

Steve Harley: *An older and wiser man*

Record Mirror

Small
Faces

reform

Sex
Pistols

*What IS
happening?*

Graham
Parker

*A darker
shade of pink*

Girls,
Girls,
Girls

*All is
revealed!!!*

RUBETTES
BARRY WHITE
DAVID SOUL



peter gabriel
FIRST SINGLE
'SOLSBURY HILL'
Chart Climber!
CB 301

Record Mirror

BECAUSE this week's issue of Billboard magazine failed to arrive from the US we regret we have to reprint all four American charts.

British Top 50 Singles

1	1	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
2	2	KNOWING ME KNOWING YOU, Abba	Epic
3	5	SOUND AND VISION, David Bowie	RCA
4	6	WHEN, Showaddywaddy	Arista
5	-	GOING IN WITH MY EYES OPEN, David Soul	Private Stock
6	8	TORN BETWEEN TWO LOVERS, Mary MacGregor	Arct
7	3	BOOGIE NIGHTS, Heatwave	GTO
8	14	MOODY BLUE, Elvis Presley	RCA
9	4	ROMEO, Mr Big	EMI
10	9	ROCKARIA, Electric Light Orchestra	Jet
11	7	WHEN I NEED YOU, Leo Sayer	Chrysalis
12	10	BABY I KNOW, Rubettes	State
13	26	OH BOY, Brotherhood of Man	Pye
14	29	I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint	EMI
15	22	SUNNY, Boney M	Atlantic
16	23	YOU'LL NEVER KNOW WHAT YOU'RE MISSING, Real Thing	Pye
17	13	THIS IS TOMORROW, Bryan Ferry	Polydor
18	28	ANOTHER SUITCASE IN ANOTHER HALL, Barbara Dickson	MCA
19	17	SATURDAY NITE, Earth Wind & Fire	CBS
20	48	RED LIGHT SPELLS DANGER, Billy Ocean	GTO
21	24	LOVE ME HIT ME, Maxine Nightingale	United Artists
22	12	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
23	20	MY KINDA LIFE, Cliff Richard	EMI
24	35	HOLD BACK THE NIGHT / SWEET ON YOU, Graham Parker	Vertigo
25	45	LAY BACK IN THE ARMS OF SOMEONE, Smokie	RAK
26	41	GIMME SOME, Brendon	Magnet
27	47	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo / Billy Davis	ABC
28	27	CRAZY WATER, Elton John	Rocket
29	30	TEAR ME APART, Suzi Quatro	RAK
30	11	WHAT CAN I SAY, Boz Scaggs	CBS
31	38	DOUBLE DUTCH, Fatback Band	Spring
32	16	SING ME, The Brothers	Bus Stop
33	21	DON'T GIVE UP ON US, David Soul	Private Stock
34	19	DON'T LEAVE M THIS WAY, Harold Melvin & The Blue Notes	CBS
35	31	LOVE IN C MINOR, Cerrone	Atlantic
36	15	DON'T LEAVE M THIS WAY, Thelma Houston	Motown
37	50	MORE THAN A LOVER, Bonnie Tyler	RCA
38	42	TIE YOUR MOTHER DOWN, Queen	EMI
39	33	IN THE MOOD, Ray Stevens	Warner Bros
40	34	GROOVY KIND OF LOVE, Les Gray	Warner Bros
41	18	THEY SHOOT HORSES DON'T THEM, Racing Cars	Chrysalis
42	46	BECAUSE, Demis Roussos	Phillips
43	-	RIO, Michael Nesmith	Island
44	-	TOGETHER, OC Smith	Caribou
45	44	WELCOME TO OUR WORLD, Mass Production	Atlantic
46	-	HAVE I THE RIGHT, Dead End Kids	CBS
47	-	ROCK BOTTOM, Lynsey de Paul / Mike Moran	Polydor
48	-	7 THOUSAND DOLLARS AND YOU, Stylistics	H&L
49	37	I'M QUALIFIED TO SATISFY, Barry White	20th Century
50	-	SOUTHERN NIGHTS, Glen Campbell	Capitol

UK Disco Top 20

1	1	BOOGIE NIGHTS, Heatwave	GTO
2	7	SATURDAY NITE, Earth Wind & Fire	CBS
3	5	CAR WASH, Rose Royce	MCA
4	14	GIMME SOME, Brendon	Magnet
5	6	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
6	2	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla Motown
7	4	WHEN I NEED YOU, Leo Sayer	Chrysalis
8	3	SOUND & VISION, David Bowie	RCA
9	-	KNOWING ME, KNOWING YOU, Abba	Epic
10	-	HAVE I THE RIGHT, Dead End Kids	CBS
11	-	DISCO INFERNO, Trammps	Atlantic
12	9	WHAT CAN I SAY, Boz Scaggs	CBS
13	13	LOVE IN 'C' MINOR, Cerrone	Atlantic
14	12	THIS IS TOMORROW, Bryan Ferry	Island
15	15	DADDY COOL, Boney M	Atlantic
16	-	WELCOME TO OUR WORLD, Mass Production	Atlantic
17	-	JOIN THE PARTY, Honky	Creole
18	-	WAKE UP SUSAN, Detroit Spinners	Atlantic
19	16	WHEN, Showaddywaddy	Arista
20	8	DON'T LEAVE ME THIS WAY, Harold Melvin & The Blue Notes	CBS

Star Choice



BARBARA DICKSON

- ACROSS THE UNIVERSE, The Beatles
- SOME OF SHELLY'S BLUES, Nitty Gritty Dirt Band
- RATTLE, By Cooder
- ROCK 'N' ROLL DOCTOR, Little Feat
- I WANT YOU, Marvin Gaye
- STILL CRAZY AFTER ALL THESE YEARS, Paul Simon
- SHE'S GONE, Hall & Oates
- DRIFT AWAY, Dobie Gray
- CRYING IN THE RAIN, Everley Brothers
- YOU'VE GOT A FRIEND, Carole King

Record Mirror/BBC Chart

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

Yesteryear Charts

- 5 Years
- 25 MARCH 1972**
- WITHOUT YOU, Nilsson
 - BEG, STEAL OR BORROW, The New Seekers
 - AMERICAN PIE, Don MacLean
 - MEET ME ON THE CORNER, Lindisfarne
 - MOTHER AND CHILD REUNION, Paul Simon
 - POPPA JOE, The Sweet
 - GOT TO BE THERE, Michael Jackson
 - DESIDERATA, Les Crane
 - FLOY JOY, The Supremes
 - BLUE IS THE COLOUR, Chelsea FC
- 10 Years Ago
- 25 MARCH 1967**
- RELEASE ME, Engelbert Humperdinck
 - EDELWEISS, Vince Hill
 - GEORGY GIRL, The Seekers
 - THIS IS MY SONG, Petula Clark
 - PENNY LANE/STRAWBERRY FIELDS, The Beatles
 - SIMON SMITH AND HIS DANCING BEAR, Alan Price
 - ON A CAROUSEL, The Hollies
 - I WAS KAISER BILL'S BATMAN, Whistling Jack Smith
 - THIS IS MY SONG, Harry Secombe
 - THERE'S A KIND OF HUSH, Herman's Hermits

24 MARCH 1962

- WONDERFUL LAND, The Shadows
- TELL ME WHAT HE SAID, Helen Shapiro
- ROCK-A-HULA BABY, Elvis Presley
- MARCH OF THE SIAMESE CHILDREN, Kenny Ball
- LET'S TWIST AGAIN, Chubby Checker
- WIMOWEH, Karl Denver
- THE YOUNG ONES, Cliff Richard
- STRANGER ON THE SHORE, Acker Bilk
- DREAM BABY, Roy Orbison
- THE WANDERER, Dion

Star-Breakers

- GET A GRIP ON YOURSELF, Stranglers United Artists
- NEAT NEAT NEAT, Danneduff Soft
- PEARL'S A SINGER, Elkie Brooks A&M
- JAMAICA JERK, Judge Dread Cactus
- LONELY BOY, Andrew Gold Asylum
- SWEETEST THING, Blues Busters Dynamic
- FREE, Deniece Williams CBS
- LOVE WILL KEEP US TOGETHER, Captain & Tennille A&M (EP)
- SOUL OF MY SUIT, Rex M&M
- SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones EMI

British Top 50 Albums

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

US Disco Top 20

1	DO WHAT YOU WANNA DO, T Connection	TK (12-inch)
2	DISCO INFERNO/STARVIN', Trammps	Atlantic (LP)
3	LOVE IN C MINOR/MIDNIGHT LADY, Cerrone	Cotillion (LP)
4	UPTOWN FESTIVAL, Shalimar	Soul Train (12-inch)
5	LOVE IN C MINOR, Heart & Soul Orchestra	Casablanca (12-inch)
6	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla (LP)
7	NEW YORK YOU GOT ME DANCING, Andrea True Connection	Buddah (12-inch)
8	TWENTY-FOUR HOURS A DAY, Barbara Pennington	United Artists
9	DREAMIN'/HIT & RUN, Loleatta Holloway	Gold Mind (LP)
10	SIX MILLION DOLLAR MAN/HURRY UP & WAIT, Originals	Motown (LP)
11	UP JUMPED THE DEVIL, John Davis & The Monster Orchestra	SAM (12-inch)
12	LIFE IS MUSIC/LADY LUCK, Ritchie Family	Martin (LP)
13	FUNK MACHINE, Funk Machine	TK (12-inch)
14	LOVE IN MOTION/CUT THE RUG, George McCrae	TK (LP)
15	SLOW DOWN, John Miles	London (LP)
16	THIS WILL MAKE YOU DANCE, G. C. Cameron	Motown (LP)
17	WORK SONG, Pat Lundy	Pyramid (12-inch)
18	FREEDOM TO EXPRESS YOURSELF, Denise LaSalle	ABC (LP)
19	KING KONG, Love Unlimited Orchestra	20th Century (12-inch)
20	FOR ELISE, Philharmonics	Capricorn (LP)



DAVID SOUL - Number Five and Number 33

US Top 50 Albums

1	1	A STAR IS BORN, Barbra Streisand & Kris Kristofferson	Columbia
2	4	RUMOURS, Fleetwood Mac	Warner Bros
3	3	ANIMALS, Pink Floyd	Columbia
4	2	HOTEL CALIFORNIA, Eagles	Asylum
5	5	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
6	6	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
7	7	BOSTON	Epic
8	9	JOHN DENVER'S GREATEST HITS VOL 2	RCA
9	11	IN FLIGHT, George Benson	Warner Bros
10	10	ROARING SILENCE, Manfred Mann's Earth Band	Warner Bros
11	8	NIGHT MOVES, Bob Seger & The Silver Bullet Band	Capitol
12	14	LEFT OVERTURE, Kansas	Kirshner
13	13	YEAR OF THE CAT, Al Stewart	Janus
14	12	ASK RUFUS, Rufus Featuring Chaka Khan	ABC
15	15	WINGS OVER AMERICA	Capitol
16	27	LOVE AT THE GREEK, Neil Diamond	Columbia
17	25	UNPREDICTABLE, Natalie Cole	Columbia
18	20	TORN BETWEEN TWO LOVERS, Mary MacGregor	Capitol
19	19	ROCK AND ROLL OVER, Kiss	Casablanca
20	22	THIS ONE'S FOR YOU, Barry Manilow	Capitol
21	23	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
22	17	GREATEST HITS, Linda Ronstadt	Asylum
23	21	LUXURY LINER, Emmylou Harris	Warner Bros
24	26	ROOTS, Quincy Jones	A&M
25	29	ANYWAY YOU LIKE IT, Thelma Houston	Tamla
26	16	LOW, David Bowie	RCA
27	18	TEJAS, ZZ Top	London
28	32	THE NAME IS BOOTSY, BOOTSY! Bootsy's Rubber Band	Warner Bros
29	30	WIND & WUTHERING, Genesis	Alto
30	28	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
31	35	ARRIVAL, Abba	Atlantic
32	28	CHILDREN OF THE WORLD, Bee Gees	RSD
33	37	THIS IS NIECY, Deniece Williams	Columbia
34	36	A ROCK AND ROLL ALTERNATE, Atlanta Rhythm Section	Polydor
35	45	AN EVENING WITH DIANA ROSS	Motown
36	34	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
37	24	THE LIGHT OF SMILES, Gary Wright	Warner Bros
38	39	DOUBLE TIME, Leon Redbone	Warner Bros
39	41	BIGGER THAN BOTH OF US, Daryl Hall & John Oates	RCA
40	44	SLEEPWALKER, Kinks	Arista
41	40	TOYS IN THE ATTIC, Aerosmith	Columbia
42	31	A SECRET PLACE, Grover Washington Jr	Kudu
43	46	CHANGES IN LATITUDES, Jimmy Buffett	ABC
44	43	THE PRETENDER, Jackson Browne	Asylum
45	77	HARBOR, America	Warner Bros
46	47	THE BEST OF THE DOOBIES, Doobie Brothers	Warner Bros
47	51	FOUR SEASONS OF LOVE, Donna Summer	Casablanca
48	58	CAROLINA DREAMS, Marshall Tucker Band	Capricorn
49	49	A NIGHT ON THE TOWN, Rod Stewart	Warner Bros
50	52	Part 3, K.C. & The Sunshine Band	TK

US Soul Top 20

1	1	ASK RUFUS, Rufus featuring Chaka Khan	ABC
2	2	IN FLIGHT, George Benson	Warner Bros
3	3	THE NAME IS BOOTSY, BOOTSY! Bootsy's Rubber Band	Warner Bros
4	4	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
5	5	ANYWAY YOU WANT IT, Thelma Houston	Tamla
6	8	UNPREDICTABLE, Natalie Cole	Capitol
7	9	ROOTS, Quincy Jones	A & M
8	7	CAR WASH, Rose Royce	MCA
9	6	THIS IS NIECY, Deniece Williams	Columbia
10	11	THE JACKSONS	Epic
11	13	UNFINISHED BUSINESS, Blackbyrds	Fantasy
12	12	A SECRET PLACE, Grover Washington Jr	Kudu
13	18	JOY RIDE, Dramatics	ABC
14	14	AN EVENING WITH DIANA ROSS	Motown
15	10	PERSON TO PERSON, Average White Band	Atlantic
16	17	CARICATURES, Donald Byrd	Blue Note
17	15	SPIRIT, Earth, Wind & Fire	Columbia
18	16	GOOD HIGH, Brink	Bang
19	19	REACHING FOR THE WORLD, Harold Melvin	ABC
20	20	VIBRATIONS, Roy Ayers Ubiquity	Polydor

Record Mirror

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TWIGGY GETS 'EM OFF

And it's all in aid of charity

SPRING IS in the air and things are rapidly getting out of hand, if you'll pardon the expression.

Take young Twiggy, for example. I understand she is planning to give her bra to Capital Radio to auction for their 'Help A London Child' campaign over Easter. Natch, I would donate one of mine for the same cause, but as you'll appreciate, I burnt 'em all many noons ago.

And still with Capital (don'tya just love that cuddly Gerald Harper?) I hear that ageing rockster Lord George-Brown is to join the station as a regular contributor, commenting, I hasten to add, on the news of the day, not playing at disc jockeys.

I spent the weekend in the company of ol' black beefcake, Barry White. He's so big, my dears. But what worries me is the length of his dear lady wife's finger nails. They are revolting. I mean, how does she, er, how shall I put it, go about normal personal bodily functions. The mind boggles. And just for the record, Barry is travelling in Tom Jones' old



Linda, Linda, show us your leg



Bob Dylan and friends at the Los Angeles Roxy. Smile please, you're on Candid Camera



Don't look now, Rat, but this one's got lumps on his chest

Rolls Royce, registration number TJ BIG.

Now a distress call from Joe, a new band comprising Gordon Haskell (formerly with King Crimson), Horoshi Kate (ex-Stretch) and Jim Russell (ex-Stretch and Curved Air). The lads are looking for a guitarist/vocalist to complete their line-

-up. Any takers?

While we're at it, two more distress calls. City Boy, a fine up and coming young group had a number of personal items, including watches and passports removed from their dressing room while doing a gig at London's City University. And support act Andy Desmond lost rather more one Guild 12-string, 1 Fender 12-string, 10 harmonicas, a Fender Champ amplifier. Without them, you'll appreciate, Andy cannot perform.

Generation Gap re-visited, at the Kensington pub in West London where Tom Robinson's band appeared last Thursday.

While Alexis Korner looked on, Glen Matlock queried you a punk, mate?" Danny retorted, "No, I'm a retired hippy."

The Strangers, I can't let a week go by without giving them a mention, have a new album out soon. It's called 'Ratus Norvegicus' which the scholars amongst you will of course know, is the latin for the Common Rat. The first 50,000 copies will be pressed on black vinyl! And the publicity campaign for the nouveau platter is in equally bad taste, centering on the slogan 'Bring Back Hanging'. I can think of one or two persons I'd like to see swing.

A busy week for young Steve Harley. Wednesday: Jim Cregan's stag night during which the Cockney Rebel and 14 others ended up in a swimming pool. Thursday: Lunch with David Steele at the House of Commons and then on to Birmingham to see Marc Bolan. Friday: Jim Cregan's wedding to Linda Lewis.

Also taking the plunge last week was old friend Leszek Karski of Supercharge fame. He dived into wedlock with a



Virgin secretary. On the same evening as the wedding, Supercharge played at Egham. Afterwards, so keen was young Karski to get into the nuptial bed that he took the keys to the group's van with him. T'others had to break in - to the van, that is, not the honeymoon suite.

Russ Ballard spotted giging with local Herts. band, 'Organisers', playing drums at Bickenden Golf Club. Russ is off to the United States shortly to prepare a solo album. Potential producers include Carl Wilson of Beach Boys fame and Bob Gaudio of Four Seasons fame.

Big Screen news. Dana Gillespie is playing the part of a cave girl in the movie, 'The Land That Time Forgot', currently in production at Pinewood. Also appearing are a number of prehistoric monsters of all shapes and sizes.

British Motor City outfit, Birmingham's Steve Gibbons Band, have acquired new transport. The star of the fleet is the £15,000 Medusa, a completely custom-built and painted A.M. Experimental Javelin, capable of 180 mph. The other cars are a custom-painted Boss Mustang with mirrored windows and a white four-door Presidential Thunderbird Landau. Wanna take me for a ride, boys?

Short licks. Elton John's manager John Reid has joined the governing body of the National Youth Theatre. Ol' Reg himself will be 30 on March 25. Jim Cregan and the lovely Linda honeymooning in the Seychelles. Noel Edmonds holidaying in Mauritius.

Bill Grundy of Sex Pistols fame, over-tired and emotional in a Fleet Street pub. What's this? Sex Pistols' number 'E.M.I.'. Kris Kristofferson off the booze. "Now everything's great. Really, I'd no idea it felt so good to be sober."

That's all folks.



Page Three Girl, Mary Whitehouse. Do you have any pics you think would make good page three pin-ups? Can you beat this week's beauty? Send 'em in to Juicy. Suitable rewards for all published

Egg on their face

LITTLE DID the egg marketing board realise what they were doing when they made Peter Lawrence redundant at the age of 45.

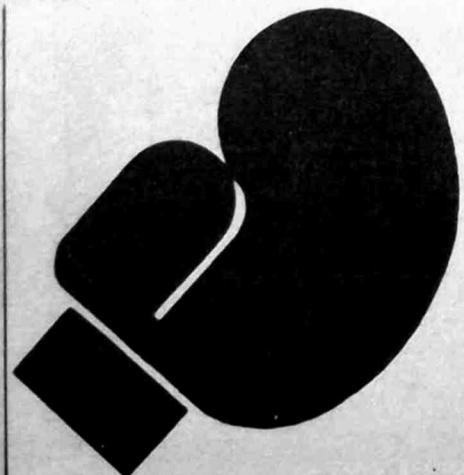
For Peter, now 51, is currently a producer and broadcaster for BBC Radio Bristol. Last year he came second in some local radio

awards and has written a song about explorer John Cabot for the new Wurzels' album.

According to the station's publicist he's "A master of the lazy rolling R's" and "The yoke's on the other foot".

Ooh, fancy cracking an old one like that.

STOP PRESS.... STOP PRESS.... STOP PRESS.... STOP PRESS
ESS.... STOP PRESS.... STOP PRESS.... STOP PRESS.... STOP



Alvin Cash

"THE ALL SHUFFLE" BR41

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TOURS...TOURS

THE REAL THING: Birkenhead Hamilton Club March 24, Southend Talk of the South 29, Manchester Apollo 31, Newcastle Mayfair April 1, Norwich Theatre Royal 10, Sheffield Fiesta 11, St. Ives Centre, Huntingdon 15, Aberdeen Fusion Theatre, May 19, Edinburgh Clouds 20, Inverness Eden Court Theatre 21, Dundee Caird Hall 22.

ROY HARPER: Re-scheduled tour: Dublin April 19, Belfast 20, Middlesborough Town Hall 21, London New Victoria 22, Guildford Surrey University 23, Bristol Colston Hall 24, Liverpool Empire 25, Sheffield City Hall 26, Glasgow Apollo 27, Leeds Poly 28, Manchester Free Trade Hall 29, Aylesbury Friars 30, Canterbury Odeon May 1, Uxbridge Brunel University 2.

BILLY CONNOLLY: changes to tour: Whiting Bay Public Hall on April 10 instead of Brodick Hall, Jersey West Park May 11, instead of the 5th, Middlesborough Town Hall 14.

THE JAM: London 100 Club March 29, Leeds Poly April 1, London Nashville Rooms 5, Hope and Anchor 6, Ipswich Manor 7.

FRANKIE MILLER: adds Sheffield Top Rank April 5, Hastings Pavilion 9.

COUNTRY JOE McDONALD / DAVID BROMBERG: Coventry Tiffanys June 16, Bristol Colston Hall 17, Sheffield University 18, Leeds University 19, Leicester De Montfort Hall 20, Brighton Dome 21, Oxford New Theatre 23, Canterbury Odeon 24, London Rainbow 25, Glasgow Apollo 27.

