

Record Mirror

BOLAN

A Royal Wave
to the
New Wave

*His column
starts here!*

Rock Follies~
or Fact?

Boz Scaggs
in colour



Record Mirror

UK SINGLES



- | | | | |
|----|----|--|----------------|
| 1 | 1 | I DON'T WANT TO TALK ABOUT IT, Rod Stewart | Riva |
| 2 | 4 | LUCILLE, Kenny Rogers | United Artists |
| 3 | 2 | AIN'T GONNA BUMP NO MORE, Joe Tex | CBS |
| 4 | 3 | A STAR IS BORN / EVERGREEN, Barbra Streisand | CBS |
| 5 | 6 | THE SHUFFLE, Van McCoy | H&L |
| 6 | 5 | GOOD MORNING JUDGE, 10cc | Philips |
| 7 | 9 | GOT TO GIVE IT UP, Marvin Gaye | H&C |
| 8 | 24 | HALFWAY DOWN THE STAIRS, Muppets | Pye |
| 9 | 8 | MAH NA MAH NA, Piero Umiliani | United Artists |
| 10 | 13 | OK, Rock Follies | Polydor |
| 11 | — | GOD SAVE THE QUEEN, Sex Pistols | Virgin |
| 12 | 10 | HOTEL CALIFORNIA, Eagles | WEA |
| 13 | 17 | LIDO SHUFFLE, Boz Scaggs | CBS |
| 14 | 41 | SPOT THE PIGEON, Genesis | Charisma |
| 15 | 23 | TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave | GTO |
| 16 | 15 | WE CAN DO IT, Liverpool Football Team | State |
| 17 | 45 | YOU'RE MOVING OUT TODAY, Carole Bayer Sager | Elektra |
| 18 | 28 | TELEPHONE LINE, Electric Light Orchestra | Jet |
| 19 | 7 | FREE, Deniece Williams | CBS |
| 20 | 12 | WHODUNIT, Tavares | Capitol |
| 21 | 14 | SOLSURRY HILL, Peter Gabriel | Charisma |
| 22 | 33 | BABY DON'T CHANGE YOUR MIND, Gladys Knight & the Pips | Buddah |
| 23 | — | SHOW YOU THE WAY TO GO, The Jacksons | Epic |
| 24 | 16 | IT'S A GAME, Bay City Rollers | Arista |
| 25 | 18 | DISCO INFERNO, Trammps | Atlantic |
| 26 | 20 | TOKYO JOE, Bryan Ferry | Polydor |
| 27 | 36 | PEACHES GO STEADY, The Strangers | United Artists |
| 28 | 19 | GONNA CAPTURE YOUR HEART, Blue | Rocket |
| 29 | 22 | SHEENA IS A PUNK ROCKA, Ramones | Sire |
| 30 | 26 | NAUGHTY NAUGHTY NAUGHTY, Joy Sarney | Alaska |
| 31 | 43 | JOIN THE PARTY, Honkey | Creole |
| 32 | 30 | UPTOWN FESTIVAL, Shalamar | RCA |
| 33 | 11 | SIR DUKE, Stevie Wonder | Motown |
| 34 | 37 | CALANDAR SONG, Trinidad Oil Company | Harvest |
| 35 | 42 | FEEL LIKE CALLING HOME, Mr Big | EMI |
| 36 | — | GOOD OLD FASHIONED LOVERBOY, Queen | EMI |
| 37 | 27 | RENDEZVOUS, Tina Charles | CBS |
| 38 | 50 | DON'T LET GO, Manhattan Transfer | Atlantic |
| 39 | 31 | HELLO STRANGER, Yvonne Elliman | RSO |
| 40 | 47 | IN THE CITY, The Jam | Polydor |
| 41 | — | BE GOOD TO YOURSELF, Frankie Miller | Chrysalis |
| 42 | — | NATURE BOY, George Benson | Warner Bros |
| 43 | 46 | L'OISEAU ET L'ENFANT, Marie Myrlam | Polydor |
| 44 | 48 | THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass | CBS |
| 45 | — | THE FACES EP, The Faces | Riva |
| 46 | — | YOU'RE GONNA GET NEXT TO ME, Bob Kirkland / Ruth Davis | EMI Int |
| 47 | — | I CAN PROVE IT, Tony Esoria | GTO |
| 48 | — | FANFARE FOR THE COMMON MAN, Emerson, Lake & Palmer | Atlantic |
| 49 | — | DREAMIN' / Liverpool Express | Warner Bros |
| 50 | — | WE'LL GATHER LILACS (ALL MY LOVIN'), Simon May | Pye |

Yesteryear

- 5 Years Ago (3 June, 1972)
- | | |
|----|--|
| 1 | METAL GURU, T Rex |
| 2 | ROCKET MAN, Elton John |
| 3 | DOWN AT THE CLUB, The Drifters |
| 4 | OH BEE WHAT WOULD YOU SAY, Hurricane Smith |
| 5 | VINCENT, Don MacLean |
| 6 | LADY ELEANOR, Linda Laine |
| 7 | COULD IT BE FOREVER, David Cassidy |
| 8 | AMAZING GRACE, Royal Scots Dragon Guards |
| 9 | THING CALLED LOVE, Johnny Cash |
| 10 | COME WHAT MAY, Vicky Leandros |
- 10 Years Ago (3 June, 1967)
- | | |
|----|--|
| 1 | SILENCE IS GOLDEN, The Tremeloes |
| 2 | WATERLOO SUNSET, The Kinks |
| 3 | DEDICATED TO ONE I LOVE, Mamas and Papas |
| 4 | A WHITER SHADE OF PALE, Procol Harum |
| 5 | THEN I KISSED HER, Beach Boys |
| 6 | THE WIND CRIES MARY, Jimi Hendrix |
| 7 | THERE GOES MY EVERYTHING, Humperdinck |
| 8 | THE HAPPENING, The Supremes |
| 9 | PICTURES OF LILY, The Who |
| 10 | SEVEN DRUNKEN NIGHTS, The Dubliners |
- 15 Years Ago (2 June 1962)
- | | |
|----|---|
| 1 | GOOD LUCK CHARM, Elvis Presley |
| 2 | I'M LOOKING OUT THE WINDOW, Cliff Richard |
| 3 | NUT ROCKER, B Bumble |
| 4 | LAST NIGHT WAS MADE FOR LOVE, Billy Fury |
| 5 | AS YOU LIKE IT, Adam Faith |
| 6 | COME OUTSIDE, Mike Sarne |
| 7 | LOVE LETTERS, Kitty Lester |
| 8 | I DON'T KNOW WHY, Eden Kane |
| 9 | WONDERFUL LAND, The Shadows |
| 10 | GINNY COME LATELY, Brian Hyland |

UK Disco Top 20

- | | | | |
|----|----|--|---------------|
| 1 | 2 | UPTOWN FESTIVAL, Shalamar | RCA |
| 2 | 1 | AIN'T GONNA BUMP NO MORE, Joe Tex | CBS |
| 3 | 5 | THE SHUFFLE, Van McCoy | H&L |
| 4 | 4 | GOT TO GIVE IT UP, Marvin Gaye | H&L |
| 5 | 3 | SIR DUKE, Stevie Wonder | Motown |
| 6 | 12 | DISCO INFERNO, Trammps | Atlantic |
| 7 | 8 | WHODUNIT, Tavares | Capitol |
| 8 | 10 | FREE, Deniece Williams | CBS |
| 9 | 14 | I DON'T WANT TO TALK ABOUT IT, Rod Stewart | Riva |
| 10 | 6 | I CAN PROVE IT, Tony Esoria | GTO |
| 11 | — | LIDO SHUFFLE, Boz Scaggs | CBS |
| 12 | — | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 13 | 13 | GONNA CAPTURE YOUR HEART, Blue | Private Stock |
| 14 | — | THE CRINGING, Rab Beal | Good Faith |
| 15 | 9 | TOO HOT TO HANDLE, Heatwave | GTO |
| 16 | — | SLOW DOWN, John Miles | Decca |
| 17 | — | SOUL SISTER, Ronnie Jones | Mercury |
| 18 | 19 | TOKYO JOE, Bryan Ferry | Polydor |
| 19 | 15 | WHERE IS THE LOVE, Delegation | State |
| 20 | 7 | DON'T STOP, Fleetwood Mac | Warner Bros |

US Disco Top 20

- | | | |
|----|--|----------------|
| 1 | DEVIL'S GUN, CJ & Company | Westbound |
| 2 | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad | CTI |
| 3 | GOT TO GIVE IT UP, Marvin Gaye | Tamla |
| 4 | I NEED A MAN, Grace Jones | Beam Junction |
| 5 | MAGIC BIRD OF FIRE, Salsoul Orchestra | Salsoul |
| 6 | DISCOMANIA (Parts 1 & 2), The Lovers | TK |
| 7 | I FEEL LOVE / I REMEMBER YESTERDAY, Donna Summer | Oasis |
| 8 | DR LOVE, First Choice | Gold Mine |
| 9 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | TK |
| 10 | I GOTTA KEEP DANCING, Carrie Lucas | Soultrain |
| 11 | WHY MUST A GIRL LIKE ME, Claudia Barry | Salsoul |
| 12 | SUPERMAN / ONE LOVE, Cell Bo & the Buzzy Bunch | TK |
| 13 | YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass | Phil Int |
| 14 | I CAUGHT YOUR ACT, Hues Corp | Warner / Curb |
| 15 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 16 | DO WHAT YOU WANNA DO, T Connection | TK |
| 17 | THEY SAID IT COULDN'T BE DONE, Dells | Mercury |
| 18 | HIT & RUN, Loleatta Holloway | Westbound |
| 19 | FEEL THE NEED, Detroit Emeralds | Gold Mine |
| 20 | I'M A SUPERSTAR, Brenda & The Tabulations | Chocolate City |

UK Soul Top 20

- | | | | |
|----|----|--|-------------|
| 1 | 1 | GOT TO GIVE IT UP, Marvin Gaye | Motown |
| 2 | 2 | AIN'T GONNA BUMP, Joe Tex | Epic |
| 3 | 3 | DISCO INFERNO, Trammps | Atlantic |
| 4 | 4 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 5 | 5 | THE PRIDE, Isley Brothers | Epic |
| 6 | 7 | FREE, Deniece Williams | CBS |
| 7 | 6 | THE SHUFFLE, Van McCoy | H&L |
| 8 | 12 | SIR DUKE, Stevie Wonder | Motown |
| 9 | 10 | THE WHOLE TOWN'S LAUGHING, Teddy Pendergrass | Phil Int |
| 10 | 20 | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 11 | 8 | SUPERBAND, Kool And The Gang | Contempo |
| 12 | 11 | TOO HOT TO HANDLE, Heatwave | GTO |
| 13 | 17 | TRYING TO LOVE TWO, William Bell | Mercury |
| 14 | 15 | DANCIN', Crown Heights Affair | Contempo |
| 15 | — | YOU'RE GONNA GET NEXT TO ME, Bo Kirkland, Ruth Davis | EMI |
| 16 | 13 | WHODUNIT, Tavares | Capitol |
| 17 | 14 | ATMOSPHERE STRUTT, Cloud One | Contempo |
| 18 | — | SING A SONG, Earth, Wind And Fire | CBS |
| 19 | 18 | WAKE UP AND BE SOMEBODY, Brainstorm | RCA |
| 20 | 19 | NATURE BOY, George Benson | Warner Bros |

US Soul Top 20

- | | | | |
|----|----|--|------------|
| 1 | 2 | GOT TO GIVE IT UP, Pt 1, Marvin Gays | Tamla |
| 2 | 1 | SIR DUKE, Stevie Wonder | Tamla |
| 3 | 3 | HOLLYWOOD, Rufus Featuring Chaka Khan | ABC |
| 4 | — | WHODUNIT, Tavares | Capitol |
| 5 | 9 | BREAK IT TO ME GENTLY, Aretha Franklin | Atlantic |
| 6 | 7 | HIGH SCHOOL DANCE, Sylvers | Capitol |
| 7 | 6 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 8 | 8 | IT FEELS SO GOOD, Manhattanans | Columbia |
| 9 | 1 | I DON'T LOVE YOU ANYMORE, Teddy Pendergrass | Phil Int |
| 10 | 12 | CAN'T GET OVER YOU, Dramatics | ABC |
| 11 | 13 | GOOD THING MAN, Frank Lucas | ica |
| 12 | 10 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 13 | 5 | THE PRIDE (Part 1), Isley Brothers | T-Neck |
| 14 | 11 | I'M YOUR BOOGIE MAN, K. C. & The Sunshine Band | TK |
| 15 | — | DO WHAT YOU WANNA DO, T Connection | Dash |
| 16 | 16 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 17 | 15 | YOUR LOVE, Marilyn McCoo & Billy Davis Jr | ABC |
| 18 | — | HATS OFF TO MAMA, Phillipa Wynne | Capitol |
| 19 | 17 | I WANNA DO IT TO YOU, Jerry Butler | Motown |
| 20 | 20 | BABY, I LOVE YOUR WAY, Walter Jackson | Chi-Sound |

STAR CHOICE

MARC BOLAN

1	PLEASE CRAWL OUT OF MY WINDOW, Bob Dylan
2	BREAKING GLASS, David Bowie
3	DESDEMONA, John's Children
4	SHEENANIS A PUNK ROCKA, The Ramones
5	THIRD STONE FROM THE SUN, Jimi Hendrix
6	PSYCHOTIC REACTION, Count Five
7	SISTER MIDNIGHT, Iggy Pop
8	HEARTBEAT, Gloria Jones
9	WHITE CHRISTMAS, Elvis Presley
10	GET IT ON, T Rex

Star Breakers

- | | |
|--|----------------|
| EVERYBODY HAVE A GOOD TIME, Archie Bell & The Drells | CBS |
| REMOTE CONTROL, The Clash | CBS |
| WHAT IT IS, Garret Morris & Truckin' Co | Arista |
| SNEAKING SUSPICION, Dr Feelgood | United Artists |
| THE PRIDE, Isley Bros | Epic |
| CHINESE ROCKS, Johnny Thunders and the Heartbreakers | Track |
| OH LORI, Alessi | A&M |
| COME WITH ME, Jesse Green | EMI |
| RHAPSODY, Fuzz Sessions | Warner Bros |
| YOUR SONG / ROCKET MAN, Elton John | DJM |

UK ALBUMS



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|----|----|---|----------------|
| 1 | 1 | ARRIVAL, Abba | Epic |
| 2 | 2 | HOTEL CALIFORNIA, Eagles | Asylum |
| 3 | 4 | DECEPTIVE BENDS, 10cc | Mercury |
| 4 | 5 | A STAR IS BORN, Soundtrack | CBS |
| 5 | 3 | THE BEATLES AT THE HOLLYWOOD BOWL | Parlophone |
| 6 | — | SHEER MAGIC, Acker Blik | Warwick |
| 7 | 6 | STRANGLERS IV | United Artists |
| 8 | 10 | RUMOURS, Fleetwood Mac | Warner Bros |
| 9 | 8 | TIME LOVES A HERO, Little Feat | Warner Bros |
| 10 | 13 | ALL TO YOURSELF, Jack Jones | RCA |
| 11 | 26 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 12 | 11 | 20 GOLDEN GREATS, The Shadows | EMI |
| 13 | — | BOOK OF DREAMS, Steve Miller Band | Mercury |
| 14 | 7 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 15 | 14 | GREATEST HITS, Abba | Epic |
| 16 | 9 | GREATEST HITS, Smokie | RAK |
| 17 | 12 | THEIR GREATEST HITS 71-75, Eagles | Asylum |
| 18 | 21 | THE CLASH | CBS |
| 19 | 25 | ANIMALS, Pink Floyd | Harvest |
| 20 | 15 | HIT ACTION, Various | K-Tel |
| 21 | 18 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Motown |
| 22 | 27 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 23 | 17 | PETER GABRIEL | Charisma |
| 24 | 32 | IZITSO, Cat Stevens | Island |
| 25 | — | TOM PETTY AND THE HEARTBREAKERS | Island |
| 26 | 43 | IN THE CITY, Jam | Polydor |
| 27 | 28 | ATLANTIC CROSSING, Rod Stewart | Warner Bros |
| 28 | 23 | SIN AFTER SIN, Judas Priest | CBS |
| 29 | 22 | PORTRAIT, JF SINATRA, Frank Sinatra | Raprise |
| 30 | 30 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 31 | 35 | THIS IS NIECY, Deniece Williams | CBS |
| 32 | 19 | A NIGHT ON THE TOWN, Rod Stewart | Riva |
| 33 | 29 | SOME OF MY BEST FRIENDS ARE SONGS, Val Doonican | Philips |
| 34 | 31 | LIVING LEGENDS, Everly Brothers | Warwick |
| 35 | 20 | VISION, Don Williams | ABC |
| 36 | 24 | THE BEST OF THE FACES | Riva |
| 37 | 48 | NEW ALBUM, Bryan Ferry | Polydor |
| 38 | 37 | LIVE, Status Quo | Vertigo |
| 39 | — | MOROCCAN ROLL, Brand X | Charisma |
| 40 | — | I CAME TO DANCE, Nils Lofgren | A&M |
| 41 | 42 | A PERIOD OF TRANSITION, Van Morrison | Warner Bros |
| 42 | 44 | WISH YOU WERE HERE, Pink Floyd | Harvest |
| 43 | — | LOW, David Bowie | RCA |
| 44 | — | RAW POWER, Iggy and the Stooges | Embassy |
| 45 | — | ONE OF THE BOYS, Roger Daltrey | Polydor |
| 46 | 33 | LACE AND WHISKEY, Alice Cooper | Warner Bros |
| 47 | 36 | BOSTON | Epic |
| 48 | 34 | SHE'S JUST AN OLD LOVE TURNED MEMORY, Charley Pride | RCA |
| 49 | 40 | LOVE AT THE GREEK, Neil Diamond | CBS |
| 50 | — | SNEAKIN' SUSPICION, Dr Feelgood | United Artists |



FRANKIE MILLER: in at No 41



STEVE MILLER: in at No 13

US SINGLES



- | | | | |
|----|----|--|----------------|
| 1 | 1 | SIR DUKE, Stevie Wonder | Tamla |
| 2 | 3 | I'M YOUR BOOGIE MAN, KC & The Sunshine Band | TK |
| 3 | 4 | DREAMS, Fleetwood Mac | Warner Bros |
| 4 | 5 | GOT TO GIVE IT UP, Pt 1, Marvin Gaye | Tamla |
| 5 | 6 | GONNA FLY NOW (Theme From "Rocky"), Bill Conti | United Artists |
| 6 | 7 | COULDN'T GET IT RIGHT, Climax Blues Band | Sire |
| 7 | 8 | LUCILLE, Kenny Rogers | United Artists |
| 8 | 9 | LONELY BOY, Andrew Gold | Asylum |
| 9 | 10 | FEELS LIKE THE FIRST TIME, Foreigner | Atlantic |
| 10 | 2 | WHEN I NEED YOU, Leo Sayer | Warner Bros |
| 11 | 14 | UNDERCOVER ANGEL, Alan O'Day | Pacific |
| 12 | 13 | ANGEL IN YOUR ARMS, Hot | Big Tree |
| 13 | 11 | HOTEL CALIFORNIA, Eagles | Asylum |
| 14 | 16 | AIN'T GONNA BUMP NO MORE, Joe Tex | Epic |
| 15 | 17 | HEARD IT IN A LOVE SONG, Marshall Tucker Band | Capricorn |
| 16 | 20 | JET AIRLINER, Steve Miller Band | Capitol |
| 17 | 15 | HELLO STRANGER, Yvonne Elliman | RSO |
| 18 | 12 | SOUTHERN NIGHTS, Glen Campbell | Capitol |
| 19 | 28 | LIFE IN THE FAST LANE, Eagles | Asylum |
| 20 | 33 | LOOKS LIKE WE MADE IT, Barry Manilow | Arista |
| 21 | 24 | MARGARITAVILLE, Jimmy Buffet | ABC |
| 22 | 23 | WHODUNIT, Tavares | Capitol |
| 23 | 27 | SLOW DANCIN' DON'T TURN ME ON, Adridal Brothers | Buddah |
| 24 | 25 | MAINSTREET, Bob Seger | Capitol |
| 25 | 26 | UPTOWN FESTIVAL, Shalamar | Soul Train |
| 26 | 30 | DO YOU WANNA MAKE LOVE, Peter McCann | 20th Century |
| 27 | 29 | HIGH SCHOOL DANCE, Sylvers | Capitol |
| 28 | 31 | LOVE'S GROWN DEEP, Kenny Nolan | 20th Century |
| 29 | 32 | ARIEL, Dean Friedman | Lifesong |
| 30 | 40 | MY HEART BELONGS TO ME, Barbra Streisand | Columbia |
| 31 | 34 | BACK TOGETHER AGAIN, Darryl Hall & John Oates | RCA |
| 32 | 37 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 33 | — | DA DOO RON RON, Shaun Cassidy | Warner / Curb |
| 34 | 35 | GONNA FLY NOW (Theme From "Rocky"), Maynard Ferguson | Columbia |
| 35 | 36 | SLOWDOWN, John Miles | London |
| 36 | 18 | LIDO SHUFFLE, Boz Scaggs | Columbia |
| 37 | 44 | HOLLYWOOD, Rufus featuring Chaka Khan | ABC |
| 38 | — | KNOWING ME, KNOWING YOU, Abba | Atlantic |
| 39 | 41 | THIS IS THE WAY THAT I FEEL, Maris Osmond | Kolob |
| 40 | 43 | SPIRIT IN THE NIGHT, Manfred Mann's Earth Band | Warner Bros |
| 41 | 46 | WHAT CHA GONNA DO? Pablo Cruise | A&M |
| 42 | 49 | LUCKENBACH, TEXAS, Waylon Jennings | RCA |
| 43 | — | HIGHER AND HIGHER, Rita Coolidge | A&M |
| 44 | — | IT'S SAD TO BELONG, England Dan & John Ford Coley | Big Tree |
| 45 | — | PEACE OF MIND, Boston | Epic |
| 46 | — | YOU AND ME, Alice Cooper | Warner Bros |
| 47 | — | YOU'RE MY WORLD, Helen Reddy | Capitol |
| 48 | 48 | DO WHAT YOU WANNA DO, T Connection | Dash |
| 49 | — | I'M IN YOU, Peter Frampton | A&M |
| 50 | — | YOU'RE MOVIN' OUT TODAY, Bette Midler | Atlantic |

