

# FREE T-SHIRT!

# Record Mirror

GET IT ON  
WITH  
KIKI DEE

*See page eleven*

Lynsey  
de Paul

Hot Rods  
*review the singles*

Lou Reed  
*interview  
and in colour*

Record  
Mirror

# Record Mirror

## British Top 50 Singles

1	2	KNOWING ME KNOWING YOU, Abba	Epic
2	5	GOING IN WITH MY EYES OPEN, David Soul	Private Stock
3	1	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
4	4	WHEN, Showaddywaddy	Arista
5	3	SOUND AND VISION, David Bowie	RCA
6	8	MOODY BLUE, Elvis Presley	RCA
7	15	SUNNY, Boney M	Atlantic
8	14	I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint	EMI
9	6	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola
10	7	BOOGIE NIGHTS, Heatwave	GTO
11	13	OH BOY, Brotherhood of Man	Pye
12	21	LOVE HIT ME, Maxine Nightingale	United Artists
13	20	RED LIGHT SPELLS DANGER, Billy Ocean	GTO
14	10	ROCKARIA, Electric Light Orchestra	Jet
15	9	ROMEO, Mr Big	EMI
16	23	MY KINDA LIFE, Cliff Richard	EMI
17	12	BABY I KNOW, Rubettes	State
18	25	LAY BACK IN THE ARMS OF SOMEONE, Smokie	RAK
19	18	ANOTHER SUITCASE IN ANOTHER HALL, Barbara Dickson	MCA
20	19	SATURDAY NITE, Earth Wind & Fire	CBS
21	16	YOU'LL NEVER KNOW WHAT YOU'RE MISSING, Real Thing	Pye
22	11	WHEN I NEED YOU, Leo Sayer	Chrysalis
23	27	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo / Billy Davis	ABC
24	26	GIMME SOME, Brendon	Magnet
25	24	HOLD BACK THE NIGHT / SWEET ON YOU, Graham Parker	Vertigo
26	22	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
27	29	TEAR ME APART, Suzi Quatro	RAK
28	37	MORE THAN A LOVER, Bonnie Tyler	RCA
29	47	ROCK BOTTOM, Lynsey de Paul / Mike Moran	Polydor
30	44	TOGETHER, OC Smith	Caribou
31	38	TIE YOUR MOTHER DOWN, Queen	EMI
32	17	THIS IS TOMORROW, Bryan Ferry	Polydor
33	50	SOUTHERN NIGHTS, Glen Campbell	Capitol
34	46	HAVE I THE RIGHT, Dead End Kids	CBS
35	—	FREE, Deniece Williams	CBS
36	28	CRAZY WATER, Elton John	Rocket
37	33	DON'T GIVE UP ON US, David Soul	Private Stock
38	43	RIO, Michael Nesmith	Island
39	42	BECAUSE, Demis Roussos	Philips
40	31	DOUBLE DUTCH, Fatback Band	Spring
41	48	7,000 DOLLARS AND YOU, Stylistics	H&L
42	—	LONELY BOY, Andrew Gold	Asylum
43	—	PEARL'S A SINGER, Elkie Brooks	A&M
44	49	I'M QUALIFIED TO SATISFY, Barry White	20th Century
45	—	5TH ANNIVERSARY, Judge Dread	Cactus
46	—	WHITE RIOT, The Clash	CBS
47	—	I WANNA GET NEXT TO YOU, Rose Royce	MCA
48	—	REACHING FOR THE WORLD, Harold Melvin & The Blue Notes	ABC
49	—	ROCK & ROLL STAR / MEDICINE MAN, Barclay James Harvest	Polydor
50	—	SOUL OF MY SUIT, T Rex	Marc

## UK Disco Top 20

1	1	BOOGIE NIGHTS, Heatwave	GTO
2	8	SOUND AND VISION, David Bowie	RCA
3	5	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
4	9	KNOWING ME KNOWING YOU, Abba	Epic
5	—	SUNNY, Boney M	Atlantic
6	13	LOVE IN C MINOR, Cerrone	Atlantic
7	19	WHEN, Showaddywaddy	Arista
8	4	GIMME SOME, Brendon	Magnet
9	2	SATURDAY NITE, Earth Wind & Fire	CBS
10	6	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla Motown
11	—	7 THOUSAND DOLLARS & YOU, Stylistics	H&L
12	16	WELCOME TO OUR WORLD, Mass Production	Atlantic
13	—	LOVE HIT ME, Maxine Nightingale	UA
14	—	DOUBLE DUTCH, Fatback Band	Spring
15	—	LET'S HAVE A PARTY, Chaplin Band	EMI
16	3	CAR WASH, Rose Royce	MCA
17	14	THIS IS TOMORROW, Bryan Ferry	Polydor
18	17	JOIN THE PARTY, Honky	Cresole
19	—	SIR DUKE, Stevie Wonder	Tamla Motown
20	20	DON'T LEAVE ME THIS WAY, Harold Melvin & Blue Notes	CBS

## Star Choice



BONNIE TYLER

- 1 ANOTHER PIECE OF MY HEART, Janis Joplin
- 2 JUMPIN' JACK FLASH, Ike and Tina Turner
- 3 RIVER DEEP, MOUNTAIN HIGH, Ike and Tina Turner
- 4 I CAN'T STAND THE RAIN, Ann Peebles
- 5 ONCE YOU GET STARTED, Rufus
- 6 ANGEL OF THE MORNING, Bille Davis
- 7 JESAMINE, Casuals
- 8 DAY TRIPPER, Beatles
- 9 THE FIRST CUT IS THE DEEPEST, PP Arnold
- 10 ANGEL, Aretha Franklin

## Record Mirror/ BBC Chart

Supplied by British Market Research Bureau / Music Week  
US Chart supplied by Billboard. UK Soul Singles by Blues & Soul. UK Disco Chart compiled from nationwide DJ returns

## Yesteryear Charts

5 years ago

1 April, 1972

- 1 WITHOUT YOU, Nilsson
- 2 BEG, STEAL OR BORROW, The New Seekers
- 3 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan
- 4 AMERICAN PIE, Don McLean
- 5 HOLD YOUR HEAD UP, Argent
- 6 MEET ME ON THE CORNER, Lindisfarne
- 7 DESIDERATA, Les Crane
- 8 MOTHER AND CHILD REUNION, Paul Simon
- 9 FLOY JOY, The Supremes
- 10 GOT TO BE THERE, Michael Jackson

10 Years Ago

1 April, 1967

- 1 RELEASE ME, Engelbert Humperdinck
- 2 THIS IS MY SONG, Harry Secombe
- 3 EDELWEISS, Vince Hill
- 4 SIMON SMITH AND HIS AMAZING DANCING BEAR, Alan Price
- 5 I WAS KAISER BILL'S BATMAN, Whistling Jack Smith
- 6 PUPPET ON A STRING, Sandie Shaw
- 7 GEORGY GIRL, The Seekers
- 8 THIS IS MY SONG, Petula Clark
- 9 SOMETHIN' STUPID, Frank and Nancy Sinatra
- 10 PENNY LANE/STRAWBERRY FIELDS, The Beatles

15 Years Ago

31 March, 1962

- 1 WONDERFUL LAND, The Shadows
- 2 TELL ME WHAT HE SAID, Helen Shapiro
- 3 ROCK-A-HULA BABY, Elvis Presley
- 4 DREAM BABY, Roy Orbison
- 5 LET'S TWIST AGAIN, Chubby Checker
- 6 WIMOWEH, Karl Denver
- 7 STRANGER ON THE SHORE, Acker Bilk
- 8 MARCH OF THE SLOTHFUL CHILDREN, Kenny Ball
- 9 HOLE IN THE GROUND, Bernard Cribbins
- 10 SOFTLY AS I LEAVE YOU, Maïtô Monro

## Star Breakers

- SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones EMI  
ENJOY YOURSELF, Jacksons Epic  
ANOTHER FUNNY HONEYMOON, David Dundas Chrysalis  
GET A GRIP ON YOURSELF, Stranglers UA  
EVERGREEN, Barbra Streisand CBS  
SWEETEST THING, Blues Brothers Dynamic  
MAH-NA MAH-NA, Pina Delfino EMI  
NEAT NEAT NEAT, Diamond EMI  
SOLSBURY HILL, Peter Gabriel Charisma  
THE ALI SHUFFLE, Alvin Cash Contempo & Brunswick

## British Top 50 Albums

1	2	PORTRAIT OF SINATRA	Reprise
2	1	20 GOLDEN GREATS, The Shadows	EMI
3	3	ARRIVAL, Abba	Epic
4	4	HEARTBREAKERS, Various	K-Tel
5	8	HOLLIES LIVE HITS	Polydor
6	6	ENDLESS FLIGHT, Leo Sayer	Chrysalis
7	7	ANIMALS, Pink Floyd	Harvest
8	47	EVERY FACE TELLS A STORY, Cliff Richard	EMI
9	5	LIVE, Status Quo	Vertigo
10	10	RUMOURS, Fleetwood Mac	Warner Bros
11	9	IN YOUR MIND, Bryan Ferry	Polydor
12	13	COMING OUT, Manhattan Transfer	Atlantic
13	14	GREATEST HITS, Abba	Epic
14	11	EVITA	MCA
15	20	A NEW WORLD RECORD, Electric Light Orchestra	Jet
16	12	LOW, David Bowie	RCA
17	15	BEST OF, John Denver	RCA
18	18	PETER GABRIEL	Charisma
19	28	DAVID SOUL	Private Stock
20	25	HOTEL CALIFORNIA, The Eagles	Asylum
21	17	BURNING SKY, Bad Company	Island
22	21	THE BEST OF LENA MARTELL	Pye
23	19	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
24	27	KIKI DEE	Rocket
25	16	VISION, Don Williams	ABC (Anchor)
26	35	GREATEST HITS, Showaddywaddy	Arista
27	34	A DAY AT THE RACES, Queen	EMI
28	23	DANCE TO THE MUSIC, Various	K-Tel
29	24	BOSTON	Epic
30	43	THEIR GREATEST HITS 71-75, The Eagles	Asylum
31	29	RED RIVER VALLEY, Slim Whitman	United Artists
32	—	GOLDEN DELICIOUS, Wurzels	Note
33	38	WINGS OVER AMERICA, Wings	Parlophone
34	22	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
35	39	MARQUEE MOON, Television	Elektra
36	42	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
37	36	DAMNED, DAMNED, DAMNED, The Damned	Stiff
38	26	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
39	40	MOTORVATIN, Chuck Berry	Mercury
40	30	I CAME TO DANCE, Nils Lofgren	A&M
41	31	WIND AND WUTHERING, Genesis	Charisma
42	32	WHITE ROCK, Rick Wakeman	A&M
43	44	SILK DEGREES, Boz Scaggs	CBS
44	—	JAILBREAK, Thin Lizzy	Vertigo
45	41	ROCK ON, Various	Arcade
46	48	THE GREATEST HITS OF, Frankie Valli & The Four Seasons	K-Tel
47	37	LOVE AT THE GREEK, Neil Diamond	CBS
48	—	JOHNNY THE FOX, Thin Lizzy	Vertigo
49	—	MANHATTAN TRANSFER	Atlantic
50	—	SIMON AND GARFUNKEL'S GREATEST HITS	CBS

## US Disco Top 20

1	DO WHAT YOU WANNA DO, T Connection	TK
2	UPTOWN FESTIVAL, Shalimar	Soul Train
3	LOVE IN C MINOR/MIDNIGHT LADY, Cerrone	Cotillion
4	DISCO INFERNO/STARVIN'/BODY CONTACT, Trammps	Atlantic
5	NEW YORK YOU GOT ME DANCING, Andrea True Connection	Buddah
6	TWENTY-FOUR HOURS A DAY, Barbara Pennington	United Artists
7	DON'T LEAVE ME THIS WAY/ANYWAY YOU LIKE IT, Thelma Houston	Tamla
8	LOVE IN C MINOR, Heart & Soul Orchestra	Casablanca
9	UP JUMPED THE DEVIL, John Davis & The Monster Orchestra	SAM
10	LIFE IS MUSIC/LADY LUCK/DISCO BLUES, Ritchie Family	Marlin
11	YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass	Philadelphia
12	STONED TO THE BONE, Timmy Thomas	TK
13	I GOTTA KEEP DANCING, Carrie Lucas	Soutrain
14	TOUCH ME, TAKE ME, Black Light Orchestra	RCA Import
15	FUNK MACHINE, Funk Machine	TK
16	SLOW DOWN, John Miles	London
17	TATTOO MAN, Deniae McCann	Polydor
18	SIX MILLION DOLLAR MAN/HURRY UP & WAIT, Originals	Motown
19	DREAMIN'/HIT & RUN/RIPPED OFF, Loleatta Holloway	Gold Mind
20	KING KONG, Love Unlimited Orchestra	20th Century

## US Top 50 Albums

1	2	RUMOURS, Fleetwood Mac	Warner Bros
2	1	HOTEL CALIFORNIA, Eagles	Asylum
3	4	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
4	3	A STAR IS BORN, Barbra Streisand & Kris Kristofferson	Columbia
5	14	LEFTOVERTURE, Kansas	Kirshner
6	7	JOHN DENVER'S GREATEST HITS VOL. 2	RCA
7	6	BOSTON	Epic
8	5	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
9	13	LOVE AT THE GREEK, Neil Diamond	Columbia
10	16	THIS ONE'S FOR YOU, Barry Manilow	Arista
11	11	NIGHT MOVES, Bob Seger & The Silver Bullet Band	Capitol
12	15	UNPREDICTABLE, Natalie Cole	Capitol
13	9	IN FLIGHT, George Benson	Warner Bros
14	10	ANIMALS, Pink Floyd	Columbia
15	20	WINGS OVER AMERICA	Capitol
16	12	YEAR OF THE CAT, Al Stewart	Janus
17	19	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
18	18	ROCK AND ROLL OVER, Kiss	Casablanca
19	23	ANYWAY YOU LIKE IT, Thelma Houston	Tamla
20	25	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
21	22	ROOTS, Quincy Jones	A&M
22	24	THE NAME IS BOOTSY, BABY! Bootsy's Rubber Band	Warner Bros
23	29	HARBOR, America	Warner Bros
24	26	ARRIVAL, ABBA	Atlantic
25	28	A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section	Polydor
26	27	WIND & WUTHERING, Genesis	Alco
27	17	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
28	41	BURNIN' SKY, Bad Company	Swan Song
29	31	AN EVENING WITH DIANA ROSS	Motown
30	36	SLEEPWALKER, Kinks	Arista
31	32	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
32	44	SILK DEGREES, Boz Scaggs	Columbia
33	43	CAROLINA DREAMS, Marshall Tucker Band	Capricorn
34	38	BIGGER THAN BOTH OF US, Daryl Hall & John Oates	RCA
35	33	THIS IS NICKEY, Deniece Williams	Columbia
36	14	ROARING SILENCE, Manfred Mann's Earth Band	Warner Bros
37	21	ASK RUFUS, Rufus Featuring Chaka Khan	ABC
38	30	CHILDREN OF THE WORLD, Bee Gees	RSC
39	40	CHANGES IN LATITUDES—CHANGES IN ATTITUDES, Jimmy Buffett	ABC
40	42	THE PRETENDER, Jackson Browne	Asylum
41	34	GREATEST HITS, Linda Ronstadt	Asylum
42	56	CAR WASH, Rose Royce	MCA
43	45	THE BEST OF THE DOOBIES, Doobie Brothers	Warner Bros
44	—	TEDDY PENDERGRASS	Philadelphia International
45	47	PART 1, KC & The Sunshine Band	TK
46	48	NOVELLA, Renaissance	Sire
47	49	DEEP IN MY SOUL, Smokey Robinson	Tamla
48	35	LUXURY LINER, Emmylou Harris	Warner Bros
49	50	A MAN AND A WOMAN, Isaac Hayes & Dionne Warwick	ABC
50	—	BREEZIN', George Benson	Warner Bros

## US Soul Top 20

1	2	TRYING TO LOVE TWO, William Bell	Mercury
2	1	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
3	4	AT MIDNIGHT, Rufus featuring Chaka Khan	ABC
4	4	LOVE IS BETTER IN THE AM, Johnnie Taylor	Columbia
5	7	I WANNA GET NEXT TO YOU, Rose Royce	MCA
6	5	SOMETIMES, Facts Of Life	Kayvette
7	9	THERE WILL COME A DAY, Smokey Robinson	Tamla
8	10	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK
9	6	REACHING FOR THE WORLD, Harold Melvin	ABC
10	13	THE PRIDE (Part 1), Isley Brothers	T-Neck
11	12	AIN'T GONNA BUMP NO MORE, Joe Tex	Epic
12	8	TOO HOT TO STOP, Bar-Kays	Mercury
13	11	GLORIA, Enchantment	United Artists
14	14	BLESSED IS THE WOMAN, Shirley Brown	Arista
15	15	TIME IS MOVIN', Blackbyrds	Fantasy
16	27	THROWING A GOOD LOVE AWAY, Spinners	Atlantic
17	—	PINOCCHIO THEORY, Bootsy's Rubber Band	Warner
18	23	I WANNA DO IT TO YOU, Jarry Butler	Motown
19	18	DANCIN', Crown Heights Affair	De-Lite
20	30	DISCO INFERNO, Trammps	Atlantic

ELKIE BROOKS, new entry at number 43



CLASH: in at number 46

## US Top 50 Singles

1	1	RICH GIRL, Daryl Hall & John Oates	RCA
2	3	DANCING QUEEN, Abba	Atlantic
3	4	DON'T GIVE UP ON US, David Soul	Private Stock
4	5	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
5	2	LOVE THEME FROM "A STAR IS BORN", Barbra Streisand	Columbia
6	16	SOUTHERN NIGHTS, Glen Campbell	Capitol
7	8	THE THINGS WE DO FOR LOVE, 10 cc	Mercury
8	17	HOTEL CALIFORNIA, Eagles	Asylum
9	12	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
10	11	MAYBE I'M AMAZED, Wings	Capitol
11	13	CARRY ON WAYWARD SON, Kansas	Kirshner
12	14	SO INTO YOU, Atlanta Rhythm Section	Polydor
13	6	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
14	9	I LIKE DREAMIN', Kenny Nolan	20th Century
15	15	SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones	Epic
16	10	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
17	7	NIGHT MOVES, Bob Seger	Capitol
18	24	TRYING TO LOVE TWO, William Bell	Mercury
19	21	RIGHT TIME OF THE NIGHT, Jennifer Warnes	Arista
20	22	SAM, Olivia Newton-John	MCA
21	35	WHEN I NEED YOU, Leo Sayer	Warner Bros
22	36	I WANNA GET NEXT TO YOU, Rose Royce	MCA
23	27	THE FIRST CUT IS THE DEEPEST, Rod Stewart	Warner Bros
24	25	DO YA, Electric Light Orchestra	United Artists
25	26	GLORIA, Enchantment	United Artists
26	32	LIDO SHUFFLE, Boz Scaggs	Columbia
27	28	FREE, Deniece Williams	Columbia
28	30	DISCO LUCY, Wilton Place Street Band	Island
29	18	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
30	45	CAN'T STOP DANCING, Caplain & Tennille	A&M
31	33	AT MIDNIGHT, Rufus Featuring Chaka Khan	ABC
32	50	YOUR LOVE, Marilyn McCoo & Billy Davis Jr.	ABC
33	50	COULDN'T GET IT RIGHT, Climax Blues Band	Sire
34	34	ALL STRUNG OUT ON YOU, John Travolta	Midsong International
35	41	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK
36	40	N. Y. YOU GOT ME DANCING, Andrea True Connection	Buddah
37	38	SOMETHIN' 'BOUT 'CHA, Latimore	Glades
38	39	LOVE IN C MINOR (Pt. 1), Cerrone	Cotillion
39	44	MAGICAL MYSTERY TOUR, Ambrosia	20th Century
40	49	ANGEL IN YOUR PALMS, Hot	Big Tree
41	19	CRACKERBOX PALACE, George Harrison	Dark Horse
42	42	SPRING RAIN, Silvert	Salsoul
43	20	BOOGIE CHILD, Bee Gees	RSC
44	—	DANCING MAN, Q	Epic/Sweetlife
45	47	PHANTOM WRITER, Gary Wright	Warner Bros
46	—	SOMETIMES, Facts Of Life	Kayvette

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# BANG, BANG!

ROCKSTARS in ex-  
plosion scares or the  
perils of life at the  
top.Young Pat Travers played  
through his set at the  
Rainbow t'other night,  
unaware that earlier in the  
day he had chipped a bone in  
his elbow. During the  
afternoon, you see, his stage  
crew were experimenting  
with some flashes when an  
unintended explosion oc-  
curred. A piece of shrapnel  
caught 'Pat in the arm.Tough guy that he is, he just  
rubbed the wounded limb,  
not realising that the  
offending item had in fact  
penetrated. And for good  
measure, the PA system  
caught fire during the  
concert.Also getting in on the act were  
the **Steve Gibbons Band** at  
the Hammersmith Odeon.  
One of their stage 'bombs'  
exploded overpowerfully  
and guitarist **Bob Wilson**  
suffered cuts to his head and  
needed hospital treatment,  
as well as a few stiff ones,  
after the show.Bangs apart, it's been a  
delightfully social week. To  
a genial lunch at the **Tower  
Hotel** with Welsh songster  
**Max Boyce**. As the brandies

## The lights went out

flowed, the jokes and stories  
began to take on a bawdier  
tone. Natch, I daren't  
repeat any of them in print.  
Are they really that big in  
Wales?On then, to **Ronnie Scott's**  
in Frith Street for an early  
evening recital from **Heat-  
wave**. Many music business  
persons there (including the  
entire **RECORD MIRROR**  
staff and groupies). **Dave  
Lee Travis** was sporting a  
most vulgar T-shirt — Idon't know how his beautiful  
wife puts up with it. After  
the lig, while a number  
crawled into the pub next  
door, others proceeded to the  
**Kinks** concert at the  
**Rainbow** and on to their  
party at **Rags**.This latter function was an  
'invitations only' affair. A  
goodly number, including  
various el-punko bands,  
attempted by fair means  
and foul to gain admission.  
They failed. But not so  
young **Barry** "Where's the  
party?" **Cain** who entered  
the premises via the  
gentlemen's lavatories. The  
boy has such style, I always  
think.OK, **Be-Bop**, why snub the  
**Steve Gibbons Band**? The  
two bands have been touring  
together, but after the  
**Hammersmith** concert, **Be-  
Bop** did not see fit to invite  
Steve's mob to their party at  
the pricey **Caviar Bar** in  
**Knightsbridge**. The first  
Steve and co had heard of  
the bash was a few hours  
before — but they still  
managed to get in.Browsing through some back  
issues of **RECORD MIR-  
ROR**, I noticed **Rosalind  
Russell's** review of **Wings'**  
single 'Maybe I'm Amazed'.  
Her words: "If it's not a  
number one hit, I'll eat it."  
Would you like it with salt  
and vinegar or in the raw,  
luv? I shall of course be  
issuing invitations to the  
banquet.And a quick news flash from  
across the pond... at the  
suggestion of **Eagles** man-  
ager, **Irvin Azoff**, hot coffee  
and doughnuts were handed  
out to freezing fans in  
**Cleveland** waiting to buy  
tickets for the **Eagles**  
concert at the **Coliseum**.  
Nice one **Irvin**.Still over on the other side,  
a new attendance record was  
set for **New York's CBGB's**  
club when **Television** per-  
formed there recently.  
Among the viewers were  
**Paul Simon** and **Linda  
Ronstadt**.Over to **Capital Radio** where  
goodies for their 'Help A  
London Child' Easter  
auction are rolling in.  
Included so far are an  
autographed **Bay City  
Roller** jacket, a **Gary Glitter**  
jacket also autographed, a  
special **Kenny Everett** /  
**Captain Kremen** record and,  
wait for it, **David Soul's**  
sunglasses!Up to **Sheffield** for a tale  
related to me by **Radio  
Hallam's Jim Greensmith**.

