

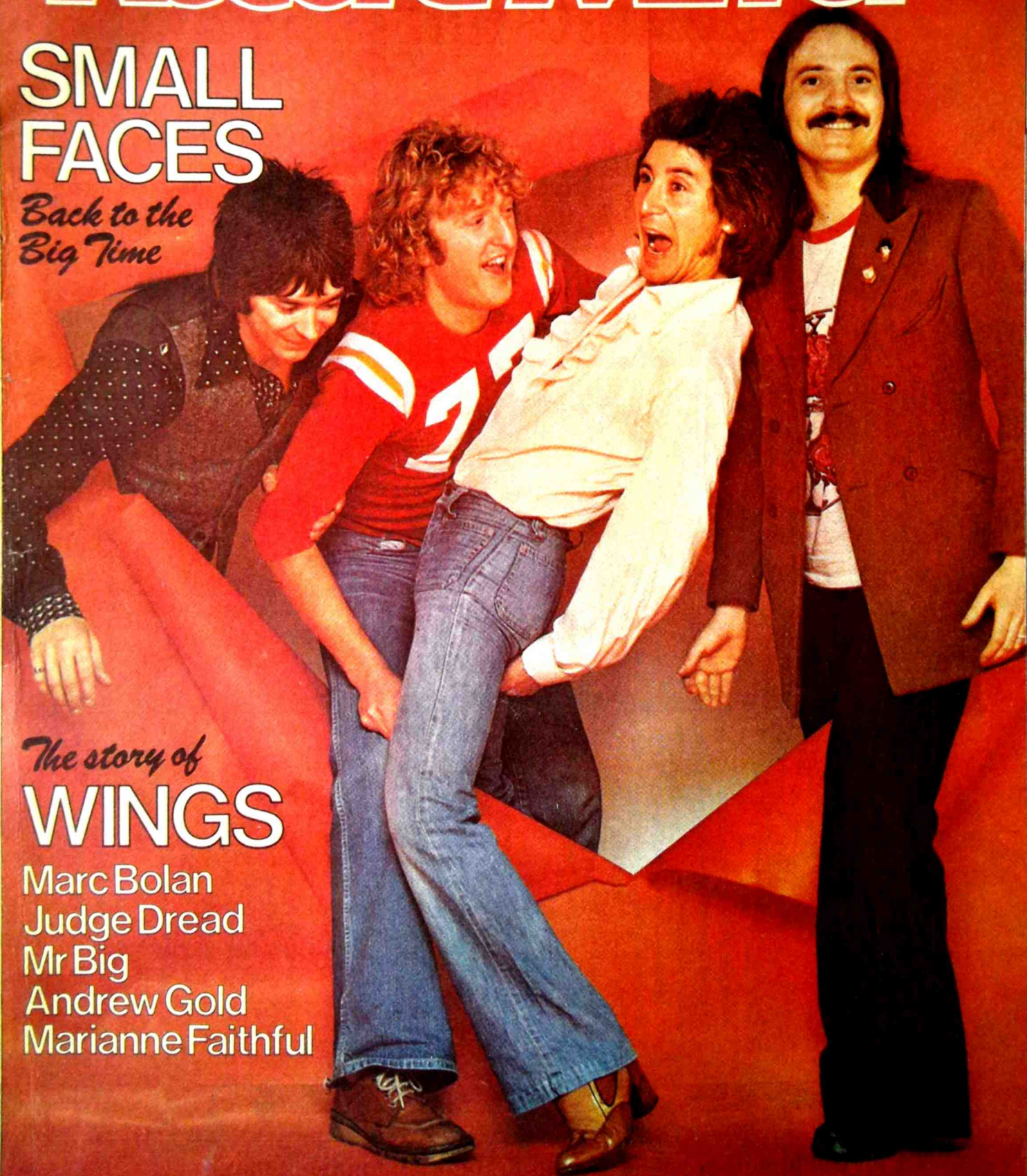
Record Mirror

SMALL FACES

*Back to the
Big Time*

The story of
WINGS

Marc Bolan
Judge Dread
Mr Big
Andrew Gold
Marianne Faithful



Record Mirror

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ADVERTISEMENTS PRODUCTION
Michael Hitch

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HAS MICK FINALLY LOST HIS MARBLES?

WHAT A way to spend Easter! No, my sweet ones, this isn't a sick joke, though there were one or two merry quips of a religious nature passed over the holiday. Seriously, I fled The Smoke to spend a few days savouring the delights of the countryside and escaping from the music business. But, as you would expect, I managed to pick up the occasional juicy snippet. Enjoying a large Bloody Mary at the World Marbles Championships — you should see the way those boys spin and twist their balls with such apparent ease and to the delight of the onlookers — I overheard a conversation between two car dealers.

Mick Fleetwood, it would appear, is about to take delivery of a Ferrari (rather a common mode of transport I always think). The asking price for the aforementioned motor was £8,000 and old moneybags wasn't too happy at this. After much haggling, the agreed price was £7,900. Come off it Mick, what's £100 when you've so



many millions in the vaults? Want to slip a few green ones in my direction? I love 'Rumours', really.

Before packing my bags for my rural sojourn, I took myself along to the Rainbow Theatre to catch a gig by my old friends Southside Johnny and The Asbury Jukes. A most agreeable evening and a very crowded apres-gig party. And I have to report that, in close-up, Ronnie



SPOT THE DIFFERENCE. One of these peroxide specimens has a name not unlike a well-known brand of baked beans — D'ya remember him? T'other sings in a nouvelle wave band. Are they one and the same person? Is this all some kinda trick? Answers on a postcard only — album to the first out the sack

New York, Tuesday: Much fun and games at CBGB's in New York where the Damned (right) have just completed a mucho successful four-day season. On the first night, the boys received a good luck telegram from the Rolling Stones (in NY to mix their live album due for June release).

They also received a surprise package from the Stones: Seven lemon meringue pies (duly thrown at the audience, two bottles of champagne, two dozen carnations and three women. Asked his opinion of the ladies, **Rat Scabies** was heard to comment 'Or-iright'.

Support band to the Damned were **Dead Boys**. On the third night, someone else stole the limelight. It was none other than blonde long-legged **Sable**, resplendent in tight hot-pants and now recognised as America's most famous groupe (since the abdication of 'had 'em all' **Cherry Vanilla**). The delightful young lady took part in an on-stage display of assault with **Dead Boys**.

LETTER FROM AMERICA



What have these men got to celebrate? See next week's RECORD MIRROR for full Stateside report

Among those who took in the Damned at CBGB's were: **Chris Squire**, the **Ramones**, **Patti Smith**, **Jess Roden**, **Steve Gibbons**, **Andy Pratt** and **Mick Jagger**.

More name dropping: All staying at New York's **Gramercy Park Hotel**: **Santana**, **Marshall Tucker Band**, **Journey** and **Steve Gibbons Band**.

David Soul's 'Don't Give Up On Us Baby' being played to death on US radio. One DJ called it 'Don't Throw Up On Us Baby'.

On the strength of their CBGB's success, the Damned now set to play **Boston**, **Los Angeles** and **San Francisco**.

The **Average White Band** have been in the recording studio with legendary **Ben E. King**. New album expected soon. At the final gig of their US tour, **Genesis** and their audience were surprised by their manager **Tony Smith**. As they came to the last few minutes of the epic 'Supper's Ready' at the **Seattle Paramount**, three strippers came on stage and danced freely in their birthday suits.

Davy Jones and **Micky Dolenz** played some kind of benefit gig in front of mums and children... Wild scenes outside **Carnegie Hall** as tickets for **Billy Joel's** June concert went on sale... **Great Oak Arkansas** compilation album due out shortly... **John Miles** played two sets to warm reception in NY... **Barry Cain** threatening to move on to **Los Angeles**... Where's **Margaret Trudeau?** **Love and Kisses**, **Keyhole Kate**.

Dominique (who only went for the rest, natch). He plans to keep on a restricted diet and hopes to lose 30 kilos by the end of the year. Even if he is successful, he'll still clock in at a hefty 15 stone. I'm sure there's no danger that he'll float away forever. If the diet fails, he could always do a spot of moonlighting as an airship.

And who was the young lady with **Eric Clapton** at the **Don Williams** gig at the **Wembley** country music festival? It might have been **Patti Harrison** and then again it might not have been — my view was obscured.

On then, to the selected quotes of **Guys and Dolls**, a pop group. **Julie Forsyth**, daughter of the ghostly **Bruce**: "We met girls on a German concert tour who were so pushy and so blatantly sexy that the boys in our group were turned off. I've got a wildy romantic picture of my ideal man. He's going to be understanding, witty and dashing." Stop laughing at the back. Over to **Martine Howard**: "I lived near **Stockholm** in Sweden for four months and I think their attitude to sex is healthier than ours. At least everything's out in the open. Here, people keep their sexy side hidden and feel guilty about it. I think it's dirtier to keep your magazines under the counter than to display them openly." My sentiments entirely, luv, get it out in the open.

So that's it, kids, a limited Easter edition, see y'all soon.

Jim Rafferty



Produced by well known brother Gerry of 'Stealers Wheel' fame, Jim Rafferty is a new signing to the Decca label. A singer/songwriter, this is Jim's first single and a truly excellent debut disc.

Good Day Go By F13696





ENO: first for Polydor

Eno album in May

BRIAN ENO'S first LP for the Polydor label, since the E.G. label switched from Island last year, is being slated for May/June release.

Featured musicians include Bill McCormick, bass, Fred Frith guitar and Brand X bassist Percy Jones and drummer Phil Collins.



ALICE COOPER: new album

Alice wears his lace

THE LONG awaited new album from Alice Cooper 'Lace And Whiskey' is released next month, and his new outrageous stage show is expected to be seen in the UK by the end of the year.

Released on May 6, the LP is produced by Bob Ezrin and includes musicians Steve Hunter, Dick Wagner, and Jim Gordon on Cooper songs such as 'It's Hot Tonight' and 'Road Rage', plus a fifties rocker, 'Ubangi Stomp'. Meanwhile a new single 'Love At Your Convenience' is out this week.

McCullough to join Feelgoods?

FORMER WINGS guitarist Henry McCullough is believed to have joined Dr Feelgood as a temporary replacement for Wilko Johnson.

The Feelgoods played in Germany over the weekend with McCullough, who stood in at the last minute for the un-named guitarist who was to fill the vacant space in their line-up.

A spokesman for the Feelgoods said both McCullough and Tim Hinkley played with the band at the weekend, but neither are planning to join the band.

Beatles lose court case

THE BEATLES were refused an injunction to halt the release of the 15-year-old recordings made at Hamburg's Star Club.

Mr Paul Murphy and his Lingasong company plan to issue the double album of 26 numbers within a month.

The counsel for the Beatles and the Apple organisation said their appeal was based on the poor quality of the recordings.

But in London's High Court last week Vice Chancellor Sir Robert Megarry refused to grant the injunction. He said that two of the group had been offered the tapes some years ago and refused them for a reported price of £10,000.

Following the High Court decision three Appeal Court judges refused to grant an injunction pending an appeal.

Marley tour and album in June

REGGAE SINGER Bob Marley was fined £50 at Marylebone Court for possessing cannabis, while his guitarist was fined £25 on a similar charge. Both pleaded guilty.

London dates for Marley this summer are being arranged at the Lyceum, thought to be his only British appearances this year.

To coincide there will be a new album titled 'Exodus'.

Rubettes single

THE RUBETTES release a new single 'Ladies Of Laredo' on April 22. The 'A' side is 5.45 minutes

long while the 'B' side 'I'm In Love With You' lasts 4.32.

Diamond sells out



NEIL DIAMOND

NEIL DIAMOND'S Palladium dates for June 23-6 sold out before the box office even opened.

More than 20,000 applications were received for the 11,500 tickets available. These are Diamond's first UK appearances since 1972.

'Best Of' Car Wash

TO COINCIDE with the launch of the film 'Car Wash', a special 'Best of Car Wash' LP is released on May 6. The original double album soundtrack from the film, to be seen

here from June, has already produced three hit singles: 'Car Wash', 'Put Your Money Where Your Mouth Is', and 'I Wanna Get Next To You'.

VIBRATORS MAKE A CHANGE

NEW WAVE band The Vibrators have left Mickie Most's RAK label for CBS.

They signed with the label last week and straight away started work on a forthcoming single and album. Five tracks are under consideration for release as a single: 'Bad Time', 'No Heart', 'Petrol', 'Wrecked On You' and 'Sweet Sweet Heart'.

The band released one single for RAK

'We Vibrate'. Guitarist Pat Collier remarks on the move: "We signed with a record company to sell records, and whereas we got on very well with Mickie Most as a person we found that RAK weren't getting behind us."

"It's nice to be with a company that are going to get really behind us and push us all the way to the top."

The Vibrators are back on the road from April 30 at Southampton University, the start of their UK tour.



VIBRATORS: quit RAK, joined CBS



RUSH

The Rush is on for June

CANADA'S LEADING hard rock trio Rush have confirmed their first ever British tour for early June.

While most of their albums have been available only on import here, the popularity of UK releases of a double live 'All The World's A Stage' and studio set 'Caress Of Steel', have prompted the visit. Dates are Manchester Free Trade Hall, June 2, Birmingham Odeon 3, London Hammersmith Odeon 4.

After the tour they will remain in the UK to record a new album.

Lizzy at Wembley

THIN LIZZY hope to play a major concert date at London's Wembley Empire Pool to coincide with the release of their next album.

Work on the album will start once Phil Lynott has completed his projected solo LP, so it seems unlikely that Lizzy will be seen on the road here before late summer / autumn.



PHIL LYNOTT

O'SULLIVAN — FIRST TOUR IN TWO YEARS

GILBERT O'Sullivan is to make his first live appearances for two years with eight solo concerts next month.

He opens at Brighton Dome on May 6, then continues at York University 7th, Oxford New

Theatre 8, Lancaster University 11, Aston University 12, Loughborough University 13, Manchester Apollo 14, Edinburgh Usher Hall 15. A new LP and single will be released to coincide with the tour.

Two old Flashers

FORMER LEADERS of Australian pop band The Easybeats, Harry Vanda and George Young, have a single 'Hey St Peter' released on April 15, under the pseudonym Flash & The Pan.

The pair have recently

been successful as producers with acts such as AC/DC, and when they released the single anonymously in Australia before Christmas it made number two in the national charts.

Their single is released here on the new Ensign label, distributed by Phonogram.

Pistols set up own record label

FOLLOWING THEIR dismissal from A&M and EMI record EMI record labels, the Sex Pistols are considering setting up their own label to put out their recordings. They are currently negotiating a pressing and distribution deal.

Bassist quits Manfred Mann

MANFRED MANN'S Earth Band and bassist Colin Pattenden have parted company. The group are looking for a replacement and are to rehearse applicants at the Workhouse Studio, Old Kent Road, London, before recording a follow up to their album 'The Roaring Silence'. Colin joined the band in 1971 for its original lineup, and is being replaced because of musical differences. He has no immediate plans.

Nils to do it live

ONE OF Nils Lofgren's London Hammersmith Odeon concerts is to be recorded for a future live album. An additional date has been added to his tour programme at Liverpool Empire, May 23. Highly acclaimed US band Tom Petty & The Heartbreakers play their first European dates supporting Nils.

Abba's club changes

THE OFFICIAL British Abba fan club has chanted its address and now operates from 2 Sheep Street, Highworth, Swindon SN6 7BG. For membership of £1 the club issues a folder including pictures, facts, a black and white poster, newsletters and a badge of the group. Fans are requested to send SAE to the club for application forms.



BOXER HAVE signed to CBS records and are working on their first LP for the label in Los Angeles. Their present line-up is Mike Patton, Chris Stainton, Tim Bogert, Adrian Fisher and Ed Tuduri. Producing the LP is John Boylan who has worked with Linda Ronstadt and Boston. It is due for July release.



ROGER DALTREY: new album next month

Daltrey's one of the boys

ROGER DALTREY'S solo album 'One Of The Boys' is released on May 13. Included on it are a Paul McCartney song 'Giddy', two by Philip Goodhand Tait 'Paradise' and 'Leon', Colin Blunstone's 'Single Man's Dilemma', and Andy Pratt's 'Avenging Annie'.

Three numbers mark Daltrey's song writing debut with Dave Courtney 'Satin And Lace', 'Doing It All Again' and 'The Prisoner'. Dave Courtney co-produces with former Shadow Tony Meehan.

The title track was written by Steve Gibbons, while 'Written On The Wind' is released off the LP as a single this week.

Guest musicians include Hank Marvin, Alvin Lee, Eric Clapton, Andy Fairweather Low, Mick Ronson, John Entwistle, Jimmy McCulloch, Stuart Tosh, Rod Argent, Jimmy Jewell and John Perry.

TOURS...TOURS.

THE HEARTBREAKERS. Halesowen Tiffanies April 18 Kidderminster Town Hall 19, Derby Cleopatras 20, Birmingham Rebecas 21, Hastings Pavilion 23, Newport Roundabout 27, Brighton Embassy 29, Hull College of Higher Education May 6, Liverpool Erics 7, Warrington Tech 13, London Royal College of Art June 10, Portsmouth Poly 18, Hereford College of Education 24.

JOHN McLAUGHLIN AND SHAKTI / KEVIN COYNE: London New Victoria May 8, Manchester Free Trade Hall 15, Bradford St Georges Hall 16, Newcastle City Hall 17, Glasgow Apollo 19, Edinburgh Usher Hall 20, Norwich Theatre Royal 22.

NASTY POP: Chester Rascalls April 11, Birmingham Barbarellas 12, South Croynon Red Deer 14, Tolworth Toby Jug 18, Putney Railway Hotel 19, London Marquee 20, Hastings Pavilion 23.

JUDAS PRIEST: Cambridge Corn Exchange April 22, Southend Kursaal Ballroom 23, Maidenhead Skindes 24, Bournemouth Village Bowl 25, Cardiff Top Rank 26, Exeter University 27, West Runton Pavilion 29, Northampton Cricket Club 30.

CROYDON GREYHOUND May 1, Plymouth Top Rank 2, Hemel Hempstead Pavilion 3, Cleethorpes Winter Gardens 5, Glasgow University 7, Sheffield Top Rank 8, Birmingham Town Hall 9, Liverpool Stadium 11, Manchester Apollo 12, Newcastle Mayfair 13, Redcar Coatham Bowl 14, Blackpool Imperial 15, Canterbury Odeon 17, Guildford Civic Hall 18, Swindon Brunel Rooms 20, Hastings Pier Pavilion 21, London New Victoria 22.

BERT JANSCH: London School of Economics May 14, Penzance The Garden 17, Plymouth Woods Centre 18, Aberystwyth University 20, Liverpool Erics 21, Chester Gateway Theatre 22, Keele University 25, London Marquee 31, Birmingham Aston University June 3, University of East Anglia 4, Slough Fulcrum 5.

LITTLE BOB STORY: High Wycombe Nags Head April 21, Liverpool Erics 22, London Nashville 23, 100 Club 26, Cheltenham Pavilion 27, Plymouth Woods Centre 28, Wigan Casino 30, Lakeland Accrington Lounge May 1, Manchester Oaks Hotel 3, York University 4, London Dingwalls 5, Stafford North Staffs Poly 6, Birmingham Barbarellas 7.

XTC: London Rochester Castle April 14, Ronnies Upstairs 19, Swindon Brunel Rooms 20, London Marquee 29, High Wycombe Nags Head 30, Bristol Granary May 5, Dudley JBs 6, London Nashville 7, Wolverhampton Lafayette 18, London Rock Garden 20, Fulham Greyhound 21, Aylesbury Kings Head 22.

MEDICINE HEAD: Northampton Cricket Club April 16, Luton Technical College 22, Nottingham Grey Topper Club 23, Bristol Granary 28, Burton - On - Trent 76 Club 29, London City University Hall 30.

FBI: Cheltenham Tramps April 19, London Music Machine 21, London Marquee May 6, Colchester Embassy Suite 8, Portsmouth Victory Club 19, Southgate Royalty 21, Buckley Tivoli Ballroom June 2, Ebbw Vale Leisure Centre 4, Cambridge Magdalene College 15, Cockfosters Middlesex Poly 25, Doncaster Outlook Club 29.

NEWS IN BRIEF

STEVE MILLER new album 'Book Of Dreams' out on Mercury this month.

Scottish folk / rock band **Celeste** to support Billy Connolly on marathon UK tour.

William Bell's R&B hit 'Tryin' To Love Two' out here as a single on April 15.

BBC's The Baron sitting in for vacationing Robbe Vincent on his Radio London Saturday Show for two weeks. Guests include Brass

Construction on April 23.

The Strutters play London Dingwalls on Friday night.

Swedish group **Stardust** have signed to the Satril label and open a UK tour at London Greyhound on May 7. A single 'Got To See Mississippi' is out on April 22.

George Melly and the Feetwarmers and a 'Salute To Satchmo' are among the attractions of the Bristol Jubilee Jazz Festival for the

June Bank Holiday.

The Heartbreakers debut single for Track to be a double A side of 'Chinese Rocks' and 'Born Too Loose', first 2,000 will be 12".

Judas Priest new album 'Sin After Sin' produced by Roger Glover released April 22, plus single 'Diamonds And Rust'.

Roy Harper's first album 'The Sophisticated Beggar' reissued by Polydor (its fourth release since 1967) on the Big Ben label priced £1.98.



MANHATTANS

Superb Single CBS 5093

'IT'S YOU'



Small Faces — old, new, borrowed and . . . true

THE SMALL FACES are back! After eight years the dynamic Sixties group have reformed. Between their first hit 'Watcha Gonna Do About It' in September 1965 and their last, 'The Universal' in July '68, their chart success was topped only by the Beatles.

In three years, they had 11 hit singles, four Number Ones, sold 30 million records, received 35 gold albums, 46 silver albums and featured in numerous rock and pop polls.

A smoke-filled room somewhere in Pimlico. Two Faces, Len McLagan and new member Rick Willis, are singled out and guided with my good self and a quantity of lager cans towards the interview room.

Mr Willis stretches out on the elderly sofa and Mac perches cross-legged on an even older sofa. "I feel like I'm at the head-shrinker's," chortles Rick. General chuckles. Ice broken. On with the show.

Talkative

Something (and I've a rough idea what it might be) has made Rick very talkative. Hiding behind shades and a mop of straggly hair, he's soon in full flight.

"It was about a year ago, Kenney got us all interested. Ronnie went out for a packet of fags and never came back. So I was called in. I had this phone call early — well early for me — in the morning.

"Before he said who he was, I knew it had to be Steve. I'd recognise his voice anywhere. 'Hello mate,' he said and there's only one voice like that. 'D'you fancy playing with the Faces?' he asked.

"Me, playing with the Faces — I had to pinch myself. It just went from there. I met Mac, met Kenney and it all came off. Kenney and I just play together naturally — it's so right.

"It's all working so well," Mac puts in — "We're very happy boys, four very happy boys, but we're not going over the top."

Back to Rick. "I toured America with Roxy Music early last year. I was a session bass player at that time. As I walked into the audition, Phil Chen was walking out. I didn't think I stood a chance. But when I left, they gave me eight tracks to learn. I was in and no sooner on the road. And they paid me well too.

"On the opening night at Cleveland, the show opened with a tape fade and then the bass — I've never shook so much in my life. The tour was great. Roxy Music had really cracked the USA, but then they decided to come off the road. It was crazy. And I was out of a gig again.

"I went back to digging holes in the road — two and a half months of it. It was a bit hard to take after staying in all the best hotels in New York and everywhere. But then along came Steve's phone call. . . ."

JIM EVANS
*talked to the new
old Small Faces.
Along with Rick,
he had to pinch
himself . . .*



P. P Arnold

Getting the band together hasn't been easy. They all wanted to get together again, but there were contractual problems, mainly involving Steve Marriott in the United States.

Mac: "At times it looked grim, very grim. I thought it was going to be a year in court, although



Small Faces looking tired and emotional



How come they look smaller?

there was never any question of the 'comeback' not happening eventually. It's still not finally settled, that's why we can't announce which record company the album's coming out on yet."

And the music you'll be playing? Rick: "We've been rehearsing constantly, getting it together in an old theatre, playing to empty seats and road managers. We're off to Germany on Saturday, doing two festivals supporting Status Quo, before we start the British tour.

