and he hopes to play a few more gigs this summer.

Bob Young can't be forgotten. He's the band's right hand man, composer, and harmonica player. A pillar of strength, he's been an essential and energetic influence since he joined the band as a roadie in 1968. Although he's got an album coming out with Mick Moody, the single 'Chicago Blue' is already in the shops; his principal commitment is still to Quo.

And of course, there's manager Colin Johnston who did so much to help the band in the most difficult years, as well as now, the road crews, the publishers and the friends.

Certainly the group and the whole Quo camp are one of the happiest and most tightly-knit units in the business.

AND ON AGAIN...

WHICH WAY now? There's no chance of Status Quo succumbing to 'laurel - resting'. The next, inevitable step is the new studio album, which is under way at the moment.

Batteries recharged by a lengthy tour, Quo will get to work once again as a creative unit.

Quo haven't got any imitators or peers. They're both traditional and unique and they've stuck steadfastly to their guns throughout.

"We've always known what we've wanted... and there's never been any need to be a star on your own with us," is the way they would all put it.

Status Quo, on top already, are still going up.

DISQUOGRAPHY

'Picturesque Matchstickable Messages' (Pye, 1968) 'Spare Parts' (Pye, 1968) Early '60s pop. The sort expected from a band with a hit single. Both now deleted. 'Ma Kelly's Greasy Spoon' (Pye, 1970, NSPL 18364) 'Dog Of Two Head' (Pye, 1971, NSPL 183171) On the former the first real display of song-writing talent, although it's surprisingly laid-back. 'Dog Of Two Head' is the start of the muscle. Essential for 'Railroad' alone. 'Piledriver' (Vertigo, 1972, 6360 082) 'Hello' (Vertigo, 1973, 6360 068) 'Piledriver' established the driving boogie, while 'Hello' showed a remarkable breadth of music from the Quo camp. To me this is still the definitive studio album. 'Quo' (Vertigo 9102 001, 1974) 'On The Level' (Vertigo 9102 002, 1975) 'Blue For You' (Vertigo 9102 006, 1976) Still trying to get the mixture right once a year. Although

they're all consistently Status Quo style 'Blue For You' is perhaps the most musically successful. 'Quo Live' (Vertigo 6641 580, 1977) Needs no introduction. The cream of the live act and brilliant with it. And of course the Pye re-releases: 'The Best Of Status Quo' (Pye NSPL 18603, 1978) 'The Golden Hour Of Status Quo' (Pye GH 558, 1973) 'Down The Dustpipe' (Pye GH 604, 1975) 'The Best Of Status Quo' (Pye PKL 5548, 1976) Placed in order of merit. The 'Best Of...' is the best of the Pye recordings, a quick, cheap and essential compilation. 'Golden Hour' has some of the early singles; a weak and affectionate early portrait. The last two are just a bit weak - for the Quo fan who has got everything.

For full album listings see: 'Status Quo: Words / Music' 1975 / £2. (Published by Leeds Music, 260 Purley Way, Croydon).



Edited by
DAVID
BROWN



Sick saga of Jim's 'lover'

CONSIDERING he died 13 years ago it may sound rather strange, or even a little sick, to hear that Jim Reeves was cited as the other man in a divorce hearing.

But last week a Southampton couple got divorced as the dead singer was named as the only man in the life of Mrs Maureen Marsh.

Her husband, Jim, was granted a divorce on the grounds of mental cruelty. He told reporters how they had only made love watched by a poster of the star. Mrs Marsh also claimed to have made contact with Reeves through a spiritualist and refused to sleep with him.

Even their nine-year-old son is named Jim, and Maureen boasts not only a giant collection of Reeves' records but had built a shrine to him at their council home.

Potty idea!

FIRST MOVEMENT? In this technological age it only had to be a matter of time before someone came up with something as odd as a musical potty, but that is what Maurice Shaw has spent his last five years inventing.

This marvellous British contraption is shortly available in the stores, but the only tune toddlers can currently do their thing to is 'How Much Is That Doggy In Your Window?'

Perhaps RECORD MIRROR readers can think of a more suitable song for this music? If so, drop us a line to 'Loo Song, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX' and the best entry will receive a suitable album.



Andrew Czezowski (centre) looking for a new venue.

Right: outside London's Roxy

Roxy waves goodbye to new wave

LONDON'S premier punk rock centre The Roxy, looks set to be all washed up by the new wave.

For the last four months the tiny two-deck club in Covent Garden has opened its doors to most of the bands on the current scene and was a popular meeting place for public, press and record company people alike.

But now the actual running of the club has changed hands — and judging from the reaction it seems to be running into a few problems attendance-wise.

Andrew Czezowski and two partners hired the club at the beginning of the year to put on their favourite music. "Up until then it had been a run-down disco," he says.

"The landlords were interested in renting it off — but we made an error in thinking we could pay as much rent as he initially asked. We soon found out it just

wasn't possible and things started to get a bit tricky between us and the landlords. The rent was astronomical.

"The club was always full and they could see it was successful. But there weren't enough bands around to put on live music every night and it became more and more difficult to make ends meet.

"As the club became more famous, the landlords thought they could take it over and attract people. They disliked punk and, as from a few weeks back, started putting on other sorts of bands. We knew that was wrong for The Roxy.

"Now we have nothing more to do with the club. It's completely different now. On one night last week there were about 50 people there."

Andrew is now looking for another venue in London and is in the process of promoting some concerts. An album of groups recorded live at the club is soon to be released on EMI.

Don't step on my 3 piece suit

ROCK LEGEND from the fifties Carl Perkins — the writer and the first to sell a million with 'Blue Suede Shoes' in 1956 — was back in action in a big way last week — and London viewers will be able to watch it on television soon.

The London Weekend Show, presented by Janet Street-Porter, chose Teddy Boys as the subject of an upcoming programme. After combing the streets with a steel comb they managed to wrinkle out enough characters in brotchel creepers, drape jackets and quiffs to remake 'Rock Around The Clock' — to say nothing of the fishnet rights, hoop skirts and Bobby Sox.

The Teds filled the studio and danced on cue to music from Britain's top rockabilly band, Crazy Cavan And The Rhythm Rockers and the infamous Wild Wax Show rock'n'roll disco.

Star guest was none other than

Carl Perkins — in town to play some country shows — dressed in (wait for it) a three-piece suit!

Then the action started. After an interview with Ms Street-Porter on the juke-box-and-coffee-bar set provided for the occasion Carl was invited to show the audience a quick burst of his famous song.

Scarcely pausing to loosen his tie he picked up a guitar and joined the Rhythm Rockers for two runs at 'Blue Suede Shoes' which brought spontaneous applause from the whole studio. Only swift action from the studio manager stopped him moving on to 'The Bopppin' The Blues', 'Dixie Fried' and the rest. That car was going!

"I'd sure love to carry on," said Carl straightening his tie later.

So it was none for the money, two to get ready and one for the show. London viewers can catch it on Sunday May 15 at 1.15 pm.



CARL PERKINS: luminous envy

BANDIT HUNT

OVER THE past two weeks Bandit have rehearsed about 40 guitarists in their search for a new member — and still can't find the one they're looking for.

"The trouble is, I don't think Eric Clapton can spare the time at the moment," their vocalist Jim Diamond laughs.

Having made an impression with a debut album and sterling support work on tour with acts like Palce Ashton Lord — and Manfred Mann's Earth Band, they now find themselves in the tricky spot of being one man down before commencing more work.

"Let me make it clear — we're not floundering, just frustrated because we know what we're looking for but just can't find him!" Jim explains.

The problem arose with the departure of guitarist James Litherland and bassist Cliff Williams.

"It was a hard decision to make to split the band, but the time seemed right now, rather than wait until we'd done another album. Those two had played with other bands and we were grasping for success, but it led to head problems. We obviously put ourselves in a spot. James and Cliff were the only names in the band. Hopefully, people will see why we've done it when they see the new band."

They had no problem finding a bass player in



TONY LESTER

Tony Lester, a former member of Russ Ballard's band.

"He just came in, plugged in and started playing and we knew it was right," says Jim.

"But a guitarist...? "As soon as someone walks in and puts their guitar down you know what they're going to be like. We've had some funny ones and we've said we're looking for someone as technically as good as the rest of the band. Someone for Danny (the other guitarist) to feed off. We could survive as we are, but the original concept of the band was to be really strong up-front with two guitarists."

Axe wizards looking for a good gig can contact the band on 01-995-8087. Who knows, YOU may be just what they're looking for?

THE PICKLES ALBIE

LITTLE DID Alex Haley realise what he'd started when he went in search of his ethnic roots.

Latest to find bizarre goings on in his family tree, is rock luminary Albie Donnelly of the fabulous Supercharge Brothers duo Alb & Les.

Our Albie has gone off to Ireland in search of the truth about his great grandfather, Dan Donnelly, since he discovered he was apparently a champion heavy weight boxer.

Legend has it that this old gent was such a famous figure that when he died his arm was preserved in a glass case

GETS INTO

on a pub wall in Kilkenny.

Alb has gone to find out if this is true and wants to have his photo taken next to this monstrosity. He is also thinking of writing a rock musical around the story and could start by re-writing the new Supercharge single as 'Limbo Love' instead of 'Limbo Love'.

The fact that Irish Guinness is better than its British equivalent has apparently nothing to do with his visit.

Rocky gets a fistful

NEW SCREEN idol Sylvester Stallone, star of Rocky, returns to work in front of the cameras in America this week.

His latest movie is 'F.I.S.T.', which isn't a sequel to the boxing ring world of Rocky, but stands for Federation of Interstate Truckers and tells the story of the growth of the American Labour Movement.



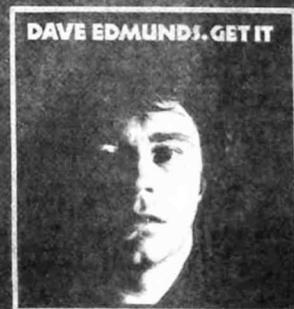
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there's so much love, skill and enthusiasm on the record that, for my money, it's a small masterpiece, the best of its kind since Lennon's "Rock and Roll." -NME

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Sheila Prophet goes on the road with Peter Gabriel to talk to and watch . . .

AN ANGEL AT WORK

LOOK, I'M sorry about this, Peter, but there's just no way round it. It's something I've got to do. I have to mention them.

You see, Peter's tired of talking about them. He hasn't played with them since 1975, but people still keep asking about them. He even started our interview by saying, with a sigh, "And now you're going to ask about Genesis."

There, I've said it. Genesis. Actually, I only bring up the subject because it seems that Genesis are proving to be an exception to the rule. For once, it seems that a split within a group has actually turned out to be productive rather than destructive.

When Peter Gabriel first quit the band, there were a lot of sceptical mutterings about their future. But that was a year and a half ago, and now this is the future, and things have worked out fine. On one hand, we have the original group, sounding not too different from the way they've always sounded, and doing very nicely, thank you.

And on the other hand ladies and gentlemen, we present . . . The Peter Gabriel Show!

Tonight, the Show is at the Apollo in Manchester. Peter is standing in the foyer of the hotel, wrapped in an overcoat, waiting to go for a soundcheck. He's smallish, dark, attractive.

Roy Harper's also playing in Manchester tonight. He passes us on his way to his room.

Plush

Someone wishes him luck with his show.

"Thanks," he says in the sort of tone which indicates he'll need it.

"I'll probably die onstage," he adds gloomily, as he disappears into the lift.

We go outside and climb into the waiting car. Icebreaking time.

Have you played here before, Peter?

"I'm told that I have," he says, "but I certainly don't remember it."

IT TURNS out that Peter's right — he hasn't been here before.

Up till a few months ago, the Apollo was the plain old Ardwick ABC, a standard two and a half thousand seater cinema in a fairly rundown part of town. Now it's a fully fledged rock venue, complete with the plushiest dressing room you ever saw in your life.

Double doors, with the name "Peter Gabriel" stuck on with Sellotape open onto a wood-panelled corridor. To

the left, is the actual star dressing room, with its own shower, loo, etc. and facing you is the lounge. It has thick pile carpets, Habitat settee, a bar stocked with wine and orange juice, a colour telly and a table groaning with fruit and salad.

The band are in a separate room downstairs.

Onstage, the soundcheck is getting underway. There are people everywhere, setting up equipment.

Crashes

The group move in and get to work tuning up. There are the usual crashes, bangs and snatches of melody lines.

Peter wanders onstage, in jeans and T-shirt, and they run through 'Solsbury Hill'. He practises his newest trick — using a radio mike, and wandering amongst the audience, still singing.

Back to the dressing room, and the first bottle of wine is opened.

There's speculation

'This show is concentrated around the songs. For me, it's fun, more free'

amongst Peter, promoter Tony Smith and Bob Fripp about what Keith Moon would do to this room if he got the chance.

Bob Fripp is chewing Brazil nuts. "I do like Brazil nuts," he says in his strong west country accent. "They have a nice feel."

Bob is unrecognisable from his King Crimson days. The hair and the round specs have gone. Onstage, he stays in the shadows, out of sight.

Why are you staying out of the limelight Bob? "There are several reasons," he answers. There's a pause.

"He doesn't want to be associated with this," laughs Peter.

Bob laughs too, then says, "No, that's not the reason . . ."

This is getting us nowhere. Let's get down to business.

THE OTHERS leave the room, and Peter settles, a little uneasily, on the settee.

We start with the band: "I knew Robert," says Peter, "and I'd heard some of Larry's stuff . . . mostly electronic keyboard work. Bob Ezrin, my producer, has about 30 people who work regularly with him, so when we started to plan the album, we decided which styles we wanted

on each song, and he introduced me to the musicians he thought could play it. And it worked!

"It took us about a month and a half to do the album. When we'd finished it, they suggested taking it on the road. I felt very honoured, because most of them are session men who never venture out of the studios."

This statement is echoed later by the percussionists in the band, Allan Schwartzberg and Jim Maelen. "We don't usually go on the road," says Allan, "but we made an exception in Peter's case. And it's been great. . . he's an angel to work with."

I don't think any pun was intended.

Having a band made up of sessionmen would suggest that it's only a temporary arrangement, but Peter seems fairly confident about their future together.

"I think the core of the band will stick around," he says. "It's great having such a good band behind me. When

they're more paranoid about the situation than I am, even though they're doing better than I am."

Downstairs on the stage, the Lew Lewis Band have started blasting out their set.

HE GOES off to change, and re-appears in a soft grey track suit. Allan and Jim arrive and open a bottle of champagne.

Time to find a seat. The hall is buzzing with kids, most of whom seem to be clutching copies of the album.

Suddenly the stage goes dark. A single white spotlight picks out a figure at the piano. He goes into 'Here Comes The Flood'.

Tracksuit

Next, he's on his feet for 'Moribund The Burgermeister', standing under the spotlight with the hood of his tracksuit pulled over his head, doing a slow-motion march, even wandering amongst the audience, walking up the aisles with fans clinging to him.

Back onstage to a roar from the audience, and he introduces a 'Little Song For Little People' with a harmoniser adding a squeaky voice an octave above his own.

Guitarist Steve Hunter moves to acoustic for the gentle 'Solsbury Hill', an obvious favourite with the Manchurian fans.

The band are strong — very strong. They're just right for Peter — excellent musically, but visually unobtrusive, apart from Jim Maelen who spends the evening leaping energetically between a variety of percussive instruments.

Peter creeps, leaps and dances his way through the show — one minute, a little boy playing out his fantasies, the next an evil character from one of his stories.

He finishes with an eerie death mime, falling slowly to the floor beneath a spotlight.

The audience demand more. He returns in black leather jacket and jeans: Rael from 'Lamb Lies Down On Broadway', minus the make-up which wasn't really necessary anyway.

The fans are crushed around the stage, transfixed.

It's an energetic encore. Peter finishes with a typical gesture — a flying, exultant leap, hitting a spotlight as he jumps.

He leaves the stage in darkness, with the single light swinging crazily to and fro above our heads.



PETER GABRIEL: playing out his fantasies

BEWARE LES
FRANCAIS

JET. Charles de Gaulle airport. Mercedes. Hotel. Mercedes.

Outside the Palais de Glace the pickpockets discuss fashion trends and the distinct lack of black orifices to excite their educated fingers. The dustman are on strike, soon to be joined by public transport workers and the powermen.

Crushed lice and orange peel pavements cracking up under the rubbish strain. The occasional gendarme holsters past this ageing Parisian cinema. Police and thieves on the street.

The punters are more pink than punk. Leather bombers and jeans and, wait for it, berets! in aerial formation on the balcony inside.

On stage Subway Sect. A blazing inertia only hands showing any sign of life. Singer Vic Godand reading the lyrics from scraps of paper mocking style. Is it a carefully constructed discord or is it a dis-con-cord? Time alone will tell.

When they leave the stage after a 30 minute set there are one or two Frenchman in a state of Mon Dieu!

The cinema is narrow seats 800 there's around 500 it's got surprisingly good sound the stage backdrop is the picture of the Notting Hill riots last year on reverse of The Clash album the stage is roomy and rheumy the audience is how you say vociferous the dominant colour is grey tinged with black the cost is 25 francs that's about £3.20 and The Clash walk on.

Key word 'I' section. It's a long time since I felt any sense of excitement in the wings, of the skip a beat pre-show trauma python that wraps itself around the 13-year-old Roller fan five minutes before they appear in the shape of a tartan scarf.

Nothing flash. Just a casual stroll on and into 'Londres Est En Flames' whereby Paul Simonon breaks a string on his bass. The light show is limited — but extremely effective.

Strummer's 3000cc voice is encased in soft green / red / white bodysuits. He slams on the brakes at the penultimate second of the song and introduces the band. "We are Les Clash."

HIPPIES

While Paul fixes the string Strummer carries on. "So you are les punks de Paris. You look like a bunch of hippies to me."

His shoulders flap Cagney style as he talks and his voice has a well John Wayne intonation. We're in for a Strummer summer alright.

'1977' is next up. Mick Jones sandwiches every slice of meat 'right on' axemen have dished up through the years from a Marriott criss-cross walk to a Townshend leap but covers it in his own unique dressing. He's the complete antithesis to Strummers' on the spot throbbing, burning up every inch of the stage slippin' and a slidin' on his own sweat.

At times he and Paul look like a pair of grossly distorted Chinese bookends.

Toots' 'Chute Depressurisee' is the strange choice third one, which is won by Paul's thunderous bass line.

And then there's 'Je M'en

C'EST LA GUERRE!

The Clash return to the scene of the May '68 riots and whip up a storm. Barry Cain reports . . .



Pictures: Ian Dickson, Peter M. Cooke and Chris Walters

Fous Tellement de l'USA' with — HEY! I've just remembered. They've got a new drummer haven't they? Ol' whatissname Nicky Nicky Headon.

That's a tribute. It's taken four songs to realise there's a different drummer in their midst. He's blending well. Like he's been with them for years. But he looks so ill.

"Haine Et Guerre" next with Mick at the mike. The Frenchman in the next seat nudged me in the ribs. "Zay are good musicians — but zay are not playing music." Shut up and stop breathing garlic all over me.

After 'Tricheur' we are treated to 'Flics Et Voleurs'. Only the second time the Junior Murvin song from the album has been performed live.

It's a slightly different version than the record — it has to be. And it works like a dream. "This is a song for the intellectuals, les intellectuals," says Joe.

Holes are dug in the music

of The Clash. Big, nail-scratched holes. And when they're deep enough the words are poured into them by ol' cement mixer Strummer. In the years that follow they will dry into bone hard relics of a frustrated generation.

'48 Heures' and then "One for the girls, if there are any here" — "Dis Moi Non". A new song "Radio Capital" which is included on a special EP by the band follows. It's all about that famous London radio station — who have already banned it.

SCREAMING

"Controle De Loin" and 'Opportunité De Carrière' are fired in quick succession and then a big cheer for the anthem 'Emeute Des Blancs' with Strummer screaming "May '68" before tearing into the hit single.

Favourite for the next single 'Janie Jones'. Probably the most instantly commercial song from the album and given the all important poll

position, is the finale.

Two encores — 'Groupe De Garage' and a re-blast of 'Emeute Des Blancs' inhabit the first, '1977' and 'Londres Est En Flames' the second.

The band treated this gig — and indeed all others in this short European tour — as a warm-up to the all important nationwide stint which kicked off in Guildford last Sunday.

