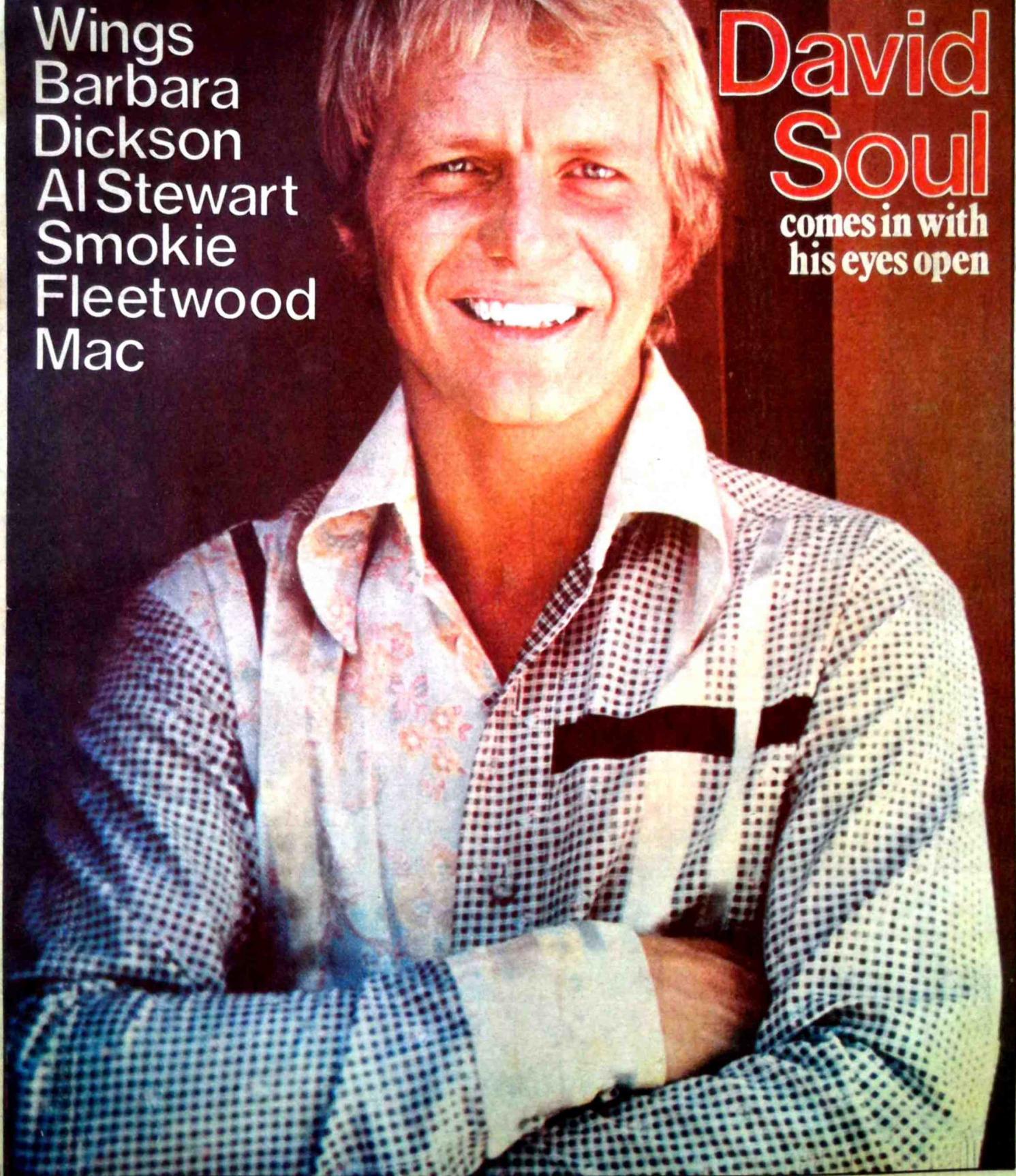


# Record Mirror

Wings  
Barbara  
Dickson  
Al Stewart  
Smokie  
Fleetwood  
Mac

David  
Soul  
comes in with  
his eyes open



**HAWKWIND**

THE NEW SINGLE

'BACK ON THE STREETS'



Single available in full colour sleeve depicting photographs of Hawkwind on stage

IN YOUR LOCAL RECORD SHOP NOW!

**US Top 50 Singles**

1	1	A STAR IS BORN, Barbra Streisand	Columbia
2	3	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
3	4	I LIKE DREAMIN', Kenny Nolan	20th Century
4	6	NIGHT MOVES, Bob Seger	Capitol
5	5	BLINDED BY THE LIGHT, Manfred Mann's Earth Band	Warner Bros
6	7	DANCING QUEEN, Abba	Atlantic
7	9	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
8	8	YEAR OF THE CAT, Al Stewart	Janus
9	12	RICH GIRL, Daryl Hall & John Oates	RCA
10	11	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
11	13	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
12	14	BOOGIE CHILD, Bee Gees	RSO
13	15	THE THINGS WE DO FOR LOVE, 10 cc	Mercury
14	2	NEW KID IN TOWN, Eagles	Asylum
15	20	MAYBE I'M AMAZED, Wings	Capitol
16	18	CARRY ON WAYWARD SON, Kansas	Kirshner
17	23	DON'T GIVE UP ON US, David Soul	Private Stock
18	10	WEEKEND IN NEW ENGLAND, Barry Manilow	Arista
19	24	SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones	Epic
20	27	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
21	29	SO INTO YOU, Atlanta Rhythm Section	Polydor
22	22	LONG TIME, Boston	Epic
23	16	ENJOY YOURSELF, The Jacksons	Epic
24	26	CRACKERBOX PALACE, George Harrison	Dark Horse
25	25	LIVING NEXT DOOR TO ALICE, Smoke	RSO
26	32	SAM, Olivia Newton-John	MCA
27	30	HERE COME THOSE TEARS AGAIN, Jackson Browne	Asylum
28	28	BITE YOUR LIP, Elton John	MCA / Rocket
29	35	RIGHT TIME OF THE NIGHT, Jennifer Warnes	Arista
30	39	SOUTHERN NIGHTS, Glen Campbell	Capitol
31	34	THE FIRST CUT IS THE DEEPEST, Rod Stewart	Warner Bros
32	17	I WISH, Stevie Wonder	Tamla
33	38	DO YA, Electric Light Orchestra	United Artists
34	37	FREE, Denise Williams	Columbia
35	—	HOTEL CALIFORNIA, Eagles	Asylum
36	40	GLORIA, Enchantment	United Artists
37	41	DISCO LUCY, Wilton Place Street Band	Island
38	19	CAR WASH, Rose Royce	MCA
39	45	AT MIDNIGHT, Rufus Featuring Chaka Khan	ABC
40	—	TRYING TO LOVE TWO, William Bell	Mercury
41	43	SPRING RAIN, Silveti	Salsoul
42	49	ALL STRUNG OUT ON YOU, John Travolta	International
43	47	SOMETHIN' 'BOUT 'CHA, Ladmore	Glades
44	31	MOODY BLUE, Elvis Presley	RCA
45	42	WHISPERING 'CHERCHEZ LA FEMME, Dr Buzzard's OSB	RCA
46	—	WINTER MELODY, Donna Summer	Casablanca
47	33	HOTLINE, Sylvers	Capitol
48	21	HARD LUCK WOMAN, K Isis	Casablanca
49	36	SAVE IT FOR A RAINY DAY, Stephen Bishop	ABC
50	—	I WANNA GET NEXT TO YOU, Rose Royce	MCA

**UK Soul Top 20**

1	1	BOOGIE NIGHTS, Heatwave	GTO
2	2	SATURDAY NITE, Earth, Wind and Fire	CBS
3	4	DON'T LEAVE ME THIS WAY, Harold Melvin	CBS
4	3	DARLING DARLING BABY, O'Jays	Philadelphia
5	11	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
6	14	WELCOME TO OUR WORLD, Mass Production	Cotillion
7	8	CAR WASH, Rose Royce	MCA
8	9	JACK IN THE BOX, Moments	All Platinum
9	13	TO BE A STAR, Marilyn McCoo and Billy Davis	ABC
10	5	DAZZ, Brick	Bang
11	7	HA CHA CHA, Brass Construction	United Artists
12	6	BODY HEAT, James Brown	Polydor
13	10	MIGHTY POWER OF LOVE, Tavares	Capitol
14	12	WAKE UP SUSAN, Detroit Spinners	Atlantic
15	15	DOUBLE DUTCH, Fatback Band	Spring
16	18	AJ SHUFFLE, Alvin Cash	Contempo
17	20	CHEZ LA FEMME, Dr Buzzard's OSB	RCA
18	—	DADDY COOL, Boney M	Atlantic
19	—	WHEN THE PARTY'S OVER, Archie Bell	Philadelphia Int
20	—	SHAKE YOUR RUMP, Bar-Kays	Mercury

**Record Mirror**

**British Top 50 Singles**

1	3	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
2	1	WHEN I NEED YOU, Leo Sayer	Chrysalis
3	2	BOOGIE NIGHTS, Heatwave	GTO
4	12	TORN BETWEEN TWO LOVERS, Mary MacGregor	CBS
5	4	ROMEO, Mr Big	Atlantic
6	15	SOUND AND VISION, David Bowie	RCA
7	18	KNOWING ME KNOWING YOU, Abba	CBS
8	5	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
9	11	THIS IS TOMORROW, Bryan Ferry	Polydor
10	7	DON'T LEAVE ME THIS WAY, Harold Melvin & The Blue Notes	CBS
11	17	BABY I KNOW, Rubettes	State
12	10	WHAT CAN I SAY, Boz Scaggs	CBS
13	8	SING ME, The Brothers	Bus Stop
14	6	DON'T GIVE UP ON US, David Soul	Private Stock
15	20	ROCKARIA, Electric Light Orchestra	Jet
16	9	JACK IN THE BOX, Moments	All Platinum
17	13	DON'T LEAVE ME THIS WAY, Thelma Houston	Motown
18	14	THEY SHOOT HORSES DON'T THEY, Racing Cars	Chrysalis
19	50	WHEN, Showaddywaddy	Arista
20	25	YOU'LL NEVER KNOW WHAT YOU'RE MISSING, Real Thing	Pye
21	22	SATURDAY NITE, Earth, Wind & Fire	CBS
22	40	MOODY BLUE, Elvis Presley	RCA
23	30	ANOTHER SUITCASE IN ANOTHER HALL, Barbara Dickson	MCA
24	16	SIDE SHOW, Barry Biggs	Dynamic
25	27	MORE THAN A FEELING, Boston	Epic
26	24	DARLIN' DARLIN' BABY, O'Jays	Philadelphia
27	21	DADDY COOL, Boney M	Atlantic
28	28	MAYBE I'M AMAZED, Wings	Parlophone
29	33	CRAZY WATER, Elton John	Rocket
30	37	OH BOY, Brotherhood Of Man	Pye
31	42	IN THE MOOD, Ray Stevens	Warner Bros
32	32	FIRST THING IN THE MORNING, Kiki Dee	Rocket
33	23	SUSPICION, Elvis Presley	RCA
34	19	ISN'T SHE LOVELY, David Parton	Pye
35	26	CAR WASH, Rose Royce	MCA
36	36	SOUL CHA CHA, Van McCoy	H&L
37	34	GROOVY KIND OF LOVE, Les Gray	Warner Bros
38	45	MY KINDA LIFE, Cliff Richard	EMI
39	49	LOVE IN C MINOR, Carrone	Atlantic
40	31	MIGHTY POWER OF LOVE, Tavares	Capitol
41	47	I'M QUALIFIED TO SATISFY, Barry White	20th Century
42	38	GO YOUR OWN WAY, Fleetwood Mac	Warner Bros
43	41	TEAR ME APART, Suzi Quatro	RAK
44	43	YOUR OWN SPECIAL WAY, Genesis	Charisma
45	—	LOVE IT ME, Maxine Nightingale	United Artists
46	35	ONE DRINK TOO MANY, Sailor	Epic
47	—	DOUBLE DUTCH, Fatback Band	Spring
48	—	SUNNY, Boney M	Atlantic
49	—	WE'LL COME TO YOUR WORLD, Mass Production	Atlantic
50	44	GET A GRIP ON YOURSELF, Stranglers	UA

**UK Disco Top 20**

1	1	BOOGIE NIGHTS, Heatwave	GTO
2	2	CAR WASH, Rose Royce	MCA
3	7	SATURDAY NITE, Earth, Wind & Fire	CBS
4	9	JACK IN THE BOX, Moments	Platinum
5	5	DON'T LEAVE ME THIS WAY, Harold Melvin & The Blue Notes	Philadelphia
6	3	WHEN I NEED YOU, Leo Sayer	Chrysalis
7	6	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla Motown
8	14	MIGHTY POWER OF LOVE, Tavares	Capitol
9	11	WHAT CAN I SAY, Boz Scaggs	CBS
10	4	DADDY COOL, Boney M	Atlantic
11	10	ISN'T SHE LOVELY, David Parton	Pye
12	—	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
13	18	WAKE UP SUSAN, Detroit Spinners	Atlantic
14	—	LOVE IN 'C' MINOR, Carrone	Atlantic
15	17	I WISH, Stevie Wonder	Tamla Motown
16	16	THIS IS TOMORROW, Bryan Ferry	Island
17	—	HAVE I THE RIGHT, Dead End Kids	CBS
18	15	SOUND & VISION, David Bowie	RCA
19	—	DON'T GIVE UP ON US, David Soul	Private Stock
20	—	STONE WALLS, Mac & Katie Kissoon	State

**Star Choice**



JOHN LODGE

- 1 THAT'LL BE THE DAY, Buddy Holly
- 2 STRAWBERRY FIELDS, The Beatles
- 3 AIN'T IT A SHAME, Fats Domino
- 4 HEY JOE, Jimi Hendrix
- 5 IMAGINE, John Lennon
- 6 DESPERADO, Eagles
- 7 WHITER SHADE OF PALE, Procul Harem
- 8 STAGE FRIGHT, The Band
- 9 POSITIVELY 4TH STREET, Bob Dylan
- 10 NSU, Cream

**Record Mirror/ BBC Chart**

Supplied by British Market Research Bureau / Music Week

**Yesteryear Charts**

**5 YEARS AGO**

11 March 1972	1 WITHOUT YOU, Nilsson
2 AMERICAN PIE, Don MacLean	
3 SON OF MY FATHER, Chicory Tip	
4 BEG, STAL OR BORROW, The New Seekers	
5 BLUE IS THE COLOUR, Chelsea FC	
6 GOT TO BE THERE, Michael Jackson	
7 MOTHER AND CHILD REUNION, Paul Simon	
8 LOOK WOTY OU DUN, Slade	
9 ALONE AGAIN (NATU RALLY), Gilbert O'Sullivan	
10 MEET ME ON THE CORNER, Linda Lyrne	

**10 YEARS AGO**

11 March 1967	1 RELEASE ME, Englebert Humperdinck
2 PENNY LANE/STRAWBERRY FIELDS, The Beatles	
3 THIS IS MY SONG, Petula Clark	
4 EDELWEISS, Vince Hill	
5 ON A CAROUSEL, The Hollies	
6 HERE COMES MY BABY, The Tremeloes	
7 I'M A BELIEVER, The Monkees	
8 THERE'S A KIND OF HUSH, Herman's Hermits	
9 MELLOW YELLOW, Donovan	
10 SNOOPY V THE RED BARON, The Royal Guardsmen	

**15 YEARS AGO**

10 March 1952	1 ROCK-A-HULA BABY, Elvis Presley
2 WONDERFUL LAND, The Shadows	
3 THE YOUNG ONES, Cliff Richard	
4 LET'S TWIST AGAIN, Chubby Checker	
5 MARCH OF THE SIAMESE CHILDREN, Kenny Ball	
6 TELL ME WHAT HE SAID, Helen Shapiro	
7 WIMOWEH, Karl Denver	
8 FORGET ME NOT, Eden Kane	
9 CRYING IN THE RAIN, The Everley Brothers	
10 THE WANDERER, Dion	

**Star-Breakers**

GIMME SOME, Brenda Davis	Magnet
YOU DON'T HAVE TO BE A STAR, Marilyn McCoo/Billy Davis	ABC
TIE YOUR MOTHER DOWN, Queen	EMI
WILLIAM TELL OVERTURE, Mike Oldfield	Virgin
SWEETEST THING, Blues Buster	Dynamic
LAY BACK IN THE ARMS OF SOMEONE, Smoke	RAK
RED LIGHT SPELLS DANGER, Billy Ocean	Stiff
BECAUSE, Dennis Rousseau	GTO
MORE THAN A LOVER, Bonnie Tyler	Philips
	RCA

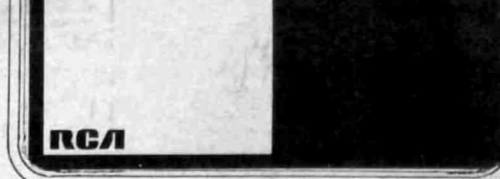
**British Top 50 Albums**

1	1	20 GOLDEN GREATS, The Shadows	EMI
2	3	HEARTBREAKERS, Various	K-Tel
3	2	ANIMALS, Pink Floyd	Harvest
4	—	LIVE, Status Quo	Vertigo
5	17	IN YOUR MIND, Bryan Ferry	Polydor
6	4	ENDLESS FLIGHT, Leo Sayer	Chrysalis
7	—	PETER GABRIEL	Charisma
8	6	DANCE TO THE MUSIC, Various	K-Tel
9	7	RUMOURS, Fleetwood Mac	Warner Bros
10	5	EVITA,	MCA
11	9	ARRIVAL, Abba	Epic
12	8	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
13	26	SONGS FROM THE WOOD, Jethro Tull	Chrysalis
14	11	BOSTON	Epic
15	14	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
16	13	DAVID SOUL,	Private Stock
17	16	GREATEST HITS, Abba	Epic
18	21	LOW, David Bowie	RCA
19	18	VISION, Don Williams	ABC
20	12	RED RIVER VALLEY, Slim Whitman	United Artists
21	20	HOTEL CALIFORNIA, The Eagles	Asylum
22	15	THE BEST OF LENA MART ELL, Lena Martell	Pye
23	19	WINGS OVER AMERICA, Wings	Parlophone
24	10	MOTORVATIN', Chuck Berry	Mercury
25	—	BULLINAMINGVASE, Roy Harper	Harvest
26	22	A NEW WORLD RECORD, Electric Light Orchestra	Jet
27	31	A DAY AT THE RACES, Queen	EMI
28	25	WHITE ROCK, Rick Wakeman	A&M
29	40	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
30	34	THE GREATEST HITS OF, Frankie Valli And The Four Seasons	K-Tel
31	29	WIND AND WUTHERING, Genesis	Charisma
32	38	GREATEST HITS, Showaddywaddy	Arista
33	27	THEIR GREAT EST HITS 71-75, The Eagles	Asylum
34	—	COMING OUT, Manhattan Transfer	Atlantic
35	33	20 GOLDEN GREATS, Glen Campbell	Capitol
36	—	DEREK & CLIVE LIVE, Peter Cooke & Dudley Moore	Island
37	35	JAILBREAK, Thin Lizzy	Vertigo
38	24	JOHNNY THE FOX, Thin Lizzy	Vertigo
39	28	SONGWRITER, Justin Hayward	Denm
40	—	LOVE AT THE GREEK, Neil Diamond	CBS
41	—	SILK DEGREES, Boz Scaggs	CBS
42	—	DAMNED, DAMNED, DAMNED, The Damned	Stiff
43	23	THE BEST OF TONY BENNETT,	Warwick
44	39	DOWNTOWN TONIGHT, Racing Cars	Chrysalis
45	—	SIMON AND GARFUNKEL'S GREATEST HITS,	CBS
46	—	20 GOLDEN GREATS, The Beach Boys	Capitol
47	36	LOVE ON THE AIRWAYS, Gallagher & Lyle	A&M
48	—	FESTIVAL, Santana	CBS
49	41	ELVIS IN DEMAND, Elvis Presley	RCA
50	48	YEAR OF THE CAT, Al Stewart	RCA

**US Disco Top 20**

1	DISCO INFERNO, Trammps	Atlantic (LP)
2	DO WHAT YOU WANNA DO, T Connection	TK (12-inch)
3	LOVE IN C MINOR, Carrone	Cotillion (LP)
4	LOVE IN C MINOR, Heart & Soul Orchestra	Casablanca (12-inch)
5	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla (LP)
6	UPTOWN FESTIVAL, Shalimar	Soul Train (12-inch)
7	DREAMIN'/'HIT & RUN, Loleeta Holloway	Gold Mind (LP)
8	NEW YORK YOU GOT ME DANCING, Andrea True Connection	Buddah (12-inch)
9	SIX MILLION DOLLAR MAN, Originals	Motown (LP)
10	TWENTY-FOUR HOURS A DAY, Barbara Pennington	United Artists
11	LIFE IS MUSIC/LADY LUCK, Ritchie Family	Merfin (LP)
12	LOVE IN MOTION/CUT THE RUG, George McCree	TK (LP)
13	TATTOO MAN, Denise McCarn	Polydor (12-inch)
14	THIS WILL MAKE YOU DANCE, GC Cameron	Motown (LP)
15	KING KONG, Love Unlimited Orchestra	20th Century (12-inch)
16	SPRING RAIN, Silveti	Salsoul (12-inch)
17	FREEDOM TO EXPRESS YOURSELF, Denise LaSalle	ABC (LP)
18	DISCO REGGAE, Kalyan	MCA (LP)
19	FOR ELSE, Philharmonica	Capricorn (LP)
20	BOY I REALLY TIED ONE ON, Esther Phillips	Kudu (12-inch)

**DARYL HALL & JOHN OATES**  
Their new single  
**BACK TOGETHER AGAIN**



**US Top 50 Albums**

1	1	A STAR IS BORN, Barbra Streisand & Kris Kristofferson	Columbia
2	2	HOTEL CALIFORNIA, Eagles	Asylum
3	3	ANIMALS, Pink Floyd	Columbia
4	4	RUMOURS, Fleetwood Mac	Warner Bros
5	4	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	NIGHT MOVES, Bob Seger & The Silver Bullet Band	Capitol
9	18	JOHN DENVER'S GREATEST HITS VOL 2,	CA
10	11	ROARING SILENCE, Manfred Mann's Earth Band	Warner Bros
11	13	IN FLIGHT, George Benson	Warner Bros
12	12	ASK RUFUS, Rufus Featuring Chaka Khan	ABC
13	5	YEAR OF THE CAT, Al Stewart	Janus
14	15	LEFTOVERS, Kansas	Kirshner
15	10	WINGS OVER AMERICA	Capitol
16	14	LOW, David Bowie	RCA
17	16	GREATEST HITS, Linda Ronstadt	Asylum
18	17	TEJAS, ZZ Top	London
19	19	ROCK AND TOLL OVER, Kiss	Casablanca
20	22	TORN BETWEEN TWO LOVERS, Mary MacGregor	Ariola America
21	21	LUXURY LINER, Emmylou Harris	Warner Bros
22	24	THIS ONE'S FOR YOU, Barry Manilow	Arista
23	25	A NEW WORLD RECORD, Electric Light Orchestra	United Artists
24	23	THE LIGHT OF SMILES, Gary Wright	Warner Bros
25	50	UNPREDICTABLE, Natalie Cole	Capitol
26	32	ROOTS, Quincy Jones	A&M
27	40	LOVE AT THE GREEK, Neil Diamond	Columbia
28	29	CHILDREN OF THE WORLD, Bee Gees	RSO
29	33	ANYWAY YOU LIKE IT, Thelma Houston	Tamla
30	30	WIND & WUTHERING, Genesis	Algo
31	31	A SECRET PLACE, Grover Washington Jr	Kudu
32	36	AHH, THE NAME IS BOOTSY, BOOTSY's Rubber Band	Warner Bros
33	26	LOST WITHOUT YOUR LOVE, Bread	Elektra
34	34	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
35	35	ARRIVAL, Abba	Atlantic
36	41	A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section	Polydor
37	39	THIS IS ME Q, Denise Williams	Columbia
38	—	SONGS FROM THE WOODS, Jethro Tull	Chrysalis
39	38	DOUBLE TIME, Leon Redbone	Warner Bros
40	42	TOYS IN THE ATTIC, Aerosmith	Columbia
41			

**Record  
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# CLAPTON PLAYS AT MONKEY BUSINESS

HAPPENING UPON a hostelry in the countryside near Shrewsbury last Friday evening, I heard strange and wonderful noises emanating from the public bar of **The Drum And Monkey**.