Encouraging

"We'll be playing stuff off the new album. How would we describe it? Tastefully done songs, if anything it's under-produced."

Mac: "We'll be playing some of the old stuff too — 'Tin Soldier', 'Tchycocoo Park', it's our heritage, isn't it? It'll be great to get back on the road again, in London and up the old motorway.

"It's a dream come true. Yeah, it'll be interesting to see how the 14 and 15-year-olds react to us. And the old numbers — I mean, some of them will be as old as the kids coming to see us. There's going to be nothing very flash

about our show. Just the basic requirements. We're playing a private gig for friends tomorrow night to see what the reaction is. We heard today our Rainbow show in London sold out on the first day the box office opened. That can't be bad, it's encouraging."

The new material . . . Rick: "We've got so much we've enough to put out a double album and more." Mac: "Yeah, wallop, a double album — what a way to come back! No, not really, a single album's enough for the time being."

Rick: "We're all writing and getting it together so much. Working with Mac, Steve and Kenney has brought it all out of me. Mental stimulation if you like. It's all there. I know it seems, or sounds, too good to be true."

"We have to keep Mac and Steve apart socially 'cos once they get together, they disappear into the studio for three days and come up with yet more material. It's funny, I got up at seven in the morning the other day and wrote a song in 20 minutes flat. It just came. Mac and Steve give me encouragement. I think that's what I've always needed.

"The whole set-up is really magical. My wife doesn't know what's happened to me." (Really!) "I wrote a song about her." Mac: "Yeah, when I listen to that I think of her, I get a tingly feeling down my spine."

Future plans, gents? "The tour, album and a single. No, we can't think in terms of America yet. You've got to have a record behind you to go there. It's not like over here where all our singles were hits.

Worries

"But don't get us wrong, we're not relying solely on the old stuff. We'll be playing numbers people have never heard before. But I think they'll want to hear the old stuff as well and we want to play it. Pat's (P.P. Arnold) and you to play here. She's recorded with us and is coming on the road with us. Great — just like old days. Hey, we're getting worried now, there's not long to go. We're rehearsing again tonight. . . ."

So there we are kids, a self-confident, enthusiastic Small Faces are back, not on a nostalgia trip, but raring to go with goodies both old and new.

The Detroit Spinners

On Record. On Tour.

including

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

APRIL

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

MAY

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

Support: Brass Construction

★ Support: J.A.L.N. Band



COLLECTOR'S ITEM

10,000 12" EPs
in a special presentation bag
(All other copies 7")

- Side 1: 'Could It Be I'm Falling In Love'
'You're Throwing A Good Note Away'
- Side 2: 'Games People Play'
'Lazy Susan'



Edited by DAVID BROWN

PERCY'S PROGRESS

Is the country ready for Thrills?



EDDIE COCHRAN: still some tracks fans would like to see available.

Not so instant success

BOY MEETS girl on a long train journey. Instant romance. Mad prof has secrets that could show another party as a fraud. Instant drama. The sinister other party wants secrets, mad prof has to give way. Instant murder. Boy wants to know what happened to prof. Instant intrigue. Train approaching city terminal out of control. Instant suspense. Trying to stop runaway train are boy, Gene Wilder, assisted by the inevitable cheerful black actor, Richard Pryor, instant—comedy.

Add 'em altogether and what have you got? Well, 20th Century Fox hope it spells instant success. And as 'Silver Streak' has already been selected as the Royal Film Performance last week, it's on the right tracks.

I wouldn't go so far as the accompanying bump that states: 'It's the most hilarious suspense ride of your life!' since they've been mixing humour, action and edge-of-the-seat stuff in the movies for years, but despite that it is an entertaining couple of hours film even if it doesn't offer anything particularly new in plots — in fact the storyline is as old as the hills the train winds through.

Wilder is as cool as a refrigerated cucumber as usual, even if he does get thrown off the train three times and amazingly manages to catch up with it each time. He also has a nice line in seduction patter, quoting from gardening manuals! But as in many films of this nature the real star is, yes, you guessed it, the train!



HE FIRST captured hearts of the RECORD MIRROR ladies on St Valentine's Day. Hand-delivered to each of them at our penthouse office suite in the heart of downtown Holloway was a single red rose, with a card bearing the name, engraved in elegant gold lettering: Percy Thrillington.

Since then, Percy's fame has spread far and wide. He first came to the public's attention through his daily messages in the personal columns of The Times and the Evening Standard, which informed eager readers that he spends his time attending the very best social events.

The Standard were so fascinated by his messages that they did a feature on him. Capital Radio interviewed his faithful

secretary, Penelope Telfer - Smallett. And a poster in the Oxford circus branch of the Victoria tube line bears the legend, 'I had a simply divine time at Percy Thrillington's dinner party!'

By now, Percy has captured the country's imagination. The question everyone is asking is: Who's this man?

And now, at last, the answer can be revealed. Earlier this week, Percy's publicist, Tony Brainsby, delivered a copy of Percy's first album, 'Thrillington' to my trembling hands.

The album features Percy's orchestral versions of songs from Paul McCartney's album, 'Ram'. The back cover has a picture of McCartney, reflected in a glass window looking on to an orchestra in a recording session.

The record tells us a lot about Percy's musical taste, but little about him as a person.

However, we do learn a little about his past life, which up till

now has been shrouded in mystery.

As a young man his travels took him to Baton Rouge, USA, where he studied music for five years. Moving later to Los Angeles, he gained expertise in the marketing, conducting and arranging fields.

Eventually the path led to London where his long ambition to form his own orchestra was finally realised, and it was there that he became acquainted with Paul McCartney.

Naturally, Percy himself refuses to do interviews. However, in her interview on Capitol Radio, Penelope was able to give us these insights into her boss' Life; Percy it seems, is not married, but he is very definitely 'an appreciator of women'. She says that, yes, he is a friend of Paul McCartney's, and yes, Paul did help out on the album.

And if the album sells well enough, he may consider making public appearances.

Is the country ready for this?

17 steps since heaven

APRIL 17 marks the 17th anniversary of rock star Eddie Cochran's death.

Eddie was travelling to London Airport when the car he was in crashed, killing him and injuring his girlfriend Shari Sheeley and fellow passenger Gene Vincent. Cochran's hit record at the time was ironically 'Three Steps to Heaven'.

Born in Oklahoma City on October 3, 1938, and began his musical career as a guitarist with Hank Cochran, no relation, but they did tour as the Cochran Brothers.

As a solo artist he met with greater success in this country than his own, with hits such as 'Summer Time Blues', now a rock standard, 'C'mon Everybody', 'Weekend' and 'Somethin' Else'.

He appeared in films and on TV, and made his last performance on April 16, 1960 at Bristol Hippodrome.

There are some Cochran recordings that the fans would like to see available — some of which have never been released: including 'Pretty Girl' (the German version), 'Think Of Me' (French version), 'Almost Lost My Mind' (German version), 'Tired & Sleepy', 'Fool's Paradise', 'Cotton Picker', 'Blue Shoes', 'Song of New Orleans', and instrumentals like 'Scratchin'' and 'Pushin'.

The RNI flag stops flying

OFFSHORE RADIO fans couldn't believe their ears when in 1970, three years after the British pirates were silenced, a new European radio ship took to the air.

Those three years had been very quiet, with little consolation to be had from Radio One. Radio Caroline's final loss, and just the Dutch Radio Veronica to listen to.

But Radio North Sea International was here broadcasting from Mebo II and a new era began. The station had problems from the beginning and went on through a most amazing series of events



RADIO NORDSEE INTERNATIONAL

that include being jammed by the British authorities.

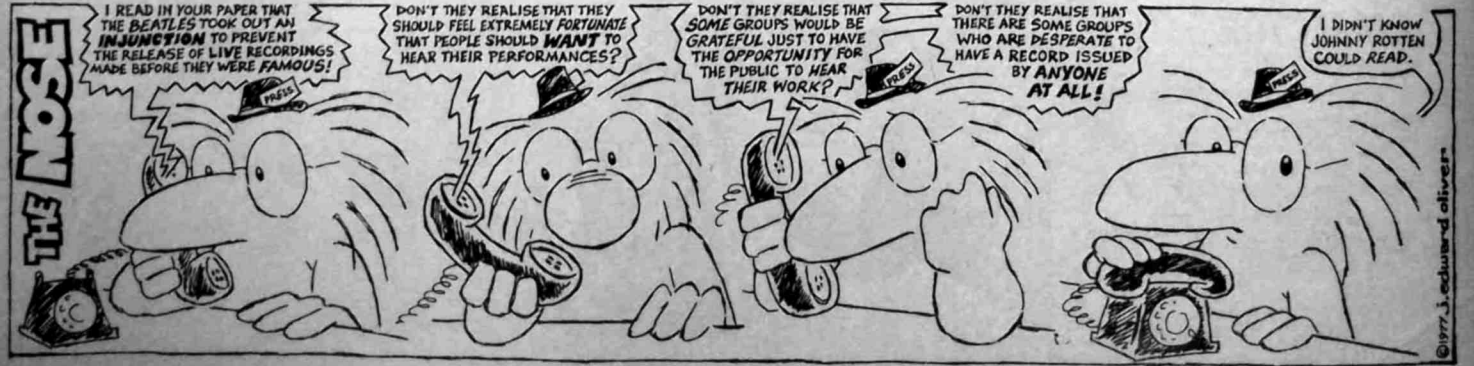
Recently the ship set sail for Libya for use as a propaganda station and

the brightly coloured ship donned a less conspicuous coat of paint suiting its new job.

RNI had many troubles — it spent nearly as much

time off the air than on at times — but it did a good job to keep the pirate flag going, and can be remembered through a new publication from Music Radio Publications, 77 New Bond Street, London priced £2.60: Offshore Radio Picture Series No 1: Radio Nordsee International.

For a full sound picture there is a two-hour double album on Jumbo Records, featuring all the dramatic events in the station's history, price £4.99 from East Anglian Productions, 7 Horsey Road, Kirby-le-Soken, Essex, plus 30p post and package.



THE NOSE

I READ IN YOUR PAPER THAT THE BEATLES TOOK OUT AN INJUNCTION TO PREVENT THE RELEASE OF LIVE RECORDINGS MADE BEFORE THEY WERE FAMOUS!

DON'T THEY REALISE THAT THEY SHOULD FEEL EXTREMELY FORTUNATE THAT PEOPLE SHOULD WANT TO HEAR THEIR PERFORMANCES?

DON'T THEY REALISE THAT SOME GROUPS WOULD BE GRATEFUL JUST TO HAVE THE OPPORTUNITY FOR THE PUBLIC TO HEAR THEIR WORK?

DON'T THEY REALISE THAT THERE ARE SOME GROUPS WHO ARE DESPERATE TO HAVE A RECORD ISSUED BY ANYONE AT ALL!

I DIDN'T KNOW JOHNNY ROTTEN COULD READ.

©1977 J. Edward Oliver

THE CONFESSIONS of Bolan, Volume One.

"I never wear underwear, it's just too constricting," he says. "The world would be a far healthier place if more people left it off. David Bowie doesn't wear any either."

"People say he's always smartly dressed, but when he stayed with me he didn't change his clothes for four days. As a matter of fact I'm wearing his scarf at the moment. Filthy, isn't it?"

"I went clubbing with Bowie but nobody really bothered us. We met a few fans in the Kings Road and Bowie was more than willing to talk to the press but nobody seemed interested then."

Marc's planning a science fiction film with the main man. Apart from writing the script, they'll be doing the soundtrack and appearing in glorious technicolour themselves.

Society

"I hope it's going to be out in a year," says Marc. "All I can tell you is that it's about a future society and reflects our own feelings. We're also bringing out an album, doing a side each. What a combination it's going to be, the two greatest musical influences of the seventies joined together!"

Marc's looking more like his old self these days apart from specially tailored punk trousers and jacket. After a two year break he was written off, but the old adulation is still there. How has he done it?

"Let's face it, I'm unique - nobody wiggles their bum the way I do. But seriously, my music's quality stuff and I talk to my fans. I've never set myself on a lofty pedestal, I'm willing to talk to anybody. I also advocate freedom, not only sexually but in every aspect of life. Censorship is silly."

"Sex is an art and in 'X' rated movies people are only trying to express their feelings. Why should a minority of people say that the majority of people shouldn't see things?"

"People say you should keep things away from children, but we're all children, so where do you draw the line?"

Was Marc surprised by the mania on his recent British tour?

Fervour

"The tickets were selling well, so I thought the old fervour was still there. I've given a real kick in the pants to the people who'd written me off. My band is so strong at the moment it could blow the likes of Queen, Led Zeppelin and the Who right off stage. I tried to get the vocals perfect on this tour and I've never heard the band sound tighter. I hope they'll be with me for years."

"Somebody nearly pulled my trousers off in Manchester - good job they were so tight they couldn't get them down."

BOASTFUL BOLAN

By Robin Smith

You think we're kidding?
Get a load of this . . .



Me and Bowie — What a combination it's going to be, the two greatest musical influences of the Seventies joined together'

My band is so strong at the moment it could blow the likes of Queen, Led Zeppelin and the Who right off stage'



I think I got a lot of respect for having a punk band on my tour. I was warned that they might blow me off stage, but they didn't'

I was mobbed everywhere, the fans even managed to break into the tour coach and drag me out. I love it all, it makes my ego bigger than it is already."

This year Marc's hoping to finally crack America.

"I had that country before," he says. "But I was badly managed, so despite strong selling LPs I didn't become a superstar and then I had some legal wrangles. We'll be going there in July but I hope to be doing some dates in Britain in May. I'll be recording a new album in November."

"I'd like to take the Damned to America with me. The Damned/T. Rex package went down well in Britain. I think I got a lot of respect for having a punk band on my tour. I was warned that they might blow me off stage but they didn't, we each made our valuable contributions."

"I'd like to produce a punk band - I'm open to offers. If anybody wants to be produced by me then I guarantee I will give them two months of my devoted time. That can't be bad, I made a pretty good job

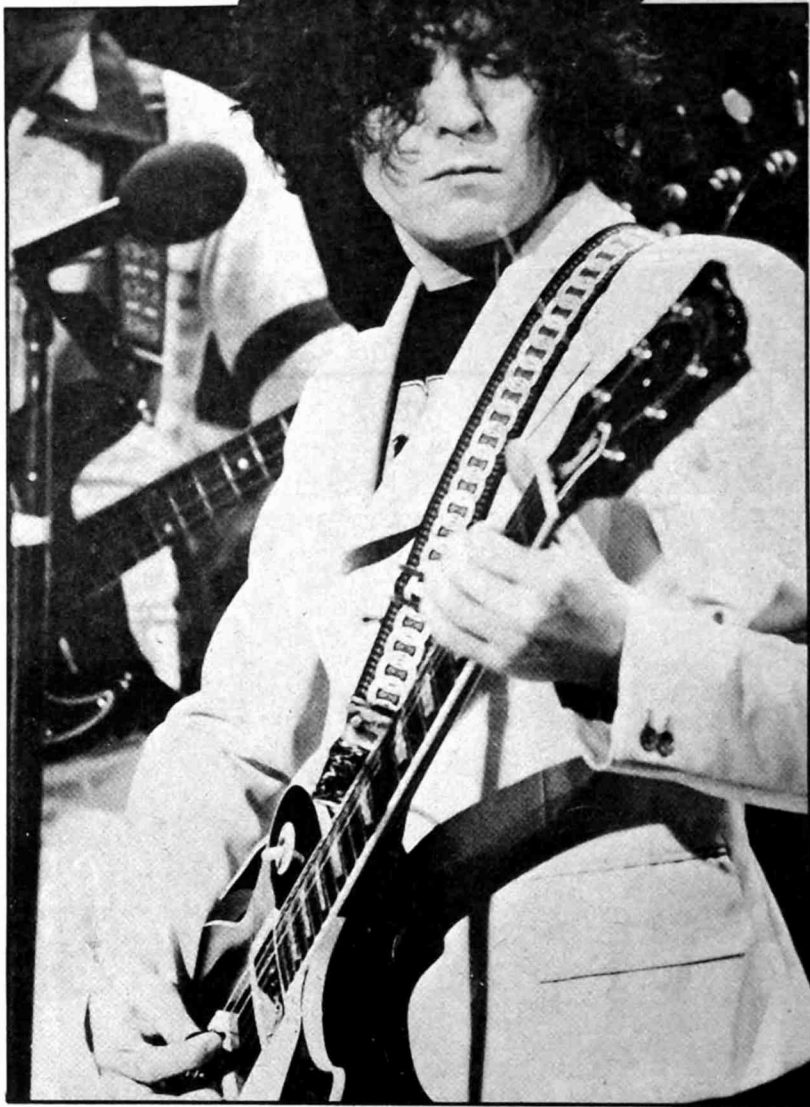
on Gloria Jones' LP.

"I'm becoming regarded as a serious musician these days and respected more as a guitarist - although one guy didn't believe that I played guitar on my records. I still want to be known as a showman and poseur, but I also want people to take me seriously."

"I'm seeing that light today. I've given up drugs and a lot of booze. I got so bored not being stoned that I started doing a lot more work. I'd been too lazy for a long time and I wasn't concentrating enough. I'd come home and mix myself a Martini and end up out of my head, now I just pick up a guitar and work out

and this

Let's face it, I'm unique - nobody wiggles their bum the way I do'



MARC BOLAN: "I'm seeing the light today"

some tunes.

"I was advised to give up drugs because I was developing high blood pressure - I could have killed myself. That's been one of the problems in my life, the urge to self destruct. Many great artists suffered from it and had tragic lives."

As a veteran of some 10 years in the biz, Marc's not too happy with the present music scene.

"Music today has lost its meaning," he says. "It's just like pretty wallpaper without deep patterns. I'm amazed that Abba have had such success, there's no depth there - I can only listen for two minutes before I get bored. It's the same with David Soul - his stuff is so predictable. I like

Barry White though, I could listen to him for hours because the production on his records is so good."

"When I started, people were trying to communicate ideas through their lyrics. I've tried to make a return to that style on 'Dandy In the Under-

world'. I've always tried to write something that's meaningful rather than just a collection of pretty tunes."

"I put some really deep thought into the album. 'Dandy In The Underworld' is a re-telling of the old story where Orpheus goes into the underworld and then returns to the light. That's been true of my life sometimes."

Marc is sporting two Marvel comics and says his own life has been like a comic strip. "I'm my own Captain America, my life has been brash and colourful and I find myself identifying with superheroes. Actually 'Electric Warrior' was the idea for a comic, but it never took off."

So what of the future. Are you planning to

change your image again?

"No, I'll stick to the corkscrew hair for a while. It's the one I've felt happiest with, it's the REAL me."

"Hey, can you introduce me to Juicy Lucy, I'd really like to meet her?"

You wouldn't if you met her . . .

Goodbye Marc

That's been one of the problems in my life, the urge to self destruct'

or this

I still want to be known as a showman and poseur, but I also want people to take me seriously'

ANDREW GOLD plays a mean game of cards.

When he comes to London you won't find him down at the Speakeasy till four in the morning. Instead, he puts on his velvet suit, straightens his bow tie and heads for Crockfords, one of London's leading gambling clubs. One night he lost £400, but he usually comes away with more than enough to keep him in beer and cigarettes.

"Don't get me wrong I'm not a gambling addict," he says. "I just have the odd flutter that's all. Actually, the more successful I've been the more I've cut down on gambling. With some people it works the other way."

"I've been to Las Vegas, but it hasn't got the refinement of London clubs, like Crockfords. Walking in there is like going into a palace.

GAMBLING FOR GOLD

Somehow, you don't feel so bad if you lose here."

Apart from playing the clubs Andrew has been known to strip a few stars of their hard earned cash.

"Guitar playing helps you to develop nimble shuffling fingers," he says. "I wrote a song called 'I'm A Gambler', inspired by Crockfords. They sent me a letter thanking me for writing a song about them. If they ever install a jukebox there, maybe they'll put it on."

Andrew's on holiday, relaxing after establishing himself as a solo artist as well as a skilled

back-up man and arranger for the delicious Ms Linda Ronstadt.

What kind of a gal is she, Andrew?

Fault

"Beautiful and really warm. Her only fault is that she's one of those people who continually thinks they're not doing well enough. She's very fair minded now, and believes in democracy in her band. She never comes on strong."

Linda and Andrew got together when she heard

some tapes of his band, The Rangers. She invited him along to back her. It was an offer he couldn't refuse, and his most well known arrangement was for her single 'You're No Good'. He's also worked with Carly Simon and Art Garfunkel. Compared with many artists, he hasn't had that many lean periods, although there was an occasion when he swept studio floors for a living.

Because his solo career is taking off, he feels he's got to split away from the Linda Ronstadt band.

"It's entirely amicable," he says. "We're

all very close friends, and we'll still continue to see each other a lot. My greatest wish is that I could lead two existences, and stay with Linda as well as planning my own career, but it's just not possible.

"At least this way I'll be able to see Linda on stage. She'll be playing the Universal Amphitheatre soon. It holds 6,000 people and I'll be there cheering the loudest."

Andrew sounds like a happy and content guy. But his single 'Lonely Boy' seems to reflect a sad upbringing. "I had a very happy childhood," he says. "I hope people aren't going to think the song is entirely about me. It's partly truth, and partly fiction. I think every composer gets an urge to write about his formative years. I was very lucky when I went to school, I was surrounded by the sons and daughters of film directors and other creative people. I hope some of the vibes rubbed off."

And then of course there were Andrew's parents.

His father wrote 'Exodus', the award winning theme for the film of the same name, and his mother provided a dubbed voice for non-singing film stars.

"My father didn't think 'Exodus' was one of his best," says Andrew. "He's really into what I'm doing now, although of course his style is different to mine. It would be a nice idea to have him guesting on an album, but I don't think it'll ever come about."

Waiting

What inspires you to write songs, Andrew?

"I don't get sudden inspiration," he says. "When I write a song I just sit at the piano waiting for something to come through. Fortunately it always does. Sometimes I've written 10 songs in a week, and then nothing for three months."

"I don't know what my next single will be like. I don't like to plan things too far ahead. I recorded an album simultaneously with Linda's. We'd spend half the day on hers, and then have lunch and start work on mine."

"I hope to be touring England in the fall. I was there at school for a time, and I've got some of your 'O' Level qualifications. I love London. The people are very gentle, and the weather's refreshing."

Andrew's a great Conan Doyle fan.

"I'm really getting into



ANDREW: London's a better place to lose

Sherlock Holmes", he says. "It's amazing to learn that Conan Doyle was into drugs. There's references to him keeping some stuff in his house. You see nothing's really new."

"I don't take anything myself anymore. I used to take acid, but that was mainly because everybody else was doing it. One day I just gave up."

"The album cover on 'What's Wrong With This Picture' sums up my life. All I really need is a small room, some guitars and a television."

"I can sit and watch for hours, but unlike many people, I make a close study of the films. I love movies, especially the

'Exorcist'. I know there were a lot of complaints about it, but I think the horrific scenes were justified."

"I'd like to write some film music one day, and I'm open to offers. My real enjoyment in life comes from creating things. Going out and getting really drunk is too superficial. The amount of satisfaction you feel after completing an album is incredible."

Now Andrew, my speciality is Snap. How about a game next time you're over? "If you've got five hundred pounds to spare," comes the reply, "I'll teach you a thing or two." ROBIN SMITH

Tina Charles



RENDZVOUS

NEW SINGLE

on CBS Records

CBS 5174

NEXT WEEK

THE DAMNED IN AMERICA

If you miss it you'll go to hell!

Breakers Yard

The fax on
the new
entries
into the chart

OLD JOE



JOE TEX is a grand old man of soul. Born in Baytown, Texas on August 8, 1935, he became one of the top names of the sixties after struggling for 10 years.

In his early career he was influenced strongly by none other than James Brown, and he developed a similar crazy dance routine. James Brown took Tex's 'Baby You're Right' into the charts, and Tex also recorded with Brown's backing band.

He had a series of hits with numbers like 'Hold What You Got', tongue in cheek social commentaries. He had an argument with James Brown, over who was the King of Soul and James won. Tex specialised in mixing a variety of styles. One moment he was a country singer, before turning to soul again.

He suffered from an attack of religion at the end of the sixties but soon got over it, and returned with 'I Gotcha' in 1972.

GOOD & MEATY



HOW ABOUT this for a shaggy dog story?

