

ROD IN COLOUR

Record Mirror

WHO IS THIS POP
SUPERSTAR?

*and why is he dressed
as a Geisha girl?*

See page 10 for the answer



ELTON

Exclusive interview

QUEEN

*On the road in
Hamburg*

Tina Charles · Frankie Valli · Metal Kids

Record Mirror

UK SINGLES

TOP 50

- | | | | |
|----|----|--|----------------|
| 1 | 2 | I DON'T WANT TO TALK ABOUT IT / FIRST CUT, Rod Stewart | Riva |
| 2 | 1 | FREE, Deniece Williams | CBS |
| 3 | 4 | AIN'T GONNA BUMP NO MORE, Joe Tex | CBS |
| 4 | 6 | THE SHUFFLE, Van McCoy | H&L |
| 5 | 16 | LUCILLE, Kenny Rogers | United Artists |
| 6 | 11 | A STAR IS BORN (EVERGREEN), Barbra Streisand | CBS |
| 7 | 5 | WHODUNIT, Tavares | Capitol |
| 8 | 3 | SIR DUKE, Stevie Wonder | Motown |
| 9 | 8 | HOTEL CALIFORNIA, Eagles | Asylum |
| 10 | 9 | GOOD MORNING JUDGE, 10cc | Philips |
| 11 | 15 | MAH NA MAH NA, Piero Umiliani | United Artists |
| 12 | 25 | GOT TO GIVE IT UP, Marvin Gaye | H&L |
| 13 | 14 | SOLSBURY HILL, Peter Gabriel | Charisma |
| 14 | 7 | HAVE I THE RIGHT, Dead End Kids | CBS |
| 15 | 18 | LONELY BOY, Andrew Gold | Asylum |
| 16 | 17 | HOW MUCH LOVE, Leo Sayer | Chrysalis |
| 17 | 13 | RED LIGHT SPELLS DANGER, Billy Ocean | GTO |
| 18 | 10 | PEARL'S A SINGER, Elkie Brooks | A&M |
| 19 | 29 | TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave | GTO |
| 20 | 41 | LIDO SHUFFLE, Boz Scaggs | CBS |
| 21 | 24 | IT'S A GAME, Bay City Rollers | Arista |
| 22 | 23 | WHERE IS THE LOVE, Delegation | State |
| 23 | 27 | DISCO INFERNO, Trammps | Atlantic |
| 24 | 27 | GONNA CAPTURE YOUR HEART, Blue | Private Stock |
| 25 | 22 | SMOKE ON THE WATER, Deep Purple | Purple |
| 26 | 34 | HELLO STRANGER, Yvonne Elliman | RSO |
| 27 | 36 | NAUGHTY NAUGHTY NAUGHTY, Joy Sarney | Alaska |
| 28 | 26 | LET 'EM IN, Billy Paul | Philly Int |
| 29 | 49 | TOKYO JOE, Bryan Ferry | Polydor |
| 30 | 12 | KNOWING ME KNOWING YOU, Abba | Epic |
| 31 | 19 | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 32 | 33 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 33 | 32 | COULD IT BE I'M FALLING IN LOVE ANYWAY, Detroit Spinners | Atlantic |
| 34 | 46 | RENDEZVOUS, Tina Charles | CBS |
| 35 | — | SHENNA IS A PUNK ROCKA, Ramones | Sire |
| 36 | 42 | YOU KEEP ME HANGING ON, Roni Hill | Creole |
| 37 | — | PEACHES, The Stranglers | United Artists |
| 38 | 47 | UPTOWN FESTIVAL, Shalamar | RCA |
| 39 | 20 | I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint | EMI |
| 40 | 48 | LET YOUR BODY GO DOWN TOWN, Martyn Ford Orchestra | Mountain |
| 41 | 45 | IN THE CITY, The Jam | Polydor |
| 42 | — | TELEPHONE LINE, Electric Light Orchestra | Jet |
| 43 | — | FEEL LIKE CALLING HOME, Mr Big | EMI |
| 44 | 43 | I'M YOUR BOOGIE MAN, KC & The Sunshine Band | MK |
| 45 | — | CALENDER SONG, Trinidad Oil Company | Harvest |
| 46 | 50 | WRITTEN ON THE WIND, Roger Daltrey | Polydor |
| 47 | — | THE WHOLE TOWN'S LAUGHIN' AT ME, Teddy Pendergrass | CBS |
| 48 | — | OK, Rock Follies | Polydor |
| 49 | — | WE'LL GATHER LILACS (ALL MY LOVIN'), Simon May | Pye |
| 50 | — | LOVE AT YOUR CONVENIENCE, Alice Cooper | Warner Bros |

Yesteryear

- 5 YEARS Ago (20 May 1972)
- | | |
|----|--|
| 1 | METAL GURU, T Rex |
| 2 | AMAZING GRACE, Royal Scots Dragoon |
| 3 | COULD IT BE FOREVER, David Cassidy |
| 4 | COME WHAT MAY, Vicky Leandros |
| 5 | ROCKET MAN, Elton John |
| 6 | A THING CALLED LOVE, Johnny Cash |
| 7 | TUMBLING DICE, The Rolling Stones |
| 8 | SATURDAY NIGHT AT THE MOVIES, The Drifters |
| 9 | RADANCER, The Marmalade |
| 10 | RUN RUN RUN, Jo Jo Gunne |
- 10 YEARS Ago (20 May 1967)
- | | |
|----|--|
| 1 | SILENCE IS GOLDEN, The Tremeloes |
| 2 | DEDICATED TO ONE I LOVE, Mamas and Papas |
| 3 | PUPPET ON A STRING, Sandie Shaw |
| 4 | PICTURES OF L.I.L.Y., The Who |
| 5 | SOMETHIN' STUPID, Frank, Nancy Sinatra |
| 6 | THE BOAT THAT I ROW, Lulu |
| 7 | FUNNY FAMILIAR FEELING, Tom Jones |
| 8 | SEVEN DRUNKEN NIGHTS, The Dubliners |
| 9 | WATERLOO SUNSET, The Kinks |
| 10 | PURPLE HAZE, Jimi Hendrix |
- 15 YEARS Ago (May 1962)
- | | |
|----|---|
| 1 | NUT ROCKER, B Bumble |
| 2 | GOOD LUCK CHARM, Elvis Presley |
| 3 | WONDERFUL LAND, The Shadows |
| 4 | DO YOU WANT TO DANCE, Cliff Richard |
| 5 | SPEAK TO ME PRETTY, Brenda Lee |
| 6 | LOVE LETTERS, Kitty Lester |
| 7 | AS YOU LIKE IT, Adam Faith |
| 8 | HEY LITTLE GIRL, Del Shannon |
| 9 | WHEN MY LITTLE GIRL IS SMILING, Jimmy Justice |
| 10 | HEY BABY, Bruce Channel |

UK Disco Top 20

- | | | | |
|----|----|---|--------------|
| 1 | 2 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 2 | 1 | SIR DUKE, Stevie Wonder | Tamla |
| 3 | 3 | THE SHUFFLE, Van McCoy | H&L |
| 4 | 4 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 5 | 6 | WHODUNIT, Tavares | Capitol |
| 6 | 7 | GOT TO GIVE IT UP, Marvin Gaye | Motown |
| 7 | 20 | LET 'EM IN, Billy Paul | Philadelphia |
| 8 | 14 | I'M YOUR BOOGIE MAN, KC & The Sunshine Band | TK |
| 9 | 9 | FREE, Deniece Williams | CBS |
| 10 | 10 | WHERE IS THE LOVE, Delegation | State |
| 11 | 11 | I CAN PROVE IT, Tony Etorla | GTO |
| 12 | 16 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 13 | 5 | SUNNY, Bonny M | Atlantic |
| 14 | 15 | HAVE I THE RIGHT, Dead End Kids | CBS |
| 15 | 17 | HOW MUCH LOVE, Leo Sayer | Chrysalis |
| 16 | 8 | RED LIGHT SPELLS DANGER, Billy Ocean | GTO |
| 17 | — | I DON'T WANT TO TALK ABOUT IT, Rod Stewart | Riva |
| 18 | 13 | GIMME SOME BROTHERS, 23 Lovells | Magnet |
| 19 | — | GIMME SOME, Jimmy Bo Horne | RCA |
| 20 | — | LONELY BOY, Andrew Gold | Asylum |

US Disco Top 20

- | | | |
|----|---|---------------|
| 1 | GOT TO GIVE IT UP, Marvin Gaye | Tamla |
| 2 | DEVIL'S GUN, C. J. & Company | Westbound |
| 3 | I NEED A MAN, Grace Jones | Beam Junction |
| 4 | I GOTTA KEEP DANCING, Carrie Lucas | Soultrain |
| 5 | COULD HEAVEN EVER BE LIKE THIS, Idris | Muhammad CTI |
| 6 | DISCOMANIA (Part 1 & 2), Lovells | TK |
| 7 | MAGIC BIRD GIVE IT, Salsoul Orchestra | Salsoul |
| 8 | SUPERMAN / ONE LOVE, Call Bee & The Buzzy Bunch | TK |
| 9 | YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass | Philly Int |
| 10 | DO WHAT YOU WANNA DO, T Connection | TK |
| 11 | I CAUGHT YOUR ACT, Husk Corp | Warner / Curb |
| 12 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 13 | SHOW YOU THE WAY TO GO, Jacksons | Atlantic |
| 14 | WHY WOULD A GIRL LIKE ME, Claudia Barry | Atlantic |
| 15 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | TK |
| 16 | FEEL THE NEED, Detroit Emeralds | Westbound |
| 17 | THEY SAID IT COULDN'T BE DONE, Dells | Mercury |
| 18 | SLOW DOWN, John Miles | London |
| 19 | TOUCH ME, TAKE ME, Black Light Orchestra | RCA |
| 20 | DR LOVE, First Choice | Salsoul |
| 21 | LOVING YOU IS KILLING ME, Moment Of Truth | Salsoul |

UK Soul Top 20

- | | | | |
|----|----|---|------------|
| 1 | 3 | FREE, Deniece Williams | CBS |
| 2 | 1 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 3 | 2 | GOT TO GIVE IT UP, Marvin Gaye | Motown |
| 4 | 6 | SIR DUKE, Stevie Wonder | Motown |
| 5 | 7 | SUPERBAND, Kool and the Gang | Contempo |
| 6 | 4 | WHODUNIT, Tavares | Capitol |
| 7 | 5 | LET 'EM IN, Billy Paul | Philly Int |
| 8 | 9 | DANCIN' Crown Heights Affair | Contempo |
| 9 | 13 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 10 | — | DISCO INFERNO, Trammps | Atlantic |
| 11 | 12 | WHOLE TOWN'S LAUGHING, Teddy Pendergrass | Philly Int |
| 12 | 8 | THE SHUFFLE, Van McCoy | H&L |
| 13 | 10 | MOTHER FOR YA, Johnny 'Guitar' Watson | DJM |
| 14 | 11 | I'M YOUR BOOGIE MAN, KC & The Sunshine Band | TK |
| 15 | — | I WANNA GET NEXT TO YOU, Rose Royce | MCA |
| 16 | — | THE PRIDE, Isley Brothers | Epic |
| 17 | — | TRYING TO LOVE TWO, William Bell | Mercury |
| 18 | — | YOU DON'T HAVE TO BE A STAR, Marilyn McCoo | ABC |
| 19 | — | SINGASONG, Earth Wind & Fire | CBS |
| 20 | — | TOO HOT TO HANDLE, Heatwave | GTO |

US Soul Top 20

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

STAR CHOICE



SUZI QUATRO

- | | |
|----|---|
| 1 | JAILHOUSE ROCK, Elvis Presley |
| 2 | LOVE ME TENDER, Elvis Presley |
| 3 | HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye |
| 4 | TAKE ME IN YOUR ARMS, Kim Weston |
| 5 | BLUE BERRY HILL, Fats Domino |
| 6 | JUMPIN' JACK FLASH, Rolling Stones |
| 7 | PIECE OF MY HEART, Janis Joplin |
| 8 | GOD BLESS THE CHILD, Billie Holiday |
| 9 | TRY A LITTLE TENDERNESS, Otis Redding |
| 10 | DESPERADO, Eagles |

Star Breakers

- | | |
|---|----------------|
| BABY DON'T CHANGE YOUR MIND, Gladys Knight and the Pips | Buddah |
| THE PRIDE, Isley Bros | Epic |
| BLOWIN' FREE, Washburn Ash | MCA |
| L'OISEAU ET L'ENFANT, Maria Myrtam | Polydor |
| DON'T LET GO, Manhattan Transfer | Atlantic |
| WE CAN DO IT, Liverpool Football Team | State |
| SUPER BAND / OPEN SESAME, Kool and the Gang | Contempo |
| IF YOU WANT ME, Billy Jo Spears | United Artists |
| SLOW TALKIN' BOY, Mud | RCA |
| HALF WAY DOWN THE STAIRS, Muppets | Pye |

UK ALBUMS

TOP 50

- | | | | |
|----|----|--|----------------|
| 1 | 1 | ARRIVAL, Abba | Epic |
| 2 | 2 | HOTEL CALIFORNIA, The Eagles | Jaylum |
| 3 | 15 | DECEPTIVE BENDS, 10CC | Mercury |
| 4 | 4 | A STAR IS BORN, Soundtrack | CBS |
| 5 | 7 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 6 | 3 | 20 GOLDEN GREATS, The Shadows | EMI |
| 7 | 6 | GREATEST HITS, Smoke | RAK |
| 8 | — | THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles | Parlophone |
| 9 | 8 | GREATEST HITS, Abba | Epic |
| 10 | 9 | PETER GABRIEL, Charisma | |
| 11 | 5 | STRANGLERS IV, The Stranglers | United Artists |
| 12 | 11 | RUMOURS, Fleetwood Mac | Warner Bros |
| 13 | 20 | THEIR GREATEST HITS 71-75, The Eagles | Asylum |
| 14 | 10 | PORTRAIT OF SINATRA, Frank Sinatra | Reprise |
| 15 | 13 | ANIMALS, Pink Floyd | Harvest |
| 16 | 17 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Tamla Motown |
| 17 | 16 | LIVING LEGENDS, Everly Brothers | Warwick |
| 18 | 47 | IZITSO, Cat Stevens | Island |
| 19 | 12 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 20 | 22 | HIT ACTION, Various | K-Tel |
| 21 | 14 | THE CLASH, CBS | |
| 22 | 49 | ROCK ON, Various | Arcade |
| 23 | 42 | SIN AFTER SIN, Judas Priest | CBS |
| 24 | 19 | HOLLIES LIVE HITS, The Hollies | Polydor |
| 25 | 26 | VISION, Don Williams | ABC |
| 26 | 33 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 27 | 21 | LIVE, Status Quo | Vertigo |
| 28 | 24 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 29 | 27 | ATLANTIC CROSSING, Rod Stewart | Warner Bros |
| 30 | 18 | THE UNFORGETTABLE GLENN MILLER, Glenn Miller | RCA Victor |
| 31 | 29 | GREATEST HITS, Showaddywaddy | Arista |
| 32 | — | LOVE AT THE GREEK, Neil Diamond | CBS |
| 33 | — | THE BEST OF THE FACES, The Faces | Riva |
| 34 | — | TIME LOVES A HERO, Little Feat | Warner Bros |
| 35 | 25 | WORKS, Emerson, Lake & Palmer | Atlantic |
| 36 | — | THE MOTOWN STORY, Various | Motown |
| 37 | 45 | DETROIT SPINNERS SMASH HITS, Detroit Spinners | Atlantic |
| 38 | 40 | EVITA, Various | MCA |
| 39 | — | NEW ALBUM, Bryan Ferry | Polydor |
| 40 | — | THE MAGIC OF DEMIS ROUSSOS, Demis Roussos | Philips |
| 41 | — | HOLST: THE PLANETS, Isao Tomita | RCA |
| 42 | 35 | TUBULAR BELLS, Mike Oldfield | Virgin |
| 43 | 38 | WINGS OVER AMERICA, Wings | Parlophone |
| 44 | — | A NIGHT ON THE TOWN, Rod Stewart | Riva |
| 45 | — | BOSTON, Boston | Epic |
| 46 | 32 | DAVID SOUL, David Soul | Private Stock |
| 47 | 23 | A PERIOD OF TRANSITION, Van Morrison | Warner Bros |
| 48 | — | MOROCCAN ROLL, Brand X | Charisma |
| 49 | — | THIS IS NIECY, Deniece Williams | CBS |
| 50 | 34 | 20 GOLDEN GREATS, Glen Campbell | Capitol |



BEATLES: straight in at Number Eight

US SINGLES

TOP 50

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

US ALBUMS

TOP 50

- | | | | |
|----|----|---|----------------|
| 1 | 2 | RUMOURS, Fleetwood Mac | Warner Bros |
| 2 | 1 | HOTEL CALIFORNIA, Eagles | Asylum |
| 3 | 3 | MARVIN GAYE LIVE AT THE LONDON PALLADIUM | Tamla |
| 4 | 4 | ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK | United Artists |
| 5 | 5 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Tamla |
| 6 | 7 | GO FOR YOUR GUNS, Isley Brothers | T-Neck |
| 7 | 6 | BOSTON | Epic |
| 8 | 8 | SONGS FROM THE WOOD, Jethro Tull | Chrysalis |
| 9 | 10 | COMMODORES | Motown |
| 10 | 9 | A STAR IS BORN, Barbra Streisand & Kris Kristofferson | Columbia |
| 11 | 12 | A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section | Polydor |
| 12 | 13 | WORKS VOLUME 1, Emerson, Lake & Palmer | Atlantic |
| 13 | — | THE BEATLES AT THE HOLLYWOOD BOWL | Capitol |
| 14 | 20 | ENDLESS FLIGHT, Leo Sayer | Warner Bros |
| 15 | 15 | UNPREDICTABLE, Natalie Cole | Capitol |
| 16 | 17 | SILK DEGREES, Boz Scag | |

Record Mirror

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Distributed by Spotlight Magazine Distribution Ltd, Spotlight House, 1 Benwell Road, London N7 7AX. Tel: 01 507 6411.
Published by Spotlight Publications Ltd, Spotlight House, 1 Benwell Road, London, N7 7AX, and printed by South Eastern Newspapers Ltd, Larkfield, Maidstone, Kent, ME20 6GG.

NOT A ROOTS REPEAT ALREADY?

YOU MAY recall, my dears, some time ago I had cause to mention the black roots of one **Britt Ekland** in these excellent columns.

Well, she's been away from these wintry shores of late, but has been unable to escape the attentions of my correspondents on the other side of the pond.

Winging its way through the post this week came a most amusing photograph of **Britt, Rod, John Waite and Mike Corby** - both of **The Babys** - all seated around the champagne bottles at the **Whisky A Go Go** in Los Angeles. Just take a glance at the pouting Britt - see what I mean?

Talking of women - and who isn't these liberated days? I hear that my old friends at **Charly Records** are searching high and low for an all-girl punk group. They contacted one such band, but were a shade put off to discover that the dear lady drummer didn't own so much as a drumstick, let alone a drum kit.

Question time: What have **Angie Bowie** and **Gladys Shock**, Italian TV artiste, got in common? Why, my dears, they will both be judging the 1977 final of the **Webbington Open Talent Contest** in the West Country. Angie is billed in the programme as 'famous wife of **David Bowie**'. Remember, we search all corners of the globe to bring you news of all the beautiful people.

And what's all this... the **Bay City Rollers** attending a lecture on rock music at the **New School in New York**. Not velly funny.

Suzi Quatro tells me she has



had several offers from **Japanese porn magazines** to do centrefold nude spreads, but says young **Suzi**, "I will never strip for the camera, not even for a million pounds." Not for a million? I must confess for that substantial sum, yours truly might just be tempted to draw back the veils. (Would anyone want it? - Ed)

And have you heard the naughty little joke currently in circulation concerning a certain well-built lady from **Nashville**? All right, you've persuaded me, I'll tell y'll apparently when **Dolly Parton** decided to become liberated and burnt her bra, it took the fire brigade three days to get the blaze under control!!!! Geddit???

On, then to **Wimbledon** to take in a most entertaining football match featuring a number of nubile ladies, various popsters and a load of balls. My old friend **David Mount of Mud** suffered the indignation / delight of having 99 per cent of his sporting attire removed on the pitch. But the rampant ladies did no

more than drool over handsome 'Jesus' **Robert Powell** and tough guy-cop **Dennis Waterman**.

Wedding bells... **Sonny Bono**, handsome debonaire US TV personality plans to marry a 23-year-old floozie from **Maryland**. While back on this side, **Charlie Tumahal of Be-Bop Deluxe** has gotten himself spliced to one **Susan Lander**. The couple will be honeymooning in the south of **France** - such a delightful area I always think - where Charlie will have to take time off from his nuptials to cut the band's new album.

On to the **Royal Garden Hotel** in downtown **Kensington** for a party with those well-known punks **The Shadows**. In attendance were **Marc Bolan with Gloria, Steve Harley with a slim young lady** sporting a very tight grey catsuit and red hair, **Dennis Waterman** - he's getting in everywhere and currently holds the **Juicy Luicy Liger of the Week** award - and **Cliff Richard's** mum.

What **The Papers Didn't Say**... only one national daily paper carried the story of the **Sex Pistols**' signing to **Virgin Records** - the **Daily Mirror** gave it 25 words. And d'you remember how excited the **Fleet Street** hacks were with regard to the **Pistols, Bill Grundy, EMI, A&M?** The ways of **Grubb Street** still pass strange - though natch, there was considerable interest shown by the nationals with regard to **RECORD MIRROR'S** exclusive picture of **Elton John** in the company of young **Melanie Green**.

Now I give you a quote from a



LINDA LEWIS: standing out

Decca Records newsletter: 'John Miles, voted as Britain's 'Best Rock Vocalist' of 1976, and hailed as one of the best songwriters to have emerged in recent years, today won the **Ivor Novello Award** in the 'Best Middle Of the Road Song' category for his song 'Music'. Old rockers never die, it would seem, they still roll gently into the middle of the road.

'The World's Worst Wireless Show', presented on **London's Capital Radio** by **Kenny Everett**, produced the final list of the bottom 30 records voted by listeners. The very worst: 'I Want My Baby Back' by **Jimmy Cross**, while **Jess Conrad** had no less than three records in the 30. **Hughie**

Green scraped in at the last position. **Bad luck for the Tom Robinson Band** who had three amplifiers, seven microphones and a selection of other equipment nicked from their van on **Saturday** night, but managed to borrow enough equipment to play an important gig on **Sunday**. Meanwhile, **Ian Tremmer of Burlesque** lost a "precious tobacco box of great sentimental value at **Stockwell College** t'other night. He's offering a suitable reward to the finder.

So there we go, kids, all for now. I must go and pack my bags to spend a weekend with cuddly foul-mouthed **Frankie Miller**. **Mmmmmmmmm, Byebee.**



Britt, Rod and Babys - see lead story



Tumahai and missus: see copy



Sail Away

the summer single from

Jack Harris

F13704 **DECCA**

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1 7SW

You thought you'd seen the last of them, but they're back

PISTOLS SIGN FOR VIRGIN



SEX PISTOLS: in the studio

AFTER WEEKS of speculation, the Sex Pistols have signed with Virgin Records for an unspecified sum of money. The group, who have had no recording contract since their dramatic departures from EMI and A&M, have their first Virgin single 'God Save The Queen' released on May 27. There have been massive advance orders for both the single and the album the group are currently completing.

A company representative said, "how ever other record companies might protest, they would all have liked to have signed the Sex Pistols. Their reluctance was not because of strong disapproval, but because of fears of what others - the Press, their American offices, their own artists - might think.

"The Sex Pistols have thrown a successful spanner into the rock works. Thanks to them, many new wave

bands have been able to emerge. They have problems getting live gigs, the BBC will not play their records and the Press has refused to accept their advertising, but the Sex Pistols while being the most hated must be the most potentially successful group."