If this was a warm-up I want an eifel of their hot nights 'cos they'll be unbelievable. The overwhelming success the gods have in store for The Clash will be totally justified. In the recording studio and live there are very few bands around that are anywhere near them.

But this was only the beginning. Down in the dark streets where the prostitutes scream, Mick Jones and Strummer met up with a certain Captain Sensible and Rat Scabies who have been known to play musical instruments.

And what's this? The four actually played together on the stage of a dingy disco before a handful of people. 'Gloria', 'Louie, Louie' and 'White Riot' was the excellent choice of material and the whole thing went with a swing. This band could go places. Let's hear it for The Clashed.



The Dr gets an intern

David Brown talks to John Mayo, the new medic in the Feelgoods

A MONTH back John Mayo was, in his own words, "bumming around" Harlow New Town in Essex playing guitar with some rock and rolling mates.

Now he's been pushed forward into the spotlight as replacement for Wilko Johnson in Dr Feelgood, the nation's number one goodtime rock band.

"Yeah, there I was stuck in Harlow of all bleeding places. — jamming with me mates. We were trying to get a local scene together. I mean all those people — it's just one big housing estate — and there's nothing to do."

"It was a pretty spontaneous thing, we didn't rehearse or anything. There were a couple of venues where we'd just turn up and play. Though usually we'd get blown out because of decibel problems."

All that was altered by one phone call. "I had this call which said there was a good gig going, good money and all that. So I spoke to Chris Fenwick and then Lee (Brilleaux, the voice), and they asked me to come to Canvey the next day."

"So, the Figure's motor arrives the next day, and I took me guitar and was down there a couple of days rehearsing. We got on alright, and they asked if I minded joining them."

John's smile conveyed his thoughts on that matter.

"I'd been dossing at friends' places in Harlow since I jacked in my own place. The corporation were sending bills, I lived on nothing for two months before they said they'd evict me."

Regular

"So I gathered me albums — about 350 of them, all at friends flats — my clothes and my guitars and went to Canvey to rehearse."

John had been recommended by George Hatcher, who was on the Feelgoods' 'Stupidity' tour. He met John when he first arrived in this country and was looking for a band.

"He asked me if I wanted to be in his band, and I'd have loved to. But I was in a band called House at the time and while it wasn't exactly my sort of music, it was a regular gig. George was more my scene — funky, dirty rock."

"After House I played in 747 Mark II, not the original with Archie Leggett and so on, but the original keyboard player's band."

How did he feel about replacing the Feelgood's amazing guitar hero? "I fully appreciate his sound had a lot to do with the way Feelgood

sounded, not just as a player but as part of their sound. He's very much a geezer, not someone just playing rock 'n' roll because he loves it."

"I'm a more versatile player. I mean I played mandolin in folk clubs about a year ago. That was something I did as a laugh. I love jigs — it's a melodic thing."

"But I fully dig I have quite a gap to fill — but I'm also totally confident of my own abilities. I'm just as much a rock and roller as Wilco. I'm a great one for licks and riffs. I can't wait till we have time to get some songs together."

To date they've only played a few gigs together since Wilko split, but they passed the initial test — performing at Canvey Island — and take that to be a good omen for the future.

Nervous

"It was a local disco where we had our first gig," John explains. "I was a bit nervous because it's a place where everyone knows everyone else, and I hadn't been getting a very good sound together in rehearsals. I wasn't using my own equipment."

"But the punters were well pleased. Some people even came up to me afterwards and said they preferred my sound as far as I was concerned. I played crap that night."

"That was a turning point for me and gave us a lot of confidence. The next gig we do will be spot on."

The split couldn't have come at a much worse time for the band, since this coming week sees the release of their new album 'Sneakin' Suspicion' recorded with Wilco, which contains several well known numbers from their stage act while he was with them such as 'Lights Out' and 'Ain't Nothing Shaking (But The Leaves On The Trees)'.

"Well, we've proved we can get a good sound in the rehearsal studios. We've miked up for rehearsals, and recorded our stuff and while the framework is much the same there is a very different sound."

There will be a big difference visually.

"I like to groove it up on stage," smiles John. "I strut about a bit, but I haven't got a set routine. If you're feeling duff one day you can play low key and so on. It comes out as I want it."

After playing with other bands in which he has to compromise by playing their sort of music to earn money, John already seems very much at home in the Feelgood's world of rock and roll.

"It was no problem for me because basically I'm a rock and roll player. I've been involved in super black funk, but it doesn't turn me on."

"And this symphonic pomp stuff I find very

pretentious. It doesn't allow you enough musical freedom. I love classical music — Bach, baroque music — but I don't want to hear, some bloke play Bach on a fuzz guitar. I'd rather hear a chamber group doing it."

"The Feelgoods play rock. They interpret everything they want to say in songs that don't last more than three and a half minutes. I love it."



DR FEELGOOD: (left to right) Lee Brilleaux, John Mayo, the Big Figure and Sparko

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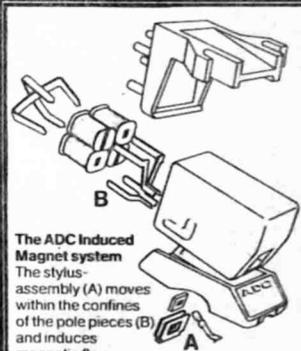
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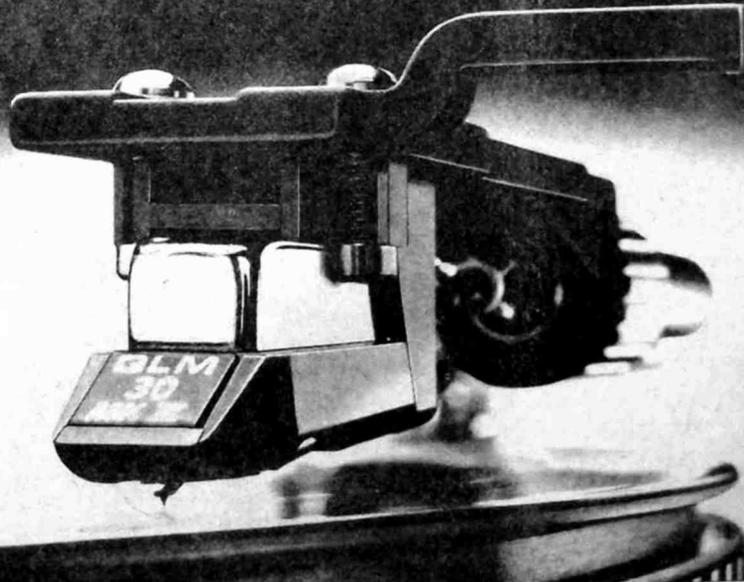


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Singles reviewed by ROBIN SMITH

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

ALL THE CHICKS THAT FIT



LINDA LEWIS: faultless

BLONDIE: sultry

RONNIE SPECTOR: say goodbye

MARY HOPKIN: sorry

Waxing of the Week

LINDA LEWIS: 'Moon And I' (Arista 100). Perfect single, faultless in every way. Quivering vocals and orchestral backing that could reduce a bronze statue to tears. +++++

Near Misses

WISHBONE ASH: 'Blowin' Free' (MCA 291). Breaths of nostalgia from a band who were always one step away from being superstars. Tracks are 'Blowin' Free', 'Jailbait' and the Ash theme song 'Phoenix'. Criss - cross guitar work played faster than a speeding bullet. Where are you Ted Turner? The world awaits your return. +++++

KANSAS: 'Carry On My Wayward Son' (Epic SEPC 4932). Ear riveting opening chorus and beefy guitar work. Then lots of interesting moods, including light piano. A hit this time around. +++++

AL STEWART: 'On The Border' (RCA PB 5019). Lyrics flowing like a stream, backed by fast strings and flamenco guitar breaks. A definite winner. +++++

The Rest

ALAN RANDALL WITH ALEX WELSH AND HIS DIXIELAND BAND: 'Chinese Take Away Blues' (EMI 2613). Should appeal to mentally retarded gorillas. +

FRANKIE MILLER: 'Be Good To Yourself' (Chrysalis CHS 2147). Good time boozing number. Horn section makes all the difference. +++

BLONDIE: 'In The Flesh' (Private Stock PVT 105). Sultry fifties like number, sung by voices smooth as chocolate drops. Improves with each listening. +++++

LOU REED: 'Walk On The Wild Side' (RCA Victor 2303). Re-issue of classic Reed track that miraculously escaped the censors. Gentle but sinister lyrics and what a bass line. +++++

BARRY BLUE: 'A Lover Lovin' You' (Private

Stock PVT 101). Another wet ballad from the man with the silliest name in the music biz. +

HERO: 'Love Gone Bad' (Private Stock PVT Sounds like a combination of the Electric Light Orchestra and the theme from a fifties thriller. A crazy mixture, but one you'll end up liking. +++)

THE USERS: 'Sick Of You' (Raw Raw 1A). Sweet meet punk and the result is not pleasant. ++

NAUGHTY NORMAN AND THE TEASERS: 'Rock 'N' Roll Radio' (Solid Gold SGR 103). Weak rocker, naughty B side is a lot better. ++

BIG DADDY AND THE SUGARCANES: 'Tomorrow Night' (RCA PB 5025). Light piece of reggae with occasional funky bass. Disco hit. +++

HEP - O - LITES: 'Voodoo Magic' (Top Deck TD 1001). Weak production stops this from being a winner. ++

ACE: 'Found Out The Hard Way' (Anchor ANC 1040). Steady riff build up and then Eagles type morning after the night before vocals. Should have the same success as 'How Long'. +++++

BRICK: 'Music Mattie' (Bang 008). Fatback band copy. Leave it to the experts. ++

DONNIE ELBERT: 'Will You Still Love Me Tomorrow' (All Platinum 6146 321). Sounds as if he's got a ferret down his trousers. He ruins this old classic in five seconds flat. ++

TERRY WARD: 'There Goes My Heart' (MAM 163). And here comes another unfavourable review. +

FORMULA HOTROD: 'Heavy Chev' (Feelgood FLG 167). Good stomper with James Brown influences and sexy chorus. +++

PAUL MAURIAT: 'Love Is Still Blue' (Power Exchange PX 255). Didn't I hear this in the supermarket last week? +

JUSTIN HAYWARD: 'Country Girl' (Deram DM 249). Spring cleans your brain. Ideal song to go galloping through the fields by. +++

SUNFIGHTER: 'Cafe A Go Go' (EMI 2612). Liked their other singles but this is the weak link in a strong chain. ++

MARMALADE: 'Hello Baby' (Target TGT 128). Clumsy arrangement that never takes off. ++

HUNTER: 'Rock On' (Penny Farthing PEN 935). Sounds a bit like 'Remember You're A Womble'. Could be a hit on novelty value. +++

DOUG OWEN: 'Highway Flyer' (DJM DJS 10775). Deadly dull, something about a bird on a telephone wire and a gun. You can't really be bothered to pay attention. +

JOANNA CARLIN: 'Valentino' (DJM DJS 10774). The lady has a superb voice. Emotional song and riveting story of a tragic life. +++++

JOESTAMPLEY: 'There She Goes Again' (Epic SEPC 5138). Plastic country music. The real stuff's bad enough. +

CHARLEY PRIDE: 'The Hunger' (RCA PB 9075). Over sentimental country slush. Music for crying into your 10 gallon hat. ++

STARDUST: 'Got To See Mississippi' (Satri SAT 117). They're Swedish but they're not going to have the success of Abba. Uninteresting disc. ++

THE SANDPIPER: 'Life Is A Song Worth Singing' (Satri SAT 118). But this song wasn't. +

ISLEY BROTHERS: 'The Pride' (Epic SEPC 5105). Superior soul. Knee slapping, high kickin', bum bouncing little groover. +++++

RONNIE SPECTOR AND THE E STREET BAND: 'Say Goodbye To Holly-

wood' (Epic SEPC 5185). Never did like this sort of sound and I'm not about to change my opinion. ++

RADIATORS FROM SPACE: 'Television Screen' (Chiswick 510). Crash, bang, thud, wallop. More forgettable punk. +

ELAINE SIMMONS: 'Try Me Again' (Polydor 2058 876). Very Ronstadesque vocals with angelic choir and sultry lyrics. Hope it's a biggie. +++++

JOHN DAVIS AND THE MONSTER ORCHESTRA: 'Up Jumped The Devil' (Polydor 2058 870). Standard disco effort, nothing startlingly original. ++

BARBARA DICKSON: 'Lover's Serenade' (RSO 2090 240). Not up to her usual standards. Get up off your laurels. ++

MAC AND KATIE KISSOON: 'Your Love' (State Stat 48). Too disjointed to make any real impact. ++

STEVE MILLER BAND: 'Jet Airliner' (Mercury 6078 811). Sweet East Coast sounds. He makes it sound oh so easy. +++++

WEATHER REPORT: 'Birdland' (CBS 5205). Classy soul jazz building up into a torrent of horns.

Continually simmers and bubbles. +++++

SUPERCHARGE: 'Limbo Love' (Virgin VS 178). Once again Liverpool's most valuable exports prove what fine musicians they are. It's about time radio stations stopped ignoring them. Those talents are just too good to waste. +++++ Hi there All!!!

CRAZY CAVAN AND THE RHYTHM ROCKERS: 'My Little Sister's Got A Motorbike' (Charly CS 1026). Always enjoy 'em live, but once again they fail to deliver the goods on vinyl. ++

AL BARRY: 'Capone' (EMI 2611). Yet another version of the world's wackiest piece of reggae. Buy it or the boys will come round and get ya. +++++

LIVERPOOL EXPRESS: 'Dreamin' (Warner Bros K16933). McCartney like vocals and then the train gets stuck halfway down the tunnel. ++

FOUR SEASONS: 'Rhapsody' (Curb KI 6932). Too rich and overdone, but probably a hit nonetheless. +++++

BRASS CONSTRUCTION: 'What's On Your Mind' (Expressions) (UA 36246). The thinking man's funksters at their best. +++++

GEORGE HATCHER BAND: 'Black Moon Rising' (UA UP 36233). Surprise, surprise, I like it. Much more original than previous efforts. +++

HOT: 'Angel In Your Arms' (Big Tree K10927). Blows cold. ++

VAN MORRISON: 'The Eternal Kansas City' (Warner Bros K16939). Ageing singer drones on and on and on and on. ++

BLONDIE CHAPLIN: 'Can You Hear Me' (Asylum K13061). Loud and clear, unfortunately. +

AMERICA: 'Slow Down' (Warner Bros K16931). 'Horse With No Name' lads get funky. Best track from a watery album. +++++

TONY WILSON: 'New York City Life' (Bearsville K15633). Isaac Hayes rip off and not half as good. ++

GLORIA GAYNOR: 'Most Of All' (Polydor 2066 804). Works better than a sleeping pill. +

JACK HARRIS: 'Sall Away' (Decca F13704). My sentiments entirely.

BRYAN FERRY: 'Tokyo Joe' (Polydor 2001 711). The hero of Harrow Technical College art department strikes again. Personally I could never stand Ferry's voice and this record is no exception. +++++ Hi there Shiris!!!

ALICE COOPER: '(No More) Love At Your Convenience' (Warner Bros K16935). Alice has become the latest Abba soundalike. Strange thing is it works. +++++

KEVIN AYERS: 'Sar' (EMI Harvest HAR 5124). Whata dragger. +

JACK JONES: 'With One More Look At You' (RCA PB 0955). Old smokey eyes labours through another dirge. ++

JOHN BULL AND THE BULLDOG BREED: 'Who Put The Great Britain' (Jaspy ASP A1). Admire their spirit but the single sounds as if it was recorded in somebody's bedroom. ++

CHILD: 'What's A Nice Girl Like You' (Pentagon Pent 1). Bay City Rollers soundalikes. ++

MARY HOPKIN: 'Wrap Me In Your Arms' (Good Earth GD 11). Sorry but it's not another 'Those Were The Days'. ++



BARBARA DICKSON: not up to standard



JOANNA CARLIN: superb voice

Electric Light Orchestra

THE NEW SINGLE



TELEPHONE LINE

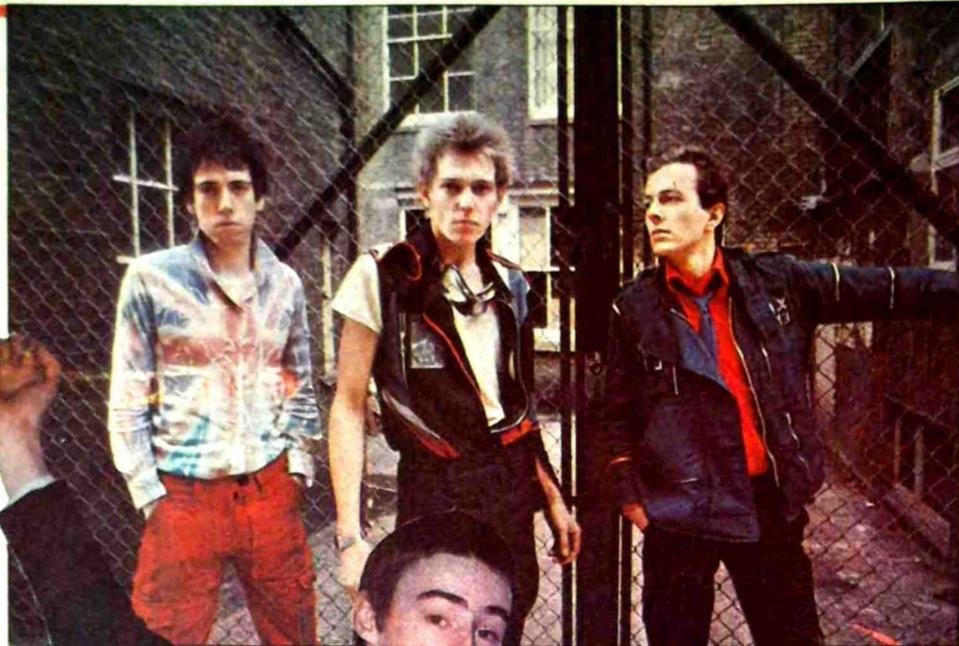
c/w King Of The Universe and Poorboy (the Greenwood)

another single from the hit album
A NEW WORLD RECORD

UP36254

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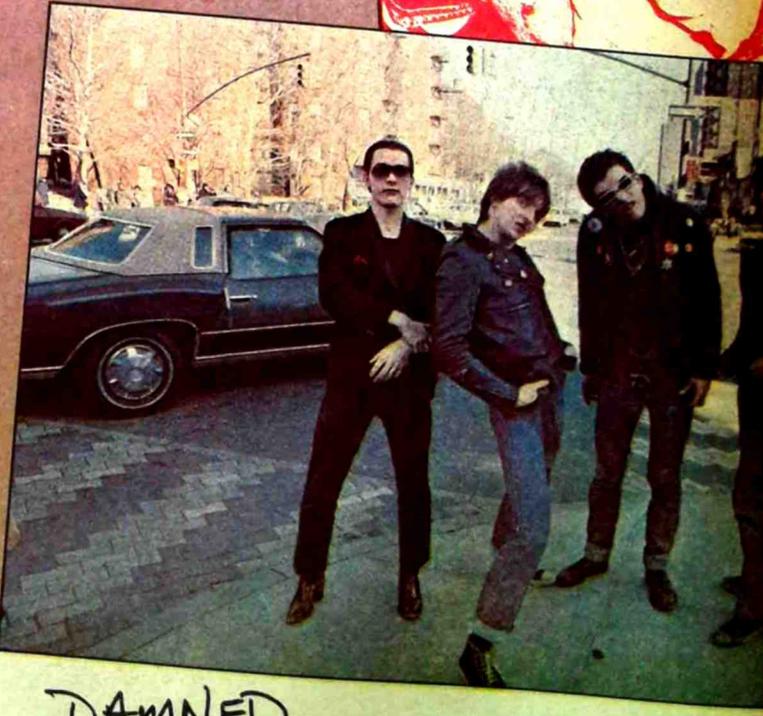




