

Record Mirror



IAN HUNTER
EXCLUSIVE
INTERVIEW

Which of these men thinks he's rich on a FIVER?



Rollers, Elton, Elvis,
Barry Biggs, Stranglers

Record Mirror

Record Mirror, May 14, 1977

UK SINGLES



- | | | |
|----|---|----------------|
| 1 | FREE, Deniece Williams | CBS |
| 2 | I DON'T WANT TO TALK ABOUT IT / FIRST CUT IS THE DEEPEST, Rod Stewart | RCA |
| 3 | SIR DUKE, Stevie Wonder | Motown |
| 4 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 5 | WHODUNIT, Tavares | Capitol |
| 6 | THE SHUFFLE, Van McCoy | H&L |
| 7 | HAVE I THE RIGHT, Dead End Kids | CBS |
| 8 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 9 | GOOD MORNING JOE, 10cc | Philips |
| 10 | PEARL'S A SINGER, Elkie Brooks | A&M |
| 11 | A STAR IS BORN (EVERGREEN), Barbra Streisand | CBS |
| 12 | KNOWING ME, KNOWING YOU, Abba | Epic |
| 13 | RED LIGHT SPELLS DANGER, Billy Ocean | GTO |
| 14 | SOLSBURY HILL, Peter Gabriel | Charisma |
| 15 | MAH NA MAH NA, Pteron Umiliani | EMI |
| 16 | LUCILLE, Kenny Rogers | United Artists |
| 17 | HOW MUCH LOVE, Leo Sayer | Chrysalis |
| 18 | LONELY BOY, Andrew Gold | Asylum |
| 19 | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 20 | I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint | EMI |
| 21 | YOU DON'T HAVE TO BE A STAR, Marilyn McCoo / Billy Davis | ABC |
| 22 | SMOKE ON THE WATER, Deep Purple | Purple |
| 23 | WHERE IS THE LOVE, Delegation | State |
| 24 | IT'S A GAME, Bay City Rollers | Anata |
| 25 | GOT TO GIVE IT UP, Marvin Gaye | H&L |
| 26 | LET 'EM IN, Billy Paul | Phil Int |
| 27 | GOONA CAPTURE YOUR HEART, Blue | Rocket |
| 28 | GONNA IN WITH MY EYES OPEN, David Soul | Private Stock |
| 29 | TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave | GTO |
| 30 | SUNNY, Boney M | Atlantic |
| 31 | GIMME SOME, Brendon | Magnet |
| 32 | COULD IT BE I'M FALLING IN LOVE ANYWAY, Detroit Spinners | Atlantic |
| 33 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 34 | HELLO STRANGER, Yvonne Elliman | RSO |
| 35 | WHEN, Showaddywaddy | Anata |
| 36 | NAUGHTY NAUGHTY NAUGHTY, Joy Sarney | Alaska |
| 37 | DISCO INFERNO, Trammps | Pye |
| 38 | OH BOY, Brotherhood of Man | Dynamic |
| 39 | YOU'RE MY LIFE, Barry Biggs | Dynamic |
| 40 | LAY BACK IN THE ARMS OF SOMEONE, Smoke | Rak |
| 41 | LIDO SHUFFLE, Boz Scaggs | CBS |
| 42 | YOU KEEP ME HANGING ON / STOP IN THE NAME OF LOVE, Roni Hill | Creole |
| 43 | I'M YOUR BOOGIE MAN, KC & the Sunshine Band | MK |
| 44 | TOGETHER, O. C. Smith | Caribou |
| 45 | IN THE CITY, The Jam | Polydor |
| 46 | RENDEZVOUS, Tina Charles | CBS |
| 47 | UPTOWN FESTIVAL, Shalamar | RCA |
| 48 | LET YOUR BODY GO DOWN TOWN, Martyn Ford Orch. | Mountain |
| 49 | TOKYO JOE, Bryan Ferry | Polydor |
| 50 | WRITTEN ON THE WIND, Roger Daltrey | Polydor |



BOZ SCAGGS: at No 41

US SINGLES



- | | | |
|----|--|-----------------|
| 1 | WHEN I NEED YOU, Leo Sayer | Warner Bros |
| 2 | SIR DUKE, Stevie Wonder | Tamla |
| 3 | HOTEL CALIFORNIA, Eagles | Asylum |
| 4 | SOUTHERN NIGHTS, Glen Campbell | Capitol |
| 5 | COULDN'T GET IT RIGHT, Olmax Blues Band | Sire |
| 6 | RIGHT TIME OF THE NIGHT, Jennifer Warnes | Arista |
| 7 | SO INTO YOU, Atlanta Rhythm Section | Polydor |
| 8 | I'M YOUR BOOGIE MAN, KC & The Sunshine Band | TK |
| 9 | GOT TO GIVE IT UP Pt. 1, Marvin Gaye | Tamla |
| 10 | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 11 | LIDO SHUFFLE, Boz Scaggs | Warner Bros |
| 12 | LUCILLE, Kenny Rogers | United Artists |
| 13 | CAN'T STOP DANCING, Captain & Tennille | A&M |
| 14 | DREAMS, Fleetwood Mac | Warner Bros |
| 15 | LONELY BOY, Andrew Gold | Asylum |
| 16 | CALLING DR. LOVE, Kiss | Casablanca |
| 17 | HELLO STRANGER, Yvonne Elliman | RSO |
| 18 | I'VE GOT LOVE ON MY MIND, Natalie Cole | Capitol |
| 19 | FEELS LIKE THE FIRST TIME, Foreigner | Atlantic |
| 20 | ANGEL IN YOUR ARMS, Hot | Big Tree |
| 21 | GONNA FLY NOW (Theme From 'Rocky'), Bill Conti | United Artists |
| 22 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 23 | DANCING MAN, Q | Epic/Sweet City |
| 24 | DON'T LEAVE ME THIS WAY, Thelma Houston | Tamla |
| 25 | HEARD IT IN A LOVE SONG, MARSHALL Tucker Band | Capricorn |
| 26 | WHODUNIT, Tavares | Capitol |
| 27 | YOUR LOVE, Marilyn McCoo & Billy Davis Jr. | ABC |
| 28 | UNDERCOVER ANGEL, Alan O'Day | Pacific |
| 29 | SHOW YOU THE WAY TO GO, Jackson | Epic |
| 30 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 31 | DON'T GIVE UP ON US, David Soul | Private Stock |
| 32 | MY SWEET LADY, John Denver | RCA |
| 33 | MARGARITAVILLE, Jimmy Buffet | ABC |
| 34 | CINDERELLA, Firefall | Atlantic |
| 35 | LOVE'S GROWN DEEP, Kenny Nolan | 20th Century |
| 36 | SLOW DANCIN' DON'T TURN ME ON, Addriss Brothers | Buddah |
| 37 | MAINSTREET, Bob Seger | Capitol |
| 38 | BACK IN THE SADDLE, AeroSmith | Columbia |
| 39 | JET AIRLINER, Steve Miller Band | Capitol |
| 40 | SLOWDOWN, John Miles | London |
| 41 | HIGHSCHOOL DANCE, Sylvers | Capitol |
| 42 | ARIEL, Dean Friedman | Lifebeat |
| 43 | EVERYBODY BE DANCIN', Starbuck | Private Stock |
| 44 | RICH GIRL, Daryl Hill and John Oates | RCA |
| 45 | I THINK WE'RE ALONE NOW, Rubinoos | Beverly/Playboy |
| 46 | GONNA FLY NOW (Theme From 'Rocky'), Maynard Ferguson | Columbia |
| 47 | ON THE BORDER, Al Stewart | Janus |
| 48 | DO YOU WANNA MAKE LOVE, Peter McCann | 20th Century |
| 49 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 50 | THIS IS THE WAY THAT I FEEL, Marie Osmond | Kolob |

Yesteryear

- | | |
|------------------------------------|----------------------|
| 5 Years Ago (13 May, 1972) | Royal Scots Dragoons |
| 1 AMAZING GRACE | Vicky Leandros |
| 2 COME WHAT MAY | David Cassidy |
| 3 COULD IT BE FOREVER | Johnny Cash |
| 4 A THING CALLED LOVE | The Rolling Stones |
| 5 STUMBLING DICE | The Marmalade |
| 6 RADANCER | Elton John |
| 7 ROCKET MAN | Jo Jo Gunne |
| 8 RUN RUN RUN | T Rex |
| 9 METAL GURU | The Chiffons |
| 10 SWEET TALKING GUY | |
| 10 Years Ago (13 May, 1967) | Sandle Shaw |
| 1 PUPPET ON A STRING | Frank, Nancy Sinatra |
| 2 SOMETHING STUPID | The Mamas and Papas |
| 3 DEDICATED TO THE ONE I LOVE | The Trameles |
| 4 SILENCE IS GOLDEN | The Who |
| 5 PICTURES OF LILY | Lulu |
| 6 THE BOAT THAT I ROW | Jimmi Hendrix |
| 7 PURPLE HAZE | Tom Jones |
| 8 FUNNY FAMILIAR FORGOTTEN FEELING | The Move |
| 9 I CAN HEAR THE GRASS GROW | The Monkees |
| 10 LITTLE BIT ME, A LITTLE BIT YOU | |
| 15 Years Ago (12 May, 1962) | The Shadows |
| 1 WONDERFUL LAND | B Bumble |
| 2 NUT ROCKER | Brenda Lee |
| 3 SPEAK TO ME PRETTY | Bruce Channel |
| 4 HEY! BABY | Del Shannon |
| 5 HEY LITTLE GIRL | Kitty Lister |
| 6 LOVE LETTERS | Roy Orbison |
| 7 DREAM BABY | Danny Williams |
| 8 WONDERFUL WORLD OF THE YOUNG | Lonnie Donegan |
| 9 THE PARTY'S OVER | Karl Denver |
| 10 NEVER GOODBYE | |

UK Disco Top 20

- | | | |
|----|---|--------------|
| 1 | SIR DUKE, Stevie Wonder | Tamla |
| 2 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 3 | THE SHUFFLE, Van McCoy | H&L |
| 4 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 5 | SUNNY, Boney M | Atlantic |
| 6 | WHODUNIT, Tavares | Capitol |
| 7 | GOT TO GIVE IT UP, Marvin Gaye | Motown |
| 8 | REDLIGHT SPELLS DANGER, Billy Ocean | GTO |
| 9 | FREE, Deniece Williams | CBS |
| 10 | WHERE IS THE LOVE, Delegation | State |
| 11 | I CAN PROVE IT, Tony Etoris | GTO |
| 12 | KNOWING ME, KNOWING YOU, Abba | Epic |
| 13 | GIMME SOME, Brendon | Magnet |
| 14 | I'M YOUR BOOGIE MAN, KC & the Sunshine Band | TK |
| 15 | HAVE I THE RIGHT, Dead End Kids | CBS |
| 16 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 17 | HOW MUCH LOVE, Leo Sayer | Chrysalis |
| 18 | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 19 | LET YOUR BODY GO DOWNTOWN, Martyn Ford | Mountain |
| 20 | LET EM IN, Billy Paul | Philadelphia |

US Disco Top 20

- | | | |
|----|---|----------------|
| 1 | I NEED A MAN, Grace Jones | Beam Junction |
| 2 | I GOTTA KEEP DANCING, Carrie Lucas | Soultrain |
| 3 | SUPERMAN / ONE LOVE, Cell Bee & the Buzzy Bunch | TK |
| 4 | GOT TO GIVE IT UP, Marvin Gaye | Tamla |
| 5 | DO WHAT YOU WANNA DO, T Connection | TK |
| 6 | I CAUGHT YOUR ACT, Hues Corp | Warner/Curb |
| 7 | YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass | Phil Int |
| 8 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 9 | SLOW DOWN, John Miles | London |
| 10 | COULD HEAVEN EVER BE LIKE THIS, Id'is | Muhammad / CTI |
| 11 | DEVIL 'SQUIN, C. J. & Company | Westbound |
| 12 | THEY SAID IT COULDN'T BE DONE, Delis | Mercury |
| 13 | MAGIC BIRD OF FIRE, Salsoul Orchestra | Salsoul |
| 14 | FEEL THE NEED, Detroit Emeralds | Westbound |
| 15 | TOUCH ME, TAKE ME, Black Light Orchestra | RCA |
| 16 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | TK |
| 17 | DISCOMANIA (Parts 1 & 2), Lovers | Capitol |
| 18 | LOVING YOU IS KILLING ME, Moment Of Truth | Salsoul |
| 19 | WHY MUST A GIRL LIKE ME, Claudia Barry | Salsoul |
| 20 | TWENTY FOUR HOURS A DAY, Barbara Pennington | United Artists |

UK Soul Top 20

- | | | |
|----|---|-------------|
| 1 | AIN'T GONNA BUMP, Joe Tex | Epic |
| 2 | GOT TO GIVE IT UP, Marvin Gaye | Motown |
| 3 | FREE, Deniece Williams | CBS |
| 4 | WHODUNIT, Tavares | Capitol |
| 5 | LET EM IN, Billy Paul | Phil Int |
| 6 | SIR DUKE, Stevie Wonder | Motown |
| 7 | SUPERBAND, Kool and The Gang | Contempo |
| 8 | THE SHUFFLE, Van McCoy | H&L |
| 9 | DANCIN', Crown Heights Affair | Contempo |
| 10 | MOTHER FOR YOU, Johnny 'Guitar' Watson | DJM |
| 11 | I'M YOUR BOOGIE MAN, KC & The Sunshine Band | TK |
| 12 | WHOLES TOWN'S LAUGHING AT ME, Moment Of Truth | Phil Int |
| 13 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 14 | TOO HOT TO HANDLE, Heatwave | GTO |
| 15 | IT'S YOU, The Manhattan | CBS |
| 16 | TOGETHER, O.C. Smith | Caribou |
| 17 | THE PRIDE, Isley Brothers | Epic |
| 18 | THIS COULD BE THE NIGHT, Eddie Holman | Salsoul |
| 19 | NATURE BOY, George Benson | Warner Bros |
| 20 | UP JUMPED THE DEVIL, John Davis | Polydor |

US Soul Top 20

- | | | |
|----|---|-------------|
| 1 | GOT TO GIVE IT UP, Pt. 1, Marvin Gaye | Tamla |
| 2 | WHODUNIT, Tavares | Capitol |
| 3 | SIR DUKE, Stevie Wonder | Tamla |
| 4 | THE PRIDE (Part 1), Isley Brothers | T-Neck |
| 5 | I'M YOUR BOOGIE MAN, KC & The Sunshine Band | TK |
| 6 | THE PINOCCHIO THEORY, Boothy's Rubber Band | Warner Bros |
| 7 | IT FEELS SO GOOD TO BE LOVED SO BAD, Manhattan Columbia | |
| 8 | YOU'RE THROWING A GOOD LOVE AWAY, Spinners | Atlantic |
| 9 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 10 | YOUR LOVE, Marilyn McCoo & Billy Davis Jr | ABC |
| 11 | HOLLYWOOD, Rufus featuring Chaka Khan | ABC |
| 12 | HIGH SCHOOL DANCE, Sylvers | Capitol |
| 13 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 14 | I WANNA DO IT TO YOU, Jerry Butler | Motown |
| 15 | DISCO INFERNO, Trammps | Atlantic |
| 16 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 17 | BREATHE IT TO ME GENTLY, Aretha Franklin | Atlantic |
| 18 | I'VE GOT LOVE ON MY MIND, Natalie Cole | Capitol |
| 19 | — BABY, I LOVE YOUR WAY, Walter Jackson | Chi-Sound |
| 20 | — I CAN'T GET OVER YOU, Dramatics | ABC |

STAR CHOICE



- LINDA LEWIS
- | | |
|----|--|
| 1 | COME UP AND SEE ME (MAKE ME SMILE), Steve Harley |
| 2 | LAND OF A THOUSAND DANCES, Wilson Pickett |
| 3 | IT'S ONLY A MOVIE, Family |
| 4 | FALL IN LOVE WITH YOU, Cliff Richard |
| 5 | APACHE, Shadows |
| 6 | ONLY YOU, The Platters |
| 7 | HERE THERE EVERYWHERE, The Beatles |
| 8 | MA CHERIE AMOUR, Stevie Wonder |
| 9 | MISTY, Errol Garner |
| 10 | STROLLING, Flannagan and Allen |

Star Breakers

- | | |
|--|----------------|
| WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass | CBS |
| SUPERBAND / OPEN SESAME, Kool and The Gang | Contempo |
| CALENDER SONG, Trinidad Oil Co | Harvest |
| BLOWIN' FREE, Wishbone Ash | MCA |
| JOIN THE PARTY, Honky | Creole |
| IF YOU WANT ME, Billie Jo Spears | United Artists |
| PROMISES PROMISES, Rag | RAK |
| DANCIN', Crown Heights Affair | Contempo |
| RIGHT TIME OF THE NIGHT, Jennifer Vaughan | Arista |
| WE'LL GATHER LILACS, Simon May | Pye |

UK ALBUMS



- | | | |
|----|--|----------------|
| 1 | ARRIVAL, Abba | Epic |
| 2 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 3 | GOLDEN GREATS, The Shadows | EMI |
| 4 | A STAR IS BORN, Soundtrack | CBS |
| 5 | STRANGLERS IV, The Stranglers | United Artists |
| 6 | GREATEST HITS, Smoke | Rak |
| 7 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 8 | GREATEST HITS, Abba | Epic |
| 9 | PETER GABRIEL, Peter Gabriel | Charisma |
| 10 | PORTRAIT OF SINATRA, Frank Sinatra | Reprise |
| 11 | RUMOURS, Fleetwood Mac | Warner Bros |
| 12 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 13 | ANIMALS, Pink Floyd | Harvest |
| 14 | THE CLASH | CBS |
| 15 | — DECEPTIVE BENDS, 10cc | Mercury |
| 16 | LIVING LEGENDS, Everly Brothers | Warwick |
| 17 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Motown |
| 18 | THE UNFORGETTABLE GLENN MILLER | RCA |
| 19 | HOLLIES LIVE HITS, The Hollies | Polydor |
| 20 | THEIR GREATEST HITS 71-75, The Eagles | Asylum |
| 21 | LIVE, Status Quo | Vertigo |
| 22 | HIT ACTION, Various | K-Tel |
| 23 | A PERIOD OF TRANSITION, Van Morrison | Warner Bros |
| 24 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 25 | WORKS, Emerson, Lake and Palmer | Atlantic |
| 26 | VISIONS, Don Williams | ABC |
| 27 | ATLANTIC CROSSING, Rod Stewart | Warner Bros |
| 28 | MARQUEE MOON, Television | Elektra |
| 29 | GREATEST HITS, Showaddywaddy | Arista |
| 30 | EVERY FACE TELLS A STORY, Cliff Richard | EMI |
| 31 | LOW, David Bowie | RCA |
| 32 | DAVID SOUL, David Soul | Private Stock |
| 33 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 34 | 20 GOLDEN GREATS, Glen Campbell | Capitol |
| 35 | — PLEASE GET MY NAME RIGHT, Twigg | Mercury |
| 36 | TUBULAR BELLS, Mike Oldfield | Virgin |
| 37 | WISH YOU WERE HERE, Pink Floyd | Harvest |
| 38 | WINGS OVER AMERICA, Wings | Parlophone |
| 39 | COMING OUT, Manhattan Transfer | Atlantic |
| 40 | EVITA, Various | MCA |
| 41 | BARRY WHITE'S GREATEST HITS VOL 2 | 20th Century |
| 42 | — SIN AFTER SIN, Judas Priest | CBS |
| 43 | TAKE THE HEAT OFF ME, Boney M | Atlantic |
| 44 | BEST OF JOHN DENVER | RCA |
| 45 | — DETROIT SPINNERS SMASH HITS | Atlantic |
| 46 | — GO FOR YOUR GUNS, Isley Brothers | CBS |
| 47 | — THE MAGIC OF DEMIS ROUSSOS, Demis Roussos | Philips |
| 48 | — IZITSO, Cat Stevens | Island |
| 49 | — ROCK ON, Various | Arcade |
| 50 | — SILA DEGREES, Boz Scaggs | CBS |



10cc: at No 15

US ALBUMS



- | | | |
|----|--|----------------------------|
| 1 | HOTEL CALIFORNIA, Eagles | Asylum |
| 2 | RUMOURS, Fleetwood Mac | Warner Bros |
| 3 | MARVIN GAYE LIVE AT THE LONDON PALLADIUM | Tamla |
| 4 | ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK | United Artists |
| 5 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Tamla |
| 6 | BOSTON | Epic |
| 7 | GO FOR YOUR GUNS, Isley Brothers | T-Neck |
| 8 | SONGS FROM THE WOOD, Jethro Tull | Chrysalis |
| 9 | A STAR IS BORN, Barbra Streisand & Kris Kristofferson | Columbia |
| 10 | COMMODORES | Motown |
| 11 | ANYWAY YOU LIKE IT, Thelma Houston | Tamla |
| 12 | A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section | Polydor |
| 13 | WORKS VOLUME 1, Emerson, Lake & Palmer | Atlantic |
| 14 | LEFT OVERTURE, Kansas | Kirshner |
| 15 | UNPREDICTABLE, Natalie Cole | Capitol |
| 16 | AMM... THE NAME IS BOOTSY'S BABY!, Bootsy's Rubber Band | Warner Bros |
| 17 | SILK DEGREES, Boz Scaggs | Columbia |
| 18 | NIGHT MOVES, Bob Seger and The Silver Bullet Band | Capitol |
| 19 | THIS ONE'S FOR YOU, Barry Manilow | Arista |
| 20 | ENDLESS FLIGHT, Leo Sayer | Warner Bros |
| 21 | BIGGER THAN BOTH OF US, Daryl Hall & John Oates | RCA |
| 22 | COME IN FROM THE RAIN, Captain & Tennille | A&M |
| 23 | JEFF BECK WITH THE JAN HAMMER GROUP LIVE | Epic |
| 24 | SOUTHERN NIGHTS, Glen Campbell | Capitol |
| 25 | TEDDY PENDEGRASS | Philadelphia International |
| 26 | KC & THE SUNSHINE BAND (Part 3) | TK |
| 27 | — KC & THE SUNSHINE BAND (Part 3) | TK |
| 28 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 29 | THEIR GREATEST HITS 1971 - 1975, Eagles | Asylum |
| 30 | CAROLINA DREAMS, Marshall Tucker Band | Capricorn |
| 31 | FOREIGNER | Atlantic |
| 32 | HEAVY WEATHER, Weather Report | Columbia |
| 33 | KLAUTU, | Capitol |
| 34 | SWEET FORGIVENESS, Bonnie Raitt | Warner Bros |
| 35 | A NEW WORLD RECORD, Electric Light Orchestra | United Artists |
| 36 | ROCK AND ROLL OVER, Kiss | Casablanca |
| 37 | IN FLIGHT, George Benson | Warner Bros |
| 38 | BURNIN' SKY, Bad Company | Swan Song |
| 39 | FOUR, Bob James | CTI |
| 40 | SONGWRITER, Justin Hayward | Dream |
| 41 | MUSICMAGIC, Return To Forever | Columbia |
| 42 | ANGEL, Ohio Players | Mercury |
| 43 | CHANGES IN LATITUDES— CHANGES IN ATTITUDES, Jimmy Buffet | ABC |
| 44 | DICKEY BETTS & GREAT SOUTHERN, | Arista |
| 45 | CAR WASH, Rose Royce | MCA |
| 46 | FLY LIKE AN EAGLE, Steve Miller Band | Capitol |
| 47 | A REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |
| 48 | JENNIFER WARNES, | Arista |
| 49 | — UNMISTAKABLY LOU, Lou Rawls | Philadelphia International |
| 50 | — CONQUISTADOR, Maynard Ferguson | Columbia |
| 51 | — ANIMALS, Pink Floyd | Columbia |

Record Mirror, May 14, 1977

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EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

NEWS EDITOR
David Brown

CHIEF SUB
Seamus Potter

EDITORIAL
Barry Cain
Jim Evans
Sheila Prophet
Robin Smith
David Wright

SERVICES DEPT EDITOR
Susanne Garrett

ASSISTANT
Gunda Lenmanis

CONTRIBUTORS
James Hamilton
Jim Farber
Robin Katz
Geoff Travis
Robbie Vincent

CARTOONIST
J Edward Oliver

PHOTOGRAPHERS
Steve Emberton
Elaine Bryant
Dave Hill

MANAGING DIRECTOR
Jack Hutton

EDITORIAL DIRECTOR
Mike Sharman

ADVERTISEMENT DIRECTOR
Peter Wilkinson

ADVERTISEMENT MANAGER
Alan Donaldson

ADVERTISEMENT PRODUCTION
Michael Hitch

TELEPHONE SALES MANAGER
Eddie Fitzgerald

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The Clash has hot line to the top or — HOLY SMOKE! THE BOSS HITS BACK...