Virgin planned to announce the deal with a seven-second TV advertisement on last Friday's Bill Grundy show on Thames TV. However, it was rejected for that time slot and eventually programmed for later on Friday evening. But on Friday afternoon, the ad, having been made and accepted, London Weekend TV refused to accept it. The ad featured Johnny Rotten looking straight at the camera and saying "You thought you'd seen the last of us, but we're back on Virgin Records."

TOURS...TOURS.

JUNIOR WALKER: Middlesbrough Madison Club May 24, Newcastle Mayfair 27, Wigan Casino 28, London Palladium 29, Loxton Westbury Country Club 31.

GRYPHON: Aberdeen University 19, Edinburgh Heriot Watt University 20, Glasgow University 21, Fife St Andrews University 22, Nottingham Playhouse 27, Bristol Polytechnic 28, Solihort Southport Theatre 29, Penthouse Scarborough June 3.

VIBRATORS: Stoke George Hotel May 17, Retford Porterhouse June 7, Redditch Traceys 11, Wolverhampton The Wulfrun 17.

999: Islington Hope and Anchor May 16, Peterborough Grenadier 20, Hammersmith Red Cow 21, Islington Hope and Anchor 23, Central School of Art and Design 26, Stockwell College 27, Hammersmith Red Cow 28, Islington Hope and Anchor 30, Hammersmith Red Cow June 1, Islington Hope and Anchor 6, Camden Music Machine 7, Hammersmith Red Cow 8, Croydon Red Deer 9, Islington Hope and Anchor 13, Putney Railway Hotel 14, Hammersmith Red Cow 15, Islington Hope and Anchor 20, Hammersmith Red Cow 22, Barbarellas Birmingham 24 and 25, Islington Hope and Anchor 27, Hammersmith Red Cow 29.

SHAKIN STEVENS AND THE SUNSETS: Worcester Bunk House, May 18, Swansea Circles 19, Southgate Royalty Ballroom 20, Durham Bede College 21, London Music Machine 25, Devizes Corn Exchange 26, Cirencester Royal Agricultural College 27, London Rock Garden 28, Gwent Newbridge Club 29, Dyfed St Peters Civic Hall 30, Weymouth Pavilion 31, Bridgewater Town Hall June 3, Barnstaple Tempo Club 4, Rotherham Clifton Hall 6, Farnborough Rock Club 'N' Roll Jubilee Concert 10, Cambridge Peterhouse College 13, Cambridge Calus and Conville College 14, Cambridge Magdalene College 15, Durham Trevelyan College 16, Oxford St Edmunds College 18, Liverpool City of Liverpool College 22, London Roy Club 23, Lancaster College 24, Portsmouth Polytechnic 25, West Bromwich Oakdale Club 30.

BURLESQUE: Croydon Greyhound June 5, Malvern Winter Gardens 6, Lincoln Technical College 17, Birmingham Barbarellas 21, Brighton Sussex University 22, Abertillery Metropole 23, Egham Royal Holloway College 24, Bedford College of Education 25, Doncaster Outlook Club 27, Scunthorpe Tiffans 28, Manchester Middleton Civic Hall 29, Barnsley Civic Theatre 30.

SKREWDRIVER: Stoke Newington Rochester Castle, May 18, Camden Brecknock 24, Marquee London 25, Camden Lock Dingwalls 27, Hammersmith Red Cow 28, Putney Railway Hotel 31, London Marquee, June 4.

THE HEARTBREAKERS: Retford Porterhouse date on June 22, has been withdrawn by the promoter, and Leeds Poly on June 3 withdrawn due to European commitments.

Roy Wood — new label, single and album

ROY WOOD has signed to Warner Brothers and has a new album and single planned, plus an autumn tour.

The single 'The Stroll' is due out on June 6, while an album tentatively titled 'Super Active Wizzo' should be available in the summer.

Roy's Wizzo Band

comprises David Donovan drums, Billy Paul alto sax, Bob Wilson trombone and Graham Gallery bass. A keyboard player and tenor saxophonist are to be added.

The band are to rehearse in Scandinavia before touring the US, followed by the UK autumn dates.



ROY WOOD

Bright lights for Beacon

WOLVERHAMPTON'S Beacon Radio is the most popular station in the West Midlands, according to an independent survey carried out by students at the Wulfrun College.

Beacon has introduced its first outside broadcasts with a mobile unit first used at the Telford 'Telfex' exhibition and they will broadcast from Stafford show on May 25/26.



BEACON RADIO

New look Lux

RADIO LUX go out on Saturdays. **EMBOURG** starts a new programme format on May 23, including a new look Top 20 programme every night, late night emphasis on albums, a country music show and a top LP chart.

The Top 20 show will go out at 8.30 pm on Mondays, Wednesdays, Thursdays, Fridays and Sundays at 8.30, on Tuesdays at 9.30 pm and Saturdays at 10.30 pm. The Country Show will go out on Saturdays between 11 pm and 1 am. On Thursdays at 11 pm, Tony Prince will present a solid hour of golden oldies. Stuart Henry will feature 208's album chart on Sundays between 8.30 and 9.30 pm. His 'Sound System' programme will go out on Mondays and Fridays at 12 midnight. 'Black Trax', Fridays 10 pm, kicks off on May 27 with a special on Stevie Wonder.

Clash get fingered — and a single

THE CLASH had to cancel dates at Kidderminster, Derby and Nottingham while guitarist Mick Jones had an operation on a septic finger. They hope to reschedule the dates for the end of the tour.

The Clash's next single, out on CBS, will almost certainly be a cut off their new album, 'Remote Control'.

EXTRA DATES have been added to 10cc's British tour. A third at Hammersmith, Odeon is added on June 20, and they will play at Cardiff Sophia Gardens on June 14. Tickets are available now.

Support for the tour is David McWilliams.

Gilbert adds

A LONDON date has been added to Gilbert O'Sullivan's solo UK tour at the Theatre Royal, Drury Lane on June 5.

His new single 'My Love And I' is released this week.

Congrats Kermit

THE MUPPETS won the coveted Golden Rose Award at the Montreux Television Festival which finished on Saturday.

Their 'Muppet Show' album, released next month, is reviewed on page 17.

Black music

on radio 3

SIX 20 minute programmes on the development of black music are broadcast on Radio Three from May 24 at 6.25 pm.

Programmes are 'Mottown - The Context' (May 24), 'The Company' (June 17, 6.45 pm), and 'The Artist' (June 21, 6.25 pm), 'Reggae - The Birth Of' (July 12, 6.25 pm), 'Rastas and Rudies' (July 26, 6.25 pm), and

+ 24
10cc

'Sound System' (August 9, 6.25 pm).

Featured artists include Bob Marley, Stevie Wonder, Ray Charles, Chuck Berry, Marvin Gaye and The Heptones.

Girl hurt at

Kids gig

THE DEAD END Kids concert at Wolverhampton Civic Hall on Saturday had to be stopped when a stage extension collapsed and a girl suffered a broken ankle in the incident. Several others in the crowd were bruised, but not badly injured.

Ticket collect

MEAL TICKET have signed to EMI's Licensed Label Division, the first individual band signed to do so, via a deal with Logo records.

They have a single 'Out Of The Blue' released on May 27, and an album 'Code Of The Road' for mid June issue.

Bain joins Cale

FORMER RAINBOW Keyboard player Jimmy Bain has joined John Cale's band for European dates.

A new John Cale album is being recorded in June. Bain intends to continue his project with Brian Robertson later in the year.

Dean Musical for London

A £75,000 musical called 'Dean', based on the life of American cult hero James Dean, re-opens London's Casino Theatre in August. At the moment they are looking for an actor to fulfill the role.

Frankie Miller's big one. 'Be good to yourself'

The new single.

CHS 2147.



THE JAM GO IT ALONE

THE JAM, whose first album 'In The City' was released by Polydor last week, kick off a mammoth UK tour at Birmingham Barbarellas on June 7.

The following dates are: Great Yarmouth Garibaldi Hotel 8, Eastbourne Winter Gardens 9, Cambridge Corn Exchange 10, Bristol Poly 11, Reading Top Rank 13, Portsmouth Locarno 14, Bournemouth Village Bowl 15, Leeds Town Hall 16, Sunderland Seaburn Hall 17, Manchester

Electric Circus 19, Doncaster Outlook 20, Cardiff Top Rank 21, Wolverhampton La Fayette 22, Huddersfield Poly 23, Swindon Brunel Rooms 24, Croydon Greyhound 26, Lincoln Drill Hall 28, Birmingham Rebecca 30.

Newcastle Mayfair Ballrooms July 1, London - venue to be announced - 4, Brighton Top Rank, 5, Middlesbrough Town Hall 8, Harrogate Lounge Hall 9, Sheffield Top Rank 10, Falkirk Maniquil 14, Edinburgh Clouds 15, Liverpool Eric's 16.



MEMBERS OF Led Zeppelin took time off from their five month US tour to pop into London to pick up an Ivor Novello Award last week. John Paul Jones, manager Peter Grant, Robert Plant and Jimmy Page are pictured with the award presented for their "Outstanding Contribution to British Music."

Left to right: John Paul Jones, Peter Grant, Robert Plant, Jimmy Page and actor John Inman.

PLANT ARREST MYSTERY

A LONDON evening newspaper reported on Monday that Led Zeppelin lead singer Robert Plant was arrested on charges of drunkenness and possessing a knife in America - while he was supposedly still in Britain. Plant flew into Britain last week with other members of the band to collect their Ivor Novello award.

According to a press release from their Swan Song label he was due to watch his favourite

football team Wolves play Bolton on Saturday, and fly back to America on Tuesday with the group.

According to the newspaper report Plant was arrested at Hartsfield airport and fined 75 dollars at the city jail. The report claims Plant gave his age as 19, when Plant is really 29.

STOP PRESS: On Tuesday night the evening newspaper apologised and said, at the time of the incident Plant was horse riding in Wales.

Paul and John sign to CBS?

THE CONTROVERSIAL double album 'The Beatles - Live At The Star Club', recorded in Hamburg 15 years ago, is to be released on May 25.

It is being released by RCA on the Lingasong label, priced 14.49.

Meanwhile, there are strong rumours that CBS are about to sign up John Lennon and Paul McCartney in America. As yet, no official statement has been forthcoming from CBS. This week Epic, a CBS label, released a single by Susie and The Red Stripes, otherwise known as Linda McCartney and Wings. Make of that what you will.

New deal for Fairport

FAIRPORT CONVENTION have signed to Phonogram records, following their split with Island last year.

First product on their new label is scheduled for July release, 'Bonny Bunch Of Rose.'

The group appear at London's Theatre Royal, Drury Lane on Sunday May 29.

New wave for Wales

MID WALES is to get a taste of 'new wave' rock with a renovated venue the Grand Pavilion in Llandrindod Wells, Powys.

Appearing there on June 25 are XTC and the Heartbreakers, and opening the venue are the Stranglers on June 10 as part of their tour.

Beatles live tapes released this month



MARIE OSMOND: promotional visit

MARIE'S SPREE

MARIE OSMOND arrives in London May 23 for a short visit. She is flying in for a shopping spree, and also to promote her new single 'This Is The Way I Fell' and the album of the same name. She comes in to Heathrow airport at 7.55 pm on flight number KL41.

There is a possibility of Donny making the same trip soon.

Roller spin-off signs

EX-BAY CITY Roller Ian Mitchell's new group, Rebecca Stone, have signed to Private Stock Records. The group are managed by Tam Paton, who this week revealed that in future, he will be "taking a back seat" in the affairs of the Rollers.

"I want to concentrate on this group in the near future," said Tam. "They have a lot of potential - I'm sure that they're going to be very big."

Even bigger

MR BIG have added a new guitarist Mick Llewellyn, 22, formerly with Hustler.

Cliff grounded

CLIFF RICHARD had to cancel dates on his present Australian tour because he was stranded in New Zealand due to an airline dispute.

Glimpse of Harding

FOLK COMEDIAN Mike Harding has been added to Sunday night's Private Eye magazine benefit concert at the Kings Road Theatre.

Other dates are Birmingham Aston Unity May 20, and Manchester Palace Theatre 26.

His new album 'Old Four Eyes Is Back' is released on May 27 and reviewed on page 16.

Second channel

VISITING US band Television have added a second date at London's Hammersmith Odeon on May 29, after their May 28 date sold out.

CONNOLLY ADDS EXTRA DATE

BILLY CONNOLLY has sold out his two London Rainbow concerts and adds a third date there on July 7. The concerts will be recorded for his autumn album.

Queen EP out

A FOUR track EP from Queen is out on Friday headed by 'Good Old Fashioned Loverboy' plus 'Death On Two Legs', 'Tenement Funster' and 'White Queen'.

MORE BENSON

FOLLOWING THE sell-out of his Royal Albert Hall date, George Benson has added a concert at London's New Victoria on May 29. Tickets on sale now.

Billy Ocean tour

BILLY OCEAN, presently charting with 'Red Light Spells Danger' goes out on his first ever concert tour this month.

Dates are Watford Balleys May 22-28, Halifax Palladium June 1-3, Cleveland Philmore 4, Bedale The Barn 6, Birkenhead Hamilton Club 7, Derby Balleys 9-11.

A club tour for July / August is being set up to coincide with his next single release.

NEIL'S NEW ONE

THE LONG awaited Neil Young album 'American Stars and Bars' is released on June 3, his first since 'Zuma' in November, 1975.

Side one comprises five numbers, while the four numbers on side two come from the 1974-76 period.

Musicians include Billy Talbot, Ben Keith and Ralph Molina, and back-up vocalists are Emmylou Harris and Linda Ronstadt.

Tempts quit Motown Mary leaves Supremes

ATLANTIC HAVE signed ex-Motown act the Temptations to a long term worldwide contract.

The present Temptations lineup, original members Melvin Franklin and Otis Williams, Richard Street and newest members Louis Price and Glenn Leonard, have an album planned for August release.

MARY WILSON is to quit the Supremes to pursue a solo career.

Their last concert together is in London on June 12 at the Theatre Royal, Drury Lane.

Mary is the last remaining original member of the famous Motown singing group.

NEWS IN BRIEF

JUBILEE concert scheduled for Wembley on June 11 cancelled due to unavailability of artists.

Quantum Jump re-mix track off 'Baracuda' album 'Don't Look Now' out as single, featuring new guitarist Roy Allbrighton.

The Vibrators replace Elliott Murphy as support to Ian Hunter.

Radio Caroline presently closing down mid-evening for essential engineering work. Giggles appear at London Royal College of Art on May 20.

New single from Easter 'Thinking Of The USA' out May 27. They open a new venue the Grenadier Club Peterborough, on May 28, and appear at Birmingham Barbarellas 20/21.

May / June edition of Radio Brief available from 8, Skardu Road, London, NW2, for 23p including postage, including MI Amigo summer programme schedules.

Charlton FC fined £200 for breaking GLC regulations at last year's Who concert, which puts future concerts at the London football ground in grave doubt.

Tom Petty and Heartbreakers to headline UK dates with nine concerts from June 11-19, including London Rainbow on the 19th, following successful tour supporting Nils Lofgren tour.

The Damned are in the studios recording a new single for release next month.

Frankie Miller's big one. 'Be good to yourself.'

The new single. CHS 2147.



I've got this split personality and the extrovert side only really comes out on stage'

I disagree with people leaving Britain for tax reasons. They're just being excessively greedy'

NOTE THE sombre clothes, simple sunglasses and modest heels attractively packaged around a slimline body. The receding hairline adds character to the noble brow.

Elton John has hung up his glittery suits, sanded down his stacks and adopted the manner of a successful businessman. Once he may have outraged mums and dads but now he's become respectable, appearing on the Morecambe and Wise show and mixing with royalty.

But for one week at the Rainbow he stripped his image bare. Just one man, a piano and percussionist Ray Cooper.

He is locked away in a dressing room at the end of miles of corridors. A large bunch of flowers and good luck cards adorn one of several mirrors. There's half an hour to go before the penultimate show but he looks surprisingly relaxed, sipping a glass of wine.

Rainbow

"I was going to perform at the Palladium but I didn't fancy being sandwiched between Jack Jones and Frank Sinatra," he says. "So I thought about the dear old Rainbow, it's elegant in a strange sort of way with plenty of atmosphere.

"I wanted everyone to have a good time in a simple way. I had to look at the situation I was in and think deeply about where I was going. Maybe things were running away a bit. I just fancied having a go on my own — I want to concentrate on smaller venues from now on.

"I was petrified on Monday night. I wasn't happy with the performance. I was hitting so many wrong notes and getting lines mixed up I was amazed when I heard the good reports. By the third number I'm usually quite relaxed but I was still shaking and there were times when I wished I'd had the band with me. Still, I raised a lot for charity so it was worth losing a few more hairs. Ray was a great help — on stage he behaves like a madman but off stage he's as quiet as a vicar.

"I suppose I'm really the same. Sometimes I'm expected to swagger around and keep up my image, but I've got this split personality and the extrovert side only really comes out on stage. It's like that with most performers. Maybe we've all had repressive childhoods — when I was young I wasn't allowed to dress in loud clothes."

While stars are



ELTON JOHN: "Do people really think I'm a legend?"

SVELTE ELT

Robin Smith talks to the new look Elton John

leaving in droves for America, Elton firmly remains a British citizen despite having to pay two million pounds in tax for the privilege. It's a huge sum and Elton says he just doesn't know how much he's worth.

"I've always got off more on the fame than the money, performing on a stage has always been my biggest consideration. I don't know how much I've made but I can't deny I enjoy it. I don't consider it a crime to earn a vast amount of money. Even if you don't give it away you're heavily taxed. People like me must be bolstering the Government. I disagree with people leaving Britain for tax reasons. They could still live quite comfortably here, they're just being excessively greedy.

Ideas

"I'll never leave Britain because the people are so alive and genuine. They're the most exciting people in the world. London's an exciting place to be at the moment, there's a lot of new ideas around, it's like a renaissance after the dark ages. A lot of bands are getting dull, maybe I've been getting a bit boring.

"The music business



can't go on dictating to the kids what they should listen to. The kids are beginning to get their own ideas together. Nothing new has been coming through for a long time and we've been getting complacent. Not a lot of music excites me these days, there aren't many LPs that I'd want to go out and buy — but I'm really into Tom Petty and the Heartbreakers.

"I was listening to the Stranglers single and I had to laugh when they brought in a line about being on the end of a skewer. They even managed to work in a line about a charabanc — any band that can do that with a straight face deserves success."

Elton seems to be disillusioned with the

music biz.

"It's got too big, it's no fun like in the old days. Another thing is the rip-offs and mistreatment of people hasn't changed much. I'm annoyed when I think that some of the things I went through are still going on. The business is controlled by ex-lawyers and professional moneymakers. Their soul really isn't into it.

Rocket

"But how can I complain? My success has meant that I've helped to create empires. A lot of people are forming their own labels to try and take away the stranglehold of the big companies. Rocket is like a family company, somebody described it as what Apple should have been to the Beatles.

"We promote a small number of bands that we're really interested in. At first the company was shaky because I wasn't paying enough attention to it but now I'm getting very closely involved with its affairs. Most of the acts we've signed meet with my approval but I'm willing to defer to other peoples ideas.

So what has Elton been doing over the last few months?



"I've been producing some bands and I've been getting some lyrics together. I very rarely see Bernie Taupin these days. I've written some romantic songs but they're not mawkish. There's also some soulful tunes and songs I'd like to do with Kiki as well as some really off the wall rock and roll numbers. Writing lyrics isn't too bad anymore providing I get the melody first.

"I've got no plans for an album and no plans for a tour but I'll be going across with Kiki to the States to supervise the sound production on her tour. We'll also be bringing out a 'Greatest Hits Volume Two'.

Doesn't this mean your popularity is on the wane?

"I don't think so, I'm just one of those people who seem to endure. I'm accessible I haven't shut myself away. Like Rod. If the Press wants quotes, the first person they try to get hold of is me. Actually Rod and I have been having a lot of arguments, I said he should get back to being a gravedigger.

"I think I look pretty cuddly as well, I get a few letters from old ladies and if I'm in the street I'm not mobbed. People usually give me a cheery wave and say 'Hello Elton'. I can't stand it when they come up and say 'Can I call you Reggie?' I hate that name. It's nearly as bad as being called Hector.

"Offstage I need football because it helps me to keep in touch with reality. If I go to parties sometimes they're unreal affairs. Bernie spends a lot of his time being dragged around to parties in LA by his girlfriend. The scene there is like the thirties, it's glamorous but it's very corrupting, just a load of plastic people. All gloss and no real substance. I suppose I used to reflect that image but all my old suits are in the wardrobe at home."

Elton is sporting a pair of track suit trousers specially made by an American firm.

"I had 24 pairs flown in," he says. "I get them for free they're very comfy."

Recently Elton's name has been romantically linked with a young lady. Is it love?

"We're just good friends that's all, the Press always try and make something out of things."

Cocaine

Yes they certainly did. When he was asked if he took cocaine by Princess Alexandra the papers ran riot with shock horror.

"I don't think she realised how strong the stuff was," he says. "I don't go near drugs. I could never take anything like LSD, I've heard reports about what a bad trip can do to you, so I'd be too paranoid to take any."

Final question time. How does it feel to be nearly a legend, to know that you alone hold six per cent of the world's album sales?

"Do people really think I'm a legend? I'm flattered by that, but I've got a lot more to give."

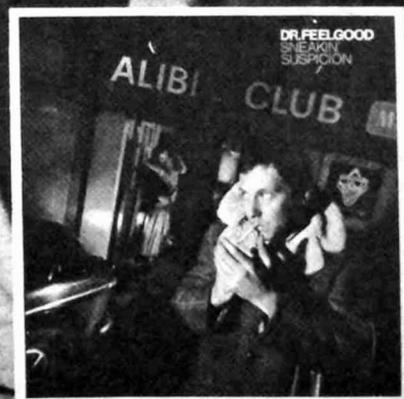
And he walks out of the dressing room to perform, with the casual ease of someone about to board a number 10 bus for Neasdon

The kids are beginning to get their own ideas together. Nothing new has been coming through for a long time and we've been getting complacent'

DR. FEELGOOD

SNEAKIN' SUSPICION

*is the new album from
Dr. Feelgood. Hear it if you
know what's good for you.*



Album UAS 30075 Cassette TCK 30075

includes single
LIGHTS OUT c/w
SNEAKIN' SUSPICION

UP 36255.



DR FEELGOOD TOUR 1977

MAY

- Wednesday 18 **IPSWICH** Gaumont
- Thursday 19 **LONDON HAMMERSMITH** Odeon
- Friday 20 **MALVERN** Winter Gardens
- Saturday 21 **SALFORD** University
- Sunday 22 **COVENTRY** Theatre
- Tuesday 24 **DUNSTABLE** Civic Hall
- Wednesday 25 **GRAYS** State Cinema

**Support on all dates will be
THE LEW LEWIS BAND.**

Edited by DAVID BROWN

SILENCE ISN'T GOLDEN

UNION JACK jackets, mod haircuts, Coke bottles, mini skirts, Beatles records, purple hearts, Carnaby Street, banana skins . . . all part of the late, great Swinging Sixties.

But perhaps the most influential and unforgettable aspect of that era was the pirate ships.

At long last Britain got a taste of pop radio, the BBC no longer had a monopoly on what people could listen to. As a result Top 40 radio as we know it today became the norm. Alas in 1977 things haven't moved on and it takes a long time for the now established radio to catch up.

With the passing of the Marine Broadcasting (Offences) Act 10 years ago, the authorities thought they would wipe out these pirates. For the most part they looked to have succeeded, just two radio boats stayed on the air - Radio Caroline North and South.

All those other household names . . . Radio London, Radio City, Swinging Radio England and a host more . . . were

silenced. Some said they'd be back. They never returned.

It is very easy to get nostalgic over such events, though in reality the pirates weren't worthy of some of the praise that has since been heaped on them, but they certainly were a boon at the time. It is arguable whether we are better off today. There are many people who have stayed loyal to the pirates and kept their names alive, always optimistic that one day their devotion would pay off.