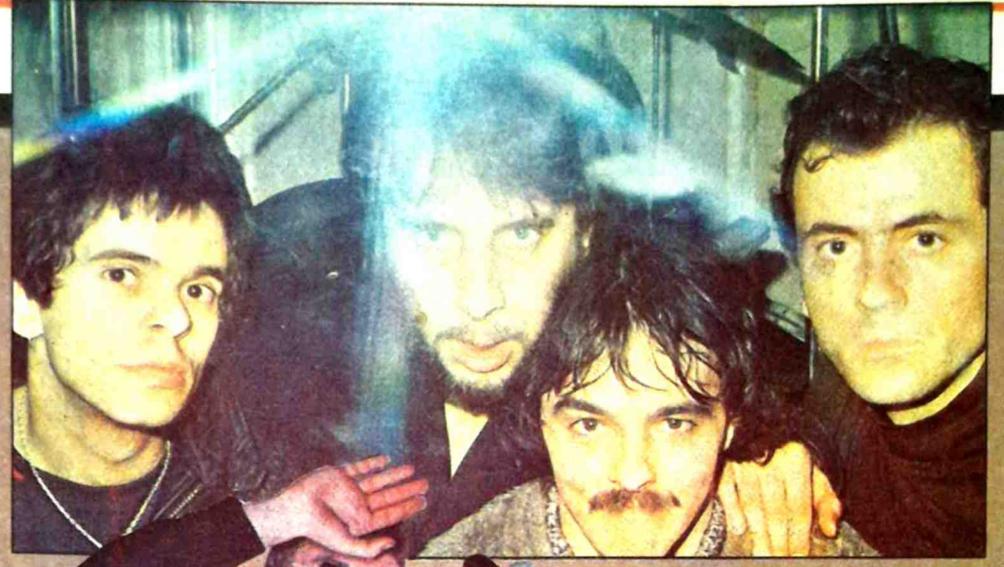
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PISTOLS



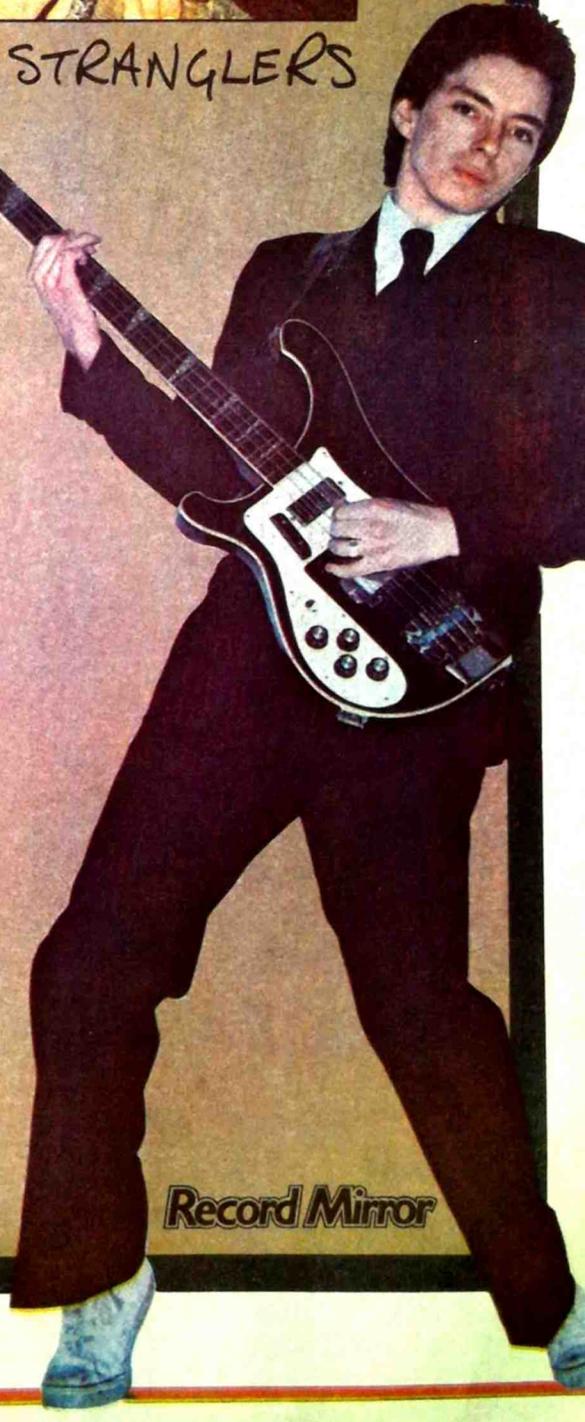
DAMNED



STRANGLERS



JAM



Record Mirror

Albums

CREAM OF THE CATS

CAT STEVENS: 'Islands' (Island ILPS 9451)

One listening should be enough to convince you that this is 100 per cent pure pleasure. Stevens aficionados have had to wait a long time for another album - but it's been worth it. It's an album for the summer, rich in continental sparkle. Cat assembled a host of respected musicians and particularly impressive is the keyboard work. The album opens with 'Remember The Days Of The Old Schoolyard' a symphony like intro, falling away to Cat's voice. It ends with tapes of kids in the playground, a nice nostalgic touch. 'Life' is reminiscent of Cat's classic 'Matthew And Son', with a similar pace and feel. The best track on the first side has got to be 'Kyprios' samba-like drums giving way to piano, and then interesting touches with a strong Greek flavour. The only track that doesn't work too well is '(I Never Wanted) To Be A Star' the tune meanders too much, and I can't agree with the sentiment either. Apart from that, the best album I've heard so far this year. **Islands** - indeed it is. + + + + + Robin Smith



CAT STEVENS: it's been a long wait...

GREVE HUNTER: 'Swamp Away' (ATCO SD 90-135) AL DI MEOLA: 'Elegant Gypsy' (CBS 81846)

JUDAS PRIEST: 'Sin After Sin' (CBS 82003)

Another duff bunch of rock merchants? Or a classic in the British rock tradition of amplified Allan Poe? Take your choice, but I know where my loyalties lie after hearing the opening track, 'Sinner', which is so heavy it erupts out of your speakers in such an entirely cacophonous electric noise that it makes much of what follows tame by comparison. That track embodies all that is good (some would say 'bad') about heavy rock today, with a pulsating rhythm section towered over by Glenn Tipton's gut punching guitar work. Producer Roger Glover knows his stuff about heavy metal of course, and has definitely extracted the best out of this band so far on vinyl. Fairly typical material like 'Let Us Pray', 'Call For The Priest' and 'Disident Aggressor' show the somewhat limited extent of overall vision, and the lyrics are hardly stunning. But the framework is solid and that makes a lot of difference. Perhaps the best of the lyrics to be found here belong to Joan Baez's 'Diamonds And Rust', which they tear apart from the seams. They've put that out as a single, but they really should have made it 'Sinner' - that way they could have really woken the dead. + + + David Brown

BAND OF THE ERM ROYAL MARINES: 'Victory At Sea' (Studio 3 TWOX1068)

Ever since that nice Rod Stewart sang that song about 'Sailing on that telly programme I've had this craving for nautical tunes. I love to dress up in my sailor's suit and march up and down the front parlour to the sound of the Senior Service. I was particularly drawn to this recording by the big bold picture of an aircraft carrier on the cover, a symbol of our continued military strength in these troubled times. Just let those foreign wallahs try it on, and we'll have gunboats down the Nile playing the 'Cobbler's March' stopping them in their tracks quicker than the time it takes yer Brits to have a go at Rob. We'd restore our colonial rule as soon as you could write a letter to The Times. Grrrrr + + + Sir Robert 'Fompey' Lenix (Miro), the original Red Admiral.

VALERIE CARTER: 'Just A Stone's Throw Away' (Columbia IMPACT PC34155)

Another lovely album by another lovely lady from the USA. Brought over at the last minute to play support to the Eagles, Ms

Carter, after a shaky start, won herself a lot of fans. And this album will win her a lot more. Gentle, distinctive voice, at times getting into medium pace. A lot of work has gone into this offering. Just take a look at some of those involved: Linda Ronstadt, Deniece Williams, Lowell George, John Sebastian, Jackson Browne, Samuel Clayton. With help like that and with George Massenburg's production, how can this album fail? Particularly appealing are the title track and the Carter / Lowell George number 'Cowboy Angel'. This girl will go far. + + + + + Jim Evans

GRAEME EDGE BAND: 'Paradise Ballroom' (Decca TXS 121)

Don't like Justin Hayward or John Lodge? Then give Graeme Edge a listen. The Moody Blues drummer turns out stiff 10 times heavier. For openers there's 'Paradise Ballroom' a beefy high slapper with his crisp drumming surging along and showing the number forward. 'Human' is back to the Moodies style, a tender ballad spilt somewhat by the well-worn cliché of introducing a string section at the end. Back to the stompers

again with 'I Need Love', throbbing drums and bass topped off by a curious sixties electric organ feel - fascinating in a strange way. An album that's more rough and ready than other efforts by ex-Moodies, but still very enjoyable. + + + + + Robin Smith

GEORGE BENSON: 'In Concert Carnegie Hall' (CTI Super CTI 6072)

In a word, delicious. George sways through four numbers like a palm tree in the wind. For openers there's 'Gone', a mellow bass line on which George builds some intricate playing before being joined by Hubert Laws on flute. Towards the end the style becomes quicker and more aggressive. 'Take Five' starts a little shakily with one or two flat notes, but it gets off the ground and develops into pure jazz rhythm. An album for jazz rock connoisseurs or people tired of heavy metal playing. + + + + + Robin Smith

JIMMY JEWELL & EARS: 'I'm Amazed' (Affinity AFF)

One of the most relaxing albums for some time from the saxophonist whose work has bright-

Feats don't fail

LITTLE FEAT: 'Time Loves A Hero' (Warner Bros K 58319)

Little Feat were once described to me by one of the Kursaal Flyers as 'musicians' musicians' - and for a long time they have been beloved of people in the business, and lately by an ever growing number of people outside the business, for their power, intensity, range and sheer creativity. Two strains have run through their music right from their first album; one of hard rock with a real blues feel, and another of percussion dominated, funky rhythm. They've been at their incomparable best when the two strains have mixed, as in their last offering, 'The Last Record Album', but both strains separately have produced some memorable tracks. Lowell George must take a large slice of the credit for their excellence. The ubiquitous Lowell has always had a hand in everything, from writing and playing to lead vocals and production. But in this album he takes a back seat, and at the same time it marks a return to the funkier sound of 'Dixie Chicken'. But like Liverpool FC, Little Feat have demonstrated conclusively the strength in depth of their squad. Lowell's partial absence is not missed on the album as a whole, but for my money the two George tracks on the album are the best - 'Keepin' Up With The Joneses', a real piece of George wit and verve, and 'Rocket In My Pocket'. But other tracks are almost as good, and in Little Feat terms that puts them straight ahead of most other bands. Paul Barrere's 'Old Folks Boogie' is right up there among the Little Feat classic tracks, as is his other composition, 'Missin' You', a quiet introspective acoustic guitar and voice piece. Aided and abetted in the production of this album by a trio of Doobies, including Jeff 'Stunk' Baxter and several others, Little Feat have produced another great album. Not quite on the level of the last one (which was above rating) but worth at least five. + + + + + Tony Bradman

ened up even the 'dour' music of Gallagher & Lyle. Backing musicians don't always come up with anything startling when put in the studio on their own, but Jimmy is a satisfying exception. Considering the range covered, the selection of material looks a bit too diverse on paper taking in soul, jazz, funk and G&L's title track, though on record it works well, with an even quality of an unusually high standard.

Jewell's jazz influences show throughout, particularly that of sax master Sonny Rollins, and he is expertly assisted by high calibre musicians such as Billy Livsey, who worked with Jimmy alongside Ronnie Lane in an earlier band, and a guitarist called Richard Brunton, who is definitely a name worth remembering. A good start for a new specialist label and an amazingly good album. + + + David Brown

PULSAR: 'The Strands of the Future' (Decca TXS K119)

Like the cover, loathe the album. It's boring. Crisp cross musical patterns that meander about and end up on the other side of oblivion. It's even more boring than a Can concert, and that takes a lot of doing. There's a few highlights, like a choir bursting on the scene now and again, and the odd guitar break - that's if you can be bothered to sit through the rest. + + Robin Smith

NANCY SINATRA: 'Greatest Hits' (Private Stock PVLP 1018)

There are six 'greatest hits' included in this package. In fact, only six of them ever made the Top 20. The other six may be classified as - to put it mildly - also-rans. But, let's be fair. 'These Boots Are Made For Walking' was a number one in '66, and 'Something Stupid' which she sang with her nearly famous old man made the top in '67. She was at her

best, not in partnership with ol' blue eyes, but rather with the producer Lee Hazlewood. Together, they hit the number two spot in '71 with 'Did You Ever', a catchy, cheeky, pleasant little duo. Young Nancy has had little success since. How's that grab you, darling? + + + Jim Evans

GO CAMELON: 'You're What's Missing In My Life' (Motown K1234)

It's what we've come to expect from Motown - classy soul, excellent production and some good songs. But be warned - you've heard it all before. There's nothing remarkable at all about this workmanlike performance from Mr Camaron, and I wish he'd not bothered to pose bare-chested on the cover. It quite put me off my Lasagne. Most of the tracks are Holland brother compositions, and the two produced the album. Best track is the title number. Not bad. + + Tony Bradman

VARIOUS ARTISTS: 'Golden Hour Of Simon Says' (Golden Hour GH 862)

The sleeve note on this album is the best thing about it. It is a pear to that phenomenon of the late sixties, 'Bubblegum Music'. This form of instant pop puerility is eulogised for its qualities of simplicity etc. The writer even tells us that the album presents 'a comprehensive picture of what was happening in the late sixties - and which, only slightly modified, is still happening today'. I knew there was something wrong with music today. It's a direct descendant of 'Yummy, Yummy' and 'Green Tambourine' and 'Simon Says' then we'd better put it out of its misery now. And why include Captain Beefheart and the Lovin' Spoonful under the head of 'Bubblegum'? What an insult. No stars at all. Tony Bradman

GLOEIA GAYNOE: 'Glorious' (Polydor 2391 264)

Gloria Gaynor is one of the undisputed queens of disco music. This is her second album since the sensational success of her 'Never Can Say Goodbye' album. 'Glorious', sees an impressive broadening of her talents. The record is full of dance rhythms, though in a subtler, less powerful way than her previous work. The extra is a jazz dimension that makes this 'disco-fusion' music. Joe Beck's influence as guitarist and producer is stamped all over this record. He has added the perfect musical depth to support Gloria's tremendous vocal performance. She in turn performs like a Broadway star and a contender for the most soulful performance of the year. + + + + Geoff Travis

THE BEATLES: 'At The Hollywood Bowl' (EMI EMTV 4)

You can hear approximately 17,000 and four people on these tracks recorded in August '64 and '65. The four playing were the Beatles, and the rest were mainly screaming for their new found heroes. The music is the rough and ready mix of rock and roll and early Lennon / McCartney songs and influences that can be heard on the recent Hamburg Tapes album. And in some ways that, despite its poorer sound quality, has more to offer in terms of historical importance. These recordings are little more than a famous band going through their paces to a hysterical audience. Not that the quality of this set is immaculate of course - it was still early days, no great monitoring and

mixing then. But if you're looking for quality then the studio albums cover everything that is here. What you do get is the atmospheric Bowl crowd screaming through 13 Beatles' classics, each averaging about two minutes in duration. Why has it taken them so long to issue the tapes of these concerts? George Martin, who produced this set, claims in his sleeve notes that they had not wanted them out at the time but now issue them as a historical picture of the raw energy involved. In many ways these sounds belong exclusively to the mid sixties, and are a tribute to the poor record company thinking of 1977. If they'd been out at the time they would have gone like dynamite - and without a lot of TV promotion too. + + + David Brown

Beatles' flash in the pan?



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



GLADYS KNIGHT AND THE PIPS: not a dud track

LENNY WHITE: 'Big City' (Emperor Records K50345)

The drummer from 'Return to Forever' plays monumental skyscraper fusion jazz. Evoking steel strutted skives covering streets filled with crowds and cars. Everywhere an overwhelming awareness of the huge buildings, towering concrete edifices. Some ugly, some beautiful. In the gaps between urban skies there are memories of nature, green, pastoral, slower, peaceful. The music expresses all this, refusing to be suppressed by a weighty feeling. The drums and bass are walking in a new way, leaping and scudding; unobtrusive. Guitars soar and wing, boring tiny holes in the surface of the city. Pianos, moogs and synthesizers are the meat that fleshes out this motion. It stops and starts, stutters and roars.

It's vital music.
 ++++ Geoff Travis

BONNIE TYLER: 'The World Starts Tonight' (RCA PL25063).

A very worthwhile first album from Bonnie. It should put paid to those people who reckon she's just a one - or rather a two - hit wonder. Both her singles are included here, and 'More Than A Lover' in particular stands out as one of the best tracks. I don't think she's quite found her niche yet - some of the songs sound a little too MOR for her voice. But you can't say that about 'Piece Of My Heart' (which is apparently Bonnie's all-time favourite song, and one she always performs live). It takes a brave woman to attempt the song that Janis Joplin made her own, but Bonnie has a pretty reasonable try. +++ Sheila Prophet

JESSE COLIN YOUNG: 'Love On The Wing' (Warner Bros K56358).

An American singer-songwriter who has been around for more than a few years comes up with an agreeable, pleasant, gentle, at times boring, at times over-orchestrated, at times over-sentimental, at times brilliant album. Can't some of these dudes get away from hackneyed lyrics about Californian cowboys and the Louisiana Highway? It'd make a change. Still, he's got a distinctive voice. +++ Jim Evans

KLAUS SCHULZE: 'MIRAGE' (ILPS 9461B)

Cosmic stuff this, man. I mean like it's for your head. Sit in a room listening to this with the lights out for half an hour, and you'll either be transported to ecstasy or carried out screaming. Yes folks, it's some more wondrous Kraut rock with synthesizers a-plenty and tracks with mysterious titles like 'Xylotones' and 'Crom Waves'. In short, everything the ageing hippie needs to keep him happy. Music to go to sleep by. +++ Robin Smith

JAMES TALLEY: 'Blackjack Choir' (EMI ST11605).

Mr James Talley writes on the sleeve of this, his latest offering, that the record was 'arranged in the studio by everybody that showed up'. Unfortunately for Mr Talley, it shows. The album starts off very well indeed with 'Bluesman', an excellent tribute to the greatest guitar bluesman of them all, BB King. But what a disappointment. The second track, 'Alabama Summertime' is a shoddy piece of sugary sweet, down-home 'I-remember-when-I-was-down-in-Alabammy-and-I-could-sit-and-watch-the-hawks'. And it goes downhill from then on at a very rapid pace. 'Daddy Just Called It The Blues' is perhaps the best of the rest, but the album is so disparate, with so little unifying force or direction that it becomes painful to listen to after a while. ++ Tony Bradman

BERT WEEDON: '20 Super Guitar Greats' (One Up OU 2187)

Well, well, what's all this? Why, it's 20 more MOR melodies and toons from the mad axeman. Not exactly the classic Weedon collection, rather what looks and sounds like a selection of back catalogue also-rans. Pleasant and uncomplicated, ultra-clean and even clinical in places. Easy to criticise, but remember what happened to his last album? Among the tracks included are 'Lonely Guitar', 'Ghost Train' and 'Stranger Than Fiction'. It will indeed be stranger than fiction if this platter makes the top of the album charts. ++ Jim Evans

VARIOUS ARTISTS: 'New Orleans 1976 Jazz Heritage Festival' (Island ICD 9).

The New Orleans Jazz Heritage Festival must be one of the most amazing musical festivals in the world if this album is anything to go by. It consists of two discs, recorded on just one day of the event - the R&B day. It features one of the all-time Blues greats, Lightning Hopkins, playing three of his classic songs - 'Mojo Hand', 'Baby Please Don't Go', and 'All Night Long', followed on the same side by the great Professor

Longhair and his whistling boogie. Other names on the album are Lee Dorsey (performing 'Working In A Coalmine'), Robert Parker ('Barefootin') and the fabulous Irma Thomas. But perhaps the highlight of the entire set is the slide given to Allen Toussaint, the New Orleans composer-producer-performer, who sings five of the most soulful songs I've ever heard. All in all, a great album. +++ Tony Bradman

GROVER WASHINGTON JNR: 'Inner City Blues' (Kudo Super KU03).