US ALBUMS



- | | | | |
|----|----|---|----------------|
| 1 | 1 | RUMOURS, Fleetwood Mac | Warner Bros |
| 2 | 2 | HOTEL CALIFORNIA, Eagles | Asylum |
| 3 | 5 | THE BEATLES AT THE HOLLYWOOD BOWL | Capitol |
| 4 | 4 | ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK | United Artists |
| 5 | 3 | MARVIN GAYE LIVE AT THE LONDON PALLADIUM | Tamla |
| 6 | 17 | COMMODORES | Motown |
| 7 | 6 | GO FOR YOUR GUNS, Isley Brothers | T-Neck |
| 8 | 8 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Tamla |
| 9 | 10 | LIVE, Barry Manilow | Arista |
| 10 | 11 | ENDLESS FLIGHT, Leo Sayer | Warner Bros |
| 11 | 20 | BOOK OF DREAMS, Steve Miller Band | Capitol |
| 12 | 13 | BARBRA STREISAND & KRIS KRISTOFFERSON, A Star is Born | Columbia |
| 13 | 32 | IZITSO, Cat Stevens | A&M |
| 14 | 19 | FOREIGNER | Atlantic |
| 15 | 12 | WORKS VOLUME 1, Emerson Lake & Palmer | Atlantic |
| 16 | 9 | BOSTON</ | |

Record Mirror

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosahind Russell

NEWS EDITOR
David Brown

CHIEF SUB
Seamus Potter

EDITORIAL
Barry Cain
Jim Evans
Sheila Prophet
Robin Smith
David Wright

SERVICES DEPT
EDITOR
Susanne Garrett

ASSISTANT
Gunda Lenmanis

CONTRIBUTORS
James Hamilton
Jim Farber
Robin Katz
Geoff Travis
Robbie Vincent

CARTOONIST
J Edward Oliver

PHOTOGRAPHERS
Steve Emberton
Elaine Bryant
Dave Hill

MANAGING
DIRECTOR
Jack Hutton

EDITORIAL
DIRECTOR
Mike Sharman

ADVERTISEMENT
DIRECTOR
Peter Wilkinson

ADVERTISEMENT
MANAGER
Alan Donaldson

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eidjie Fitzgerald

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PISTOL PACKIN' MAMMA

I'VE ALWAYS said, a boy's best friend is his mum. Johnny Rotten's mum had more than a little to say about critics in an interview with her local paper, the *Islington Gazette*.

"OK," said the Irish born mother of four, "so Johnny will sometimes say things straight from the shoulder, but he's not the violent type at all." And in answer to the vicar who paraded outside a Pistol's concert, she said "There are more nutters outside than in, if you ask me." Succinctly put, Mrs Rotten.

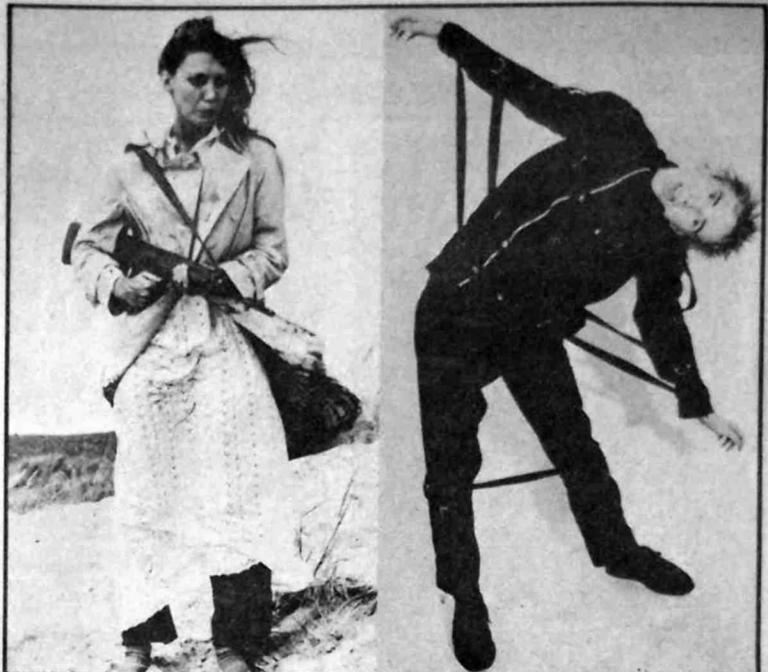
What happens, my sweets, when a bunch of Irishmen cross the Berlin Wall? Strange things, in the case of my old friends from the Emerald Isle, *Horslips*. Young Eamonn Carr tells me that the East German police pounced on him — with fury not seen since the days of *Atilla the Hun* — and seized his camera and passport and grilled him for some three hours. Quite rightly, Eamonn tells me he's planning to sue the East German government for return of the items.



So, down to the Speakeasy, that well-known haunt of rocksters, to witness Frankie Miller putting the world to rights via a few broken glasses, John Entwistle



THERE'S no truth in the rumour that Dave Brown's a fairy



IT'S ALL right, ma, I'm only bleedin'

arm-wrestling with a Jam roadie (John won) old drinking partner Brian Robertson and Roger — expletive deleted — Chapman. It was Jam's young Paul Weller's 19th birthday, so natch, I joined the lads for a drop of buck's fizz.

Question time, my darlings. What's all this about pseudo-country singer Olivia Newton John being offered the lead role in a new film? I don't think Susan George need worry.

Talking of media matters, I've no doubt you all noted that Bill Grundy's (of Sex Pistols fame) TV programme, 'Today' is being given the well-deserved chop. Stop sniggering at the back, Rotten Junior.

Last week's was an entertaining 'Top of the Pops', you'll all agree. Not only was there Frankie Miller, but what about those naughty Strangers? Jean Jacques was playing lead on a two-string uitar and Hugh Cornwell was on bass, the lead falling in the air. JJ tells me he was most amused to notice that Liverpool Express took five takes to get their number together.

Congratulations to Kenney Jones' wife Jan on the birth of an 8lb 10oz baby boy — perhaps that'll keep the blood-lusting Kenney off fox-hunting.

Talking of matters marital — and who isn't these balmy

summer days — my congrats to Rob Rawlinson of Ian Hunter's Overnight Angels on getting spliced to young Faye at Kensington Registry Office t'other day. All the band were there, plus Les — mine's a pint — Gray of Mud and Miller Anderson. Best man was Huw Langston of Widomaker.

Talent-spotting (yawn): Wilke Johnson spotted at London's Hope And Anchor checking out new new wave band 999. Talent unspottin': Steve Parr of Burlesque got himself locked in the gents while he was meant to be on stage in Newbridge, Wales. Did I suggest he'd been over-indulging on the alcohol stakes?

Spotted all the slogans for the up-coming album 'King of Elifand's Daughter'? An effort by Peter Knight and Bob Johnson of Steeleye Span. I hear the gasboard have refused the publicity people permission to daub their gas-holders. Quite right too. But I also hear that a number of elves (such characters feature in the album) made their way to a certain watering hole in Fleet Street where the assembled hacks mistook them for Lord Gnome's working party on the Press. And now an urgent message from Welsh band Sassafras. They wish to dispel certain

rumours currently in circulation. Lead vocalist Terry Bennett has not quit and the band have not folded. They will be gigging constantly until July when they will be taking time off to write and rehearse new material.

Such distressing news... money can't buy everything. Young Elton (I do so like balding men, don't you?) is having difficulty getting the board of Watford Football Club (of which he is the director) to accept his choice of new manager for the boys. He wants Bobby Moore (and who doesn't?) but the other chaps aren't too keen. The former England captain was to have met the board last week, presumably to charm them with his dazzling smile and expertise, but Elt was ill and the meeting had to be postponed. We await the outcome...

Hot from the presses — Roger Daltrey, who has the country's best know back view, set fire to Tony Meehan's briefcase the other day. Definitely the best known arsonist... and still on the subject of that curi tossed Adonis, on the American version of his album, the single 'Written On the Wind' (which didn't exactly whirl to the top of the charts) has been taken off and replaced by 'Say It Ain't So, Joe.'

"I've sung so many songs in my time, Rock & Roll, Blues with a Country underline, But I've never sung A SIMPLE LOVE SONG"

Very simply, a great new single from Aliki Ashman



WOT 16
The Electric Record Company
Marketed by DECCA

Sex Pistols straight in singles chart at Number 11



SEX PISTOLS: "gross bad taste"

BBC place TV and radio ban on new single

THE BBC have banned the Sex Pistols, as their single, 'God Save The Queen', jumped straight in this week's singles chart at Number 11.

The BBC say: "The group will not be appearing on 'Top of the Pops' or radio. Despite the arrival of the Sex Pistols in the charts, the record is in gross bad taste."

Al Clark press officer for the Pistols record company Virgin said: "The BBC's objections revolve principally around the phrase 'fascist regime'. If this country isn't one, then one of the first principals of democracy is that the band should be free to sing that line on radio and television."

"The best rock groups in the last 10 years have

always been politically and socially outspoken. As it happens the single has gone straight into the chart at Number 11 without the assistance of the BBC, Boots or W. H. Smiths. It shows indications of being next week's Number One."

Rumours that the Sex Pistols would be playing the Rainbow on June 17 have been discounted by a spokesman.

Aerosmith top Reading

TOP US rock band Aerosmith have been confirmed as bill-toppers for Reading Festival on August 28.

The band will be doing European dates with Ted Nugent and Nugent, who appeared at last year's Reading festival, will be making an as yet unconfirmed festival date in the UK in August, but not Reading.

Nugent's new LP 'Catscratch Fever' is released on June 10, and Aerosmith have a new album out in August.

TOURS...TOURS.

CARAVAN: Farnborough Leisure Centre June 4, Sheffield Top Rank 5, West Runton Pavilion 6, Bradford University 11, Redcar Coatham Bowl 12, London Roundhouse 19, Keele University 24, Birmingham University 25, Guildford Civic Hall 26.

BURLESQUE: Blahops Stortford Hockerell College June 10, Retford Porter House, 11, York Cats Whiskers 14, Lincoln Technical College 17.

999: Added dates Canterbury University of Kent June 5, London Rock Garden 28.

THE HEARTBREAKERS: Middlesbrough Rock Garden, July 4, Barrow Maxims 10, Dunstable California Ballroom 16, Malvern Winter Gardens 23.

SKREWDRIVER: Added dates Gwent Roundabout June 1, Manchester Oaks Hotel 2, London Marquee 4, Peterborough Grenadier 11, London Music Machine 20, Putney Railway Hotel 21.

JOHNNY MOPED: London Rock Garden June 3, High Wycombe Nags Head 9, London Roxy 16, London Marquee 18, London Ronnie Scott's Club 21, Putney Railway Hotel 28.

BETHNAL: London Roxy Club June 3, Coventry City Centre Club 4, Chingford Queen Elizabeth 6, Hants Brockenhurst College 9, London Roxy Club 10, Thatcham Hamilton Club 11, London Roxy Club 17, Scunthorpe Priory Hotel 18, London Roxy Club 24, Newtown Elephant and Castle Hotel 25, Wrexham Yale Sixth Form College July 4, Camden Town Brechnoch 6, London Rock Garden 7, Redditch Tracey's 9, London Rochester Castle 16, Ramage Van Gogh 20, Chatham Pembroke Hotel 21, Dunstable California Ballroom 23, Nottingham Grey Topper 24, Chester Quantways 25, Bristol Granary August 13, Leeds Florida Green Hotel 19, Manchester Electric Circus 20, Ulverston Penny Farthing 26, Egremont Tow Bar Inn 27, Lancaster No 12 Club 28 and 29, Corby Nags Head 31.

DEAD END KIDS: Rugby Emmaline Club June 1, Bridlington Spa Ballroom 3, Halifax Paladium Theatre 4, Ayr Darlington Hotel 9, Turriss Town Hall 10, Kintore Town Hall 11, Banff South Lodge Hotel 12, Dundee Samanthas 13, Aberdeen Music Hall 14, Southport Floral Hall 16, Llandridnod Wells Grand Pavilion 17, Fishguard Frenchmans motel 18, St Austell Classic Cinema 23, Isle of Man Palace Lido 28, Milford Haven FED Centre 28.

KURSAAL FLYERS: Croydon Greyhound June 12, Blackburn King George's Hall 18. Further dates to be added.

THE TABLE: London Marquee June 9, London Rat Club 12.

TRAPEZE: Coventry Mr George Club June 2, Dudley Technical College 4, Wolverhampton Lafayette Club 10, Middlesbrough Rock Garden 11, London Roundhouse 12, Plymouth Top Rank 13, Leicester El Rondo 15, Wigan Casino 18, Barrow Maxims 19, Camden Music Machine 23, Camarthen Trinity College 24, Cleethorpes Winter Gardens 20, Broadstairs Grand Pavilion July 1.

MUNGO JERRY: added dates London Marquee June 5, Cleethorpes South Humberside Bunnies Place 9, Biggleswade Bedford Shuttleworth College 10, Cambridge St. John's College 14, Leicester College of Education 17, Oxford Corpus Christi College 24, Herts Gordon Craig Theatre 26.

BRANDY: Doncaster College of Education June 17, Colchester Windmill 20, Ilford Kings 22.

FRUIT EATING BEARS: Finsbury Park Sir George Robey June 4, Bethnal Green Victoria Park 6, Croydon Scamps 7, Croydon Red Deer 11, Croydon Scamps 14, Reading The Target 16, Croydon Spillers 24, Croydon Scamps 28, Skipton Town Hall 30.

XTC: Reading Target, June 4, Wolverhampton Polytechnic 9, London Rochester Castle 14 and 28, Llandridnod Wells Grand Pavilion 25, (with Johnny Thunders' Heartbreakers) London Rock Garden 27, Birmingham Rebecca's July 14. They also start a Wednesday residency at the Fulham Greyhound starting on July 13.

Roy Dowset and Jerry Mungo

Their New Album
**Lovin' in the Alleys
Fightin' in the Streets**

- MUNGO JERRY TOUR**
- JUNE 4th Dingwalls, London
 - JUNE 5th Marquee, London W1
 - JUNE 9th Bunnies Place, Cleethorpes
 - JUNE 10th Shurleworth College, Biggleswade
 - JUNE 14th St. Johns College, Cambridge
 - JUNE 17th Leicester College of Education
 - JUNE 18th Longscar Mill, Cleveland
 - JUNE 24th Corpus Christi College, Oxford
 - JUNE 26th Stevenage Leisure Centre
 - JUNE 30th Waltham Forest College



NEWS IN BRIEF

The Little River Band have a three track Max - single out on EMI this week, comprising 'Help Is On Its Way', 'Changed And Different' and 'LA In The Sunshine'.
Rick Hirsch has quit the Wet Willie group to join Gregg Allman's new band.
Change on the Ian Hunter tour, June 10 now Cardiff Top Rank and not Brunel University.

The Vibrators' debut album 'Pure Mania' issued on Friday.
NEMS oldies catalogue being made available again on RCA including the Black Sabbath first four albums and double compilation and Small Faces' 'Ogdens Nut Gone Flake', in its original circular sleeve.

Tony Allen has returned to Radio Caroline, along with new DJ David Brown (no relation).
RAK release a 'Best Of CCS' album featuring their hits including 'Whole Lotta Love' and 'Tap Turns On The Water'.

Neil Innes new single 'Silver Jubilee (A Tribute)' was recorded on Thursday May 26 and out on June 3, is this a record?

Forthcoming dates at London Dingwalls include The Fabulous Poodles and Metropolis on June 11, Chelsea on the 14th and Australian new wavers The Saints on the 16th.

Watch out!

'My Old Man's Away'

GT 94 FOX

ROXY ALBUM FOR JUNE

THE ROXY, London WC2 (January - March 1977) live album is released by EMI's Harvest label on June 10. Tracks include Slaughter and the Dogs' 'Runaway' and 'Boston Babies', The Unwanted 'Freedom', Wire 'Lowdown' and '2X U.', Johnny Moped 'Hard Loving Man', Eater 'Don't Need It' and '15', X-Ray Specs 'Oh Bondage', U.K.P. 'YOURS!', and Buzzcocks 'Breakdown' and 'Love Battery'.

Also included are sequenced recordings between the tracks made with hidden microphones in the entrance, toilets and bar at the club.

Forthcoming dates at the Roxy, now back to a new wave programme, are: Models June 2, 999 3, Meanstreet 4 and 11, Skrewdriver 9, Police 10, Johnny Moped 16, Slaughter and the Dogs 17, The Boys 18, Electric Chairs 23 and 24, Chelsea 25.

Boomtown Rats join Petty tour

JOHN PETTY and the Heartbreakers are being joined by Irish band The Boomtown Rats for their UK tour.

Dates confirmed so far are Manchester Free Trade Hall on June 12, Birmingham Town Hall 16, Cardiff University 17, Aylesbury Friars 18, London Rainbow 19, Exeter University 24, Hull University 25.

The Boomtown Rats also appear at London Marquee June 3, Canterbury Odeon (with The Ramones and Talking Heads) 4, London Nashville 6.

Kinks musical without Kinks

RAY DAVIES' musical 'Preservation' is to be presented in London's West End later this year - but without The Kinks.

Ray will be involved with the production and is currently in negotiation with potential backers. He is also interested in making a film of 'Preservation', which he wrote in 1973. A new Kinks single 'Juke Box Music' is released this week off the 'Sleepwalker' album.



THREE DATES GENESIS AT EARLS COURT

GENESIS ARE to play their only British dates for a year with three nights at London Earls Court in June.

Special guest on the dates - June 23-25 - is Richie Havens, and the band will be featuring their new sound system.

The shows will be at 7.30 pm and tickets will be £4.

23 and 25. They go on sale from Saturday at the Earls Court Box Office, Warwick Road, London SW5. Virgins and Harlequin Records, Wilson Peck of Sheffield, Ear 'Ere Records of Lancaster and De Montford Hall box office, Leicester.

Cheques and postal orders should be made payable to 'Earls Court / Olympia Ltd (Genesis Concerts)' plus a SAE.

London Weekend form label

LONDON WEEKEND Television have formed their own record label, Weekend Records, to record artists and music from their programmes.

Their first single is by Telephone Bill and the Smooth Operators out on July 1, and their first album is music from the series 'Love For Lydia', released in the autumn.

Paul Nicholas debut album

PAUL NICHOLAS has his debut solo album released on June 17 called simply 'Paul Nicholas'.

He hosts a new

Granada TV series 'The Blue Jeans Set' in July, and he returns to the big screen in the autumn as Billy Shears in Robert Stigwood's 'Sgt Pepper' film.

Window sign to Riva

BRITISH ROCK band Window have signed to Riva Records on a long term worldwide deal.

The five piece band are presently rehearsing and writing before recording commences next month.

Phil Pickett quits Sailor

PHIL PICKETT, founder member of Sailor, has quit the band. He says he

has needed a change of musical environment and has independent projects to follow.

Dolly Parton being sued

US COUNTRY singer Dolly Parton is being sued by promoter Mervyn Conn in the High Court, claiming she broke an exclusive 15 month contract by appearing on tour for another promoter.

Diamond drug charge dropped

NEIL DIAMOND, who last June was arrested and charged on possession of under an ounce of

marijuana, has had charges against him dropped on the conclusion of his "drug diversion programme."

Instead of being put on trial he was placed on the programme for first time, minor drug offenders.

Noel takes it to court

NOEL REDDING and two members of his band, David Clarke and Leslie Sampson, are taking High Court action over a record and management deal.

They are claiming damages and relief from Jonathan Brewer and Robert Patterson, directors of Anastasia Promotions Ltd. The three musicians claim they signed a deal with the two men for a company called Diamond Records in June 1975. They want a declaration that the contracts are void and all master tapes returned as well as damages.

Diamond Records defence is that it was a mistake, and that they meant to sign them to Daydrive Records.



LONDON: single out Friday

Ex-Clash hits London

MCA RECORDS have signed London, currently supporting The Stranglers on their British tour.

They have a single rush released on Friday 'Everyone's A Winner'. The band comprise ex-Clash drummer John Moss, Dave White on guitar, Steve Voice on bass and Riff Regan vocals.

CHIEF SUB

Experience is what we need. If you can handle the production and layout of RECORD MIRROR and enjoy hard work, write to: The Editor, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX giving details of experience. Please give phone number.

DAMNED CELEBRATE

Four nights at Marquee - with 5,000 free singles

TO CELEBRATE a year of performances The Damned are to play four nights at London's Marquee Club from July 3 to 6.

An exclusive Damned single, 'Sick Of Being Sick' / 'Stretcher Case Baby' will be given away to Marquee patrons on these nights. 5,000 copies will be printed and it will not be on sale in record shops.