HEARTBREAKERS: London Marquee March 28, Manchester Oak Hotel 29.

RICO: Jamaican 12 piece jazz / reggae extravaganza: London Columbus March 26, Paddington Crypt Club 27, Kensal Tiverton Youth Club 28, Nashville Room, April 7, 14 & 21 Manchester Russell Club 8 / 9, Hope & Anchor 26, Brixton Clouds 30, Hope & Anchor, May 5, Huddersfield New Theatre Club 7.

TOM ROBINSON BAND: Camberwell Goldswell Goldsmiths March 25, London Dingwalls April 2, Plymouth Top Rank 11, Newport Harper Adams College 29, Central London Poly May 6, Bristol Granary 21, Aberdeen University 27.

SASSAFRAS: Derby Kings College March 23, Middlesex Poly 25, Balls Park College, Herts, 26.

SALT: York Bingley College, March 24, Crewe and Alsager College 25, Brighton Poly 25, London Nashville 29, Chesterfield College 31, Braintree College April 1, Slough College 2, Brockenhurst College 4, Manchester Electric Circus 15, Accrington Lakeland College 17, London Marquee 22, Bristol Granary 23.

THE DARTS: Fishguard Fisherman's Motel April 2, London 100 Club 19, Leicester Poly 23, Reading Balmershe College 30.

WARREN HARRY: Chelsea College March 24, Newcastle Poly 25, Middlesborough Rock Garden 26, Huddersfield Poly 28, Wrexham Ashton College 29, Uxbridge Brunel University 31, Chelsea School of Art April 1, Hammersmith Red Cow 3, Bournemouth Village Bowl 4, Brighton Top Rank 5, Cheltenham Town Hall 7, London Dingwalls 8, Aylesbury Friars 9, Plymouth Top Rank 11, Cardiff Top Rank 12.

IAN GILLAN BAND: Cardiff University April 29, Bradford University 30, Sheffield City Hall May 3, Liverpool Empire 4, Bury St Edmunds Fortune Theatre 6, Southampton University 7, Dunstable Queensway Hall 8, Belfast Whitla Hall 10, Dublin Stadium 11, Bristol University 13, London Rainbow 14, Middlesborough Town Hall 15, Aberdeen Music Hall 17, Glasgow Apollo 18, Edinburgh Playhouse 19, Newcastle Mayfair 20, Manchester Apollo 21, Birmingham Odeon 22.

HERON: London Marquee March 29, Middlesborough Town Hall April 16, Marquee 26, Fife St Andrews University 29, Edinburgh Tiffany's May 2, Folkestone Leascliff Hall 7, Bolton Institute of Technology 14.

SMALL FACES RE-FORM

THE ORIGINAL Small Faces (minus Ronnie Lane) have re-formed, and are to tour the UK in April.

Steve Marriott, Kenney Jones and Ian McLagan are the originals, and are joined by Rick Willis, formerly with Roxy Music and Peter Frampton's band. The four have been working together for a year, but contractual problems with their various record companies have held back their progress until now.

They already have an album ready, and are expected to sign with a record company within two to three weeks. Promoter Mel Bush, who is handling their tour, is also their manager, and this makes his first move into the field of management.

"I saw them together at a rehearsal, and the management thing just came about by mutual agreement," he said. "And I'm telling you, when they're together, these lads are magic."



THE SMALL FACES: (from left) Steve Marriott, Rick Willis, Kenney Jones and (front) Ian McLagan.

They're going to be a world force."

The album is provisionally scheduled for a mid-May release. Tour dates are: Sheffield City Hall April 13, Preston Guildhall 14, Manchester Apollo 16, Glasgow Apollo 17, Edinburgh Playhouse 18, Newcastle City Hall 19, Liverpool Empire 21, Birmingham Odeon 23, Cardiff Capitol 24, Bristol Colston Hall 25, London's Rainbow Theatre 25. More gigs may be added if dates are sold out.

Eagles tour dates

THE EAGLES are coming... dates as follows: London, Empire Pool Wembley, April 25, 26, 27 and 28. Glasgow Apollo April 30 and May 1. Stafford New Bingley Hall May 3 and 4.

Tickets for the London concerts are available by postal application only from Eagles Box Office, Empire Pool Wembley. Prices are £4.25 and £3.75, restricted view £2.50. Postal order only.

no cheques. Enclose stamped addressed envelope. Limit of four tickets per applicant.

Glasgow is by postal application only as well. Write to Eagles Box Office, Apollo Theatre, Glasgow. Prices £3.50, £3.00 and £2.50. Again, postal orders only, don't forget SAE. Stafford tickets are available by post from Eagles Box Office, New Bingley Hall, Stafford, all

priced at £3.50 (again postal orders, SAE). Also for Stafford, tickets will be available from usual agencies from Thursday, March 23.

The Daily Mirror Pop Club have first option on tickets for the second London show and the first Stafford show until Friday, March 25, when any remaining tickets will be available to ordinary applicants.

EC's back in April

ERIC CLAPTON and band have confirmed British dates for April.

They open at Leicester De Montfort Hall on April 20, then Manchester Belle Vue 21, Glasgow Apollo 23, Newcastle City Hall

24, and London Hammersmith Odeon 27/28.

The provisional dates are all at 7.30 pm and tickets are £3.50, £2.75 and £2, and the London concerts are 8 pm, tickets £3.50, £3 and £2.

Guests on the tour are Ronnie Lane's Slim Chance.

Clapton is also featured in a 40 minute Old Grey Whistle Test for transmission in June. The last TV appearance by him was in 'Goodbye Cream'.

Robertson quits Lizzy

AFTER STRONG denies that Brian Robertson, Thin Lizzy's lead guitarist, was to leave the band, it has now been announced that they have split after all.

He has been out of the line-up since injuring his

hand, and Lizzy took former guitarist Gary Moore to the States with them, leaving Robertson at home.

Moore will now re-join the band for recording and European and US dates scheduled for the

spring and summer.

Brian has been working on a solo project and playing with former Ritchie Blackmore's Rainbow bassist Jimmy Bain. They are currently rehearsing an as yet unnamed band.

GABRIEL'S UK TOUR

TOUR DATES for Peter Gabriel and his seven-piece US band are announced for late April.

They appear at London Hammersmith Odeon on the 24th, 25th and 26th at 8 pm, Liverpool Empire 28 at 7.30 and Manchester Apollo 29.

Tickets for London are priced £3.50, £3 and £2.50, and for the other concerts £2.80, £2.20 and £1.75. All tickets go on sale on March 26 at respective box offices and usual agents.

Damned in US

THE DAMNED become the first British new wave act to tour the States with a short East Coast tour starting with four nights at New York's punk centre CBGB's on April 7.

They return to Britain to headline at London's Roundhouse on Sunday, April 24, with Motorhead and The Adverts, before touring France.

Gold Soul

DAVID SOUL was presented with gold, silver and platinum discs for sales of records in Britain.

He received one of each for sales of over one million copies of his single 'Don't Give Up On Us', silver and gold for his album, and silver for his new release 'Going In With My Eyes Open' which sold ¼ million before release on March 18.

Lou Reed gigs off

LOU REED claims he has been banned from appearing at London's Palladium.

He had wanted to appear there for four nights, but the Palladium said the prestigious venue could only be booked for a week.

On Monday he gave a poorly attended press conference, at which he vented his disgust as not appearing at the Palladium, and no alternative has been announced as yet.

"I'm just off to Stockholm now, where it's 30 below, but that ain't as cold as the heart of the guy that owns the Palladium," said Lou.

Stranglers re-name LP

THE STRANGLERS have re-named their debut LP 'Stanglers IV - Rattus Norvegicus', from the original title 'Dead On Arrival'.

It is issued on United Artists on April 15 and a free single will be available with the first 15,000 copies of 'Choozy Suzy' plus a live 'Go Buddy Go'.

Present dates include Darlington Incognito, March 30 and Netherton Towbar Inn on April 2.

Tavares in April

US SOUL group the Tavares have confirmed tour dates for April.

Dates so far include: Batley Variety Club April 23, London New Victoria 24, Derby Balleys 26, Manchester Apollo 28, Glasgow Apollo 29, Newcastle City Hall 30, Liverpool Empire May 1.

More dates are expected to be added.

SEGER TO TOUR

LEGENDARY US rock singer Bob Seger is to tour Britain this summer. Dates are expected to be announced soon.

Elton's Blue move

ELTON JOHN has signed Blue to the Rocket Company.

He first met the band while they were touring with Kiki Dee last year, and since then he and Clive Franks have produced them in the studios.

The first Blue single is out on March 25, 'Gonna Capture Your Heart'.

“By The Lights Of Cyrian” is a beautiful new single, written and sung by one of the most perceptive composers of our time, **David McWilliams**. So turn the lights down and relax to **“By The Lights Of Cyrian”** c/w “Toby” by David McWilliams, EMI 2586.

A SECOND new wave venue is to open in Brighton at the Embassy cinema in Hove.
Live music will be presented each Friday night at 11.15 pm following the films shown there.

Artists booked to appear to date are: Lew Lewis Band April 9, The Jam 15, Meal Ticket 22, Heartbreakers 29, Vibrators May 6, Stranglers 21.

Local support bands will also appear. Advance tickets cost £1.1.25 on the night.

New Wave signings

TWO NEW wave bands have signed three year world - wide contracts with Chiswick Records. Dublin based band The Radiators From Space and Skrewdriver from Blackpool.

Both have singles released soon. 'Television Screen' by the Radiators and 'Skrewdriver's "You're So Dumb."

Supertramp album

A NEW album from Supertramp 'Even In The Quietest Moments' is released on April 22, and they plan a British and European tour for September.

The album was recorded at Caribou Studios in America and produced by the group and Geoff Emerick.

Ozzie quits

FOUNDER MEMBER OF Supercharge Ozzie Yue has left the band because of "musical incompatibility."

ANOTHER NEW WAVE

Guitarist Yue is to form a more rock based outfit, while Supercharge will continue in their current form.

Sayer single

THE LATEST Single from Leo Sayer, 'How Much Love', from his 'Endless Flight' album is released on April 1.

UK gets Rhythm

THE ATLANTA Rhythm Section, presently scoring in the US charts with their single 'So Into You' and LP 'A Rock and Roll Alternative', play their first ever British concert at London New Victoria on April 23.

During their short visit they also record an appearance for 'The Old

Grey Whistle Test' on April 19.

Frampton's endowment

THE PETER Frampton Music Endowment Fund has been established in America to provide scholarships for San Francisco State University students who show exceptional talent in contemporary music.

Orbison drifts back

ROY ORBISON has a new single, 'Drifting Away', out on April 1, written by Roy with his old partner Bill Dees, and produced by Fred Foster. This is the team with whom he had his early hits.

Be-bop, Sabbath, Harley recording live albums

LIVE ALBUMS by Steve Harley and Cockney Rebel, Be - Bop DeLuxe and Black Sabbath are all being considered for release.

All three acts are listening to tapes of recently recorded concert performances for possible release prior to the availability of new studio sets. Sabbath have also declared their intention of concentrating their work in the US due to tax reasons.

This week's Sex Pistols news

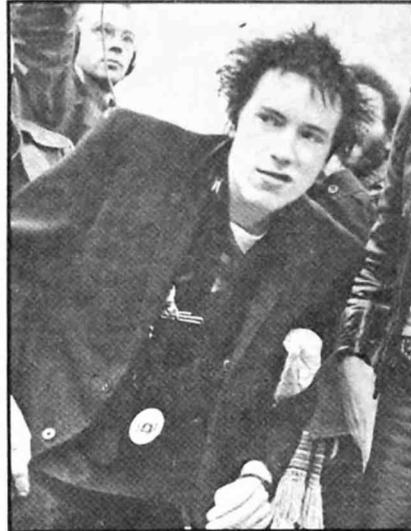
IT'S BEEN a week of activity for the Sex Pistols, with the loss of their new recording contract, reports of a London club brawl involving club members and one of their rare performances.

One week after signing the Pistols, A&M issued the following statement: A&M Records wishes to announce that its recording agreement with the Sex Pistols has been terminated with immediate effect. The company therefore will not be releasing any product from the group and has no further association with them."

This followed an incident at A&M's offices involving the group when they were apparently in high spirits following clinching the deal.

They did however, get £75,000 for the termination of the agreement.

Early on Saturday morning group members and friends were allegedly involved in a brawl at London's Speakeasy Club. In the resulting melee, BBC Old Grey Whistle Test presenter Bob Harris and studio recording engineer George Nicholson were hurt. Nicholson had to



JOHNNY ROTTEN, at the signing

have 14 stitches in his head, while Harris suffered cuts and bruises. Both are consulting their lawyers about possible legal action.

On Monday night the

Sex Pistols made a performance at a London West End church hall in front of 50 people, which was filmed by NBC TV for screening in America.

● Review page 22.

NEWS IN BRIEF

THE KINKS are to return to America on April 1 for 26 shows following their one UK appearance at London's Rainbow on Thursday. Linda Lewis, whose 'Woman Overboard' LP is released on April 15, plans to tour Britain in the autumn.

Racing Cars play Swansea Branwyn Hall on April 10.

Bryan Ferry's 'In Your Mind' LP has gone silver and The Hollies, 'Live Hits' went gold on day of release.

New Gregg Allman 'Playing Up A Storm' out soon.

Three track EP issued by Munro Jerry on Friday.

Chuck Berry plays Belfast ABC Theatre, May 3, Dublin National Stadium 4.

Arista Records netted 4 million dollars in February worldwide, the company's biggest fortune making month.

Kool & The Gang's 'Superband' coupled with the full 8½ minute version of 'Open Sesame' released on Friday due to disco demand, also Crown Heights Affair 'Dancin'.

The Heartbreakers Mar-quee gig to be filmed and recorded on March 28.

GET IT ON!

NEXT WEEK

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Parker nose, you know

IN THE lounge of the Cunard Hotel, Hammersmith, a summit conference was going on. The delegates: a fast-talking American calling himself Southside Johnny, and an enigmatic Englishman by the name of Graham Parker. Both wore shades.

A spot of eavesdropping revealed that the talk was of music and TV shows — 'The Old Grey Whistle Test', on which Johnny and his band, the Asbury Jukes, were due to appear, and 'Sight And Sound', which Graham and the Rumour had recorded the night before.

'Sight And Sound' went really well," Graham told Johnny. "At the end, the guy who does it was raving, saying it was the best show he'd ever done."

The show will be broadcast this Saturday, at 6.30. "Oh no", said Graham suddenly. "Not at the same time as Doctor Who — that means nobody will be watching!"

BY LONDON standards, the show has been a big success. It sold out the Rainbow, received rave reviews, and was even dubbed 'the best double bill of '77' by some enthusiastic followers.

But what happens once they move out of the limelight into the provinces? That's when the work begins. For the Rumour, it's the first major tour; for the Asbury Jukes, it's their very first appearance in this country. Most of the people who come to their concerts are seeing — and perhaps hearing — both bands for the first time all round.

It's the real test. Popcorn

FRIDAY'S gig was in Bradford — a long, dull drive away from London. At the back of the coach, the English contingent whiled away the hours reading the week's music papers, chatting and dozing.

Meanwhile, down in front, the Americans divided their time between consuming vast quantities of popcorn, salted peanuts and chocolate, and playing cards, with pound notes exchanging hands at an alarming rate.

By half past four, we were in Bradford — and stuck fast in a traffic jam, just 200 yards from the hall. Graham, who was due for an interview with the local radio station, decided to get out and walk.

Twenty minutes later, the rest of us rolled up at St George's Hall. The equipment van, complete with legends like 'GRA-

SHEILA PROPHET has seen Graham AND the Jukes AND Southside Parker AND the Asbury Rumour AND Johnny Duke AND THAT'S A FACT!

HAM PARKER IS GOD' and 'I DON'T BELIEVE THE RUMOURS' had got there before us.

Downstairs to the dressing rooms, The Jukes had been given the Orchestra Room, while the Rumour, for some unknown reason, were in the coffee lounge.

The rules, pasted on the wall, caused a few giggles — 'No animals (or livestock of any kind) shall be brought into the hall at any time without the permission of the hall foreman or the manager.' "That lets out the horn players for a start," grinned Johnny.

HALF PAST seven, and the Asbury Jukes are ready to go onstage. They're not used to playing support. "In the States, the bill is the other way round," drummer Kenneth 'Popeye' Pentafallo told me.

But the moment they played the first note, the audience instantly sat up. They had no choice. This band have the hottest, smoothest sound this side of the well, Asbury, New Jersey. It was driven along by the five-man brass section, swinging like crazy in the background, while Johnny himself made the perfect front-man — an engaging figure, a bit like an American version of Mud's Les Gray in his three-piece suit and shades, with a rough, tough voice.

The applause at the end of 'Got To Get You Off My Mind' was enthusiastic. And as they rocked their way through 'I Don't Wanna Go Home' and Bruce Springsteen's 'The Fever', with an extended harmonica solo from Johnny, it grew. By the time they got to 'We're Having A Party', they were — dancing in the aisles, leaping around, or at the very least, jumping about in their seats. It was irresistible.

As they went off, there was such a loud roar you wondered where it was coming from, and they came back for 'You Don't Know Like I Know'.

The audience demanded still more (a second encore for a support group — almost unheard of) and they got it with 'Stagger Lee', which gave everyone in



JOHNNY, Graham and that juke-box

the hall a chance to test their vocal chords.

THE LAST time I saw Graham Parker and the Rumour play was one very hot, sweaty evening last autumn at London's Victoria Palace Theatre, when they nearly raised the roof.

All things must pass. Since then, they've climbed the album charts with 'Heat Treatment', made the first breakthrough into America, and got themselves a hit single (or rather EP) with 'The Pink Parker'.

So how are they standing up to all this new success? Well, judging by their performance on this tour, pretty well.

At Bradford, they couldn't miss. The kids were clustering round the stage before they even started.

They kicked off with two old favourites — 'White Honey' and 'Hotel Chambermaid', then 'Lady Doctor', before going into 'Heat Treatment', with its attention-grabbing intro from the Brass Monkeys, a four-piece brass section.

The set dropped off a little after that, the only song that really stood out being 'Howlin' Wind', very different — both rhythmically and melodically — from the later songs. The brass section had gone off, and it was just the band themselves playing.

Things really livened up again when they played 'Poulin' It All

Out', with Graham, looking small and scrawny beside guitarist Martin Belmont, scuttling and scuffling across the stage.

Someone in the audience had got hold of a life-size cardboard cut-out of him and was waving it high above the heads of the crowd.

"I'd like to dedicate the next song to the geezer over there with the shades on," said Graham, pointing to it.

The song was 'Don't Ask Me Questions', one of his best numbers.

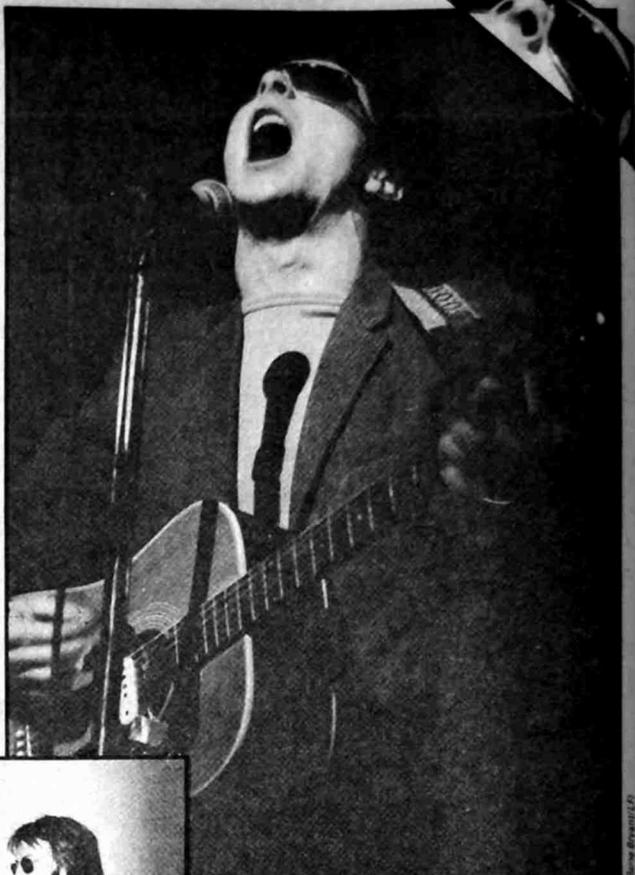
Next was 'Not If It Pleases Me' and 'New York Shuffle', and the kids at the front had turned into a seething mass of shaking heads, waving arms and stomping feet.

They came back for 'Hold Back The Night' and a second encore 'Kansas City'.

Enough was enough. The house lights went on, the audience realised it was over, and went home, hot and happy.

BRADFORD on a Friday night is no place for a civilised rock group.

The hotel had stopped serving food. Graham disappeared for an Indian meal. Tour manager Rayner tried to find a mini van to replace the one that had just broken down on the roadies. Most of the Rumour were in their rooms, watching the midnight movie. The rest were wandering aimlessly around, looking



into Glasgow. The Rumour were looking out for a chimney that featured in a TV documentary on the Kersaal Flyers... 'It's been built next to a block of flats, and the smoke goes straight into their windows,' explained keyboards player Bob Andrews incredulously. And sure enough, there it was.

A kid on the street waved to Graham, he waved back, and the kid promptly changed it to a two-finger sign.

Finally, the Apollo Theatre... into the dressing room, and on with the rugby on the TV.

Bassist Andrew Bodnar headed out to the office to buy some real Scots' whisky. We talked about America.

Did you enjoy it, Andrews?

"Very much," he said. "We're going back in April — at the moment, it's the 13th, but these things get changed."

Later on back to the same off-licence, this time with Brinsley Schwarz, and this time for orange juice. Brinsley recently suffered from liver disease and has to look after himself. No alcohol, and no fried food. "Just a month to go now," he said, looking longingly at some fish and chips.