Ace arranger, producer and conductor **Martin Ford** has two prize water spaniels, Guinness and Molly. In 1975 Guinness won twelve first prizes, eight second prizes, and was judged top dog at a show. **Martin** exercises them every morning and hopes to see them appearing at Crufts.

The **Martin Ford Orchestra** has backed such bands as Barclay James Harvest, The Who, Blue Mink, and Caravan. Now with 'Let Your Body Go Down Town', the orchestra have a chance to show their own talents.

As an arranger, **Martin Ford** was responsible for Johnny Nash's hit 'I Can See Clearly Now'.

He started his musical career when he won a place at the Royal Academy of Music playing french horn. In his last year he formed his own symphony orchestra, which played a concert at the Royal Albert Hall. **Martin** then introduced them to rock music.

The **Martin Ford Orchestra's** album, 'Smoozin'', features them playing funk, rock, soul, and romantic melodies.

It's good and meaty — like a certain brand of dog food.

DICKEN'S GOT a few tales to tell.

He's been around for a while, see, and he knows a thing or two.

He knows about all sorts of things — about America, and record companies, and money, and music — oh yes, and about the Runaways.

Dicken's the lead singer with Mr Big, and he's expounding his theories in an office in EMI. He's assisted by fellow Big 'Un Eddee Carter on occasional interruptions.

Okay fellas, apart from having funny names, what have you got that's different from all the rest?

"I think we're more distinctive than the run of the mill band," reckons Dicken.

And Eddee: "We're very aggressive. Not violent, but aggressive — and raw. But at the same time we incorporate 'Romeo' and 'Feel Like Calling Home' which are a bit laid-back, into our stage act, so we go to both ends of the scale."

While 'Romeo' was busy zooming up the singles chart here in Britain, the band themselves were over in America, doing their first ever Stateside tour. They reckon the response was 'great', and they're going back in June.

Remote

"This time, we'll be playing the right gigs, with the right people," says Dicken. "Last time, we did some pretty remote places, where you could have played every night for the next 10 years and never have made any impression."

The group reckon the best bands they played with over there were Kansas — a Boston type outfit, 'but a bit more complicated', and the Runaways.

For a first tour, Dicken reckons they came out 'with flying colours'. And now, it's back to Britain for their first headlining tour over here.

"I am a little bit worried about people coming to see us," admits Dicken. "One single doesn't necessarily pull them in — I know that from supporting people in the past."

It's when you hear the list of people they've supported in their time — names like Sweet, Slade and Queen — that you realise just how long Mr Big have been struggling for success.

There's one particular era in their career that, in retrospect, seems embarrassing — a time when they were forced to dress up in Cockney-style pearly suits in an effort to find an image that would grab the public's attention.

Bluff

"The reason for that, I dunno... I think it was basically lack of confidence in myself," says Dicken.

"It was basically manipulation by the record company," says Eddee.

"Yeah — being governed by other people," agrees Dicken. "This is a cut-throat business, and I was afraid to call anybody's bluff. I wanted to stay in business, so I had to compromise all the way along the line."

A hit record — the big time, money, fame, fast cars and no worries. That's not the way Mr Big see it. They say the normal working person in the street makes more money than them, they're in debt and you'd laugh at their wages. Sheila Prophet tells the...

Tales of Dicken's



MR BIG: "We want success to stay in the business"

"But it inspired me. It gave me the anger to keep going, to keep writing and do better."

Now, with a new label and new management behind them, things are looking up for the band. But Dicken's still not entirely happy with his situation.

Honest

Because of the explicit nature of the lyrics to 'Romeo' (have a listen and you'll see what I mean) it's one of the victims of Muriel Young's one-woman 'clean-up TV' campaign.

"It's just honest," says Eddee with a shrug. "That was what Romeo and Juliet was all about — it was a big love scene."

The other problem that having one hit always brings is the question of the follow-up. With Mr Big, it's already been chosen — another track off the album called 'Feel Like Calling Home'. Again, it's a fairly mellow number, which the group themselves admit is very untypical of their sound.

"We're in a predicament," says Eddee. "Like, we've had a successful single with this sort of sound, and we aren't going to follow

that with a heavy sound, because the kids who bought 'Romeo' aren't going to go for a heavy sound."

"It's awful," says Dicken. "How has this been created? You know what it's doing — it's slowing down the production of good music. People are frightened to come out with a good, commercial song. The Beatles had it taped — they brought out what they wanted to bring out, and it was diverse, but consistent."

As a band, they're very money-conscious — not because they're particularly mean or money-grabbing, but because, after all this time in the business, they're still all too aware that their own financial position is anything but secure.

"The public have the wrong idea about hit singles," says Dicken. "They think that people make singles to make money and become millionaires. What they don't understand is that the band want success so they can stay in the business. That's the only reason we released this single. We need it to stay in business. We're in debt, y'know — we don't make any money,

The normal working person in the street makes more money than this band."

"People think that as soon as you have a hit record, you're loaded," interrupts Eddee. "That's rubbish. We're still in debt, and we will be for a long time."

One thing that hasn't helped the situation is the band's new album, 'Mr Big' which was recorded in the States at vast expense.

"The producer, Val Garay, was a Yankee," says Dicken. "We were stuck for a producer, so our management suggested this hot new producer from LA. We'd already booked the studios, and he came over, saw the studios, and rang the next day, saying that no way was he going to work there."

Sterile

"So he threw us into the first studio he could get in London, a really sterile place, and we just weren't ready to do the album."

"Then he went back to the States, and later rang and said we should go over to America and finish the album," says Eddee.

"We were over there for three months doing

the album. It was a bit unfortunate. But at the same time, we came up with what we think is a good album."

Still, the single must have helped a bit...

Worms

"Well, with success, you get more problems," says Dicken grimly. "Like, as soon as you have a hit, you get all these worms crawling out of the woodwork, saying they have a claim on you, and they're going to sue you for this and do you for that..."

"For instance, this producer, who we recorded 'Romeo' with at first," says Eddee. "We weren't happy with it, so we recorded it again. Then, when the single was a hit, he phoned our manager, and said, 'I think you've used my backing track on this record'. That's rubbish, because his track was nowhere near as good as the one we did again."

"If you could really lay it down on the line about how much money someone like me, as a writer makes out of a single, then people might understand what everybody means when they talk about the

taxman taking it all," says Dicken. "I mean, how many singles does anyone make in a lifetime? Not many. Go on then Dicken, lay it on the line."

"Well, for instance, if a single sold 150,000 worth, I'd make say £8,000, which I'd have to split up with the publisher. That would leave me with £4,000. The taxman comes along and takes a third, or even more. So you have a hit single you've been working years to have, and it's gone."

"And then the worms come out of the woodwork, and in the end... well, I think we've probably paid for this hit. We've ended up paying about £2,000 for it. Hopefully, we'll have another hit record, and that'll give us some money."

Shares

In that case, how do groups manage to make money?

"You can make money in Britain," says Eddee, "but you've got to get to these gold albums, and you've got to get a few."

"But even then, it's not that much, when you consider there are five members of the band who have to get their share, the producer gets his 3 per cent, the management takes their cut, the agency take their cut..."

"It would be really funny if we could reveal the wages we're on," says Eddee. "This band's wages are pathetic — really pathetic."

"Mind you, I spent a lot of money in the States," admits Dicken. "After being without money for so long, when I get it, I just spend it. And why not? I'd hate to hoard it all."

"It's true that some bands get some money all at once, and think, 'Oh we've made it,' says Eddee. "And they just go out and blow it all. But at the moment, we've got nothing to blow, so it doesn't worry us too much!"

Whoops — time up. Before they have a chance to say another word, a record company person arrives and ushers us out.

"Who did most of the talking?" she says worriedly. "Dicken? Oh dear, Dicken does talk, doesn't he?"

"I remember there was this party for the biggest magazine in Japan, and we took Mr Big along to meet the Japanese journalists. One of them asked him what he thought of Japan, and he said, 'Well, I've never been there before, but we're really looking forward to going. We'd like to thank the Japanese people for buying our records, and we're looking forward to meeting them' — the perfect spiel."

"The he ruined it all by turning round and saying, 'That's what I'm supposed to say, isn't it?'"

Singles

reviewed by: SHEILA PROPHET

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

OLD BOYS
ROD STEWART: 'I Don't Want To Talk About It' (RIVA 7). Another great catarrh solo. Good ol' Rod - he always turns up just when we need him. ++++

FLEETWOOD MAC: 'Don't Stop' (WEA K 16830). A track that'll already be familiar to all Fleetwood fans. It's a pleasant rocker with a nice guitar break from Lindsey Buckingham. With them being out on tour an' all, it should be a decent-sized hit. ++++

RAY DORSET AND MUNGOJERRY: 'Heavy Stomp' (Polydor 2058 868). Heavy foot? Heavy handed anyway. The HP Sauce group sing (or rather growl) their way through a song with rhymes like bomp and stomp. Not a bad beat. ++++



MUNGO JERRY

DOBIE GRAY: 'Find 'Em, Fool 'Em, Forget 'Em' (Capricorn 2089 047). Is 'Drift Away' going to make Dobie into a one-hit wonder? This one starts promisingly, but soon gets stuck into the usual boring groove. Sorry Dobie - maybe next time. ++

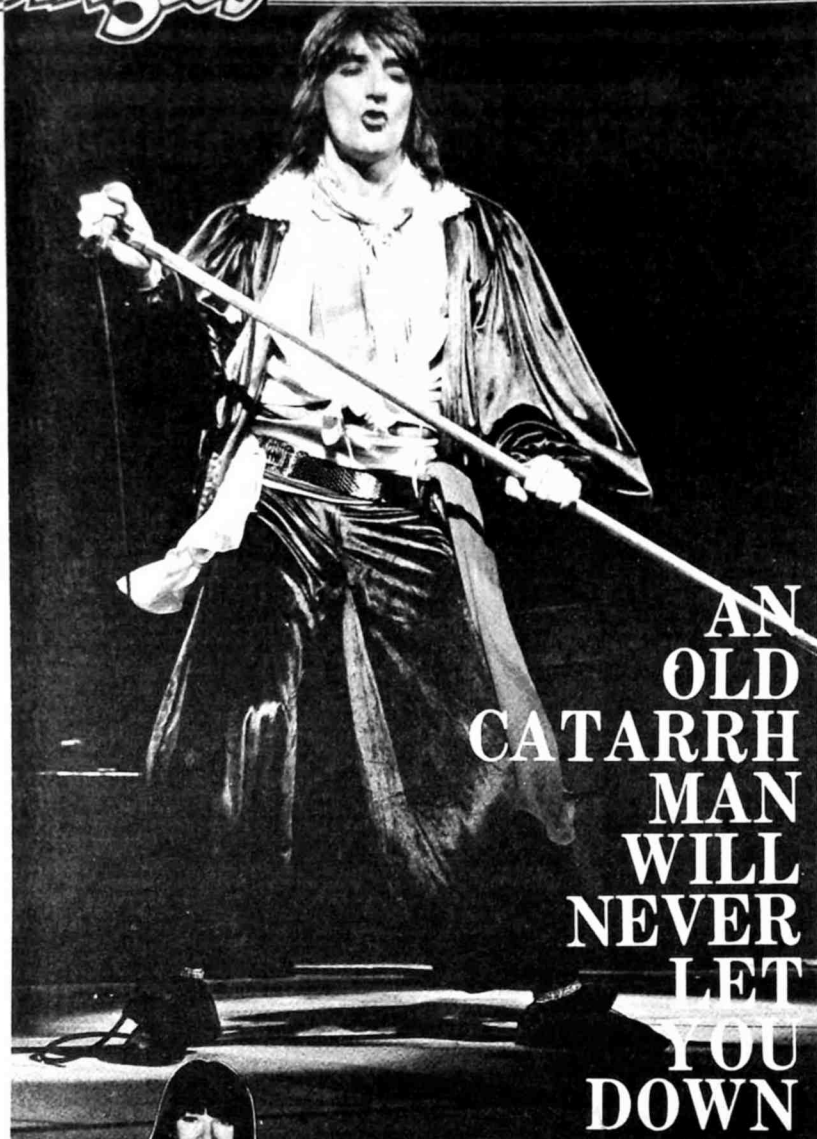
JOHNNY WAKELIN: 'Doctor Frankenstein's Disco Party' (Pye 7N 45686). Written by Faltermeyer, Farmer, Williams and Dahmen. Sounds like a lawyer's practice, huh? They should keep practicing. This is horrific. ++

RANDY EDELMAN: 'The Night Has A Thousand Eyes' (20th Century BTC 1031). Urban John Denver murders an old classic. Bring back capital punishment. ++

BILLY PAUL: 'Let 'Em In' (Philadelphia International 8 PIR 5143). I was never too keen on the original version of this song, and I like this one even less. Probably a minor hit. ++

JIMMY RUFFIN: 'Fallin' In Love With You' (EPIC EPC 5052). Another standard soul ballad. Why can't these chaps do something new? ++

WILD CHERRY: 'I Feel Sanctified' (EPIC EPC 5135). Ah this is better... bit of life here. Great stuff. Play it LOUD. +++



AN OLD CATARRH MAN WILL NEVER LET YOU DOWN



KIKI DEE: not catchy

VERY OLD BOYS

GEORGIE FAME: 'Daylight' (Island WIP 6384). Sixties rocker returns with a Bobby Womack song. Not a bad effort, but I can't see him becoming a pop star again at this late date. +++

ROGER DALTRY: 'Written On The Wind' (Polydor 2121 319). Daltrey goes MOR? My records show that he's fast approaching 32 years of age - and on this gutless effort, he's beginning to sound like it. ++

SIMON MAY: 'We'll Gather Lilacs / All My Loving' (Pye 7N 45688). Comes in a lilac sleeve. It's 'orrible. A huge hit. +

RAY STEVENS: 'Get Crazy With Me' (WEA K16929). Wouldn't go crazy over it, but this is reasonably listenable. Should reach the lower regions of the charts. +++

JOHNNY CASH: 'The Last Gunfighter Ballad' (CBS S CBS 5107). Dear old Johnny never changes. This sounds exactly the same as every other record he's ever

made. Wonder if he ever gets bored with the sound of his voice? ++

OLD GIRLS

KIKI DEE: 'Night Hours' (Rocket ROKN 523). Kiki's singles at the moment seem to be ahit or miss affair. This one I'd say is the latter - a nice sound, but not really catchy enough to make it big. +++

TINA CHARLES: 'Rendezvous' (CBS 5174). Ms Charles changes tactics. This is a fairly pathetic attempt at sounding like a little girl lost. With her figure, there's no way on earth Tina could get lost in a crowd. ++



YELLOW DOG: tamed down Fox

BONNIE BRAMLETT: 'Let's Go, Let's Go, Let's Go' (Capricorn 2089 046). A good slice of funky gospel from Bonnie. Unfortunately, this kind of thing just doesn't sell in this country. +++

PROMISING PUPILS

GEORGE BENSON: 'Nature Boy' (WEA K16921). Stevie Wonderish voice, jazzy song... I like it. Probably not a hit, but I like it anyway. +++

THE TABLE: 'Do The Standing Still' (Virgin VS 176). The lyrics are kind of silly, but otherwise this is a pretty good new-wave rocker. Three chairs. (Ooh, sorry about that). +++

JJ BARNES: 'Sara Smile' (Contempo CS 2111). JJ Barnes does Hall and Oates... and does 'em quite well, too. I still prefer the original, but this'll do nicely in the meantime. +++

TRINIDAD OIL COMPANY: 'The Calendar Song' (Harvest HAR 5122). Get the dustbin lids out, and let's all join in. Very jolly. Can I go to Trinidad to see 'em please? (Well, it's worth a try). +++

SCREAMER: 'In The City' (Arista 98). 'So you've come from Alabama' sing a group who've probably never been west of Ruislip. Why are the lyrics of these songs so pathetic? Quite nicely played though. +++

NOT SO PROMISING

THE SWARBRIGGS PLUS TWO: 'It's Nice To Be In Love Again' (EMI 2606). Hey this isn't bad... oh yes it is. One Guys and Dolls is quite enough, thank you. ++

LIONEL PETERSEN: 'I'll Keep On Coming Back' (President PT 462). Disco dross. Will sell by the million. +

BALTIMORE FIRST CLASS: 'This Is It' (All Platinum 6146 320). Ditto. +

MISTURA: 'A Certain Kind Of Music' (Pye 7N 25742). And another... +

JAY HARRISON: 'Value For Money' (Ember EMBS 351). This is getting boring. +

INNER CIRCLE: 'Duppy Gunman' (Trojan TRO 9008). Of reggae. What a nice change. ++

WINSTON FERGUS: 'Long Time' (Lightning TRO 9009). Is this the same record? No, the label's different. ++

TITO SIMON: 'Oh Patricia' (Trojan TRO 9002). Johnny Nash-type ballad. Can't see it doing anything. ++

DREAM EXPRESS: 'A Million In 1,2,3' (EMI 2596). Lynsey De Paul meets Andrea True Connection. The result is not pleasant. ++

LARRY GATLIN WITH FAMILY AND FRIENDS: 'Broken Lady' (Monument S MNT 5142). Nice harmonies, duff song. ++



LEO KOTTKE

YELLOW DOG: 'So Alive' (Virgin VS 177). Yellow Dog are a tamed down Fox. The song is a rip-off of 'Horse With No Name'. ++

LEO KOTTKE: 'Buckaroo' (Chrysalis CHS 2139). Jolly little album track, but not exactly a riveting single. ++

JIMMY WEBB: 'The Highwayman' (Atlantic K 10931). Dear, dear. Dated singer-songwriter. Appalling lyrics, too. ++

LINDA WRIGHT: 'Do You Take This Man?' (MCA 231). Songs like something out of 'Rock Follies'. Ugh. +

PROBLEM CASES

TRICKSTER: 'To Fly Away' (United Artists UP 36224). Fly away? Please do... and for God's sake take this dreary ballad with you. +

FRANK JENNINGS SYNDICATE: 'Love Is The Answer (To My Dreams)' (EMI 2598). Country, intro, country vocals, country lyrics - 'Searching for happiness is something we all do. My search came to an end the day I met you'. Yuk. +

PEPE LIENHARD BAND: 'Swiss Lady' (EMI 2597). A Swiss. Minus +

CONTEMPT: 'Money Is A Girl's Best Friend' (Polydor 2058 862). Oh no, not another 'clever' group attempting to be funny. This is dire. Contempt? You said it. Minus + +

Right, that's the lot. Now can I leave the room, please?



THEIR GREAT DEBUT SINGLE.

ILLINOIS MAM 16L

EMI

MAM

PASSION FLOWER of the Sixties. One broken marriage. Relationship with Mick Jagger. Numerous love affairs. High priestess of the gossip columns, adoration, riches, fame . . . Then it turned sour.



Drug addiction — the shiny silver needle — obscene phone calls and letter ("The sooner you and your long blonde hair float away from our shore, the sooner it will be a cleaner country"). No work and not much money . . . But Marianne Faithful hasn't floated away — she's back after a three-year break, and is very much alive and singing again.

Her first come-back disc, 'Dreaming My Dreams' had her voice down a few notches sounding like a modern-day version of Marlene Dietrich. Although it was only a quasi-hit in Britain, it stayed at the top of the Irish charts for a cool seven weeks.

She has just returned from an Australian promotional visit — "I used to meet Australians in Piccadilly Circus who told me I was a legend over there". It was her first return trip since she and Jagger flew over to film Ned Kelly and Marianne collapsed from a drug overdose. She now goes into the studios to record a new single and some tracks for a possible forthcoming album.

At 30, Marianne Faithful still has that candle-in-the-wind fragility, white translucent skin and svelte figure all of which belie the kind of life she has led.

She asks if I like her new Brian Jones haircut? I do. It's very rock 'n' roll.

Her first words are about the shining success in Ireland:

"It was great for my confidence," she gasps, "which although it wasn't exactly at an all-time low, it was coming up to it."

I needed a shot in the arm." She laughs at the double-entendre.

"Ireland was my first tour in 10 years, with a rock 'n' roll band — wonderful! I did all these songs that I'd been singing on stage in my dreamlife."

It's a long time since her very first tour — a package — with the Hollies, Gerry and the Pacemakers, Freddie and the Dreamers, and bottom of the bill Davey Jones Locker (who now calls himself Bowie).

"Of course," she begins again, "the rock scene today is entirely different, inevitably, but I don't think it's so bad. It went through a bad patch in the early Seventies, but now, with the help of commercial radio, it seems to be picking up again. . . ."

It's hard to pin down Ms Faithful on any one topic for long. She leaves a sentence dangling in mid-air and proceeds to tell me about this "fascinating book" she'd been reading on the zodiac signs (she is a Capricorn).

"Do you know who the other Capricorn's are? I do. Off-hand, Elvis Presley, David Bowie, Shirley Bassey, Janis Joplin, Marlene Dietrich and Anita Pallenberg. The theory about Capricorns is that until the age of 30 they have what is known as 'the giddy

years' — either they have an awful end, they die, or they go through the giddy years, have their 30th birthday then cool it. . . ."

Whether or not she's making this up, it seems a fairly accurate description of herself.

"Now I'm very into work, at last. I was at first too. I had to take three years off because I was an addict. I failed a lot of things, film tests —

It was awful. I did a screen test for Polanski's Lady Macbeth and screwed it up," she laughs sadly. "Now I'm very serious about keeping myself together. The most important thing to me is my work."

So what about acting? And the actress who gave a highly sexual performance in the leather-limbed goddess of the two-wheeled dream machine in 'Girl On A Motorcycle'

and a poignant performance in the stage version of Chekhov's 'Three Sisters'? She is abandoning acting indefinitely until: "The most desirable, irresistible part comes along."

But there is a film which she made in 1969 which is rumoured to be coming out soon. It's called 'Lucifer Rising' and is by film-maker Kenneth

Anger. Unfortunately it has been plagued by some very strange magic.

The original Lucifer was to be played by Bobby Beausoleil, who was later found guilty of slaying a member of the Manson family. He was then replaced by Mick Jagger's younger brother, Chris. In 1974 Jimmy Page of Led Zeppelin was asked to write the score for the film but was afterwards sacked by

Anger, as was Chris Jagger before him.

Marianne reckons: "It's coming, it's coming, I've seen it — so there!"

There have been a few Lucifers — Mick Jagger was reported to have been one of them.

"No," says Marianne, "Mick never did it. He was going to and then he cut out, though not before Kenneth had well and truly influenced him." (Sympathy For The Devil?) . . .

When La Faithful isn't working, she likes to spend time with 10-year-old son Nicholas, who lives with her ex-husband John Dunbar, and occasionally she sees friends of the Sixties-set. "I see Andrew Oldham (once Marianne's and the Stones manager/producer), a great man, still a hustler. He's got the same hang-up — I'll never leave him, he wants to be Phil Spector (giggles)".

And anticipating my next question: "I don't see the Stones. I saw last year's concert at Earls Court because I'm interested in what they're doing now and how they've developed. . . . how people develop."

And what's her own romantic situation?

"I have my own scene," she smiles. "I'm a one-man woman. In a way I'm anti-romantic, though sometimes you find yourself being romantic in spite of yourself. But it's something I try to avoid, it's such a dodgy number. Although it is great, it's frightfully private or — it got totally screwed up. Perhaps it's just me? The minute I am committed to anybody it all comes up: 'When are you getting married?' Even my

meaning, that one hit me years ago. I'm still alive, perfectly healthy, and I'm all there." She adopts a fake yank righteousness. "Well, there's one thing about you Marianne, you're a SURVIVOR!"

Her humour's warm, often cynical. "Christ, it was really interesting, I'd do it all again!" and sings "Non, Je Ne Regrette Rien" (no regrets) (the Edith Piaf classic, just to bring the message home).

She doesn't for a minute like to think her self-inflicted notoriety has affected her career but instead reckons that continual lack of confidence has been a unbearable: "I have a terrible tendency to put myself down," she confesses, "which I suppose is better than total megalomania — well perhaps not, I don't know. I tend to see things hyper — critically, I'm terribly aware of each flaw or mistake. But some of my faults I'm NOT gonna give up, like my tattoo (wonder where that is?) and biting my nails. . . ."

On the first night of her Irish tour she was so scared she vomited, but then: "After three numbers I was fine, my confidence grew even though I had a stumbling block on the fourth song, 'As Tears Go By'."