Their present tour has had several cancellations including West Runton Pavilion, June 3, Lincoln Drill hall changed from June 7 to 14, Cheltenham Town Hall 16th cancelled, and Southend Kursaal Ballroom on the 18th is presently being rearranged for an alternate venue. One addition is Dunstable California Ballroom on June 29. The Damned's official new single is out in early July.



DAMNED: year of performances

Seaside rock

THE CANVEY Island based groups Dr Feelgood, Eddie and the Hot Rods, Lew Lewis Band, The Gypsy Rock Squad and Savage are appearing in concert at the Island's 750 seat The Paddock on June 10.

The acts will be recorded for a 'Live At Oil City' album to be released by United Artists in August. Tickets are available only in the Canvey area and cost £1.00. Doors open 6 pm.

Dee Generate quits Eater

EATER'S 15-year-old drummer Dee Generate has left the band because of "musical differences."

But Dee is to form a new band and is auditioning next week.



DEE GENERATE: forming new band

THE ADVERTS



On tour with the Damned
Single out now BUY 13
One Chord Wonders

EDGE DENIES DRUG SWOOP

A NEWSPAPER report that Moody Blues drummer Graeme Edge was caught up in a drugs swoop has been emphatically denied by Edge and his record company.

The story told of a drugs raid on the yacht Delta in Halifax, Nova Scotia, and say £8 million worth of cannabis was found on board - about six tons worth.

A press statement from Decca Records however claims that Edge is now living in the South of France as a tax exile, and that the Delta was once owned by Edge's girlfriend Susan Maidment, but was sold in March 1976 in Antigua.

STARTS THIS MONTH AND EVERY MONTH ONLY IN RECORD MIRROR!

- ★ The music of now is NOISE!
- ★ I like three or four loud, proud dudes erupting in three chord frenzies
- ★ I can't see how anyone made a penny out of The Clash tour
- ★ Loudness and energy is a great asset in the States
- ★ The time is now right for Iggy
- ★ Rock becomes like the Hollywood star system
- ★ Brand new bleached jeans ain't a new look

I LOVE the raw-edged energy and freshness new wave has brought to the British rock scene. The music of now is NOISE, be it beautiful, elaborate, complex, clean or bestial, primitive, political or raw. It's a wild mixture of the whole lot — such cute noise from those Gibson and Fender toys!

I can understand some people being uncertain as to its place in the history of rock, but when I think back to the R&B boom — The Stones, Kinks, Beatles, The Who and many other such groups, they seemed very savage at the time.

Then you had the heavy metal boom, with groups like Led Zepplin which appeared to be a whole new revolution in sound with skyscraping Marshall stacks.

Frenzies

And then there was glam rock. That was me, Bowie, Alice Cooper and a couple of other people. In fact, it's got very similar roots to punk rock, if you look back.

Firstly, let's kick out one thing — the word punk to me is a totally irrelevant name for a very important stance of freshness, image plus its rock roots. I like the idea of three or four proud, loud dudes erupting in three chord frenzies and the explorative trip from C to A minor.

Can you imagine what it does to young new wave heads when they find out that there



MARC BOLAN

are symphonies in rock 'n' roll too?

To me, it will always be the teenage dream personified. In this stale time for rock and roll maybe we'll get freedom through punk. Let's hope they try and do what I tried in the beginning and get the prices of

tickets and records down and all that.

This terrible thing exists about instant wealth. People think that just because you fill a couple of concerts and get an album in the charts, you're automatically rich. The implication is that if a group is successful they can no longer be punk. And if a group plays at the Rainbow like the Clash . . . they also had FIVE groups on the bill with them, so I can't see how anyone made a penny. Half the place was ripped to pieces and that has to be paid for.

Clash may have an album in the charts — fine — but even in my Tyrannosaurus Rex days when I had had four hit albums, by the end of that time I was super skint — and I'd made about 10 grand!

That sort of success didn't change my life. I still lived in Notting Hill Gate, and so will these guys. You don't instantly get showered in platinum albums and millions of Rolls Royces. That's a fantasy. You work twice as hard, do twice as many gigs, get twice as many roadies and end up with twice as many headaches. But hopefully, make music that's twice as good.

Beer belly

Sometimes you lose the music completely, because the only thing you get given you is lots of booze. It's automatically made available and you practically became an alcoholic. Take Rat Scabies . . . he was on my tour for three days and got a beer belly. And he worked it off!

The long-term effects of punk rock will be exactly the same as those of glam rock. Major figures will emerge and will last as long as this planet does, like the Stones — who seem to last for ever . . .

And, there are a lot of groups who will never make it. Recently I mentioned that I would like to produce a new wave band in an interview and

I got about a million tapes sent to me, most of which are rubbish. But I would still love to produce a good new wave band and give them freedom. If you can play three chords really fast doesn't make you good, but I think that's already been established.

It will probably take a year for the British new wave to be marketable in America simply because nearly all those groups are loud and have a lot of energy — that's a great asset in the States.

And there are others — take Iggy Pop for example. He's just broken big in America. His album went straight into the charts at Number 50. He is amazing!

The time is now right for Iggy. He's a very mature artist, great on stage and by far out Jagger's Jagger. He is a much bigger talent on stage and for once he has a record company behind him.

The Clash success has a lot to do with the CBS people, they did a very good job. The only reason that The Damned's album didn't go Top 10 was because it was the first.

So where does new wave leave me and my friends? It's not going to affect the sales of Led Zepplin's records, nor is it going to stop Abba selling. New wave is a whole different section of a new market.

Led Zepplin are currently doing a very successful tour of the States. They'll go on to become the musical equivalents of Paul Newman, Steve McQueen and Robert Redford — then you have Al Pacino and James Caan and under them you have the new stars like Richard Dreyfus. Rock becomes like the Hollywood star system.

Bleach

It follows the same pattern of maturity and success. It does change — Led Zepplin matured, T Rex are in the middle. Give me two more years and I'll be mature. I'm not a punk and I don't profess to be one. I'm not 18 and living on a council estate, I've done that, that's why I can understand it but I have no category because I'm a classless person.

The punk fashion scene is also interesting. I was the first person to have Levis and then, they were a very important thing to own. I used to put a brand new pair of jeans into a bowl of bleach to get all the holes in them, so that ain't a new look.

I wore leather jackets then. I always had a zip-up leather jacket. It was part of the look. But there was two looks — you had one for one day and the next you'd wear suits like The Jam. I just had to vary the styles a bit . . . I had imagination.

In the same way that I can now talk about the new sound I can go home and listen to 'My Baby Left Me' by Elvis Presley and get just as much satisfaction. In fact, I've got a song called 'Mona' from the new Beach Boys' album which I think is phenomenal. I played it 25 times this morning and they're supposed to be a dinosaur group!



Sex Pistols' God Save The Queen. It won't be on the new album and it may not be out at all for very long. So get it while you can. Sex Pistols' God Save The Queen. Available only as a single from Saturday May 28th at shops with the sign.

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== DANDY IN THE UNDERWORLD ==
GROOVE A LITTLE **TAME MY TIGER**



HOT CAKES SELL

How can you knock 'Rock Follies' when it's a big success? Sheila Prophet talks to its writer, Howard Schuman and one of the stars of the show, Rula Lenska



RULA LENSKA: becomes close to her character



THE LITTLE LADIES

RULA: Too old to be a pop star

SUZI QUATRO on 'Rock Follies': "Most of the things that are written about girls in rock are shit. I got so mad watching it that I almost kicked the television set in."

Rula Lenska on 'Rock Follies': "Before the first series, I had absolutely no experience of the music business. But now I've recorded my own single, I find it's coming true in many ways."

Rula plays the most 'showbizzy' character in the group, the one who has a constant nagging feeling that she's in the wrong business. Speaking over the phone from her flat in Fulham, Rula sounds even less like a potential pop star.

"I was approached by the record company after the first series," she explains. "I was incredibly flattered, because although I'm confident on backing vocals, I know I don't have the world's best solo singing voice."

But they persuaded her it didn't matter too much. "They told me my sort of voice - you know, deep and husky - was suited to some songs."

So Rula went ahead and took her first steps in the rock world.

And she found things were not too different from 'Follies'. "We had difficulties with contracts and things, which was all in the series. And when I went into the studio, it was the same scene. I was terrified, suddenly finding myself locked away in my own little world with headphones on, listening to my own voice."

Technical

"In the series, I was very aware of my complete lack of technical knowledge. Julie knew a lot more than I did. So I just toed the line and followed people who did."

In fact, it's not quite true to say Rula knew nothing, because it transpires that she has already been a pop star once - in Poland!

"My sister and I used to record current hits in Polish," she says. "We had a Number One over there with 'Puppet On A String'. We were called the Beat Sisters. We recorded 'Bonnie And Clyde', 'Ruby Tuesday' and other hits of the time. So, I have had a bit of experience, but it was nothing like now. We just recorded them live in the studio with an orchestra."

So does Rula fancy concentrating more on her singing career?

"The series put me off gigging and touring," she says. "And anyway, I'm too old to be a pop star now. I'm getting married next week, so, I'll

probably put my family in front of my career."

To be honest, Rula's venture into the pop world hasn't so far been a huge success. "The single hasn't done very good business," she admits. "Everyone who heard it seemed to like it, and it's got on some radio playlists, but it hasn't really sold."

"What I'd like to do is make an album. But that all depends on the single. I think you have to do about three singles before they let you make an album."

Ironically, she's in much the same position as the Little Ladies in the current series of 'Rock Follies'...

Challenge

Rula admits she's become close to her character in the show. "Howard is one of those people who writes for the person playing the part," she says.

"And in the second series, I'm much closer to the character. It's frightening sometimes, because you can start thinking you're not acting."

"This series has been more of a challenge. The singing is more difficult - the group are supposed to be better now, so they're singing tighter, more complicated harmonies. And there's more dancing - it's a problem getting three women - of very different sizes - looking good together."

"This time round, it's more spectacular - the story line isn't quite so important. The first series was three girls against the world, but this time, it's about their interaction - the jealousies that crop up."

Young

When talking about the show, Rula doesn't seem to have the bubbling enthusiasm that's so obvious in Howard. He was talking about it being young and exciting to work on...

"Young?" she says. "Well, we're all the wrong side of 25 - I don't know if you'd call that young."

How does she rate the show?

"It's drama, and a lot of people are caricatured," she says. "Some people have said it's absolute rubbish, but that's maybe because it hurt them - there are some cruelties in the script."

'Follies' is different, and because of that, it couldn't be ignored."

HOWARD SCHUMAN is one of those annoying people you expect to hate, but who turns out to be very nice.

Consider his success story. Slick American scriptwriter comes to Britain and writes a TV series parodying the rock business. It's called 'Rock Follies', and is a big success. It features songs performed by a fictional group, the Little Ladies. They're put on an album, which sells like hot cakes, and the scriptwriter cleans up.

The slick scriptwriter lives in one of those incredibly expensive 'Upstairs Downstairs' SW1 squares. Standing on the doorstep, I hate him already.

The intercom crackles, a voice says "Come on in", and he's on the doorstep, smiling and introducing himself.

We go downstairs, past a 'Rock Follies' logo, and into a cool elegant sitting room, all brown panel and bars and flowerboards, with a window opening onto a beautiful little garden. It's TV advert land.

Reviews

Howard introduces me to Jane Mackay, wife of Andy and associate producer of the album.

He pours some wine, and sits on the floor smiling. "And now you're going to grill me."

The prospect doesn't seem to worry him too much. I try to look determined. Now, Howard, about the reviews of 'Rock Follies'?"

"We've had 90 per cent rave reviews from the straight press, which is a surprise. We expected a backlash after the first series."

It's strange how the establishment have accepted 'Rock Follies'. Not only do the national press love it, it was also voted Best TV Show of the Year by the television industry. But within the rock business, opinions are more divided.

"It's about 50/50 now," says Howard. "Half of them say it's absolute rubbish, and the rest maintain it's true."

Misunderstood

So why do the business still hate the show? Howard thinks it's been misunderstood. "People have been watching it carelessly. Like Suzi Quatro - she brought up two separate points about the show, both of which were inaccurate."

Some people see it as a put-down of rock...

"It's not. If they watched it more carefully, people would see we're pro the music, and satirical at the expense of the businessman, the industry parasites."

"But we are sympathetic towards the artist - that's why Andy responded."

He reckons that in America, they've had a much fairer hearing.

"There seems to be a wide spectrum of people who like it. The worst review I read was in 'Village Voice', but at least the tone was cool. It's the blind fury of the British critics that's hurtful. I mean, how can you watch 'Rock Follies' and find nothing to look at?"

"Even the technical side... the show was low budget for the first

infectious

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SCHUMAN: His head is on the line

series, and medium the second, but it had the best sets I've ever seen."

"That's the exciting thing," says Jane. "Nobody involved in the show was over 40. The designers were so upset when it finished."

"I think one effect of the show was that it opened the TV people's eyes. There's 50 per cent more rock on TV since the series started. We didn't set out to do that — but it's happened."

"I don't want to sound too romantic," says Howard, "but maybe because I'm American, I believe there's a great waste of talent in this country. In TV, movies, on the factory floor... more collaborative spirit is needed. We had that in the studio. The spirit had to be seen to be believed. Everyone involved was really chuffed."

The basic viewing audience is apparently 14 to 18 year olds.

"The middle-aged people aren't watching," says Jane. "The people who watch 'Rock Follies', smoke dope, are mostly single and they share Dee's radical views."

What was Howard's basic aim in writing the show?

"Well, for a start, it wasn't a documentary," he says. "It's stylised, a seventies comedy of manners. I wrote a play about a group, not the group — or even the epitome of a group. It's about three girls being manipulated by a man, and being manufactured into a rock group. Rock has betrayed the ideals of the sixties — it's now a ruthless, high-powered business."

Merchandising

Howard defends the album by saying it seemed sensible to release it.

But what about the rest of the merchandising? I remember this really tacky board game.

"Yes, there was a board game, which the TV company rushed out before I could stop it," he says. "As it was, it sold to about 100 people. It bombed."

"But I've stopped all other merchandising — and I've turned down other offers. I've turned down the chance to make it into a novel, to make a film, to make an American version of it."

"We've had some T-shirts and sweatshirts made, because people like those, but that's all. A friend of mine was at the Muppets' party, and he said there was Muppet soaps, posters, and all that stuff. I don't want that — I think we've had the least spin-offs of any successful venture."

Musically, he reckons the show is getting better: "You see, when the Little Ladies started, we didn't say they were a great group, or that they should make it. In the first series, the best they could achieve was on the traditional level of pub rock."

"This time, they're on to bigger things, and that much more capable. The

harmonies are tighter and more complicated, and we've added a fourth girl, Sue Jones-Davies, who's one of the best girl rock singers around."

"What we're trying to do is capture the energy of rock — you can't reproduce the sound on television. So in the dancing, and in the pacing of the scenes, we've tried to draw a parallel with rock music."

The last episode of 'Follies' (at the time of writing, the strike preventing the shows going out was still on) features the girls' first encounter with punk. And it's a rather sad one, with a ludicrous group called Zero, who bear little resemblance to current new wavers.

"You've got to remember that episode was written last autumn, when the media's love affair with punk was at its height," says Howard. "I think some punk groups do comment on deprivation, but a part of it is mindlessly violent, and I was trying to satirise the middle class journalists trying to get off on feelings which they know nothing about. Like the girl journalist, Penny Borden. She was from Hampstead Garden Suburb — she didn't have a clue."

It's just unfortunate that some people's first impressions of new wave rock should be so bad.

"Well, what's so bad about it?" says Howard. "Musically, they were as good as anything that had converged previously. Remember, this was last October."

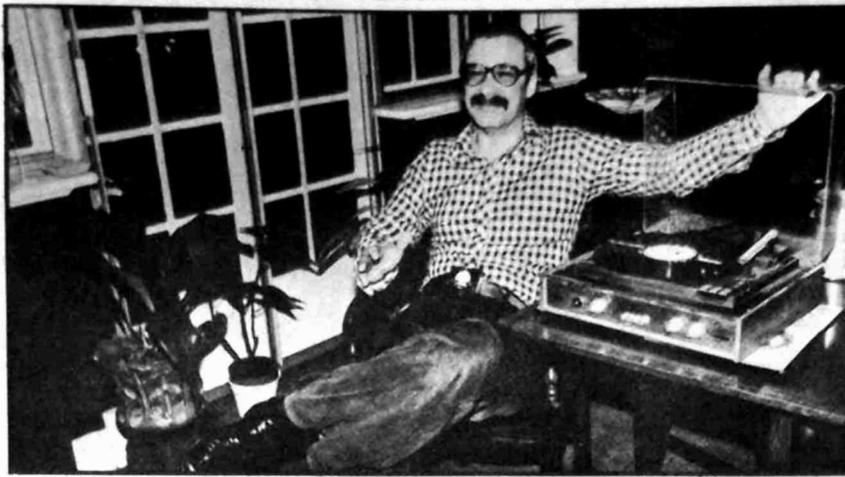
Point taken. It seems they pay much closer attention to detail than I had imagined.

"We have made a couple of mistakes," says Howard, "but we do have an 'honest to God' rock musician writing the music, and he knows what is accurate and what isn't. And we've had people like Vicki Wickham working with us, who manages Labelle and a girl group called Isis, who've agreed with it, and said it is an accurate portrait of women in rock."

"I find it very true to life," says Jane. "Life isn't all roses, and there are some fine people being ripped off every day."

"We're hoping it will be a beginning," says Howard. "Having music written by a rock musician was a TV first. Now, if someone comes up with a good idea for a

The people who watch 'Rock Follies', smoke dope and are mostly single?



HOWARD SCHUMAN: ready to be grilled

television rock show it will get listened to. And if it's good — it will happen."

So how would he sum up

the show?

"The New York Times," he says, "described it as satirical and celebratory. And that's

exactly the balance I've tried to achieve. Satirising the music business, but celebrating the music."

"I know I've put my head on the line, but it's my head. I'm a satirist, and satirists always have this reaction."

One effect of the show was that it opened the TV people's eyes. There's 50 per cent more rock on TV since the series started'

You get a free ADC cartridge when you buy this turntable, but we advise you to read all the small print.

It seems only fair to warn you that the BSR McDonald BDS95 is a tempting enough purchase as it is.

We made this belt-drive turntable with certain people in mind. People who still have the turntable that came with their first hi-fi system. And they've begun to notice the imperfections.

The BDS95 means you've not only moved up to a turntable that meets the most exacting standards of design and performance, but you still have a turntable you can really rely on.

So let's take a closer look by lifting the friction hinged lid, which stops at any angle on the slimline plinth. Notice the 'S' shaped, low resonance,

polished aluminium tonearm, which floats in a concentric gimbal style mount.

The counterbalance for primary weight adjustment, and micro-balance obtained by the ultra-fine rotary control.

Now let's get things in motion using the viscous cueing device, and discover the great combination of silent power transmission and ultra modern styling. The discerning eye will spot features such as the bias compensator that equalises stylus pressure on both sides of the groove, and the special lightweight headshell.

And this of course is where the free cartridge comes in.

The ADC Q32 is a superb Induced Magnet cartridge with an elliptical stylus, worth

around £14.

If you should prefer the BDS80 turntable instead, we'll include an ADC Q30 cartridge in the price.

That's worth around £10.

Both these offers close on 31st July.

We're sorry if this leaves you with a feeling of deep dissatisfaction with your present turntable, but we did warn you.

If you are in any doubt about compatibility just write to Richard Jones at the address below.



BSR Limited,
McDonald Division,
Powke Lane,
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*From a company that's infamous for albums
here's some famous singles*



*Last year only one record company had a better ratio for hit singles
to releases than we at A&M* (Music Week Singles Survey May 1977)

*Now take a look/listen at this
magnificent list of built-to-last singles:*

Nils Lofgren "I Came to Dance" **Alessi** "Oh, Lori" **Carpenters** "All You Get From Love is a Love Song"

Supertramp "Give a Little Bit" **Rita Coolidge** "We're All Alone"

Elkie Brooks "Saved" **Garland Jeffreys** "35 Millimetre Dream" **Peter Frampton** "I'm In You"

*Not bad for a label that's only supposed
to be successful with albums*



Singles

Quizzing the kid

BRIAN KOTZ, 16, of Southgate, London N14, is Radio One's 'Quiz Kid '77'. To gain the title he came through a regional round and semi-final, before romping away with the final of the pop quiz hosted by Alan Freeman.

Brian, has a wide knowledge of popular music and hopes to go into the record business or radio after he leaves school in two weeks time. His record collection numbers 941 singles and 60 albums. His favourite music: Sixties rock. His favourite groups: 10CC, ELO, and the Rolling Stones. Over to Brian... who also likes new wave...

JOINT SINGLES OF THE WEEK

TOM PETTY AND THE HEARTBREAKERS: 'Anything That's Rock 'n' Roll' (Shelter WIP 6396). Neat one that. Be nice if it's a hit. It would be great if the Top 50 were all records like this — but goodness knows when that will happen.

IAN HUNTER'S OVERNIGHT ANGELS: 'Justice Of The Peace' (CBS 5289). I hope the public haven't forgotten Ian Hunter. Just because he hasn't been in the limelight, he hasn't lost his touch. This single has a great hook line and if it gets on the playlists, it should sell a few.

THE REST

EATER: 'Thinkin' Of The USA' (The Label TLR 003). Just because it's 'new wave' it doesn't mean it's a fresh sound. It's a minute too long. They could have done something else with the time they bumped off school. Not a hit.

