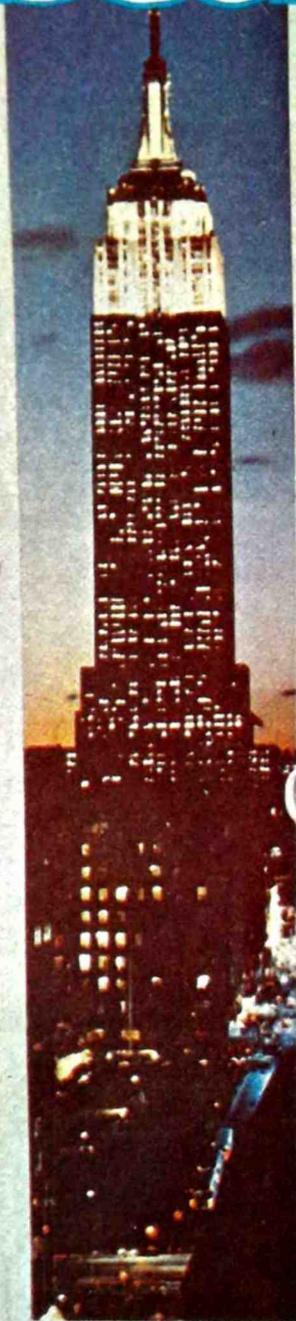


Record Mirror



PEARL'S A SWINGER!

*Exclusive
Elkie
Brooks
Interview*



The Eagles have landed

Linda Lewis Slade

IN COLOUR!

The Rod Stewart Story

DISCO SPECIAL

Record Mirror

UK SINGLES



1	1	KNOWING ME KNOWING YOU, Abba	Epic
2	2	RED LIGHT SPELLS DANGER, Billy Ocean	GTO
3	4	FREE, Deniece Williams	CBS
4	9	SIR DUKE, Stevie Wonder	Motown
5	3	I DON'T WANT TO PUT A HOLD ON YOU, Berni Flint	EMI
6	7	HAVE I THE RIGHT, Dead End Kids	CBS
7	10	YOU DON'T HAVE TO BE STAR, Marilyn McCoo/Billy Davis	ABC
8	5	GOING IN WITH MY EYES OPEN, David Soul	Private Stock
9	16	PEARL'S A SINGER, Ekie Brooks	A&M
10	8	SUNNY, Boney M	Atlantic
11	12	OH BOY, Brotherhood Of Man	Pye
12	15	WHODUNIT, Tavares	Capitol
13	48	I DON'T WANT TO TALK ABOUT IT, Rod Stewart	Riva
14	26	I WANNA GET NEXT TO YOU, Rose Royce	MCA
15	14	GIMME SOME, Brendon	Magnet
16	13	LAY BACK IN THE ARMS OF SOMEONE, Smokie	Rak
17	23	SOLSBURY HILL, Peter Gabriel	Charisma
18	6	WHEN, Showaddywaddy	Arista
19	20	LONELY BOY, Andrew Gold	Asylum
20	18	HOW MUCH LOVE, Leo Sayer	Chrysalis
21	32	HOTEL CALIFORNIA, Eagles	Asylum
22	24	THE SHUFFLE, Van McCoy	H&L
23	19	ROCK BOTTOM, Lynsey De Paul/Mike Moran	Polydor
24	31	AIN'T GONNA BUMP NO MORE, Joe Tex	Epic
25	27	A STAR IS BORN (EVERGREEN), Barbra Streisand	CBS
26	11	SOUND AND VISION, David Bowie	RCA
27	34	SMOKE ON THE WATER, Deep Purple	Purple
28	38	GOOD MORNING JUDGE, 10cc	Philips
29	29	ANOTHER FUNNY HONEYMOON, David Dundas	Air
30	41	MARQUEE MOON, Television	WEA
31	47	WHERE IS THE LOVE, Delegation	Saba
32	30	7,000 DOLLARS AND YOU, Stylistics	H&L
33	25	TOGETHER, OC Smith	Caribou
34	21	MOODY BLUE, Elvis Presley	RCA
35	28	SOUTHERN NIGHTS, Glen Campbell	Capitol
36	50	YOU ARE MY LIFE, Barry Blue	Dynamic
37	22	LOVE HIT ME, Maxine Nightingale	United Artists
38	—	MAH NA MAH NA, Piero Umiliani	EMI
39	35	RIO, Michael Nesmith	Island
40	17	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
41	—	LET 'EM IN, Billy Paul	Phil Int
42	—	DON'T STOP, Fleetwood Mac	Warner Bros
43	45	IT'S YOU, Manhattans	CBS
44	49	REAL MOTHER FOR YA, Johnny 'Guitar' Watson	DJM
45	40	SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones	EMI
46	46	I MIGHT BE LYING, Eddie & The Hot Rods	Island
47	—	GONNA CAPTURE YOUR HEART, Blue	Rocket
48	—	LUCILLE, Kenny Rogers	United Artists
49	42	ENJOY YOURSELF, Jacksons	Epic
50	—	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK

Yesteryear

1	5 Years Ago	AMONG GRACE, Royal Scots Dragon Guards Band	
2	—	BACK OFF BOOGALOO, Ringo Starr	
3	—	WITHOUT YOU, Nilsson	
4	—	SWEET TALKING GUY, The Chiffons	
5	—	COME WHAT MAY, Vicky Leandros	
6	—	THE YOUNG NEW MEXICAN PUPPETEER, Tom Jones	
7	—	SEBASTIAN, Tyrannosaurus Rex	
8	—	RUN RUN RUN, Jo Jo Gunne	
9	—	RADANCER, The Marmalade	
10	—	UNTIL IT'S TIME FOR YOU TO GO, Elvis Presley	
11	10 Years Ago	PUPPET ON A STRING, Sandie Shaw	
12	—	SOMETHIN' STUPID, Frank and Nancy Sinatra	
13	—	A LITTLE BIT ME, A LITTLE BIT YOU, The Monkees	
14	—	HA HA SAID THE CLOWN, Manfred Mann	
15	—	PURPLE HAZE, Jimi Hendrix	
16	—	I'M GONNA GET ME A GUN, Cat Stevens	
17	—	I CAN HEAR THE GRASS GROW, The Move	
18	—	HELLEAS ME, Engelbert Humperdinck	
19	—	DEDICATED TO YOU, The Mamas and The Papas	
20	—	BERNADETTE, The Four Tops	
21	15 Years Ago	WONDERFUL LAND, The Shadows	
22	—	HEY BABY, Bruce Channel	
23	—	DREAM BABY, Roy Orbison	
24	—	HEY LITTLE GIRL, Del Shannon	
25	—	TELL ME WHAT HE SAID, Helen Shapiro	
26	—	CAN'T HELP FALLING IN LOVE, Elvis Presley	
27	—	TWISTIN' THE NIGHT AWAY, Sam Cooke	
28	—	SPEAK TO ME PRETTY, Brenda Holloway	
29	—	WHEN MY LITTLE GIRL IS SMILING, Craig Douglas	
30	—	NEVER GOODBYE, Karl Denver	

UK Disco Top 20

1	1	SUNNY, Boney M	Atlantic
2	5	GIMME SOME, Brendon	Magnet
3	6	THE SHUFFLE, Van McCoy	H&L
4	2	SIR DUKE, Stevie Wonder	Motown
5	—	AIN'T GONNA BUMP, Joe Tex	Epic
6	3	BOOGIE NIGHTS, Heavwave	GTO
7	—	SOUND AND VISION, David Bowie	RCA
8	7	KNOWING ME, KNOWING YOU, Abba	Epic
9	—	I CAN PROVE IT, Tony Etorla	GTO
10	8	HAVE I THE RIGHT, Dead End Kids	CBS
11	20	WHODUNIT, Tavares	Capitol
12	11	CHANSON D'AMOUR, Manhattan Transfer	Atlantic
13	—	RED LIGHT SPELLS DANGER, Billy Ocean	GTO
14	—	GOT TO GIVE IT UP, Marvin Gaye	Atlantic
15	15	HOW MUCH LOVE, Leo Sayer	Chrysalis
16	—	ENJOY YOURSELF, Jacksons	Epic
17	—	DON'T STOP, Fleetwood Mac	Warner Bros
18	12	LET YOUR BODY GO DOWNTOWN, Martyn Ford	Mountain
19	15	WHEN, Showaddywaddy	Arista
20	—	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK

US Disco Top 20

1	1	DO WHAT YOU WANNA DO, T Connection	TK
2	—	SLOWDOWN, John Miles	London
3	—	SUPERMAN/ONE LOVE, Del Bee & The Buzzy Bunch	TK
4	—	GOT TO GIVE IT UP, Marvin Gaye	Tamla
5	—	I CAUGHT YOUR ACT, Hues Corp	Warner Bros
6	—	UPTOWN FESTIVAL, Shalamar	Soul Train
7	—	I NEED A MAN, Gladys Knight	Beam Junction
8	—	CAN'T HIDE FROM YOURSELF, Teddy Pendergrass	Phil Int
9	—	I GOTTA KEEP DANCING, Carrie Lucas	Soultrain
10	—	UP JUMPED THE DEVIL, John Davis & The Monster	SAM
11	—	LOVE IN C MINOR / MIDNIGHT LADY, Cerrone	Capitol
12	—	NEW YORK YOU GOT ME, Andrea True Connection	Buddah
13	—	TWENTY-FOUR HOURS A DAY, Barbara Pennington	United Artists
14	—	TOUCH ME, TAKE ME, Black Light Orchestra	RCA (import)
15	—	WHY MUST A GIRL LIKE ME, Claudia Barry	London
16	—	LIFE IS MUSIC / LADY LUCK / DISCO BLUES, Ritchie Family	Marlin
17	—	FLIP, Jesse Green	Red Bus Tempo
18	—	TATTOO MAN, Denise McCann	Polydor
19	—	GET HAPPY, Jimmy Bo Horne	TK
20	—	LOVE IN C MINOR, Heart & Soul Orchestra	Casablanca

UK Soul Top 20

1	1	FREE, Deniece Williams	CBS
2	10	AIN'T GONNA BUMP, Joe Tex	Epic
3	4	WHODUNIT, Tavares	Capitol
4	7	SIR DUKE, Stevie Wonder	Motown
5	3	SUPERBAND, Kool and the Gang	Contempo
6	6	WANT TO GET NEXT TO YOU, Rose Royce	MCA
7	5	DANCIN', Crown Heights Affair	Contempo
8	9	TOGETHER, OC Smith	Caribou
9	2	TO BE A STAR, McCoo/Davies	ABC
10	—	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK
11	—	GOT TO GIVE IT UP, Marvin Gaye	Motown
12	9	SUNNY, Boney M	Atlantic
13	—	MOTHER FOR YOU, Johnny 'Guitar' Watson	DJM
14	11	ALI SHUFFLE, Alvin Cash	Contempo
15	—	LET 'EM IN, Billy Paul	Philadelphia Int
16	20	ENJOY YOURSELF, Jacksons	Epic
17	—	THE SHUFFLE, Van McCoy	H&L
18	19	LOVE IS BETTER IN THE AM, Johnny Taylor	CBS
19	—	IT'S YOU, The Manhattans	CBS
20	—	WHOLE TOWN'S LAUGHING, Teddy Pendergrass	Phil Int