The Apollo is big... too big to fill at the first attempt. Downstairs was reasonably well-filled, but upstairs there was only a sprinkling of people. But again, it was the same story... although the hall seemed empty at the start, by the time the Southsides got warmed up, it was transformed into one huge, joyous party.

Tonight, it was just one encore and off.

BACKSTAGE, Graham changed into his stage outfit... from one jacket to another. Andrew did it with more style, dressing up in an incredible luminous green suit.

Onto the stage they

broke into 'White Honey', and right away it hit you... it was loud. Really loud.

The band seemed more together tonight though... the brass section seemed to be right there with them. They blasted through a red-hot set.

Grinning

SUNDAY. Mother's Day. "Is everyone here?" shouted Rayner. No, Graham was missing. Still on the phone to his mum.

He arrived at the last minute, grinning from ear to ear.

"Me mum says the record's at 29 in the hit parade," he announced, as he sat down.

"Which hit parade?" said Brinsley.

"The Hit Parade in Chichester," he answered. "That's where my auntie lives."

The coach drew away from the hotel, and it was time to start on the Sunday papers. Brass Monkey Dick had the Observer, Graham the Sunday Mirror and Trout Fisherman.

"I liked the picture on the cover," he explained.

Are you into trout, Graham? "I'm into eating them."

Rayner was beaming. "I'm really proud of you, chaps," he said. "All every one of you."

On the road for Aberdeen. "I'm starving," said Bob. A fruitless search for something to eat, until they reached a Little Chef at Dundee. Everyone piled in, including two girl hitch-hikers they'd picked up en route. Beans and chips all round.

Stomachs full of carbohydrates, the bands were ready for the road again. But not for me. It was time to head for home... home to the land of regular meals and the kind of hours decent folks keep.

And with one bound, I was free.

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OFF CENTRE

The 'and up' is gack is gone

NOW IT can be told. It's over, finished, terminated. The end of a beautiful relationship. Mr Roy and Basil Brush have split.

The latest of a long line of assistants to that lovable creature with an 'and up' is gack has gone off to new pastures - with a woman. Gosh didn't he ever listen to Bas. They're sloppy, yeuky things. Urrgh!

Her name is Linda Fletcher and you may have seen her on 'New Faces' (Whatcha looking at that malch for flinks!), and she is also bass player with a group resident in Weston - Super - Mare.

Together they are hosting a jolly new TV prog from Granada which features pop groups and a quiz, going under the slightly dubious title of 'Get It Together'.

It goes out at 4.15 pm from April 6 each Wednesday and features groups of people like Twiggy, Buster, Dead End Kids and even Shakin' Stevens and the Sunsets.

But worry not parents - this show will be good clean fun (shame as producer Muriel Young insists: "I have a moral obligation to the parents, they watch the show too. Some songs may sound quite innocent but parents sometimes find them disgusting.

"I'm not out to turn any mother's daughter into a whore." Could we get the Sex Pistols on 'G. I. T.'?

"Certainly not on my programme!" Muriel was adamant. "I could not play Bonnie Tyler's song



ROY'S the one with the sideburns

for example, I mean she says she wants to be more than a lover. . . . They also had viewers sending in jokes for their silly spot. "Some of them were absolutely filthy!" Boom, boom!

Give'em a chance

HE MADE his last records back in 1944, the year he died, but every year since we've been subjected to a revival - and brace yourself for the Glenn Miller revival '77.

RCA are cleaning up master tapes of a string of 20 pearls by Glenn Miller and the boys best known numbers 'The Unforgettable Glenn Miller' and they are spending no less than £175,000 on promoting it.

It seems a lot of money to spend on an artist with a good steady turnover on readily available material and it's just one year since everyone went back

to the forties for a big band revival, which was washed out by a tidal wave of punks but was short lived and remunerative.

And surely there are lesser known artists on the roster that could use that promotion money? Unforgettable? They won't give us a chance.



ONE EVENING Who lighting expert John Wolff was watching 'Tomorrow's World'.

The programme happened to be featuring laser beams. "Aha," he thought. "I'll buy one and use it to produce lighting effects."

At Charlton last year he surrounded the crowd with multi-coloured rays and at the Wings concert in St Mark's Square, Venice, the crowd nearly rioted with excitement.

Imagine the Who floating in mid-air and stage sets created by laser beams, it's all possible.

"The Who weren't too happy when I suggested using laser beams," says John. "I first experimented with them at Leicester about two years ago. They thought they were going to get their heads burnt off, after all they stand under bright lights and they're bad enough."

"But when I produced the effects they were soon pleased. They enjoy putting their hands through the rays and Moony was so enthusiastic that he offered to borrow Liz Taylor's diamond to beam the lasers off. She'll probably lend it to him too, he's such a persuasive guy."

But aren't laser beams dangerous? What about the scene from the James Bond film where our hero is menaced by a beam that can cut through metal.

"They're not dangerous if you keep the beam moving around," says John and he should know having had lasers beamed on his head. "It's like burning something with a magnifying glass, if you keep the beam moving around nothing happens."



JOHN WOLFF: imagine the Who floating in mid-air

"People have a fear of laser beams but it's largely a myth created by film directors. Laser beams have benefited medical science tremendously. For instance people get dead cells behind their eyes and go blind, but a laser can be used to burn the dead cells off. The operation could never be attempted with ordinary surgical instruments."

The world laser means "Light amplification by stimulated emission of radiation. It's a pure coherent light source and if you want to know more dig out your science books."

Apart from encompassing an audience in beams of coloured light John's able to produce many weird and wonderful effects, including multi-coloured gingham patterns and bizarre lines moving up and down. The most recent development has been the Hologram display at London's Royal Academy, running until April 7. John has been joined by scientists Nick Phillips and Anton Furst.

Using laser beams and specially coated photographic plates a hologram is a three-dimensional image complete in every detail. You can only tell it's not real

by trying to touch it with your hand.

John's ambition is to produce a hologram of the Who in mid-air at the end of their show. The lights will dim and a three-dimensional image of the band beamed into the sky. It'll look like a vision.

"I'll be happy devoting the rest of my life to holograms," says John. "You could have three-dimensional images on stage. For instance you could have a band playing in a garden - not the Who though that's not a strong setting for them. It's going to be easier than carting a lot of stage equipment around but the lasers at the Royal Academy are very expensive. We've got three quarters of a million pounds worth of equipment here."

"The Who have put money into the show and it's a shame that all the press seem to want to write about is how many hotel rooms Moony's smashed up. They never seem to want to know how much money they spend on their act."

For the 'Live And Let Die' sequence at the Wings concert in St Mark's Square, John had 'bullets' streaming at the audience and he beamed the Wings logo around the walls. He also made a statue appear to change colour from bronze to green. In Florida he sent laser beams shooting across a town.

"I don't usually work for other bands," says John. "I like to keep the effects for the Who but the St Mark's concert was in aid of saving Venice, so it was in a very good cause."

"The local Cardinal thought the effects were a miracle."

Is this really the Beatles?

A FRESH wave of Beatlemania has struck America since a newspaper review of an album claiming it could be the work of the Fab Four.

The LP was by musicians calling themselves Klaatu with an album of the same name, which was released quietly with no promotion fuss in August '76 by Capitol Records in America and met with only

isolated reviews.

Klaatu was the name of a character in the film 'The Day The Earth Stood Still' (a possible reference to the day The Beatles died?), and the character appeared on the sleeve of a Ringo Starr LP.

No details appear on the album sleeve as to who the artists are, but the producer worked for EMI in Britain up until

the late 'sixties.

Steve Smith, reporter for the Rhoda Island newspaper Providence Journal, wrote the unprompted review that started the rumours flying and the LP now gets heavy airplay and newspaper discussion on 'Is this really The Beatles?', and sales are soaring as a result.

Now the mania has reached Britain, and

Capitol are rushing releasing the album here next month with a single 'Captain Marvello' out on April 22.

Capitol, London, say they don't know who recorded the album, but their A&R department pointed out that they don't sign groups without knowing who they are but they had been asked to keep the identity of the musicians a secret.

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 ++ Give it a miss
 + Unbearable

'... but if we wanted to hear Muzak we'd spend the day in a lift ...'

JOHN LODGE: 'Children Of Rock 'n' Roll' (Decca F 13695). After an unpromising start this develops into a well rounded rocker which sounds slightly American. There's a nice controlled guitar section which lifts the song out of the ordinary and into a comfortable plane of its own. ++++

THE TYLA GANG: 'Suicide Jockey' (Skydog ST 001). Good, funky single — the kind of 'Old Grey Whistle Test' runs with those old films. You won't hear a lot of it on daytime radio, so it probably won't get into the charts (unless there's a radical change of BBC policy) but it's definitely worth having. ++++

ROSE ROYCE: 'I Wanna Get Next To You' (MCA 278). Slow, sexy song with soft echoes, a bit like George McCrae's 'Rock Your Baby'. You'll be hearing it a lot, so I hope you like it. ++++

FOUNDATIONS: 'Where Were You When I Needed Your Love' (Summit SU 100). Not a lot different from 'Build Me Up Buttercup' which just goes to show they haven't changed one iota in God knows how many years. ++

DORA BRYAN: 'There's A Great Deal Of Difference' (EMI 2595). It's a good job she's a better actress than she is a singer. Doesn't even make the Des O'Connor class. +

HONKY: 'Join The Party' (Creole CR 137). Predictable mindrot. If you need a good party record, you'd be better off with the Stones' 'Brown Sugar'. +

DONNA HINDS: 'Run Away Pet' (Trojan TRO 7996). Half-hearted reggae backing with very thin vocals over the top. It slips from there into a little jazz run, and then it's downhill all the way. +

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"GEE, thank you Mr Tex. I really don't know what I'd have done if it hadn't been for your review"

THE KINKS: 'Sleepwalker' (Arista 97). Good to hear the distinctive voice of Ray Davies take on a heavyweight for a change. Only the chorus line drops it a bit, but it's high quality Kinks and should show in the charts. +++

SHAKIN' STEVENS: 'Never' (Track 2094 134). Beautiful doowop style with sultry Elvis-type vocals and greased-back sax. If the King can wallow up the charts, there's no reason why this shouldn't. +++

FULL ALERT: 'Sheer Enjoyment' (Polydor 2058 848). This single needs a good film to be the theme for; otherwise it's just another boring disco tune. ++

THE CRYSTALS: 'All Grown Up' (Phil Spector 2010 020). Even though the words aren't particularly seasonal, this song has a Christmas feel about it — so it seems a bit out of place in March. +++

PATTI AUSTIN: 'Say You Love Me' (CTI CTSP 009). What a stunner! This lady has a fabulous bird-like voice that floats around like a dream. Knockout! ++++

BREAD: 'Hooked On You' (Elektra K1250). Another track from the album that brought you 'Lost Without Your Love', with as much chance of being a hit — but why don't you just buy the album? +++

"Your souvenir copy of a song for Europe" it says on the sleeve. Can't say how relieved I am that the show has been cancelled in this country. I shall we all breathe easy together? +

DON EVERLY: 'So Sad (To Watch Good Love Go Bad)' (DJM DJS 10760). A solo Everly track from his new LP which is also very good. Nice and sloppy. +++

THERAPY: 'The Most Important Part Of Me Is You' (DJM DJS 10759). Low-key folk which crosses into MOR. Pleasant but not amazing. ++

NICOLE CROISILLE: 'Woman In Your Arms' (Decca FR 13612). What a load of old cobbles! Can't stand all this breathy stuff, with high class sociological lyrics. +

JOHNNY MATHIS: 'Sweet Love Of Mine' (CBS 5026). Nice smooth voice but weak. It'll depend on how much you've had to drink and how romantic you feel. ++

HAROLD MELVIN & THE BLUENOTES: 'Where Are All My Friends' (Phil Int PIR 5114). Well, it's Harold all right, but the song could be one of thousands. ++

SANTANA: 'Let The Children Play' (CBS 5102). You'd hardly believe this, but this song sounds almost identical to Harold's — except the musicianship is better. It'll creep into your brain if you're not careful. +++

HEDDY LESTER: 'The World Keeps Turning' (Sonet SON 2103). Euro-song stuff — which is a shame, because the lady has a very nice voice. ++

JET HARRIS: 'Theme' (SRT SRTS 75355). If the Shads can do it again, why shouldn't Jet? The instrumental starts off well but dips into the Muzak syndrome. He'd have been better off without the brief vocal interruption. +++

CARL WAYNE: 'A Little Give, A Little Take' (Target TGT 125). How could the dynamic Move singer come to this? Save it for 'New Faces', it doesn't really make the grade — too much orchestration. ++

SWEET SENSATION: 'You're My Sweet Sensation' (Pye 7N 45876).

 ELVIS COSTELLO

THREE DEGREES: 'We're All Alone' (Epic EPC 5112). The last time I reviewed one of their singles, I was blasted by fans but it hasn't put me off. Three mini versions of Shirley Bassey in harmony, but won't take the paint off the walls. What you need ladies, is some guts. ++

MUSIC MAKER: 'Holy Cow' (Sonet SON 2102). This sums up the appalling mediocrity running rampant through the singles this week. Don't break your neck getting to the record shop. +

PAUL ANKA: 'Do I Love You (Yes In Every Way)' (UA UP 36228). Lead me to the daisies — pushing them up will be more fun than listening to this. +

KEN BOOTHE: 'Speak Softly Love' (Trojan TRO 9093). MOR reggae with ethereal lady vocalist in the background. I can live without it. +

MALCOLM ROBERTS: 'Manitoba' (UA UP 36216). Australian heart-throb who never really made it in rock and roll, but looked nice in his tuxedo on the Saturday night variety shows. Back in the box Malc. +

MAX ROMEO: 'Mr Fixit' (Trojan HOSS 134). Give this to your worst enemy. +

QUEEN'S PARK RANGERS: 'The Loftus Roadrunners' (Gamma QPR 1). A limited appeal, but not too bad for a football record. Easy hook line for the punters to remember while they're leaping over the terraces. ++

BARBARA PENNINGTON: 'You Are The Music Within Me' (UA UP 36234). Fair to terrible disco record, with boring arrangement. ++

VAL STOKES: 'Swings And Roundabouts' (MAM 158). My, it's a right set of crackers this week. More little girly voices and Eurosongs. Where is the talent? Where has all the credibility gone? +

LOVE UNLIMITED: 'I Did It For Love' (20th Century BTC 1030). At last, we're out of the pits — but only just. ++

EVELYN THOMAS: 'My Head's In The Stars' (20th Century BTC 1029). This is what I like to hear — a girl that gets through the clouds to the sparkly stuff. But make it 9 carat next time. ++

GENO WASHINGTON: 'Soothe Me Baby' (DJM DJS 10761). I remember seeing him years ago backstage with a young, er, lady, but I won't hold that against him. He's lost the fire from his music — shame, because he used to be hot. A dead loss. +

KEITH MANIFOLD: 'She Can't Be' (DJM DJS 10757). Anything that starts 'Le la la' has an automatic handicap, but Keith eventually pulls it together to make a passable country number. The only thing that puts me off is the funny way British country artists pronounce 'Oo' — as if they'd just sucked a lemon. ++

JOE TEX: 'Ain't Gonna Bump No More (With No Big Fat Woman)' (Epic EPC 5035). Amazing! Incredible! You just have to get this record, it's so funny. It's been out in the States for a while and is getting lots of airplay, so hopefully it'll do the same here. It's good disco sound and is humorous. I needed a laugh. ++++

MARY MASON: 'What Do You Say To Love' (CBS 5056). Well, the up bit didn't last long. Back to the vast mass of unidentified muzak. +

MIKE REDWAY: 'There's No Need To Come To The Station Mother' (Polydor 2058 843). If he'd injected any kind of humour into this at all, it could be a smash. It's a great title, why waste it by being so serious? + (and another + for the title).

ROY ST JOHN: 'The Roy Stone EP' (Virgin VEP 1002). Includes a very

laid back version of the Supremes' hit 'Where Did Our Love Go' — but they never used fiddles in quite the same way as Mr St John. Very appealing, in an odd way. +++

DANDY LIVINGSTONE: 'Take A Letter To Martha' (Trojan TRO 7994). Not to be confused with Martha. Fast semi-reggae — imagine that if you can — but has no substance. I hate all the reggae tarted up with brass, it cheapens it. +

JERRY LEE LEWIS: 'Old Black Joe' (Charly CS 1023). This lifts my spirits marginally. At least Jerry Lee is a good lad and there's no much he can do wrong, even if this record isn't the best thing I've heard. +++

GARBO: 'It's Over' (Big Bear BB6). Diabolical! Hear it at peril of your sanity. +

BEANO: 'Everybody Knows' (Decca F 13690). Not another song for Europe? How can they do it? +

CHICAGO BLUE: 'Young & Moody' (Magnet MAG 87). What a lovely depressing voice, nearly as good as Leonard Cohen's in fact, it's better. Gives me goosebumps. +++

SILVER CONVENTION: 'Telegram' (Magnet MAG 86). Sorry girls, you've dropped your standards. ++

THE JACKSONS: 'Enjoy Yourself' (Epic EPC 5063). Another 12 inch, made more exclusive by being a limited edition. It's been out before, but this second chance might just lift it. +++

WE'RE MAD! NEXT WEEK GET A FREE T-SHIRT GET IT ON WITH US GET NEXT WEEK'S RECORD MIRROR



STEVE HARLEY, as a person, has often been written off as nothing more than a colossal ego motivated by a disturbing array of chips on the shoulder. His behaviour in the early days of the first Cockney Rebel certainly gave evidence of both, but these days Harley is a little older, a little wiser and very much a changed man.

True, there is still the occasional flash of arrogance, but he is no longer, as he puts it, "out to slash the wrists of rock 'n' roll" and seems to have settled happily into what he sees as his proper niche in the musical spectrum.

He talks amiably and without envy about "people who sell a lot more records than I do" and has no ambitions to keep on proving himself as a world beater in commercial terms. He did that once with his Number One single 'Make Me Smile' and sees no point in repeating the exercise.

Uncreative

"I know that if I had written 10 'Make Me Smiles', which I'm sure I could have done if I'd wanted to, I'd be selling a lot more records than I do, but to do something like that is so pointless and so uncreative. To me it would prove nothing."

Surprisingly, there was no pressure on Steve from his record company to stick to the winning formula once he'd found it. "They wouldn't have got very far if they'd tried applying any, but EMI aren't like that. They've always been very nice, made a fuss of me and treated me as if I really was a bit special," he says with a self-deprecating smile.

The zenith of Harley's commercial popularity as a recording artist came three albums back with 'The Best Years of Our Lives', a fact which he readily acknowledges.

It doesn't worry him in the slightest that his later albums, 'Timeless Flight' and 'Love Is A Prima Donna', have not notched up quite such high sales. The important thing, as far as Steve is concerned, is to improve and he feels that, in his own terms, he's still getting better all the time.

"Quite frankly," he announces bluntly, "I've always been much bigger as a live performer than I have on plastic," and one gets the impression that any dwindling of his concert following would give him much more cause for concern than a decline in record sales.

At the moment, Steve is busy working to provide a testimony of his concert achievements on record, and his first live album will be a double one.

"It will probably be my next album release. I can only say

"Quite frankly I've always been much bigger as a live performer than I have on plastic"



probably because I'm also just about to start on a new studio album and if that gets finished fairly quick, it could come out first."

When asked to say something about the new studio album, he blandly asserts that there's nothing to say, because, as yet, he's not got the slightest notion of a title or whisper of an idea for it. All he will say is that it is likely to be recorded in several different studios, maybe in London, maybe France, maybe America or a combination of the whole lot.

About the live album he is a lot more forthcoming. "Basically it will be the whole of the one-and-a-half hour show I did on the last tour. We recorded the concerts at Glasgow, Birmingham, Newcastle, Hamersmith and The Rainbow, so there are plenty of versions of each song to choose from and make a good album. The results of what has been mixed so far have turned out excellently."

"I have cheated a little bit, though I think quite justifiably so. I altered the running order a bit, although I don't think that most people who went to the concerts will even notice. The reason for the change is that a running order which seems right for a show can be nonsense on plastic."

Cheated

"Each side of each of the two records has to have a beginning and an end, which in all means eight ends-and-beginnings. In concert you don't have that problem. You just go smack, smack, smack from one song into the next."

"I've also cheated a tiny amount by erasing the odd bum note. Out of five versions of a song that I've got to choose from, there will always be one where the vocal's in tune, the guitar solo sounds great and everything else is just about perfect, but even then there's always some little thing that's off and I'm not going to spoil a good track by allowing an obvious bum note on it when that can be avoided."

How do the live recordings compare with the studio versions.

Steve Harley DOESN'T sound off . . .

Is he going soft?

Ray Fox-Cumming tries to find out

"They knock spots off them. In most cases they're 10 times better."

Have you enjoyed the process of mixing the live tracks?

"No, not much. To me, it's a very uncreative operation. It's only, after all, engineering and engineering is an evil, and not particularly exciting, necessity."

Nevertheless, Harley is a meticulous craftsman and, however tiresome attention to detail may be to him, he respects its importance and knuckles down to doing the task properly. At the present time, he is engaged on various writing projects as well as his musical commitments, which isn't particularly surprising as he was a journalist before he became a rock artist.

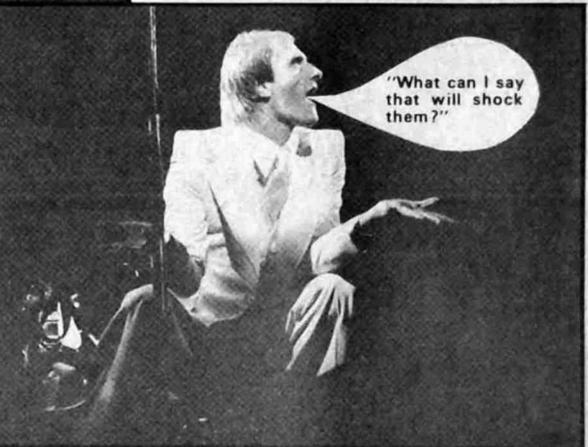
'Waffling

"I've been engaged on a novel for ages now, but although I keep writing, it never seems to get more than three-quarters finished. It just gets longer and longer." With a look of acute disdain on his face, he mumbles something about having been waffling for the last two hundred pages and then adds wearily that he'd better get it finished and then rewrite it, pruning it down to a reasonable length pretty quickly.