Venturing in — I was, you'll appreciate, in need of a few stiff ones after an afternoon's rambling — I espied a couple of old familiar faces on the rostrum.

Young **Ronnie Lane** and old Uncle **Eric Clapton** were jamming for all they were worth. They played for over two hours and included a version of 'Willie And The Hand Jive'. Nice one, boys. Incidentally, Ronnie runs a farm near **The Drum And Monkey**. Enough of matters agricultural, on with the column they all turn to first.

More news, my sweets, on **Tessa Wyatt** of **Tony Blackburn** fame. **Tessa** and **Richard O'Sullivan** play a couple living together in the TV series 'Robin's Nest'. And friends — and as you know, I'm not averse to a little idle gossip when it's

about **THE FAMOUS ONES** — tell me that a real life friendship is blossoming. They have one thing in common — broken marriages. **Tessa** is separated from **DJ Blackburn** and **Richard** was divorced in 1974.

Want to know a little more about **David Cassidy's** latest catch, actress **Kay Lenz**? She's in London for the premier of her new film, 'The Great Scout And Cathouse Thursday'. **Kay** started her showbiz career when she was just eight, likes horses and is very much in love with young **David**. In the film she plays the part of the tart with the heart of gold who falls in love with **Lee Marvin**.

**Marc Bolan**, about to embark on tour with **The Damned**, tells me he is undeterred by pronouncements that he might get 'aggro' from the so-called punk audiences. "I'm more punkold than many of these new wave bands," he tells me. "My first group, **John's Children**, was probably the first British punk band ever. I'm looking forward to the dates and to playing with **The Damned**."



More togetherness and un-togetherness juice. **Jon Mitchell** is very much together with **Ryan O'Neal**, while **Bob Dylan** is not together with his wife **Sarah** who is suing for divorce on the grounds of irreconcilable differences.

Oops, time for a quiet laugh **Sally James'** last single sold the grand total of 40 copies, and that's official.

That won't exactly pay the phone bill, love — better luck next time.

Red faces at the offices of **Music Week**, the music industry's trade mag. The following telegram was sent from editor **Brian Mulligan** to **United Artists Music**: "Don't lose your grip on the **Strangers** urged red-faced music paper editor. Suffering from a hammerlock of embarrassment. For reasons which we are at a loss to explain, 'Get A Grip On Yourself', by **The Strangers** was omitted from the **Music Week Top 50** singles chart. It should have been at **Number 44** instead of **Silver**



INTRODUCING the latest in our series of delightful page three girls — a delectable duo by the name of Lips. You meet the loveliest Lips in **Record Mirror**

**Convention's** 'Everybody's Talkin' 'Bout Love'. Apologies for any inconvenience caused. **Strangers** now urge red-faced editor to "Get A Grip On Yourself". Is this a conspiracy or just another publicity stunt?

Mix in 'politics and pop Canadian style'. . . trendy **Margaret Trudeau**, wife of the Canadian PM, danced into the small hours at two **Rolling Stones'** gigs in Toronto over the weekend. Clad in thigh-clinging jeans, **Ms Trudeau** was seen to leave the second special invitation-only concert in the back seat of a limo between **Mr Jagger** and **Mr Richard**. The party which followed went on until 7 am.

Said the dear lady: "It's quite a buzz." Said the Canadian public: "Tut tut." Said a spokesman for the PM's office: "She's her own person. She's done this kind of thing before. And she has said before that she doesn't want to be a rose in her husband's lapel." Imagine **Mrs Callaghan** giggling along with **Johnny Rotten** and friends at **The Roxy**. The mind, and that's not all, boggles. And while we're at it, Sick Rumour Of The Week, **Keith Richard** to join the **Arrows**. Geddit?

Cover-line on the latest issue of the American mag 'People': "Red Stewart & Britt

**Eklund**. A Sexy Swede **Tamara** the Rascal Of Rock.' Inside, we learn that **Britt** calls **Rod 'Soddy'** while his nicknames for her are unrepeatable. And a quote from **Britt**: "For us it is one giant carousel. We don't lead a normal life."

Now for this week's special offer. From **Memphis**, some kind person has sent me — wait for it — a fragment of a suit that once belonged to **Elvis Presley**. I shall award the aforementioned item to the reader who can give the best reason for wanting to own this little souvenir. I'm not sure which part of the suite the cut came from, but it's quite clean. Let's hear from you, **Presley** fans.

Short licks . . . **George Harrison** and **Paul McCartney** in attendance at **Frank Sinatra's** gala concert at **London's Royal Albert Hall**. . . **Van Morrison's** new album 'A Period Of Transition' set for April 1 release, backing band includes **Dr John**. . . **Neil Young's** triple album not coming out until the Autumn. . . **Fleetwood Mac** and **Ritchie Blackmore** seen taking in **Manfred Mann's** Los Angeles **Roxy** gig. . . **Generation X**, **Sex Pistols**, **Damned**, **Hोटrods**, **Vibrators**, etc, all at **Aylesbury** for the opening night of **Iggy Pop's** tour.



AN UNLAWFUL assembly at London's Rainbow Theatre . . . left to right, **Trevor Boulder**, **Ray Stiles**, **Rob Davis**, **Mick Box**, **Lionel Bart**, **Ken Hensley**, **Lee Kerlake** and **John Lawton**

# OTIS WAYGOOD BAND

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from  
An Excellent New Band

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# REED HERE IN MAY — CALE TOUR IN APRIL

THE MUCH talked about European visit by Lou Reed is on for the Spring. He is to start his European tour on March 22 in Stockholm, and London dates are being fixed for the first week of May, though no dates are finalised as yet.

With him on the tour will be the musicians featured on his recent 'Rock 'N' Roll Heart' LP. These will be his first concert appearances in Europe for two years.

A PACKAGE tour featuring John Cale and his new US band, The Clash and

The Boys hits the road in April. Cale's band features four unknown New York musicians: Mike Viacaglia on bass, Richie Fliegler on guitar, Bruce Brodie keyboards, and Joe Stefko drums.

The tour opens on April 5 at Ipswich Corn Exchange, then West Runton Pavilion 6, London Roundhouse 10/11, Cambridge Corn Exchange 15, Southend Kursaal 16, Maidenhead Skindles 17, Plymouth Top Rank 18, Bournemouth Winter Gardens 19, Liverpool

Eric's 21, Manchester Free Trade Hall 22, Birmingham Barbarella 23, Leeds University 24, Stafford Top of the World 25.

More dates are to be added up until May 3, the same week as Cale's former Velvet Underground companion Lou Reed is expected to arrive in this country.

An Island collation LP, 'Guts,' is issued to coincide with the tour, as well as The Clash's single, plus debut single 'I Don't Care' from The Boys, who have signed to Nems.



LOU REED: "I would tour with you John but I'm a star"

# SAHB FOR RAINBOW

FOLLOWING SUCCESSFUL appearances at London's Marquee club, the Sensational Alex Harvey Band (without Alex) and Kraay Kat are to give a concert at the Rainbow on April 7.

Tickets are on sale from Friday and cost £1.10 to £2.



ZAL CLEMINSON

# Damned again

SINCE THE appearance of The Damned on ITV's 'Supersonic' the programme has had so much mail that The Damned's slot will now be repeated on the March 24 programme.

# Extra Streetwalkers

AN ADDITIONAL London date for the Streetwalkers at the new Sounds Circus venue is booked for March 17. It will be filmed for April TV screening.

Tickets are £2.50 and £2 and are available from the box office and agencies.

Supporting them are Burlesque, who also appear at: Dewsbury Millfield College March 16, Leicester 23, Sheffield Top Rank 27, Huddersfield Poly 28.

# SOUL PLANE



DAVID SOUL: in on Friday

DAVID SOUL'S visit to Britain begins this Friday, March 11, when he flies in to Heathrow Airport. He's coming on an over-night flight from Los Angeles, and is expected to arrive around 11 am.

As soon as he steps off the plane, David will commence filming location shots for an American TV show, Dick Clark's 'Dr Pepper Special.'

On Sunday, David will fly up to Glasgow in preparation for the first show of his tour on Monday at the Apollo Centre. All dates on the tour are sold out.

David's new single, 'Going In With My Eyes Open' is officially released on March 18, but it will be available in record shops from Monday 14.

Due to popular demand, Radio Luxembourg will be repeating an interview with David, first heard in November, on March 21 from 9 - 10 pm.

# Dirty Tricks

cancel

DIRTY TRICKS had to cancel gigs this week following group member Andy Belme injuring his hand in a car accident.

Dates affected are Newport, March 9, Swansea 10, and Wigan 11.

# Sedaka

convention

THE ANNUAL Neil Sedaka fan club convention will be held in London on Saturday, May 21, with Neil in attendance.

Full details can be obtained by sending a s.a.e. to 'Sedakaclub, 3, Hawkesley Road, Sunder-

land, Tyne and Wear, SR4 8AT".

# Whatever happened

to Eric

ERIC BURDON and Zoot Money are completing an album tentatively titled 'What Ever Happened To Rock 'n' Roll', produced by Chas Chandler.

Burdon hopes to promote the album, featuring nine songs written by him and Money, with a new band and tour this Spring.

# Randy for

Britain

RANDY EDELMAN is to make British concert appearances in Britain in April, and has a new single and album released to tie in with his visit.

Dates so far are: Croydon Fairfield Hall April 12, Birmingham Town Hall 14, London Royal Festival Hall 15 (tickets from March 15), Manchester Apollo 17.

# Six volumes

of Fats

THE FIRST two volumes of a six album set 'The Fats Domino Story' are released in May by United Artists.

Volume one covers the period 1949-52, and

volume two 53-55. Each volume has 16 tracks.

Meanwhile UA issue a '20 Greatest Hits' album to coincide with Domino's UK concerts on March 27 at London New Victoria, plus a single 'I'm Walkin', his 1959 hit.

# Cassidy here

DAVID CASSIDY flew into London over the weekend to join his girl friend, actress Kay Lenz.

Cassidy, who arrived armed with a £2000 fur coat for Kay, said 'We are in love. But I don't want to tell the whole world about it.'

# Asleep at

Hammersmith

AMERICAN COUNTRY swing band Asleep At The Wheel make their UK concert debut on April 16 at Hammersmith Odeon.

This will be their only British date during their European tour with Emmylou Harris.

A new album, 'The Wheel,' is released by them on Capitol on April 7.

Tickets for the concert are £3, £2.50, £2 and £1.50 and are available now.

# Tape levy

recommended

A LEVY should be charged on the sale of

tape recorders to protect the rights of composers and record companies, according to a Government appointed committee.

The committee, set up to report on the complex law of copyright and designs, say that the rights are currently being infringed by people using tape recorders in their homes.

They recommend the introduction of a scheme similar to that used in the German 1965 copyright act, with special conditions for educational and other non-commercial users.

# Spring soul

AMERICAN SOUL stars visiting the UK this spring include Ben E. King, The Detroit Emeralds, Major Lance and The Exciters.

The Exciters tour from April 13-24, Major Lances April 30 - May 8, Detroit Emeralds May 23 - 31, Ben E. King June 26 - July 3.

# Dundas follow-up

THE FOLLOW up to 'Jeans On' David Dundas' number one hit, is released this week on Chrysalis - 'Another Funny Honeymoon.'

His first LP is released in May.

# NEWS IN BRIEF

Elvin Bishop's cover of 'Twist And Shout' released as a single on March 19.

John Cable and Jackie Clark have joined John McEuen, Jimmy Fadden and Jeff Hanna to complete the new line up of The Dirt Band, formerly the Nitty Gritty Dirt Band.

Crystal Gayle, US country singer appearing at this year's country fest at Wembley, has a single 'You Never Miss A Real Good Thing' out on Friday.

Mary McGregor's 'Torn Between Two Lovers' LP rush released at the end of the month.

Daryl Hall and John Oates new single 'Back Together Again' released on Friday.

Heavy Metal Kids album 'Kitch' slated for early May release.

Fruit Eating Bears, reformed 'Sixties R'n'B band, recording demos with Vic Hall of Dr Feelgood and Hot Rods fame.

# African Wonder

STEVIE WONDER made one of his rare appearances on stage with Osibisa at the recent Black Arts festival in Nigeria.

He performed 'My Cherie Amour', 'You Are The Sunshine Of My Life' and 'Superstition' with the band in front of a 60,000 crowd.

Music from the festival is featured on BBC Radio London's 'Black Londoners' programme on Friday evenings from 8.30 pm to 10 on 206 Medium Wave, introduced by Alex Pascall.

Dates for Osibisa (unfortunately without Wonder), are Coventry Lanchester Poly March 25, Croydon Fairfield Hall 27, West Runton Pavilion April 2, Home Hempstead Pavilion 3, Maidenhead Skindles 10.

# DEMIS MAGIC

THE NEW Demis Roussos album 'The Demis Roussos Magic' is released at the end of March. It was produced by Vangelis, his former partner in Aphrodite's Child.

# Rough justice

AFTER AN out-of-court settlement the Rough Diamond name dispute has been solved.

Island recording band Rough Diamond will go ahead using that name, and the band Rough Diamonds have agreed not to use that name in future.

The dispute was raised by the latter group who claimed they were losing bookings as a result of the new band taking a similar name to their own.

Rough Diamond, featuring former Uriah Heep frontman David Byron, make their first UK appearance on May 11 at London Rainbow.

# Mac's throat trouble

FLEETWOOD MAC have pulled out of a number of US concerts because Stevie Nicks is having trouble with her voice.



JOHNNY THUNDER: with Speedy Keene (right)

# Heartbreakers Track record

THE HEARTBREAKERS have signed to Track Records and have recorded tracks 'Born To Lose', 'All By Myself', 'Chinese Rocks' and 'Let Go' with Speedy Keen and Chris Stamp producing.

One of these tracks will be selected for their first single.

They appear at London's Speakeasy on March 15 and Dingwalls on the 31st.

# Riots at Rainbow

THERE WERE riots at the Rainbow Theatre on Saturday night when Iggy Pop and David Bowie came on stage.

The fans, including a goodly variety of punks, stampeded towards the stage. The bouncers had

their work cut out to maintain order all through the evening. A number of seats were broken.

A Rainbow spokesman said, "There were some scuffles and one or two fans were taken out."

NEWSDESK...NEWSDESK...NEWSDESK...NEWSDESK...News Editor...David Brown...01-607 6411

# KEITH BUSTED AGAIN

**ROLLING STONE** Keith Richard was charged on Monday with possessing cocaine, only minutes after appearing in court on a heroin charge.

Canadian police claim that the cocaine was found in his hotel room in Toronto, where they found the heroin nine days ago.

Earlier on Monday, Richard had been released on £600 bail on the heroin charge, which carries a maximum

penalty of life imprisonment.

He was smuggled in and out of court to avoid Stones fans. Richard was remanded until March 14 on the charge of possessing heroin for trafficking. The cocaine possession charge carries a maximum sentence of seven years imprisonment.

Keith's girlfriend Anita Pallenberg is to appear in a different court charged with possession of heroin and cannabis resin.

## Bob Harris silenced

**BOB HARRIS** has finished his Radio Luxembourg series and no new set of programmes by him is scheduled for the near future.

Harris, who has signed an exclusive deal with Luxembourg, is understood to be working on new projects.

## Pirates flashback

**FLASHBACK '87**, a conference to mark the tenth anniversary of the

government's Marine Broadcasting Offences Act, is held in London on August 13/14.

An exhibition on the pirate ships, film shows and discussion on the future of offshore broadcasting will be included in the programme.

The organisers are anxious to contact expatriate staff and hope to hold a re-union dinner.

Full details are available from "Flashback '87, PO Box 400, Kings Langley, Herts".



A Volt from the blue

## EXTRA VOLT

AN **EXTRA** date has been added to the **Stylistics / 5000 Volts** tour in London, following the sell out of their Royal Albert Hall performance.

They will now play the Palladium for two shows on Sunday April 3.

A new **Stylistics** album 'Sun And Soul' is released on March 18, and 5000 Volts are to have a new single released to coincide with the tour.

Pictured is a new addition to 5000 Volts family, James, born on January 28, the son of vocalist Lynda Kelly and her manager / husband Chris.

## Bolan date added

AN **ADDITIONAL** date Victoria Hall on March 13. His album and new single were released this week.

## TOURS...TOURS...TOURS

**WIDOWMAKER:** West Runton Pavilion April 1, Northampton Cricket Club 2, Barnsley Civic Hall 7, Folkestone Leas Cliff Pavilion 9, Tonbridge Wells Assembly Halls 13, Newcastle Mayfair Ballroom 15, Wigan Casino 18, Carlisle Market Hall 21, Edinburgh University 22, Glasgow Strathclyde University 23, Redcar Coatham Bowl 24, Canterbury University of Kent 26, Brighton Top Rank 27, Sheffield Poly 29, Manchester University 30. May dates to be confirmed.

**GENERATION X:** High Wycombe Nags Head March 10, Leicester University Clare Hall 11, London Hariesden Coliseum 12.

**KITES:** Paul Rudolph and Alan Powell, ex-Hawkwind, plus Steve York and Cal Batchelor: London Rock Gardens April 1, Camden Dingwalls 2, Roundhouse 3, Nashville 8.

**CHARLIE:** Extra dates: Newcastle University March 19, Derby Kings Hall 23. They support The Kinks at London Rainbow on March 24.

**THE THREE DEGREES:** Luton Caesar's March 13 for two weeks, Baitley Variety Club 27 for one week, Birmingham Night Out April 11 for a week, London Palladium 17, Manchester Golden Garter 18 for one week, Nottingham Commodore Suite 24, Bournemouth Winter Gardens 25,



WIDOWMAKER

Preston Guildhall 26, Newcastle City Hall 29.

**THE STRANGLERS:** Egham Royal Holloway College March 18, Plymouth Poly 19, Stafford Top of the World 21, Hastings Pavilion 26, Croydon Greyhound 27, Leeds Poly April 1, London Roundhouse 17.

**STEVE GIBBONS BAND:** Elephant and Castle College of Printing March 10, Bromley Stockwell College 11, Southampton University 12.

**BETHNAL:** Malton Milton Rooms March 11, Wrexham Cartraffel College 16, Bath Globe 19, Lancaster No 12 Club 23/24, York Askham Bryan College 25, Egrement Tow Bar Inn 27, Wisbech Isle of Ely College 31, Bristol Gran-

ary April 2, Gloucester Tracey's 9, Bucknall Miners Welfare Club 13, Buckley Tivoli Ballroom 14, Barrow Maxims Club 16/17, Cheltenham Tramps 20, Coventry Mr Georges Club 21, Corby Nags Head 23, Bletchley Tramps May 4, Nottingham Grey Topper 5, Manchester Electric Circus 6, Bradford University 11, East Dereham Memorial Hall 13, Thatcham Hamilton Club 14.

**HEATWAVE:** Birkenhead Hamilton Club March 15, Hucknall Miners Welfare 16, Stoke Baileys 17-19, Swansea Top Rank 20, Portsmouth Mecca Ballroom 22, Bristol Baileys 23, Derby Baileys 24-36, Nottingham Grey Topper 27, Birmingham Dolce Vita 28 - April 2.

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# MAD DOGS & ENGLISHMAN



JOE ENGLISH: the fella on the right is... oh what's his name? ... Paulie or something

pic by Linda McCartney

**L**IKE NOEL Coward said — mad dogs and Englishmen go out in the midday sun. This particular Englishman comes from New York, and he's battling his way through the London lunch-time traffic to Wings' office in Soho.

His taxi's already broken down once, and now it's lost somewhere in W1.

The receptionist makes frantic efforts to track him down. I drink my tea and gaze at the numerous Paul McCartneys around the walls.

Jimmy McCulloch wanders in and out again.

Then — footsteps on the stairs. The door opens. He's here — Joe English, Wings' American drummer. He has a friendly, chubby face, half covered by a straggly beard which occasionally spills open into a wide grin.

He tells me he's a Yankee. No, correction — he's a damn Yankee. "Damn Yankees are people who move from the north to the south, and like it," he says. "Yankees are people who move from the north to the south, and then move back again, because they're scared."

Nowadays, Joe's home is at Macon, Georgia — and you don't get much further south than that. But originally, he hailed from Rochester, New York, and it was there that he first got into music.

"I was listening to jazz bands when I was about 15," he says. "I still dabble in jazz these days, but not the serious heavy stuff — more the Billy Cobham sort of thing. James Brown, Wings, Bootsy's Rubber Band and Billy Cobham — that's who I listen to."

"You've heard of Bootsy's Rubber Band? Well, everything you've heard is true. They're the lowest down, funkliest funk band you've ever heard."

"I get into all these kinds of music when I have a break from Wings. If somebody wants me to do something, I'll do it."

**A**fter 10 years working in the States, Joe found it quite a problem adapting to the British way of doing things: "It's just the atmosphere, and the way people go about things, it's a little different. Things are a little faster in the Colonies — that's how I look at it, anyway!"

"It took me a good year of listening to British bands till it gelled, and I got into

## Sheila Prophet talks to Wings' drummer, Joe English

the vibes that were going on. But I enjoy it — I enjoy it here, and at home. I enjoy working with this band because it's — well, on the last album, the one before the live one, it was the first time we'd started experimenting, with everyone having a go at arranging, writing and producing. Everyone was playing together as a unit.

"I'm looking forward to this next album, because everyone's playing exactly what they want. That comes through people playing together for a certain length of time, and understanding each other's gives and takes and wants, and knowing how many sugars everyone takes in their tea — that sort of thing."

Joe first met up with Paul and Linda in New Orleans. "I was sitting at home doing nothing, when I got a call to go down to New Orleans, and that's where they were recording. I guess Geoff Britton, their last drummer, hadn't worked out, and Tony Dorsey, the trombone player, who was working with Paul on horn arrangements, told a friend of mine, and he phoned and told me, 'Paul McCartney's looking for a drummer.'"

"I thought he was joking, but he wasn't, so the next day, I went in to record with them. I didn't know anybody, but when I went in, it was just like working with anybody else. It was fun."

So were you a Beatle fan yourself, Joe?  
"Yeah, I used to like the Beatles when I was young," he said. "Yeah, I guess you could say I was a fan. I used to like 'Magical Mystery Tour' and 'Sergeant Pepper' but when I first got there, I wasn't in awe of him or anything, I just wanted to find out what was going on. I just wanted to get into the music."

"So it wasn't a big thing. I thought it would be but it wasn't... he was just a straight-ahead, nice guy. Probably like all the rest of them. Just because you're real famous, it doesn't mean you're going to be different from any one else."

Joe joined Wings at a time when they were just beginning to build up a reputation for themselves as a band in their own right. "Yeah, we were trying to build it to what it is today. We tried not to make it Paul McCartney and his Wings. Paul McCartney and his feathers — feathers that don't make it fly, but are just there for ornaments, because that's not what it is."

"Everybody in the band works their ass off. I work my ass off. Paul works his ass

off, and is playing some of the best bass I've heard him play — and Jimmy too. We're all playing well."

**A**t the moment, the band are just beginning to work on the new album, and according to Joe, the sessions are very relaxed. "We don't have a deadline or anything, which is how we choose to do it. It means we can all go a bit lunatic — play them fast, play them slow, play them backwards, shuffle, country, everything. And it's real good, because everyone gets chance to have their say."

"We had a few problems with that at the start, but that was just part of the growing process. We're over that hump now."

But if the band had some musical problems, on a personal level, everything worked out right away.

"It all works out really well," he says. "I'm a family man myself — I'm married with a little girl, so the whole family thing works out really well."

"On the last tour, my wife came along, and we got a tutor for our little girl and took her along, and it was really good. But my wife has other things to do — she has her own life to lead."

"It just so happens that she's not in the band, like Linda is. Linda's had it tough. I'm sure she has other things she'd like to do, but she plays keyboards with the band, so she has to come with us. I don't know how Linda does it. She has to be a mother, a wife, a member of the group... how she manages to go onstage and play keyboards, and look after the babies, I'll never know. She's a strong girl."

It was only during the last tour that Linda began to get accepted as a musician. Before that, she had to put up with endless criticism from fans and critics alike... a fact which still annoys Joe.

"Yeah, she got a lot of stick," he says. "But it was unfair — I think the British press sensationalises things, and says things that just aren't worth saying. It doesn't really bother me. I don't care what they say."