US Soul Top 20

1	13	GOT TO GIVE IT UP Pt 1, Marvin Gaye	Tamla
2	1	THE PRIDE (Part 1), Isley Brothers	Neck
3	4	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK
4	2	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
5	5	YOU'RE THROWING A GOOD LOVE AWAY, Spinners	Atlantic
6	6	THE PINOCCHIO THEORY, Bootsy's Rubber Band	Warner Bros
7	8	AIN'T GONNA BUMP NO MORE, Joe Tex	Epic
8	9	WANT TO GET NEXT TO YOU, Rose Royce	Motown
9	10	DISCO INFERNNO, Trammps	Atlantic
10	11	YOUR LOVE, Marilyn McCoo & Billy Davis Jr	ABC
11	14	WHODUNIT, Tavares	Capitol
12	16	IT FEELS SO GOOD TO BE LOVED SO BAD, Manhattans	Columbia
13	3	I WANNA GET NEXT TO YOU, Rose Royce	MCA
14	—	SIR DUKE, Stevie Wonder	Tamla
15	7	AT MIDNIGHT, Rufus featuring Chaka Khan	ABC
16	15	THERE WILL COME A DAY, Smokey Robinson	Tamla
17	17	SUPER BAND, Kool & The Gang	De-Lite
18	12	LOVE IS BETTER IN THE AM, Johnnie Taylor	Columbia
19	18	TRYING TO LOVE TWO, William Bell	Mercury
20	—	SHOW YOU THE WAY TO GO, Jacksons	Epic

STAR CHOICE



KIKI DEE

1	FOR A DANCER, Jackson Browne	
2	BE MY BABY, The Ronettes	
3	I'M NOT IN LOVE, 10cc	
4	ROCKET MAN, Elton John	
5	DESPERADO, Eagles	
6	EVIL WOMAN, Electric Light Orchestra	
7	ROCK 'N' ROLL DOCTOR, Little Feat	
8	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	
9	OVER MY HEAD, Fleetwood Mac	
10	MY OLD SCHOOL, Steely Dan	

Star Breakers

HELLO STRANGER, Yvonne Elliman	RSO
GOT TO GIVE IT UP, Marvin Gaye	Motown
SUPER BAND / OPEN SESAME, Kool & The Gang	Contempo
RENDEZVOUS, Tina Charles	CBS
LET YOUR BODY GO DOWN TOWN, Martyn Ford Orchestra	Mountain Top
YOU'RE WANT ME, Billy Jo Spears	United Artists
YOU'RE THROWING A GOOD LOVE AWAY, Detroit Spinners	Atlantic
YOU KEEP ME HANGING ON, Roni Hill	Crucial
NAUGHTY NAUGHTY NAUGHTY, Joy Sarney	Alaska
WRITTEN ON THE MIND, Roger Daltrey	Polydor

UK ALBUMS



1	1	ARRIVAL, Abba	Epic
2	3	20 GOLDEN GREATS, The Shadows	WMI
3	2	PORTRAIT OF SINATRA, Frank Sinatra	Reprise
4	5	HOLLIES LIVE HITS, The Hollies	Polydor
5	8	GREATEST HITS, Abba	Epic
6	4	THE UNFORGETTABLE GLEN MILLER,	RCA
7	6	ENDLESS FLIGHT, Leo Sayer	Chrysalis
8	7	ANIMALS, Pink Floyd	Harvest
9	11	RUMOURS, Fleetwood Mac	Warner Bros
10	—	GREATEST HITS, Smokie	RAK
11	12	HOTEL CALIFORNIA, The Eagles	Asylum
12	—	THE CLASH	CBS
13	41	LIVING LEGENDS, Everly Brothers	Warwick
14	40	EVEN IN THE QUIETEST MOMENTS, Supertramp	A&M
15	14	A STAR IS BORN, Soundtrack	CBS
16	10	WORKS, Emerson Lake and Palmer	Atlantic
17	9	PETER GABRIEL	Charisma
18	16	EVERY FACE TELLS A STORY, Cliff Richard	EMI
19	13	LIVE, Status Quo	Vertigo
20	19	SONGS IN THE KEY OF LIFE, Stevie Wonder	Motown
21	18	A NEW WORLD RECORD, Electric Light Orchestra	Jet
22	26	20 GOLDEN GREATS, Glen Campbell	Capitol
23	22	GREATEST HITS, Showaddywaddy	Arista
24	15	EVITA, Soundtrack	MCA
25	17	BEST OF JOHN DENVER VOL 2	RCA
26	30	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
27	21	DAVID SOUL, David Soul	Private Stock
28	24	LOW, David Bowie	RCA
29	25	HEARTBREAKERS, Various	K-Tel
30	20	BARRY WHITE GREATEST HITS, VOL 2	20th Century
31	27	THEIR GREATEST HITS VOL 2, The Eagles	Asylum
32	31	COMING OUT, Manhattan Transfer	Atlantic
33	47	VISION, Don Williams	ABC
34	38	TUBULAR BELLS, Mike Oldfield	Virgin
35	23	IN YOUR MIND, Bryan Ferry	Polydor
36	36	GOLDEN DELICIOUS, Wurzels	Note
37	29	THE MAGIC OF DEMIS ROUSSOS	Phillips
38	—	LIVE AT TREORCHY, Max Boyce	One Up
39	33	BOSTON, Boston	Epic
40	—	PLEASE GET MY NAME RIGHT, Twigg	Mercury
41	39	A DAY AT THE RACES, Queen	EMI
42	32	24 PIANO GREATS, Russ Conway	Ronco
43	28	WISH YOU WERE HERE, Pink Floyd	Harvest
44	35	BURNING SKY, Bad Company	Island
45	—	THE BOOK OF INVASIONS, Horslips	DJM
46	—	STRANGLERS IV, The Stranglers	United Artists
47	42	WIND AND WUTHERING, Genesis	Charisma
48	43	LOVE AT THE CREEK, Neil Diamond	CBS
49	—	ROCK ON, Various	Arade
50	—	JARVIS PATERSON, The Long	Virgin