Formulaic caresses. Play something that's instantly familiar, like Bill Withers' 'Ain't No Sunshine' or Marvin Gaye's 'Inner City Blues'. Don't worry about the vocal tracks, except for a touch of female chorus trilling on 'Sun-

PIPS NOT SOULED OUT

GLADYS KNIGHT & THE PIPS: 'Still Together' (Buddah BDLH 5014)

Changing producers can sometimes work wonders. For Gladys Knight and the Pips (left) a change in this case has been as good as rejuvenation. Van McCoy and Tony Camillo have between succeeded in bringing the group back from the 'cabaret circuit gloss' that was threatening to obliterate any real expression of soul. This is their best album for a long time. Van McCoy flavours this contributions with the disco magic that he is capable of producing at his best, providing a foil for Gladys' tender but gutsy vocals. She turns in a series of utterly compelling and stunning vocal performances. 'Walk Softly' is a ballad that recalls the impact of a 'Midnight Train To Georgia' in its intensity. There isn't a dud track on the whole album. It's great to hear this amount of commitment to real soul. ++++ Geoff Travis

shine, substitute instead a mellifluous saxophone, blowing clear, clean warm phrases over the top of Ron Carter's solid but lean bass lines that hold the music close to a very rhythmic bass. Add a drummer like Idris Muhammed who is capable of hitting funk patterns easily and fluidly and you've got the skeleton of Grover Washington's success. Just when Bob James is threatening to sweeten things too much with his string arrangements, Eric Gale starts cracking loose with his guitar lines that are like charcoal etchings against a blue sky. Marvin Gaye probably feels flattered but not threatened. +++ Geoff Travis

CALDERA: 'Caldera' (Capitol IST 11571)

The guys in the band have names like Carlos,

Eduardo and Jorge, and the tracks, 'Guanacaste', 'Exaltation' and 'Synesthesia'. Yup, it's Chicano music. Actually, it's all very pleasant, and there's some nice flute and sax work and the percussion is, of course, excellent. Doesn't exactly set the pulse racing, though. +++ Sheila Prophet

SHABBY TIGER: 'Shabby Tiger' (RCA PL25045)

Sharp production, competent playing, nice harmonies - but oh, so average. I've heard it all so many times before - and I'm sure you have too. The material's pretty so-so as well - mostly mediocre songs about predatory women. The only emotion it inspires is indifference. Oh yes, it contains their single, 'Slow Down', in case anyone's interested. ++ Sheila Prophet



SMOKEY: less passion

SMOKEY ROBINSON: 'Deep In My Soul' (Motown STML12055)

Oooh Smokey! From the first two tracks of this record I was led into thinking that this Rolls-Royce among voices was going to apply itself to some good material for the first time in ages. Unfortunately the promise of 'Vitamin A', a dance track with the kind of seductive silliness that has always marked Smokey's humour, isn't fulfilled. With one exception the rest is yet more of the overworked ballads that he is recording too frequently, extended tracks that seem more concerned with production than passion. The exception is of course his US hit single 'There Will Come A Day', with its beginning repeating the opening notes of 'You Really Got A Hold On Me', the whole feel is a throwback to those vintage years of the sixties. But is this the way to build a future? +++ Geoff Travis

SPARTACUS: 'Watching You Grow' (Zara ZMRL 101)

With much of today's black music nudging comfortably towards total commercialisation and with the outsiders like Santana and Osibisa leaning towards formula-ridden. It's time for a change. And here's something different enough to investigate, even if you can't invest a touch of jazz, a spot of soul, a whole lot of African rhythms and not a hint of reggae to be found. The music has a free running feel (my one complaint is it isn't as bold as it could be in places!) flowing through as effervescent brass, bass, pans and percussion, while the lyrics are pure without being puerile and offer an unashamed expression of joy for life and love. A soulful surprise. +++ David Brown

ROCKY (Original motion picture score): (United Artists UAS 30039)

The thwack of leather on sweaty skin... the scuffling of boxing boots on canvas... swollen eyes, blood and spittle flecking the referee. Rocky in round one. But what's this? A left to the head from the violin section, then a right, then in comes a giant haymaker sending the Italian Stallion's gum shield skittering across the ring... it's over. Rocky's out for the county half-way through the opening round. And Ron Pickering doesn't know what hit him. + Tony Bradman



THE ISLEY BROTHERS: 'Go For Your Guns' (Epic EPC 86027)

The Isley Brothers (above) have been up front of the black music scene for so long that by now, you might have expected them to run out of new ideas. But no, the hot bullets keep coming in quick succession. If you're looking for disco rhythms they give you

them with 'The Pride', if it is something more relaxed they offer 'Tell Me When You Need It Again'. If you need some heavy metal soul they supply it in 'Up The Ladder'. Their drive is intense and unavoidable, with a distinctive vocal quality that can be either mellow or raw and rasping. They really burn through this album with an unsatiable thirst

for power, giving little regard for the listener's energy or equipment. Looking at the inner sleeve photos you can see the band bursting through a cloud of dry ice smoke, the champions of the soul/rock cause. Listen to the title track - which makes 'Car Wash' sound clapped out - and you'll see why they're so confident. ++++ David Brown



Mailman

Write to Mailman, Record Mirror, Spotlight House, 1 Bennell Road, London N7 7AX

THE TRUTH IS OUT — KISS AS YOU'VE NEVER SEEN THEM . . . BEFORE and AFTER



COULD I ask if in your vast photo files, you could obtain a photo of Kiss without their make-up on. I've followed them for years but have never seen them in the flesh.
Hope you can oblige.
Susan Thompson, Doncaster.
♦ But of course we can, look left and right.

Disgusted with Rod
HAVING BEEN a Rod Stewart fan for a few years I was disgusted to read in RM that yet another single has been released from his 'A Night On The Town' album. Not just the 'A' side, but the 'B' side too!
To date there have been seven tracks taken off as singles.
Isn't it time you did something a bit more original, Rod?
Karen Brien, a fed-up fan, Bishopbriggs, Glasgow.
♦ Quite right. Give us a new record, you lazy sod!



I'VE HEARD of bad, but this is ridiculous! 'Top Of The Pops' has reached an all-time low! I've just watched the same film of Abba walking through the snow to the tune of 'Knowing Me, Knowing You' for the fourth week running. And I'm sure it was on the week before that, as well!
Pleasant though it is, surely the BBC has some imagination. (Well perhaps not).
If it's still at the top and

This is a repeat, of a repeat, of a . . .

they can't get another film, why not have Legs and Co or the audience dance to it? The programme has now sunk to pathetic depths.
It goes on week after week — there seems to be no thought going into it at all. It's as though the

BBC are trying to get away with the cheapest possible show.
Surely ITV could do better without using the cheap gimmicks of 'Supersonic'?
Collin Grainger, Manor Park, London.
♦ Yup, you're quite right

too. Now let's hear from another satisfied BBC customer . . .

You call that music?
STOP SLANDERING Abba, cos they're the greatest. May I suggest you criticise some of these rubbish groups. How can you possibly call noise from Genesis, Queen, the Eagles, Pink Floyd, the Stones or the Beatles music? It's just a ludicrous sound, it's an insult to be called music.
J. D. Kent.
♦ Always nice to hear from such an open-minded reader. Right, on with the show . . .

Cliff's freaking again
I SEE Cliff Richard is freaking out again, and good luck to him. I thought his last album was unbeatable, but now I'm thinking his newie isn't bad either.
He gave a great concert in Dublin last year and I'm sure the Almighty won't mind if he comes again this year. Let's hope so, anyway.
With God on his side Cliff will be rock 'n' rolling into his 80's.
Paul Walsh, Galway, Eire.
♦ Yup, Cliff certainly has fans in high places . . .

should listen to on Britain's only national radio station — Radio One.
When I was on holiday from school at Easter I spent a lot of time listening to the radio. The same old rubbish was churned out all day. I think everyone who agrees with me should write to them and ask them to give the public something new.
I hope you print this letter, because I honestly think the time is right for a change, and with the help of Record Mirror readers, we may get it.
Lorna Healy, Liverpool.

I have a 12 incher
I HAVE some of the 12" singles currently available for discs and it seems to me that the record companies should drop the idea of just pumping out the usual 3 or 4 minute songs and use 12" discs for longer songs that have always suffered from being issued on 7" discs. Surely a whole new market is waiting for two complete 6-15 minute tracks, previously only issued on LP at £1 or £1.50 a go.
Alan Vardy, Hythe, Hants.
Juice in the nude
OK BARRY Cain, so the Damned didn't wipe Bolan off the stage. One day somebody might. I doubt it though because only true rock stars keep selling records after seven years.
Could we have a centre

spread of Juicy Lucy in the nude? I've got a good idea what her mouth's like, but I want to see the rest of her.
Spike, Cyprus.
♦ Come here and say that — JL.



Is he Rotten?

Pistols or the Seekers?
I AM beginning to wonder who is the most popular — the Sex Pistols or the New Seekers.
The Sex Pistols are obviously not too concerned about popularity, because they make more money being unpopular, and telling idiots like RM why they are so unpopular.
The New Seekers, despite your recent criticism, must still have popularity, by virtue of the records of theirs that

appear in the charts, and the continual demand for them to appear in clubs. Perhaps their fans don't read RM any longer, because you continue to snub them and their favourite group.
M. Weisby, Bangor, Gwynedd.

♦ Who us? No, you must have got us mixed up with one of the other rags . . .

Ugly — who us?
A FEW weeks ago you printed a double page picture of the Status Quo mean duo. Then when somebody wrote in and asked why you hadn't printed pics of the other two members of the band, you replied 'because they're ugly'.
Is that why we don't see any of the RM staff appearing in the paper?
Jeff Thackeray, Caithford.

Ugly — not them
I WOULD like to tell Anonymous (RM April 23) to think again. The Glitter Band are the best looking guys in pop today.
True, they may not be everybody's idea of a perfect bloke, but Pete, Gerry and John are fantastic. And Harvey and Tony have great personalities. So stick that in your ear, anonymous.
Julie Mackett, Llwyrw-ril, Gwynedd.
P.S. I also have the courage to sign my name.

Discword

- ACROSS**
- The brothers who tell us to go for our guns. (5)
 - Greeting from Yvonne Elliman to a stranger. (5)
 - A partner for Chuck Jackson. (6)
 - Soul singer, familiarly? (4)
 - Lay back in them, say Smoke. (4)
 - Bootsy's Rubber Band have one about Pinocchio. (6)
 - The paperback man. (6)
 - Singer Dottie, and where she's from? (4)
 - Filmy name. (4)
 - Our own J. Edward appearing in a famous musical. (6)
 - Flash and the Pan call on this saint. (5)
 - Slaughter Avenue. (5)
- DOWN**
- Take years to work out Leo's name. (5)
 - Pop superstar lives wildly. (5)
 - He and his group might be lying. (5)
 - More than one from Bonnie Tyler. (5)
 - Bobby changes to parents' name. (9)
 - Have three secretaries, incuding Della. (5)

1	2	3	4	5	6
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8				9	
10			11		
12	13	14		15	16
17			18		
19			20		

ACROSS: 1 Captain. 7

DOWN: 1 Clown. 2 Park. 3 All - man. 4 Norma. 5 Baltimore. 6 Syndicate. 11 (Ray) Dorset. 13 Nicer. 15 Adams. 16 Thin.

14 Famous Four Tops' record says where I'll be. (5)
Amour. 8 Larry. 9 Tina. 10 Award. 11 Dan. 12 Mongo. 14 Marc. 17 Races. 18 Heart. 19 Ratings.

15 B describes the average band. (5)
16 Like John Denver's lady. (5)

LAST WEEK'S SOLUTION
ACROSS: 1 Captain. 7

Queen's crown is slipping

WELL, J LUNN of Bradford, you were a discouraged Queen fan on April 23, but I wonder how you're feeling now. If you're anything like me, you'll be wondering just what our idols are trying to prove.

After the announcement of their so-called tour, all the excitement and hope of seeing them live suddenly fled from me. I just couldn't believe that this was their homecoming tour which we, the loyal fans, had been waiting for two years.

After establishing themselves as a rock band in the States, you'd think they'd come home and do a nationwide tour just to keep their fans convinced they are still the greatest. But obviously we were wrong.

There isn't one date in Yorkshire, the largest county in England — and they're not even playing Manchester.

So, like Mr Lunn, I'm not running Queen down, and I'm also a loyal fan,

but a tour consisting of six venues is pushing it a bit. S. Francis, an upset loyal subject, Sheffield.

Jimmy Page is gorgeous?

AFTER GOING to see "The Song Remains The Same" last week, I felt I must write in to say what an excellent group Led Zepplin is.

However, I have noticed that they are very rarely mentioned in RECORD MIRROR. So for all we deprived Led Zepplin fans, how about printing an article or even a middle page poster of the group. (My friends and I all think Jimmy Page is gorgeous).

We're not all New Seekers fans you know. Sue Mitchell and other LZ fans, Huddersfield.

● Phew — don't I know it. But here's someone who is ...

Only here for JE Oliver

I JUST thought I'd drop you a line in defence of your marvellous cartoonist J Edward Oliver. He is

the one redeeming feature in an otherwise mediocre music paper. I personally prefer Sounds, and only buy RM for JEO and the charts.

He's better than Rock 'n' Roll Zoo, Tony Benyon and Commander Thunder put together.

And while I'm here — Spurs will stay up, and Queen are gonna take over Britain on their tour. See ya around kiddies!

Martin Shipp, Tottenham.

PS My mum likes the New Seekers, but she's got no taste.

● Takes after her son, eh? Sounds, indeed!

More wonderful ??? poems

OK, I thought I had better sort out this poem business once and for all. I'm writing a poem about the two greatest groups around.

SWEET are one of the best. They're the kings of heavy rock. They have had numerous hits. Which have reached the top. Now ABBA are great too

I HOPE you will print my letter because I have a point to make about Mark P, the editor of 'Sniffin' Glue'. When he started his publication, he told us that it was 'on the level' and was written by kids on the same level as us, not like the pop press which talks down to the fans, etc.

Well, it seems that Mark P has destroyed the initial idea of the paper, because as its popularity grew, so did his financial position, and now he is part of his own record company. How can he be part of us any more when he has gone so far up in the world?

A Deaf School fan.
● Mark P says: 'I'm still on the dole and I still need to be on the dole. There is no money in this 'record company' and if there is I won't see any for six months. It's true I have left the editorship of 'Sniffin' Glue' to my friend Steve Mick but it's still the most important thing in my life and I'm still heavily involved with the paper. Anyway, it's not a 'company' that I've joined, simply a label with only three of us running it. We take our own photographs because we can't afford to pay for them and the music we promote is the music we want people to listen to. I'm trying to help the kids who seem to be upset when they see adverts about the label. We have to advertise to survive. I'm still on their level — only at a different end.'

And knowing me knowing you. They have to be two of the best groups around. So let us all agree that SWEET and ABBA are the best there will ever be. June Simmons, Seaford, Sussex.
● But that doesn't even rhyme! This gets sillier, it really does.
I JUST had to write a few lines about the greatest

group in the world. No matter what some people say. The Rollers are here to stay. So the fool who wrote that Abba are the greatest. Well they couldn't play their instruments for a bunch of daisies —
● Sorry, but I'm stopping this right here, before it gets any sillier. Call that a poem? That's the worst effort I've heard since — well, since the one before.

BROKE



MARC P: still on the dole

Feedback

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

IN DEEP

COULD YOU please tell me all the vocalists and bassists featured in Deep Purple over the years. I'd also like a list of albums, future Purple releases and information on what David Coverdale, Nick Simper and Rod Evans are doing these days. Richard Scott, Lines.



DAVID COVERDALE

● The vocalists were Rod Evans 1968 - Ian Gillan 1970-1976, 1973 and David Coverdale 1973-1976. The bassists were Nick Simper 1968-1970, Roger Glover 1970-1973, and Glenn Hughes 1973-1976. The albums were 'Shades Of Deep Purple' on Parlophone September 1968; 'Book Of Taliesyn' Harvest, July 1969; 'Deep Purple' Harvest, November '69; 'Deep Purple In London Concert With The London Philharmonic Orchestra Conducted By Malcolm Arnold, Harvest, January 1970; 'Fireball' Harvest, September 1971; 'Machine Head' Purple label, May 1972; 'Made In Japan' Purple December 1972; 'Who Do We Think We Are' Purple March 1973; 'Burn' Purple February 1974; 'Stormbringer' Purple December 1974; '24 Carat Purple' Purple May 1975; 'Come Taste The Band' Purple, December 1975; 'Made In Europe' Purple October 1976. There are some studio tracks yet to be released, and an album, 'Deep Purple Made In Japan 2' awaiting release.
Also due to be released is a film and an album of a concert in California. David Coverdale has embarked on a solo career, but information on the other two is lacking.

PLEASE COULD you tell me where I can obtain a programme for the recent Marc Bolan tour. I saw the band in Manchester and the programmes sold very quickly. Peter A Old, Liverpool.

● Write to Concert Publishing, 159 St Johns Street, London, E.C.1. enclose 50 pence to cover cost of programme, postage and packing.

I SAW a film crew at the Abba concerts at the Albert Hall and I was wondering if they were recording for a television special. Paul Crichlow, Stockport.

● The films were recorded for Abba's use and CBS say the band have no plans to release them commercially.

I want OUT!

I am 24 years old and although I'm still living at home, I do not get on with my parents.

They say that I should stand on my own feet, but I am unable to keep a job. I have no friends and nowhere to go. I'm sure that if you could put me in touch with a commune anywhere in England, I'd be much happier. My home life is hell. Larry, Eilstone

● Your parents are trying to cut the apron strings, and you probably, don't get on because you haven't yet realised that you're not a kid anymore. So, for once in your life be positive, and make the break. But remember, living in a commune involves sharing in the same way that living in a family unit does, and won't necessarily instantly solve your feelings of isolation and inadequacy. You're the only one who can do that — and getting away from a sterile home environment more often would certainly help you on your way.

Nor does living in a commune provide a handy social prop — there are usually many more people to relate to than in an ordinary family and you'll have to be prepared to take

your share of work and responsibilities.

You should be realistic about what you want from other people and what you can give them. Even if you live communally, you'll need to be independent enough to stand on your own feet and let other people be themselves too.

A good first step which will give you a taste of the life you think you want, would be to join an organic farm. This will give you an experience of how a commune lives and works, and doesn't mean the commitment of actually joining one. Write to WWOOF (Working Weekends on Organic Farms), 143 Sabine Road, London SW1. They can put you in touch with several farms who need people to help out. (Send a large sae for details).

Other useful addresses: The Commune Movement, c/o BIT, 146 Great Western Road, London, W11 and The Commune Network, 76 New North Road, Huddersfield.

Colin — see another doctor

COLIN of Edinburgh, make an appointment to see another doctor in your area at once.

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

NAIL-BITER

I've always bitten my nails, but have finally managed to get over it and grow them to a reasonable length. The trouble is that they chip easily now. What can I do to make them stronger? Tracey, Norwich

● Start the big nosh, that's what. Your body needs much more calcium — which you can find in dairy products like cheese, milk and yoghurt. You don't say how long ago you stopped biting your nails, but they probably still need time to recover before they are tough and healthy again. One tip — don't prod and preen the cuticles at the base of the nail too much. This can harm the new nail about to grow above the surface of your finger tip, and may cause blemishes.

Holiday romance

When I was travelling to France by train earlier this year, I met a girl who is two or three years older than me — I'm 15. I was sitting next to her and later we slept on each other, holding hands. I don't care if people say 'Big Thrills', I felt this was a good start to a friendship. As we were getting off the bus in England she just said, "Are you going next year?" and "See you then." I managed to get hold of her telephone number and address (not by asking her), but I'm scared of her saying that if I thought this was love — which I do — I am stupid. She shares most of my interests but I just don't know if she feels the same way about me. Paul, Doncaster

● What are you waiting for? Like the old song says, nothing ventured, nothing gained. Everyone finds it hard to tell if like it is as far as their feelings for another person are concerned — and you're no exception. Why not give her a ring — if only to say hello? Suggest that you meet again anyway — before next year.