MEAL TICKET: 'Out of The Blue' (EMI INT 535). For a while I thought it was going to get off the ground, but it didn't and I gave up hope.

RITA COOLIDGE: 'We're All Alone' (A&M AMS 7266). There have been too many versions of this number. The others weren't hits, so why should this one be?

GLEN CAMPBELL: 'Sunflower' (Capitol CL 15926). This is the sort of stuff that when I hear it on the radio I change channels immediately.

THE MIKE CONTEH BAND: 'Jump The Gun' (Contempo CS 2121). If Contempo think he's going to emulate his brother's success, they're in for a shock. Yet another cliché disco record.

DAVE MASON: 'So High (Rock Me Baby And Roll Me Away)' (CBS 5140). A tolerable enough ballad, but I can't imagine people sprinting out to buy it.

GILBERT O'SULLIVAN: 'My Love And I' (MAM 165). He seems set in a rut — forever.

DAVID McWILLIAMS: 'Love Walked In' (EMI 2617). I preferred his last one, 'By The Lights Of Cyrean'.

JOHN MILES: 'Slow Down' (Decca F 13709). As far away from 'Music' as the tubes are from running on time. I don't frequent the discos, but I can see why this one's going down a storm. Should make the Top 50.

QUANTUM JUMP: '(Oh My Lord) Don't Look Now' (Electric WOT 15). The press blurb says this will grab you by the whatnots. Well, it didn't grab mine. 10cc rip-off.

DEMIS ROUSSOS: 'Kyria' (Philips DEMIS 002). His voice always grabs me by the teeth, absolutely terrible, sorry Roussos' fans.

STRAWBS: 'Back In The Old Routine' (Polydor 2066 818). The same can be said about hearing this single.

ARTHUR PRYSOCK: 'All My Life' (Polydor 2121 323). If I had a name like his, I'd change it.

PAUL NICHOLAS: 'Heaven On The 7th Floor' (RSO 2090 249). Not as inane as his other hits, should make the Top 50 on the strength of his name alone.



BRIAN KOTZ: Quiz Kid '77

OUR KID: 'Let's Go Steady Again' (Polydor 2058 895). The beginning of this record makes me feel sick, the last time I felt like this was when I went to the zoo in 1969.

GRAHAM BONNET: 'It's All Over Now, Baby Blue' (Ringo 2017 105). At least he doesn't murder Bob Dylan's original. In fact it's a pretty competent version. I doubt if it'll see the light of day in the charts, but it deserves to.

ROD HART: 'C. B. Savage' (Charly CS 1025). Ripoff of 'Convoy'. Bent trucker hits the airwaves. Hearing it once is OK, but hear it too much and it could become monotonous.

ARCHIE BELL & THE DRELLS: 'Everybody Have A Good Time' (Philadelphia 3 PIR 5179). Sounds like 'I Love Music' by the O'Jays. The first 10 seconds remind me of... (censored).

THE OK CHORALE: 'Britannia Rules OK' (Sonet SON 2095). Sounds like a football team. Changed lyrics to a European hit of two years ago. Gunk.

NEW RIDERS OF THE PURPLE SAGE: 'Love Has Strange Ways' (MCA 229). More of an LP cut than a single. It should have stayed on the album 'Who Are Those Guys?'

THE NEW EDITION: 'Get A Little Sand Between Your Toes' (Epic EPC 5236). It has a chance of selling because it's the theme to BBC TV's Saturday night 'Seaside Special' and it's the sort of thing they jig about to on those programmes.

BROWNSVILLE STATION: 'Lady' (Private Stock PVT 107). A hit for Big John's Rock 'n' Roll Circus three years ago. This record's three years out of date.

MAGNA CARTA: 'Airport Song' (Philips 6006 570). Airy fairy folk song from seven years ago. Goes nowhere fast.

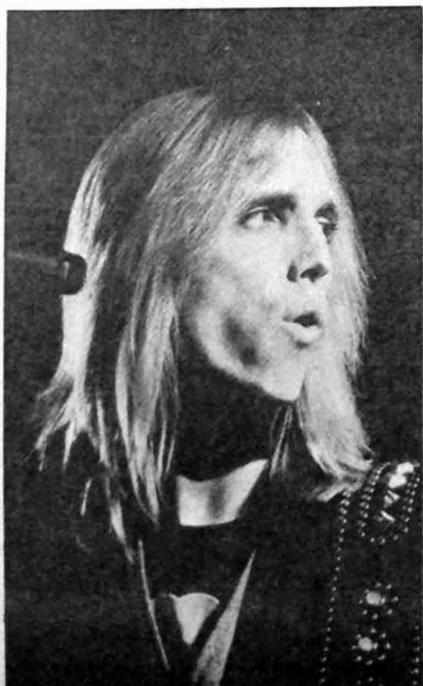
RICKY KING: 'Le Reve' (Epic EPC 4688). A guitar solo that's been a hit in Germany but doesn't stand a chance over here.

NOLAN SISTERS: 'Love Transformation' (Target TGT 132). It's the ad jingle for Dulux paint. Over glossy single.

PEOPLE'S CHOICE: 'If You Gonna Do It' (Philadelphia 3 PIR 5237). More vinyl wasted on another piece of disco fodder.

UNICORN: 'Slow Dancing' (Harvest HAR 5126). Lorna Wright's done this as well, a drifting ballad, but I prefer this version.

DANNY KIRWAN: 'Hot Summer's Day' (DJM DJS 10783). The record company's got a cheek. On the cover of this single, the blurb starts, 'Since the demise of Fleetwood Mac... I wonder how Fleetwood Mac got to Number One in the American album charts then? How can they say Fleetwood Mac's demise and then turn out such a dull ballad by an ex-member?'



TOM PETTY: "neat, nice if it's a hit"

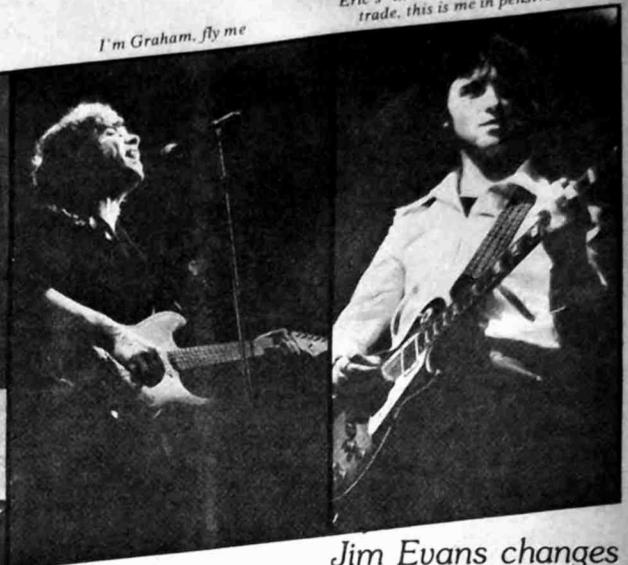


IT'S MAGIC

Eric's the name, mad axeman by trade, this is me in pensive mood

I'm Graham, fly me

But I'm only the promotional guy, officer, it's this complacent dude on my left who knicked the ashtray



Jim Evans changes his mind about 10cc — now, after seeing the band in Glasgow, he eats humble pie

TEN HOURS with 10cc. A Glasgow night to remember.

A night of enjoyment for many reasons — not least the music; but also a night of relief. Relief because the re-styled, re-born 10cc proved themselves to be a gutsy, driving band, whilst still retaining the polish, wit and inventiveness of the old format.

The gig at Glasgow's Apollo was only the second night of their British tour. By the time they hit London they'll be unstoppable and they'll go down the proverbial bomb in America, which must beckon.

I have to admit that when I first heard their new album, 'Deceptive Bends', I was not over-impressed, thinking it classy, but verging towards an ever-clean, over-produced studio sound. I take back what I said and thought then and eat humble pie.

Lol Creme and Kevin Godley may have split

to do their own thing, but perhaps that's just what Eric Stewart and Graham Gouldman needed, for 10cc — you can forget all references to 5cc and such similar quips — are now a revitalised, refreshed, hard blowin' six-piece band.

The additions to the line-up — Rick Fenn on guitar (suitably described by Eric as "the electric demon"), former Kokomo member Tony O'Malley on keyboards and Paul Burgess and "Scotland's own" Stuart Tosh in the percussion department, while contributing much themselves, they seem to have refired Stewart and Gouldman.

Impatient

And so to the concert. They seemed a long time coming on stage. Glasgow audiences, while being among the most appreciative, can also tend towards the impatient if the goods aren't served on time.

Spöradic slow-hand-clapping broke out until the house lights dimmed and the applause and cheers echoed.

Stage lights on... Gouldman, Stewart and Fenn to the front, O'Malley behind in the middle and the two drummers bringing up the rear. A quick boogie from O'Malley and it's straight into 'Second Sitting At The Last Supper' and building up to a wall of sound that would have even made Phil Spector look again.

By the third number, 'Honeymoon With Beethoven', taken from 'Deceptive Bends', both band and audience were well away.

"Now we'd like to do an old favourite of ours, and, we hope, of yours, too." Mucho appreciation for 'Wall Street Shuffle' which stuttered slightly in the middle, but came out OK in the end.

Back up to date for their next single, 'People In Love' — gentle love song featuring guitar break from

Rick Fenn — should chart, no problems... Introduce the band... "One of the older tracks" — Stewart's vocals supreme on 'Art For Art's Sake' and the bearded O'Malley, hips gyrating, all but sexually assaults his keyboards... "You gotta be nice to Vincent Price"... Darkness... neon signs either side of the aloof stage, 'No Smoking', 'Fasten seat belts'. You guessed, 'I'm Mandy, Fly Me', the kids didn't take off, but were content to wave their fluorescent things in the air.

Screaming

'Marriage Bureau Rendezvous' Gouldman on lead vocals for another dose of 'Deceptive Bends' before 'Good Morning Judge' where he plays the part of the American police department. Circular slides a la nouveau album cover on back drop for 'Feel The Benefit,' Stewart

switches from keyboards to guitar for screaming break

The first song they ever recorded — 'Waterfall', less intricate but builds to a cascading finale.

"Now we're going to take you up to date with the 10cc saga with the first hit of the reformed band — 'The Things We Do For Love'... "How d'ya like the new band?" Positive response. "Thank God for that. Thank you Glasgow, as usual you're the most amazing audience. We'd like to leave you with this one..."

It had to be, the classic from 'Original Soundtrack', 'I'm Not In Love', performed almost perfectly Goodnight.

Would they do 'Rubber Bullets' for the encore, I mean that's the one they always used to do? No chance. Rock 'n' roll time with 'She's Gone', powerful boogie with clever changes of pace — fast to rapid and back to

fast. 10cc are reborn and back with a vengeance

10.30 pm through the still light Glasgow streets to the hotel where the boys in the band are happily signing autographs. In the car making for Charlie Parker's night spot, Stuart Tosh joking happily, but slightly concerned for his wife who's expecting twins any time now — he resolves to take an early plane to see her on Sunday morning. Food and drink flow as the apres-gig celebrations get under way.

Cabaret

Early cabaret provided by a tap dancer in top hat and tails. Later cabaret by the band and friends, tapping spoons on tables, bottles, glasses, anything that comes to hand, to the beat of the reggae/soul music — another wall of sound, amusing the

following diners and the police who arrived, not to see fair play, but to enquire of Eric as to how the gig went.

Tony O'Malley lights and relights his corn-cob pipe eleven times, the reason it keeps going out is because he's using it as a drumstick.

Discuss the concert with him. Make overtures as to it having been an excellent gig. "I wish you'd seen it last night, we were better, the audience were better. It was magic. Pure magic." And I was going to use that description for tonight.

Still, time to celebrate with a Sloe Comfortable Screw — sloe gin, southern comfort, vodka... 3.30 am... "Great evening Rick..." "There's a long way to go yet..." Move on to 'screaming yellow zonkers'... another drunken night in the city, but one to remember.

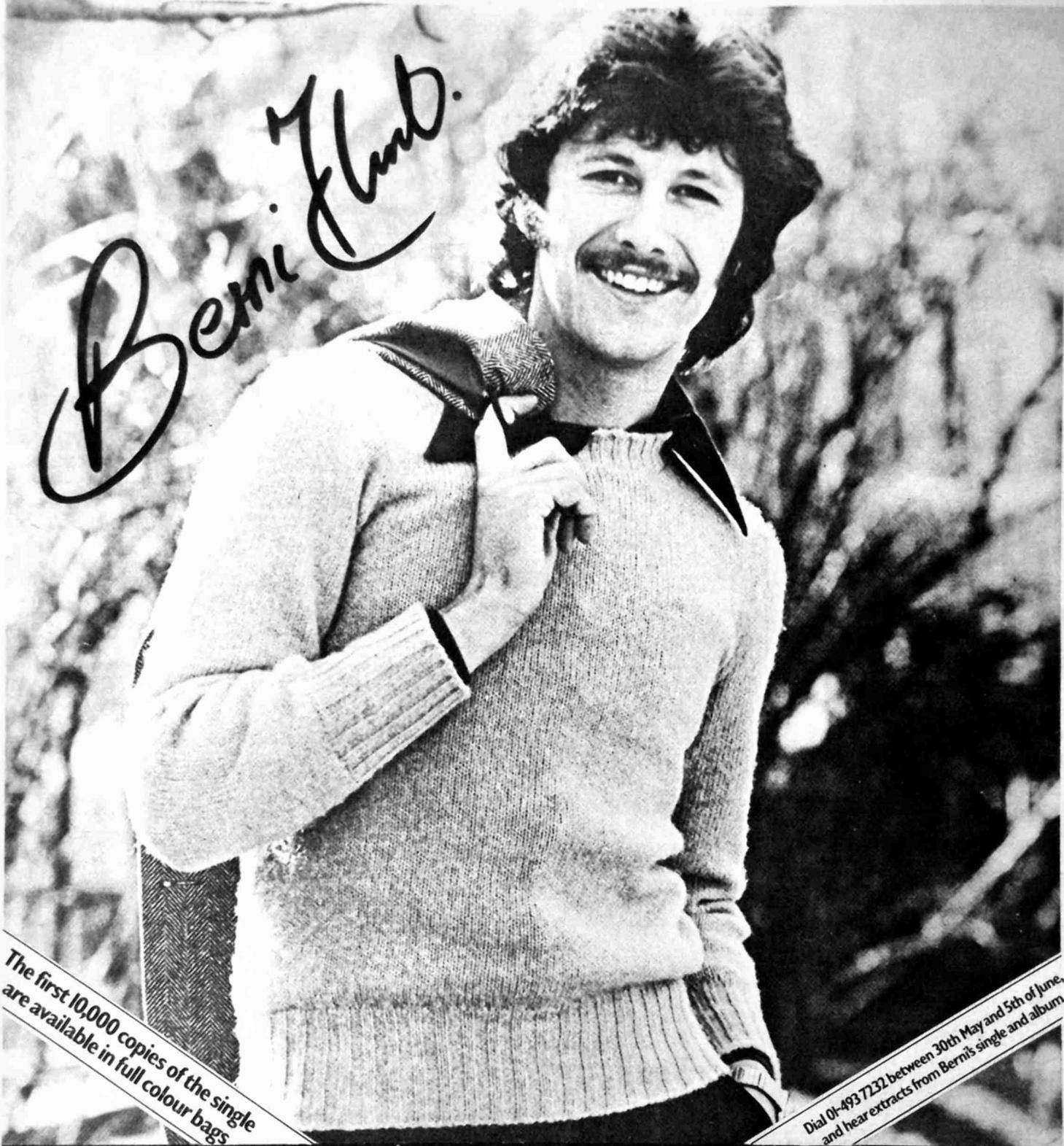


A band called 10cc. Guitars: Gouldman, Stewart, Fenn. Keyboards: O'Malley. Drums: Tosh and Burgess

Don't let the bottle of Coke fool you, the hard stuff's out of camera. Tongue courtesy of Rick Fenn, fingers to the drummers and balloons to the rest of you. The things we do for publicity.

pictures by Elaine Bryant

Berni Flint.



The first 10,000 copies of the single are available in full colour bags

Dial 01-4937232 between 30th May and 5th of June, and hear extracts from Berni's single and album.

Berni Flint's sensational first album "I Don't Want To Put A Hold On You" is available now. It features his chart topping hit of the same title plus his latest single "Southern Comfort", along with beautiful versions of "Vincent", "Streets Of London", "Homeward Bound" and "Moonshadow". Also available is Berni's latest single "Southern Comfort", which is a follow-up to the smash hit chart success "I Don't Want To Put A Hold On You".

'I DON'T WANT TO PUT A HOLD ON YOU' SOUTHERN COMFORT'

EMC 3184

EMI 2621



Edited by
DAVID
BROWN



No joy to the world

ON THE week of the latest American black music film opening in London, comes a chance to see the first all British effort.

Judging by 'Black Joy', we've got a long way to go yet. The story deals with a Guyanese 'country-boy' arriving in Brixton and how he copes with the people and happenings he encounters.

For a start the title seems most inappropriate since he meets with little joy throughout the tale, and as far as being representative of immigrant life in south London it is just one step up from the comedy programme 'The Fosters', which incidentally is where one of the film's stars Norman Beaton, comes from.

The language and action seems to follow the premise of giving the people what they'd expect rather than a realistic picture of what it is really like. The end result is little more than a black 'Carry On', with the only bit of life being a precocious little lad, a character fast becoming obligatory in contemporary films.

One of the saving graces is the soundtrack, with some ace reggae from the likes of The Heptones, Junior Murkin and Toots and the Maytals, whereas the cameo appearances of the Real Thing and the Cimarrons are hardly worth bothering with.

For the genuine article, the first Jamaican movie 'The Harder They Come', reviewed in OFF CENTRE April 23, is a better bet, and doing better business on this, its second outing.

One thing to look out for in 'Black Joy' is the brief appearance of Viv Stanshall as a bewildering dog collared warden at a hostel.

Contrasting with 'Black Joy' is the US soul movie 'Car Wash', which has already made a name for itself via the hit singles from the soundtrack by Rose Royce.

Apart from the musical bonus, the film offers pure entertainment as opposed to a trite story with great social meaning. The action revolves around a day in the life of a downtown car wash, staffed by an amazing bunch of characters.

It may be a typical day or a good cross centre of US garage personnel, but it is great fun. Some of the scenes seem lifelike enough, whereas others, such as the arrival of the ubiquitous Richard Pryor and the Pointer Sisters, dips well into the realms of fantasy.

But the main difference with this and the British counterpart is in the film's pacing. 'Car Wash' is as lively as the music it uses so there is never a dull moment either in sound or vision.

And despite being a very American movie, its humour is more or less universal.

Will the Queen be saved?

AFTER ALL the fuss about the Sex Pistols' last single 'Anarchy In The UK', their newie, 'God Save The Queen', is racing ahead despite initial teething problems.

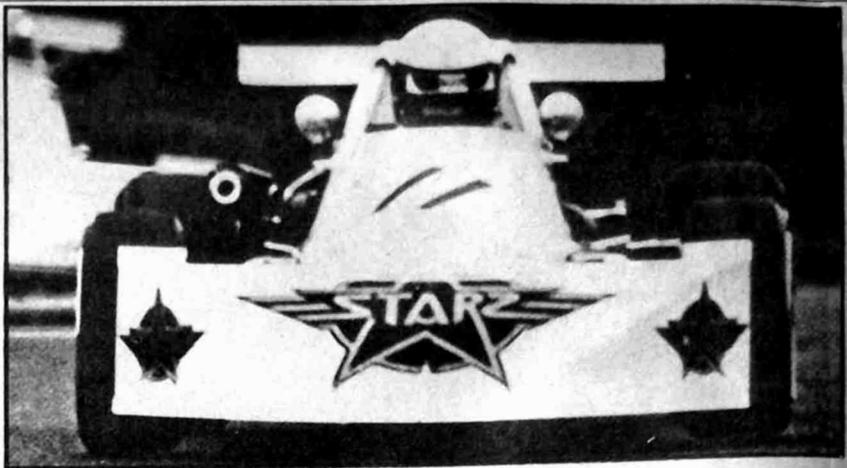
For starters London Weekend Television wouldn't take Virgin Records advertisement, then one music paper's printers refused to publish the illustration with the full page ad in their edition last week.

Four ILR stations refused an advert consisting of a segued national anthem and part of the single, lasting 30 seconds but then took a slightly more conventional ad. Boots and Woolworths then said they would not stock the record. London's Capital Radio have been playing the single and it is high in one of their charts.

A Radio One spokesman said of the single: "We have already played it John Peel played it as a new spin on his programme. At the moment there are no plans to play it on the daytime programmes, which doesn't mean to say we won't."

"If it becomes a hit we'll look at it again, but we don't see any point in playing it other than on John Peel's programme at present."

Virgin are consoled by the fact that they received advance orders of 25,000 copies for the record.



And they're off... to the pits

Brrrrmmm — phut, phut

"WELCOME RACING fans to today's meeting here at Brands Hatch circuit in Kent, where the Capitol Records / Starz formula three car is participating

Meanwhile in the Capitol / Starz hired Grovewood Suite the liggers dive into the sandwiches, cans of beer and soft drinks.

"Back at the starting line the cars are now lining up for this exciting race, and there is Brett Riley in the driving seat of the black Starz car with the groups' logo emblazoned on the front and sides."

In the Grovewood Suite, afternoon tea is being served and the voyeurs are filling up with free biscuits.

"And now the cars are ready for the pre-race practice lap, and yes, the flag is raised and off they go

Brrrrmm grn . . .