LOU REED and friend. • SEE CENTRE PAGES

Young **Jim** went to interview  
**Fire - eater and Snake -  
Charmer Lela Davine** at  
**Sheffield's Grosvenor House  
Hotel**, where **Lola** was  
performing with two of her  
seven snakes — **Boadicea**  
and **Marmaduke**. **Jim** was  
more than a little concerned  
when, during the interview,  
**Boadicea** took it upon  
herself to wrap her 11-foot  
length around his person.  
**Lola** had to wrestle with  
**Boadicea** to disentangle the  
couple. What fun.**POLICE FIVE:** **Clive Langer**  
of **Deaf School** had his  
customised red Fender  
Telecaster guitar stolen  
after a **Durham University**  
gig last weekend. The  
guitar's serial number is  
425633. If you get any clues,call - up **Angela** on 01-836  
7744.Strange goings on in **Southend**  
where **Jenny Darren** was  
dragged offstage by a group  
of lusty males. She was  
rescued by none other than  
the manager of **AC/DC**...  
Meanwhile, over at **Ding-  
walls**, **Captain Sensible** of  
the **Damned** took a fancy to  
a **Gnasher** badge being  
sportied by **Eamon Carr** of  
**Horslips**. The **Captain**  
offered to swap it for his 'I'm  
A Damned Disciple' badge.  
But no deal, because he  
didn't know the password  
for the **Dennis The Menace**  
fan club. As we all know it  
is, of course, 'Ding Dong'.  
Excuse me, but there goes the  
bell for last orders. A large  
one please. See y'all.KICKED off the week with old  
friend **STEVE MARRIOTT'S**  
wedding to **American model  
PAM STEVENS** at **LON-  
DON'S KENSINGTON  
REGISTRY OFFICE**. In  
attendance were all t'other  
**SMALL FACES** — **IAN  
McLAGEN** was best man, a  
young-looking **JOE BROWN**  
and **TOBY**. **Steve and Pam's  
CHILD**. I wish them nuptial  
bliss as well as good luck to the  
boys when they go on the road  
next month. Their album, by  
the way, is completed and  
they're looking for a record  
company contract.• **ABOVE:** **Pam, Steve and  
Toby**. Left: A parting hug from  
new **Old Small Faces** member,  
**Rick Wills**.

## Ron McQuinn

# "Look at Love Need"

Produced by Phil Lynott of Thin Lizzy,  
a trulythis is an amazing new artist with  
amazing new single.

DECCA

# Shadows 20 great dates

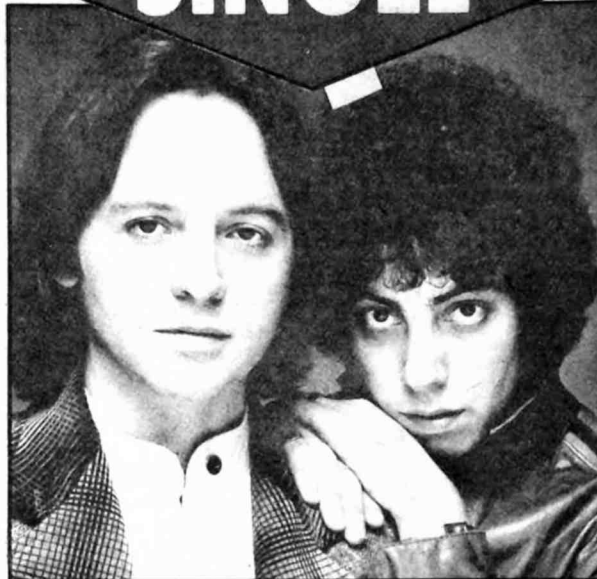
THE SHADOWS celebrate their number one album '20 Golden Greats' with a '20 Golden Dates' tour in May, their first live appearances for two years.

Original members Hank Marvin and Bruce Welch, plus later addition drummer Brian Bennett, will be joined by Alan Jones on bass, and Francis Monkman on keyboards.

Dates are: (concerts at 7.30 pm unless stated otherwise), Bristol Colston Hall, May 2, Southampton Gaumont 3,

Cardiff Capitol 4, Edinburgh Playhouse 6, Glasgow Apollo 7 (6.30 and 9 pm), Preston Guildhall 8, Manchester Apollo 9, Newcastle City Hall 10, London Royal Albert Hall 11, Bournemouth Winter Gardens 13, Birmingham Odeon 14 (6.30 and 9 pm), Liverpool Empire 15, Sheffield City Hall 16, Coventry Theatre 17, Cleethorpes Bunny's Place 19/20 (11 pm), Leicester De Montfort Hall 21, Croydon Fairfield Hall 22 (5.15 and 8 pm), Stoke Jollees 23/24 (11.30 pm).

# 10cc TOUR, ALBUM AND SINGLE



10cc: 'Good Morning Judge' single

10cc HAVE a new single out on Friday, and release their first album since the group split late last year, in mid-April. The single 'Good Morning Judge' (reviewed on page 10), is coupled with 'Don't Squeeze Me Like Toothpaste'. Their album is called 'Deceptive Bends'.

10cc have still to announce the

finalised line-up of the band which will tour Britain, but occasional member Paul Burgess, who augmented the band on drums on live appearances, is understood to be among the new musicians.

Meanwhile, the departed Lol Creme and Kevin Godley are continuing with their 'Gizmo' project.

## TOURS...TOURS



THE JAM

**THE JAM:** London's Royal College of Art, March 25, 100 Club, 29, Red Cow, 30, Rochester Castle, 31, Leeds Polytechnic, April 1, London's Nashville Rooms, 5, Hope And Anchor, 6, Rochester Castle, 9, Nashville Rooms, 12, Brighton Embassy Cinema, 15, London's Roundhouse, 17, Nashville Rooms, 19, Dingwalls, 26, Hope And Anchor, 28.

**JOHN STEVENS AWAY:** London's Hope And Anchor, April 20, Nashville Rooms, 26, Rock Garden 30.

**FLYING ACES:** Wigan Casino, April 9, Barrow Maxm Club, 10, Doncaster Outlook Club, 11, Middlesbrough Town Hall, 23, Birmingham Bogart's, 27, Chester Quaintways, May 9, Brighton Top Rank, 10, Peterfield Mercury Club, 11.

**GENERATION X:** Birmingham Rebecca's, March 24, Newport Gwent Roundabout, 30, London Marquee, 31, Liverpool Eric's, April 1, Leeds Ford Green, April 2.

**FAIRPORT:** Coventry Top Rank, May 5, Bangor University, 7, Canterbury University of Kent, 27, Dudley Town Hall, 28.

**REAL THING:** Manchester Apollo, March 31, Newcastle Mayfair, April 1, North Allerton Centre, 9, Norwich Theatre Royal, 10, Sheffield Flesta, 11, St Ives Hunts Centre, 16, Rotherham Montgomery Hall, 18, Aberdeen Fusion Theatre, May 9, Edinburgh Clouds, 20, Inverness Eden Court Theatre, 21, Dundee Caird Hall, 22.

**DARTS:** Hendon Middlesex Polytechnic, March 25, Fishguard Frenchman's Motel, April 2, London 100 Club, 19, Leicester Polytechnic, 23, Swansea Circle Club, 28, London Royal College of Art, 2, London 100 Club, 19, Leicester Polytechnic, 23, Swansea Circle Club, 28, London Royal College of Art, 29, Reading Bulmershe College, 30.

**LEW LUIS:** Adds Brighton Embassy Cinema, April 9, Southend Queen's Hotel, 10, London Hope And Anchor, 21, Brighton Bucaneer Club, 22.

**BERNI FLINT:** (With Nashville star Bill Anderson and UK country band Frank Jennings' Syndicate): Belfast May 3, Ipswich Gaumont 6, Birmingham Hippodrome 7, London Theatre Royal 8, Plymouth Guildhall 11, Southport New Theatre 12, Aberdeen Music Hall 13, Glasgow Apollo 14, Eastbourne Congress Theatre 15.

**X. T. C.:** London Rochester Castle April 14, Ronnies Upstairs 19, Marquee (with Fabulous Poodles), 29 High Wycombe Nags Head 30.

**NUTZ:** Tiverton Motel March 30, Nottingham Boat Club April 2, London Marquee 12, Nottingham Grey Topper 19, Swansea Circles Club, 21, West Runton Pavilion 22, Manchester Electric Circus 27.

**LIVERPOOL EXPRESS:** Carlisle Cosmo Club April 1, Nottingham Porthouse 2, Leicester De Montfort Hall 4, Glasgow 10, Stockport Daventry Theatre 17, Withersnae Grand Pavilion 28, Manchester Bilgiths 29, Liverpool Empire 30.

**KICKS:** London Rock Garden April 1, Dingwalls 2, Nashville 8.

**RICHARD & LINDA THOMPSON:** First dates for 18 months: Brighton Dome, April 29, Essex University, 30, London Theatre Royal, May 1, Surrey University, 6, Canterbury Odeon, 7, Cambridge Lady Mitchell Hall, 11, Manchester University, 14, Stevenage Gordon Craig Theatre, 15, Keele University, 18, Stafford North Staffs Poly, 20.



RICHARD & LINDA THOMPSON

**FOUNDATIONS:** Boston Assembly Rooms April 1, Oldham Tower Club 2, Hallington Wyvern Club 6, Kettering North Park Club 9, Stowmarket Sports Centre 23, Portsmouth Tricorn Club 25, Harrogate Gallop Inn 25-30.

**DORY PREVIN:** Adds Croydon Fairfield Hall where she now opens the tour on May 15. Support band are Illusion.

**KRAKATOA:** Dyfed RAF Brawdy April 2, Wales Newbridge Club 3, London Fulham Greyhound 4, London Golden Lion 5, Bath Viaduct Hotel 8, Fishguard Frenchmans Motel 9, London Greyhound 11, London Golden Lion 12, Birkenhead Mr Digbys 13, Brighton Buccaneer 15, Scunthorpe Priory Hotel 16, London Fulham Greyhound 18, London Golden Lion 19, Harrow Technical College 22, Leicester Polytechnic 23, London Greyhound 25, London Golden Lion 26, Darlington Incognito 27, Huddersfield Polytechnic 28, Doncaster College of Education 29, Chester College of Education 30, London Paddington Fangs May 4, Bristol Old Granary 7, Middlesbrough Rock Garden 13, Bolton Technical College 21.

**QUANTUM JUMP:** Maldenhead Skindles May 1, Cardiff Top Rank 3, Manchester University 4, Huddersfield Polytechnic 5, Birmingham Aston University 6, Sheffield University 7, London Sound Circus 12, Scarborough Penthouse 13, Bradford University 14, Croydon Greyhound 18, Tolworth Toby Jug 16.

**BILLIE JOE SPEARS:** Peterborough ABC April 16, Oxford New Theatre 17, Aberdeen Music Hall 21, Liverpool Empire 22, Llandudno Astra 23, Coventry Theatre 24, Chatham Central Hall 26, Croydon Fairfield Hall 27, Brighton Dome 28, Bournemouth Winter Gardens 29.

## Charitable Soul

DAVID SOUL has set up a charitable trust to protect merchandising rights for products bearing his name.

'The David Soul Foundation' will be a company with merchandising rights and proceeds will go to a charity trust to help young people.

Legal action will in future be brought against any manufacturer who tries to sell goods unauthorised by the Foundation, and he asks fans to buy only merchandise approved by him.

## RETURN OF CAT

CAT STEVENS has a new album, 'Iz'itso', released on April 15.

Among the musicians featured are Chick Corea, Andy Newman and Elkie Brooks. All tracks bar one were

written by Cat.

No single release has been announced as yet, but there are plans for Cat to get a touring band together and play some British outdoor dates in the summer.

## GLC safety code to be reviewed

LONDON'S STRICT rulings on safety at pop concerts come under review in May, a year after they were introduced by the Greater London Council.

They are seeking the views of about 200 organisations inside and outside the music business as to the success of their pop safety code, and discussing possible alterations.

Some promoters claim it has held back London concerts through excessive red tape, but the GLC claim it has probably averted potential disasters.

## Quo in Germany

STATUS QUO are to appear in two major European one day concerts in Germany in April.

They appear with John Mayall, the reformed Small Faces, Dr Feelgood, Harry Chap-

in, and German rock outfit Scorpions at Munich Olympic Stadium on April 9, and with the same bill the next day at Dortmund.

The Status Quo 'Live' double LP has gone gold on UK sales.

# Ramones tour here in May



RAMONES: supported by Talking Heads

LEADING US punk band The Ramones return to the UK to tour in May, supported by the Talking Heads.

Dates are Liverpool Eric's May 19, Leeds Poly 20, Strathclyde University 21, Manchester Electric Circus 22, Doncaster Outlook Club 23, Birmingham Barbarellas 24, Aylesbury Friars 28, Hastings Pavilion 28, Croydon Greyhound 29, Bristol Colston Hall 30, Plymouth Woods Centre, June 1, Penzance Winter Gardens 2, London Roundhouse 5/6. The Talking Heads also appear at London Rock Garden May 13/14.

The band is now a four piece with the addition of former Modern Lovers keyboard/guitar player Jerry Harrison.

## Rollers' missing money

AN INVESTIGATION into the books of the Bay City Rollers has revealed a discrepancy. Up to £1 million is revealed as missing.

The discrepancy was found in a contract and was discovered after an investigation by a private eye, the bands' lawyers and accountant.

Rollers' manager Tam Paton stressed that members of the group are not involved, but an organisation involved in the Rollers set-up could be responsible for the losses.



ROD STEWART: double A side

# ROD DOUBLE SINGLE FACES ALBUM & EP

A NEW Rod Stewart double 'A' side single 'First Cut Is The Deepest' and 'I Don't Want To Talk About It' is released on April 15.

'First Cut' is a present US hit, while 'Talk About It' was a popular number on Rod's UK tour.

Also released on Riva is a double album

anthology of The Faces and a four track EP.

The EP features an edited version of 'Memphis' plus 'You Can Make Me Dance, Sing Or Anything', 'Stay With Me' and 'Cindy Incidentally', and is out on May 13. 'The Best Of The Faces' is out on April 29, price £4.99.

## 'Fifth Quo' releases album

BOB YOUNG, fifth member and tour manager for Status Quo, has an album released by Magnet with guitarist Mick Moody, titled 'Young and Moody' out in May.

Moody was lead guitarist with Snafu and Juicy Lucy. He was also responsible for writing

three of the songs on the new David Coverdale solo album, on which he also plays guitar.

Young and Moody's own album was produced by former Deep Purple bassist Roger Glover. A single, 'Chicago Blue', was released off the album last week.



DAVE EDMUNDS: out this Friday

## 'GET IT' — FIRST FOR EDMUNDS

DAVE EDMUNDS' first album on the Swan Song label, 'Get It', is issued on Friday.

As well as his own compositions with Nick Lowe like 'Here Comes The Weekend', the album features covers of Graham Parker's 'Back To Schooldays', and Bob Seger's 'Get Out Of Denver'.

A single, 'Juju Man', is released off the LP on the same date.

## Lou's London dates fixed

LONDON DATES for Lou Reed have now been finalised for April 26-28, at the New Victoria.

Tickets are available at the theatre box office

and are priced £4, £3, £2 and £1.50.

Reed's European tour opened last week in Scandinavia.

## Television tour soon

NEW YORK club band Television, whose debut LP entered the charts at 39, hope to tour Britain in the early summer.

The title track of the album, 'Marquee Moon', is released as a single on April 1, and the first 25,000 copies will be a limited edition 12" release.

### Mac cancellation

FLEETWOOD MAC have cancelled the Bristol Colston Hall date on their British tour which was to have been prior to their three nights at London's Rainbow.

They have had to cancel other dates on the European part of the tour due to vocalist Stevie Nicks contracting a throat infection, but the Birmingham, Glasgow, Manchester and London dates stand.

### Spector guests

RONNIE SPECTOR, leader of the Ronettes and integral part of the Phil Spector sound is to guest with Southside Johnny and the Asbury Jukes at

their London Rainbow concert on April 6.

She appeared on their first album, and has just released her first single in America for some time - 'Say Goodbye To Hollywood'.

### Second X album

THE SECOND album from Brand X, 'Moroccan Roll', is released on April 22.

Brand X - John Goodsall, Robin Lumley, Maurice Pert, Percy Jones and Phil Collins, produced the album with Derek Mackay.

Tracks include 'Disco Suicide', and 'Why Should I Lend You Mine (When You've Broken Yours Off Already)', 'Maybe I'll Lend You Mine After All'.



5000 VOLTS: released this Friday

## 5000 VOLTS' 'CLOUDS' SINGLE

A NEW single from 5000 Volts - '(Walkin' On A) Love Cloud' - is released on Friday.

The band, presently touring with the Stylistics, is to appear at

Watford Baileys for the week April 10-16.

Their new single is penned and produced by Tony Eyers, the man responsible for their previous hits 'I'm On Fire' and 'Dr Kiss Kiss'.

## NEWS IN BRIEF

**BAD COMPANY** look set for early Autumn tour, probably in October. Crowds wrecked seats after **Deaf School's** full house concert at Liverpool Empire last week. **Fleetwood Mac's** 'Rumours' and **Bellamy Brothers** 'Plain And Fancy' gone silver this week.

Contrary to previous reports **Clash** are not supporting **John Cale** at his London Roundhouse gigs.

Five man New York band **Starz** have single 'Cherry Baby' out here April 15 and LP 'Violation' on May 6.

Second album on Virgin by **Peter Tosh** 'Equal Rights' issued on April

22, including a version of 'Get Up Stand Up' written by Tosh with Bob Marley.

The **Clash** album 'The Clash' released in April.

New single from **The Band** is 'Right As Rain' off the 'Islands' LP issued April 22.

**Dan Fogelberg** to support **The Eagles** on British

dates. New album 'Netherlands' released to coincide.

The **Duke Ellington** celebration concert scheduled for London's New Victoria theatre on April 17 has been postponed due to **Michel Legrand** being unable to appear because of other work.

**CBS's National Disco - O - Doubles** competition to be held at Brollys, Richmond, on Friday.

**Alkatraz** single 'Red Lights' remixed off 'Doing A Moonlight' LP, released April 15.

**Michael Chapman** to play London Marquee April 8 and 9 following successful appearance there recently.

## Frampton not for Jubilee

**PETER FRAMPTON** is the latest name rumoured for topping the Jubilee rock festival planned for Earls Court in June, though his record company A&M say they have no knowledge of him being approached to appear there.

Frampton is presently in the studios finishing the follow up album to his smash double live set 'Frampton Comes Alive'.

*The* **MARTYN FORD** *Orchestra*

**Let Your Body Go Downtown**  
TOP 26

**Written by Lynsey De Paul & Mike Moran**

C/W  
**Horny**

# A very short story by a very short lady

## Blonde bombshell meets Barry Cain

**DIMINUTIVE, BLONDE** Lynsey de . . . "Hold it! Everyone but everyone begins an article on me with 'Diminutive, blonde Lynsey de Paul'. It's driving me mad, MAD!"

Oh, sorry. Howzabout - With amorphous ease the painted lady of the piano materialised in the room as though beamed up Star Trek fashion . . . "No. Don't like that at all. It doesn't say anything."

### Suicidal

You're hard to please. Er - six months ago Lynsey de Paul was suicidal. She had just completed an album "My best ever" but due to problems with her last record company it couldn't be released. So she sued, quit the scene and joined Polydor. "Well, that's a bit better. But isn't it rather boring?"

Yeah, guess so. This is getting silly. Right - Lynsey de Paul's last single 'If I Don't Get You' was dedicated to Ringo Starr.

"I went out with him for five

months after he came up to me at a party and said 'I've been following your career for the last four years', says 28-year-old Lynsey.

"This looks promising. Carry on."

Thank you. Where was I. Oh yes - "Ringo must be one of the wittiest people I've every met. When he went back to the States for tax reasons he asked me to go with him - but all along I knew I could never go." After that Lynsey . . . "Nope. I'm losing interest. Change it."

Phew. Lynsey de Paul hasn't been out with anyone in a year. "I suppose I'm just becoming increasingly more intolerant as I get older", says the attractive blue-eyed blonde.

"If a girl is intent on carving out a career for herself and succeeds, it is very difficult to find a compatible partner. I guess I'll never get married. My first love will always be music."

"Yet I still get my picture in the papers alongside rumours of romance. I often feel like a minister without portfolio. When will people realise that I'm not a dumb blonde? Look, I've written 12 hits, six television themes and won two Ivor Novello awards.



LYNSEY DE PAUL: "If you could see me when I get out of the bath . . ."

"Girls in the public eye are treated very cheaply." Out. "I don't want to sound like I'm blowing my horn. I'm afraid you'd better alter it again. Can't you start with the Euro contest or something?"

You mean something like - The Eurovision Song Contest is on - "and that's official" says Lynsey de Paul.

So Lynsey and Mike Moran will be able to sing their hit 'Rock Bottom' after all. "The song was originally meant for Blue Mink" says the 28-year-old beauty. "We didn't know the music publishers had submitted the number for the contest and when we found out, it was too late to get anyone to sing it."

### Mediocrity

"So we decided to perform the song ourselves. I always felt the contest lent a new meaning to mediocrity - until Abba came along."

"They made people really start to take the whole thing seriously. How can you knock a song that 11 million people go out and buy? OK, there may have been records that got to Number One in the past which have made me ill . . .

"No. Don't like that either. You're not very good are you?"

Look, I don't have to interview you y'know. We drew straws for this in the office - and I lost. Besides, me mum's gonna be furious with you for making me late for tea.

Anyway, the contest has just been cancelled.

"Aw shut up and keep writing."

"Alright. Don't get yer lipstick in a twist. I know - Lynsey de Paul is ugly. At least that's what she thinks."

"If you could see me when I get out of the bath . . ."

Yes please. "Look, I'm warning you". OK, I suppose we could have "The papers will call me a dike next if they see me talking to a girl at a party", says Lynsey . . .

"Too near the mark that one." Oh c'mon. I'm going to get extremely annoyed in a minute. Right - lovely singer songwriter Lynsey de Paul has just accepted an invitation to join the elite ranks of the Council of the Songwriters Guild of Great Britain.

"It's a great honour", says Lynsey, "especially as I'm the only woman on the council." Other members include Tim Rice, Roger Greenaway and

Mike Batt.

"The council provide a valuable service to songwriters who find themselves in financial or legal difficulties. I would have been pleased with its help last year."

"I can see you just aren't getting anywhere. Can I have a go?"

Be my guest. Don't mind me, I'm only the word dealer.

### Delectable

"Right. Stunning, delectable Lynsey de Paul, Britain's best female singer songwriter with beautiful eyes and a perfectly divine disposition, stopped going out with Slade manager Chas Chandler after a year because he was too tall."

"Lovely Lynsey, aged 19, is also into astrology and once saw a ghost."

You can't say all that. You're going well over the top. "I suppose I am. There's more to this writing lark than meets the eye. I'll leave it to you."

Wait. That's it. Why didn't I think of that before. Why, it's ideal. Diminutive, blonde Lynsey de . . .

"Now you're talking."

# The Detroit Spinners

## On Record. On Tour.

including

- Rubber Band Man
- Ghetto Child
- Could It Be I'm Falling In Love
- Then Came You
- Wake Up Susan

### APRIL

- |      |          |                                |
|------|----------|--------------------------------|
| 22nd | Friday   | Odeon, Birmingham              |
| 23rd | Saturday | California Ballroom, Dunstable |
| 24th | Sunday   | Empire, Liverpool              |
| 29th | Friday   | Hammersmith Odeon, London      |
| 30th | Saturday | Apollo, Manchester             |

### MAY

- |     |        |                         |
|-----|--------|-------------------------|
| 1st | Sunday | Fairfield Hall, Croydon |
|-----|--------|-------------------------|

Support: Brass Construction

### THE DETROIT SPINNERS SMASH HITS

including

- Rubber Band Man
- Ghetto Child
- Could It Be I'm Falling In Love
- Then Came You
- Wake Up Susan



### COLLECTOR'S ITEM

10,000 12" EPs

in a special presentation bag

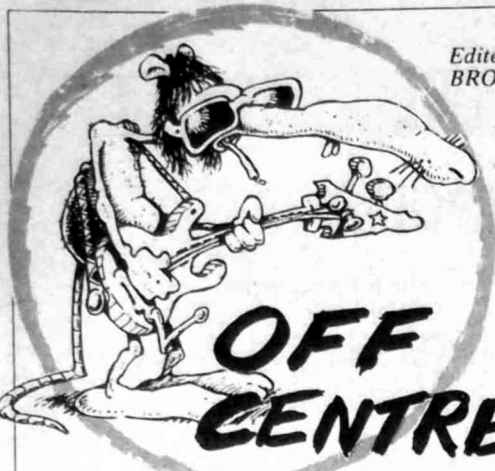
(All other copies 7")

Side 1: 'Could It Be I'm Falling In Love'  
'You're Throwing A Good Note Away'

Side 2: 'Games People Play'  
'Lazy Susan'

K50363





# OFF CENTRE

Edited by DAVID BROWN

## Jimmy's at the Helm



**JIMMY HELMS** matter of direction, Jimmy reflects. "The artist obviously has his own ideas as to what he wants to do, but the management see things their way."