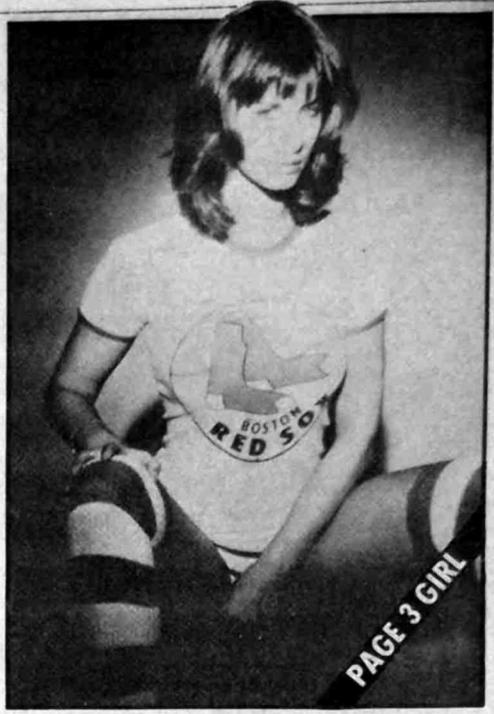
THE WAYS of God, my friends, are passing strange. Harken to this tale of my young friends **The Clash**. Booked to play the **Affair at Swindon**, they soon realised that the venue would not be big enough for their multitude of fans so the gig was transferred to the Central Hall across the road.

Before making their way to Swindon, they received a telegram from Alvin Jordan of CBS Southampton. It read: "Good luck tonight with the hottest group in the country." That evening the church next door to the Central Hall went up in flames and the gig was reverted to the original **Affair**. My old friend **Ian Reid**, manager of **XTC** wasn't exactly in a state of ecstasy t'other night. He arrived at **London's Roxy** to find **XTC** had been double-booked and despite a contract guaranteeing £100 for the gig, he agreed to split it with the **Drones** who had, dear things, journeyed down from **Manchester** for the occasion. Then, to rub a smattering of salt into the wound, the new **Roxy** management asked Ian to go in. It got a shade heavy during **XTC's** set, tables and glasses flying, so after 29 minutes Ian pulled the boys off. The night ended with a van full of punks ramming into the back of Ian's **Jensen** as he was driving away from the **Roxy**. But help was at hand with a **Black Maria** suitably loaded which whisked the remonstrating punks off to the lock-up. News from the maternity wards my sweets... A 6lbs 13oz addition to the family of **Ian 'Squire' Anderson** and his wife **Shona** and a baby boy to cuddly **Gerald Harper's** wife **Carla**. Some entertaining parties and gatherings this week. Much fun was had at a little fling for



Judas Priest. Large quantities of ice cream were involved and a £200 cleaning bill resulted. And some strange characters were in evidence at **Ronnie Scott's** where **Nell Innes** was holding court with a large inflatable doll. **Terry Gilliam**, **Terry Jones**, **John Geese** and a number of ducks were present. I hear whispers that **WEA** records have an EP of **Bob Seger** material ready for release as soon as his present record company, **Capitol**, announce definite tour dates. Naughty, naughty. What on earth can all this mean... **Capital Radio DJ** has two tame hedgehogs which he feeds on lamb chops? The **Danes** don't dig the **Damned**. On their return from Europe, young **Captain Sensible** tells me they played gigs in Denmark where only 10 people turned up and riots ensued. The **Captain** reckons it's because the **Ramones**, billed as the **World's First Punk Band** stole all the publicity. International news division: As the **President of the United States** arrived in **Washington, Co Durham**, last Friday, workers in a nearby factory were pressing records by **Elvis Presley** at the rate of 2.4 copies per second. There has been an unprecedented de-

mand for 16 **Elvis** singles re-released last Friday. Coincidentally, the visit of **'Peanuts' Carter** to Washington was 21 years to the day since **Presley's** first hit record 'Heartbreak Hotel' topped the American charts. Over now, for some words of wisdom from **Simon Fox** of **Be-Bop Deluxe**: "Manchester is the wildest town. And it is also the place for wild, wild women. The beauty of Manchester girls is that they are really sincere and natural. If they fancy you, they tell you. Girls have bigger boobs up north too. So you could say the scenery is nicer... I'd say Southern girls are looking for adventure and a good time, whereas Northern girls are looking for husbands and security." Hmmmmmm. Now my darlings, I hear that **YOUNG Les Gray of Mud** is secretly in love with dancer / page three girl **Dee Dee Wilde** (see above). And what's a more, t'other night, **Dee Dee**



PAGE 3 GIRL

and co drank **Les** under the table. Such fun. Good news for young **Frankie Miller** — his latest album is **Number One in Holland**, while **Leo Sayer** is at the top in all three American singles' charts. Time for a spot of name-dropping: Present at the 1977 **Gala Performance for Amnesty International** at the

Mermaid Theatre in London: **Peter Cooke**, **John Geese**, **Connie Booth**, **Pete Atkin**, **Julie Covington**, **Bowles Brothers**, **John Williams**, **Peter Ustinov**, **Julie Christie**, **Jane Asher**, **Robert Wyatt** and many others.

Nice gestures department: **Cado Belle** played an expensive only gig last Friday at **Dundee College of Technology** in aid of the **Alison Jeffrey Memorial Fund**. Alison was the student killed in a recent **Charities Day** float tragedy. A number of other functions are being organised for the fund. Things that make you chuckle, number 48: In the **Sunday Times**, **Gary Glitter** admitted to being 33. Pull the other one **Paul Raven**, it's got a pension book on the end. And some naughty pranksters have been afoot in **London**, plastering 'cancelled' stickers over posters advertising concerts for various bands including **Horslips** at the **New Victoria**. How very constructive, I'm sure. And so to the **White Hart at Tottenham** for the gathering of the apres - **Rainbow Punk festival**. **The Damned**, **J Arthur Rotten** who has reverted to ginger hair, **Billy Idol** in a dazed state, former **Pistol Glen Matlock**, **John Peel** and lots of other very wonderful people. And so to bed. See y'all, kiddywinks.



JOE WALSH blowin' in the wind. Amazing, laughs the piper, but where's the grace?



The superb new single
"Soft lights sweet music"
from the superb album
'Straight from the Hip'



See LIAR supporting SLADE on Thursday 12th May at London's Rainbow Theatre.

TOURS...TOURS.

REAL THING: add Skegness Sands Theatre June 10, Southampton Guildhall 14, Egham Shoreditch College 17. Portsmouth on June 14 has been put back to July. Andover on June 17 is now June 24.

DARTS: Oxford Lady Spencer Churchill College May 25, London City University 27, Liverpool Mr Dibbys June 16, Sheffield Totley College 17, Guildford Surrey University Free Festival July 2.

COUNTRY JOE McDONALD / DAVID BROMBERG: (revised dates), Oxford New Theatre June 16, Bristol Colston Hall 17, Sheffield University 18, Leeds University 19, Leicester De Montfort Hall 20, Brighton Dome, 21, Canterbury Odeon 22, Birmingham Town Hall 24, Hammersmith Odeon 25, Edinburgh Usher Hall 27.

TOM ROBINSON: Hammersmith Red Cow May 11/18, North London Poly 13, ICA 15/22/29, Brighton Buccaneer 20, Bristol Granary 21, Aberdeen University 27, Swansea Circles Club June 9, Bridgewater Pavilions Manor Hotel 10, Tonypanyard RN Club 11, Newbridge Club 12, Leicester University 23, London Rock Garden 24, Wandsworth Town Hall 26.

THE HEARTBREAKERS: Birmingham Rebeccas May 12, Cheltenham Town Hall 28, Leeds Poly June 3, Wolverhampton Civic Hall 17, Taunton County Ballroom 30.

THE ELECTRIC CHAIRS: (featuring Wayne County), London Dingwalls May 18, London Music Machine (Wayne special DJ) 19, Scarborough Penthouse 20, Middlesbrough Rock Garden 21, London Marquee 25, Royal College of Art June 3.

CHERRY VANILLA: Hastings Pavilion May 21, London Marquee 23.

XTC: Birmingham Barbarellas May 13/14, Manchester Electric Circus 15, High Wycombe Nags Head 16, Hemel Hempstead Great Harry 17, Wolverhampton Lafayette 18, London Rock Garden 20, Fulham Greyhound 21, Aylesbury Kings Head 22.

HEAVY METAL KIDS: Glasgow Apollo June 6, Newcastle City Hall 7, Manchester Free Trade Hall 9, Liverpool Empire 10, Birmingham Odeon 11, London Rainbow 12.

CHELSEA: Retford Porterhouse May 11, London Marquee June 4.

SQUEEZE: London Marquee May 18 (with the Count Bishops), Dingwalls 28, Brecknock 30.

UFO: Guildford Civic Hall June 3, Southend Kursaal 4, Birmingham Town Hall 5, Blackpool Imperial Ballroom 9, Newcastle Mayfair 10, Manchester Free Trade Hall 11, London Roundhouse 12.

JUDAS PRIEST: Adds Harrogate Royal Hall May 15, cancel Hastings May 23 and replace it with Bristol Poly.

ROLLER SACKED

PAT OUT TAM OUT?

THE BAY City Rollers have sacked 19-year-old bass player Pat McGlynn, who joined them last October, in the latest line-up change of the band. They have no plans to replace him and intend to work as a four piece.

Before leaving for an American tour, the group made the following statement: "It is with great regret that we have to announce that Pat is no longer a member of the group. When we invited him to join us it was because we honestly believed he would be a valuable asset and would fit in well musically and personally - wise. Unfortunately things have not worked out in the way we had all hoped and after long discussions we decided that in the long-term interests of the Bay City Rollers it would be better that he no longer remained a member."



PAT MCGLYNN



TAM PATON

RAMONES GET THE BIG ONE

A LIMITED edition of 12,000 12in singles are being released of the Ramones' 'Sheena Is A Punk Rocker' by Phonogram to coincide with their UK tour. The single is backed with 'Commando' and 'I Don't Care', and will be available as a 7in disc if the 12,000 12in records sell out.

Pat joined to replace Ian Mitchell, who also had a short spell in the band, replacing Alan Longmuir.

Newspaper reports that Rollers' manager Tam Paton was "splitting" from the group were described by him as exaggerated.

He said that the band were old enough to make decisions on whether a member should go or stay on their own, though he was aware of the situation.

See next week's RECORD for Bay for Bay City Rollers interview.



JULIE COVINGTON: 'Rock Follies' single

'OK' SINGLE FROM 'FOLLIES'

A SINGLE from Rock Follies is released this week titled 'OK'. The flip is logically named 'B Side'. They have completed a new album for Polydor, to release at the end of the month.

Kids keep going

MAY DATES for the Dead End Kids are: Ayr Pavilion 13, Wolverhampton Civic 14, Glasgow Shuffles 15, Lye Liberal Club 18, Buckley Tivoli Ballroom 19, Aldridge BRD Sports Social 25, Birmingham Mackadown Hotel 26, Kidderminster Stonemason Hotel 27, Rednal Chalet Club 28, Redditch Sticky Wicket 30.

Burdon not suing

A STORY that Eric Burdon was suing his ex-colleagues Chas Chandler and John Steel, has been denied by both sides. Commenting on the story from an international news agency, Burdon said: "Rubbish, I'm not suing the other boys for money at all. In fact, I have signed with Chas for my next album."

"Any suggestion that we would 'rip-off' anyone is ludicrous, especially when it concerns a fellow Tynesider," added Chandler. Burdon is in fact taking legal action against MGM Records, for whom he once recorded.

Heart sign new deal

CANADIAN BAND, Heart, have signed to CBS's new West Coast label Portrait Records, in a move from Arista.

Their first LP for the label 'Little Queen' is released in July, produced by Michael Fletcher, who also produced

their 'Dreamboat Annie' album. Portrait's other signing Joan Baez, issues an album for them in July.

Jacksons join Glasgow gala

THE JACKSONS have been added to the Silver Jubilee gala charity show at Glasgow Kings Theatre on May 17, which is screened on ITV on May 22.

Patti in for solo

PATTI LABELLE, former lead singer with Labelle, is recording her debut solo album with David Rubinson, who produced the last Labelle and Santana albums.

Cat goes back to school

'BACK IN THE Old Schoolyard', a cut off Old Stevens' 'Iz'iso' album has been selected for release as a single on May 20.

Presley club reaches 21

THE ELVIS Presley Fan Club's 21st birthday convention will be held at Nottingham Palms on August 20. Tickets priced £1.50 are available from: Convention Tickets, EPPC, PO Box 4, Leicester.



NEWS IN BRIEF

This could be YOU! Travelling in your new career as a top line act, earning TOP MONEY in the exciting world of entertainment - creating happiness respected by everyone! Why YOU? Because we offer you expert training at home - PLUS our FREE Introduction Service and Promotion to the concert/cabaret circuit when you are ready. SECURE your future NOW! Good professional acts are always in demand. The pay is good. Working 5-8 hours a week. Think about it - being your own boss, people respecting you, a clean healthy life, it's always interesting, a real future - earning £200-£1,000 a week - OR MORE! There's virtually no limit to what you can earn at the top. Stars that are household names NOW didn't rely on luck to get to the top - neither should YOU! ALL YOU need is the ability to entertain, determination, and the desire to succeed. No previous experience of the business is required. Whether you are a member of a group, a solo singer, comedian or a specialist, wanting to make good - but don't know HOW to do it and getting nowhere fast - this is your big chance to get out of the rut - away from boredom and into a good life! The expert training we give you - PLUS - our FREE Introduction Service and Promotion, gets you on the road to success FAST - while others are still chasing rainbows. YOU get those elusive gigs flowing in. Sound's too good to be true? Don't think you've enough talent? Well, it won't cost you anything to find out - there's no obligation. In 21 worth 5 minutes of your time? WRITE NOW - you've nothing to lose - EVERYTHING TO GAIN! Send NOW for details of how YOU can become one of the JET SET and how ordinary people CAN make the big time.

THE PAUL NUGENT ORGANISATION (Southern), 55 Bradford Road, Southsea, Hants. G8 6RL.

JAMES TAYLOR making debut album for CBS with Peter Asher producing.

Stonebridge and McGuinn featuring Tom McGuinness, release their first single for "Street Talkin'" this week.

Members of **Gong**, who said they would no longer perform together live again, are to appear in a 10 hour marathon at Paris Hippodrome on May 28. A coach trip to the concert is being arranged from Grant's of Brighton for £17 including admission.

The **Osmonds** fan club visit America from August 28 - September 12. Derek Brimstone single issued off the 'King Of Eiland's Daughter' titled 'Too Much Magic'. The album is out early June.

Marshall Tucket Band's US tour postponed due to injury of drummer Paul Riddle.

Straws new single 'Back In The Old Routine' released May 20. Also out May 20 is The Heartbreakers' 'Chinese Rocks / Born To Lose'.

Gloria Mundi at London Marquee on May 14.

David Carter takes over Paul Owens afternoon programme on BBC Radio London while the latter is in hospital.



FRANKIE VALLI and the Four Seasons were presented with gold discs to mark sales of more than a £4million of 'All This And World War II' from Mike Gill, managing director of Riva Records, on their visit to London last week.

Hunter - full tour dates

IAN HUNTER and his new band have confirmed British dates for June. They open at Newcastle Mayfair on June 3, then Doncaster Gaumont 4, Birmingham Town Hall 7, Manchester Free Trade Hall 8, Leicester De Montfort Hall 9, Uxbridge Brunel University 10, Aylesbury Vaie Hall 11, London New Victoria 12.

This is Ian's first solo tour of Britain, his last appearances were two years ago with Mick Ronson. His album 'Overnight Angels' is released on May 20, and a single 'Miss Silver Dime' issued to coincide with his visit. See exclusive interview with Ian Hunter on page 6.

Hillman quits tour

CHRIS HILLMAN has walked out on the rest of his European dates with the Roger McGuinn / Gene Clark package tour, causing the tour to be curtailed. He claims that the promoters, Cream International Productions, breached the contract including failing to make

payments on time and not providing adequate transport for him and his band. Cream are taking legal action against Hillman and his associates, and claim that Hillman had receipt of 50 per cent of the guaranteed fee in advance. The tour opened on April 22 in Dublin, and Hillman walked out after Leeds University on May 4, having completed just five of the 21 dates scheduled. The rest of the tour from the 5th at Glasgow through the European dates to finish on May 24 have been scrapped as a result of his action.

NO BAN FOR NEW WAVE AT RAINBOW

OVER £1,000 worth of damage was caused at Monday night's Rainbow concert headlined by The Clash and The Jam. Seats were ripped up and toilets smashed as the fans went wild. Trouble was expected when the bands were booked and extra insurance was taken out. "There is no question of us banning The Clash or any other punk band because of this," said a Rainbow spokesman. See review page 22.

NEWSDESK...NEWSDESK...NEWSDESK...

Major tour for Stranglers

A 33 date major tour has been announced by The Stranglers following the success of their debut album 'Rattus Norvegicus'.

Their tour now opens on May 19 at Coventry Tiffanys, then Brunel University 20, Brighton Top Rank 24, Colchester Essex University 25, Norwich St Andrews City Hall 26, Cardiff Top Rank 27, Canterbury Odeon 28, Guildford Civic Hall 29, Bournemouth Village Bowl 30, Wolverhampton

Civic Hall 31. June dates are: Birmingham, Barbarellas June 1/2, Cambridge Corn Exchange 3, Wigan Casino 4, Manchester Electric Circus 5, Taunton Odeon 7, Plymouth Castaways 8, Torquay Town Hall 9, Landrindod Wells Grand Pavillion 10, Southend Kursaal 11, Sheffield Top Rank 12, Leeds Town Hall 13, Shrewsbury Tiffanys 14, Newcastle City Hall 15, Middlesbrough Town Hall 16, Doncaster Gaumont

18, Nottingham Playhouse 19, Stafford Top Of The World 20, Stoke On Trent Victoria Halls 21, Glasgow City Hall 22, Wolverhampton Lafayette 24, St Albans Civic Hall 25.

Further dates including a London venue are likely to be added. Their May 22 date at Croydon Greyhound has been cancelled, it appears the band were not impressed with the facilities the last time they performed there.

Vibrators 'Baby' single

THE VIBRATORS debut single for the Epic label 'Baby Baby' is released on May 20. Described as the band's "slowest number," it was produced by Robin Mayhew, who previously worked with David Bowie and Lou Reed.

New dates to their present tour are: Stoke George Hotel May 17, Retford Porterhouse June 7, Redditch Traceys 11, Wolverhampton Wulfrun 17



VIBRATORS first single

Muppets single out this month

THE FIRST single from The Muppets is released by Pye on May 30, titled 'Halfway Down The Stairs', featuring Kermit the Frog's nephew Robin on lead vocals. The B side is their version of 'Mah Na Mah Na'. A Muppets album will be released in June.



Kinks top festival Burlesque add new drummer

THE FIRST of the major European rock festivals is announced this week with details of the eighth Pink pop festival in Holland. Held at Geleen on May 30 from 10.30 am to 8 pm, the bill features The Kinks, Manfred Mann's Earthband, Nils Lofgren, The Bothy Band, Golden Earring, Racing Cars and Tom Petty and the Heartbreakers. Cost of the concert, which has attracted many British visitors in the past, works out at about £3.50. A 40,000 crowd is anticipated for the event.

BURLESQUE HAVE added a new drummer, session musician Adrian Sheppard who replaces Paul Warren who has quit due to musical differences.