The classic ditty is still a show stopper after all these years and she does it in great style, even though she has had to put it down a few notes because her voice is huskier.

"You know what I only just realised? The song's about an old woman of 40 — 'It is the evening of the day, I sit and watch the

It is the evening of the day, I sit and watch the children play, sang Marianne Faithful but that is all past her. Now is the time for her . . .

SECOND SPRING

Interview by Jan Iles



MARIANNE FAITHFUL: abandoning acting indefinitely

"Christ, it was really interesting. I'd do it all again."

mother saying it is bad enough — and my mother doesn't say it anymore."

She prefers her love affairs to be straight down the line. "It's much easier that way. That's why I love country music, it lays it right on the line. If you go off with someone else baby, the gun that's hanging on the kitchen wall babe, I'll not just kill you, but I'll kill the six kids as well, so cool it. Just something I remember by Gram Parsons."

Her last two records — 'Dreaming My Dreams' and the monumental flop, 'All I Wanna Do In Life' were both country flavoured tunes — not because Marianne was pandering to her Irish fans (her biggest market) who like country music, but simply because she can relate to it.

She adores Dolly Parton and Waylon Jennings (the latter, incidentally, wrote 'Dreaming'). On the subject of writing I wondered why Marianne, with her poignant background, doesn't write songs?

"I wrote 'Sister Morphine', which was a fantasy, and like all fantasies you can get into them. But I ain't no oracle, I don't wish to be."

One of the off-putting things about her own material, she says, is that the fatalistic contemporary heroine image still follows her like a shadow. "Yeah, the double-

children play' — that is so weird, a 17-year-old girl, which I was then, singing about a woman with the experience of quite a few years behind her."

Today, Marianne Faithful has more than two decades of experience behind her, which have alternated between waves of sorrow and waves of joy.

Although still an enigma to some, a wet dream to others, she doesn't make headline news as often as she did in the Old Days. Though when she does you can bet your bottom dollar it will be 'Shock horror' stuff. Like the last time, maybe six months ago, when she admitted to having had affairs with women.

She is willing to repeat it again: "I have had affairs with girls though it happens very rarely. It is usually very social and I don't necessarily consummate it. I find that my relations with women are much more subtle."

Women in rock is a subject close to her heart and she exudes a quiet determination to be listed up there with the major British female artists like Kiki Dee and Joan Armatrading, who she feels are: "A credit to us all. . . ."

"This time around it's much better for me, because I am able to be more honest about myself. That image of the virgin from the convent was really heavy. I mean, I blew it well and truly," she laughs huskily, "didn't I?"

FASTER THAN CONCORDE



The story of Wings BY JIM EVANS

WHEN THE Beatles finally folded, called it a day, packed up or what you will, the famous four went their own ways.

To the majority of eyes and ears, Paul McCartney was the most talented. What follows is a summary of his career from the time of the big split, up to the present day.

If you really want to locate the start of Paul's solo career, you have to look back to 1966 when he wrote the music for the film 'The Family Way' starring John and Hayley Mills and Hywel Bennett.

But that effort apart, the story starts in 1970 with the release of 'McCartney' which beat the Beatles' 'Let It Be' into the shops by one month.

'McCartney' was disappointing (this word crops up a lot in discussing his work over the last six years). Perhaps too much has always been expected from the guy who penned such numbers as 'Yester-

day', 'All My Loving', 'Hey Jude', 'Paperback Writer' and 'Back In The USSR'.

It seemed that with 'McCartney' Paul was trying to prove himself. On the album he played all the instruments and provided all the vocals apart from the occasional chorus from his wife, Linda. The only notable number was 'Maybe I'm Amazed' which curiously and recently flopped as a single release.

He found success with the single 'Another Day' before starting work on another album. For this project he enlisted the help of Hugh McCracken and David Spinozza on guitars, Danny Seiwell on drums and Linda on extra vocals.

Thus was spawned the album 'Ram', released in May 1971. It was definitely an improvement on its predecessor, but was generally slammed by the critics. But in America he could do

**CONTINUED
OVER PAGE**

SMOKEY ROBINSON



Smokey Robinson - Deep In My Soul STML 12055 - Includes hit single 'There Will Come A Day' and disco smash 'Vitamin U'

Deep In My Soul

CONTINUED FROM PAGE 15

The Beatles split in '69 And since then they have been doing fine. And if that question doesn't cease Ain't no one gonna get no peace. And if they ask it just once more I think I'll have to bash their jaw'

no wrong. 'Admiral Halsey' rocketed to Number One in the US singles charts. At this time, it seems, McCartney decided he needed a steady and regular band. Here, friends, starts the story of Wings: The diary of a band who have found more than a little success.

WHILE HE was in the process of putting his band together, 'The Back Seat Of My Car', a track from 'Ram' was released as a single. It found limited success. And all four former Beatles were involved in complex legal wrangles which at times verged on the bitter and nasty.

For his band, Paul kept Danny Seiwell on drums, put Linda on keyboards and took on guitarist Denny Laine, a former Moody Blue and noted songwriter. This then, then, was Wings, Volume I.

Their first album, 'Wild Life', was released in December 1971. It was heavily criticised, Linda coming in for particularly strong attack.

Things weren't going too well. The release of the first single, 'Give Ireland Back To The Irish' didn't help. It made Number One in Ireland, little impact elsewhere and was not played by the BBC.

But in February 1972 Paul pulled an ace from his sleeve. He shocked the

music world — and everyone else for that matter — by going out on the road.

The line-up was as for 'Wild Life' with the addition of Henry McCullough on guitar.

They opened with a surprise lunchtime concert at Nottingham University and followed with dates at Newcastle, Leeds, Sheffield and elsewhere. It was the turning point. They went down a bomb wherever they played and the single, 'Mary Had A Little Lamb', charted immediately.

In early 1973, the singles 'C Moon' and 'My Love' (dedicated to Linda) were big hits. Then, as a relief to many, came the first definitive Wings album, 'Red Rose Speedway' (mid-73). It was generally held to be the best thing Paul had done since the split.

Next came the theme for the Bond movie, 'Live And Let Die', the hit single 'Helen Wheels' and to round off the year the album 'Band On The Run'. 1973 was, thus a very good year for Wings. As well as the hit records, they did a successful tour of Europe, a television spectacular and Paul guests on Ringo Starr's album project.

But all was not well within the band. Henry McCullough and Danny Seiwell quit — because of musical differences of opinion after the release of 'Red Rose Speedway'.

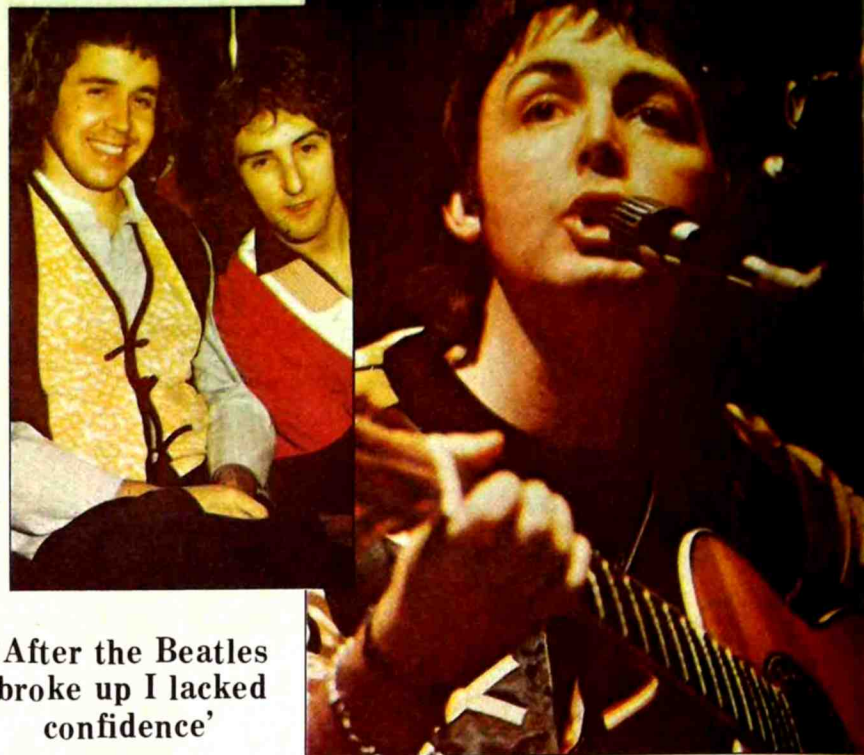
'Band On The Run', recorded in Nigeria, became the work of Paul, Linda and Denny Laine. Despite other various setbacks, 'Band' was big — very big. Comparisons were rightly made to 'Abbey Road'.

From 'Band' came two excellent singles: the title track, and 'Jet'. It also sported a most unlikely cover featuring Clement Freud, Peter Cook, Michael Parkinson and others in a make believe jail-break.

It was time to increase the size of Wings. Along came Jimmy McCulloch, a guitarist who had played with Stone The Crows and (after a brief spot by Geoff Britton) Joe English took over on drums.

There followed the hit single 'Sally G' and the albums 'Venus And Mars' (May 1975) and 'Wings At The Speed Of Sound' (April 1976). Both were regarded as platters of a high standard, though minus the exceptional quality of 'Band On The Run'. 'Venus' spawned the hit singles 'Listen To What The Man Said', 'Letting Go' and the ITV 'Crossroads' theme, while 'At The Speed' provided a platform for all the members of the band to go through their individual paces.

Witness Denny Laine's 'Time To Ride', Jimmy McCulloch's 'Wino Junko', Linda's 'Queen Of The House' and Joe English singing 'Must Do Something About It'.



'After the Beatles broke up I lacked confidence'



The two albums outsold 'Band On The Run' and the band's popularity has grown and grown since.

'76 — zenith and reunion?

In 1976, Wings toured the world playing to a total audience of over two million people, culminating in a series of concerts



'In the last two years I earned more than in all the 'boom years' put together'

at London's Wembley Pool. The band were acclaimed the world over as a supergroup.

1976 saw the band have two more big hits with 'Silly Love Songs' and 'Let 'Em In'. And for good measure, 'Band On The Run' was released in Russia.

In most parts of the world, Wings are now selling more records than the Beatles ever did.

Early 1977 saw the band back in the recording studios in London, preparing yet another album. That completed, they're all going off on holiday — no hectic tours this year. Anyway Linda's expecting...

'Wings Are Spreading' — New baby to join the McCartney family band — national newspaper headlines, February 8, 1977. And in the opening paragraph of every paper's story, Paul is referred to as the 'ex-Beatle', not as Wings' mainman or leader of top group Wings'. Still, the national press have always had a strange attitude towards the world of pop/rock music. More than anybody, they'd love to see a Beatles' reunion.

The rumours of such an event taking place have been a good source of copy ever since the big split. It will never happen. All four have gone in their own musical and personal directions and have no need for it. On with the show...

Linda the wife

EIGHT YEARS ago, Paul McCartney married Linda Eastman, daughter of a New York lawyer. Says Linda, "The

fans went to war when I married Paul. Looking back I think I took on a battle when I should have just said that I understood, and tried to talk to the fans.

"But it was difficult. I had been a free woman in New York. When I married Paul I suddenly felt fenced in. We would go home at night and find some 20 girls outside who had been standing there for five years. They each felt as though they were Paul's wife."

For a long time there was much aggro between Linda and the girl fans. But over the years, the cold war has dissolved. "I'm quite friendly with the kids now."

Linda, 5ft 6inches tall, blue eyes and blonde hair looks, is considered, cold and hard by those that don't know her. But she has a soft, gentle personality.

Linda the musician: The American magazine 'Cream' had this to say about her contributions to the last American Wings' tour: "Having Linda play keyboards onstage in a multi-million dollar tour is like hiring a good black construction worker to edit the new York Times." Harsh words.

When Paul put his band together and decided to include Linda in his plans, she had little or no pretensions to being a musician. Her early efforts were slammed. "I wouldn't have stuck at it if Paul hadn't encouraged me. I guess I deserved much of the criticism because I couldn't really play."

"I learned chords, but that's not enough. You need a feel for it. I wasn't naturally rhythmic like

'I learned chords, but you need a feel for it. I'm not rhythmic like Paul'



Paul." But Linda has now improved, even though she cannot be classed as the world's most outstanding musician.

Linda on the Beatles: "I'd love the Beatles to get back together again. But for music's sake, not for all those millions of dollars everyone talks about. In any case, I think Paul is very

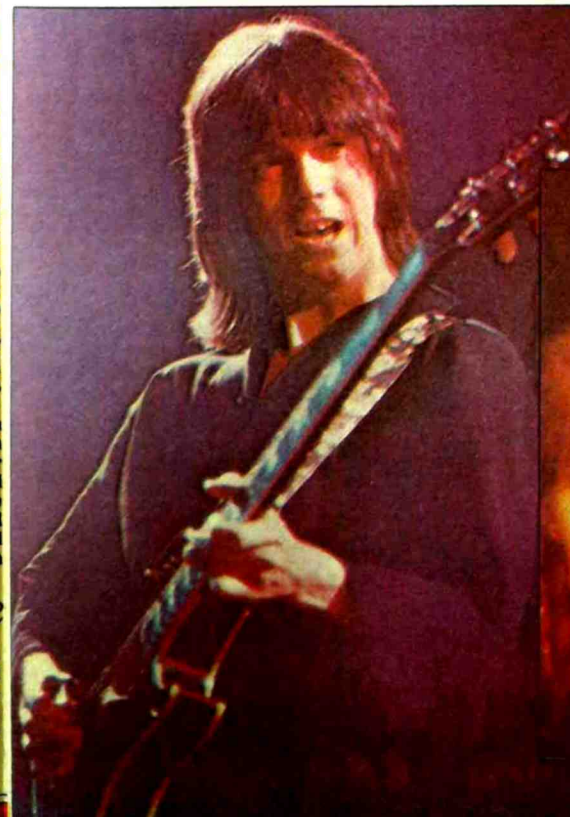
content to stay with Wings. I'm bored by being asked if the Beatles will go back together.

"People say I persuaded Paul to break away from the Beatles, but that's nonsense. It wasn't even Paul who decided that the group should stop working together. John was the first to leave."

Linda and Paul enjoy the



'By the time I'm 95 I might have to slow down a bit'



quiet life when they're not working. They have a home in London and a farm in Scotland. Says Linda, "Our job is playing music but I don't believe that means you have to play the part every hour of the day. The reason so many groups split is they try too hard to live up to the role others decide for them."

Nowadays, Linda brushes criticism aside, but adds — probably reflecting on the lean period of Paul's early solo career — "People can criticise so much that they take the inspiration out of an artist. George Best was a victim of the critics. He needed someone to put an arm round him and say 'You're a good guy, we love you.' Nobody did."

'Although I don't like it, I play them'

DENNY was formerly lead singer and guitarist with the Moody Blues. Remember 'Go Now'? — it took the band to Number One. It's now in the Wings' repertoire. But, "I'm not particularly keen on that," says Denny. "I don't really like doing songs I've done with other people, but I'm associated with it, so I've got to do it."

And having played in both Wings' line-ups, Denny is in a position to compare the two formations. "This band is more of a group. It's better to play in, there's more unity. The last band had its highlights, but so has this one."

Denny, born in Birmingham joined Wings in '71 and plays rhythm guitar and keyboards and is an accomplished songwriter. His previous experience includes stints with Ginger Baker's Airforce, Balls, Denny and the Diplomats and the Electric String Band. Denny has a new solo album out in May.

'Watch out for Paul — he's got a future!'

JOE ENGLISH from Rochester, New York first met Paul McCartney in New Orleans. "I was sitting at home doing nothing when I got a call to go down to New Orleans, 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 to record with them. I didn't know anybody,



it was just like working with anyone else, it was fun."

The fun, it seems, has remained ever since. "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. I'm a habitual one day person — that is, I always turn up one day late. But Paul puts up with it. We have fun playing together and I've learnt a lot from Paul. He's a talented guy... Watch out for him — he could have a bright future!"

Joe joined Wings after six years with Jam Factory during which time he toured with Jimi Hendrix and the Grateful Dead. Jam Factory released one album on the Epic label.

'I had to struggle on the tube'

JIMMY McCULLOCH, 24, is the youngest member of Wings, but he's been around the rock business for some time.

At the age of 13, Jimmy joined the Scottish group One In A Million. "My folks helped us get a truck and backed us all the way. I'd never go one hour back."

Then he made his way to London and joined Thunderclap Newman. They had a meteoric success, reaching Number One with the powerful rocker 'Something In The Air'. Jimmy then composed the title track for the group's subsequent album 'Hollywood Dream'.

Next came a tour with blues master John Mayall and a spell with Stone The Crows. But all this time it was a far from glamorous life for the young 'rock progeny'. "I had to rely on cabs and public transport. I went for a Jethro Tull audition on the tube once. I

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WINGS

had to struggle on the train with my guitar jammed upright. Then it turned out I was too young."

After leaving the Crows and a brief stint in Blue McCulloch, he auditioned for Wings and was successful.

The family

PAUL AND Linda have been married for eight years. They have two daughters, Mary (7) and Stella (5) and there's 14-year-old Heather, Linda's daughter from her previous marriage to geologist Melvyn See. In September there will be another addition to the family.

Announcing the happy news, Paul (tongue slightly

in cheek) said, "The idea of a big family is to have a band. We're providing for our old age, when we're 64!

Will the new arrival affect the band's work? "It's just going to be a lighter year than it might have been. We were not planning a tour anyway. We will be writing and recording instead. I suppose the biggest difference the baby will make is that we won't be travelling so much. We do take our children along when we go on tour, but we make it as much like a holiday for them as possible, so that they don't get too much show-business.

"We keep our family life straight, and normal. We don't have nannies. We're a real family unit."

Blowin' in the Wings

"SNOW IN APRIL! Look, snow. And the central heating's bust," muses Jimmy McCulloch as he stares out of the window of the luxurious London flat his success has brought him.

It's a tastefully furnished pad — there's even a set of bagpipes over the fireplace. Even more tasteful is Laura, the American model who serves up the tea — in bone china cups, natch.

In between checking out the heating engineers and arranging some Small Faces tickets, Jimmy — sporting shades, red jacket and jeans — sits back on the sumptuous sofa and plays the part of the pop star being interviewed. He's a quiet, gentle guy who knows where he's going and what he's doing. If he ever had stars in his eyes, they departed a long time ago. "We're off to the Virgin Islands in May, to record the new album. Should be a lot of fun. At least it'll be better than this," says Jimmy as he looks out at the wintry London scene.

"Touring with Wings is out of the question this year because of Linda's pregnancy. Just now I'm working with a couple of bands with a view to producing. We're preparing demos, but I don't want to say anymore at present. I might knock a band together and get on the road. Yes, I do prefer being on the road to being in the studio."

Stamina

So how are things with Wings? "The band's taken shape and form now, everyone's settled in. Last year, with the big tour, was the real stamina and character test and it all worked out well.

"High spot? Going to the States. It was my first American tour and I was well chuffed. In Seattle we played to 70,000 people indoors, it was like a football crowd. And coming back to play Wembley... I was the most nervous I've been. As we were about to start, it was so quiet you could hear a pin drop. We were all on edge.

"I've no regrets about the way things have turned out. I sometimes wonder what might have happened if the Stone the Crows or Thunderclap Newman had stayed together, but they didn't — so that's that. Wings are very together, but we've also all got time and room to do our own things."



JIMMY (left) and White Line

Let's go back to the beginning when you joined Wings. "I was doing nothing very much at all. I'd just split up with Blue and had time on my hands. The Wings' engineer used to live round the corner. He told me they were going out to Lagos to cut 'Band On The Run' and that there was a possibility of me getting a gig when they returned.

"When they came back, Ian, the engineer, invited me round to the studio where they were mixing. I already knew Denny, but then I met Paul for the first time. I listened, liked what I heard and thought little more about it.

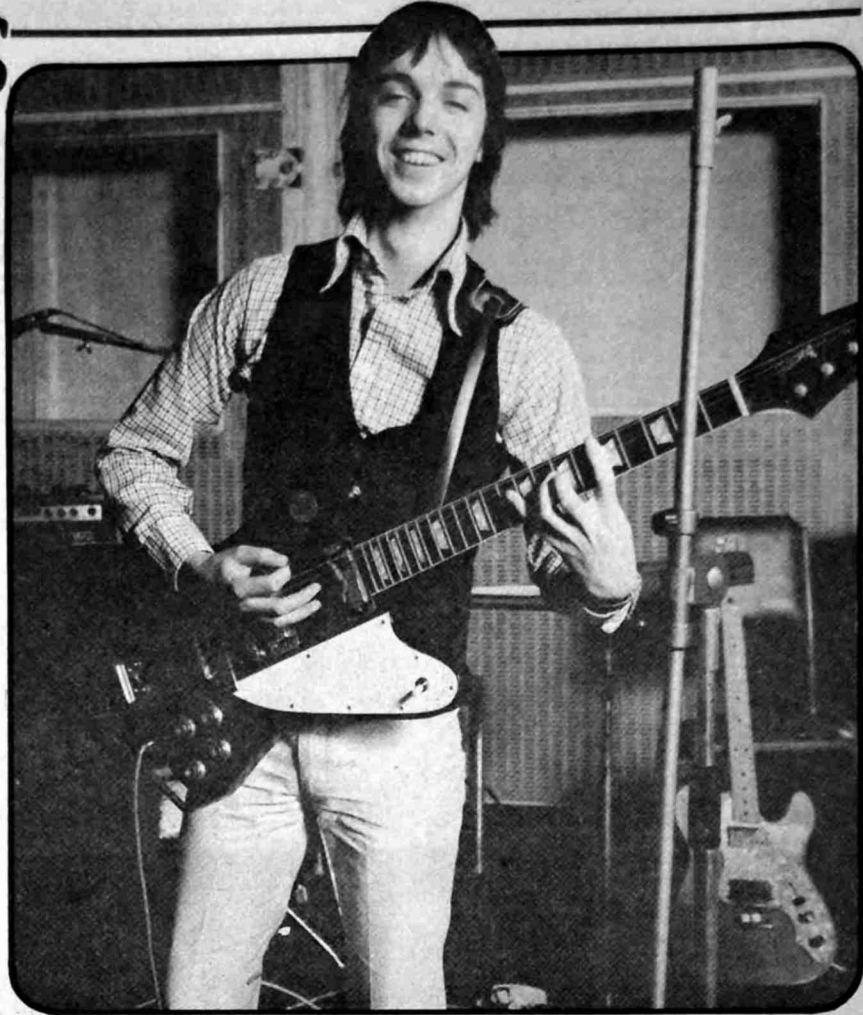
"Then a week later, I had a phone call from the manager — Would I like to go to Paris with Paul, Linda and Denny and cut some tracks? Sure thing, I was delighted, it was

unbelievable. We all piled into this Mercedes truck and hit the road for Paris. We were there for three days, cut four tracks and came back.

"I didn't hear anything more for a couple of weeks until the phone rang again. Would I like to go to Strawberry Studios, Stockport and play on Mike McGear's album? There, out of the blue, Paul asked me if I wanted to join Wings. Of course, I was delighted. I agreed to give it a go, slightly cautious because I'd heard people say he was difficult to work with

Priority

"Paul knows what he wants. 99 per cent of the time, he's great. Sometimes I go to the studio and all I want to do is blow, play away, but nine



times out of ten he'll have something lined up for me. That's why in my spare time I like doing my own thing — blowing. I've always been in blowing bands before and Wings isn't one.

"It's a great experience to work with Paul. I've learnt so much about studios from him. He's a very hard worker. It's very much Paul McCartney's Wings. He's got a definite policy and is completely in control.

"Don't get me wrong. I'm not moaning. Wings has priority over anything else I do and I like it that way."

The limitations of Linda's musical abilities are often pointed out. In fact she's had a lot of stick thrown in her direction. Come in on this one, Jimmy.

"She had no musical background and it was very hard for her to walk straight into a grade A

McCULLOCH: 'Linda can only get better and better'

band. She's a tough nut, but she's got a big heart. She can only get better and better.

"I find her innocent approach refreshing. All the stick was to be expected. But if the keyboards player had been a real professional like Billy Preston, it would be a very different band, it wouldn't be Wings. Linda has the innocence."