"I didn't want to become part of the cabaret, cocktail lounge, Las Vegas image. I want something more energetic. I'm searching for something unique so what's the point of setting someone on a path that's already happened 10 times before?" Jimmy isn't the first artist to have to take drastic steps (he starts from the bottom again having enjoyed a spell of commercial success) and it's unlikely he'll be the last either.

"Look at Stevie Wonder," Jim suggests. "He had ideas of his own and had to struggle against the path he'd been pointed in, yet he finally kicked the door in and found the uniqueness that can only come, it seems, in a struggle for artistic freedom."

"Looking at it on a long term basis I think I'd prefer to play my music on the road than end up a frustrated millionaire in a 19 - bedroomed mansion in the country."

"I suppose it is the same with artists of any nature really. I mean can you imagine the manager of Picasso saying to him: 'No, you shouldn't do that mate, do it like this!'"

KEEPING ARTISTS on ice has long been a little trick of the business, but be warned future superstars, it sometimes goes wrong and the ice melts and you're left sitting in a damp puddle.

The idea is this, an artist has generated a certain amount of public interest, you withdraw him from the public eye and sit back while that interest escalates.

Hopefully people are going berserk for the artist and when the time is right you push them out and the world goes crazy and a big star is born.

The trouble is, like many a good theory, it is not guaranteed to work in the reality. Take Jimmy Helms for example, he scored with a single 'Gonna Make You An Offer You Can't Refuse' which made the Top 10 in March, 1973.

He hadn't done a lot of work on the road and was busting his sides to go out on the road and gig. But his management said, "No, play it cool, Jimmy." As he thought management knew best and he was, after all, the artist, and they are paid to look after the other side of things, Jimmy sat tight.

His record company, Cube, was meanwhile putting out the follow up record 'Jack Horner's Holiday', which made the lower chart regions, and was similar in sound to what had previously made a hit Jimmy was still sitting tight and still wanting to go out and gig.

But only now, four years after that hit, is he beginning to get what he really wants, with a new deal, single and band out on the road, and management problems being sorted out by the legal department. Artistic freedom at last! In between he got lost in the maze of cabaret, made a distinctive ad ("Open a packet of Kellogg's cornflakes, pour out the sun", etc.) and singing and acting in the TV play 'Demolition man'.

"It all comes down to a

## Wilco's going spare

**FASHIONABLE YOUNG** guitarist Wilco with the beat combo Dr Feelgood is going spare at present, someone ran off with two guitars belonging to him, one of which is very rare.

The rare one is a Gibson Les Paul special, yellow double cutaway junior type, serial number 0-885 in a black triangular case. Anyone trying to sell that might find a lad in blue breathing heavily down 'is neck. The other is a Les Paul Ibanez recording guitar in a natural wood finish in a black oblong case.

No questions asked info should be piped to 624 9048 / 624 6338. Evening all.

## Watch out the Queen's about

IT'S A little known fact but it seems Her Majesty is a bit of a rocker on the sly, and that's why she has been invited to open this year's Silver Jubilee Rock 'n' Roll Festival'.

Last year's event at the Ally Pally was a bit under subscribed so this year's event has moved to the Recreation Centre, Farnborough, Hants. And on Saturday, June 11, there'll be non-stop living to Screaming Lord Sutch, Flying Saucers, Rock Island Line, Thunderbird and the Timespan disco.

Tickets are £2 plus an snc to Mirramar Productions, 49a, Victoria Road, Farnborough, Hants.

There'll be prizes for the best dressed ted and girl, so get those drapes suits down the dry cleaners now.



# Stumped!

I'M STUMPED to know what to write about Terry Gilliam's new film 'Jabberwocky', though not as stumped as Wat Dabney who hacks his foot off in a last diabolical attempt to make money.

And what about our hero the unlikely Dennis Cooper, a shoddy clothed Michael Palin, having to drop his keeks to gain entry to the castled walls for safety from the hideous Jabberwock medieval monster? It just shows you to what lengths the Monty Python school of film have to go to get laughs these days, and what a length this film is. There are some hilarious moments but these are rather lost among the lengthy build-up of plots and sub-plots.

The Jabberwock is a monster which leaves a wake of smouldering bones littered around the countryside until our hero eventually confronts it and in good old tradition slays the beast and claims his maiden living in a dusty castle.



Among the faces participating are Max 'Stiff Punk' Wall, Neil Innes, John Gorman, Harry H Corbett and Warren Mitchell. Their humorous talents seem under used at times to say the least. The story is such that a 30 minute TV slot would have been ample, and the success of the film will rely on the reputation of those taking part than the actual outcome.

A SCRUFFY garret off Oxford Street. A weather-beaten record player. And one hell of a powerful single that may never see the light of day.



Will 'God Save The Queen' be the Sex Pistols swan - single? 25,000 copies of the record pressed by A&M will self-destruct in D-minus? says. Pistols manager Malcolm McLaren has one copy, and he let Record Mirror have a quick blast in his West End office. It's uncomfortable, maybe even painful, but like 'Anarchy In The UK' it's a well-aimed kick in the face at an indolent music business

*THE next Pistols' cover?* basking in the shadows of its own lethargy.

Rotten always sings like there's no tomorrow. "God save the Queen, it's a fascist regime. It made you a moron, a potential H Bomb. God save the Queen, she ain't

# HOT STUFF

FOLLOWING THE recent correspondence in our letters page re the Punjab Punk scene we proudly present the Punjab Punk charts, as printed in the Delhi Mirror, courtesy of BMRB. (Bangladesh Muslim Red Biro):

- 1 KHYBER MOTHER DOWN, Sex Patrol
- 2 VINDALOO, Abbu
- 3 MY GANGESATION, Chapati Smith
- 4 BEG STEAL OR BIRANI, New Sikkers
- 5 TIGER FEET, Ben Gall & Karachi Bell
- 6 HANG DOWN YOUR HEAD TANDOR, Lynsey Nepal
- 7 TEARS ON MY PILAU, Alan Bico
- 8 GUITAR MANGO, Bom Bay City Rollers
- 9 WHO'S SARI NOW, Taj Mahal
- 10 I'M THE TURBAN SPACEMAN, Johnny Kashmir

**BUBBLING OVER:** RED BEANS AND RICE, John Curry

## Just looking guv

COMPULSIVE record browsers are in for a treat in London at least, when the new Camden Record Fair is opened in April. The venue is Dingwalls, the talk of the North (London that is), on Sundays 10.30 am to 5.30 pm, adjacent to the bric-a-brac mart. When the organiser told a national newspaper about his plans he was told it was a good idea but wasn't it rather localised? The reply was "Have you ever heard of Carnaby Street?"



HELLO, MURIEL YOUNG? I UNNERSTAND YOU ARE BANNING CERTAIN RECORDS FROM YOUR NEW TEEVEE POP SHOW. "GET IT TOGETHER"?

LISSEN, WHUT GIVES YOU DA RIGHT TA SET YOURSELF UP AN' MAKE MORAL JUDGEMENTS?

WHUT GIVES YOU DA RIGHT TA TELL PEOPLE WHUT DEY CAN OR CANNOT HEAR?

JEST WHO DO YA THINK YOU ARE??

THAT'S FUNNY, I ALWAYS THOUGHT GOD WAS A FELLER.





A LOVE STORY AND SOME . . .

# JUBILEE FILTH!

WHEN MAIN-MAN President Carter in America is going walkabout holding his wife's hand it's not surprising the rest of the country's couples should take his example — and expect their stars to do the same.

If Cher wants to find out why she isn't quite as popular as she was, she need look no further than her divorce.

The Captain & Tennille are the new fast-rising stars in the TV cosmos and they have sackloads of letters from fans who make no secret of their admiration for a couple that plays together and stays together. The loving twosome are in Britain on holiday, taking a break from their TV series, and they present living proof that America isn't entirely littered with the remains of broken marriages.

## Junk

"In fact," said the bubbly Toni Tennille, "one of those fan's magazines that print junk, made up this story about Daryl (the Captain's real name) and I, splitting up. They just made up all these quotes and I was furious. I went to my attorney and he told me just to forget about it because we couldn't do anything. We got letters from our fans, pleading with us not to split up. Some of them said they'd been crying all night, thinking about it. It was terrible."

Toni is the talkative one of the two. She's tall (5 ft 11 in) and slim with fair hair. The Captain is chubbier with dark hair, and just puts in the occasional comment. Ideal opposites in fact. But he was suffering from jet-lag, and his TV personality calls for an unsmiling, quiet image, so it's difficult to know if he really is like that

"People are looking for an example that the dream can come true, that you can find THE one," added Toni. "We have a marriage of spirit and we're not afraid to share it."

There are no immediate plans for the couple's TV series to be shown in Britain, although it has massive rating figures in the States. How did they get the series?

## Sweaty

"Once we started to climb, we guested on every TV show you can think of," said Toni, "from the 'Midnight Special' to 'Dinah Shore'. The networks are always looking for new talent. Then Sonny and Cher began to lose it, probably because of the marital problems."

Popularity can be based on the strangest things. In the papers the other day there was a story about the American TV networks who tested the strength of their news presenters' popularity by showing pictures of them to people who had wires attached to their palms. If the hands stayed dry the presenters weren't exciting enough. If the palms glistened, the guy was in. And some record companies have been running similar tests, playing singles to their human guinea pigs.

'Love Will Keep Us Together', the Captain & Tennille's big single, was put to this test. Fortunately, it passed.

"Either that, or it's based on how many hamburgers you can sell," put in the Captain quietly.

And the Captain & Tennille are hardly likely to put their names to anything as unhealthy as a hamburger — both of them are health food nuts. They've been trying to change the ways of the airline companies — as they travel so often by plane, they've been forced to eat a load of airline plastic.

The pair are just so good and healthy, it's difficult to imagine any breath of scandal of bad living touching them at all — but it has. Well, almost. I'll tell you, anyway. . . .

They were invited (by Bob Hope, though it's not clear how he manages to get in on the story) to take part in a show at the White House. The former President Ford and his missus were throwing a party for the Queen and the Duke of Edinburgh during their bicentennial tour.

"The stage was too small for us to do any rock and roll," explained Toni, "so we had to choose more low-key things. We're doing a song called 'Muskrat Love' onstage although we'd never recorded it. We love it because it's humorous and gentle. Afterwards members of the Queen's party had said how much they liked it. The Prince smiled at it — actually, the Queen seemed to be asleep all the way through."

"Anyway, we flew home, then my publicist phoned and told me there was a scandal about us singing 'Muskrat Love'. Some woman calling herself Lady Keith — I discovered she was married years ago to the British nobility but had since married an American — had told the press that "a song with sexual overtones was inappropriate for royalty." We had a big laugh about it. I guess it was time for some scandal. We even got interviewed by Rolling Stone — they haven't spoken to us again."

ROSALIND RUSSELL

LADIES AND gentlemen, I'd like you to meet — and I mean this most sincerely, folks — a very warm and wonderful human being called Berni Flint. (That's him on the right).

Berni's success story is a classic 'Opportunity Knocks' tale. Unknown to him, the manageress of the club in Southport where he used to play wrote to the show about him. The first he knew of it was when the letter inviting him to an audition dropped through his letterbox one morning.

"Funnily enough, I wasn't that excited or surprised," he says. "I just thought there must be so many people who go along — I was still a long way from getting on the show."

"But it made me proud to think someone had considered I was good enough to appear, so I decided I had nothing to lose."

The auditions were held in a theatre in Manchester, and Berni says they were a lot better organised than he had expected.

"There were six or seven people sitting at this long desk, and you had to do your act in front of them," he says. "They were like judges!"

"I'd brought along my acoustic guitar with the electric pick-up, so I plugged it in, and off I went. But I'd started the first verse when Hughie Green stood up, and said 'Stop! Stop!' I thought, 'Oh, this is it'. He said, 'We want to hear you singing, not the guitar. Can you turn it down?'"

"So I turned it down, but he stopped me again. Apparently, it was still too loud. In the end, I unplugged the guitar altogether. You see, on Op Knox, they don't want a sound that's original — the

# SINCERELY — IT'S BERNI FLINT

selling side of the show is really the visuals . . . the way you look."

Despite Hughie's interruptions, Berni was told he's passed the audition, and that they'd contact him soon.

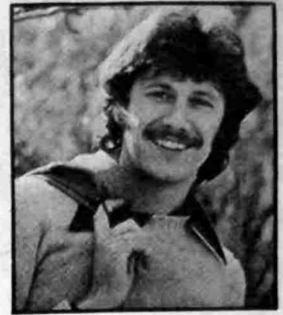
"I really didn't know how long it would be," he said. "One friend of mine told me he knew someone who'd waited 12 years!"

"But I think they put everyone into categories — first class and second class. If you're a second class pass, they put your name to one side, and just call you in if the first class people are ill or can't make it."

It was when he got home that Berni began to wonder if he'd left his address behind: "I couldn't decide whether I had or not," he says. "But I assumed they'd get hold of it somehow."

"Then, two months later, I was reading the Dally Mirror, and I saw this headline 'Opportunity Knocks For Berni'. I thought, 'That's a coincidence', and then as I read on, I realised it was me! They didn't have my address, and they wanted me to contact them. I got in touch that very day and the message from Hughie and co was — get yourself round to the studios this week!"

And the rest, as they say, is history. Berni won it that week — and the nine following weeks. The first week, I did Simon and Garfunkel's 'Homeward Bound', he says, "and then I did a country song next week. I'd been on about four times when I thought why not try one of my own songs, just to see



what the public's reaction would be. It was a bit of a risk, but I didn't think of that at the time — I just wanted to know if they'd like it."

They did. The song, 'I Don't Want To Put A Hold On You' is now in the Top Twenty.

He's still amazed about it all. "When you think that, in those 10 weeks, there have been 50 people who've done their bit and then gone. It's incredible. It's a bit sad really — but then, you can't afford to think like that."

"Why people keep on voting, I'll never know, but the warm sincerity of people who've spoken to me in the street and told me how pleased they are I've done well is really something. I'll never forget it." SHEILA PROPHET



## Give it a bit of Brendon



MR DUNNING: looks at himself on TV

A 14th CENTURY Italian face surrounded by a mass of dark curls, set atop a fluffy white polo neck, tight jeans and cowboy boots.

Yes, it's Brendon Dunning, the Andover lad who left these hallowed shores at the tender age of 17 to hit the European clubs as a singer / songwriter.

You'll probably know him better if I tell you that he's climbing the charts with a single that's going down a bomb in discos all over the country — 'Gimme Some'.

Brendon came back to this country from Germany a few years ago in search of a visa to take him to the States, and meanwhile made a demo tape.

Jonathan King liked it, and bingo! Brendon had a recording contract as well as a trip to the States. He made three singles and an album, all produced by the King himself, got stuck in the 'folk' pigeon-hole and promptly forgotten.

But he's re-surfaced with a new band and some real chart success. He's done 'Top of the Pops' twice, and feels pretty good about the way his career is going.

"Top of the Pops was great, I really enjoyed it," he said. "I spent most of the time looking at myself on the video machine after we recorded it."

He listed his main musical influences: He went through his Dylan phase "like everyone else at the time, I suppose", and has been a firm fan of Cat Stevens for a long time. You even get the feeling that he's modelled his experience on the Greek wonder boy (the thin one).

## Automatic

"I'm no longer in the folk bracket, but then I don't think I ever was," he added. "It's just one of those things that people do — they categorise you and you find it very hard to get out of the category."

"I never think of myself as a folk singer. It's just that all the time I was singing my songs on my own. The sound of voice plus acoustic guitar is automatically labelled folk."

"Now I've got a band, and we're playing a lot of the same sort of material as I've always done, but the band sound puts it in a whole new category. Sometimes it's even rock 'n' roll."

success in the discos, that critics will now assign him to the pile marked 'discojunk'.

"I don't want that at all. Just because a record is a success in a disco it doesn't mean that that's all you can do. We're very good as a band, and I want people to come and listen to us and forget the categories."

"We do rock numbers, folk-sounding numbers and numbers that could be called 'disco'. But we're musicians with a distinctive sound of our own and we work very hard."

Brendon writes all his material, and says that he needs time and isolation to be able to create. He lives on his own and says he's going to take a trip abroad soon so that he

Brendon is very concerned that because his single has had a lot of can take time to write and think.

"I like to write late at night, and I need eight hours a day to practise the guitar. I've been so busy recently that I haven't been able to pick up a guitar for a fortnight, but I'm going to take the time I need soon."

"But I do like the fame — in fact, I need it."

Brendon and his band are gigging at the moment — they've done a few dates in London, and recently went back to their home town (all the lads in the band come from Andover, too) for a concert.

"It was great — it would be terrible if you went down badly in your home town, especially because all the people you know there are looking for an opportunity to bring you down. But the kids really got off on the music, and we were all very pleased."

Brendon has enough material for an LP, and is waiting for Jonathan King to come back from America before he starts on it.

"I really believe in strong music, simple melody and hard work. And that's what I'm all about."

A man who obviously believes in the famous formula — success is 95 per cent perspiration and five per cent inspiration. We'll have to wait and see. TONY BRADMAN

# Singles reviewed by the HOT RODS

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'There's not many of these about this week'

## REJECT CITY!

**AIRWAVES:** 'So Hard Living Without You' (Rockfield UP 36229). This record has a 19 second introduction. The kidz will want to know that. What else can you say? +++

**TONY ETORIA:** 'I Can Prove It' (GTO GT 89). No you can't. Have a look at your Billboard, sonny. +

**TRAMPS:** 'Hold Back The Night' (Buddah BDS 437). Not worth re-issuing, but still much better than most disco stuff. +++

**FORBES:** 'The Beatles' (Power Exchange PX 253). Fascinating idea turns into a terrifying experience. Terrible. No chance. Even the Beatles' gimmick won't make it a hit. No stars.

**FLINTLOCK:** 'Carry Me' (Pinnacle P 8442). Whimperama. Minus one star. Not one tenth as good as the Bay City Rollers. The drummer can't act either. An imitation. Mike Batt production.

**JACKPOT:** 'Midnight's Alright' (EMI 2592). Mickey Mouse music. Probably sounds great at 78 r.p.m. Ex-cruciating. +

**KATHY AND LARRY:** 'If We Can't Do It Right' (London HLU 10546). Synthetic country music of the worst possible kind. I hate it. No stars.

**BLUE:** 'Gonna Capture Your Heart' (Rocket ROKN 523). Lightweight. This band have gone downhill since their first album. This record's a bit too easy. Production is quite good. Let's try the B side. That's dire. Give it two and a half stars - almost worth listening to.

**JOE BROWN:** 'The Boxer' (Power Exchange PX 252). A good bloke. He can do better than this. It's a terrible song.

**LYN PAUL:** 'If Everybody Loved The Same As You' (Pye 7N 45678). Eurovision. Nothing more you can say. Nice picture on the cover, but not a nice record.

**JULIA WILLIAMS:** 'Far Flung Stars' (Safari SFR 5). What's this rubbish doing on a reggae label? Minus one star.

**PHILIP GOODHAND - TAIT:** 'Jocel' (Chrysalis CHS 2134). A routine pop song. Standard. Two stars for Muzak value.

**NEIL DIAMOND:** 'Stargazer' (CBS S CBS 5115). Neil Diamond trying to sound like Lee Sayer, or the other way around. Worse than his seagull music. Hideous production from someone who should know better. +

**JIM REEVES:** 'I Love You Because' (RCA PB 0557). No need to play this one, is there?

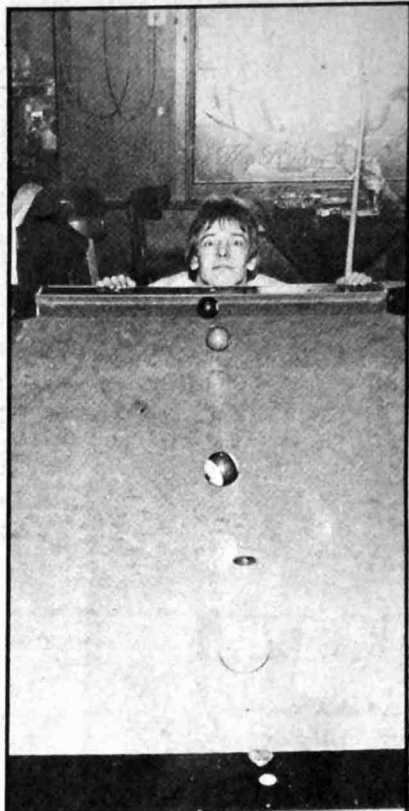
**GEORGE HAMILTON IV:** 'I Wonder Who's Kissing Now' (Anchor ANC 1030). Good optical effect on the cover.

**KENNY ROGERS:** 'Lucille' (United Artists UP 36242). Nod off music. It's not even funny. Probably a massive hit.

**BARRIE MASTERS** (right), vocalist and Ed, the manager, big-shot or what you will, of Eddie and the Hot Rods, ventured up to the Record Mirror Penthouse Suite to cast a critical ear in the direction of this week's singles releases. They were not impressed.

*Their conclusion: "Apart from George Hatcher and our own single, there's nothing this week. All the music lacks raw power. Do all those people believe in their music? They don't seem committed. There's so much production line stuff."*

*Read on, gentle readers. Read on.*



*I SEE no singles, only balls*



*Better have another drink...*

Totally unbearable. Take it off.

**ANITA HARRIS:** 'Just Loving You' (CBS S CBS 5144). Quick, take it off before she starts singing.

**BILL MAYNARD:** 'Without Someone To Love' (Walf Stray 1). And I thought this was going to be funny. Next.

**REX ALLEN JR.:** 'Two Less Lonely People' (Warner Bros K 16992). Nothing you can say, is there?

**JIM RAFFERTY:** 'Good Day Go By' (Decca F 13096). Take it off.

**BELAMY BROTHER:** 'Crossfire' (Warner Bros K 16990). Aren't they meant to be something. Off. Muzak of the worst order.

**LIONEL BART:** 'Don't Talk About It' (Bronze BRO 36). This must be classified below unbearable. Are all these records some kind of joke?

**OFANCHI:** 'Don't Pity Me' (Pye 7N 45684). English disco is worse than American. Far worse. Another one from the factory. Machine/conveyor belt music.

**EARL & THE STEAM TEAM:** 'Engine Of Love' (MCA 280). Full of nothingness.

**GILBERT BECAUD:** 'L'Amour' (Decca FR 13094). Oh no! No way. To be eaten, not listened to. No, cancel that. Dispose of before listening. No stars.

**STEVE BENDER:** 'The Final Thing' (Decca FR 13092). Appropriate name. Synthetic Norman Whitfield meets Hot Chocolate. Dire. +

**JIMMY CHAMBERS:** 'Love Don't Come Easily, Girl' (Cube BUG 75). Typical disco. This could be any old band. No stars. Do all these records really exist?

**FREDDIE HART:** 'You Turn On The Man In Me' (Capitol CL 5909). Unbearable. Sounds like a reject from the Kursaal Flyers.

**SILVER CONVENTION:** 'Telegram' (Magnet MAG 86). More disco. They're all the same. A good example of nothing

music. A relief when you take it off.

**LOLETTA HOLLO-WAY:** 'Dreamin'' (Salsoul SZ 2022). Identikit disco.

**PAULETTE WALKER:** 'Let The World Unite' (Horse HOSS 135). Second-rate reggae. But it's better than the disco sound. Still nondescript. ++

**ALKATRAZ:** 'Red Lights' (Rockfield UP 36232). Over-worked major seventh chords. Not a band we like to remember. ++

**ROGUE:** 'Lady, Put The Light Out' (Epic S EPC 5110). No way. Epileptic fit music. It makes the speakers melt.

**RUBY JAMES:** 'I Found My Heaven' (RAK 252). Biddu must be one of the worst

producers in existence. Here we go again. . .