Dates for the band are: West Runton Pavilion May 13, Colchester University of Essex 14, Wakefield Unity Hall 18, Wolverhampton Poly 19, Ormskirk Edgehill College of Education 20, Dudley JBs 21, Newbridge The Club 22, Swansea Circles 23, Plymouth Fiesta 24, Torquay Gatsbys 25, Penzance Winter Gardens 26, Winchester King Alfreds College 27, St Albans Civic Hall 28, Middlesbrough Town Hall 29, Edinburgh Tiffanys 30, Scarborough Penthouse 31. Keele University June 1, Kingston Poly 4, Croydon Greyhound 5, Malvern Winter Gardens 6.

ANOTHER RECORD MIRROR EXCLUSIVE

ELTON BELTS 'EM

ON MONDAY evening an unusual and very wonderful football match took place at the Goldstone Ground, Brighton. Elton John's XI were playing Alan Mullery's XI in aid of the Goadiggers Charity.

Sporting his specs, Elton played a blinder! Hovering in his No. 7 shirt on the right flank, he was regularly in position to pick up the loose balls and well aimed passes from his colleagues. Despite his many valiant efforts, Elt had to wait for a penalty to find the net.

Also in Elt's team were Tim Brooke-Taylor, Denis Waterman, hot-shot Jimmy Tarbuck, Jimmy Hill, Bobby Moore, Jack Charlton, Noel Murphy and Ian St John. Alan Mullery - manager of newly promoted Brighton and Hove Albion - fielded a team of past Brighton players.

At the final whistle, it was 4-4. But Elt's team won 9-8 on penalties. Wot a lot of fun.

4,500 people turned up and £2,500 was raised for the Goadiggers charity which aims to provide sporting facilities for youngsters.

After the game, many of the stars made for a hostelry where the liggig continued apace.



Wallop. Reg slots home his penalty at the second attempt.



Mind you don't lose your specs Elton



What d'you mean, off-side, ref? Who nicked me glasses?



Denis Waterman has a little drop of what's written on his T-shirt while Elton feels the butterflies in his stomach.



After the game get-together for Elton and Melanie Green. They arrived together in Elt's Rolls and were rarely apart except while Reg was on the field. What can all this mean?



Pre-match training for Jimmy Hill, Elton, Noel Murphy and Jimmy Tarbuck. Dutch courage for Elt who last played football two years ago at Wolverhampton.



The skipper makes his way down the tunnel onto the pitch.

Report JIM EVANS

Pictures STEVE EMBERTON

IT WAS a long lazy night over at Ian Hunter's house. Round about 10 pm Earl Slick dropped by, with the other members of Ian's new band, Overnight Angels, just for a "short" game of cards that somehow wound up lasting nearly 'til dawn.

By noon the next day, Ian's just about got himself together enough for the interview, but he starts right off complaining. Too much card playing, too much telly watching, too much laying about — after two years of such all-American alienation, it's finally got to the man behind the shades.

But these nights of boredom aren't going to last much longer. With his new return to rock 'n' roll album, also called 'Overnight Angels', and his recently formed band, including besides Slick, Pete Oxendale, keyboards, Rob Rawlinson bass and Carly Smith drums, Ian has finally decided to get back on the road with his first tour since the disastrous Hunter Ronson dates back in '75.

"Things have been incredibly boring up until now," admits Ian, settling down in the living room of his spacious

to be out one night at the Beverley Hills hotel and I was very drunk and I ran into Roy there and we got more drunk and the next day when we were sober we decided to work together."

The effect of Roy's famous lush production work has done wonders for Ian. The album has an awesome, almost majestic feel to it. "I told Roy I wanted POWER," emphasises Hunter with eyes ablaze.

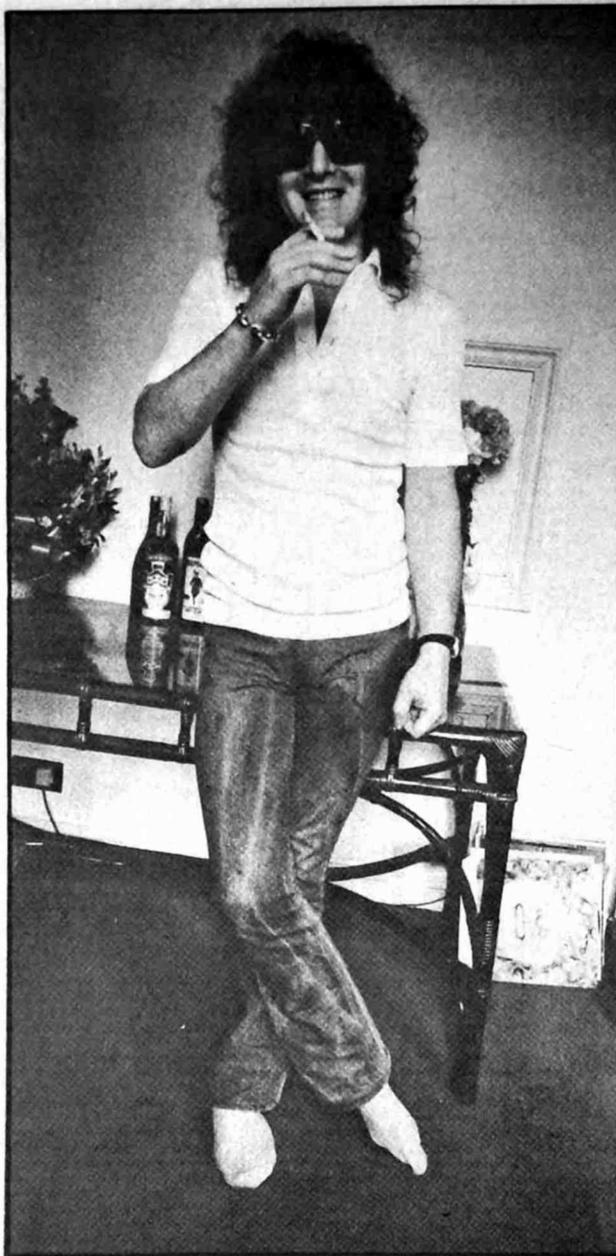
"I never got the sound I wanted with Mott, it never had real umph! I wanted this album to be like cinerama, with very wide sound."

It has a Broadway sort of feel, I say. The intro to 'Golden Opportunity' sounds just like an overture.

Overkill

"Exactly," affirms Ian, retrieving the limelight. "I think initially some people may call this album overkill, but I think you have to that. You have to risk that emphasis. I really don't think such a thing as over production exists. Why do critics think only spartan albums are good? I think this style is just as valid."

And for Ian, it certainly is. There are cuts here that prove that both thickness and directness are possible in the same song. Even with the dense production, Earl



IAN HUNTER: delivers hate in music

as me and will like it. "I've always done all my albums for self-satisfaction. Otherwise it would be like selling shoes. I have done some deliberately commercial songs, though."

"I can remember doing 'Honolochie Boogie' only because I desperately wanted a British hit at the time because Bowie had given us the previous one and I knew people were thinking that we couldn't do anything on our own — so it was really important at the time. But I never felt good about that song and I never played it on stage."

"I'd much rather write naturally — like 'Miss Silver Dime' on the new album. I did that in 10 minutes at a practice session. That's going to be the single. It's nice to write that way — when it just floats into your head. "I suppose it may be that in the past I've been too narrow minded, and it showed in the audience. I had that in mind when I formed this band. I thought, you are too narrow minded for most people."

This "opening up of Ian" has most obviously affected his lyrics. Gone are the poetry 101 song titles like 'God', 'Rape' and 'Apathy', replaced by more typical rock 'n' roll tales like 'Miss Silver Dime' — the story of a 32-year-old groupie.

"I think lyrically I dwelled within myself for some considerable time and then finally came out

about these punk rock bands is that they know Britain is being run by Idiots and that things have gotta change — I've been saying that for years.

"Like the first track on the new album — 'Golden Opportunity' — it's political. It's about England. I can't stand the stupidity of that country — not the people in it, but the people who run it. I get angry just talking about it."

"You don't have to be 25 or even 26 to feel that kind of anger and aggression. If you've got hate in you, it's not a good thing, but it's there and you should deliver it in a positive way. I do it in music."

Hassles

"I still feel that if I didn't play guitar I'd be in jail because everybody I hung around with is and I would have gone with 'em."

"The guys in jail are the guys who never grew up. They never settle down and take the hassles of accepting the fact that you're going to be used all your life. If that's how it's got to be, why not make some money out of it?"

"I mean, I never went into this business for the music. I went in it for the women and the money. The music came later. If you actually look at the albums you can see where the music creeps in."

Over the years, though, it has become clear that



'Anger doesn't leave you even if youth does... if I didn't play guitar I'd be in jail'



'I never went into this business for the music. I went in it for the women and money'

modern home located just 45 minutes north of New York City in the wealthy suburb of Westchester.

"At first I just fancied a holiday. I was tired after six years of touring with Mott and besides I'd worked all my life. I wanted a rest and one thing led to another with my first two albums and I just wound up laying here on my ass."

The first steps in getting Ian back on the rock 'n' roll track began several months ago in Montreal where the band recorded the new album with ex-Queen producer Roy Thomas Baker.

Fed up

"Roy always liked the sound we used to get with Mott The Hoople — the 'Mott' album in particular," explains Ian, as wife Trudy tries to perk him up with a cup of tea. "I had wanted to get another producer anyway. I became fed up with the last album so quickly because I'd written, arranged, sang and produced it all myself, and that's really too much to do. You lose your objectivity."

"I'd also started writing real rock 'n' roll songs again and I wasn't sure that I could produce myself doing rock the way I wanted to hear it and I knew Roy could."

"So luckily, I happened

Slick has no trouble slicing through it all to deliver some of the most searing six-string work he's ever carved in vinyl.

"I was incredibly drunk when I did some of that stuff," Slick cheerfully admits, dropping by for a bit of lunch before the afternoon practice sessions. "You can't get work like that unless it's a mood — it has to be spontaneous."

Most of the album, though, is quite tediously planned, aiming for a hard rocking sound and simple lyrical base Ian hasn't used since the last days of Mott. One can only wonder, though, why Ian has returned to this style after going so far out on a limb with his last 'Allen Boy' effort to establish himself as a "serious" singer-songwriter.

"When I did the 'Allen Boy' album, I never thought I'd do a rock album again," Ian admits. "But it's strange how much you can change in one year."

"It wasn't a totally self-conscious commercial move. Then again, you are governed by circumstances — like nobody wants to do an album that doesn't sell, and the 'Allen Boy' singer-songwriter path looked like a collision course. But it was what I wanted then. I wanted to be on my own."

"Now I feel the opposite

Overnight angel

EXCLUSIVE IAN HUNTER INTERVIEW
BY JIM FARBER

— I want a group and I want the road. And to be on the road I need power songs. All my history on the stage has been rock power. I couldn't see myself just sitting up there and tinkling away, singing soft songs like 'Irene Wilde' — it would look silly. "I like that song and

that album very much, though. It was just another facet of me which I believe will stand me in good stead in the future. At the time I did the album I didn't realise it was just a phase. I thought that would be the direction I would continue to go in. "The new album has

more commercial appeal. I hope. I know the record company are jumping up and down about it because in the past I've always been a bit cultish and I think that's because I work in a very free way. I write whatever comes into my head and hopefully people are into the same frame of mind

of it and thought, 'you've gotta live a bit' — and the only way I know to live is to get back into the mainstream. I'm going to be playing for kids and kids want rock 'n' roll."

What's even stranger about Hunter's return to more typical lyrics, though, is the fact that just one year ago he claimed that for him to act punky and aggressive at his age (32), would be ludicrous — that the kids wouldn't believe him. Yet here he is on a song like 'Wild And Free' — the album's most manic rocker — back with that old rowdy punch-up attitude.

Punk

"Now the aggression comes from a different perspective," says Ian defensively. "It's memory lane now. Also, anger doesn't leave you even if youth does. It's still the same old story. I still can't believe what I've been put through in my life — that's enough of an aggression."

"To a certain degree what's going on with British punk rock now is what I always thought should have been in Britain when I was a teenager because everybody's too civilised over there. They got problems all over the place and no one does anything about it — and the valid thing

Ian's commitment to rock and his love/hate acceptance of the "loser's game" has become one of the strongest and most credible in the pop world.

His lyrics, now more than ever, deal with essential rock 'n' roll angst — the desperation, the hatred of the past and future, and the recognition of the vapidty of stardom.

With Mott, Ian developed the musical spirit to accompany these themes, but unfortunately the band could never play well enough to realise his goals. Now, with Overnight Angels, and the debut tour — as headliners in Britain and special guests in America — Ian should present the most fully realised sound of his career.

Though the new album dominates the live show, old Mott faves like 'Memphis', 'Dudes', and 'One Of The Boys' are also promised. "When we do the Mott songs they really swing," beams Ian as he leads me to the door. "With Mott they always used to plod. Just recently I've begun to realise that my whole last year with Mott I just wasn't getting off at all. The rhythm section tied everything down."

"Now I'm sitting on top, rather than being in the engine room pushing things along. This band pushes themselves. Now I've got something I can really get off on."

The JAM

IN THE CITY



ALBUM . CASSETTE



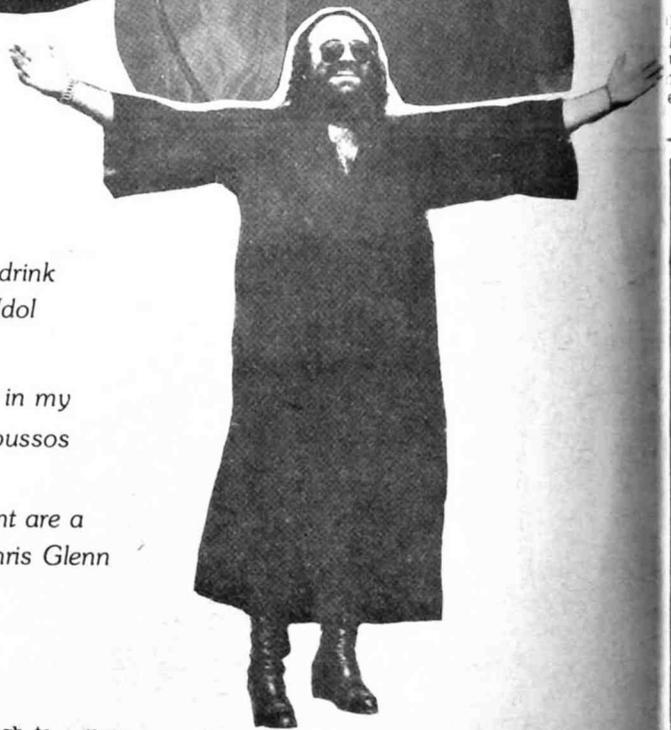
IN THE CITY
IS THE NEW ALBUM FROM
THE JAM
SEE THEM ON TOUR WITH
'CLASH'

MAY

- 21st ST. ALBANS - City Hall
- 22nd WOLVERHAMPTON - Civic
- 23rd STAFFORD - Top of the World
- 24th CARDIFF - Top Rank
- 25th BRIGHTON - The Dome
- 26th BRISTOL - Colston Hall
- 27th WEST RUNTON - Pavilion
- 28th CANTERBURY - Odeon
- 29th CHELMSFORD - Chancellor Hall



THEY ARE the pounds shillings and pence men of rock. The prize guys at various stages of success in the most competitive industry in the world. Whether pawning a precious possession to raise enough money for a drink or lounging in a bath with gold taps they all have one thing in common — an intense desire to make music. They are Billy Idol of Generation X, Chris Glenn of The Sensational Alex Harvey Band and Demis Roussos. BARRY CAIN pulled the purse strings.



'I can't afford to drink much' — Billy Idol

'I don't need money in my pocket' — Demis Roussos

'Most of the things I want are a telephone call away' — Chris Glenn

BILLY IDOL

Age: 19
Status: Rock bottom



Monday in pocket at time of interview: £5. That's a lot. I've got that much because I have to buy some guitar strings today.

Lifestyle: I can't buy any clothes — so I either make my own or visit the nearest

Oxfam shop. I had a job driving a van a little while ago but I had to give it up if I was going to make any serious attempt at making music.

I've sold some guitars and my record collection is dwindling rapidly as I continue to look for more sources to raise cash. But that doesn't bother me at the moment because I'm playing my own music.

I can't afford to drink much. That's a luxury. And when I do it can only be beer. It's cheaper and it lasts longer.

I live at home. My parents think I'm totally cracked. I think I've conned them into

believing I make enough to live. But I'm hardly even there anyway. I rely a lot on friends to put me up when I need a roof over my head. I don't know where I'll be staying tonight, but I'm sure I'll end up somewhere.

Time in the business: I've been in Generation X for six months. I went straight into a band from the front of a mirror where I posed rock 'n' roll star style.

Money Making: Any money I get, get from my manager. Gig money depends greatly on the prestige the band have in a particular area. For example — in Leicester University where

they never have any punk bands, we played a gig recently. £150 was taken on the door, but it cost us that in travelling expenses and roadies. All we ever seem to do is break even or lose money.

We played in Wales and it cost us £200. I reckon average receipts are well below £100. In other words . . . we're stoney broke.

But I trust the guy who looks after us — you have to. But I don't want to have to rely on other people all the time. At the moment there is no way I'm gonna make any money out of all this. But I can't ever see myself doing anything else.

DEMIS ROUSSOS

Age: 30
Status: The real McCoy



Money in pocket at time of interview: Nothing. I don't need it. If I want something I get it. Everyone knows who I am . . . they know where to send the bill.

MAKING MONEY

The three sides of the coin

Lifestyle: I earn two million dollars a year. I sell five million albums a year in 50 countries. I tour seven months a year and make more than 250 performances. I receive 200 letters a day from my fans all over the world. I am unique because I bridge the gap between fans of the Rolling Stones and Liberace.

I'm not a miser — and I don't like to spend money needlessly either. I believe that in life, when we want something we must take the opportunity. I have a lot of money, I spend a lot of money, I pay a lot of taxes.

In my time I've bought a lot of nice things with money I have worked for, not that I've found. So I can do what I like with it. I have golden taps in my bathroom. I have a mansion in France and a mansion in Los Angeles. I have my own cinema in one of them. I buy things after calculating. I'm not impulsive. Life is the best school.

Sometimes, when I wake up in the morning I eat six eggs. It all depends how hungry I am. Then I have meetings, then I eat in a restaurant.

I like to have a lot of time

with my wife and kids, and from now on I shall spend six months in Europe and six months in America each year.

I used to have my own jet but I sold it. I have two Rolls Royces because that's the most economical car. It never breaks down.

Twenty families live off of me. I invest in wine, diamonds and gold. Last year I bought mineral water and we had a very hot summer . . . so I made a killing.

Time in the Business: 15 years. I was the son of a very rich man who lived in Egypt. Then the Arabs took all his money and we became broke. I was 15 when that happened and we had to move to very small apartment in Athens. I had to help my family by working and the only thing I could do was play music. I worked for one pound a night at first and moved slowly up. Seven years later along came Aphrodites Child and three years after that I started my solo career. So I didn't become a star just like that.

Money Making: You said it.

CHRIS GLENN



Age:

26

Status:

Off

centre

Money in pocket at time of interview: £40. "That's really only beer money. I always carry that sort of sum around with me."

Lifestyle: Most of the things I want are about as far away as a telephone call. If I have to pay a bill, it's paid for me. I can't say I want X amount of money and I get it. We work on tabs.

When a management company is involved they deal with everything on the financial side and debit it to the band's accounts. SAHB are a working band. If it wasn't I'd probably be more into material things. Sure,

I've got a house in London and a Ford car. The only reason is because my wife needs it. What's the point of me owning a really flash motor if I'm hardly ever there to take advantage of it?

I spend money on crazy things like gadgets. I've got a television with 16 tapes on remote control and a push button telephone — among other things. That really does cost a lot.

I don't know how much money I've got or how much money I haven't got. And I don't want to know.

Time in the business: Eight years. Main reason you join a band is because you are a poseur — you like chicks looking at you. The reason our drummer took up music was because he found he could pull more birds.

Money Making: The minute you call yourself a band you are in debt. When we played four Christmas shows in London and three in Glasgow we knew before even walking on to the stage we were losing money. It was just as well they were sell-outs, otherwise we'd have been in real trouble.

Take the Rainbow. 3,000 people pay £4,500 at the door. The theatre itself takes five per cent, the ticket office rakes off another 10 per cent. The hire of the hall is £1,000. That leaves around £2300 right. Then there's the cost of the PA — £500 a night for a good one — the lights, the guys who work the lights. If there's a promoter, there goes another 15 to 20 per cent. So you ain't left with much.

Record companies spend more money on the drinks list for a reception than on a PA. Same with records. The hire of a recording studio is about £1 a minute. And even if you make a really successful album it's a long time before you see any money out of it. A hit single doesn't bring much in either.

We lost £40,000 on our first American tour. When we first started out things got so difficult money wise, that we were on the verge of breaking up. I think it's easier for new bands now. There's things available now that weren't before. I used to get everything on HP and that put my old man into hock for the rest of his life.

THE RE-RELEASE SINGLE OF THE WEEK :
"A FOREVER HIT". CAROLINE COON, MELODY MAKER

WALK ON THE WILD SIDE LOU REED

(RCA 2303)

From the album
"Walk On The Wild Side — The Best of Lou Reed"
(PL12001)

RCA



Edited by
DAVID
BROWN



BOOMTOWN RATS: on the Ensign label

If the badge fits, wear it

'Ear 'ear

WE HAD hoped to bring you a telephone conversation interview with Television's Tom Verlaine, but unfortunately he is suffering with a bad ear (pictured right). So bad is his ear that instead of flying over here for their tour, he is travelling in style on the QE2. RECORD MIRROR jetsetter Barry Cain has tried in vain to lig his way on board the big ship and is currently talking about a parachute jump over the Atlantic. Watch this space for further news.



TOM VERLAINE

STRANGER IN A STRANGE LAND

AS MORE British acts pack their bags and cross the Atlantic to where the grass is seemingly greener, we may well have to go over there for our hits to catch our jave raves let alone what the place has to offer itself. And with the introduction of cheapo-cheapo flights the idea becomes even more practical.