Have you made a lot of money out of music? "Made a bit last year, enough to buy a car or two. I've bought myself a Rolls Royce, it's in a garage round the corner,

comes out at weekends. But with the price of petrol going up and up... No, I'm not rich — yet."

Baby

Does being the youngest member of the band worry you? "I've always been the baby in the groups I've played with. I don't think about it often. But sometimes after I've said something, I'll think about it and then realise they've got 10 years on me, what did I open my mouth for? I've still got a lot to learn."

Jimmy puts Denny Laine's new single on the stereo. It's a cut from his 'Holly Days' album. "He recorded this up at Paul's farm. Listen, there's Paul's vocals there's so distinctive. That should help the sales. Yes, I knocked out a couple of singles with White Line — that was myself, my brother Jack on drums and an old friend, Dave Clark (without an 'E') on keyboards. But they didn't make the BBC playlist and that was that. Get on the playlist and you're more or less home and dry. I don't like that system."

The record finishes and it's time to go. I comment on the bagpipes. "Yes, I like to go back to Scotland. Get back to reality. There's a lot that's unreal about the music business." But there's a lot that's real about Jimmy McCulloch.

FLIGHT PATH

Singles

PAUL AND LINDA

Paul McCartney: 'Another Day' March '71
Paul & Linda: 'Back Seat Of My Car' August '71

WINGS

- 'Give Ireland Back To The Irish' February '72
- 'Mary Had A Little Lamb' May '72
- 'Hi Hi Hi' Dec '72
- 'My Love' March '73
- 'Live And Let Die' June '73
- 'Helen Wheels' Oct '73
- 'Jets' Feb '74
- 'Band On The Run' June '74
- 'Sally G' Nov '74
- 'Listen To What The Man Said' May '75
- 'Letting Go' Aug '75
- 'Venus And Mars' Nov '75
- 'Silly Love Songs' April '76
- 'Let Em In' July '76
- 'Maybe I'm Amazed' Jan '77

(All available on EMI Records)

Albums

McCartney (PCS7102)

Paul and Linda McCartney
Tracks: The Lovely Linda / That Would Be Something / Valentine

Day / Every Night / Hot As Sun / Glasses / Junk / Man We Was Lonely / Oo You / Momma Miss America / Teddy Boy / Singalong Junk / Maybe I'm Amazed / Kreen-Akrore

'Ram' (PAS10003)

Paul and Linda McCartney, Hugh McCracken, David Spinozza, Danny Seiwell
Tracks: Too Many People / Three Legs / Ram On / Dear Boy / Uncle Albert / Admiral Halsey / Smile Away / Heart Of The Country / Strawberry Moon Delight / Eat At Home / Long Haired Lady / Ram On (Reprise) / Back Seat Of My Car.

'Wings Wild Life' (PCS7142)

Paul and Linda McCartney, Danny Seiwell, Denny Laine
Tracks: Mumbo / Bip Pop / Love Is Strange / Wild Life / Some People Never Know / I Am Your Singer / Tomorrow / Dear Friend.

'Red Rose Speedway' (PCTC251)

Paul, Linda, Denny Seiwell, Denny Laine, Henry McCullough
Tracks: Big Red Bam / My Love / Get On The Right Thing / One More Kiss / Little Lamb Dragonfly / Single Pigeon / When The Night / Loup / Medley: Hold Me Tight / Lazy Dynamite / Hands Of Love / Power Cut.

'Band On The Run' (PAS 10007)

Paul, Linda, Denny Laine
Tracks: Band On The Run / Jet / Bluebird / Mr Vandebilt / Let Me Roll It / Mamma Mia / No Words / Picasso's Last Words / (Drink To Me) / Nineteen Hundred and Eighty Five.

'Wings At The Speed Of Sound' (PAS 10010)

Paul, Linda, Denny Laine, Jimmy McCulloch, Joe English
Tracks: Let Em In / The Now You Never Wrote / She's My Baby / Beware My Love / Wino Junko / Silly Love Songs / Cook Of The House / Time To Hide / Must Do Something About It / San Ferry Ann / Warm And Beautiful.

'Venus And Mars' (PCTC254)

Paul, Linda, Jimmy McCulloch, Joe English, Denny Laine
Tracks: Venus and Mars / Rock Show / Love In Song / You Gave Me The Answer / Magneto And Titanium Man / Letting Go / Venus And Mars Reprise / Spirits Of Ancient Egypt / Medicine Jar / Call Me Back Again / Listen To What The Man Said / Treat Her Gently / Lonely Old People / Crossroads Theme.

'Wings Over America' (PCSP 720 P O Triple)

Paul, Linda, Denny Laine, Joe English, Jimmy McCulloch
Tracks: Venus and Mars / Rock Show / Jet / Let Me Roll It / Spirits Of Ancient Egypt / Medicine Jar / Maybe I'm Amazed / Call Me Back Again / Lady Madonna / The Long And Winding Road / Live and Let Die / Picasso's Last Words / Richard Cory / Bluebird / I've Just Seen A Face / Blackbird / Yesterday / You Gave Me The Answer / Magneto And Titanium Man / Go Now / My Love / Listen To What The Man Said / Let Em In / Time To Hide / Silly Love Songs / Beware My Love / Letting Go / Band On The Run / Hi Hi Hi / Solty.

(If you want the complete Best of Wings, this triple album is the one to get. Recorded live on the recent US tour, it shows up the talents of the individuals and of the group.)

What's big, colourful, full-frontal, and not to be seen at the Beeb?

DREAD'S NEW DUDS

IT'S SO sad I can hardly bear to tell you about it . . . I mean, how would you feel if you'd bought a load of new gear to go somewhere special, and then it was cancelled. You'd be sick, I bet.

In fact, you'd feel a lot like Judge Dread. He was so excited when his 'Fifth Anniversary' EP went into the charts a couple of weeks ago, specially since he hardly ever gets his records played on the Beeb ('cos they think he's too rude).

And then he heard he'd be getting a slot on 'Top Of The Pops': it would have been his first appearance on the show. He went out and ordered a new silk cat-suit which set him back £85. And what happens? The record slid down a couple of places this week and he was out again.

"It's really upsetting," said a sad Judge this week. "We were gonna have a party and everything. We had it all planned. We couldn't figure out why it went down, because it's been selling very well.

"The show would have opened all sorts of

doors for us, presented me as a kind of Jamaican Demis Roussos. We have been told the record's on some people's playlists, but I don't think the Beeb will play it now.

"And it was such a nice cat-suit, red and gold and open fronted. No, not full frontal, I ain't got enough to flash. It has enough room so that I can bend down. A lot of material goes into them."

Serious

As if that wasn't bad enough, the Judge thinks he's losing his hair. He's been going thin for a while, but he's decided it's getting serious.

"Me barnet's falling out," he told me. "I don't get any birds anyway. I must be the only pop star in the world that doesn't get any birds. It's mainly fellas that come to my gigs. Mind you I did look a bit gay in my last

photos . . . and I did get a review in Gay News.

"I don't think I project a sexual image. In fact, people are surprised when I do a slow song because they don't think I can get a decent note out of my voice."

The Judge has had a real run of bad luck. He was going into films, but the bloke that was going to put up the money went bust.

"It was going to be called 'Fries Tuck Wore A White Raincoat,'" said the Judge.

There are a few bright spots in the Judge's life, though. He's just got a silver disc for his album 'Bedtime Stories', and he's planning a cabaret tour which opens on May 17. And he is Honorary President of the York University Necrophiliac Society . . .

"These students came to film me doing a show, and they asked me if I wanted to be Honorary President. They stuck a badge on me. We shook hands, but it was only afterwards that I found

out what it meant. I can never see me getting a knighthood. Although I don't know. I never usually talk about it, but I do a lot of charity work."

Dread does shows for children's homes and is especially fond of a home for mentally handicapped kids near where he lives.

Charity

"You don't get any glory for it, but that's the way I like it. You don't sell any records on it either, because they're just kiddies."

"Some people do charity things as long as it's done in a blaze of glory. I've heard from people that have asked me to do charity shows that they asked other performers before, but they wanted £300. Then you see in the paper they're saying they did it for charity."

Apart from the shows he has planned, the Judge is casting an eye towards the American market. He's changing some of his humour, tailoring it to suit the Yanks, and hopes they'll pick up on it.

"They swallowed the Monty Python thing, so there must be room for Dread somewhere," he said.

So at least he might have something to look forward to, even if he is all dressed up with nowhere to go. ROSALIND RUSSELL



"What do you mean — not suited?"

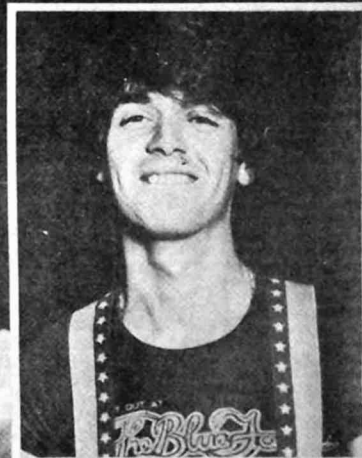


THE JUDGE: fired from 'TOTP'

JOHN CHRISTIE

Summer sounds single-LITTLE DARLIN'

EMI 2608



Dave Clark PRODUCTION

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



Mailman

Hot, they were steamin'

YOU LOT at Record Mirror, what are you up to? It's a waste of ink writing to you, but at least I won't waste a whole page like you did on April 2. Who was the wise guy who called it Singles Reviews? A list of record titles coupled with inane, irrelevant whimsies... To give a practical comment on a record, however good or bad, seems something that none of you can do. Why leave it to a bunch of idiots when one idiot can do it in half the time?

Malcolm Batchelor, Highbury.

On the contrary, a bunch of people can do it much faster, thereby giving us more time to deal with abusive letters from readers.

WHY IN the world did you let Barrie Masters review the singles? We noticed that none of the singles got good ratings, so it proves that he is big-headed and thinks his group is the greatest. They can't be that good 'cos we know quite a few people who haven't heard of them. His reviews were a waste of a page and if you don't get someone who knows something about music to review the singles, we shall stop reading your paper.

Sharon, Christine and Jackie, Mitcham.

This letter is signed by 171 irate readers.

I'VE JUST been sick. Do you know why? I've been reading your singles' reviews. How can you get such incompetents as Eddie and the Hot Rods to do this job - I'm sure they know nothing about music. Could you leave this to someone more experienced in future.

R. B. Sandford, Latchingham, Essex.

I MUST ask you why on earth you bothered to print the singles' reviews in April 2 issue? I daresay a great deal of crap passes over your turntables, but behind every load of crap is an aspiring or established artist. Surely every record deserves sensible, constructive comment. The Hot Rods gave no one that courtesy. Correct me if I'm wrong, but I don't remember the Hot Rods making any great inroads in the singles' chart. Since when are they qualified to pass judgment on other folks' efforts?

Dennis, Hampstead, London NW3.

WHY DID you have Eddie and the Hot Rods reviewing the singles? Out of 50 to choose from, they found two decent ones. Surely that must have made you or any other idiot realise the Hot Rods lack musical appreciation.

David, Stockport.

Whaddya mean, us or any other idiot? Come round here and say that.



BRYAN FERRY



LYNSEY DE PAUL



DAVID BOWIE



MARMALADE



ENO



ROBERT FRIPP

FAN-TASTIC!

IN REPLY to your request from fan club secretaries, I must defend the majority of fan clubs in existence. Most clubs provide a service to fans, and make very little profit.

At the outset, a club must decide whether it is merely going to send out tacky pictures and late information which has already appeared in papers like yours, or whether it is going to regard itself as something more organised.

I am personally responsible for the Roxy Music Club, Eno's club, an information service for King Crimson fans, and information for Ronnie Lane and Bryan Ferry. All these are run efficiently, though I will admit that errors are made. These are quickly rectified. These errors are due to human failings and not any wish to con the fans.

However, I do know from our members that the Roxy Music club has failed to recruit some fans because of their experiences with the David Bowie fan club. I joined the Bowie club a couple of years back and I'm still waiting for information, despite sending money.

A fan club only runs efficiently with direct help from the group concerned. For his British tour, Bryan Ferry personally requested that club members should receive priority mail order bookings, which meant there was no overnight queuing and the best seats at the front.

Peter Leay, Wallasey, Merseyside.

Sorry we had to cut your letter, but we got the point!

FANS ALWAYS

I ANSWER the mail for Marmalade and have answered every letter that comes to my address. Obviously the fan clubs for David Bowie and Olivia Newton John are not for the fans. I answer mail for the fans, and will as long as they keep writing!

Brenda Goodwin, Camberwell, London SE5.

FANS LAST

IT REALLY makes my blood boil when I read letters such as the one from the Bowie fan (RM 2 / 4 / 77) about the poor service given by fan clubs. It upsets me for two reasons:

- 1 Because trusting fans part with their money in good faith only to get a raw deal, or worse still, no deal at all;
- 2 Because all fan clubs tend to get tarred with the same brush.

I have the honour to be the secretary of the Official Lynsey De Paul fan club and we take pride in giving what is, in our opinion, full value for money. Although the membership is £1.50, members receive 12 magazines, printed at intervals of about one month. They receive a photograph and biography of Lynsey on joining, the opportunity to purchase further items, and to take part in competitions which carry prizes.

All correspondence to the club is answered and specific queries for Lynsey dealt with as soon as she can spare the time to supply the answers. Even without an a/c no letter would be left unanswered.

John Mullings, London SW12.

Memorable Thunders

JOHNNY THUNDERS and The Heartbreakers are new to Record Mirror, but if their recent live performances are anything to go by, they are sure to become a permanent feature. They're the most professional minded of the entire New Wave scene, with a batch of memorable tunes and first class musicians. I'll be surprised if 'Chinese Rock' isn't the big hit it deserves to be.

Steven Morrissey, Stretford, Manchester.

All right, own up. You're doing their publicity work.

Too young

THE LETTER from the Elvis fan was perfectly reasonable, so I see no need for the comment at the end about Elvis' mother. Either you are so young that you don't remember his mother died years ago, or you're a completely unfeeling person.

Rita White, Kingale, Northampton.

You're right, we're all too young.

Soldier on

I AM the DJ at a local hotel, open four nights a week. I work at Catterick Garrison, and we cater for about 900 a week. I wrote to all the major record companies about mail orders, but the only reply I got was from Creole. All the others never even acknowledged me. The record promoters should visit discos such as mine and see the potential buyers. Soldiers from all over the country come to the Walkerville Hotel and Catterick is the second biggest camp in Britain.

A S Osborne, Colborn, Catterick Garrison.

Favourite

I LIVE in Minneapolis, Minnesota and Record Mirror is my favourite music magazine. There is nothing to compare with it here. You have interesting articles, up to date news and an occasional good album / single reviews. Your magazine adds a great new dimension to music. I work in radio here, and I find a British viewpoint somewhat refreshing.

Tom Dawson, St Louis Park, Minnesota.

Thank you for your completely unsolicited comments (honest).

Sick radio

I HAVE been off work ill for the last couple of days, and spent most of the time listening to the radio. Couldn't the DJs and producers be more adventurous in the records played on their programmes? We don't want to hear the same record played on each show. Britain is the world's third biggest record market, so surely there must be a far larger selection of records than the top 30?

Ken Summerfield, Bedford.

Stupid

J EDWARD Oliver is brilliant and should have a full page. He is so stupid you have to laugh at him and his cartoons.

Edgar Aardvark, Bramley, Leeds.

Does the zoo know you're out?

Hospital food

PLEASE TELL J Edward Oliver to stop making fun of gorgeous Alvin Stardust or I'll get the entire fan club to beat him up. Tell him to watch out if he doesn't like hospital food.

Linda Harrison, Leyland, Nr Preston.

Discword

ACROSS

- 1 Made the Beatles Green (5)
- 4 1945 girl (5)
- 8 Crackerbox establishment (6)
- 9 A name for Inez and Charlie (4)
- 10 Chicago colour (4)
- 11 A relation of the Sledge Group (6)
- 12 Gary sounds completely correct (6)
- 15 She was in black, according to the Beatles... (4)
- 17 ... and this could be their penny one (4)
- 18 Its call is blue (8)
- 19 Do as Stevens is doing (5)
- 20 Miss Lester? (5)

DOWN

- 2 She's a singer, Elkie Brooks tells us (5)
- 3 Don't do it to Theina Houston this way (5)
- 5 The man to ask (5)
- 6 They drove it down on night (5)
- 7 You're my sweet one (9)
- 13 Famous jazz drummer Max? (5)
- 14 "Love At The ..." (Neil Diamond) (5)
- 15 The swinging Count (5)
- 16 Group that's hooked on you (5)

LAST WEEK'S SOLUTION

ACROSS: 1 Captain. 7 LaRue. 8 Col. - la. 9 Cole. 10 Duce. 11 Dec. 12 Bowie. 14 Farm. 17 Rider. 18 Nitro. 19 Weekend.

DOWN: 1 Carol. 2 Pecl. 3 Arcade. 4 Ny - Lon. 5 Blackbyrd. 6 Honeymoon. 11 Dearie. 13 Widow. 15 Acted. 16 Ana-e.

Runaways fan

THE RUNAWAYS are the best damned rock 'n' roll band I've heard for ages, and their albums are the best I've heard. I think this country is getting soft. There ain't any good records in the top 30, apart from Suzi Quatro's 'Tear Me Apart'. The Runaways are real; they're rock 'n' roll. Runaways Fan, Wall-send, Tyne and Wear.

Old bag

RIGHT, WHERE is she? Sheila Prophet we're talking about. That silly old bag talks rubbish. Slade's new LP is the best they've ever made, and they are better than ever before. So just tell her to keep her big mouth shut, or she'll get her teeth knocked down her throat. And what's wrong with Dave Hill's hair? Slade Fans, Mildenhall.

● D'you mean to say you've never noticed?



SLADE

Getting a point

● HAVE just moved into a flat with my boy friend. We have a pretty good relationship — no problems with sex. One hassle — we don't have any music as most of the plugs in our new place are a different kind to the ones on our record player, television set and hair-dryer. Neither of us know anything about wiring or electrical things. What can we do? Or don't you answer queries like this? Jane, London.

● You don't give any details about the existing sockets in your flat. Are they 2-pin or 3-pin round holes or 3-pin square holes — and what kind of plugs have you already got on your equipment? Before you start experimenting with plugs and wiring and so on, get in touch with your landlord and see if he/she has a collection of adaptors which fit, or can offer advice on what to do.

If that gets you nowhere, have a word with your nearest Electricity Board show-room — they'll be able to offer some more information. The main hazard in buying up adaptors for existing sockets is that you do run the danger of plugging in equipment which dangerously overloads the socket. (Two round holes, small and close together, are 2 amp, for instance, and will only take equipment like a tape recorder or a reading lamp). Plug in too much and you could blow a main fuse. You

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett and Tony Bradman

Still a virgin

● I am 19 and very unhappy and desperate because I'm still a virgin. Though I get on fine when I date a girl, whenever I get asked to stay the night I can never get an erection. I find women very exciting, and when I masturbate I get really turned on, but I can never make it with a girl.

One thing I thought was that a really sympathetic girl might be able to help me. I haven't found one yet. I would really love to have a steady relationship with a girl, but each time I get to the sex stage — the thought of the last time plays on my mind and — no erection. B. Balham

● Sounds as if you're suffering from a bad case of the cumulative nerves blues. The "If at first you don't succeed..." approach has only produced panic, and that's the worst thing in the world for the sex drive.

A sympathetic girl could well be your answer, but the special lady may not walk into your life for a while yet. In the meantime, you must stop worrying. As masturbation is no problem, you obviously have all that it takes. You seem to have got into the habit of expecting nothing from your body, and that's exactly what it's giving you in return — nothing. Next time, take things easy, relax and try not too get too uptight. It'll all come right in the end.

can always pay an electrician to get stuck in, but before you start doing it yourself you'll need further facts.

One useful book which offers clear and detailed information on all aspects of home maintenance and survival and includes a chapter on basic electrical facts and how to use them is 'Help!' (no relation) by Barbara Paterson (Penguin £1).

Alternatively, you can go on a one-day course

coming up in central London on April 28 at the Electrical Association for Women, (25 Foubert's Place, London W1 (01-437 6212). Price £2 including lunch. The session, which starts at 10.30, offers a practical introduction to wiring fuses, mending plugs and all aspects of electrical installation plus suggestions for using appliances economically. Guys are welcome to go along too. Get connecting!

Burning

● WHEN I urinate a terrible burning pain shoots up my penis. I used to masturbate twice a day but now I can't as it is too painful. I'm too embarrassed to see my family doctor, so please could you give me some advice as I'm worrying myself sick. Murray, Cumbernauld

● You're probably getting so uptight because you read somewhere that pain on passing water can be one of the first symptoms of one form of venereal disease — gonorrhoea. If you have had sexual intercourse this is a possibility to keep in mind, but it's more likely that you're suffering from a minor infection of the bladder. Don't be embarrassed to take medical advice — you MUST go along to see your doctor.

LATE

● ALTHOUGH I'm just 16 I haven't started my periods yet. All my friends did years ago, and I'm wondering if there's something wrong with me. I'm sick with worry. Please help? Karen, Hove.

● While some girls start their periods as early as 11, others don't begin to menstruate until as late as 17. So don't worry too much — because there's nothing abnormal about your problem.

As you are really worried, you should visit your doctor for a check-up and he will tell you if there is any special reason for it.

Feedback

FEEDBACK answers your questions. Send your letters to: Record Mirror, Spotlight House, 1 Rowwell Road, London, N7 7AX. Please do not send a stamped addressed envelope as we cannot answer letters individually.

Street, St Albans, Herts AL1 2NF, England.

Santana

● COULD YOU please tell me the line up of Santana and the albums they have released? Also when and where was Carlos Santana born, and is he married? Julia Appleton, Wigan.

● Santana are Luther Babo vocals, Paul Beckov percussion and vocals, Pablo Torres bass and vocals, Tom Coster keyboards and vocals Choptoi Areas percussion and vocals, Graham Lear drums, and Carlos Santana guitar and vocals. They have released 10 albums, and these are 'Santana' (CBS 63185), 'Abraxas' (CBS 64057), 'Santana Third Album' (CBS 69015), 'Caravanserai' (65299), 'Welcome' (CBS 69040), 'Santana's Greatest Hits' (CBS 69081), 'Bohemia' (CBS 69084), 'Lotus' (CBS 69325), 'Amigos' (CBS 69095), 'Festival' (CBS 69020). Carlos was born in Mexico on July 30, 1947. He is married.

Wants RM

● IS RECORD MIRROR available in the States, and is it identical to the British publication?

Maggie Wornor, Dun-church.

● Your favourite week-ly is available in the States, shipped out from Britain and is identical.

Ronno info

● COULD YOU give me some details on Mick Ronson? Sherran, Glamorgan.

● Born in Hull Mick started his musical life playing the violin and piano and learning how to read music. He later formed a band called The Rats who had a few singles released. He did some recording work with Michael Chapman before meeting up with David Bowie where he achieved a reputation nearly as big as the main man with weird hair cuts and make up. He was rightly acclaimed as being Bowie's musical backbone and he also helped form the Spiders from Mars the rest of Bowie's backing band. After the Spiders split up and Bowie recorded 'Pin Ups' Mick decided on a solo career. It wasn't a success, with disappointing albums and tours and in 1974 he joined Mott The Hoople. He later left for a career with Ian Hunter but things didn't work out. The last news we heard, was that he was working with Roger Daltry on Roger's next album.

Book file

● COULD YOU please tell me the address of Panther books in England, so that I can order the 'Rock File' books by Charlie Gillett and the new Led Zeppelin book? Helmut Mitterlehner, Austria.

● Write to Panther Books Ltd, Frogners

L998 QUEEN
 ON TOUR IS L97 WINGS
 CHARLIE'S ANGELS
 T189 RITCHIE BLACKMORE
 L93 KISS
 FARRAH FAWCETT MAJORS
 STARSKY
 T144 LED ZEPPELIN
 L69 LINDA RONSTADT
 JIMI HENDRIX
 T240 E.L.O.
 T243 QUEEN
 T220 JEFFERSON STARSHIP
 L950 E.L.P.
 L957 JIMI HENDRIX
 L103 RÖD STEWART
 T239 BEACH BOYS
 Q1017 BOWIE
 L951 EAGLES
 HUTCH
 Q309 PINK FLOYD
 Q1008 STEVIE WONDER
 Q311 BAD COMPANY
 STARSKY & HUTCH
 T221 FLEETWOOD MAC
 L965 ELTON JOHN

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Readers not requesting postal delivery may visit SPOTLIGHT PUBLICATIONS LTD, 1 Benwell Road, London N7 between and including 28th April - 28th April to receive a T-Shirt on redeeming four special coupons.