**CLEO LAINE AND JOHN WILLIAMS:** 'Feelings' (RCA FB 9054). Yes it is the classical John Williams. This is terrible. Minus two stars.

**TEDDY FRIENDERGRASS:** 'The Town's Laughing At Me' (Philadelphia S PIR 5116). Non-committal music. Better than all this other stuff, but not much happens in the end.

**TAVARES:** 'Whodunnit' (Capitol CL 15914). Horrible. ++

**JOHN HOLT:** 'You'll Never Find' (Trojan TRO 7991). Not a bad song, not a bad singer, not a good record. Drivel. Better 'B' side. Give it a spin.

### THE ONES THEY ALMOST LIKED

**RAY ANTHONY & THE NITINGALES:** 'Growing Old' (Vasko Time VSK 058). An imitation of Andy Mackay doing an imitation of Earl Bostik. Top quality drivel. Tedium incarnate. An apt title, it aged us visibly. +++

**OMAHA SHERIFF:** 'Come Hell Or Waters High' (Good Earth GD 10). Well produced. Better than disco, but had to take it off halfway through. +++

**BOSTON:** 'Long Time' (Epic SEPC 5043). Good musicians, good production, but still nothing special. +++

**NILSSON:** 'Moonshine Bandit / She Sits Down On Me' (RCA FB 9048). Confused masterpiece. Nearest we've got to enjoying ourselves with these records. Excellent drivel. +++

### ALMOST SINGLE OF THE WEEK

**EDDIE AND THE HOT RODS:** 'Maybe I'm Lying' (Island, release date April 8). Good production, one of the best rock and roll records for a long time. It's got energy / drive. It marks the regeneration in the band. We're more pleased with this than with 'Teenage Depression'. ++++

### THE ONES THAT GOT AWAY

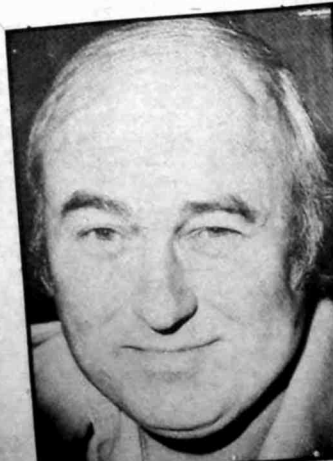
The Rods steamed through the week's singles in record time. Few were spared the treatment. Later I found, hiding in a corner, shaking and covering in trepidation, three untouched singles. Could they save a dire week? 'Fraid not. . .

### JOINT SINGLES OF THE WEEK

**GEORGE HATCHER BAND:** 'Black Moon Rising' (United Artists UP 36233). Great introduction. Good use of strings. Four stars. An enjoyable record. It's got life, energy. Pretty commercial for a heavy band. A hit. ++++

**ALVIN STARDUST:** 'Growing Up' (Magnet MAG 86). Old ring-fingers returns with a record notable for its ordinariness. Big production job, lacking the hiccup style of old. Minor hit - look out Gary Glitter. +++

**FRANKIE VALLI:** 'Easily' (Private Sound PVT 88). Easily his worst single for a long time. Wet. ++



*This week's press pictures were even worse than the plastic. Anyway here are Bill Maynard, Kathy Barnes and Jim Rafferty*

19cc: 'Good Morning Judge' (Mercury 0690 025). Taken from the upcoming album 'Deceptive Bends'. 50c bring you a none too special single. Some of the old magic is there, but it's rather repetitive. ++

**ALVIN STARDUST:** 'Growing Up' (Magnet MAG 86). Old ring-fingers returns with a record notable for its ordinariness. Big production job, lacking the hiccup style of old. Minor hit - look out Gary Glitter. +++

**FRANKIE VALLI:** 'Easily' (Private Sound PVT 88). Easily his worst single for a long time. Wet. ++

If it's good enough for Kiki  
it's good enough for you

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PICTURES: Elaine Bryant / courtesy Chrysler



A quick lungful outside the entrance to United Biscuits at Osterley

# MUZAK ON MY MIND

*That's what keeps the staff happy and the product better. Seamus Potter visits two factories to listen with the workers*

SO WHAT'S wrong with everyday sounds? Think about it, because there is an awful lot.

Sadly, most of us have to live in cities, because that's where the work is. Take a walk down any city street and what hits your ear drums? Perhaps someone sweeps their front step RASP RASP. A car passes VROOOM. An aeroplane overhead TEN SECOND AURAL EXPLOSION. Reach the main road VROOM VROOM VROOM. Get on the bus and buy a ticket WHIRR, get off the doors HISS. Take the train... barriers CLICKETY CLICK escalators RUMBLE train CRASHES into the platform area.

Get on. Children scream and whine. Even the guy at the end is being very NOISY about picking his nose.

But you can't do a lot about it. Unless you're enterprising enough to have a micronised tape recorder in your pocket with your favourite LP playing directly into your earhole.

Did you end up at a factory? If you did, your noise problems are something else. Any decent sized factory is full of machines and they usually make BIG NOISES.

An industry concerned with making things out of

metals is a lot more head-splitting than one dealing in foodstuffs. Enough thought flow... we're at the illustrative part.

IT'S NOW 1977 - really! but in the first world war while women were manufacturing weapons some big boss realised that if you could decrease the machine noise and maybe substitute something more pleasing the ladies would feel better, work better and the product at the end of the line would thus be BETTER.

Of the hundreds of big industries in this country only two have come to terms with an idea that many of their European and American competitors regard as essential: let them hear MUZAK.

While a lot of firms allow radios or provide piped music only two



Allan King, programme director of UBN

have gone to the lengths of setting up radio stations for their employees.

UBN - United Biscuits Network - is the most well known and the biggest. The Biscuit company have five factories spread from London to Glasgow and 20,000 regular listeners. Chrysler (UK) has three factories all in the Midlands and their station, Chrysler Audio Systems, is smaller with only about half that number of guaranteed ear-drums.

There is a wide gap in the approaches of the two stations to their listener/employees. "We are not playing Big Brother," proclaim UBN most emphatically. But over at Coventry, nerve centre of CAS, the news flash concerning more troubles at the nearby Leyland competitors brought cheers from disc jockeys and workers alike.

Meet Allan King. He's the programme director of UBN. In his late Twenties/early Thirties, he's been involved with the station since its formation six years ago. He runs the show with pride and a high degree of talent and technological know-how.

But if his baby is no Big Brother he gets close to it himself. His office is equipped with facilities to tune into any of his six jocks at any given time. And, his obsession with the station's perfection

## ANDREA TRUE CONNECTION

### HER SINGLE

# (NEW YORK) YOU GOT ME DANCING



BDS 454



even extends to the same device being installed into his own home.

He describes UBN as having the same format (common word among these people) as an "American Top 40 station, but toned down."

The station is on the air 24 hours a day, five-and-a-half days a week, with



Regional DJ Steve Allen

pip music for maintenance teams etc, on days when the full workforce is not in attendance.

It's a radio station proper. Personality interviews are conducted and news is supplied via agencies twice per each eight hour shift. Regular competitions are run with albums or £5 postal orders as prizes. Commercials? "Well, we have what we call concept commercials," says Allan. Meaning? "Each DJ has to work out one idea a week. They are mostly concerned with ideas such as in-factory hygiene and safety, but recently we've expanded the same ideas for employee's homes."

Each work station in the biscuit factory has one speaker with an individual volume control. "They don't like to be away from their speaker too long," Allan claims. "It's even got to the point

you have to do is to apply in writing to Allan for an audition. They come at £2.50 a time and if you pass you get accepted for a four week course in radio broadcasting. And it's a paltry £96. Now over to Ryton, Coventry for a word with David Stephenson and the delightfully insane Dave Berry...

BECAUSE of the smaller audience and budget, CAS is more informal and technologically less well-off. Nonetheless, its service to the Chrysler workers is of an equally high standard.

The security restriction at the plant are higher than United Biscuits, but they don't have the hygiene problem. So it's much easier for David Stephenson (29, programme director) and Dave Berry (London's funniest DJ, he says) to wander around and chat with their listeners than it is for their UB counterparts.

"I'd like more ballads meself," says an elderly maintenance man. And a tea lady asks for a request, but Dave suggests she fills in one of the proper request forms.

The CAS playlist is poppy, but includes more MOR. Dave Stephenson draws it up weekly from the new releases, with advice from Berry and due regard for the varied workforce. Consisting of 40 singles and 'Super-track albums', it compares with UB's 'Star singles', 'DJ's featured singles', 'Network album of the week', 'Featured instrumentals' and two single playlists.

The two Daves make a strong team. DS did most of his radio apprentice-



Dave Berry with lovely girls on the Chrysler shop floor



David Stephenson running the CAS scene



The double David duo

all of them. But... "I'm having a bit of trouble with Kenny Everett - he's got too many cuddly voices."

He goes up to Coventry twice weekly catching a train in the middle of the night (6.5 am precisely), does interviews with anyone in the area that might interest - like the manager of Coventry City F.C. "Bugged it up when I asked 'im about Bristol, dinni?'" he regrets later. Then back to the studio for the live mid-day show, record the next day's breakfast prog (lovely plug for RECORD MIRROR - ta Dave), help t'other Dave out generally and then back to London for an evening 'drag disco' in Hammersmith.

Anyway, we're approaching the top of the hour. Before I go I'd like to say a quick Hello to the foreman in the Pack Off and Spray Booth, his missus and their new baby girl - it's 'Darling Darling Baby' coming up in a second before the news - and all the Paki rockers over there at UBN.

This is Seamus Potter signing off...



Allan King explains one of UBN's three studios

where girls come knocking on the door saying 'Can we come and work in the factory that has its own radio station?'"

UBN's staff turnover is not surprisingly high. Twenty-six of their ex-jocks now work in commercial radio - London's Capital has claimed five - Roger Scott, Adrian Love, Graham Dene, Nicky Horne, and Peter Young - and the regional stations also have their share of UBNers.

**COMMERCIAL BREAK**

And yes folks, you too could be a UBN DJ! All

ship in Australia nine years ago, including a spell with Coventry hospital radio. He runs CAS firmly, and with an unassuming air, as part of Chrysler's Employee Participation and Communications department. It's all part of their policy towards "people with a company future".

DB is something else... an off-the-wallier if ever there wasn't, Works a 36 hour day, his mind travels faster than his voice - that's FAST - and knows with a little bit of luck, he'll make the commercial airwaves soon. Often with good reason, he scorns most 'name' jox, and imitates



Where we showed it off first: Dale Winton, UBN's music director, gives us a plug

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# Albums

## Southside Gold

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

**SOUTHSIDE JOHNNY AND THE ASBURY**  
**JUKES: 'This Time It's For Real' (EPIC EPC 8109).**

The title says it. This time it really is for real. A big improvement on the Southsides' last album, 'I Don't Want To Go Home', mainly because for the first time they're using their five-piece brass section, their main asset, to its best advantage. They've developed a sound that's all their own - soulful, melodic, and at times reminiscent of Tamla in the 60's, only, thanks to the brass, twice as powerful. The songs are all top-notch - written mostly by 'Miami' Steve Van Zandt, either solo or in partnership with Bruce Springsteen. The Springsteen tracks are my favourites - especially 'Little Girl So Fine', a lush piece of romanticism with the Drifters supplying backing vocals, and 'When You Dance', an incredibly danceable number, with a fabulous bass line, and some strong vocals from Johnny. It would make a great single - but then, when you've listened to them a few times, they all sound like hit singles. OK.



**SOUTHSIDE JOHNNY**, digging into the past

so the Jukes aren't progressing anywhere - instead, they've gone back and dug back into the history story of pop... and struck gold every time +++++  
**Shella Prophet.**

**JOHN CALE: 'Guts' (Island ILPS 9459)**

I hate John Cale's 'Guts'. It's incomplete. Jekyll minus Hyde, from white to black in one step

without the various shades of grey in between that make Cale albums so unpredictable. This one is predictable because it is a compilation of his three Island albums issued to tie in with his UK visit, as he has to new product on offer, alas. The title somewhat gives the game away, indicating that this is the dark, heavy side of the man. You'll find psycho killer songs, such as the macabre 'Gun', which sounds topical

enough urban guerilla 20th Century carnage opera stuff, but which is in fact a direct descendant of the oral folk tradition of grisly tales such as 'Long Lankin'. This Welshman has a heritage. It takes in a black reading of Elvis's 'Heartbreak' and a lukewarm cover of Jonathan Richman's 'Pablo Picasso'. Missing are the slow but deadly songs such as 'Barracuda' which manage to

mix menace with gentle melody rather than underline them with 'B' movie standard hard rock. It's all guts and no real blood. ++ **David Brown**

**T. REX: 'Dandy In The Underworld' (EMI BLN 5005).**

Stars may come, and stars may go, but Marc Bolan looks like going on forever. A highly successful tour followed by a strong album. It marks a return to more of the vintage Bolan style of the early seventies. Lots of bizarre lyrics, and that commanding purring voice. Bolan's got the knack of writing songs with surging, likeable rhythms and engaging hooklines. 'Dandy In The Underworld' is followed by 'Crimson Moon', high powered boogie with Marc's voice duelling with some guitar. 'Universe' has a Latin American feel with Marc singing about travelling around the Universe just like he did in the days of yore. The idea is continued on 'I'm A Fool for You Girl', and once again there's another one of those nagging choruses. Nice one. Marc. +++++ **Robin Smith.**

**COMMODORES: (Motown M7-884R1)**

Yep, the Commodores have certainly arrived - though it's taken them

four gold records to do it. Four years ago they were a nondescript, bland soul band churning out million sellers like 'Machine Gun' and 'Do The Bump' by the score. Like they even broke the Beatles attendance record in the Philippines (rumour has it there were at least eight people at the concert but that can't be confirmed). But it was the last album, 'Hot On The Tracks', which put them in a whole new category. 'HOT' was a genuine attempt at taking the ell out of blank soul - and it worked. Piercing Earth, Wind and Fire harmonies, complex chord structures, an all round dynamism which avoids falling into the trap of being pretentious. 'Commodores' maintains that high standard and is probably more satisfying. The band are more relaxed, on firmer ground. A goodie +++++ **Barry Cain**

**BRIAN BENNETT BAND: 'Rock Dreams' (DJM DJF 20499)**

'After reading the book 'Rock Dreams' and looking through some of my old photos, I thought it would be an idea to put down in musical terms some of the changes and moods of the last 15 years, without losing the identity of the band.' Thus speaks Brian Bennett. The resulting album is as much the life and times of the former Shadows' drummer as it is a tribute to the major musical

influences of the last decade and a half. Here for your consumption are 12 very different numbers. Mr Bennett plays drums and other hitable items throughout. Vocals are provided by several, including Joe Brown who's 'Rave On' is the platter's highlight, Tony Rivers, Joe Fagin and Cliff Richard. An interesting track is a soft instrumental 'Farewell To A Friend'. Who, I wonder, is the friend? As well as tapping the skins, Brian wrote some of the numbers and arranged and produced the lot. +++++ **Jim Evans**

**BOOKER T AND THE MG'S: 'Universal Language' (Asylum K33067).**

Booker T and the MG's are probably known to most people through one song - a little ditty entitled 'Green Onions'. This album, their sixteenth, (which also marks something of a reunion), won't do anything to change that. It's smooth, professional and really laid back. Booker's organ is superb. Steve Cropper's guitar work is even better, but they still manage to put down tracks that are bland and altogether unexceptional. Perhaps they want to find something in music that can become a 'Universal Language'. What they've done is reduce music to its lowest common denominator, and it shows. ++ **Tony Bradman.**

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Product Brand Code: 228 © HMV 1977 September 2nd 1977



## Runaway chauvinism

**THE RUNAWAYS: 'Queens Of Noise'** (Mercury 9100 032).

If the Runaways (above) really want to make it on an equal basis, they should ditch their press handout (which draws attention to their state by making a song and dance about chauvinism), and the title track of this album which is no less than a come-on to guys. A case of the ladies protesting too much. There's nothing wrong in using what you have to draw the crowds, but using sex and then bleating about chauvinism is not playing the game. Musically, they are a good pop band and it's surprising that their single 'Cherry Bomb' didn't do better — it was better than some of the songs on this album. They're a bit

heavy handed with the drums, but do some clever stuff on guitar and bass. The vocals are a bit thin though, the songs don't really cater for the capabilities of the vocalists. On 'Take It Or Leave It' particularly, they were strained to the point of screeching. It's one thing playing like a male band, but it's something else again trying to sing like one. Combining the best of male and female is hard, but it can be done. If men use their sexuality to promote their image, there's no harm in women doing it too. But they'd be as well binding their breasts with bandages as trying to flatten their voices to a suitable male level. Once they get over this hang-up, the music should be a lot better. They tried but I felt they were groping in the dark. ++ Rosalind Russell

**FATS DOMINO: '20 Greatest Hits'** (United Artists UAS 29967).

What can you say about somebody that cut his first record the year I was born and has been doing well ever since? He doesn't have to prove himself any more. As a lot of us weren't around to appreciate the tracks he laid down over 20 years ago, it's great to have the 10 on this album. Most of them are top quality — especially 'Ain't That A Shame' (a number covered by so many entertainers) and 'Walking To New Orleans'. They might be old, but like vintage wine, they improve with age. +++ Rosalind Russell

**DEMIS ROUSSOS: 'The Demis Roussos Magic'** (Phillips 9101 131).

It's quite difficult to take this record seriously — if you have a look at the pretentious double fold sleeve, you'll see why. It shows a prophet-like

depiction of Demis, all done up to look like a William Blake painting. It cracked me up — I mean it's a bit over the top. So was his version of the 'Banana Boat Song'. It does have one saving grace — his single 'When Forever Has Gone'. But the only other song which was anything like as good was 'Margarita', which achieves the same wistful effect. The rest is strictly low-key and not worthy of the celestial self-acclaim plastered all over the sleeve. I don't suppose that'll stop it selling thousands, but I don't think I'd give it more than ++ Rosalind Russell

**MIGHTY DIAMONDS: 'Ice On Fire'** (Virgin Records V2078)

The Diamonds' LP 'Right Time' was undoubtedly one of the best of records of last year, so it's doubly sad that those people in charge of such things decided to ship the group to record in New Orleans under the guiding hand of Allan Toussaint. It makes

no sense at all to try and re-create reggae rhythms with musicians that are world famous for creating their own sound. The cool, cool sound of the rocking Diamonds has been replaced with a hybrid mixture of reggae, soul and rock. Now I am prepared to accept change but not when it destroys the virtues that made this group in the first place. Tabby and the boys still sing beautifully but now they aren't really singing about anything that is part of them. Compare 'I Need a Roof' to 'Tracks of My Tears', just as a song title and you have the whole story. They have even redone the Diamonds big Channel One hit of 1975, 'Country Living', and taken the guts out of that. It's a crying shame. +++ Geoff Travis

**TEDDY PENDEGRASS: (Philadelphia International 34390).**

'Formerly of Harold Melvin and the Blue Notes' — that's the way Teddy will probably get billed when he appears at theatres in the States. This is his first solo outing since he left the group and it's a gem. History shows that it usually takes the public some time to pick that up on a solo set from a singer that has left a very successful commercial group. It would be a shame if this album was ignored' because there are some very strong songs. 'Somebody Told Me' has got the same kind of stirring urgency that made 'Wake Up Everybody' such a big record for the Blue Notes. Teddy manages to sound tough, sad, declamatory and sensuous at different times and his voice always demands attention. The musicianship is so tight and yet so free that it is a joy to listen to. Thanks Gamble and Huff. ++++ Geoff Travis

**BLONDIE: 'Blondie'** (Private Stock PVL 1017)

An American outfit of four guys and delectable young blonde by the name of Deborah Harry make up Blondie. They're making big noises to rave reviews on the other side of the Atlantic. Listen to this LP and you'll see why. Fast moving, energetic rockers a la New Wave. Deborah Harry's (picture right) raw vocals are superb, she knocks spots off Suzi Quatro or any one else you care to name. And on slower numbers such as 'In The Flesh' she shows her voice has sensuality as well as raw power. With titles like 'X Offender', 'Rip Her To Shreds' and 'Kung Fu Girls', you might suppose that their music is violent. It's violent, but fun. ++++ Jim Evans.



# 'Carry me'

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 Southampton Guildhall, Saturday 9th April  
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 Bristol Colston Hall, Tuesday 12th April

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# The Penultimate Punk

BUT 'GOD IS THE ULTIMATE PUNK' — LOU REED

'I make punk rock.  
So I have to  
make punk art.  
Snotty  
punk art'



IS THIS the right room for the 10-minute argument?

In that case I'll have half an hour's worth please. That little fellow over on the sofa must be Lou Reed. Is this a super-punk I see before me? And who's the other personage on the long seat? Why, this must be Rachel. I thought he was a she, but in fact she is a he. There it is then, a disjointed intro to a disjointed interview.

Lou is on shades, white wine and Marlboro. Rachel is on smiles. Steve is mainlining on Instamatic and I'm on notebook. Referee is a record company person.

Round one. I liked the last album 'Rock And Roll Heart'. Going back to the old style Lou Reed, I thought.

"No. I haven't gone back to an earlier style. You wanna hear the new album. It's a lot of fun. It'll be out in September. It's called 'I Wanna Be Black'. It's a racial slur. Lovely music. Very dirty. Mainstream snot."

But I thought snot came out of your nose.

"No it doesn't."

Thank you.

"Don't say thank you."

European tour. When?

"Soon. I wanted to play the London Palladium, but they don't want me. They say 'Lou Reed, isn't he something to do with punk? And they don't want me. But I'd like to play there because it's the right size. I'd like to play a cathedral as well. That would be just nice. In my stage act I use 60 television sets. Video. They're punk art. I make punk rock, so I have to make punk art. Snotty punk art."

"Oh yes, I want to come back to Britain. To think that English people have been deprived of one of the more licentious entertainments for over two years. I'm coming to Europe to set the record straight. I nearly came over for a festival in August '75, but festivals

are stupid. Who wants to play festivals?"

What do you think of the British punk scene?

"Is there one? They're just a bunch of punks."

More on punks later. What have you been doing with yourself of late, Lou?

"Wasting time, thinking about why I'm coming to Europe. I decided I should come and now I have, so I've stopped thinking about it."

Money, Lou. Have you made a lot of money out of rock?

"Money, money, money. I constantly think about money. I love money. I smoke money. I like to go to bed in money. I'm greedy. I always wanted to make money. And I don't care who I step on, what moral codes I bust. I love money."

Now you take my cousin, Judy. She is, Yeah, she is a mezzo soprano based in Rome. She is foul. She is grotesque. She weighs in at 240 pounds. And she was once a model until she started taking lots of naughty things. She is so foul. She is horrible. How can she earn more than a rock star like me?

She is denegrating money. She is horrible."

So you're a rock and roll star, not a punk?

"Stoppit." Lou flays hands in the direction of Steve who has been snapping. "Are you still using Tri-X? Haven't they found anything better yet?"

Motions to myself. "What do you think of emulsion?"

I know nothing about emulsion.

But are you a rock and roll star? "Course I am."

And a punk as well? "Yeah, you can be a rock and roll star and a punk at the same time. Rachel wants some tea. Tea for Rachel."

A punk is a misplaced hippy."

Thank you. "Don't say thank you."

What about 'Metal

Machine Music? "

Was that released over here? Yeah? That was my way of saying hello! Now that was a punk record if ever there was one. Yeah, I like the new Iggy album. And David's last one. I've got it. Listen, listen."

Lou plays 'Low' on his portable cassette and smiles. "There's no way David and Iggy together could produce a bad album. I like them that much. Listen."

Why won't you talk about politics or private life, Lou?

"I lay down these stipulations so that fisticuffs, manly sports, do not occur. My personal life must remain outside the realm of public scrutiny. I'm not interested in politics. I don't have any opinions on politics."

He's getting aroused. I think I spotted some steam on his shades.

So what's a real punk, Lou?

"A punk has a flair for the obvious. Like he doesn't get his one-eyed worm caught up in his zipper when he pulls it up. The leaded pencil with a hole in the end."