As a relief from the arduous task of writing a full blown novel, he has taken to writing short stories, but even so he has difficulty in getting any of them finished to his satisfaction. "I've been commissioned to write one for the Sunday Times Colour Supplement and I'm now on the seventh draft."

"Hopefully," he adds lugubriously, "they'll get the eighth. I'm by no means sure, however, that they'll print it. Not that I think it's bad, because personally I think it's good. It's just that it might be a little near the knuckle for that readership. I haven't written a dirty story but in places it is sexually explicit."

One of Steve Harley's most endearing qualities is his honesty, which used to get him into so much trouble. Nowadays he's careful to tone down some of his more



controversial outpourings and has even taken to playing games with his interviewers.

At one point in this session he came out with a good well-turned sentence, which would have looked wonderful in print, but then lamely contradicted it and added with a chuckle: "There, that's gone and blown your quote, hasn't it?"

But for all his honesty, the private world of Steve Harley remains something of a mystery. He admits that he is not a member of what he calls "the Rock 'n' Roll club", but takes at least a fringe interest.

"It wouldn't be true to say that I don't socialise with other musicians, because I've spent some evenings in the company of people far more famous than myself. It's just that I don't tend to form regular and lasting friendships with other musicians, but when I am with them we have a good time."

Infuriated

Steve almost never goes to a concert and hears very few records by other artists. "Quite honestly," he admits sheepishly, "I haven't a

clue what most of the others are up to."

Behind the scenes, he is quite a political animal. He expressed his disgust and total abhorrence with communism in a song called 'Red Is A Mean, Mean Colour' and his sympathies lie with the Liberal Party. Only last week he had a lunch appointment with Liberal leader David Steele at the House of Commons, which may or may not point to his taking a more active interest in politics in the future.

In the end though, it's unlikely that Steve Harley will be caught sounding off about anything apart from his own music, of which he is very proud. He was infuriated when one critic dismissed the simple rhymes of one of the songs on 'Love Is A Prima Donna' as "mindless pap".

"I never write mindless pap," he bursts indignantly, "I couldn't write pap."

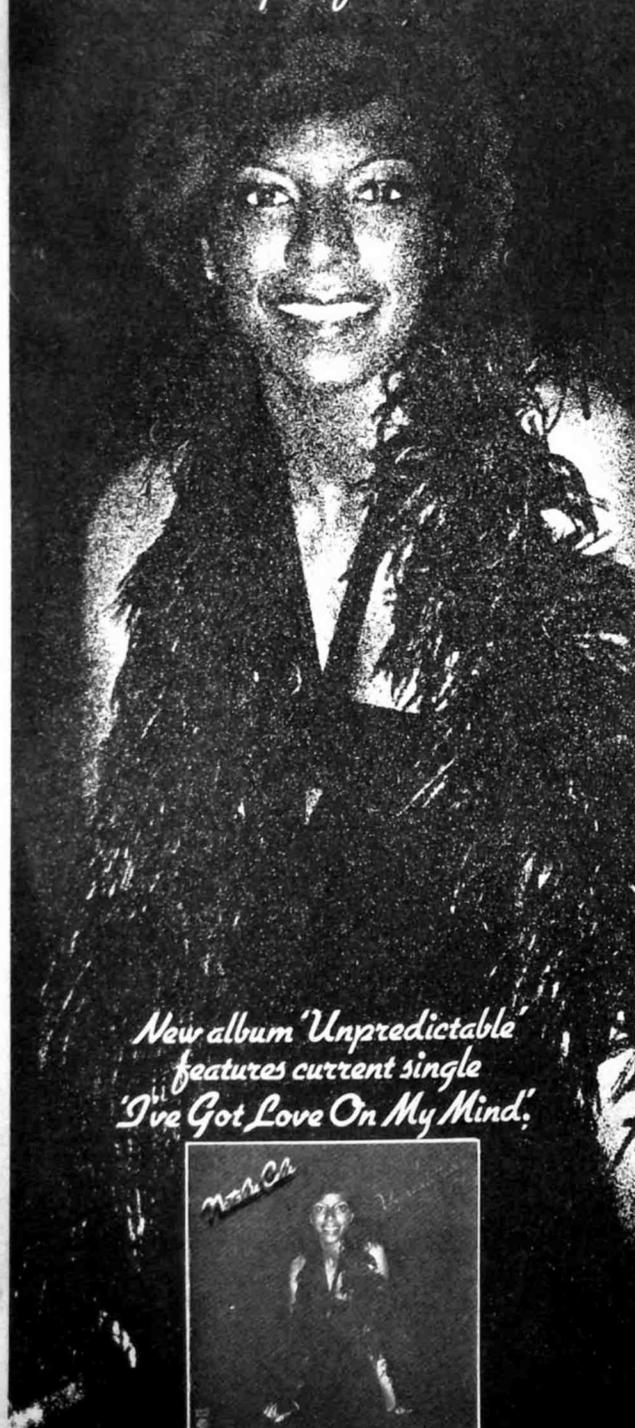
Nevertheless, he knows his limitations as he's going out of the door, hints obliquely that he's not going to join the ranks of English rockers making funky soul albums. "I'm just a white honky from the Old Kent Road," he pronounces over his shoulder, "and that's the only kind of soul I know about."

Wait a minute, what's this . . . "I never write mindless pap . . . I'm just a white honky from the Old Kent Road, and that's the only kind of soul I know about" . . . We knew you wouldn't let us down Steve

Now and again
comes along a lady
of pure style...

Natalie Cole

...and a sound of
pure funk.



New album 'Unpredictable'
features current single
'I've Got Love On My Mind.'



EST 11600
also available on cassette



Capitol



What technique!

LOUISE TATE (above) is an engineer at London's Capital Radio.

She's the one who sits in the control room opposite the DJ and twiddles the knobs, if you get what I mean. There aren't a lot of lady engineers around, like there aren't a lot of female motor mechanics. So, a lady in a man's world.

"Since the age of 11, I'd been messing around with tape recorders. After school I went to TV training college, tried the BBC and then got a job as a radio controller with Securicor. Then commercial radio was starting up and I got accepted by Radio Clyde. They were looking for in-experienced people who would fit into the set-up.
"A lot of technical operators are really frustrated producers. I don't think there are any female producers — and I don't see why there shouldn't be."

Bawdy

So what's it like being a bird and an engineer at the same time? "It's funny sometimes. You get groups coming in for recording sessions and they think I'm just there helping out as an assistant. They don't realise I'm the engineer. They might tell bawdy jokes and then get embarrassed that I'm there, but I can enjoy the jokes as well.

"I think of lot of employers reckon women have less ambition, so are thus content to take the ordinary dead-end jobs."

And Women's Lib? "Man is more superior physically and that's it. I still like having doors opened for me. I'm very career orientated. No, I don't really want to get into TV, it's not so immediate as radio and that's what I like."

"There aren't many good women presenters around — on TV or radio. That side of the business is very much a man's world. A man can be ugly and a TV success, but a woman?"

At Capital, Louise works shifts, nights and days. "We don't have to do continuity work here. We did at Clyde. I hated it. More or less my final words at Clyde — on the air — were 'Over to Mike Russell in the newsroom for a quick flash!'"

"The revolution is in its early stages. . . ."

And one of us . . .

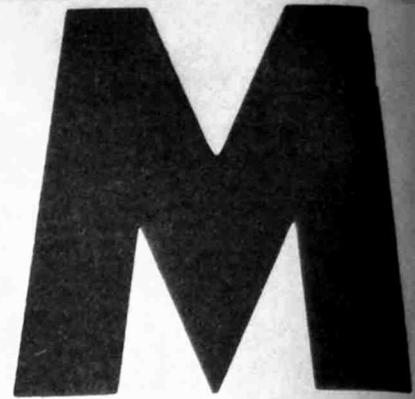
SHEILA PROPHET, a young lady of Scottish extract was educated at Roedean and the Royal Military Academy, Sandhurst. From school, she went — at the tender age of 17 — to work for the publishing firm, DC Thomson.

I don't know what it's like to be interviewed by Sheila, but she's almost as boring as Showaddywaddy.

Before joining Record Mirror, she worked on Supersonic, Mates and Jackie. She says: "I enjoy working with a bunch of louts." The feeling's mutual.

The things people have said to Sheila: Les Gray: "Forget you're a journalist for once and be a woman." David Casaday: "Excuse Me." Mick Ronson: "G'night, luv." Frankie Miller: "Do you want to come to bed with me?"

Sheila has two pet terrapins, called Punk and Rock. If Sheila's Mum's reading this, I don't mean it, darlin'.



IS A MISS a hit in the pop world? Our team of intrepid male reporters, ventured out into a labyrinth of lingerie to chat up some rainy day women who have made names for themselves in the mainly masculine

LILIAN

IN HER formative years as a record pluggler Lilian Bron (right), now managing director of Bronze Records, developed a formidable reputation:

"I was young and pushy", she insists. She was one of the pioneer women in rock, coming into the business when men were men and the women's place was well and truly in the home.

How did she get involved in the world of pop? "As a teenager I always brought pop records. I used to play violin in the orchestra and also sang in a choir. The choir was doing this Swingle-type thing with a jazz trio and Gerry (Mr Bron), who was in music publishing those days, was interested in recording it.

Although nothing happened the project was responsible for bringing Lilian and Gerry together (romantic stuff this), and she became a pluggler.

"There were just no women in it at the time," she says, reclining on the sofa in the plush Bronze offices in Camden. "It was nearly all down to the A&R men."

"I was plugging Gene Pitney's '24 Hours From Tulsa', which was a big success."

From there the Brons became interested in management, as well as publishing, production, and eventually established their own record company, Bronze, featuring acts like Colosseum and Uriah Heep.

During this time the Brons started a family. They have two sons. How had she managed to cope with leading two lives?

INTRODUCING that dynamic duo Bellas and Smith.

Twenty-seven years old Molra Bellas is the publicity director for WEA records, while Ely Smith, 29, is her counterpart over at CBS.

Molra got into the business after she answered an agency ad for a job with a film company. Instead, she got a job with Pye records as an office girl and worked her way up through various record and publicity firms to the lofty peaks of WEA.

"When I started out, the careers officers at school weren't very helpful. They offered me marvellous things like working in a biscuit factory."

"In the record business you've got to be patient. When I started I made the tea and licked stamps. But you can build up to something bigger, simply by being helpful and being nice to people over the phone."

Headway

Ely comes from New York and started life in a marketing company — she used to work with Molra in an all-girl publicity firm.

"It's probably easier to make headway in this business than others because it's more informal," she says.

Has it been tough getting to the top?

"Not really, times are definitely changing," says Ely. "But there's still some male chauvinism. I've been told women can't take decisions because they're too emotional — that sort of thing hurts."

Now then ladies, have you ever had to use your feminine charms?

"No, not at all," says Ely. "I suppose many people think that the record business is like that, but we've got to the top without it."

So you've never gone out to look soft and alluring? "You mean we're not looking soft and alluring now?" says Molra.

Some days you just can't win.



Two jills of all trades

MEET TWO lovely Leicester lassies — Lou Goodridge and Gaynor Laddam.

They both work as 'pluggers' — promoting the product of their respective companies — Pye and DJM Records. The best of friends (Gaynor was bridesmaid at Lou's wedding), they usually travel around the Midlands together making their calls at radio stations, TV companies and discos.

Lou, 24 (left) has been in the business about four years. She previously worked on the general operations staff of Radio Leicester, where she met Gaynor — they later had their own Sunday morning show.

Her boss - to - be at Leicester was apprehensive about giving her the job because she was a girl. But when she retorted "Give me a good reason why I can't work for you"

she was taken on. She's married and, asked about her husband's feelings about her unusual working hours she replied, "Well, he knew what he was getting!"

Gaynor, 21, describes herself as "single and fancy free". She joined DJM last June after being the managing director of a knitwear exporters and her freelance work at Radio Leicester.

Did she ever take advantage of her sex? "It's difficult to show a bit of thigh when you're wearing jeans!" And was there any advice she had for girl school leavers wanting to break into her line of work? "Yes, be yourself, keep a level head and your feet firmly on the ground. Sorry, the answer's almost as corny as the question." Cheeky girl!

Modern music issues

dominated music business. Trouble is, they haven't come back to the office, yet. All right, lads, you've had yer fun - if you're not back by tomorrow we're gonna replace you... with girls.

The lives and loves of Cherry Vanilla

THIRTY-THREE years of slumberland - that's Cherry Vanilla.

She earned the lubricated accolade of 'world's most famous groupie' a few years back, after bedding a bevy of bearded US rock stars.

Now she's in Britain to launch - minus the champagne - a new singing career.

She opened the door wearing boiling hot pants, fishnet tights, black sweater and an ear-to-ear

smile.

"Na, I don't mind people calling me a groupie, but it's been blown up by the press."

You mean you weren't?

"Oh no - I was. When I left High School I got into TV production. At night I was a DJ in New York. It was then that I got impressed with the energy of rock 'n' roll. I had to get close to it - and the simplest way was to get to know rock stars.

Offers

"I used sex appeal. I wasn't just gonna sit out in the audience, I was gonna be up there.

Names?"

"Well, there was Kris Kristofferson, Leon Russell, John Hammond, Burton Cummings - I was VERY young when I slept with Burton Cummings.

"See, I wanted them to offer me a job or sumthin'.

"But none of them really helped me - until Bowie came along. He got to know the company of Andy Warhol's 'Pork' when we played it over here.

"Then he came over to the States and used us as a springboard. He started the Mailman organisation and we all worked for it.

"David and I were always good friends. Sure, we went to bed a couple of times. But that was only because we happened to be staying in the same weird hotel in the same weird city.

"See, that's the only kind of relationship that he can handle. Angie is very deeply in love with him. She is faithful, but he's not capable of it."

"From the ages of 18 to 28," said Cherry, "I was Miss Wild. I did everything, went to bed with guys, girls, indulged in group sex, appeared naked on stage, anything that came into my head. I tried every angle - including not having it.

"Then, I changed a lot - mainly because I wanted more romance. I only wanted to go to bed with one person at a time.

"Now I'm in love, I've satisfied all my wild desires.

"My only desire now is to entertain.

"I'm a girl, and I don't know how punk a girl can get. I admire Patti Smith but I don't want to do what she does.

"There's one song I sing in the act - I know how to hook, I've never done that, but I would if I had to. I'd feel no shame 'cos nothing's a sin when it comes to survival."

WHEW!



CHERRY VANILLA: Hey baby, really like your style

BIG BRON

"We're lucky enough to build up our own business, which not to have to work an ordinary day.

"You manage to fit more things into the day - not everyone could, or would want to do it.

How did she view the traditional chained - to - the - kitchen - sink - female?

"Well, I don't believe a man should have to go home and have to cook and wash the dishes. I'm traditional in that respect.

"Working in the record business may sound glamorous to someone who sits at home by the kitchen sink all the time, but you have to pay for the freedom to see the world. It's quite hectic.

"If I was sitting at home thinking about Gerry on the road with a band in the States I'd find it hard to believe and accept what he was doing, but I know what it's like."



LILIAN BRON

BIDDU
the producer, arranger, writer
...and now
BIDDU
the singer!

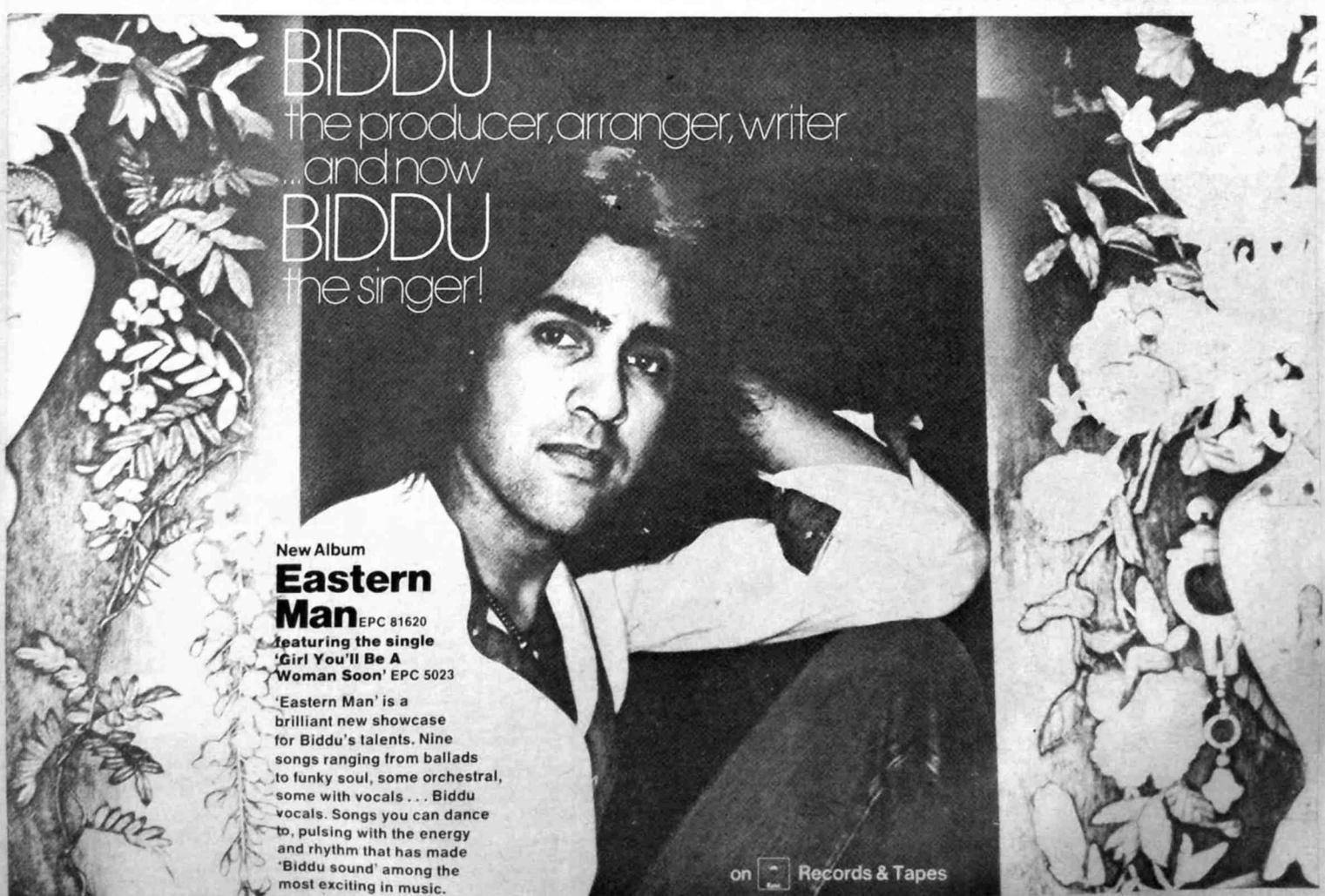
New Album

Eastern Man EPC 81620

Featuring the single
'Girl You'll Be A
Woman Soon' EPC 5023

'Eastern Man' is a brilliant new showcase for Biddu's talents. Nine songs ranging from ballads to funky soul, some orchestral, some with vocals... Biddu vocals. Songs you can dance to, pulsing with the energy and rhythm that has made 'Biddu sound' among the most exciting in music.

on  Records & Tapes



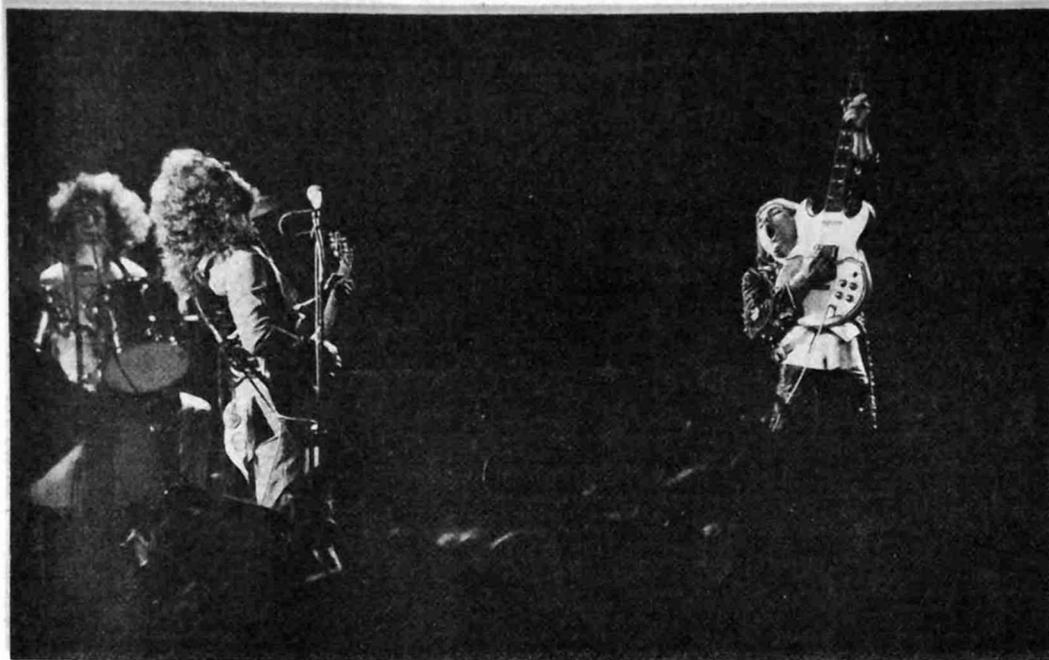
Albums

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

SLADE: 'Whatever Happened To Slade' (BARN SUPER 2314 103).