The publishers of Record Mirror reserve the right to limit the production of these T-Shirts at any time and return late requests for this offer. The offer closes 2 May, 1977.

A maximum limit of 10,000 T-Shirts has been set, which will be distributed to readers on a first come first served basis. Orders in excess of 10,000 will be returned with refunds of the postal charge.

All T-Shirts will be despatched from 2 May.

Albums

A GHOST OF A CHANCE

GARLAND JEFFREYS: 'Ghost Writer' (A&M AMLH 04629)

A ghost writer indeed - never heard of 'im. Let's see who the US critics compare him to: Chuck Berry, or Frankie Lynch without the innocence. - Jagger, Marley - shows you that they are pretty lost for reference points. But listen to the album and all becomes clear. It ranges from raw rock, 'Wild In The Street', '35 Millimeter Dreams' and 'Rough And Ready' to reggae vehicles like the frank 'Why-O' and sudden switch in 'Cool Down Boy', and the title track. And that's not taking the less easily defined 'Spanish Town' and 'New York Skyline'. The combination is little short of brilliant. Garland Jeffreys is a black / white Puerto Rican born in Brooklyn, over 30, with an absorbing background. He sings and writes some great songs. He won't be a ghost writer for much longer. ++++ David Brown

DUNCAN MACKAY: 'Score' (EMI EMC 3168)

Duncan Mackay is Cockney Rebel's keyboard player. A powerful contribution to the band on 'Score', he's given the chance to exercise his talents to the full. It's symphonic rock at its best, and unlike many offerings it doesn't sound pretentious. 'Witches' begins the album with a great theme, and then during some quiet moments Mackay exercises his fingers on some fascinating passages, firm bass bringing up the rear. 'Triptych' has a mysterious opening with a girl warbling in Spanish (?) in the background, followed by some smooth, angelic keyboard work and gentle drumming. Steve Harley is featured on 'Spaghetti Smooch', but he sounds uncomfortable and unable to get a grip on the lyrics. An album of many changing moods - the real Mackay. ++++ Robin Smith.

VARIOUS artists: 'The Guitar Album' (Polydor 2482 382 Special)
RORY GALLAGHER: 'Live' (Polydor 2384 078 Special)
RARE BIRD: 'Rare Bird' (Polydor 2384 078 Special)
VARIOUS ARTISTS: 'Medium Rare' (Polydor 2482 381 Special)

Compilation albums, back-trackers, call them what you will, then platters must be good value at £1.75 a throw. 'The Guitar Album' is just that; ten tracks from ten top name axemen - BB King, Shuggie Otis, Link Wray, Roy Buchanan, Eric Clapton, Jimi Hendrix, John McLaughlin, Harvey Mandel, Duane Allman and Jan Akkerman. Play spot the riffs and spot the riffs - who influenced whom, who's different? Let's hear it for BB King. +++ Rory Gallagher's a fine axeman as well. He didn't make 'The Guitar Album', so he's got one all to himself - 'Live' - seven tracks taken from the album 'Live In Europe',



GARLAND JEFFREYS: little short of brilliant

and 'Irish Tour '74'. Outstanding tracks are 'In Your Town' and 'Messing With The Kid' which features Rory's current line-up of Rod DeAth, Gerry McAvoyn and Lou Martin. Both numbers are still highlights of Rory's many live shows. +++ Rare Bird are now extinct (stop cheering at the back). Formed in 1970, they had a big single success with 'Sympathy' and made little other impact. 'Sympathy' is not included in this collection. ++ 'Medium Rare' features a selection of name bands. Most of it is unmemorable except for 'Man Of Constant Sorrow' from Ginger Baker's Airforce featuring Denny Laine on guitar and vocals. The early Gallagher and Lyle track shows that they have improved little over the years. ++ Jim Evans

JUNIOR MURVIN: 'Police and Thieves' (Island ILPS 9490-B)

They're all jumping on the bandwagon. Max Romeo has put Wet Dreams behind him, Jimmy Cliff has made his political statements, perhaps even Johnny Nash will start singing songs about exile in - a - Babylon. Yes, they're all using reggae as a political platform, and Junior Murvin is no exception. It's a lovely album of highly idiosyncratic reggae. His falsetto voice and some great songs like the title track, 'Lucifer', 'Roots Train' and 'Rescue Jah Chil-

DAVE EDMUNDS: 'Get It' (Swan Song SSK 59404)

Edmunds is one of the best re-cyclists in the business. If it ain't 'I Hear You Knocking' it's the great Phil Spector revival show. 'Get It' falls into the first category. 'Get Out Of Denver', 'Back To School-days', 'Here Comes The Weekend', 'Hey Good Looking', 'Little Darlin'', and 'My Baby Left Me'

like 'It's Not Unusual' to pop tunes of EVEN earlier days like 'Hit The Road Jack'. He's totally outrageous. His interpretation of this tune is unique in its craziness. +++ Geoff Travis.

ENGLAND DAN AND JOHN FORD COLEY: 'Dowdy Ferry Road' (Big Tree K50382)

The poor man's Simon and Garfunkel strikes again. Pleasant for five minutes, and then the album develops into a drone. The music's just a little too comfortable, without enough going on to hold your interest. 'Dowdy Ferry Road' has a strong intro, but quickly disintegrates into just another track. At least 'Gone Too Far' enlivens side one with some of the old 'I Really Want To See You Tonight' style. 'Where Do I Go From Here?' is the kind of ballad you've heard 200 times before and it sets the pace for the rest of the second side. As a rule, I'm a sucker for melodies, but this album is too sweet even for me. ++ Robin Smith.

DEEP PURPLE: 'Shades Of Deep Purple' (Harvest Heritage SHSM 2018)

One of the first really heavy numbers that I can recall went, strangely enough, under the title of 'Hush'. It was a rocked up version of a Joe South number, with some manic phantom-of-the-opera organ by one Jon Lord, strangled guitar from Ritchie Blackmore, thunderous drums from Ian Paice, rumbling bass from Nic Simper and unrestrained vocals from Rod Evans. That was the first line-up of a group destined for greater things as the legendary Deep Purple, the prototype heavy metal band. Now the final chapter has been written it is interesting to reflect on these early cuts. They have survived the test of time quite well, and while they might not suit the classification great, this was certainly the start of something good. +++ David Brown

LETTA MBULU: 'There's Music In The Air' (A and M AMLH 04609)

Letta Mbulu is South African. A black woman from the Cape now resident in New York. She collaborated with Quincy Jones on his last brilliant project, 'Roots'. She is no stranger to the art of making records - she's had three solo records out in South Africa. But she is probably a stranger to your ears and there is no more opportune moment for you to get acquainted. Because this is a stunning record, rare in the warmth and beauty that it exudes and even rarer in the eclecticism that it exhibits. If you like jazz, pop, soul music or indeed music at all you will probably be enchanted by the music on this album. Whether Letta is singing in the language of the Cape, or recreating the

dren' all combine to make this one of the best reggae albums for a long time. But there is a problem - the sleeve note. In its sweeping generalisations that link South Africa, Angola, Chile, Notting Hill and several other perennial cliches of the trendy left, it's a masterpiece of political imbecility. Perhaps the idea is that politics sells albums, especially if they're of a reggae nature. It's made Bob Marley a lot of money, anyway. +++ for content, none for politics. Tony Bradman.

BIG YOUTH: 'Reggae Phenomenon: Trojan Byd.

With a name like that, you have a right to expect a Peter Pan of the Reggae scene. What you get is the swaying, chanting messages of a great talkover artist. Spoken words over a bubbling, wicked rhythm track. Toasting rhymes and strident phrases of exclamation and declamation. He hits his peak of inventiveness here with 'Wolf In Sheep's Clothing', using biblical imagery, delivering dark messages with a voice that brims with fire and humour - 'You kill poor Paul and a Babylon fall'. He's got the ability to infuse words with new meanings. The only thing is that because so many of the tunes and tracks are old they sound quite dated - still there is creation in the sing song rhymes that hypnotize as they amuse. He moves from covering the pop tunes of the day

are all knocked out in regimental fashion. Edmunds is helped out by Nick 'low profile' Lowe, Billy Rankin, Bob Andrews and a special 'Thanks' goes to Robert Plant. The standout track is the new single 'Juju Man', rocking accordion and all. OK 'Get It' may not lead anywhere but you sure as heck have a lot of fun while you're looking. +++ Barry Cain

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

BEACH BOYS ENDLESS SUMMER TURNS COLD



APPREHENSIVE Beach Boys wait for news of Rosalind Russell's review

BEACH BOYS: 'The Beach Boys Love You' (Reprise K 54087).

The only surprise about this album is how bad it is. It's the biggest disappointment I've had since I found out Steve McQueen was only five foot six. The vocals are ropey and the songs very low key, relying a lot on simple repeated lines.

Track one, side one, 'Let Us Go On This Way' is undeniably the worst on the album, the vocals sounding as if they emanated from someone in extremis. There's a kind of gruffness about the overall sound - and I've played it on two stereos, so I don't think there's a fault with the machinery. It sounds as if there's too much

reverb. This adds to the general heavy handedness of the album; the surf board has sunk like a stone. Of the other tracks, 'Mona' has an oompah brass backing, pulling down an already unimaginatively constructed song. 'Ding Dang' could have been entered for Eurovision. One song came close to the all magic - 'The Night Was

Young' - but not really close enough. 'I Wanna Pick You Up' was definitely FLAT, and had all the grace and charm of an uncooked doughball. By the time I got to the last track, 'Love Is A Woman', I felt as if there had been a marked increase on the force of gravity, nailing my feet to the ground. + Rosalind Russell

VARIOUS ARTISTS: 'Country Comment' (Charly CR 30118)

COUNTRY HITS over here tend too often to be bland, over-sentimental songs wrapped up in love of one kind or another, and seeming to be even more confined than their stereotyped image. But there is another face, or even faces, to country music, probably best illustrated by Shelby Singleton's Plantation catalogue in the States. He has a knack of looking for songs with an 'angle', something a bit different. And he finds it too, take Jeannie C. Riley's 'Harper Valley PTA' that was one of their early hits. There's comedy material like 'Hello, I'm Johnny Credit (Ain't Never Had No Cash)', topical comment in Webb Pierce's 'The Good Lord Giveth And Uncle Sam Taketh Away', and a parody on Rusty Adams 'Happy From Mississippi'. This selection offers a good cross section of country normal and abnormal, and of course there just had to be one tear-jerker, T. Tommy Cutrer's 'The School Bus', which plunges into the muddy river. Pass the hanky, Martha. +++ David Brown.

THE ALBION DANCE BAND: 'The Prospect Before Us' (Harvest SHSP 4059)

THIS IS folk music for people whose corn dollies are made from modelling straw, for morris men who dance outside of pubs that sell only keg, for the planners who put houses and roads where once were fields, for farmers who spray their land with chemicals and pull down hedgerows to make way for machines, for people who can tell you the names of the plants that grow in the cracks in the concrete, for those who go abroad and remark on their quaint customs, for the village hall where they play only bridge and bingo, for those with a brace of pheasants in the deep freeze, for those whose knowledge of our folk tradition goes no further than the latest Steeleye album. This is a compatible mix of old and new, folk music for the late 20th century, bringing to the stale city a smell of the country air, fertilizer and all. +++ David Brown.

meaning of Joan Armatrading's 'Let's Go Dancing' or floating over the top of some incredibly sensitive jazz funk from some great session men, she is absolutely unique. ++++ Geoff Travis

BRIAN POOLE AND THE TREMOLOES: 'Remembering . . .' (Decca REM 5) UNIT 4 + 2; 'Remembering . . .' (Decca REM 6)

Remember either of these two Sixties bands? Well, never mind. The Trems were formed in sunny Dagenham in 1959, and were pretty good at covering other people's hits, their first hit being a cover of 'Twist And Shout' in '63, followed by a beauty 'Do You Love Me?' which made the top. Other hits were 'Candy', 'Someone Someone' and the droll 'Three Bells', which are inexplicably not included on this set. Bri left the band to become a butcher in the mad mid-'Sixties while the Tremoles became the Tremoles. Unit 4 + 2 had a

memorable hit with 'Concrete And Clay' in '65 following up with '(You've) Never Been In Love Like This Before'. Otherwise they have little to be remembered for. Hardly essential platters. ++ David Brown

DON HARRISON BAND: 'Red Hot' (Atlantic K 50840)

Here we go again, another all American boogie band. Same old growing lyrics, uninspired guitar, and songs about women sung by darlin' Don who thinks he's a real lady-killer. The two saving tracks are 'Jaime' and 'My Heart', two ballads at least showing a little more thought. The rest is a waste of vinyl. I'd rather listen to ten sides of Biddu. ++ Robin Smith

BIDDU AND THE ORCHESTRA: 'Eastern Man' (CBS Epic EPC 81620)

Biddu sure isn't a man to leave a tried and

successful formula for something different. Same old chug along back beat with some strings on top, spiced with a few voices and the odd bit of guitar. You can take two tracks at a time but after one side your mind starts to wander. Biddu exercises his vocals on some of the tracks, but he should stick to conducting. ++ Robin Smith

GROVER WASHINGTON JNR: 'A Secret Place' (Kudu 32)

Creed Taylor, the producer of this album, has almost single handedly created a whole style of jazz that combines the commercial virtues of not only being tremendously successful in opening up new markets for jazz, but also of containing some very beautiful blowing. This style is what I call drawing room jazz. You might hear it at a hip party, it wouldn't stop you talking but it just might draw you into listening. This is the first of Grover Washington's albums,

one of Taylor's biggest successes, without the string arrangements of Bob James. The result is a slower, less commercial release, that sees Grover Washington playing some of his best sax on record. Special mention must go to Eric Gale whose warm guitar tone is quite sublime. His best since Mr Magic. ++++ Geoff Travis

JOHNNY MATHIS: 'Mathis Is . . .' (CBS 86023)

Mathis is . . . very very slick. It's sophisticated, superbly produced (take a bow Thom Bell, seeing as you also wrote most of the tracks on the album), lush etc, etc, but it's oh so devastatingly MOR. Still, what can you expect? I must confess though to a sneaking liking for two of the tracks, namely 'As Long As We're Together' and 'Hung Up In The Middle Of Love', both of which show off Johnny's distinctively quavering voice to good effect. It'll go down a bomb in certain circles. +++ Tony Bradman

BUNCH OF STIFF RECORDS: Various (Stiff Seez 2)

From deep down in the modern mausoleums of Stiff Records, the self-appointed Undertakers To The Industry, has come one of the liveliest corpses for many a full moon. Stiff? I was rock



ABOVE: Nick Lowe, top right Magic Michael, bottom right, Sean Tyla

A grave matter for concern

hard. Freak fanciers will recognise several of the appearing bodies: Dave Edmunds, both producing and performing; Sean Tyla, as spearhead of The Takeaways boogying hungrily for 'Food', and Lemmy's Motorhead in an ambiguous 'White Line Fever'. New rotting flesh department features 'Welsh song bird' Jill Read, Elvis Costello reflecting ruefully, and marvellously, that "everything seems less than zero" to a calypso beat, a bland Magic Michael and rave rave from the grave,



Wreckless Eric. (A scribbled epitaph to Jake Riviera, Stiff boss: If you got enough that buried somewhere for an album, you better dig 'em up sharpish!) Starting and finishing side one respectively, are high priest of punk producers, Nick Lowe and an uncredited 'Back To Schooldaze' by one Graham Parker. Yes, Mr Lowe, I like those "pretty chords on your records" too. Take this record and go out and dance on your favourite grave. ++++ Seamus Potter.



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Ufront

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

Wednesday

- APRIL 13**
BIRKENHEAD, Deerstalker Club (01-647 5508), Drifters
BIRMINGHAM, Night Out (021-622 2233), Three Degrees
DUNDEE, Caird Hall (22399), New Seekers
GLASGOW, Rangers Club, Del Shannon
HUCKLE, Miners Welfare Club, Bethnal
LEICESTER, Prohibition Club, New Walk, Downhills Sect
LONDON, Brecknock, Camden Road (01-485 3073), Street
LONDON, Dingswails, Camden Lock (01-267 4067), Ozo
LONDON, Golden Lion, Fulham Road (01-385 8962), Kites
LONDON, Hope and Anchor, Upper Street (01-359 4510), Roogalator
LONDON, Marquee, Wardour Street (01-437 6603), Babe Ruth/Sorhana
LONDON, Queen Elizabeth, Chingford, Jerry the Ferret
LONDON, Red Cow, Hammermith Road, Dust on the Needle
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Trouper
LONDON, Rock Garden, Covent Garden (01-240 3961), Pete Browns Back to Front
MARGATE, Harbour, After The Fire
MIDDLESBROUGH, Madisons (40121), Rokoto
NEWCASTLE, Dolce Vita (02795), Dead End Kids
NEWPORT, Roundabout, Lew Lewis Band
OLDHAM, Baileys (061-652 8421), Shabby Tiger
SALTBURN, Philmore Disco, Ralph McTell
SHIFFIELD, City Hall (20754), Small Faces/PP Arnold
SOUTHALL, White Hart, High Street, Flying Saucers
ST HELENS, West Park Pavilion, Eastern Esplanade, Jain Band
SWINDON, Affairs (30670), Shak'n Stevens and the Sunsets
TUNBRIDGE WELLS, Assembly Halls (30613), Widowmaker/Quartz
WOLVERHAMPTON, Lafayette (27811), Ultravox!

Thursday

- APRIL 14**
AYLESBURY, Britannia (4858), Sidewinder
BEDWORTH, Furnace Inn (311942), Grind
BIRMINGHAM, Night Out (021-622 2233), Three Degrees
BIRMINGHAM, Town Hall (021-236 2339), Randy Edelman
BLACKBURN, Baileys (662662), Heatwave
BLACKBURN, Golden Palms, Sad Cafe / Buzzcocks
BRADFORD, Changes Nite Scene, Jimmy Helms
BRETEL, Granary, Welsh Band (28267), Remus Down Boulevard
BUCKLEY, Tivoli Ballroom (2782), Bethnal

HEAR IT!

GET An earful of Deaf School, Sade, Bert Jansch, Marmalade, and Champaigne on Radio Clyde's chat show 'Slick It In Your...' Wednesday (8.00). Later good ol' Lory's gets a chance to cop the Beach Boys '15 Big Ones' and 'Golden Greets' (9.30).

John Peel scoops yer some culture from the direction of Radio Three, Friday (7.00), when he returns with 'Where It's At', a personal view of the present state and possible future of contemporary music, a little dated as it was first broadcast around this time a year ago. Part One — 'How Rock'n'roll, reggae, ska and all that stuff.'

Rock'n'roll a plenty on Sunday from Charlie Gillett who selects the best sounds from 30 years of it, BBC Radio London, 'Honky Tonk', (12.00 midday). And, we've been hearing good things about 'The Rock Show', Radio Bristol's own progressive album tracking spot (3.30), presented by Al Riegert. More zap from Doctor Dick Godfrey with 'Bedrock', BBC Radio Newcastle, Monday, plus an interview with Widowmaker and a continuation of the 'Alice Cooper' story — part five.

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

- CASTLETON**, Cheshire Cheese, Main Road, Watersons
CLETHORPES, Winter Gardens (62925), Frankie Miller's Full House/Ozo
GLASGOW, Rangers Club, Del Shannon
HAYWARDS HEATH, Pilgrim, Amazorblades
HIGH WYCOMBE, Nags Head, London Road (21758), Fabulous Foodies
LONDON, Brecknock, Camden Road (01-485 3073), Montana Red
LONDON, Dingswails, Camden Road (01-267 4067), George Fame and the Blue Flames
LONDON, Half Moon, Lower Richmond Road, Sammy Mitchell's Blues Band
LONDON, Hope and Anchor, Upper Street (01-359 4510), Roogalator
LONDON, Marquee, Wardour Street (01-437 6603), Fumble / Teaser
LONDON, Rochester, Stoke Newington High Street (01-249 0198), XTC
LONDON, Rock Garden, Covent Garden (01-240 3961), Pete Browns Back to Front
LYE, Liberal Club, Snaps
NEWCASTLE, Mecca, Newgate Street (23109), Widowmaker/Quartz
NOTTINGHAM, Commodore Club (71746), Drifters
OBAN, Corran Hall, Billy Connolly
OLDHAM, Baileys (061-652 8421), Shabby Tiger
PERTH, Salutation (22166), Dead End Kids
PORTSMOUTH, Locarno (25491), Thunderbird
Reading, Rockers / Wild Wax Show
PRESTON, Guildhall (21721), Small Faces / PP Arnold
RICHMOND, Beehive, Markesbury Avenue, Jeremy Taylor
ST HELENS, Theatre Royal, New Seekers
ST HELENS, West Park Pavilion, Eastern Esplanade, Jain Band
WEST BROMWICH, Oakdale Social Club, Oak Lane, Cadillac
WORCESTER, Bank House, Casino

Friday

- APRIL 15**
BATH, Viaduct Hotel, Red Beans & Rice
BIRMINGHAM, Barbarellas (021-643 9413), Frankie Miller's Full House
BIRMINGHAM, Night Out (021-622 2233), Three Degrees
BLACKBURN, Baileys (662662), Heatwave
BOURNEMOUTH, Village (26638), Sweet Sensation
BRADFORD, Changes Nite Scene, Jimmy Helms



JOHN FOX of Ultravox! on the road all next week

AFTER EIGHT years of rumours, the Small Faces have finally got together again... well three of them anyway. Stevie Marriott, Ian MacLagan and Kenney Jones. Ronnie 'Plonk' Lane couldn't make it because he's doing very well with Slim Chance, thank you very much, and beginning a tour with Eric Clapton next week. His replacement is Rick Willis.

The Small Faces open their tour at Sheffield City Hall (Wednesday) and continue at Preston Guildhall (Thursday), Manchester Apollo (Saturday), Glasgow Apollo (Sunday), Edinburgh Playhouse (Monday) and Newcastle City Hall

(Tuesday). They'll be playing material from the forthcoming album (out in May) as well as their hits from the good old Mod days.

Twiggy might come from Neasden but her heart belongs to Nashville, as she's bound to on her new tour which starts on Friday at Croydon Fairfield Hall, moving on to Birmingham Odeon (Saturday), and Liverpool Empire (Sunday).

From beauty to the beast, yet it's Billy Connolly and his highly individual humour undertaking what must be one of the longest ever tours of one night concerts, 49 dates in all and it starts out at the Corran Hall, Oban on Thursday. Don't forget yer wellies!