Wings themselves haven't had too much experience of those problems recently. Their 1976 tour of Britain and America was a huge success. "Yeah, it was amazing," agrees Joe. "Imagine playing to 80,000 people at once in an indoor hall — the noise

they make is just incredible.

"But for me, the highlight of the tour was playing in Atlanta, Georgia, because that's my home town, and it was sort of 'Local Boy Makes Good.' That's something I'll remember when I'm old, and I'm sitting in my rocking chair on the front porch."

Joe's heading back to Georgia at the end of this month. He and his wife have just bought a place over there. "It's still my homeland," he says, "and I'll always go back there."

"I've been down in the south for three years now, and I've watched the music scene growing, and I've spoken to all these 80-year-old and 100-year-old guys who can remember way back. Some day I'd like to put all my thoughts together, and take a few photographs — maybe Linda can help me with that — and just write about being Joe English in the south."

"Georgia's really beginning to happen. For the next eight years or so, it's going to be the spot — you know, with the President being from there and everything."

"When I go back home, I go out in the woods, swim in the river, and swing off a rope. Last time I swung off a rope, I almost killed myself. The rope broke in half, and I landed half in the water and half on land. There I was, floating downstream, and five people had to wade in and carry me out!"

**I**fter a short break at home — presuming he survives his adventures — Joe will be meeting up again with the rest of Wings to continue work on the new album.

"We'll meet each other somewhere in the sun," he says vaguely. "With our families, and music, and alone. This is a good time. It's a good time of the year — springtime, I'm happy, the band is doing good. They're starting from the outside, with the remotest little things you'd like to play, rather than the inside."

"Linda's going to have her baby in September... we're not in any hurry. It's all going really well."

So it seems as if it really is true... Wings are all the best of friends.

"Let me tell you," says Joe. "Paul is a nice guy. He puts up with all the rubbish I give him, and anyone who can put up with me just has to be a good friend. Like I'm a habitual one day later person — I always turn up a day late. But Paul puts up with it."

"We have fun playing together, and I've learned a lot from Paul. He's a talented guy. Gee, that has to be the understatement of the century!"

"Yeah, he's a good. Watch out for him — he could just have a bright future!"

# DAVID SOUL

**DAVID SOUL  
BRITISH TOUR '77**

March 14  
GLASGOW — APOLLO

March 15  
MANCHESTER — APOLLO

March 16  
LONDON — RAINBOW

March 17  
LONDON — RAINBOW

March 18  
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# ROADRUNNERS

## SABBATH



OZZY OSBOURNE: "Glasgow, we love you all"

THE GLASGOW coven shuffled in, heads bowed, muttering strange oaths.

"Ay Jemmy, where d'ya get that there silver cross from?"

"It fell off the back of a Laurie"

They sat in straight strict lines, eyes fixed on the light ahead. Their chants grew stronger as they called out for the ritual to commence.

"Sabbath . . . SabBATH . . . SABBATH . . ."

Suddenly, all was dark and for a moment there was quiet. Cries went out from the hungry souls. Torches flickered in the darkness.

Enter the high priest, arms stretched out, offering double peace signs, which his followers quickly returned en masse. He was like a Christ ready for crucifixion. His companions carried the crosses. An unholy noise heralded the arrival of the Sabbath . . .

Wednesday night, in Glasgow, rain, taxis, queues outside the Apollo centre, on stage a band called Nutz go through their paces — remember that first album? The cover with the lady in an engaging pose? They've improved no end since then, but weren't they here last time for a heavy bash with S-a-u-s-Q-o? Yes.

Backstage it's back - biting time as the Sabs have some pre-show fun, taking the Michael.

Drummer Bill Ward looks dashing in a red tracksuit and matching headband.

"He's been mugging athletes again", a fellow Sab titter.

Geezer Butler is busy getting into his real snakeskin kecks, Yankee boots and colourful jacket.

Ozzy Osbourne is modelling a rather snazzy line in 'Y' fronts.

"Tell 'im he's put on weight," Tony Iommi whispers. "He's been trying to lose it since someone said he was putting on a lot."

Tony himself goes for an all-black outfit, with giant sleeves that make him look like a huge moth grounded by tar.

"We won't be very good tonight", he reckons. "I haven't played for a week and a half. Been producing this other

band. I'll probably start playing their stuff."

It's tune-up time. The coven awaits their appearance. Ozzy slips into his blue, white fringed top and brushes that long hair.

Clouds of dry ice fall over the high stage like a magical waterfall, bass groans, drums echo, guitar walls into the night, singer screams, microphone screeches back. The crowd quivers with excitement as each song is either announced or the introductory riffs give the game away.

Ozzy leaps high, and hair and tassels become one. The songs take in everything from the first 'Black Sabbath' album to the current 'Technical Ecstasy'. Somehow it doesn't seem loud enough. The head isn't aching yet and it should be. This is supposed to be uncompromising rock and the power isn't quite all there. No wonder Ted Nugent told them their PA



TONY IOMMI

wasn't loud enough in the States!

By the end of the 90 minute set, the level is higher — much higher — and they seem to have gained momentum from the power being generated by the pulsating set of followers, eager to imitate their heroes' every move.

Tony's guitar - work, despite the earlier jibes, is reaching home, and given the chance of extended solos he stretches out for some vivid phrasing. He's a lot more skilful than many would give him credit for, but still seems limited by the simple style of early Sabbath and is much more at home on the looser blowing of more recent numbers like 'Dirty Women' and 'All Moving Parts (Stand Still)'.

And after all this time their golden great 'Paranoid', which was the rapturously received first encore, still sounds particularly hectic.

As the bewitching hour approaches, Sabbath leave the stage. Ozzy bows the crowd some kisses and declares "Glasgow, we love you all" — a bad habit he must have picked up in the States.

Sweaty moments later it's leg-pulling time again in the dressing rooms.

"It wasn't loud enough, Tony."

"No, I wasn't using all my cabinets tonight, but I'll get you in London."

Guitars are put to bed in their cases, food and drink consumed, stage clothes thrown in a heap, as the coven leaves for home, still chanting. The ritual is over for the time being, not a drop of blood was spilt, no one has been sacrificed, and a good time was had by all.

It may have come out of the late 'sixties but the Black Sabbath music has survived into the seventies despite the knocks, and the fans keep coming back for more.

The effect is similar to one of those late night horror movies. You know what will happen and where, the lightning will crack and the door creak, but somehow you're compelled to watch it all the same. Basic but fun. Anything wrong with that?

Sweaty towels discarded, gear shifted, and the Sabs head for the Midlands. The black knights are a long way from home.

BATH, c. Avon, Eng.: Roman baths, hot springs, medicinal waters; fine Regency architecture; univ.; elec. engin., metal inds.; p. (1971) 84,545.

SMOKIE: Brad., Yorks.; have baths occasionally, hot springs up the charts, vast quantities of scotch and Coke (for medicinal purposes), once called Elizabethans; met each other at school; elec. yes, heavy metal no; orgin. 1968, 4 members. DON'T PLAY YOUR ROCK AND ROLL TO ME: Never did like Smokie. Too high in the image stakes, unbearably low in the musical department. Their songs (Nicky Chinnless wonders) simply shadows on dilapidated advertisement hoardings.

### Teddy bear

While cogitating in like manner the phone rang. "Hullo, wonder if you'd like to come and see Smokie? In Bath Pavilion tomorrow night."

"But I . . ."

"Great. Pick you up in the morning." Click. Sleepless night wrestling with my conscience and teddy bear. The bear won and I went. Free dinner after all.

SOMETHING'S BEEN MAKING ME BLUE — Drove down to Bath with the band's manager,

bustling Bill Hurley, a pretty blonde publicist who shall remain nameless (hi Annette) and photographer Paul. "If it moves shoot it! Can't. End of name-check."

Feeling sad. So many other things I could do. Like seeing Cherry Vanilla. Like listening to the Saints' album. Like sleeping. Anyway, reached Bath around five and checked into four star hotel with shoe polishers on every floor and a drinks dispenser on just one. Shucks.

Meet the band in the bar just after opening time. They've come from The Pavilion after completing a sound-check. "Too echoey," said drummer Pete Spencer.

"And by the sounds of it there won't be enough people in the hall to prevent some of that echo," said bassist Terry Uttley.

"Let's eat" said manager Bill to dispel the gloom. "All I want is something with chips," said Pete. "Preferably scampi. Heavily fried scampi at that."

"I'm not hungry," said Alan Silson the lead guitarist. He looked distinctly nervous. It was infectious. "It's the first time we've played for a while and I'm not sure what it's gonna be like."

But one member of the party was even more nervous. Don was asked to be road manager at the last minute. He looked as though he couldn't hold anything down.



SMOKIE: yes, they've got guts



# Black knights in Glasgow by David Brown Smokie time in Bath by Barry Cain Dragons roar in Stoke by Robin Smith

## SMOKIE

Chris was asked to do an interview at the table with a guy from the local university radio just as the food was served. Bit like that ad with the sailor and the cornflakes. That lovely lean steak just lying there and I can't touch it till the interview is over cause of excess noise on the tape.

### Accident

IF YOU THINK YOU KNOW HOW TO LOVE ME: "We'd better go," said Don and left to collect the band's limo. He returned 10 minutes later. "Er, I've just had a slight accident with the car. There's a chunk missing from it now."

Good start Don. Finally reached the Pavilion around 10 pm. Half empty. Still, the audience looked quite enthusiastic.

The band appeared to light applause. The smoke machine coughed painfully straight into 'Going Home'.

It lasts seven minutes - far too long for an opener. There's a break in the middle punctuated by delicate guitar. But that's drowned in the cheers of the fans who think the song's over. Still, didn't think the band were capable of such a piece.

'Something's Been Making Me Blue' follows. Simply a re-run of the record. But it's with the next song 'What Can I Do?' that the eye-opener comes. It's a bruising rocker that utilises the steely vocal

chords of Chris. Dare I say it - yes, Smokie have guts.

Forget their limp appearances on Top Of The Pops. Forget their little neckscarves and implish grins. They're a competent, professional band who more than hold their own on stage. 'What Can I Do?' should have been the opener. Maybe next time. 'If You Think You Know How To Love Me' gives the opportunity for the couples in the audience to have a quick corner slobber which turns into a long grope on 'I'll Meet You At Midnight' and the new single 'Lay Back In The Arms Of Someone'.

'Walk Right Back' sees Alan using a voice box. "First time I tried it my mouth became so swollen I couldn't eat for a week," he had said over dinner. But the only thing swollen tonight was his pride 'cos he can play.

'Wild Angels', 'Make Ya Boogie', 'Living Next Door To Alice' - biggest cheer of the night for that one - and 'Don't Play Your Rock And Roll To Me' took the band through to the end of their set in third gear.

"It don't take much to get us back", said Terry as the band walked on for the encore 'Goin' Tomorrow' a stunning close.

WILD, WILD ANGELS: Back at the hotel the band seemed pleased with their performance. "Shame there weren't more people there," said Terry. That seemed to ring a

phantom bell in his head.

"One of the last gigs we played was in West Runton. I was in the toilet, stood on the bowl to reach something and it broke in half. Alan came in to see what was happening and while we were pondering on what to do we were locked in."

"It was pitch black and Alan got a little scared. 'Let's hold hands and have a look round' he said. So there we was, wandering round this hall in the dark holding hands when suddenly all the lights went on. Everyone came back to look for us. I felt a right fool."

### Hysteria

Chris: "Heard the one about the feller who knocks on this door and a woman opens it. 'Is Charlie in?' he asks. 'Oh, you don't know?' Charlie died suddenly last night. 'Oh... Did he mention anything about a tin of paint?'"

Scotch induced hysteria followed. These boys can drink. The roadies walked in. Bickering ensued. "We're overworked," said one. "You ought to get Mung back."

Mung was a roadie who's happy enough to work for a pittance. "Only trouble is, he keeps taking things," said Chris.

"A Mung my souvenirs?" I offered. Cringes all round. At 4 am it's time for bed.

## DRAGONS



DRAGONS: graduated from doss-houses

SO YOU wanna be a rock 'n' roll star? The yellow brick road is paved with dingy hotel rooms, hungry days and sleepless nights.

Two o'clock in the morning somewhere near Stoke. Bristol band Dragons have finished a gig for a little over £50 at Threapwood. Huddled together in the van we're trying to find tonight's hostelry. We drove up in the afternoon and by the time the roadies have been paid and the agent's taken his cut there's not going to be much money left. Still there's always dreams of a hit single. Dragons have a contract with DJM, they've released 'Misbehavin' and an album is on the way.

Down a side street lies the Flower Pot Hotel - would you believe it's next to Bill and Ben's Nightclub? A gent called Wilfred comes to the door and shows us our rooms. The place smells vaguely of damp and disinfectant.

"Well, it's not as bad as some of the places we've stayed at," says drummer Nick Howell. One night we ended up in this remarkable place with no carpets and no curtains and 10 people to a room. It was infested with sweaty lorry drivers. Two of our roadies had to spend the night with a one legged lorry driver. It was £1.50 a night, this place costs £4 - we're moving up in the world."

The band have to be up early in the morning for an interview on Radio Stoke. It's none other than the Nipper Show for kids.

"Can you hover about," says Graham the announcer. He's dressed in open red shirt and tight jeans. "Hey where have you been? You look dreadfully rough. I don't know your names but it doesn't matter, oh you do look rough."

Graham asks them if they're mobbed by groupies and whether they wear make up onstage. He plays snatches of their single and gives the wrong night for a local appearance.

### Optimists

Later, back at the hotel - OK lads why do you do it when you could have stayed at college and gone into a nine till five routine?

"That would be boring," says George Smith band leader and songwriter. I know people in nine till five jobs with a nice house and a nice car who yearn to do what we're doing. Somedays we might not eat, but we have a lot of fun. The thing is we're in control of our own destinies. You've always got to be an optimist and think that just around the corner there's going to be something better.

We've graduated from doss houses to bed and breakfasts - it's a start."

To make enough money,

ideally they should play four or five gigs a week. But there have been lots of times when the money they earned has been eaten up in petrol costs. They recorded some demo tapes in a basement and pestered record companies for appointments. Four record companies were interested and they signed to DJM. The company gave them a £6,000 advance but that all went on a decent PA and buying a new van.

"It's good to be based in Bristol," says George. We could never afford to live in London - the prices for flats are extortionate and Bristol is pretty central for travelling.

Dragons had all played together in various bands around the Bristol area although they met keyboards player Alan Wilder when he was working in the DJM studios. Apart from George, Alan and Nick, there's Huw Gover on guitar and Joe Burt on bass.

### Crackerjack

They all wanted to be musicians from an early age. Joe came from a musical family and made an appearance on Crackerjack clapping along to a song. George went one better and won a talent contest.

He started his proper musical career by playing in folk clubs. He was a New Faces winner and later came to London. By day he worked as a lifeguard at Putney swimming baths and save three people including a Brownie who got her foot caught in the safety rail.

George says he was seduced by his English teacher at the age of 15 and he's still the ladies man of the band. He often recounts the tale of a certain 'Shrewsbury Lil'...

How does a new band finance itself?

"You must have a friendly bank manager," says George. I played mine a single and he really loved it. He's now a confirmed fan of the band."

Joe sold nearly all he owned and the rest of the band have scrimped and saved and had help from friendly parents. Guitars tend to appreciate in value. Huw has a vintage guitar worth about £300. Naturally having the stuff nicked is a constant fear.

"We're not like many up and coming bands with day jobs," says George. In order to sharpen your style you just can't afford time to do anything but play. Our music has been described as folk funk. It's pretty funky but it has a melodic feel. When the audience and you are having a good time then it makes up for any hardships you may have had. It's probably that feeling that makes us carry on, but we're all good friends and if we have any bad times we laugh about them.

"The ambition at the moment is to survive, we're so concerned about that, we haven't had time to think about flash cars. That would be nice but maybe if you earn that sort of money and you're just in it for a fortune the fun goes. I think a lot of bands have found that and they split."

"We are going to make it big. We've got a record contract and a possible hit in less than a year. Many famous bands today couldn't boast that."



# Singles reviewed by ROBIN SMITH

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

## Record of the week

**HORSLIPS:** 'Warm Sweet Breath Of Love' (DJM/DJS 10754). Unique blend of traditional Celtic airs and powerful rock. One you can shake your head to or listen to thoughtfully. Rush out and buy it or the Leprachauns will get ya. +++++

## Near miss

**QUEEN:** 'Tie Your Mother Down' (EMI 2593). Back to their roots with some tasty hard rock. Freddie's strident vocals knife the air apart and there's the inevitable tingling solo from Brian May. Major competition for David Soul. +++++

## And the rest

**DAVID SOUL:** 'Going In With My Eyes Open' (Private Stock PVT 99). Aaaaaaaaargh! Oh no, David's going to be at the top for yet another decade. This single will be snapped up by misty-eyed ladies everywhere, although it sounds remarkably like his last effort. Familiar little-boy-lost vocals and soppy orchestration. +++

**CHARLIE DANIELS BAND:** 'Billy The Kid' (Epic SEPC 5012). Music to bust broncos by. Faster than a whirlwind, sounds like the theme to a Fifties movie. Unusual enough to make it. +++

**JOBELL AND THE ORCHESTRA DE SALSA:** 'Never Gonna Let You Go' (Pye 7N 25736). Puerto Rican flavoured ditty. Adequate, but nothing special. +++

**MARILYN CHAMBERS:** 'Benlhana' (Pye 7N 25737). Sexy gurglings, standard disco beat and naughty lyrics. Donna Summer does it a lot better. ++

**SERGIO MENDES:** 'The Real Thing' (Elektra K1244). Good cure for insomnia. +

**STEVE GIBBONS BAND:** 'Please Don't Say Goodbye' (Polydor 2058855). Sorry, but I'm going to have to. Unoriginal boogie and dated guitar licks. ++

**GARY BENSON:** 'Can't Let You Go' (State Stat 2088 55). Successful formula of pleading voice and big instrumental build-up. A hit. +++

**ATLANTA RHYTHM SECTION:** 'So Into You' (Polydor 2086 774). Tasty disco waxing with a pulsating rhythm. A bit laid back on first listenings but a steady grower. +++++

# THE CELTS ARE COMING



**FREDDIE MERCURY:**  
(left) cuts the air.

**U-BOAT:**  
(below) sinking feeling.

**ACKER BILK:**  
(right) blows his top



**DAVID McWILLIAMS:** 'By The Lights Of Cyrlan' (EMI 2596). Poetic lyrics and intricate theme. Superior single. +++

**DON GIBSON:** 'I'm All Wrapped Up In You' (DJS 10755). This week's winner of the 'RM waste of good vinyl award'. +

**WOODY WOOD-MANSET'S U-BOAT:** 'Star Machine' (Bronze BRO 35A). Sinks without trace. +

**ABIGAIL BROWNE:** 'The Woman In Me' (Private Stock PVT 93). Instantly forgettable. +

**SIMONE:** 'A Little Bit Of Magic' (Spiral SPF 7004). A big bit of boredom. +

**PAUL KENDRICK:** 'Cheatin' In The Dark' (Private Stock PVT 96). Unoriginal ballad. +

**BLUE MAGIC:** 'Three Ring Circus' (Atlantic K10910). Predictable sou number, like so many you've heard before. ++

**DARRELL BANKS:** 'Angel Baby (Don't You Ever Leave Me)' (Atlantic K10979). Can't get away fast enough. +

**KEITH CHEGWIN:** 'I'll Never Fall In Love Again' (Pye 7N 45662). Why did he bother to walk into the studio? +

**ACKER BILK:** 'Love Theme From The Eagle Has Landed' (Pye 7N 45654). Your mum will love this one. Acker indulges with more rich reed work. +++++

**GERRY TREW:** 'Stand And Deliver' (Pye 7N 45680). Utterly limp. +

**WARM:** 'The Demo Tapes' (Warry 2061 A). A maxi single plus a single packaged as one. Good value for money, but little else. ++

**LALO SCHIFRIN:** 'Theme From Most Wanted' (CIT/CSP 008). Isaac Hayes' theme from Shaft revisited, but the Jaws man is set for another bite at the charts. +++

**CRACK THE SKY:** 'We Want Mine' (Lifesong ELS 45016). Aggressive vocals and guitar with honky tonk piano. Interesting slow passage at the end. Sounds somewhat like vintage Wings. +++++

**MAGNA CARTA:** 'Oh My Dear Rose' (GTO GT 2099 182). Superb criss-cross harmonies and violins spiced with acoustic guitar and mystical lyrics. Strange mixture but it works. +++++

**MERLE HAGGARD:** 'The Roots Of My Raising' (Capital CL 15910). Slushy country tune. Unfortunately it'll probably get to Number One and stay there for weeks. +

**NATALIE COLE:** 'I've Got Love On My Mind' (Capitol CL 15912). Change of style to a smooth ballad. The lady with the chocolate voice is on to a winner. +++++

**SHERBET:** 'Dancer' (Epic SEPC 5030). Howzat. Tight fast rocker and riveting vocals. Their last single was a downer but this should knock 'em for six again. Keep taking the kangaroo juice. +++++

**KRISTINE:** 'Photo Album' (Power Exchange PX 341). Nice name - terrible single. +

**JOHNNIE TAYLOR:** 'Love Is Better In The A.M.' (CBS 5041). Sounds like James Brown - and one of him is quite enough. ++

**BUGATTI AND MUSKER:** 'Ain't No Smoke Without Fire' (Epic SEPC 4755). Weak funk that only picks up

towards the end. Not enough thought went into this one. ++

**SCOTT FITZGERALD:** 'Walk Away Renee' (Epic SEPC 5040). Bad update of the soul classic. Leave it to the Four Tops, Scott. ++

**ULTRAVOX!:** 'Dangerous Rhythm' (Island WIP 8375). Cosmic reggae, if that's possible. Heavier than lead bass and ice-cold vocals. Very weird and wonderful. +++++

**DARYL HALL AND JOHN OATES:** 'Back Together Again' (RCA PB 9053). Mournful sax and then those oh-so-tight harmonies. Sweeps into a grand climax and then some slow cello. Great all the way through. Can't think why they've never been big singles-wise over here. +++++

**CHIP HAWKES:** 'One More Dusty Road' (RCA PB 5002). One more terrible record. +

**MARTY ROBBINS:** 'Adios Amigo' (CBS SCBS 5055). Sounds like one of those dreadful efforts by Ken Dodd. Turgid Latin American background. +

**HENRY MANCINI AND HIS ORCHESTRA:** 'Theme From Charlie's Angels' (RCA PB 0888). Predictable TV theme. Still, aren't they lovely ladies? Could do with 'em around here. +++

**JOHN DENVER:** 'Welcome To My Morning' (RCA PB 9046). The aging bumpkin warbles through another sweeter than saccharine number. Still, Denver always seems to rool OK? ++

**LIMEY:** 'Silver Eagle' (RCA PB 5014). Sound like a British equivalent of the Steve Miller Band. Strong Californian feel, a hit with enough airplay. +++++

**SLIM WHITMAN:** 'Una Paloma Blanca' (United Artists UP 36200). Slim sounds like a choirboy whose voice has just broken. Give up, before it's too late. +

**GLENN MILLER AND HIS ORCHESTRA:** 'Tuxedo Junction' (RCA PB 9031). Brings a tear to Alf Martin's eye. He used to bop to this one at the Hammersmith Palais. No band since has managed to capture that rich sound. +++++

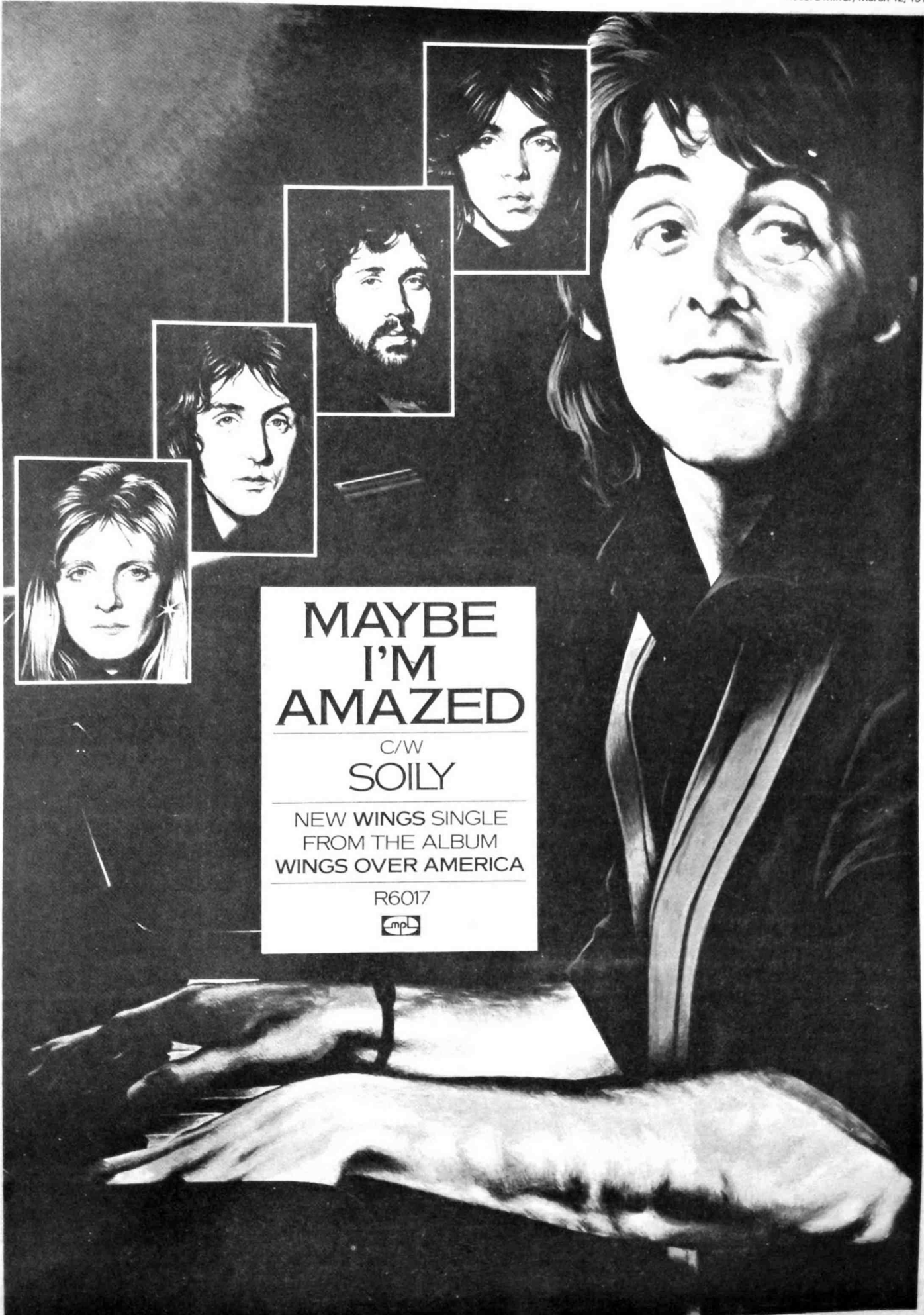
**FERGUS:** 'Hello' (Paladin PAL 5015). Goodbye. +

**CLIFFORD T WARD:** 'Up In The World' (Mercury 6007 132). Schoolgirls' hairy heart-throb strikes again. A real tigger at the old heart-strings. +++

**TONY WILSON:** 'Anything That Keeps You Satisfied' (Bearsville K15530). Why did he bother leaving Hot Chocolate? Sounds like a cheap rip-off. ++

**EDDIE RABBITT:** 'Two Dollars in the Jukebox' (Elektra K12247). Stick to nibbling celery. +

**FLORENCE LA RUE:** 'Everybody Wants To Call You Sweetheart' (Pye 7N 25738). Eurovision song contest type number - terrible. +



**MAYBE  
I'M  
AMAZED**

C/W  
**SOILY**

NEW WINGS SINGLE  
FROM THE ALBUM  
WINGS OVER AMERICA

R6017



# CLAN McFLEETWOOD

FLEETWOOD MAC are big in America. Fleetwood Mac were once big over here. Fleetwood Mac are going to be big over here again.