"But wait a minute the Starz car has failed to start, oh dear it has engine trouble and they've pushed it into the pits. What a shame . . ."

There are a few red faces in the Grovewood Suite, and Michael Lee Smith lead singer of Starz, who has flown over to see the race, says it could have happened to anyone. The hosts smile and shrug their shoulders, the guests try not to titter and head for the tables laden with the buffet tea and vino.

Brrrrmm munch, munch, chicken legs and salad disappear at maximum speed.

Better luck next time Capitol, and better luck to Capital Radio's Nicky Horne, Gerald Harper, Mike Allen, Bryan Wolfe and David Briggs who will be competing at Brands this Sunday in the Capital Challenge Race.

"And with that I hand you back to the studios . . ."

SEARCY'S IN London is a posh place to have parties. It's a year ago this month since Rod Stewart had his bash there — you remember, the one he nearly didn't turn up for after his row with Britt. Anyway, on this hot sunny Thursday it was the prodigal Olivia Newton John on show. She's so thin she doesn't look as if she weighs more than seven stone soaking wet, but very attractive in her calf length cream pleated skirt, red silk blouse and high strappy shoes (fashion note!).

Livvy is over for a few days to do some TV shows and appear at the Jubilee thing at Windsor with Elton and co. She does not, however, have any intention of coming back to live. Who would, if they owned a place at Malibu, in California? And unless she has a hit single here, she won't tour here either. Livvy didn't really get out of the girl singer syndrome in the UK, but has gained tremendous popularity in the States.

"I wouldn't say I was disappointed I haven't had a hit single here for a while," she said with a slight Aussie accent. "I didn't have time, I've been too busy. It would be lovely of course to have a hit here, but my whole way of life has changed



OLIVIA NEWTON JOHN

BUSY LIVVY

completely since I went to live in America."

Livvy didn't have it all easy. When she won a country music award a few years ago, a few of the Nashville artists were a bit peeved because they hadn't retained the privilege of keeping it all in the family.

"I took a bit of a bashing then," said Olivia, "but it's all blown over now."

Well, why not come home to dirty old London and leave the California beaches behind?

"I'm determined to wait until I have a hit," she said firmly. "And you might be a long time waiting!"

THIN AND FLAT

THE STORY of Thin Lizzy is of a prolonged journey with many diversions, a few pitfalls but eventually achieving their well deserved success.

Their fans are among the most loyal, and have shown interest in a biography of their heroes' dramatic history. And an official book on the band is shortly forthcoming, but it is not 'Thin Lizzy' by Larry Price, published by Star Books at 60p.

It is a flat, often misleading account of the band's rise to fame with a few pics thrown in.

Thin Lizzy are not too happy about this book and would prefer their fans to wait for the book they've approved, which is nearing completion.

In the meantime, you can save yourselves a few pence by investing in a copy of the June 18 issue of RECORD MIRROR which includes the full Thin Lizzy story as told by Phil Lynott himself. Don't miss it.



KISS: blood curdling comics

Seeing blood red

THOSE VAMPIRES of heavy metal rock, Kiss, have taken their lust for blood one step further.

This June sees the publication of the first Kiss comics, and they decided to make their own very different contribution.

They decided it would be novel if each member gave a phial of their blood to be mixed in with the printers ink, and this ghastly task has now been completed.

So, don't be too surprised if your Kiss comic is ghastly red, and what ever you do, don't tear the pages they might bleed!



Chris Rainbow

"LIVING IN THE WORLD TODAY"

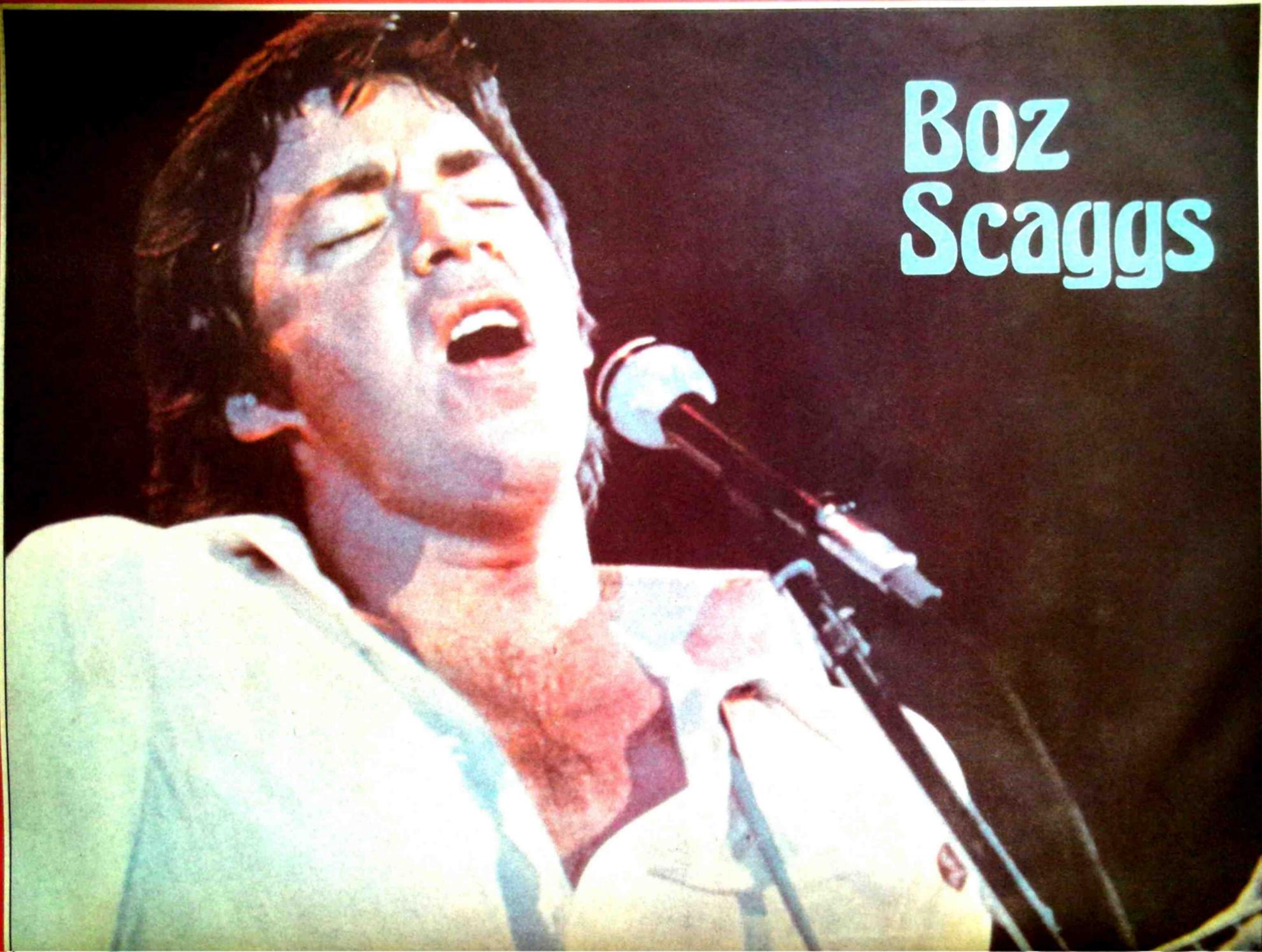
BY CHRIS RAINBOW

AFTER 5 BEAUTIFUL SINGLES
"SOLID STATE BRAIN,"
"GIVE ME WHAT I CRY FOR,"
"MR MAN,"
"GIMME JUST A LITTLE BEAT OF YOUR HEART"
AND "ALLNIGHT"
HE HAS PRODUCED THE RECORD.
HIS NEW SINGLE
"LIVING IN THE WORLD TODAY"

AVAILABLE NOW



Boz Scaggs



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

A PEARL OF A PLATTER

ELKIE BROOKS: 'Two Days Away' (A&M AMLH 68409)

Hot on the heels of the hit single comes the major offering from which 'Pearl's A Singer' was the sampler. Here you are, then, 10 from Elkie.

Your track-by-track guide to an album that grows on you with each successive playing. 'Love Potion No 9': Up for starters is the Leiber Stoller number given the throaty, bluesy, sneezy, slinky treatment by Elkie and band.

'Spiritland' is as near as she - or at least the band - get away from the jazz-blues influences prevalent throughout. Co-written by Elkie and Pete Gage, (who's featured on guitar), it builds up to a powerful finale, a catchy chorus helping it on the way.

'Honey, Can I Put On Your Clothes': Medlocre, but saved by the rippling harp from Corky Hale which with Elkie's laid-back vocals (almost so far back they approach the state of rigor mortis) ripple out into the smoke-filled, whisky-scented night club atmosphere.

'Sunshine After The Rain': Sweet backing harmonies offset Elkie's driving, forceful lead. Nice one.

'Pearl's A Singer': You know all about this - You must have heard it

enough times. Time though, to mention Mike Stoller on keyboards and Eric Weissberg (a fine old British name) on mournful steel guitar. 'Pearl' was a superior chart topper. 'Pearl' the song tells us, was a singer in a nightclub. Elkie has paid her dues in the nightclub circuit and has moved into the big-time. Keep taking it slowly, darlin', it's been a long-time coming - but you deserved it.

'Mojo Hannah': Faster funk, leaning towards a big production soul number with excellent aid from the muscle Shoals Horns, but still retaining essences of gospel/jazz/blues. Would be a good choice for single release - it's so different and contrasting to 'Pearl'.

While 'Do Right Woman, Do Right Man' smacks of 'Pearl' until the piano of Jean Roussel - excellent throughout the album - and the gospel style lady backing vocalists evoke memories of the Edwin Hawkins Singers.

'You Did Something For Me': Strong, intricate production, but can be classified as a superior filler track, into which category the repetitive 'Night Bird' must fall.

And so to the last and ultimate track, 'Saved' which does indeed resuscitate the second side - fast, boogie piano, backing vocals. Elkie at her best, the gutsiest track on a most agreeable album. ++++ Jim Evans

moving in the right direction. +++ Robin Smith

SILVER CONVENTION: 'Greatest Hits' (Magnet MAG 6901)

Even if you're not a great fan of disco music - and I'm not - you can't help but appreciate this album, by this three-girl group. Listening through, it's easy to see why their albums and singles have sold in millions since their formation in 1974 and their first single 'Save Me' in '75. Their music is superior disco, not run-of-the-mill funky fodder of which we hear so much.

Roll out the cliches. Silver Convention - as well as being a most glamorous trio - are professional in their approach, together and stylish. They have strong voices, and out of the strength comes sweetness. Arrangements and production are almost faultless. A precise and made-to-measure collection of songs. Outstanding tracks are 'Save Me' and the former American Number One 'Fly, Robin, Fly'.

Recently, they did 'Telegram' as the German Song Contest - hardly their field. This should add substantially to their horde of gold and silver discs. For what it is, it's the best. +++ Jim Evans

MOON: 'Turning The Tides' (EPIC 82084)

Two years ago Moon emerged from the pub/club rock circuit as one of the less typical units, working in danceable funk. Basically they were just a swinging rhythm section with a good singer, young Noel McCalla had the journalists looking for soul comparisons, and often plumping for a teenage Otis Redding. Now they are still playing the clubs

and colleges and judging by this, their second album, not heading anywhere in particular. A degree of maturity has set in though, particularly with guitarists Graham Collyer and Loz Netto showing the influence of jazz musician Wes Montgomery, putting in some freer runs instead of the early sub-'Shaft' riffs.

The overall feel is a smoother soul sound, very listenable, but not strong enough to grab you. Pick of the bunch is probably 'This Is Your Life', which like the title track from 'Too Close For Comfort' is reminiscent of War - harp and all. According to the record company blurb: "If they ever gave platinum records for sheer, bloody hard work then the energetic lads of Moon would have enough to start a gallery". Unfortunately, they give them for record sales. ++ David Brown

YELLOW DOG: 'Yellow Dog' (Virgin V2083)

Fox are a wily band. Yellow Dog are Kenny Young and Herbie Armstrong who have slipped away to indulge themselves with other musicians. It's an album full of possible hits and come late summer they will all be happily bobbing away to 'Stood Up' which is a par with the best American funk. Next up is 'Gypsy Soul' starting like a chant before a strong chorus and then some genuine gypsy violin. Kenny Young is a guy who has written streams of hits and his strength remains undiminished here. But Yellow Dog let themselves down with 'For Whatever It's Worth'. It sounds like a cheap rip-off of America's 'Horse With No Name'. Still, the rest of the tracks make up for it. Make 'Stood Up' the next single. +++ Robin Smith

MARIE OSMOND: 'This Is The Way That I Feel' (Polydor 23971 270)

Dare I say that Ms Osmond is sounding

sexy? Yes it's true, the tasty picture on the cover reveals that she isn't a little girl anymore. On many of the tracks her voice cuts away from the

sweeter than sugar sound of the Osmonds and the opening track, 'This Is The Way That I Feel', reveals some superior vocal phrasing. But don't hold your hopes too high. 'Play The Music Loud' is typical Osmond slush with over-elaborate arrangements. 'Didn't I Love You Boy' goes back to the mature style, before the dreadful 'Please Tell Him That I Said Hello'. Her voice could sound 10 times better without all the spice with which the Osmonds continually surround themselves. Still some tracks prove she's



ELKIE BROOKS: scents of whisky and smoke

LIMITED EDITION
 ARCHIE BELL AND
 THE DRELLS
 'EVERYBODY HAVE
 A GOOD TIME'

12" SINGLE
 45r.p.m.

SPECIAL LIMITED EDITION
 ARCHIE BELL
 & THE DRELLS

'Everybody Have a Good Time'
 EXTENDED VERSION OF 6mins 15secs



70p
 R.R.P.

I'm for Frampton

PETER FRAMPTON: 'I'm In You' (A&M AMLK 64704)

The first studio album in two years from the golden-haired wonder boy. He's set himself a near impossible task of trying to top the worldwide success of 'Frampton Comes Alive', but he looks like succeeding. This is Frampton with all the rough edges smoothed away. On the last studio album signs of strain set in midway, but here he comes as near to perfection as anybody's ever likely to get.

The title track may sound clumsy on preliminary listenings but it builds up majestically. Frampton's voice has an appealing spacy quality backed by a constantly rising and falling musical wave. Towards the end the track moves into rock with Frampton's guitar opening up. But the solo is tight and precise and the track returns to the main theme with some light drumming towards the end. The record leads into the pulsing '(Putting My) Heart On The Line' with its intriguing hook lines and Frampton on voice box.

In the middle the chorus gets a little complicated, but the strong drumming bringing up the rear holds it together. With the keyboards opening up the track sails along. 'St Thomas (Don't You Know How I Feel)' is a light song - Frampton's lazy vocals and guitar eventually rising to the top. The guitar dominates at the end and the tune develops along 'Show Me The Way' lines. 'Won't You Be My Friend' is straight funk, a powerhouse of drums and bass before becoming

more mellow towards the end. Frampton's voice sounds threatening, an interesting contrast to the 'little-boy-lost' vocals he so often adopts.

'You Don't Have To Worry' opens with weeping guitar and Frampton sounding mournful as he indulges in telling a melancholy tale. It's a track that doesn't fully work, he sounds uncomfortable. The album gets straight back on the right path with 'Tried To Love' a fine rocker but the keyboards could have been brought a shade higher in the mix. 'Rocky's Hot Club' is a song dedicated to Frampton's faithful hound. It's a harmless piece of musical fun that maybe would have benefited from being at the end of the record.

For finishers there's two old standards ('I'm A) Road Runner' and 'Signed Sealed Delivered (I'm Yours)'. Frampton handles both superbly, managing to keep the old Motown feel while adding fresh ideas of his own.

The Frampton success story opens at another chapter; he's come alive once again. This kid could be a star. ++++ Robin Smith.



FRAMPTON: fresh ideas

ELIZABETH II's year of succession to the throne, was an unsettling year for popular music in Britain.

Music publishers and song pluggers could rejoice that Vera Lynn's 'Auf Wiederseh'n Sweetheart' was the first British disc ever to top the US charts — for nine weeks! But at home, the sales of the previously all-important sheet music sank to a new low as the influence of dance band broadcasts grew less and solo singers — often from dance bands — increased in stature.

When, in November, the first record chart was instituted as a supplement to the sheet music chart, it showed that American discs dominated in Britain.

Among the new American stars were: Frankie Laine (hero of a tumultuous tour in '52), sobbing Johnnie Ray (whose 'Cry' was so soulful he was first thought to be black), the heart-throbbing Guy Mitchell (whose 'Foot Up (Pat Him on the Po-Po)' had to be censored here!), semi-operatic Mario Lanza (whose 'Because You're Mine' film was the first Royal Command Performance for the young Queen), Eddie Fisher (temporarily in the US Army), and Al Martino — 'Here In My Heart' topped our first chart at the year's end.

Other popular Yanks included Nat King Cole, Billy Eckstine, Billy Daniels, sax-playing Earl Bostic of 'Flamingo' fame, and guitarist Les Paul. His revolutionary overdubbing technique was the first pioneering development of the truly electric guitar.

Female

Yankee gals included Kay Starr (her 'Wheel Of Fortune' was a huge hit), Joe Stafford, Rosemary Clooney and Doris Day.

Voted Britain's 'most popular female vocalist', Lita Roza sang (as did fellow solo stars, Dickie Valentine and Dennis Lotis) with the Ted Heath Band. Her cover of Ella Mae Morse's 'Blacksmith Blues' was the hit version here, and indeed, it was to the US charts that many British singers looked for material.

As song pluggers were still schooled in the belief that the more recordings they could obtain of a tune the more sheet music they'd sell, there were often many different versions of the same tune.

Despite strong opposition from US hit versions by Leroy Anderson, Hugo Winterhalter, Guy Lombardo and Les Baxter, Britain's Ray Martin managed to score the instrumental smash of the year with 'Blue Tango'.

Surprisingly, another instrumental hit was pianist Winifred Atwell's 'Jubilee Rag', while the theme of the play 'Meet Mr Callaghan' inspired a 'Callaghan Dance', which even caught on in the States as a 'California Schottische'!

Paradoxically, America's Vaughn Monroe was voicing the hope that if only a new Lindy or Big Apple dance craze would come along, maybe kids would flock back to the ballrooms. The new dance music that was then fermenting 'underground' as black R&B, would soon explode around the world as rock 'n' roll — that didn't exactly bring back the big bands.

While the 'POP' music of Britain was performed by such artists as Jimmy Young, Donald Peers, Anne Shelton, Mantovani, Max Bygraves, Cyril Stapleton, Stanley Black, Joe Loss and a host of bland bandleaders, the 'underground' music was jazz.

Today's manager of the Real Thing, Tony Hall, was the king of kool in his role as spokesman for modern jazz — played by Ronnie Scott and Johnny Dankworth. But it was traditionalist jazz (NOT

1952

A look back at the coronation crooners

BY JAMES HAMILTON



ROSEMARY CLOONEY: And now a word from our sponsor, Colgate

RECORD MIRROR'S 1952 TOP TWENTY SINGLES CHART

- 1 BLUE TANGO,
- 2 WHEEL OF FORTUNE,
- 3 CRY,
- 4 YOU BELONG TO ME,
- 5 AUF WIEDERSEHN, SWEETHEART,
- 6 I WENT TO YOUR WEDDING,
- 7 HALF AS MUCH,
- 8 WISH YOU WERE HERE,
- 9 HERE IN MY HEART,
- 10 DELICADO,
- 11 KISS OF FIRE,
- 12 ANY TIME,
- 13 TELL ME WHY,
- 14 BLACKSMITH BLUES,
- 15 JAMBALAYA,
- 16 BOTCH-A-ME,
- 17 A GUY IS A GUY,
- 18 LITTLE WHITE CLOUD THAT CRIED,
- 19 HIGH NOON,
- 20 I'M YOURS.

- Leroy Anderson
Kay Starr
Johnnie Ray
Jo Stafford
Vera Lynn
Patti Page
Rosemary Clooney
Eddie Fisher
Al Martino
Percy Faith
Georgia Gibbs
Eddie Fisher
Four Aces
Ella Mae Morse
Jo Stafford
Rosemary Clooney
Doris Day
Johnnie Ray
Frankie Laine
Eddie Fisher



PERCY FAITH: wins award for the hairiest man on the wireless

'Trad' which drew the fans to dance in sweaty clubs to Humphrey Lyttelton, George Melly, and Mick Mulligan's Magnolia Jazz Band.

The hip jazz chicks wore sleeveless jumpers with polo necks or cap sleeves, teamed with tapered black jeans and wide light elastic belts.

Their short boyish hairstyles were highlighted with a powdery spray! The more normal look however, was that of full skirts, off-the-shoulder necklines and swept-back curly hair.

Blokes wore baggy jackets, but tapered trousers and thick crepe soles were starting to creep in — and even the 'Goon Show's' Peter Sellers was spotted in a light fawn suit with dark brown velvet collar and cuffs!

If the jazz fashions sound surprisingly modern, so does a Monday noon music programme — 'Top Of The Pops', produced by Johnny Stewart! The 1952 version was on steam radio, and was very much a plug show.

It featured people like David Hughes and Diana Coupland (now better known as an actress) cramming excerpts from 15 songs into 25 minutes.

Also on the BBC was 'Bedtime With Braden'. Even more surprising still was the announcement in March of plans to use the new experimental



EDDIE FISHER: holds up Yana, the one with the big, er, hips

VHF waveband for the introduction of commercial radio! Commercial TV was yet to come.