- BRIGHTON**, Buccaneers Club, Marine Parade (66906), Krakatoa / Amazorblades
BRIGHTON, Embassy Cinema (735124), The Jam
BRIGHTON, Top Rank (23869), Brass Construction
BROMLEY, Saxon Tavern, Roogalator
BURNLEY, Bank Hall, Sneakers
CAMBELTON, Victoria Hall, Billy Connolly
CAMBRIDGE, Lakeside Club (5839), Drifters
CROYDON, Fairfield Hall (01-688 0291), Twiggy
DUDLEY, JB's (53597), Kites
DYFED, Lampeter College, Temperance Seven
FIFE, RAF Leuchars, Silvercloud
GLASGOW, Apollo (041-332 6055), Glen Campbell

- GLASGOW**, Rangers Club, Del Shannon
HIGH WYCOMBE, Nags Head (21758), Only Ones
KETERING, Central Hall, Eden Street, Ozo
LEIGHTON BUZZARD, Swan, Ron Wakesley Band
LONDON, Brecknock, Camden Road (01-485 3073), Trouper
LONDON, Dingswails, Camden Lock (01-267 4067), Strutters / Uncle P
LONDON, 100 Club, Oxford Street (01-636 0933), Lonnie Felix / Neville Dickie / Tommy Burton / Keith Ingham / Stan Greig
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox! / Gloria Mundi
LONDON, Notre Dame Hall, Leicester Place (01-437 8339), Taxi
LONDON, Red Cow, Hammermith Road, John

- BIRMINGHAM**, Night Out (061-622 2233), Three Degrees
BIRMINGHAM, Odeon (021-643 6101), Twiggy
BLACKBURN, Baileys (662662), Heatwave
BRIGHTON, Classic, Amazorblades
CAMBERLEY, Lakeside Club (5839), Drifters
CARDIFF, Chapter Arts Centre, Mr John Dowie / Virginia Wood
DUDLEY, JB's (53597), Stray
EWELL, Technical College, Evil Weasoul
EXMOUTH, Pavilion, Jimmy Helms
GLASGOW, Apollo (041-332 6055), Glen Campbell
GLASGOW, Rangers Club, Del Shannon
HASTINGS, Pier Pavilion, Roogalator
HIGH WYCOMBE, Nags Head, London Road (21758), Charteuse / Smiler
HITCHIN, Town Hall, Flying Saucers / Graham Fentons Matchbox
JACKSDALE, Grey Topper (Leabrooks 3232), Jet Harris
LONDON, Dingswails, Camden Lock (01-267 3073), Radiator / Ice 9
LONDON, Hammersmith Odeon (01-748 4081), A Sleep at the Wheel / Heads Hands and Feet / Clover
LONDON, Hammersmith Town Hall, Martin Carthy
LONDON, Marquee, Wardour Street (01-437 6603), Killer / Mount
LONDON, Nashville, North End Road (01-603 6071), Crazy Cavan / The Rhythm Rockers / Man in the Street
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Strutters
LONDON, Rock Garden, Covent Garden (01-240 3961), Pete Browns Back to Front
LONDON, Roxy Club, Neal Street (01-836 8811), High Mileage
MANCHESTER, Apollo, Ardwick (061-273 1132), Small Faces / PP Arnold
MIDDLESBROUGH, Rock Garden, Ultravox!
OLDHAM, Baileys (061-652 8421), Shabby Tiger
PETERBOROUGH, ABC (3504), Billie Jo Spears / Carl Perkins / Dillards
SCUNTHORPE, Priory Hall, Krakatoa
SOUTHEND, Kursaal Ballroom (66276), John Cale / County Bishops / The Boys
ST ALBANS, Civic Hall, New Seekers

Sunday

- APRIL 17**
ACCRINGTON, Lakeland Lounge (38126), Salt
ASHTON, The a.m.s. side Theatre, New Seekers
CROYDON, Fairfield Hall (01-688 9291), Stylitics / 5000 Volts
EDINBURGH, Usher Hall (031-229 7607), Glen Campbell
GLASGOW, Apollo (041-332 6055), Small Faces / PP Arnold
LIVERPOOL, Empire (051-709 1555), Twiggy
LONDON, Brecknock, Camden Road (01-485 3073), Scarecrow
LONDON, Greyhound, Fulham Palace Road (01-385 0528), Do Womersley Sect
LONDON, Marquee, Wardour Street (01-437 6603), Hummet Airlines
LONDON, Old Swan, Kensington Church Street, Amazorblades
LONDON, Palladium (01-437 7373), Three Degrees
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Roger Williamson Band
LONDON, Roundhouse, Royal Albert Hall (03-267 2564), Strangers / The Jam
BIRMINGHAM, Barbarellas (021-643 9413), Frankie Miller's Full House

Saturday

- APRIL 16**
BARROW IN FURNESS, Maxims, Bethnal
BIRMINGHAM, Barbarellas (021-643 9413), Frankie Miller's Full House

- MAIDENHEAD**, Skindies (25115), John Cale / Count Bishops / The Boys
MANCHESTER, Apollo (061-273 1132), Randy Edelman
OXFORD, New Theatre (44544), Billie Jo Spears / Carl Perkins / Dillards
SOUTH HARROW, Tite Farm House, Eastcote Lane (01-422 2067), Shazam / Wild Wax Show
STOCKPORT, Davenport Theatre, Liverpool Express

Monday

- APRIL 18**
BIRMINGHAM, Drakes Drum, Stage Fright
BOURNEMOUTH, Village Bow (26638), No Dice
CHESTER, Rascals, Cherry Family / The Rollies
CRAWFORD, Community Centre, Sweet Sensation
DONCASTER, Outlook (64434/5), Sassafras
EDINBURGH, Playhouse (031-665 2064), Small Faces / PP Arnold
EDINBURGH, Tiffany's (031-556 6292), Shak'n Stevens & The Sunsets
LONDON, Dingswails, Camden Road (01-267 4067), Bees Make Honey
LONDON, Clarendon, Villiers Street, Wild Wax Show
LONDON, Greyhound, Fulham Palace Road (01-385 0528), Krakatoa
LONDON, Half Moon, Lower Richmond Road, Jo Ann Kelly's Blues Band
LONDON, 100 Club, Oxford Street (01-636 0933), Blues Notes
LONDON, Marquee, Wardour Street (01-437 6603), Strapps / Vallhalla
LONDON, Rochester, Stoke Newington High Street (01-249 0198), So whoe
LONDON, Rock Garden, Covent Garden (01-240 3961), Squeeze / Advertising
MANCHESTER, Golden Garter (061-437 7614), Three Degrees
MUSSELBOROUGH, Brunton Street, Billy Connolly
OLDHAM, Baileys (061-652 8421), Heatwave
PLYMOUTH, Top Rank (64279), John Cale / Count Bishops / The Boys
ST ASAPH, Talford Hotel, George Nelly and John Ollivers Feet warmers

Tuesday

- APRIL 19**
ABERDEEN, Palace, Shak'n Stevens & The Sunsets
BIRMINGHAM, Barbarellas (021-643 9413), The Damned
BOURNEMOUTH, Winter Gardens (26446), John Cale / Count Bishops / The Boys
BRISTOL, Colston Hall (291768), New Seekers
FIRME, Hexagon Suite, Biggles
HEMEL HEMPSTEAD, Great Harry (3092), Bull Rog
JACKSDALE, Grey Topper (Leabrooks 3232), Nutz
LONDON, Dingswails, Camden Lock (01-267 4067), Sox
LONDON, Golden Lion, Fulham Road (01-385 3942), Krakatoa
LONDON, Hope and Anchor, Upper Street (01-359 4510), Do Womersley Sect
LONDON, 100 Club, Oxford Street (01-636 0933), The Darts / The Sukas / 48 Hours
LONDON, Marquee, Wardour Street (01-437 6603), Remus Down Boulevard
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Tooting Frooties
LONDON, Rock Garden, Covent Garden (01-240 3961), Hummet Airlines / Bell Marsden Band
MANCHESTER, Golden Garter (061-437 7614), Three Degrees
NEWCASTLE, City Hall (20007), Small Faces / PP Arnold
PENZANCE, Winter Gardens, Sonny Terry and Baby Jane
SCUNTHORPE, Tiffany's (2645), Widowmaker / Quarts
STONE HELENS, Town Hall, Billy Connolly

SEE IT!

MORE TENNYBOP manufactured in Grandadland from 'Get It Together', Wednesday (4.15). This week wholesome duo Linda Fletcher and Roy North introduce the Steve Gibbons Band, Shak'n Stevens and the Sunsets and Billy Ocean... Meanwhile, back on 'Top Of The Pops' land, Thursday (7.10) BBC1, Jimmy Saville does the boys... better viewing on the other side when Be Pop Deluxe are caught in concert in 'Star Rider', ITV (11.30).

Come Saturday, 'All You Need Is Love, LWT (10.30), zooms in on the development of early black record labels like Sepia and Ebony and traces the origins of R&B, soul and the Philly sound with clips of Bo Diddley, Wilson Pickett, Supremes, Aretha Franklin, Stevie Wonder, Ike & Tina Turner and Elvis The Pelvis. And, Andy Fairweather Low in concert stars in 'So It Goes (10.55), Granada area only. If you're into the eclectic area of avant-garde jazz, there's a chance to catch the totally individual John Stevens Away on 'The Old Grey Whistle Test', Tuesday, BBC2 (11.15).



SOUTHSIDE JOHNNY: big voice, little man

SOUTHSIDE JOHNNY & THE ASBURY JUKES
London

IT WAS fast. It was loud. It was fun. Goodtime music came to the Rainbow last Wednesday night where Southside Johnny and his assorted musicians quickly warmed to the receptive audience and all but blew themselves offstage. And for a little guy, SJ has got one hell of a voice.

'This Time It's For Real' was served up for starters and cleared the few remaining cowboys in the horn section to make way for a storming 'Got To Get You Off Of My Mind' featuring Eddie on sax. The toons came thick and fast and grew louder and... Can you hear me at the back? Pardon? There was an admirable bluesy Junior Wells type number 'Bit By Bit' with excellent guitar and harmonica breaks.

And then it was a big hand please for Ms Ronnie Spector - all smiles and all but falling out of her black catsuit. Straight into the old Ronettes 'Baby I Love You', mucho hoots and applause. 'Walking In The Rain', her new single 'Goodbye To Hollywood', 'Be My Baby' and exit stage left. Relax, she comes back later.

Back to Johnny and the boys for 'Got The Fever', rattling along at a fair old pace into the clapping singalong 'We're Having A Party'. 'Thankyou England, thankyou very much'. Back comes Ronnie to sing 'You Mean So Much To Me Baby' with SJ. Then it's time for all and sundry to pile onto the stage for the final jam session. There's Graham Parker and The Rumours, a brace of Bandit, Miami Steve and a mucho longo ludo 'Slaggerlee'. Lovely stuff - but where was Brian Robertson? JIM EVANS

DAVE EDMUNDS ROCKPILE
London

"COME TO a show! See the stars!" the BBC ticket boldly invited, and how could I refuse.

The stars in question were the Strangers and Rockpile, a sort of old wave meets new wave in the 'In Concert' radio studios of the Paris Theatre.

The Strangers were on the starting grid and raring to go - even before the DJ's boring intro was over. It was a short, blunt set with pointed commentary such as the sad tale of 'Dagenham Dave' and 'I Feel Like A Wog'.

If he really wants to break out of being a cult, he'll have to stop letting his audience define his. Too soon the act was off,

BRIAN, WHERE ARE YOU?

as quickly as they'd started.

"Ere they didn't play their 'It', the young man next to me moaned.

Dave Edmunds not only played his latest single 'Juni Man' (though sadly without the cascading cajun accordion break), but also his old hit 'I Hear You Knocking' - and actually looked to be enjoying it too.

It's only rock 'n' roll but they sure make a fine job of it. No tasteless regurgitation of standards like 'Blue Suede Shoes' but some rarer rock stuff like G. Parker's 'Back To School-days' and Rockpile's boy-next-door bassist Nick Lowe who provides gems like 'I Knew The Bride (When She Used To Rock And Roll)'.

As well as generating some raw rock there was a welcome feeling of fun about it - not wearing silly hats or telling gags between songs, but an urge to get up and enjoy yourself - if only you weren't in the cosy BBC studio with very little legroom.

But if they're good at a place like this, they must be dynamite in a sweaty club. They're off to the States to tour now, which is good for the band and the States, but when they come back, catch them if you can. DAVID BROWN

JOHN CALE Roundhouse

ONE OF the little maxims that helps me ease my way through life is: "Never trust anyone wearing your old school rugby shirt." John Cale did just that on Sunday at the Roundhouse and proved my maxim correct.

He also pointed out, all too clearly, the dangers of being a cult figure, which is what he's been since his early days with the Velvet Underground and in his more recent solo period. The worst thing about being a cult figure is that you get an uncritical audience, one that will accept almost anything from you. Cale seemed to be mostly concerned with taking advantage of that fact, as though it were a duty rather than a pleasure.

His all American backing band were also agents in that conspiracy of unconcern. They were rather like one of Chuck Berry's infamous bands - capable musicians

unable to give any ideas of their own because they've been told just what to play. The one advantage for Cale was that they were never in any danger of upstaging him.

None of which would have mattered at all if that was all he was capable of. But that he does have something of interest to say was now and again clear, mostly on the slower songs like 'Darling I Need You' and the first encore 'Cable Hogue'. Even then he seemed to lose interest halfway through them.

He could have learned a lot from both support acts. The Boys' attitude may have been one of silly affection but their songs and their cover version were enjoyably raucous. Generation X are improving all the time and, although this wasn't one of their best shows, their last three numbers had an urgency of purpose that Cale once had and can now only dream about. PETE SILVERTON

ASSASSINS
London

IT SOUNDS a deadly name for a new band, but they obviously mean

business going by their debut at the Marquee last week.

Fronting the band is Nigel Benjamin, who, as the poster outside carefully explained, was ex-Mott. Hopefully that fact will be to his advantage, that is to get more people along to see the group than might ordinarily risk a new outfit.

What they did get was an affable set of quite straightforward rock workouts.

One song that people will read what they like into was 'The Last Dude', a reflection on the Mott days. Nigel sang with his usual precision and fervour and looked more comfortable than when last seen with Mott.

They all looked to be having a good time, and the audience, at first a little reticent, were soon shaking a leg or two, along with the action. The set was rather uneven, but the band bounced back for an encore with a rendition of 'That's Why The Lady Is A Tramp'.

It may not have been a killer gig, but they inflicted a serious flesh wound at least. DAVID BROWN

COUNTRY MUSIC FESTIVAL

THE NINTH Country Music Festival at Wembley was greeted in the true pioneering spirit by the faithful who arrived in their thousands from the arid deserts of Esher, Ashford and Nottingham. If they could have come in covered wagons, they would have. They did the next best thing and climbed out of their Escorts and poured out of Wembley Park underground station in their stetsons and Western boots.

There were more cowboys (and girls) in the Wembley Pool than there is in the whole of Arizona, at least for the first two nights of the show, which featured mainly traditional country acts. They milled around the stands, buying up records, posters and admiring each other's gear. Those who came without the stetson soon rectified the situation. Apart from making everyone eight inches taller, it made it difficult for anyone to see anything in the crowd.

The nice thing about coming to a show of this kind, is that everyone is determined to enjoy themselves - especially having paid all that money for tickets and travel. One very pregnant lady was heard to say she hoped her imminent offspring would hold off on arrival at least until Don Williams had finished his set. I kept my fingers crossed too in case she forgot in the excitement.

In this atmosphere of anticipation, almost anybody got a tremendous response. Dennis Weaver was a fine comper, but he didn't have too difficult a job as the show was run with excellent timing.

The first night, Saturday, should have started Conway Twitty, along with his co-star Loretta Lynn. Loretta was there, but Conway Twitty backed out. The official reasons for his non-appearance was first that his daughter had been rushed to hospital and then that he'd had a bomb in his home in Nashville.

Loretta topped the bill by herself, and although her performance was restricted, it was good. She didn't look too pleased at having to carry the load without Twitty, but she still sang the 'Telephone Song', which for me was her best song.

The rest of the show was mixed. We had to wait a long time between good acts to come across a really good one. The Oakridge Mountain Boys were worth waiting for. They are a four part harmony group (with backing band) and almost every song they've recorded has either been nominated for or won a Grammy Award. They were tremendous.

The festival does, however, drag up some old names. Carl Perkins gave a creditable act, but didn't set anybody on fire until he fell back on 'Blue Suede Shoes'. The rest of the evening was fairly undistinguished.

Sunday night, the cowboys were still there. Billy Jo Spears and Don Williams were the big names of the night. Billy Jo has a tight band and matches it, singing in a tight, clipped style. She was preaching to the converted, but even if the audience had been less enthusiastic, she'd have won from the beginning.

She opened with 'Blanket On The Ground' and hardly stopped to draw breath until the end of her set. She has a

Preaching to the converted

powerful voice and comes across much better live than she does on album. I'm still not keen on her choice of a new single 'If You Need Me', because it doesn't have the raunchiness of her other material. But she did make a good job of 'Misty Blue' which I thought couldn't be bettered after hearing Dorothy Moore's version.

Billy Jo doesn't have any of the cloying sentimentality of the kind of country singers that put you off the music and it's this quality which will ensure her successful venture into cross-over country.

Don Williams, the other cross-over name this year, was top of the bill. It's a pity he only had 25 minutes or so, because everyone was just getting into his music when the show had to end. He was presented with the British Country Music Association's award for international male vocalist (Dolly Parton got best female, but of course wasn't here to accept it).

Because of the shortage of time, Williams didn't have the chance to put forward a complete showcase of his work, but his performance of 'I Recall A Cissy Woman' was superb. That, of course, was the single that brought him into the pop charts. My own favourite was 'You're My Best Friend', which is also the title of one of his albums.

The best part of the weekend was the performance by Emmylou Harris and the Hot Band on Monday night. There were fewer cowboy hats but more hairies and a bit more sweat. Emmylou was suffering from a husky throat, but it didn't show at all throughout her splendid set.

She opened with 'San Antoine Rose' from the 'Luxury Line' album. The combination of her perfect voice and the band's magnificent backing was knockout. Albert Lee has to be the best guitarist I've heard for years. He and rhythm assistant, Rodney Crowell, help out on vocals for some of the songs. The rest of the line-up is: Glen D. Hardin (piano), Hank De Vito (pedal steel), Emory Gordy (bass) and John Ware (drums).

From the 'Luxury' album, she performed 'Poncho And Lefty', 'Hello Stranger', 'Together Again' and 'You Never Can Tell', all of which had the audience on its feet for the first time in three days. At last, a response that wasn't programmed. A surprise addition to the songs was a version of 'Queen Of The Silver Dollar'. I didn't think it was as good as Dr Hook's, but then I've been listening to that for years.

In a show that's timed so carefully, there usually isn't room for an encore, but Emmylou had to come back. She was the brightest star of the festival. ROSALIND RUSSELL

Roadshows

America's answer to the Sex Pistols

DORIAN ZERO
New York

WELL, IT seems America has finally found its answer to The Sex Pistols. A performer appropriately named Dorian Zero revealed a style at his debut show at underground mecca, Max's Kansas City, that rivalled Johnny Rotten for sheer nihilistic arrogance.

Though Dorian looks quite harmless - sporting no safety pins, and looking like a cross between John Cale and a jovial walrus - his music

aims for the threshold of pain school of screeching rock, highlighted by decadent lyrics ranging from sleazy ('Men's Room') to existentialist ('Destination Nowhere').

His dialogue on stage is consistently offensive, beginning with a few sturdy "I had everyone," and culminating in his threat, "If Johnny Rotten comes over here, I'll beat the crap outta him!!!"

Actually, it seems the twisted star learned his bad manners from none other than La Bowie, who helped with the production of his debut album on

Amerama Records (who?) Jeff Beck also lent his talents to the LP, yet little of this studio excitement was reproduced live due to Dorian's lame back-up band.

Actually, the whole debut seemed to leave everyone in the lurch, not knowing whether to take it all as camp or straight. Dorian does have talent, but if he continues on this abusive path he may find himself in the same self-destructive position the Sex Pistols now seem to be intentionally trapped in. JIM FARRER



EMMYLOU HARRIS: star of the show

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Disco Kid

by JAMES HAMILTON

The Miller's Tale



LUNCHTIME conversations with the wee Scotsman with a most distinctive voice. The authorised version. Tell it like it is, Frankie...

Politics: 'I'm a socialist. Where I come from, everyone is a socialist. The country's in a terrible mess at the moment. I just hope Thatcher doesn't get in.'

Drugs: 'I've tried them all, but I don't use them now. When I smoke dope, I'm always showing my mouth off. Look at the trouble Keith Richard's in, I only hope he can get out of it. I like to think I'm too strong-willed for all that. It's easy to say - a lot of people do - but who knows what the situation might be in a year's time?'

Alcohol: 'Yeah, I'm still off the spirits and on the white wine. I've never liked beer much, but I enjoy the occasional lager.'

Songwriting: 'It comes easy to me and it comes in a lot of ways, maybe in the van, maybe anywhere.'

Electrician

Early days: 'I started writing when I was nine. I had a guitar with three strings. By the time I was 14 I was playing in groups. I was in a succession of bands, West Farm Cottage, The Stoics. When I left school, I started work as an electrician. But that only lasted six months. I was getting paid £3.15 a week for my job and £4 a night playing on a semi-pro basis. So I quit the job.'

'Then I went to Spain with The Sabres for four months or so. That was where I learnt how to drink. My parents had wanted me to be a footballer, but Spain put paid to that. I don't think I could take all that training. I still follow football, though. There's nothing like a Celtic-Rangers game. The atmosphere is so electric. I love that game.'

Money: 'You don't make a lot touring in this country and Europe. In America you don't make anything on your first couple of tours. I'm buying myself a house, but what I'd really like is a place in the Western Isles. And it's nice to get cheques rolling in from the cover versions people have made of my songs.'

Women: 'I like the birds, but these punk women - who could possibly want them? And the punks themselves are a bunch of poofs. They haven't got any music to offer.'

JIM EVANS.

BEEB SHUTS DOOR

FEEL guilty about not warning one of this page's regular contributors about the folly of approaching BBC Radio One for a DJ job.

Without naming him, we fostered orphan had hoped to inspire his fellow orphans by making good use of radio after gaining some mobile disco and outdoor commentary experience. His submission to Radio 1 was not surprisingly turned down - and the lad was so heartbroken that he had a breakdown and has now returned to working on a farm.

Look - if you listen to Radio 1, you must know how it's staffed. The DJs virtually fill dead men's shoes: they're not looking for new names. To get into radio at all, you must have suitable experience. Try hospital radio or the local stations... as anything, not necessarily as a hot-shot DJ.

Once into the station in some capacity, you will find that chances occur for your DJing talent (if any) to be encouraged. Or you may find that some other radio job is more to your liking, anyway.

From personal experience, I know that it is surprisingly easy to let one's talents become known and appreciated, once with the lucky break you have got a toe in the door.

But remember, it's a long haul to the top... and few good disco DJs make good radio jocks. AND VICE VERSA!



YVONNE ELLIMAN: lovely version of '63 classic

Disco Dates

THE 1977 Coca Cola National DJ Competition's second semi-final is at Bournemouth's Malsion Royale on Friday (15), fought between Jeff Williams (Newport), Mal Jay (Birmingham), Dave Fry (Bournemouth), Jonty International (London) and The Disco Kid (Shaftsbury) which reminds me: I'll be helping judge the finals on April 29. Heatwaves are at Blackburn Baileys on Thurs / Fri / Saturday (14/15/16) and at Oldham Baileys all next week from Monday (18). Love Potion play Norwich Cromwells in Edward Street on Thursday (14) and March Cromwells at Marcam Hall on Friday (15), when Brass Construction and the Detroit Spinners are at Brighton Top Rank Suite. Mark Ryman starts a new Thursday residency this week at Cardiff Top Rank Suite for over 25s, and John Fuller's Mustang City Roadshow goes 'family format' with MOR music at St John's Social Club, Norwich, on Saturday (16). The Chris Gentry Roadshow hits Tonbridge Teen & Twenty Club on Sunday (17) and Hexhill Youth Centre on Wednesday (20). This Tuesday (19) sees a big

Rock 'N Roll night with 'Mr George' at Liverpool Tiffanys, while every Tuesday is Reggae night with King Rupert, Princee John and Bob Jones at Chelmsford De Jay's, and Soul night at Darlington Inn Cognito. Saturdays are Soul and Funk nights at Paisley Valentino's for 'Go Go' Gordon Lyle and 'Slim' Jim Magain. Bob Sampson's new name is Bob Knight at his Thurs / Fri / Saturday residency at Brighton's Mrs Brampton in Preston Street.

South Wales DJs Association meets on Tuesday (19) at Smiley's in Cardiff's Bute Street, 7.30 pm, to discuss cheap equipment insurance and meet trade reps - all DJs are welcome. Bristol DJs have organised 'The All American Disco Show' as a touring presentation to promote certain records. Subject of the initial promotion is Van

McCoy's 'The Shuffle' (H&L), the dance steps to which are being demonstrated by the roadshow's 'All American Dancers' as the package tours around all the discotheques in the Bristol area. The top Bristol jocks involved include Jonny King (Scamps), Steve Gee (Reeves), Nino (Baileys), Steve (Shades), Ross (Vadims), Berni (Platform One), Rob (Stars & Stripes), Jason (Lautrecs), Rolf (Raquels) and Will Farrell (Curves), with help from Phonogram and Pulse International Entertainments, who are responsible for organising the operation. Claimed as one of the UK's biggest independent promotion presentations, it will culminate in 'the biggest live disco show ever in the South of England' on May 2 (venue to be announced). If all goes well, the DJs' next plan is to take the show around the whole country.