Something for the discerning music fan to take is Richard Wootton and Charlie McKisack's cheap and

cheerful 'Honky Tonkin' — a guide to Music USA which for 50p is worth its weight in gold for info on venues, magazines, radio, record stores, festivals and some general stuff to make life in this strange land a bit easier.

New York City, the authors tell us "has developed an unfair reputation over the years and apart from certain areas that are dangerous after dark (Central Park, Harlem etc) you can walk the streets and

visit the clubs without getting mugged every few minutes", which is very reassuring.

Honky Tonkin' is available from Richard Wootton, 21 Melbourne Court, Anerley Road, London SE20, post free. The title by the way refers to the music form, related to Charlie Gillett's radio programme in London, and shouldn't be confused with manuals offering other connotations of the phrase!

D'ya want jam on it?



SPARTACUS

A PHONE call to RECORD MIRROR advising us that the BBC was to be jammed last Wednesday afternoon raised a few smiles in the office. But the actual jamming proved to be a bit of a letdown, even if it was for a reasonably good cause, since the jam involved was merely of the blackcurrent variety.

Slapping this "conversation order" on Broadcasting House was Spartacus in an effort to point out that the BBC didn't play any "music of substance", which presumably includes his own.

This isn't the first time someone has ceremonially daubed the Beeb with jam, and as the picture shows they have obviously got their methods of controlling such outbursts. We wonder if anyone will ever get round to doing the job properly one day?

DURING HIS seven years with Phonogram Records Nigel Grange has worked in virtually every department they have, and now they've created a department around him.

So attached had they become to him that when he mentioned leaving last year they gave him his own record label. The fish jumped to the bait, and the result is Ensign Records.

The Grange success story so far goes like this: "I started in the sales department, and it was there that I was involved in getting the first disco promotion department going marking the arrival of the infamous disco list, which all DJs are now clammering to get on."

"At the time we were losing a lot of acts like Manfred Mann, to other labels. I was concentrating on American acts, who weren't getting much acceptance on the radio then, so we devised the disco list to get our records played there at least."

From there he moved to the production side, working on hits like Faron Young's 'Four In The Morning' and Chuck Berry's 'My Ding-A-Ling'. Next stop was the A&R department, where he was in on the signing of Thin Lizzy, definitely a good way to start. He went on to head that department being responsible for signings such as Graham Parker, Clover, Streetwalkers and Twiggy.

Another major coup was the signing of Steve Miller to the label over here. "It was a couple of years back at Midem that we signed Steve, despite interest from two other major labels — EMI and Polydor." Being responsible for such important assets, it is no wonder that Phonogram were not eager to lose his services.

Working with him at Ensign are Chris Hill, the madcap DJ/artist, who joins Nigel from Phonogram, and Barry Mansloff, who has done sterling service at 20th Century

Records.

First release on Ensign was the single 'Hey St Peter' by Flash and the Pan, a pseudonym from Vanda and Young, now record producers, and formerly the nucleus of Aussie pop band The Easybeats.

Another important signing to the label are the Irish rock band The Boomtown Rats.

Phil Lynott of Thin Lizzy had wanted the band to play support on their last tour and Nigel had pushed for his signing Clover to do the job. Nigel won, but when he heard the Rats were looking for a deal he went to see them in Dublin and was mightily impressed, and snapped them up despite competition from Virgin.

"They're an extraordinary band," Nigel declares. "I've signed a lot of acts, quite a lot have been successes and I think they have a tremendous potential. They'll be gigging shortly and have an album produced by Mutt Langer out in September."

NOT CONTENT with five sell out concerts at London's Palladium in June, that old man of rock Neil Diamond is to perform in a "very special show" at Woburn Abbey in July.

That show on July 2 had better be pretty special too, as they're charging up to £8 to see it. And with prices like that who needs touts? It will be an outdoor concert and tickets are priced £8 for front seats, £7 for rear seats and a mere five to sit on the grass and get damp rump. Tickets are available only from Keith Prowse and their sub agents who also point out that all prices are subject to regulation booking fee, and it will cost you another 50p to park your car or £5 for a coach, to be paid in advance.

The promoter is Robert Paterson who presented Diamond last year in Australia in a series of outdoor concerts with massive attendances. Now Britain's weather in July isn't as predictable as that of down under, but the organisers say the show will go on "even in the event of rain". But here is the bit to really take note of,

Rough Diamond

regarding refunds: "In the event that the concert is cancelled due to other impossible weather conditions or circumstances beyond the control of the presenter, NO REFUNDS will be made."

Off Centre would seriously recommend you think carefully about taking them up on the offer of that "very special show", since the most special aspect of it seems to be the price they expect you to pay for it!

Sky high

FOLLOWING THE West End box office success of 'John, Paul, George, Ringo and Bert', comes a second musical based on The Beatles, called 'Lucy In The Sky'.

It is built around their 'Sgt. Pepper' album and incorporates an intriguing mixture of pop, theatre and circus to be staged in a marquee next to London's Phoenix Theatre from May 12 to June 18.



ALBIE: there's no 'arm in it

A right armful

THE WIDE eyed and armless tale of Albie Donnelly's great grandfather continues:

Last week you may remember how bald-headed saxophonist Albie Donnelly set off in search of his great grandpappy's arm preserved in a pub in Killeullen, County Wicklow. And there it was — in a large glass case for all to see. As you can see from the accompanying pic Albie was just itching for a closer inspection.

According to a book on the life and legends of Dan Donnelly 'Rogency Rogue' by Patrick Myler, he was the ninth of 17 children of a Dublin carpenter, who started fighting after a pub brawl. One legend has it that Donnelly's arms were "the longest in the history of pugilism — he could button his knee-breeches without stooping!"

Was this the boxer Simon and Gartfunkel sang of? Is this story getting a bit close to the knuckle? Could we wave a finger of suspicion at Albie? Or should we just give him the cold shoulder? Don't miss the next thrilling episode in which Albie gets punch drunk!



JOE TEX

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"BUMPS & BRUISES"
EPC 81931

Just listen with your body!



FEATURES THE
TOP TEN SINGLE:
**"AIN'T GONNA BUMP NO MORE
(WITH NO BIG FAT WOMAN)"** EPC 5035



Records
& Tapes

Singles reviewed by ROSALIND RUSSELL

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

GOLDEN SPANNER CLUB

Some were admitted.
 — some weren't . . .

THE NEW SEEKERS: 'Give Me Love Your Way' (CBS 5235). If other people get their songs banned because of suggestive lyrics, I don't see why the Seekers shouldn't share in this wonderful publicity aid. It could help boost a song that shows they can throw up a good one when they try. +++++

FUSSYCAT: 'My Broken Souvenirs' (Sonet SON 2107). The group that brought you 'Mississippi' stays in the south with a heavily country influenced song. With haunting, reedy vocals and a swaying rhythm to get drunk to, should be a big hit. +++++

ROGER McGUINN: 'American Girl' (CBS 5231). A strange combination of arrangements for this song — it brings in brass and then chorus responses — which fills out the simple line. Stands a better chance than most. ++

TALKING HEADS: 'Love Goes To Building On Fire' (Sire 6078 004). This is supposed to be the new sensation in New York, but if that's all they get excited about, they can keep it. A mediocre song, so perhaps it's just a bad choice of single. ++

POUSETTE DART BAND: 'County Line' (Capitol CL 15920). Easy listening sound, but the song stinks. ++

JUDAS PRIEST: 'Diamonds And Rust' (CBS 5222). Judas Priest sings Joan Baez about Bob Dylan. Psychoanalyse that one and you're left with an original version of a good song, but probably a bit too different to agree with Radio One. +++++

JESSE GREEN: 'Come With Me' (EMI 2615). This is nothing to be proud of. +

PETER McCANN: 'Do You Wanna Make Love' (20th Century BTC 2335). Really sensitive music and lovely voice, but the title is about as subtle as an attack of piles. ++



STRANGLERS

FREDA PAYNE: 'I Get High (On Your Memory)' (Capitol CL 15919). This theme has been used so often it's beaten into the ground and the style of song is so hackneyed you could use it as an anaesthetic. +

GLADYS KNIGHT AND THE PIPS: 'Baby Don't Change Your Mind' (Buddah BDS 458). O Glad, you can do better than this. But it'll be a minor hit anyway, because your great voice disguises a weak song. +++

RB GRAVES: 'Who's Watching The Baby (Marjie)' (Ember EMB5 352). I'll give you a clue. You eat it with onions. +

JACKSON HAWKE: 'Into The Mystic' (CBS 5034). The mystery of this song eluded me completely, only because the production was messy. But then it's not easy to translate Van Morrison songs into money makers. +

THUNDERBALL: 'My Twenty Eight' (Trojan TRO 9014). At the risk of offending a lot of ethnics, I'm getting tired of hearing reggae songs about Babylon. Not very original. +

GEORGE CHANDLER: 'Little Girl' (RCA PB 5020). Disco groin groover with massive hit potential. +++++

THE FACES: 'Memphis' / 'You Can Make Me Dance, Sing Or Anything' / 'Stay With Me' / 'Cindy Incidentally' (Riva 8). An EP sampler from the album just released with the Faces' greatest hits on it. The quality is taken as read, but as to sales . . . haven't you all got the tracks already? +++++

KEITH HERMAN: 'Somewhere There's A Star' (Midson Int. FB 0015). All the grace of an elephant with a hangover. +

ROMINA JACKSON: 'Hello Africa (Vocal version)' (Kik Chart Sounds 2001). For the masochists among you, the instrumental version is on the other side. I've had more fun at the dentist. +

VALERIE CARTER: 'Ooh Child' (CBS 5108). Liquid sound — but soggy song. ++

MUD: 'Slow Talking Boy' (RCA PB 5024). Strange low-key release for Mud — their first for RCA. I don't know if people will be able to handle such a drastic change of style in one



NEW SEEKERS: could it be banned?



RACING CARS: sad and mournful



MUD: drastic change of style

leap, but it creeps up on you. Could do it, but it might take a while. +++

HUD NORD: 'Kiss In The Rain' (CBS 5202). Pater noster good duo, but they soul haven't struck the right song. This one's a bit too tricky. +++

MOMENT OF TRUTH: 'You Got Me Hummin' (Salsoul SZ 2025). A minor hit of the less interesting type. +++

PAULINHO: 'Ritmo Number One' (Pablo 2018 003). Sounds of the jungle, monkeys mating calls and the natives banging dustbin lids. Dead loss. +

DAVE LEWIS: 'Mysterious Extraordinaire' (Polydor 2058 800). If life was a packet of biscuits, this would be a plain digestive. +

JIMMY C NEWMAN: 'Alligator Man' (Charly CS 1024). It's very nearly swamp rock, but it needs to be dirtier. Tasty, but an acquired one. +++

UFO: 'Alone Again Or' (Chrysalis CHS 2146). This has always been a cracker of a song and I loved Love's version. This one isn't bad, very close to the original but its chances of making the charts are uncertain. Class doesn't necessarily

win through, unfortunately. +++++

ELECTRIC LIGHT ORCHESTRA: 'Telephone Line' (Jet UP 36254). A rich, full sound but overbearing in places. Not a record I'd choose to spend the rest of my week with. ++

KRAFTWERK: 'Trans-Europe Express (Edited Version)' (Capitol CL 15917). The beginning is great — sounds like someone speaking down the end of a sewage pipe (not that I have, you understand). However a few bars in, they break into speech, which was a mistake as the poetry comes under the dire category. ++ and + for the special effects.

ELIZABETH ARCHER AND THE EQUATORS: 'Feel Like Making Love' (Lightning TRO 9011). A brassy, badly sung effort with extra noise provided by a drummer apparently going berserk in the background. +

SILVERTONES: 'African Dub' (Trojan TRO 9013). Another heavy dollop of religion a la reggae. They're more persistent than Billy Graham. +

ALESSI: 'Oh, Lor!' (A&M AMS 7289). If I hadn't seen the picture of the brothers on the sleeve and read the notes, I wouldn't have known the vocals were by men. They sing falsetto, but have a clear pitch that makes their sound unusual. Too schmaltzy though. ++

JOHN WESLEY RYLES: 'When A Man Loves A Woman' (Bulldog BD9). Don't think there's much chance of this scoring again, even though this version is as good as Percy Sledge's. ++

HERB REED AND THE ORIGINAL PLATTERS: 'Can't Help Falling In Love' (FVK 003). Nice, sexy deep voice but who wants to hear this old sock again? Save it for the Black and White Minstrels. ++

MARK BURTON: 'Hey Puerto Rico!' (Dart ART 2001). Really hate the pink and white polka dot logo on this record. The song is chronic too — on a coffee bean advert level. +

JOAN WILLIAMS: 'Maybe Tomorrow' (Contempo CS 2114). It should be physically impossible to screech at the pitch this lady attains. Unfortunately, it appears it's not. Ghastly. +

CRISP: 'Love Makes You Cry' (EMI INT 531). Inoffensive ballad in the Everly Bros ilk, but without the balls. +

CLOUD ONE: 'Atmosphere Strutt (Part 1)' (Contempo CS 2119). Wouldn't hold your breath waiting for this to go to Number One. +

JOAN KLUGH: 'I Heard It Through The Grapevine' (Blue Note UP 36251). Instrumental version of a funky song, but it falls flat on its face without the words. +

THE SANDPIPERS: 'Life Is A Song Worth Singing' (Sattil SAT 118).

Low-key stuff. If that's all life is worth, I think I'll give up. +

BUDDY KNOX: 'The Harmony In You And Me Is Gone' (Redwood RWS 5001). Gone the same way as the grammar, apparently. A corny quasi-country song, but mercifully short. +

ROKY ERICKSON: 'Bermuda' (Virgin VS 180). Hard driving single with a bubbling bass and beautiful guitar. The singer makes me go weak at the knees. Pull yourself together and listen to this. It's short, but very, very sweet. +++++

PP ARNOLD: 'The First Cut Is The Deepest' (Immediate IMS 109). I knew it wouldn't be long until someone woke up to re-releasing this single, especially after everyone has said how much better it was than Rod Stewart's version. Don't necessarily agree, but this is certainly a smacker. Emotion packed. +++++

THE STRANGLERS: 'Peaches' (United Artists UP 36248). The poet that wrote this is obviously completely uninfluenced by Dylan Thomas or T.S. Eliot. The music however, is reminiscent of several other pieces. No matter, it'll be a hit. +++++

FOX: 'My Old Man's Away' (GTO GT 94). Having got over the surprise of thinking it was playing at the wrong speed (it's meant to sound like this) and got down to the song, I don't think it's anything like as good as 'S-S-S Single Bed'. It's too complicated to be memorable. ++

CHARLIE WHITE-HEAD: 'I Was Dancing When I Fell In Love' (Contempo CS 2120). Yes, but I wouldn't like to think this would become 'our song' in years to come. You'd never get close enough to know if you were in love. +

RICK SPRINGFIELD: 'Treat Me Gently In The Morning' (Chelsea CHS 3053). I did think of translating this review into Latin for you, but on second thoughts it would take a cataclysm of the largest order to generate any activity about this over-dramatised song. +

FLAT TYRE OF THE WEEK AWARD TO:

SCHMETTERLINGE: 'Boom Boom Boomerang' (Fye TN 25743). Drivel of the lowest type. +

PHYLLIS HYMAN: 'Loving You — Losing You' (Buddah BDS 457). The type of song that'll stick in your mind for all of five seconds. Boom-pah and out. +

PASCALIS, MARIANNA, ROBERT AND BESSEY: 'A Music Lesson' (Power Exchange PX 254). The Greek Euvosion entry. Need I say more? Oh, all right then. It's typical bounce-along stuff that'd make your dog's coat glossier, but won't do much for the twinkle in your own eye. +

NILS LOFGREN: 'I Came To Dance' (A&M AMS 7288). Nils does it with disco — it's the title track from his album — wrapping his breathy voice around funky brass then tightening up to boogie with the piano. Strong stuff. +++++

NEIL INNES: 'Lady Mine' (Arista 100). Smoothy orchestration doesn't give any idea of the onstage madness that Innes does so well. A bummer. ++

THE GOLDEN CLUTCH AWARD TO:

RACING CARS: 'Laden Lo' (Chrysalis CHS 2159). Just love Morfy's voice — it's so sad and mournful. A great single, as good as the last one with smooth guitar licks that just wash over you. Hmmm. +++++

DR HOOK: 'Walk Right In' (Capitol CL 15924). The Rooftop Singers had a hit with this in 1963, which is long enough ago to revive it. But it's an odd choice for a band that produces so much original material. Can't see being as big as their previous singles — and it doesn't give you anything of the character of the band. ++

BACHMAN TURNER OVERDRIVE: 'My Wheels Won't Turn' (Mercury 6167 520). Good for a bit of head banging if you need it. The brass builds up a sinister backing to boogie by. +++

THE SILVER SKID-MARK AWARD TO:

THE BAND: 'Right As Rain' (Capitol CL 15951). Pull up and listen to some class. It's one of the nicest pieces of production out this week. Perfect. +++++

CHRIS HILLMAN: 'Shipin' Away' (Asylum K 13083). West coast country/rock honeyed sound, but it's better off on the album and needs some support. ++

MANHATTAN TRANSFER: 'Don't Let Go' (Atlantic K10930). Thank God they've got a new song out — 'Chanson D'Amour' was driving me mad. This one is less gimmicky, it belts along at a desperate pace, but I think dancing to it would leave you open to charges of indecency. +++++

CAROLE BAYER SAGER: 'You're Moving Out Today' (Elektra K12257). A little girl voice, but she packs a punch. I'm not keen on the com-pah backing, but the song goes so fast you might not notice it. +++

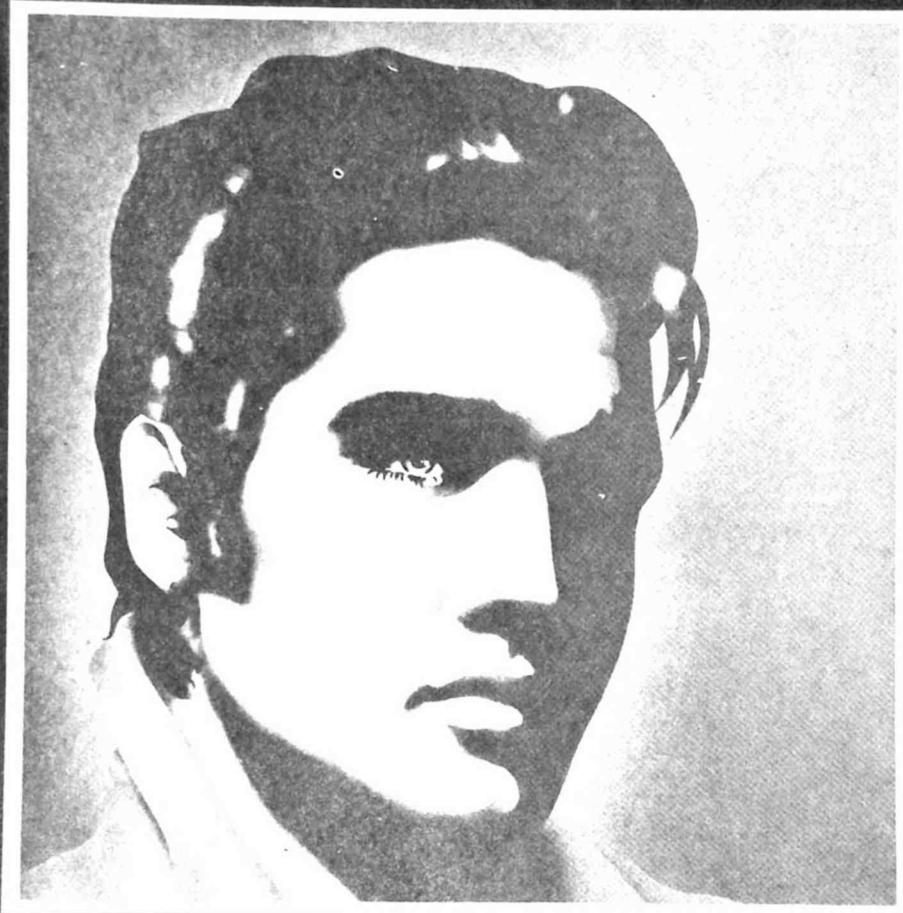
CODY JAMESON: 'Brooklyn' (Atlantic K10928). The lady has a lovely voice but — all content is a bit sick — being about a marriage being broken up and the lid being packed off to granny's. No, I don't think so. ++

RUFUS: 'Hollywood' (ABC 4175). Sleazy, slidin' vocals ripple through a sensual song. Chaka Khan will tear you up. +++++

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1958	Jailhouse Rock/Treat Me Nice	RCA 2695	1962	Rock A Hula Baby/Can't Help Falling In Love	RCA 2703
1959	I Got Stung/One Night	RCA 2696	1962	Good Luck Charm/Anything That's Part Of You	RCA 2704
1959	A Fool Such As I/I Need Your Love Tonight	RCA 2697	1962	She's Not You/Just Tell Her Jim Said Hello	RCA 2705
1960	It's Now Or Never/Make Me Know It	RCA 2698	1962	Return To Sender/Where Do You Come From	RCA 2706
1961	Are You Lonesome Tonight/I Gotta Know	RCA 2699	1963	Devil In Disguise/Please Don't Drag That String Around	RCA 2707
1961	Wooden Heart/Tonight Is So Right For Love	RCA 2700	1965	Crying In The Chapel/Believe In The Man In The Sky	RCA 2708
1961	Surrender/Lonely Man	RCA 2701	1970	The Wonder Of You/Mama Liked Roses	RCA 2709

RCA

Albums

LITTLE RICHARD: 'Whole Lotta Shakin' Goin' On' (DJM DJD 28036)

A double helping from the self-appointed King of rock 'n' roll and rock's loud-mouthed ego tripper. There's some vintage / classical material here — like the June '64 recordings of 'Whole Lotta Shakin', 'Hound Dog' and 'Goodnight Irene' recorded with Jimi Hendrix, Dewey Terry, Like 'Lucille', 'Long Tall Sally' and 'Jenny-Jenny' recorded with unknown personnel. Like 'Going Home Tomorrow' featuring the violin of Don Sugar cane's Harris of Frank Zappa's 'Hot Rats' album fame. A worthwhile collection from the man who claims to have given the Beatles and Rolling Stones their first break and to have put James Brown into show business. He's always had a big mouth, but he can rock. +++ Jim Evans

THE FOUR SEASONS: 'Helicon' (Warner Bros K56350).