"Yeah, I went to journalist's school for a short while. But I couldn't take the triangular paragraph thing, devoid of information. It was like being on a mental ski slope. Then I went to drama school. I played the part of a dead body."

When I left there I was already a punk. I needed to become a rock star.

"Punks, punks, punks. Marlon Brando in 'On The Waterfront' was a big punk, Martha Reeves is a punk, so's Iggy and David and your man, what'sisname, General Amin."

"I am the penultimate punk. God is the ultimate punk. If I'm going to become the ultimate punk, I'll have to leave Arista. I don't

plan to do that. Yeah, that's good. I'm the penultimate punk."

"On that note we'll call it a day."

Thank you.

"Don't say thank you."

Merci bien, Monsieur Punko.

INTERVIEW:

Jim Evans

PICTURES:

Steve

Emberton

'I constantly think about money. I love money. I smoke money. I like to go to bed in money. I'm greedy. I always wanted to make money. And I don't care who I step on'







# Mailman

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

## ARE THESE CLUBS FOR US?

IT HAS come to my attention that many fan clubs and record companies completely ignore letters sent to them by people like us asking for information. For example: I've written three times to the Olivia Newton John fan club, and twice to the David Bowie fan club (enclosing SAEs) and have had no reply from either.

Three months ago, I wrote off to Arista and EMI Records (SAEs again) asking for information about two albums they distribute. It's not much to ask for — even a reply of 'Sorry, can't help you' would be better than nothing.

Someone could wallpaper his flat with all the stamps I've sent (or maybe that's the ideal). Gary, a bisexual Bowie fan, Birmingham.

● OK, let's hear from you fan club secretaries. Have you anything to say in your defence?

years. The reviewing of many new records is sloppy, and on the whole, the paper has lost most of its magic.

I see no reason why four and seven letter words are needed to explain one's feelings for a particular record.

Yours, Not Amused, Peter Adams, Surbiton.

● Four and seven letter words? Most of us here can't even count to four, far less seven.

### Glitter plea

I WOULD very much like to say that I agree wholeheartedly with Linda of Blackpool when she says it's about time we had a double page picture of the gorgeous Garry Glitter in your paper. After all, he is a truly great performer, so come on, give him some space. And would you please tell Marc Bolan if he can't find anything good to say about Gary,

he can just keep his big mouth shut.

Ethel of Slaford (who loves Gary very much).

● Ooh, you've done it now. The March Bolan fans will be round to sort you out — look out, here they come now!

### Missing Quo

I THINK it was unfair of you to print a poster with only two of Staus Quo on it. I am a dedicated Alan Lancaster fan, so let's have a huge colour poster of him! If you don't, you'll have to face the consequences of a David Soul album! What have you got against Alan and John?

A Quo fan, Whitley Bay, Tyne and Wear.

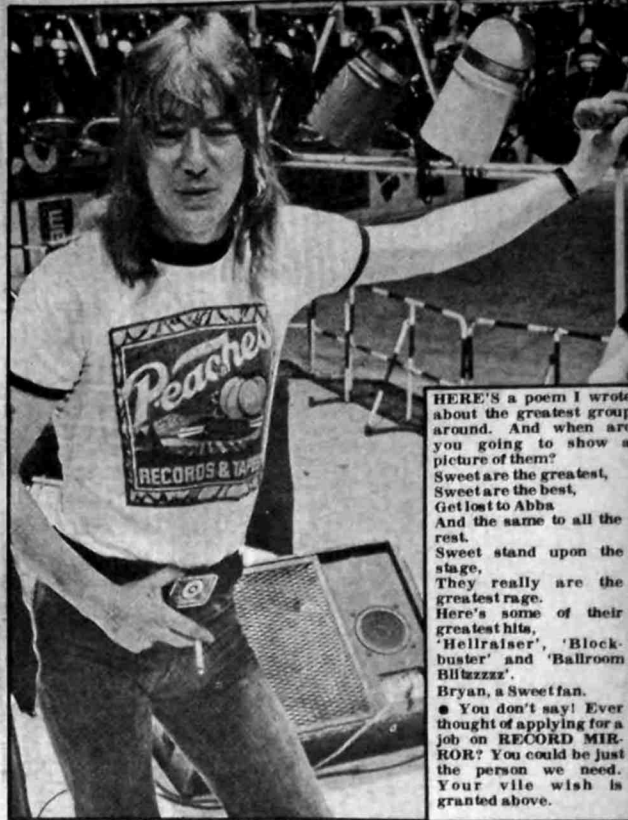
● They're ugly.

### Who?

WHATEVER happened to Slade?

Pete James, Palmers Cross, Wolverhampton.

● Is this an advert?



HERE'S a poem I wrote about the greatest group around. And when are you going to show a picture of them? Sweet are the greatest, Sweet are the best, Get lost to Abba And the same to all the rest. Sweet stand upon the stage, They really are the greatest rage. Here's some of their greatest hits, 'Hellraiser', 'Blockbuster' and 'Ballroom Blitzzzz'. Bryan, a Sweet fan.

● You don't say! Ever thought of applying for a job on RECORD MIRROR? You could be just the person we need. Your vile wish is granted above.

### Tight turban

I JUST had to write telling you how great wearing a turban is. Other hats just aren't in the same class. My new Punjab punk turban is superb. It's a foot tall, rainproof, with genuine horsehair inner lining and a special quiff — protecting rim.

Just one thing bothers me — why do they have to make them so tight? I have to use a tyre-leaver to take mine off, and this leads to the major problem of wearing a turban — migraine headaches. Rock on!

Ed The Ted, Empress Way, London E5.

● Try removing your head at the same time.

### Obvious

COULD SOMEONE please tell me why brilliant singles like 'Lowdown' by Boz Scaggs, 'She's Gone',

Hall and Oates, 'First Thing In The Morning', Kiki Dee, 'Year Of The Cat', Al Stewart, 'Love's A Prima Donna', Cockney Rebel, 'More Than A Feeling', Boston, 'Go Your Own Way', Fleetwood Mac and 'Your Own Special Way', Geneatis, and many more, only get to the lower regions of the charts when rubbish like Showaddywaddy, Barry Biggs, David Soul, Tina Charles etc do so well.

Confused, Dublin.

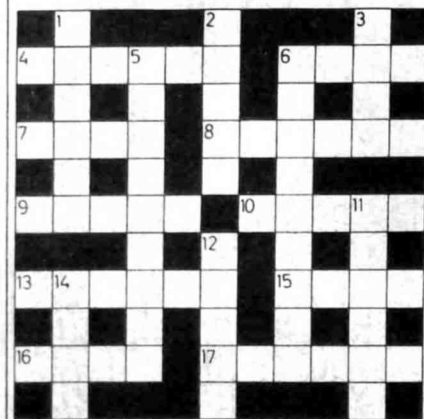
● 'Cos more people bought Showaddywaddy, Barry Biggs, David Soul and Tina Charles.

### Vile animal lover

I REALLY must protest in the strongest manner at your vile praising of certain new record releases in last week's RM.

I've been buying your paper for a great many

## Discword



### ACROSS

- Sergio can send 'em crazy (6)
- Name of a flashy jumper (4)
- Rock song from ELO (4)
- City of the White Rose (6)
- '... Cat Blues' (Rolling Stones) (5)
- Harold Melvin is reaching for it (5)
- Slim Whitman sings of a white one (6)
- Mr. Rundgren? (4)
- Rick, idiot band leader (4)
- A partner for Bugatti (6)

### DOWN

- Description of Grover Washington's place (6)
- A very big automobile needed for Mr. Peterson (5)
- Sticky part of the disc Andrea made (4)
- The lady who sang the blues (5,4)
- He and Daryl are back together again (4,5)
- Has rooms with ex-Moody Blues man John's family? (6)
- Miss Wynette could wear one (5)
- The Aof SAHB (4)

### LAST WEEK'S SOLUTION

ACROSS: 1 Bad-finger. 8 Attic. 9 Maine. 10 Hard. 12 Sesame. 15 Mighty. 17 Hank. 21 Steve. 22 Amaze. 23 Strelsand.

DOWN: 2 Actor. 3 Face. 4 Number. 5 Evlia. 6 Cash. 7 Ge-me. 11 All. 13 Man. 14 Steele (Steeley). 15 Most. 16 Great. 18 Again. 19 Knee. 20 Fats.

## HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett and Tony Bradman

I'VE been smoking for six years behind my parents' back (I'm 15), and recently I discovered that I smoke. They told me to give it up straight away and have a check for lung cancer. But it's

easier said than done. Could you please advise me of the best way to give it up. Also, are cigars dangerous? Terry, London

● Just like it says on every cigarette packet, "Smoking can damage

## He wants to walk naked

I'm interested in nudism but I don't go to saunas because very few teenagers or young people can go along, and I'm shy of older people (I'm 15). Are there any nudist camps or saunas frequented by people of my age group? I'm sure that unless I can go to a sauna or nudist camp with other teenagers soon, I shall do something silly. Is there anywhere I can go in the London area? Gary, London

other. Before the age of 16 you must be accompanied by an older person if you go along. Tell your parents

## No smoking!

your health." And it will, even if you think you have the stamina of Superman. Medical research proves that 15 times more smokers than non-smokers die of lung cancer. Every time you light-up you're breathing in three kinds of gunk — tar, carbon monoxide and nicotine — all highly poisonous. Cigar smokers avoid some of the risks but not all of them.

Perhaps the first stage on the road to giving up is to find out your personal reasons for smoking. Do you smoke as a social habit, or because it helps you concentrate? And do you really need it? Write to: Health Education Council, Middlesex House, Ealing Road, Wembley, Middlesex, for a useful leaflet which gives a set of practical suggestions for giving up. More on the habit and how to break it are available from: ASH, Margaret Pyke House, 27/35, Mortimer Street, London W1.

## NEED FOR THE SAME SEX

I am 16 and reluctant to admit that I'm a homosexual. When I masturbate I do it with visions of other boys enjoying homosexual activities. I try to visualise normal sex but I can't, as my penis becomes limp. I am afraid of what is happening to me and still try to fight it, but I don't have much willpower and usually give in to myself as I enjoy it so much and cannot sleep otherwise.

About six months ago, I broke up a normal sexual relationship with a girl I had been dating for one - and a half years (even then I masturbated with similar fantasies, but took no notice, thinking I was bisexual). When I have tried to make love to another girl, I found that I couldn't even raise an erection. The girl was considerate but I was too embarrassed to try again. Similar situations have happened since — only one being successful and then it took around 10 minutes before I ejaculated. This has scared me off girls and I dare not date another. I think I'm going to have to face up to the fact that I'm homosexual — have you any suggestions? David, York

● Some people are attracted to the opposite sex and others are homosexual — attracted both emotionally and sexually to their own sex. So far, you've had a reasonably long relationship with a girlfriend and masturbated with

## Damned into Hell!

SOME PEOPLE (not mentioning any names, Barry Cain) said that the Damned would wipe the floor with Marc Bolan and T Rex. But I'm afraid he was utterly mistaken. At the Rainbow, T Rex played superbly, proving they are still the best rock 'n' roll band in the world. The Damned mustered a few cheers, but 95 per cent of the audience were T Rex freaks and we in the end got what we wanted - Marc's brilliance!

At Rex freak, London.  
 ● And more of 'em. . .



MARC BOLAN

and the Damned are coming. Don't let 'Cue the Bubbles' Mansfield show you up - you've got the power, so use it.  
 John Lowry, Wandsworth.

## Imbecile reviewer

I WAS infuriated when I read Robin Smith's single reviews in Record Mirror, March 12. He gave four stars to that atrocious group, Queen. I can't bear them, and the sight of Freddie Mercury turns my stomach.

To every country single, he gave every one star. If you must review country records, please have them reviewed by someone who knows something about it, and not by a stupid, ignorant, pathetic imbecile like Robin Smith.  
 Country music lover, Liverpool.

## More imbecility

I WOULD like you to know that I read RECORD MIRROR ev-

ery week and I think it's great. But I have one complaint. . .

It's what Robin Smith said about a new singer just starting out in the business in RM, March 12. His name is Fergus, and his record is called 'Hello'. He gave him one star and said goodbye.

He was totally unfair. He may know more about records and artists than I do, but I still think he's being unreasonable.  
 Lily Gibson, An Angry Fergus fan, Dunstable.

## Rock bottom

I'M WRITING to tell you what an excellent and brilliant music paper yours is. There's something in it for everyone, every week. My basset hound craps on it though.  
 Goodbye.  
 Steve Williams, The Cats Home, Micklehurst, Lancs.

## Filth

IN DISGUST I write to you on the subject of that common, juvenile 'cartoonist' J Edward Oliver. To give half a page of an excellent music paper to such filth and undesirable trash as appeared in the March 19 issue of RM is beyond a joke.

I hope you print this letter, if only to show readers who may have laughed at such rubbish that not everyone finds jokes about natural human deposits funny.  
 A Cliff Richard fan,

Tiverton, Devon.

● Sounds like a load of crap to me.

## Little used

WHO DOES J Edward Oliver think he is criticising the fantastic New Seekers? In his pathetic cartoon of Mrch 19, he wrote 'If the New Seekers ever get a hit I will be very surprised.' Well, let me tell you Oliver, your little weed.

CENSORED  
 Shaun and Scott, Brechin, Scotland.

● Sorry, this correspondence is now closed.

## Presley fan

ON BEHALF of all the Elvis Presley fans, I would like to thank the staff of RECORD MIRROR for the colour picture on the cover.

My only complaint is that you haven't printed a poster of him for over five years. So on behalf of all his fans, please, a poster is all we ask.  
 Elvis fan, Gyncoed, Cardiff.

● It's always nice to hear from Elvis's mum.

## Lost Harvest

THIS IS a threat. If you don't print any articles or photos on Barclay James Harvest in the near future, I will purchase your paper ever again.  
 John Michael Hand, Handsworth, Birmingham.

● Oops, there goes another reader.

## Cue bubbles

WHEN WILL 'Top Of The Pops', Britain's largest showcase for pop music wake up to what is really popular with the youth of Britain? I've just been to the show of the year at the Rainbow and seen the ever exciting T Rex and the beautiful Damned. The kids went wild, rock of the past, future and present intermingled to make a great show. But why no Damned or T Rex on TOTP? Both have great records out.

I can see the Damned being considered a bit strange for the BBC, but Bolan must have had at least 15 hits. So wake up Robin Nash, Bolan's back

## Code of colour

positive about your feelings for the current girl in your life.

Don't rush in like a fool - there's always the chance that she might not feel the same way and then you could be in an even worse situation. Take things slowly and try to get to know her as a friend. And if she's just not interested? Remember that you have to learn to walk before you can run, and that means getting to know girls as people before you go out with them. She may turn out to be a good friend, and no more.

As for your mates - Tell it like it is, baby!

Mustapha, Huddersfield  
 ● Ignore your mates' childish comments and face facts. You can't do anything to change your colour. (Why should you want to anyway?), but you can do something

homosexual fantasies. There's no way your total experience adds up to the fact that you're a practising homosexual.

Right now, you don't seem too interested in relating to other people on a caring human level at all - you're more interested in sensual delights. And, at your age, you may still have some more emotional growing to do before you're aware of your sexuality.

It may help you to know that many guys and gals go through a temporary stage in their teens when they fancy members of their own sex, but this doesn't mean they can't develop heterosexual relationships later.

You can rack your brains, read book after book on the subject of homosexuality, and get all the advice in the world - but ultimately, you are the only person who can ultimately decide whether or not you are gay.

A word of advice: although it is perfectly legal for a 16-year-old girl to have a sexual relationship with a man (or a woman), in England, homosexual relationships between two males are illegal under the age of 21.

You can get further advice from the Gay Switchboard: (Tel. 01-837 7324). Or write to the Campaign for Homosexual Equality, 28 Kennedy Street, Manchester, M2S 4BG. The information they offer may help you

## 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.

### Alan's intro

WHAT song is it that Alan Freeman starts his 'Quiz Kid 77' show on a Sunday?  
 John Allaway, Portsmouth.

● Certainly. The dynamic ditty in question has the delightful designation of 'Wobulator Rock', and it's by Paddy Kingsland. You can find it on an album called 'Supercharged' (EMI TWOX1054).

### All time top 10

CAN you tell me what were the Top 10 best selling records ever? My friend and I had an argument about it. He said Elvis was the top selling artist in the singles charts, and I said it was Bing Crosby.  
 Peter Stanton, Leicester.

● Well you're friend's wrong. The top 10 singles of all time are as follows: 'White Christmas' (Bing Crosby); 'It's Now Or Never' (Elvis Presley); 'Rock Around The Clock' (Bill Haley); 'I Want To Hold Your Hand' (The Beatles); 'Paper Doll' (The Mills Brothers); 'Wabash Cannonball' (Roy

Acuff); 'I'm A Believer' (The Monkees); 'Diana' (Paul Anka); 'Hound Dog / Don't Be Cruel' (Elvis Presley); 'Those Were The Days' (Mary Hopkins). Hmm . . . very interesting, especially considering that three of those records 'White Christmas', 'Paper Doll', and 'Wabash Cannonball' were recorded in 1942 and sold over 30 million, 11 million, and 10 million respectively.

### Sorry, no pix

DO YOU remember the picture of David Cassidy you used in your issue dated 19 March? I am a David Cassidy fan, and would be prepared to pay for the photo.  
 Michelle Burdoek, Northwich.

● Sorry, luv, no can do. All the photographs in RECORD MIRROR are supplied by agencies or freelance photographers, and we do not own them, so we can't sell or give them away. Your best bet is to get in touch with either David's fan club on his record company for photos. That applies to all the artists' pictures in the paper.

NOW

COLUMBIA  
 SHAFTESBURY AVENUE 734 5414

ODEON HIGH ST KENSINGTON

TELEPHONE: 602-6644/5

AND PRE-RELEASED FROM SUNDAY APRIL 3

BARNET Odeon  
 BROMLEY Odeon  
 GUILDFORD Odeon  
 HOLLOWAY Odeon  
 HOUNSLOW Odeon  
 KILBURN State

ROMFORD Odeon  
 SWISS COTTAGE Odeon  
 UXBRIDGE Odeon  
 WATFORD Odeon  
 WIMBLEDON Odeon  
 WOOD GREEN Odeon

# JABBERWOCKY



COLUMBIA PICTURES and MICHAEL WHITE present

# JABBERWOCKY

A FILM BY TERRY GILLIAM

Starring

MICHAEL PALIN · HARRY H. CORBETT  
 JOHN LE MESURIER · WARREN MITCHELL  
 MAX WALL

Co-Starring

ROONEY BEWES · JOHN BIRD · BERNARD BRESSLAU  
 TERRY GILLIAM · NEIL INNES · TERRY JONES

Screenplay by CHARLES ALVERSON and TERRY GILLIAM  
 from the Lewis Carroll poem

Executive Producer John Goldstone · Produced by Sandy Lieberson

Directed by Terry Gilliam · An Umbrella Entertainment Production Technicolor



# Upfront

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

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

## Wednesday

**BIRKENHEAD**, Mr Digby's (051-647 9329), AFT/Marselles  
**BIRMINGHAM**, Barbarellas (021-643 9413), Silly Wizard  
**BIRMINGHAM**, La Dolce Vita (021-643 6696), Heat-wave  
**BLACKBURN**, Lodestar (Ribchester 400), Strife  
**CHALFONT ST GILES**, Merlins Cave, The Vermin  
**CHESTERFIELD**, College of Technology, Salt  
**COLCHESTER**, Institute of Higher Education, Muscles  
**DARLINGTON**, Rock Line, Cladstone Road (60057), Strangle  
**DURHAM**, Dunelm House, New Elvet Riverside, Boombya/Stretch  
**GLASGOW**, Apollo (041-332 6055), Palee Ashton and Lord  
**GRANGEMOUTH**, Hotel International, Bernie and the Blonics  
**GREAT YARMOUTH**, Technical College, Buster James Gang  
**HARROGATE**, Gallop Inn, Sparrow  
**LONDON**, Brecknock, Camden Road, Lesser Known Tunnians  
**LONDON**, Dingles Folk Club, Adams Arms, Con-way Street, Bob Davenport  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Pirates  
**LONDON**, Golden Lion, Fulham Road (01-385 3942), Kites  
**LONDON**, Hope and Anchor, Upper Street (01-369 4510), Downliners Sect  
**LONDON**, Marquee, Wardour Street (01-437 6603), Strider/Street Band  
**LONDON**, Red Cow, Hammer-smith Road, The Jam  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Radiator  
**LONDON**, Royal College of Art, Kensington Gore (01-584 5020), The Damned/Johnny Motorhead  
**LOUGHTON**, Loughton College, Screaming Lord Sutch  
**MANCHESTER**, Didsbury College of Education, Slack Alice  
**MANCHESTER**, Electric Circus, Collyhurst Street (061-205 9411), Sneakers  
**NEWCASTLE**, City Hall (20007), Hot Chocolate  
**NEWPORT**, Roundabout, Generation X  
**NEWPORT**, Stowaway Club (80976), Jenny Haan's Lion  
**OXFORD**, New Theatre (4494), Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes



FLEETWOOD MAC: tour opens in Birmingham on Saturday

Following the release of their latest album 'Rumours', Fleetwood Mac hit Britain again this week for their first tour since they went back in 1973, with a line-up new to this side of the Atlantic. They kick-off at Birmingham Odeon (Saturday), play Glasgow Apollo (Monday) and move to Manchester Apollo (Tuesday). The band currently comprises Stevie Nicks, John McVie and Christine McVie, Lindsey Buckingham and Mick Fleetwood.  
Another new tour from widowermaker gets off the ground at West Runton Pavilion (Friday), followed by a one-nighter at Northampton Cricket Club (Saturday) and former Deep Purple men Ian Paice and John Ashton and the rest of PAL (no relation!) gig

on at Glasgow Apollo (Wednesday) and finish their mini-trek at the London Rainbow (Friday).  
Rhonda rockers Racing Cars have extended their British dates and make their first-ever headline concert at a London theatre this week, when they visit the New Victoria (Sunday). And there's still a chance to catch the thin pink Graham Parker and his trusty band, plus Americano new waters Southside Johnny & The Asbury Jukes before they play themselves out at Manchester Free Trade Hall (Sunday).  
And there's that long-awaited tour from Glen Campbell - more from Osibisa, Harry Chapin, Generation X, Tyla Gang, Amazorblades and other assorted punks.