SAME OLD SLADE

If you ever spent an evening, way back in '72, swaying along with the raunchiest, sweetest, rudest band in the land, you'll have the same fond memories of Slade as I do. The boys don't seem to have changed that much in five years - Noddy still looks like a leery, dirty old man, and Dave Hill still has that ridiculous hairdo. This is their comeback album - the one that'll make 'em or break 'em. It features their last single, 'Gypsy Roadhog', which didn't get too far in the charts, and most of the other tracks are in the same vein - solid, rocking numbers, but just not quite distinctive enough to make it in the same way as 'Cum On Feel The Noize' or 'Coz I Luv You' did. Part of the problem is that they seem to be trying too hard - laying everything on, instead of sticking with simplicity. The result is that it sounds, heavy, cluttered, even (dare I say it), a bit old-fashioned. Noddy's voice still sounds great, and Dave turns in some pretty nifty guitar, but there's just too much of everything. In the old days, lyrics weren't too important to Slade, but now they're writing songs with Meaning - like 'Big Apple Blues', a song about New York where Noddy sings, 'city walls standing tall if you Fall no one hears you call' but finishes up with 'The apple ain't bad it's just Bruised and I'm glad that it's there at all'. Or, on 'Dogs Of Vengeance' - 'Come to my castle And I



SLADE, trying too hard

will unfold Some exquisite passion so grand Some torment the best in the land' (Slade get into sado-masochism?) Mmm, all very well, but I still prefer the real good ol' nudge and wink ditties like 'It Ain't Love But It Ain't Bad' - 'Some of them one night stands

Ooh-oh-oh that I've had, Keeping me happy all the time I'm on my own, Keepin' me satisfied when I'm on my own, Keepin' me satisfied when I'm away from home. At the moment, Slade seem to be stuck between two fences... no longer

making singles guaranteed to make the charts but not quite making it album-wise either. Still, their forte is really playing live, and I won't ever write them off until I've seen if they can still do it up there onstage. rating? I'll give it +++ Sheila Prophet

PAT TRAVERS: 'Making Magic' (Polydor 2383 436)
DERRINGER: 'Sweet Evil' (Blue Sky SKY 81847)

Two graduates of the James Marshall Hendrix school of guitar walling pick up their axes and prepare to battle: In the blue corner young Canadian Pat Travers. A firm favourite this side of the water through his club work. Wields a tasty lick and packs quite a punch. This set is less varied and adventurous than its forerunner, but has sorted out what he's best at. His material is his main let down, numbers like 'Rock 'n' Roll Susie' and 'Hooked On Music' (the latter sounding like a hard rock John Miles), sound okay live but on record are lyrically static. A further drawback is 'Statesboro' Blues' which has already been well pummelled by the Allmans, Taj Mahal and recently the Hatcher mob. Despite that, a formidable programme indicating progress of a sort. In the red corner, Rick Derringer and friends pump out the riffs in a never-ending stream of collective unconsciousness. Warm bang thankyou man. Their last attempt featured one good side and one not so good side. This plays it straight down the middle, and ultimately loses ground. Final score: Cannucks +++ Yankees ++ David Brown

CURTIS MAYFIELD: 'Never Say You Can't Survive' (Curton CU 5013)

This is Curtis Mayfield's first album for the Curton label, and he celebrates the event with an average set. He wrote all the songs on the album, played lead guitar, and produced it.

Perhaps his dominance of the production of the album is the reason for its overall sameness. It's very hard to tell which side or even which track you're actually listening to unless you take the trouble to find out. There are no real landmarks and hence nothing which stands out. However, it does sound nice as background music, though if you use the album for that purpose you'll probably find yourself forgetting all about it and letting your stylus wear down... best track? I'm blown if I can remember +++ Tony Bradman

THE MERCY BROTHERS: 'Homemade' (RCA LP 10188)

The Mercy Brothers are a Canadian country band, fairly new to the rest of the world. And it's not likely they're going to stick in the minds of the

rest of the world with this album. Although their singing and playing is fairly good, the songs are average. This kind of mediocrity is enough to put you off country for good. Their influences sound very West Coast, but even a better impersonation of the Eagles would have been preferable to this numbing display. ++ Rosalind Russell

TIMMY THOMAS: 'The Magician' (RCA TK XL 14044)

Veteran soulster Timmy Thomas would be better off pulling rabbits out of hats for a living. There's nothing even vaguely magical about this album. It rattles along quite merrily, with Thomas warbling away and a chorus of screeching pseudo soul vocalists periodically drowning out the band, Timmy and probably the entire city where the record was cut. The last track on side one expresses exactly what I was beginning to feel by the time I heard it. 'Show Me Tenderness' and let me make a Houdini like escape. ++ Tony Bradman

KEITH MANIFOLD: 'Inheritance' (DJM 22061)

It was one of those Mallock days. You know, the sun beating down on the corral, just outside Woolies, and the hot dust sticking to the Derbyshire farmers as they rested, sombreros down over their faces, backs against the adobe walls of Weaver's Agricultural Suppliers. And then... the street cleared as a lone stranger rode into town. It was mean Keith Manifold from across the Rio Trent. Strong men wept into their Ruddies. Slowly, oh so slowly, he unwrapped his gleaming vocal chords and mowed down a slow moving party of farm labourers with a yodel, as he launched into 'Yodelling Granny', and finished off the sheriff with one burst of 'Recall A Gypsy Woman'. Cordite smoke drifted gently from his well oiled Derbyshire accent as he moseyed off into the sunset... + Tony Bradman

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THE BIG ONE FROM THE JACKSONS

This is a glowing review

MICHAEL NESMITH: 'From A Radio Engine To The Photon Wing' (Island ILPS 9486)

Outside the outlook was bleak, grey skies nothing but grey skies from now on. Yet, within the room it was strangely warm and sunny. The reason was the relaxing azure tones of an ultrafine album from Mike Nesmith and friends, an album destined to take its place alongside 'After The Goldrush' and 'Warren Zevon' on the laid back masterpiece shelf. Already the world is looking a brighter place with 'Rio' making a well deserved move towards the charts, and the album boasts an extended cut to start things off in the right mood. This merges into 'Casablanca Moonlight' which sets a hazy surrealistic scene gradually drifting away into a sensuous, romantic feel that dominates the record. Amongst the attractions are the cool hazy 'Navajo Trail', the mature awareness on 'We Are Awake' and gently rock backing to the dark reflections of 'The Other Room'. It's only a whimsical motion, but this is destined to become a classic, though it probably won't be a big hit, but then again it just might. +++ David Brown

Albums

LATIMORE: 'It Ain't Where You Been, It's Where You're Goin' (RCA TK XL 14034)

And we all know exactly where Mr Latimore's going, the rude man viz such titles as 'Let's Do It In Slow Motion', and 'All The Way Lover'. As soon as you pick the album up, and see the oh so cool Mr Latimore on the cover, letting rip with those burning eyes, you know exactly what he's after. And from the look of him, he probably gets it. He looks tired enough, anyway. Nice, smooth laid back funky sound with a prominent bass. Music to do naughty things to. It made my cat roll over on its back and want its tummy tickled at least. +++ **Tony Bradman**

MILLIE JACKSON: 'Lovingly Yours' (Polydor 2391)

This woman is a purveyor of a very superior brand of soap opera. She is so dominated by the idea of getting it on with her man that it seems as though it's her voice she's relying on to haul her out of one tricky situation into the rocky bottomed bliss of the next one. She succeeds because whatever she is feeling she sure sings as though she means it. This album is slightly more downbeat than usual, meaning that

the songs aren't immediate attention grabbers, but they are all charged with the emotions of love, most often physical love. One of the best songs on the album 'Body Movements', ranges from moments of coyness to Millie sounding a full blooded growl like a lioness in action. I could wish for some stronger melodies and a bit more fire in the oh so sophisticated backings but Millie's fans are going to be reasonably content to see how her love saga is unfolding. +++ **Geoff Travis**

'5 HAND REEL' (RCA PL 25065)

There doesn't seem to have been much good electric folk music around for the past year or so (unless I'm just blind and deaf, in which case I'm sure you'll let me know), so it's a pleasure to come across a streak of high class stuff from 5 Hand Reel. The album is exceptionally well produced, which gives clarity to the musicianship. It'll be hard to get into if your heart's not in traditional folk music (or a reconstruction of the same), but I'd recommend a determined effort. The last track on side two, 'Frankie's Dog', is particularly fine. Don't be put off by the unfashionable image of folk, this is an ace album. +++ **Rosalind Russell**

LOVE UNLIMITED: 'He's All I've Got' (20th Century Records BT 101)

Three women in the hands of one of the great dinosaurs of the 20th century. Poised prettily in the giant hand of their mentor, manipulator and benefactor. Glodean James is even married to Barry White. The names of the other two women are Glodean's sister, Linda, and Diana Taylor. Though you would have a hard job feeling the necessity to remember that if you had heard this album. The best track is the title one, the only one not written by Barry White. It is a very credible attempt at the style perfected by Silver Convention. The only giveaway is the drummer who is nowhere near listless enough, he may even have ideas of his own, watch him! Otherwise the identityless vocals and a suitably simple but insistent riff give this song a great chance of making it. Unfortunately the rest completely misses the mindless machine age humour so loved by the Convention, it is simply mindless. There are millions of men and women who enjoy the fantasy of soft cooing females melting into an After Eight mint at the approach of superman. Personally I'm bored with the illusion of that fantasy. ++ **Geoff Travis**



GARY GLITTER: sexual innuendo



STEVE MILLER: style of his own

Subtle never — golden yes

GARY GLITTER: 'Golden Greats' (GTO GTLP 021)

In the absence of anything wonderful and new from the resurrected Gary, GTO have collected his classics and pushed them out, hopefully to make you remember how great Gary was (and may still be). It's unlikely you won't have these if you are any kind of Glitter fan. They include: 'Rock And Roll (Parts 1 & 2)', 'Lonely Boy' and 'Do You Wanna Touch Me' (one of his more stupendous numbers I always thought). As always, he's heavily laden with sexual innuendo, not too subtle — it's great. Hope this doesn't mean that Gary hasn't anything new coming out. +++ **Rosalind Russell**

Can he better the best of?

STEVE MILLER BAND: 'The Best Of Steve Miller (1968 - 1973)' (Capitol E-ST2406B)

Steve Miller has never made a bad record. That may seem a bold statement to make, but in Miller's case it's justified. Throughout his recording history he has come up with good album after good album, so for those of you who have just discovered his worth this should help you see what you've missed. It's a personal collection (inferior to Capitol's mid-priced selection 'The Legend' which was tactfully withdrawn by the company only weeks after release), and is obviously a move by the label to compensate for the loss of Miller to Mercury. It ranges from the 'Children Of The Future' album of 1968 through to his hit single 'The Joker' off the disappointing LP of the same name in late '73. He has a style of his own which has travelled well with age, and there is only one album that can top this compilation — the eagerly awaited next Steve Miller album. +++ **David Brown**

NICE AND SLOW JESSE GREEN

New album
EMC 3164

with two disco smash hits
'Nice and Slow'
'Flip'



ON TOUR

- BIRMINGHAM
Fri. 25th Mar. Barbarella
- MANCHESTER
Sat. 26th Mar. Russells Club
- SLOUGH
Tue. 29th Mar. Cat Balou
- NORWICH
Thur. 31st Mar. Cromwells Club
- GLOUCESTER
Fri. 1st Apr. Roundabout
- REDCAR
Sat. 2nd Apr. Phillimore Club
- DONCASTER
Tue. 5 Apr. Outlook Club







Mailman

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

THERE IS LIFE OUTSIDE OF LONDON

THANK YOU Sheila Prophet for recognising the fact that there is life outside the metropolis. I refer to your review of **DEAD END KIDS** at Glasgow.

Scotland has been responsible for a lot of good groups and singers, though many of them are forced to move down to London to find work because it seems just about everything in the music

world evolves around the capital. It's a shame, because this means that we're eventually deprived of the groups we've helped build up, and we are then only allowed to see them on big tours.

PS. I think Robbie Gray is great!
Jan Waters, Strathclyde, Scotland

● **Three cheers for regional bands** — long may they thrive. Do you have a good local band in your area? Why not drop RM a line and/or pic and let us in on the secret?



DEAD END KIDS: good band from Scotland

Terrible review

I THOUGHT your review of Woody Woodmansey's U-Boat's 'Star Machine' single terrible. All it showed was a lack of criticism — from yourselves I would have expected a certain amount of constructive execution after all the good press you have given the band.

Ian Paul Reeves, Birley, Sheffield

● I say that's rather an in-depth charge you're making, old boy.

Turban rock — it's nothing new

I WAS glad to read in last week's RECORD MIRROR a revival of interest in Turban Rock. It is of course nothing new, but I was shocked to discover that only male artists in this art were mentioned. I realise that in the old order the female was not regarded as a participant in such activities, but this is 1977!

I suggest Mr Patel gets

a copy of Chapati Smith and Vindaloo Vera's new LP recorded live at Lewisham Curry Centre, to be released on the Ganges label and then he'll realise what it's all about. Otherwise he might find himself in an Argie Bargie up a blind Al!

Andy 'Shades' Ghandi, The Bombay Club, Peckham.

● Excuse me, do you want a baby sitar?

Repetitive rubbish

ISN'T IT time the record buying public paid more attention to the tune and good lyrics of a record rather than repetitive rubbish?

Caroline, A Who Fan, Hastings.

● No, it's ten to three. Next...

Super Quo

JUST WRITING to say thanks for the super Quo poster in RECORD MIRROR, March 5. Keep up the good work.

So what about some of Zep, Ferry, Chris Spedding, Lennon, Clapton, ELO, Lizzy — and more Quo?

Lynn and Jacky Siddall, two rock freaks, Stockport.

● What do you think this is — the Fluff Freeman show?

Boiling over boiler

TELL Juicy Lucy that Freddie Mercury's 'ghastly little baggy suit' is a boiler suit. They're supposed to be baggy — get your facts right.

Anne Admirer.

● They're not a patch on Juice's tight jeans. Phew!

What a plop

THANK YOU The Moments, Bowie, Manhattan Transfer, and Leo Sayer for getting rid of David Soul, Julie Covington, Barry Biggs, Dave Parlon and H. Melvin who made 'Pop '77' start off with a plop.



Another point, the Brighton North Stand sing better than David Soul and the South Stand sing better than Donny Osmond.

Quo/Queen fan, Worthing, Sussex.

● It's not match of the day either.

Punky Monkee

PUNK MUSIC isn't Monkee music. I don't think anyone could compare the two, except the punk who, during an interview on Capital Radio, told Londoners that they were the same. If that's what punk rockers have to resort to — irrelevant and inaccurate comments — I only have sympathy for them.

Mrs A B Kelly, Loughton, Essex.

● It's only one step from the jungle to the zoo.

Get into cabaret

IF YOU want a good night out why not go and see Gary Glitter in cabaret? I did and was it good, no — it was brilliant. So splash out and go along.

Ian, GG fan, Scotland.

● Falling that there's always bingo down the Palais.

A right one

I WONDER if you noticed what Benny of Abba appears to be doing on the recent cover shot on RECORD MIRROR? The first finger of his left hand looks as if it's on Freda's breast, protruding out of her dress. No wonder they're smiling.

We all know why Bjorn's smiling too.

Yours jealously N Sharp, Patchway, Bristol.

● I bet he feels a right tit now.

Going downhill

YOUR PAPER is going down fast — unless you get back to praising commercial music and slating progressive stuff it will go down even more in people's estimation. Why don't the music papers realise that we want to read about chart music, not the progressive stuff which seems to turn your reviewers on so

A new dimension

I HAVE just witnessed a local punk concert with Johnny Thunder and the Heartbreakers and the Slouxsie and the Banshees. Although the Banshees played only a rather short set — 20 minutes, the music was hard, raunchy and great.

Slouxsie had a great voice. I had a word with her back in the bar and told her that although the audience were a bit slow in response, her set was well worth seeing.

Those who knock new wave punk rock should listen to some of it — it's a new dimension.

A punk rock fan, Malvern, Worcs.

● You make it sound like a gas cooker.

Rock is back

AT LAST rock is back in Britain, no matter if this time they call it punk. Anyway it's better than all the rubbish disco stuff in the charts at the moment. It's a shame the radio stations do not play punk because they are keeping any rock away from the charts. I still hope the Stranglers will get to Number One. I hate Boney M and dislike frog's legs, but I love English girls.

Benoit Farvaque, Watretlos, France.

● C'est la vie, mate.

Singles pics

I AGREE with the idea of record companies selling singles with pictures of the artists on them. I know that in Japan they have a poster on the front and the back, plus the words of the song. If there was a dance which went with the song, then they had the instructions too. The record companies make enough money out of music lovers as it is, so they would not be putting themselves out.

Simon A Wilson, South Shields, Tyne and Wear.

● Ah



SILOUXSIE: great voice

Discword

ACROSS

- Not a good pointer to the name of a group. (9)
- Toy room. (5)
- Name I concocted for an American state. (5)
- Like the times Arlo Guthrie sang of. (4)
- Kool and The Gang's opening word. (6)
- Description of the power of love. (6)
- Mr. Williams, Senior or Junior. (4)
- Miller name. (5)
- Astound Wings, maybe. (5)
- End stars as the star of "A Star Is Born"! (9)

DOWN

- Moody Blues sang of this performer. (5)
- It goes with name and number. (4)
- One in the little red book? (6)
- The 'Argentina' musical. (5)
- Alvin's money. (4)
- Some strange news for Mr. Pliny. (4)
- "G" does his shuffle. (3)
- Brotherhood character. (3)
- Tommy — the right type to go with Dan? (6)
- Mickie is the greatest! (4)

16 As big as the 1974 mining disaster. (5)

17 I'll Never Fall in Love — (5)

18 A dancer may bruise it. (4)

19 Domino or Waller? (4)

LAST WEEK'S SOLUTION

ACROSS: 1 Brown. 4 Sweet. 8 Junlor. 9 Take. 10 Here. 11 Marley. 12 PRocol. 15 Wind. 17 Eddy. 18 Everly. 19 Green. 20 Bland.

DOWN: 2 Route. 3 White. 5 Water. 6 Elkie. 7 Tremeloes. 13 Rlder. 14 (Bonnie and) Clyde. 15 Wheel. 16 Nolan.

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.

Hoople

COULD YOU tell me the history of Mott The Hoople?

Clive Armstrong, Newcastle.

● Mick Ralphs guitar, Dale 'Buffin' Griffin drums, Pete 'Overend' Watts, bass and Verden Allen organ played together in a band called Silence. Mick took some demo tapes around London and struck lucky at Island Records where A&R man Guy Stevens changed their name to Mott The Hoople after a book by Willard Manus. He suggested that they add Ian Hunter to the line up after their original vocalist Stan Tippens decided to go his own way.

Ian Hunter is reputed to have known only two songs on the piano at the time, but he had a good image with long curly hair and dark glasses that he wore because his eyes were weak.

After four unremarkable albums they broke up but were encouraged by no less than David Bowie to soldier on. Bowie was responsible for writing their first major hit 'All The Young Dudes' and they had a string of

successes, the most notable being 'All The Way From Memphis'.

In 1973 Verden Allen left the band and Mick Ralphs went off to join Bad Company, Ariel Bender, Blue Weaver and Morgan Fisher then joined.

The line up was again disrupted in 1974 when Blue and Ariel left. Morgan Fisher took over on keyboards and Mick Ronson came along on guitar. Ian Hunter later left and for a while pursued a career with Mick Ronson which came to nothing. Ray Majors came along on guitar and Nigel Benjamin on vocals and the band shortened their name to Mott but the old magic has never been recaptured.

Basse single

CAN YOU give me the number of the Shirley Bassey single 'Can't Take My Eyes Off You'. Does she have any plans to tour this spring? Michael Bushby, Littlehampton, Sussex.

● The number is United Artists UP 36200. Shirley will probably be in the country this year, but there are no definite plans for live concerts at the moment.

In love but can't tell him

‘I am eighteen years old and deeply in love with my boyfriend. We plan to get engaged, but although I love him, I'm not sure that we should get married. I've found that he's not very good at making love. It's not through lack of experience as I've had intercourse with him several times. But I don't like to tell him in case I make him feel inadequate. What should I do?’

Jane, UK

● Magazines, television and advertising are always telling us that sex is the most exciting and stimulating experience of our lives. It can be, but not every sexual experience will transport you to instant ecstasy with church bells ringing and fireworks flashing - off all over the world.

Sex can give you as much satisfaction as a hastily grabbed bag 'o crisps or your favourite all-time meal. It can be the greatest thing since sliced bread, a giggle, or just plain boring. And that all depends on circumstances.

Making love involves two people and your enjoyment and response is just as important as

the way your boyfriend feels. Give and take is what any relationship is all about, after all. If you've already had intercourse several times, there may be nothing wrong with his basic equipment (or yours), but there could be a problem with your mutual approach.

There's no reason why he should feel inadequate if you let him know how he can give you more pleasure. He'll enjoy experimenting too. If you both make an honest attempt to talk it over and make it work you'll both find that the sexual side of your relationship works out better.

Lack of experience together is probably the reason why you feel as you do, right now.

If a friendly talk about it, and a bit more practise doesn't improve the situation, it's best to find out now, rather than after you're engaged, or even married. A useful and informative book which may tell you a few things you don't know already is: - 'Boy Girl Man Woman' by Bent H Claesson (Calder & Boyars - £1.25).

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered
by Susanne Garrett
and Tony Bradman

Curly wurly

‘Please help me - I'm a 16-year-old male with extremely curly hair. When I wash it, I normally pull it very straight when I blow-dry it and then I iron it straight. My problem is that I'm going to stay with friends for three weeks and don't know how I'll dry my hair. If I do it my way - imagine the comments that people will make.’

What can I do?