With their British tour just completed, there has been much renewed interest in the group that brought us such pop classics as 'Sherry', 'Rag Doll' and 'Dawn'. This album has their tight harmony hallmark stamped on it, but also



ALICE COOPER: pretty classy

serves to show that the Four Seasons are more than just Frankie Valli's backing band. Drummer Gerry Polci has a distinctive, gentle voice and guitarist Don Ciccone provides the more husky tones. From September, Frankie will stop recording and touring with the Seasons. They should not take long to establish themselves again without him — how he still manages to hit some of those notes, I don't know. Bob Gaudio's production

on this platter is as precise as has come to be expected of him. Added bonus is special guest Greg Allman who plays Hammond Organ. Also included is the single 'Rhapsody'. +++ Jim Evans

PARLIAMENT: 'The Clones of Dr Funkenstein' (Casablanca CAL 20039)

When these musicians connect their thigh bones

to their neck bones it's impossible to see the join. But this sounds like a collection of out takes from the 'Mothership Connection' sessions. The join is visible too often. But it's true to say that it's still good enough to put most other album releases in the shadows. But by their own high standards this is a very patchy and confused record. Perhaps they used up all their best songs on their multitude of other projects. Funka-

THE MANIAC WE ONCE KNEW

ALICE COOPER: 'Lace And Whiskey' (Warner Bros K56365).

Is this the same guy? The one who beheads monsters, tampers sensually with dirty life-sized dolls and wrestles with a large black widow spider? Yup, it's 'Im OK, Vince Furnier alias the outrageous Alice Cooper. And it's pretty classy. No concept this time, though. Retrospective in one way — it's more akin to 'Killer' and 'Love It To Death' than to 'Nightmare'. Straight rock, powerful some of it. Classy and powerful. But then Alice doesn't pick second-raters for his band. Dick Wagner and Steve Hunter are the prominent axemen. Just drool to the walling on 'Ugambli Swamp'.

And there's Alice in his slower vein — stings, strings, has he sold out to Middle of the Road music you ask. No, Take (No More) Love At Your Convenience'. Same vein as 'Only Women Bleed'. 'Convenience' is the single, and has commercial / sales / playlist potential. And there's Alice the humourist / cynic on the excellently arranged 'King Of The Silver Screen', all about some dude who wants to be a Hollywood star — an entertaining tale. But is it Alice who is the frustrated overweight would-be actor? No, it's just fun. And Alice says his outrageous / bizarre / ghoulish / electric chair days are over — for the time being anyway. He's more into pat than beheading inflatable ladies. But he's still into good entertaining music. +++ Jim Evans.

delic, Bootsyt's Rubber Band and Fred Wealey's Horny Horns. There's still the inspired brass and that irresistible gurgling spacey bass, but what Parliament need here is a bit of discipline! +++ Geoff Travis

DORY PREVIN: 'One AM Phone Calls' (United Artists UAS 30070)

A 'Best Of' album from the bitter sweet lady

who's made her name by exposing all her personal disappointments in public. She has an acid style of writing and a complete lack of embarrassment in telling you exactly what she feels. She's something of a heroine in the Women's Liberation movement, but hers is not particularly feminist music. She's inventive, witty and caustic — the kind of lady who says what you'd like to have said first. You won't be comfortable with the songs on this LP,

but the feeling of unease is what gives you the entertainment. 'Lemon Haired Ladies' is one of the best-known tracks, but my own favourite is 'Mary C Brown And The Hollywood Sign'. It's about a lady who is disillusioned because she hasn't made it as a movie star, that she takes a leap off a massive Hollywood sign. It's not as depressing as it sounds, just a neat bit of social comment +++ Rosalind Russell.

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Albums

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

JAMES AND BOBBY PURIFY: 'Purify Brothers' (Mercury 9100 028)

Beautifully polished performances make this a relaxing album. They've already had hits with two tracks from this - 'I'm Your Puppet' and 'Morning Glory'. The rest of the songs are of a similar high standard especially the Seals and And Crofts' song 'Get Closer'. This is the brothers' Nashville LP, so perhaps the easy sound of Music City USA has given their music the extra smooth blend. +++ Rosalind Russell

CRAZY CAVAN AND THE RHYTHM ROCKERS: 'Our Own Way Of Rocking' (Charly CRL5004)

Having been most impressed by these Welsh rockers with their recent contribution to the Sun sound show, this set came as no surprise or disappointment. Their way of rocking is full bodied rockabilly, that southern States rock that crept out of the country and drove everyone wild. That this bunch have come out of south Wales doesn't seem to matter at all. This is the third

Cavan album and marks the arrival of Graham Price on bass, who takes up a spot on the formidable rhythm section beside Mike Coffey's slapping skins. Cavan as ever is in good voice, adding a bit of echoing hiccougs here, a yell or two there, and all the power to ride over a forceful band such as this whenever it's needed. The material offers an excellent mixture of old and new and conversions. Old favourites like 'Old Black Joe' are given a reeling treatment to make them comfortable partners to their own stuff such as 'That's My House' and 'Teddy Jive'. The ultimate compliment is that it isn't always easy to tell just which track belongs to them and which is traditional rock. If you're into authentic, contemporary rock 'n' roll you'll soon wear out the grooves of this one, and if you're not a convert yet, this is a damned good place to start. ++++ David Brown

BERT WEEEDON: 'Blue Echoes' (Polydor 2384 095)

This week's offering from the mad axeman includes

'Isn't She Lovely', 'Laughter In The Rain' and 'Feelings'. Bert Weedon, 108, has been (cont. page 94). +++ BB Queen

WILD CHERRY: 'Electrified Funk' (Epic EPC81846)

With an adventurous title like that you can guess what this album is all about. It's in that same old style that is gradually but surely strangling the disco / soul scene. 'Play That Funky Music White Boy' was red hot, but this merely follows in its footsteps, and you can actually sing the words to that number to at least one track on this set. If computers played soul, this is what it would sound like. ++ David Brown

GIVE THE BOY TIME



ROGER DALTREY: 'One Of The Boys' (Polydor 2442 146)

It's always difficult adjusting to the Who's mainman slipping into quieter moods. You'll probably hate the album on first listening, but it grows steadily. It's not going to set your brain on fire but it shows the reflective side to Daltrey's character. The album starts mournfully with 'Parade' by Phillip Goodhand-Tait. 'Single Man's Dilemma' written by Colin Blunstone has a laid back country feel that lags half way through and never picks up again. 'Avenge Annie' starts like a Bernie Taupin song and then a guitar rips through the number, transforming it almost into a Who song with Daltrey's voice full of the old maniacal zeal. Shame that 'Prisoner' had to be spilt with some twangy country guitar. 'Leon' is another Tait song, Daltrey sounding as if he's feeling every word. 'One Of The Boys' sounds like a cut from the 'Tommy' soundtrack and there's some more aggro on 'Giddy'. Back to a quieter style with 'Written On The Wind' a strange clumsy number kept together by a strong chorus. Another album which gives Daltrey a chance to exercise his talents on something more than rock and roll. A good effort from a guy who never seems to lose. ++++ Robin Smith

Old rhythm, new rhythm, good rhythm

DR FEELGOOD: 'Sneakin' Suspicion' (United Artists UA830044)

There are those doubting Thomases who thought that the Feelgoods had blown it issuing a live album of all their best known stuff. How could they follow their Number One set 'Stupidity'? With another shot of rhythm and blues of course. From the opening seconds of the title track to the fading chords of 'Hey Mama (Keep Your Big Mouth Shut)', this is prime rock. It may have been recorded in the studios, but has lost none of the bands' spirit. Take the 'Sneakin' Suspicion' cut for a start - there's this killer slide in the background, jackknife rhythm section and Wilko's guitar biting like a peckish crocodile. It remains to be seen what will come from the band now Wilko's departed, but his presence here is well and truly felt as he hammers and saws across the strings on neurotic solos, and chops and challenges behind Brilleaux's walling harmonica. There's a couple of familiar songs for the followers - 'Time And The Devil' and the hectic 'Lights Out', plus the old standard 'Nothin' Shakin'. Particularly strong new material includes 'Paradise' with its 'Every night you look so mean, staring at your TV screen', the vicious beat changes of 'Walking On The Edge' and a meaty 'Lucky Seven', a Lew Lewis song that is no gamble at all. Those sceptics were fortunately wrong, this is a grade A album, a masterpiece in rhythm and blues. ++++ David Brown.

THE JAM: 'In The City' (Polydor 2383 447)

Rock 'n' Roll without embellishment. "Holy love affair Batman - they're playing OUR song." "Yes Robin, and I'm afraid my utility belt is useless against such an onslaught." Armed and extremely dangerous The Jam stalk the decrepit grooves, defacing the sides with the kind of paint spray rock you've only read about in anthologies. But they're here. And now. And if you don't like 'em hard luck coz they're gonna be around for a long time. No - one's gonna tie me down. Non - one's gonna tell me what to do. Typical Jam lyric. Typical Jam endeavour. That one's from 'I've Changed My Address' a down - and - out metropolitan, marauder that leads perfectly into the old Larry Williams rocker 'Slow Down' which, some of you old folks may remember, was given artificial respiration by The Beatles over 10 years ago. That's the only old number on the album. You don't count 'Batman' 'cos that's timeless. The rest are Paul Weller originals. His sounds from the street DO sound so sweet. Bruce Foxton bass, and Rick Buckler drums, make it sweeter. It's been a long time since albums actually reflected pre - 20 (called teenage once upon a time) delusions / good times / under dog sympathies. This one, does with tracks like 'Non - stop Dancing', 'Bricks And Mortar' and my particular favourite 'Away From The Numbers'. ++++ Barry Cain

Take some crackle out of your pop.

To produce an LP costs thousands of pounds. With a cartridge in good condition you can enjoy every penny's worth, but frequently the cartridge is forgotten about. As a result sounds and crackles are produced which shouldn't be, and the quality of reproduction deteriorates. While replacing a cartridge is easy, choosing a new one to replace it can cause some confusion.

There are hundreds to choose from and they all appear to be offering something special or different. But at this point it's worth remembering one particular factor. Namely, that the most accurate reproduction comes from lowering the effective mass of the moving parts of the cartridge. This allows the stylus to easily accelerate and decelerate in order to follow the complex modulations of the record groove. Or, to put it another way, the smaller and lighter the cartridge, the better the reproduction.

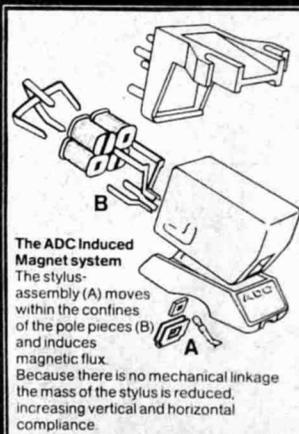
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conventional moving magnets with a tiny featherlight armature. The result is more accurate reproduction and less distortion. It also means that high frequency resonance can be damped electromagnetically. The ADC QLM30 Mk2 cartridge is designed for low to medium priced semi-automatic and manual players, and high quality record changers. At £16.31 (inc VAT) it's a small price to pay for what you'll hear in return.

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GO BODY GO!

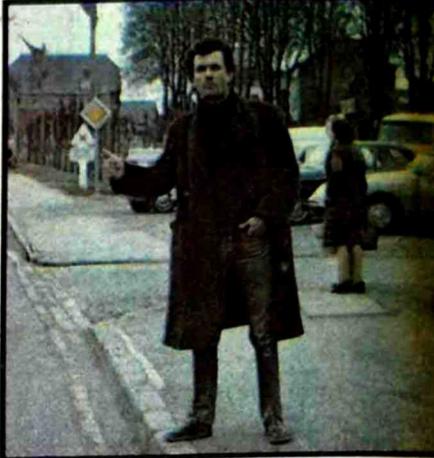
... starring the late Hugh Cornwell

STORY: BARRY CAIN
PICTURES: PAUL COX

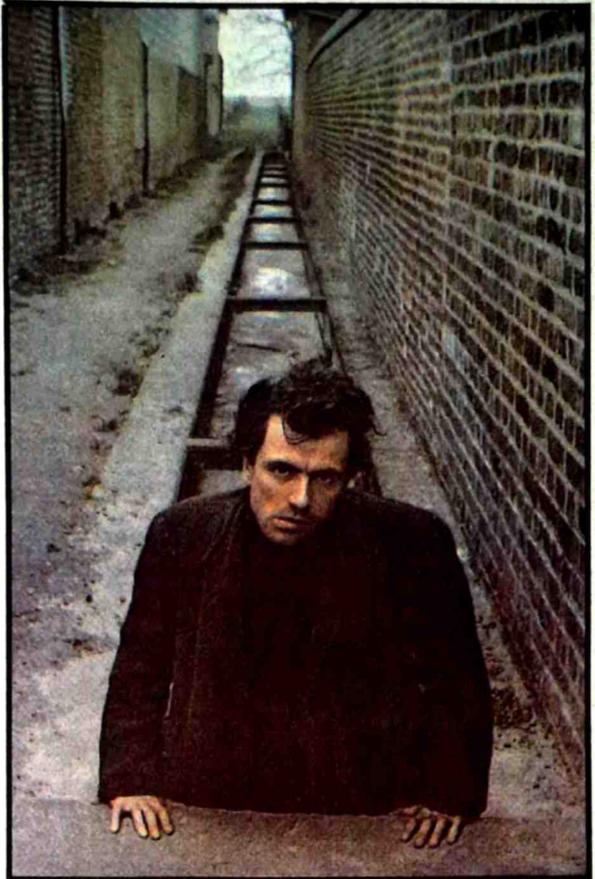
Rumours are flying thick and fast as to why The Stranglers never played their recent concert in Paris. Now RECORD MIRROR can exclusively reveal what happened as we bring you ...



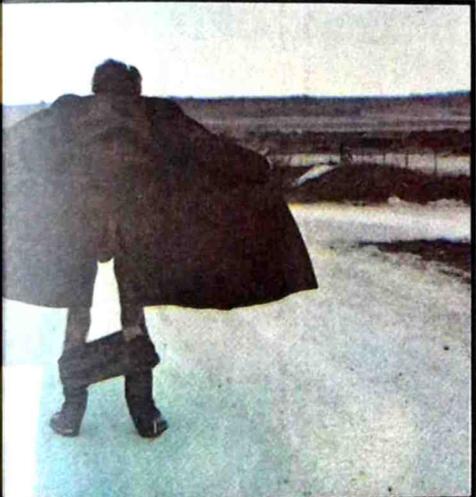
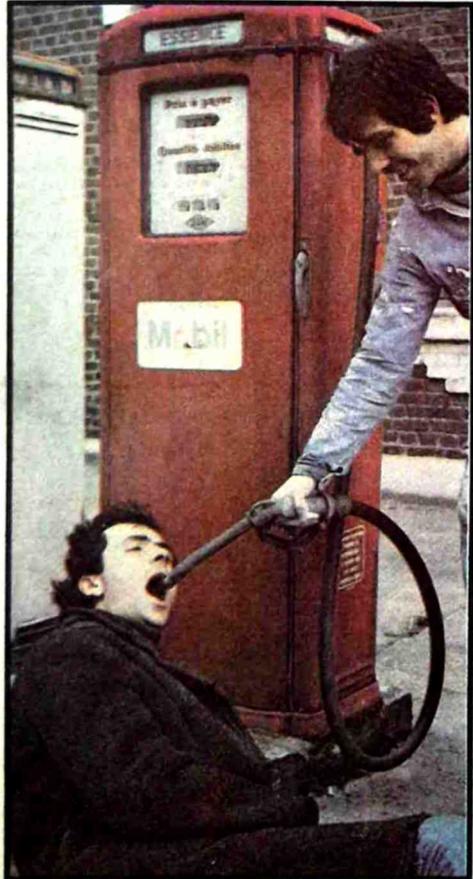
1 IT ALL began 20 miles outside Dunkirk in a little town called Douai. French rain (it's like kisses) slid across the roof of The Stranglers' car, parked outside a hall where the band were due to play. They had been double booked with a yoga class and, thanks to a few hassles, only 30 people showed up. "We ain't playing" they yelled and drove off into the night back to their hotel. The following morning Hugh overslept, and by the time he got downstairs the rest of the band were ready to set off for Paris. "You ain't coming in here, there's no room," screamed Jean.



2 "Sods," thought Hugh "I hope things don't go without a hitch." Paris was 153 kilometres away and the skies began to darken with steamy rain clouds. With nothing but a few random thoughts for comfort and a five franc piece he embarked on his solitary way. He wandered through the damp French villages like a first world war hero on his way to slice a loaf of Hovis.



3 It was four o'clock in the afternoon when Hugh saw it. The biggest, whitest, slickest rat in France. Hugh rubbed his eyes and looked again. "That rat's got a gold watch and chain around its neck!" He followed it and before the rat spotted him Hugh could actually hear it SPEAKING! — "I'm late. I'm late." The rat then disappeared into a sewer and Hugh gave chase. Down, down, down he fell — and THUD! — a soft landing on a mound of earth.



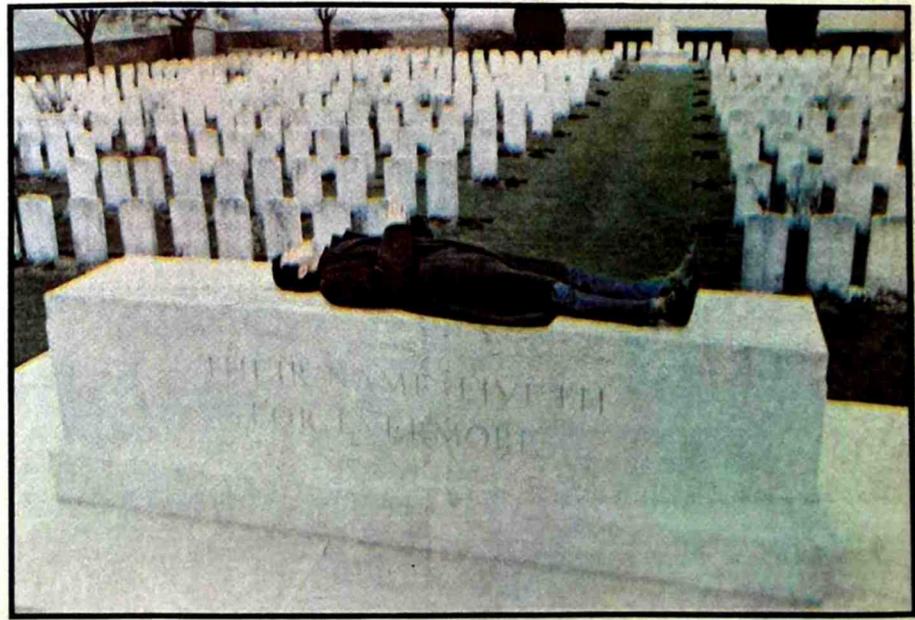
5 Time was getting on, and hitch-hiker Hugh was at a low ebb. "Time for a spot of praying." Luckily he came across a portable Church of Cornwellian Orthodoxy by the side of the road. "Oh please Ford, I don't ask for much — just the occasional hit record and sell-out concert. But see, I'm in this dilemma and Ford knows how I'm gonna get out of it. Could you see your way clear to helping me out just this once. Please". Suddenly, a huge Ford Zodiac flashed across the sky uttering the immortal words — "Droppeth thy strides Hugh!"

6 And Hugh obeyed. "Try this for size." And like a miracle his lack of French dressing had the desired effect. A small Citroen screeched to a halt. "I'm going to Paris," said Hugh. "Venez avec moi," said the driver. His name was Daniel and he was a psycho-analyst on his way to Paris to meet some friends and have a meal in the Latin quarter. He smoked vast quantities of untipped Gauloises and often spoke of the English climate.



7 "Je joue de la guitare dans la groupe de pop, 'Les Efrangleurs,'" said Hugh and psycho-analyst Daniel looked suitably impressed. "I er like you. You very funny," said Daniel and Hugh smiled. Night fell — BOMPI as the little car sped through a tiny village on the outskirts of Paris. "We are er neerli at the city," said Daniel and Hugh felt a twinge of excitement. "Won't be long before I see the other fellas now. I'm really looking forward to a night out in Paris," he thought. For the first time in ages he felt nothing but contentment.

8 Two miles outside Paris it happened. Hugh had nodded off, never to wake again. A heavy fog made driving conditions intolerable. Daniel found it increasingly more difficult to see as they neared the capital. It was over in a moment. A drunken peasant wandering aimlessly across the road. A dazzle of headlights. A hooter smothered by the swirl. CRASH!



9 And that's how The Stranglers never played in Paris. A tragedy, yes. But that's the only way Hugh would have wanted to go — on the road. At this point it seems apt to quote Rupert Brooke who met a similar fate at the end of a Hun gun, over 60 years ago: If I should die, think only this of me: That there's some corner of a foreign field that is forever England. The Stranglers will continue as a trio.

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Mailman

MENTAL NOTES

THIS WEEK'S Mailman comes to you from a lunatic asylum somewhere in the Midlands. Now Gary, put that blood stained spoon down and tell me about it:

!!!!!!!!!!!!
HERE IS a sad story. I used to be a Manchester United fan, but not anymore. If I wear my red and white scarf in my luvverly Birmingham I get jeered at and eventually I get beaten up - four times.

What has this got to do with music. I hear you say. Well, finding I couldn't enjoy myself supporting a football team I turned to music. Surely I must be safe with my hero David Bowie's hairstyle, earring, dress, etc. But alas, no. I'm set upon as I'm supposed to be a drag queen.

And that's not all. During visits to two open air concerts me mate and I got threatened by a so called band of 'Angels' (more of them later, MM) to hand over our tickets or else. We didn't and we ended up bloody. We also saw other so-called 'rock fans' pushing drugs on to young kids, pouring booze on everybody and anyone who tried to answer them back got a mouthful of abuse and a bottle smashed in their face.

What I'm saying is - Is there no enjoyment left in this country? Either in football, music - or whatever - why can't people leave each other alone to enjoy themselves?

It's a free country. It's our country.

Love and peace from Gary, Birmingham.