Send your problems to: Help, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX

Time to talk

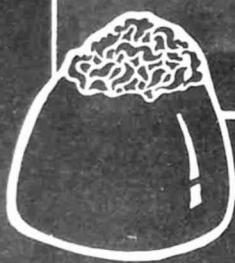
I go to chapel every Sunday morning and am of a very religious nature. Because of this, I feel that God will eventually choose the right girl for me. But lately I have been going to my local paper shop and looking through the girls magazines. This leaves me with erotic thoughts at night. Is it normal to go through this stage, or am I being led off the path of good by some evil force? I would like to talk to the vicar, but I can't bring myself to do it. Please help? Francis, Gillingham

● Most men and boys experience masturbation fantasies stimulated by erotic pictures in girls magazines at some stage in their lives. This is not harmful and can release a build-up of tension and anxiety. As a shy and solitary person, one danger in a sex-life which consists solely of a furtive diet of soft porn and fantasy without a relationship in sight, is that you can eventually prefer the world of fantasy and find yourself unable to have a caring and sexually satisfying encounter.

Are you avoiding girls and slipping more and more into the world of daydreams? If you feel that you cannot approach your parents or the vicar, have a word with some understanding person, like your doctor or a youth worker. Sharing your thoughts with someone else may help you to get things late perspective.

BLACK MAGIC

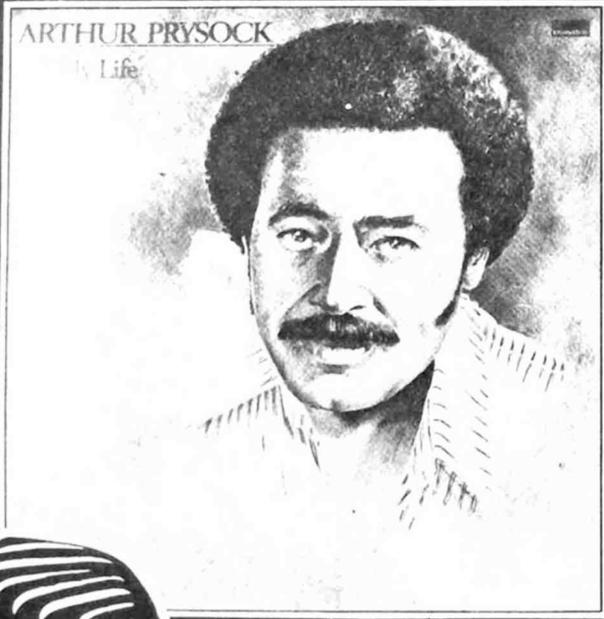
Your Selection



"Spring Surprise"
MILLIE JACKSON
LOVINGLY YOURS
2391 252*



"Nutty Crystal"
THE FATBACK BAND
NYC NYUSA Includes the single Double Dutch
2391 265*



"Soft Centre"
ARTHUR PRYSOCK
ALL MY LIFE Includes the single When Love Is New
2383 441



"Peach Delight"
GLORIA GAYNOR
GLORIOUS
2391 264*

*Also available on Cassette.



MUD: getting on a bit

Is old age creeping up on Mud? Are they ready for their pension?

All is revealed . . .

COULD THIS be the end of a beautiful friendship?

Some weeks ago we told you about the phone calls Les Gray was receiving from an amorous young lady late at night in his hotel room. She met him in the hotel foyer in Manchester but he had to dash for another appointment.

"She's about 18 and nice looking," says Les. "That night I just didn't have time to speak to her. We'll be up in Batley for a season and she always seems to track me down, so maybe she'll ring the hotel there."

Mud are appearing at the famed Batley Variety Club. Surely they're not turning into a cabaret band?

"We're trying to appeal to a wider audience," says Dave Mount. "We've done the Little and Large television show and I can't see what's wrong with appealing to the mums and dads. We're getting on a bit ourselves. Anyway they've recently changed the club's image and I hear it's quite a swinging place."

Tubbier

Is old age creeping up on you lads? I mean their new single is called 'Slow Talking Boy' and Les is looking a bit tubbier these days and Dave's going a bit thin on top.

"I was feeling the pinch at the end of the last tour," says Les. "I hadn't planned my work very well, I was trying to work out my solo thing at the same time, I always tend to flog myself to death."

Les' first solo single didn't do too well, was he worried?

"I was for a time, but then I thought, well at least it made it to 32. Dave had the right philosophy about it, he said I was like a new star emerging and on a first outing it wasn't bad. I'm going to be bringing out some more old songs."

"Music's lacking in melody these days, everybody's just copying everybody else. Mud have done it in their time. You should listen to some of our album tracks which we ripped off from other bands. Mind you, we've always tried to do it in a tongue-in-cheek way."

"There was a time when we were getting too serious about our music," says Dave. "We were coming on stage and playing the superstars too much. A lot of the old fun has gone out of the scene today and bands don't muck in together anymore. They think they're bigger and better than anybody else. All they want to do is to travel around in a big limousine."

"That's why quality music is lacking these days. A lot of bands haven't spent enough time perfecting their techniques, it all happens too fast for them."

Rumours have been rife about

Mud splitting. Is there any foundation?

"When you get to a certain level it seems people take delight in knocking you," says Les. "We're very strong at the moment, it's just that it helps if the band go away and do their own stuff now and again. A change is as good as a rest and you can re-generate fresh ideas."

"We'll be recording a new album in June, I can't tell you what it's about because we never like planning that far ahead."

Mud have recently changed to RCA Records. Why the split with Private Stock?

"We wanted a record company who could break us in a lot of countries," says Les. "We're big in Britain and people say we must be making a lot of money, but they forget the country is so small and pretty poor at the moment. Obviously we want to crack America, Private Stock said we were going across there but nothing ever came about. I don't even know if we released any singles over there."

Dave says that during their last tour Mud turned over £26,000 but ended up with £1,200 to share between them. "We could raise admission prices but that's not our way," he says. "We've tried to write in our contract that prices won't rise beyond a certain level."

Recently Dave has been making another film: "I do wish I wasn't asked to appear in films which take three weeks to make and where you haven't got time to develop your character. I've been doing this one with Terry Thomas, I play a goodie and he plays the villain."

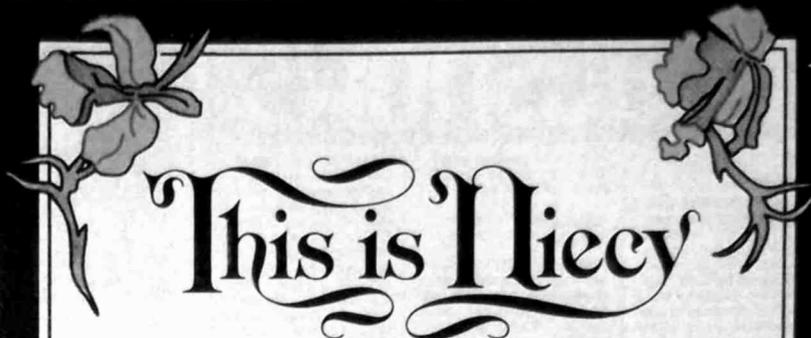
Healthy

So what about the new single?

"It was written by John Kongos," says Les. "He had some hits some years back. The song was amongst a pile of demo tapes sent in. We're not afraid to experiment with anything and that's what keeps the group healthy. Changing styles has been what Mud have always been about. We listen to everything that's sent in. Our producer goes through the tapes first then we have a listen. We don't like to toss material on one side, which is what happens with some companies. We got a lot of rubbish in - but somewhere there just might be a gem."

The gigs at Batley Variety Club will be an historic occasion, for it is there that Mud's protégé Barrington Talbot-Short should be appearing.

"He'll be dressed in evening dress and the Ted Tatum Four will be backing him," says Les. "He's going to be doing some romantic songs and sound even better than Frank Sinatra. Barrington could be even bigger than Mud." **ROBIN SMITH**



This is Niecey

is one of the nicest ways
of getting to know

Deniece Williams



She was discovered by Stevie Wonder, toured with him, and sung on all his recent albums. Introduced to Maurice White, the driving force behind Earth Wind and Fire, he took her into the studio and they came out with an outstanding debut album that made

the States sit up and take notice of its sheer exuberance. One of the tracks, 'Free', just released here as a single, has already soared into the Top-3. 'This Is Niecey' is a dream of a debut album. Listen to it... because it's one of the nicest ways of getting to know Deniece Williams. Intimately.

The new album
produced by Maurice White
features the hit single

'Free'

Album 'This is Niecey' CBS 81869
Single 'Free' CBS 4978



Roadshows

ERIC CLAPTON London

I'VE A FEELING that old Uncle Eric had been at the Fullers London Pride bitter before he made his way on stage at Hammersmith on Thursday night. But this didn't detract from the performance. Eric Clapton under the influence of the amber fluid is still superior to most sober guitarists you care to name. Laughing, smiling, smoking, drinking, Eric and his band put on a most agreeable show.

But what's all this? He's armed with an acoustic guitar. Has he sold out to country? No chance. Into 'Hello Old Friend', through 'Sign Language' to the bluesy 'Alberta'. Jacket and scarf off. Quick slurp of beer and a fresh rag. 'We'd like to start our electric set with 'All Our Past Times'. Past times were visited; 'Tell The Truth', 'Knockin' On Heaven's Door'.

The ladies did their solo bits, allowing Eric to go off-stage for a well-earned pee. Yvonne Elliman sang the Winwood / Clapton number 'I Can't Find My Way Home' - she's so much better at this sort of thing than she is with laid-back sloppy stuff. Was she appealing to her idol when she sang 'Come down off your throne and leave that bottle alone'?

"Now I'd like to introduce someone very special," slurred Eric. "Me."

In 'Further On Up The Road', he was in full flight, losing the band at times, hitting the notes other (beers) guitarists can't reach, or laying back and letting them get on with it. Nice to hear this too, since it came from the old John Mayall set.

He ended with the slower, bluesy, almost country rock 'Stormy Monday.' Much audience response. He'd have to come back, there was so much yet to do. All down the front, all stand up, clap and shake to 'Willie And The Hand Jive'. And a big hand please for the Can Can girls, 'The Harlots, what a lovely bunch of warts.' He had to finish with Layla. He did. In style.

Clapton has played, and probably will play better sets than this.

But it was good enough. The old magic is still there. JIM EVANS

HERON London

MIKE HERON'S new band were noisy and musically entertaining at the Marquee last week. They played several numbers from their new album - 'Stranded In Iowa' and 'Do It Yourself' standing out.

The latter is to be their next single, and could well be a hit if they don't cut it down too much. They must retain the long keyboard break if the record's going to have any distinctive identity. And the band's identity is in David Sams' keyboard playing. At times his playing sounds like early Froot Harum, but that's no criticism.

Star of the show has to be Malcolm Le Maistre, strutting and posing round the stage like a demented peacock, his repertoire including one or two gymnastic feats and doing an 'Iggy Pop' to a drum solo.

Heron are far removed from the original gentler tones of the first Incredible String Band. They lost this 'magic' when they moved to Island and became more of a straight rock band. Heron are a heavy powerful outfit that could make it into the big time.

A mention too, for the bass playing of the experienced and talented Mike Tomich, who with John Gilston on drums, makes for a formidable rhythm section. JIM EVANS

RICHARD AND LINDA THOMPSON BAND London

WITH THE Thompsons strong involvement in Sufism, both their mode of dress and musical expression have altered radically since they were last seen on stage 18 months ago.

On Sunday night they virtually swamped their audience in new material, playing just a couple of songs from their earlier albums.

Much of the material carried on from the solemn tones of their last album, with dark, deep mystical lyrics backed with the familiar Thompson beat lead by

his guitar and joined by keyboards, drums, bass and percussion from his new band. But unusual lyrics have been a trademark of his song-writing art from even the early Fairport days of 'Meet On The Lodge'.

Many of the songs were so deeply intense that it wasn't easy for the listener to gain access to their very personal music. Once the current tour is completed, they will be going into the studios to record new material and among the new songs worth looking out for was the strange acoustic 'The Fire And The Garden', and 'Rescue Me', which opens with chanting before the fiery Thompson guitar broke through.

Of the older numbers they chose 'The Night Comes In', and 'When I Get To The Border', and it was after the latter that they really broke through and communicated with the audience who had remained rather aloof during the serene opening songs.

By the end of the set they were almost rocking, and some of the best Thompson guitar work heard for many a year was heard on the penultimate number, and he really opened up on the encore called 'Layla' - not the Clapton song.

Thompson is in a different class of guitarist to him, but hopefully he won't get too lost in another world. DAVID BROWN

NEW SEEKERS London

THE NORMAL bill at the Victoria Palace Theatre is that dynamic duo, Cilla Black and Jimmy Tarbuck. Tonight, though, it's the New Seekers.

The change isn't too drastic. This time round, the New Seekers have wisely decided to move away from the teeny audience they held in their first incarnation, and instead have slipped easily into the less demanding, less fickle world of easy listening.

The group, dressed in shiny white suits and long evening dresses, bounced fairly energetically, smiled till it seemed as if their jaws would stick like that for ever more, and worked their way competently through their collection of ineffectual ditties. You know the routine - 'Never Ending Song Of Love', 'Beg, Steal Or Borrow', 'Look What They've Done To My Song, Ma', and of course, the inevitable, 'I'd Like To Teach The World To Sing' - All perfect, brainless fodder.

The New Seekers are in a lucrative market. They'll certainly never starve. They'll always sell a reasonable number of records, they'll have constant work in clubs and cabaret. And, if they keep going long enough, their efforts will someday be rewarded with the ultimate prize for British MOR acts - their own Saturday evening show on BBC TV. SHEILA PROPHET

Lou blew his nose and then he blew his mind



LOU REED: snotty punk rock

LOU REED London

IF THIS is what you describe so delicately as snotty punk rock, little man, you can keep it. The penultimate punk blew it.

But, muses our punk philosopher, this must have been a deliberate ploy. No communication, verbally or musically. Bland notes, bland stage presence (or rather back - to - the audience stage presence) and bland voice. But no, it was snotty punk art you called it, not rock.

Art? There was as much art in this performance as there was in the Lou Reed scarves they were selling outside the theatre. You committed artistic suicide with 'Metal Machine Music' but came back to life with your last album 'Rock And Roll Heart'. But then with this performance you monotonized your way back to 'Machine'.

You even ballised up 'R and R Heart' - don't you want people to buy the album? You probably don't care. You stumbled through 'Sweet Jane' and 'Waiting For My Man'.

They cried for 'Vicious'. You played it, you were going to anyway. And it was about as vicious as a toothless poodle. 'Walk On The Wild Side' came in for treatment too. And there's Rachel!

Come to think of it, there weren't that many Warhol Factory Clan look-alikes in the audience. It looked like you might hit it with 'Heroin', but you didn't. Michael Fonfara on keyboards and Marty Fogel on saxophone looked and sounded as if they were trying. I didn't think you'd come back for the encore - it wouldn't be in keeping with the image.

But you did. Even mumbled "godnight". And where were the televisions? Problems with the sound and vision? JIM EVANS

THE FABULOUS FOODLES London

IT HAD to be the right gig because of the small brown deposits outside on the pavement. But there was no truth in the beautiful rumour that they'd changed their name to the Fabulous Corgis as part of the Jubilee stout celebrations at the Marquee.

Confusion ruled as a man wearing a dog's head - or was it a dog wearing man's body? - paraded around the tiny stage to herald their imminent arrival. The four members of the orchestra strolled on, subtly attired for the occasion, except for the drummer who had obviously come straight from school. They bowed, and walked off again.

Cries for more went up, and they obligingly returned for an hour of encores.

With an interesting line-up incorporating amplified violin with guitar, bass and drums they whipped up sufficient response in an effervescent audience. But I could swear I've seen that fiddle fellow playing for a team of Morris dancers on one of my forays to a South London Oxfam shop.

They had their fun with humorous pokes at the past and present, with the whole thing from doo wop backed ballads to those wild elements we foolishly classify as punk.

Highlight of the act was when they played requests, and we got a passable 'Anarchy In The UK', before they switched with apparent ease to become the Osmonds for 'Puppy Love', but changing the words to 'Poofy Love'. Oh what fun!

There were some clever cops from other bands too, and indeed they look capable of compiling a sampler album on their own. But as they've signed to Pye perhaps they'll have a 'Golden Hour Of New Wave' featuring other art nouveau acts like the Brotherhood Of Man and the Sacha Pistels. Still, they did have the Kinks once.

I scribbled something on my journalist's jotter about them being... "a toilet fresher in this dixey world of neo-Fascist eclecticism," which roughly translates as "quite good for a larf." GLADYS THROB

THE BABYS New York

IT'S JUST the way of the world that some babies are born with silver spoons in their mouths. With the way their record company is spending money, that's certainly the case for this new British band of expatriates, The Babys.

For their debut American tour, someone got the bright idea to put up the money for the band to headline small clubs all around the country (like the Yorkville Palace here in N.Y.), to avoid the dreaded "opening act" syndrome.

But it takes more than money to put over an unknown act - you still have to have an IMAGE, and The Babys have the most salesable angle - flash stance seen on these shores in quite some time.

Lead singer John Waite has the best haystack haircut this

side of Mod Rod, and guitarist Mike Corby's Louis the 14th garb adds just the right mangy / dapper contrast, causing all the girls to let out squeals worthy of Rollermania.

The audience as a whole seemed to come well prepared, showering the stage with (you guessed it - diapers when the band came on). The group's music does play some role in all this (believe it or not) - it's all admirable Free-like dirges, highlighted by Mike Corby's screaming lead guitar.

Still, this band's greatest asset is their posturing, and like it or not, with the kind of exposure they're getting and the pre-fab regulation rock star images they're putting across, don't be surprised if The Babys grow into a very popular band in America in the next few years. JIM FARBBER

McGUINN / HILLMAN / CLARK London

SUNDAY NIGHT at Hammersmith Odeon. The place is about two thirds full. A pity. To those who didn't go, you missed three excellent bands, some new songs and some trips into the past. The three former members of the Byrds have each gone off in their respective directions, and have much to offer.

Gene Clark's band were up for starters, and varied their numbers from the gentle, mainly acoustic 'Silver Raven' through a new exciting 'Last Of The Blue Diamond Miners' and Smokey Robinson's 'Really Got A Hold On Me' to the lovely 'Sister Moon' from the band's new album. Clark is very much the front man, but he gives his musicians reasonable rein, and they make plenty of noise when necessary.

Chris Hillman's Band boasts much talent. Notably Skip Edwards on pedal steel and Keith on sax and violin. They opened with 'Slippin' Away' from Hillman's solo album and moved into 'Rise and Fall' from the Hillman, Southern, Fray days and 'Nothing Gets Through To You' from the band's album due out in July.

High spot of their act - for the majority of punters including my goodself - was a medley of bluegrass music. There can't be many to match Chris Hillman on the mandolin stakes.

And so we came to Roger McGuinn's Thunderbyrd. And that's what they are; a heavier version of the Byrds. The McGuinn magic - that unique voice - is still there.

From tracks from their new album such as 'American Girl' through Bob Dylan's 'The Neighbourhood Is Golden in Gloom' and - roars and cheers - it's 'Chestnut Mare'. I just wish more people had been there to witness this magical performance.

He did four encore numbers. You guessed it - 'Mr Tambourine Man', 'Tara Turn Tara', 'Eight Miles High' and 'You Ain't Goin' Nowhere'. Magic. JIM EVANS

ABBA BOOK WINNERS

From RM February 19

Anthony Joyce, Dorchester. Jeffrey Brooks, Weston Super Mare. Simon K Tutty, Leeds. Martyn Owen, Old Coulsdon. Surrey. David C. Williams, Hornsea. N. Humberstone, Justin Huber, New Malden, Surrey. Mrs Linda Jackman, Wolverton, Milton Keynes. Kevin Gaffney, Eastleigh, Hants. Christopher Nichols, Gt. Yarmouth. Paul Bussey, East Bergholt, Norfolk. Keith Hadow, Scamell Hempstead, Lonsdale Probusne, Welling, Kent. James Shelley, Greenford, Middlesex. Robert Ellis, Nelson, Lancs. John Gorey, Stockwell, London. David Owens, Tooting, London. Miss Pauline Mahoney, Old Road Ford, London. Lynne Haines, Walthamstow, London. John Crossley, Harlow, Dayton Little, Bristol. Steven Bales, Corby, Northants. Miss S. Jenkins, Maidstone. Keith Hadow, Scamell Hempstead. Fiona Sirling, Paisley, Scotland. Nicholas Lebrecht, Hemel Hempstead. Rachel Painter, Newport, Salop. Joanna Baker, Salt, Stafford. Carol Wheeler, Brently, Bristol. John O'Sullivan, Aberdeen, Scotland. Kevin Mason, Church Stretton, Salop. J. R. Ward, Totnes, Devon. Paul McLennan, Stratford, Manchester. Colin Taylor, Brinklow, Warwickshire. Derek Baster, D. Arbury, Scamell Hempstead, West. Coker, Somerset. Miss C. Banks, Hollingdean, Brighton. Graham N. Torr, Bury St. Edmunds. John Hocko, Penzance, Nr. Sheffield. Ian McDonald, Leven, Fife. C. MacLeod, Aldrie, Lanarkshire. Richard Morgan, Neath, Wales. Miss Sally Davis, Holyport, Berks. Keith Johnston, Guildford, Surrey. Christine Miller, Eastbourne. D. L. Ellison, Chellaston, Derby. De. McCoy, Washington, Tyne & Wear. Noosha Shaw, Darlington. Peter G. Martin, Edinburgh. June Sinclair, Dumfries, Shetland. Craig Armet, Tettenhall, Wolverhampton.