They tour in April and their latest album 'Rumours' shot straight into the album charts at Number Seven.

Fleetwood Mac are John McVie (bass), Lindsey Buckingham (guitars, vocals), Stevie Nicks (vocals), Mick Fleetwood (drums) and Christine McVie (keyboards, vocals). Want to know more? Tune in to Topanga, California and hear what Mick Fleetwood has to say.

"It's good to know the album's taken off in Britain. The last one only sold around 7,000 over a nine month period, but started picking up when we came over three months ago and did lots of interviews. Our visit and our success in the States must have increased the interest.

"When we left Britain, more than three years ago, we'd had big hits with numbers like 'Albatross' and 'Oh Well'. At that stage we were also having a lot of success in Europe. But we were looking for a challenge elsewhere.

"And the band's original line-up was changing. In some cases the members just disappeared."

Disappeared. You may recall that when the band first came on to the scene, it was under the banner of Peter Green's Fleetwood Mac. Peter Green was rated by many as one of the all-time great axemen. Sadly, he is no longer on the scene.

"Peter left us when he was going through moral things about earning money. It's no secret any more what's happened to him. I saw him every day last time I was in England. It's very sad - even

*But Rumour has it that the above tag is an Albatross round their necks.*

**JIM EVANS**  
*catches up on a distinguished family tree...*

more so when it's someone you know particularly well and a highly intelligent person. I hope someone will be able to help him. But the world goes on..." And Jeremy Spencer? "He joined the Los Angeles religious cult, the Children of God. He's now living in Rio de Janeiro and has five kids. He writes occasionally and still plays the odd club venue."

Mick reports that the current Mac line-up is a very happy one. The addition of Americans Lindsey Buckingham and Stevie Nicks has worked very satisfactorily.

Current movements? "We've had to cancel a few dates because Stevie has got voice trouble. It started in San Francisco recently. She's going to have a crash course from a speech therapist who reckons he can sort it out.



Apparently, she's singing the wrong way - from her throat and not from her diaphragm. We're a little apprehensive but all will be OK for the British dates, - don't worry about that."

Any regrets about leaving England? "We didn't leave for tax reasons - though we might have if then had been now. We had a lot of legal hassles with our ex-manager. I wish we'd left a year before. Getting work in the States has always been easy and trekking back and forth across the Atlantic was getting out of hand.

"America is definitely home for us all now. When we first came out, we weren't quite

sure. John and Christine particularly had doubts. But once we'd all got our own houses or apartments, we soon settled in. America isn't just an endless Holiday Inn. Now, John and Christine would be the last to leave.

"A lot of bands only come here for the money. But America has more to offer. I

fact that the new album's taken off, will help too. People will realise we're the same name - but not the same band - as five years ago. Will they be asking where's Peter Green? - and shouting for 'Albatross'?"

don't feel any particular loyalty to England. It's redundant to have moral feelings about leaving your country. It's a world we live in - not different countries. The sooner more people realise that, the better.

"I adore England, but it's a very suffocating place, especially when you're self-employed and trying to do something artistic."

How d'you feel about playing live in Britain again? "All of us are both excited and nervous. It's going to be weird playing all the old places. And it'll be good for any ego problems we may have. The

But the older fans will be glad to know that Mac still keep some of the oldies in their concert repertoire, notably 'Green Manalishi' and 'Oh Well.'

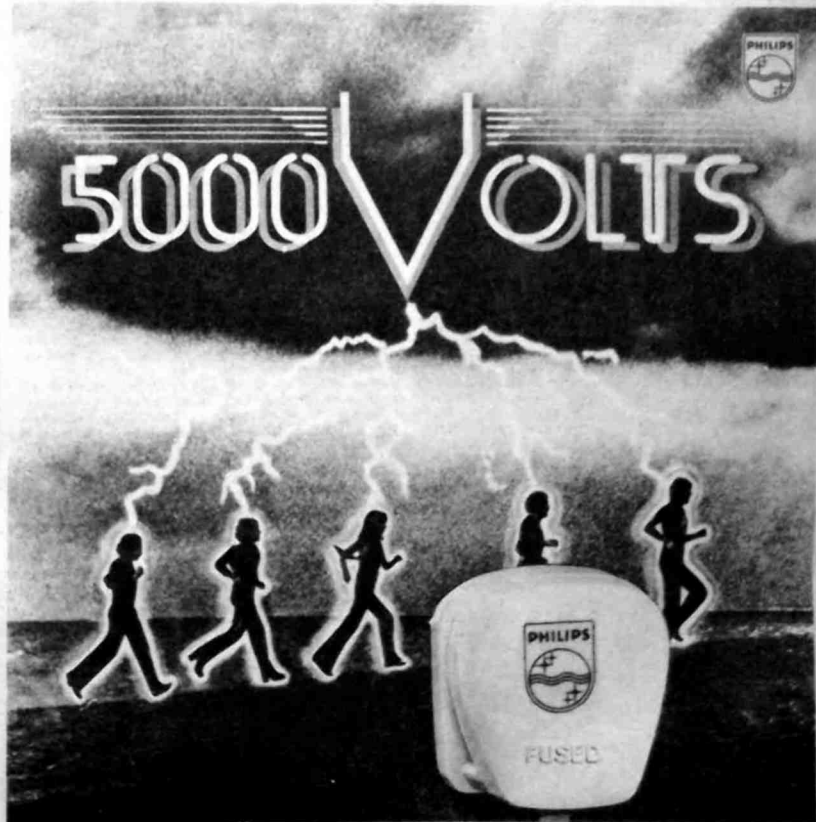
Final words. "The last two years have been amazing. It's great that it's all turned out this way after we've been through so many bad things." Then Play On.

## Switch on to 5000 volts

### Special Guests On Tour With The Stylistics

- March 13th Manchester, ABC Ardwick
- March 14th Batley, Variety Club
- March 22nd London, Royal Albert Hall
- March 23rd Bournemouth, Winter Gardens
- March 24th Eastbourne, Congress Theatre
- March 27th Leicester, De Montfort Hall
- April 3rd London, Palladium
- April 6th Birmingham, Odeon
- April 7th Liverpool, Empire
- April 8th Blackpool, Opera House
- April 17th Croydon, Fairfield Hall

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BARBARA: live gigs are the best

# Barbara Bubbles Over

BARBARA DICKSON bounced into the press office at RSO.

"I'm so excited!" she announced to the world in general, and me in particular.

"Why the excitement, Barb . . ."

"Well, as you probably know I've only just come back from Nashville, where I've been recording my new album, and something has happened this morning that's really exciting . . ."

"You see, Al Coury has heard a tape of the album and he thinks it's great and he's going to help me crack the American market . . . it's a great landmark in my career, he's a great man and he always gets great results with the people he promotes in the States and he thinks I'm good I just got the news this morning and I'm so pleased . . ."

Her large eyes were

punctuating every squeal of delight by expanding to saucer proportions. She was dressed casually in jeans, a check shirt and silk scarf, and her enthusiasm and sheer delight at what she'd heard kept her on the edge of her seat and talking all the time.

"Tell me, Barbara, what's the new album . . ."

"Well it's got four of my own songs on it, and no oldies like my last one. And it's not a country album despite the Nashville location.

"The musicians I used are more on the rock side of Nashville, and they were unbelievable. Reggie Young, the guitarist, is legendary in the business, and David Briggs on keyboards also plays for Elvis. It was an incredible experience working in Nashville."

"Why did you go the way to Nash . . ."

"It's a long story, but it really all comes down to the advice of my record company, RSO. They advised me to make my next album in

the States, and Mentor Williams, a record producer based in LA had heard my version of 'Driftway' a song he wrote, and liked it, and invited me to work with him and he likes to work in Nashville so that's why . . ."

"Why did you use Nashville music . . ."

"Well, the American unions wouldn't let me take my band over to make the album but I was lucky they were great about it. I've got the best band in the world, but the Nashville musicians are great, no criticism of British musicians intended it's just that they're so laid back without being dissociated over there, enthusiastic but relaxed . . ."

"The Nashville sound is great I always thought it was in the production but the rhythm and vocal tracks are so strong you don't have to add anything you almost get a live album atmosphere and that's what I like best. The album should come out in April over here. . . "Unbelie-

vable. Her voice with its strong Scots accent had come to a stop. Silence for the first time since the interview began.

Quick, think of a question.

Uh, how does it feel to be a superstar Barbara . . . ?

"I don't think of myself as a superstar. I don't live like one. As far as I'm concerned, success is purely transient, and it's lucky that I'm older when it's come. I can cope with it, something I don't think I could have done when I was younger.

"My life doesn't hinge on success. I like a small circle of friends and I don't go to parties often. It's all a question of perspective.

"I don't fancy the idea of becoming a tax exile to the States either. It's great over there it was my first trip and I can understand why people go there, especially California it's so warm all the time, but all my roots are here I know the people and understand what I'm doing. I have a huge affection for my country and my people, and I would be incredibly homesick in the States.

"Anyway I'll be over there in the summer for a promotional tour for the album with the Bee Gees they're great I saw them on a TV show over there and they were doing a version of 'Jive Talking' it was great it was like a live show. It's great if you can perform live something you've recorded and make it sound as good as the record without carting tons of gear and tapes around. That's what I like the best, live gigs.

"They're so much nicer." Phew, what a talker. And she hasn't even started yet. Barbara, why do you thin . . . ?

"It all comes down to the fact that I want to stay in this country so that when I give up singing I can become a lady announcer on the BBC — on something like Woman's Hour . . ."

Um ah why is that . . . ?

"You know my father's an ordinary working man and for years he's been telling me I was a fool to give up my job with the Civil Service and the pension at 60 I've been singing pro for about seven years and he's always helped me but he saw me on Top Of The Pops the other day and he think I've made it at last . . ."

About your fami . . . ?

"I'm very superstitious like my mother and she's said things like 'If it's meant to be, it's meant to be' and 'I know there's someone up there looking after you'. I have been lucky these last two years all the way from the John, George, Paul, Ringo and Bert thing through to Evita. I've known I'm and Andrew socially for two years and they asked me to do 'Another Suitcase' and it's so nice when something like that does well I'm so pleased . . ."

Any plans for more theatre wor . . . ?

"No. I've done my stuff and I don't want to do any more, especially not in Evita when it comes to it the song is only one song and it's a small part don't get me wrong, I love the theatre but I don't fancy another long run . . . I would like to make a film though.

"There's so many great things happening to me all at once I don't know where I am half the time. There's this charity gig for brain damaged children coming up on April 1 at the Albert Hall with the Python team and Alan Price. I've been asked to do honestly I would have gone along to sweep the floor if I'd been asked.

"I don't do much club work any more, it's not economical and anyway I'm fed up with the travelling and hard work I spent years doing. I've done my bit in small folk clubs and waiting on Doncaster station for two hours for a train that never turned up in January it's time I did live gigs where you can make sure the sound is right and that's what I'm going to do I can't wait to do some gigs . . . It's the meaning of it all for me . . . people enjoying my songs and I've got a great record company it's small and I can know everybody even the boss, Robert Stigwood. I'm not just a tick on a chart here.

"It was hard as a woman alone on the road but things are really happening now. I'm so pleased and excited . . ."

"Do you like Ry Cooder? I think he's great I saw him at Hammersmith and his albums are fantastic still I must dash thanks it's been great see you soon . . ."

Exit Barbara, and shell-shocked journalist. I'm so pleased to be out . . . Tony Bradman

# Old Pals Act

PALMAY best known to you as a brand of dog food. But PAL also happens to be the initials of a new band about to hit the rock scene . . . Paice, Ashton, Lord.

Jon Lord (keyboards) and Ian Paice (drums) found fame with the now defunct Deep Purple, a band that notched up phenomenal album sales and filled auditoria across the world. Lord himself also found success with such ventures as the Butterfly Ball at London's Albert Hall.

Tony Ashton was a big hit at the same venture, not only for his keyboards playing and vocals, but also because he threw quantities of white wine over his fellow musicians. Tony was also keyboard player and vocalist with Family and Ashton, Gardner and Dyke. He has been a long-time friend of Paice and Lord.

The new band have just released their debut album. On March 26, after various European dates, they embark on a short British tour including gigs in Birmingham, Glasgow and London's Rainbow.

The new album has a strong R & B flavour, with female choruses and brass backing. There are traces of the old Deep Purple, but overriding this is fresh brand of music. It should be a big one.

Over to Jon Lord and Tony Ashton. Armed with suitable quantities of alcoholic beverage and seated round a large table their publicists' office, the boys waxed forth on several topics.

On the new band. "We held auditions and saw a lot of great talent. For example, there was a 16-year-old bass player who was too young for us, but he'll be big in a few years time. Likewise a 15-year-old guitarist. If you ever want to know what hell

on earth is like, try conducting auditions. It's not that the musicians who came along were bad or anything — it's just that there were so many. At one stage, we thought of taking on Jim Cregan who played on the recent Rod Stewart tour. But we decided against it. We're a new band and we're not hanging on to anybody's coat tails."

On the inevitable comparisons to Deep Purple. "We don't want to be compared with Deep Purple. Paice and I have said all we want to say in the context of heavy rock. Some of the earlier influences are there, but with the help of Tony's laid-back style, we're doing songs now that we could never have done with Deep Purple."

On singles. "To me, the singles charts are the life blood of the music industry. To disregard the singles charts would be foolish. It was really nice to see Chicago at number one. We'll be looking for a single, but probably not taken from the album. In a lot of cases, it's a rip-off for the kids when three or four singles are taken from one album."

On punk bands. "There doesn't seem to be anything special or new to their music. When the public realise this, these bands will crawl back into the woodwork."

On America. "We were big there with Purple, but now we want to make it as a British band. Fleetwood Mac played support to us in the States and look what's happened to them. They're so simple, but so good."

On the future. "The European tour, another album and then America."

So, from the ashes of Deep Purple, emerge PAL. Listen out for them. They'll be making a big noise and a big impact.

Jim Evans



OLD PALS: Are they bringing the food that prolongs active life?

# Albums

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

## Idiot uses his brain

IGGY POP: 'The Idiot' (RCA PL 12275)

You've heard 'Low' from Brian Eno assisted by David Bowie - now meet 'The Idiot' from David Bowie assisted by Iggy Pop. Produced, arranged and co-written by Bowie, this is the latest offering from the Berlin entourage who have just completed their UK tour amid much publicity. From the one-time 'Legend' who found fame by puking on his audience, comes a laid-back, interesting and at times disturbing album. There's little emotion in Iggy's vocals. At various points, Iggy sounds like Jim Morrison, like Lou Reed of Trans-former days, like the former David Bowie. Bowie's backing vocals, keyboards and occasional saxophone figure throughout. Having recently seen Iggy live, it's hard to imagine him sitting still in a recording studio, but the restraint is there. Final track on side one is 'China Girl' - the only happy-go-lucky track - and it comes as some kind of relief. But, friends, there is no escape. On Side Two the band go back on their heavy metal journeys into blandness. But it's innovative and it's compulsive. Through 'Dum Dum Boys' (former Bowies, former Iggy's) 'Tiny Girls' and into the ultimate 'Mass Production', the band keep on searching. As 'Mass Production' draws to a noisy climax, Iggy sings 'I'm almost like him, I'm almost like you'. Right, Iggy, you are. + + + + Jim Evans

JACK BRUCE BAND: 'How's Tricks?' (RSO 2394 180)

Jack is back. After some fairly unsuccessful outings since Cream he's formed a strong new band and they've made a promising debut. 'Without A Word' features his bass peeling away and some soulful vocals. The pace quickens, developing into jazz funk. Back to more familiar styles with 'Johnny B'77'. Jack's bass never dominates but provides an anchor - firm foundation for the other instruments, purring behind the screeching lead guitar. 'Times starts soulfully before breaking out into a storm of instruments and quietening down again. In the past Jack Bruce has had a shaky career but the future of this new band looks assured. + + + + Robin Smith

## Riding along on the crest of the new wave . . .

# Screen gems

TELEVISION: 'Marquee Moon' (Elektra K52046)

THIS is punk r . . . no, wait a minute, it's a visit to the Lou Reed glasshouse in the sky . . . no, er microcosmic meandering . . . it'll come. Got it. A surreal combination of late Sixties Floyd, Velvet Un . . . No it ain't, point is, this album is totally indefinable. Television are Tom Verlaine, singer and lead guitar, Richard Lloyd guitar, Fred Smith, bass, and Billy Ficca, drums. They've dominated the New York club scene for the last couple of years, and this is their first album. Verlaine is the centre of this particular universe. The ex-boyfriend of Patti Smith plays guitar like you've never heard before, if phantoms could wield an axe they'd sound like him on the title track - 'Necropolis City'. If corpses could sing they'd sound like him on 'Venus'. It's very difficult to convey the atmosphere, that creeps over this record. It's probably one of the most exciting debut albums ever released. But is your turntable ready for it? + + + + Barry Cain.

MCS: 'Back In The USA' (Atlantic K50946), THE STOOGEES: 'The Stooges' (Elektra 42 052), THE STOOGEES: 'Fun House' (Elektra 42 055), TED NUGENT'S AMBOY DUKES: 'Two Originals Of' (Discreet K69202)

Either (A) These bands were well before their time, (B) We're all a bit slow on the uptake or (C) The world is going round in ever decreasing circles.

These are all prime examples of a premature vision of Motor City Madness, a sound that was Detroit and is Detroit.

All are pretty essential albums if you wanna know how the sound of the Seventies was formulated by the sounds of the Sixties.

MCS were sacked by Atlantic five years ago and are now sadiy extinct. 'Back In The USA' was their second, and to these ears, best album, containing direct parallels to the current punk scene with a fresh teenage awareness and involvement, linked with a strong rock 'n' roll energy. Their bullets came in short, sharp bursts with under - three minute classic like 'Call Me Animal' and 'Teenage Lust'.

The Stooges were loud and lewd in fairly equal proportions, transmitting a black and

white music full of dumb eccentricity. Their first album was produced by John Cale, who also provided viola and influence on the hypnotic 'We Will Fall'.

There's a profusion of wah - wah guitar from Ron Asheton and the man delivering the killer lines is one Iggy. Known as Iggy Stooge on the first album and Iggy Pop by the second, both are incredibly raw for studio albums of the time.

Meanwhile good 'ol Ted Nugent was having a heyday with his band the Amboy Dukes. They'd scored a US hit with 'Journey To The Center Of The Mind', and the amazing axeman was already doing his wild thing on and off stage. The two albums in the Discreet package are '74 cuts', 'Call Of The Wild' and 'Tooth Fang And Claw', amongst the better of their recordings.

Nugent's sound is less defined than on his excellent Epic albums, but listen carefully and you can hear some natural high lyrics and guitar workouts that have since been perfected. Best not to play it too loud though, for the sake of the windows. + + + + David Brown

FRANKIE MILLER: 'Full House' (Chrysalis CHR 1126)

Gather round and I'll tell you a story. Are you



## VOXY MUSIC

ULTRAVOX! (Island ILPS 9490)

Nobody can be impervious to outside influences and on this album from one of Britain's newest bands the influences are as obvious as the sleeve's graphics suggest. But the wide range of ideas far surpasses any pricy of musical styles. 'Satday Night In The Land Of The Dead' is a misleading opener: for all its crashing rock 'n' roll energy it doesn't serve as Intro to yet another new wave ensemble. 'Life At Rainbow's End' follows, establishing the overall mood firmly. Billy Currie's swirling violin offsets the intense, anguished vocals of John Foxx with occasional harshness. The last track of Side One is probably the most unsuccessful, unfortunately so because the idea of despair driving someone to want to be a machine is a fascinating one. Side Two's opener, 'Wide Boys' continues the theme of 'lads out to paint the town red' and is one of the best offerings, although sounding inexplicably like an early effort. 'Dangerous Rhythm' hypnotises throughout its off-beat and easily justifies its choice for single release, while 'The Wild, The Beautiful and The Damned' is a hymn to all forms of avant garde everywhere. Roxy Music and Bowie, consolidated by Eno's production, have both made their indirect contribution, but a band with so much to offer are unlikely to need any musical crutches for long. + + + + Seamus Potter

sitting comfortably? Then I'll begin. Once upon a time, way up north, there lived a lad called Frankie, who wanted to be a famous singer. So one day he packed his bags, headed for the big city, found himself a stove - pipe hat, played a few gigs, made a few records, and got into a few fights. Then Frankie got himself a band called Full House and he made a killer album. He sang some beautiful love songs, like 'This Love Of Mine' (which he wrote with Robin Trower), 'Searching' and John Lennon's 'Jealous Guy', plus some real funky rockers like 'Take Good Care Of Yourself' and 'Down The Honkytonk'. His voice sounded a little like Rod Stewart, a little like Van Morrison, and a little like Bob Seger. But most of all, it sounded a lot like Frankie Miller. And people heard it and said, 'He should make it'. At the moment, this story doesn't have an ending, so now it's all down to Frankie. Go out and slay 'em lad. + + + + Sheila Prophet

METRO: 'Metro' (Transatlantic Trag 940)

First track, 'Criminal World'. Great. Sounds like a hit. And that's yer lot. From then on the standard goes down, down, down. The main problem with this album is the vocals. Implausible is the word. Peter Godwin seems intent on sounding every 'T' in just - so fashion. A ballet dancer's voice - music ain't bad though.