Well Gary, you are suffering from what we here at the nouthouse term as aggro-phobia - ie a latent fear of getting beaten up. This is probably a result of landing on your head from a great height at some stage in your early development. It also springs from sex. Take that (whack!) three times a day after slashing your wrists. Now, what's your problem Alan?

!!!!!!!!!!!!

MANY PEOPLE seem to think that punk rock is a thing of the seventies. However, it seems that there were punk rockers about when Shakespeare wrote 'Macbeth'. Who else could he be describing in Act One Scene Three with the words "What are these, so withered and so wild in their attire, that look no like the inhabitants of the earth?"

Alan Chiltonstone, Bury St Edmunds.

Your particular problem, Alan, is obvious. You are deluded by a sense of the dramatic

which seems to have affected your libido. Sex is often like that. Now, be very careful with that buzz-saw. Why, it's Nigel. How are things with you these days?

!!!!!!!!!!!!

The Anon Report. Sub-section 9 (e) Paragraph 2 - Soul.

1) THE committee concluded from their investigation into BBC music policy that in general the BBC had little or no idea what the term 'soul' actually meant. They noticed that good disco records, already in the Star Breakers, such as those by KC and the Sunshine Band and Kool and the Gang were being ignored whilst the junky but soulless 'Let Your Body Go Downtown' was being plugged to death.

The committee also discovered that 'Boogie Nights' had not made the playlist until it reached the Top 10. Other instances of chart records being ignored were also noted.

2) The committee then asked why instrumentals were seldom played on Radio One - such as Van McCoy's and DC Larue's even though they were hovering outside the chart. The members remarked on the hypocrisy of putting 'Jaws' on a 'Best Of Top Of The Pops' album when it had never been on that programme.

3) The committee, while not wishing the airwaves to be flooded by mindless disco records, agreed that once a record had proved itself popular enough to make the charts it should be played. While the commercial stations take account of this self-evident principle it seems the BBC are slow in accepting it.

Nigel Sharman (committee chairman) Worthing, Sussex.

I'm seriously worried about your schizophrenic tendencies Nigel. Sex is the basic cause for this and a permanent cure seems unlikely. But try this barbed wire suit on for size. Right, Duncan, June and Tony are you responding to the TV angelic stigma?

!!!!!!!!!!!!

DID YOU notice that the person who said Charlie's Angels were "stuck-up bitches" was a girl? (Yes we did). Maybe it's because she is jealous of their good looks. I suggest she sends a photo into you and we can see how attractive she is. Besides, girls know nothing about music. How many girls like the Rollers for their pretty faces?

Duncan Nicol, Springboig, Glasgow.

!!!!!!!!!!!!
I'M NOT an ardent fan of 'Charlie's Angels' but I feel fellas ought to be able to fancy the three ladies in question as much as girls can go made on Starsky and Hutch.

Charlie's Angels are good looking and they don't really appear to be "stuck-up bitches" as Lynda Carroll thinks. I reckon she feels a bit of female jealousy as they have loads of sex appeal, according to men I talk to. And I'm sure they can't sing any worse than the beloved Hutch.

June Davies, Norwich, Norfolk.

!!!!!!!!!!!!

RECORD MIRROR should give the boys something to look at, instead of musical jokes

like the Rollers. And if Lynda doesn't like Charlie's Angels she shouldn't broadcast it all over the world.

Tony Kelly.
The condition each one of you have is often referred to as 'harping on the Angels complex' which arises out of a desperate need to rid yourselves of sexual fantasies persisting in the inner regions of your subconscious. Peel an orange and tune into what James has to say...

!!!!!!!!!!!!

I FOUND the comic strip 'The Nose' in last week's paper absolutely disgusting. You will not print this letter, of that I'm sure, for as a magazine you tactfully always avoid any criticism of what you express.

(True). Let me just say, that many people respected the late Eddie Cochran and all your magazine seems capable of its turning a tragic event into a sick subject of amusement. James Hagart, Grangemouth, Stirlingshire.
Again the problem here is an underlying sexual reaction to death which is sometimes relieved by suicide. And now a word from Sir John Betjeman.

!!!!!!!!!!!!

When I read the poem by Brian I got a shock. Sweet are the worst group in the world of rock. Sweet are never in the charts but Abba always top it. Abba are often criticised by a twit called Prophet. Abba are the greatest

thing in the world today

They've had loads of hits far too many to say. So come on Record Mirror my wish will you obey. A pin up pic of Abba next edition Thursday. Abba fan, Newcastle-on-Tyne

You can't fool us with that alias Sir John. I can spot your unique style anywhere. Over to you Ron.

!!!!!!!!!!!!

I FEEL driven to write to you after eight years of regular study of your magazine and its charts - still the only pop Top 50s printed in this country. I'm compelled because after putting up with about one shape / size and cover format change per year, in 1976 you finally settled down. The change on April 9 to a different chart layout was

ridiculous and infuriating.

The previous format gave two single's charts on one side with the two album charts on the other, with the specialist charts at the bottom. The centre held the less interesting parts.

Now we are subjected to the UK Top 50s split asunder by your fold with no less than six song titles shortened - and what about the dexterity needed to read the pages without the magazine collapsing into eight pieces? The soul and disco charts are squashed to half size, and the Breakers are relegated to the bottom of the US charts... (Now is the time to end this letter).

Ron Hayward, Reading.

OK Ron. I know you can't help being slightly boring. That's almost certainly due to a sexual repression caused by living in Reading. Our Robin Smith also comes from that part of the country and I've never met a more sexually repressed person than him. My deepest sympathies.

!!!!!!!!!!!!

I SEE that we have had one or two childish people writing in and complaining about Lyn and the New Seekers yet again. Well, what can one say to the remarks made (Oh, I'm sure you'll think of something MM) I'm a great fan of them both and so I'd like to say to all (Knew it) 'Why do so many people knock them and that also includes J. Edward Oliver? After all, who taught the world to sing?'

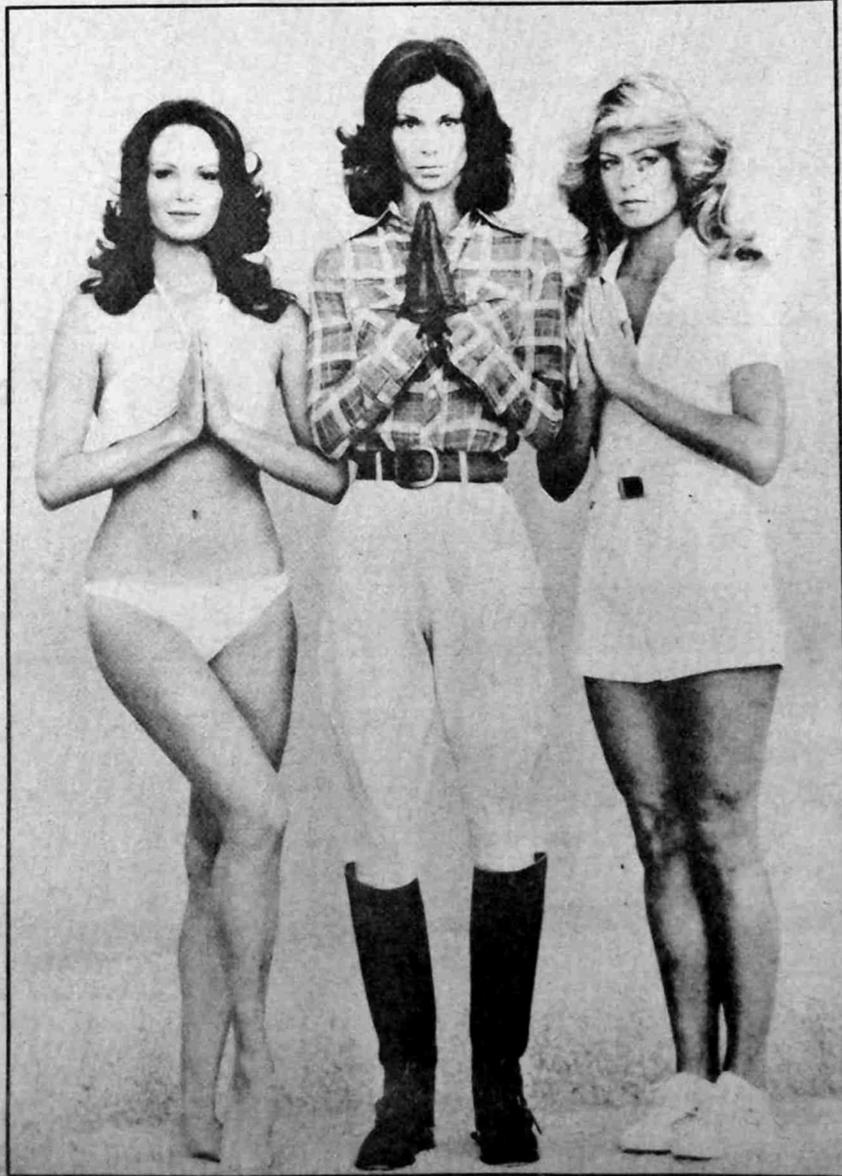
Malcolm Hengoed, Mid Glamorgan.

Al Jolson. Next

I JUST can't believe it. At long last a touch of class has been added to the singles charts. These past few weeks the lower regions of the charts have perked up a bit with records from Rod Stewart, Fleetwood Mac, 10cc, Eagles, Andrew Gold, Peter Gabriel and most of all the great classic 'Smoke On The Water' from Deep Purple (7). With Slade trying to make a comeback too, things on the music scene are starting to look brighter. Funk rock is not to my taste with its many gimmicks but it's 10 times better than the awful soul and disco trash. The charts have been full of that for years and I hope the current spell is the end of it all. Craig Bruce, Perth, Scotland.

Try not to worry about things Craig. I can see the shock therapy isn't working with you so I think it's time we tried the vomit machine, an old favourite of mine. I guarantee your sex problems will be gone forever after the 32nd bout of sickness.

More looney letters next week folks. So keep those mental states unbalanced.



CHARLIE'S ANGELS: you asked for them, now you've got them

Scagg's story

COULD YOU tell me the life story of Boz Scaggs and whether he's married.

Diana Clarke, Newcastle.
His musical career started when he joined the Marksmen, a band from Dallas Texas, led by the famed Steve Miller. Originally Boz played tambourine and vocals but Miller expanded his talents to include rhythm guitar. Miller left Boz when he went to the University of Wisconsin in 1961.

A year later, Boz followed Steve there and joined Miller's latest venture the Ardells. Boz didn't do too well at college and returned to Texas forming a band called The Wigs as lead vocalist and rhythm guitarist.

The Beatles came along and The Wigs decided that London was where it was at. They came over, but quickly went home after deciding that British bands were superior to them. Boz remained in Europe travelling around as a folk singer going down particularly well in Scandinavia (doesn't everybody?). He released a rare LP for Polydor in 1965.

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 1967 Steve phoned Boz up inviting him to join his band and the group produced two albums - 'Children Of The Future' released in April 1968 and 'Sailor' in November of the same year.

The band were very successful, but Boz felt he wanted something more so he left in August 1968. He met Jan Wenner, editor of 'Rolling Stone' magazine, and they decided to make an album together with Wenner taking care of the production. In late 1969 the album simply titled 'Boz Scaggs' was released.

It was recorded at the Muscle Shoals studio in Alabama and featured the talents of Duane Allman, Eddie Hinton, Barry Beckett, David Hood and Roger Hawkins. In 1970 - Boz returned to San Francisco hoping to form a band. He met George Rains of

The Wigs and some other musicians. The new band called Boz Scaggs And His Band built up a strong following in the Bay area clubs of San Francisco and signed with CBS in 1970, recording 'Momentum'.

In 1971 Boz and the band moved to Olympic Studios, England, where they recorded 'Boz Scaggs and Band'. On the next album 'My Time' the band broke up and Boz went back to Muscle Shoals to complete the work. He formed a new band that lasted until 1974 when Boz got fed up with touring.

In 1974 his style was to change when he met Johnny Bristol. His black influences showed themselves more strongly and he also had the advantages of a black producer. In 1976 'Silk Degrees' was released using a renowned selection of session men. And yes - Boz is married.

Dancing duo

My friend and I go to discos and dances quite a lot but we always have the same trouble. We can't get any of the boys to dance with us and can't understand why. As far as I can see we both look OK. Is there something wrong with us? What can we do?
Sheila, Belfast

As you haven't sent along any super-duper glossy pics of yourselves, I can't ask any of the dashing young heart-throbs on Record Mirror for their honest unbiased opinion of you both. But if you're convinced your looks are fine - well, you should know.

Before you start asking yourselves what's wrong with the boys, why don't you try to analyse what you're doing. Do you give the impression of being shy, or stand-offish? Do you stick together all the time and seem quite happy to dance together? Do you dance at all?

Get your courage together and check out totally different dance-floor tactics next time. You could even muscle in on a couple of those gorgeous guys and find that they're the shy ones and are just waiting to be asked.

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

Don't get too attached

My father left home in January and since then I've been very upset. My teacher has been really good to me and cheered me up by talking to me about it, but, because it's over three months since my dad left he thinks I should be alright now and stop pestering him. Although I still want to talk things over with him I daren't - he's tired of me writing him notes and going to see him. I am in love with him now for what he's done and it hurts.
Bryan, Cleveland

Your father leaving home is a very upsetting thing to happen and your feelings are understandable. But you are only going to be hurt more if you allow yourself to become too attached to your teacher. Remember that, he was, until your father left, only your teacher and although he has been very understanding with you, he is still only your teacher and cannot replace either your father or your mother.

Perhaps you haven't mentioned your mother because you find it difficult to talk to her, but give it a try. She is the person who can understand and help you with your problem more than anyone else because while you've lost your father, she's lost her husband. Write to me again if you need to.

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

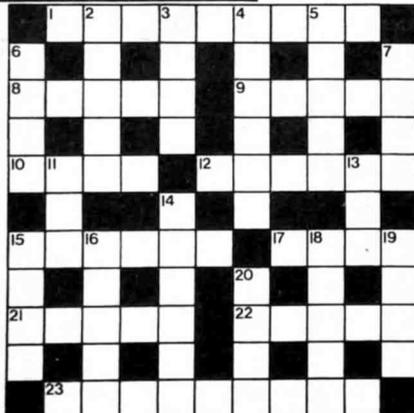
Speech problem

I left school last year and don't seem to be getting anywhere. I can't find a job and haven't made any new friends. This is probably because I stammer a lot and get very embarrassed. Is there anything I can do to stop stammering?
Andrew, Liverpool

You don't say whether you've been stammering for most of your life or whether you started suffering from this speech problem more recently. Stammering often begins after an emotional or psychological upset - if your speech was OK until a short time ago, you may find it will clear up as quickly as it started.

If you've had a speech impediment since you were a child then a course of speech exercises, including breathing control and pronunciation practice can help. Either way, as you're currently feeling pretty low and your stammer isn't making things any easier, socially or on the job front, you should take medical advice. Your doctor will tell you more about physical means of speech control and can put you in touch with therapy treatment too.

Discword



ACROSS

- 1 Group that's back in the saddle (9)
- 8 Dead End Kids ask if they have it (5)
- 9 It goes with Motown (5)
- 10 Some secret tapes from Miss James (4)
- 12 A name for Rusa (6)
- 15 Group in Massachusetts (8)
- 17 Buddy Holly's were of true love (4)
- 21 Means about Dave (5)
- 22 Some Argentine vitality shown in this musical (5)
- 23 A Beatles hit for Robert Wyatt's man (9)

DOWN

- 2 A number from Crown Heights Affair! (5)
- 3 Animal food for Daryl Hall's partner, we hear (4)
- 4 Johnny Watson has a real one for ya (4)
- 5 They're a-changin', sang Dylan (5)
- 6 Deniece Williams disc being given away? (4)
- 7 And a change of name for this singer (4)
- 11 Number for tea (3)
- 13 Songs In The -- Of Life (5)
- 14 Musical instrument

LAST WEEK'S SOLUTION

- filled with ice-cream! (6)
15 Joe Tex ain't gonna do so no more (4)
16 Pat Travers' Rock 'n' Roll girl (5)
18 Miss Harris? (5)
19 You don't have to be one (4)
20 Amazing dancing animal (4)
- Across: 1 Isley, 4 Hello, 8 Sylvia, 9 Dave, 10 Arms, 11 Theory, 12 Writer, 15 West, 17 Gene, 18 Oliver, 19 Peter, 20 Tent.
Down: 2 Sayer, 3 Elvis, 5 Eddie, 6 Lover, 7 Patterson, 13 Ree-se, 14 There, 15 White, 16 Sweet.

Can I marry my cousin?

I am in love with my cousin and I think he's fond of me. We have been out together before and there's a chance we could go back together again soon. But when anything comes of our friendship our parents always split us up. They say it's stupid to get involved with each other because nothing could ever come of it. Is this true? Can cousins get married and have normal children?
Denise, Ipswich

There's no law in this country which says that first cousins can't marry, and there's no reason why they can't have "normal" healthy children. But,

if there is any hereditary illness in a family, the children of parents who are so closely related may sometimes be affected, and this may be one of the reasons why your parents are so concerned about your relationship.

If you find your cousin feels the same way about you and you do team-up again, you should take time out to discuss the situation with both sets of parents. They may have good reason for wanting to break you up - although the final decision must be between you and the man you love. Right now you're just good friends and nothing more.

If Gary of London who wrote to 'Help' about finding a sauna which runs teenage sessions would like to get in touch again, with his full address, we have a complimentary ticket for him from the Unit-One Sauna in Brighton. This is one of the only saunas in the country that has a session catering for teenagers only. It is held every Saturday morning from 10am to 1.30pm. (Price 50p each). Unit-One is at St Margarets, Rottingdean, Brighton BN2 7HS. (Tel. Brighton 37253).

THE ISLEY BROTHERS

'THE PRIDE'

NEW SINGLE

TAKEN FROM THE CHART ALBUM GO FOR GUNS



EPC 5105

AND WHAT A RIOT!

DR FEELGOOD

Holland
YOU MUST have heard them too. Doom prophets. The Feelgoods, they say, are no more. The spirit evaporated when Wilko Johnson left the band after a petty quarrel.

Now ain't that stupid-ky?

Believe this - Dr Feelgood cruise on, in R&B overdrive. Wilko leaving was probably the best thing that could have happened - the band looked like getting into a rut with their never changing stage act.

Now John Mayo has injected a seventies serum. Whereas before they always kept strictly close to a rigid sixties style, Mayo's more versatile and inventive guitar has updated and freshened the sound.

He's never going to replace Wilko as a stage ACT, because that's impossible. But Mayo has powerful physical presence, and his carefully arrogant movements fit in ideally with the seedy Canvey Island feel.

The set in Kenray, Holland - to an audience of approximately 52 - was their fourth gig with Mayo but they were so well oiled (musically, that is) you'd never have noticed.

Lee Brilleaux was brilliant as ever, career-ing jerkily round the stage, jerking every few seconds like someone just put 20,000 volts through his sweat-drenched limbs.

The material included several numbers from the new album, 'Sneakin' Suspicion' - the title track, 'Ain't Nothin' Shakin' (an old standard)', 'Time And The Devil' and 'Lew Lewis' 'Lucky Seven'. They were all well up to par, particularly 'Sneakin' Suspicion' which features some great slide guitar from Lee.

The Dutch seemed to be in another world - nether nether land perhaps - and didn't even bother to give an encore.

It was a real dutch treat. JENNY TALZE

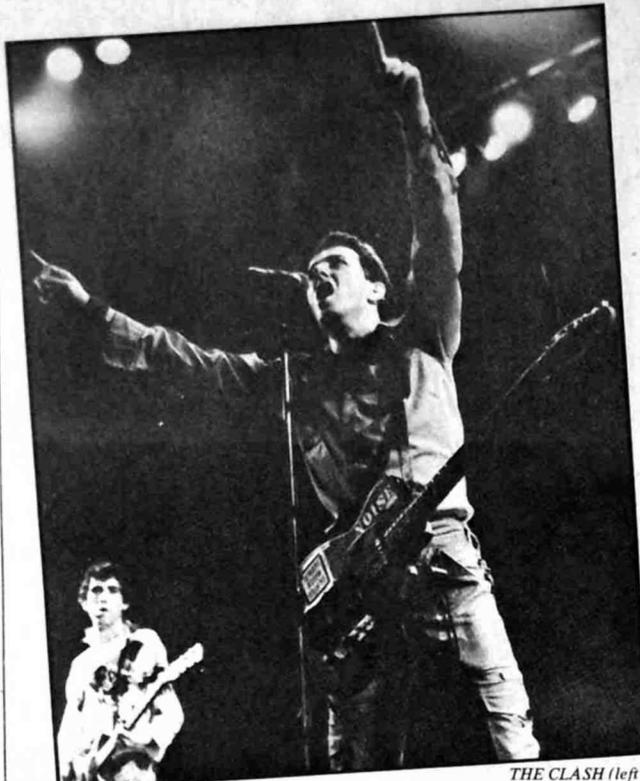
KURSAAL FLYERS

London
THE MARQUEE don't change much. It's always the same cavernous black hole which exudes all the charm of a public toilet. The air, that everybody has to breathe at least 10 times, seems forever tinged with sickly-sweet scent of cannibal's raisins.

The Kursaal don't change much either, thank God. The moment they hit the stage they started generating quantities of energy that probably haven't been seen since the days when Attila the Hun sacked Europe.

Singer Paul Shuttleworth don't change at all. Fonz hung behind the microphone looking as if one minute he could do something unpeppable to your kid sister - and the next as if he was going to sell you a stolen car. But then there were the moments when he hung over Barry Martin's lead breaks, acting like Fozzie Bear.

The 90 minute set was packed with the usual Kursaal sweetmeats, including a couple of new ones. One called 'Questionnaire' dedicated to the readers of Mirabelle - described a



THE CLASH (left) THE JAM (right)

FOR

AND IT came to pass in the year of our Lord 1977 that 2,000 devotees of the movement ventured away from the terraced urban terrain and found solace in the armed aisles of The Rainbow.

And amid the symbolic ripping up of the seats which were placed at the altar of trauma an all embracing muse enchanted their ears and urged them on to greater heights.