Hair freak, Scotland

● What's wrong with having naturally curly hair then? Your problem seems to be basic hair envy rather than just a simple case of over-frizz.

You've left yourself the slightly limiting alternatives of throwing-up a visit to your mates or trucking along there with your iron in tow and dying of embarrassment. But there's a far better choice - go along to a good professional hairdresser and get your hair cut along its natural lines, so that it complements your face too.

It is possible to have your hair straightened, if you're really determined, but it can ruin the condition for good 'n all, and if you have the treatment once, you'll have to go back again and again every three or four months.

DISCHARGE TROUBLE

‘I have had a discharge from my vagina for several months now. It's getting worse now, and smells. Is it normal? My friends don't seem to have it and it's very embarrassing.’

Can you tell me what it is?

Sheila, Birmingham

● A small amount of whitish discharge from the vagina is quite normal for girls in their early teens, and even older. But if it's getting worse and smells unpleasant it could mean that you have a minor infection - or, even more serious, if the discharge is a greenish / yellowish colour, it may be an indication of syphilis.

Unless you know something that we don't, in your case it's probably a minor bacterial growth in the vagina, which your doctor can clear-up with a simple course of pessaries. Go and have a check-up.

Gone but not forgotten

I HAVE just returned from seeing the legendary Iggy Pop. First, let me say that this concert brought forth the most amazing collection of creatures it has been my pleasure to witness.

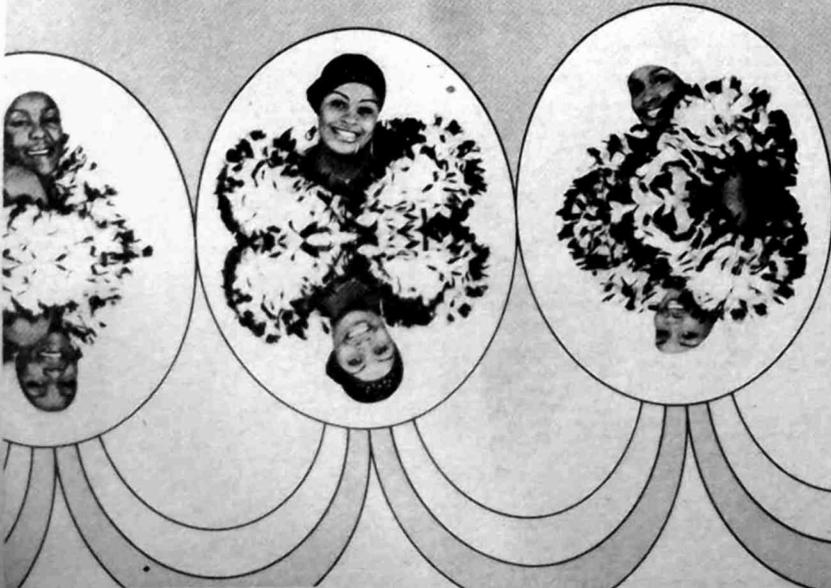
I feel privileged to have seen a Nazi officer with slicked back greasy hair and wearing full uniform including swastika armband, and also a delightful poppet in a Fifties pink and white striped Angora jumper down to her knees, green glitter socks and half a dozen coloured slides stuck in her hair with different shades of chewing gum.

Although Bowie was on stage playing organ, no one paid much attention to him. It was definitely Iggy they had come to see. The Vibrators, in support, were fantastic. They attacked and whipped up their music until the brain cells began to buzz. On the way out of the theatre there was a notice that struck fear into every punk rocker: 'The Tootie Frutes have sold out' (Another good band gone!). Raymond Pilkington, Sparkbrook, Birmingham.

You'll enjoy twelve inches of Love Unlimited

Love Unlimited's latest album 'He's all I've Got' is twelve inches of pure enjoyment. All the great tracks are produced by Barry White. So why not lie back and enjoy it... with the one you love.

Love Unlimited • He's All I've Got



Album BT101. Cassette ZCBT 101.

Currently on tour with Barry White and the Love Unlimited Orchestra.



Record Mirror

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

- MARCH 23**
- ABERYSTWYTH**, The University (4524), Horslips Tiger
- BATLEY**, Variety Club (475228), Drifters
- BOURNEMOUTH**, Winter Gardens (26446), Stylistics/5000 Volts
- BRISTOL**, Baileys (292658), Heatwave
- DERBY**, Kings Hall, Charlie Saxxas
- EASTBOURNE**, Congress Theatre (36363), Barrie White/Love Unlimited
- LEICESTER**, Baileys (26462), Gary Glitter
- LEICESTER**, Polytechnic (475228), Burlesque
- LONDON**, Dingwells, Camden Lock (01-267 4967), Dave Edmunds/Rockpile
- LONDON**, Dingwells, Camden Lock (01-267 4967), Clover
- LONDON**, Half Moon, Lower Richmond Road, Bob Kerr's Whoopie
- LONDON**, Hope and Anchor, Upper Street (01-359 4510), Shakin' Stevens and the Sunsets
- LONDON**, Marquee Wardour Street (01-437 6603), Garyton Teaser
- LONDON**, Red Cow, Hammersmith Road, The Jam
- LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Wolf
- LONDON**, Rock Garden, Covent Garden (01-240 3961), Fabulous Poodles
- LONDON**, Rose, Morden, Brandy
- LONDON**, Roky Club, Neal Street (01-836 8811), Eagle Shazam '98
- LONDON**, Sound Circus, Portugal Street, Kingway (01-405 8004), Can/Johnny G
- LUTON**, Caesars Palace (51357), Three Degrees
- MANCHESTER**, Apollo (061-273 1112), Commodores/Muscles
- NEWCASTLE**, City Hall (20007), Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes
- PLYMOUTH**, Woods (266118), Strangers
- PORTSMOUTH**, Polytechnic (819341), Dust on the Needle
- PRESTON**, Guildhall (21721), Hot Chocolate
- SHEFFIELD**, Top Rank (2367), The Darts
- WOLVERHAMPTON**, Layfayette (27811), Little Acre

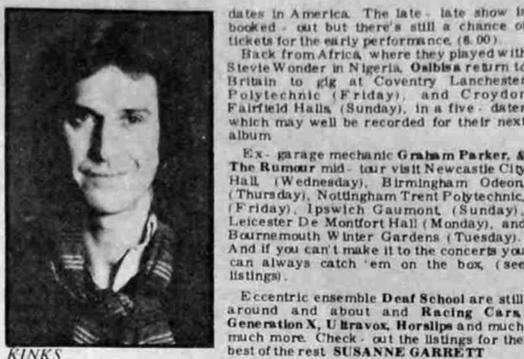
Thursday

- MARCH 24**
- AYLESBURY**, Britannia (4858), Tequila
- BATLEY**, Variety Club (475228), Drifters
- BIRMINGHAM**, Barrel Organ, Hooker
- BIRMINGHAM**, Odeon (475228), Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes
- BIRMINGHAM**, Rebecca's (021-642 6951), Generation X
- BIRMINGHAM**, Snobs, Stage Frigate
- BRADFORD**, Princeville Club, After the Fire
- BURTON ON TRENT**, Eve's Disco, Bargate High Street, JALN Band
- DERBY**, Baileys (363151), Heatwave
- DERBY**, South East College (Thestone 324212), Dirty
- EASTBOURNE**, Congress Theatre (36363), Stylistics/5000 Volts
- FALKIRK**, Callender Park College of Education, Bernie and the Bionics

FOLLOWING THE release of their debut album 'Malice In Wonderland', new rock band Paice Ashton & Lord, comprising former Deep Purple men Ian Paice and John Lord, kick off their live - dater at Birmingham Odeon (Saturday). Next stop Liverpool Empire (Sunday), and Newcastle City Hall (Monday). Other band members are Tony Ashton, Bernie Marsden and Paul Martinez.

And this week sees a handful of worthwhile one off acts. Ray and the rest of the Kinks last on the circuit for their 'Schoolboys In Disgrace' tour early last year, play a one - nighter at the London Rainbow (Thursday). Support are Charlie, Dutch band Golden Earring pay a flying visit to the London Rainbow (Friday), followed on Saturday by wild axe - man Steve Hillage.

Meanwhile Scots singer / songwriter Barbara Dickson, whose single 'Another Suitcase In Another Hall' from the Rice Curry musical 'Evil' is currently climbing the charts, gigs at Manchester, Royal Exchange Theatre (Friday), fresh - in from



KINKS

dates in America. The late live show is booked - out but there's still a chance of tickets for the early performance, (£ 00).

Back from Africa, where they played with Stevie Wonder in Nigeria, Oaibisa return to Britain to gig at Coventry Lancaster Polytechnic (Friday), and Croydon Fairfield Halls (Sunday), in a five - dater which may well be recorded for their next album.

Ex - garage mechanic Graham Parker, & The Rumour mid - tour visit Newcastle City Hall (Wednesday), Birmingham Odeon (Thursday), Nottingham Trent Polytechnic (Friday), Ipswich Gaumont (Sunday), Leicester De Montfort Hall (Monday), and Bournemouth Winter Gardens (Tuesday). And if you can't make it to the concerts you can always catch 'em on the box, (see listings).

Eccentric ensemble Deaf School are still around and about, and Racing Cars, Generation X, U Bravox, Horslips and much much more. Check - out the listings for the best of the rest SUSANNE GARRETT

Friday

MARCH 25

- BATLEY**, Variety Club (475228), Drifters
- BELLINGHAM**, Saxon Tavern, Jenny Haan's Lion
- BIRMINGHAM**, Newham College, Medicine Head
- BIRMINGHAM**, Odeon (021-643610), Hot Chocolate
- BOURNEMOUTH**, Chelsea Village, Glenfern Road (26636), JALN Band
- CAMBRIDGE**, Corn Exchange (3937), Can
- CHICHESTER**, College of Further Education, Shakin's Stevens and the Sunsets
- COVENTRY**, Lancaster Polytechnic (24166), Osibisa, Toby
- DERBY**, Baileys (363151), Heatwave
- DORCHESTER**, Clay Pipe, Liverpool Express
- EPING**, Centre Point Leisure Centre, Mike Berry and the Original Outlaws
- GLASGOW**, Apollo (641-332 6055), George Hamilton IV
- LEICESTER**, Baileys (26462), Gary Glitter
- LIVERPOOL**, Polytechnic, James Parsons Hall (051-236 2481), Racing Cars
- LONDON**, Hammersmith Odeon (01-748 4081), Be Bop Deluxe
- LONDON**, Marquee, Wardour Street (01-437 6603), Ultravox/Gloria Mundi
- LONDON**, Middlesex Polytechnic, Hendon, (Easter Ball), Saxxas
- DARTS**, 90 Per Cent Inclusive
- LONDON**, Nashville, North End Road (01-603 6071), Regulator
- LONDON**, Rainbow Theatre, Finsbury Park (01-263 3148), Golden Earring/Widowmaker
- LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Strangers
- LONDON**, Roky Club, Neal Street (01-836 8811), Slaughter and the Dogs/Adverts
- LONDON**, Royal College of Art, Kensington Gore (01-584 8020), The Jam
- LONDON**, Upstairs at the Stars, Frith Street (01-439 0747), Spitter
- LONDON**, White Hart, Devonshire Hill Lane, Cadillac
- LUTON**, Caesars Palace (51357), Three Degrees
- MANCHESTER**, Electric Circus, Collyhurst Street (061-205 9411), Burlesque
- MANCHESTER**, Free Trade Hall (01-834 0943), Frankie Miller's Full House
- NEWCASTLE**, Polytechnic (26761), After The Fire
- NOTTINGHAM**, Boat Club (869032), Slender Loris
- NOTTINGHAM**, Trent Polytechnic (48248), Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes
- SOUTHPORT**, New Theatre (40404), Barry White Love Unlimited
- STAFFORD**, North Staffs Polytechnic, Horslips
- SUNDERLAND**, Black Cat Club, Jimmy Helms

Saturday

MARCH 26

- BATLEY**, Variety Club (475228), Drifters
- BEDFORD**, Corn Exchange (29025), Shakin' Stevens and the Sunsets
- BIRMINGHAM**, Hippodrome (021-622 2576), Barry White/Love Unlimited
- BIRMINGHAM**, Odeon (021-643 6101), Paice Ashton & Lord/Bandit
- BRIGHTON**, Polytechnic (693655), Salt
- BRISTOL**, Granary, Welsh Back (28267), Jenny Haan's Lion
- BRISTOL**, Polytechnic, Welsh Jack the Lad
- CARDIFF**, Polytechnic of Education, Count Bishops
- DERBY**, Baileys (363151), Heatwave
- DUDLEY**, JB's (53597), Strider
- DUNSTABLE**, California (603326), Commodores/Muscles
- FARGUARD**, Frenchmans (3579), Gigolos
- GLASGOW**, Apollo (041-332 6055), Frankie Miller's Full House
- HARLOW**, Technical College, Grind
- HASTINGS**, Pavilion, Strangers
- HERTFORD**, Balls Park College, Saxxas
- LEEDS**, Ffordre Green Hotel (623470), Medicine Head
- LEICESTER**, De Montfort Hall (27632), Stylistics/5000 Volts
- LIVERPOOL**, Empire (051-709 1555), Paice Ashton & Lord/Bandit
- LONDON**, Lion and Key, Leyton High Street, Crazy Cavan 'n' the Rhythm Rockers
- LONDON**, Lord Nelson, Holloway Road, Menace
- LONDON**, Marquee, Wardour Street (01-437 6603), Plummet Airlines
- LONDON**, Nashville North End (01-437 01-603 6071), Tyla Gang
- LONDON**, New Victoria (01-834 0671), Fats Domino
- LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Fruit Eating Bears

- (01-249 Roundhouse, Craik Farm Road (01-267 2564), Horslips/Clover/Lew Lewis Band
- LONDON**, Torrington, Lodge Lane, North Finchley, Lee Kosmin Band
- MAIDENHEAD**, Skindies (25115), Stray
- PLYMOUTH**, Woods (266118), Warm
- REDCAR**, Coatham Bowl (3236), Deaf School
- SHEFFIELD**, Top Rank (21927), Burlesque
- SOUTH HARROW**, Tite Farmhouse (01-422 2067), Flight 56 Wild Wax Show
- Flight Whites Hotel, Gorrill
- WOLVERHAMPTON**, Civic Hall (21359 2021), Can

Monday

MARCH 28

- BATLEY**, Variety Club (475228), Three Degrees
- BIRMINGHAM**, Railway Hotel Rainmaker
- BOURNEMOUTH**, Winter Gardens (26446), Be Bop Deluxe
- EDINBURGH**, Tiffanys (031-556 6292), Frankie Miller's Full House
- EXETER**, The University (7611), Horslips
- Huddersfield**, Polytechnic (2288), Burlesque
- LEICESTER**, De (22288), Hall (27632), Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes
- LONDON**, Greyhound, Fulham Palace Road (01-385 0526), Miky Mowse Band
- LONDON**, Marquee, Wardour Street (01-437 6603), Cherry Vanilla/Police
- LONDON**, Nashville, North End Road (01-603 6071), John Otway and Wild Willy Barrett
- LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Slowbone
- LONDON**, Rock Garden, Covent Garden (01-240 3961), Strippack
- LONDON**, Shaw Theatre, Euston Road (01-388 1394), Clive Terry Big Band/Keith Tippets Ark
- NEWCASTLE**, City Hall (20007), Paice Ashton and Lord/Bandit
- PLYMOUTH**, Top Rank, Jenny Haan's Lion
- STAFFORD**, Bingley Hall (58060), Pink Floyd
- STOKE**, Jolee's (317482), Stylistics 5000 Volts
- MARCH 29**
- ABERDEEN**, Fusion Ballroom, Frankie Miller's Full House
- BIRMINGHAM**, La Dolca Vita (01-643 6696), Heatwave
- BLACKPOOL**, Tiffanys (21572), Jack the Lad
- BOURNEMOUTH**, Winter Gardens (26446), Graham Parker and the Rumour/Southside Johnny and the Asbury Jukes
- BRIGHTON**, Kings West Suite, Nasty Pop
- CARDIFF**, Top Rank (26528), Jenny Haan's Lion
- CHALFONT ST GILES**, (26538), Park College, Burlesque
- CHELTENHAM**, Tramps, North Street, JALN Band
- EASTBOURNE**, Congress Theatre (36363), Be Bop Deluxe
- EDINBURGH**, Nicky Tama Tavern (031-225 6569), Heroes
- GALWAY**, The University, Gorillas
- HARROGATE**, Gallip Inn, Sparrow
- Hemel Hempstead**, Great Harry (3092), Tige/Lily
- LONDON**, Dingwells, Camden Lock (01-267 4967), Vibrators
- LONDON**, Hope and Anchor, Upper Street (01-359 9883), The Jam/Clayson and the Argonauts/The Crabbes
- LONDON**, Marquee, Wardour Street (01-437 6603), Heron/Chelsea

HEAR IT!

GLASGOW - BASED Radio Clyde take an excursion into the realm of new wave this week, with a special punk rock profile featuring Dave Vanian, Rat Scabies, Captain Sensible and Brian James, the Damned who recently supported Bolan on his UK tour, plus an added extra - another of the Sex Pistols - 'Stick It In Your Ear'. Wednesday (8.00). Other guests are music big veterans, the Kinks, Justin Hayward, Bolan himself and Smoke.

Radio Luxembourg is zooming in on the featured artist type - show which gives you a chance to come taste the band before splashing - out on their albums. Cliff Richard, who believe it or not has been making hit records for 19 years, takes over the 'Great Albums' slot, Wednesday (9.30). Two of his records - 'I'm Nearly Famous' and 'I'm Not Alone' - are featured. 'Every Face Tells A Story', take over the soundwaves temporarily.

It's Elton John's birthday on Friday and, just to be different, Lucy's released his records every half hour (on the half hour), on Thursday (2.00). Back at 'Black Golden Oldies', Friday (9.30), Stevie Wonder's 'Greatest Hits' album hits the spotlight - soon in for another session of My Cherie Amour. For Once In My Life', Signed Sealed and Delivered' and the rest. And Queen take a stand on the Saturday 'Great Albums' prog (9.30).

Weekend - wise national radio makes the running again this week. The Elton John Story focuses on Eli's career after the Captain Fantastic era, in yet another of records and reminiscences - 'Keyboard Wizard' (Radio One 1.31).

SEE IT!

AFART FROM the usual Top of the Pops fare, Thursday, BBC1, there's not too much happening on the magic box until Saturday comes around. And Super - sonic offers its usual lucky bag of pop 'n' rock this week in the shape of Leo Sayer - veteran boppers Marmalade, up 'n' coming Strapps and the Dead End Kids, Lion, Bandit and the mucho - machare Damned (LWT 1.00).

Graham Parker & The Rumour heralded by some rock writers as the hottest new band of '78, are the Beeb's guests on simulcast extravaganza Sight and Sound In Concert this week, BBC1 (8.30).

Tony Falmer's 'All You Need is Love' (LWT 10.30), continues with the torrid tale of the rise and fall of Tin Fan Ally - original home of the instant hit song, where the talented sold themselves downriver and the publishing houses made a million.

Currently topping both the British and American hit parades, the versatile Leo Sayer sings a handful of chart - breakers, including 'You Make Me Feel Like Dancing' and 'When I Need You' in a single dancing 45 - minute special, BBC1, Monday (8.15). Sez Leo: 'It's another ambition realised. It would be great if we could call it The Show Must Go On'. Why didn't you then, Leo? We all know you can sing!'

Flower - power veteran Roy Harper (and Chips) are Whispering Bob's victims on the Old Grey Whistle Test on Tuesday. And Tiger currently creating a degree of interest with their original material, ranging from the blues to science - fiction inspired songs make this a double - bill well worth watching.



BARBARA DICKSON



OSIBISA

Floyd's giant barn dance

PINK FLOYD
London

THE SHEEP, the pigs, the dogs were all gathered together in the barn they call the Empire Pool Wembley, to pay homage to the raconteurs of animal tales, Floyd.

Into which animated category do the Floyd place themselves in their allegory game? I don't know, but they set themselves above an audience for whom they can do no wrong. But do the Floyd fans realise that it is they from whom the Michael is being extracted, they who are being parodied?

As you might have guessed, they played through their latest platter 'Animals'. Dogs barked, pigs grunted and other strange farmyard noises emanated from the speakers liberally scattered around the barn.

The light show was as professional as has come to be expected from this band. Everyone was expecting the giant inflatable pig which flew gently across, but unexpected and strangely disturbing was the inflatable family, sofa 'n' all which appeared and hovered menacingly for some time.

Okay, okay, no more questions, no more answers, but who did they really look like? I looked at the guy sitting next to me. There was a similarity. And all the sheep looked at one another and wondered. But they applauded loudly, very loudly.

For the second half - super groups need a break between sets you understand - it was 'Wish You Were Here' featuring 'Welcome To the Machine' and many very wonderful circular screen film shots / images on the backdrop - monsters, tower blocks, rotating people, blood.

The ultimate lighting effect was a large rotating wheel sending all manner of images across the animals.

They grunted and snorted approval and approval for more. They got a little bit more and then in orderly fashion and two - by two went off into the night. "Wasn't it fantastic", "Brilliant", "Pure Floyd".

Grunt, grunt, snort. I enjoyed it. Really. JIM EVANS

BARRY WHITE
Manchester

OL' BLACK beefcake wows 'em at Manchester. Ladies, of all shapes, sizes and ages, just couldn't get enough of THE BIG ONE. Dressed in a fetching bright green suit with matching handkerchief, the arch lovelonger sang, conducted and played piano to a much - enthusiastic audience. Three times, surrounded by his assembled heavies, he wandered down into the stalls to shake hands, kiss and sing among his adoring fans.

Throughout, he was encouraging the masses to clap along to the music. He blew kisses up to the circle where the young ones were leaning over to get a closer look at him.

He grunted and snorted approval and approval for more. They got a little bit more and then in orderly fashion and two - by two went off into the night. "Wasn't it fantastic", "Brilliant", "Pure Floyd".