With Caroline back on the air, and doing a good job playing 1970s album music in the same way they started the whole ball rolling in the mid - sixties, the prospect is a lot healthier than many would have hoped for a few years back when things looked very bleak indeed.

Rumours flew about like flies of pirates - either new ones or revived classic stations and so on, usually to no avail. Offshore radio fans often phone RECORD MIRROR and ask for any news on Radio Nordsee and so on, when rarely is there much to report.

At one time RM boasted a full column on the subject, now we're lucky to hear of much worth repeating. And yet suddenly things are happening, more products keep appearing on the subject, there was a recent boost of a topical TV programme on Caroline, and after a long time we are glad to report of definite news from the Mebo II.

Ten years on seems a good time to review the situation, and that is the point of 'Flashback '77', a conference to be held in London in August, not just to look back but perhaps to look to the future too. The flight of 1967 is still going on in '77, make no doubt about it. The convention is to be held at the Centre Airport Hotel, Heathrow over the weekend August 13/14, the anniversary of the day the musicalmost died.

There will be a chance to see films of offshore radio past and present, a reunion dinner and disco, competitions, discussion and even offshore radio tapes broadcast through the hotel's radio system!

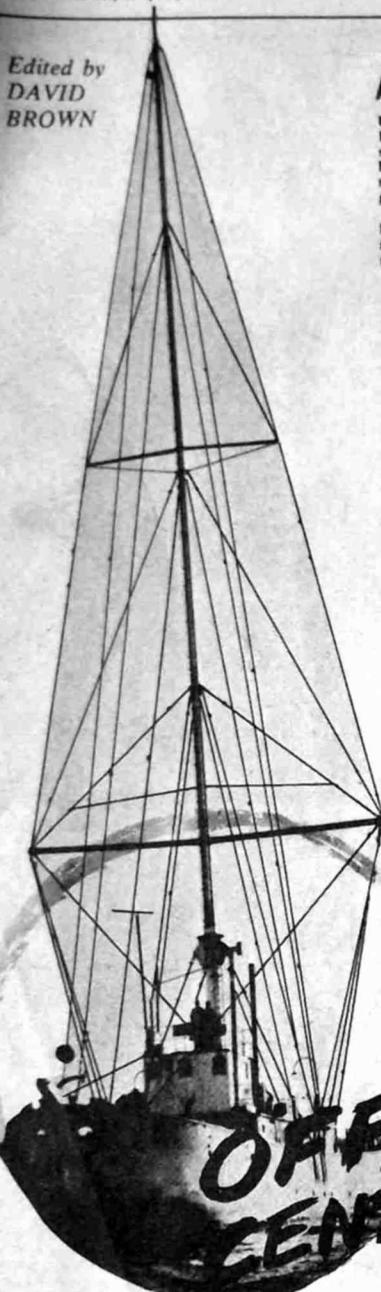
An added bonus will be an

extra trip on Monday August 15, when a boat trip will be provided round the old pirate forts and around the Caroline's good ship MIAmigo.

Many former pirate DJs have left their life on the high seas far behind and exchanged that choppy life for more comfortable one in cosy surroundings of a commercial station studio on land. But many of those, and some of those who found other alternatives, will be back together again for the occasion.

One of them is Tommy Vance, well known for his Caroline 'TV on radio' shows. Currently employed by London's Capital Radio, he has this to say of Flashback '77: "I feel that this event will prove to be a great success."

"I am looking forward to meeting many people I worked with, whom I haven't seen for many years. Pirate radio was the most important thing that ever happened to the music industry. Without stations like Caroline and London we would not have commercial radio today."



TOMMY VANCE can't wait till August

Scotland the brave

WHILE THE East Coast of Britain was swinging to the sound of six or so radio ships anchored offshore from 1965-67, Scotland had its very own station - Radio Scotland.

Some of the escapades of the radio ship 'Comet' were not so much comical as disastrous - such as broadcasting within territorial limits and various changes of position and poor reception.

The saga of the Comet is traced in the second of the Offshore Radio Files, published by Music Radio Promotions at £2.50, consisting of a 45rpm EP of the station, fact sheets and reproduced station car sticker.

Their first DJs included one Stuart Henry, who we are told never lost his seasickness and eventually had to record his shows on land.

The station was never in the same league as the big sister ships further down the coast, but was responsible for developing a formidable cult following in Scotland - along with their Clan Balls at Glasgow Locarno Ballroom - and even if it was a bit short of power, certainly had a character all of its own.

Mebo's back

SO FAR the Voice of Peace has had the Med all to itself, but an interesting situation is developing and competition is on the way in the shape of the former Radio Nordsee International ship Mebo II.

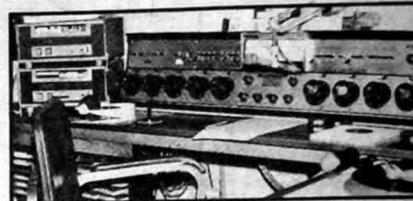
The Mebo II left Holland earlier this year bound for Tripoli harbour in Libya where it has been converted for use for the Peoples Revolution Broadcasting Corporation. The name sounds pretty heavy, and no wonder they abbreviate it to PRBC.

It looks as though it and the Voice of Peace will be bouncing pop music at each other, rather like the old Caroline versus London situation.

Although 1,500 miles away the short wave transmissions come over loud and clear in Britain on 6205KHz, that's 48.35 metres every evening between 7 pm and midnight. The only British jock heard on the ship is former RNI staff man Robin Banks.

It is thought that former RNI owners Meister and Bolter are keeping close connections with the new station. A second short wave transmitter, even more powerful than the one in use at present, may be introduced within the next two weeks.

It is not certain where the Mebo II will be anchored and what the final programme presentation will consist of, but after two years of rumours and silence from the Mebo II a lot of fans will be pleased to hear she's back in action again.



Voice of Peace studio

pic Richard Jackson

Peace on the water

THERE IS just one offshore radio station in the world that is recognised by the authorities, a radio ship that is doing such a good job that we could learn a lot from it.

The station is The Voice Of Peace, a converted Dutch cargo ship, anchored in international waters in the Mediterranean, broadcasting a message of peace through pop music to the Middle East. It was set up by Abe Nathan, president of the Peace Foundation of New York, and has been on the air for four years.

The ship is the former cargo boat 'Citro', converted in New York into the MV Peace. In 1973 they began playing to the people of Israel, Cyprus, Egypt etc.

It relied on donations for support but in 1975 took on commercials, and a Top 50 format established.

The VOP operates seven days a week, 24 hours a day and many of its DJs are ex-British pirates, names such as Tony Allen and James Ross, ex Carolines, have done service on board the ship and the current crew includes Carl Kingston, Tony Mandell, Steve Williams and Tony Alleyne.

It provides a useful grounding and they are always looking for good DJs for a spell on the MV Peace.

You can write to them at 'Broadcasting Placement Services, 95a Pimlico Road, London SW1', or send them an audition tape. But be warned, the minimum spell out there is three months and the pay a mere £60 a month, they want people out there to help spread their message not to get rich quick.

Not that the station doesn't make a lot of money, it does, but this is put into hospital equipment, playground equipment for children's villages and other charitable causes in the Middle East.

They broadcast on 1540kHz with a 50,000 watt output, but alas you'll be lucky to pick it up in this country, though Nathan has considered bringing his boat to Northern Ireland to spread the word of peace there.

Spreading the word of peace to the warring Middle East countries seems an unusual task for an offshore radio ship, but The Voice Of Peace has already proved itself, and puts a new light on so called Free radio over here. Maybe that is where Caroline's 'Loving Awareness' message has its roots.

But as Abe Nathan aptly puts it: "Caroline talks about it, we do it."



MEBO II

PIRATE MONEY

TO DATE most of the recordings of offshore stations have been left to the capable hands of specialist companies such as the fine recordings available from Jumbo Records and Tapes, but now big business is taking an interest.

K-Tel, the pop compilation people, are planning to bring out an album of pirate memories featuring Caroline and London this summer, presumably to cash in on the renewed interest and August conference.

But a pricey snag has developed, as US jingles from PAMS were used on Big L, they want £250 for the rights of each Radio London jingle used. Perhaps it would be cheaper to make a pirated record?

RM - where the action is

RECORD MIRROR plans a special feature on the story of offshore radio in the UK in August to coincide with the tenth anniversary of the Marine Broadcasting Offences Act coming into operation. We'll also keep you up to date (as always), with any developments on the radio scene - legal or illegal - so stay tuned to RM - WHERE THE ACTION IS!





Back from the 'States and ON THE ROAD

- 18th May **HEMEL HEMPSTEAD** Pavilion
- 21st May **LONDON** Sound Circus
- 27th May **CHELMSFORD** Chancellor Hall
- 28th May **HASTINGS** Pier Pavilion
- 29th May **SHEFFIELD** Top Rank
- 3rd June **BIRMINGHAM** Barbarella's
- 4th June **BIRMINGHAM** Barbarella's
- 5th June **OXFORD** New Theatre

"Dicken's main strength, though, (and that of Mr. Big) is his love and belief in the spirit of rock music, which, combined with his talent for writing melodic, tension-soothing songs suggests that he could be one of the few new and original English rock songwriters."

NME 14th May 1977



"The Biggies have emerged with very much of a future . . . Dicken, too has come up with another hit single . . . A strong second album."

Melody Maker 16 April 1977

"All over the album are songs of supreme beauty . . . the highest possible quality . . . 'What Colour Is The Wind' . . . guitars cut in with searing licks that'd have even Ted Nugent reeling on his heels."

Sounds 16 April 1977



new single
**'FEEL LIKE
CALLING
HOME'**

EMI 2160



GAMES PEOPLE

It's nobody's business what we do in our private lives. If I'm sleeping with an Alsatian Dog, it's nobody's business but my own' — Eric

I'm sick of thinking the Rollers are a bunch of puppets with me pulling the strings. They've matured into young men' — Tam

The Geisha pic will just be one more rumour on top of all the others' — Eric

The Geisha pic was done to get people talking about us. Once you start acting normally in this business you're finished' — Tam



THE DATE is Monday, May 2nd. The news — Eric Faulkner wants to talk. The time — tomorrow, at midday. The location — his place in Kensington.

His place turns out to be three floors up in one of those ultra-modern blocks of flats with a surly porter and a fountain in the courtyard.

It's very much a case of the rich young pop star surrounded by expensive toys: a huge stack of albums, a Bang and Olufsen stereo, a video-cassette machine and a training bike in the bathroom.

Quick note: there are half empty bottles of booze on the sideboard, a packet of fags on the coffee table. And — yes, Eric is smoking!

"I've had this flat for six or seven months," he tells me. "I'll have to move on soon — too many fans are getting to know where I am."

Was it a big break, moving from Edinburgh down to London?

"No," he laughs. "And it wasn't to escape the clutches of Tam."

Well, that's what some people would think . . .

He sighs. "The only thing I can say to all that is that it's complete rubbish. I don't know . . . I just can't see it."

Certainly, if all those stories about Tam sitting in on interviews are true (and I have to admit, he's never done it to me) these days are long past. Today, the only other person in the room is "Bernie, from

our office" and he just seems interested in sorting out Eric's collection of bills.

So how did that all come about?

"Tam was always there," he answers. "Very few managers go on the road to every gig to check that everything's all right. Tam does — and that's why he's a good manager."

Protector

"In the early days, if anyone wanted to see us, they had to go through Tam, so I can understand the Press seeing him as The Big Protector. But that's why he's good — and that's why he's still with us. If we didn't think Tam was doing his job right, we'd get rid of him tomorrow — same as we'd get rid of anyone who wasn't doing his job right."

But people used to think Tam was in control. True or false?

"Oh no," he says. "It's not like a teacher telling his pupils what to do. We have massive arguments."

"I remember one time, about five years ago, Tam and I drove up to Edinburgh — that's

Did you guess it was Eric of the Rollers?

an eight hour drive — and we argued the whole way. I was about 18 then, but we still argued.

"I'll say this — we were all very naive about the business side of things, but as far as what was happening in the studio and onstage, we always knew what was going on. But if something was wrong, we wouldn't go up to the guy himself and tell him what he was doing wrong, we'd do it through Tam. That was basically what he was there for."

But what about the hype surrounding the Rollers? There was a time when they were forever on the front page of the nationals with some story or other. Cynical journalists soon stopped believing the stories, and started to refer to them as Tam's Little Stunts.

"On our side, it was honest," he says. "If there's a story, there's a truth behind it. But I'd also say that record companies used it. But then, that's the game."

That's what it's all about. Record companies want to sell records, and if they can find anything that will help them to sell them, they'll use it. It's not their fault, it's their job."

But surely the stories about them weren't all true . . .

"What stories?" he says defensively. "Les's accident wasn't

formulated, or my overdose, or the fight with photographers . . . there was nothing that we did just to get a story in the papers.

"I don't know — we didn't enjoy Les' accident or the publicity — we got that over with as soon as we could."

About the Roller image — tartan clothes, no girlfriends, no vices — Eric claims, "The whole image thing just happened. Maybe that was why the whole thing was so successful. It wasn't as if we sat down and said, 'We'll do this, and we'll dress like that'. A few groups have tried that, and it never works, because the fans and the people who buy the records aren't as silly as people think they are."

Smoking

"It was a nice thing. It helped us a lot. But now everyone's getting older, the fans aren't kids any more, and we have to move on we'll get left behind."

"Moving on" means what?

"We've stopped wearing the gear," he says. "And you've started smoking?"

"If you think about it, the whole No Smoking, No Drinking thing was created by the magazines," he says. "They needed us — the Osmonds had started to fade, and they needed five new faces to sell newspapers. They just

picked up on things and then kept saying it."

"On 'Rollin'", an album which sold 600,000 copies in Britain, we gave our favourite drinks, and they included vodka and beer and stuff. And everyone knew Les smoked. So it wasn't created by us — I think a lot of it was created by the magazines."

The other important part of the Roller image was the No Girlfriends rule.

Any comments on that one?

"The only reason that came out was because fans asked if we had girlfriends, and we said No, because we hadn't. And the magazines just picked up on it."

"Basically, it's time. We just don't have time to build strong relationships."

But that's not true, is it? Most groups manage to get themselves hitched up . . .

"That's their problem," he laughs. "No, the first thing is that if someone wanted a girlfriend, there's certainly no rule that says they can't. We all have our own places . . . I mean, I don't know if Derek has a girlfriend, I don't know what he gets up to in Scotland. There certainly isn't a contract going about that says you can't have a girlfriend."

"That's just what people wanted to believe, because they wanted to put us down. They didn't understand what was happening."

But I've heard those stories from ex-Rollers. Bill Lyall of Pilot, for example.

"Bill Lyall probably said that because he's skint," he says. "Look, if somebody wants to do something, they can — no-one's going to stop

Interview by SHEILA PROPHET

PLAY

them. If we're on the road, and someone wants to drag a bird up to his hotel room, they can."

"You mean you would . . ."

"We wouldn't, because we believe in acting professionally on the road," he adds. "That probably sounds dumb, but it's true."

"Define 'acting professionally'."

"It depends on your standard of professionalism," he replies. "We believe we're there to do a gig, and that's it. We all hate groupies and slags — maybe we've got higher morals than other groups or something."

OK, so that's those misconceptions dismissed. But Eric doesn't deny that in the early days, the image was stronger than the music, or that having such a strong image has, in the long run, damaged their musical credibility.

"I'd say that, at first, the image was stronger, but at the moment it's just about level. But that's the test of time: whether a group goes on once the image fades. That's how it's got to go — our faces will fade. In two years, I'll be 25, and some people are bald at 25!"

Image

"But every band's got an image — look at the Who in their mod days. That was a really strong image."

But could you compare the Who's music with the Rollers'?

"I'd say that in five years' time, there might be someone who grew up with the Rollers when they were in Record Mirror, and she'll say we're brilliant. It happens through time — it depends on who you grew up with. The people who write about us and review us at the moment were into an earlier era, so everything since then seems less. You know what I'm getting at?"

"I mean, I used to like early Bolan and Sweet stuff. If you asked a 15-year-old now what she thought of it, she'd probably say it was rubbish — but I'd still like it. That's why it's crazy for us to think

we're going to come across to some guy who writes for NME, because he just relates to a whole different era."

"But that all comes through time. You can't force it on people. All you can do is release your product, make it as good as you can, and then accept what people have to say about it."

So was the early Roller material as good as they can make it?

Interrupted

"Our records in the past? Well, I've heard worse — I've heard 100 times worse, and people have said it's good."

At this point in the interview, we're interrupted by the arrival of two other Rollers, Woody and Derek. It's noticeable that Derek is the only Roller to retain any tartan around him. Woody and Eric are both in plain denims and T-shirts.

Woody sits down on the rug to join the interview.

Back to the early music. Eric at first insists: "That was how we were at the time. When we went on 'Top Of The Pops' and did 'Shang A Lang' we were happy and enjoying it."

But he later admits, "It was a compromise. We had three or four days to record it, and then we had to be in a different country. We couldn't neglect those countries, so we just had to get the record done. Yeah, it was frustrating, but you had to realise what was making it, and accepted that it had to be done. There was no point in getting hung up over it."

"That's the difference with this album. We're driving them crazy this time, because the album's still not finished. It's taken 12 weeks; not 12 weeks' hard work, but it's spanned over 12 weeks in all. For some groups, that's quite a short time, but at the pace we go at, it's a long time to take off."

"We did it with Harry Maslin, who's great, but he was coming up with ideas about lyrics and things which were maybe just a bit too much. You've got to realise who is buying

the records, and try to move at a sensible pace. I mean, we could go and do an album that sounded completely different."

"But it would be silly to do that — it's a case of cutting off your nose to spite your face. There's no point in making an album that would get great reviews and nothing else. It's all very well doing art for art's sake, but if you've got something to say, and you can be a bit patient about it, in the end you can say it to a lot more people."

"You've got to realise who's buying your records. The best example of that is Marmalade — they started telling their fans to stop screaming and things. That's just crap — it doesn't prove anything."

"I'd rather have 600,000 people buying an album and five reviewers saying it's crap, than the other way round. Not even for financial reasons — just because you're obviously getting over to lots more people."

So you don't think all that has done you any harm?

"Well, it did, it stopped a lot of people getting into us. I can understand a guy who's

into the Stones looking at us and thinking we're a bunch of silly gits. But at the same time, it gave us time and money to experiment. Our next stage show is going to be a much bigger production — you can only do that if you have money."

Back to the new album: "The album means a lot to us personally. The major difference with this one is with the lyrics. They're not as naive as they were . . ."

But they're still love songs," adds Woody.

Serious

Wait a minute . . . how can you write a serious love song when you don't have time for relationships with girls?

Pause. "Well, we've heard stories from other people," begins Woody.

"Look, we've got more private life than we've ever had before," bursts out Eric. "It's just nobody's business what we do in our private lives. If I'm sleeping with an Alsatian dog, it's nobody's business but my own."

"If it feels good, do it," quips Woody.

Er, hmmm. Yes, well . . .

"I'd say that everybody's had these experiences," says Eric. "Our songs have always been from personal experience — no matter how silly or naive they sounded."

One of the songs on the new album, it transpires, is called 'Sweet Virginia', and is about "a bird — a hooker, I suppose she is, who

eventually shoots herself in a bar."

Surely that's not personal experience?

"Well, it's things we've seen," he says.

The album also features a cover designed by Les, Woody and Eric . . . the first time they've designed their own sleeve.

"The theme of the album — no, it's not a concept — is that life's all a game. It doesn't matter what you do, you all go the same way in the end. The front is a chess board with the five of us in a stalemate — it took us nine hours to work that out! The back cover features us, looking through space — it looks as if we've got nothing on."

Interesting . . . And it should please the Roller fans who, according to Eric and Woody are 'no longer kids'. Eric has a tale about one girl who borrowed the window cleaner's ladder and climbed in through his balcony window one day . . .

"If you saw them, you'd know they're not kids any more," he says. "They're 17, 18, 19. But a 17-year-old now is a lot different from a 17-year-old when I was that age . . ."

Letters

"A few years ago," says Woody, "we'd get letters saying they thought we were nice, and what were our favourite colours. Now their letters say, 'I want to sleep with you . . .'"

The time is 2.30. The interview is drawing to an end — the Rollers want to have a business meeting.

As I get up to go, Woody whispers to Eric, "Have you told her yet about . . . the other thing?"

No joy. All Eric will offer is "Tell you later".

FRIDAY, MAY 6th. The news — Pat McGlynn has been sacked from the Rollers.

FRIDAY, MAY 6th. Morning. The Bay City Rollers leave for an American tour.

FRIDAY, MAY 6th. Afternoon. The news is announced — Pat McGlynn has left the group.

SUNDAY, MAY 8th. The story — Tam Paton is getting 'less involved' with the Rollers.

Puppets

Whew — suddenly, it's all happening. What has Tam to say about it all? On himself: "I've taken a back seat. I'm sick of thinking the Rollers are a bunch of puppets with me pulling the strings. They've matured into young men, and they don't need me there to wipe their noses and tell them when to speak. I'm still great friends with the Rollers, and there's no rift — but they know what direction they're going in."

On Pat: "There was a slight clash of personalities. I don't know what the squabble was about — although I have a vague idea. It was totally a group decision. They told me they wanted Pat to leave, and I said, 'Fine, if that's what you want to do.'"

On the group's future as a four-piece: "The only thing that isn't there is Pat's rhythm guitar. I think when they do the Continental tour, they'll have a brass section — they're really getting into all the funky stuff."

On what you want to do: "I was just something we tried. It's tied in with one of the tracks on the album, 'Love Fever', which is about Zen and things — I'm getting into that these days. I bought a couple of books about it; and I just got involved. "We were messing about with ideas for photos, and that was just one of the ones that came up. It's male Japanese make-up — it was all done by a professional make-up guy."

Are you pleased with the result, Eric?

"Eh, well, yes. I suppose I am."

And what do the others think?

"They think it's funny. They all laughed when they saw it."

Don't you think it'll start rumours about you?

"Aye well," he laughs, "it'll just be one more rumour on top of all the others."

Tam's comment on the photo: "It was done to get people talking about us. That's the main thing — get people talking about you. Once you start acting normally in this business, you're finished."

And over to Eric for the final word.

"PS. It's a game. A grown-up game."

Yes, but who's making up the rules?



TEDDY PENDERGRASS

GREAT NEW SINGLE

"THE WHOLE TOWN'S LAUGHING AT ME"



PIR 5116

Singles reviewed by JIM EVANS

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

This week there were 69 singles reviewed and only eight were real goodies. Have we reached . . .

GARLAND JEFFREYS: '35 Millimeter Dreams' (A&M AMS 7290). Most agreeable track taken from his 'Ghost Writer' epee. +++

JJ CALE: 'After Midnight' (Shelter WIP 6363). Laid back 'n' lovely. +++

JIMMY CLIFF: 'You Can Get It If You Really Want' (Island WIP 6897). Hello, ello, ello, a re release. You can buy it if you really want. ++

STARBUCK: 'Everybody Be Dancin'' (Private Stock PVT 104). Oh so very average pop. ++

ELTON JOHN: 'Four From Four Eyes' (DJM DJR 18001). DJM — who annually win the Queen's Award To Industry on the strength of their Elton John catalogue — cashing in again with a Reg EP featuring 'Your Song', 'Rocket Man', 'Saturday Night's Alright' and 'Whenever You're Ready'. So now we know why they're as Reg's publishers, did not want him to put out a special jubilee album. You know these songs, I'm sure and if you're an Elton fan, you'll no doubt have them already. ++++

for the music. No stars for the record company politics / tactics. You, the fans, are the ones who have lost out. But I suppose that's show-biz.

BILL MURRAY: 'Downtown Hoodown' (Polydor 2058 881).
DENISE McCANN: 'Tattoo Man' (Polydor 2121 318).
DAVE FREEMAN: 'Oklahoma' (Polydor 2058 879). These three needn't have bothered.