Duncan Browne and Sean Lyons play all manner of guitars and gimmicks. An off - the - shoulder album. Very chic. Very meaningless. + + + + Barry Cain

GARY GLITTER: 'I Love You Love Me Love' (Pickwick SHM 916)

Oh dear. How unfortunate. 'Now Gary has settled down', intone the sleeve notes. 'Together with his love Mary, they live far away from show business, which was once his only life.' Grammar 3 out of 10, spelling 2 out of 10. We all knew Gary was making a comeback over three months ago. So why wasn't this shoddy cash - in on his retirement stopped in its tracks? + + + + Sheila Prophet

ROY HARPER: 'Bull-inamingvase' (EMI Harvest SHSP 4060)

An album warm as brandy, smooth as chocolate and as seductive as good wine. Intricate lyrics finely balanced with mellow instrumentation glowing, all the way through. Listen to it twice and I'll guarantee you'll be hooked for life. The lazy Sunday afternoon singalong, 'One Of Those Days In England' quietly captures the atmosphere of a summer's day, followed by the melancholy 'These Last Days'. On 'Naked Flame' the style gets heavier, Harper hitting some unbelievably high notes behind forceful guitar work. 'Watford Gap' slightly disrupts



## St. Stranded

THE SAINTS: (I'm) Stranded (EMI Import EMC 2370 Code 304)

A Definite burn yer ass off job. Hot. As hot as hell. And Aussties too.

'Rock 'N' Roll is meant to be revolutionary, aggression is always there. We're just opening up. We're not a punk rock band nor are we into glorifying violence. But we are realists.' Guitarist Ed Kuepper said that. He's a saint. "And them downtown boys sure talk gritty. It's so hard to be a saint in the city."

The band live in Brisbane which can be described as a huge, sprawling Kings Cross with its winos and railway yards. They formed four years ago and last year recorded and pressed 500 copies of their song '(I'm) Stranded'. Some ended up in this country and it was promptly voted single of the year by a rock paper. And now their first album. Disobeying all recording techniques and rules '(I'm) Stranded' hits way below the belt. Kuepper, tossing eclecticism out of the grooves, attacks his guitar with pristine arrogance. Singer Chris Bailey hacks away at each number like some crazed lumberjack. Together they write most of the material, 'Erotic Neurotic', 'Messin' With The Kid', 'Nights In Venice', all showing razor - sharp insight.

Like the way asterisks against some numbers represent 'Australian compositions'. And with songs like this The Saints are liable to push a majority of the bands on the scene today way down under. + + + + Barry Cain

the balance, a song trying to be funny which falls flat on its face. One of the only flaws on the album. No one sounds quite like Roy Harper. Delicious. + + + + Robin Smith

THE STYLISTICS: Sun and Soul (H and L Records 9109 014)

What makes the Stylistics so irresistible? I think it's the way that Russel Thompkins Jr sings; he seems to be able to make time stand still with the purty of his voice. A voice capable of paralysing any ill - intentioned opposition at 50 paces and that's definitely without having to loosen his collar. He sings a

comedy song, 'Shame and Scandal', with the same cool but consuming anguish as he sings about loves lost and found. Thing is both types of song seem to work.

The Eurovision song contest type arrangements of songs like '7,000 Dollars And You aren't really my idea of soul, but the music at worst never badly detracts from the sumptuous vocal performances and at best some of the arrangements are really quite deliberately funny. The songs on this record are so good that it sounds like 'Stylistics Hits Volume Three'. Superb and delicious supper club soul. + + + + Geoff Travis



PETER GREEN

indulge and enjoy it. Peter Green's guitar work is outstanding on 'Need Your Love So Bad', 'Black Magic Woman' and 'Big Boat'. For Jeremy Spencer's slide-work, try 'Coming Home' and 'Doctor Brown'. And for Danny Kirwen, see under 'Jigsaw Puzzle Blues'. Someone else said 'ain't no white man ever played the blues 'cos he ain't had nothin' to worry about.' Try the old Fleetwood Mac, mister. + + + + Jim Evans

FLEETWOOD MAC: 'The History of Fleetwood Mac' (CBS 88227)

Someone once said, "Of all sad words of tongue or pen, the saddest are these." Sadly, Peter Green hasn't picked up a guitar for years. Jeremy Spencer has gone to God and South America. Danny Kirwen is struggling with his own band. The name Fleetwood Mac is still with us, and the band's mainstays are still original members John McVie and Mick Fleetwood. With a new band they've found fame and fortune in the USA, but their music is very different to the old Mac who were such an important part of the British blues movement of not so many years ago. Whether you're listening for the first time, or just remembering times past, pay attention to this music.



JOHN MARTYN: 'So Far, So Good' (ILPS 9454)

This is a beginner's guide to John Martyn's (above) unique brand of music - and it's near - perfect. All his best-loved songs from 'Bless The Weather', 'Solid Air' and 'Sunday's Child' are here. Side One is elementary with his most beautiful songs

such as 'Head And Heart', 'Spencer The Rover' and of course, 'May You Never', definitely one of the songs I'd take if I was expecting to be stranded on a desert island. Side Two is more difficult . . . it features his instrumental side. It kicks off with 'Glistening Glyndebourne', and atmospheric masterpiece on piano and guitar, goes into 'Solid Air', with its repetitive, echoing guitars, easing off for a bit with 'One Day Without You' and then finishes up with a cracking live version of 'I'd Rather Be The Devil'. Advanced students can pass this one up, but new pupils should start right here. + + + + Sheila Prophet.



AL STEWART: sore throat

**THE TOWER Theatre, Philadelphia, holds over 3000 people — about the same size as the London Rainbow. The auditorium was packed out with a maximum audience — every one a rabid Al Stewart fan.**

Backstage, Stewart was eating a meal in silence. The promoter had laid on a spread — sumptuous by British standards — and a huge fridge was packed with booze.

As the band chattered round noisily, Stewart didn't even look up. He had a bad throat and was anxious about the concert. Stewart was nervous — even accounting for pre-show tension.

The most likely reason for that bad throat is that he's done over 70 concerts in the past four months. He has other reasons — less valid — for his affliction.

"It's because I've done four interviews," he said shortly.

Never a warm person to interview at the best of times, Stewart has become even more off hand recently.

Personality diffi-

culties aside, Stewart's music has finally gained the guts it needed to go with the complex lyrics he writes.

The band is flexible: the permanent members are Steve Chapman (drums), Mark Goldenberg (guitar), Peter White (moog and keyboards), Peter Robinson (piano), Robin Lambie (bass and violin). He's also brought in a talented sax player called Phil Kenzie to take a solo and back him up for the album's title track.

The rest of the band are versatile enough to bring the music more into line with funky rock than Stewart's ever been able to do before.

In the hall the local band wasn't holding down the audience. The enthusiasm for Stewart was surprising — considering he finds difficulty in whipping up the same energy in Britain. Maybe he has some reason to be bitter. Maybe.

As the "cat" logo dropped behind the band onstage, they opened with 'Cider Apple Reconstitution' from the 'Past Present And Future' album.

## Rosalind Russell reports from Philadelphia on a triumphant Al Stewart concert

Although Stewart occasionally sings like a folkie, the music behind him was solid and funky.

He followed with a track from the 'Cat' album — the show was well mixed with old and new songs — 'one Stage Before', let the keyboards players take credit for producing a dramatic high. The audience was ecstatic. Stewart has been heavily promoted on local radio stations, so everyone knew what to expect.

He still rambles a bit, but this time the talking was shorter, perhaps because of the throat. He did give a long introduction to 'The Dark And Rolling Sea' (also from the PPF album) and dedicated it to those who had been unlucky in love and lost. Makes you wonder No? Well it makes me wonder. There has to be some reason for that chip on the shoulder.

Credits next to Robin Lambie for his superb violin playing on 'Broadway Hotel'. He adds another dimension to the already diverse talent in Stewart's songs. The arrange-

ment was sensitive and impressive.

As a voluble speaker (usually) on social problems, it wasn't likely Stewart would ignore the chance to bring in politics. He did so for 'The Race To Moscow' (from PPF) which he dedicated to Jimmy Carter. On to more esoteric things with 'Modern Times' from the album of the same title. It's a classy song, and lead guitarist Mark Goldenberg provided a soul searing thread for the words to hand on. He was superb.

In contrast, 'On the Border' is a racy number, with a strong hook line and one of the most commercial tracks from 'The Cat' album. The audience was very aware of all of his music and each song was welcomed with a wave of applause.

Stewart reminded them that a similar response unfortunately had been withheld from his single 'Teminalise The Edge Of The Night', which he sang now. It was just too heavy lyrically to be a big UK success. We need a little light relief in the charts.

Peter Robinson took the intro for 'Year Of The Cat'. It was a teasing, convoluted solo spot and deserves much credit.

This is also where Phil Kenzie comes in, and both musicians working within Stewart's talents and presumably his directives gave a magic presence to an already interesting song. And, contrary to expectations Stewart's voice held out incredibly well throughout.

There had to be an encore — you just don't ignore standing ovations. Stewart introduced the rest of the band that hadn't already taken their bows and went into 'If It Doesn't Come Naturally Leave It' — a song from the new album and a rare flash of humour.

After the show, there was a party thrown by US label Janus (he records with RCA in the UK) and he was presented with a gold disc for sales of 'The Cat' exceeding one million dollars. He received it in good voice and with much charm.

It's easy to see how Stewart has the accompanying tensions of a talented writer, but being sensitive to your own feelings doesn't necessarily make you a warm and wonderful person.

# The year of the sensitive cat

## THE BEST OF THE GREATEST



Memories of the calibre of "Shotgun" and "Roadrunner" on this soulful album from Jr. Walker and the All Stars.

STMX 6005



Memories of The Jackson 5 and their best tracks of the late sixties and early seventies.

STMX 6006



Memories of "Ball of Confusion" and other tracks including "War" from the sensational Temptations.

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Memories of old favourites from Diana Ross and the Supremes, taken from the long unavailable 'Supremes A Go-Go,' and 'Sing Motown.'

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Memories of the sixties including "Reach out, I'll be there" and "Bernadette" on this special album from the Four Tops.

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Memories of the sensational combination of two Motown Supergroups. Diana Ross and the Supremes join The Temptations.

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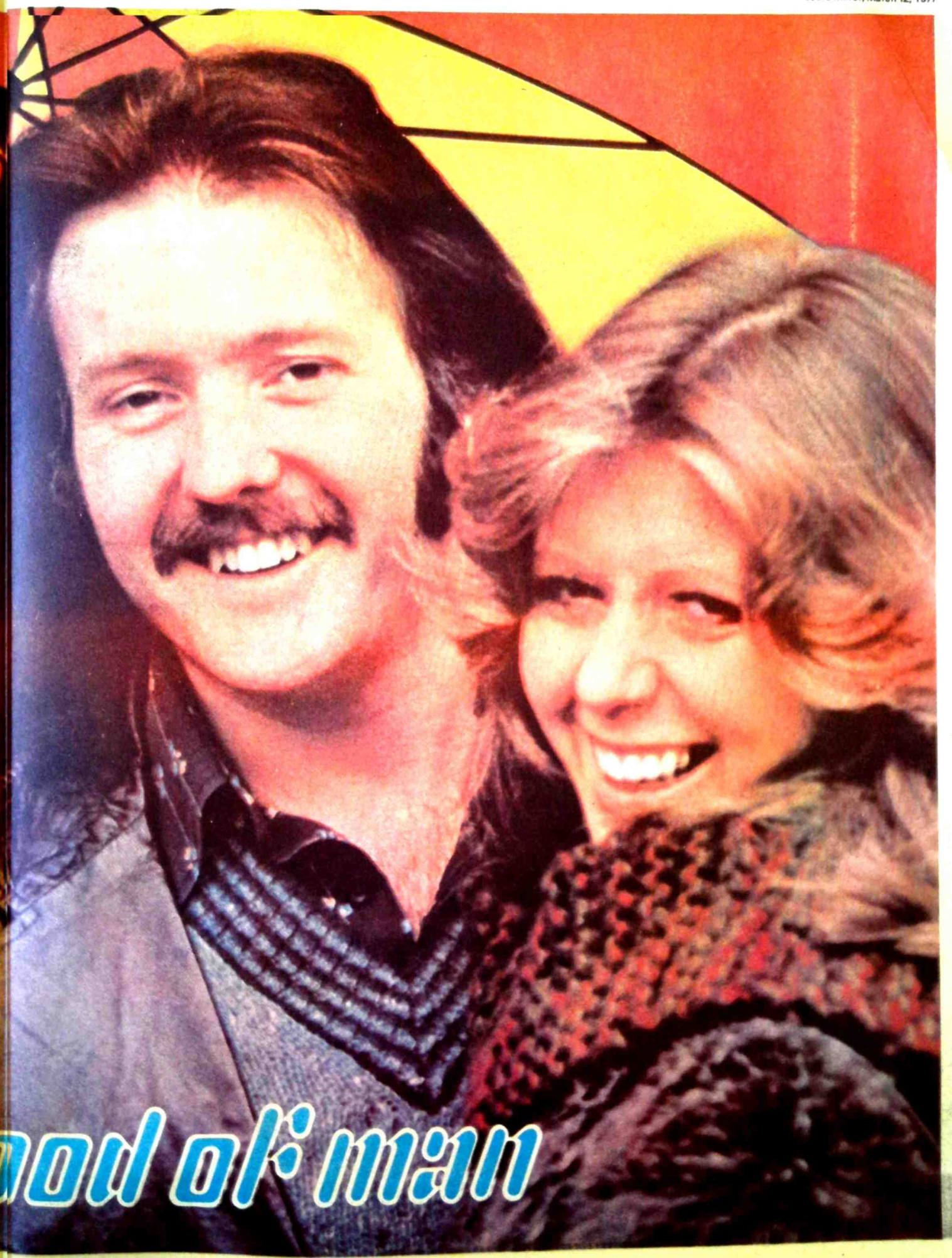
Memories of The Temptations, Diana Ross and the Supremes, Jr. Walker and the All Stars, Four Tops, Gladys Knight and the Pips, The Jackson 5, all together on one album. A Motown Extra Special.

STMX 6007



All at the Motown Special price of £2.20

All available on tape



*brotherhood of man*





# Mailman

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

## WAKE UP YOU SOFTIES

**WHAT IS** happening to British music lovers? Are we turning into a nation of romantics wearing rose-coloured specs?

The four number ones of '77 so far have all been heart-breaking slowies (Sayer, Soul, Covington, Maths) which are impossible to dance to. Where are the days of great number ones such as 'Get Back' and 'Satisfaction'?

OK, I know the charts are a pretty mixed bag at the moment but you can have too much of a good (?) thing. I too was once a victim of smoochy singles until I realised how much better groups like Queen are. All I can say is 'Wake Up Everyone' and start buying decent records for a change.

**Carole, Leeds.**  
● My sentiments entirely, luv, but what can you do when you get letters like this next one...

THE RECENT review by Jim Evans of the new album 'Sounds Of Sedaka' was ridiculous. He starts off by telling us that it was recorded in 1969, which immediately

brings him to the conclusion that it can't be as good as Nell's more up to date material.

According to him, the album has neither high nor low points, the latter I'll agree with but it has many highs. Mr Sedaka is a songwriter of high merit, he hasn't written a bad song and I'm sure all Sedaka fans will enjoy this superb album - with the exception of Mr Evans.

In true Record Mirror tradition, I think Jim Evans should receive an + for his review.

**Ms Pat Smith, Southsea.**  
● Any relation to Patti, New York?

### Vain hope

I WOULD like to add a late hope for 1977. I hope Gilbert O'Sullivan continues to write and sing his marvellous songs. I know he hasn't had the best of luck recently but I still think he can make it with a couple of really good albums. You see, I still have great faith in Gilbert's music if nobody else has.

**Paul Yates, Whiston, Merseyside.**

### Police state

AFTER EXPERIENCING great difficulties gaining entrance to see Lone Star at the University in Manchester last week, I would like to make a recommendation to any bands intending to include this venue in their future itineraries - Please don't.

Apparently due to a raid there some weeks ago, the University have

decided to impose certain security restrictions on concert nights. This involves non-students having to beg outside with students to sign you into the building and even then produce identification.

The irony of it all is that they are quite prepared to sell advanced tickets to fans without giving any warning of the admission restrictions.

**Ian, Nelson, Lancs.** (Majoring in rock music in the University of Life?)

### Choked

I HOPE Nigel Hoskin chokes on his next jam butty. Gary Glitter is the best pop star in the world. Come on put a big colour picture of him in your next issue. Next time you interview Gary, tell him Linda from Blackpool loves him.

**Linda, Blackpool.**  
● And he loves you too.

### Quick one

JUST A quick line from a regular subscriber to Record Mirror for some years, to comment on the Disco Kid Page.

Approximately two weeks ago it seemed to go back to the old formula after being, since Christmas, an informative and interesting page with a definite slant towards discos, and in my mind far more acceptable and of more public interest than say, yet another review of the new singles and a couple of features on yet another two artists.

No disrespect to James

Hamilton, but after getting used to the change of format until two weeks ago, I find I much preferred it. Just a comment! That's all, no malice borne. I'll still be subscribing.

**Tony Adams, (resident DJ) Ball Hal Disco, Harrogate.**

### Diamond dog

THE REVIEW of Nell Diamond's Love At The Greek album was complete rubbish. How dare Robin Smith class the album as unbearable and say that live, Nell cannot make it.

Has he ever seen Nell in concert? I have seen him perform at 10 concerts and he was just fabulous. The audience at the Greek seem to think so too, Nell broke all box office records during his eight night engagement.

As for indulging in a crime of passion, I feel like doing just that after reading this review. Perhaps the main reason the reviewer criticises an excellent album is because Nell Diamond is an international recording star and has real talent.

**Marilyn Swann, Nottingham.**  
● I haven't seen Nell live and after this album I don't really want to.

### Angled comment

IT'S ABOUT time people woke up to the fact that the Three Degrees are alive and well and still producing records often better than their earlier hits.

For the past year they

## Marc Bolan's French letter

WE HAVE just come back from France and we're convinced that we've seen the best rock 'n' roll band in the world.

We went over to France to see them play two gigs and they were brilliant. We heard their new single 'Groove A Little' and the title track of their new album 'Dandy In The Underworld' and we all agree that it will be the best album they've ever released.

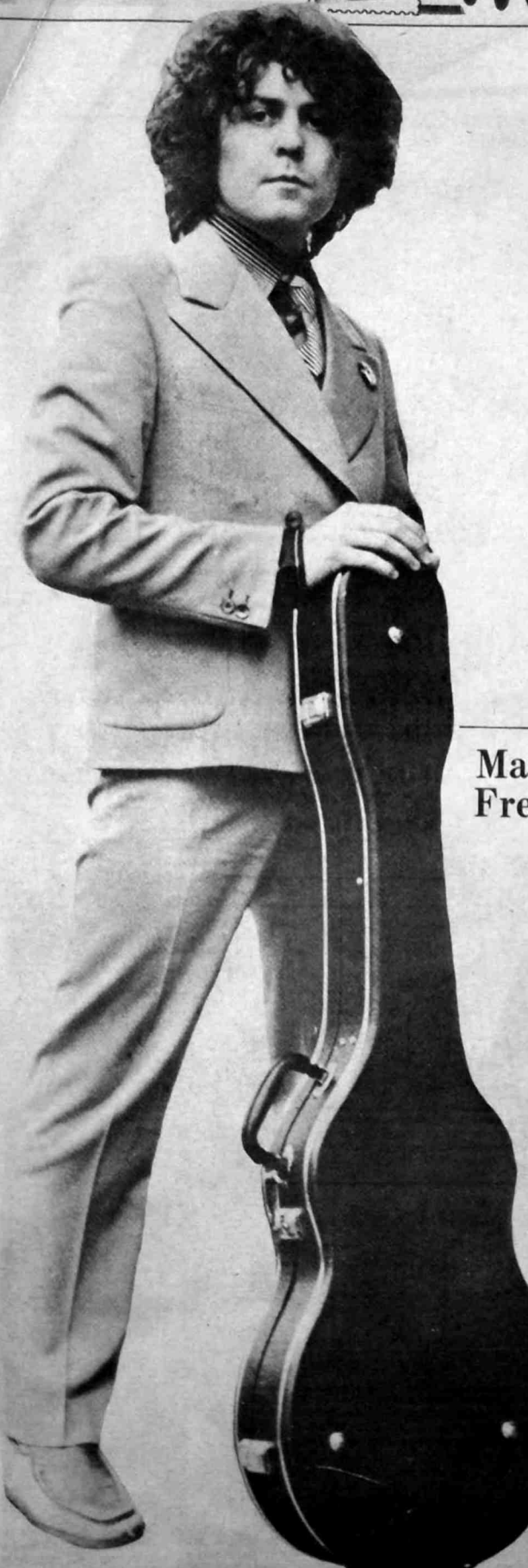
They're doing a British tour soon and we advise everyone to go - they'll be knocked out by what they see. You're probably wondering who we're on about. Well, it's Marc Bolan and the new T Rex. They're so incredible.

Thanks Marc, Dino, Herbie, Tony and Gloria too for being so nice to us in France.

**Caron, Mary, Steve & Mark, Birmingham & Steve, Chatham.**

● Is this all right, Marc, thanks for the cheque.

MARC BOLAN: what more can one say?



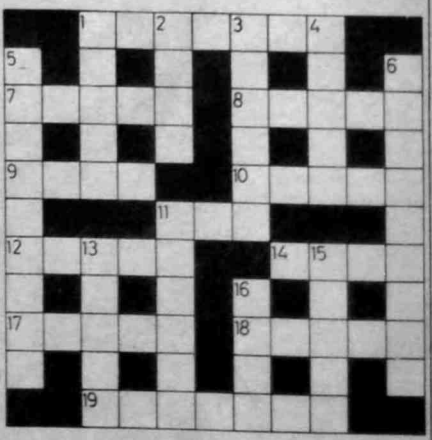
## Discword

### ACROSS

- 1 His new album is in demand! (7)
- 7 Brian was on the Oblivion Express (5)
- 8 Wooden horse jump (5)
- 9 Shafts from Messrs Stevens and Sawyer (4)
- 10 The Bobby who is with me (5)
- 11 Girl in the album Aerosmith made (3)
- 12 Big lover (5)
- 14 Wild bash from this sensational group (4)
- 17 Garfunkel late, perhaps, at being called this? (5)
- 18 Reddy name (5)
- 19 A groovy kind of lover? (3,4)

### DOWN

- 1 She goes with Sue (5)
- 2 Bob's noble partner (4)
- 3 Do it like a man, sang Bonnie Raitt (4,2)
- 4 Not the sealer member of CRY (5)
- 5 Brother singer who sang with his brother (5,4)
- 6 20th Century group dancing away (5,4)
- 11 Frank Zappa appeared in two hundred of them (4)
- 13 Heavy stuff (5)
- 15 There was a famous one called Creeque (5)
- 16 Sonny's ex-partner (4)



### LAST WEEK'S SOLUTION

ACROSS: 4 Bananas. 6 Folk. 7 Star. 8 Chimes. 9 Jeze. 10 Chuck. 12 Hebra. 15 Leo-N. 16 Fish. 17 Organs.

DOWN: 1 Castle. 2 Fancy. 3 Blue. 5 Aerosmith. 6 Flight Log. 11 Clowns. 12 Major. 14 (Am) Eric (an). 16 Organs.

have been getting nothing but bad reviews on their records and concerts. Their latest single 'Standing Up For Love' is fantastic and the album of the same name is better still.

If readers of your paper take notice of biased Rosalind Russell then recording artists might just as well give up.

**Pardon?**

DEAF SCHOOL have made it, but will Barry Cain ever make it as a record reviewer? 'Don't Stop The World' lived up to what was expected, namely originality. If you think Deaf School won't make it Barry, I suggest you see their March 11 appearance at the Liverpool Empire.

**Kiss and make up**

AFTER READING Larry Harris' letter (Feb 26) all I can say is that you're just as ignorant as the rest of the record-buying public. Have you some personal grudge against Kiss? I shouldn't think you've heard Kiss at all.