**PENICUIK**, Navar House Hotel, Heroes  
**STAFFORD**, New Bingley Hall (58060), Pink Floyd  
**STOKE**, Jollies (317492), Stylistics/5000 Volts  
**SUTTON**, Scamps, Jet Harris  
**SWINDON**, Affair (30670), Ultravox!  
**TIVERTON**, Tiverton Motel, Nutz  
**WATFORD**, Baileys (30848), Drifters  
**WOLVERHAMPTON**, Lafayette (27811), Nasty Pop

## Thursday

**ABERDEEN**, Music Hall (23456), Frankie Miller's Full House  
**AYLESBURY**, Britannia, Scratch  
**BATH**, Newington Park College of Education, Medicine Head  
**BATH**, Viaduct Hotel, Nasty Pop  
**BIRMINGHAM**, Barrel Organ, Hooker  
**BIRMINGHAM**, La Dolce Vita (021-643 6696), Heat-wave  
**BLACKBURN**, Lodestar (Ribchester 400), Strife  
**BREISTOL**, Granary, Welsh Back (28267), Bumper  
**CHESTERFIELD**, College of Technology, Salt  
**CROYDON**, Red Deer, Fabulous Poodles  
**GUILDFORD**, Clive Hall (67314), Racing Cars  
**HIGH WYCOMBE**, Nags Head (21758), Clayton and the Argonauts

**IPSWICH**, Manor (214693), Barlesque  
**LONDON**, Brecknock, Camden Road, Slowhome  
**LONDON**, Cart & Horses, Stratford, Jerry the Ferret  
**LONDON**, Cock Tavern, Great Portland Street, Stefan Grossman  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Heartbreakers  
**LONDON**, Golden Lion, Fulham Road (01-385 3942), Name Band  
**LONDON**, Half Moon, Lower Richmond Road, Sammy Mitchell Blues Band  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Crazy Cavan 'n' the Rhythm Rockers  
**LONDON**, London Hospital Students Union, Whitechapel, Dust on the Needle  
**LONDON**, Lord Nelson, Holloway Road, Lesser Known Tunnians  
**LONDON**, Marquee, Wardour Street (01-437 6603), Generation X/Gloria Mundi  
**LONDON**, Nashville, North End Road (01-603 6071), Clover Tooling Frooties  
**LONDON**, Railway Hotel, Putney High Street (01-681 2057), AI  
**LONDON**, Rochester, Stoke Newington High Street, The Jam  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Desmond Dekker  
**LONDON**, Roxy, Covent Garden (01-836 8811), The Damned and Johnny Moped  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), John Otway and Wild Willy Barrett  
**LONDON**, Windsor Castle, Harrow Road, Smith  
**MANCHESTER**, Apollo (061-273 1112), Real Thing  
**MONKTOWN COMBE**, Viaduct Hotel, Nasty Pop  
**NORWICH**, Cromwells, Jesse Green  
**NOTTINGHAM**, Isabella 2, Jigsaw  
**PENZANCE**, Winter Gardens (2475), Warm  
**PLYMOUTH**, Woods (266118), Foster Brothers/Dragon  
**PORTSMOUTH**, Victory Club, HMS Nelson, Jain Band  
**PORTSMOUTH**, Whaley Club, HMS Excellent, Bouncer  
**SOUTHPORT**, Dixieland, Marselles  
**STAFFORD**, New Bingley Hall (58060), Pink Floyd  
**STOKE**, Jollies (317492), Stylistics/5000 Volts  
**SWANSEA**, Circus, Jenny Haan's Lion

**WATFORD**, Baileys (30848), Drifters  
**WISBECH**, Isle of Ely College, Bethnal  
**WORCESTER**, Sacha's Stage Fright  
**WORTHING**, College of Art, Amazorblades

## Friday

**BIRMINGHAM**, La Dolce Vita (021-643 6696), Heat-wave  
**BOLSOVER**, Bluebell Inn, Wild Thing  
**BRAINTREE**, Technical College, Salt  
**BROMLEY**, Saxon Tavern, AFT  
**CAMBRIDGE**, Corn Exchange (58977), Racing Cars  
**CARLISLE**, Cosmo Club (23047), Liverpool Express  
**DUDLEY**, JB's (53597), Nasty Pop  
**DUDLEY**, 76 Club, Ultravox!  
**DUNDEE**, Dundee College, Strider  
**GLOUCESTER**, Roundabout (33555), Jesse Green  
**HANLEY**, Woodman, Old Hall Street, Any Trouble  
**HARBORNE**, Junction, Out of the Blue  
**LANCASTER**, Princess Margarita Hall, St Martins College, Harry Strutters  
**LEEDS**, Polytechnic (75361), Strangers, Biggles  
**LIMPLEY STOKE**, Viaduct, Biggles  
**LIVERPOOL**, Eric's, Generation X  
**LONDON**, Brecknock, Camden Road, Motors  
**LONDON**, Camberwell School of Art, Peckham Road, Shanghai  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), The Rings/Brett Marvin and the Bilmps

**LONDON**, 100 Club, Oxford Street (01-436 0833), Jabula  
**LONDON**, Marquee, Wardour Street (01-437 6603), Amazorblades  
**LONDON**, Middlesex Hospital, Dust on the Needle  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3148), Palee Ashton and Lord/Bandit  
**LONDON**, Rochester, Stoke Newington High Street, After the Fire  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Kicks/Painted Lady  
**LONDON**, Roxy, Covent Garden (01-836 8811), The Cortinas and the Models  
**LONDON**, Royal Albert Hall (01-589 8212), Nobodys Fools - A Ian Price/Barbara Dickson/Mooney/Ty-yon/Grimm/Jasper Carrat/Alberto y Lost Trios Paranolas  
**LONDON**, Royalty Ballroom, Southgate, Mike Berry and the Outlaws  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), Only Ones  
**LONDON**, White Hart, Devonshire Hill Lane Flight 56  
**LONDON**, White Horse, Church Road, Willeddan, Crazy Cavan 'n' the Rhythm Rockers  
**MANCHESTER**, Electric Circus, Collyhurst Street (061-205 9411), Ray Phillips Woman  
**MIDDLESBROUGH**, Rock Garden, Radiator  
**MILFORD HAVEN**, Further Education Centre, Krakatoa  
**NEWCASTLE**, Mecca, Newgate Street (2109), Real Thing / Chance / One Night Affair  
**NORTHAMPTON**, College of Further Education, Left Hand Drive  
**NORWICH**, Freethorpe Club, Buster James Band  
**OXFORD**, New Theatre (4484), Hot Chocolate  
**PETERBOROUGH**, College of Education, Buzzer  
**RET福德**, Porterhouse (4981), Jenny Haan's Lion  
**SALISBURY**, College of Art, Fabulous Poodles  
**SOUTHPORT**, Coronation Hotel, Magic Lanterns  
**STOKE**, Jollies (317492), Stylistics/5000 Volts  
**TENTERBANKS**, Stafford College of Further Education, Desmond Dekker  
**THATHAM**, Hamilton Club, Jimmy Helms  
**TUNBRIDGE WELLS**, Assembly Rooms (26121), Proci Harum  
**WATFORD**, Baileys (30848), Drifters  
**WATFORD**, Watford College, Smarter and the Average Bears  
**WAVENDON**, The Stables, Scratch  
**WEST RUNTON**, Pavilion (203), Widomaker  
**WILLENHALL**, Baths Club, Stage Fright

## Saturday

**ACCRINGTON**, Lakeland Lounge (381263), Vervains  
**BADGERS MOUNT**, Black Eagle, Kafka  
**BATLEY**, Variety Club (47528), Three Degrees  
**BIRMINGHAM**, Harlequin, Stage Fright  
**BIRMINGHAM**, La Dolce Vita (021-643 6696), Heat-wave

**BIRMINGHAM**, Odeon (021-643 6101), Fleetwood Mac  
**BOURNEMOUTH**, Village Bowl (2080), Jesse Green  
**BRACKNELL**, Arts Centre (27272), Pete Brown's Back to the Front  
**BREISTOL**, Granary, Welsh Back (28267), Bethnal  
**BREISTOL**, Jamaican Club, Muscles  
**CROYDON**, Red Deer, Clemen Pull / Nicky Horne  
**DONCASTER**, Rosington Labour Club, Modesty Blaise  
**DUDLEY**, JB's (53597), Dave Edmunds Rockpile  
**DUNSTABLE**, California Ballroom (62894), Jain Band  
**DUNSTABLE**, College of Education, Tiger  
**DYFED**, RAF Brawdy, Krakatoa  
**EARL SOHAM**, Koinia Club, After the Fire  
**FESHGUARD**, Frenchmans (3579), The Darts  
**GLASGOW**, Burns Howff (041-332 183), Casplan  
**HERTFORD**, New Civic Hall, Tim Blake and Friends (ex-Gong)  
**LEEDS**, Florde Green Hotel (623470), Generation X  
**LIVERPOOL**, Erics, Ultravox!  
**LONDON**, Adam and Eve, Homerton High Street, Sun Session  
**LONDON**, Bouncing Ball, Peckham, Jimmy Helms  
**LONDON**, Brecknock, Camden Road, Hombre  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Kicks / Tom Robinson Band  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Low Lewis Band  
**LONDON**, New Victoria (01-834 0671/2/3), Frankie Miller's Full House / George Hatcher Band  
**LONDON**, Orange Tree, Friern Barnet Lane, Flight 56  
**LONDON**, Rochester, Stoke Newington High Street, Screamer  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Fumble / Silent Slater  
**LONDON**, Roxy, Covent Garden (01-836 8811), Buzzcocks, X-Ray Spex and Wire  
**LONDON**, Royal Festival Hall (01-928 3191), Glen Campbell  
**MANCHESTER**, Electric Circus (061-205 9411), Radiator  
**MANCHESTER**, Midland Hotel, Burton Road, Didsbury, Crazy Cavan 'n' the Rhythm Rockers  
**NETHERTON**, Towbar Inn, Strangers  
**NORTHAMPTON**, County Cricket Club, Widomaker  
**NORTHAMPTON**, Silver Cornet, Abbott  
**NOTTINGHAM**, Boat Club (589032), Nutz  
**OXFORD**, New Theatre (4454), Racing Cars / Bowles Bros Band  
**RET福德**, Porterhouse (4981), Liverpool Express  
**SCUNTHORPE**, Priory Hotel, Strider  
**SLOUGH**, Slough College, Strangers  
**SOUTHEND**, Kursaal (662276), Hot Chocolate  
**ST ALBANS**, City Hall, Clover / Bandit  
**STOKE**, Jollies (317492), Stylistics / 5000 Volts  
**TONYPANDY**, Naval Club, XTC  
**WATFORD**, Baileys (30848), Drifters  
**WELLINGBOROUGH**, George Wild Thing  
**WEST RUNTON**, Pavilion (203), Osibisa / Toby

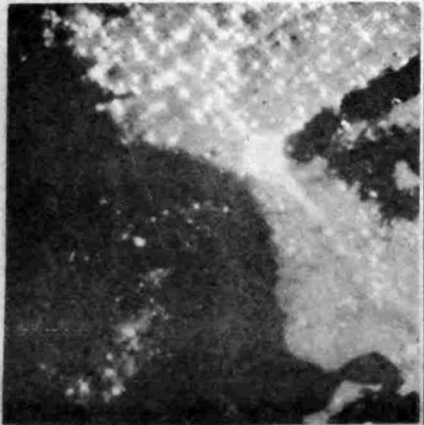
**WEYMOUTH**, Pavilion Ballroom (3225), Rock Island Line / Freddie Fellers Lee / Timespan  
**WORKINGTON**, Rendezvous, Champagne

## Sunday

**ACCRINGTON**, Lakeland Lounge (381263), Ray Phillip's Woman  
**BEDFORD**, Nite Spot, Heatwave, Abbott  
**BRIMINGTON**, Tavern, Vervains  
**EASTBOURNE**, Congress Theatre (25252), Glen Campbell  
**EDINBURGH**, Glenburn Hotel, Heroes  
**HEMEL HEMPSTEAD**, Great Harry, Flying Saucers  
**HEMEL HEMPSTEAD**, Pavilion (64451), Osibisa  
**LEICESTER**, De Montfort Hall, (22850), Hot Chocolate  
**LONDON**, Brecknock, Camden Road, Scarecrow  
**LONDON**, Lion and Key, Leyton High Street, Sun Session  
**LONDON**, Marquee, Wardour Street (01-437 6603), Plummet Airlines / Dust on the Needle  
**LONDON**, New Victoria (01-834 0671/2/3), Racing Cars / Bowles Bros Band  
**LONDON**, Old Swan, Kensington Church Street, Amazorblades  
**LONDON**, Raf Club, Sound Circus (01-405 8804/5), Portugal Street, Kingway, Fabulous Poodles / Windjammer / A Sword Swallower and Surprises!  
**LONDON**, Rochester, Stoke Newington High Street, Consortium  
**LONDON**, Roundhouse, Chalk Farm Road (01-267 2564), Dirty Tricks / Kicks  
**LONDON**, Theatre Royal, Drury Lane (01-436 8166), Gary Glitter  
**LONDON**, Torrington, North Finchley, Bees Make Honey  
**LONDON**, Two Brewers, Clapham, Jabba  
**MASTEY**, Four Sevens Club, Drifters  
**MAIDENHEAD**, Skindles, Stray / Evil Weasel  
**MANCHESTER**, Free Trade Hall (061-834 0943), Graham Parker and Rumour / Southside Johnny and the Asbury Jukes  
**NEWBRIDGE**, Newbridge Club, Krakatoa  
**NOTTINGHAM**, Boat Club (589032), KeBy's Eye  
**ROSEBURY**, Albermarle Club, Harold Hill, Clemen Full / Zooky  
**SHEFFIELD**, Top Rank (21927), Ultravox  
**SOUTH HARBOR**, Tithes Farmhouse, Eastcote Lane, Vernon and the GPs / Wild Wax Show

## Monday

**ABERTILLY**, Rose Hayworth Club, Plummet Airlines  
**BRISTOL**, Colston Hall (291768), Hot Chocolate  
**BROCKENHURST**, Brockenhurst College, Salt  
**DUBLIN**, Stadium (753371), Harry Chapin  
**EDINBURGH**, Tiffanys (031-556 6292), Ultravox!  
**GLASGOW**, Apollo (041-332 6055), Fleetwood Mac  
**LEICESTER**, De Montfort Hall (22850), Liverpool Express  
**LONDON**, Brecknock, Camden Road, Urchin  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Lee Kosmin Band  
**LONDON**, Greyhound, Fulham Palace Road (01-385 0529), Krakatoa  
**LONDON**, 100 Club, Oxford Street (01-436 0833), Sound of Seventeen  
**LONDON**, Nashville, North End Road (01-603 6071), John Otway and Wild Willy Barrett  
**LONDON**, Rochester, Stoke Newington High Street, Menace  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Count Basinos / Ray 84 John  
**LONDON**, Royal Albert Hall (01-589 8212), Glen Campbell



BILLY IDOL: Generation X in Leeds on Saturday



GLEN CAMPBELL: London's Albert Hall on Monday and Tuesday

LONDON, Thomas a Beckett Old Kent Road, Jerry the Ferret  
 MANCHESTER, Golden Garter (061-437 7614), Drifters  
 PLYMOUTH, Top Rank (02472), Frankie Miller's Pull House  
 PORTLAND, HMS Osprey, Jimmy Helms  
 SOUTHWALL, Seagull, Armazorbades  
 SWINDON, The Affair, XTC  
 TOLWORTH, Toby Jug, Fabulous Poodles

**Tuesday**

BELFAST, Ulster Hall (2154), Harry Chapin  
 BIRMINGHAM, Barbecillas (021-643 9413), Rongalator  
 BLACKPOOL, Gauntlet, Isis  
 DONCASTER, Outlook (6434 5), Jesse Green  
 EDINBURGH, Nicky Tams Tavern (031-225 6569), Caspian  
 GLASGOW, City Hall (041-552 5961), Flintlock / Stamps



FRANKIE MILLER

**HEAR IT!**

PROGRESSIVE LOCAL station Radio Clyde features another handful of music people in the 'Stuck It In Your Ear' show on Wednesday, 8.00. This week, Brian Ford raps with Jack Bruce, Roy Orbison, Marilyn McCoo and Billy Davis Jr. and Horslips. On the national airwaves, John Peel plays his personal selection of rock sounds every weekday night, Radio One, 11.00.

Friday night is sweet soul night on Radio Luxembourg and the Four Tops get highlighted in 'Black Golden Oldies', 9.30. If you've been following the relentless 'Elton John Story', Saturday, Radio One, 1.31 pm, make sure your radio is turned on for the saga of events leading to the formation of Elton's own Rocket Record Company.

Londoners with a taste for the bizarre will find crazy Kenny Everett playing the world's worst ever records, and getting off into orbit with Captain Kremmen and the Krells. Capital Radio 2.00 the same programme is repeated on Radio Pennine, at 6pm.

Jay Crawford hosts Radio Forth's 'Edinburgh Rock' session on Monday, blasting out an earful of hot album tracking and rock fax, and up there in Geordieland, genial dick Godfrey interviews Paice, Ashton & Lord, and Rough Diamonds, and gives you a chance to hear

HEMEL, HEMPSTEAD, Great Harry, Bleak House  
 LONDON, Brecknock, Camden Road, Godtilla  
 LONDON, Bridge House, Canning Town, Slidewinder  
 LONDON, Dingwalls, Camden Lock (01-267 4967), The Adversers  
 LONDON, Golden Lion, Fulham Road (01-385 3942), Krakatoa  
 LONDON, Hope and Anchor, Upper Street (01-359 4510), John Otway and Wild Willy Barrett / Dust on the Needle  
 LONDON, 100 Club, Oxford Street (01-436 0933), Jo Ann Kelly / Blimps / Garent Watkins / Tequila  
 Brown Blues Band  
 LONDON, Nashville, North End Road (01-603 6071), LONDON, The Jam, Queen Elizabeth, Chingford, Earl of Canvey  
 LONDON, Railway Hotel, Putney (01-681 2057), Fabulous Poodles  
 LONDON, Rochester, Stoke Newington High Street, Tenderfoot  
 LONDON, Rock Garden, Covent Garden (01-240 3961), Lew Lewis Band / Sunday Band  
 LONDON, Royal Albert Hall (01-589 8212), Glen Campbell  
 MANCHESTER, Apollo (061-273 1112), Fleetwood Mac  
 MANCHESTER, Golden Garter (061-437 7614), Drifters  
 SHEFFIELD, Top Rank (12927), Frankie Miller's Pull House



Never trust a change of image!

**PETER GABRIEL**  
New York

BEFORE HE kicked off his debut solo tour in America, Peter Gabriel swore his days of extravagance were over.

But here's Gabriel on stage, still looking most dramatic, like some possessed 12-year-old who's just gone through intensive shock treatment. There are no costumes or rear-projections mind you, but Gabriel still uses mimes, strange voices, godzilla imitations, and surreal introductory speeches.

Supposedly Gabriel's new image was to be the straight singer-songwriter. Actually, his new, more passionate songs look centre stage.

Opening with the stunning ballad, 'Here Comes The Flood', Peter ran through all the songs on his solo LP, three new tunes, plus some very strange versions of 'Ain't That Peculiar', and 'All Day And All Of The Night'.

He delivered a new earthiness by singing the bluesy 'Waiting For The Big One' while slinking through the audience like a very drunk Greta Garbo.

**Seger's night moves**

**BOB SEGER**  
New York

THIS sold-out Palladium gig was the first show the much talked about Bob Seger has done in New York and God knows, the audience was ready for it. There was so much pee and puke in the bathrooms it almost looked like Bob's home town, lovely Dee-troit city, where Seger is something of a demi-god.

Bob almost didn't make it to NY since his drummer was hurt in a car accident a few weeks back, but standing in skin-man Jamie Oldaker (an old Eric Clapton side-kick) filled in admirably.

In a fit of Seger-withdrawal the crowd almost turned the Palladium into another walls of Jericho scene, as Seger performed cuts from the 'Night Moves' LP, starting with a wonderfully manic version of 'Rock 'N' Roll Never Forgets'.

Perhaps the most striking aspect of the show was Seger's ability to rock with adolescent abandon on a tune like 'Ramblin' Gambler' Man', and then turn around and deliver a mature, passionate statement like 'Min-astreet' (his next US single) with equal con. on. Even though the rock 'n' roll numbers were the or that really got the crowd moving - including a Fifties rave-up for the delicious second encore - it was the slower ballad 'Night Moves', which confirmed his artistic merits. Its themes of sex and rebirth, plus the urgent Van Morrison-like arrangement, fixes Seger permanently at the top strata of rock performers. This show proved to New Yorkers that he's as worthy of praise live, as he is on record. JIM FARBBER

**Unusual**

Peter's remarkable back-up band kept things going - Steve Hunter excelled on guitar - Larry Fast has never been better on synths and hidden behind the curtain was Robert Fripp. Bob tried to hide under the pseudonym of Dusty Roads but the minute his pulverising guitar lines entered the scene, the crowd let out a howl of recognition.

Fripp played some amazing guitar during the encore 'Back In New York', while Gabriel went jumping about the stage in full Ramones-style leather punk garb.

It was a fittingly strange ending for a totally unusual evening... JIM FARBBER

**THE JAM**  
London

OBVIOUS band for the slag-off merchants this. "Who rip off enuff?" "Nothing new ere, is there?"

Think again Batman. Throw nine years off yer back. Smouldering in those two tone days of college ties, three piece blue mohair, light and bitter and the local palats. What music could you identify with then, kiddo? As a 15, 16, 17-year-old what band could you look to and say "That's me"?

You might as well throw most of the Seventies in too. See now we got...

Sermons are impotent. But the fact is you 15, 16, 17-year-olds now don't realise how lucky you are. Lucky to have bands around to hang on to.

The Jam are just such a band. Easy to read too much importance into the

**CONTINUED OVER PAGE**

**JOHNNY THUNDER AND THE HEARTBREAKERS**

THIS IS getting silly. People are STILL pouring in.

The Marquee is crammed to the door, spilling over with the strangest cross-section of humanity - bewildered tourists, seduced by an advert in the Evening Standard, and beginning to wonder just what they've got themselves into. The posers are out in force, in silettes, silver trousers, make-up - oh yes, and the girls looked nice too. There's the usual scattering of star-shaped sardines - one of Mott, one of SAHB, a few Sex Pistols, etc etc.

The word is out. They're all jammed themselves in to see the Heartbreakers, a new wave band who're different from the others on the circuit simply because they're American. They look different... older, more wasted. The real thing - not like the British punks, who try hard, but always end up looking like little boys playing at being mean and nasty.

They sound different too - harder, and more (though I hate to use the word) professional. Their sound is closer to conventional rock than the 200 mph rampage the British new wave specialise in. You can even spot a melody every now and then, breaking through the powerhouse rhythm.

"This song used to be 'Born To Lose', says Johnny, "but we call it 'Born Too Loose'." The subtlety of that statement's a bit lost on me... and on the group of Chinese kids looking a bit bewildered at the back.

The heat's dizzying; the sweat's running down the walls in clammy rivulets. For an encore, they repeat the opener, 'Chinese Rock', which is to be a single. At the side, the kids mouth the words. Snap - an instant old favourite.

A second encore, and they're pogging down at the front - a final, suicidal burst of energy before the end. Johnny tells us we're "Aaall right". The band go off.

This is it. The Pistols' 'Anarchy In The UK' bursts from the speakers, and the crowd, limp and drained, fight for the doorways.

**Roadshows**

feeling of a well-disciplined group rushing through some very strong tunes was broken, when Russell Thompkins Jr gathered his breath in the pit of his stomach - he let it escape through his mouth, letting out a blood curdling, sweet note that lifted the air of stagnant anticipation and replaced it with excitement. This happened twice - once during 'Betcha By Golly Wow', and once right at the beginning of the concert.

The other great moments of the concert came when the Stylistics sang 'You Make Me Feel Brand New'. Aaron Love, the most appealing personality in the group, due to his rounded anatomy and good humourous face, started the song off, providing a tenor foil for Russell's singing. This song has dynamical A high point in the evening and definitely the Stylistics' finest achievement.

The rest of the songs slid down easily enough, but without anything more than a great deal of professional precision. There was something unsettlingly anonymous about the rest of the personalities.

When Radio 2 closes down, you usually reach over, switch off and fall asleep. I guess that's what happened to most people when the concert was over. GEOFF TRAVIS.

**THE STYLISTICS**  
Royal Albert Hall

I wanted to go to this concert because I've always had this sneaking regard for the Stylistics. I was very curious to see how they would transfer their vinyl magic on to the stage.