ANDY GIBB: 'I just Wanna Be Your Every-

thing' (RSO 2090). Youngest member of the Gibb family of Bee Gees fame tries his hand. Not bad. I'll defer my verdict until I hear the upcoming album. +++

JULIE COVINGTON: 'OK' (Polydor 2001 714). Entertaining number from TV's 'Rock Follies', a programme supposedly about the rock business. Charlotte Cornwell sings 'B-side' on the flip. With lyrics like 'I take hash, I take coke. But I went to Cambridge so I'm just a joke, what can you say? Trash rock. ++

JIM ED BROWN & HELEN CORNELIUS: 'Saying Hello, Saying I Love You, Saying Goodbye' (RCA PB 0822). Country style duet about making love together. Well, you can hardly do it on your own — can you? ++

THE GAP BAND: 'Little Bit Of Love' (Tattoo FB 0884). Yawn. +

JOHN TRAVOLTA: 'All Strung Out' (Midsong FB 1018). Wet sloppy ballad, he needn't have bothered. +

KEITH HERMAN: 'Somewhere There's A Star' (Midsong FB 0913). It ain't here babe. +

AL GREEN: 'I Tried To Tell Myself' (London STOU 8685). Includes three other tracks. 'Something', 'What Am I Going To Do With Myself' and 'Summertime'. Reasonable stuff, all. If this is your bag. +++

BLACKWELL: 'I Love To See Ya Dancin'' (Penny Farthing PEN 832DJ). More disco. ++

JR WALKER & THE ALL STARS: 'I Ain't



JACQUI SULLIVAN

Going Nowhere' (Motown TMG 1070). Welcome return of the saxman. Quality funk. +++

ARETHA FRANKLIN: 'Break It To Me Gently' (Atlantic K 10938). Aretha shows that the Queen of soul still rules — just. +++

STALLION: 'Old Fashioned Boy' (Pye CAN 101). Lacks umph. +

TRAMP: 'One Of These Days One Of These Nights' (Target TGT 130). Tramp is one Andrew Pryce Jackman who has arranged for Guys 'n' Dolls, Peter Skellers and the Goodies. Catchy. +++

KISS: 'Hard Luck Woman' (Pye CAN 102). Weak imitation of Rod Stewart Band, instrumentally and vocally. ++

OLYMPIC RUNNERS: 'Love On My Mind' (Chipping Morton CHIP 4). They don't actually break into a sprint, but quality production from Mike Vernon. +++

GEORGE CHANDLER: 'Little Girl' (RCA PB 5020). Disco fodder. ++

THE CHOICE FOUR: 'You're My Happiness' (RCA PB 9086). More disco fodder. ++

TAILFEATHER: 'Don't Count Your Chickens' (RCA PB 5030). Funky, I suppose. But nothing special. ++

SHABBY TIGER: 'Lovely Lady' (RCA PB 5029). Powerful pop. Strong vocals. Deserves to be a hit. +++

THE PLEASERS: 'You Know What I'm Thinking Girl' (Solid Gold SGM 104). Mersey sound beat number. Simple. Produced by Ron Richards who knocked out a number of hits for The Hollies. +++

SUPERTRAMP: 'Give A Little Bit' (A&M AMS 7293). Flowing pop number. Like the sax break. +++

JIMMY JEWELL & EARS: 'I'm Amazed' (Affinity AFS 100).



SUZI QUATRO: not so shouty

Talking of saxes, here's one of the experts with a soulful haunting number. Number written by Gallagher and Lyle in whose band Jimmy is an integral part. +++

DAVID COVERDALE: 'Hole In The Sky' (Purple PUR 133). Former Deep Purple man tries his hand at an epic single which builds to a straining climax and could provide him with a hit. +++

BRENDON: 'Rock Me' (Magnet MAG 94). Strange belching intro, but moves into the happy-go-lucky euro-pop formula. Minor hit. +++

LIAR: 'Soft Lights Sweet Music' (Decca F 13706). Taken from their debut album. Have just finished touring with Slade. A very ordinary pop effort. ++

LLOYD MILLER: 'Caribbean Way' (Trojan TRO 9017). Rum punch under the palm tree, the gentle lapping of the surf. Atmospheric effort that is — mmmm nice. Max. +++

KOP UNLIMITED WITH LENNY RICH: 'My Liverpool' (Pye 7N 45904). Usual cup final fodder. Will John Peel play this on his radio show? ++

BURT BACHARACH featuring **JOSHIE ARMS-TEAD:** 'I Took My Strength From You' (A&M AMS 7292). Some unkind person has just delivered another stack of singles, so sorry Burt, on yer bike, it's so boring anyway. ++

ESPERANTO: 'Last Tango' (A&M AMS 7291). What, no free pat of butter? No chance. +

NEIL SEDAKA: 'Let's Go Steady Again' (RCA PB 9101). Usual Sedaka style / formula. His many devoted fans should put him back in the charts. +++

WALTER MURPHY: 'Rhapsody In Blue' (Private Stock PVT 103). Garbage. +

SYLVIA AND CHUCK JACKSON: 'We Can't Hide It Anymore' (All Platinum 6146 319). Soft and soulful duet, might make it big. +++

MAZE: 'Colour Blind' (Capitol CL 15922). Funky — OK, an overused expression, but what else can you say? +++

BILL AMESBURY: 'You Belong To Me' (Power Exchange PX 249). More hackneyed lyrics rubbish. +

THE DOOLEYS: 'Think I'm Gonna Fall In Love With You' (GTO GT 95). More idle disco style threats. ++

THE BLACKBYRDS: 'Time Is Movin'' (Fantasy FTC 141). Classy outfit, classy record. +++

PAUL DA VINCI: 'When You Dance With Me' (Epic S EPC 5234). Obviously no relation of the great artist. ++

WINSTON FERGUS: 'African Woman' (Lightning TRO 9010). Ooooooooh man, get with the beat. +++

THE GOODIES

SUZI QUATRO: 'Roxy Roller' (RAK 256). Best single she's put out for a long time. Not so shouty as 'Tear Me Apart', the last effort. Should put her back in the charts. Flip side 'I'll Grow On You' is worth a listen too; it shows her in slower, almost country vein. ++++

SLAUGHTER & THE DOGS: 'Cranked Up Really High' (Rabid Records TOSH 101). Gutsy thumper from the Manchester outfit with the excellent Wayne Barrett on vocals and the Mad Muffet on drums. Flip is 'The Bitch'. ++++

HERON: 'Do It Yourself' (Bronze BRO 40). Mike Heron and his band with a track off their recent album. Nice arrangement. Almost commercial enough for the lower echelons of the charts. ++

MIKE HARDING: 'Guilty But Insane' (Phillips CLOG 1). Three tracks from the hilarious madman. Great laugh, especially 'Born Bad'. Funniest funny record for a long time. ++++

BONNIE RAITT: 'Runaway' (Warner Bros K 10953). Del Shannon classic given the definitive BR treatment. Lovely lady, lovely song, lovely voice. ++++

DR FEELGOOD: 'Sneakin' Suspicion' (United Artists UP 36255). Title track from t'album of the same name. Just what the patients ordered. ++++

THE VIBRATORS: 'Baby Baby' (Epic S EPC 5302). Not quite what was expected, but a good driving single that airplay etc. permitting, should make the charts. The band are improving all the time. ++++

RAMONES: 'Sheena Is A Punk Rocker' (Sire RAM 001). Special limited edition of 12,000 12-inchers. Taken from the 'Ramones Leave Home' album. Solid punk rock. ++++

DANNY RAY: 'Choking Kind' (Trojan TRO 9012). Philosophy lesson, reggae style. +++

JEAN-LUC PONTY: 'New Country' (Atlantic K 10839). Instrumental. Standard guitar / fiddle country-style jig. +++

LOBO: 'At First Sight' (Power Exchange PX258). Jaunty little number. Better than average pop. +++

TONY JOE WHITE: 'Hold On To Your Honey' (20th Century BTC 1033). Funky backing. Laid back vocals. Up to standard. +++

JACQUIE SULLIVAN: 'How Can I Say Goodbye' (Air CHS 2149). Chick with a nice voice, but there are so many songs like this. +++

SANDY DENNY: 'Candle In The Wind' (Island WIP 6391). Sensitive treatment of Reg's sentimental slowie. +++

PETER NOONE: 'Goodbye Sam, Hello Samantha' (Bus Stop BUS 1057). Terrible. ++

STONEBRIDGE & MCGUINNNESS: 'Street Talkin'' (AIR CHS 2148). Average effort from thoroughbred posters. +++

CARL GRAVES: 'Sad Girl' (Ariola AA 113). Bury the singer, bury the song. +

BETTE MIDLER: 'You're Moving Out Today' (Atlantic K 10909). Like her voice, but there's not a lot special about this song. +++

JIMMY JAMES: 'Till I Can't Take It Anymore' (Pye 7N 45691). Average ballad. ++

OLIVIA NEWTON-JOHN: 'Sam' (EMI 2616). Boring. Sloppy strings backing. She can do better than this and must do if she wants to establish herself in the British charts. ++

CHRIS ANDREWS: 'Rainstorm' (Epic S EPC 5248). Yesterday Man — with all that was bad about our yesterdays incorporated into one tedious single. The flip side is called 'Old Fool' — What can all this mean? ++

THE JACKSONS: 'Show You The Way To Go' (Epic S EPC 5206). OK if you like this sort of thing — and why shouldn't you. Minor hit. +++

LOU RAWLS: 'Some Folks Never Learn' (Philadelphia 3 FIR 5253). But this guy has learned to find a commercial formula and stick by it. Good luck to him. +++

BILLY SWAN: 'Swept Away' (Monument 5 MNT 5150). These lyrics should have been swept furiously under the carpet which should then have been securely nailed down. He can do better. ++

JOHNNY MATHIS: 'Loving You — Losing You' (CBS S CBS 5146). More hackneyed unconvincing lyrics, usual backing. A hit no doubt. +++

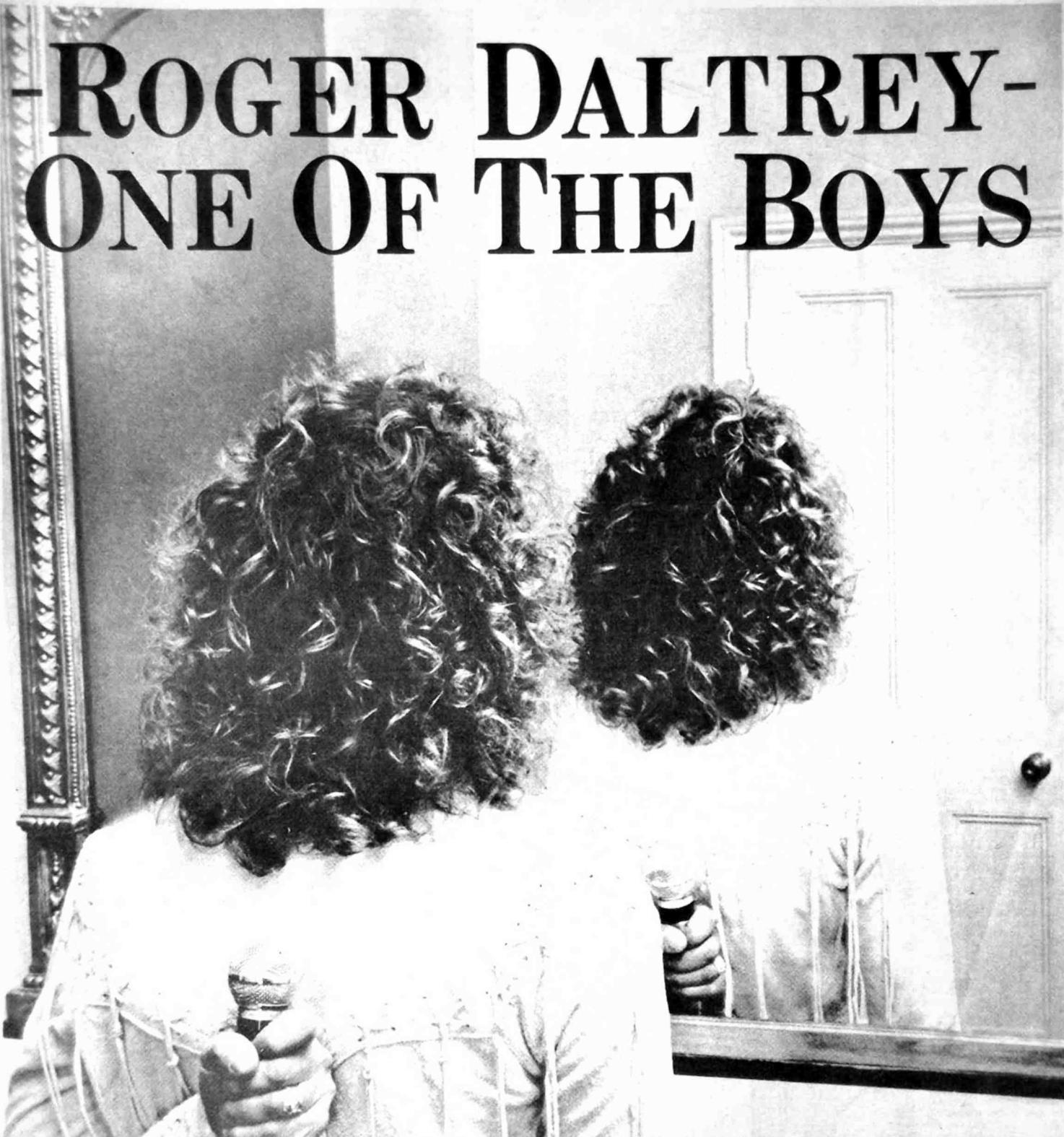
This man is a Pop singer



TRUE FALSE

ROCK BOTTOM

-ROGER DALTREY- ONE OF THE BOYS



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Available on Album 2442146 Cassette 3170 445



A NIGHT at the Congress Centrum Hamburg, where escalators take you to the concert hall and the bouncers wear suits and ties.

It's been three years since Queen played Hamburg, but it's a near sell-out in a hall which looks like a giant lecture theatre with rows and rows of cushioned, spotless white seats. The stage is tiny but somehow the roadies have managed to squeeze on the batteries of lights.

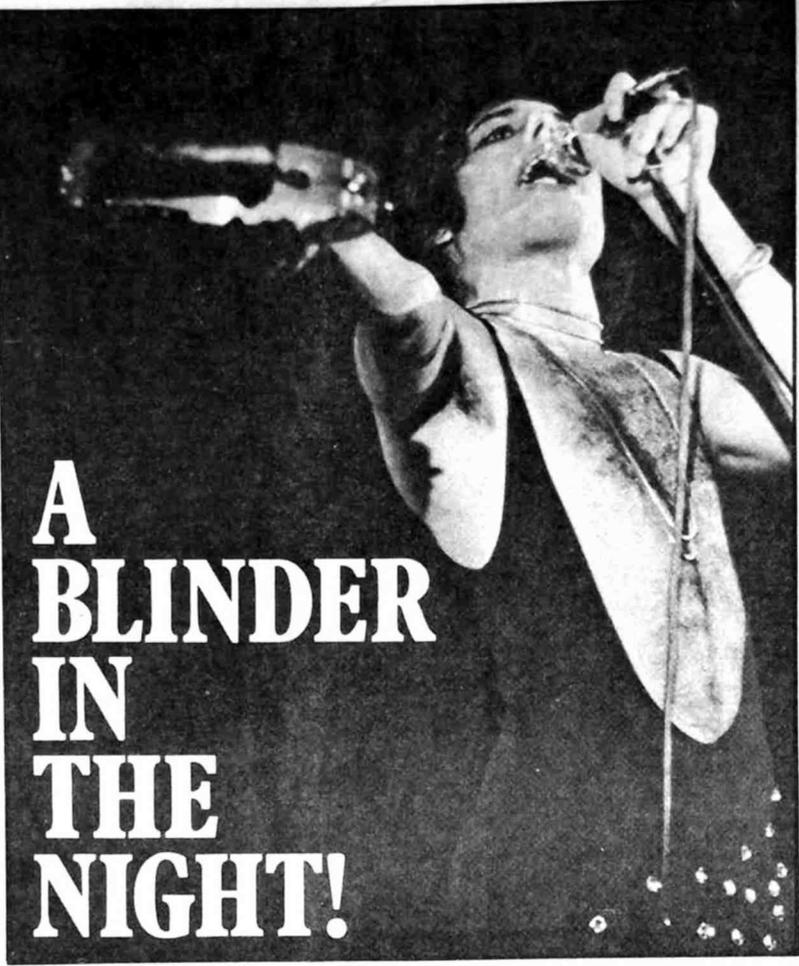
It's a late start. Backstage, a giant roadie paces up and down like an expectant father outside the dressing room. Classical music floats gently over the audience. Then darkness, lights, action and The Queen Machine rolls into action.

Lights explode through the gloom and Mercury stands like Rudolph Nureyev. He's dressed in a white jumpsuit and May, in wandering minstrel gear, blasts out the opening chords to 'Tie Your Mother Down'. For a guy who shows comparatively little emotion when he plays, the effect is still stunning.

The number finishes with a drum solo and throbbing bass rising to the top of the sound mix. The Congress Centrum has great acoustics. You could have been sitting in a recording studio.

Most of the audience are caught like a fish on the end of a hook. It's the old Queen policy of 'grab 'em by the scruff of the neck and don't let go for a second'. The lights dim again, there are some taped sounds and spotlights shine out from the stage. May's knife-like guitar announces 'Ogre Battle'.

One week before Queen start their British Jubilee tour, ROBIN SMITH went to Germany and found that the Hamburgers were well pleased. Yes, they played a . . .



A BLINDER IN THE NIGHT!

Deacon bashes away happily on tambourine. May strums on guitar and — you could have been in a folk club.

Mercury gives a superb stage version of 'You Take My Breath Away'. His vocals are faultless and tender. Stripped of the massive studio overdubbing the song comes over as a gentle tearful ballad. It's the definite highlight of the softer songs.

On 'White Man' the band balance is distorted but what is lacking in that, the band make up for in energy. It starts like an Indian chant before exploding in 100 different directions, Mercury delicately poised on the drum kit. The rest of the band exit leaving him to exercise his vocals which are put through echoes and various wierd and wonderful effects. He chants, screams and cooes, spooking the audience.

Rhapsody

Now for the Meisterwerk 'Bohemian Rhapsody'. The drumming at the beginning is just a little too hard, taking the edge off the sad feel — but it soon picks up. Halfway through, the band leave the stage and tapes take over, the hall is covered in streams of light from the crystal ball.

It's a pity that Queen can't work out a full live version of the song, it always leads to a gap when they rely on tapes.

All the barriers are down now. 'Keep Yourself Alive' and the active crowd are on their feet and stomping May's guitar pulses. Mercury's giving his all, he looks like he's just run a marathon as he stares wildly out at the crowd. On 'Stone Cold Crazy' the stage is covered in strobe lights.

"We'd like to leave you in the lap of the gods," says May and dry ice covers the stage. More smoke bombs for 'Now I'm Here' and Mercury throws carnations (?) into the audience. It looks like there's going to be a riot but the crowd finally stops obediently short of the stage. After three years' absence the effect Queen are having is shattering.

Maniac

They break into the old blues number 'I'm A Man', Freddie in shorts. There's no holds barred and they're pouring everything into it and May beams like a maniac — forcing everything out of his guitar. 'Jailhouse Rock' follows, raw and gritty.

Band and audience are helping one another along — corny, but true. One girl is so moved that she kisses a security guard. He gently helps her down from her seat at the end of the concert. After just over two hours it's all over and the audience goes home without leaving a speck of dirt or a damaged seat.

Judging by the reaction in Europe, Queen will play blinders on home ground. Many people delight in knocking big established bands, but Queen constantly show what thorough professionals they are.

Exploding

Mercury makes another grand entrance in a chequered cut suit, pointing his mike stand at the audience like a gun. At the end he's lost in a mass of exploding smoke bombs.

The band's speeches are embarrassing. They always sound so self-conscious.

"Thank you everybody and welcome to the party," says Freddie — like an embarrassed scoutmaster addressing his troop.

It's 'White Queen' and the dynamic duo of Mercury and May are caught under criss-cross spotlights. Mercury tosses his head back as if he's in agony and sings the mystical lyrics before leaping around like a bizarre ballet dancer.

Spotlights play on a crystal ball and May stands in the corner, framed in the half light like a Renaissance portrait. He takes to the catwalk at the front of the stage for a riveting solo. Considering the rapid-fire notes he's turning out, he always looks so relaxed. Mercury returns to the stage and the number tastefully ends as he hits a high note and a solitary spotlight plays on his head and shoulders.

"It's really nice to be here in Hamburg," he announces before 'Somebody To Love'. His playing misses the light opening touches of the record. The band try to make the tune more funky — maybe trying to keep the live excitement going, but it sounds cheap. Half the German crowd are



Good Old Fashioned . . .

singing along but the remainder keep their seats, showing no emotion.

Eventually Taylor's drumming gets the crowd going. The reserve is breaking

May walks across to the microphone and clicks his fingers. Mercury's piano chords announce 'Killer Queen'. This time the playing is more laid back, capturing the true sensuous feel of perhaps the most subtle and

skilful song Queen have ever produced. Mercury even managed to work in a line about Hamburg.

Ragtime

The number's followed by the gloriously ragtime 'Good Old Fashioned Lover Boy' and Mercury's voice is showing no signs of strain. In times gone by, especially at one concert at the Rainbow, he seemed to have been hissing and struggling,

but no complaints this time.

The party atmosphere is continued with 'Bring Back That Leroy Brown'. May strumming away on banjo.

It's back to Queen at their most sinister with 'Death On Two Legs', Freddie spitting out the lyrics backed by cold guitar, rumbling drums and bass. He sounds like Christopher Lee.

"Queen would like to drink a special toast to all of you here," says Freddie. He sips cham-

pagne delicately but — tut, tut — it's not a proper champagne glass — the real thing is full shaped. He passes the booze down to the audience.

Frenzied

Time for 'Brighton Rock' — frenzied riffs stab out and May indulges in some feedback before strutting around the stage. He indulges in a deluge of rising and falling notes and then the nagging

riff starts, again, bouncing off your eardrums. Now he stands under a single spotlight at the edge of the stage and his guitar echoes across the hall like a cathedral.

Towards the end he breaks into a really fine melody, playing notes that sound like a clock ticking before gently developing into the full tune.

Freddie bounces back on stage again. What — no costume change? Altogether now for '39'.

Pictures: Chris Walter



Lover Boys?



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Albums



WISHBONE ASH: still loved

Those were the days

WISHBONE ASH: 'Classic Ash' (MCA MCF 2785)

Ah, those were the days. Concerts for 40 pence, granddaddy vests and not an 'orrible punk in sight. Good clean wholesome rock and roll from the band who pioneered battling lead guitars and who boasted rock's most underestimated bass player and vocalist Martin Turner. Tracks range from 'Blind Eye' to 'Persephone' — the height of Ash refinement. The most nostalgic offerings are 'Phoenix' and 'The Pilgrim', still very powerful after all these years. A fine testimony to a band who were supported and then thrown on one side by the Press, but still loved by thousands. ++++ Robin Smith

TOM WAITS: 'Small Change' (Asylum KS3050)

The benign wanderer returns with his best album yet. Its smile relieves, to nick a phrase, a spot of quiet desperation. Tom Waits seems to wander through his allotted life span in a haze conjuring up remembrance of things past and dispensing with them just as easily. He sings like a drunken Springsteen, a sober Fats Waller and disenchanted Louis Armstrong to an often sparse accompaniment of piano and bass. His songs are complex in their simplicity — everyday feelings dragged through the dirt yet still surviving and even becoming stronger. The titles explain everything — 'Bad Liver And A Broken Heart', 'The Piano Has Been Drinking (Not Me)', 'Pasties And A G-String', 'I Can't Wait To Get Off Work'. The title track is



MIKE HARDING: in good form

Could David be commercial?

DAVID DUNDAS: 'David Dundas' (Chrysalis CHR 1141).