The only time I've heard them on the radio was a playing of 'Detroit Rock City' and if anyone can say that that excellent track lacks talent, then they obviously hate heavy metal because this is the best track they have done and they are the best heavy metal band around.

Don't criticise Kiss, Harris, until you have listened to them. Kiss are horrible, they aim to be. But talentless? Definitely not.

Martin Phillips, Swansea.

**Terminal case?**

ISN'T IT time the record buying public paid more attention to the tune and good lyrics of a record

**Tapes v albums — the great debate**

RECORD COMPANIES should follow the example of DJM Records in their attitude towards cassette buyers. Indeed, people who prefer cassettes get a raw deal from some record companies even though recommended prices of cassettes are usually higher than the record equivalent.

An example of DJM's consideration: 'Captain Fantastic & The Brown Dirt Cowboy', Elton John. With this cassette, you received a small slip of paper which could be sent off and in return you would receive the two booklets and poster included with the album.

Examples of raw deals: 'Blue Moves', Elton John with elaborate colourful double sleeve with lyrics and cassette, there was just a single cassette with an index card, printed on one side only, with just title and writers of the songs included on it.

'The Original Soundtrack', 10cc (Mercury). On the LP, a double sleeve was included along with a lyric sheet. On the equivalent cassette there was a smaller than usual index card with just the title and writers of the song included on it.

Perhaps improvement of cassettes will stop people from borrowing records and recording them for themselves.

Martin Smith, Great Wakering, Essex.

rather than repetitive rubbish.

Too many people put records high up in the charts when the lyrics are boring. Groups who write superb music such as the Rolling Stones, The Who, Thin Lizzy etc can show people what real music is all about.

It's about time we saw less of the Bay City Rollers, Silk, David Soul and all that soul rubbish. I know one thing at least, I will always buy good records and I'm not the one who needs a brain test.

Caroline, Hastings.

**Not for the middle aged**

SHEILA PROPHET seems obsessed with the idea that Abba are strictly for the middle aged. Five to 70 would be more accurate. As for her constant bitchy references about Anna there is no explanation except

being jealous.

Your journalist (and I use the term loosely) was not compelled to go to the concert and sit on her big bum especially when true Abba fans couldn't get tickets. I wasn't impressed by the bitchy, jealous infantile onslaught by Sheila. I reckon she was the only person who came back from the concert not liking Abba.

Angry Abba fan, Newcastle Upon Tyne.

**Boston's zero**

ARE THE British public aware that yet again another song of wondrous contents is sailing under their unadventurous noses. I am referring to that beautiful piece of American magic 'More Than A Feeling' by Boston. The airplays this gem has received are next to zero.

Adrian Boston Buck, C/O Musical Hopefuls.

**It's all Greek to me**

I AM writing regarding the interview with Demis Roussos. I found it to be in very bad taste and it gave the artist hardly a word of praise for his talent or contribution to the music scene of today.

All the article gave was a lot of critical remarks about his appearance. Most stars are not over eager to give interviews, so I thought he deserved a word of praise for that alone. As a Demis fan I expected to read an interesting account of his life, instead I found a list of the interviewer's own opinions. In this day and age musicians are many and varied and all give equally important contributions, regardless of size, shape or nationality.

A Demis Roussos fan and admirer, Basingstoke.

Let's hear it for Ol' Greek Beefcake.



DEMIS: the gentle giant.

He is a prophet of song and happiness, and the ethereal quality of his voice is unequalled. I admire this man so much. Not only for his great talent, but for his warmth

and sincerity, his ambitions and achievements, and an inner strength that is so obvious. Demis Roussos International Music Club, member no. 217.

Two weeks ago, I slept at a squat where one of my friends is staying temporarily. This last week I have had a horrible itching especially around my pubic hair, which is unbearable and also very embarrassing as I feel a horrible desire to scratch all the time. I've been bathing and washing thoroughly every day but it doesn't make any difference.

I think that whatever it is has been caused by staying at this squat, as the bedding didn't look too clean. I haven't slept with anyone since I broke up with my boyfriend about three months ago, so I can't see how it can be VD as I haven't had the itching before. Please reply soon as I am terrified and don't go to the doctor's.

Sue, Manchester

From what you say, it sounds as though you've caught 'crabs' or public lice which are usually transmitted by sexual intercourse but can be picked up from an infected toilet seat or, possibly, dirty sheets.

All the baths in the world won't make any difference to that horrible itchy feeling the crabs (they're called that because they actually look like tiny crabs) hang onto the skin around the pubic hair like grim death and live off your blood.

**HELP**  
THE COLUMN THAT DEALS WITH YOUR PROBLEMS  
Answered by Susanne Garrett and Tony Bradman



**CAN'T STOP THE ITCH**

The ultra-itchy sensation is caused when they move around. If you do have 'crabs', you can cure them yourself. Go along to the chemists and buy a special solution called 'Quelada' — follow the instructions carefully and they will clear up. But, if this doesn't work or you

have a discharge from the vagina and feel more pain and discomfort you MUST take medical advice. Your nearest VD clinic can be found by ringing the local hospital of Public Health Department (see phone book). They will treat you in complete confidence.

**The creams don't work**

I have quite a lot of blackheads on my face, and have tried various creams and ointments, but none of them seem to work. Some people tell me I should squeeze them out, but I have read that this is not the right thing to do, since it leaves a permanent hole in the skin — is this true? If it is, what should I do to get rid of them? Jenny, Bedford

Blackheads are caused by the waste from the sebaceous (grease) glands in the skin. They usually clear-up in their own good time, but that's not much consolation to you now. So what can you do about 'em? Squeezing-out can get rid of the blackhead itself, though it will leave a small hole in the skin.

But before you try removing blackheads with your fingers, make sure you wash your hands and your face thoroughly with medicated soap, which you should use regularly. If you don't, a spot can form where the blackhead was before.

Fresh air and exercise, along with sun and salt water in the summer, can do wonders for spots and greasy skin. So get some in. Sunlight is the best cure — if you have access to a sun-ray lamp, use it. Watching what you eat is also important to your spot problems. Try plenty of fresh fruit and veg, lean meat and fish. Avoid noxious chocolates and fatty dairy products like eggs' milk, butter and cream.

**Mum buys the clothes**

She's really well-meaning, but my mum is my biggest problem. I'm still at school and don't leave for another two years and she buys all my clothes, if I'm 14 by the way. The trouble is, she buys the ones that suit her and expects me to wear them. Sometimes, my friends who have lots of money laugh at me. What can I do the things I like?

Melissa, St Ives

Though you may not want to hurt her feelings, you could try talking to your mum about how you feel. Explain that the clothes that she thinks are smart may suit an older age-group (her age-group) better than you.

Why rely on your mum to buy all your clothes anyway? You're still at school — so your earning power is limited — but there's no reason why you can't show her that you're no longer a child, and go out and get yourself a Saturday job. The money you'd earn would be your own, after all. Get hunting!

**Worried about his cousin**

There is only five months' age difference between my cousin and myself, and I fancy her a lot. I think she quite likes me too, although she is always telling me how ugly I am. We get on very well. But she is the type of girl who likes to keep her love life secret and I don't think she would go out with me openly.

Her dad and I don't get on very well either and it would be embarrassing to me if my friends found out that I was going with her. I'm worried that if I tell her I

fancy her she may fall out with me for good. Derek, Glasgow

There's no reason why you can't carry on being good friends with your cousin, or even go out together if you're both interested. And, if the relationship gets that far, there's nothing in Scots law to stop cousins marrying. But, right now, you seem to be worrying more about what her dad and your friends

will think than about the future of your own relationship. If you want things to carry on the way they are — there's nothing. If you can't stand it any more and feel that you must break the ice, no matter what the outcome may be, then pluck-up courage to ask her. It won't make any difference to your existing friendship if it's strong enough already. But, if she's just not interested any more — there are plenty more girls around who you can date.

**Streetwalkers**

I WOULD like some information on the Streetwalkers.

K. Dench, Stockport.

Roger Chapman, Charlie Whitney and Bobby Tench founded the band after Family split up. The Chapman/Whitney team is one of the longest running in rock history stretching back to the mid-sixties. After the demise of Family they made an album called 'Chapman Whitney Streetwalkers' and played some one off gigs. Then they decided to form a permanent band under the title Streetwalkers.

Last September they ejected their original rhythm section and brought along Mickey Feat on bass guitar and David Dowle on drums, they also added Brian Johnston on keyboards. Mickey was an experienced session musician who had played with Mike Hugg, Chris Stalton and Jess Roden. He'd returned from a tour with Maxine Nightingale when he saw an ad for the Streetwalkers.

Brian Johnston was classically trained but later turned to rock and amongst others played with White Plains and various British cabaret bands. David Dowle used to play with the Brian Auger band as well as session work. Streetwalkers latest al-

**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.



ROGER CHAPMAN of Streetwalkers

bum is 'Vicious But Fair' recorded at Scorpio Studios.

**Hillage/Oldfield**

HAVE STEVE Hillage and Mike Oldfield got fan clubs? Mike Dean, Cheshire. No, but if you write to Helene at Virgin Records, Vernon Road, Portobello Road, London, Will you can get full information.

**Racing Cars**

I WOULD like some information on Racing Cars. Olive Francis, Tottenham. Racing Cars trace their origins in Welsh band Good Habit. They had been struggling for six years and had done relatively nothing apart from managing to fill a few clubs. They recorded a single for RCA called 'I Found My Way

Back Home' but their line-up was constantly changing and their vocalist and guitarist collapsed with a nervous breakdown at Oxford.

It was then that Racing Cars' present lead singer Morty was brought in, he'd already written two songs for the band. Soon Robert James Wilding drums; Graham Hedley Williams guitar; Ray Alice Ennis guitar and David Land bass, joined the band. Morty, Ray and Graham had played together in 1973 as the original Racing Cars and before that Morty was writing songs to pass the time in the Merchant Navy.

**New n' Smokie**

CAN YOU tell me if the single 'Living Next Door To Alice' by Smokie is the same song as that recorded by New World a few years ago? William McNally, Dunbarton.

**Stones 'Fire'**

CAN YOU tell me if the Stones' song 'Play With Fire' was ever released on an album? Julie Swan, Windsor, Berks. 'Play With Fire' was the B side of the single 'The Last Time'. It's not on any of the early Decca catalogue, but you can still order the single — number F12104.

# Vibrators

(the becoming establishment beaters)

Mickie Most may be the Vibrators record producer, so you would expect them to agree on most things but it seems they don't agree on anything. Barry Cain keeps them apart.

# Most

(the beaten establishment beater)



Mickie's the smart one on the right

A SMART record producer — Mickie Most

A shabby bassist — Pat Collier  
An eyebrowless guitarist — John Ellis

A disenchanted drummer — John Edwards

A guitarist with bruised knees — Knox

(Scene — a record company office somewhere in Mayfair. The four musicians, otherwise known as The Vibrators, are seated on a large sofa)

Knox — We're not going to get a hard core Pistols or Clash audience. We are much more acceptable than The Clash; Like in Germany we've just sold out a 1000 seater and one paper there called us the best rock band to come out of England for 10 years.

(Enter Mickie Most)

MM — Hi fellers  
Vibs — Hi Mickie. Someone wants to take

**'If the Vibrators did anything I didn't like I'd drop them right away'**  
— Mickie Most

publicity shots of us down a Soho strip joint.

MM — Not a good idea. Okay, rock 'n' roll is about sexuality, but we have to present the record stations with your name and we want them to think of you as a band, not a sex aid.

One of the things that interests me about this band is that they are prolific writers. Let's face it, they ain't no Carole King, Albert Hammond or Neil Sedaka but they'll do. See, punk to me isn't a new thing. The Heavy Metal Kids

are in a class of their own as far as punk is concerned. They were into the seedier side of rock before any of the new bands hit the scene — and they are better musicians.

The Vibrators don't even look like punks. I don't know what punk is — but I do know about records that sell and don't sell.

PC — I have no great ambitions to be a good musician.

Commercial radio doesn't want rock 'n' roll to happen because their listeners will switch back to Waggoners Walk.

Knox — So why can't we make records better than anyone else?

MM — I've been a record producer for 20 years trying to re-create the sound of Eddie Cochran. The trouble with English people is they have a hang up about the past. That's why I want to put out 'Jumping Jack Flash' as the next single.

PC — We don't want to.

Ellis — It's important for us to put out our own material.

Edwards — We have songs that are better than 'Satisfaction'

MM — You want a hit

**'Commercial radio were going to play records Radio One doesn't. What happened?'**  
— Mickie Most

record on your own terms. That's ridiculous.

PC — We think we know the record we want to do. And we don't want 'Jumping Jack Flash.'

MM — Why do it on stage then?

K — Because it's a powerful stage number. We have completely rearranged it.

MM — That's why I like it.

PC — But part of the punk ethos is to be against the old stars. We can't do it.

MM — Who makes these rules? And if we cut it and it went up the charts you would be as happy as sandboys. And I don't think my relationship with you matters.

The public are very unimpressed with me producing your records. They don't care. To them I'm part of the establishment, a capitalist in cashmere while you wear torn shirts, someone who dishes out marks on TV — but for £500 they would do it as well.

PC — Okay, your track record may be better than ours. But we still know what will sell because we are more on the street than you are and as you said — 'Fashion is created in the street' — and in six months time our kind of music will fill the charts. We have to write our own hit.

MM — I've been involved with a lot of bands and they all think like you. They want success and when it comes they're the biggest cop-outs going. They even start making support acts pay for the

privilege of appearing on the same bill.

PC — Sure. If society gave me 100 grand I'd feel

**'Mickie's track record may be better than ours. But we still know what will sell'**  
— Pat Collier

no compunction in spending it and living in a grand style.

MM — Right. I'd much rather be on a beach in Nassau than a recording studio which is about the worst place in the world. It's no great highlight of my life to go in the studio and listen to you tell me, who's sold over 250 million, how to make records. Even if Elvis is in there I'd still rather not because I've done it all these years. You need a buzz. Going to bed with a

girl is not a buzz unless she can make love well.

(Pause)

MM — Chris Spedding got very involved with the Pistols last year and cut tracks with them in our studios. He asked me that impressed. But I discussed a deal with the manager Malcolm McLaren which fell through. I'm glad I wasn't involved. I hope I never have to resort to those sort of amateur dramatics to sell a group.

So the Stones shocked, so the Who shocked but the Pistols OD'd. The manager planned it and good luck to him — but it's dated. If the Vibrators did anything I didn't like I'd drop them right away.

Knox — Quick, call Princess Anne and tell her everything's off.

MM — I'd sign another new wave band though — even if I don't completely understand it all.

(Exit Mickie)  
PC — Y'know something. He ain't a bad bloke at all.

By The Lights of Cyrian

**"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.



# PIN UPS

David Bowie, the geezer tinkling the ivories, thought he'd put some life (if that's possible) into Iggy Pop's gig in Aylesbury. Last week Record Mirror brought you an exclusive review, this week we bring you some happy snaps. More pictures of Bowie and review of Iggy's London gig on page 25.



pics: Preston/Kent/Livina/LFI

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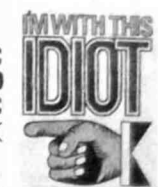
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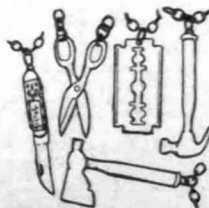


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# Soul Mirror

by ROBIN KATZ

## Chart Chat

SIZZLING SINGLES on the make include Miki Honeycutt's 'Make Up For Lost Time' (Paula), Philadelphia Story's 'People Users' (H&L), Chain Reaction's 'Never Lose, never Win' (Ariola), Silk's 'Party' (Pye), Hot's 'Angel In Your Arms' (Big Tree), Jean Carn's 'Free Love' (Philly Int), Heart and Soul Orchestra's 'Love In C Minor' (Casablanca), The Supremes' 'Let Yourself Go' (Motown), AWB's 'Cloudy' (Atlantic), Shebra Deanna's 'Don't Touch Me' (Casino), The Tramps's 'Disco Inferno' (Atlantic), Luther Ingram's 'Let's Steal Away To The Hideaway' (Koko), The Fatback Band's 'Double Dutch' (Polydor), Billy Paul's 'How Good Is Your Game' (Epic), Cerrone's 'Love In C Minor' (Cotillion), Sun's 'Boogie Bopper' (Capitol), K.C. And The Sunshine Band 'I'm Your Boogie Man' (TK).



THE MOMENTS: music gets first priority

# QUIET MOMENT

BILLY BROWN of The Moments was relaxing in his hotel room without the well reported rollers in his hair. News of Keith Richard's arrest was filtering through the room from the colour telly. The other Moments had skipped out for a quick bit of shopping before the group readied themselves to go on the air with Robbie Vincent.

The Moment's British tour has been going very well. And at this point, there's no question that the group, like so many others, are more popular here than in their native America. Because of that their British record company doesn't necessarily release the same singles here as in the States. And that's how the story behind 'Jack In The Box' starts.

"The last time we went into the studio, 'Brown slowly explained. 'We cut about 14 tracks. There were several of our own songs. And midway through planning the session, Sylvia Robinson came in to see us.

"She had made contact with Carol (Bayer) Sager, who was one of the Brill Building writers and does a lot of work with Melissa Manchester. Sylvia gave us four of Carol's songs to do. So out of the all the tracks we did, a handful got put up on the shelf. 'Jack In The Box' being one of them.

"We decided to do Carol's A sides for singles and write the B sides ourselves. Then a few of the Phonogram guys came to Englewood (the New Jersey home of All Platinum) and they found 'Jack In The Box'. They took it back to England

and completely changed it. They put the last verse first, and turned up bits of this and threw out bits of that. We never expect it to be as big as it is. But we're pleased about it."

When The Moments and Rimshots complete this European tour they will have been on the road for three months. They plan to fit in some relaxation at home before going on the road again in April.

Billy is due to be a father for the first time round. Hopefully, if the timing is right, he'll be home to witness the event. "If it's a boy we'll name him Shane. But I'd really like a girl. And if it's a girl, we'll name her Toi," Brown smiled.

I asked Brown if he'd heard of the current campaign of Reverend Jesse Jackson, who is a much respected political figure in the States.

Jackson is calling for R&B stations to start voluntarily banning singles with overtly suggestive lyrics, claiming that they're encouraging youth to behave more promiscuously.

### Suggestive

Although, 'Jack In The Box' is hardly the kind of song to fall under Jackson's gun, 'Sexy Mama' of a few years back would certainly have had the Reverend raging if it were released now.

"I think he's got his priorities wrong. The real problem starts at home. If a parent doesn't spend enough time with his kids then they're going to go out and do what they want.

"I don't think suggestive lyrics have that much to do with it. You're always going to have the argument that a lyric is only as suggestive as you want it to be. "You can ban 'Let's Make A Baby' and let

'Disco Lady' go through but who has the right to decide? 'Sexy Mama' was cool, but Rod Stewart's Tonight's The Night' gets into trouble for making the same point.

"There's another hassle going on in America about playing white artists on black stations. I'm sick to death of it. If a song's good, it should be played. Politics shouldn't enter into it. But it still does.

"They've just finished the payola trials in America. There was payola in Alan Freed's time. There was payola in Frankie Crocker's time. The politics and moralising will always go on. But the priority is with the music itself."

To many people, the Moments' soft sound made them the natural successors to the Miracles. Perhaps being with a bigger record company would have given them more strength. What are the advantages for the Moments in staying with a smaller record company like All Platinum?

"The advantages are not things that add up into dollars and cents," Brown said. "I like being in a small label where I know everyone in the company, where I can walk in to see the president without having to deal with a lot of formality and red tape.

"I'm sure a lot of artists spend a lot of their time just fighting their own label. We don't have that problem. We've all learned how to run the business, how to produce other groups.

"We played behind Millie Jackson for her new album because she's an old friend. There was no 'Hands-off' policy or hassles because of different labels. "The music we were making, got first priority. I like that."

## Trivia Time

### 'On The Road Again'

COMPETITORS are invited to submit a list of 10 to 12 song titles which form a reasonable set of road directions with no linking words.

For example your first song title might be 'Penny Lane' followed by Syreeta's 'I'm Going Left' and finishing 'Halfway To Paradise'.

Use song titles that start at a given location, end at a specific location and in between . . . well, that's up to you.

PRIZES: The three lucky prizewinners will each receive a copy of the following two albums, 'Greatest Hits' by Gene Vincent and 'Check It Out' by Tavares. All albums supplied courtesy of Capitol Records.

Send your entries to Robin Katz, 'Road Map', Spotlight House, 1 Benwell Rd., London N7 7AX.

## NEXT WEEK

What's it like to spend a whole week at one club? Record Mirror sent out its team of experts (Jim O'Booze Evans) to find out what it can do to your brain. The last time we saw Jim he was lying in the gutter outside London's Marquee Club. If anyone's seen him, please send him back, we need the story.