TAKE ME BACK HOME

LIVERPOOL EXPRESS
Liverpool

MAKE NO mistake about it - Liverpool Express are rock 'n' rollers at heart. Last Saturday night left you feeling that perhaps the Cavern hadn't disappeared after all, as Billy Kinsey and Co rhythm and blues their way through such goodies as 'Long Tall Sally', 'Back In The USSR' and 'All Time Loser'.

As a homecoming concert there was no way that the audience wasn't going to take all this in and not come back for more. A heavy version of Neil Young's 'Dance, Dance, Dance' was quickly followed by a showstopping 'Space Oddity' which may even have out-bowled the big B himself. Perhaps all this is not unexpected.

After all, lead singer Billy Kinsey had cut his teeth with no lesser group than the Merseys, way back when records were three bob each and Cliff Richard was still a lad.

Having been weaned on the Mersey sound you don't easily forget it. But they had their quieter moments as well. The singles 'You Are My Love' and 'Every Man Must Have A Dream' came up to the expected reception as did their new disc, 'Dreaming'.

The onstage jokes ran freely and helped keep the whole thing on an informal footing, each was a cert when you consider that nearly everyone in the audience claimed to be related to or had been to school with at least one member of the group.

GRAHAM HILLIER



BILLY KINSEY: "didn't go to school with him"

CHUCK BERRY / THE PIRATES / FLYING SAUCERS London

"ROCK 'n roll will never die!" screamed the lead singer of the Flying Saucers, the band that opened Chuck Berry's two concerts at the New Victoria Theatre, and also doubled as his backing band. And the assembled hordes of Teddy Boys, seemingly aged from nine to ninety, agreed fervently.

It wasn't so much a concert, more a way of life, and a celebration of rock 'n roll as something more than music. The

Flying Saucers were popular, and performed a high energy set of re-cycled rock 'n roll classics very well, to great appreciation.

But the second support band, The Pirates, only succeeded in alienating an audience that was out for a good time with a set that was just too heavy. But then, what chance did they have? Chuck Berry was due...

The safety curtain rose, and the entire audience rose to its feet. And there he was, a wry grin on his face, a legend, playing 'Roll Over Beethoven'. There was dancing in the aisles, and even the aging and cynical rock critics were seen to

shuffle their feet.

Classics followed classics with smooth professionalism; 'Nadine', 'Memphis', 'Carol', 'Little Queenie'. A duckwalk here, a duckwalk there, some guitar manoeuvres, and an instant rapport with the audience that he maintained throughout, with jokes, cries of 'Alright!' and some smooth between song patter.

Chuck also treated us to 'My Ding A Ling', in which he told us that the girls had a lovely passage ('in the song that is'), and that he wanted the girls to get "Their parts right round the boys parts". The crowd loved it all, even though it did go on

somewhat, and dear old Chuck occasionally even forget the words of songs he was in the middle of.

Then back into some more hard rock 'n roll... 'Rock 'n Roll Music', 'Brown Eyed Handsome Man', and a last, cataclysmic 'Reelin' And Rockin'.

A great evening. A night of real entertainment. So what if he didn't break any new material? The crowd was there just to hear the old stuff. And they came away convinced that rock 'n roll will never die. It certainly won't while Chuck's around. For all his 46 years, he looks set to outlive us all. TONY BRADMAN

THE JAM London

ITS a godawful small affair.

A stage as long as platform 6 at Victoria Station. Baggageless porters. The Jam, 40 feet apart and monitorless. Full house lights! The Tyla Gang before and The Cimarons after.

An artless audience at the Royal College of it showing their appreciation of this highly developed tricep in leaps... and bounds.

Behind The Jam - a large Union Jack, the colours depicting the three moods the band take you through at a gig. Red hot expanding into white heat contracting into teenage blue.

In case you've forgotten guitarist Paul Weller, bassist Bruce Foxton and drummer Rick Buckler are The Jam.

They are not, I repeat not, a re-cycled Who. They write concise contemporary songs like 'In The City', 'Bricks And Mortar', ('About the housing problems in this country' (introduces Paul) and 'I've Changed My Address' enhancing their effect with a selection of old material - 'Batman', 'So Sad About Us' and 'Midnight Hour'.

The result is a well equipped show. Incisive and dynamic. There seems no possible way they can blow it with those credentials.

So this wasn't one of their more successful concerts, thanks to extenuating circumstances. But they made the best of what was dished up. That's the secret. The Jam don't give in. And for every duff show you can be assured of six of the best. BARRY CAIN

DETROIT SPINNERS London

A FIASCO is when you put too much showbiz into soul biz. How many American groups forget that the under 20's at the raunchy Hammersmith Odeon are not tired gamblers looking to be distracted. They are energetic fans who want to jump, shout, dance and generally whoop it up.

The Detroit Spinners drowned themselves as performers with a fine rhythm section, an oversized orchestra, three robot like female backing singers and some terribly corny stagepatter. The combination anaesthetised all those big heads instead of enhancing them. Older fans are used to this standard of stage show. But judging by Friday night many younger fans will fidget and heckle before accepting this routine slickness.

In the opening half of the show, Brass Construction became the Odeon's House Band. They weren't as brilliant as their records but they gave the crowd the non-stop disco funk it wanted.

The Spinners had more hits but it was Brass Construction who used more sense. ROBIN KATZ

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The things they do for the Sun

SUN SHOW, London

THE PINK Ford Zephyr with the simulated leopard-skin driving wheel cover cruised round the Finsbury one-way system.

Coch loads of rockers from all parts of the country disembarked, and a sea of drape suits, brothele creepers, skirts and black stockings descended on the old cinema.

A beer bottle was ceremoniously smashed in the Rainbow doorway.

The Sun Sound Show was in town, and for two nights at this London venue, rockably riled.

Now the Sun sound has absolutely nothing to do with a national newspaper, but the Sun label formed in Memphis in 1952 by Sam Phillips.

It proved to be a centre for blues, rock and country performers and the Sun stars include Elvis Presley, Jerry Lee Lewis, Roy Orbison and Johnny Cash, none of whom were able to make it for the weekend's shindig, unfortunately.

Even more unfortunate was the non-appearance of Carl Perkins, old 'Blue Suede Shoes' er himself, who was originally due to appear on the show, but he was off performing with Billie Jo Spears on the post-Wembley country tour.

But despite this, the show boasted some rock legends of varying pedigrees, and the rock audience was determined to make a great occasion of it even if it wasn't necessarily a great concert.

In the foyer Crazy Caven 'n' The Rhythm Rockers' latest album was selling like the proverbial hotcakes, while out front the band themselves went through their paces showing why they are the leading homegrown rock outfit around at present.

They provided some good stompers by the likes of Jerry Lee, 'Old Black Joe', Buddy Holly 'Rock Around With Ollie Vee' and their own material such as their latest waxing, 'My Little Sister Gotta Motorbike'. A storming start for some relative newcomers, and hard enough for the so-called legends to follow.

First Sun star out on stage was Warren Smith, a country based artist out of Louise, Mississippi, who cut some fine rockabilly tracks for the label in the mid to late fifties. He made a big impression opening with 'Ubangi Stomp' a number he had a hit with on Sun, and which was also done by label stablemates Carl Mann and Jerry Lee Lewis.

There was rocking in the auditorium and jiving in the aisles to that one.

Dressed in a dark suit with open necked shirt, he just calmly strolled on

over to the mike, acoustic guitar naturally nudging his side, and delivered some charismatic performances of 'Blue Suede Shoes' and 'Movin' On', before slipping into the realms of the Grand Ole Opry, and some country imperiousness. A quick chorus or two of 'Ubangi Stomp' later, he left the stage again to tremendous applause and the rather restricted tones of the session band brought in to back the singers.

Next up was Buddy Knox, now 44, from the Texas town of Happy, the man responsible for hits like 'Party Doll', 'Fuis Love' and 'Lovely Dovey'. He played these and more, indicating a lean towards the classic American teenage ballad style of the fifties.

Regrettably it was a far from classic performance, lacking drive and guts and a Buddy Holly medley was little short of disastrous, let alone a messy stab at Berry's 'Maybelline'.

Meanwhile, in the bar, the socialising continued as rock fans met and moaned of the bar prices.

Back on stage bounded one hell of a dude called Charlie Feathers in a bright red shirt, white suit and matching white hair. His performance was entertaining but he proved to be more of a showman than a genuine rocker, though there were the occasional glimpses of class on 'Good Rocking Tonight' and the slowie 'I Forgot To Remember To Forget'.

Feathers, 44, is more of a country artist, but his guitarist added a neat touch of rockabilly licks to give some meat to the performance.

"I'm mighty proud to be in London, England," Charlie declared, almost mirroring a similar statement earlier by Smith.

The backing band were then given the chance to do a number, but the crowd wouldn't have it and shouted for more of the real thing.

And they got it in the shape of a man in black, the bearded Jack Scott, who gave one of the best rocking performances of the evening, despite what he called "a few Teddyboy problems." He began with a strong 'Baby She's Gone'.

Then came his old hit 'Leroy', a real taste of rockabilly, before slipping into ballads like 'My True Love', which later epitomised his popular style. But there was more rock to come in the shape of 'The Way I Walk' and 'Geraldine', leaving with a sixties ballad of his, 'What In The World's Come Over You'.

"If this is London I never knew what I was missing," he declared. The concert was over after a curtain call for each act. DAVID BROWN



STEVE MARRIOTT: subtle as a sledgehammer

Clean up those wheelchairs

SMALL FACES
London

LOOKED as if they'd cut down on the booze intake before coming on stage at the Rainbow. No one dropped their instruments and they whipped up the proverbial storm. The Small Faces had improved immensely since Sheffield, Marriott leaping around like a demonic dwarf entralling the audience with his delicate and articulate speech. The subtle touch always goes down best.

What came over most was the enjoyment the band were feeling on stage. It was the end of the tour - but not a strain showed. Not bad for stars who must be getting on a bit. All through the show the lightning

pace didn't once let up, and by the end Marriott almost had adrenalin streaming from his ears.

It was the oldies the crowds had come to hear, tears of nostalgia showing in some eyes and the odd mod haircut and jacket in the audience. 'Tin Soldier' was the most emotional moment - Marriott's voice had just the right amount of crack in it. Later he joined in a singing duel with PP Arnold. She's still looking very desirable after all these years.

I don't think the numbers featured from the up and coming 'Playmates' LP are going to have the longevity of the oldies. The audience didn't seem that enthralled either. Still, time alone will tell.

Towards the end of the concert it looked as if the Small Faces were set to play all night. Geriatric rock roots OK? ROBIN SMITH

Saturn Promotions present

BILL ODDIE

IN CONCERT
+ PACIFIC EARDRUM
FRIDAY MAY 13th 8.00 pm

Rainbow

Tickets: £2.50 £7.00 £15.00 available from the box office (01 263 1148) and usual agents

Upfront

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

THE FIRST nationwide 'punk' tour since the ill-fated Sex Pistols' pandemonium of last year gets under way when the Clash take the White Riot tour out on the road. They are at the Swindon Affair (Wednesday), Liverpool Eric's (Thursday), Aberdeen University (Friday) and Kidderminster Town Hall (Tuesday). So, if you want your first taste of punk stroll along!

If that isn't quite your cup of tea how about a quick glimpse of Slade? They are returning to this country after two years in the States. If you want to see if they still have the power they once boasted they're at Liverpool Empire (Wednesday), Birmingham Hippodrome (Thursday), Wolverhampton Civic Hall (Friday), Manchester Free Trade Hall (Saturday) and the Glasgow Apollo (Monday).

Finally another welcome face on the road is guitarist Nils Lofgren (pictured right), who opens his tour at the Cardiff Capitol (Sunday) and Lancaster University (Monday). For each date of his tour he is joined by Tom Petty and the Heartbreakers. If none of these appeal to you, check out the listings.

Wednesday

- MAY 4**
BIRMINGHAM, Night Spot, (021-622 2233), Four Tops.
BLETCHLEY, Tramps, Bethnal.
BRIGHTON, Alhambra, (27874), Amazorblades.
BRIGHTON, Dome (682127), Billy Connolly.
CARDIFF, Capitol (31316), The Shadows.
DUBLIN, National Stadium (753737), Chuck Berry.
FARNWORTH, Blightys, Drifters.
HEMEL HEMPSTEAD, Heath Park Hotel, Abbot.
HULL, The University (42431), Kevin Ayers/Paul Brett.
LEEDS, University (39071), Roger McGovern's Thunderbyrd/Chris Hillman Band/Gene Clark Band.
LEICESTER, Baileys (26462), Crazy Cavan 'n' the Rhythm Rockers.
LIVERPOOL, Empire (051 709 1555), Slade.
LONDON, Cottesloe Theatre, Southbank, Albion Dance Band.
LONDON, Dingwalls, Camden Lock (01-267 4967), Moon.
LONDON, Fangs, Praed Street, Krakaton.
LONDON, Golden Lion, Fulham Road (01-385 5923), Bernie Torme.
LONDON, Hope and Anchor, Upper Street (01-359 4510), 4510, Count Bishops.
LONDON, Marquee, Wardour Street (01-437 6603), Kuruksal Flyers.
LONDON, Music Machine, Camden High Street (01-387 428), Babe Ruth/Window.
LONDON, Rainbow, Finsbury Park (01-263 3148), Iron John.
LONDON, Red Cow, Hammersmith Road, Tom Robinson Band.
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Zib Band.
LONDON, Rock Garden, Covent Garden (01-240 9069), Joe Inclusive.
MANCHESTER, Centre for the Arts (061 273 6378), Slaughter and the Dogs.
MANCHESTER, The University (061 236 9114), Quantum Jump.
PLYMOUTH, Casterways (Newquay 6619), Mr Big.
SHEFFIELD, Polytechnic (21290), Cado Belle.
SLOUGH, Fulcrum Theatre, Ian Gillan Band/Strapps.
SOUTHAMPTON, The University (566291), Widemaker/Quartz.
STAFFORD, New Bingley Hall (21927), Eagles/Val Carver.
SWINDON, Affair (30670), Clash.
TIVERTON, Tiverton Motel, Dragons.
TWICKENHAM, Winning Post (01-494 1058), Vibrators.
WIMBORNE, King Alfreds College, Pirates.
YORK, The University (56128), Little Bob Story.

Thursday

- MAY 5**
BARROW IN FURNESS, Maxims (21134), Jenny Haan's Lion.
BATH, Viaduct Hotel (Limpley Stone 3187), Radio 2.
BELFAST, White Horse Hall (42124 45133), Racing Cars.
BIRKENHEAD, Mr Digby (061 647 9329), Gryphon.
BIRMINGHAM, Odeon

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.

- (021-643 6101), Chuck Berry.
BIRMINGHAM, Hippodrome (021 622 2576), Slade.
BIRMINGHAM, Nite Spot, Four Tops.
BIRMINGHAM, Rebecca's (021-643 6951), Buzzcocks.
BLACKBURN, Cavendish (662662), Chi-Lites.
BIRKBECK, Opera House (25252), Frankie Valli and the Four Seasons.
BRISTOL, Granary, Welsh Back (28267), XTC.
CLEETHORPES, Winter Gardens (62925), Judas Priest.
COVENTRY, City Centre (51120), Wild Angels.
CROYDON, Red Deer (01688 2308), Vibrators.
DUBLIN, National Stadium (75337), Shakti.
EXETER, The University (77911), Caravan.
FARNWORTH, Blightys, Drifters.
GLASGOW, Apollo (041-332 6055), Roger McGovern's Thunderbyrd/Chris Hillman Band/Gene Clark Band.
GRANGEMOUTH, Town Hall, Cado Belle.
GREAT YARMOUTH, Racecourse, Liverpool Express.
LONDON, Lyceum, The Strand (01-836 3715), Riot Rockers / Sunstroke / Shasam / Wild.
HULL, Polytechnic (22288), Quantum Jump.
LEEDS, New Pentagon, Mirfield, Muscles.
LEICESTER, Baileys (26462), Crazy Cavan 'n' the Rhythm Rockers.
LIVERPOOL, Empire (051-709 1555), Frankie Valli and the Four Seasons.
LIVERPOOL, Eric's, Clash.
LONDON, Cart and Horses, Stratford, Jerry the凤城.
LONDON, Dingwalls, Camden Lock (01-267 4967), Little Bob Story.
LONDON, Lyceum, The Strand (01-836 3715), Riot Wax Show.
LONDON, Marquee, Wardour Street (01-437 6603), Strapps.
LONDON, Music Machine, Camden High Street (01-387 0428), Stray/Stone Cold Sober.
LONDON, Rainbow, Finsbury Park (01-263 3148), Elton John.
LONDON, Red Cow, Hammersmith Road, Warren Harry.
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Zib Band.
LONDON, Rock Garden, Covent Garden (01-240 3916), Raymond Froggatt Band/Sidewinder.
LONDON, Roxy Club, Neal Street (01-856 8811), Mike Berry and the Outlaws.
MANCHESTER, Oaks, Barlow Moor Road, The Jam.
PLYMOUTH, Woods (266118), Widemaker/Quartz.
SHEFFIELD, Marlowe Rooms (3001101), Tooting Frookies.
ST ALBANS, Francis Bacon School, Pete Brown's Back To The Front.



STOKE, Baileys (23958), Eric's and Bobby Purify.
WELLINGBOROUGH, British Rail Sports and Social Club, Rock Island Line.
WEST RUNTON, Pavilion (203), Ian Gillan Band/Strapps.

Friday

- MAY 6**
ABERDEEN, The University (572751), Clash.
ABERYSTWYTH, The University (4242), Split Enz.
BATH, The University (42431), Widemaker/Quartz.
BELFAST, Queens University, Racing Cars.
BIRMINGHAM, Barbarellas (021-643 9413), Moon.
BIRMINGHAM, Nite Spot, Four Tops.
BRIGHTON, Dome (682127), Gilbert O'Sullivan.
BRIGHTON, Embassy (785124), Vibrators.
BRISTOL, Bamboo Club (4792), Detro Wilson.
BRISTOL, The University (24161), Kevin Ayers/Paul Brett.
BURTON ON TRENT, 76 Club, Lew Lewis Band.
BURY ST EDMUNDS, Focus Theatre, Ian Gillan Band/Strapps.
CARDIFF, The University, Chalfont St Giles, Merlins Cave, Aylesbury Bucks.
DUNDEE, The University (64466), Ronnie Lane's Slim Chance/Sparrow.
DURHAM, The University (64466), Desmond Dekker.
EDINBURGH, Playhouse (031-668 2064), Shadows.
FARNWORTH, Blightys, Drifters.
GLASGOW, The University (041-339 8855), Judas Priest.

HEAR IT!

GLASGOW - based Rock Clyde continues to keep the local populace stuffed with progressive sounds, not to mention a handful of guests on 'Stick It In Your Ear' Wednesday (8.00 pm). Interviews this week with American singer Harry Chapin of WOLD fame, Lynsey De Paul and Mike Moran.

If you want to get an idea of what is the latest sound in Brun rock, tune to Radio BRMB 'Rock Show' (8.00) on Thursday for news and views of what is happening in the area. If you're interested in the direction that rock music is taking listen to 'Where It's At' on Radio Three (7.00). John Peel hosts the programme and he'll be looking at the careers of such notables as Led Zeppelin, Bob Marley, Thin Lizzy, and the Rolling Stones. The question is: have they sold out?