Radio Luxembourg was the only alternative — and not much of a one at that. A typical Sunday's listening on 208 was: 7.30 Dick Haymes, 7.45 Winifred Atwell, 8.00 Teddy Johnson and Pearl Carr, 9.00 Carol Gibbons and Savoy Hotel Orchestra, 9.15 Lilitin' Martha Tilton, 10.00 Jo Stafford, 10.30 Bing Sings, 11.00 Top Twenty, 12.00 Music At Midnight.

The big innovation in Britain in 1952 was the introduction by EMI in October of 45 rpm seven inch singles, to be sold alongside the normal 78 rpm 10 inch records that had also recently been challenged by Decca's 33 1/3 rpm long players. Called 'doughnuts' because of their large centre hole, these 45s were greeted with a mixed response (Even better reproduction than 78s, enthused one critic).

But the brand-new Philips label decided that while LPs were useful for classical repertoires, 45s were unlikely to be a commercial proposition

for many years. Record dealers now had three styles to stock, and equipment manufacturers had new models to design.

One of the touring excitements of the year was the 'Big Rhythm Show Of 1952', headlined by the 'Hi-Di-Ho' man, flamboyant black bandleader of the thirties, Cab Calloway, also appearing here in the first UK staging of 'Porgy and Bess'.

Other visitors who lent colour to the scene and laid roots for the later skiffle and blues booms were Josh White, Big Bill Broonzy, Lonnie Johnson, and gospel singer Mahalia Jackson — while white Burl Ives was inaccurately hailed as America's greatest folk singer when he came over.

Starved

Britain was so starved of good home-grown music that practically anyone who made the trip over from America was hailed as a great. Peru's Yma Sumac deserved her acclaim though — she stunned everyone with an



JOHNNIE RAY: and friend, wearing just the sexiest strides you ever did see, the hotpants of 1952

amazing four octave vocal range!

Meanwhile, the cream of Britain's resident entertainers appeared before the Queen on November 3 at her first Royal Command Variety Performance — Vera Lynn, Gracie Fields, Beverley Sisters, Billy Cotton, Jimmy Edwards, Deep River Boys, Winifred Atwell and the blind Gerry Brereton, all representing popular music.

1952 was a year of chirping triteness, slushy ballads and gimmicks galore, which had become more important to listeners than the quality of the song. Although the music had yet to change, 1952 can be thought of as the dawn of the modern era, with the new emphasis on production and artificial atmosphere.

Gimmicks

Exactly 25 years ago today, the top selling singles in Britain were Vera Lynn's 'Auf Wiederseh'n Sweetheart' (accompanied by 50 singing servicemen), Kay Starr's 'Wheel of Fortune' and Lita Roza's 'Blacksmith Blues' — both accompanied by gimmicky sound effects.

For reference, other hits included Joe Stafford's 'Ay-round The Corner', David Hughes' 'Never', Nat King Cole's 'Unforgettable', Johnnie Ray's 'Cry', 'The Little White Cloud That Cried' and 'Please Mr. Sun', Johnson Brothers' 'Be My Life's Companion', Guy Mitchell's 'There's A Pawnshop On The Corner', Eric Winstone's 'Slow Coach', Frankie Laine's 'Gandy Dancer's



DORIS DAY: I was a poodle until I discovered singing



VERA LYNN: Sod the white cliffs of Dover, this girlie is killing me

lieve', Frank Chacksfield's 'Lime-light', Eddie Fisher's 'Downhearted', Muriel Smith's 'Hold Me, Kiss Me, Thrill Me', Nat King Cole's 'Pretend' and Mantovani's 'Moulin Rouge'. Find those if you can!



Upfront

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

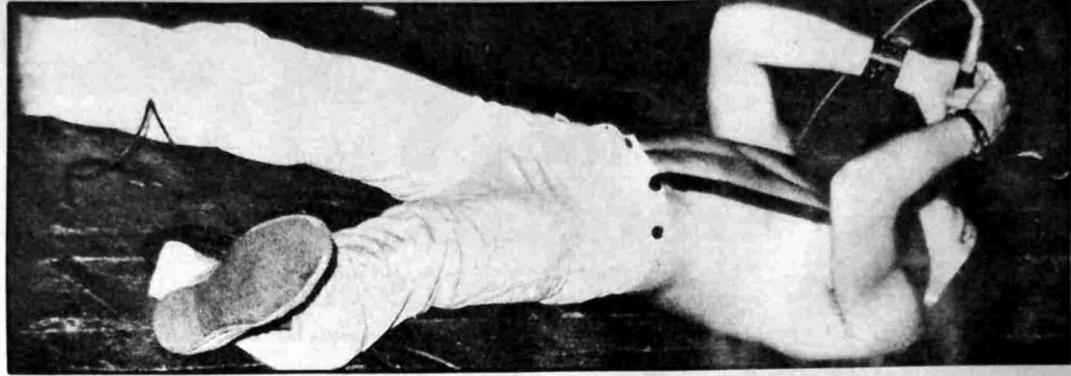
ROLL UP! roll up for the battle of the giants! Punk has dominated the gig circuit over the past few weeks, but, starting now, the heavy metal boys are gonna fight back. **Rush** make their first - ever British tour a seven dater, starting at Sheffield City Hall (Wednesday). And five - piece British rock band **UFO**, more successful so far on foreign shores, begin their most ambitious UK tour so far.

Rasta king **Bob Marley** brings us a flying visit for the first time since last June, and plays with him a new super-fine guitarist Junior Marvin. **Big M** does four torrid nights at the London Rainbow Theatre (Wednesday thru' Saturday), and they're all **SOLD OUT**.

On - spawned punksters **The Saints** are due to get y'all jumpin' at London's Roundhouse (Sunday & Monday) and, wait for it, the incredible **Jam**, start their own Clash-free British tour at Birmingham Barbarellas (Tuesday).

Last, but not least, **Ian Hunter** returns to the land of his birth with new band **The Overnight Angels**, Earl Slick (lead guitar), Bob Rawlinson (bass), Peter Oxendale (keyboards), and Cury Smith, formerly with Jon Sebastian. All American alien boy Hunter plays Newcastle Mayfair (Friday), Doncaster Gaumont (Saturday) and Birmingham Town Hall (Tuesday).

And it's goodbye to **Queen** who knock-off at London's Earls Court (Monday & Tuesday). Check out the listings for the best of the rest.



EDDIE AND THE HOT RODS. Barrie Masters takes it lying down.

Wednesday

JUNE 1
BIRMINGHAM, Barbarellas (021-643 9413), Stranglers
BRIGHTON, Dome (652177), Dory Previn/Blusion
DARLINGTON, Inn Cognito (80057), Vibrators
KEELE, The University (371), Burlesque
LEICESTER, Baileys (28462), Supremes
LONDON, Gullivers, Down Street, The Darts
LONDON, Hope And Anchor, Upper Street (01-359 4510), The Boys
LONDON, Marquee, Wardour Street (01-437 8603), Cado Belle
LONDON, Music Machine, Camden High Street (01-387 0428), Jenny Haan's Lion/Scarecrow
LONDON, Rainbow, Finsbury Park (01-236 3148), Bob Marley and the Walters/Rico
LONDON, Rock Garden, Covent Garden (01-246 3961), Meteors/Soft Boys
LUTON, Caesars (51357), Drifters
NEWCASTLE, City Hall (2007), 10cc/David McWilliams
PLYMOUTH, Castaways James and Bobby Purify
PLYMOUTH, Woods, Ramones/Talking Heads

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

SHEFFIELD, City Hall (27074), Rush/Stray

Thursday

JUNE 2
BIRMINGHAM, Barbarellas (021-643 9413), Stranglers
BIRMINGHAM, Town Hall (021-236 2339), Eddie and the Hot Rods/Radio Stars
BUCKLEY, Tivoli Ballroom, FBI
CANTERBURY, University of Kent, Keynes College (8524), Damed/Adverts
DERBY, Baileys (383151), James and Bobby Purify
EXETER, St Georges Hall, Henry Cow
GLASGOW, Kelvin Hall (041-334 1185), Barbra Dickson
HANLEY, The Place, Hunter

LEICESTER, Baileys (28462), Supremes
LIVERPOOL, Empire (051-709 1055), Queens
LONDON, Greyhound, Fulham Palace Road (01-385 0528), Crazy Cavan 'n' the Rhythm Rockers
LONDON, Marquee, Wardour Street (01-437 8603), George Hatcher Band
LONDON, Rainbow, Finsbury Park (01-263 3148), Bob Marley and the Walters/Rico
LONDON, Sound Circus, Kingsway (01-405 8004), Burlesque
LUTON, Caesars (51357), Drifters

MANCHESTER, Free Trade Hall (061 834 0943), Rush/Stray
NEWCASTLE, City Hall (20077), 10cc/David McWilliams
PENZANCE, Winter Gardens (2475), Ramones/Talking Heads
SHEFFIELD, Fleets (70101), Sheer Elegance
SOUTHAMPTON, Guildhall (32601), Dory Previn/Blusion
SWANSEA, Circles, Flying Aces

Friday

JUNE 3
BIRMINGHAM, Barbarellas (021-643 9413), Mr Big
BIRMINGHAM, Odeon (021-643 8101), Rush/Stray
BIRMINGHAM, Town Hall (021-236 2339), Hawkwind
BRIDGEWATER, Town Hall (2297), Shakin' Stevens and the Sunsets
BRIGHTON, Buccaneer (66906), Crazy Cavan 'n' the Rhythm Rockers
CAMBRIDGE, Corn Exchange (3937), Stranglers
CHELMSFORD, Chancellor Hall (65848), Real Thing
CROYDON, Fairfield Hall (01-688 9291), Ralph McTell
DERBY, Baileys (383151), James and Bobby Purify
DORCHESTER, Clay Pigeon, Warden, Rock Island Line
GUILDFORD, Civic Hall (67314), UFO
HANLEY, The Place, Hunter
LEEDS, Polytechnic (41101), Heartbreakers
LEICESTER, Baileys (28462), Supremes
LIVERPOOL, Empire (051-709 1055), Queens
LIVERPOOL, Eric's (051-227 0645), Chelsea
LIVERPOOL, Polytechnic (051-236 2481), Cado Belle
LONDON, Marquee, Wardour Street (01-437 8603), Siouxsie and the Banshees
LONDON, Music Machine, Camden High Street (01-387 0428), Moon/Pekoe Orange
LONDON, Nashville, North End Road (01-603 6071), Low Lewis Band
LONDON, Rainbow, Finsbury Park (01-263 3148), Bob Marley and the Walters/Rico
LONDON, Royal College of Art, Kensington Gore (01-584 5020), Wayne County's Electric Chair
LOOE, Globe Inn, Newton Street, JALN Band
MANCHESTER, Apollo, Ardwick (061-833 9333), Eddie and the Hot Rods/Radio Stars

MORECAMBE, Winter Gardens (410024), Jimmy Helms
NEWCASTLE, Mayfair (23109), Ian Hunter and the Overnight Angels/Vibrators
SHEFFIELD, City Hall (27074), 10cc/David McWilliams
SHEFFIELD, Fleets (70101), Sheer Elegance
WEST RUNTON, Pavilion (203), Damed/Adverts

Saturday

JUNE 4
BARNSTAPLE, Tempo Club, Shakin' Stevens and the Sunsets
BIRMINGHAM, Barbarellas (021-643 9413), Mr Big
BOLTON, Institute of Technology (29981), Stretch
BOLTON, Nevada Ballroom (24002), Jimmy Helms
BRIGHTON, Polytechnic (69385), Wayne County's Electric Chair/Johnny Moped/Alternative TV
DONCASTER, Gaumont (4626), Ian Hunter and the Overnight Angels/Vibrators
EBBW VALE, Leisure Centre, FBI
GLASGOW, Apollo (041 332 8051), Eddie and the Hot Rods/Radio Stars
FARNBOROUGH, Recreation Centre, Caravan/Count Blahops
GLASGOW, University of Strathclyde (041 552 1270), Cado Belle

HIGH WYCOMBE, Nags Head (21758), The Jam
IPSWICH, Corn Exchange (55851), Real Thing
KINGSTON, Polytechnic, Burlesque
LEICESTER, Baileys (28462), Supremes
LONDON, Hammersmith Odeon (01-748 4081), Rush/Stray
LONDON, Lewisham Concert Hall (01-890 3431), Pasadena Royal Orchestra
LONDON, Nashville, North End Road, Moon
LONDON, New Victoria (01-834 0671), Barbara Dickson
LONDON, Rainbow, Finsbury Park (01-263 3148), Bob Marley and the Walters/Rico
LONDON, Rock Garden, Covent Garden (01-240 3961), Diversions
LONDON, Royalty Ballroom, Southgate (01-866 4112), JALN Band
LONDON, Spakehay, Margaret Street (01-580 8810), Movies
LUTON, Caesars (51357), Drifters
OXFORD, Polytechnic (61908), Fairport Convention
RETFORD, Porterhouse (4981), Heavy Metal Kids/Motors
SHEFFIELD, Fleets (70101), Sheer Elegance
SOUTHEND, Kursaal Ballroom (68276), UFO
ST ALBANS, City Hall (64511), Damed/Adverts
WIGAN, Casino (43501), Stranglers/London

Monday
BRIGHTON, Buccaneer (66906), Amazorblades
COVENTRY, Tiffanys, Stranglers
DUBLIN, National Stadium (01-76 3371), Eric Clapton
EDINBURGH, Tiffanys (031 556 8269), Cado Belle
GLASGOW, Apollo (041 332 8055), Heavy Metal Kids/Motors
LONDON, Dingwalls, Camden Lock (01-267 4967), Damed/Adverts
LONDON, Earls Court, Warwick Road (01-385 1200), Queen
LONDON, Marquee, Wardour Street (01-438 8603), Meal Ticket
LONDON, Roundhouse, Chalk Farm Road (01-267 2564), Ramones/Talking Heads/Saints

THEATRE (43333), Pasadena Roof Orchestra
LEICESTER, Beaumont Working Men's Club, Crazy Cavan 'n' The Rhythm Rockers
LISMORE, Keeneland, Krakatoa
LIVERPOOL, Eric's (051 227 0645), Darts
LONDON, 100 Club, Oxford Street (01-436 0998), Brett Marvin and the Thunderbolts/Garent Watkins/Teguila Brown Blues Band/Brewers Droop/Zoots
LONDON, Nashville, North End Road (01-403 6071), Plummet Airlines
LONDON, Roundhouse, Chalk Farm Road (01-267 2564), Ramones/Talking Heads/The Saints
LONDON, Sound Circus, Kingsway (01-405 8004), JALN Band/Ozo
LONDON, Theatre Royal, Drury Lane (01-836 8168), Gilbert O'Sullivan
MANCHESTER, Electric Circus, Collyhurst Street (061 205 9411), Stranglers
NEWCASTLE, City Hall (20077), Eddie and the Hot Rods/Radio Stars

OXFORD, New Theatre (44544), Mr Big/Remus Down Boulevard
PORTSMOUTH, Centre Hotel (27601), Five Hand Reel
SHEFFIELD, Top Rank (21627), Caravan/Count Bishops

Monday

BRIGHTON, Buccaneer (66906), Amazorblades
COVENTRY, Tiffanys, Stranglers
DUBLIN, National Stadium (01-76 3371), Eric Clapton
EDINBURGH, Tiffanys (031 556 8269), Cado Belle
GLASGOW, Apollo (041 332 8055), Heavy Metal Kids/Motors
LONDON, Dingwalls, Camden Lock (01-267 4967), Damed/Adverts
LONDON, Earls Court, Warwick Road (01-385 1200), Queen
LONDON, Marquee, Wardour Street (01-438 8603), Meal Ticket
LONDON, Roundhouse, Chalk Farm Road (01-267 2564), Ramones/Talking Heads/Saints

LONDON, Royal Festival Hall (01-928 3002/01-928 3141), Ralph McTell
MALVERN, Winter Gardens (2700), Burlesque
PLYMOUTH, Woods (266118), George Hatcher Band
PRESTON, Guildhall (21721), Hawkwind
SHEFFIELD, Top Rank (21927), Shakin' Stevens and the Sunsets
SREGENESS, Sands, Driffton
TOLWOOT, Toby Jug (01-337 008), Fabulous Food
WATFORD, Baileys (39848), Supremes (Jubilee matinee)

Tuesday
BIRMINGHAM, Barbarellas (021 643 9413) The Jam

BIRMINGHAM, Town Hall (021 236 2339), Ian Hunter and the Overnight Angels/Vibrators
BRADFORD, St Georges Hall (23218), Hawkwind
CARDIFF, Top Rank (26536), George Hatcher Band
CHEL TENHAM, Tramps (41192), Muscles
HAMILTON, Bell Technical College, Cado Belle
LINCOLN, Drill Hall (24393), Damed/Adverts
LONDON, Earls Court, Warwick Road (01-385 1200), Queen
LONDON, Rock Garden, Covent Garden (01-240 3961), Detroit Emeralds
NEWCASTLE, City Hall (20007), Heavy Metal Kids/Motors
TAUNTON, Odeon (2283), Stranglers

SEE IT!

SMILING Noel Edmunds introduces another thrilling look at the Top 20 in Thursday night's edition of 'Top Of The Pops' (BBC 1 7.20 pm). Country fans have another helping of 'Sing Country' later the same day (BBC 2 9.40 pm).

Tonight the cameras focus on the Oak Ridge Mountain Boys, Carroll Baker, Nicky Newbury and Lloyd Green. Tony Palmer gets to the end of his masterpiece 'All You Need Is Love' on Saturday night (LWT 10.30pm). He has a look at the possible directions that music could take and to illustrate his point he includes film of Jack Bruce, Mike Oldfield, Electric Light Orchestra, Baker Gurvitz Army, Tangerine Dream and Manfred Mann's Earthband 'The Old Grey Whistle Test' reaches the last programme in the present series on Tuesday night (BBC 2 8.30 pm). Bomber Bob Harris has lured the Eric Clapton Band in front of the television cameras for a very rare appearance - should be fun.

HEAR IT!

TURN the dial to Radio Clyde on Wednesday night for Brian Ford's 'Stick It In Your Ear' (8.00 pm). Tonight he's chatting with neo-classical folk rockers Gryphon and Tim Brooke-Taylor (goodie, goodie?). He will also be giving the Clyde wide gig guide and playing the latest sounds to get across the border.
Stay with Clyde on Friday night for another edition of 'Baroque 'N' Roll' introduced by Colin MacDonald (7.36 pm). He is playing material by Richard Thompson, Duncan MacKay and The New Philharmonic Orchestra.
Rory Gallagher feeds the appetite of blues fans on Saturday night when he appears on Radio One's 'In Concert' (6.30 pm) in living stereo.
If you prefer taped sounds Alan Yardley is playing the latest releases in his 'Cassette and Cartridge Show', Radio Manchester on Sunday afternoon (3.00 pm). Don't forget Uncle John Peel every night of the week on Radio One (10.00 pm), when he keeps you posted on the latest sounds.

"THIS LAND IS YOUR LAND, THIS LAND IS MY LAND, FROM CALIFORNIA TO THE NEW YORK ISLAND THIS LAND WAS MADE FOR YOU AND ME"

WINNER OF 2 ACADEMY AWARDS

"BOUND for GLORY"

ROBERT F. BLUMOFF presents a HAL ASHBY film
"BOUND FOR GLORY" starring DAVID CARRADINE
co-starring RONNY COX, MELINDA DILLON, GAIL STRICKLAND and RANDY QUAID

Screenplay by ROBERT GETCHELL. Based on the Woody Guthrie Autobiography
Music by WOODY GUTHRIE - Adapted by LEONARD ROSENMAN
Produced by ROBERT F. BLUMOFF and HAROLD LEVENTHAL
Directed by HAL ASHBY. Production Services by Eason Therapy Bright

UNITED ARTISTS

CHARITY PREMIERE ON THURSDAY JUNE 2 AT 8 P.M. PUBLIC PERFORMANCES FROM FRIDAY JUNE 3

ABC SHAFESBURY AVE 836 8861

HAMMERSMITH PALAIS

MONDAY 6th JUNE

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7 pm to 2 am

P. J. PROBY

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Licensed Bar - Refreshments

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Advance Tickets £2.00 - On the Night £2.50



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THE 1977 PUB ENTERTAINER OF THE YEAR CONTEST

This year's Pub Entertainer of the Year Contest will be the biggest contest of its kind ever staged in Britain.

In addition to finding the Pub Entertainer of the Year, the contest will find the Pub Entertainer of THE MIDLANDS, THE NORTH, THE EAST OF ENGLAND, LONDON, THE SOUTH OF ENGLAND, WEST OF ENGLAND & WALES, SCOTLAND. Each of the finals for the above awards will be televised by ITV. So, too, will the Grand Finals to select the Pub Entertainer of the Year.

*Entry is free.**

See the TVTimes of 28th May-3rd June; 4th-10th June; and 11th-17th June for full details.

Entry forms are available from the houses of the following member companies of CHEF & BREWER LTD:
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DOLLY PARTON: ain't just a glittery country girl

BIG BLONDE, GETS BIGGER

DOLLY PARTON
London

DOLLY WAS a knock-out. Unequivocally. And she must have been relieved to find that not all audiences were as restrained as the Royal ones, when she received a tremendous welcome from the Rainbow crowd. She sailed onstage, waving a gold dust dispensing wand, and wearing a floaty pink version of the suit she wore on the Russell Harty TV show the previous night.

I don't think there were any out and out country fans there, because by now everyone must have got the message that Dolly is a country rock 'n' roller. She opened with 'Higher

And Higher' from the new album 'New Harvest First Gathering' and demonstrated just how well she works with her band Gipsy Fever. From then on in she barely stopped to draw breath, running through a set of new songs and updating old ones.