STATUS QUO at No 19

US SINGLES



1	2	SOUTHERN NIGHTS, Glen Campbell	Capitol
2	3	HOTEL CALIFORNIA, Eagles	Asylum
3	1	DON'T LEAVE ME THIS WAY, Thelma Houston	Tamla
4	9	WHEN I NEED YOU, Leo Sayer	Warner Bros
5	6	I'VE GOT LOVE ON MY MIND, Natalie Cole	Capitol
6	4	DON'T GIVE UP ON US, David Soul	Private Stock
7	8	SO IN TO YOU, Atlanta Rhythm Section	Polydor
8	10	RIGHT TIME OF THE NIGHT, Jennifer Warnes	Arista
9	19	SIR DUKE, Stevie Wonder	Tamla
10	11	TRYING TO LOVE TWO, William Bell	Mercury
11	13	I WANNA GET NEXT TO YOU, Rose Royce	MCA
12	14	COULDN'T GET IT RIGHT, Climax Blues Band	Sire
13	15	LIDO SHUFFLE, Boz Scaggs	Columbia
14	16	CAN'T STOP DANCING, Captain & Tennille	A&M
15	17	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK
16	20	YOUR LOVE, Marilyn McCoo & Billy Davis Jr	ABC
17	7	A STAR IS BORN, Barbra Streisand	Columbia
18	12	RICH GIRL, Daryl Hall & John Oates	RCA
19	5	THE THINGS WE DO FOR LOVE, 10cc	Mercury
20	23	CALLING DR LOVE, Kiss	Casablanca
21	28	LUCILLE, Kenny Rogers	United Artists
22	30	LONELY BOY, Andrew Gold	Asylum
23	25	ANGEL IN YOUR ARMS, Hot	Big Tree
24	33	HELLO STRANGER, Yvonne Elliman	RSO
25	29	FEELS LIKE THE FIRST TIME, Foreigner	Atlantic
26	31	DANCING MAN, O	Epic/Sweet City
27	18	DANCING QUEEN, Abba	Atlantic
28	40	AIN'T GONNA BUMP NO MORE, Joe Tex	Epic
29	36	GOT TO GIVE IT UP Pt. 1, Marvin Gaye	Tamla
30	34	AHEAD IN A LOVE SONG, Marshall Tucker Band	Capricorn
31	32	SOMETIMES, Facts of Life	Kayvette
32	37	WHODUNIT, Tavares	Capitol
33	35	UPTOWN FESTIVAL, Shalamar	Soul Train
34	21	CARRY ON WAYWARD SON, Kansas	Kirshner
35	41	CHERRY BABY, Starz	Capitol
36	—	DREAMS, Fleetwood Mac	Warner Bros
37	39	OLD FASHIONED BOY (You're The One), Stallion	Casablanca
38	44	CINDERELLA, Firefall	Atlantic
39	45	MY SWEET LADY, John Denver	RCA
40	24	MAYBE I'M AMAZED, Wings	Capitol
41	49	MARGARITAVILLE, Jimmy Buffett	ABC
42	—	SHOW YOU THE WAY TO GO, Jacksons	Epic
43	—	DANCIN', Crown Heights Affair	De-Lite
44	—	LOVE'S GROWN DEEP, Kenny Nolan	20th Century
45	—	THEME FROM "CHARLIE'S ANGELS", Henry Mancini & His Orch	RCA
46	38	I LIKE DREAMIN', Kenny Nolan	20th Century
47	50	I THINK WE'RE ALONE NOW, Rubinoos	Berserker/Playboy
48	—	SLOW DANCIN' DON'T TURN ME ON, Adridis Brothers	Buddah
49	—	YOU ARE ON MY MIND, Chicago	Columbia
50	—	BACK IN THE SADDLE, Aerosmith	Columbia

US ALBUMS



1	1	HOTEL CALIFORNIA, Eagles	Asylum
2	2	RUMOURS, Fleetwood Mac	Warner Bros
3	3	A STAR IS BORN, Barbra Streisand & Kris Kristofferson	Columbia
4	4	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
5	12	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Tamla
6	7	BOSTON	Epic
7	5	LEFTOVERTURE, Kansas	Kirshner
8	8		

Record Mirror

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WHAT A LOT HE GOT

WHAT AN intriguing week. I've had as much fun reading the papers as I have attending the usual number of parties, receptions and gatherings.

All these delightfully naughty little revelations about Tom Jones and Engelbert Humperdinck and cuddly Gilbert O'Sullivan. Just who do you believe, my sweets? And poor old chubby chops Elvis came in for some stick as well.

But not to be outdone, the good old News Of The World came up with a saucy tale about Mr Chris Hutchins, the author of the aforementioned revelations. But who can feel sorry for Hutchins when rumours circulating around the watering holes of Fleet Street suggest he was paid in the region of £150,000 for his stories.

Right, let's get the Stranglers mention over quickly. This noble band ventured over to France for a number of gigs. At Le Havre, they



were double booked with a ballet class and played to an audience of 100 people. But wait, it gets better. The next night they were double booked with a yoga class and the grand total of 30 punters turned up. On then to Paris, where they

THE PEOPLE of Sussex were more than a little taken a back last weekend to see a double-decker London bus loaded with liggers winding its way through the country lanes en route for Brighton for the annual Juicy Luicy Seaside Beano. There were, natch, one or two stops at suitable drinking houses. Alf Martin wrestled with candy floss. Sheila Prophet nearly took an involuntary dive off the end of the Palace Pier and a good time was had by all. There wasn't a rock star in sight.



The Eagles definitely landed. Pictured at London Airport are Randy Meisner, Joe Walsh and our Page 3 girl, Joe's old lady. Picture: Richard Young

discovered they were playing support to the Tyla Gang and that their names were not the boldest type on the promotional posters. The little darlings didn't like this and came home.

Friday night was spent at London's Zanzibar, supping zany cocktails to mark the occasion of Heartbreaker Walter Lure's 22nd birthday. Julie Christie was in attendance, sporting a 'Chinese Rocks' T-shirt. The drinks bill came to £200 and Chris Jagger joined in the sing-song.