Everybody knows David's success story by now — jingle writer turned hit singer overnight. And on this, his first album, his roots are all too obvious. There's no doubt writing commercials is quite an art in its own right, but at the moment David's biggest problem is making the transition to writing songs of real depth and substance. Most of his current material probably stands better as singles material. . . . stuff like

'Jeans On', 'Another Funny Honey-moon' and 'Where were you today' (which, unless I'm very much mistaken is the current C&A ad) sounds quite fun in 45 form, but stuck together like this becomes irritatingly jolly. But there are a few signs that his talent is developing. . . . for instance, have a listen to the pretty 'Daisy Star', a song about his baby daughter, which is a bit different from the others. All in all, it's not a bad first effort, but I'd expect to see an improvement in his next one. + + + Sheila Prophet.

JOANNA CARLIN: 'Fancy That' (DJM DJF 20508)

What a voice — instant seduction! She gives a thirties style flavour to Andy Fairweather-Low's 'Dancing In The Dark' before the haunting 'Valentino' — a sultry tale of the great star. The song has a romantic French boulevard flavour and deserves to be the theme for the forthcoming Ken Russell extravaganza. 'The Laziest Girl In Town' nibbles irresistibly down your neck as she purrs like a cat through some risque

thing special. He is heavily assisted by friends Stevie Nicks and Lindsey Buckingham on backing vocals, plus the odd Buckingham guitar solo or two, and the sound is not unlike their fluid yet robust style that has recently rejuvenated Fleetwood Mac. Another interesting name on the credits is that of Dean Torrence, who backs Wait up on 'She's So Tough'. Dean is one half of the old surf hit scene of Jan and Dean, an era to which Walter nods approval on one cut — 'Surfin' And Drivin'. An interesting rather than essential album, yet given chance Egan could become a new

starts innocently enough with 'Europe Endless' reminiscent of 'Autobahn' but 'Hall Of Mirrors' with its pulsing rhythm and jangling keyboards work is really eerie. The theme is continued on 'Showroom Dummies' X certificate listening. + + + Robin Smith

ARTHUR GREEN-SLADE: 'Plays Abba's Greatest Hits. Instrumental Versions' (RCA PL 13036)

Aren't Abba on CBS. What can all this mean? Not now Arthur, not now. + + Reg Wordsmith



DENIECE WILLIAMS: a good first

lyrics. Ms Carlin's main ability is being able to switch from wide-eyed innocence to maturity at the drop of an eyelid. + + + Robin Smith

WALTER EGAN: 'Fundamental Roll' (United Artists UAG 30032)

You may remember this gent from Man's 'Winos, Rhinos and Lunatics' tour, on which he played support. He plays some neat guitar and writes some good enough songs, which are occasionally a bit too easy on the ears, though on other occasions possessing that some-

cult figure. And if you don't know what a 'Fundamental Roll' is then a glimpse at the less-than-subtle cover might throw up a few suggestions! + + + David Brown

KRAFTWERK: 'Trans Europe Express' (EMI EST 11603)

It's a masterpiece of clean precise music. It's also quite like having a nightmare where you're lost in a big empty city. It's so different from other forms of music that like it or not, you find yourself listening. It

THE BAND: 'Islands' (Capitol E-ST 11602)

This is the Band's first LP since they quit touring, but it's as if they'd never been away. It comes at the end of a long line of perfect albums, all of which feature the haunting songs and vocals of Robbie Robertson. There's just something about this guy's voice that makes compelling listening. One of the tracks, 'Georgia On My Mind' was released as a single — all the rest have that potential. But you'll have to listen to it several times over to catch all the



DAVID DUNDAS: his roots are obvious

subtleties. It's not music to grab you by the throat right away, but celebrate this album! Because when it does hit you, you won't get it off the turntable. + + + + Rosalind Russell

DENIECE WILLIAMS: 'This Is Niecey' (CBS 81869)

A great first album that thoroughly deserves all the success it has had in the States. Will it do it over here? There's no reason on earth why it shouldn't. Niecey's voice combines the silkiness of Diana Ross with the exuberance of Linda Lewis. And not only can she sing she turns out to be a fair old songwriter as well. She had a hand in writing all the seven tracks. They range from the smooth soul sound of 'Free', the immensely successful single, through up-tempo funky numbers to a jazz-influenced track, 'If You Don't Believe'. Stevie Wonder thinks Niecey's great — and what's good enough for Stevie is bound to be good enough for most choosy soul fans. + + + Sheila Prophet

PETER TOSH: 'Equal Rights' (Virgin V2081)

Peter Tosh's second solo LP should be a major event, but Tosh just isn't cutting it as strongly as his track record suggests he should. The music is a bubbling, potent brew, dominated by Tosh's strident biblical tones, carefully articulating each syllable of truth he sees. The effect is forceful and arresting. Unfortunately, 'Get Up' is a pointless remake of the brilliant song — turned — anthem that the Wallers did better on 'Burnin'. Fortunately side two is a vast improvement. 'Jah Guide' has everything that is missing from the other side. A beautiful melody and a vocal that moves you with its quiet forcefulness. The remain-

der are important songs and Tosh delivers them impressively. But I am left with the nagging feeling that he isn't doing justice to his own history here. + + + + Geoff Travis

KRIS KRISTOFFERSON: 'Songs Of Kris Kristofferson' (Monument MNT 82002)

This is a selection of songs taken from five Kristofferson albums. The best known is 'Me And Bobby McGee' — though it's ironic that the late Janis Joplin's version is really very much better. Kristofferson is a sensitive writer, but not, I think, the best performer of his own songs. However, there are two other real crackers on here — 'Sunday Morning Coming Down' and 'Help Me Make It Through The Night'. So it truly is a best of album. + + + Rosalind Russell

LIAR 'Straight From The Hip' (Decca SKL 5275)

Support band on the Slade tour. Hmmm Tasteless cover. Inside it's a spot the steal time. A collection of chords, riffs and phrases pinched from just about every British band you can think of. It starts off strongly with 'Soft Lights, Sweet Music' and the title track, but loses ground a little on 'Rich Man's Woman' and 'Try Lovin' which is the obligatory token ballad, complete with wimpy harmonies. 'Full Time Woman' on side two is another, with plonking acoustic guitars in the background. But it brightens up again with 'Born To Rock And Roll'. Whoever plays lead guitar has been listening to all the right people. 'Lights Of The City' is a bit of a duffer, but 'Blame It On The Kids' is a good finisher. Great stuff in the old-fashioned tradition of British rock. Yes — there's a life in the old dog yet. + + + Sheila Prophet

A GOOD 'UN FROM OLD FOUR EYES

MIKE HARDING: 'Old Four Eyes Is Back' (Phillips 6308 290)

Back from his world tour of Manchester pubs, the lad is on good form giving us another selection of subtle ditties like 'Uncle Groper's Song' and 'Love Letters In The Snow' — recorded live. But the second side offers a new approach for Mike as it takes him away from the concert stage and into the recording studio proper. It gives him a

chance to work with some musicians and add a weightier sound as the rock-inspired 'The Rise and Fall of My Brother Jim', and country madness of 'Born Bad'. But the major progression is the serious songs like 'On A Sunday' a protest against officialdom and 'Christmas 1914' an anti-war song. These have already proved themselves in Mike's stage act, and are strong enough to become as essential a part of his show as the lighter aspects. Another good 'un son. + + + DAVID BROWN



PETER TOSH: forceful

Albums

IAN HUNTER'S OVER-NIGHT ANGELS (CBS 81963)

The governor's back. Doing what comes naturally — rocking hard. After the introspective 'All American Alien Boy', the urge to get a band together and start rocking again obviously proved to be too much to take and the result is pure dynamite, an album that re-establishes him as a leading light of the seventies. The album bursts into life with 'Golden Opportunity', which after a neat little overture, slips into a killer riff with Hunter cracking a vocal whip over the band in full flight. If you're going to do something bold you may as well go right over the top as in this number. It continually strikes home and the same pace is maintained virtually throughout, as in the quick blasts of the title track, an anthem worthy of the band. The old sense of humour is there in 'Justice Of The Peace' and the continuing theme of the angry young man, reflected in 'Wild N' Free', both presented in the characteristic fiery tones. Ian's still keeping a close observation of life on the other side of the Atlantic judging by 'The Ballad Of Little Star' and 'Broadway', and an ode to a groupie 'Miss Silver Dime', co-written with guitarist Earl Slick. This band puts the old Mott in the shade, and the man in the shades back at the top. + + + + + David Brown

'U-BOAT' (Bronze BRON 501)

Will Woody Woodmansey's U-Boat ever sail into the big time? They've been gigging for some considerable time now and have built up a loyal band of supporters. But as yet, they have not achieved any vinyl success with their single efforts. They should have done — if they'd put the right one out. It's 'Oo La La' and is included on this album, which showcases all that's good about this group: 10 powerful numbers penned mainly by Woody and vocalist Phil Murray whose distinctive vocals stand out throughout. The rhythm section of Woody on drums and Phil Plant on bass shows its driving power in 'Movie Star' and 'Rock Show'. Frankie Marshall on keyboards maintains his reputation as one of the leading players in the business — he has played with the likes of the Rolling Stones, Chuck Berry, Be Diddle, Little Richard and Deep Purple. The lead guitar work of Martin Smith complements the rest to produce a most enjoyable album. If there's any justice — and there rarely is in this business — this album should chart. + + + + + Jim Evans

THE STEVE MILLER BAND: 'Book Of Dreams' (Mercury 9286 455)

All the tracks on this album were recorded at the same time as the 'Fly Like An Eagle' sessions so you 'Gangster Of Love' fans out there know what to expect. Miller has found his niche in the

NATURAL BORN ROCKER



IAN HUNTER: out of the shade

crazy paving and he's sure as hell gonna stick to it. Again 'Book Of Dreams' reflects his 'at peace with the world' attitude that's taken him some time to find. But the guy definitely can't be described as constipated. His ultra laid-back sound takes a lot of work to get perfect and his Stockhausen love affair is evident on many of the cuts. The stand-out tracks are the ones not written by him — 'Sacrifice' which finds our hero stroking his instrument into a gratified moan and the new single 'Jet Airliner' is guitar at submissive best. Miller's music is separated from muzak by a toffee-thin sheet that won't break for a long time. And when you're that close without smashing it you've got something. + + + + + Barry Cain

CAROLE BAYER SAGER (Elektra TE 1100)

Firstly, I must admit to being something of a musical male chauvinist pig, owning only five albums made by female solo artists — now there are six. Carole is a charming, lively personality and her songs almost bubble over with fresh excitement, offering some of the best pop lyrics for a very long time. The amazing 'You're Moving To Today' has been wisely singled out and already getting airplay, which shows her scope. And there are plenty more goodies where that one came from — the infectious 'Until The Next Time', and gentle, frail love songs such as 'I'd Rather Leave While I'm In Love' and 'Home To Myself', all delivered in a delicate tone that sends shivers down your spine. As a collection of personal statements it works fine — one of the best of its sort since Carole King's

THE MUPPETS: 'The Muppet Show' (Pye NSPH19)

To review this record is what I'm here to do, and it really gives me pleasure to introduce to you... that wizard of the wisecracks Mr Fozzie Bear, the woof and ready Rolf, the great Gonzo, Sam the bald-headed eagle, the karate-chopping Miss Piggy, the wonderful Wayne and Wanda, Zoot, that master of ceremonies Kermit the frog... and many many more. As they seem to be the biggest thing to grip the world since Moptop mania, there should be no stopping this album, though it ain't as good as seeing the blessed creatures in action. They've tried hard

just doesn't fit in with the mediocre lyrics. + + + + + Robin Smith

POCO: 'Indian Summer' (Anchor ABC 5220)

Poco make sunny Sunday morning sounds — the perfect, light, digestible musical breakfast. This album kicks off with a typical track, courtesy of Paul Cotton — low-key lead vocals, oh-so-easy harmonies, and regular, impeccable guitar breaks. 'Twenty Years' is funkier — extremely danceable, in fact. Track three is 'Me And You' a Timothy B Schmitt number, with Tim on lead vocals, higher and more plaintive than Paul

'Tapestry'. While it may have taken her a long time to get round to recording her own songs, but they are worth waiting for. + + + + + David Brown

● See feature, page 29

ROGER McGUINN: 'Thunderbyrd' (CBS 81883)

Undoubtedly the best thing the former Byrd king-pin has laid down for a long time. McGuinn still has the most distinctive voice in the treatment of Dylan's 'Golden Loom' and Tom Petty's 'American Girl', which also features an excellent sax solo from Tom Scott. And there's a nice gentle boogie on McGuinn's own 'Dixie Highway', with Marty Grebb tucking the ivories. Listen to 'We Can Do It All Over Again' and you'll go back to the summer days of the Byrds, their music and all they stood for. And having caught McGuinn and the band on tour recently, it's good to know that he's still enjoying his music. This album is further evidence of the fact. + + + + + Jim Evans

HUDSON FORD: 'Daylight' (CBS 82027)

The Strawbs refugees are back with a fine album. About two years ago they were responsible for some memorable songs and the quality hasn't waned here. There are times when they sound a bit like the Eagles and the Doobie Brothers rolled into one, but there's plenty of original stuff to balance out. Opening cut is 'Daylight' sounding like a funkier version of The Strawbs with some superb harmonies. 'Out Of Your Shadow' has got to be the single with its strong guitar and hook line. 'Poor Boy' is the only track that doesn't work — the grand theme

Next, the Universe

though, with some nice sound touches, like Waldorf and Statter, those battling box critics, talking to each other from separate speakers. And of course there are lots of musical gems such as 'Mah Na Mah Na', 'Mr Bassman' and 'Tenderly', enough to make junior a Frank Zappa freak, and the softer side as on 'I'm Green' and 'Half Way Down The Stairs'. It's a shame you can't watch records though. + + + + + Gladys Frog

'Downfall' was written by Rusty Young, and it shows — it's harder and more guitar-orientated. You get the picture? Each guy does his bit, and each bit is as pleasant and listenable as the one before. There is a small surprise at the end of side two, when Rusty pops up with a mini concept track called 'The Dance'. It starts with 'When The Dance' and ends with 'Reprise When The Dance Is Over'. The Eagles didn't know what they were starting with 'Deperado'. Otherwise, it's not too different from every other album Poco have released — and thank God. + + + + + Sheila Prophet



MISS PIGGY: choppy sound

SOUNDS OF

Sedaka



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ing from the beautiful ballads "Ebony Angel" and "The Love of a Woman" to the swinging "Puppet Man" and the country-flavoured "Wheeling West Virginia."

Sounds of Sedaka

WHILE AVAILABLE ON TAPE & CASSETTE



MCA RECORDS

IMPENDING MOTHERHOOD is agreeing with Tina Charles. She looked glowing and calm when she arrived at her record company with her guitarist husband Bernie last week. She settled herself comfortably, resting her hands on her eight month bulge.

"You can tell whoever reviewed my single in Record Mirror to stuff it up their bum," she said charmingly. "I don't mind people criticising my songs, but that was very personal."

Pregnancy aside, Tina gets self-conscious about her weight.

Cabbages

"I've always bought loose fitting clothes because I only need to eat a sandwich and my stomach goes up and down like a yo-yo. I've been on constant diets - cabbages, exercise, running round the park, the lot. I lost two stone in six weeks when I was 17 (she's 23 now) and I was size eight. I was thin and very attractive. I used to go to this cricket club and all the cricketers used to ask me out, every one of them."

"But now I don't think it matters what shape you are. Demis Roussos never has to worry. I was pregnant when I last did 'Top Of The Pops', but I didn't realise. It wasn't planned, but I was pleased. But I was getting fat anyway, I was eating and drinking too much. I love my food and it upsets me that other people can eat what they want and not put on weight."

"Tina's a good cook," said Bernie. "She makes a good salad."

Tina and Bernie have just moved into a new house in Caterham, Kent, and are busy doing it up.

"We lived with Bernie's parents before that," said Tina. "We were waiting for our place to be ready. It's just a little bungalow with a garden. We've been decorating because we didn't like the way it was done. The people that



FULL FLOWER of femininity: Tina Charles and with husband Bernie (right).

lived there before must have been pillocks. There was blue wallpaper everywhere with big loud flowers all over it. We're decorating the baby's room orange, so it won't matter if it's a boy or a girl.

"We want a boy, but there's a dispute over the name. I like Russell and Bernie wants Max. I've always wanted a family but I've been frightened. Now I don't think about it. I mean, it could happen right this minute."

Er, yes. Was Bernie the

first man she'd fallen in love with?

"Yes, definitely."

Did they know right away that they would get married?

"Yes," said Tina.

"No," said Bernie.

"Oh, that's nice," said Tina. "We're going to end up getting divorced before this baby's born."

"I meant that I knew I loved her, but not that we'd get married," explained Bernie.

Tina's still quite young to have a family. Had she planned on getting it over with so early?

"Yes, I wanted to be a young mum. I wouldn't like to be 28 and starting a family."

And how old is Bernie?

"29," laughed Tina.

"27," said Bernie.

Is this some family joke?

Lying

"It makes me laugh when I see interviews with people we know and they say they're 24 when we know better," said Tina. "I think men are worse than women about lying about their age. I don't give a damn."

"People who say they're younger than they are usually regret not having done things," said Bernie. "I don't."

"Oh, are you in a huff Bernie?" asked Tina.

"No."

Yes, well anyway it would seem that Tina is a bit of a feminist.

"She's a tomboy," said Bernie.

"Yes, I'm a tomboy," agreed Tina. "I've always nucked in with the fellas. I like a man to be a man. I like to be, well, not dominated, but I like a man to be the boss. I like to know that anything that's done in the house, Bernie has the

With just one month to go until the arrival of her first-born, Tina Charles is more than confident about her potential motherhood.

Welcome to the club, Tina



there was a police car at the door and I sauntered up and asked what was going on. They weren't pleased. But I still admire Cliff. He keeps up with the times."

Tina's family comes from London's East End and that's where she was brought up until her family moved. Did she think that East Enders still stick together like they used to?

"No, I don't think so," she answered.

"I think they do," said Bernie, another East Ender. "If I'm out in Surrey or somewhere and you hear another East End accent you always feel more at home."

To change the subject and to avoid another family row, how did Tina intend to manage her career once the baby is born? Will she have to change her schedules?

Depression

"I've been offered a tour of Spain in September, which I'm considering," said Tina. "It depends if I get post-natal depression. But if I'm feeling all right I'll go. Bernie said he'd look after the baby for a couple of weeks."

"I'm not sure how I'll manage," said Bernie. "But you said you'd take him with you to work if you had to," protested Tina. "Even if you had to put him on the amplifier."

"That's the trouble with Tina," said Bernie. "When she says she's going to do something, she does it. And she expects everyone else to do what they say they're going to do as well."

"Anyway, I'd rather not take the baby to Spain," said Tina. "We could get a nurse in, but not one with blonde hair and long legs! Anyway, as I've always said, if you've got money you can do anything. I don't want this to sound bad, but I don't know how else to say it. Whatever it is - if you need cleaning done - you can pay someone to do it."

"I can get a nurse, but I want to bring up the baby myself. I only do a couple of tours a year anyway. I'm lazy."

Tina's new single 'Bendzvous' has charted without any promotion, so she's not too worried about having to appear in public during the end of her pregnancy.

"Everybody keeps telling me I should be fired, but I feel great. Like I said, it could happen at any minute."

I made my excuses and left.

**Interview: Rosalind Russell
Pictures: Elaine Bryant**

last word. It's important the man has that.

"I hate having women friends. I get bored very quickly with them. Since I've got older I tend to keep myself to myself. I like to be on my own. I don't like going out and talking about wardrobes and carpets and babies. I used to love being surrounded by people, but now that I've been thrown into that position, I love being on my own. I think a lot."

"I'm quite a happy with men. I get all the attention from men - you don't get that from women, do you? It's good for my ego. I find it easier to talk to Bernie, even about the most intimate things, than to talk to women. Bernie's going to be with me when the baby's born."

That idea works in theory, but what about the men with the weak stomachs who keel over in the labour ward.

"I've seen worse," said Bernie.

"Where? Where have you seen worse?" asked Tina.

Um, I wondered if Tina ever loses her temper?

"She's a very tense sort of person," said Bernie. "She flies off the handle and screams. But I can keep cool."

"I lose my temper with things," agreed Tina. "I throw them. I once threw a bag of coal all over the place when I was trying to light the fire. But usually I throw things that won't make a mess, or break easily."

Rebelle

"Once we had a row and she tried to jump out of the car," said Bernie. "It was going about 30 miles an hour."

"I was a right little bugger when I was a kid," said Tina. "I didn't have a strict upbringing, but I rebelled against everything my parents stood for. When I was 15 the doctor told my mother just to lock me in a room and leave me there. But I banged my head against the wall and didn't give up. I didn't give up until they let me out."