The sweet smell of anarchy filled the air at The Clash / Jam concert Monday night. The implications of it all are manifold but now the chaos is confined to theatre interiors up and down the country.

That this was the most exciting thing this schmuck has ever witnessed goes without saying. The tension manifested itself into beads of sweat at the nape of the neck which dripped to the floor forming a sticky sea finally parted by The Clash's iron rod of sound.

It took them three songs to forget they were actually touring. They hit it first with 'I'm So Bored With The USA' and didn't look back. 'Police And Thieves' will never be performed better. A stunning exercise on how to create the ultimate link with an audience.

Couple of quotes from the Strummer book of fever: 'All of us have the pleasure of listening to Capital Radio 24 hours a day... and I say it's the biggest bunch of shit in the land.'

'A 117,000 people voted for National Front last week and here's a song written by a wog (Police And Thieves) Anyone who don't like wogs knows where the bogs are.'

Further descriptions of the band's on stage presence are pointless at this juncture. Exciting? Yes. Very exciting? Yes. The most exciting damned band in the world? Yes, yes, yes!

The Rainbow powers that be cut the encore short by throwing the houselights on in true prison spotlight tradition. The fixed chairs were getting a bit scarce by then and when they started falling from the balcony W-E-L-L mustn't do that chappies!

Before that - The Jam are nearly home and dry. Sure they'll be headlining their own bill at The Rainbow soon and they'll deserve it. Most of The Clash sceptics in the audience were converted by the end of their set which included most of the songs from their excellent new album.

It was when Paul Weller screamed 'Youth! Youth!' that things began to fall into place. There's never been an equivalent to what's happening now. The aggression is reaching a peak that could not be envisaged a while back.

On Monday night it edged along the narrow ledge of a towering skyscraper always threatening to jump but just being dissuaded by the friendly Irish copper - security men and theatre authorities.

But one cold night it's gonna jump...

The Buzzcocks have a future with songs like 'Northern Breakdown',

'Whatever Happened To... and 'Boredom'. Anyway, it's about time people north of Watford got in on the act. One to watch.

Working on the premise that they don't want to make music Subway Sect become acceptable. 'Rock and roll is going down the chute' they moan. Hint as to where they're at lead singer: 'This is the most melodic number we do. It's almost as melodic as The Jam and nearly as conservative as well.'

The Prefects. Too fast. Too new. And here endeth the first lesson... BARRY CAIN

AGAINST

CALL ME a boring old fart. A straight, non smoking non drinking member of the Conservative Party. I don't care. Monday night at the Rainbow was awful. New wave, crest of the wave, punk call it what you will - it was loud, tuneless and nasty.

Alright, so punk's got a basic raw energy. It's exciting maybe for 30 seconds, but once you've heard one badly played riff, tin can drumming and somebody screeching into a microphone - tedious is the only word to use.

First on were the Prefects a whole lot of frenzied 'playing' going to waste and the start of the screaming. Midway through they launched off on 'Birmingham's A Shit Hole'. Subway Sect sounded remarkably similar singing something about the USA while their singer hugged himself and spat on stage - how tough.

Down in the bowels of the Rainbow, creatures of the night were stirring. Gone are the days of safety pins through ears instead it's the scruffy schoolboy look and painted vest numbers with nothing on underneath very appealing but the leather gear, cropped heads and plastic wear was terrifying.

When the Buzzcocks came on the pogo dancing began, even more stupid than the idiot dancing of my youth. One creature grabbed another by the neck and they shook each other violently ending up slugging it out in a sweaty heap on the floor. They were joined by some multi coloured dwarfs who sailed into one another, bouncing off the seats.

On with The Jam - a band I'd been told watch. There was really no change. The clothes and instruments were smarter but the noise remained the same. It has to be said though, that The Jam had a more professional approach - good little movers.

And now for something completely the same. Well, not completely the same. The Clash used a fancy light show - not that it made much difference. At last it's all over, out into the night and fresh air.

I was scared because all the audience seemed to want to do was kick somebody's head in, but then maybe human nature never changes. If you want to burn off energy why not build a road or help old ladies across the street. Whatever happened to peace and love? ROBIN SMITH.

'teeny mag' sex survey

In the sort of lurid detail which should lead Mary Whitehouse to suggest bringing back the birch.

Other goodies included 'Nothing Funny To Say', a superb version of 'Little Does She Know' (which had as much in common with the record as Prince Charles does with Rat Scabies), 'Pocket Money' ('our anem') and the incredible 'Don't Wanna Die (In The Speedway)'.

An appreciative audience call the band back for a couple of encores - 'Friday On My Mind' and '24 Hours From Tulsa' - and then it was out in to the rain to run the gamut of massage parlours. FRANK BARRETT

SPLIT ENZ

Sheffield

THE GREATEST compliment you can pay any band is to call it unique. Split Enz is unique. But then again so was the dodo...

Elephants are also pretty unique - mainly because they never forget. Split Enz song 'Charlie' is quite memorable. Same goes for 'The Woman Who Loves You'.

But most are instantly forgettable. See I've got this hunch. The de-ranged presentation of the seven piece New Zealand flitter band detracts from the songs because the songs ain't that good - at the moment. Combine the

two, insane stage act with strong songs - dynamite.

Lead singer Tim Finn comes on like a shellshocked penguin stalking the stage with clockwork precision. He indulges in - between song chat that as a particularly witty after dinner speaker would when reminiscing about a subtle sexual encounter.

The band has become a lot more accessible since the last time they toured this country probably thanks to the addition of two new members, Tim Finn's brother on guitar and a bassist.

But that really only means that more college kids are going to groove

on Split Enz than before - as the sparse crowd at Sheffield University amply illustrated. They loved every sax sent oursumd minute of it.

And the spoons. All seven members stand in line like some grotesque Tiller Girls at the end and proceed to play them.

By the way - Split Enz dress funny. BARRY CAIN

FRANKIE VALLI AND THE FOUR SEASONS

Manchester

PROFESSIONAL, slick, tight, together - roll out the cliches, but they were good, very

good. Sequined white suits, clever lighting, all the right combinations.

Right variety of numbers too. The punters want to hear the oldies, so they play 'em. 'Sherry', 'Rag Doll', 'Dawn', 'Big Girls Don't Cry'. Some borrowed numbers. An almost perfect rendition of 'Silence Is Golden'. More recent material: 'Fallen Angel' and 'December 63'. Tracks off the new album: 'Rhapsody', 'Down The Hall'. Vocal harmonies agreeable.

Individual efforts of Valli - still with an amazing vocal range and great stage presence. And nice vocal efforts from drummer Jerry Polca, notably on

'December 63'. On keyboards and arrangements, a big hand for Lee Shapiro.

The audience loved it all. The girls loved it even more when Valli came down and sang among them. Big girls might not cry, but girls of all shapes and sizes were almost in tears as they touched or shook hands or even kissed the white - suited one with the oh - so - neat hairstyle.

I wonder if they realised this would be the last time Frankie would be on stage with the Four Seasons in this country? Well, their last tour anyway. They ended on a high note. JIM EVANS

KEVIN COYNE
London

HE COULD be heard but not seen. The reason — we were sitting in pitch blackness. Rhythmic chanting vocals from Mr Coyne's infamous tape machine reverberated around the auditorium.

Now another voice is clearly audible. Spotlight beams stage right to reveal the man himself, small in stature and slightly dishevelled in appearance.

We're already half-way through the opening number 'Talking To Everyone'. Trouble is — not everyone's arrived. Throughout the set there are distractions aplenty with the continuous and intensely annoying comings and goings of members of the audience.

Two numbers more and Kevin is sitting centre stage beer can in one hand — guitar in the other.

The New Victoria's not the ideal venue, too big and impersonal. But by the time we get to 'The Good Boy' the crowd are warming up.

Each song is delivered forcefully and emotively and punctuated with a continuous barrage of Coyne humour.

Backing tapes again from 'Marjory Razorblade' then switch back to acoustic accompaniment for 'Marlene' and the last number (a repeat of the opener) 'Talking To Everyone'. Only difference — this time everyone was listening. MARY ANN ELLIS

NILS LOFGREN / TOMPETTY
Cardiff

TAKE AN established star like Nils Lofgren at his peak and one of America's brightest talents in the form of Tom Petty and The Heartbreakers — put them together on the same bill on the night when one of Cardiff's better venues, the Capitol, has to close and you have a recipe for a great evening.

It was the first night of the tour so Nils Lofgren and two or three of his band looked stern and apprehensive as they checked out Tom Petty who was just getting his audience to respond to his magic during 'Fooled Again' and 'Breakdown'. They showed that Tom Petty is going to be some force.

He has that indefinable charisma which makes him the focus of attention at all times.

No petty affair

He has the kind of appeal of the lost soul who needs someone to help him through a cruel world. I'm glad I'm not female — I'd have been down there pushing for my place in the queue.

It seemed after that stunning opening that the Lofgren Band might be an anti-climax but the reverse was true. Where Tom Petty was all style Lofgren was all soul. Where Petty had been cool, Lofgren got cooking and he claimed top of the bill.

In his band individual

musicianship was more to the front with the piano of the Reverend Patrick Henderson often the dominant sound. Every song had its own rhythmic jamming session and Nils always added some visuals by leaping, bouncing or springing from a little trampoline stage right.

Members of the Petty band came out to watch his show. Confident after their own showing, they just stood and enjoyed the great music of Lofgren's band. HOWARD FIELDING

Roadshows

MUD
Batley

WAM, BAM, thank you man, no messin'. Mud go in for the kill right from the beginning.

Starting off their slick set at Batley Variety Club with 'L-L-L-Lucy', moving through 'Oh Boy', to singer Les Gray's solo stuff on 'Groovy Kind Of Love'

Raving Mud

and 'Show Me You're A Woman', their old hits and the Elvis imitations on 'I Got Stung', 'Return To Sender' and 'Good Luck Charm', it was non-stop all the way.

The crowd came for a good night out and they got it. Mud may not like it, but they are slowly moving into a new market, an older one, but who cares? Mud are there to be enjoyed — and enjoy it the Leeds audience did.

Mud finished their set with the crowd in the aisles, on the tables and chairs boppin' with the band to one of their biggest hits, 'Tiger Feet'.

It'll never be music for your head, but it sure does your heart, feet and loins good. ALF MARTIN

Dux delux

NEIL INNES
London

SUCH FUN, my sweets, the opening night of naughty Neil Innes (pictured left with friend) world tour — two nights at the Nashville, West Kensington.

Like all superstars, young Neil kept his adoring fans waiting. And, horrors, some of them started slow hand-clapping when he still hadn't appeared on stage by 10.25. Actually he was at the bar, knocking back one or two of the foaming articles.

But when he did come on, my oh my, what a natty little outfit. School-boy cap and a pair of body-hugging dungarees that left nothing to the imagination. Come up and see me sometime, Neil. And such delightfully naughty little songs.

It is Jubilee Year, so we all joined in for a rousing rendition of the National Anthem. And I just love that song about 'Randy Raquel, My Sweet Inflatable You'; he did just about everything with Raquel!

And the chorus to 'Shangri-La' 'Shove It Up, Shove It Up' — so subtle I always think. And then the naughty boys took the michael out of the Shadows. And I adored the saucy tale of Bella the Beauty Queen who took to drink.

Nell's infamous 'Protest Song' went down a treat — who else can claim to have 'myhand up the skirt of Mother Nature'? Laugh, I almost... JANE STREET WALKER

BOOMTOWN RATS
London

FROM THE country that brought you Guinness draught and in the bottle, a new rock band, the Boomtown Rats.

And like that famed Irish aphrodisiac they are full bodied and satisfying, refreshing even.

On Friday night their record company had a little bash in Studio 51 in Gt Newport Street, an old haunt from the formative years of a previous raw rock decade. With a sound not totally unlike the raunch of the early Stones the Boomtown Rats were pretty much at home.

The trouble is that they are being pushed as a sort of new wave band, which they aren't. Indeed, if you didn't look at that garb and just listened, you'd hear that a lot of their music hangs on establishment riffs. A colleague commented that they were jumping on the ratwagon and nicknamed their lead singer Lutenant Normal.

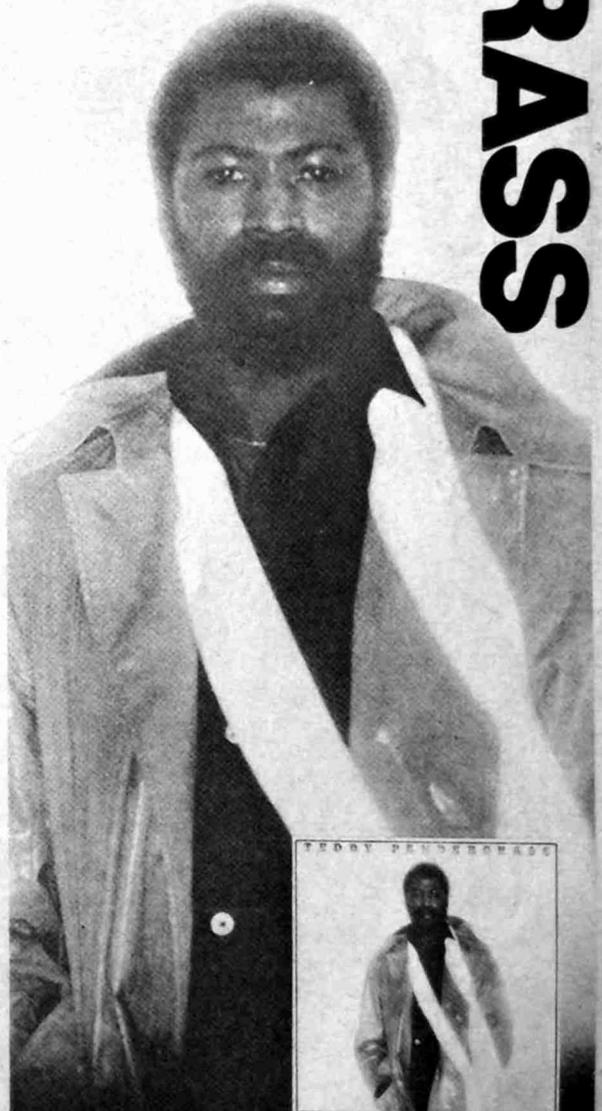
With a six man line-up they certainly pushed out some power and on first impressions they weren't bad at all, though hopefully they won't get lost in this image thing. T'would be a terrible shame. PAT O'REALLY

TEDDY PENDERGRASS

goes it alone...

You knew him as the voice of Harold Melvin & The Blue Notes, the greatest lead singer in the world — acclaimed both professionally and publicly for his unique rendering of hits like 'Wake Up Everybody', 'Don't Leave Me This Way', 'The Love I Lost' and 'If You Don't Know Me By Now' amongst others. Now, the man who has always stood alone, sings alone... a new group of sexy, soulful tunes written by Philadelphia's legendary team, Gamble and Huff. The album, titled simply: 'Teddy Pendergrass', already has songs like 'I Don't Love You Anymore' and 'The Whole Town's Laughing At Me' sweeping the country.

After 7 years at the top with Harold Melvin & The Bluenotes, Teddy Pendergrass goes it alone with an album only he could make...

**'TEDDY PENDERGRASS' PIR 81756**

featuring his new single: 'The Whole Town's Laughing At Me' PIR 5116



THANK YOU

GLASGOW,

STAFFORD,

LONDON

Glenn Frey

Don Henley

Randy Meisner

Don Felder

Joe Walsh

SWEET 16

ELVIS PRESLEY could soon be back in the charts in a big way. Sixteen of his singles were released on May 6. All of them have previously made number one in the British charts since his career began 21 years ago.

The records are sleeved in their original American colour picture bags — the first time they have been available in this form in this country. Fans will be able to buy them singly or altogether in special collectors' boxes.

THE RECORDS

'All Shook Up' / 'Heartbreak Hotel' (RCA 2694). 'Hotel' was his first recording for RCA, released in January '56, it reached Number One in the States and Number Two in Britain and can be counted as the number that started the Presley legend. Within a year of 'Heartbreak's' release, Elvis had notched up six gold discs. 'All Shook Up' gave him his first British Number One. As powerful and distinctive as this was 'Blue Suede Shoes', 'Hondog' and 'Don't Be Cruel', though none of these made the very top in Britain.

'Jailhouse Rock' / 'Treat Me Nice' (RCA 2696). This is still a disco favourite. For many teenagers, this was their first introduction to rock 'n' roll. Classic single.

'I Got Stung' / 'One Night' (RCA 2696). Material he'd recorded earlier, but not released until he was doing his national service stint in Germany with the US army. More commercial sound. But still retaining the voice power and maintaining the sex appeal.

'A Fool Such As I' / 'I Need Your Love Tonight' (RCA 2697). More earlier stuff released during his army stint (Elvis entered army in March '58 as a private, came out two years later as a sergeant).

'It's Now Or Never' / 'Make Me Know It' (RCA 2698). Once he'd left the army, it was goodbye, too, to the heavy rockers. For many, weened on the fifties' rock 'n' roll, this was the beginning of the decline into ballads and gentle pace.

'Are You Lonesome Tonight?' / 'I Gotta Know' (RCA 2699). Smooth powerful ballad. 'Wooden Heart' / 'Tonight Is So Right For Love' (RCA 2700). Slow ballad, lapses into German chorus, remembered too for its accordion intro. Taken from the 'GI Blues' album which also included the excellent 'Blue Suede Shoes'.

'Surrender' / 'Lonely Man' (RCA 2701). Another smooth Presley ballad.

'His Latest Flame' / 'Little Sister' (RCA 2702). Medium paced. By this time, Elvis was at the height in his worldwide popularity / money earning stakes. His records were still selling in millions, but from now on, there would only be brief glimpses of the classic Elvis of the Fifties.

'Rock-A-Hula Baby' / 'Can't Help Falling In Love' (RCA 2703). One such brief return to the halcyon rock days.

'Good Luck Charm' / 'Anything That's Part Of You' (RCA 2704). A catchy number. By now Elvis was in to making a long series of second-rate films that were only (sometimes) saved by his singing. The films were bad. Very bad. And even the choice of songs seemed not to have been made with any particular deliberation or consideration.

'She's Not You' / 'Just Tell Her Jim Said Hello' (RCA 2705). Medium paced. 'Just Tell Her' more memorable. 'She's Not You' made Number One in Britain, but only made Number Five in the States. Despite countless rumours of a British tour by Elvis, such a happening looks no nearer than it ever has.

'Return To Sender' / 'Where Do You Come From?' (RCA 2706). The big 1962 Christmas hit. Medium paced.

'Devil In Disguise' / 'Please Don't Drag That String Around' (RCA 2707). His only British Number One in '63. He had none in '64 and around this period his only product was music from the aforementioned films.

'Crying In The Chapel' / 'I Believe In The Man In The Sky' (RCA 2708). Deep voiced, sentimental slowie for which he was developing a penchant.

'The Wonder Of You' / 'Mama Liked The Roses' (RCA 2709). Now the king of show-business rather than the king of rock 'n' roll. The power's still there. The period '68 to '70 saw him making a number of good records which didn't make the British Number One, notably 'In The Ghetto' and 'Suspicious Minds'.



FACTS & FIGURES

Title, date of chart entry, figures in brackets — weeks record stayed at Number One.

- 'All Shook Up' 28. 6. 57 (7)
- 'Jailhouse Rock' 24. 1. 59 (3)
- 'I Got Stung' 24. 1. 59 (5)
- 'A Fool Such As I' 25. 4. 59 (7)
- 'It's Now Or Never' 30. 10. 60 (8)
- 'Are You Lonesome Tonight?' 8. 1. 61 (4)
- 'Wooden Heart' 26. 2. 61 (4)
- 'Surrender' 14. 5. 61 (5)
- 'His Latest Flame' 28. 10. 61 (3)
- 'Rock-A-Hula Baby' 3. 2. 62 (4)
- 'Good Luck Charm' 12. 5. 62 (5)
- 'She's Not You' 8. 9. 62 (3)
- 'Return To Sender' 8. 12. 62 (3)
- 'Devil In Disguise' 13. 7. 63 (1)
- 'Crying In The Chapel' 5. 6. 65 (2)
- 'The Wonder Of You' 11. 7. 70 (6)

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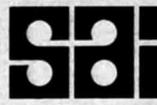


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The fax on the new chart entries



Oh Joy

WHO'S THE lovely lady with the slogan on her chest? Why it's Ms Joy Sarney, aged 25 and hailing from Merseyside. When she left school she started playing the local clubs with a folk group which included her brother.

Brother and sister then went on the cabaret circuit in the North of England. When the dynamic duo split, Joy made for the sunny climes of Southend and pursued a solo career and got involved with two local songwriters, Nick Ryan and Robin Slater. Demos were made and one of them was 'Naughty Naughty Naughty'. Alaska Records snapped it up and the search was on for a genuine Punch and Judy Man. So let's hear it for Uncle Tony from Clacton - On - Sea. Aged 45, he confessed to doing his first Punch and Judy show when he was 13. He turned professional 30 years ago and now performs throughout East Anglia. He went on to add that he had written a textbook called 'Professional Punch'.

Jenny who?

MEET Jennifer Warnes. Her debut Arista single 'Right Time In The Night' is about to chart. We don't know a lot about her as yet, but she plans to visit these shores before long.

Born and raised in Orange County, California, Jennifer spent her school years in pursuit of musical knowledge. Listening to the likes of Jackson Browne, Bob Dylan, Edith Piaf and Ray Charles. At the same time Jennifer was getting into acting.

Her 'big break' came when she was cast in the leading female role in the Los Angeles production of 'Hair'. From here came nightclub work, concert tours and network TV shows.

Her album 'Jennifer Warnes' is now available and worth a listen.

Disco Kid

by JAMES HAMILTON

New Spins

ALESSI: 'Oh Lori' (A&M AMS 7289). Delicious feathery swinger with ethereal harmonies and smash potential.

FABLIAMENT: 'Tear The Roof Off The Sucker (Give Up The Funk)' (Casablanca CAN 108, via Fye). Last year's funky classic, maxi-ed with the freaky slow 'Dr Funkenstein' and 'P. Funk'.

HUNTER: 'Rock On' (Penny Farthing PEN 895). Thin Lizzy sound mixed with jig-like fiddles for lively fun.