Talking of the brothers Jagger, I hear that my old friend Tim Rice is proposing Mick Jagger for membership of the Marylebone Cricket Club. And over in the United States, Mrs

Blanca Jagger has been talking of the loves in her life and was heard to comment, "Mick distrusts women because they are all trying to use him. In some ways he is a woman-hater because there are too many women available to him." Old rubber lips should be so lucky.

Meanwhile, up in sunny Carlisle, troublemakers Widowmaker have been up to their tricks again. At 10.30 in the evening the plugs were pulled out on them after they'd been playing for a mere 20 minutes. There were scuffles in the hall, two members of support band Quartz were injured and five police panda cars were in evidence outside.

And now I've heard 'em all. Phil Lynott is to play the part of the parson in Jeff Wayne's project 'War Of The Worlds'. And talking of acting, a mention for new group Next. The highspot of their act is a Dickens Trilogy wherein singer Phil Jones plays the roles of Fagin, Mr Bumble and Bill Sykes. Dressed as Sykes, he recently completed his act by hanging himself from the rafters of the club concerned.

But not to be outdone in matters morose, John Cale (his band now down to three members) removed the head of a dead chicken while performing his encore 'Heartbreak Hotel'. Is this art?

Quick one: Is this a sign of the times? Slade's new album 'Whatever Happened To...' spotted in the 'Easy Listening' rack of a major record store.

Now I have to report that The Damned didn't exactly take Boston by storm. When they played their first night at the Rats Keller (diner type joint) for the first time, only 28 people turned up and apparently there wasn't much response from those gathered. Everyone just sat there and ate and clapped politely at the relevant points. Next gig around, The Damned sat on stage eating peaches watching the audience — they didn't play a note.

When the boys played the Whiskey A Gogo in Los Angeles, Iggy Pop was there hanging around with Joan Jet of The Runaways. But charming little Rat Scabies also fancied his chances with the young lady and became mucho annoyed and attempted to indulge Iggy in manly sports.

Next, the Damned were invited onto a radio phone in show where they proceeded to abuse — plenty of four letter words — every caller. The station has an automatic cut-out system for bad language. Whenever naughty words are uttered, a record comes on automatically. That night the station had a non-stop music session.

And what on earth is all this? Lynsey de Paul has been asked to be come a Liberal parliamentary candidate? "I want to discuss the party's policies before committing myself," says Lynsey.

Finally, from Copenhagen, where Slade were witnessed partying into the small hours with Black Sabbath, reports reach me that Oxy of Sabbath fame has been recounting a rather nasty little story about what he did to Sonja Kristina's car on the motorway.

All for now, see y'all soon.

SEX 'O' CLOCK USA

disco dynamite with

"Baby come on"

a monster moving single

F. 13701

DECCA



10cc SUMMER BENDER

THE FIRST UK tour by the new 10cc has been announced for May and June.
They open at Glasgow Apollo on

Nationwide tour in May/June

May 27/28, then Aberdeen Capital 30/31, Newcastle City Hall June 1/2, Sheffield City Hall 3, Liverpool Empire 8, Stafford Bingley Hall 10, Manchester Belle Vue 12, Southampton

Gaumont 15/16, Hammersmith Odeon 18/19. Tickets for the latter gig are £4, £3, 50, £3, £2, 50.

The full line-up of the new band has still to be announced.

TOURS...TOURS

MUSCLES: Birmingham St Peter's College April 27, Folkestone La Clique 28, Retford Porterhouse 29, Fishguard Frenchman Motel 30, Cradley Heath Haden Hill Leisure Centre May 2, Mirfield New Pentagon Suite 5, Langley College of Further Education 6, Sutton Coldfield Good Hope Hospital 9, Nottingham Trent Polytechnic 10, Doncaster Outlook 11, Plymouth College of St Mark and St John 13, Brighton Top Rank 15, Bingley College 18, Sheffield Thornbridge College 19, Birmingham Aston University 27.

NEW SEEKERS: Great Yarmouth Racecourse May 6, Colchester ABC 7, Bury St Edmunds Focus Cinema 8, Caerphilly Double Diamond 18-21, Manchester Fagin's Club 23-28, Warrington Parr Hall 29.

JIMMY HELMS: Milford Centre May 1, Newcastle Incognito Club 6, Barrow Maxims 7, Rednal Chalet Club 13-14, Dorchester Tavern 21, Sheffield Josephine's 26-28.

FLYING ACES: London City Polytechnic April 30, London Dingwall's May 2, Accrington Lakeland Lounge 8, Chester Quaintways 9, Petersfield Mercury Club 11, Sunderland Top Rank 20.

DARTS: London Royal College of Art April 29, Reading Bulmershe College 30.

THE MOTORS: Newcastle Mayfair Ballroom April 29, Middlesbrough Rock Garden 30, Leicester Polytechnic May 7 (with Kursaal Flyers), Middlesbrough Town Hall 8 (with Kursaal Flyers), London Marquee Club 9, Basilford Towngate Theatre 11 (with Kursaal Flyers), Cardiff University 12, Salford University 13, Bolton Institute of Technology 14.

G BAND: Ennis Killen Lisnskea Orline Hotel, April 29, Ballymena Flamingo 30, Londonderry The Arboe May 1, Jordanstown Polytechnic 2, Bournemouth Winter Gardens 9, Birmingham University 14, Isle of Man Lido 24, Harlow Open Air Festival June 4, Cambridge University Centre 9, Oxford University Centre 24.

GRYPHON: London Marquee 27, Hull Technical College 29, Birmingham Mr Digbys May 5, Leeds Polytechnic 6, Manchester University 7, Solihull Civic 8, Barry Glamorgan 12, City of London Polytechnic 13, Aberdeen University 19, Edinburgh Heriot Watt University, Glasgow University 21, Shrewsbury Music Hall 23, Nottingham Playhouse 27, Southport City Theatre 28, Scarborough Penthouse June 3.