VAN MCCOY

New Spins

MARVIN GAYE: 'Got To Give It Up' (LP 'Live' Motown TMSPO 6006). The ultimate 12-inch, one whole side of double LP devoted to this incredible, ethereal, jaunty chuggy, feather light but funky.

DOBIE GRAY: 'Find 'Em, Fool 'Em, Forget 'Em' (Capricorn 2089047). Surprisingly bluesy, thudding, easy roller.

THELMA HOUSTON: 'Jumpin' Jack Flash' (ABC 4170). A new version of the 1969 classic.

AVERAGE WHITE BAND: 'Goin' Home' (Atlantic K 10912). Simple brassy 'Hot Stuff', getting big.

ZIGGIE ADDY: 'Touch Me' (Private Stock PVT 100). The Continental DiscoTex??

EDDIE HOLMAN: 'This Could Be A Night To Remember' (Salsoul SZ 2026). Fast booming chunter, big sound.

KEVIN COYNE: 'Marlene' (Virgin VS 175). Idiosyncratic '73 romper, a great mixer with Ronnie Lane's 'How Come'.

JOHN CHRISTIE: 'Little Darlin' (EMI 2608). Not the Diamonds olde, but similar 'Sugar Baby Love' sound.

MIGHTY DIAMONDS: 'Country Living' (Virgin VS 160). Sorta rasta 'Groovin'.

SCREAMING LORD SUTCH: 'Jack The Ripper' / 'I'm A Hog For You' (Decca F 13607). The original early '60s horror-rockers!

SUPREMES: 'Love I Never Knew You Could Feel So Good' (Motown TMG 1064). Frantic muddled fast flyer.

MISTURA: 'A Certain Kind of Music' (Pye 7N 25742). Fast and flashy brassiness.

HOT VINYL

IMPORT TIPS from Graham Carter (London Odlivers) are: Walter Foster 'Mr Peanut Man' (AF4), Isley Bros' 'Footsteps In The Dark' / 'Go For Your Guns' / 'The Pride' (T-Neck LP), Sylvie and Chuck Jackson 'We Can't Hide It Anymore' (Stang), Bob Jones (Chelmsford Dee Jays) tips: 'Avalanche' 'The Boogie Man' (BoBo), 'Pleasure Joyous' (Fantasy LP), Elaine Laws 'Put A Little Love In It' / 'Love Goes Deeper Than That' / 'Make It Last Forever' / 'You Got Me Loving You Again' (Invictus LP), Garnet Mimms 'What It Is' (Arista), Players Association 'I Like It' / 'Hustler' (Vanguard LP).

MIX master

DAVE SILVER works both clubs at Hull both Tiffanys, but his mix clicks best at the funkier Anabella's disco upstairs: Bowie 'Sound and Vision' fading into 'Gold-en Years' (RCA), fading just before end and skipping into Roxby 'Love Is The Drug' (Island), into J.B.'s 'Doing It To Death' (Polydor LP). Uhh!

DJ Top Ten

'CAPUCHINO' BERIGLIANO from Bromley, Kent, can always be relied upon to have an interesting chart which reflects the UK releases that are used by hipper jocks.

- 1 TOO HOT TO HANDLE, Heatwave GTO LP
- 2 OVERTURE, DC LaRue Pye
- 3 JOIN THE PARTY, Honky Creole
- 4 DANCE AWAY, 20th Century Steel Band UA
- 5 I WANNA GET NEXT TO YOU, Rose Royce MCA
- 6 AIN'T GONNA BUMP NO MORE, Joe Tex Epic
- 7 FREE, Deniece Williams CBS
- 8 THINGS WON'T BE THIS BAD, Mike & Billa Arista
- 9 BACK TOGETHER AGAIN, Hall & Oates RCA
- 10 I CAN PROVE IT, Tony Etorik GTO

BREAKERS

- 1 THE CRUNCH, Rah Band Good Earth
- 2 DISCO REGGAE, Kalyan MCA
- 3 LET YOUR BODY GO, Martyn Ford Orch Mountain

DJ Hotline

'Goin' Home' (Atlantic) gets Jeff Thomas (Swansea Penthouse), Terry Emm (Dunstable), Phil Dodd (Horsham), Joseph Johnstone (Worthing), more... Delegation 'Where Is The Love' (State) adds Tom Amigo (Cardiff), Lindsay Rogers (Ludlow), Les Aron (Lancing Place), Stewart Hunter (Preston), Keith Tyler (Sunderland), etc... Shabby Tiger 'Slow Down' (RCA) grabs Mike McLean (Eggleston Eglington Arms), Martin Bullock (Northwich), Dr John (Newport)... Joe 'How Can I Resist' (GTO) stretches David Anthony (Swansea Prince Of Wales), Clive Barry (Manchester), Mike Thomas (Port Talbot) Roy Hughes (Leeds Pentagon Nightscene), Steve Martell (Chesterfield Jingles), Jay Jay Sawers (Dalry Hotel De Croft) all album - track Bryan Ferry 'Tokyo Joe' (Polydor LP) Crown Heights Affair 'Dancin'' (Contempo) has Greg Davies (Bedford), Richard Cooper (Lydney Peacock), Keith Sherman (Hounslow), Strathclyde Disco Joe Tex 'Ain't Gonna Bump' (Epic) taps Kid

Johnson (Ellesmere Port), Sonny King (Runcorn Neptune), Johnny Daylight (Swindon Affair), Trevor John (Wolverhampton), Bill McLaren (Murrayfield Rink), many more... AWB Assn, more... Kool & The Gang 'Open Sesame' (Contempo) fights with Jon Taylor (Norwich Cromwells), Ray Robinson (Leicester Tiffanys), David Saunders (Plymouth), against the cover by Childs Play (Magnet) and Morris Jenkins (Telford), Robert John (Glasbury), more... Pete Stringfellow of Sheffield Mojo and Leeds Cinderella / Rockerfella fame has been advertising for club premises in London's Mayfair / Chelsea / Kensington belt - could be interesting... Wilton Place Street Band 'Disco Lucy' (Island) gets 12-inch support from Jonny King (Bristol Scamps), Greg Wilson (Birkenhead Deerstalkers), Steve Young (Edmonton Picketts Lock), while Bumble Bee 'Unite Love Bug' (President 12-inch) stings Steve Day (Tottenham Globe), Alan Farmer (Murrayfield Rink) hot medley import Shalamar 'Uptown Festival'

(Soultrain 12-inch) has Rod Schell (Carlisle Floppos), Chris Archer (March Cromwells), Brian Cardno (Berwick Tiffanys), more... R&M Band 'The Crunch' (Good Earth) adds Roy Asten (Scilly), Pete Miles (Redditch Tracys), Dave Silver (Hull Tiffanys) Tony Etorik 'I Can Prove It' (GTO) adds Bob Knight (Brighton Mrs Brampton), Mark Ryman (Swansea Cinderellas)... Atlanta Rhythm Section 'So In To You' (Polydor) adds Johnny Diamond (Hove Cliftonville), more... Jacksons 'Enjoy Yourself' (Epic) finally hits Doug Forbes (Kenilworth), Chris Gentry (St Leonards-on-Sea), John Innes (Aldrie), more... Pieto Umlilanni 'Mah - Na - Mah - Na' (EMI Int) moves Roy Gould (Fulham), Colin McLean (Glasgow Shuffles) and Brian Massie (Dundee), who info Skeets Boliver 'Streetside Door' (Thunderbird) is el monstro up there... Boston 'Long Time' (Epic) breaks for Ian Cassells (Aldrie Marcos), Tom Russell (Kikintilloch) the original J. Vincent Edwards 'Love Hit Me' (Pye) returns for Stuart Swann (Nantwich Cheshire Cat), John Fuller (Norwich)...

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BABY THEY LOVE YOU

Jim Evans drools over Ronnie Spector

RONNIE SPECTOR: "I'm so energetic"

REMEMBER THE Ronettes? 'Be My Baby', 'Baby I Love You', 'The Best Part Of Breakin' Up' - all Phil Spector-produced classics.

Ronnie's talking a lot. She loves talking. Little prompting needed. "Yeah, sure I'm nervous. I always get butterflies before I go on stage I wish this evening was now. I want to play every night. All I want to do is work. If the record takes off, I'll be back for a tour, sure I will."

Take a seat, Ronnie Spector, former wife of Phil and lead singer with the Ronettes. Ronnie's about to make it big on her own, see, and is in London to perform with Southside Johnny and do some TV and some interviews. . . . And she's got a new single coming out soon. It's called 'Say Goodbye to Hollywood'.

"Yeah, I like doing the old hits. 'Walkin' In The Rain' is my favourite. I love the rain. Walking in the rain. It rains a lot in England, but I don't mind, I like it. 'Be My Baby' means the most to me. That's when it all started. We were struggling then 'Be My Baby' was a hit. Boom. It changed my whole life."

Over to the lovely lady in hand - oops sorry, in question. . . . S'cuse me while I adjust the bedclothes. No, it's only a joke, we're actually sitting in the coffee room of the Kensington Hilton and some Yank has just come up and asked Ronnie for her autograph. She leans out of bed, beams a big smile and obliges. Is this a fantasy or an interview?

"I pray every night hoping things will work out. No, I'm not that religious. I just like to believe in God. Praying helps you mentally. When you're alone, and I was alone for a long time, God is someone to talk to. At one time I was so depressed and God helped me."

The single. . . "It's all about Phil and my marriage. The first year of our marriage was bubbles and roses, but it didn't work. Phil just wanted a housewife."

"And I love to talk (That's stating the obvious, darlin'). I didn't know the man I married. We never sat down and talked to each other or anything. He wouldn't. I'm so energetic, so real, I love to hug and to kiss (so do I, mmm that's nice, can you roll over a bit, I've got cramp in my left leg). I was very warm and Phil was very cold and opposites never make it together. There was so much I didn't understand. Now I don't want to understand."

"I loved singing and he loved producing. He was allowed to produce but I wasn't allowed to sing. And I wasn't even a housewife. We had five servants so I didn't do anything. I got bored, very bored, depressed. I was trapped."

"But that's all in the past. I think and I hope people are ready for Ronnie Spector again."

"When I was touring with the Ronettes it was Boom! But when I got married, it went from lightness to darkness. All the lights went out. Five and a half years doing nothing. Phil is very much a loner. He would just lock himself away in his library."

"After I left England in '74, I didn't work until I met the Asburys and Southside. I met them through a private party given by John Lennon in New York."

London

"The servants were my friends. I missed people so much I couldn't tell you; I love people. Phil loved sport so I got to know a lot about basketball and boxing."

"I went along to a recording session and didn't for the life of me think that this little blond guy in glasses would be able to sing. But they were putting down this great track, asked me to join in and there we are."

"We lived in this big house in Beverly Hills where all the film stars live. But there was no life there. If you walked round the streets after six at night, you saw no one. I've moved back to New York, where my roots are. New York's like London. There are people, life. What can you do without people?"

"Miami Steve Van Zant and Bruce Springsteen have helped so much. Touring in America with the Asburys was such fun. So organised. They knew exactly what they were doing and I like that. And Steve knew how to handle my voice, that's great."

"And I love coming to England. There's still a Ronnie Spector fan club over here. Good old England, they don't forget. If it wasn't for the taxes I'd like to live here, reverse the trend where all your rock stars are moving to the States. That would be nice."

Thanks, Ronnie. I'll have to go now, we've come to the end of the page and anyway, I think the chambermaid wants to make up the room. See ya at the Rainbow tonight, hlv. Baby I Want You.

NEXT WEEK SOUL SPECIAL: The final part of the TAMLA MOTOWN STORY

THE LIMOUSINE glided smoothly and effortlessly along the freeway towards the big city. The Super Soul Brothers had a gig tonight in Soul City. Yeah!

Meanwhile, somewhere in Southern England a clapped out van with a motley crew trundles down a lane in search of the big college gig.

The hall is at the end of a long winding drive near to a settlement the locals refer to as Egham. The lads pile out in search of liquid refreshment.

There's bubbling Bob Robertson the sax maniac, Dave 'Skins' Irving the drummer and the bassist all the girls go wild over, Tony Dunmore.

Lenzek Karski, the guitarist / vocals / words man is wearing a large flower in his buttonhole, a reminder of the fact he got married early that day and he has yet to change. Holding his hand is the new Mrs Karski, who smiles and puts up with all the jibes about Polish white cabbage weddings and all that. Whata sport.



SUPERCHARGE: You should see 'em with their clothes on!

they sound fine but have difficulties getting through. Albie shouts rude things down the mike, surely that'll get 'em going? No. Yes, wait a minute two people get up and walk out. Albie steps off stage and follows. And the crowd are laughing. It's a major breakthrough.

Now the band can't stop them laughing and launch into impersonations of The Rollers, Santana and Genesis. The crowd are lapping it up, and not before time, this is good stuff you know.

Soul City fans scream for more as the whole stadium shakes its feet as brother Lionel blows kisses and declares 'We luv you all'. Brother Lenny whispers aside 'That was a mother, phew!'

Women

Back in their lounge the TV is blaring away and more champagne corks pop as dusky maidens enter smiling. The proceedings are interrupted by their manager Irving who brings news of engagements in little old England, including a week at Balleys and possibly even the Palladium.

Supercharge chat about this, that and even the other. They've got some European dates coming up and declare it should be a good thrash. Albie says don't mention about all the women backstage 'cos of his Mrs. I reply 'What women?'. He says not to mention that either or people will think them uncool and strange.

The newly weds depart to more jibes, but they have the last laugh as they have the group's van keys and the lads can't get in. But to cut a long story short, they eventually get in the van, drive home and live happily ever after. The End.

'But what about the Super Soul Brothers?' - a reader's voice. Oh, yeah. I'd forgot about them, now let me see. Oh yes, that's right they were being along the highway took a corner too fast overburned and were all killed. That's it. Warner Bros. can't put out the new album, but they've got the film rights to a story on the life and death of a top soul band. And that's the end - really. OK? DAVID BROWN

Overalls

A new face emerges, that of Andy 'Porky' Parker, a fresh faced saxophonist whose skill in hooting and parping has earned him a well deserved permanent place in the line-up of the nation's number one punk funk band. He's already looking the part in a spare pair of Albie Donnelly's overalls.

Finally there is Albie himself cutting a fine figure in a dashing top coat with matching accessories and a beret to keep his naked bones from catching cold.

Back in the States a limo pulls up outside Soul City Stadium. The Super Soul Brothers are chaperoned to a rear entrance where heaves brush aside the fans trying to catch a glimpse of their big heroes. Their dressing rooms are immaculate, full of fresh fruit, salad, stacks of soul food, champagne and herb.

Egham offers a tiny room next to the kitchen, a few curling sarnis and a crate of lukewarm light ale.

Albie makes for the bar. Your reporter follows closely so as not to miss a round. I mean the facts.

Albie's moustache quivers as the first drops of Guinness touch his parched throat. We step back a few paces to avoid getting crushed by the charge of the light and bitter brigade.

'Did you hear about the man with five...?' Sorry Alb we can't print that one, a bit close to the knuckle. Well, what else could we talk about? What did he think of the new LP? 'Much better than the first, a lot more together (man). I was a bit disappointed with some of the reviews though, they all wanted to know where the funny bits were.'

But surely people take you seriously as musicians?

'Oh yeah. Some of 'em too much. I mean we're playing this club near Nottingham and I'm sure they've got

us down for the soul night and not the rock night. That'll be a laff when they see us.'

Andy 'Bacon' Parker strolls over, refuses to buy a round and is told the chances of him getting a good write up are diminished. Fear not Beefy, I don't bare grudges.

When all the Guinness has been sipped the band go back to the start dressing room, start on the craze and get into their dazzling stage gear. Mrs Karski gazes on in amazement as the musclebound chaps strip before her very eyes.

Now this has all the ingredients of being an odd gig. For starters the celebrating for the wedding has taken its toll, secondly the audience appear to have gone into a deep trance and thirdly this is the first gig minus Chinese guitarist Ozzie Yue

with whom they've parted company over 'musical incompatibility'. To make up for his non-appearance Albie slips into a Chinky dragon top and talks of 'lock 'n' lol!'. No one will notice the difference.

Meanwhile back in the States; the SSB take a quick pinch of white snuff before going on stage. A tape plays 'Also Sprach Zarathustra' as they stroll over towards their mikes, clad in gold sequin togas and pink jump suits. Brother Luther sings of 'L-o-o-v-e', while his soul cousins hum in the background. The crowd go wild.

At Egham the lads are giving it some stick, rasping out the soul and patter, but the audience don't appreciate it. What's the matter? No sense of humour? No sense of rhythm? Or maybe just OD'ed on Newcastle Brown?

The band is really having to sweat,

J. Edward Oliver

"Eva Brick"

BACK AT THE STUDIO OF COMPOSERS TIM TAPIROCA AND ANDREW LEONARD NATIONAL 'GUESTMINSTER'...

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73% OF OUR LATEST ROCK OPERA IS PERFORMED BY ONLY THREE PEOPLE.

AND OF THAT 73%, THE BEST-KNOWN STARS, PAUL JONES, SINGS LESS THAN A FIFTH!

A FEW LEADS WERE ESSENTIAL TO THE PLOT. TO MAKE THE MOST OF HER, JULIE COVINGTON GETS OVER 40% OF THE REMAINDER TO HERSELF.

THE OTHER 27% IS DEVOTED TO MYSTERIOUS RE-APPEARING FICTIONAL CHARACTER WHO NOT ONLY HELPS THE PLOT ALONG BUT ALSO SAVES US HAVING TO HIRE A NARRATOR.

AND WE SAVED EVEN MORE MONEY BY HAVING VARIOUS SMALL ANONYMOUS PARTS PLAYED BY OUR FRIENDS AND, OF COURSE, BY US!

HOW COME WE CHOSE JULIE COVINGTON ANYWAY? BECAUSE WE ALREADY HAD A LOAD OF LEFT-OVER T-SHIRTS MARKED 'J.C. SUPERSTAR'?

OH, NO. I REMEMBER - WE SAW HER IN 'ROCK FOLLOWS'. I SUPPOSE WE WERE IMPRESSED BY HER SINGING.

IN THIS OPERA, GUY NEEDS SINGING? WE WERE IMPRESSED BY HER SHOUTING.

"BUT NOW IT'S TIME FOR PART TWO OF OUR BIGGEST OPUS! BASED ON THE LIFE STORY OF MRS. AGNES QUONOT, 29 THE MEAS, PENGE; THIS IS THE ROCK OPERA THAT'S LIKELY TO SEND YOU TO SLEEP, WHICH IS ANY WE CALL IT..."

Bournita

garbage

FLOPTEN

1. THREE FROM MARGONY - ARTHUR NEGUS
2. LIVE AND LET DIE - IN ALVIN
3. GENT SORREDDY BANCE WITH ME - RITA UEBB
4. FIRST IMPRESSIONS - MIKE VARUDDO (AGED 5)
5. A BOY NAMED SUE - SUZE QUATRO
6. YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK - EAMONN ANDREWS
7. GENTAL ON MY MIND - LINDA LOREALE
8. THEY SHOOT HORSES DON'T THEY - FRANK BERTOS
9. IT DON'T LOOKS EASY - BRITISH ASSOCIATION OF CONSTIPATION SUFFERERS
10. DOCTOR MY EYES - CYRIL FLETCHER

COMPILED BY: (1-2) F. B. HINTIKER, PH. HANIT (3-6) M. B. ACKERBER, B. HANIT (4-10) AND SENT US THE INVISIBLE MAN BELONGS; AND (7-10) THE J. EDWARD OLIVER APPRECIATION SOCIETY (7 APPRECIATION BRANCHES: CHENSTON - 2, HADLEY - MANCHESTER, WHO ALSO SENT THE POLLANCA, THE LIFE OF...

ENGAGED TO MISS AGNES KUMBUCKET, FRED KNIT TAKES OUT A MORTGAGE IN B.A. THE 'BIG APPLE' - NAKELY BESSIE HENGE. N.A.S. BUT, JUST BEFORE THE WEDDING, AGNES NEEDS THE FUTURE NEIGHBOUR, ARNOLD QUONOT.

IT SEEMS SO CRAZY BUT I'M NOT A CRANK AND ON THIS POINT I AM NOT GOING TO HARP. PLEASE, FORGIVE ME IF I SEEM QUITE FRANK. ALTHOUGH I'M BLUNT, YOU'LL FIND MY TONGUE IS SHARP!

I'M GOING TO REMARK THAT IT'D BE GOOD WITH YOU!

I DON'T USUALLY RUSH IN LIKE THIS FIFTEEN SECONDS AFTER SAYING HELLO, TELLING STRANGERS 'D GOOD TO KISS GUY, I OFTEN WAIT AN HOUR OR SO.

THE EDITOR WON'T LET ME SHOW, BUT I'D BE SURPRISINGLY... YOU!

MY UNCLE AGNES WAS TO BREAK OFF HER ENGAGEMENT...

GOODNIGHT AND THANK YOU, FRED KNIT, YOU BROUGHT ME TO N.W. 3, I KNOW YOU WANTED ME FOR YOUR WIFE. BUT HERE IS YOUR AUNT, SHE WILL TAKE YOU BACK HOME. TRY TO UNDERSTAND, ARNOLD'S WORLD IS SO GRAND, I NEED ALL THE GLAMOUR AND EXCITEMENT OF HIS LIFE.

OH, IT IS SO SAD WHEN A LOVE AFFAIR DIES, HIS SORROW, PLEASE HELP HIM SURMOUNT, AUNT!

OH, FRED, YOU'RE A DUSTMAN, 'TIS SAD BUT IT'S TRUE, BUT ARNOLD'S A CHARTERED ACCOUNTANT!

SOUPRISES, TRAPS AND BRIFES!

THE BLOOMING ROMANCE ALSO AFFECTED ARNOLD'S GIRL-FRIEND...

I DON'T EXPECT ANY LOVE AFFAIRS TO LAST FOR LONG. SO THE WHOLE THING OUT OF MY MIND I SHALL PUT. THERE WERE ONCE TWO GIRLS NAMED KAY. ONE WAS A GOOD AND ONE A BAD GIRL. ONE DAY THEY BOTH WERE ACCIDENTALLY COVERED IN SOOT.

THE BAD ONE JOINED A GANG AND WENT TO ROB A BANK. ALL THEY STOLE WAS SOME DEAD COU'S UDDERS, THAT'S ALL THE POLICE, THEY WENT TO SEE THE WIDOWS KAY BY MISTAKE LAST THURSDAY.

HER EXPLANATION WAS THE ORIGIN, YOU'LL RECALL OF THAT FAMOUS SONG:

"ANOTHER SOOT KAY'S IN AN UDDER HAUL!"

Dear Help, I notice that one of your correspondents was worried because he was not enjoying his sex-life.

EL POST OFFICE

1 FROM ONE, SHELLEMAN

This has prompted me to write to you myself about something that has been bothering me for a very long time.

What's a sex-life?

1 FROM ONE, SHELLEMAN

Loneliness is...

THE SAMARITANS HANGING UP ON YOU!

THE INVISIBLE MAN

WWW.11N1373.DIG.5177M.VM7.123456789

THE INVISIBLE THREE-TOED SLOTH

THE INVISIBLE THREE-TOED SLOTH HAS BEEN FOUND AT THE FOOT OF MOUNT EVEREST. THE INVISIBLE THREE-TOED SLOTH IS THE ONLY ANIMAL THAT CAN BE SEEN BY THE INVISIBLE THREE-TOED SLOTH. THE INVISIBLE THREE-TOED SLOTH IS THE ONLY ANIMAL THAT CAN BE SEEN BY THE INVISIBLE THREE-TOED SLOTH. THE INVISIBLE THREE-TOED SLOTH IS THE ONLY ANIMAL THAT CAN BE SEEN BY THE INVISIBLE THREE-TOED SLOTH.

ALSO FROM THE J. EDWARD OLIVER APPRECIATION SOCIETY (BBC AUDIO) 354/85

Some Greatest Hits
are greater hits than others.

• GREATEST HITS •

Smokie

Featuring

Lay Back in the Arms of Someone
Something's Been Making Me Blue
If You Think You Know How to Love Me
Pass it Around
I'll Meet You at Midnight
Living Next Door to Alice
Changing all the Time
Don't Play Your Rock'n' Roll to Me
Back to Bradford
Wild Wild Angels