Grunt, grunt, snort. I enjoyed it. Really. JIM EVANS

PAT TRAVERS
London

JUST WHAT we need, another guitar hero. After a couple of slog tours round the country Pat and band seem on the verge of the big breakthrough which is bad timing on his part since a couple of summer festival appearances and he'd have cracked it, but Saturday night at the Rainbow was his last UK appearance for at least three months.

He proved he has a respectably sized following of foot tappers and head shakers. Almost too respectable in fact, sitting still until the very end of a number, only then going wild.

And how about this for a stage visual - a speaker cabinet that bursts into flames midway through these! The band played on oblivious to this incident to stage right.

Pat knows his stuff. Right down to the



STATUS QUO - cracked it

Roadshows

groaned - and at times sang - his way through the Barry White song book, including such numbers as 'My First, My Last, My Everything', 'Let The Music Play' and 'Love Theme.'

The three girls that are Love Unlimited and the assembled orchestra played out the first half of the concert, and then it was time for BW to take the punters by storm. The guy's got a lot going for him and he puts a lot into his show. And if he sweats that much twice a night, he must be losing some weight. But how does he cope with his wife's fingernails? JUICY JUICY

PAT TRAVERS
London

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Pat knows his stuff. Right down to the

infuriatingly patronising patter between songs His lyrics are unexceptional but as a frenzied guitarist he is spot on, though the magic didn't really come out until the ultimate number. 'Makes No Difference.'

On their return for encores encores a rather flat start was made but they moved into 'Johnny B. Goode' which may be predictable but usually works. On Saturday it did.

On reflection to a few Saturdays ago, with Hot Rod fans going berserk, ex - Rod Lew Lewis got a somewhat calmer reception. The band - harp, bass, guitar and drums - worked their way through the Little Walter song - book volume IV in the customary British R & B fashion.

Visually they are not a lot to look at, but have that natural soul that makes enjoying yourself so easy. As yet they don't have the drive to really hit home but that will come with time, of that there is no doubt. It ain't exactly a professional stage show either - "Tell 'em what it's called" someone yelled - but never mind. Some wally in the crowd insisted on shouting for Rod's numbers. He should have known better. Though in a way it is a shame they split since both have something the other could use. DAVID BROWN.

COMMODORES
London

SOMETIMES what you see is more than what you get. We sure saw a lot. The stage was set for funk mayhem. Three stages at the back, the decks cleared in front for scenes

of ultimate jive. Cart-wheels studded with lights that lit up the night were flanked at the front of the stage with two criss cross Holiday Inn signs that name - checked the Commodores.

They came gliding and sachieing on, the darkness revealing only the shimmering outlines of cosmic admirals in white and navy brocade. There was excitement in the air, these boys were loose and they were ready to deliver. So what did we get?

It's difficult to party properly when you're sitting in a seat in the circle. But halfway through 'Sweet Love', Lionel Ritchie asked everyone to stand up out of their seats and in the whole theatre erupted into a dancing party.

They did it by presenting us with a display of what is really a new development in soul music, a kind of cosmic smorgasbord of staccato, star guitar licks that overlay a shuddering bassline and sheets of tasteful organ, the whole thing packaged in the trappings of what has become a new style.

A style that the Commodores are really followers of rather than innovators. A performance that was started with Sly and has recently become refined by Parliament and Bootsy's crew. The Commodores are the acceptable face of this style. They promise something new, and their 'come-on' is really dynamic, canons fired confetti into the circle frichtening everyone into smiles, but underneath they remain quite conservative in the songs that they actually sing.

This was my only reservation about a concert, that I really enjoyed. The strength of their songs and they ran through all of their big singles - 'Machine Gun', 'Sweet Love', 'Just To Be Close To You', 'Right Up to 'Fancy Dancer', are not such that they really inspire devotion. But with the reception that they got from the audience on this stop on their world tour, there's absolutely nothing that will stop them accomplishing their ambitions of total world domination. GEOFF TRAVIS

Quo's cake rises

STATUS QUO
Germany

WITH NO doubt the status of Quo continues to rise, and Britain is only one fruity part of a rapidly expanding cake. At present they're touring Europe. . . A good time to watch them grab the Common Market.

It doesn't take but an hour to home in on the businessman's flight to Dusseldorf. We've checked the scenery - North Germany's Ruhr - at paradise. Courtyards and industry are kept neatly apart by stretches of forest and autobahns. It's cleaner than a model railway lay-out.

We've checked the venue - Essen's Krugerhalle. A vast hangar not unlike Wembley's Empire Pool, but with a foyer nearly big enough to stage the World Cup.

And, of course, the EEC branch of the Quo army. With five hours to the gig they're already thronging about - dressed top - to - toe in wildly expensive German blue denim and clutching that familiar double album.

Inside John "Spud" Coghlan is supervising the unpacking of his new drumkit; a humdinger Premier set, finished in chrome. Fifth member - and the world's best aide - camp - Bob Young is, as usual, supervising everything else. Tonight's going to be a large - scale event with an expected Kraut count of over 7,000.

They hit France, and defrosted Switzerland overnight. Now we're here to watch the Rhine being stormed all over again. And the Germans, like Quo fans everywhere else, are ready and willing to be stormed.

Rick Parfitt's sitting in his room wearing yellow underpants and a watch. He draws attention . . . to the watch. One was given to each member of the group for 25,000 sales of 'Blue For You' in good old Switzerland. Huge sales in a country where boppers are pretty thin on the Alp. He's looking well, and chuffed to be on the back leg of the tour.

"It's the best we've done over here to date," he explains. "We really feel as if now we've cracked Germany now."

The atmosphere is like that of a large touring family . . . without the kids. Group, road crew, lighting crew ('All our

regulars, and the best bunch we've ever had with us", says Parfitt), are taking up an entire wing of the hotel, with all the doors open; relaxed and easy.

But they're going to try you subscribe out first. Alan Lancaster asks what I'm going to write about but gets interrupted by Rossi: "And what are you going to get right?" Already.

"We've got beyond worrying about the sort of bad criticism that really used to needle us," Rossi continues. "But one or two things still niggle. Like people saying there were only a few overdubs on the 'Live' album; there were none. And getting the numbers wrong all the time. . ."

First the news from England. The telephone gets replaced, and the dramatic voice starts: "Well lads, we've gone to No. 5."

The live album hasn't made the top spot this week - time for good natured disappointment - and it's something to think about when the tour is over. End of relaxation interlude, and time to think about tonight's work.

By 7.00 p.m. the Krugerhalle audience is looking good. Even the female contingent appears larger and more vocal than their British counterparts.

Rossi bounces back from a quick survey. "It's great out there," he says. "Hot and full but it don't half smell like a khash!"

From all over the Krugerhalle the audience are demonstrating that they know the drill. Blistering bratwurst! "Do you wanna rock do you wanna boogie. Sizzling sauerkraut! There's the universal chant of "Kwo . . . oh", lighted matches, the front cohorts moving like waves on the North Sea and . . . Junior's Wailing.

A Quo set, solidly hewn out of the Rock Of Ages, is a pretty irresistible sort of job. In between the blitzkrieg boogie Rossi's intros and asides get a mighty response.

Especially the one where he points to his backside; indicating that the ones in the audience that haven't moved in an upwards direction better do so now. They do. It's the Quo 'Live' set, and a long one.

Coghlan looks more solid than ever behind his

gleaming kit, with the others racing maniacally across the stage, or grouping together heads down and legs out.

'Forty Five Hundred Times', of course, 'Little Lady', 'Most Of The Time', of course, and 'Is There A Better Way'. For straight down the guts 'n' rock and sweat 'n' roll there isn't this side of the Pillar of Hercules. When they're getting it right on the night it's hard to tell who's enjoying it most - the audience or the group.

The kids were won over. After one bout of "alright?" answered by 7,000 "alrights", Rossi tells 'em it was pretty good. . . "Now it's our turn". Right into 'Roadhouse Blues', Bob Young pumping his harmonica.

The jig . . . the full works. Just like always it's pumping energy into your feet you didn't know was there.

Waiting for the encore (Zugabe for you language swots) the Germans drop 'You'll Never Walk Alone' in favour of 'Na Na Hey Hey Hey . . . Status Quo'. And there's more whistling than gif Beckenbauer had given away a penalty. 'Caroline', 'Bye Bye Johnny', and a hassle - free limo - dash back to the hotel.

Quo don't hit the go - wild - and - let - off - steam button after a gig. A meal, a few drinks and a gradual winding down. A return to the studio to lay down the new album when they get back is a distant thought that's getting nearer, but there's nothing concrete as yet.

Being on the Quo "Continual World Tour" means they've got the whole thing down to a fine art. They've been together so long that everything is automatically channelled into what's best for Quo. Their music and their hard work is the central pillar. Has been, and there's no reason to suppose it won't always be.

Yet, as they all insist, the major commitment is to Quo and nothing else. The next album, the next tour . . . They've worked their way to the top and they're staying there.

And the last bit. Status Quo are the best, and the most exciting live band on the road this year, or any year. Now I'm pretty sure I've got that last part right. JOHN SHEARLAW

Solid Soul, but shaky nerves

DAVID SOUL
London

DESPITE AN enthusiastic audience, David Soul seemed ill at ease during his last London concert. Fans ranged from little boys to middle aged ladies, with a fair crowd of screamers mixed in; each one a Starky and Hutch fan. It wouldn't have made much difference if Soul had been there to demonstrate handstands, he would still have pulled a packed house.

He appeared onstage with his band and two lady back up vocalists - one of which is his lady-love, Lynn Marta. Unfortunately, the sound balance wasn't too hot, so most of the ladies' singing was lost, at least to the right hand side of the audience.

Soul was wearing black trousers and a fancy

shirt. With that outfit and his mellow John Denver like voice, he should have made an impact as a country singer. But his songs were too mixed up; the ballads not mixing well with the up tempo songs.

He was searching for the right combination and ended up with a set that was neither one thing nor the other.

His voice is OK, but he could have used a bit of advice in between - songs chat. He seemed nervous for most of the set and his movements were a bit wooden.

A couple of his songs were top rate - like '1927 Kansas City' and 'Going In With My Eyes Open' - but it was really only 'Don't Give Up On Us Baby' that brought a storm of approval. I'll be interested to see how he does if he tours again - without the benefit of a TV

series behind him. I think he needs to get comfortable with his songs before he'll be able to pull off a really good show. ROSALIND RUSSELL

CONTINUED
NEXT PAGE

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PINK FLOYD: pigs did fly

CRUCIFIED!

High priest Rotten takes up the cloth

SEX PISTOLS London

A MULTICOLOUR mob rainsoaked, restless, devouring a West End sidestreet. In conflict. Whether to storm the church hall doors (CHURCH HALL DOORS!) or bide their time.

The doors open. The red flashing light reflection from a night club opposite is replaced by a spiky topped head. A hush. A four hundred fold cheer.

Fifty people fall out looking for all the world like survivors from the raid on Entebbe. Some are greeted by friends. The doors close.

A church hall hijacker? A rabid father (it was catholic) holding his flock to rood ransom? The devil himself? Even, no surely not that, not The Great Boy Scout Massacre?

FLASHBACK. Mid-afternoon. A smoky pub. A cloistered whisper. "The bleep bleep Church Hall. Tonight. It's the bleep bleeps."

The bleep bleeps, wow. "But get there early. There's a war on." Bleeps on the horizon at 7.30 sir. Ready, aim...

The cab pulls up outside the hall which is

sandwiched between two clubs, at 6.30. Already a small queue of suspenders, plastic macs, green hair oh, and Danny.

How'd you know it was Danny? He was spitting blood onto a wall and writing his name in it silly.

The hall is new with shimmering plastic stars on the walls and cardboard angels dancing from the ceiling in flocks. Fifty chairs in neat rows a few feet back from the stage. Silence.

And on walk the Sex Pistols.

Straight into 'God Save The Queen' the doomed single in solitary confinement.

'God save the Queen it's a fascist regime.'

Johnny Rotten (that's the mark two version with the black tail) sonchbooming in over Steve Jones crashing guitar

"Naaaooooo phuuuucher far yuuu, naaaooooo phuuuucher far mee!" Rumour has it there are 20,000 copies of the single abandoned and weeping in some A&M ossuary.

A word by way of explanation. NBC, that glorious American TV company have a crew in



this country filming the earthquake roars on London's current rock scene. They've already canned The Damned and Eddie & The Hot Rods.

But they also wanted the Pistols. Barrier - the band are banned nearly everywhere. It ain't looking too bright. Enter - one saviour in a dog collar.

A roman catholic priest who wishes to remain anonymous agreed to let the company and the Pistols use the hall. Conditions: only 50 people in on a first come first served basis and the whole operation not lasting longer than a cupplahours.

Roadshows



SEX PISTOLS: for Chrissake somebody sign them up

pics by Richard Young

Meanwhile, back at the gig it's 'I Wanna Be Me' time. Rotten in torn red T-shirt and black trousers, a malevolent marionette, no strings attached.

The seated audience, overcome by the, well, strangeness of it all, remain seated. "It's not worth it," says Rotten at the end of the number. "Why bother?" Then into 'I'm A Lazy Sod'.

"On my face, Not a trace Of reality."

Sid Vicious who replaced bassist Glen Matlock just before the ill-fated A&M signing is uncharacteristically qui-

et. Concentrating on getting the notes dead right. Tugging along.

He breaks the silence at the end of 'Lazy Sod'. And swears at them to get up.

"This is really very funny," chimes in a venomous Rotten. "In one year nothing has changed."

A girl jumps to the front. "C'mon everyone. Get up." And around 20 oblige, leaping, kicking, bouncing off each other's sweat-soaked bodies.

After each number a guy walks on stage, cracks a clapperboard in front of a camera and walks off.

Steve Jones makes it a split level leap about. Looking more cocksure than ever, grappling with elusive identity in his plain white shirt and winning. His guitar scorching, breaking onto the solid shore sound provided by Paul Cook's drumming on 20 foot breakers.

'Pretty Vacant' and stranger on the shore Vicious blending like a Kenwood.

Then the killer. 'EMI'. The words are pretty difficult to decipher. I made out the tongue in cheek couplet:

"It was all a game We only did it for the fame".

And 'Unlimited supply' referring to money and freedom. It finishes with

the ironic 'Hullo EMI / Goodbye A&M'.

Rotten: "Maybe it was a good thing, us being banned from this country. It seems like it anyway."

"This is from our next LP," says Vicious and 'Problems' follows.

For a band who hadn't played in public for some months and with the added burden of a brand new bassist the Pistols acquit themselves admirably. A kick in every note. The arrogance hasn't been suffocated by the indecent exposure they've had to contend with.

'Problems' segues into 'No Feeling'. Pause and the anthem 'Anarchy In The UK' which is an anti-climax. There is little heart in the song and Rotten cuts it short. Exit.

Forty minutes, eleven songs. For Chrissake somebody with some sense out there sign them up. You won't regret it.

Outside the natives grow restless. When the 50 file out some guys in the crowd start hurling abuse, and garbage. But it's all too late. It's only the early birds that catch the worms. BARRY CAIN



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SPECIAL! Disco Kid

1987

Year of the baldies?

IMAGINE YOU are sitting in your Manchester hotel room late at night after entertaining thousands at a local concert.

It's Sunday night. The phone rings with the news that your next gig is around 6,000 miles away in Washington DC. You've got to travel via New York and pass through two time zones. Confused? I certainly would be, and if you have never experienced jet lag let me tell you it's like being on cloud nine in the land of Zombies.

The reason for trying to put time and distance into perspective is to give you some idea how The Moments started their British tour in the middle of February. I've spent some time with them over the past few weeks, including a very successful night at the Kings Arms in Enfield, North London where they got to meet a lot of people.

They spent a week at a night club in Los Angeles, flew to Washington for a gig at Howard University with Patti Austin, then on to New York. From there to Gulliver's in Mayfair for their first live appearance in Britain before appearing on 'Top Of The Pops'. I'm tired already, but Al Goodman, Billy Brown and Harry Ray have got to appear fresh, and in tune. Harry Ray takes a trip to the doctor... his voice has vanished.

Any international group face that sort of schedule on a regular basis, and I wondered how on earth you manage to remember where you are or what day of the week it is. Al Goodman had the answer.

"It's simple. When I'm at home in New Jersey I go to bed around 11 pm. It doesn't matter what country I'm in, I just carry on going to bed at 11 pm New York time. In

London for instance, I add the five hour time difference on and go to bed around 4 am."

Simple, isn't it? Thank goodness I live in a small country where all that travelling's not necessary.

It's been an interesting month on the road, including a couple of gigs at The Hopbine in North Wembley. It's a regular Monday night gig for Greg Edwards who now I'm pleased to say is very much back on the air. I did a couple of nights for him, with regular jock Neil James, and the standard of dancing up there is something else. But I'm a bit worried that we'll have a nation of baldies. Wearing cloth caps and getting down in the heat of some clubs is not good for the hair. Wig manufacturers please take note. I reckon there will be a baldies boom in about 10 years' time.

By the way, it's really nice to work with helpful people. Being on the radio can be a positive disadvantage if you're doing a guest appearance at a club. Some resident jocks can get a bit jealous and the dirty tricks department comes into play. Speakers suddenly distort, mikes break down, needles mysteriously wear out and peculiarities of the equipment are not pointed out. It's certainly not the case with the Hopbine crowd. Full marks to the Greg Jensen road show with an honourable mention for Andy Mann, the Wednesday and Saturday night jock, plus super roadies Chris and Mark.

I'll be working with them all again at the Tithe Farm House in Eastcote Lane, South Harrow on March 25 - so the service better be just as good.

Good reports reach me about the Sunday night scene at the Felbridge Hotel on the A22 at East



ROBBIE VINCENT

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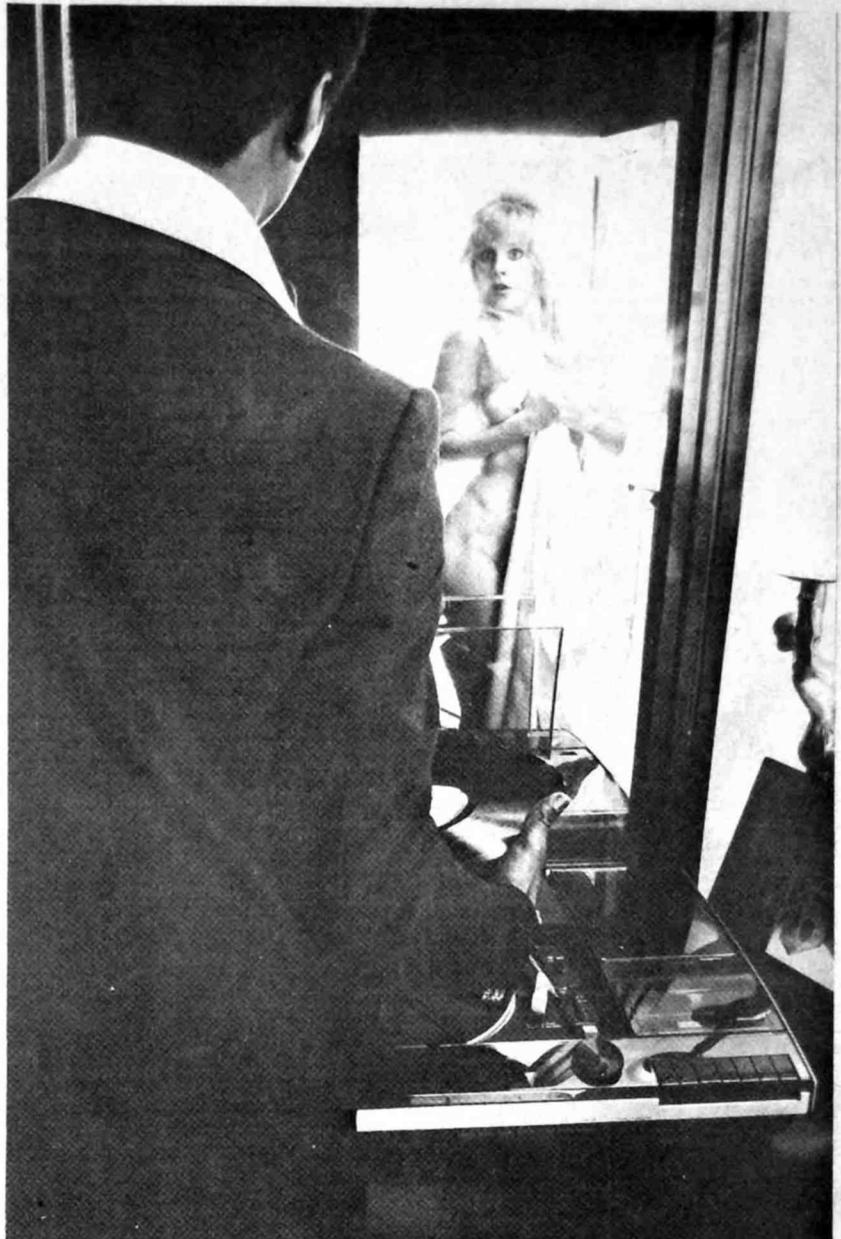
If you live in the south east you may well have heard my fortnightly hook up with radio station WMCA in New York City. This Radio London link on my nightly phone-in show has been running about three years now, and it's fascinating to spread the net and hear Londoners and New Yorkies comparing notes and views on all sorts of things.

WMCA used to be one of America's leading rock stations until it went all 'talk'. And having seen what goes on in the highly competitive and ratings-orientated radio and TV in the States, I went along to see the highly praised film 'Network'. Peter Finch in his last film plays a news show anchor - man whose ratings are dropping. I won't give away much of the plot, just suffice to say it's a real goodie.

I shall be presenting heatwave with a silver disc for 'Boogie Nights' at a reception (March 24th). They start a tour of the country soon, do not miss them - details of venues from the RECORD MIRROR gig guide.