I never dreamt that the concert would be like listening to Radio 2. You don't really like it, but their sheer presence means that you get used to it eventually. The only time that an overall

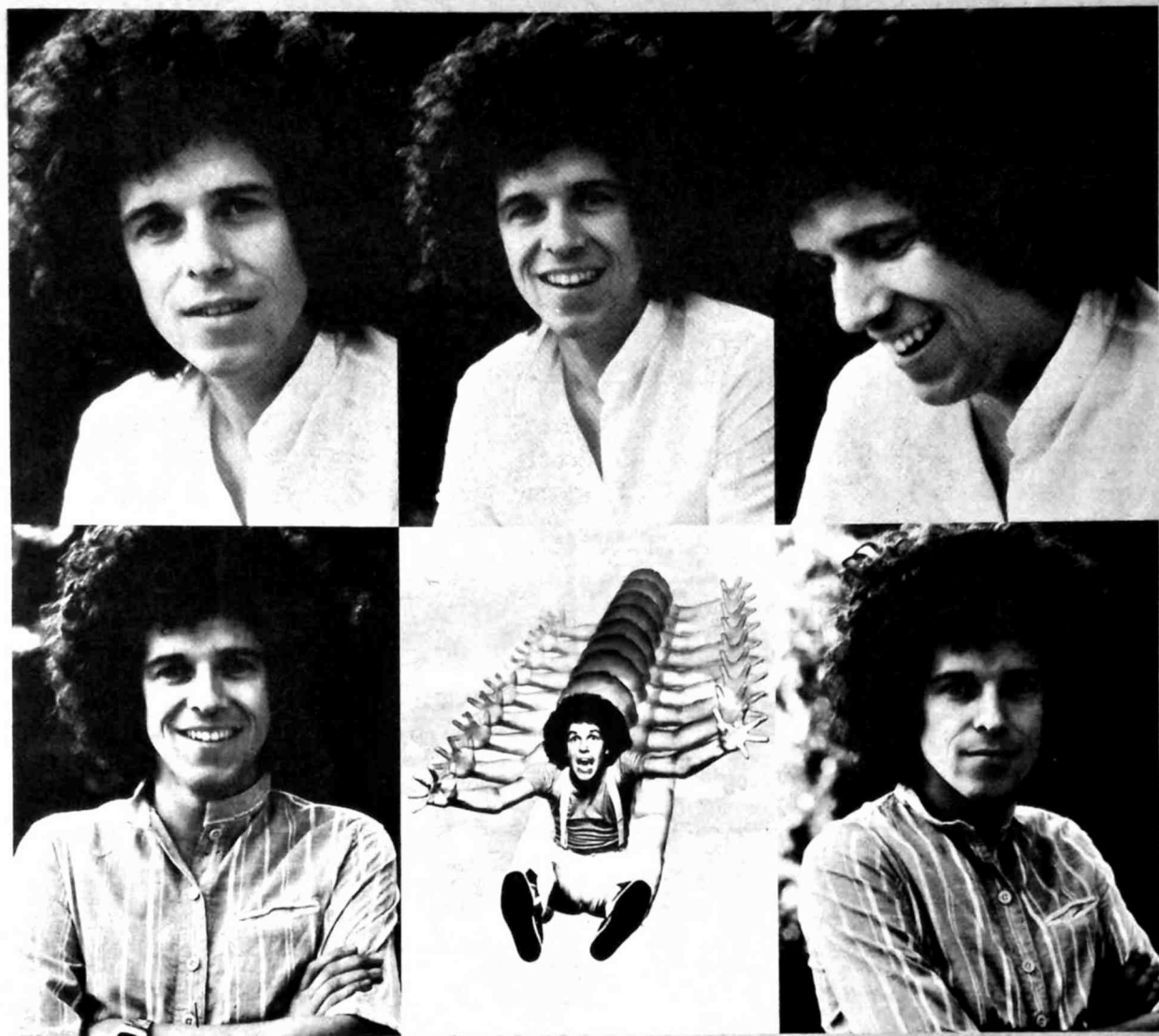
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**QUESTION:** What's the connection between ageing film star James Cagney and a single currently heading up the charts?

**ANSWER:** The Dead End Kids.

The Dead End Kids were characters in an early Cagney movie, 'Angels With Dirty Faces'.

The dEAd ENd KIDs ('77 version) are Robbie Gray, Colin Ivory, David Johnston, Alastair Kerr and Ricky Squires — a young group from Ayrshire who've just got their first hit with 'Have I The Right'.

"It was Alastair's mum who thought up the name," said singer Robbie. "We wanted something that came out of those old films, and she came up with a whole list — things like the West End Mob. But in the end we thought the dEAd ENd KIDs fitted best."

Before becoming dEAd ENd KIDs, the group were known as Vehicle. Davey and Alastair were the first members, the others joined one by one until they evolved into the current line-up. By this time, they were becoming well-established in Scottish clubs and discos.

### Rollers

The next step on the road to success was a stint supporting the Bay City Rollers on their last British tour.

"That was something you can't really explain unless you were there," says Alastair. "The audience were something you just wouldn't believe. We'd heard about the Rollers hysteria, but when we got to the first gig, the volume of the chanting was just unbelievable."

"There was a clause in our contract saying we weren't allowed to upstage the Rollers in any way — not to try and win the audience over to our side, not to smile, or wash our hair, and not to pick up any of the girls. We just had to do our job, and then go."

"It was a bit silly, really, — I mean, how could you upstage the Rollers? There were 3,000 screaming Rollers fans out there — how could anyone take that over?"

About the Rollers themselves, the boys are cautiously diplomatic: "They're nice guys. We never really heard them play — well, we heard them in Birmingham, but we were right at the back of the hall."

"Everyone in the business says the Rollers can't play," breaks in manager Colin Robertson, "but they can play now. They're all right — specially Eric Faulkner."

"Yeah — Eric's a good enough guitarist to survive in any band," says Ricky.

Comparisons between the Rollers and the dEAd ENd KIDs are inevitable — they're both young, they're Scottish, and their following seems to consist largely of young girls. But they're quick to point out the differences between the Rollers' set-up and their own.

Manager Colin says (tongue-in-cheek), "I don't allow this band to drink."

### Exposure

Answers Alastair. "Then what were you doing buying us all a pint last night?"

They also wish it to be known that they can play their instruments, and yes, they do go out with girls.

"They play round the clubs in Scotland," says Colin, "and they all seem to have different girls in every town."

Back to the story. The Roller tour brought the group a lot of new exposure: "There were lots of fans who seemed to follow the tour round every night," says Davey. "So by the fourth or fifth date, we were getting quite a response."

"Then, at Birmingham, the last night we did, we got onstage, there was a huge cheer, and we looked out and saw a dEAd ENd KIDs banner in the audience," says Robbie. "We were standing onstage with tears in our eyes — it was great."

After the excitement of the tour,

*The kids have started screaming, the TV appearances and tours are coming. Sheila Prophet thinks this is . . .*



DEAD END KIDS: toured with the Rollers

it was back to the everyday routine of playing local clubs.

"It was a bit of a let-down," admits Alastair, "but we were eager to get back and find out if the tour had got us a lot of new fans. It had — there were lots of new people who'd seen us on the tour."

By this time, the group had also got themselves a contract with CBS Records.

"We were signed up in June or July, '76," says Robbie. "We played in a club in a little place called Stewarton. It's a pretty obscure place. They hired a Cadillac, and brought all the CBS big-wigs to see us."

"They'd just been to see Barbra Streisand and Bob Dylan in America, and the next night, they arrived in Stewarton, among about fifty 14 years-old kids, to see us. They couldn't work out what on earth they were doing there!"

Still, they were sufficiently impressed with the group to give them a contract. But they decided to wait until they had a producer before releasing any records.

Enter Barry Blue.

Barry was an old friend of Colin's: "Barry was up in Scotland doing a promotional tour for his own single," he says. "I'd always known Barry preferred being a writer and producer than an artist, so I told him about the group. He went along and saw them, and he wrote a song for them called 'Tough Kids', which in the end, we didn't use. Then I asked him to come and see them again with a view to producing them, and that's how the single came about."

Live, the group are impressive: though playing very basic disco style pop, they do it with the sort of style that looks promising for the future.

It seems their act was very deliberately worked out for the dance halls and discos: a set composed mainly of old favourites, opening with a strong number like Creedence Clearwater Revival's 'Hey Tonight', then easing off and building

gradually to the last song, which at the moment is 'Giddy Up A Ding Dong'.

"Every other band was playing chart singles," says Davey, "so we decided to do songs that were almost making the charts. Like when Hush brought out 'Glad All Over', we thought 'That's a good single, we'll do that one. We also did a couple of Bilbo Baggins' songs, which didn't make the charts, but were good danceable numbers — like 'Saturday Night' which we still use in the act."

### Material

This all works well at the moment, but the obvious question is, how will they adapt their act if they move on to bigger venues?

"We won't be doing that yet," says Robbie. "You have to have a few hits before you can play concerts."

What the group are doing is playing return dates at clubs, with a chart clause added: "That means that they'll pay a fee of say, £300 basic," says Colin, "and it's agreed that if they're in the Top 50, they get £50 extra, and if they're in the Top 20, they get another £50."

But if they should manage to sustain their success, and break into concert venues, they don't really foresee too many problems.

"I think it's all down to the material really," says Robbie. "We all write our own material, but we don't want to be silly about it. We don't want to play our own stuff just for the sake of it — when we do play it, we want to impress people with our writing skill."

"We've written about 12 songs so far — but that's nothing. It's just water under the bridge. I think you have to write maybe 40 songs before you find one that's good, and that reflects what you are."

"So far, we've got one that's definitely quite strong — 'Down The Line', which is a sort of Status Quo sound. The rest are fairly simple, basic numbers, but obviously, they could be developed."

"You really need someone to guide you, because you get blind within the five of you. You're all aiming for the same thing, and you maybe miss the simple thing that would give the song the lift it needs."

"I think we have to write stuff that's in the same sort of vein as 'Have I The Right'," breaks in Davey. "Poppy, bouncy stuff — not like the Rollers' stuff, but maybe more like Slade."

That's a good enough aim for the future — but for the present, the group are totally caught up in all the first hit activity and excitement.

They're down in London for the first time, staying in a hotel in Bayswater — There's a fish and chip shop just round the corner," says Colin, "so we're quite at home!" — appearing on 'Top Of The Pops', doing interviews, and rushing off to their first ever solo gigs in England.

On the day I saw them, they were off to Cornwall. As they rolled up at Paddington Station, they were met by their most faithful fan — a girl called Jackie who apparently turns up everywhere they go.

Small beginnings perhaps, but in the future, who knows?

### Television

"Everything's happened very quickly for us," says Robbie. "In the last two months, we've gone from playing local gigs to appearing on six television shows. A few weeks back, we were sitting at home, watching 'Top Of The Pops' — now we're on it ourselves!"

It was amazing — there we were, speaking to people like Marc Bolan. It's very hard to accept — I still can't quite accept that it's already happened, and we've been and done it."

This is perhaps the most exciting time in any group's career — the moment when they're on the very brink of making it, and before them lies everything — or nothing. Here's looking at you, kids.

# NEXT WEEK

**Yihaa and hot dickety . . . No, wait a minute, we've got to be serious. In next week's issue of Record Mirror we bring to you exclusive interviews with**

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**I'm warning you, if you miss Record Mirror, it could lead to a serious offence.**

# Soul Mirror

by ROBIN KATZ

RING, RING, John Edwards picks up his phone and hears the following. 'Phillipe Wynne has left the Spinners. We'd like you to replace him. How soon can you be in Los Angeles?'

Edwards catches his balance and says: "Was yesterday too late?"

And now, soap opera soul fans, the kind of tale to bring tears to your eyes. Our story begins over 20 years ago when a group called The Spinners formed in Detroit. As this is the soul page, we will continue to call them by their American title (The 'other' Spinners sing folk music).

Anyhow, the boys work year in and out, and after a lengthy history find themselves at Motown, where they gain a Stevie Wonder-penned hit called 'It's a Shame', but earn themselves a lot of aggravation, so they depart the said label leaving behind their long-standing lead singer. They proceed to pick up a magic ingredient that will change them permanently, Phillipe Wynne.

They also picked up a contract with Atlantic, a bagful of gold records and that dastardly devil of the production division, Thom Bell.

But Phillipe Wynne gave the Spinners a unique identity. His ad-libs would have made Otis Redding proud. Wynne bounced, bubbled and literally glowed when he opened his mouth. He was wonderful onstage. Reports about his offstage attitudes, however, wouldn't make wholesome reading. Wynne stood tight years away from the 20 odd year old line up.

## Magic

Onstage they were magic, but they let him steal the thunder. But offstage, he was over-ruled by the group and their manager Buddy Allen. During his time with the Spinners, Wynne rarely gave interviews. One of the other Spinners, usually Pervis, did the talking.

Then out of the blue, just as they stood neck and neck with the O'Jays for oldest line up and best vocal group in award after award, Wynne left.

The story is still news in America, where no one seems to believe that Wynne really departed to become a minister. Buddy Allen has made a lengthy statement claiming that Wynne wanted the billing changed to feature him first, plus a bigger percentage and other money conflicts.

A popular figure in music never quits without leaving his erstwhile colleagues a lot of worry. And though the Spinners may not be letting on, they are probably doing a lot of that. They arrive here in a couple of weeks. Then and only then will we know how much Phillipe Wynne contributed to the group's current success.

Meanwhile, onto his successor John Edwards admits that until 1974 he has never so much as seen the Spinners perform. He was minding his own



SPINNERS: Edwards was the band's first choice

# John's in a spin



JOHN EDWARDS

business, trying to forge a solo career with an itty bitty label in the south.

After a show in Detroit, a group of people came backstage to congratulate him on his performance and introduced themselves as relatives of the mighty Spinners. "Of course I didn't believe them," says Edwards.

"In Detroit everyone is related to a Supreme, a Spinner, a Temptation. Diana Ross comes from a family of 12, so you know how many relations she has? I just smiled at these people, but I really thought it ended there."

In soap opera fashion, it didn't. These people were relatives of the Spinners and they passed on the word to Buddy Allen. Allen booked Edwards as the opening act for the Spinners and then used Edwards as Wynne's replacement when the lead singer had tonsil problems.

When Wynne departed

for good, Edwards was the band's and Allen's first choice. He left behind him a solo career that was just beginning to take off. There's one album still out on Cotillion from Edwards, although it's uncertain whether he will make any more solo outings.

Having spent many years as a solo act, Edwards has found the biggest adjustment is getting used to all the dancing. It took over a month of daily nine to five rehearsals for Edwards to pick up the complex demands of the group's well paid choreographer. And there isn't the freedom to change from song to song the way there is in a solo stint.

## Loyalty

But Edwards is quite happy. His only hassle is winning over the fans. American fans are sorely split over the issue. Spinners box office receipts have suffered for it. Will British fans, known around the world for their loyalty, come out here next month?

"How can you know what something's like until you give it a try?" said Edwards. "I can feel every eye in the house on me when I walk on that stage."

"I just have to block away the feeling or I'd freeze up in front of everyone. I don't see Phillipe's ghost haunting me. I just have to get on with what I'm doing."

## TRIVIA WINNERS

### 12 days of Christmas

THREE winners pick up three assorted albums for rewording the 'Twelve Days Of Christmas' like this. From Jo Porler of Leicester: '12th Of Never' / '11 O'Clock Rock' / 'Big 10' / 'Love Potion No. 9' / 'Eight Days A Week' / 'Seven Seas of Rye' and many more. Also Malcolm Lowing of Surrey and lastly Ann Hodgkinson of Lancashire.

### New Year Resolutions

COMPETITORS were asked to match famous people to the following statements as their New Year's resolutions. The three winners each get three albums courtesy of WEA Records. The statement / song titles they had to match up were: 1) 'I'm Gonna Sit Right Down And Write Myself A Letter'; 2) 'I Ain't Gonna Eat Out My Heart Anymore'; 3) 'I'll Be Back'; 4) 'I promise To Wait My Love'; 5) 'I'm Gonna Run Away From You'; 6) 'I'm Gonna Make You Love Me'. From J. Edgar, Workington, Cumbria: 1) The Sex Pistols; 2) Demis Roussos; 3) Harold Wilson; 4) Donna Summer; 5) Lord Lucan; 6) Margaret Thatcher. The other two winners were Diana Hitchcock, Buckland, Portsmouth, and Richard VRT, of Darlington, Co Durham.

### Winter Wonderland

A FUN one this. Competitors were asked to rettle one brilliant song to appropriately deal with the winter weather. First prize of three albums from Phonogram went to Pat Lilley, of Folkestone, Kent, for: 'Lucy In The Sky With Chibblains (Diamonds)'.

Five runners-up each get a copy of 'Gold' by the Ohio Players. They are: Maurice Morgan, Wakefield; Mr A. Glass, Sunderland; Janet Page, Colwyn Bay; Kevin Halden, Billericay, Essex; and Paul Martin, Cambridge.

### Sick Trivia

CONTEMPO Records gave us a stack of four packs of some of their singles. In exchange, competitors were asked to write the worst soul orientated trivia competition ever run. Obviously, there isn't room to list all the 18 winners. So here are the three winners and some examples. From David Mitelinson, of Clydebank, a multiple choice question. Fill in the blank: 'You'll Never Get To Heaven If You... 1) Miss the No. 9 bus (via the nearby gates); 2) You're not dead; 3) You can't pay the entry fee in aid of SPSF, St Peter's Spirit Fund. From Ann Hodgkinson, of Bolton, Lancs, we are asked this toughie: 'How many girls are in the Three Degrees? 1) four; 2) five; 3) six. Lastly from Rosemary Solomons, of Clapham Common, we are asked to check off the one that doesn't fit in with the rest. Ready? 1) Al Matthews; 2) Al Green; 3) Al Wilson; 4) Al Brown; 5) Al Capone.

Submitting similarly awful entries were E. Thompson, Middlesbrough; Lyne Bridgewater, Hemlington, near Middlesbrough; Lawrence Marshall, Bedford; Ron Melhuish, Thornaby; J. Ball, Warley; Diane Glover, Stainton; Eileen Moore, Marton; Caroline Brown, Cheshire; R. Hughes, Walthamstow; Jackie Hall, Middlesbrough; Sue Matthews, Plymouth; Stephen Copeham, Norfolk; Ted Neal, Cambridge; Chris Bloer, Merseyside; and Mike Gardner, Merseyside.

### Petshop

I TOLD you I was opening a pet shop and needed lists of singers and groups who would make suitable pets, a la Faron's Flamingo's, etc. Well, you flooded me with enough entries and varied animals that it will take a fortune to open such a place. First goes to the ever Diligent D. (what does the D stand for?) Gregory, of Wallasey, Merseyside. He gets three RCA albums. Our five runners - up each get a copy of '100%' by Double Exposure. They are Robert Naphtine, Bedford; Peter Wood, Manchester; Ian Chapman, Strling; M. Percival, Cheshire; and A. B. Park, Sunderland.

### Boozer's Delight

CHEERS to all you hilarious competitors who had me shrieking for days. You were asked to give me 10 song titles on the subject of booze, five legitimate titles and five retitled song titles.

First prize of three soul albums from Pye Records goes to Jenny Walton, Barrington, Cambridgeshire, and five runners - up each get the new Barry White album courtesy of Pye.

# Trivia Time

## Soul story!

Competitors are asked to write a short story which includes song titles, in 50 words or less. Here's the catch. All song titles must have the word 'soul' in them. You can stretch that to include things like Sugarlie De Santo's 'Souffle Dress', but no puns like O Solo Mio. The winner will be picked for using the most song titles in the story that reads the easiest.

PRIZES: The three lucky prizewinners will each receive a copy of the following albums: 'Universal Language' Booker T, 'Smash Hits' Detroit Spinners, and 'I Like Your Style' Tony Wilson. All albums supplied courtesy of Atlantic Records.

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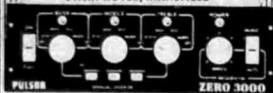
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## Hi-Fi Weekly

OUT NOW

# Disco Kid

by JAMES HAMILTON

## New Spins

**STEVIE WONDER:** 'Sir Duke' (Motown TMG 1068). Jiggly laid - back brassy tribute to Duke Ellington.

**BOSTON:** 'Long Time' (Epic EPC 5043). Smash rock dazzler with clapping breaks.

**NEIL DIAMOND:** 'Stargazer' (CBS 5115). At last, another useful jaunty MoR romper.

**GEORGE BENSON:** 'Nature Boy' / 'The Wind And I' (Warner Bros K 16921). Gently rhythmic subtle smoocher, beautiful instrumental flip.

**SURPRISE SISTERS:** 'Music Music' (Good Earth GD9). Bright little hustling clapper.

**(HILDS) PLAY:** 'Open Sesame' / 'Dancin' (Magnet MAG 93). Short-length cover - versions of Contempo's new De-Lite dancers - 'Sesame's quite strong.

**EARL & THE STEAM TEAM:** 'Engine Of Love' (MCA 280). Munich - style chuff - chuff stuff, rather good fun and soulfully sung.

**JERRY RIX:** 'Disco Train' (Contempo CS 212). Monotonous mid-tempo Munich chugger, bit dull.

**KALYAN:** 'Disco Reggae Pt 1/2' (MCA 279). Rattling rhythms and beefy bass from Trinidad, nuge in US (zero reggae content).

**BRIAN BENNETT BAND:** 'Saturday Night Special' (DJM DJS 10756). Catchy instrumental hustler, good breaks.

**UNDISPUTED TRUTH:** 'Let's Go Down To The Disco' (Whitfield K 18912). Unlike the US 45, this starts at the 'Car Wash' clapping bit! Good for mixing, maybe weak on its own.

**PIERO UMIANI:** 'Mah Nu, Mah Na' (EMI INT 530). Madly silly MoR theme from a '69 Swedish movie.

**KATHY AND LARRY:** 'If We Can't Do It Right' (London HLU 10546). Country thumper, lively MoR beat.

**JAMES WELLS:** 'Parting Is Such Sweet Sorrow' (Polydor 2058861). Attractively busy rattling racer.

**AQUARIAN DREAM:** 'Phoenix' (Buddha BDS 455). Perky fast hustler.

**MAYNARD FERGUSON:** 'Gonna Fly Now' (CBS 5106). Best hustling so far of the theme from Rocky.

**SHERMAN BROTHERS:** 'I'm Stoned In Love With You' (Magnet MAG 85). Real thing - styled swayer - yes, another!

**PEGGY LEE:** 'I'm Not In Love' (Polydor 2058865). Stunning smoocher.

**FOREIGNER:** 'Feels Like The First Time' (Atlantic K 10917). Cool white rhythm tucker.



RALPH MacDONALD: on his own

## TK's 4 & 2 & 12 4 U

RCA RECORDS' first product on the new TK label - British outlet for Florida's complex of TK, Glades, Alston, Dash, Marlin, etc - is a set of four albums and two singles. However, the big news is what's yet to come! At the beginning of May, RCA will be launching the TK Disco 12 - inch series in this country, selling the highly - prized "big 45s" at an economical price.

Their plan is to press the first 10,000 copies of all the TK releases in 12 - inch form, making 7-inch two-partners for radio and subsequent commercial release.

Stated to lead the 12 - inch assault are T - Connection 'Do What You Wanna Do', an insistently rattling stormer that's rightly the States' biggest disco hit of the moment, Funk Machine 'Funk Machine' and Jimmy Bo Horne 'Get Happy'.

Meanwhile, the initial release of albums sees the influential percussionist Ralph MacDonald finally out on his own. As a supersession accompanist he's been largely responsible for the current percussion trend in disco music. His 'Sound Of A Drum'

(TK XL 14030) has his big hit dancer, the happy 'Calypso Breakdown', as well as the lovely 'Where Is The Love' and Latin - type 'Mr Magic'.

TIMMY THOMAS 'The Magician' (XL 14044) has his big 'Stone To The Bone', a light and airy instrumental with chix, but the title - track single (XB 9032) is a more forceful and less effective vocal.

LATIMORE 'It Ain't Where You Been' (XL 14034) has his sexy soul US hit, 'Somethin' 'Bout 'Cha', and a slightly more rhythmic title track, both big with import jocks.

KC & THE SUNSHINE BAND 'Part 3' (DXL 4021) is merely a re-issue in gatefold sleeve of their Jay Boy release containing 'Shake Your Booty'. The new single from the set couples 'I'm Your Boogie Man' / 'Wrap Your Arms Around Me' (XB 2167), both typical KC without being anything special.

Set for singles release at the end of April is George McCrae 'Love In Motion', a monotonously chugging variation on his old sound.

## De-Lite to Contempo

CONTEMPO RECORDS have obtained UK rights to the influential disco label De-Lite, making available in Britain this week the much imported current hits by Crown Heights Affair and Kool And The Gang. The former is 'Dancin' (Contempo CS 1002), a 6:13-long New York rhythm skitterer with typically tight harmony chants and a controversial 'Shaft' - copying bass and wah-wah sound, which has been huge in US discos for months. Kool's 'Open Sesame' (CS 1001) is the full-length 8:48 funky burbler with dramatic gong intro.

### Twelve inches

25,000 COPIES of commercially available 12-inches are being pressed by WEA for the upcoming edited Tramps 'Disco Inferno' (Atlantic K 10914), while already available in this number is the great rock masterpiece, Television 'Marquee Moon' (K 12252). Creole are initially pressing 3,000 copies of the funky Honky 'Join The Party' (CR 137) and their new Motown medley, Roni Hall 'You Keep Me Hanging On / Stop! In The Name Of Love' (CR 138). A straightforward segue of the two Supremes oldies.