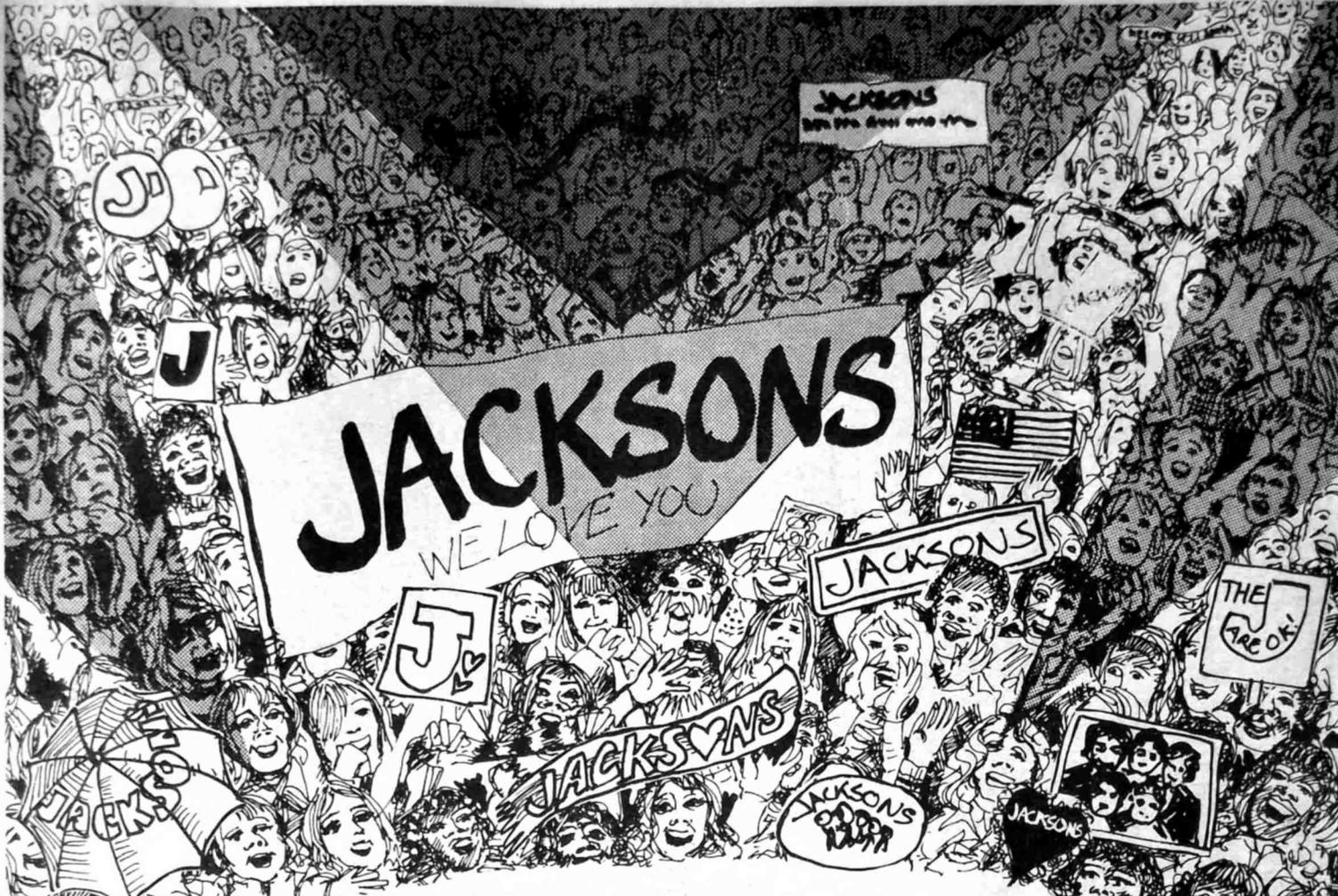
Well, everyone goes through problems at that

This man is a Jazz singer



TRUE FALSE

I hate having women friends. I get bored very quickly with them'



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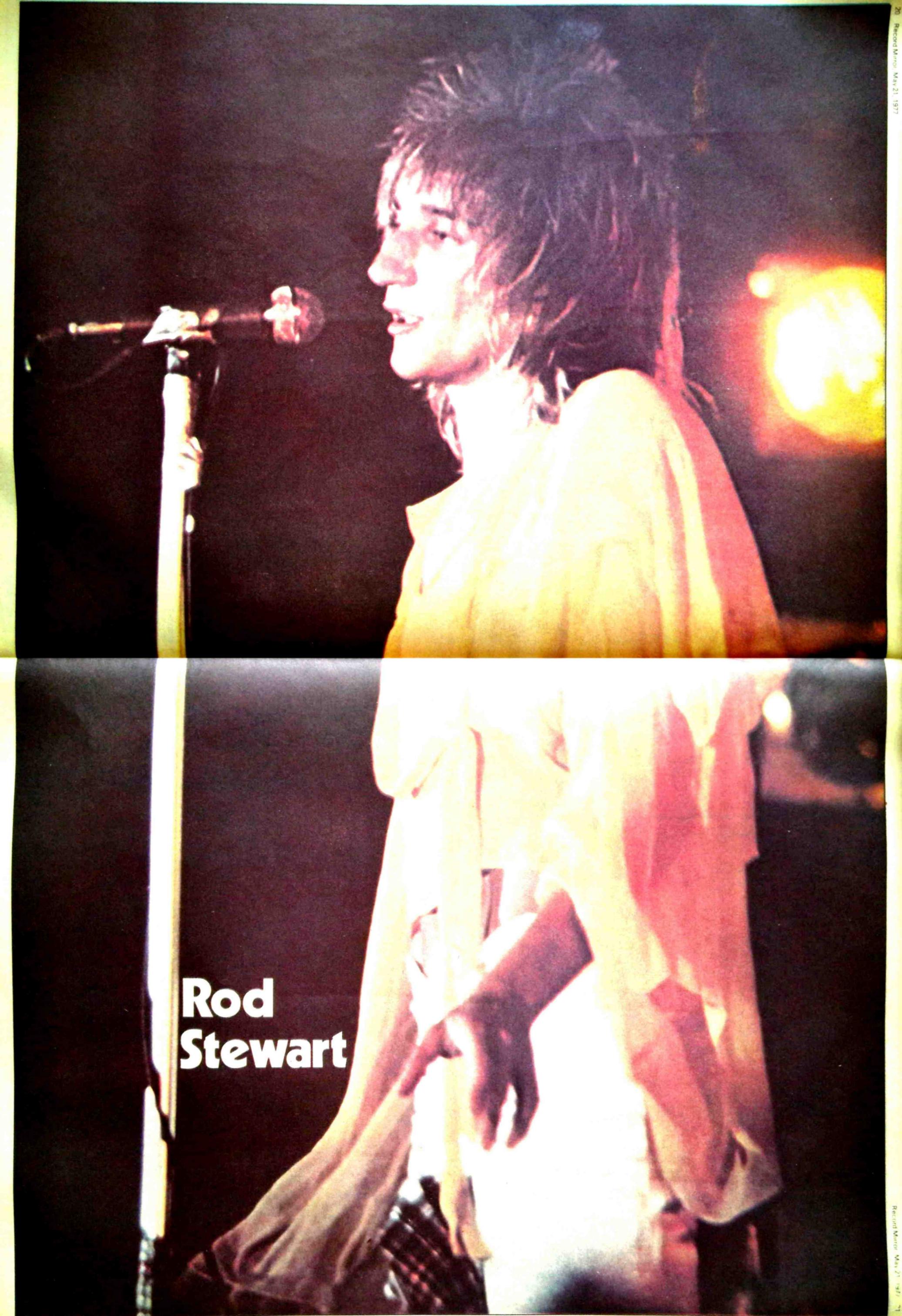
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**Rod
Stewart**

Gimme a pizza ya time

The Heavy Metal Kids are back and rarin' to go

OUR LITTLE story begins at Luigi's Pizza house in downtown Chelsea.

"Hey, you no likea my pizza? Whatsa matter with my pizza huh?" "I'm pizza-d off. I wanna play in a rock 'n' roll band again." No let's be truthful now, it wasn't really like that. Not far off mind you, but totally you dig? No? Well, let Mr Jay Williams take up the tale.

"It all started off at Luigi's Pizza house in Chelsea... Yes, yes, we've had all that. Now c'mon spill the beans on how you got involved with those horrid Heavy Metal Kids."

"Well, I'd only been in the country about three weeks and was in a pub talking to drummer Keith Boyce. He was on about forming a rock band and said let's get some booze and pizzas and go round to Ronnie's."

"So being typically American I bought the booze and the pizzas and we went round to Ronnie's house. When we got there Keith hid behind the wall and left me standing at the door holding the pizzas."

"So, when Ron answered the door I asked him

"Did you order pizzas?" He said no but come in anyway. It turned out they were looking for a slide player and I just so happen to be a slide player. So the next day we had a blow together and I found myself a job."

Shocked

Our story in fact starts beyond Luigi's, some seven months back when the surprise news that Gary Holton had left the Kids, which shocked at least part of the world. The Kids declared they were to continue and Gary mouthed about big solo prospects. Not a lot was heard of either until the recent reunion news brings story almost up to date, and almost back at Luigi's.

"We auditioned about 80 to a 100 singers and couldn't find what we were looking for." Bastards Ronnie Thomas admits "There were singers driving down from Scotland and so on, it was a bit tragic really. One guy smashed his car up coming to an audition and broke his thumb — and still didn't get the job."

"We were still pretty close to Gary, he lived round the corner and we saw him down the pub. He said let's get together again and we said, 'Go away'. (Rough but clean translation). But he



HEAVY METAL KIDS: they'll kick your socks off

seemed to have learnt his lesson and eventually it seemed a good idea."

Ronnie explained that the split had resulted not purely through Gary's differences: "We've been in a rut for about the last two years," said Ronnie. "Then we could pack the Roundhouse, but it just kept at that level."

"The music was changing from energy rock and roll through keyboards and stuff — it was getting a bit like Rick Wakeman jamming with the Sex Pistols."

But they haven't been lazy the last few months,

working on a new stage act, new numbers and rehearsing with Jay who has replaced keyboards player John Sinclair.

"There's a big change in our approach now," Ron affirms. "We had this punk image before the current punk things — Gary had coloured hair and were going out in boots and braces. But the press criticised us, saying the image detracted from the music, which was brash and naive. Like Cinderella on bloody ice."

"The new band really boogies," Jay wades in.

"We have the humour that Zep and Blackmore don't have. They're my heroes but we're different. I consider myself lucky to be in this group. Wait till you see us live — it'll kick your socks off!"

"We've been rehearsing very hard. That's something we've never done before," adds Ronnie. "We're waiting to try out the new material on a live audience. Half of the stuff is off the 'Kitsch' album and half new, written by the band collectively."

"In the past the music used to be almost

incidental to the action on stage, it was more like a chimpanzee's tea party.

"Gary used to be busy juggling oranges — or jumping on my back. Now there is more emphasis on the music — but we're still in to entertaining," says Ronnie. "The new show is designed to make people sit up. Of course we can't strap Gary to the microphone. The band has a great cynical humour and it would be silly to try and stamp that out."

"There are some great characters in the band, in the past this has tended to cause problems. Now we've sorted out the ego thing, we're directing our energies within the band instead."

Video

"We've always been a live band and are thinking of cutting a live album to try and get what we're about on vinyl. Of course in a few years every kid will get a video machine for Christmas, and a lot of good live band will come over well through that."

The new boy, Jay, has obviously made a big difference to the reformed band, giving them a second guitarist and a change of sound. He came over to Britain from America shortly before he joined the HM Kids, a trip he's been going to make for years.

"I wanted to come over when I first heard Zeppelin. I've seen so

many English groups go down like gold in the States, most of them can get an audience on their feet over there.

"Seven years ago I was in the Velvet Underground, but when Lou left they went nowhere. I was making a living as a session musician."

"Lou Reed was one of the first punks and the Velvets the first punk band. Nothing's new," says Ronnie.

"And Lou was just ripping off people he saw in New Jersey," Jay corrects him.

"I think the punk thing is getting stale," retorts Ron.

"You can't stand there in your dad's demob suit singing out of tune for ever. A lot of them will get fed up with that."

"The police check us out at gigs. We were on 'Panorama' once — on a programme about teenage violence. A lot of people wouldn't book us."

"If you start saying something politically in your music it is getting too far away from rock and roll. I'm not slagging off this new thing, but it does seem funny that everyone is suddenly praising something that we got slagged for doing for four and a half years."

"Is there anything else you want to know?"

Yeah, what's the pizza like at Luigi's? DAVID BROWN

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Mailman

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Requiem for an ex-idol



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PLEASE COULD you send Mr Alice 'Sellout' Cooper a nice gleaming pine wood coffin with solid gold handles (don't quibble over the expense) and a memory jerking brass plated inscription on the lid. Then would you send along two heavies to put him in it. RIP my once beloved hero, it was good while it lasted, so don't spoil it. A Lonely Tear Stained Billion Dollar Baby.

Sick note

WHO THE hell does J. Edward Oliver think he is? Talk about sick - he's perverted. If he thinks the 'joke' about Eddie Cochran is funny, God help him. It was not only unfunny, it was perverted and cruel. A million apologies would not be enough and as far as I'm concerned Record Mirror no longer exists. An Ex RM reader, Molworth, Surrey.

Wall banger

JOHN SHEARLAW'S story about Status Quo was brilliant. I'm very satisfied with your paper. Well, must get back to bashing my head against the wall. T Bury, Menal Bridge, Anglesey.

Hair today

I HAVE just come back from a Slade concert at the Newcastle City Hall and they were excellent. The atmosphere was there from the minute they walked on the stage. The main shock of the night was when Dave Hill came on BALD. John Patterson, Hetton-le-Hale, Houghton-le-Spring, Tyne and Wear.

Fighting . . .

I'VE BEEN a loyal Record Mirror reader for seven years but for the last nine months your mag has been making my blood boil. And now that pure bitch Sheila Prophet has topped everything with the New Seekers review. It was one of the most biased and sarcastic reviews I've ever read. Get up off your fat ass SP and defend yourself. Glen Denham, Herefordshire. No - SP.

. . . Mad

ON READING Sheila Prophet's report of the New Seekers concert I found her very sarcastic about this fantastic group. She is very rude



THAT should put the lid on it

about everyone she writes about. I think she must be very jealous of such a good group. J. Jackman, Wolverton, Milton Keynes.

Threat or promise?

AFTER LAUGHING my way through the Jim Evans review of the Lou Reed gig, it occurs to me that Mr Evans is about as qualified to review a rock concert as John Curry is to review a rugby match. Mr Evans, I advise you very strongly not to hit Manchester 'cause if you do I'll stick a knife down your throat so far it will come out of your CENSORED. John Daley, Collyhurst, Manchester.

What?

HOW ABOUT a double page article on Record Mirror? Alan Wilson, Waterloo, Liverpool. ● Eh?

Wild ones

I WANT you to tell Simon Fox of Be-Bop something from me - he'd better stay up in Manchester if he thinks the girls are better looking up there. Because I didn't appreciate his remarks about southern girls. We are not all out for a good time down here. And if the women in Manchester are all so flaming wild, how come they're all looking for husbands? He must think he's some catch, but he'll have to go a long way before he's even half as good looking as the lads in London. And tell Lucy she should know better than to print that. Sheila M, East Ham.

Myths and misses

I HATE exploding myths but the following paragraph appeared in the March 1975 edition of Music Canada Quarterly Magazine: Klaatu is an eclectic Canadian band whose first Daffodil single 'California Jam' has caused a minor sensation in radio stations across the country. Produced by Terry Brown 'California Jam' captures the best of American surf music mixed with outstanding British harmonies. Stephen Williams, Acrefield Road, Liverpool.

Lose face

JUST WHO does Robin Smith think he is, giving Liverpool Express' new single a review like that? Smith, just watch your face. I suppose you're a punk. Ian Scotland.

Five star

WITH REFERENCE to your Robin Smith - I always assumed that when reviewing records one should have an unbiased opinion. I have heard and since purchased the new single by Jack Jones, 'With One More Look At You'. I think it's beautiful and deserves a five star rating. Lillian Evans, Ashurst, Hampshire.

Request

Please do not send stamped, addressed envelopes to Mailman as I cannot answer letters personally.

Two gig gaff

OK ALL you budding Watergate type investigators at Record Mirror, I think I have a cover up for you. I am one of the unfortunate number who bought tickets for Frankie Valli and the Four Seasons at the Liverpool Empire (for either the 5th or 6th of May - the date is uncertain as it was advertised for Friday the 5th of May, which was actually the 6th). It came as a major disappointment to discover on Thursday 5th of May that the show was no more.

Why was it cancelled? Leaving through my copy of RM that night I found some clues. The ad for the group on page nine makes no mention of the Empire as a venue; on the 5th they were at the Blackpool Opera House and on the 6th, in Sheffield. The group appeared to be, by some miracle (is Frankie Valli God?) playing in Liverpool and Blackpool at the same time on the 5th. Whoever organised this tour couldn't be trusted to take an old ladies' outing to the seaside. Can RM please confirm the concert took place in Sheffield? Stephen Qualtrough, Portstitle Lane, Liverpool.

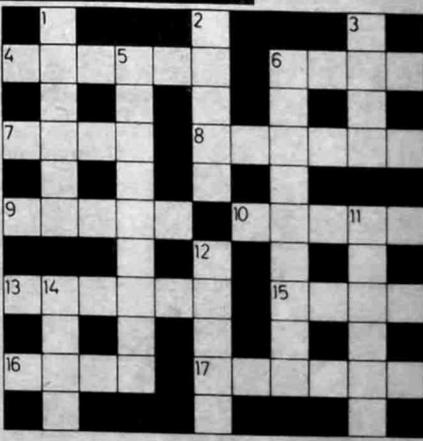


FRANKIE VALLI: Who are you calling Deep Throat?

Discword

- ACROSS**
- Hall of the 'Song From The Wood' group! (6)
 - Linda Lewis sings of it and herself! (4)
 - An SOS the Beatles. (4)
 - Home of the ladies the Rubettes sing of. (6)
 - Junior Chicago blues mn. (5)
 - Big man with the Sugarcanes (5)
 - A change of heart for Miss Franklin. (6)
 - Dylan never includes this girl. (4)
 - The music of Scott Joplin. (4)
 - A name for Dory. (6)

- DOWN**
- Raider's leader Paul. (8)
 - Ex-Tremeloes leader Brian is in Dorset. (5)
 - Wizzard Roy. (4)
 - The Voodoo Magicians. (3+5)
 - 'Hello Baby' group makes Alma dream. (9)
 - Mr Elbert? (6)
 - Jimmy Bo Horne tells you to get it! (5)
 - A yellow brick construction. (4)



LAST WEEK'S SOLUTION

Across: 1 Aerosmith. 8 Oats (Oates). 4 Mother 3 Times. 6 Free. 7 Dana. 11 Two. 13 Key. 14 Cornet. 15 Bump. 16 Susie. 18 Anita. 19 Star. 20 Bear.

Klutz Klan

WITH REFERENCE to a letter in your May 7 issue, why did you bother to print something from such a klutz. They told us to stop slandering Abba and then proceeded to bang groups like the Eagles and the Beatles. He (or she) sounds like one of those headbangers who probably still goes around with a yo yo in his pocket. I say everybody to their own and that includes Abba who do what they do well, but you cannot compare them to the Eagles. And can we have more on Boston and Kansas? You only seem to write about punk groups these days.

Nigel Gains, Alderley Edge, Cheshire.

short hair. They seem to think I should 'act my age'. If my letter is printed and any of them read it, to me they are just jealous that I look young enough to get away with being 'in'.

Am I being big-headed? Maybe, but that's just the

way I am and I'm not changing because of narrow minded bitchy women. If being a Lou Reed fan makes me a punk, then I'm proud to be one.

Sandra Quick, Eastham, Wirral.

● Sorry Mrs Punk, we're

completely wiped out of that issue. That's what comes of not ordering this triffling paper every week.

Army game

IN ANSWER to AS Osborne of Catterick Garrison, I run a disco

and travel all over Germany doing gigs. I have always been pleased with the help I get from record companies. So either you're not writing the right type of letter or not playing to enough people.

A J Gough (A satisfied soldier), W Germany.

WHAT IS THE TRUTH?

6 I was educated at boarding school, and missed out on making school friends locally. On leaving at 16, I stayed in every night watching the TV and it wasn't until two years later that I started going out to try and make friends.

Now I often go to a local leisure centre where I've friends of a sort and I always buy them drinks, but have been getting hardly any in return.

My parents want me to find a girlfriend but I am too shy to ask a girl out, and I don't know if my parents would approve.

What I would like to know is — how do you tell when a person really means what he says? When I buy the drinks they always promise to get me one next week, but never do. And how do you get to know a girl if you can't trust anyone else's judgment?

I'm 22 years old and have plenty of time on my hands, but need some advice on how to change my social life.

Jonathan, Warrington

● If you missed out on making friends in your area when you were younger, forming new relationships can sometimes be very difficult. Even though life seems pretty negative right now, don't let it get to you too much, because there's no reason why you can't change your social life for the better

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

Those sprays, should you use them?

6 My friend says that she has read that vaginal deodorants are unsafe to use. I have just bought one for the first time, and am wondering if this is true.

Helen, Lancaster

● Our consultant doctor

All back up again

6 A couple of years ago, I went on a diet and lost quite a bit of weight. My mother got very angry and tried to make me put it back on again. I didn't want to, so instead of just refusing to eat big meals, I used to struggle to eat them and then bring these whole lot back up again. When my mum found out, I said I'd stop so long as she didn't make me eat so much.

However, she didn't keep her part of the bargain, and I find that I'm still bringing it all up. I can't remember when I last had a square meal that's stayed down. If I really made the effort, I think I could stop — but now I just do it automatically whenever I eat. Can you help?

Elizabeth, Liverpool

● Sounds as if your crash diet of a couple of years ago is still having unpleasant, and harmful, side effects. The safest way to fight the fat is to lose a little at a time, steadily, rather than go all out for the instant slim like you've done — at a cost.

Worry about putting on the big bulge may have been the original reason why you couldn't hold meals down, but it is possible that the problem has gone a stage further and your stomach is automatically rejecting any solid nourishment sent down as it's been deprived of regular meals for so long.

Do you feel this way because your mum insists on feeding you sledge? Would you throw up less fattening food? If so, you could make one more big effort and try to get around her traditional fare tactfully, by suggesting more balanced meals, cutting down on cakes and pudding and avoiding sugar. There's no reason why you can't eat well and stay healthy without putting on the pounds.

But, if the problem is really as bad as you say it is, you MUST take medical advice and see your doctor as soon as possible. It would be a good idea to take your mother along too, as she's so involved. If you don't start eating again now, there's a chance that you'll lose even more weight than even you would feel happy about, and become extremely ill.

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

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.

I WOULD like to know what bands Pat Travers (A&M AMLH 64569) and has been in. Also any albums he brought out before 'Making Magic'.

Pat Travers Band he was in Red Hot, Morge and the Ronnie Hawkins Band. There is one album before 'Making Magic' called 'Pat Travers' released on Polydor (2383395) in June last year.

David Orr, Cheadle. ● Before he formed the Pat Travers Band he was in Red Hot, Morge and the Ronnie Hawkins Band. There is one album before 'Making Magic' called 'Pat Travers' released on Polydor (2383395) in June last year.

here are 'Equinox' (A&M AMLH 64569) and 'Crystal Ball' (A&M AMLH 64604).

I WOULD like some info on David McWilliams and a list of his LPs.

Joan Macdonald, Liverpool.

● He was born in Belfast and now lives in a small Irish seaside village. At school he excelled at football and Manchester United even sent a scout along, but David broke a leg and his footballing career was ruined.

After leaving school he worked for the Royal Navy making torpedoes and in his spare time he recorded some of his songs in a studio before landing a contract and coming to England. He made his first LP for Major Minor Records and six months later David returned and made two LPs in four days. From one of these came his famous single 'The Days Of Pearly Spencer'.

Later he opted out of the music biz and returned to a farm in Ireland. There have been 88 different versions of 'The Days of Pearly Spencer' throughout the world. David had four albums on the Major Minor Catalogue but these are all now deleted. They were 'Volume 1', 'Volume 2', 'Volume 3' and 'The Days of David McWilliams'.

A compilation album based on these records was brought out on the Starline label entitled upon the name Styx because they felt they could relate to the volatile subterranean river in Dante's book 'Inferno'. They signed to A&M and brought out 'Equinox'. After their last tour of 1975 Curlewski left the band and was replaced by Tommy Shaw. They're a popular band in America but so far have failed to make much impact over here. Their two albums available

COULD YOU give me the history of American band Styx and the run-down on albums available over here.

Adrian Buck, Burton-on-Trent.

● It all started in the back streets of Chicago, when Dennis De Young and twins John and Chuck Panoszo formed a band with Dennis on piano, John on drums and Chuck on bass guitar. They were joined by Tom Narin on lead guitar and they began copying other people's material.

By the late sixties they had built up a considerable following and 1969 was a landmark in their history. Tom Narin left the band and in came John Curlewski ('JC').

He had a knack for songwriting and he was largely responsible for introducing original material into the show. At that time the band were called TW4 and guitarist singer song-writer James Young joined in 1974. The group eventually hit upon the name Styx because they felt they could relate to the volatile subterranean river in Dante's book 'Inferno'. They signed to A&M and brought out 'Equinox'. After their last tour of 1975 Curlewski left the band and was replaced by Tommy Shaw. They're a popular band in America but so far have failed to make much impact over here. Their two albums available

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Mum's a punk

COULD YOU please tell me if I can get a back issue of RM dated April 2? You can understand how upset I feel as I am a great fan of Lou Reed and you gave him a marvellous spread. I would be grateful — and being a 30-year-old housewife with three children I was unable to see Lou in London on his recent tour.

My neighbours think I am a freak because I wear hobbie skirts and stilettoes and have ultra



TEDDY PENDERGRASS

GREAT NEW SINGLE

"THE WHOLE TOWN'S LAUGHING AT ME"



No glitter — no gold

G BAND Birmingham

I don't know whose idea it was to book the G Band to play at Birmingham University, but it sounded like a miscalculation from the start.

Student audiences are more usually associated with 'thinking man's music' — a description which could never be associated with the G Band's sound.

And so the band came out to play in front of an audience of no more than 80, of whom approximately 20 were young girls who had somehow managed to find a way in, while of the remainder a large proportion were merely taking a breather from the bar. Hardly ideal circumstances for a name band to ply its trade, and it would be unfair to cast too critical an eye on their performance.

Nevertheless, the strange acoustics of the nearly empty hall played havoc with their vocal harmonies, and the limp, pathetic response hardly justified the exaggerated histrionics they produced at times.

Their set consisted of both hits and new material, but in truth, one song sounded very much like any other. I couldn't help feeling throughout that nobody benefited — it was just one of those events that everyone could have done without. NIAL CLULEY.

HORSLIPS London

Irish folk / rockers Horslips made a rare London appearance last week at the New Victoria to promote their latest album, 'The Book Of Invasions'. I had hoped that they would be as tasty as Guinness, sadly I can't report that they were.