Some sounds worth checking out. Singles; 'We Three Little Beavers', an instrumental on American Cat Records, which may well be released via RCA if their excellent disco promotion man Greg Lynne gets his finger out; 'Boogie,' Oliver Sain (American Albet). 'Keep That Same Old Feeling', Side Effect, on Fantasy. Albums; a disco must is 'Slave', on Cotillion, ex-Harold Mjilvin and The Blue Notes man Teddy Pendergrass with his solo album on Philadelphia International.

I'm at the Royalty ballroom in Southgate on April 2nd, and over Easter am off to Great Yarmouth for a Good Friday gig for the 18-plus club at a holiday camp. I'll be meeting 18-plussers from all over the country - more about that next month. Also next month, the Robbie Vincent guide to what turns men and women on, plus how to find out if she fancies you or not.



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JERRY BUTLER

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THE MOMENTS: travellin' men

Disco Kid

by JAMES HAMILTON

DJ Top Ten

STRATHCLYDE Discotheques' Association members are currently playing the hell out of Heatwave, Leo Manhattan, Bowie, Ferry and Scaggs, etc, but their published disco chart does not include national Top 30 hits (at time of compiling, anyway). Here 'tis

- | | |
|-----------------------------------|----------------|
| 1 HAVE I THE RIGHT, Dead End Kids | CBS |
| 2 GIMME SOME, Brendon | Magnet |
| 3 SUNNY, Boney M | Atlantic |
| 4 GO YOUR OWN WAY, Fleetwood Mac | Warners |
| 5 LOVE IN CMINOR, Cerrone | Atlantic |
| 6 CARNIVAL, Eric Clapton | RSO |
| 7 WHEN, Showaddywaddy | Arista |
| 8 DANCING, Crown Heights Affair | De-lite Import |
| 9 LIFE IS MUSIC, Ritchie Family | Polydor |
| 10 SIR DUKE, Stevie Wonder | Motown LP |
- QUALIFIED TO SATISFY, Barry White
20th Century

Disco Dates

MUSCLES are at Leeds Pentagon Nightscene in Lower Briggate on Thurs/Friday (24/5), while Norwich Cromwells feature HONKY this Thursday and JESSE GREEN next (31). Dave Chance's Roadshow plays Dorchester Tavern on Friday (25), when Bogart Disco's fancydress soul party is at Edinburgh Post House Hotel. Saturday (26) sees Chris Gentry's Roadshow at Groombridge Youth Centre and Les Spaine's CTI/Kudu funk - jazz allnighter at Liverpool Timepiece. Chris Duke "freaks out" on Sunday at Gian Lynfi Country Club, Maesteg, while Roger

Squire's mobile Disco Exhibition is at Edinburgh Esso Motel on Monday during the day. The new Chatham Scamps opens on Wednesday (30), while DJ residencies include Steve Lloyd's Roadshow every Thursday at Burry Port Goodig Hotel for over - 18s only, Larry Foster every Friday at Hackney Market House in Broadway Market, Mick Ames' soul sounds Johnny Diamond Thurs / Fri / Sat at Brighton William Tell in Queen's Road, and Ian Cassells' "silly Saturday's" at Aldrie Club Marcos.

New Spins

ROSE ROYCE: 'I Wanna Get Next To You' (MCA 278). '60s - type soul slowie, atmospheric and lovely, with edited 'Sunrise' flip.
TAVARES: 'Whodunnit' (Capitol CL 15914). 'Dragnet' - type intro to a good but slow rhythm swayer with catchy lyrics.
PETER GABRIEL: 'Solisbury Hill' (Charisma CB 301). Haunting yet jaunty modern rock monster.
SANTANA: 'Carnival' / 'Let The Children Play' (CBS 5102). Two joyous rhythm rattlers just like their classic old dancers.
GEORGE HAMILTON IV: 'I Wonder Who's Kissing Her Now' (Anchor ANC 1039). Joe E Howard's vintage smoocher makes perfect MoR.
TRAMMPS: 'Hold Back The Night' (Buddah BDS 437). Timely re - service of the great original.
TONY ETORIA: 'I Can Prove It' (GTO GT 89). Silky Papa Don - produced chugger by an unusual - sounding Welshman.
FULL ALERT: 'Sheer Enjoyment' (Polydor 2058848). Moody Mankin commerial becomes a semi - 'Jaws' most effectively.
WILTON PLACE STREET BAND: 'Disco Lucy' (Island WIP 6386). Telly's old 'I Love Lucy' theme becomes a big 'Baby Face' - Like NY hustler.
DESTINATIONS: 'I've Got To Dance (To Keep From Cryin')' (Pye 7N 25741). Old fashioned (but new) fast stomper with similar instrumental flip, just right for the North!
MCS: 'Back In The USA' (LP 'Back In The USA' Atlantic K 50346). Great rock mix with Steve Gibbons Band's 'Tulane'.
LAVENDER HILL MOB: 'Naze Are Blue' (UA UP 36238). Canadians get it

on the boogie to Jeff Beck.
SHABBY TIGER: 'Slow Down' (RCA PB 5009). Smooth easy - paced clapper, huge in Scotland.
VAN McCOY: 'The Shuffle' (HAL 6105778). Subtle little instrumental builder, big for some already.
SILVER CONVENTION: 'Telegram' (Magnet MAG 86). Morse code and a perky pop tune for Germany's Eurovision entry.
LOVE UNLIMITED: 'I Did It For Love' (20th Century BTC 130). More Morse code, chattering mid tempo, bit dull.
CRYSTALS: 'All Grown Up' (Phil Spector 2010020). Slightly slower alternative take of their 1964 rocker, flipped by their rare 'The Twist'.
LOLEATTA HOLLO-WAY: 'Dreamin'' (Salsoul SZ 2022). Big NY hustler, souful and slick.
PATTI AUSTIN: 'Say You Love Me' (CHICTSF 008). Minnie Ripperton meets Barbra Streisand, smoothly.
STEVE BENDER: 'The Final Thing, Pts 1/2' (Decca FR 13692). Munich thudder wants to funk with you tonight.
EVELYN THOMAS: 'My Head's In The Stars' (20th Century BTC 1029). Subdued pretty pouter.
FAITH, HOPE & CHARITY: 'Life Goes On' (RCA PB 0865). Lovely thumping hustler.
JACKPOT: 'Midnight's Alright' (EMI 2592). Dutch clapping catchy pop romper.
RYCOODER: 'He'll Have To Go' (Reprise K 14457). Lovely Mexican treatment of Jim Reeves' classic smoocher.
MUSIC MAKER: 'Holy Cow' (Sonet SON 2102). Lee Dorsey's oldie adds a string quartet for gentle fun.

MOTOWN MEDLEY

SHALAMAR 'Uptown Festival' (Soul Train SD 10996) has to be the hot import twelve - incher of the moment - and with good reason!
Right in the Ritchie Family tradition (although evidently recorded earlier), this Simon Soussan production creates a medley of Motown oldies that lasts for nine minutes. Obviously intended for Soussan's usual Northern

market in the UK, it has leapt up the disco charts in America and is equally popular here with both funky and Northern jocks!
The tunes used are 'Going To A Go Go', 'I Can't Help Myself', 'Uptight', 'Stop' in The Name Of Love', 'It's The Same Old Song', 'The Tears Of A Clown', 'Love Is Like An Itching In My Heart', 'This Old Heart Of Mine', 'Baby Love', 'He

Was Really Saying Somethin'', plus a bit of synthesiser doodling by Soussan during an instrumental break.
The two guy / one gal group are not quite perfect, it must be said, but the material is what carries it all off - and, for many people, the material will have even more meaning here than did that on 'The Best Disco In Town'.

DJ Hotline

HONKY 'Join The Party' (Creole) hits Ric Simon (Tamworth), Capuchino (Bromley), Johnny King (Bristol Scamps), Jon Taylor (Norwich Cromwells), Chris Archer (March Cromwells), more.
MARTYN FORDORCH 'Let Your Body Go Downtown' (Mountain), twelve - inches for Andy Wint (Middleton - on - Sea), Doctor John (Tel - ford Disco - Tech), David Anthony (Swansea Prince of Wales), Johnny Diamond (Hove Cliftonville), Pete Miles (Redditch Traecs), many more.
hot UK tips from Chris Hill (Ilford Lacy Lady) and Tony Clark (Newcastle Julies), are ARCHIE BELL 'Everybody Have A Good Time' (Philly LP) and ICE 'Time Will Tell' (Creole).
D. C. LARUE 'Overture' (Pye) breaks big for Chris Duke (St Athan), Steve Day (Enfield Bell) others.
ditto ALFIE KHAN 'Law Of The Land' (Atlantic) for Lindsay Rogers (Ludlow), Mike Clark (Copford Windmill), more.

other big add - ons are JAMES & BOBBY PURIFY 'Get Closer' (Mercury) and, suddenly, STEVIE WONDER 'Sir Duke' (Motown LP).
MEXICANO 'Move Up Starsky' (Baal) adds Alan Brown (Newport), Roy Gould (Fulham), Larry Foster (Hackney), several more.
DELEGATION 'Where Is The Love' (State) picks up Steve Ingram (Woking Cricketers), Colin McLean (Glasgow Shuffles), Ray Robinson (Leicester Tiffanys), Roger Stanton (Cardiff), while Tom Amigo (Cardiff) is another on 20th

They're all getting bigger



GEORGIE FAME: B-side stronger

BRITISH 12 INCH disco pressings currently available in limited editions include a 5:48 - long version of The Jacksons 'Enjoy Yourself' (Epic EPC 5063) and 9:35 - long Barbara Pennington 'You Are The Music Within Me' (UA UALP 7), both pressed as a 5,000 copy run available for as long as they last. 2,000 copies have been made of the commercial - length Wilton Place Street Band 'Disco Lucy' (Island IDJ 20) and Georgie Fame 'Daylight' (Island IDJ 25) - the instrumental flip of which is stronger, by the way - while there are 1,000 copies of Martyn Ford Orchestra 'Let Your Body Go Downtown' (Mountain PSLP 207). All are at 45 rpm.

TK ON RCA IN UK - OK

FLORIDA'S TK label (George McCrae, KC, Jimmy Bo Horne, etc) is now distributed here on its own logo by RCA, who hosted a big launching party last week that was attended by several of the TK stars. Full details next week.

CENTURY STEEL BAND 'Dance Away' (UA) . SALSOU ORCH '3001' (Salsoul) tops for Paul Clarke (Wolverhampton), Tommy Terrell (Yardley Wood), Steve Young (Edmonton Picketts Lock).
MAC KISSOON 'Stone Walls' (State) builds Richard Pepper (Ruthin 7 Club), DJ Webster (Sheffield), Roy Aston (Scilly).
JUDGE DREAD'S EP (Cactus) has jocks on all four cuts - 'End Of The World' gets Phil Black (Cardiff), Kid Johnson (Ellesmere Port) while 'Big Everything' pulls Richard Cooper (Lydney Peacock).
DENNIS WATERMAN 'Deoray For Curly Wolf' (DJM) has Sonny King (Runcorn Neptune).

SWEET COOKIES

COOKIES DISCO Centre were hosts to Cheshire's first Disco Exhibition last week. Despite heavy rain on the first day, attendance was better than expected, with DJ's arriving from as far afield as Bournemouth.
Exhibitors were showing a good standard of equipment. Pulsar, Optokinetics, Glitter Systems, FAL and Haze were all there but perhaps the star of the show was Citronic's Stereo Hawaii.
A good exhibition (with no power breakdowns) this can only enhance Cookies, generate a little business for the exhibitors and create some useful interest for the DJ's.

HOT VINYL

IMPORT TIPS from Graham Canter, London Gullivers are: James & Bobby Purify 'Ain't Got To Love Nobody Else' (Mercury LP), Macho 'Mucho Macho' (Event), Garnet Mimms 'What It Is' (Arista), Marvin Gaye 'Got To Give It Up' (Motown LP), First Class 'This Is It' (All Platinum LP), William Bell 'If Sex Is All We Had' (Mercury).
Les Spaine, Liverpool Timepiece, tips: John Davis & The Monster Orch 'Up Jumped The Devil' (SAM), Jerry Butler 'I Want To Do It To You' (Motown), Slave 'Slave' (Columbia LP). Les'll be opening a record shop in Liverpool soon, incidentally.

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MOUNTAIN OF SOUND

"I WRITE the music first, then look for the hook line and the lyrics." Thus speaks Barry White, a character big on the music scene in more than one sense. Come with me now to the dressing room backstage at the Palace Theatre, Manchester. Mr White has granted me half an hour of his time. I provide the hook lines. Mr White provides the answers and explanations.

Hook line: love. "Love is the centre of my music. Necessity put me here and my God — given talents have clinched my success and being. The things I like to write about are the things I see. Different eyes don't see the same things. I get inspiration from my wife, from the people around me, from the things I see."

Hook: You write for women, Barry? "Women appreciate music more. They're more emotional, very emotional. They can sit down, analyse a story, appreciate what I'm saying."

Hook: audiences. "The people here are so real. Once they love you here, they love you forever. In America, you're only as good as your last record."

"I don't rehearse my stage act, that's why every show is different. I

ad-lib all the time. Why shouldn't I go down into the audience and shake hands with them? They buy the records, they've a right to see and meet me."

"And if I record with a 50-piece orchestra, I'm not going to play concerts with just a 10-piece. They pay their money and they deserve the best."

"Performers, singers shouldn't put themselves so high on a pedestal that the audience can't reach them."

Boomed

"My music is for the whole world. Critics, like everyone else, are entitled to their own opinions. But I judge a show by the audience reaction at the end of it. That's what it's all about and I never read what the critics say."

"Barry White and the disco scene boomed at the same time. I just happened to be around at that time. I can't stand the title, 'Disco king'. My music is for everywhere, not just the discos."

Hook: black and white. "I don't want to get involved. I don't want anything to do with that militant shit. I could afford it, I could go all over the place and get a hearing, get listened to."

"Black, white or any colour, people can do something if they really want to. But being born black in the United States is the hardest start of all."

"No I've no time for



URGGGHHH!

Our man in waders and deerstalker, Jim Evans, has hooked a biggie this time — now read on with baited breath

politics, I don't want to know. One thing that the United States has is opportunity. It has a lot of drawbacks, but it has opportunity."

"I picked myself up off my ass when I was 17 and took the opportunity. As soon as I got into the music business (after a brief spell singing with 'The Upfronts' he joined Bronco Records as A & R man). I realised what it was like, I came up against that word — contracts. Dealing with attorneys and the like. I soon became a business-

man. My time at Bronco — one year and eight months — was time well-spent. I learnt so much."

"While at Bronco, Barry produced several hit records for Felice Taylor including 'I Feel Love Comin' On'. "After Bronco, I was ready..."

Greatest

Hook: Love Unlimited. "In my early producing years, the greatest thing that ever happened to me

was meeting three girls who became known as Love Unlimited. We worked together for three years before I decided they were ready to make it, and Love Unlimited's first record 'Walkin' In The Rain With The One I Love' sold over one million copies."

Hook Barry, you're 32. Do you see yourself still performing and recording at the age of 45, like James Brown?

"No sir. Ain't no way I'll be there at 45. My original aim was one gold

record. I've got 52 gold records and 14 platinum ones. I've succeeded my goal, and more."

Hook: the next goal? "I'm going to try to expand a new sound before I retire. A lot of people have copied the Barry White sound. I want to get something else going. I think I've stumbled across a new sound, but I don't want to tell you any more about it at this stage 'cos I don't want anyone else to get to it first."

Solid

Hook: money. You must've made a lot, Barry? "Yeah, I've made money. I've been able to help myself, to help my family and to help others. It's up to each individual to want to make something of himself. And if my presence as a name entertainer can encourage solid citizenship, then that's what it's all about."

Hook: you're how shall I put it, a very large man, Barry? "Yeah, I'm trying to watch my diet. It's much harder when you're on the road... I have to juggle with what I eat. On tour I must eat less because I'm less active."

"At home in Los Angeles, I spend a lot of time walking, many miles a day and I play sport with the kids. To enjoy good health later in life, and that's what I want to

be able to do, you have to keep fit now."

Hook: the private life of Barry White. "People know little of my private life and that's deliberate. In America, things become so plastic a lot of show business people hit the big time and open their private lives, their luxury houses, their families, their everything to the public. It's all a very plastic image. I don't see the need for that."

Hook: when can we expect the Barry White biography? "Ahaaa, interesting you should mention that. It's being prepared now, along with a film. Yes, it'll reveal the Barry White you don't know."

Hook: musical influences? "I get inspiration from everything around me. When I was a teenager, my favourite singer was Ray Charles, now my favourite's Germaine Jackson. "And white artists? "Elton, The Eagles, Four Seasons, Beach Boys, Beatles." Classical music? "I listen to that too, Chopin, Bach, I can name them all for you. I listened to them when I was young — and where I lived, no — one listened to that kind of music. And I love jazz. Thelonius Monk, Charlie Parker — I love them all, and latin music too."

Hook, line and sinker. "I'm the luckiest man in the world. Yeah, at this moment, I am the luckiest man in the world."



AH, that's a relief!



UGH!

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NEW SONGWRITING course with personal advisory service. - Details: B. C. M. Leebler Music, London, WC1V 6XX.

LYRICS WANTED by music publishing house. - St. Albans Avenue, London, W4.

SONGWRITER MAGAZINE explains copyright, publishing, songwriting competitions - Free from: International Songwriters' Association (RM), Limerick, Ireland.

3 PROFESSIONAL DISC JOCKEYS REQUIRED for East Coast Summer Season Residencies. Accommodation provided. Good pay. Own Records essential. Write immediately with full details to: **GDC ENTERPRISES** 154 Victoria St, Grimsby

BOWIE FAN CLUB. Will readers still owed posters, photos and such like by the David Bowie Fan Club write, with full details, to FAIR DEAL, c/o Sounds, Spotlight House, Benwell Road, London, N7 7AX.

LYRIC WRITERS! Make most of your words. - Details (sae): 8, Barth Road, Plumstead.

Fan Clubs

LYNSEY DE PAUL official fan club, certainly not rock bottom! - Sae for details to: John, 17, Tantalum Road, London, SW12 8DF.

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

OLIVIA NEWTON John Appreciation Society. - Send sae: John Todman, 113, Buckhold Road, Wandsworth, London, SW18.

RUBETTES OFFICIAL fan club. - Sae to: PO Box 39, Stockport, Cheshire.

Situations Vacant

CAPITAL MUSIC Ltd 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 - 01-848 001, for more details.

LYRIC WRITERS required by recording company. - Details (sae): 30, Sneyd Hall Road, Bloxwich, Staffordshire.

Special Notice

PAT McGLYNN, happy birthday. Love you always. - Cuzz (Oxford).

PETER POWELL, happy birthday, 24th March. Lots of love and kisses. - From Sue and Lynda (from Oxford).

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

ACTIVE PUNK / Bowie Club vorming, north-eastern area. Interested? - Write enclosing sae: Box No 1006R.

HAPPY BIRTHDAY Dave. Have a very enjoyable and happy day. - All my love, Chris.

CAROLINE SUPPLIES latest list includes R.C. badges and stickers. - Sae to: 7, Broom Green, North Elmham, Dereham, Norfolk.

SHORT RANGE MW music transmitter. (5. - D. Robinson, 22, Mallow Way, Cham, Kent.

WANTED URGENTLY: Five Bickets David Soul Birmingham concert. - 14, Newland Crescent, Rushwick, Worcester. Tel 42349, after 6.30 pm.

CACTUS. IF YOU ORDERED from this organisation, last heard of trading from Victoria House, Grover Street, Tunbridge Wells, Kent, and are still waiting, please drop a line to: Fair Deal, c/o Sounds, Spotlight House, Benwell Road, London, N7 7AX.

NEW POSTERS



THE GREATEST HIT NAME HUTCH

3 PROFESSIONAL DISC JOCKEYS REQUIRED for East Coast Summer Season Residencies. Accommodation provided. Good pay. Own Records essential. Write immediately with full details to: **GDC ENTERPRISES** 154 Victoria St, Grimsby

BOWIE FAN CLUB. Will readers still owed posters, photos and such like by the David Bowie Fan Club write, with full details, to FAIR DEAL, c/o Sounds, Spotlight House, Benwell Road, London, N7 7AX.

Wear this fabulous 'Hutch' name pendant. Goldtone with necklace, gift boxed. Send Cheques, PO's to Direct Discoun Club 341 West End Lane NW6 1RS

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TRADE ADVERTISEMENTS under any heading 10p per word

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WHATEVER HAPPENED TO...



... Noddy, Dave, Jim and Don. It's just over twelve months since we had a new Slade album. For during that period they have been largely touring and residing in the States extending their musical objectives and demonstrating to the Americans Slade style rock 'n' roll. The American experience rubs off on this album musically and lyrically. Slade have always had balls, style and uniqueness, so combining all this I'll tell you what happened to Slade they're back with one hell of an album.



Mel Bush in association with Barn Productions presents

SLADE MAY TOUR DATES

- 1 Colston Hall. BRISTOL
- 2 Wintergardens. BOURNEMOUTH
- 3 City Hall. SHEFFIELD
- 4 Empire. LIVERPOOL
- 5 Hippodrome. BIRMINGHAM
- 6 Civic. WOLVERHAMPTON
- 7 Free Trade. MANCHESTER
- 8 City Hall. NEWCASTLE
- 9 Appollo. GLASGOW
- 11 Gaumont. IPSWICH
- 12 Rainbow. LONDON

WHATEVER HAPPENED TO SLADE

Album-Cassette-Cartridge

SLADE BOOKING FORM

TO: (THEATRE) _____ TICKETS AT £2.00 SHOW DATE _____ £1.00

PLEASE SEND ME _____ £1.50

I ENCLOSE P.O./CHEQUE No. _____ TOTALLING £ _____

MADE PAYABLE TO: _____ (NAME OF THEATRE)

I ENCLOSE A STAMPED ADDRESSED ENVELOPE

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R.M.