Promotional 12-inches in limited quantity for DJ mail-outs include Electric Light Orchestra 'Showdown' / 'Roll Over Beethoven' (Harvest HAR 5121) and Lionel Peterson 'I'll Keep On Comin' Back To You' / 'Love Bug' (President PT 482).



MAXINE NIGHTINGALE: too much freedom

## MAXINE KEEPS CALM

MAXINE Nightingale's had a lot of adjusting to do over the past few months. Among other big changes in her lifestyle, she's had to come to terms with living in California as well as trying to reconcile her artistic ambitions with the limitations set upon her career by hard, commercial fact.

Plus she's had to learn to be polite to British journalists, waking her from 6,000 miles away on her first day of rest in over six months.

For the past 10 days, Maxine has been working in two Los Angeles studios on her much-vaunted and long-overdue second album. She admits ruefully that from the 13 prospective tracks completed during last year, she has been forced to shelve all but four.

"I chose all the material myself, and I have to admit I went over the top. It was far too esoteric. I think I'd been itching to show what I could really do, apart from making commercial hit singles, and I simply got carried away.

"In a sense, I was a victim of too much freedom. I mean, everybody should be absolutely free, but I should have realised that I needed a transitional period between recording what the public wants and what I would most enjoy singing. I have to build a gradual following."

Maxine is philosophical about the possibility of her becoming forever trapped in a Top 20 commercial vein.

"If it happens, it happens. If I really couldn't get out of a pure 'pop' bag, then I'd give up singing professionally. It would be a disappointment, sure, but it would be one I could cope with.

### Experience

Maxine first came to the attention of the British public as a member of the act of 'Hair', and her acting experience has stood her in good stead since her virtual emigration to the States last year. She is about to commence work on her first movie - a heavy-sounding affair, starring Richard Pryor (whom she describes as 'a kind of black Lenny Bruce') - and there is a strong possibility of her playing Shells in a film of Hair currently being planned by her record company, United Artists.

Maxine's move to the USA was occasioned by the enormous success in the American charts of her debut single, 'Right Back Where We Started From'. It made the Number One spot in an astonishing two weeks and earned her a gold disc.

But living in LA has produced its own set of problems and temptations for the ex-session singer from Wembley.

"I enjoy it," she admits, "but with only half of my head.

"You'd think that the sunshine and the standard of living in California would make everybody supremely happy. But the average Californian seems bored and strange, somehow.

"I mean, people in Southern California could live comfortably in tents the whole year round. But they don't. All the houses have central heating and air conditioning, so if the temperature steps outside of very tight margins, it's automatically adjusted and corrected. It's all too luxurious, too perfect, and it seems to have a strange effect on people.

"It shows in the relationships between people. Everything's always changing - no scene out here ever lasts.

"But on the other hand, California's a very beautiful place to live. I love my house. It's big - three bedrooms - but it's not gigantic. It's got white walls - I'm decorating it so it's perfect for me. It's got a sun roof and a garden and the sea's only six blocks away.

"It's not the ultimate in living luxury, but I know I shall never want a bigger place. My attitudes will remain the same, whatever happens."

What ever Happens' looks like being another smash hit in the States, with 'Love Hit Me' rolling up the chart. Maxine is calmly optimistic.

"I've been Number One before, so I know it's an illusion. It's fun going up, but once you get there it's an anti-climax.

"It's a kind of microcosm of life, really. Everything's down to the anticipation, never to the realisation." ANDREW BLACKFORD

(BALTIMORE) FIRST CLASS: 'Me & My Gemini' (All Platinum 6146320). Lovely soothing soul slowie.

HAROLD MELVIN & THE BLUE NOTES: 'Where Are All My Friends' (Philadelphia Int PIR 5114). Creamy churmer.

SEAN: 'Sweet Surrender' (Ember EMBS 350). Punchy pop - discotizing of Bread's oldie, familiar flip.

BETTY PADGET: 'My Eyes Adored You' (Dynamic DYN 125). Gruff - voiced reggaefication of Frankie Valli.

## Disco Dates

CBS' DISCO-DOUBLES dancing competition finals are at Broly's in Richmond's The Castle on Friday (1), with Capital Radio's Greg Edwards as compere and judges including Bugatti & Musker and myself. Friday also sees the first semi - final of the 1977 Coca-Cola DJ competition at Bournemouth's Maison Royale, fought between Jeff Moore (Christchurch), Chris Ingram (Dewsbury), Mike Bryant (Poole), Phil Leppard (Brighton) and Rob Anthony (Bere Regis) - good luck lady! Tidilating Terri Maundling is guest DJ at London's Sundown on Friday, and Ric Simon returns to Tamworth Rugby Club. Chris Gentry visits Henfield

Youth Centre on Saturday (2) and Morris Jenkins has a charity night at Stafford's Top Of The World - admission one Easter egg! - on Tuesday (5). Residencies include Jeff Thomas's Top 30 show every Tuesday at Swansea's Buccaneer Bar, Brian Massie at Dundee's Golden Pheasant and Steve Ingram at Pyrford's The Anchor on Thursdays, and Johnny Diamond at Hove's The Cliftonville every Sun / Mon / Wednesday. And South Wales is currently being carved up by the Seville Mobile Discotheque Services agency, booking out jocks like Chris Duke, Mike Thomas, Dave Rodgers and Tony Aiston on Bridgend 5318.

### HOT VINYL

CHRIS HILL (Ilford Lacy Lady) and TONY CLARK (Newcastle Jules) are both nuts over MARVIN GAYE 'Got To Give It Up' (Tamla LP), while their other import tips are (Chris) GARNET MIMMS 'What It Is' (Arista), ERIC GALE 'Gensung Woman' (US Columbia LP), OHIO PLAYERS 'O-H-I-O' / 'Merry Go Round / Body Vibes' (Mercury LP), and (Tony) MACHO 'Mucho Macho' (Event' IN - STANT FUNK 'I Ain't Reggae But It Is Funky' (TSOP), COM. MOD ORES 'Why Don't You Come Dance With Me' (Motown LP).

## DJ Top Ten

- PAUL ANTHONY has 'Funky Fridays' and 'Silly Saturdays' at his long - established residency, Birmingham's RumRunner - the cellar club used as a location in TV's 'Gangsters' series. He's also got a specialist reggae and golden oldie record shop, the Camel Cat Sound Store at 244 Stafford Street, Walsall, which will soon include disco equipment manufacture, sales and repairs. Here's his chart...
- 1 CAR WASH, Rose Royce MCA
  - 2 BOOGIE NIGHTS, Heiwaive GTO
  - 3 SATURDAY NIGHT, Earth Wind & Fire CBS
  - 4 KNOWING ME, KNOWING YOU, Abba Epic
  - 5 ROCKARIA, ELO Jet
  - 6 SOUND & VISION, David Bowie RCA
  - 7 DOUBLE DUTCH, Fatback Band Spring
  - 8 UPTOWN FESTIVAL, Shalamar US Soul Train
  - 9 MOVE UP STARSKY, Mexicano Baal
  - 10 YOU'LL NEVER KNOW WHAT YOU'RE MISSING, Real Thing Pye

### BREAKERS

- 1 I'VE GOT TO DANCE, Destinations Pye
- 2 A VIP, Marianne Rosenberg GTO
- 3 GOING IN WITH MY EYES OPEN, David Soul Private Stock

### MIX MASTER

TWO TAFFY road-show mixes here from Chris Duke (St Athan) and Steve Lloyd (Llanelli). Chris lifts the roof with SAL SOUL ORCH '3001' (Salsoul) / MASS PRODUCTION 'Welcome To Our World' (Columbia) / ALFIE KHAN 'Law Of The Land' (Atlantic), while Steve gets over 18s with BONEY M 'Sunny' (Atlantic) / MISTURA 'The Flasher' (Route) / STEVIE WONDER 'Sir Duke' (Motown) / SUNSHINE BAND 'Rock Your Baby' (Jay Boy), blending into GEORGE McCRAE.

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# Small Ads

## Personal

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**DAVE** (26), shy, sincere, seeks kind, pretty girlfriend (living in Sussex, Surrey, or London). All letters answered (Box No. 1010).

**YOUNG MAN** 19, seeks girl 16 plus, Manchester area. Box No. 1011.

**CHINESE GUY**, 27, seeks fun-loving girlfriend for happy time together. — 119 Deacon Road, London, N.W.2.

**YOUNG MAN** (23), rather quiet, seeks girlfriend for lasting relationship. — 101 Elgar Avenue, Surbiton, Surrey.

**LONELY BLOKE**, 32, seeks girl London, Essex area. Box No. 1014.

**SHY MALE**, 32, seeks very nice quiet girl, living anywhere. — Box No. 1009.

**GOOD LOOKING** chick, 26, seeks long haired guy for lasting relationship. — Box No. 1008.

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**ALONE? FRIENDSHIP** Agency for over eighteens. — Free details, Sue Carr, Somerset Villas, Harrogate. Tel: 4123-08525 any time.

**LONELY GUY** seeks girlfriend, 18-25, for friendship, London area. — Box No. 1000.

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**DAVID BOWIE** fans wanted for penfriends. S.A.E. Music Fans Club, 10 Charlton Road, Tetbury, Glos.

**WORLDWIDE PEN-FRIEND** Service. S.A.E. details, 39A Hatherleigh Road, Ruislip Manor, Middlesex.

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**BADGE COLLECTORS** read on: Wings, Bad Company, Zeppelin, Sabbath, Bowie, Heat, Yes, Deep Purple, 10cc, Pink Floyd, Santana, Genesis, Stones, Queen, Roxy, Wishbone Ash, Quo, Cockney Rebel, Rod Stewart, Knebworth Fair, 15p each. — SAE: hope to hear from you soon. Love and peace. Julie Williams, 7 Candy Street, London, E3 2LH.

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**OLDIES GALORE!** Send s.a.e. Bob, 3 Kingsmead Road, South, Oxton, Birkenhead, Merseyside.

**PASTBLASERS** — SAE list: 80 Robinson Road, London, SW17.

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**DAVID SOUL** concert photographs. State price. Hodges, 214 Bishopsgate, E.C.2.

**QUALITY ABBA** concert tapes. Your price. — Phone 01-508 0956.

**MEDICINE HEAD** cuttings, record reviews, pics. State price Steve, 12 Tarquin House, Hillcrest Estate, Sydenham, S.E.26.

**CLIFF RICHARD** books, articles, photos wanted. Carole, 200 Boundaries Road, Belham, London, S.W.12.

**ANY BEATES** records wanted. Swp for Sabbath etc. plus ex chart singles. S.A.E. for lists A. Hullock, 25 Coniston Vlg, Birtley, Durham Co.

**CASH PAID** for Bee Gees material. — Details to: 9, Claymore Road, Singapore, 9 (Republic of Singapore).

## Records Wanted

**SIDEWINDER** by West Acres and The Rebels. Good condition. Your price on single or LP. M.J. Edwards, 18 St. Leonard's Road, Leverington, Nr. Wisbech, Cambs.

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**JIMMY HELMS** Official Fan Club. S.A.E. to Bryan Sotter, No. 1 Pelham Street, Sutton-in-Ashfield, Notts.

**OFFICIAL SHAUN** Cassidy fan club. — PO Box 4WU, London, W1A 4WU.

**RUBETTES** Official fan club. — S.A.E. to: PO Box 39 Stockport, Cheshire.

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**QUALITY SPEAKER** repairs. — 01-254 9831.

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**GET DESIRED** results now. Send only £1 for my extensive lists of agents, publishers record companies. Names and addresses invaluable to groups, artists, etc. — G. Bolton, 245 (RM), Longbridge Lane, Birmingham, B31 4RE.

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**DISCO EQUIPMENTS** PA systems, sound to light units, reasonable rates. — Newham Audio Services, 01-534 4064.

## Special Notice

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**EVE GRAHAM**, happy birthday 19th, Kathy 7th March, John, Belfast.

**SHOWADDY-WADDY** STAGE SUIT TO BE RAFFLED FOR CHARITY, WORN BY AL JAMES. Draw on March 19th, 1977. Tickets 40p for book of four. Send cheques, p.o.'s made out to "Uppingham Feast" with s.a.e. to Mrs. J. Collins, 23, North Street, Uppingham, Leics.

**DAVID CASSIDY** — happy birthday for 12th April. Lots a love Susan Meek.

**GEOFF SHEPHERD** — Happy birthday, love Kath.

**ROLLER FANS**, remember Alan Day, 11 am, Hyde Park Corner, 2 / 4 / 77.

## Situations Vacant

**CAPITAL MUSIC** Limited need trainee disc jockeys. If you think this P/T evening job could interest you and if you own a car plus telephone please call 01-845 0091 for more details.

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**Dateline**

RM takes a look at the new entries and the

# Breakers Yard

breakers behind the singles chart

## COULD THIS BE A GOLD RECORD?



ANDREW GOLD: rock 'n' roll fever

**ANDREW GOLD: The story so far.**

**Born:** Burbank, California, August 2, 1951.

**Occupation:** Writer, performer and arranger.

**Father:** Ernest Gold, veteran composer of film scores.

**Mother:** Marni Nixon, best known as the soprano voice, for Natalia Wood, Audrey Hepburn and other non-singing actresses in movie musicals.

**Notifiable diseases:** In early teens struck down by rock 'n' roll fever.

**Early influences:** The Beatles followed by the Byrds. At 13, he taught himself to play the guitar, learning from records of his idols. Soon after he began playing drums as well.

**School:** Outside of classes formed a number of rock bands with his mates. "Naturally, my first guitar was like Lennon's," he recalls, "and when the Byrds took over, I had to run out and find a Rickenbacker 12-string."

By his mid-teens, he had started writing his own material. Got early studio experience with a short-lived band called Bryndie. Also in the line-up were Wendy Waldman and former Stone Pony Kenny Edwards. Next band: Rangers.

**Turning point:** Linda Ronstadt heard a Rangers tape and invited Andrew to join her live band. Andrew is now the power behind the Ronstadt phenomenon.

Between tours and studio assignments with Linda, Andrew works on projects of his own - witness his chart-bound single 'Lonely Boy' and his highly commendable last album, 'What's Wrong With This Picture'.

He is also something of an in-demand session musician, working with such artists as Carly Simon, Art Garfunkel, Loudon Wainwright III and Karen Alexander.

As an arranger. Listen to Linda R's 'You're No Good'. He is good.



DENIECE WILLIAMS: rock's got her

IF YOU were a housewife, sitting at home mending the old man's socks, and Stevie Wonder phoned up and said how about coming out on the road with me, what would you do?

Yeah, well Deniece Williams said she wouldn't mind either. But she only stayed with it for six weeks; the lure of the washing machine was calling her home.

Then she saw the error of her ways and the next time ol' Stevie phoned her up, she bunged a ready-made dinner in the oven and headed for the open roads. Deniece stayed with Stevie's Wonderlove backing band for four years, only taking time out to have her two babies. She doesn't say how the old man got on with changing nappies, but she's been doing all right.

Thanks to Stevie's perseverance in the face of the housework, Deniece has finally fought all her better instincts and the evil world of rock 'n' roll has got her for keeps.

Her single 'Free' is going to be her first solo success and now she can prove to people she's not Minnie Ripperton. That's not as confusing as it sounds. It's just that when she hit the incredible high notes doing backing on Stevie's albums, everyone thought she must be Minnie.

Deniece would like to come to Britain to prove her point to us as well, but since Biba's closed down, she's not too keen. When she came over with Stevie a couple of years ago, that's where she shopped for all her clothes. Well I know the British Home Stores is hardly the same, but it ain't bad Deniece. Honest.

## J. Edward Oliver

### "A Dinosaur Point"

## garbage

DO YOU KNOW SOME PEOPLE ACTUALLY LIKE MAX BYGRAVES!

THE BBC MAINTAINS THAT SOME PEOPLE EVEN LIKE JIMMY YOUNG!

WHY, I BET THAT SOMEBODY, SOMEWHERE EVEN LIKES JIMMY TARBUCK!

TO SAVE HIRING EXTRA LABOUR, A DOZEN FARMERS TEAMED UP TO HARVEST ALL THEIR MAY IN ONE GO, TO SAVE BURNING TOOLS. THEY DECIDED TO MAKE THEIR OWN HOLES FROM THE FIR TREES THAT GROW NEARBY. BUT IMAGINE THEIR SHOCK WHEN THEY FOUND A BEAVER BUSILY CHIPPING DOWN THE TREES WITH HIS TEETH.

AND IT WAS THIS ANIMAL THAT INSPIRED TCHAIKOVSKI TO WRITE HIS FAMOUS CLASSICAL PIECE--

WHAT HAVE THESE PEOPLE GOT THAT I HAVEN'T?

THE HAY TEAM TUELVIS HOPE FIR CHEWER!

WHY, I'M EVEN LESS POPULAR THAN BARBARA STREISAND!

AT LEAST BARBARA STREISAND LIKES BARBARA STREISAND!

STILL, THINGS CAN CHANGE, OF COURSE. AFTER ALL, I HAVE RECENTLY EXPERIENCED AN IMPORTANT MILESTONE IN THE LIFE OF ANY DINOSAUR.

I AM NOW A TWO-MILLION-AND-FOUR-YEAR-OLD VIRGIN!

GOOD GRIEF! THIS MEANS THAT OVER 4,103,024,463 PEOPLE FORGOT MY BIRTHDAY!

I WONDER IF I GET A MENTION IN THE GUINNESS BOOK OF RECORDS?

WELCOME TO ARGENTINA!

PLEASE KEEP ARGENTINA TIDY!

ARGENTINA WELCOMES CAREFUL DRIVERS!

ARGENTINA WELCOMES YOU!

ALL THIS WHIRLING ABOUT IN THE FEAR DIMENSION IS GETTING ME DOWN, UNLESS WE'RE BACK IN CIVILIZATION. WHY DON'T WE GO AND SEE A SHOW?

I CAN'T BELIEVE IT! YOU'LL NEVER GUESS WHAT I JUST RECEIVED BY SPECIAL DELIVERY!

4,103,024,463 CARDS SAYING 'SORRY I FORGOT YOUR BIRTHDAY'!

ACTUALLY, I JUST MADE THAT UP FOR THE BENEFIT OF PEOPLE WHO LIKE HAPPY ENDINGS.

### FLOP FOURTEEN

- WHAT CAN I SAY? - PATRICK CAMPBELL
- YOU SEE THE TROUBLE WITH ME - GUS MIMODO
- MAKE ME SMILE - TONY HATCH
- I CAN SEE FOR MILES - STEVE AUSTIN
- HEAR YOU KNOCKING - JAMES SOMERES
- ROLL OVER LAY DOWN - EMANUELE
- COULDN'T GET IT RIGHT - MICHAEL CRAWFORD
- DON'T LEAVE ME THIS WAY - HOLIDAY
- THERE ARE NO STRINGS ON ME - SCOTTY
- NOW I'M HERE - THE GEMINI MAN
- YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK - K.G.B.
- DOORDOOD DOODOBE - PATRICK CAMPBELL
- WILD SIDE OF LIFE - MR HVVD
- NO MATTER HOW I TRY - ALVIN STARBUCK

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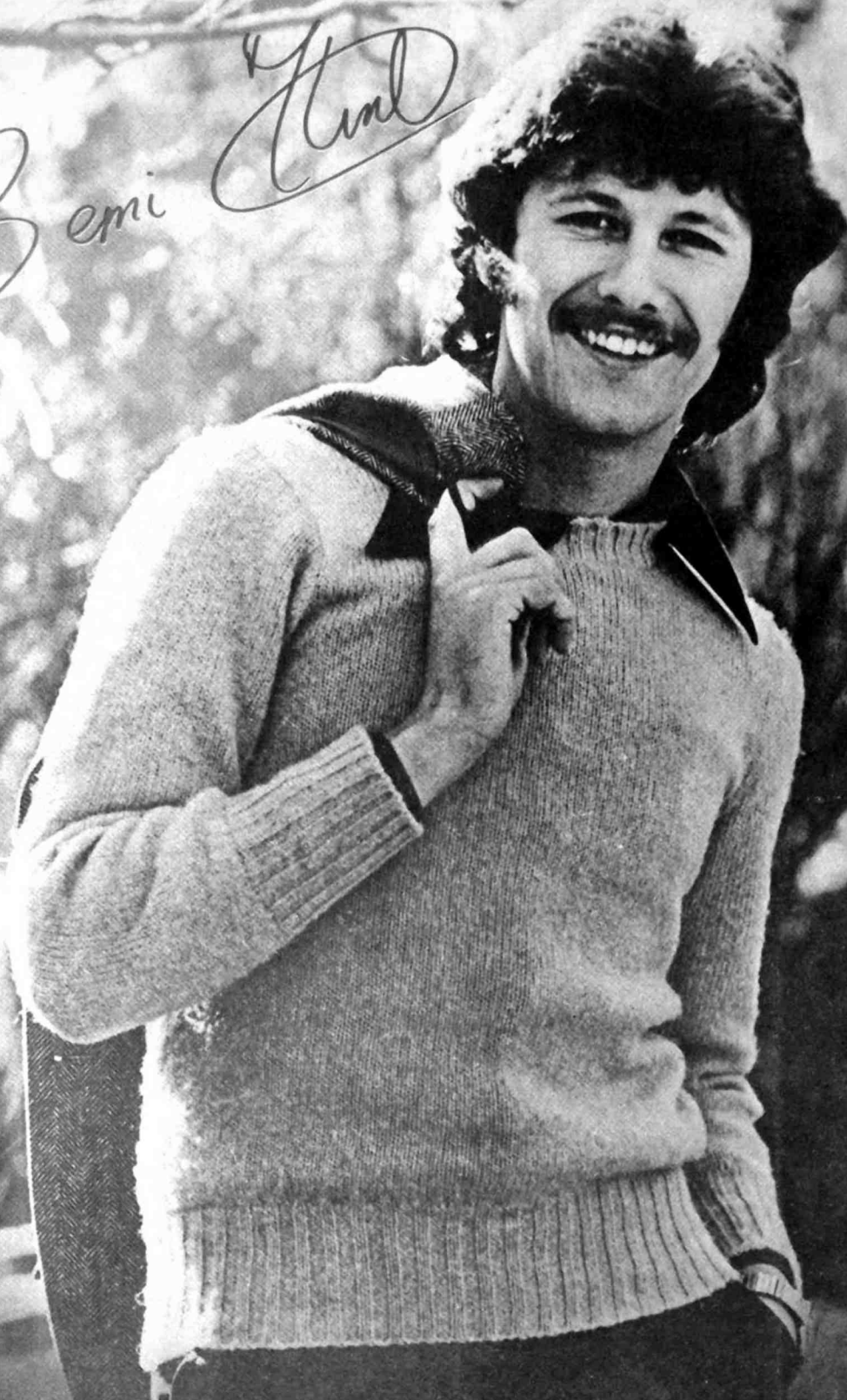
FROM RICHARD CLARSON, WAKEFIELD.

### HOW'S BUSINESS HO-NO'S

- AM A WEATHER FORECASTER
- HOW'S BUSINESS?
- HAVEN'T THE FOGHIEST
- ORGANISE MOUNTAINCLIMBING EXPEDITIONS
- HOW'S BUSINESS?
- OUR PROFITS ARE AT A PEAK
- I'M A CHIROPODIST
- HOW'S BUSINESS?
- WELL SOON BE BACK ON OUR FEET
- I RUN A FRIED FISH SHOP
- HOW'S BUSINESS?
- IT'S BEEN TAKING A BATTERING
- AM A CROSSWORD COMPILER
- HOW'S BUSINESS?
- HAVEN'T A CLUE
- MANUFACTURE HEARING AIDS
- HOW'S BUSINESS?
- PARDON?
- I RUN A TRAMPOLINE FACTORY
- HOW'S BUSINESS?
- WE HAVE OUR UPS AND DOWNS
- I OWN A GAMBLING CASINO
- HOW'S BUSINESS?
- DICES
- AM A GLOBE MAKER
- HOW'S BUSINESS?
- WE WENT THROUGH A STICKY PATCH, BUT NOW THINGS ARE COMING TOGETHER

FROM GILLIAN MATTHEWS, CROWN INN, ABERDEEN, 01463 352753

*Berni Flint*



**Berni Flint's smash hit single**

**"I DON'T WANT TO PUT A HOLD ON YOU"**

c/w 'FIRST LOVE BEST LOVE' is available on **EMI Records.**

EMI 2599