On Saturday night Racing Cars are the guests in Radio One - 'In Concert' (6.30). They'll be performing material from their album 'Downtown Tonight' and previewing one or two new songs.

- Ardwick (061-273 1112), Chuck Berry.
NEWCASTLE, Inn Cognito, Jimmy Helms.
SALFORD, The University (061-758 7811), Mr Big.
SCARBOROUGH, Penthouse (63204), Jenny Haan's Lion.
SHEFFIELD, City Hall (2074), Frankie Valli and the Four Seasons.
STAFFORD, North Staffs Polytechnic, Little Bob Story.
STOKE, Bailey (23958), James and Bobby Purify.
WAKEFIELD, Tiffanys (76215), Clasy Stone.
WEST RUNTON, Pavilion (203), Jack the Lord and the Dogs/Headbanger and the Nosebleeds/The Drones.
WOLVERHAMPTON, Civic Hall (21359), Slade.

Saturday

- MAY 7**
AYLESBURY, Friars Vale Hall (84568/86009), Frankie Miller's Full House.
BANGOR, The University (53709), Fairport Convention/Bright Eyes.
BARROW IN FURNESS, Maxims, Jimmy Helms.
BIRMINGHAM, Barbarellas (021-643 9413), Little Bob Story.
BIRMINGHAM, Nite Spot (021-622 2233), Four Tops.
BIRMINGHAM, The University (021-472 1841), Widemaker/Quartz.
BOLTON, Nevada Ballroom (24002), Liverpool Express.
BOURNEMOUTH, Winter Gardens (27338), Billy Connolly.
BIRKENHEAD, Granary, Welsh Back (28267), Krakaton.
BURY ST EDMUNDS, Corn Exchange (3937), Chi-Lites.
CANTERBURY, Odeon (4180), Richard and Linda Thompson/Richard Digance.
DUBLIN, National Stadium (342338), Racing Cars.
DUDLEY, JB's (53597), Fumble.
EDINBURGH, Playhouse (031-665 2064), Clash/The Jam/Buzzcocks/Subway Sect/Sitka.
FARNWORTH, Blightys, Drifters.
GLASGOW, Apollo (041-332 6055), Shadows.
GLASGOW, University of Strathclyde (041-552 1895), Ronnie Lane's Slim Chance/Sparrow.
HASTINGS, Pavilion, Vibrators.
HASTINGS, Pier Pavilion (421210), Mr Big.
LEICESTER, Baileys (26462), Crazy Cavan 'n' the Rhythm Rockers.
LEICESTER, Polytechnic (27652), Kuruksal Flyers.
LIVERPOOL, Empire (051-709 1555), Judas Priest.
LIVERPOOL, Eric's, Heartbreakers.
LONDON, Dingwalls, Camden Lock (01-267 4967), Steve Brown Band/After the Fire.
LONDON, Jacksons Lane Community Centre, Tom Robinson Band/Stukas.
LONDON, Marquee, Wardour Street (01-437 6603), Window/Snakebite.
LONDON, Music Machine, Camden High Street (01-387 0428), Lew Lewis Band/Edgar Broughton's Children.
LONDON, Nashville, North End Road (01-603 6071), Pirates.
LONDON, Rainbow, Finsbury

Sunday

- MAY 8**
ACCRINGTON, Lakeland Lounge (381263), Flying Ace.
BARROW IN FURNESS, Maxims (21134), Kicks.
BIRMINGHAM, Barbarellas (021-643 9413), Sneakers.
BRIGHTON, Top Rank (23885), Silvercloud.
CARDIFF, Capitol (31316), Nils Lofgren/Tom Petty and the Heartbreakers.
COLCHESTER, Embassy Suite, FBI.
CROYDON, Greyhound, Mr Big.
DUNSTABLE, Queensway Hall (603366), Ian Gillan Band/Strapps.
GOSPORT, John Peel, Stamps.
LEEDS, Forde Green Hotel (623470), Downlows Sect.
LONDON, Polytechnic (73861), Kevin Ayers/Paul Brett.
LIVERPOOL, Empire (051-709 3514), Chuck Berry.
LONDON, Brecknock, Camden Road, Urcin.
LONDON, Golden Lion, Fulham Road (01-385 3942), Slack Laces.
LONDON, Marquee, Wardour Street (01-437 6603), Lee Kosmin Band/Stukas.
LONDON, Mermaid Theatre (01-626 9521), Bowles Bros Band.
LONDON, New Victoria (01-834 0871), Shakti/Kevin Coyne.
LONDON, Rat Club, Pindar of Wakefield, Grays Inn Road, Chris Langham/Andy Thunders/clay Newman/BA Nana 'n' Friends/Bizarre Acts.
LONDON, Torrington, North Finchley (01-445 4710), Shakin' Stevens and the Sunsets.
MALDENHEAD, Skindies (25115), Frankie Miller's Full House.
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Clash.
MIDDLESBOROUGH, Town Hall (45432), Kuruksal Flyers.
NEWCASTLE, City Hall (2007), Slade.
OXFORD, New Theatre (45444), Gilbert O'Sullivan.
PAIGINTON, Festival Theatre (58441), Billy Connolly.
PRESTON, Guildhall (21721), Shadows.
REDCAR, Coatham Bowl (3236), Ronnie Lane's Slim Chance/Sparrow.
SHEFFIELD, Top Rank, Judas Priest.
SOUTHPORT, Floral Hall, Mud.
WATFORD, Baileys, James and Bobby Purify.
WOLVERHAMPTON, Civic Hall (21359), Frankie Valli and the Four Seasons.

SEE IT!

IF THE rustic melodies of country music make you tap your feet then turn to BBC 2 on Thursday for their new series 'Up Country' (7.30 pm). The first programme has film of Don Williams, The Dillards and Chrystal Gayle shot at this year's International Country Music Festival held at the Empire Pool, Wembley.

Moving onto Friday you could get a pleasant surprise if you watch 'Jazz At Montreux' (BBC 2, 10.20), as it features the excellent Billy Cobham - George Duke Band filmed in concert. Both of them have great track records.

Your sides could be aching if you watch the 'Muppet Show' on Saturday (ITV, 5.45 pm). Later on in the evening Tony Palmer continues his potted history of popular music with another episode of 'All You Need Is Love' (ITV, 10.30). If you make it back from the pub in time then you can get a glimpse of Elvis Presley, Jerry Lee Lewis, Little Richard and Chubby Checker as they rock 'n' roll across your TV set.

- Early on a very welcome return to the 'Old Grey Whistle Test' (BBC 2, 11.00) on Tuesday night is American guitarist, Nils Lofgren. Also on are the newly reformed Small Faces.

Monday

- MAY 9**
BIRMINGHAM, Town Hall (021-235 3942), Judas Priest.
BOURNEMOUTH, Winter Gardens (27338), G Band.
CANTERBURY, Elliot Cell, Bristol, Pirates.
BRISTOL, Granary, Welsh Back (28267), Cortinas.
DONCASTER, Outlook (64484), Split Enz.
GLASGOW, Apollo (041-332 6055), Slade.
LANCASTER, The University (65201), Nils Lofgren/Tom Petty and the Heartbreakers.
LONDON, Dingwalls, Camden Lock (01-267 4967), Tom Robinson Band.
LONDON, Marquee, Wardour Street (01-437 6603), Motors.
LONDON, Music Machine, Camden High Street (01-385 3161), Heron.
LONDON, Nashville, North End Road (01-603 6071), Tooting Frookies.
LONDON, Rainbow Theatre, Finsbury Park (01-263 3148), Clash/The Jam/Subway Sect/Buzzcocks/Profets.
MANCHESTER, Apollo, Ardwick (061-273 1141), Shadows.
MANCHESTER, Golden Garter (061-437 7614), Four Tops.
ST ALBANS, Civic Hall (61078), Kuruksal Flyers.
STOCKTON, Club Fiesta (553048), Flirtations.
STOKE, Jolees (31-7492), Drifters.
TOLWORTH, Toby Jug (01-337 2106), Stripjack.
WATFORD, Baileys (39848), James and Bobby Purify.
WEMMOUTH, Pavilion Theatre (3225), Billy Connolly.

Tuesday

- MAY 10**
BIRMINGHAM, Barbarellas (021-643 9413), Split Enz.
BRIGHTON, Dome (682127), Ralph McTell.
CARDIFF, Top Rank (26538), Kevin Ayers/Paul Brett.
KIDDERMINSTER, Town Hall (4561), Clash.
LONDON, Brecknock, Camden Road, Bernie Torme.
LONDON, Dingwalls, Camden Lock (01-267 4967), Charlie Feathers.
LONDON, 100 Club, Oxford Street (01-636 9933), Roogalator/Stukas.
LONDON, Middlesex Polytechnic, Lew Lewis Band/Slim Chance/Sparrow and the Banishes.
LONDON, Music Machine, Camden High Street (01-387 0428), Fumble.
LONDON, Rock Garden, Covent Garden (01-240 3961), Fury/Slipknot.
SHEFFIELD, Top Rank, Detro Wilson.
STOCKTON, Fiesta (553046), Flirtations.
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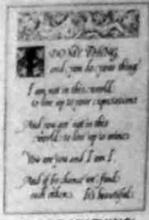
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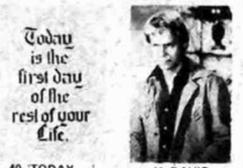
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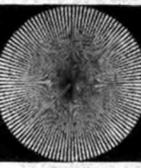
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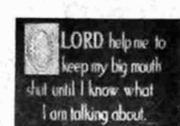
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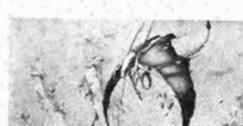
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Soul Mirror by ROBIN KATZ

See the spin they're in!

AS PERVIS explained in a deep voice, he had done an ample amount of spinning only the night before.

Following yet another staidly paced show, the Spinners had a Chinese food fry in London with the boss of their British record company, Phil Carson. Feeling more hung-over than the average man is supposed to, Pervis took the pace of our interview somewhere between mid-tempo and

basicballad.

This European tour has finished off with a successful sweep of major cities in the UK, television shows in Europe and a high flying show at an American Air Force base. Pervis is amused at the chart position earned by that peculiarly British phenomenon, the EP - but if the British like the Spinners' singles coming out in all kinds of strange packages, fine.

The EP is not the last Detroit Spinners fans will hear from former lead singer Philippe Wynne as a group member.

"Whenever we record," explained Pervis, "we lay down enough tracks to complete two albums. Our latest American album is called 'Yesterday Today and Tomorrow' and it's taken from things we recorded at the same time as 'Pick Of The Litter', so Philippe is the lead singer."

"When we finish this tour we have a few college dates to play, then we play Seattle and then we meet with Thom Bell to work out the next album. The new one will be a combination effort. We still have some things with Phil on them, and of course, John Edwards, our new lead singer will get a crack at Thom's latest material."

Wild

The controversy over Wynne's departure from the group is still a talking point, and Spinners' spokesman Pervis is more than willing to talk about it.

"There were no hard feelings on either side. Phil had been a solo singer before he joined up with us. The rest of us had been together for many years. People have talked about his somewhat wild behaviour off stage - all I can say is this:

"Phil has always been an individual. In addition to performing, he also enjoys writing, and producing. But because we were constantly on the move, Phil didn't have a chance to work on his other projects.

"He's also a very religious guy. During the time he was with us he wanted to make a spiritual album. And, much as we enjoy people doing what makes them happy, we're a group and we do things as a group. We're here to sell records.

"But the best way to sum up what happened with Phil is just to say that when someone's made up their mind they want to do something, there's not a lot you can do to stop them. Phil's on his own and that's what he wanted."

Despite the problems of breaking in a new lead singer and winning over sceptical fans, the Spinners have had a very good two years since they last graced these shores. Hits aside, what things stuck out for Pervis?

"Two things come to my mind immediately. One



DETROIT SPINNERS and their imitation of the Supremes

was the benefit we did for Jackie Wilson, and the second is having earned ourselves a gold star on Hollywood Boulevard.

"The Hollywood honour was a complete surprise to us. We had been in Milwaukee taping a chat show hosted by Phil Donahue. Then we flew out to Los Angeles because we were due to open at the Greek Theatre. LA is one lively town that we don't mind hanging around in before a show.

"So we flew out there, and Atlantic informed us they were throwing a party to celebrate our 20th anniversary. Then we were swept into individual cars and driven to this crowded section of LA."

"We didn't realise what was happening at first. There was a parade and kids all over the place. The next thing was that we were led up to a roped off area, and I knew something was happening.

"I saw this green velvet cover over a section of the pavement. Then our manager told us that we were getting a gold star. The only other black group to ever earn such an honour were the Mills Brothers, and they go back several decades.

"The Jackie Wilson benefit happened last autumn. It was at the Latin Casino in Cherry Hill, New Jersey.

Expense

"We were really knocked out by the number of entertainers who helped out. We paid the expenses out of our own pockets, and all the money from the box office went straight to Jackie.

"BT Express and Harold Melvin and the Blue Notes all helped out. Stephanie Mills, who was doing a TV programme eight times a week, gave us her only spare day off. Dick Clark brought a whole mess of old films and a comedian named Irving Watson kept the ball rolling between sets. Al Green brought in a lot and groups like the O'Jays, who couldn't be there, sent in donations."

The Spinners, the O'Jays, Gladys Knight and the Pips all started

IT'S BEEN SEVERAL DECADES SINCE A BLACK GROUP GOT GOLD STARS

out around the same time. Is there still a feeling of friendship between the various rival groups of today?

"Very much so. We make a point of catching Gladys or the O'Jays' act if we're in the same area. And we have some terrific get-togethers. We're going to Japan soon, and have never been there before. If I mention that to someone in a group who's been to Japan, out comes the little black book and a list of restaurants and shops to go to."

Now that the Spinners have conquered Britain three times, does Pervis go out of his way to scout certain items here? Does a tour in Britain still feel like a visit to a foreign place?

"No, it's becoming more familiar each time. I still have a little trouble with the money, but we love coming here.

"The audiences have always been enthusiastic. I tell you what I go in for - clothes. I like buying suits here, because even if you see something similar in the

States, the line is never as good.

"It's funny - when I was fifteen, I went to the prom with a girl called Nellie Ebeke, who ended up having a fist fight with her best friend Eileen May Lloyd because they both bought the same dress for the prom."

Last but not least, after 20 hard working years, did Pervis think the public had any misconceptions about the 'glamorous' lives groups like the Spinners lead?

"I think most people know the score. Quite often, though, people come to see your show, and they forget that they see a finished product. They overlook the time that's put in for rehearsals, until your voice is tired and your feet hurt."

"Do I wish I had feet that floated like the rubberbandman? What do you think?"

Yakety Yak

HOT FROM NEW YORK

Had dinner with ex-Labelles Nona Hendryx and Sarah Dash as well as Hattie Winston, once Broadway star of 'The Me Nobody Knows' and 'Two Gentlemen Of Verona'. Patti LaBelle is now being managed by her husband, Armstead Edwards and will be recording her first solo Epic album with David Rubinson. Nona is also with Epic, and is soon to begin her solo album. She's already revealed all for a sexy mag in New York. Sarah's undecided musically at the moment, but the soprano songbird has made her acting debut for a TV film about a singer who makes the big time, then slips, then comes back again. Hope we get it here.

Expectant mothers at the moment include Freda Payne, Melba Moore and Natalie Cole. As Cole is not expecting till October, she'll continue to work until September then takes off until February, '78.

George Benson's 'breezin' being used as the theme music of a New York morning television show. Benson soon to duet with Mavis Staples. Aretha Franklin held a 35th birthday party where her uncle barbecued some soul food. The Beverly Hills Hotel was not amused to smell ribs and collared greens waiting throughout their expensive lobby.

Jimmy Cliff in Jamaica finishing overdubs for his next album. Lamont Dozier producing Aretha's next album, H B Brunum, Gene Page and McKinley Jackson arranging it could be a big split for Gladys Knight and the Pips? After 25 years together, the rumour is in the building sparked by the Pips' supposed unhappiness over the script of 'Pipe

Dreams'. Hal Davis and James Carmichael did four tracks for Bette Midler at the Motown Studios, but it looks as if they'll never see the light of day according to her manager much flack being kicked up over the ironic fact that Diana Ross is determined to play 12-year-old Dorothy in Motown's film version of 'The Wiz', while letting Broadway's Dorothy, Stephanie Mills gather dust in a corner. Is that why Motown signed her?

Diahann Carroll lost her husband in a car crash. Bravely the singer went ahead with plans to co-host a recent television awards ceremony in America.

Leslie Uggams, despite the awards for her performance in 'Roots' has declared bankruptcy. St. Louis recently named a street after black comedian Dick Gregory. Said Gregory 'I've got ten kids. It's the first thing named after me that doesn't eat.' 19-year-old LeVar Burton of 'Roots' fame has gotten engaged to a 22-year-old Philadelphia girl.

The Sylvers are the new National Youth Ambassadors for the March of Dimes.

Cindy Birdsong reportedly tipping the scales at 16 stone these days. expect a new album from the long gone Charles Wright of the Watts 103rd. St. Rhythm Band fame.

Cuba Goodin, once of the Main Ingredient, cutting an album with Lambert and Poetter who did much for The Four Tops and Tavares Norman Whitfield, the mastermind behind 'Car Wash', still fuming over his lack of Oscar nomination. playing together in New York were Crown Heights Affair and The Moments.



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Yvonne Elliman's just toured with EC... JIM EVANS
finds out that it's more than a job — in fact she's...

CLAPTON'S GREATEST FAN

YVONNE ELLIMAN is tired. She pours her brandy into her black coffee, sighs and smiles. She's got a lovely smile even though it's four o'clock in the afternoon and she hasn't been to bed for 24 hours. But when you're on the road with your hero, you can put up with anything.

The hero, in case you hadn't guessed, is Mr Eric Clapton, well known guitarist and connoisseur of ales. Yvonne and my good self are safely installed on a sofa that holds two comfortably, but for three would be somewhat of a squash — hardly ideal for an intimate interview.

We've got just 20 minutes together, because Yvonne simply must get some sleep before tonight's show at Hammersmith.

It was in 1974 that Yvonne joined up with Eric, and her vocal presence has proved an indispensable part of his return to the recording and touring scenes.

"Eric has always been a wonderful person. I still idolise him. He's got such

personality. He's very funny and very astute. You can learn so much from him."

The Clapton / Elliman association started thus

"My husband was President of RSO in New York. Eric was in the studio for '461 Ocean Boulevard'. I asked to meet Eric because I'd always totally idolised him.

"I was introduced to him in a hotel. I shook his hand and he gave me a kiss. He kissed me. I tell you, I just saw stars. Later I went to the studio and watched from the control room. He was cutting 'I Shot The Sheriff'.

High point

"He needed some backing vocals, and he said to me, 'You can do this sort of thing, come in and have a go. I did and we began doing more and more together. In fact I co-wrote 'Get Ready' with Eric.

"Then we split, he went to London and I went to New York. Then some time later he called me up out of the blue and asked me to join him again. That was the real high point of my life.

"It's really sad that I might have to leave Eric's band. My solo



YVONNE ELLIMAN: "Eric's such a wonderful person. I still idolise him"

career's taking off, and I won't have time for both. Everything's just perfect. In his set now, Eric's showing that he does have a feel for country music. Some of the critics always want him to be the mad axeman who blows

"We're having such a

lot of fun on this tour. his head off. Why can't they just let him grow old gracefully?"

Er, how shall I put it, Yvonne, er, you're happily married, yet frequently away on the

road with of uncle Eric

road with of uncle Eric

"I've got a great old man, and when I go home to Los Angeles, we've got a lovely domestic life. When I'm away and start to miss home, it's usually time to go home. I never stay away too long — you know what they say about separation, absence makes the fond heart wander... we don't want that to happen, do we?"

Independence

So when do we see Yvonne Elliman settling down to family life and perhaps bringing up a family?

"I like my independence too much. I don't see children on the horizon. I prefer other peoples' children — you can enjoy them for a couple of hours and then leave. But maybe in a year or two I might quit the music business. I don't know yet."