She telescoped some of the old favourites like 'My Tennessee Mountain Home' and 'All I Can Do', but ran 'Jolene' to the full. The audience anticipated the numbers well.

Dolly ain't just a glittery country girl, she also puts a fair bit of humour into her show. She makes references to her wigs and joked when she got her bracelet tangled in the banjo strings. But the funniest

was when she sang part of a song normally, then executed the same piece sung at 78 rpm. It was clever.

For her encore, Dolly sang 'You Are', her latest single. While it's a lovely song, it's not a hit single (at least not when you've only had one hit in the charts previously). I said at the time and I still think it's true, that the record company should have released 'Light Of A Clear Blue Morning', a tremendous song.

Dolly sang to a packed house - and I hope it's not too long before she comes back to repeat her triumph. ROSALIND RUSSELL

TELEVISION BLONDE

London

AH, the Watusi.

Freckle flickle girls always used to do it in those implausible discos found only on sets of long running American TV series like Peyton Place and carefree college campus movies.

Sandra Dee used to Watusi, Deborah Harry does now. So she wears black hot pants and black stockings and sings in a band. But she still bears all the hallmarks of a thoroughbred mid-sixties all American blonde.

Dagwood would be proud of Blondie. They're a pop-at-the-hop band and only in that context do they become acceptable. At the Hammersmith Odeon on Saturday a week of tough UK touring had so obviously peeled off the gloss.

When I saw them in Glasgow on their opening night Blondie were embarrassing and clumsy. Too much, too soon. But six days, six rays of hope. Fey at first but now almost assured of a long run. Only almost though. The world may not be

ready for a Watusi wake.

Ice sakers at the gates of dawn Television needed the Verlaine rink of confidence. They had more than their fair share of barracking by the Hammersmith backroom boys throughout their set which, with its myriad of painful pauses is particularly susceptible to the turkeys.

Television don't actually DO anything on stage - but play. There's an effective frozen light show sure but for the most part the band are immobile, letting the music do the work.

Verlaine and Richard Lloyd (sadly and unfairly smothered by TV's booming black shadow) together weave a complex pattern of chords on the fine cloth provided by Smith and Ficca. Tortuously efficient. Dead eyes in midnight alleys. Television are the most important (You said that last week - Ed). And at Hammersmith they showed why. A malady in these highly charged Brands Hatch days. BARRY CAIN.

QUEEN

Southampton

FREDDIE MERCURY looks like the kind of guy who keeps a mirror over his dustbin so he can watch himself throwing the trash out.

As stage super egos go his must be one of the largest - but why not? He's got a great voice and he's one of the very best rock pianists around.

His larger than life talents were on show with Queen at Southampton Gaumont for two nights last week and on the first, at least the band drew a rapturous reception from the capacity audience, who

were sufficiently moved to stand up for 'God Save The Queen' played by Queen themselves.

In fact the road to that reception wasn't all plain sailing. After kicking off with 'The Your Mother Down', Queen trod a little uncertainty at first with some dangerous lapses in the show's pace and mood.

Happily, about two-thirds of the way through the two hour show they went into 'Bohemian Rhapsody' and suddenly everything clicked.

From then on the atmosphere was electric. The concert had crossed that invisible barrier that separates the good from the great and became the kind of evening no-one would forget for a long time.

Mercury changed from the close fitting green, red and white harlequin suit he had been wearing into a sequined black number and pranced about the stage more energetically than ever.

He's an impressive front man but it has to be said that there remains a barrier between him and the audience which you can't help suspecting is caused by his own vanity.

In complete contrast is guitarist Brian May. A brilliant musician with a shy stage presence, he showed off his guitar playing like a young lecturer giving an academic demonstration to his eager students.

It was a stunning display matched later with a similar vocal exhibition by Mercury and demonstrated just how strong an axis the two men form between them - each highlighting the differences in the other.

They finished up with 'Liar' and then a rock and roll segment including 'Jailhouse Rock' before leaving the stage in a blaze of thunder flashes. A great night at the opera and enough to make anyone a monarchist - even in Jubilee year. STEVE CLARKE

STRANGLERS

Brighton

"WE SHALL fight on the peaches..." Five days after this gig Jean Jacques Burnel leapt to the rescue of a fan being beaten up in a backstreet by celebrate Canterbury students screaming for the demise of punk. Queen fans.

And at nearly every show girls (and boys) are plucked out of the front with the breath screwed out of them.

The Strangers have broken all the rules - and rule breaking is what it's all about, just ask the kids that rate the band as the best in the country. There's plenty of them about.

Right, so what did we get last week. A Top Rank. That's stained carpets skirting a Pledge polish floor.



T-connection

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VERY BREEZY

GEORGE BENSON
London

BREEZY listening was the order of the evening as George Benson played his first London concert since his rapid, startling crossover from a limited jazz following.

The New Victoria audience of fervent followers sat patiently and appreciatively through two opening numbers by his backing band. The second, 'Look Inside' featured some remarkable drum and keyboard interplay.

And, yes, Benson did breeze on stage. Wearing a glittering white suit and matching smile, he moved straight into an instrumental from yes, 'Breezin'. From there a rare perfection continued without break. The faultless and cascading guitar notes, often accompanied by his improvised voice solos, only matched in pitch by the late James Marshall Hendrix, kept the ecstasy level at a maximum.

'Wake Up', 'Everything Must Change' ('nothing stays the same') two breezy instrumentals and a complex, imaginative version of Harrison's 'Here Comes The Sun' kept the crowd almost gushingly grateful.

'Take Five Years', 'Transfusion' and 'Gonna Love You More' preaced the sizzling 'Nature Boy' - thought for a minute I was standing under the fountain in the park at the cosmos, dinni!

The tranquil opening notes of 'This Masquerade' brought the expected jubilation, but it wasn't until GB and the boys had said their goodbyes, left the stage, come back and performed another number were the incessant requests to play that track answered. Yes, he closed with 'Breezin'. There was nothing left to shout for - we could only go home dreamin' of the breezin' boy. SEAMUS POTTER

chocolate bars with beef saps. Bernie the bolt bouncers and Marks and Sparks fashion parades. Don't knock it. They've always served a purpose, probably more so in the boot through the glass door days of the late sixties when Desmond Dekker compared West Indian plights to those of the early Israelites.

Now it's the turn of The Strangers to compare British kids' plights to those of... well, other British kids. Their music is immaculate, luxurious even. Arrangements severe enough to hurt / court fevered brows.

Mr lascivious legs Hugh Cornwell wraps his broken bottle larynx around 'Sometimes' straightaway. 'I Feel Like A Wog' 'about victimisation in this country', 'Dagenham Dave', 'about a friend of ours who committed suicide in London', 'Peasant In The Big Shitty / Family Favourites', 'for all the schoolchildren everywhere', 'Peaches', 'a h h h h h a e h h h h h a e h h h h h h h h', 'No More Heroes', 'there ain't no more heroes and you should be your own one anyway', 'Hanging Around', 'London Lady', with Jean's controlled rabid voice, 'Down In The Sewer'.

Encore. 'Something Better Change', 'Go Buddy Go', with Jimmy Page Cornwell antics.

Encore 'Ugly' And then someone nicked the DJ's records.

BARRY CAIN
RONNIE LANE'S SLIM CHANCE
Barnsley

IN WHICH sanity, after a two year rest, returned to the Civic Hall stage. It's almost two years since the last 'good' concert here - Stackridge - since then it's been Heavy Metal Rules OK at every subsequent concert.

All the headshakers stayed home tonight and listened to their Nugent albums, and in doing so reduced the crowd to about a hundred. With a gap of 20 feet between stage and seated audience it looked as though the gig would be a disaster, but when Lane walked on he soon brought them forward to sit in front of the band.

It seems as though Ronnie has no intention of gaining hit records or sell-out concerts, he just wants to have a good time, and for anyone who's bothered to turn up to have the same.

His band are in total empathy with his good time / booty ambience and play the part well with cigs hanging from lips, stubby chins and tatty, but stylish, clothes. The ace in Lane's pack of seedy card - sharps is Charlie Hart, whose violin and accordian added colour and a new dimension to the basic pub-rock sound. Definitely the man to watch though, was special guest 'Captain Delicious', better known as Ian Stewart, Mick 'n' Keef's mate, who supplied rolling piano and looked to be really enjoying himself.

At the start of the set an encore looked out of the question, but the small, vociferous audience managed to get the lads back to do two more, finishing with 'Man Smart, Woman Smarter'.

More please, and make it soon. **BOB WATSON**

Variety isn't the spice of life

Robin Smith reports from Windsor

LADEES and Gentlemen, the amazing Elton will attempt a double backward somersault in mid air while playing the piano. Little Leo Sayer will master vicious tigers armed only with a microphone and a powerful voice. Olivia Newton - John will ride on the back of an elephant.

Well, they are appearing in the Beeb's 'Big Top Show' down in Windsor. The local gentry have forked out £10 upwards for the jubilee appeal to see our three heroes and other acts - including performing seals, elephants and acrobats. The big top cost thousands and behind the plush caravans where the stars pace up and down in comfort before appearing in front of Her Majesty and the Duke of Edinburgh.

Treadmill

Elton and Leo are being very clever. Let's face it, they're not exactly spring chicken anymore, so it's time to get off the old touring treadmill and show the mums and dads that you're not such bad fellows after all. Very well they go down too. But more of that later.

Opening the show is the very lovely Jasmine Smart putting the horses through their paces. They move backwards and forwards, run round the ring and look very bored by the proceedings. What a pity it is that we humans seem to take such delight in watching animals perform stupid tricks - whoops, sorry this is a music paper.

Now over to Bruce Forsyth. Before the show the audience were given strict instructions to wave their jubilee flags when he gave the signal. Bruce is joined by the boys and girls of New Edition, dressed appropriately in red and white.

'Actually this isn't a tent at all, it's one of Demis Roussos' old kaftans,' Bruce quips.

Everybody in the audience laughs except a sequined lady who hisses 'I'm fed up with all these jokes being made at Dem's expense. He'd do a lot better here than Elton John.'

Next is Mike Yarwood, who makes a hash out of introducing acrobat Judy Murton. Amongst other things, she hangs by her teeth in mid air. On through Eric Sykes impersonating a magician and then it's the big moment.

'This guy must be feeling 10 feet tall at the moment,' announces Bruce. 'Yes it's Leo Sayer.'

Leo runs up to a specially erected pedestal like an eager schoolboy going to accept a prize. He's

dressed in white trousers and blue waistcoat and his voice cuts the air clear and strong on 'You Make Me Feel Like Dancing'. He's singing to a backing tape and to warm up an audience when you're alone in the middle of a circus ring isn't easy, but he succeeds straightaway. Leo contorts his body into a number of impossible poses, maybe he should have been on the high wire. The backing track's a little turgid with girl singers sounding like they've just got out of bed.

Next is 'When I Need You', American touring has really sharpened Leo. He's slicker than oil, able to switch from exuberance to raw emotion at the drop of a hat. The Queen looks riveted as he holds out his hand towards the royal box. Phillip looks less impressed, flipping through his souvenir programme.

'The Show Must Go On' is given a country feeling before branching out into big brass backing. Leo gets the audience clapping and one dignitary nearly forgets himself. But that's your lot, the Elfin waves goodbye. It's going to be a long time before we see Leo again, the following day he's due to fly back to America.

It's time for the elephants, who looked as bored as the horses.

Bruce introduces Dame Edna Everidge, who reads a poem. The following lines are printed for posterity here. 'Silver is what I wrap around the family fowl.' Silver is the dribble from a toddler's jowls.'

Blonde

Right, that's enough of that. It's Olivia Newton - John time. She's looking very lovely, blonde hair tumbling down to a glittery silver robe and silver shoes. She flashes her large come to bed eyes as her voice trickles gently over the audience. Like Leo, she's allowed three songs but in such a short space of time she sets up a lot of communciation.

On her new single, 'Sam', she's caught under a solo spotlight before cocking her head on one side and wandering around the arena singing the lyrics as if she's lived every word.

'I'd like to say how delighted I am to be here,' she says in soft Australian tones.

On again with the New Edition, this time in silvery suits. Another hackneyed dance routine to the dull 'That's When The Music Takes Me', the sort of stuff you've seen and heard



OLIVIA NEWTON-JOHN: come to bed eyes



LEO SAYER: slicker than oil

so many times before. Where is Elton? They must be saving him until the end. Then a piano on a trailer is driven on. Bruce says he's going to sit down and play a song, but out of the curtains comes Reggie wearing a suit similar to his Rainbow appearances. 'What division are you going to save this

year,' quips Bruce as Elton settles into the piano. He launches into 'Don't Let The Sun Go Down On Me' the Queen and Prince Phillip lean forward thoughtfully. Elton's left foot gently taps and his voice is note perfect. But again he spoils the continuity of the song by injecting a bit of rock and roll at the end. Still, the audience

are captivated but one song is yer lot. Elton wanders off stage looking a little embarrassed that he's only allowed one offering. The audience is disappointed - Elton has had the best reaction so far and to only have him playing one song is disgusting. So that's it - a total of seven songs from

leading performers. Why couldn't the Beeb have cut down on the number of circus acts? You can see these anytime anywhere. Better still, they shouldn't have let the audience and Royal Persons suffer through the embarrassingly bad impression of Prince Charles by Mike Yarwood.

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Mailman

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DEE GENERATE

PUNK MUM HITS BACK

COULD YOU please give my address to Sandra Quick, the punk mum. I have a copy of RECORD MIRROR issue April 2 she can have. Being a punky mym myself I feel the same as her, and get spiteful remarks from

neighbours. It was I who introduced my son to music, took him to concerts, brought his first drum kit, put up with the neighbours' complaints, introduced him to Rat Scabies, who in turn got him an audition with Eater. He is proud to be a member of a band and to be doing something with his life, and I am proud to have helped him.

Most of the people round where I live are so narrow minded that it's almost unbelievable. They think they are running their lives right and that gives them the right to criticise me. Elderly people who have never done anything with their lives, who have lived to conform, don't like to see young people who do better than they did. Or people who are drowning in marital boredom and court summonses and debt and young people who think it's big to go up the local pub with their fathers for darts' matches and see how quickly they can get as big a beer gut as dad.

I love the new interest my son has brought into my life. I used to love going to rock concerts, now I enjoy being involved behind the scenes and meeting famous interesting people - musicians, photographers, people who write for music papers, A&R men, people who are into doing what they enjoy. They are much better than "neighbours" who sit back and criticise because they have nothing better to do. I wouldn't swap my life for any of theirs. I hope Sandra, you do your thing and don't worry about anyone else, except the people you love.

Helen, Dee Generate's mum, Caterham, Surrey.

Charlie's faults

WHY ALL the fuss over Charlie's Angels? I work for a model agency and I see girls as good, if not better, to look at every day. Charlie's Angels have their faults like everyone else. Sabrina has bow legs, Jill has thick ankles and Kelly has her eyelashes dyed. They're attractive, OK, but no more than a great number of chicks, if only your love - sick readers had the guts to find them.

Les Warner, Tottenham, London.

Stuck up

WELL DONE Sheila Prophet for knocking Abba. But I think the new chart layout in RM is abysmal. And how about a centre spread on Stevie Nicks? Finally I must say Charlie's Angels are stuck up bitches (and I'm not a girl!). Good on ya Linda Carroll. P'raps we should get together some time?

Oilly, Shipston

● What d'ya think this is? A dating service?

Fresh follies

SO JIM EVANS thinks the Rock Follies' single 'OK' is "trash rock". Come on Evans, where is your sense of fun? This single is a breath of fresh air. I suppose if it had been recorded by the New Seekers you would call it a classic.

Derek, Roath Park, Cardiff.

● You obviously didn't see what he said about the Seekers' album.

Mouthy

I'D LIKE to thank Nigel Morton for the excellent report of Slade's London gig. He must be the only one who's not put Slade down since they've been back from America. What's rent-a-mouth Sheila Prophet got to say about that?

Anon.

Jam on it

'TOP OF The Pops' has finally done it! They have introduced new wave. Tea spurted from my mouth when Kid Jensen introduced The Jam. Keep it up TOTP! Was it a mirage? I'll not believe it until I see Captain Sensible jumping all over the stage. Surely the producer got out of the wrong side of bed. Do it more often, that's what I say.

Ted's role

THE NEW musical, Dean, based on the life of the American cult hero James Dean, is a major topic of conversation among Teddy Boys. The nationwide hunt is on to find an actor to play the star role and is being carefully watched. The Teds say the role should go to someone who is tough in real life - not a bearded mangy-maned unemployed hippy actor.

Big Dave, London SE11.



Don't knock Noosha

I WAS very disappointed with your review of the new Fox single 'My Old Man's Away' as I think it's the best they have done. Is it because Noosha is the most ladylike singer in the music business and permissive people like you don't appreciate clean stuff?

Martin, Fox Fan.

● Oh yeah? Just look at this picture and say that again.



Me, too. And I don't intend to miss a single day on the beach.

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Free radio

MANY THANKS for the page on off-shore radio. Having read Record Mirror since 1962 (am I the oldest reader?). I've kept scrapbooks on off shore radio, so let's have some more. Last year I went out to see Mi Amigo (Caroline) and what a fantastic trip it was. I met some good free radio fans.

Jim Smith, Stratford, London E15.

Sell-out

HOW DARE Rosalind Russell give the Shads such a disgusting review. The fact that the show was a sellout speaks for itself - the Shads are still loved and are here to stay. As for the emphasis being on 'the old days' it has obviously escaped Miss Russell's attention that this was the general idea.

Jackie Williams, Anfield, Liverpool.

Mob rule

WOW! It looks like Record Mirror has done it again. Marc Bolan writing? What could be better! Will you give him my love, and my name and address. Please tell him I'm sorry I mobbed him when he was last in Manchester.

Amanda Nicholls, Altrincham, Cheshire.

● Must be difficult mobbing on your own...

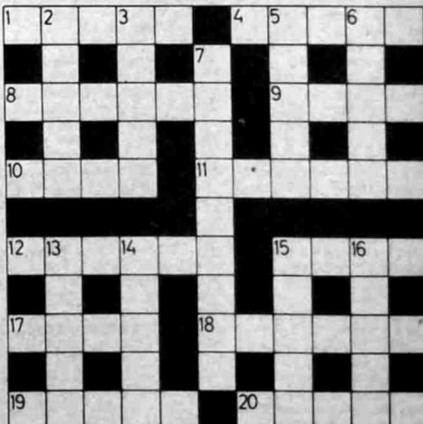
Discword

ACROSS

- 1 Poor girl the Everly Brothers sang of (5)
- 4 One of those in 35 millimetres? (5)
- 8 Jimmy sounds a real gem (6)
- 9 Sort of gun that brought happiness to the Beatles (4)
- 10 She sang with Peter and Paul (4)
- 11 An Englishman's home for Roy (6)
- 12 Follow Hank Marvin, for example (6)
- 15 Man who'd be found in a jug band? (4)
- 17 Barbra's star co-star (4)
- 18 Like Andrew Gold's boy (6)
- 19 Gary Puckett and The Gap (5)
- 20 Joe's Oriental home (5)

DOWN

- 2 Tommy Steel naturally takes her in (5)
- 3 Miss Williams, this is (5)
- 5 It's Lou, unmistakably (5)
- 6 That showery month (5)
- 7 This group loves to see ya dancin' (9)



- 13 Do It Yourself group (5)
- 14 An inferno of a place! (5)
- 15 Last dance from Esperanto (5)
- 16 Paul's name (5)

LAST WEEK'S SOLUTION

ACROSS: 1 Sylvers, 7 Ryles, 8 Rec-se, 9 Ford, 10 Hotel, 11 Fly, 12 Water, 14 Rain, 17 Round, 18 Three, 19 Hayward.

DOWN: 1 Solar, 2 Loss, 3 Earthy, 4 Sweet, 5 Kraftwerk, 6 Neil Innes, 11 Friday, 13 Truth, 15 Aired, 16 Et-Ta.

DAMN THOSE ADVERTS!

AFTER THE Damned / Adverts concert at Sheffield Poly, I have been converted! I am no longer a punk. I saw both bands, both were lousy. They were bored in the extreme. Shove punk, if that's what it's all about. Aggression, postures and tedium.

I got into punk 'cos I'm part of the teenage depression. Punk is supposed to be for us — the underprivileged dole seekers who need a lift. But falseness showed at the concert. The kids who were going backstage, standing in the wings, were the poseurs — the beautiful children with their brand new punk logos, the perfect hairstyles — creeps!

And the bands were singing about bored teenagers and being on the dole — maybe they did know that it once, but now? To me it reeked of phoney commerciality. The end doesn't justify the means. In other words, they get highly paid for singing about no pay — work that one out! The bands didn't get a good reception. Abuse was hurled, along with bottles, glasses, drink and fob. The band knew it, maybe they won't come back. God, how I hate the Damned and the Adverts!

Ivor Dolecard, address supplied.

● You're doin' alright — if you're that perceptive you don't need to be on the dole. But HIGHLY paid?

Lena is so lovely

I WAS so amazed to see Lena Zavaroni has grown up. She was so beautiful in the Royal Variety Show that I have really fallen for her. I've taken down all my Suzi Quatro posters and put her between the Three Degrees and the Supremes. I didn't like her singing much, but her looks really turned me on.

Steven Beach, Severn Beach.

● It's still jailbait, darling!