Plus: ELO, David Cassidy and Cliff Richard

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# Upfront

**FROM PAGE 23**

**KIDDERMINSTER**, Stone Manor, Stage Frigate  
**KINGSTON**, Polytechnic, Count Bishops  
**LEICESTER**, The University, Clare Hall (50000), Generation X  
**LINCOLN**, New Boltham Club, Strange Days  
**LIVERPOOL**, Empire (051-709 1535), Deaf School  
**LONDON**, Colosseum, Manor Park Road, Harlesden, Subway Sect / Buzzcocks / Clash  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Lee Kosmin Band / Smith  
**LONDON**, Lyceum, Strand (01-438 3715), Rock Island Line / Flight 54 / Crepes and Drapes / CSA / Wild Wax Show  
**LONDON**, Marquee, Wardour Street (01-437 6603), Nova / Bandana  
**LONDON**, Rainbow, Finsbury Park (01-263 3140), AC/DC  
**LONDON**, Red Cow, Hammersmith Road, Lew Lewis Band  
**LONDON**, Rochester, Stoke Newington High Street (01-249 0198), John O'way and Wild Willy Barrett  
**LONDON**, Rock Garden, Covent Garden (01-240 3861), Diversions  
**LONDON**, Royal College of Art, Kensington Gore (01-584 5020), Motors  
**LONDON**, Royalty Ballroom, Southgate (01-886 4112), Jet Harris and the Diamonds  
**LONDON**, Sound Circus, Portugal Street, Kingsway (01-405 8004), John Miles  
**LONDON**, Talk of the Town (01-734 5051), Drifters  
**LONDON**, White Lion, Putney Bridge Road, John Spencer's Louts  
**MANCHESTER**, Apollo, Marc Bolan and T Rex / The Damned  
**MANCHESTER**, Electric Circus, Colyhurst Street (061-205 9411), Gorillas  
**MIDDLEBROUGH**, Rock Garden, George Hatcher Band  
**MIDDLETON**, Civic Hall, Deke Leonard Band  
**NEWCASTLE**, City Hall (20007), Buster  
**NEWCASTLE**, Mayfair Ballroom (23109), Michael Chapman Band  
**NORWICH**, University of East Anglia, Jack Bruce Band  
**ORMSKIRK**, Edgehill College, Striker  
**OXFORD**, New Theatre (44544), Graham Parker and the Rumour / Southside Johnny and the Asbury Jukes  
**PLYMOUTH**, Woods (266118), Gordon Giltrap  
**RETFORD**, Porterhouse (4981), Pat Travers Band / Doctors of Madness / Tyla Gang  
**RHONDA**, Leisure Centre, Casino  
**SHEFFIELD**, The University (24076), Medicine Head  
**STAFFORD**, North Staffs Polytechnic, Racing Cars / Warren Harry  
**STOKE**, Baileys (23958), Showaddywaddy  
**SWANLEY**, Community Centre, St Mary Road, Bourne  
**WEST RUNTON**, Pavilion (203), Nasty Pop / Charlie  
**WEYMOUTH**, College of Technology, 'O' Band

**Saturday**

**MARCH 12**  
**AYLESBURY**, Friars, Vale Hall, Procul Harum / Heron

**BANGOR**, The University (53709), Liverpool Express / Arbre  
**BATLEY**, Variety Club (475228), Madeline Bell  
**BIRMINGHAM**, Barbarellas (021-643 9413), George Prescott, Art College, Strangler  
**BIRMINGHAM**, University, Edgbaston (021-472 1841), Real Thing  
**BOGNOR REGIS**, College of Education, Shakin Stevens and the Sunsets  
**BOURNE MOUTH**, Winter Gardens (26446), Jan Akkerman - Kaz Lux Band  
**BRANDFORD**, University (33466), Nasty Pop  
**BRIGHTON**, Alhambra, Amazorblades  
**BRIGHTON**, Vault, North Street, Buzzcocks  
**BRISTOL**, Granary, Welsh Back (28267), Tiger  
**BRISTOL**, Polytechnic, Frankie Miller's Full House  
**CANTERBURY**, Marlowe Theatre (64747), Pasadena Roof Orchestra  
**CARDIFF**, College of Education, Casino  
**CHARNOCK RICHARD**, Park Hill (Eccleston 452000), Gary Glitter  
**CHESTER**, Quaintways (27141), Radiator  
**COVENTRY**, College of Education, Bandit  
**DUDLEY**, JB's (535597), GorHar  
**DURHAM**, The University (64468), Deaf School  
**GLASGOW**, Apollo (041-322 6055), Marc Bolan and T Rex  
**GLASGOW**, University of Strathclyde (041-552 1270), Can  
**HITCHIN**, North Herts College (2351), Horis / P  
**HORNSEA**, Ocean Club, Vesuvius  
**LEEDS**, The University (39071), AC/DC  
**LEITH**, Town Hall, Smoke  
**LIVERPOOL**, Eric's, Dave Edmunds Rockpile  
**LONDON**, Angel Community Centre, Bowles Bros Band  
**LONDON**, Colosseum, Manor Park Road, Harlesden, Generation X / Clash / Sili  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Motors / Teaza  
**LONDON**, Duke of Lancaster, Upper Street (01-359 4510), Count Bishops  
**LONDON**, Ealing Technical College, Plummet Airlines  
**LONDON**, Hammersmith Odeon (01-748 4081), Black Sabbath / Nutz  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Count Bishops  
**LONDON**, New Victoria Theatre, Drury Lane (01-405 0072), Concert For Chile, Ralph McTell / John Williams  
**LONDON**, New Victoria (01-405 0072), Jan Akkerman - Kaz Lux Band  
**LONDON**, Lion and Key, Leyton High Street, Flying Saucers  
**LONDON**, Marquee, Wardour Street (01-437 6603), Lee Kosmin Band  
**LONDON**, Rainbow, Finsbury Park (01-263 3148), Graham Parker and the Rumour / Southside Johnny and the Asbury Jukes  
**LONDON**, Talk of the Town (01-734 5051), Drifters  
**LOUGHBOROUGH**, The University (63171), Jack the Lad  
**LUTON**, Caesars Palace (51357), Three Degrees  
**MANCHESTER**, Electric Circus (061-205 9411), Charlie  
**MANCHESTER**, Polytechnic, Deke Leonard Band  
**MANCHESTER**, The University (061-238 8114), Warren Harry  
**MARTLETTWY**, Crosshairs Inn, Brandy  
**MIDDLEBROUGH**, Rock Garden, The Heartbreakers / Cherry Vanilla  
**NETTINGHAM**, Boat Club (803032), Stray

**OXFORD**, Oranges and Lemons, John O'way and Wild Willy Barrett  
**OXFORD**, Polytechnic (41998), City Boy  
**PORTSMOUTH**, Polytechnic (819141), Count Bishops  
**PRESCOTT**, Art College, Strangler  
**READING**, The University (8 6222), Alvin Stardust  
**SCARBOROUGH**, Penthouse (63204), Warm  
**SCUNTHORPE**, Priory Hotel, Fabulous Poodles  
**SHEFFIELD**, The University (24076), Jack Bruce Band  
**SOUTHAMPTON**, The University, Pat Travers Band / Doctors of Madness / Tyla Gang  
**STOKE**, Baileys (23958), Showaddywaddy  
**WEST RUNTON**, Pavilion (203), Mungo Jerry  
**WHITBY**, Tropicana (4052), Fireway Flyer  
**YORK**, College of Rippon, Bouncer

**Sunday**

**MARCH 13**  
**ASHTON UNDER LYME**, Tameside Theatre (061-330 2095), Mike Harding  
**BAKEWELL**, Monsal Head, Great Longstone, Vesuvius  
**BRIGHTON**, Top Rank (23895), Charlie  
**CORBY**, Earliest Social Club, Strange Days  
**CORBY**, Glasgow Rangers Supporters Club, Rockingham Road, Stage Frigate  
**CORK**, The University, Roogalator  
**CROYDON**, Greyhound, Deaf School  
**DNDEE**, Royal Central Hotel, Dirty Tricks  
**EDINBURGH**, Police Club, Silly Wizard  
**GLASGOW**, City Hall (041-552 5061), Smoke  
**GLENMORROW**, Newbridge Club, Gorillas  
**LEEDS**, Florde Green Hotel (623470), Flying Aces  
**LEEDS**, Polytechnic, City Boy  
**LEEDS**, The University (39071), Deke Leonard Band  
**LONDON**, Hammersmith Odeon (01-748 4081), Black Sabbath / Nutz  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), Count Bishops  
**LONDON**, New London Theatre, Drury Lane (01-405 0072), Concert For Chile, Ralph McTell / John Williams  
**LONDON**, New Victoria (01-405 0072), Jan Akkerman - Kaz Lux Band  
**LONDON**, Lion and Key, Leyton High Street, Flying Saucers  
**LONDON**, Marquee, Wardour Street (01-437 6603), Lee Kosmin Band  
**LONDON**, Rainbow, Finsbury Park (01-263 3148), Graham Parker and the Rumour / Southside Johnny and the Asbury Jukes  
**LONDON**, Roundhouse (01-267 2564), Henry Cow / Mike Westbrook's Brass Band / Occasional Orchestra / Big Band  
**LONDON**, Sound Circus, Portugal Street, Kingsway (01-405 8004), Gordon Giltrap Band  
**LONDON**, Theatre Royal, Drury Lane (01-436 8108), George Hamilton IV  
**LUTON**, Caesars Place (51357), Three Degrees  
**MANCHESTER**, ABC, Ardwick (061-273 2041), Stylis / Ice / 5000 Volts  
**OXFORD**, Oranges and Lemons, John O'way and Wild Willy Barrett  
**READING**, Top Rank (57262), Frankie Miller's Full House  
**REDCAR**, Coatham Bowl (3236), Can  
**SHEFFIELD**, Top Rank (21927), Pat Travers Band / Doctors of Madness / Tyla Gang  
**STOCKPORT**, Davenport Theatre (061-483 3801), Showaddywaddy  
**STOKE**, Victoria Hall (813954), Marc Bolan and T Rex / The Damned  
**SOUTH HARBOR**, Tith Farm House, Eastcoote Lane (01-422 2067), Flashback / Wild Wax Show  
**SWANSEA**, Bragwyn Hall (50821), Buster

**WOLVERHAMPTON**, Civic Hall (21350), AC/DC  
**YORK**, Theatre Royal (23568), Racing Cars

**Monday**

**MARCH 14**  
**ABERTILLY**, Six Bells, Gorillas  
**BATLEY**, Variety Club (475228), Stylis / 5000 Volts  
**BOURNEMOUTH**, Village (26636), Nasty Pop  
**BRISTOL**, Colston Hall (291788), Marc Bolan and T Rex / The Damned  
**COVENTRY**, Lanchester Polytechnic (24166), Gordon Giltrap  
**DONCASTER**, Outlook, Pat Travers Band / Doctors of Madness / Tyla Gang  
**EDINBURGH**, Tiffanys (031-556 6269), Dirty Tricks  
**GLASGOW**, Apollo (041-332 6055), David Soul  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Wayne County  
**LONDON**, Hammersmith Odeon (01-748 4081), Black Sabbath / Nutz  
**LONDON**, Kings Head, Acton, Johnny G's / Berko  
**LONDON**, Marquee, Wardour Street (01-437 6603), Pete Brown's Back To The Front  
**LONDON**, Nashville, North End Road (01-403 6071), Dave Edmunds Rockpile  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-437 0747), Maniacs  
**LUTON**, Caesars Palace (51357), Three Degrees  
**MANCHESTER**, Oneo, Barlow Moor Road, Chorlton, Bicycle Thieves  
**OLDHAM**, Baileys (061-652 8421), Sparrow  
**SALFORD**, The University (061-736 7811), Jack Bruce Band  
**STAFFORD**, Top of the World (2444), Deaf School

**Tuesday**

**MARCH 15**  
**AREDEEN**, Ben Accord Hotel, Dirty Tricks  
**BATLEY**, Variety Club (475228), Stylis / 5000 Volts  
**BIRKENHEAD**, Hamilton Club, Heavewe  
**BIRMINGHAM**, Barbarellas (021-643 9413), City Boy  
**CARDIFF**, Top Rank (26538), Racing Cars  
**CLEETHORPE**, Winter Gardens (62925), Pat Travers Band / Doctors of Madness / Tyla Gang  
**GLASGOW**, University of Strathclyde (041-552 1270), Jack Bruce Band  
**GUILDFORD**, Civic Hall (67314), Graham Parker and the Rumour / Southside Johnny and the Asbury Jukes  
**IPSWICH**, Gaumont (53641), Deke Leonard Band  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Cherry Vanilla  
**LONDON**, Hammersmith Odeon (01-748 4081), Black Sabbath / Nutz  
**LONDON**, 100 Club, Oxford Street (01-636 9933), Roogalator / Clayson and the Argonauts  
**LONDON**, Marquee, Wardour Street (01-437 6603), Stray  
**LONDON**, Middlesex Polytechnic, Hendon, Frankie Armstrong  
**LONDON**, Nashville, North End Road (01-603 6071), Bandit  
**LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Tush  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), The Heartbreakers  
**LUTON**, Caesars Palace (51357), Three Degrees  
**MANCHESTER**, Apollo (061-273 1141), David Soul  
**NEWCASTLE**, City Hall (20007), Jan Akkerman - Kaz Lux Band  
**PLYMOUTH**, Fleets (25721), Jack the Lad  
**PLYMOUTH**, Woods (286118), Can  
**SOUTHAMPTON**, The University (326251), Gordon Giltrap Band  
**WEMBLEY**, Empire Pool (01-902 1234), Pink Floyd

# The axe vandal strikes again

**TED NUGENT**

**Birmingham**  
**THERE USED** to be a smart row of paintings on the wall outside the circle at Birmingham Odeon. On Friday night the glass of their frames was smashed to smithereens.



TED NUGENT: glass frames smashed

Not by some inspired or enraged vandal, but by a solitary guitar note from the axe of Ted Nugent. The lord of riffs was in residence. It happened during the instrumental 'Hibernation', which covers the full guitar gamut from Les Paul to Hendrix in one step and beyond - Ted was proud of his new smash hit record.

"If there's anyone out there who came to get mellow, they're better off outta here!" he screamed.

From the opening notes of 'Stranglehold', Nugent and band had the crowd in their grip, prepared for anything, and invariably getting it.

His music is totally unyielding in its approach, and if you don't wanna get punched in the head with some red hot guitar licks, then you'd better to stay at home. But it must also be emphasised that he is a complete professional.

"Do you mind if I play you a new song?" he asks his audience. In Course not. And he lays some new rockers like 'Sweet Sally' and 'Catscratch Fever' among the established favourites like 'Stormtroopin', 'Dog Eat Dog' and 'Free For All' and no one knows what's hit 'em. Was it loud 'n' clear enough?

You betcha ass. **DAVID BROWN**

**FRANKIE MILLER**  
**Oxford**

THE WRIGLEY kid is back. Chewing his way resolutely through the evening, Frankie gave

the audience at Oxford Polytechnic a mixture of old favourites and goodies to come from his new album, 'Full House'.

He cuts a strange figure onstage - small and stocky, with that eternal stove-pipe hat seemingly glued to his skull. But he has a voice that most singers would give both arms to have - raw, rough, but with an edge of tenderness that occasionally takes you by surprise.

He came on, planted himself in front of the microphone and went straight into 'A Fool In Love', from his last album, 'The Rock'.

Chomp. 'Hello Oxford. How ya doing?' Chomp. The audience were highly tickled by his broad accent, mimicking it amongst themselves.

The band Frankie has behind him now - Ray Mihinec on lead guitar, Christie Stewart on bass, Jim Hall on keyboards and Graham Deakin on drums - may be the best he's ever had. Wednesday wasn't a great night for them, but then they're still building. **SHEILA PROPHET**

**GRAHAM PARKER & THE RUMOUR**

**Croydon**

"ACCORDING TO the regulations in this place if you stand up it's a riot", Graham announced. "You've just caused a riot, do you know that?"

Well, who can blame 'em. The crowd did well to keep in their seats up until then. There comes a time when shuffling just ain't enough and no legion of Fairfield Hall type attendants could stop anyone moving to 'Soul Shoes'.

The band was augmented by The Brass Monkeys, who added a brassy punch where needed, and between them they really cozed a natural soul that would be hard to better, let alone describe.

Songs old and new came and went in quick succession, from 'White Honey' to 'Kansas City'. Never a dull second.

Many bands feature one tasty guitarist but

# Try a Vanilla Heartbreaker with sour County cream

**CHERRY VANILLA**  
**London**

CHERRY VANILLA'S advance publicity marketed her as the most outrageous act to be spawned by the New York Street scene. Well her first gig at the Roxy, wasn't outrageous. Sexist, yes. Outrageous, no.

Her band - comprising a guitarist and pianist she brought over from the States, plus drummer Stewart Copeland and bassist Sting who are also 2/3 of the Police, the British band supporting Cherry on her British and European gigs - were pretty hot. The music was well constructed and energetic, but a little too sophisticated to be called 'punk'.

Some of Cherry's lyrics - when you could hear them - were quite amusing. Of the few that weren't concerned with sexual matters I found



CHERRY VANILLA

'My Little Red Rooster' - a song about an unkept promise by David Bowie to produce a record for her (she used to be his publicist) - most entertaining. But her lack of vocal prowess rather lets her down, even if singing ability is not of one the most important criteria with this kind of act.

really encapsulates what she's all about. More vaudeville than rock music, more oral than aural. I think she has a way to go before she catches up that the Queen of sex-rock, Betty Davis, but she's undoubtedly got enough to turn a few heads and make some trouser adjustment necessary. **TONY JACKSON**

**JOHNNY THUNDER AND THE HEARTBREAKERS**  
**London**

WITHOUT doubt, The Roxy must have been the hottest place in London last Wednesday. In every way. By the end of the evening even the walls were dripping.

And it wasn't only the temperature... the Heartbreakers kicking off the first of three American nights, reached boiling point halfway

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**MARC BOLAN & T. REX**  
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# Roadshows

you have to hand it to the Rumour, they've got a couple in Brinsley Schwarz and Martin Belmont. There are no idle frets when they're around.

In contrast, the UK debut by Southside Johnny and the Ashbury Jukes provided some old fashioned soul music with a Staxish swinging horns section which tended to drown their front man too often for comfort.

They were spectacular at least, seven out of their ten members wearing frames of one sort or another.

While GP and the Rumour have built on what's gone before, this outfit seem a bit stuck in an already well-worked groove, but at least they were lively and unpretentious. A recommended tour to catch. DAVID BROWN

## KEVIN COYNE London

WHERE DO all the trends, I mean the ones who care, the ones who, years ago, used to walk around with copies of 'Disraeli Gears' under their arms, decrying Norman Normal, talking objectively of life, go on Sunday evenings. Well, last Sunday a number of them were at the Shaw Theatre to take in a solo performance by Mr Coyne. A lot of questions were asked there, some were answered. Mr Coyne gets full marks for entertainment value.

Whether accompanied by himself on guitar, by backing tapes or by the admirable Zoot Money on keyboards, young Kevin sang with feeling, leapt around like a demented ape and spoke of things others would rather brush under the carpet.

"No one understands," he pleaded in his first number. But I think a lot of them did. It was a fun evening with serious undertones. 'The Home Upon The Hill' is a particularly disturbing number. 'When the Bourgeoisie Dance' must have made a few people think too. Oh, and 'Marjorie Razorblade'

and 'Shangri La', it was all there.

Don't worry Kevin if you never have a hit single. You don't need one and you don't want one.

Cop hold of Kevin's latest album 'In Living Black and White' if you want some mental inspiration. You won't regret it. Were you really 'Talking to no one' Kevin? JIM EVANS

## THE MOMENTS AND THE RIMSHOTS London

IT'S A strange experience sitting in a virtually empty Hammersmith Odeon with only a couple of hundred others. This concert had all the hallmarks of a major disaster but it finished a mini triumph.

We had been subjected to the non-appearance of Edwin Starr, a warm-up band churning out KC And The Sunshine Band hits, a 15-minute wait for stand-in Viola Wills, who battled bravely but unsuccessfully against an appalling sound balance, and distracting roadies who wandered across the stage like buffaloes at a watering hole.

What seemed like amateur night at your local club was transformed by the appearance of the Rimshots who brought the place alive with their shaft like rhythm guitar and super sharp funky drumming disco sound.

They stepped into the background to allow The Moments to dominate the stage. This singing trio turned the intimate gathering down the front into a singing finger popping good natured party. They did it with some sensuously soft soul singing that tickled the fancies of the audience very nicely.

There's not really any great substance to a Moments' songs, more a couple of catch phrases like when Harry Ray sang 'I Don't Love Anyone But You' over and over to the accompaniment of a sustained organ. Great - simple but effective. By the time

they got to their current hit single 'Jack In The Box' the audience was primed for action and sure enough the boogie began. Tell everyone that stayed away they missed a good show. GEOFF TRAVIS

## JACK BRUCE Leeds

OFFICIALLY it was the first night of the Jack Bruce tour and the British debut of the new band.

Unofficially it was a dress rehearsal. Bruce had asked to play both sets himself to give his band a chance to try out their act.

And from the first few numbers you could see why. Guitarist Hughie Burns was hesitant, constantly fiddling with the controls on his guitar and coming up with some faltering harmonies. And keyboard man Tony Hymas looked no his leader for guidance too often for comfort - although with the unpredictable Bruce leading it's perhaps understandable. Only drummer Simon Phillips was right on cue, bashing away with inexhaustible energy and breathtaking inventiveness.

And the handful who turned out to see what Bruce had to offer began to wonder if they'd done the right thing.

But wait, what's this? The band had launched into 'Keep It Down' and suddenly they've clicked. Everyone's together. Tony Hymas is grinning, Hughie Burns is a new man, his riffs (almost Clapton like at times) taking on a new vehemence and Bruce is conscious of the change - his powerful gut-thumping bass takes on a new depth.

By the time Bruce gets round to introducing the band the applause is hysterical. And after over 3½ hours of fabulous music an exhausted Bruce virtually collapses off-stage 'Tired, but happy' and a euphoric audience went home in the same state. And watch out for that drummer. STEVE CHARLES

through their first set and kept it bubbling.

The relentless succession of numbers cut through the putrefying air like a thermic lance. The extended 'Chinese Rock', 'Born To Lose', 'I Wanna Be Loved' and 'I Don't Mind' each contained equal and powerful proportions of vibrance, energy and aggressive defiance.

Reactions of the audience, as assorted as a bag of dolly mixtures, ranged from the manic to the predictable non-committal indifference. Perhaps they'd already had their hearts broken by their mothers and they weren't about to let J. Thunder and his mob do it again? Only real cause for concern was the usual abysmal sound quality, which had deteriorated further by the second set.

The pink and green outfits of the two frontmen rapidly merged into a psychotic blur, their hair stuck to their necks and the term climax became meaningless as each new song maintained, and increased, the break-neck pace.

The beer, then the



WAYNE COUNTY

spirits ran out ("£4.50 for four large pints?") and the only relief for sodden bodies was the night air outside. SEAMUS POTTER

## WAYNE COUNTY London

NOW YOU can take this on two levels - the gimmick and the serious.

As gimmicks go it's OK. Wayne County (those initials are no coincidence) is a transatlantic transsexual who likes to sing. He wiggled onto the Roxy stage wearing Danny La Rue

hand-me-downs and a cheap blonde wig.

He promptly threw a tantrum after a drunken slob aimed a massive gob at him and walked off returning 10 minutes later to a hall of catcalls. Then he started singing.

Some of the numbers were passable - 'Cream In My Jeans', 'Max's Kansas City' and 'Toilet Love' ('He likes making love to a plunger') revealed that behind the twilight zone character was a skin-tight little three-piece band with Brooklyn guitarist Gregg van Cook particularly outstanding.

Wayne's Patti Smith impersonation was so downright vulgar that you had to laugh. But it was when he (Patti) got to describing the way Jim Morrison died in a Parisian bath that the novelty began to wear off.

Wayne finished with a poor version of The Stones 'Last Time' and left. There was no encore. He'll never be anything more than News Of The World fodder.

On a serious level... it was a gimmick. BARRY CAIN

# Iggy does it his way (and Bowie's)

## IGGY POP London

PUNKS - A - PLENTY, (former) Bowie look-alikes, be - jewelled women (?), beautiful young things - they were all at the Rainbow on Saturday night to pay raucous tribute to one Iggy Pop, his band and his keyboard player, one David Bowie, no - fixed abode, sometime resident of Berlin and the Montcalm Hotel, London.

The Vibrators played support and provided the commendable set we have come to expect from them. After the show, Knox got closer to Bowie than any rock journalists (and d'you know there were guard dogs at the back of the Rainbow?). Why, queried Knox, do you like Berlin, Mr Bowie? "Because it's so quiet." And, Knox told me, "He didn't look like a star. I mean, he just had brown cords on, ordinary shoes and an ordinary sweater."

So the guy just wants to take a back seat, he doesn't want the publicity. It's Iggy's band, not Bowie's. Fair enough, but you are a name, Mr B, a big name, and people want to know. And to the guy we slipped a tenner to put the floodlights on you, you coward. It's only a game, isn't it? Isn't everyone taking it all over-seriously?

Back to the review in hand. Lights down. Cries of 'Iggy, Iggy, Bearded man comes on stage, announces 'Iggy Pop and his band Cheers, roar, cries, shrieks. Enter Hunt Sales, Tony Sales and Rick Gardiner. Mucho noise. Mucho excitement. Enter left Iggy. Enter right David Bowie.

"It's him. He's here," screams the bird in the seat beside me and promptly leaps up onto the aforementioned seat. I don't know if she wet her knickers, but along with many others, she was emitting Beatlemania type screams of adulation at periodic intervals through the opening 'Rock Power'. I told you you're still big - time Mr B. But as many came for Iggy, the prime manipulator, the father of punk (?) and he didn't let anyone down.

The bouncers, big bruisers though they were, didn't stand a chance. If you wanted to see anything you'd stand on your seat. If you wanted a closer view you joined the communal stampede towards the front of the theatre. Get down there, shake your head, get into it.

The show was more fluent and even faster moving than the opening night at Aylesbury earlier in the week. Iggy was as energetic as ever, Bowie as subdued, but smiling more. Rick Gardiner was a powerhouse on guitar and the brothers Sales provided an adequate rhythm section.

The audience were responding with almost equal noise. The communications was always the music, but on one occasion Iggy did converse with the masses - "If you break the seats,

Last week Record Mirror brought you an exclusive review on Iggy and Bowie, this week Bowie says a few words - FOUR



they won't let me play Monday night."

Climax of the set had to be 'Everything Will Be Alright', the first encore. "This is the song about my dead girl - friend," announced the topos Iggy. He sang and the band played with more feeling than had been

evident throughout the rest of the set. Bowie was in form on the vocal harmonies too. But the song is so Bowie anyway. The whole band is. Witness the final two numbers, 'Some Weird City' and 'My Little China Girl'.

A loud, entertaining

band that'll knock a lot of the so-called New Wave mob sideways. And the keyboard player ain't bad either. Perhaps they should bring him more into the limelight, perhaps they should give him a solo spot. Perhaps he likes it just the way it is. JIM EVANS





# Disco Kid

by JAMES HAMILTON

## New Spins

**STEVE GIBBONS BAND:** 'Tulane' (Polydor 2058855). Great choogling Chuck Berry rocker that I've been mixing out of ZZ Top 'Arrested For Driving' and Queen.

**JALN BAND:** 'Street Dance / Nija Walk' (Magnet MAG 901). Good partyer 'live' medley of the old Fatback biggies.

**BLUE MAGIC:** 'Three Ring Circus' / 'Sideshow' (Atlantic K 10910). Crafty, as Barry Biggs has recorded both - yes, both - these original sweet slowies, and his 'Circus' has yet to come!