CADO BELLE: on the road

CADO BELLE: Galway Castle Inn April 28, Dublin Morans 29, Dublin Beifield University 30, Limerick Glentworths May 1, Sheffield Poly 4, Falkirk Grangemouth Town Hall 5, Dundee Tech College 6, Manchester Electric Circus 7, Slough College 13, Clacton Colchester Institute 14, London Roundhouse 15, Scunthorpe Tiffanies 17, Cleethorpes Winter Gardens 19, Lancaster Poly 20, Oxford Poly 21, Penzance Winter Gardens 24, Plymouth Aston University 27, Loughborough Town Hall 28, Stafford Top of the World 30, Cardiff Top Rank 31, London Marquee June 1, Liverpool Poly 3, Strathclyde University 4, Edinburgh Tiffanies 6, Hamilton The Bell 7.

SPLIT ENZ: Add Sheffield University May 3, Portsmouth Poly 19.

FRANKIE MILLER: Liverpool Poly May 6, Friars Aylesbury 7, Maidenhead Skindies 8, Chelmsford Chancellors Hall 12, Cambridge Corn Exchange 13, Sheffield University 14, Croydon Greyhound 16, Tunbridge Wells Assembly Hall 18, Ipswich Town Hall 19, Newcastle Mayfair 20, Folkestone Lees Cliff Pavilion 24, Swansea Branwyn Hall 26, Guildford Civic Hall 27, West Runton Pavilion 28.

PEACHES ON THE STREETS

THE STRANGLERS release their follow-up single to 'Grip' on May 6 - a double 'A' side of 'Peaches' and 'Go Buddy Go'.

A new British tour is being set-up of which the following dates are confirmed: Brunel University May 20, Croydon Greyhound 22, Cambridge Corn Exchange June 3, South-end Kursaal 11, St Albans Civic Hall 25.

Kiki to quit UK

KIKI DEE has split from her British backing band and is quitting Britain next week to live in America.

She plans to stay for "an indefinite period" in Los Angeles, and intends to form a new band composed of American musicians. There's a possibility that Little Feat's Bill Payne and Richie Hayward will be playing with her at some point.

There's also a personal reason: Kiki's boyfriend, Elton John's guitarist Davey Johnstone, is resident in the States.

'Racism' benefit gig

A MAY DAY concert organised by the Rock Against Racism movement is to be held at London's Roundhouse on Sunday, featuring Generation X, Carol Grimes & The London Boogie Band, Paul Jones, Aswad, Steel & Skin.

Ace cancel tour

ACE HAVE cancelled their first British tour for more than a year because of "the economics of touring in the UK today". The band, who have spent most of the last year in America, were due to open the tour this week to promote their 'No Strings' album.

Their manager Tony Dimtriades said they were not justly prepared for the tour just after their recent US dates and

added: "It would be financial suicide for us to embark upon such a venture at this point in time. Hopefully we can re-schedule at a later date. In America we can earn a living, in the UK the monetary powers that be don't even make that possible."

SUPERCHARGE FLUXED!

SUPERCHARGE are currently down to two members - saxophonist Albie Donnelly and guitarist/vocalist Leszek Karski - in a drastic change of line-up.

The group decided on the change to concentrate on the work of the two musicians/writers, and a new band will be announced soon. Meanwhile they issue a single 'Limbo Love' from their last album 'Horizontal Refreshment'.

Tempts quit

THE TEMPTATIONS have left Motown Records for Atlantic in a surprise move in the States.

They have provided the label with many of their early hits and were with Motown for 16 years.

The band recently brought in a new singer Lewis Price to replace Dennis Edwards.

Supertramp single

A SINGLE - 'Give A Little Bit' - is to be lifted off Supertramp's charting album 'Even In The Quietest Moments' and will be released next month.

Johnsons postpone

THE PROPOSED tour by top US soul band the Brothers Johnson for next month has now been put back to June or July.

Steeleye master tracks

A DOUBLE album 'Best Of' collection of Steeleye Span is released on Chrysalis called 'Original Masters'.

Included is one previously unissued track 'Bonny Morhen', recorded in April 1973 - guests include Mary Hopkins, Frankie Miller, Alexis Korner, Christopher Lee and Chris Farlowe.

The group are currently working on new material for their next studio album to be recorded in Holland in July. The band starts its world tour in August.

More halls for Barbara

BARBARA DICKSON undertakes her first major UK tour in May and June.

Dates are Redcar Coatham Bowl, May 22, Birmingham Town Hall 23, Newcastle City Hall 25, Manchester Apollo 28, Sheffield City Hall 28, Stratford Royal Shakespeare Theatre 29, Liverpool Philharmonic 31, Dunfermline Carnegie Hall, June 1, Glasgow Kelvin Hall 2, London New Victoria 4.

A guitarist or your life

BANDIT ARE looking for a new guitarist, following the departure of James Litherland to follow a solo career.

Litherland has decided to give up live performances for the time being. The band have had a week of auditions but as yet have not found a suitable replacement. Hopefuls can contact the band on 01-995 8087.

Bassist Cliff Williams has also left.



BLONDIE: to support Television

Stomu and Caravan sign

LATEST of a long list of signings to the Arista label are British band Caravan and Japanese born composer and percussionist Stomu Yamashta (pictured below).

Caravan, with new bass player Dek Messacar, ex-Wolf, have an album and single produced by Tony Visconti released in May.

The album, 'Better By Far' is out on May 20. The band can be seen at Lancaster Poly April 29, Exeter University May 5, Cardiff University 6, Nottingham University 7.



SWEET LITTLE 16 Elvis special single set

SIXTEEN number one singles by Elvis Presley are being released by RCA simultaneously on May 6.