Kid rock

THE NEW Seekers died five years ago — do you blame RM for knocking them! Their music is Out! Out! Out! So they make records, big fuzz, but they don't get anywhere. Their music is for kids. Punk is IN, pop is OUT. I bet RM doesn't print this because it's too offensive towards their simple New Seekers fans.

Al Capone, Belfast.

● You can say what you like as long as it isn't libellous.

Black blues

I AM furious. Why can't the 'Old Grey Whistle Test' appear at 7.20 pm on Thursdays instead of 'Top of the Pops'. Last week, 90 per cent of the artists were coloured and their material sounded the same. I'm not colour prejudiced but I can't stand all that soul and funk trash we are being brain washed with. Doesn't TOP know what rock is? Even my mum's sick of the programme.

Wendy, Sudbury, Suffolk.

Culture shock

WOW BANG Crash Zowie. That's how Barbara Dickson's album hit me when I flew in from Oz last week. That Shellah has talent. After viewing her on the Two Ronnies in Australia I just had to get her record. So here I am! Jez, it was worth the trip. When she plays Glasgow and London I'll be there. If she ever gets sick of Pommiland she'll be welcome in the land of

WORRIED SHE IS PREGNANT

I am nearly 15, and since my parents are very strict I feel that there is no one else to turn to. Seven weeks ago, I went to a party where both myself and my 13-year-old girlfriend got very drunk. We went upstairs, and I think I went a bit far. She now thinks she is pregnant — she has some of the symptoms. Please help, as I am in a desperate state.

David Wembley

● If your girlfriend has missed her period three times, then you must accept that she may be pregnant, although a delayed period can sometimes be caused by worry, stress or illness and some girls do have irregular periods anyway.

But, under the circumstances, she should go along for a pregnancy test. Where can she go? If she doesn't want to visit her own doctor or the local Family Planning Clinic, centre based in London Road, Wimbledon (01-902 1021), she should make an appointment with the Brook Advisory Centre in central London which offers a special youth counselling service.

Your nearest Brook Centre is at 233, Tottenham Court Road, London W1 (01-580 2991 / 01-323 1522). If the results are positive Brook will be able to offer good advice as to where you can go from there. Ring before you go along.

If she is pregnant she will have to break the news to her parents, however hard it may be.

Even if your girlfriend's period has arrived by the time you read this reply, she should have a thorough check up, as it's possible to have a period and still be pregnant.

Other useful addresses are: The British Pregnancy Advisory Service, Austy Manor, Stratford Road, Wootton Bassett, Wiltshire, Warwickshire (Henley - in - Arden 3265), and possibly, the National Council for One Parent Families, 255 Kentish Town Road, London NW5 2LX.

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

TOO BIG TO BUY FITTING CLOTHES

I have always been big for my age. (I'm 6 foot 6 inches tall), and also a bit overweight. I get very embarrassed when I try to buy clothes. Any I do buy, I have to get ready made. Is there anywhere where I can buy trendy clothes, which would also fit me as well? I cannot find anywhere locally.

Ben, Halifax

● Why not drop a line to the London based clothing retailer High and Mighty, 145 / 147 Edgware Road, London W2? They have a selection of suits and other clothes, especially designed to cater for the 'Desperate Dan' physique. For instance, their trousers go up to a 37 inch inside leg.

Mr Average has a 31-inch inside leg measurement, and waist sizes range from 36 inches right up to another good round figure — all of 48 inches. Send them an a/c and they'll send you a mail order catalogue. Better still, pay them a visit when you're next in London.

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

How do I lose my tattoo?

I have got three tattoos on my arm and I want to get rid of one. Does it leave a scar and, how much does it cost? I live in east London and would like to know where I can get it done.

Fred, London

● If you are seriously considering getting the offending tattoo removed, you must take medical advice. Tattoo removal is a complex business involving either skin graft or the removal of the skin surface. Specialist plastic surgery under anaesthetic is usually necessary. Do not tangle with 'back street' tattooists.

Yes, it does leave a scar, but how bad depends on how deeply your skin has been punctured, and the size of the tattoo.

For quick results, go to your doctor. He can give you a letter of referral to a plastic

surgeon or the skin department of your nearest hospital. As tattoo elimination is a cosmetic job, you will probably have to pay for any treatment — unless you can prove it's causing you extreme psychological distress. If you've got a king size heart and arrow illustrating your undying passion for your last girlfriend and your latest lady doesn't like it, that isn't a big enough reason for the National Health. Cost of treatment varies — but can be expensive.

A simple excision and stitching job would probably do the trick — that would set you back £50 to £60. But if the tattoo needs a total skin graft would have to pay operation, anaesthetist's and private hospital fees of £300 to £450.

the gum, anytime to make a fortune playing for us talent starved Aussies. Erky, perky, is she good! Norman Gunston, Glasgow.

PS: Punk rock is crap.

● Tie your kangaroo down, son before you get arrested.

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.



ELTON: complete breakdown

PLEASE can I have a list of all the singles and albums released by Elton John? Has he released singles from 'Madman Across The Water', 'Empty Sky' or 'Tumbleweed Connection' — and when does his 'Greatest Hits Volume Two' come out? Paul Gillis, Muselburgh.

● Here we go:
SINGLES: 'Lady Samantha', Philips (BF 1759), January, '69, 'Ifs Me That You Need' (DJM DJS 205), May, '69, 'Border Song' (DJM DJS 217), March, '70, 'Rock And Roll Madonna' (DJM DJS 217), June, '70, 'Your Song' (DJM DJS 237), January, '71, 'Friends' (DJM DJS 244), April, '71, 'Rocket Man' (DJM DJS 501), April, '72, 'Honky Cat' (DJM DJS 269), August, '72, 'Crocodile Rock' (DJM DJS 271), October, '72, 'Daniel' (DJM DJS 275), January, '73, 'Saturday Night's Alright For Fighting' (DJM DJS 502), June, '73, 'Goodbye Yellow Brick Road' (DJM DJS 285), September, '73, 'Step Into Christmas' (DJM DJS 290), November, '73, 'Candle In The Wind' (DJM DJS 297), February, '74, 'Don't Let The Sun Go Down On Me' (DJM DJS 302), May, '74, 'The Bitch Is Back' (DJM DJS 322), August, '74, 'Lucy In The Sky With Diamonds' (DJM DJS 340), November, '74, 'Philadelphia Freedom' (DJM DJS 354), February, '75, 'Someone Saved My Life Tonight' (DJM DJS 385), June, '75, 'Island Girl' (DJM DJS 410), 'September', '75, 'Grow Some Funk Of Your Own' (DJM DJS 428), January, '76, 'Pinball Wizard' (DJM DJS 655), 'Don't Go Breaking My Heart' (Rocket ROKN 512),

June '76, 'Sorry Seems To Be The Hardest Word' (Rocket ROKN 517), November, '76, 'Crazy Water' (Rocket ROKN 521), February, '77, 'Bite Your Lip Chicago' (Rocket ROKN 338), June, '77, ALBUMS: 'Empty Sky' (DJM DJLPS 403), June, '69, 'Elton John' (DJM DJLPS 406), April, '70, 'Tumbleweed Connection' (DJM DJLPS 410), October, '70, 'Friends' (Anchor ABCL 5082), '71, 'Madman Across The Water' (DJM DJLPH 420), October, '70, 'Honky Chateau' (DJM DJLPH 420), October, '71, 'Don't Shoot Me I'm Only The Piano Player' (DJM DJLPH 427), January, '73, 'Goodbye Yellow Brick Road' (DJM DJLPH 1991), '73, 'Caribou' (DJM DJLPH 439), June, '74, 'Elton John's Greatest Hits' (DJM DJLPH 442), November, '74, 'Captain Fantastic And The Dirt Brown Cowboy' (DJM DJLPH 1), May, '75, 'Rock Of The Westies' (DJM DJLPH 404), October, '75, 'Here And There' (DJM DJLPH 473), May, '76, 'Blue Moves' (Rocket ROBP 1), October, '73, 'Greatest Hits Volume Two' will be released by DJM on September 30 this year.

Elton hasn't released any singles from 'Madman Across The Water', 'Empty Sky' or 'Tumbleweed Connection' over here.

Ex-Coopers?

IS IT true that Steve Hunter and Dick Wagner have left Alice Cooper and joined the Peter Gabriel Band? Could you give me Alice's fan club address?

Trevor Allen, Barrow.

● No, it's not true. Alice hasn't got a fan club, but for information write to Deryk Glayden, 20, Broadwick Street, London W1.

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Disco Kid

by JAMES HAMILTON

MIDLANDS MISS OUT

THE MIDLANDS have a large enough population to influence record sales, and the local disco DJs have in turn realised their own influence over the population.

Many of them are members of a record pool, undertaking to promote certain singles in a co-ordinated 'power-play' push in return for free records from the companies involved. However, their influence remains local, and not national. Why you may ask?

Well, for a start, you might have noticed the relative absence of Midland's contributors to this page's DJ Hotline — and, consequently, to our Disco Chart. Unimportant though these may seem to insular Midlands jocks, think of the

influence that these features could have if every week their 'power-play' pick was made public.

Other DJs, not to mention record stores and radio stations, would then be encouraged to try the disc too.

Already many record companies recognise our importance by asking DJ mailing list applicants if they contribute to our chart, and, the importance of the information gathered in this way is soon to increase.

The Midlands jocks purport to help record companies, but how whole-hearted is that help? Only by looking outside their own cosy circle can they make their influence known on the scale where it matters — nationally!



MORE MEDLEYMANIA

LOOK OUT — hard on the heels of 'Uptown Festival', here comes another disco medley! Very similar to the original Ritchie Family 'Best Disco In Town', this new one is in fact the creation of the same people, producer Jacques Morall and arranger Ritchie Rome, and is out in the States on the same Martin label.

Called 'Discomania' by The Lovers, a male / female group, it bridges the disco hits with some original words before quoting from Thelma Houston's 'Don't Leave Me This Way', Trampms

'That's Where The Happy People Go', Ritchie Family's 'Life Is Music' (1), KC And Sunshine Band's 'Shake Your Booty', Andrea True Connection's 'More, More, More', Vickie Sue Robinson's 'Turn The Beat Around', and a snatch from Boney M's 'Daddy Cool'. What's more, it's possibly the best constructed medley yet — it's pretty darned good!

• PICTURED: above, Andrea True Connection and Trampms. Below, Boney M and Thelma Houston.

New Spins

JOHN MILES: 'Slow Down' (Decca F 13709). Originally a blue-eyed soulster before he made 'Music', John's now huge in US discos with this frantic ultra-fast funky galloper — 12-inch commercially here.

GARNET MIMMS AND TRUCKIN' COMPANY: 'What It Is' (Arista 12 ARISTA 109). The Brass Construction-backed smash has been delayed so that now this commercial 12-inch can launch it hitwards!

CHUCK BERRY: 'Sweet Little 16' / 'Guitar Boogie' (Chess 6078707). Classic '50 rockers.

JESSE WINCHESTER: 'Twigs And Seeds' (Bearsville K 15535). Great MoR drug song, a western swinger!

SARAH VAUGHAN AND BILLY ECKSTINE: 'Passing Strangers' (Philips 618018). Smoothy mixer into 'Strangers In The Night'!

ARTHUR PRYSOCK: 'All My Life' (Polydor 2121323). More butch romanticism and rattling rhythms.

OHIO PLAYERS: 'O-H-I-O' (LP 'Angel' Mercury 9100037). 'Freaky sounds into a basic chant with good bouncy beat, while 'Merry Go Round' is a jagged fast funkier.

TOM PETTY AND THE HEARTBREAKERS: 'Anything That's Rock 'n' Roll' (Shelter WIP 6396). Spikily spitting new wave chugger.

ZOE: 'Don't Stop Me (Dancing)' (EMI 2627). Just bouncy bass and breathy chick, but surprisingly funky.

ROKOTTO: 'Get Up And Dance Now' (State STAT 51). Commercial smooth chugger with socking backbeat.

CHOSEN FEW: 'Thank You, Pts 1/2' (Polydor 2058872). Kind of busy vocal group shuffler with lots of lead-swapping and harmony work.

LONNIE YOUNG BLOOD: 'Gonna Fly Now' (All Platinum 6146323). Purpose-built disco version of the 'Rocky' theme, good for what it is.

SANGANAN FIVE: 'Mama (Batutondele)' (EMI 2630). Re-issue of the lively Afro-leaper.

AUGUST AND DENNE: 'We Go Together' REFLECTIONS: 'Like Adam And Eve' (ABC 4181). Strong vintage northern coupling.

QUANTUM JUMP: '(Oh My Lord) Don't Look Now' (Electric WOT 15). Johnny Guitar Watsonish jazzy beat skipper.

COMMODORES: 'Easy' (Motown TMG 1073). Lugubrious slowie mixed with 'Machine Gun' / 'I Feel Sanctified' and 12-inch for jocks.

ROSE ROYCE: 'I'm Going Down' (MCA 301). Lurching slow smoocher.

SHIRLEY BASSEY: 'You Take My Heart Away' (UA UP 36290). The lovely Nelson Pigford and deEtta Little soul slowie from 'Rocky'.

ELOISE LAWS: 'Love Goes Deeper Than That' (Invictus INV 5247). Pure modern jumpy disco, zero radio appeal.

Disco Dates

CAPITAL RADIO'S Greg Edwards and Mike Allan start the Jubilee holiday with another 'Best Disco In Town' on Friday (3) at London's Lyceum. Larry Foster's Mad Hatter disco has a 'Jubilee Knees Up' at Wanstead Youth Club on Sunday and Tuesday (6/7), while Dave Silver awards 'silver-nirs' for silly patriotic games at Hull Tiffanys on Mon / Tuesday (6/7) — the latter night for charity — and David Anthony looks for a 'Princess of

Wales' for the Jubilee Party Upstairs at Swansea's Prince Of Wales on Tuesday (7). Mick Ames hits Melton Mowbray Corn Exchange on Monday (8) and Robert John plays to an open air barbeque at Hay-On-Wye on Tuesday (7). The Detroit Emeralds visit Norwich Cromwell's this Thursday (2), while next week Birkenhead's Hamilton Club in Henry Street features Billy Ocean (7) Drifters (9) and Sheer Elegance (8/10/11).

DJ Top Ten

STEVIE QUINN is resident jock at Disco Stamp in Mallorca's Puerto Alcudia down sunny Spain way — making it a must for funky holidays! He says the locals are pretty hip but he's playing mainly to British people anyway, creating the holiday hits that they then go home to buy.

- 1 NOW DO U WANTA DANCE, Graham Central Station Warner LP
- 2 DISCO INFERNO, Trampms Atlantic LP
- 3 DADDY COOL, Boney M Atlantic
- 4 JOIN THE PARTY, Honky Creole 12-inch
- 5 FREEDOM TO EXPRESS YOURSELF, Denise LaSalle US ABC LP
- 6 UPTOWN FESTIVAL, Shalamar Soul Train 12-inch
- 7 MAKIN' LOVE, Sammy Gordon & Hip Huggers Polydor
- 8 DO WHAT YOU WANNA DO, T-Connection US TK Disco 12-inch
- 9 YOU'RE GONNA GET NEXT TO ME, Bo Kirkland & Ruth Davis US Claridge LP
- 10 I'M YOUR BOOGIE MAN, KC & Sunshine Band TK

BREAKERS

- 1 I GOTTA KEEP DANCIN', Carrie Lucas US Soul Train
- 2 SUPERMAN/ONE LOVE, Cell Bee & Buzzy Bunch US APA LP
- 3 DISCOMANIA, The Lovers US Marlin

What a sizzler . . . and I don't mean the weather!

HOT VINYL

BOB JONES (Chelmsford Dee Jay's) import tips Morning, Noon & Night 'Feeling Strong' / 'Bite Your Granny' (Roadshow LP), Peter Brown 'Do You Wanna Get Funky With Me' (TK Disco 12-inch), Le Pamplemousse 'Get Your Boom Boom (Around The Room Room)' (AVI Disco 12-inch), Willie Bobo 'Kojak Theme' (Blue Note), Claudia Barry 'Sweet Dynamite' (Salsoul LP).

John Miles 'Slow Down' (Decca) grabs Chris Archer (March Cromwells), Roy Asten (Scilly), Trevor John (Wolverhampton), Tom Russell (Kirkintilloch), by America 'Slow Down' (Warners) gets Dr John (Telford Disco - Tech), Greg Davies (Stevenage Bo Jangles) and Shabby Tiger 'Slow Down' (RCA) has Martin Bullock (Douglas), Craig Dawson (Edinburgh Napier College) — up, and they're all different songs! . . .

Brendon 'Rock Me' (Magnet) is top pop add-on, for Collin McLean (Glasgow Shuffles), Steve Lloyd (Llanelli), Rob Lally (Glasbury), Richard Bradshaw (Ruthin 7 Club), Chris Duke (BFPO 47) . . .

Sunfighter 'Cafe A-Go-Go' (EMI) hits Andy Wint (Bognor), Johnny King (Bristol Scamps), Strathclyde DJs (Glasgow), more . . . Garnet Mimms

'What It Is' (Arista) adds Andy Reeley (Sutton Coldfield), Roger Stanton (Barry Butlins), Mike Stewart (Glasgow), Mark Ryman (Swansea Cindrelias) . . .

Touch of Class 'I'm In Heaven' has Dave Dee (Bebington Copperfields), Tommy Terrill (Yardley Wood), Phil Dodd (Horsham), Stewart Hunter (Preston) . . . Jesse Green 'Come With Me' (EMI) culls Jon Taylor (Norwich Cromwells), Steve Tong (Cottingham), Les Aron (Lancing Place), Graeme Hudson (Carlisle) . . . now Stuart The Hat (Wakefield Raquels) has gone new wave and punk — be warned! . . . Cloud

DJ Hotline

One 'Atmosphere Strut' (Contempo) has Dave Simmons (Preston), Dwight Wizard (Southend ZhiVagos), Alan Farmer (Penicuik) . . .

T-Connection 'Do What You Wanna Do' (US TK Disco) adds Richard Cooper (Lydney Peacock), Arthur Dyke (Exeter) . . . Jacksons

'Show You The Way To Go' (Epic) gets Roy Hughes (Leeds Pentagon), Ray Robinson (Leicester Tiffanys), more . . . 'Slave You And Me' (Cotillion LP) adds Terry Emm (Dunstable), Dave Royal (Southgate Royalty) . . .

Eddie Holman 'This Could Be A Night To Remember' (Salsoul) aptly adds Steve 'Gonna whup yo ass' Day (Edmonton Globe) . . . Ronnie Jones

'Soul Sister' (Mercury) tops for Capuchino (Bromley), Johnny Diamond (Hove Clifton ville) . . .

Peoples Choice 'If You're Gonna Do It' (Philly) adds Stuart Swann (Nantwich Cheshire Cat), Jeff Thomas (Swansea Penthouse) . . .

Kalyan 'Nise And Slow' (MCA LP) has Mike Clark (Copford Windmill), Richard Purcell (Chertsey Lock) Earl And The Steam Team 'Engine Of Love' (MCA) chuffs Jay Jay Sawers (Ayr Plough), Rod Schell (Carlisle Flopps), Dave Harding (Sunderland Genevies)

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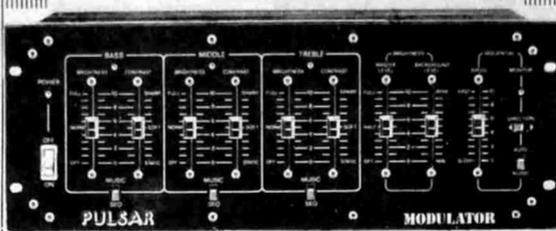
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Animals - House of Rising Sun	70p	Free - Hunter Fleetwood Mac - Oh Well 70p	
Altman Bros. - Jessica	70p	Fleetwood Mac - Album	70p
Atomic Rooster - Devils Answer	70p	Focus - Sylvia	75p
Bellamy Bros. - Let Your Love Flow	70p	Dr. Faegold - Back in the Night	70p
Jeff Beck - Hi Ho Silver Lining	70p	Jerry & Pacemakers - Next Walk Alone	75p
D. Bowie - Jean Genie	70p	N. Greenbank - Golden Evening	70p
D. Bowie - Life on Mars	70p	Novasound - Have I The Right	70p
BTO - Aint Seen Nothin Yet	70p	J. Hendrix - All I Want + 3 (EP)	£2.50
A. Brown - Fire	85p	N. Harrison - Windmill	75p
Blackfoot - Standing in Road	85p	Edton John - Candy in Sky	70p
Black Sab. - I'm Going Insane	70p	Edton John - Candle in Wind	70p
Bad Co. - Can't Get Enough	75p	P. L. Jackson - The Blues (R. Stewart)	85p
Blackfoot - Lovin' Gone Bad	75p	P. L. Jackson - Broken Dream (R. Stewart)	75p
E. Clapton - I Shot a Sheriff	70p	C. King - It's Too Late	70p
A. Cooper - 18 Canned Heat - Work Together	85p	Lotta Love - Led Zep. - Candy Store Rock	85p
CSNY - Woodstock CSNY - Marakash	85p	Led Zep. - Over the Hills Led Zep. - Candy Store Rock	85p
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New Vaudevillians Band - Winchester Cathedral	
Most The Hoopie - All The Young Dudes	
David Bowie - Word On A Wing/Stay	
Queen - Killer Queen/Liar	
Led Zepplin - Whole Lotta Love	
Ritchie Valens - Donna Elton John - Bite Your Lip	
Elton John - Daniel Gene Vincent - Be Bop	
A Lila	
Charlie Grace - Fabulous/Butterfly	
Trogs - Wild Thing	
Led Zepplin - Trampled Under Foot	
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