**FRANK SINATRA:** 'Strangers In The Night' (Reprise K 14474). Essential smoocher.

**BONEY M:** 'Sunny' (Atlantic K 10892). Bobby Hebb's third disco update in a year, professional if uninspiring.

**BIDDU:** 'Girl You'll Be A Woman Soon' (Epic EPC 5023). Deep - voiced slow 'n pretty hustling of Neil Diamond, flipped by the Tina Charles LP's 'Boogieathon' cut.

**OTIS WAYGOOD BAND:** 'Get It Started' (Decca F 13688). Catchy first rhythm jiggler with Heatwave chances.

**HONKY:** 'Join The Party' (Creole CR 137). Simple fast funky UK rattler, causing interest.

**LALO SCHIFRIN:** 'Roller Coaster' (CTI CTSP 008). Exciting, less cluttered, 'Jaws' - like rhythm track.

**BYRON LEE DRAGONAIRES:** 'Disco Magic' (Dynamic DYN 122). The T-Connection original of this synthetic bubbler is due out again on TK, but this lively cover's getting DJ tips too.

**HUMAN BEINZ:** 'No body But Me' (Capitol CK 15529). 1968 US punk rock revival of Isley's oldie, now oddly big as a Northern stomper!

**JERRY LEE LEWIS:** 'Return of Jerry Lee' (Charly CS 1023). Good R&R novelty - George Klein's famous cut - up with questions about Lee's notorious 1958 UK tour answered by bits from his hits.

**DARYL HALL & JOHN OATES:** 'Emul On The Mountain' (RCA PB 9053). Dynamite lurching plodder from their first RCA LP.

**STEELEY DAN:** 'Kid Charlemagne' (ABC 4124). Distinctive semi-slow schlurper.

**LEW LEWIS BAND:** 'You'd Better Watch Yourself' (UA UP 36217). Get it on and boogie!

**DENICE WILLIAMS:**



## Disco Dates

**BARMY Steve Haynes** made 32 leaps off 28 London bridges in six hours last Saturday (above), to benefit The One Parent Families charity, and will be doing equally spectacular stunts every night at the new disco in London's Kingsway. **Sound Circus**, which opens this Thursday (10) as part of the rock venue at the old Royalty Theatre, Portugal St, WC2.

Other DJ's working include **Chris Duke** on Friday (11) at Porth's Charmond Club 'Soulscene', and **Jason West** at Eppin Centrepoint and **Chris Gentry** at Tonbridge Teen & Twenty Club, both on Saturday (12). Residencies include **Greg Davies** Thursday soul night at Watford's New Penny in Queen's Rd, **Colin Dee** plus topless dancer at Liverpool's Whitfield every Friday / Saturday and **Steve Ingram** at Ripley's Jovial Sailor on Saturdays. And check **Edwin Starr** next Thursday (17) at Norwich Cromwells for some OO-soulfulness.

## DJ Hotline

**Rah Band** 'The Crunch' (Good Earth) smells like a hit for Dave MacRae (Seaham). David Anthony (Swansea Prince of Wales), Mark Rymann (Swansea Cinderellas), Tony Allen (Hull), more... **Brendon** 'Gimme Some' (Magnet) gets Dave Singleton (Irlam), Mike Clark (Copford Windmill) and many more, but **Jimmy Bo Horne's** original (RCA) wins Pete Turner (Brighton), Clem Ord (Kings Lynn), Norman Davies (Dublin Phoenix)... somehow Soundcut's new Series VII 'Blonic' console was cut from last week's Newcastle report - moulded in colourful fibreglass, it's a heavy-duty stereo disco with built-in 200w per channel amp, advanced circuitry, bass-boosting loudness switch, and the dependable quality you'd expect for £555. **Academicals** 'Time Is Tight' (Electric) taps Andy Wint (Middleton-on-Sea), Alan Farmer (Murrayfield Icerink), Kid Johnson (Elesmere Port) Jon Taylor (Norwich Cromwells), Jonny King (Bristol Scamp), Stuart Swann (Nantwich Cheshire Cat), Kevin Blamire (Birkenhead Ruperts) all tip **Arthur Prysock** 'When Love Is New' (Polydor) Jay Jay Sawers (Dairy Hotel De Croft) maintains that the whole BMRB chart system is unfair in Scotland and on specialist disco music especially... so what else is new? ... some chance the Strathclyde

Disco Assn's current chart - topper must have - it's **Dead End Kids** 'Have I The Right' (CBS) - ditto Mike McLean (Eaglesham Eglington Arms) and his local smash, **Paul Jabara** 'Dance' (A&M) Brian Massie (Dundee Tech) cross - fades **Hughie Green** 'For God's Sake Britain, Wake Up' (Philips) into **Sex Pistols** 'Anarchy In The UK' for lotsa laffs! **Black Satin** 'Tears Tears Tears' (Buddah) mops up Pete Miles (Redditch Tracys), **Larry Foster** (Hackney), **Chris Duke** (Porth Charmond) **Marilyn McCoo** and **Billy Davis** 'You Don't Have To Be A Star' (ABC) shines for Les Aaron (Lancaster Place), **Colin Dee** (Bootle), **Doug Forbes** (Kenilworth) **Tommy Terrell** (Yardley Wood) more chart chat, many jocks now think a Top 100 is needed to show up the steady disco sellers that don't go Top 50.

**Chaplin Band** 'Let's Have A Party' (EMI 12incher) adds **Billy Fere** (Kilmarnock) **Ray Robinson** (Leicester Tiffanys), more... **Deodato** 'Peter Gunn' (MCA) stays strong and adds **Dave Silver** (Hull Tiffanys), more... **20th Century Steel Band** 'Dance Away' (UA) gets Tom Amigo (Cardiff M Discos), **Greg Davies** (Watford New Penny), more... **Steve Young** (Picketts Lock Roller Rink), **Ric Simon** (Tamworth) prefer **Byron Lee** 'Disco Magic' (Dynamite)...

# GOOD EVENING & WELCOME

**STARTING OFF** a gig can cause problems. How to let people know that it's time to boogie down, and yet make an impressive entrance yourself!

Both **Chris Hill** of Lacy Lady notoriety and **Johnny Towers** of Jaid Disco (no address given) have come up with some stunning ideas that's certainly work for them.

**Chris** currently has two methods. With lights off and strobe on, his grand opening comprises either the last half of the intro to **UNDISPUTED TRUTH'S** 'Method To The Madness' (Whitfield LP) mixing into **KOOL AND THE GANG** 'Open Sesame' (De-Lite LP), or - much more adventurous - the "To be or not to be" soliloquy from **LAURENCE OLIVIER 'HAMLET'** (RCA LP) cutting into the chat from **FUNKADELIC** 'Take It To The Stage' (Westbound LP) and straight on into **CAMEO 'Rigor Mortis'** (Chocok & City).

**Johnny** uses the count-down from the LP 'Journey To The Moon' (Pickwick Into MOON LP), which runs down from "10 - 9 - 8 - ..." to "We have lift off, we have lift off", and mixes into the '2001' theme, 'Thus Spake Zarathustra' from the LP 'World of Thrillers' (Decca SPA 100). From there he goes into either **DEREK AND THE DOMINOES** 'Layla' (Polydor LP) or **BARRY BLUE** 'Do You Wanna Dance' (Bell), both of which have long intros so he can say "Good evening..."

## HOT VINYL

**IMPORT TIPS** this week come from "Fat Man" Graham Canter, resident at London's Gullivers club in Mayfair and from Les Spaine of Liverpool's Timepiece club.

Graham tips: **Manie Ripperton** 'Stick Together' (Epic LP), **T-Connection** 'Do What You Wanna Do' (TK 12 incher), **Isley Bros** 'The Pride' Pts 1/2 (T-Neck 45s), **Patti Austin** 'Say You Love Me' (CTD), **Players Association** 'Love Hangover' / 'Hustlin' (Vanguard LP), **Timmy Thomas** 'Stoned To The Bone' (Glades) and **Jerry Rix** 'Disco Tram' (AVI 12 incher).

Les tips: **Joe Tex** 'Ain't Gonna Bump No More' (Epic) **Jean Carr** 'Free Love' (Philadelphia Int.) **Walter Jackson** 'Player In Spine' (Chi Sound LP), **Band** 'Out Of The Blue' (Tattoo LP).

## DJ Association News

A SOUTH WALES DJ's Association has just been formed by over 40 of the area's leading jocks. All interested disco people - especially from the unrepresented south of Wales - are invited to the next meeting at 7.30 pm on Tuesday, March 15, at Smiley's Club in Bute Street, Cardiff, where there will be discussion of future activities and drinks. Secretary of SWDJAs is **Phil Evans** of 86 Park Street, Bridgend, Mid-Glam.

**STRATHCLYDE** Discos' Association is excluding all Top 30 national pop hits from its future published disco charts, to make them more interesting and influential.

**THE NORTH MIDLANDS** Association of DJs guarantees high standards from all member discos, and covers Derbyshire, Notts and South Yorkshire (info from **Graham Bonsor** on Sheffield 581716). Similarly, **South Eastern** Disco Association members are carefully vetted and enjoy other well-organised advantages (info from **Theo Loyla** on Herne Bay 64806).

**THE TAYSIDE** Disco Agency (non-profit) has been set up by **Bob Stevens** (Perth 31612) to combine DJs in the area and help end the cut-throat prices which "cowboys" are forcing on the over-crowded scene. Evidently Dundee alone (population 190,000) has nearly 50 mobiles all vying for too few low-paid jobs.

## DJ Top Ten

- CHRIS JONES** of Earthsounds Disco, Cardiff, is the chairman of SWDJJA (see Association News), and has sent in the all-time oldies chart that the new Association's members compiled at their first meeting.
- |                                   |                |
|-----------------------------------|----------------|
| 1 ALL RIGHT NOW, Free             | Island         |
| 2 BROWN SUGAR, Rolling Stones     | Rolling Stones |
| 3 I'M NOT IN LOVE, 10cc           | Mercury        |
| 4 SUPERSTITION, Stevie Wonder     | Motown         |
| 5 BAND OF GOLD, Freda Payne       | Invictus       |
| 6 CAROLINE, Status Quo            | Verdugo        |
| 7 VIRGINIA SLAIN, Roxy Music      | Island         |
| 8 FAITH HEALER, SAHB              | Verdugo        |
| 9 BURLESQUE, Family               | Reprise        |
| 10 HI HO SILVER LINING, Jeff Beck | RAK            |

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<input type="checkbox"/> EVERY LITTLE TEARDROP	<input type="checkbox"/> MORNING GLORY
<input type="checkbox"/> YEAR OF THE CAT	<input type="checkbox"/> SPINNING ROCK BOOGIE
<input type="checkbox"/> LOST WITHOUT YOUR LOVE	<input type="checkbox"/> HANG ON SLOOPY
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**FREE 20 PAGE** catalogue of posters, sew on flags, plus Nazi and American gear. Also American genuine police badges. Just send stamp for postage to Ken Walker, 37 Rosedale Crescent, Reading, Berks.

**PAUL SEEKS** pretty girl 16-20. Please send photo. — Box No. 988R.

**SATIRICAL BIRMINGHAM** City fan/hooligan. Not lonely, not shy, seeks girl or two. — Box No. 989R.

**LONELY LAD** 18 seeks similar girl 15-18. — 3 Maltravers Place, Whybourne, Sheffield, Yorks.

**EXTREMELY ATTRACTIVE** young male; keen sportsman, country-lover, seeks attractive, sensitive, romantic girlfriend. — Box No. 981R.

**STARSKY** and Hutch penfriends. 10p plus s.a.e. — Box No. 980R.

**SWINDON GIRL** seeks local friends. Girls 19+, males 20+. — Box No. 984R.

**SHY GUY** 24 seeks girl for friendship. — Edinburgh. Box No. 986R.

**ALAN (25½)** SEEKS blonde, lonely girl in London for happy times together. — Ring 446 3821.

**QUIET, SINCERE** guy, 19, seeks girl 16/17 for genuine friendship. Photo and details of interests appreciated. — Richard Harvey, East Marsh Farm, Goxhill, South Humberston, DN19 7NQ.

**BEAUTIFUL GIRLS** from Europe, Asia, Latin America want correspondence, friendship, marriage. Sample photos free. Hermes-Verlag, Box 110860/S, D-1000 Berlin 11, Germany.

**DAVY**, 22, meet moderate, sincere, attractive girl 18-23, lasting relationship, photo Scotland. — Box No. 974R.

**WORLDWIDE PEN FRIENDS**. Write for free details Pen Friend Service, PL27, SF-20801 Turku 80, Finland.

**STEPHEN (22)**, seeks sincere girlfriend 399-1819. — 101 Elgar Avenue, Surbiton, Surrey KT8 9JS.

**HOW TO GET GIRL-FRIENDS**, what to say, how to overcome shyness, how to date any girl you fancy. — SAE for FREE details: Dept RM, 38 Abdydale, Winterbourne, Bristol.

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**PENFRIEND REQUIRED**. — 3 Penny-mead, Harlow, Essex.  
**QUIET LONELY** guy, 26, 5ft 2in tall, seeks sincere girl, London area. Photo, phone no. appreciated. — Box No. 972R.

**FRIENDSHIP SERVICE**, for ladies and gentlemen. — SAE details: Harmony, 48 Crosby House, Bolton.

**GLASGOW GUY**, 24, cheerful, seeks girlfriend for sincere friendship 17+. — Box No. 967R.

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**OLDIES**, '58-'76. S.a.e. Dave, 25 Lyndhurst Road, Chesham, Bucks.

**SINGLES AND Albums**, S.a.e. Huge lists. — 77a Gainsford Street, Kentish Town, London, NW5.

**ROCK OLDIES**, Joe Cocker/Woman to Woman 60p. Pink Floyd/Money. Who/SummerTime Blues. Steppenwolf/Born to be Wild. Humble Pie/Natural Born Woman. All £1.00.

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**CREATION, BEACH-BOYS, Kidd, Soul Rock, Pop**, all in March collectors' auctions. S.a.e. 6 Wendover Drive, Frimley, Surrey.

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**PETER FRAMPTON** Fan Club. — P.O. Box 104, Cambridge. S.a.e. Malcolm and Wendy for details.

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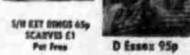
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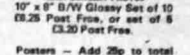
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**WOODY, HAPPY 30th** birthday. Take care. Lots of love, Lynda Towill (Oxford).

**ROSEMARY AND Paul** — Congratulations on your 21st. Love Sue.

**FOR YOU** if I can copy your recording of Jimmy Saville's Double Top Ten Show, Sunday 2nd January 1977. Box No. 988R.

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Record Mirror for the best results

RM takes a look at the new entries and the

# Breakers Yard

breakers behind the singles chart

# IT'S A BIG HELLO SAILOR FROM ALL

"The lads would be very excited about that," says Tom. "You see, we have lots of young lads on board who're very keen on the programme. They always have the television in the mess switched on on Thursday evenings. And I may add, some of us older ones enjoy it too."

But bad news for any ladies who've got a secret fancy for men in uniform - they're not planning any live gigs.

"No, I don't really think so," says Tom modestly. "I don't think we're really good enough. I myself have a voice rather like a bullfrog."

What about follow up records?

"We'd like to make another one," he answers, "because it seems a very lucrative business. But we'll have to see how things turn out."

And at the moment, the company aren't really too worried about their future as pop stars. Their big event is in June, when they'll go down to the Isle of Wight for the Queen's Silver Jubilee festivities.

The Ark Royal is having a face-lift in preparation.

"It's a very big day for us," says Tom. "The day our very lovely Queen comes to review the Fleet. There's even a chance that she'll be coming on board to meet us. That would be tremendously exciting."

So it appears that, in Her Majesty's Armed Forces at least, there are more important things in life than hit records...

# THE LADS ON ARK ROYAL



TOP: take-off, left: homeward bound and right: Tom Wilkinson

# Fact sheet in C Minor



INTO THE Top 50 comes 'Love In C Minor', by Cerrone (above). The single sold over 80,000 copies in the first three weeks of its release in France.

Want to know more? Then read on and discover the facts.

Name: Cerrone.

Description: Young man with brown hair and moustache.

Born: May 24, 1952 with Italian blood in his veins. Childhood: Influenced by rock and roll. Learned to play drums at 12.

Adolescence: Divided between England where he discovered the charms of the English language and teaching himself to play music.

Professional beginnings: Played the keyboard, drums and composed with a band called Kongas.

Musical tastes: Stevie Wonder, Elton John and a few others.

Intentions: To create music that's commercial but has quality... "There's no point in making records for the fun of it," he says. "I prefer to create the sort of music that appeals to the majority of people."

Responsibilities: Producer, composer, arranger and publisher of his records.

Address: Lives near Paris in a little chateau owned by the Countess du Barry.

Plans: To record a new album which will be sung by someone else and to prepare a good show for the summer.

TODAY'S Navy is all go. Join up and find adventure - sail the seven oceans, see the world and become a pop star.

That's what's happened to the Ship's Company of the Ark Royal, anyway. The BBC documentary, 'Sailor' has already made them into TV personalities. And now it looks as if they have a hit single on their hands.

Fleet Master At Arms Tom Wilkinson is one of the voices featured on their version of 'Sailing'. He admits he's not Rod Stewart, but when there are another 349 people also singing, it doesn't really matter.

He's ventured onto dry land to let landlubbers know all about the single. He says that, down in Plymouth where the Ark Royal is docked, their new-found fame rocked the boat a bit at first, but now he and his fellow crewmen have done a couple of interviews and appeared on the airwaves a few times, he's getting quite used to being a celebrity.

"The lads on board are all very excited," he says. "It's quite a thrill. And it's promoting the good name of the service, and that's the important thing."

The sailors first performed their shanty on a TV show, and

apparently, the viewers went crazy.

"We were back to everyday life, when the BBC contacted us again," says Tom. "Apparently, they'd been flooded with calls suggesting that we make a record of 'Sailing'."

"So they got us all together in a huge hangar, and recorded it. The lads were all very excited and proud, and they sang their heads off."

Now 'Sailing' is surging full steam ahead into the Top 50 - not bad for a first effort. The Ship's Company's previous musical experience is limited to

onboard sing-alongs: "We have lots of those," says Tom, "but up until now they've always just been for our own amusement."

If the single continues to cruise up the charts at its present rate of knots, it seems likely the company will be asked to appear on 'Top Of The Pops'.

# J. Edward Oliver "Simian chanted evening"

CONCLUDING OUR EXTRAVAGANZA FEATURING THE GIANT APE WITH THE BIGGEST NOISE IN THE WORLD... THE GIANT APE THEREFORE KNOWN AS...

OH, KONG - THIS IS ALL SO SURREAL! DON'T YOU REALISE? A GUY LIKES A LITTLE OLD-FASHIONED ROMANCE! I WANT TO BE WOODED

ALL RIGHT, THEN - LET'S GO INTO DA BUSHES, THERE WE CAN BE AS WOODED AS YOU LIKE!

OH, NO! THIS MUST BE A BOOBY TRAP!

THAT'S ODD - FIVE WHOLE MINUTES HAVE PASSED WITHOUT ANYONE MAKING SOME NEARBY-HANDED SOCIAL COMMENT ABOUT POLLUTION OR THE ECOLOGY!

MEANWHILE, IN A LITTLE-USED CARGO HOLD... I JUST SNAKED INTO THE CAPTAIN'S CABIN. ON A SHELF I FOUND A COAL MINER'S HELMET, AN EXPLORER'S PITH HELMET AND A POLICEMAN'S HELMET.

# King Conk



# garbage

1. DON'T GO BREAKING MY HEART - PR CHRISTIAN BARNARD  
2. SAD SWEET DEBRA REE - JAMES CALLAGHAN  
3. DANCING WITH THE CAPTAIN - PRINCESS ANNE  
4. THE GUY WE WERE - T. REX  
5. BORN WITH A SMILE ON MY FACE - NICHOLAS PASOLUNGI  
6. QUEEN OF CLUBS - JUICY LUCY  
7. SEASONS IN THE SUN - GEORGE BEST  
8. BEYOND GATE DRIVE - JAMES HUNTER  
9. SUSPICION - DEPT OF INLAND REVENUE  
10. SEASIDE MIND - BRITT EKLAND  
COMPILED BY M. HAYWARD, ST. COLMAN, CHINGWALL, AND ALSO SENT THE FOLLOWING:

# NUTTY NEW USES FOR ANIMALS

- FOR A TOPLESS FRENCH WOMAN - ZE BRA
- FOR BACHELOR UNDERGROUND WORKERS - BULL GATE DRIVE - JAMES HUNTER
- FOR A PUB BRAWL - DUCK
- FOR AN INSECT WHOSE PARENTS HAVE FORBIDDEN HIM TO MARRY - ANT SLOPE
- WHEN YOUR ALARM CLOCK RINGS - LI ON

HOW CAN YOU DO THIS? HOW CAN YOU TEAR KONG FROM HIS NATURAL ENVIRONMENT AND DEGRADE HIM BY PUTTING HIM ON PUBLIC DISPLAY, JUST TO SATISFY YOUR PERSONAL GREED?

GREED? WHAT DO YOU MEAN, GREED? I AM DOING THIS TO EDUCATE THE PEOPLE OF NEW YORK, TO SHOW THEM THE SLOTHFULNESS OF THEIR LARTAN'Y HABITS, TO DEMONSTRATE THE IMPORTANCE OF PRESERVING THE NATURAL MAJESTY OF THE WORLD IN WHICH WE LIVE TO GIVE SOME PURPOSE TO THEIR OTHERWISE MEANINGLESS EXISTENCES, A SYMBOL OF THE GREATNESS TO WHICH MAN MAY ASPIRE IF HE CAN ONLY LIVE IN PEACE, HARMONY AND BROTHERLY LOVE.

OH, MR NEEDLE, YOU'RE WONDERFUL! YOU'RE JUST THE MAN WE NEED TO GIVE LECTURES TO OUR LOCAL TOMMYMAGGON'S GUILD ON THE NEED TO USE ABOVE PERSONAL GAIN FOR THE COMMON GOOD!

AFTER WEEKS OF FERVOROUS PREPARATION, THE FETTERED KONG IS FINALLY REVEALED TO THE RAVING PUBLIC - IT - IT'S AMAZING! THEY CLAIM TO HAVE SPENT \$2,000,000 ON THIS ACFT TALL MECHANICAL APE, AND IT STILL LOOKS LIKE A PLASTER MODEL! AND HOW COME THEY ONLY USE IT IN THIS ONE SHOOT SCENE?

PROBABLY BECAUSE IT LOOKS SO UNREALISTIC THEY WANTED IT TO APPEAR AS BRIEFLY AS POSSIBLE, BUT THEY COULDN'T HAVE USED IT TO GET ALL THAT PRE-RELEASE PUBLICITY IF IT DIDN'T APPEAR IN THE FILM AT ALL.

I HEAR THEY USED 4,000 LBS OF HORSE HAIR FROM THE ARGENTINE THE ARGENTINIAN ANTIMONY TRADE MUST BE PLEASED

YES, EXCEPT FOR ONE THING, WHAT CAN YOU DO WITH 3.4 TONS OF SALT HORSES?

GOOD GRIEF! KONG HAS BROKEN FREE!

YOU MEAN HE USUALLY GETS PAID FOR BREAKING?

HE'S SEIZED JERK PRESSKIT! HE'S CARRIED HIM OFF TO THE WORLD TRADE CENTRE!

OH, KONG, NO, NO! NOT THE TOWER! PLEASE! DON'T CLIMB THE TOWER!

YOU CAN'T STOP ME! I'M GOING TO CLIMB THE TOWER!

YOU'LL REGRET IT! I'M WARNING YOU! IF YOU CLIMB THIS TOWER, IT WILL BE THE END!

# The End

SEE?

WE REALISE THAT THIS SUDDEN CONCLUSION LEAVES ONE IMPORTANT QUESTION UNANSWERED, NAMELY, IF, AS STATED IN THE FILM, APES ARE VEGETARIANS, WHAT THE HECK HAPPENED TO ALL THOSE PREVIOUS NATIVE BRIDES THAT WERE PROVIDED FOR THE MONSTER?

# VULGAR VERSE

The stork is a funny bird; It stands in the grass with one leg in the air. And it's best up its armpit.

It also is a quiet bird; It never says "tail!" You can't say much with a beak full of feathers.

FROM ALISON FIDDLER, PRESTON, LANC'S.

# Loneliness is...

-LIP MARKS ON YOUR MIRROR.

FROM JOHN, DEARBICK AND MIKE, BIGNOR.

# WHACKY WINNER

SPOTLIGHT HOUSE, 1 BENJAMIN ROAD, LONDON N7 7AX.

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