They will be packaged in the original American colour sleeves and are available individually - or in a special box.

The titles range from Elvis's first UK Number One 'All Shook Up' from July 1957 to 'The Wonder Of You' in 1970.

TELEVISION TO TOUR BRITAIN

AMERICAN band Television, whose 'Marquee Moon' debut single recently made the UK singles chart, are to play several British dates in May. They are Glasgow

Apollo May 22, Newcastle City Hall 23, Sheffield City Hall 24, Manchester Free Trade Hall 26, Birmingham Odeon 27, Hammersmith Odeon 28, Bristol Colston Hall 31.

BLONDIE TO SUPPORT
US BAND Blondie are to support Television on the tour. The band have just finished touring with Iggy Pop in America.



METAL KIDS REFORM

THE HEAVY Metal Kids (pictured left) have patched up their differences and reformed. They split last year, with the departure of singer Gary Holton, and after six months have got together again with a new line-up. Founder members Gary Holton, bassist Ronnie Thomas, and drummer Keith Boyce, guitarist for two years Barry Paul, are joined by Jay Williams who replaces keyboards player John Sinclair. A new tour is being set for mid-June, and a single 'Overture/Chelsea Kids' is being re-edited by Mickie Most of their 'Kitsch' album for May 27 release.

TOGETHER AGAIN: (l to r) Holton, Boyce, Thomas, Williams and Paul

NEWS IN BRIEF

THE EAGLES' 'Hotel California' album has passed quadruple platinum sales, while their 'Greatest Hits' set has sold more than six million copies.

Bob Seger's scheduled tour put back to the autumn.

Specialist label Redwood Records have signed a licensing agreement with the Henry Hadaway Organisation, to be distributed by Pye. First product out this week is a **Buddy Knox** single 'The Harmony In You And Me Is Gone'.

Knox appear at the Rockabilly festival at the Rainbow this weekend and also at the 100 Club on May 3.

Tony Joe White making promotional trip next month and has new single 'Hold On To Your Hiney' out on May 20.



BOB SEGER
Little Bob Story plays Camden Dingwalls on May 5. **Eddie and the Hot Rods** Rainbow concert 'Star Rider' concert put back to June screening. **Carole King** working on first LP for Capitol, backed by Colorado band **Navarro**. **Arista** are to release the soundtrack from 'The Greatest' the film biography of **Muhammad Ali**. **Nell Spence** - better known to 'Big L'

listeners as **Dave Dennis** - appointed programme director at Radio Trent.

Former lead singer with the **Detroit Spinners** Philippe Wynne signed to Cotillion.

Burning Spear to play in UK in June and have new album 'Dry And Heavy' out soon.

Rico to support **Bob Marley** at London Rainbow concerts in the Summer.

A charity football match between the **Elton John XI** and the **Alan Mullery XI** is held at Hove Goldstone Ground on May 9 at 7.30 pm.

Horslips play the New Victoria on May 15.

Mud play a short series of one nighters next month to promote new single 'Slow Talking Boy'.

The **Real Thing's** new album is 'Four From Eight' out on June 1.

Rollers on the game

THE BAY CITY ROLLERS release a new album, 'It's A Game', in early June, with the title track released this week as a single.

Producing the album is Harry Maslin, who worked on David Bowie's 'Station To Station' and 'Young Americans' albums.

Lofgren, Petty extras

NILS LOFGREN has added further dates to his UK tour, supported by **Tom Petty** and the

Heartbreakers, at Lancaster University on May 9, and a third night at Hammersmith Odeon on May 16.

Beatles' live Bowl

THE EMI album of The Beatles 'Live At The Hollywood Bowl' is released on May 13, priced £3.35.

The single album will contain 13 tracks, and was produced by George Martin, remixed by Geoff Emerick, and will be promoted on TV.

'Twist And Shout', 'She's A Woman', 'Dizzy Miss Lizzy', 'Ticket To Ride', 'Can't Buy Me Love', 'Things We Said Today', 'Roll Over Beethoven', 'Roll Over Beethoven', 'Side two; 'Boys', 'Hard Days Night', 'Help', 'All My Loving', 'She Loves You' and 'Long Tall Sally'. The tracks were recorded in 1964-5.

Tracks are: Side one;



Johnny Nash

GREAT NEW SINGLE 'ROCK YOU TO YOUR SOCKS'

EPC 5159/FROM HIS LATEST ALBUM 'WHAT A WONDERFUL WORLD'



SHE ALWAYS records her interviews. One of those compact tape-machines stands unobtrusively on the table sucking in every sound right down to the faintest tinkling of a wine glass. Shrewd move, though a bit nerve-racking. Wonder if she really does have the record button switched on?

Elkie Brooks, the lady with the tape-recorder, is also one of Britain's finest female rock singers. She has been walking - no stomping - the boards for 14 years, fronting rock bands, walloping out her powerful pain - and - pleasure razor - silk vocals. And all those years on the road haven't turned her into a brain damaged wreck. She has retained her femininity and grace. She's not chocolate - box sweet but a lot prettier than her photos.

Late

Elkie is now a solo performer and her debut single by Leiber and Stoller, 'Pearl's A Singer' is in the Top Twenty.

"It's a bit of a late starter," she tells me, "perhaps because people are just beginning to know about me."

'Pearl' she instantly loved, but her husband, guitarist Peter Gage thought it lacked a "nice middle" so the next day at rehearsals Leiber and Stoller wrote a new one.

"For me," says Elkie, "it makes the entire song - that line about Betty Grable is so lovely."

Some have said the words in the song mirror her own experiences. True or false?

"People would like to think so. I suppose I was in a similar situation many, many years ago when I was doing cabaret before I settled in London. I was playing all these clubs and feeling very sorry for myself because I was having to sing material that I disliked."

During this discontented period Elkie took to drinking heavily: "I was 19 or 20 at the time and very unhappy. I was drinking because of depression and also because I needed the courage to actually get up on stage and sing songs I didn't believe in."