They played all the new album and a couple of tracks from their classic LP 'The Tain' but their performance lacked conviction and originality.

The playing was workman-like and a fair reproduction of their studio work when the sound mix levelled out. But it all lacked the

necessary bite to make it a classic performance. Every time an idea emerged, it was strangled by an overpowering bass line before it had time to breath.

They can rock and roll as well as anyone but their movements seemed stilted and they certainly lacked warmth. This didn't deter the audience from having a good time, because they were soon swarming around the foot of the stage. But, their entertainment was cut short when the band left the stage as soon as they had completed 'The Book Of Invasions' symphony.

Shouts for more echoed round the theatre and Horslips came back and gave what was for me the only truly inspired moment of the evening. They played Johnny and the Hurricanes' classic 'Red River Rock'. For the first time the sound was perfect and they looked as if they were having a good time, at least it all finished on a high note. NIGEL MORTON



THE PIRATES London

"THEY'RE SKINT."

"Na."

"I tell you they're absolutely brassic."

"I don't believe it. I mean, they've been around for years, ain't they. Y'know, Johnny Kidd and the... 'Shakin' All Over' and 'I'll Never Get Over You'. I mean, did you see 'em, did you actually see 'em, down The Marquee the other night?"

"Yeah."

"So you tell me, how on earth can a band as good as that possibly be broke? You'll never come across a better guitarist than Mick Green. Telecaster technician on 'Drinking Wine' the case of the missing plectrum on 'Dog'. That guy is unbelievable. And that return of the astronaut wave at the end of each number. He really ENJOYS himself,

striped strides and all. And a Pirate's enjoyment is infectious."

"I know."

"And what about jolitin' Johnny Spence, singer and bassist and well-known raconteur about town? Plaster cast voice — tight and dry — on 'Tearing Up', 'That's The Way You Are', the new single? 'You Don't Own Me' and finale 'Lonesome Train'. Phew!"

"I know."

"And how can you dismiss drummer Frank Farley? You can always tell a really good drummer — you never notice him."

"Look, I know all that."

"And yet you still reckon they're skint. You must think I'm stupid or something."

"Oh, here comes Mick Green now."

"Hello Mick."

"Hello lads. Here can you lend us a few bob I'm absolutely..."

RALPH McTELL Bristol

RALPH McTELL could not have had a more responsive audience for his concert at the Colston Hall on Monday. They cheered when he came onstage, spontaneously clapped when they recognised a song after the first few bars and responded enthusiastically throughout and cheered at the end of every song. His performance was warm, sincere and relaxed and he appeared more at home on a big stage than on previous occasions.

The only accompaniment was his much underrated guitar playing, though for the second half of the performance he was joined by Dave Pegg, bass player with Fairport.

He sang for an hour and a half without a break, interspersing his quiet, lyrical songs with

witty comments — it was more like someone holding a conversation with a friend than a rehearsed patter.

A large proportion of his songs were from the last LP 'Right Side Up', including 'Tom Waits', 'San Diego Sunset' and his own moving and evocative 'Naomi' (compactly accompanied by himself on piano) and John Martyn's 'May You Never'.

Not surprisingly the audience brought him back for two more songs, and he managed to get away with not singing 'Streets Of London'. KEITH CLARKE

UFO Amsterdam / Hanover

THE LIGHTS are going out over Europe again as the heavy metal brigade get blasted to pieces as UFO make a direct hit. WHAM! Bridges explode. POW! Venues collapse. ZAP! Another head bangs against the wall.

Friday night and the Amsterdam trams glide along unaware of what's going on a few metres away in the Paradiso. The venue is a complete time warp, 1987 again, with scruffy hippy types meandering around a dusty old church which makes Camden Roundhouse look big and smart.

The band belt through their set, the laid-back

crowd clap politely with little sign of inspiration.

By contrast 24 hours later UFO have crept over the German border to infiltrate an all day rock concert in a hall next to Hanover's Stadthalle. A recce of the local competition reveals an unsatiable thirst for the heaviest rock available and ripping off heroes like Zep and Floyd at every opportunity.

Enter UFO, hard and rocking with 'Lights Out' the title track off their deceptively good new album. On the album they sound tamed, but on stage it's down to pulling out the choke and letting rip with a non-stop barrage of machine gun riffs and multi-megaton solo bombs.

Phil Mogg swings his mike stand and belts out 'Gettin' Ready' and 'Too Hot To Handle', while behind him lanky Pete Way stoops over his low slung bass choogling away the riffs. Paul Raymond switches backwards and forwards from guitar to keyboards, and drummer Andy Parker proves to be their essential pivotman and rear gunner, arms flailing round a maxi-kit. But it's the good looking blond guy with the flying V guitar that most eyes are on, Michael Schenker, who is in a 'local boy makes good' situation.

UFO are good at what

Bow down to the boys in bow ties

THE SHADOWS/ London

DID ANYONE ever scream at the Shadows? It would be hard to believe. Their sell out show at the Albert Hall was an enthusiastic affair, attended by fans who were nearer 30 than 20. It was a journey into nostalgia, listening to the numbers that persuaded droves of kids to learn to play guitar. We thrilled again to 'Apache', 'FBI' and 'Wonderful Land', each song accompanied by the group's sedate Shadows' Walk.

At the end of each number, the band bowed stiffly to the audience. It was beautifully civilised and quaint. There were

a few newer songs, but the emphasis was on the old days. They included a medley of songs written by the Shads but which were made hits by Cliff — 'Summer Holiday', 'The Day I Met Marie' and 'Bachelor Boy'. Cliff unfortunately couldn't be at the concert, but other stars made it — Marc Bolan, Steve Harley and Dennis Waterman.

But this show wasn't just an exercise in regurgitation, because the Shads are still a strong force in music. They still have a chunky sound, honed to a professional point over the years. This seemed to be just like a gift to the audiences. And the old folks were well pleased. ROSALIND RUSSELL.



"It's nice to be in love again"

EMI 2606

Britain's top vote at this year's Eurovision Song Contest went to Ireland's entry "It's Nice To Be In Love Again" by The Swarbriggs Plus Two.

This lovely song by Ireland's top group is already at the top of the Irish charts, and is destined for the same success in Britain. **The Swarbriggs Plus Two**





NILS LOFGREN: fast and furious

Petty gets my heart

TOM PETTY / NILS LOFGREN London

THEY MAY not exactly have stolen the show from the top of the bill, but the Heartbreakers' opening set was, for this viewer at least, the one worth taking note of.

The skinny blond and his boys play it neat and tight and create a style of rock that is hard to write about but easy to feel when your foot refuses to stop tapping for 45 minutes or more.

They started on a slow note before opening out with Jaguar and 'Thunderbird'. Sunday night's crowd at Hammersmith knew their first album well, giving special greetings for the great 'American Girl', and demanding more when the band headed off stage.

Back they came with two Flying V guitars spitting out a meaty 'Route '66', a well worn, but well played stomper.

When Nils and group took the stage nearly an hour later they obviously had to hit the audience hard to establish their dominance and the guitar licks spewed out from Lofgren's axe fast and furious, as his half white, half black band delved deep into a bag full of contrasting rhythms.

Lofgren has a fascinating display of flash techniques up his sleeve as a guitarist, vocalist and onstage showman, and the fans swallowed them all up. Some got a bit over-excited and leapt on stage, giving the diminutive dude in the ragged sleeves and dark glasses a bit of a shock.

Their playing was exciting, but lacked anything vaguely resembling passion for what they were doing, and leaned a bit too far towards rock showbiz routines rather than spirited syncopation. And for a little fellow he's sure got a big opinion of himself.

By the end of the show they'd whipped up a frantic frenzy of riffs and soaring solos, with some impressive bass playing from Wornell Jones, and the punch came at the end with 'I Came To Dance', a fitting climax to an energetic night. GLADYS THROB

This man is an R&B singer



TRUE FALSE

they do, back-biting hard rock at high volume, the Germans love it. The meat of their sets is strong, the encores messy, especially a limp 'C'mon Everybody', but the Germans don't give a damn. They lap it all up. And even if UFO's music seems a bit old hat over here, they'll never be unemployed there. DAVID BROWN

QUANTUM JUMP London

WHILE THE emphasis is on hard and fast rock at the moment, it is rewarding to find high calibre musicians indulging in an intelligent, listenable alternative. That's where QJ score.

They're a long way from rock and roll, there are few constant riffs to bog you down, and the nearest they get to a disco dancer is with a tango rhythm.

What they do have to offer is an array of unusual lyrics which manage to be clever without being coy and a magnetic brand of musicianship which incorporates some tasty solos and climaxes.

Last week's Sound Circus' gig was a pleasing experience, not very visual, but musically rewarding. Their material was centred around numbers off their two albums, and for a band who hadn't been out on the road before, they managed to excel themselves with spirited versions of studio cuts - which if anything gained from not being straight copies of what they are capable of in the recording studio.

An example is the infectious 'Capt Boogaloo', and the expanded 'No American Starship', which gave new boy Roy Allbrighton plenty of scope to stretch out on guitar. He also proved a useful assistant to Rupert Hine who handled most of the lyrics with characteristic precision, even though he was all but out of sight behind banks of keyboards.

John Perry is as good a bass player as you're likely to find, all but making the four strings talk, and Trevor Morais, their eclectic percussionist, has to be seen and heard to be believed. Guesting on electric violin was Caravan's Geoffrey Richardson, helping recreate the full sound they achieved on their 'Barracuda' set.

The audience was obviously impressed with this promising debut and had them back on stage for encores before you could say: 'Taumatawhakatangihangakoauauotamateaturipukapikimaungahoronukupakaiwhenuakitanayahu.' DAVID BROWN

It's good to have Kojak back



DAVE HILL: you can't see the join

SLADE London

"HELLO LONDON, we're Slade, do ya remember us?"

"Yes, yes, yes, yes!"

Crash crash, bang, straight into 'Hear Me Calling', the crowd are on their feet stomping and hollering. Idiot dancers surround me on all sides, I feel like an old age pensioner. Showers of dandruff cling to sweating bodies and Slade charge around the stage churning out a solid wall of sound.

I'm pinned to my seat stunned by it all, I just can't believe that this is happening. Perhaps I'm stuck in a time warp. The only thing missing is the glitter and the silly shoes, other than that nothing has changed. Slade are back and playing as if they had never been away, the kids lap up everything that is pushed out to them.

The new songs, 'Lightning Never Strikes Twice', 'Don't Wanna Give Up' mingle with the oldies 'Take Me Back 'ome', 'How Does It Feel', 'Gudbuy T'Jane'.

It's just perfect, the lights are in complete synch with each song. One minute they glare and blind you, the next they are as subtle as a candle.

Noddy Holder stands stage centre leering at you making his usual comments. "I want you to give the girl next to you a good grope, come on a real good grope. Nice innit!" He controls the crowd as if he were a puppeteer, they make all the moves he wants them to without question and they love it.

Dave Hill stands to Holder's left with his newly shaved head glistening with sweat as he urges the kids to feel the noise.

"It's really great to be back, you've been lovely, here's an oldie but goldie for ya. It's called 'Mama We're All Crazy Now'.

Another cue for crazy dancing and this time the audience are gathered around the foot of the stage throbbing like a burnt wrist. Their bodies writhe and contort, every guy has an imaginary guitar in his hand and he follows every move that Dave Hill makes. The sound is loud but clear, every note that leaves each instrument tears into you.

Above it all Holder screams, "Crazy, crazy, crazy, we're all crazy now!" The noise stops, screams and whistles batter down on the group and they wave goodbye. NIGEL MORTON.

IT'S FUNKING GOOD.



3 HIT TRACKS ON ONE SINGLE.
TEAR THE ROOF OFF/DR. FUNKENSTEIN/P FUNK

Don't miss the Queen special in next week's Record Mirror

Soul Mirror

by ROBIN KATZ

THIS WEEK we look at one of the Oreos, that wonderful non-existent group whose name has more meaning than meets the British eye.

An Oreo is the name of an American cookie, made up of sickening sweet white cream sandwiched between two chocolate biscuits. About ten years ago, if you were a black who had supposedly sold out to white ideals, then you were insulted by being called an Oreo.

The latest incarnation of the Oreo comes in the rock version of the film 'A Star Is Born'. Barbra Streisand is an aspiring singer named Esther Hoffman, who serves as the cream between black back-up singers Clyde King and Vanetta Fields.

The threesome are called The Oreos. In the film they achieve little success as a group. But once Esther Hoffman makes it as a solo act, her two former associates assume their real life roles and become her backing singers. With the soundtrack of 'A Star Is Born' charting in seemingly every country

Cream cookie Clyde King

where it's been released, it's almost a shame the Oreos don't exist.

But Clyde King does exist — and in so many areas that it's hard to know where to begin. Clyde isn't just any back-up singer — she's THE back-up singer.

So far, she's recorded with everyone from Diana

Ros to Phil Spector and Elton John. She commands a staggering 1000 dollars per session. Once she worked with Delaney and Bonnie Bramlett and cleared 10,000 dollars in a single night.

With 'A Star Is Born' under her wings, Clyde is recording an album of her own. Whether she makes



BARBRA STREISAND and Clyde King (far right) in 'A Star Is Born'

it as a solo act or not, is the least important factor. Clyde King doesn't have to discover a new audience — she's been in most of our record collections for years.

Honeycone

Clyde King is by no means the first backing singer to achieve notoriety on her own. Honeycone comprised three singers who were put together for a TV

appearance and then had a string of hits in the early seventies.

But even fame could not equal the amount of money and peace of mind that working in a home studio could bring. The group split, and since then have raked in a fortune doing back-up gigs. (That's ex-Honeycone Carolyn Willis on Seals and Crofts' 'Get Closer' — among others).

Honeycone are the exception. Most back up singers who go solo get

lost in the big shuffle. Merry Clayton catapulted to headline news when she walled out 'Gimme Shelter' with the Stones. But where is she now?

Perhaps the most successful backing group to spawn solo singers have been Stevie Wonder's ever-changing Wonderlove line-up. It has so far produced two Supremes in Lynda Tucker Lawrence and Susaye Green plus Syreeta Wright and Deneice Williams.

King's background was typical. She was born into a poor Texas family and began singing in church by the time she was three. Like Gladys Knight, young Clyde was selected to sing on national television after winning a children's audition.

lack of time — while they were starving.

As the era of independent producers came in with the seventies, a positive situation was reached. When Clyde couldn't do a session, she'd recommend a singer to replace her. This went on for quite a while.

Finally, Clyde became a businesswoman. She now gets a percentage for placing other singers in both studio and TV work. As for herself, work is now limited to the odd American MacDonalds or Pepsi jingle and helping out superstars.

Clyde figures she's worth the price. "Every song I've ever sung on has been a hit. I've never missed." After completing the session for The Stones' 'The Bitch Is Back' Elton sent her a bonus and a rose.

Sweet

At 10 she covered the Sixteen's hit 'A Casual Look' and soon after moved to Los Angeles. There, she joined a group called the Sweet Teens, but they had no chart successes. By the time Clyde parted company with the group, they had outgrown one name to become The Sweet Things.

She did her first studio work with Johnny Rivers during his hit heyday with 'Mountain of Love', 'Cupid' and other reworked R&B hits. From Rivers who went to Ray Charles, where she commanded a solo spot and repeatedly stopped the show.

Then, she joined the Ronettes, The Vandellas and the Supremes — all at once!

How she did it is one of the lesser known things about record making. Quite simply, when you need a backing chorus, you use whoever's around.

"When I was working with Phil Spector," said Clyde, giving an example, "Sonny and Cher Bono and I were the Ronettes. On the Supremes' 'Someday We'll Be Together' the singers were Gloria Jones, Patrice Holloway and Shirley Mathews. I've also been the Jackson Five and the Vandellas. And every once in a while you get a bit more than the chorus to sing. The lead on 'Nathan Jones' was me."

As with the acting profession, there are more singers than there are jobs. So, it never went down too well with King's peers that she was turning down work for

FANTASY GIRL

THE NAME Carole Bayer Sager isn't perhaps as well known to you as it ought to be.

She's written hits from The Mindbenders' 'A Groovy Kind Of Love' to Leo Sayer's recent chart topper 'When I Need You'.

But now she has revealed a new face as a singer, with the release this month of her first album on the Elektra label. She isn't too sure why she made the record, and even less positive as to what she does now. "The idea to make the record wasn't entirely mine in the first place," she confided last week on a fleet visit to Britain.

"All I can think now is 'Are you sure you've done the right thing?' You see I'm not too crazy about me as a singer," the attractive, petite songstress modestly admits.

Courage

"Someone said to me, there aren't many people who have written for as many fine people as I have without wanting to record their own songs."

"So with this idea in the back of my mind I mentioned the idea to someone at Elektra who took me up on the idea. Once that idea became a reality I panicked and avoided it for months. But I was getting some positive feedback from associates and I worked up the courage to do it."

The end result is more intriguing than the lady will admit to, with 10 songs written and performed by her along with assistance from artists such as Melissa Manchester and Bette Midler, whom Carole has written with in the past.

Producing the album was Brooks Arthur, renowned for his work with Janis Ian, a singer and lyricist Carole greatly admires.

"My songs are probably a bit more commercial than Janis's. I write pop songs, not slick, commercial ones, more honest. I wanted to be able to express that honesty on record."

"I'm not trying to present myself as a poetess looking at the fortunes and misfortunes of life, I'm more a lyricist who feels a certain way about life."



If you had written hits for Leo Sayer, The Mindbenders, Carly Simon and Aretha Franklin, would you worry about making an album? Carol Bayer Sager (above) did

"Some of the best songs I've written, the ones people have been successful with, have been the simplest. Whereas others that I've spent an awful lot of time on haven't proved so successful."

Carole has been writing since she was 15 while she was still at High School. The first demo she wrote for Screen Gems music was 'Groovy Kind Of Love', which was a hit initially in Britain, then in America.

"I've always been pretty lucky in this country," she said with a melting smile. "Maybe I should live over here until I have some hits and then go back to America after that success like others have done?" she thought aloud.

"No, I couldn't", she said on second thought. "I have too many collaborators over there, I'd have to start out all over again. I don't want to end up competing with the people I write for," she giggled.

"Of course interpretation is very important, the way people sing my lyrics not just what I write. I just wish Otis Redding could have sung 'When I Need You', that would have been something."

Two new thrills for Carole are that Carly Simon has recorded 'Nobody Does It Better', her theme song for the new James Bond movie, and Aretha Franklin has recorded her 'Break It To Me Gently'.

"Aretha Franklin is an artist I have always revered,

and for her to sing a song by a white kid — wow! — not that I'm a white kid now, but that's how I feel when someone like Aretha sings one of my songs."

Musicals

Carole's musical background is founded on a love of musicals, she used to go to as many as possible, such as 'West Side Story' and 'My Fair Lady'. From there she focused on songwriters like Carole King and Leiber and Stoller.

"I was never committed to groups like Led Zeppelin and Iron Butterfly. I wasn't in to dropping acid in the sixties, maybe I was a few years too old or emotionally uptight. I wasn't wiped out by Woodstock, but I was wiped out by the Beatles."

"You see I have to be moved by a song, to be able to listen to the melody. Just virtuoso playing of an electric nature does nothing for me."

"When I hear something like Roberta Flack singing 'Killing Me Softly With His Song' I have to pull over to the side of the road and listen. When Carole King's 'Tapestry' came out I had to buy two copies because I knew one would wear out quickly."

Now Carole has finally got round to singing her own songs on record the question of live performances has arisen.

"I'm now in the process of putting a band together in America for a small tour there."

"I've been so lucky with Elektra. It is a realisation of my fantasies to record for Elektra or Asylum, they seem to cater for especially sensitive, neurotic artists!"

So can we expect to see her playing here soon?

"Well, I said I'd never make a record and I have. And when I'd done the record I said I wouldn't be able to perform them, but . . . You know I can't be taken at my own word — except lyrically of course."

DAVID BLYRN

It was a quick visit to London for Steve Miller, but he's no...

FLY BY NIGHT



STEVE MILLER: "I don't wanna be a pop flash"

STEVE MILLER was 16 when he made his first big killing in the money stakes — 600 dollars. Fortunately he blew the lot on clothes...

"'Cos if it had been 250,000 dollars there's no way I could have coped. If you're a rock person you really have to have control. You ain't gonna have enough time for anything."

"It cuts a lot of people in half. They lose total contact. I don't wanna be a pop flash in '77. I wanna make records in 20 years time."

That was Steve Miller that was. 33, kinda cuddly, relaxing in a hotel room chair.

It's a fly like an eagle visit. Couple of days in London mainly to check out Elton's Rainbow concert. On to Europe for a few more days. Few deals, few friends. You know how it is with these 707 rock stars.

Hit singles

Fact is Mr Miller has only just crawled out of the file marked 'cult hero' in this country. The 'Fly Like An Eagle' album which has notched up worldwide sales of nearly four million has put him slap bang on the ol' British scoreboard.

It has spawned several hit singles — title cut, 'Take The Money And Run', 'Rockin' Me Baby' and brought the Asimov style guitarist to a whole new generation.

See Steve has been coaxing the chords since, well since... "I was 12 and a half." Thanks Steve. From Dallas, his hometown, through to Chicago with the blues giants and not altogether unexpectedly for someone of his ilk San Francisco circa 1967.

During that time he seems to have peaked and piqued, threatening to be monumental with classic acid day albums 'Brave New World' and 'Children Of The Future' and much

later 'The Joker'.

But no. There was always something that didn't quite endear him to a mass audience, until now...

"I don't really know what's going on in England. My records seem to entertain a number of people over here because I can come back every two years for a concert and a lot of people turn up to see me. And it's always a very responsive audience."

So why d'ya think you're cutting it now Steve?

"Mainly because I changed record labels over here. EMI just weren't interested anymore and Phonogram were. As simple as that. Besides, you can only do so much promoting."

"Obviously the album has helped to crack it. We cut 30 tracks altogether, starting in '74 and ending four months ago. Sure I was very pleased with it."

But why wait two years before putting out 'Eagle'? The previous album 'The Joker' was released in '73.

"It just took two years to relax. After all, right up until 'The Joker' came out I had been on a seven year touring schedule. I was entitled to some time off. During that time I built an eight track studio at my home. Now I'm free to concentrate and for the first time I can turn round to the other guys in the band while we're on the road and say 'That's it guys, enjoy the tour I'm shooting home for a while. See you later.'"

"That break also gave me time to organise myself. Now I am my own management so I can decide what I want to do. See, I've yet to meet a manager who can do things better than me. I work harder than anyone here."

Quick reconnoitre of the hotel room. Record company press officer, personal assistant, a recording person and me. Yep, he's probably right.

"When it all starts to get too fast, being involved in the business side of things can be of detriment to the music. That's another reason why I took the

two years off. Now I can handle both sides adequately."

It's cliché question time again. Er, well Steve, what was it like in San Francisco 10 years ago? Cringe!

"Very unorganised, very exciting, very new, very serious. I don't miss those days. It was a period of really rapid growth and pretty crazy. Everyone burned the candle at both ends and I've always wanted to be an organiser, in control of the situation person."

Sell millions

He stops. His razor sharp brain embraces a thought. "I remember someone once said 'In life I've discovered you can do anything you want to — anyway you want to.' If I did everything my record company told me to do I would be the stupid. I don't have to be on the road all the time."

"You can sell millions of records just sitting at home. But when you become more valuable people want you to do more things. As a whole, people in the music business are greedy. Very greedy. It's a free-wheeling business that deals on selling human beings."

"And if you can control the product you are selling you can really sell it fast. If you are Janis Joplin and you don't have any control, they will kill you. They'll turn round and say 'Why worry about Hendrix's health when we can make 180,000 dollars out of him.'"

"They'll take someone's life and rip it in two. I've walked through all those stages and seen musicians being carried onto the stage losing six months of their lives in one show."

Last word section. Miller's new album 'Book Of Dreams' is out this week. All the tracks were recorded at the same time as 'Fly Like An Eagle' and he regards it as a "sister" album.