Time's running out, so we'd better get on to the subject of Yvonne's solo career. 'Love Me' was a big hit single. 'Hell Stranger' the follow-up, is about to chart. But I think her new album is too laid back, not gutsy enough.

"Hello Stranger" has been my favourite song since I was 10 years old.

Yes, the album is laid back. Freddie Porritt found the more sensual, breathing side of my voice.

"I'm not afraid. I've always travelled in different directions, and try to come to terms with what the public want. I love making people cry! I think on my next album I'll do more of my own material."

The EC tour finished on Friday, so what next?

"I'm going down to the Sussex countryside for a couple of days. Then on Monday morning I'm off to Los Angeles to do a number for a film called 'Saturday Night'. How shall I put it? It's all about what Italians do on a Saturday night."

No points for guessing what that might be.

"The Bee Gees wrote the number for me. Then I'm coming back to London to do Eric's new album. Then I go to Holland and Italy. I suppose I'm already casing out of Eric's band — it's sad but that's how it goes."

What's Eric's new album all about?

"Eric says he's written all the material for it. But he's being very secretive about it. Schedules demand it be put down in a month. Glyn Johns is producing — Eric needs that kind of discipline."

'I AIN'T GOING NOWHERE' says Jr. Walker, but don't you believe it

It's simply the title of his new maxi single, (TMG 1070) and far from going nowhere, it's bound for the charts. On the 'B' side are two top 20 hits, neither of which has been available for at least 3 years on a single — 'What Does It Take' and 'Take Me Girl, I'm Ready'

For those who appreciate vintage Junior Walker, you'll find hits like 'Road Runner' and 'Shotgun' and many more, all on a Motown Special album called simply 'Junior Walker and the All Stars', £2.20 r.r.p. and available on tape at £2.40 r.r.p.

STMX 6005. 



And if that's not enough, there's a fantastic national tour coming soon.

He's much too good to miss.

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St. Ivo All Nighter · May 15 BURNLEY Mecca
May 24 MIDDLESBROUGH Madison Club
May 27 NEWCASTLE Mayfair
May 28 WIGAN Casino · May 29
LONDON Palladium · May 31
JERSEY West Park Pavillion
June 1 SHEFFIELD Fiesta



Breakers Yard

The fax on
the new
chart entries

Hanging in there



RONI HILL (above, currently bubbling with 'You Keep Me Hanging On') was born in Baltimore, Maryland, on July 28, 1952. She was an early starter in the singing stakes — she joined a gospel group with her mother when she was 10 years old.

Roni (Short for Veronica), says that the biggest musical influence in her life has been her mother. She always encouraged her to sing, and still sings Gospel at home even now.

"My music teacher at school wanted me to go to college, but I just wasn't ready for that," she said. "They wanted me to do all kinds of stuff that I wasn't interested in, like opera."

"Her ambitions are simple. 'I want to be a good entertainer and travel all over the world. I'd like to play Las Vegas one day too."

History corner

NEL CAMMIN di nostra vita, mi ritrovo per un'isola oscura... The first line of one of Piero Umiliani's most famous hits. That opening riff and its accompanying riff say up all that is essential and seminal in Italian Medieval rock.

His first album, 'Madonna Putana. Che Bella Kiccone' went right to the top and stayed there for 400 years.

Honours followed however. Pope Plus the 48th made them all saints. But there were problems. Piero was feeling disenchanted with the hurly burly of the music business, and couldn't handle the screaming crowds of nuts and the almost continual offers of free candeloni and spaghetti for life. He withdrew, retreated into himself, and his fans were stunned to hear how he had become addicted to lausanne.

Kermit was wandering through the hushed cloisters of The Monte Casino monastery one day and he heard the strains of a gentle song floating through the warm crepuscular light of the Italian twilight. 'Mah Na, Mah Na...'. He heard, and he knew immediately that Piero Umiliani was singing again. He rushed round in an attempt to find him, and whipping out his portable tape recorder, he recorded Umiliani on the spot.

The rest is history. And the latest news is: Piero is forming a supergroup to tour — Henry Moore, Picasso's corpse, George Best, Luigi Riva and Richard Nixon.

Disco Kid

by JAMES HAMILTON

New Spins

GRAHAM CENTRAL STATION: LP 'Now Do U - Wanna Dance' (Warner Bros K 56359). Great "Happy to see you again" intro segues into terrific title track happy funkier with distinctive electronic voice - box sound. The similar 'Last Train' follows, while another goodie is the gaily swinging 'Stomped Beat - Up And Whooped'. Ace album!

SHALAMAR: 'Uptown Festival, Pts 1/2' (Soul Train FB 0885). Already a sensation, this marathon Motown medley is sadly cut in two for commercial release, only DJs getting the full-length 12-inch.

GARNET MIMMS & TRUCKIN' COMPANY: 'What It Is' (Arista 109). The old 'Cry Baby' guy gets Brass Construction backing for a high-powered groove and instrumental flip that's huge on import.

JOHN DAVIS & THE MONSTER ORCHESTRA: 'Up Jumped The Devil' (Polydor 2058870). Big US BT Express-type fast funky leaper.

TRAMMPS: 'Disco Inferno' (Atlantic K 10914). Catchy creamy churmer, edited from LP.

SLAVE: 'You And Me' (LP 'Slave' Cotillion K 50358). Brass Construction-type hot band made different by a rock guitar sound — the big cuts are this plus 'Son Of Slide', 'Slide' and 'Party Hardy'.

LOU RAWLS: 'See You When I Get There' (LP 'Unmistakably Lou' Philadelphia Int PIR 81873). Gorgeous rap - introed sexy swinger, must be a single soon.

GENE FARROW: 'Hey You Should Be Dancing' (Magnet MAG 89). Lively, disco pop, especially interesting as the instrumental flip's run-out groove continues the rhythm ad infinitum... making all sorts of cut-in and overdub possibilities!

SUNFIGHTER: 'Cafe A-Go - Go' (EMI 2612). Frothy formula disco pop with instrumental flip, aimed chartwards.

AMERICA: 'Slow Down' (Warner Bros K 16931). Insistent cool rhythm nagger, could be big.

GLADYS KNIGHT & THE PIPS: 'Baby Don't Change Your Mind' (Buddah BDS 458). Two fast ones for a change, funkier flip.

ORIGINALS: 'Call On Your Six - Million Dollar Man' (LP 'Down To Love Town' Motown STML 12054). Big US jolly soul bubbler, plus yet another version of the title track tune.

ELIZABETH ARCHER & THE EQUATORS: 'Feel Like Making Love' (Lightning TRO 9011). Roberta Flack reggaeified.

OLIVER SAIN: 'Feel Like Dancin'' (Contempo CS 2118). Simple laid-back light funkier, derivative driving 'Be-oogie' plugside.

G. C. CAMERON: 'This Will Make You Dance' (LP 'You're What's Missing In My Life' Motown STML 12056). Repetitive rhythm rather.

PAUL MAURIAT: 'Love Is Still Blue' (Power Exchange PXD 355). Updated with percussion but still a bit slow.

HEP - O - LITES: 'Voodoo Magic' (Top Deck TD 001). Messy rough thumper, big in Bristol.

RAY RUSSELL: 'The Clapping Song' (DJM DJS 10771). Shirley Ellis oldie recreated.

RADIO STARS: 'Dirty Pictures' (Chiswick S 9). Good rude rocker, not too punk.

PAT TRAVERS: 'Rock 'N Roll Susie' (Polydor 2058877). Full-tilt guitar boogie.

JOE STAMPLEY: 'There She Goes Again' (Epic EPC 5138). Strong MoR country.



LARRY GRAHAM: Central Station's ace album

New lines in Bristol

BRISTOL CITY'S own disco equipment show on Sunday and Monday (1/2) attracted over 20 major exhibitors and large crowds to Tiffanys. Organised by Mike Hoare's Bristol Disco Centre and Pulse International DJ agency, the exhibition saw the launching of several new equipment lines.

Star of the show was Optikinetics' Solar Dynagraph effects kit for Solar 100B and 250 projectors, comprising two-wheel rotators at different speeds and in different directions with a set of 10 interchangeable pattern wheels, so that two paired wheels produce a rapidly changing but static image. Price (all incl VAT), £48.

Illuminescence (Bristol 569908) customise installations with exquisitely worked patterns of inlaid tiny translucent studs backlit by colour sequencers so that floors, walls and ceilings seem to be full of little holes, invisible until lit. A beautifully subtle effect.

DJ Electronics' deluxe up-market DJ

Capital stereo system — enthusiastically recommended by Kenny Everett, no less — has a sturdy swing-wing console, rack-mounted amps and pan controls for all outputs, and is designed more for installations than mobiles as it's bulky. Glitter Systems' new Stereo 2000 Roadshow console in its gold-flake fibreglass cabinet has 120w per channel, touch-operated monitoring, cassette deck and all mod con for £648.

JPS of Park Royal's new 5020 SD mixer at £400+ has mike autofade, "trigger level" sensitivity control and bull - in echo / reverb, plus "cue / play" twin start buttons and LED monitoring, and should suit the talking DJs.

TUAC of Mitcham's new stereo mixer is cheaper at £115, with touch-operated monitoring, visual cueing and mike autofade, while Omex of Croydon's Discomex is a basic but neatly designed complete 40s, two-speaker system for just £250. Ready wired, it's designed for home, school and amateur use.

Disco Dates

DISCO DESIGN 77 is Aberdeen's first big equipment exhibition, organised by Keith Main of Atmosphere Lighting & Sound on Mon / Tuesday (9/10) at the Dee Motel, Garthdee Road, with many major manufacturers and record companies present. Runner-up in the DJ competition, Franny Fran has funky

fun on Fridays at Halifax Tiffanys, while Bournemouth Maison Royale sees the Swinging Blue Jeans for a sixties night this Saturday (7).

Other Saturday gigs include a huge afternoon Festival of Youth Charity Appeal Week disco show by Radios City & Merseyside at Liverpool Pier Head, the Hep - O - Lites at Bristol Balloys, Johnny Fuller's "Funky affair" at St George's Social Club, Norwich, and Rick Simon's MoR at Tamworth Football Club. Sunday (8) is Sounds Of The '60s at Eaglesham's Eglington Arms with Mike McLean, while John

DeSade's fortnightly funky gig at Otham's Orchard Spot, Maidstone, is this Monday (9). Dave 'Dwight Wizard' Hannington has funky Mondays at Southend - on - Sea's Zhivagos, and Richard 'Pineapple' Purcell rocks 'n bops every Tuesday at Teddington's Clarence Hotel. Finally, try to catch Heatwave at Morecambe Bowl (5), Southgate Royalty (7), Margate Winter Gardens (9), Plymouth Castaways (10), and Brass Construction at Bristol Locarno (5), Huntington Olympia (7), Portsmouth Locarno (10) — they're both dynamite!



MAL JAY won the 1977 Coco-Cola DJ Of The Year competition last Friday at Bournemouth's Maison Royale, winning £100 and a one hour show of his own on BBC Radio Solent. From Shrewsbury but resident for the last year at the local Boscombe Tiffanys. Mal was a good talker, brief and to the point, keeping the music going without any special gimmicks.

However, the standards were not very high and the structuring of the contest tended to favour local talent even though

many jocks had entered the heats from far and wide.

Runners - up in order were Franny Fran (oldham), Rob Antony, Jonty. Mike Bryant and the Disco Kid, the last four also being local lads. Next year promoter Nicholas Rubenstein hopes to run the heats on a regional basis with the finals in some neutral ground like London. With compere Keith Shirland whipping up the suspense, the final results were certainly excitingly reached this time.

DJ Hotline

Shalamar 'Uptown Festival' (Soul Train) hits Will 'Mix-Master' Farrell (Bristol Curves), Dave Simmons (Preston Bowling Green), Rod Schell (Carlisle Flopps), Edwin Osborne (Bristol Dog House), Bernie Salt (Bristol Platform 1), while Roni Hill 'You Keep Me Hangin' On' (Creole) adds Tom Amigo (Cardiff), Johnny Fuller (Norwich), Doctor John (Telford Disco-Tech), Roger Stanton (Barry Butlins) and Wilson

Place Street Band 'Disco Lacy' (Island) suddenly gets Tricky Dicky Scanes (Soho Spasts), Tom Russell (Kirkintilloch), Van Martin (Hove), Mick Ames (Stevenage Bo Jangles), Rob Lynn (Chatham)... Fleetwood Mac 'Don't Stop' (Warners) exploded with Mike McLean (Eaglesham Eglington Arms), Chris Archer (March Cromwells), Dave Dee (Bebington Copperfields), Colin McLean (Glasgow Shuffles), David Anthony (Swansea Prince Of Wales), Steve Tong (Cottingham),...

Robbie Vincent's Radio 1 soul and disco show makes Saturday 5.30 a must for DJs as it's a continuous disco new-spin -

KC 'Boogie Man' (TK) adds Rog Cross (Dorchester), Jonny King (Bristol Scamps), Keith Tyler (Sunderland Mayfair), Larry Foster (Hackney), Clive Barry (Manchester)... surely out here soon, Bo Kirkland & Ruth Davis 'You're Gonna Get Next To Me' (US Claridge) catches Dwight Wizard (Southend Zhivagos), Brian Cardno (Berwick Tiffanys), John DeSade (Maidstone), Michael O'Brien (Chester-Le-Street Genos)...

Trammips 'Disco Inferno' (Atlantic) burns Greg Davies (Watford Balloys), Phil Dodd (Horsesham), Arthur Dyke (Exeter), while Mexicano 'Move Up Starsky' (Baal) adds Terry Emm (Dunstable), John Mann (Brighton Birds Nest), Phil Black (Cardiff)...

Sex O'Clock USA 'Baby Come On' (Decca) has Andy Wint (Middleton), Sonny King (Runcorn Neptune), who joins Ric Simon (Tamworth) on Screaming Lord Sutch 'Jack The Ripper' (Decca)...

George Benson 'Nature Boy' (Warners) has Capuchino (Bromley), Jeff Thomas (Swansea Penthouse)... Eddie & The Hot Rods 'I Might Be Lying' (Island) rocks Ian Cassella (Airdrie Marcos), Malcolm J Cliff (Halesworth)... Crown Heights Affair 'Dancin'' (Contempo) gets Bob Jones (Chelmsford Dees), Steve Young (Edmonton Picketts Lock)...

HOT VINYL

GRAHAM CANTER (London Gullivers) import tips New York Port Authority 'I Got It' (Invictus LP), Jeff Perry 'Call On Me' (Epic), John Tropea 'Funk You See, Funk You Do' (Marlin LP), Dells 'They Said It Couldn't Be Done' (Mercury LP), People's Choice 'If You Gonna Do It' (TSOP), Brecker Bros 'Don't Stop The Music' (Arista LP), Tata Vega 'Come In Heaven' (Tania LP), Phyllis Hyman 'Lovin' You & Losin' You' (Buddah LP).

DJ Top Ten

VICK VOMIT'S Brum-based mobile disco has changed names to The White Riot and is now determinedly punk rock in policy... which is paying off. You can find him at 59, The Ring, South Yardley, Birmingham, B25 8QA, for bookings, while his chart should help other proto-punks.

- | | | |
|----|------------------------------|-----------|
| 1 | POGO DANCING, Chris Spedding | Rak |
| 2 | BILLY PORTER, Mick Ronson | RCA |
| 3 | GLORIA, Patil Smith | US Arista |
| 4 | WHITE RIOT, Clash | CBS |
| 5 | THE POSE, Chris Spedding | Rak |
| 6 | DANGEROUS RHYTHM, Ultravox! | Island |
| 7 | SISTER MIDNIGHT, Iggy Pop | RCA LP |
| 8 | WE VIBRATE, Vibrators | Rak |
| 9 | ROXETTE, Dr Feelgood | UA |
| 10 | I REMEMBER YOU, Ramones | Sire |

BREAKERS

- | | | |
|---|--|-----------------|
| 1 | I MIGHT BE LYING, Eddie & The Hot Rods | Island |
| 2 | MARQUEE MOON, Television | Elektra 12-inch |
| 3 | DIRTY PICTURES, Radio Stars | Chiswick |

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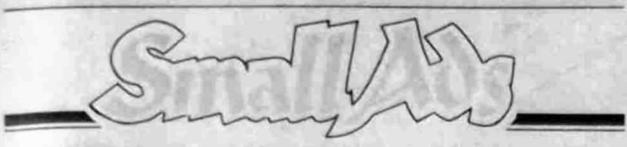
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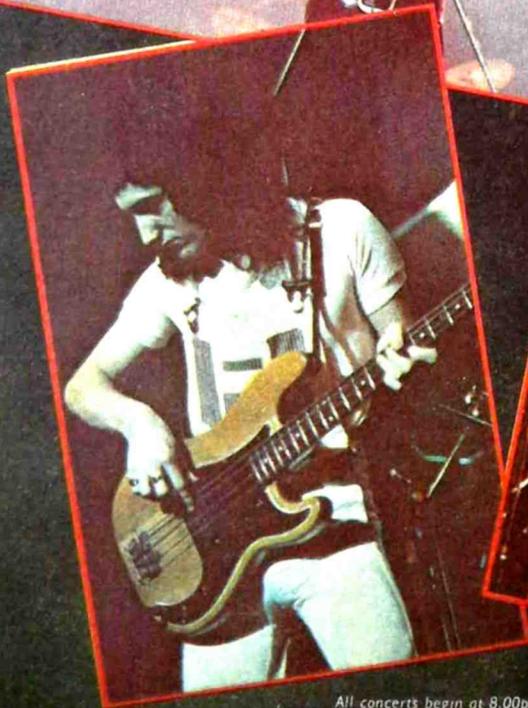
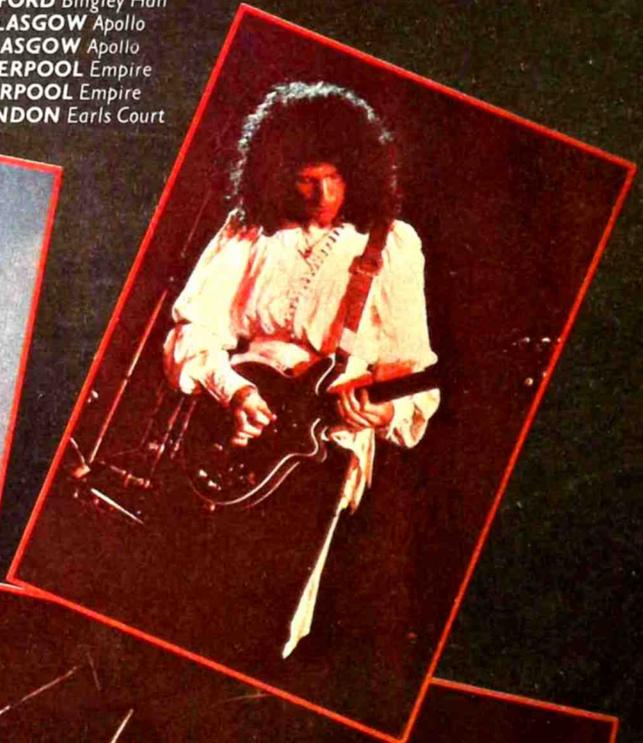
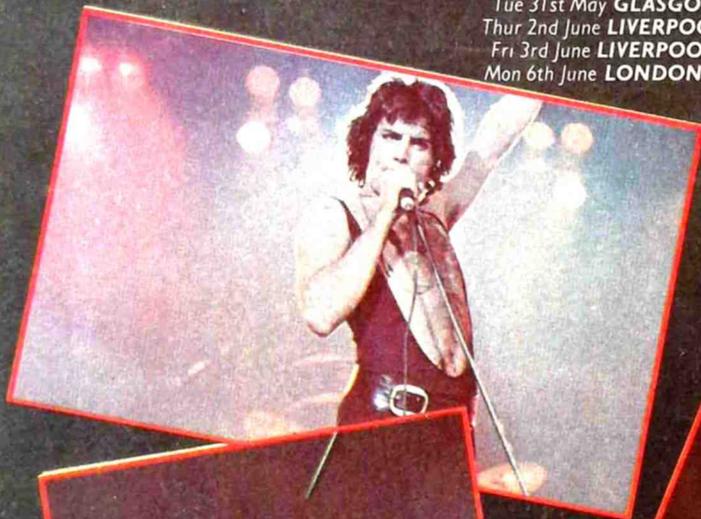
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