PLAID POPS ORCHESTRA: 'Marching Home' (Power Exchange PX 257). Party fun with bagpipes, flutes and brass, plus more pipes on the 'Sailing' plugside.

JOHN WESLEY RYLES: 'When A Man Loves A Woman' (Bulldog BD 9, via President). Excellent country version, very strong and useful.

BACHMAN TURNER OVERDRIVE: 'My Wheels Won't Turn' (Mercury 6167520). Buzzing heavy rock stomper.

PEACHES & HERB: 'We're Still Together' (MCA 297). Van McCoy-produced jauntness with 'Star' appeal.

CLOUD ONE: 'Atmosphere Strut, Pts 1/2' (Contempo CS 2119). Simple synthetics from last year, much imported.

GAP BAND: 'Out Of The Blue' (Tatooe FB 0884, via RCA). Bubblingly fresh funk driver.

CHARLIE WHITE: 'I Was Dancing When I Fell In Love' (Contempo CS 2120). Swamp Dogg-produced happy rhythmic skipper.

MANHATTAN TRANSFER: 'Candy' (Atlantic K 10930). Sweet 'n' sleazy big band smoocher.

JUDD HAMILTON & CAROLINE MUNRO: 'Love Songs' (RCA PB 5021). Lovely MoR medley of old doo-wop ballads woven into a brand new song.

CHRIS HILLMAN: 'Slippin' Away' (Asylum K 13083). Gently rolling soft-rock slowie.

JIMMY CLIFF: 'You Can Get It If You Really Want' (Inland WIP 6397). 'Harder They Come' version of his Desmond Dekker reggae hit.

SILVERTONES: 'African Dub' (Trojan TRO 9013). Nice lazy reggae.

HERB REED & SWEET RIVER: 'Can't Help Falling In Love' (PVK 003, via President). Deep bass voice smooching of Elvis' oldie.

PHYLLIS HYMAN: 'Loving You - Losing You' (Buddah BDS 457). Gradually building catchy slow nagger.

MAZE: 'Color Blind' / 'While I'm Alone' (Capitol CL 15922). Chunky funk, better sexy slow US hit flipside.

JESSE GREEN: 'Come With Me, Pts 1/2' (EMI 2615). Predictable if slower and lush than before, with 12-inch promo copies.

ANDY GIBB: 'I Just Wanna Be Your Everything' (RSO 2090237). Bee Gees' brother sounds similar on a slow shuffler.

DOOLEYS: 'Think I'm Gonna Fall In Love With You' (GTO GT 95). Derivative bouncy bright shuffler.

ADDRESSI BROTHERS: 'Slow Dancin' Don't Turn Me On' (Buddah BDS 458). Bouncily tumbling slowie.

ROMINA JACKSON: 'Hello Africa, Pts 1/2' (Kulik Chart Sounds 2001 KL 650, via RCA). Eddie Grant-produced Afro-funk with 'Pata Pata'-type chick.

EARL KLUGH: 'I Heard It Through The Grapevine' (Blue Note UP 36251). Subtle slow jazz guitar treatment.

JR WALKER: 'I Ain't Going Nowhere' (Motown TMG 1070). Northern jerkiness from '73, maxi-ed with the older 'What Does It Take' and 'Take Me Girl, I'm Ready'.

GEORGE CHANDLER: 'Little Girl' (RCA PB 5020). Stolid but insistent soul chugger, heavily promoted.

FREDA PAYNE: 'I Can't Live On A Memory' (Capitol CL 15919). 100 mph northern stormer.

DYNAMIC SUPERHEROES: 'Stay Away' (Motown TMG 1071). Northern churner.

DUANE CLARK: 'Gettin' It' (Spark SRL 1152). Monotonous fast burbler.

WALTER MURPHY: 'Rhapsody In Blue' (Private Stock PVT 108). Authentic intro before Gershwin does the hustle.

KRAFTWERK: 'Trans-Europe Express' (Capitol CL 15917). Monotonous treaky synthetics, tipped by Robbie Vincent.

MARK BURTON: 'Hey Puerto Rico!' (Dart ART 2081, via President). Creditably ethnic UK salsa.

TONY CHRISTIE: 'Smile A Little Smile For Me' (MCA 296). MoR oldie from '71.

MOONE BROTHERS: 'Julie, Do Ya Love Me?' (Target TGT 129). Bobby Sherman's old singalong MoR song.

Burn baby burn

THE BRISTOL Disco Exhibition was followed last Monday at Tiffanys by the launch of 'Disco City Circus,' (pictured right) a new concept in travelling road-shows. Aimed at filling the gap left by Emperor Rosko, the show has three dancers (Cass, Caralyn and Duke), DJ Buzz Martin, 3000w surround sound and enough lights to fry the stage! Fast-paced and slick, with Buzz out front using remote-start NAB cartridges instead of records, it's certainly different. Details from Mike Hoare at Pulse International on Bristol 425791 or 41666.

To continue last week's equipment round-up from the Bristol Disco Centre - run exhibition:

Pulsar's new lighting desk with twin pre-set controls for 12 spotlight channels is, at £118 (all prices incl. VAT), a cheap alternative to Zerco 88's superlative Lightmaster range of sophisticated add-on cassette-controlled club lighting consoles. Mode Electronics' Unit 3 is a four-channel modulated sequencer, either on its own (£81) or in a clip-together display kit with two fully-wired eight-lamp light boxes (£219). Cobalt Blue of Bristol's 400w Ultra-Violet generator (£108) is the most powerful available. Aarvak of Tottenham's fully variable spotlight controls (£32) can handle up to 100 metres of rope, while PV Capper of Dulwich have invented spotlight controls with a zip down the side! Bulb-changing made easy, with 5 metres for £30+.

EBA of Leicester's most popular speakers are their 100w 12-inch bin



(£96), the same with Piezo horn (£116), and 15-inch bin with horn (£136). G-B Products of Banwell, Avon, make speaker enclosures minus the drivers + their 15-inch ported with twin horn enclosure is £58, and baby 12-inch/one horn is £35 - while both SAL (a division of the Bristol Disco Centre) and SM Leisure Services of Southend-on-Sea make custom-built equipment housings and finished systems for both installations and mobiles. Deltac of Crowborough do a sturdy line in record carrying cases, as well as their own stereo disco systems.

Disco Dates

REAL THING visit Radio 1's Robbie Vincent and funny Jimmy Jones on Sunday (15) at Enfield's Kings Arms in Hertford Road. Capuchino supports Blooblo at Tibury Railwaymen's Club in Calcutta Road and Chris Gentry hits Tonbridge Teen & Twenty Club, both on Saturday (14), when Dave Royalty is funky every week at Southgate's Royalty Ballroom. The first Go-Go dancing heat is at Mumbles Pier Cinderella's, Swansea, on Thursday (19), and DJ Webster has a soulful Thursday residency at Sheffield's Red Lion in West Street. Brass Construction blast Bournemouth Winter Gardens on Saturday (14), while Heatwave's dates are Buckley Tivoli (12), Skegness Sands (13), Dunstable California (14), Yarmouth Tiffanys (18).

DJ Hotline

DJ Top Ten

DAVE HANNINGTON calls himself 'Dwight Wizard' when dee-jaying at Southend-on-Sea's Zhivago's in Chartwell Square, Victoria Circus. Like other jocks in Essex, he's ahead of many.

- 1 UPTOWN FESTIVAL, Shalamar Soul Train
- 2 AIN'T GONNA BUMP NO MORE, Joe Tex Epic
- 3 DISCO LUCY, Wilton Place Street Band Island
- 4 I CAN PROVE IT, Tony Etorla GTO
- 5 DISCO INFERNO, Trampms Atlantic
- 6 YOU'RE GONNA GET NEXT TO ME, Bo Kirkland and Ruth Davis US Claridge
- 7 BEAUTIFUL, Brothers Bus Stop
- 8 GOT TO GIVE IT UP, Marvin Gaye Motown
- 9 BLACK IS BLACK, La Belle Epoque French EMI
- 10 THE SHUFFLE, Van McCoy H&L

- BREAKERS**
- 1 WHAT IT IS, Garnet Mimms Arista
 - 2 PHOENIX, Aquarian Dream Buddah
 - 3 THE PRIDE, Isley Bros Epic

HOT VINYL

BOB JONES (Chelmsford Dee Jay's) import tops New York Port Authority 'I Use To Hate It Till I Ate It' / 'Twilight Zone' (Invictus LP), Crown Heights Affair 'Dancin'' (remixed De-Lite 12-inch), N.C.C.U. 'Washing Machine' / 'Super Track' (UA LP), Ohio Players 'Body Vibes' (Mercury), Cleveland Eaton 'Funky Cello' / 'Whammy Boogie Woogie' (Ovation LP), Eric Gale 'Ginseng Woman' / 'De Rabbit' (Columbia LP), Peoples Choice 'If You Gonna Do It' (TSOP) and revives Soul Children 'What's Happening Baby' (Stax LP).

HOSPITAL RADIO

RADIO HORTON at Banbury Hospital need an MoR programme presented for alternate Thursdays, with more shows becoming available - apply to Tony Worrall, 16, St Marks Close, Gaydon, Warks. Radio Rush Green at Romford's Rush Green Hospital need two hard-working record librarians as well as request collectors for Sunday afternoons - call Noel St Noel St John on 01-472 6457, or John Hall on 550 0216 (evenings).

Association

NEWS SOUTH WALES DJ's Association members have obtained the country's cheapest equipment insurance rates following their last meeting, and now meet again on Tuesday (17) at Bridgend's York Tavern. The Disc-Jockeys Federation of Great Britain has been formally constituted at an inaugural meeting on April 26, with elected officers Peter Clifton-Green (London, Chairman), Theo Loyla (Herne Bay, Secretary) and Chris Archer (Norwich, Treasurer).

SHALAMAR 'Uptown Festival' (Soul Train) explodes, hitting Tricky Dicky Seanes (Soho Spats), Keith Tyler (Sunderland Mayfair), Doctor John (Telford Disco - Tech), Lindsay Rogers (Ludlow), Steve Young (Edmonton Picketts Lock), Greg Gregory (Soho Sundown), Andy Wint (Middleton - on - Sea), Norman Davies (Dublin Phoenix), many more. MARVIN GAYE 'Got To Give It Up' (Motown) dittoes for Stuart Mason (Leeds), Chris Archer (March Cromwells), Roy Hughes (Leeds Pentagon Night-Scene), Larry Foster (Hackney), Bob Cheek (Lowestoft), Alan Farmer (Pentouk), etc. His amazing but true - His Grace the Archbishop of Canterbury personally persuaded Capital Radio's Nicky Horne to do a charity gig at Bath University last Saturday! RAH BAND 'The Crunch' (Good Earth) grabs Billy Frew (Kilmarnock), Richard Purcell (East Molesey), Michael O'Brien (Chester - Le-Street Genos), Colin McLean (Glasgow Shuffles).

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- OLIVIA NEWTON JOHN - If not for you
- MIKE OLDFIELD - In dulce jubilo
- BILLY PRESTON - That's the way God planned it
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- DIANA ROSS - Theme from Mahogany
- SHIRLEY & CO - Shame, shame, shame
- SUPREMES - Up the ladder to the roof
- SYLVIA - Pillow talk
- TEN C.C. - Art for art's sake
- THIN LIZZY - Whiskey in the jar
- TIMMY THOMAS - Why can't we live together
- BARRY WHITE - Never gonna give you up
- STEVIE WONDER - He's Mistra know it all

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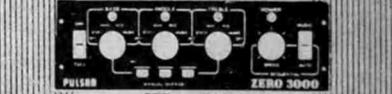
FROM MONDAY 23rd MAY, THE ADVERTISEMENT DEPARTMENT OF **RECORD MIRROR** WILL BE LOCATED AT 40 LONG ACRE, LONDON, WC2

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ROOTS

The boring background of Barry Biggs



THE WORST thing that ever happened to Barry Biggs (right) was being called The Chocolate Kid at school. When you consider the dramas and traumas in other people's lives, that ain't too bad.

He says he's never been disappointed, hurt and hardly ever upset. A bit boring really...

While all this song and dance is going on about the rising feeling of racialism in Britain and the National Front is gassing about taking over, B Biggs is calmly denouncing it all. He doesn't believe the BBC's bleeding heart programmes about discrimination against young blacks.

"There were one or two occasions when I was at school here and a couple of kids upset me," said the placid Barry. "That was in the early sixties and there were only 10 or 15 black kids at my school."

But Britain didn't make much of an impression on him, so when he was 19, he went back to Jamaica to work his way into the recording business. He ended up working with Byron Lee and the Dragonaires, and he still tours America with them every year.

He's in the UK now, living with his dad, and ploughing through a tour. His wife and three kids are flying out to join him in a few days.

All of this skylarking must cost a few bob, but Barry isn't short of the ready. In fact, he seems to be very comfortable, even if he hasn't had a great number of incredible hit singles. He stashes his dough away in the bank and has splashed out on a nice little place down in Jamaica for the wife and kids.

Racial

He stays well clear of the political pot boiler that's going on down there...

"Apart from all the political problems, it's nice place to live," he said after careful consideration (he's not a man to rush into anything). "The problems there are more political than racial. I just ignore it."

Yeah, well just wait until they show 'Roots' down there. Perhaps it'll cause even more of a stink than it did when it was shown in the States. It nearly had us in tears over here - and

we had comparatively little to do with the slave trade.

"I saw the show last Sunday," said Barry, "but I don't know if they should show that sort of thing. I thought it was good, but it could start something. A lot of black people could get upset. What's in the past should stay there. I look to the future."

Not that Barry has any hankering to go looking for his roots in the hinterlands of Africa. One of his great grandfathers was a Cuban and another a white Portuguese. It doesn't seem likely there'd be a Kunta Kinte in his background.

Tell me Mr Biggs... no come a little closer to the mike... that's right, put your foot on the white chalk mark. Tell the viewers what your ambition is.

Barry smiled prettily. "I'd like a Number One hit single," he answered. ROSALIND RUSSELL.

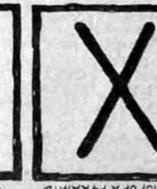
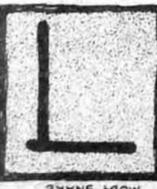
ENI - Exclusive News Incorporated bring you more great firsts in next week's RECORD MIRROR, the paper about which President Carter said: "Howay the lads."

Remember the Eagles? Remember Elkie Brooks? Remember Status Quo? Remember Ian Hunter? Remember the Alamo? Well, just seven days from now you can read what a Roller thinks of groupies and Tam Paton. Just get next week's RECORD MIRROR and read it first.

J. Edward Oliver

"Now letters pray"

CHANCES ARE THAT YOU KNOW YOUR A B C. OTHERWISE, YOU'RE PROBABLY EXPERIENCING GREAT DIFFICULTY IN UNDERSTANDING THIS INTRODUCTION. BUT HAVE YOU EVER REALISED THAT THE LETTERS OF THE ALPHABET CAN ALSO REPRESENT PICTURES? TO SHOW YOU WHAT I MEAN (AND TO SAVE A CONSIDERABLE AMOUNT OF DRAWING), HERE IS A COMPLETE SET OF TWENTY-SIX...



J. EDWARD OLIVER'S Investment garbage COLUMN

- ### FLOP ELEVEN
1. ANOTHER FUNNY HOMEYMOON - PETER SELLERS
 2. MY KINDA LIFE - QUENTIN CRISP
 3. GOING IN WITH MY EYES OPEN - LINDA LOVELACE
 4. WHEN - PRINCE CHARLES
 5. HAVE THE RIGHT - ARMY WHITEHOUSE
 6. YOU'LL NEVER KNOW WHAT YOU'RE MISSING - MURIEL YOUNG
 7. ANOTHER SUITCASE - PACKER BILK
 8. LOW - RONNIE CORBETT
 9. NICE 'N' NASTY - DR JEKYL AND MR HYDE
 10. 23 OF BEETHOVEN - INTERACTION BOARD
 11. DANCING QUEEN - ANGELA RIPPON

COMPILED BY: (1-6) STEVEN HALL; (7-8) BOBBIER IN VAUXHALL, LONDON S.W.11; (7-8) SARAH O'BRIEN; (9) CHLOE O'NEILL; (10) DORSET; (11) AND (12) LEIGHTON HUGHES, CLAMPFAC, BIRMINGHAM



- ### FLOP FOURTEEN
12. LAY DOWN YOUR ARMS - MAGNUS PAKE
 13. YOU'RE MORE THAN A NUMBER - THE PRISONER
 14. THE FIRST TIME EVER I SAID I LOVE YOU - KENDO NAGASAKI

COMPILED BY: KEN PACE, ABINGDON, OXFORDSHIRE, WHO ALSO SENT US THE FOLLOWING...

SILLY SONG ORIGINS

"THERE'S ALWAYS SOME KING THERE TO RE-LIND ME"

A CHANNEL SWIMMER WAS HALF-WAY TO FRANCE WHEN HE STARTED TO FEEL COLD. HIS TRAINER TRIED TO PERSUADE HIM TO GIVE UP THE ATTEMPT, BUT IT WAS THE SWIMMER'S REPLY THAT WAS TO INSPIRE ENGELBERT HUMPERDINK'S WELL-KNOWN SUCCESS. PLEASE RE-GREASE ME, LET ME GO!

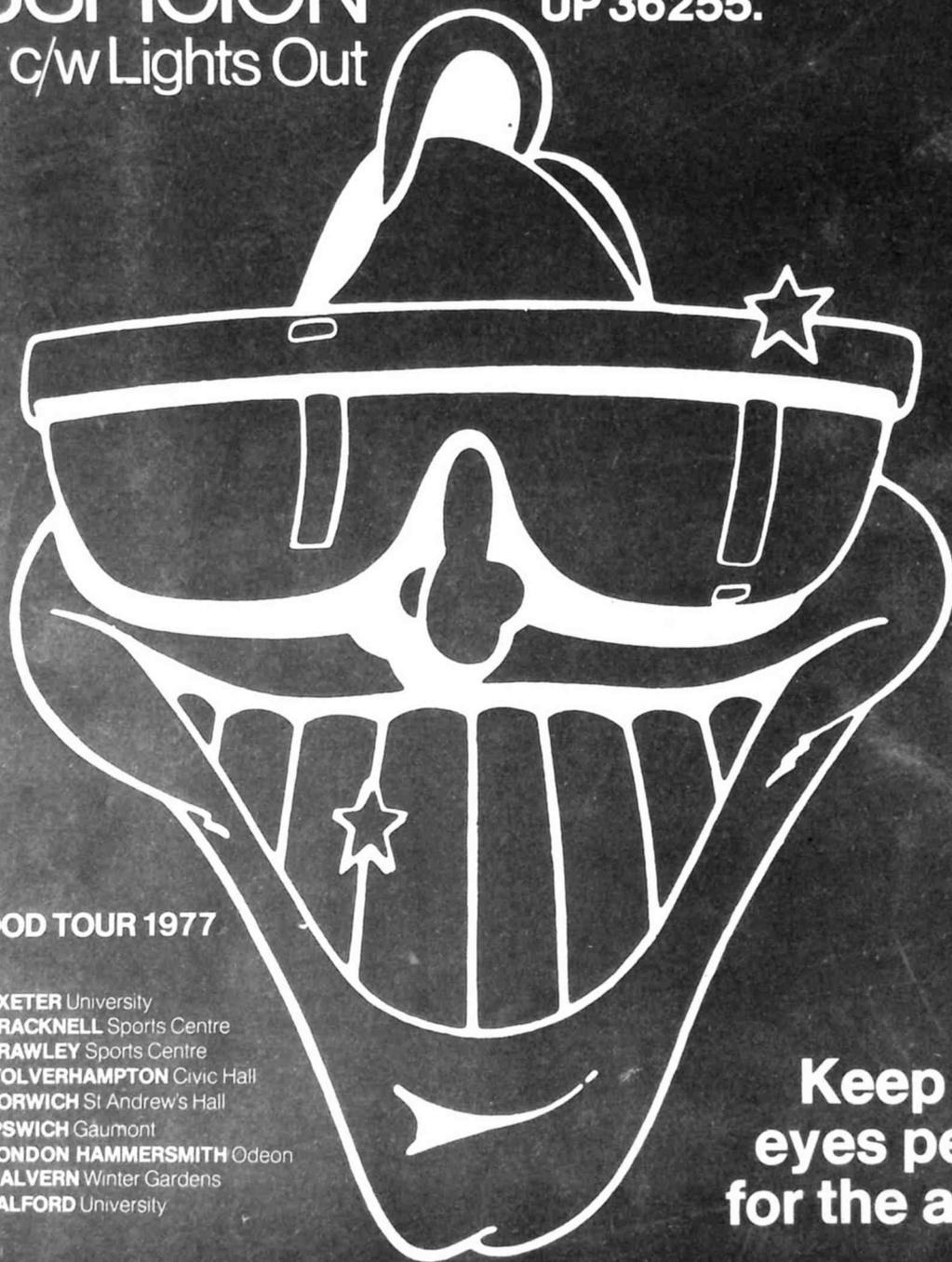
IF YOU HAVE ANY IDEAS FOR LOONEY LETTERS, PLEASE SEND THEM (OR ANY OTHER GARBAGE) TO: J. EDWARD OLIVER, WIN A WARTHOG CONTEST, RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENDELL ROAD, LONDON N7 7AX. * SPECIAL THANKS TO BRIAN L. PAYNE AND SUSAN F. OLIVER

NEXT WEEK: Izzy Ryder has a steam bath. Sauna him than me!

DR. FEELGOOD

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SUSPICION**
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DR FEELGOOD TOUR 1977

MAY

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| Thursday | 12 | EXETER University |
| Friday | 13 | BRACKNELL Sports Centre |
| Saturday | 14 | CRAWLEY Sports Centre |
| Sunday | 15 | WOLVERHAMPTON Civic Hall |
| Tuesday | 17 | NORWICH St Andrew's Hall |
| Wednesday | 18 | IPSWICH Gaumont |
| Thursday | 19 | LONDON HAMMERSMITH Odeon |
| Friday | 20 | MALVERN Winter Gardens |
| Saturday | 21 | SALFORD University |

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eyes peeled
for the album

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