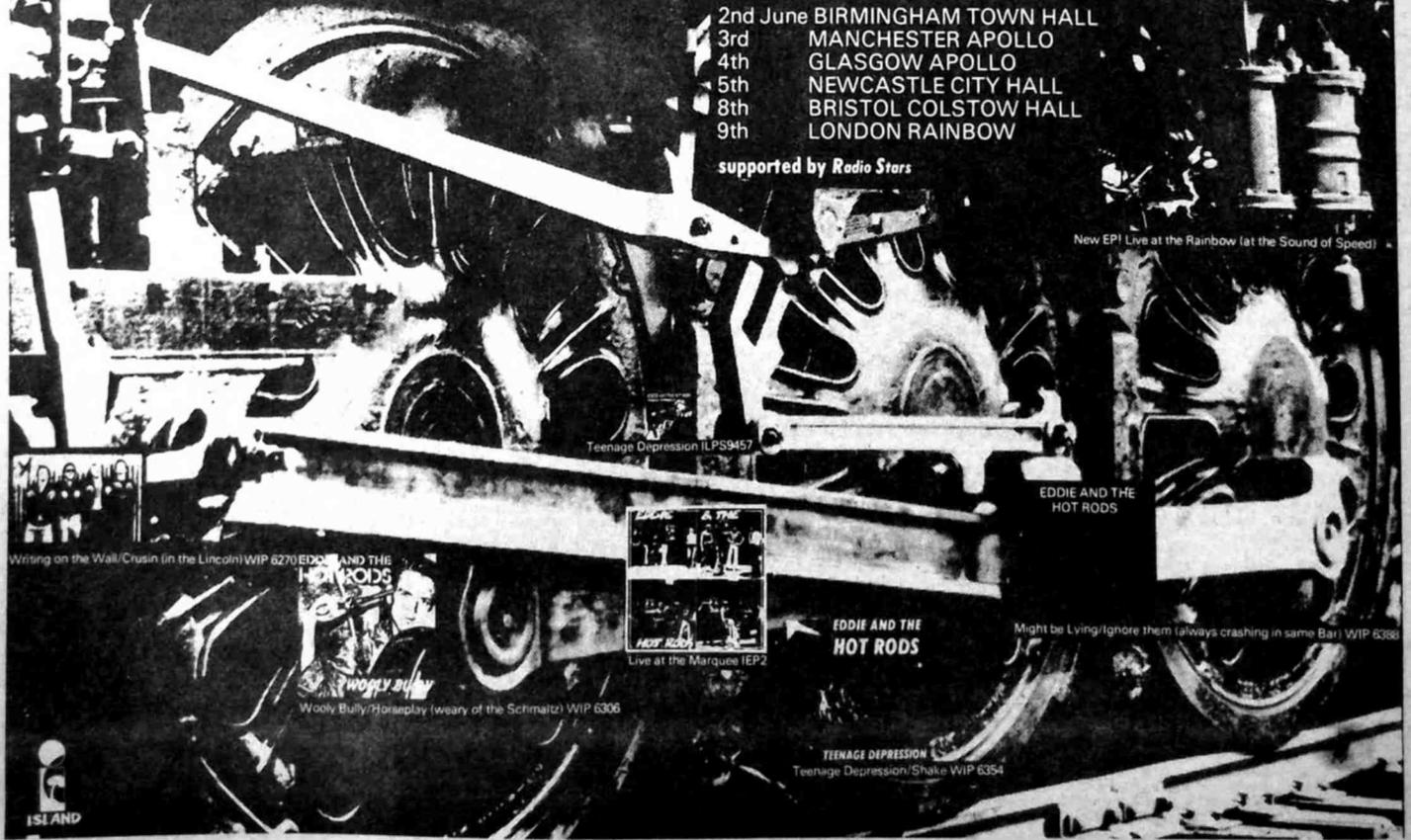
And that's the straightest way to end a feature on one of the straightest men in rock. BARRY CAIN

HOT RODS EDDIE AND THE HOT RODS SUMMA MADNESS TOUR U.K. '77

- 2nd June BIRMINGHAM TOWN HALL
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New EPI Live at the Rainbow (at the Sound of Speed)



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EDDIE AND THE HOT RODS



Live at the Marquee IEP2

EDDIE AND THE HOT RODS

Might be Lying/Ignore them (always crashing in same Bar) WIP 6388

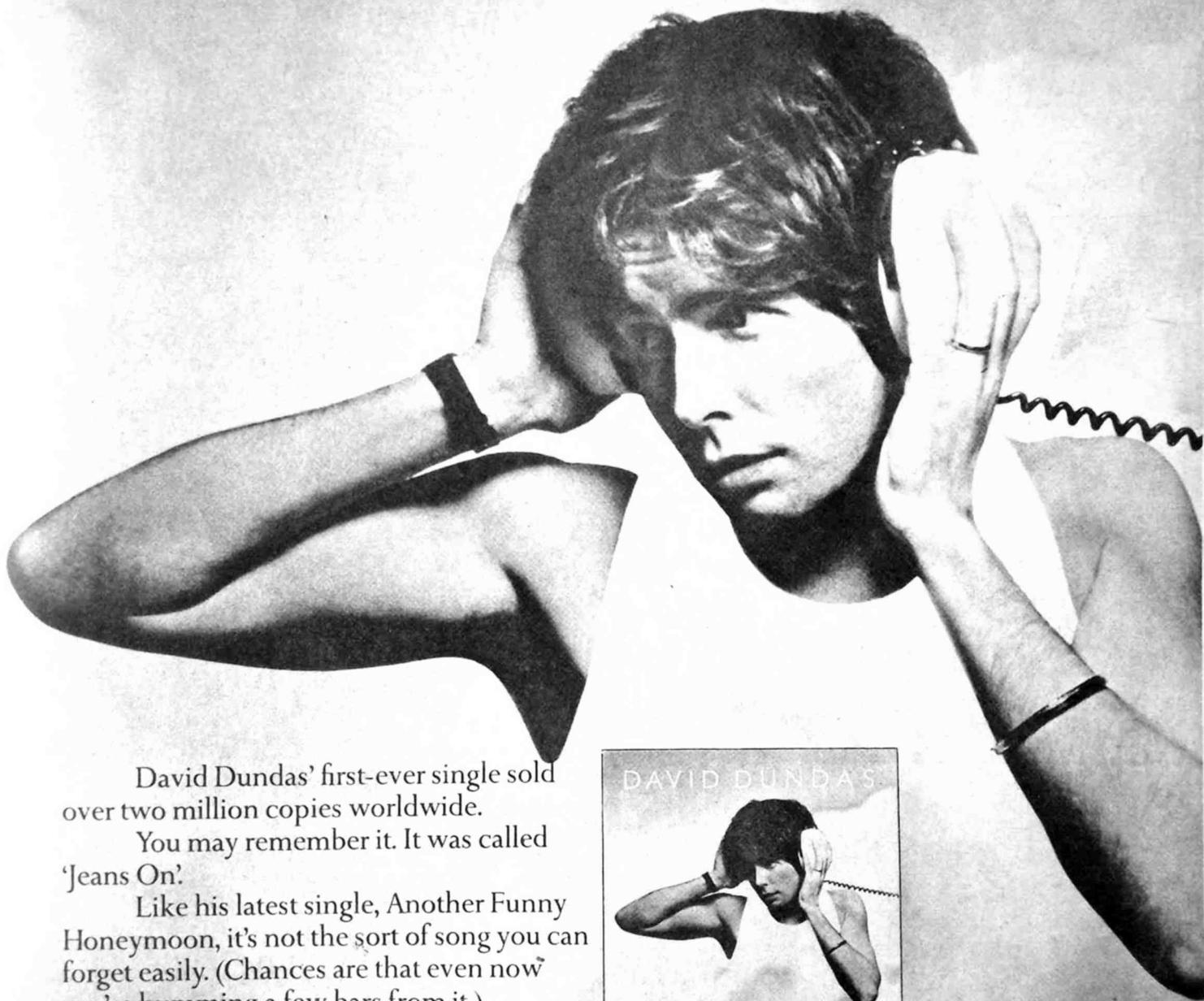


Woolly Bully/Horseyplay (weary of the Schmitz) WIP 6306

TEENAGE DEPRESSION Teenage Depression/Shake WIP 6354



Hearing David Dundas' new album is like hearing ten number ones.



David Dundas' first-ever single sold over two million copies worldwide.

You may remember it. It was called 'Jeans On'.

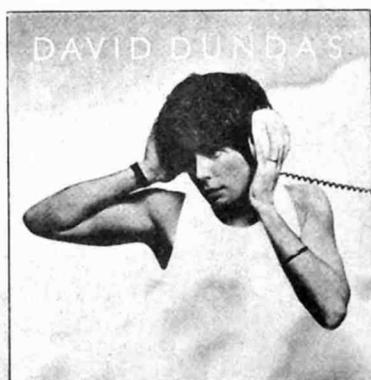
Like his latest single, Another Funny Honeymoon, it's not the sort of song you can forget easily. (Chances are that even now you're humming a few bars from it.)

See what we mean?

His album's like that too.

Songs that are hard to forget. The sort you find yourself whistling at odd moments.

Ten of them. On an album that's called, quite simply, 'David Dundas'. Listen to it soon.



CHR 1141



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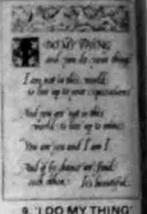
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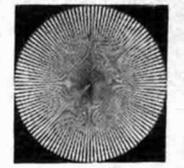
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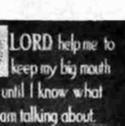
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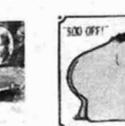
48. LORD 30" x 20" 70p



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73. YOUR COUNTRY NEEDS YOU 24" x 29" 70p



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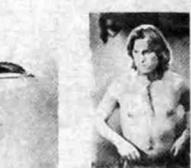
75. ROBERT PLANT 23" x 33" 85p



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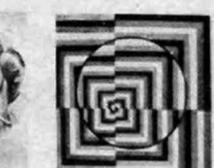
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What's this about funky bottoms?

Breakers Yard
The fax on the new chart entries

A GIRL'S best friend is her mum - sorry, mom. Or so Jody Whatley reckons anyway.

Who's Jody Whatley? Her record company's biography informs us that she's one third of Shalamar, the group who're currently breaking into the British single charts with 'Uptown Festival'.

It also says that Jody is 18 and beautiful, but since they don't have a photo yet, we can't verify that one.

Jody's mother, Mrs Rose Whatley, apparently had a great love of music which she passed on to her daughter. She played organ and piano and was blessed with a golden voice.

Jody likes to listen to Stevie Wonder, the Jacksons, Elton John and Barry Manilow, but her special heroine is Nona Hendryx of now split Labelle.

The other two members of the group are equally fascinating stories. 23-year-old Jeffrey Daniel, who also hails from Los Angeles, sings and plays piano, bass and drums. He has

a baritone voice, and is responsible for the funky bottom - don't go away, I'm just turning the page over - the funky bottom in songs like 'Inky Dinky Wang Dang Doo' on their first album, also called 'Uptown Festival'.

Jeffrey originally wanted to be an architect, but then he realised he could make a lot of money out of music.

Gary Mumford is 25 and the oldest member. He was born in Alabama, plays guitar and sings the high tenor and falsetto parts. His first big break came when, as part of a group called the Interpreters, he won the 6th Army Talent Contest.

But there's lots more to Gary's life than simply music. He's directed by a sense of 'higher unity', and he'd also like to be a teacher.

Their record company reckons Shalamar are possessed of good looks, youth, energy and talent. Sounds a bit like the RECORD MIRROR staff...

THE GOSPEL according to Frankie Valli, chapter one, expounded in the dressing room of the Apollo, Manchester.

Frankie and the Four Seasons have almost completed their British tour - Wolverhampton tomorrow and that's it. Finished. This is their last tour together. Let Frankie explain:

"Come September, myself and the Four Seasons will be going in different directions. Since 1966, I've been travelling constantly and living two lives. It's taken its toll. I want to slow down. Get more into producing. I'll still perform, but not so much, perhaps 50 or 60 days a year. More cabaret. I'd like to play Vegas. I'm going to write a book too - about my experiences in the business."

Cattle

So, what will the book reveal? Has it all been rosy in the garden? "Let's say I've enjoyed audiences for 14 years. But there have been things from the business point of view that I haven't liked. All people should be treated like people, not cattle."

"Audiences are the most important part of any show. They should never be taken from granted. If you do, that's real bad taste. The audience tonight were dynamite. We always get the same reception in this country. I think it's because of the kind of show we do. It's fun - and we care."

"No, I wouldn't call what we do a rehearsed act. We approach it as professionals. You have to love what you do and love the people who come to see you do it. We do the old numbers, the medleys of the old hits because that's what the people come for."

Problems

"If they want something else they'll let us know. They don't want to hear an evening of completely foreign material. They pay their money and deserve to get what they expect."

"Once I get out on the stage, I find it pretty easy. Audiences have a way of stimulating us. We just get out there and have fun. We don't sing about the world's problems. Everyone knows these problems exist, that the air is polluted, that the government are doing it



VERY VALID

Frankie Valli (left) is splitting with his group the Four Seasons (below) at the end of their tour. He's going to fulfil a few ambitions - one is to write a book about the business. Interview by JIM EVANS

Promising Ragtime band



HEY EVERYONE - It's Ragtime!

Well, maybe not quite - but it does look as if new group Rags (above) have a hit on their hands with their first single, 'Promises Promises'.

Our research reveals that Rags is in fact a three-piece vocal group. The members - Nicola Martin, Gilly Shirley and Steve Glen - have up till now been session singers, making only the occasional live appearance, but at last they've decided to come out of the shadows and become proper pop singers.

As for further details, no doubt all will be revealed in time... as Rags go to riches.

all wrong. They don't want to come and hear us telling them about it all. That's why we have a voting system. But I think people should research their candidates more.

"Jimmy Carter? He's a refreshing change. And that's what the country needed. He came down to the peoples' level - that's as far down as a diplomat can go. After the Nixon business, the people needed someone they could have faith in."

"The democratic system we have is the only one. But there must be incentives. The poor mustn't be overtaxed and the middle classes shouldn't be made to carry the rest. I understand the taxes over here are pretty tough, exorbitant. The top rate of tax in the States is 50

per cent. But over here they're so high, the incentive disappears. I'm sure the American tax structure is the best."

Mr Valli obviously has a lot to say, a lot of opinions. But fate must intervene, in the form of his managers - "Five more minutes, OK." Great, eight hours travelling for a 20 minutes

interview. So, better fire off a couple more questions before the manager blows for full time.

Your favourite song, Frankie? "I don't really have one. You either like a number or you don't. As long as I like it and it fits, it's alright. I like to have continuity on my albums. Whatever I was doing at

the time was my favourite. If I'm working on a new project then that is my favourite."

"I wouldn't call Sherry' or 'Big Girls Don't Cry' my favourites, but they seemed so right at the time. I'm not ashamed of anything I've done." Enter manager, exit reporter. Here endeth the lesson.

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Disco King

by JAMES HAMILTON

New Spins

Real soul — enjoy it while you can

BO KIRKLAND & RUTH DAVIS: 'You're Gonna Get Next To Me' (EMI INT 532). Yup, the madly nagging 'Keep on doin' what you do' shuffler — one of the biggest imports ever — is finally out, with the long LP version due in June. Stand back for a smash!

THE JACKSONS: 'Show You The Way To Go' (Epic EPC 3266). Superbly soulful smooth chugger, compellingly powerful.

PEOPLE'S CHOICE: 'If You Gonna Do It (Put Your Mind To It)' (Philadelphia Int PIR 5257). Pounding repetitive chanter, big on import.

NANADU: 'Jungle Boogie' (Velvet VEL 100). Great simple chugger, worth finding (it's the flip of 'Baby Face').

MUPPETS: 'Mah Na Mah Na' (Pye 7N 45898). Eagerly awaited!

ELTON JOHN: 'Your Song' / 'Rocket Man' / 'Saturday Night's Alright' (DJM DJR 18001). Handy maxi.

TOUCH OF CLASS: 'I'm In Heaven' (LP GTO GTLP 024). Big via 12-inch advance promos, this bland Philly loper has a good Vince Montana vibes break (on Pt 2 of the single, GT 93).

CLAUDJA BARRY: 'What Must A Girl Like Me' (Mercury 6198126). Phonetic perky disco skipper from Germany, big in US.

DOOLEY SILVERBORN AND JEANNE BURTON: 'Am I Losing You, Pt 2' (Seville SEV 1024). Sexily panting happy soul bopper.

WALTER JACKSON: 'Baby I Love Your Way' (UA UP 36250). Peter Frampton slowed 'n souled.

DIMITRI: 'The Magic Is You' (Mercury 601070). Lovely lush Hurricane Smith-type Continental smoocher.

JERRY BYRNE: 'Lights Out' (Specialty SON 5011). The original frantic rocker, now Dr Feelgood's flip.

LITTLE RICHARD: 'Good Golly Miss Molly' / 'Rip It Up' / 'By The Light Of The Silvery Moon' (Creole CR 140). Amazingly close to his fifties originals, this modern maxi is also out on 12-inch (first 5,000 only).

BILLY PRAEGER: 'Everybody's Rockin'' (Hep Cat CS 062). Frantic raw bopper, available at oldies shops.

CRAZY CAVAN: 'My Little Sister's Gotta Motorbike' / 'Teddy Jive' (Charly CS 1026). Stereophonic bop.

BOBBY HELMS: 'Tennessee Rock 'N' Roll' (MCA 298). Real rockably.

JEAN-LUC PONTY: 'New Country' (Atlantic K 10839). Freaky fiddle jig for hip ravers.

BLACKBYRDS: 'Time Is Movin' (Fantasy FTC 14). Tricky fast cool flyer.

DENISE McCANN: 'Tattoo Man' (Polydor 2121318). Chugging white Canadian disco hit.

PUNK ROCK and new wave haven't taken over totally yet, but there are now signs that they're beginning to get a hold. The situation reminds me very much of the time in '63 when the Stones were emerging.

Then, the disco sounds came from America, and were dominated by finely honed black R&B (in its true sense) and 'mechanical' dance tunes — just like now. Funnily enough, the new wave was then applied to music by Curtis Mayfield, whose sophisticated style was growing alongside the birth of raw soul and early Motown. The mechanical dancers were inspired by the white-manipulated Philly scene of the time — the Cameo / Parkway labels, still riding high in the wake of the Twist.

This was the music that I, as a brand new disco DJ, loved — and just as the jocks of today hate the threat of punk rock, so I hated the way in which the Stones and others were ruining my favourite records as models for their roughened-up cover versions. (Here the parallel veers away, as today's new

wave are still copying early sixties R&B and not the modern stuff.)

What happened was that the rougher copies became more popular with the mass audience, who had to invent a non-dance — the Shake — as the Mersey era groups did not have a good dance beat. Today we have the Pogo, I believe.

When the British Invasion happened in America, the white pop world there crumbled, with the resultant death of the mechanical dance records as all the white producers were trying to come up with British-sounding records. Submerged beneath all this, in fact soul music as we now know it was establishing its roots and Motown was able to become the sound of young America — but that's another story!

The moral of this story is that you should enjoy your disco sounds while you can — it may not be long before the bottom drops out of the more mechanical end of the market today, as producers drop one moneymaker in favour of another. I don't say that it will happen, but the possibility is there. Real soul music, however, will go on and on!



WILD WAX SHOW

Rockin' under the arches

AMAZING SCENES can be witnessed every Monday night at London's Global Village (under Charing Cross Station arches), where the Wild Wax Show's rock 'n' roll disco is attracting a ridiculously young audience. Hardly a soul in the place is out of their teens (into their teens, even?), and all these little micro-boppers wear all the Teddy Boy gear as they hit the floor en masse to bounce around to Sonny Burgess' 'Ain't Got A Thing' (Charley EP), chanting 'ooh-wooh-ooh-wooh!'

12-INCHERS

PAUL SAVILLE of Adrians Records in Wickford Shopping Hall, Essex, has sent in another list of 12-inchers, but this one is of brass, big 'uns that have been made commercially available. There's some confusion, as many have only been put out promotionally, not for sale. These you can (or could) buy: Boney M 'Daddy Cool', Cerrone 'Love In C Minor', Trammps 'Disco Inferno', Detroit Spinners 'Hits EP' (all Atlantic), Tavares 'Mighty Power Of Love EP' (Capitol), Roni Hill 'Stop In The Name Of Love', Honky 'Join The Party', Little Richard 'Good Golly Miss Molly EP' (all Creole), Johnny Guitar Watson 'A Real Mother For Ya', Ozo 'Anambra' (both DJM).

DJ Top Ten

MALCOLM J CLIFF runs his Paranoid Disco in Suffolk's deepest wellie country, from Halesworth (2305). Like the name suggests, he's heavy by nature but plays chart sounds too when he has to.

- 1 ROCK AND ROLL, Led Zeppelin Atlantic LP
- 2 SMOKE ON THE WATER, Deep Purple Purple
- 3 PARANOID, Black Sabbath Vertigo
- 4 STAR STAR, Rolling Stones Rolling Stones LP
- 5 SOUND AND VISION, David Bowie RCA
- 6 AT THE HOP, Danny & The Juniors ABC
- 7 BORN TO BE WILD, Steppenwolf ABC
- 8 CAROLINE, Status Quo Vertigo
- 9 HI HO SILVER LINING, Jeff Beck Group Rak
- 10 SILVER MACHINE, Hawkwind UA

- BREAKERS**
- 1 I MIGHT BE LYING, Eddie & The Hot Rods Island
 - 2 HAVE I THE RIGHT, Dead Ends Kids CBS
 - 3 I DON'T WANT TO TALK ABOUT IT, Rod Stewart Riva

DJ Hotline

... Chaplin Band 'Let's Have A Party' (EMI) pulls Andy Wint (Bog-nor), Bob Cheek (Lowestoft), Dave Harding (Sunderland Genevieves), Richard Bradshaw (Ruthin 7 Club), while Gene Farrow 'You Should Be Dancing' (Magnet) gets Rob Lally (Glasbury), Alan Farmer (Penicuik), Johnny Diamond (Brighton William Tell).

... o-e-r, Abraham X (Kensington Thursdays) sez Black Trash 'Gonna Whup Yo Ass' (US Gregarious)! ... Graham Canter (Mayfair Gullivers) hot tips CJ & Co 'Devil's Gun' (US Westbound)... Garnet Mimms 'What It Is' (Arista) adds Bob Knight (Brighton Mrs Bramp-ton), John DeSade (Maldstone), Mike Stewart (Glasgow) ... Boz Scaggs 'Lido Shuffle' (CBS) has Ronnie McGhie (Kilwinning), Van Martin (Hove), Jeff Thomas (Swansea Pen-house) ... Kool & The Gang 'Open Sesame'/'Superband' (Contempo) adds David Saunders (Plymouth), Steve King (Port Talbot), Trevor John Wolverhampton, Billy Frew (Kilmarnock) ... dependable Steve Ingram (Byfleet 40683) needs mobile gigs, having lost

DISCO DATES

HEATWAVE hit Newton Aycliffe and Darlington Incognito's on Friday (20) and West Runton Pavilion on Saturday (21), while DJ Chris Gentry visits Heiston Youth Centre (Fri), Penzance Garden (Sat) and RAF St Mawgan (Sunday). John DeSade is funky at Otham Orchard Spot, Maidstone, on Sat / Monday, but every Wednesday is over-25s' oldies night for Slim Jim Magain and Go Go Gordon Lyle at Paisley Valentinos. This Wednesday (25) Mick Ames starts his summer tour at Ilfracombe Eberley Centre. Thursday (26) sees Johnny King being recorded while plugging Hansa records at Bristol Tiffany's, and a zany Jubilee Disco-Cabaret at Bournemouth's Village and exotic 'ladies' the Disapointer Sisters and much more.

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Del Shannon - Runaway/
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