Scampi

Her manager at the time had persuaded her to do cabaret, and Elkie, like so many young female singers of the day (Kiki Dee was among them) found themselves in a frustrating situation: singing to scamp and chips, hating the repertoire, the music, but not yet offered the break or equipped with enough confidence to do greater things.

"I can't blame anybody for my lack of success earlier on," she admits. "You see, deep down I used to think I was strong but I was also very weak and lacked confidence. So how the hell was I gonna convince anyone else that I had talent?"

Her confidence reached a high when she first met her husband who told her straight: "I like your voice but not your act." He lured her away from the seedy cabaret circuit and formed a band called Dada of which Elkie became a part. It included a line-up of nine musicians who

BUBBLING BROOKS

Jan Iles talks to Elkie Brooks



ELKIE BROOKS: more people listen to what she has to say

played a fusion of jazz, rhythm and blues and classical music.

"Way ahead of its time," says Elkie, "but it was a monster and after a while it was impossible to keep nine really strong personalities together - and it exploded."

Out of that explosion came Vinegar Joe, a real good - time combo, comprising ex-Dada members Robert Palmer, Steve York, Elkie and Peter Gage. It was during those years with the band Elkie picked up the rockgirl 'harlot' image - swearing, hip-swaying hard-drinking songmama in her satin and lace.

"I gained a lot of confidence, certainly a lot of showmanship, or should I say show-womanship. Britain was going through a down phase - a 'So entertain me' kind of thing. We played a night at London's Marquee and we didn't get a titter out of the audience. I got upset and it made me say 'get off your ass and boogie' which the press picked up on and blew it larger than life. "Then every gig we played people expected me

to be awful on stage, swear and be rude to them. Sometimes they were rude to me and they used to need telling off, but there's hecklers and hecklers. Frankly I got bored hearing, 'GET 'EM OFF'. After the band folded I was playing some gigs at colleges and when guys started shouting I gave them a piece of my mind, 'cos I'd had a few drinks. Since then I haven't played any colleges, which is a shame because some of those audiences are great."

Effort

Elkie made three albums with Vinegar Joe, toured practically 12 months a year and as a result, the over - work made her physically unwell.

She says: "I was very cut up when the band split in '74. We had put so much effort into the band, but we weren't getting any real support from the record company. Also, we never had a proper manager to direct our career. We were on the road 82 weeks a year and when we did finally go into the studios it was

amazing how we managed to pull off some of the great things we did. At one point I was suffering from malnutrition and pneumonia because of the work, bad food and the digs. I think we had about three weeks off over three years."

She can be forgiven if she went solo purely because of the off putting monumental difficulties and hardships that finally led to Vinegar Joe's demise. A case of once bitten twice shy?

"No," she shakes her head, "that wasn't why I went solo. Actually I didn't know what the hell I was going to do when the group folded - I was in a state of shock."

"I know it sounds very dramatic, but I was living in this small flat and all around the walls were pictures of Vinegar Joe, all the things we'd done for three years, and I don't think I took the pictures down until six months after we split. Then I thought, 'Yeah, well, that's that'. It was a bit like when somebody dies - it takes a while to sink in."

Having gotten herself together she toured the

southern States of America for six months doing back-up vocals and the occasional duet with the lead singer, in a band called Wet Willie: "They couldn't believe me," Elkie laughs, "this little English lady swigging back bottles of Jack Daniels every night."

Patchy

When she got back to Britain she released her debut solo album on A&M called 'Rich Man's Woman' a good, even though patchy album in parts and one which showed off her writing potential. On one song, 'Try A Little Love' - about a groupie - she wrote: "I know you're hip to the way I feel, so give me good loving Mister Long, lean and lankey - you dress like a Limey, but I know you're a Yankee."

She explains: "I think a lot of American stars, (certainly when I was in the States in 1974) try to emulate Mick Jagger and other British rock stars. I dedicated a song to a girlfriend of mine whom I stayed with in Georgia. She was such a foxy lady, she was real

"I don't consider myself that wild now I'm happily married but she was really something else. It's funny, I find so many ladies have influenced my life about whom I've written songs"

When I ask about writing, she hesitates for a moment, then says as a writer she has improved because of her growing confidence. It also pleases her that now more people are listening to what she has to say.

"I think my strength is romantic songs. The hardest songs of all to write are rock songs, there are very few writers today who can write a good lyric and a good rhythm backing - say, like Chuck Berry. He is amazing . . ."

While at school her favourite was Cliff Richard. "Cliff was my fella, at 14 I fancied myself as the female Cliff."

School

She never really took singing seriously then because "I had aspirations of being a saxophone player. Don't laugh! I was in the school band and I persuaded my parents to buy me a clarinet, but got cheated off and fancied something bigger . . ." (pause for more hysterics).

At 16 she joined a 'Pally Band' where fellow musicians were much older than herself: "They turned me on to Billie Holiday and all these people I'd never heard of before."

Fresh from school and cocky, like most nubbles, she quickly had her confidence crushed as she grew more aware of what was going on: "At 16 you think you can do anything. At least, I thought so until I started mixing with older people and then found I had a long way to go to be any good."

She's stuffed herself silly with humble pie, had a lot of disappointments, upsets, but

"Being bitter," she says, "is such a negative thing."

A recent disappointment hasn't made her bitter or sad. She was initially asked to perform the song 'Argentina', which took Julie Covington to the top of the charts.

"They asked me to do the show, but it didn't work out. I don't really know why, my manager knows more about it than I do. I thought it was a nice idea. Being a musician and singer . . . I don't know whether that put them off. I do have rather a lot to say for myself musically. I never really got to the bottom of it."

Anyway that's in the past. What about the present? It promises a new Elkie album (featuring the omnipresent Steve York and Peter Gage), more singles and possibly a tour by the end of the year.

In short, a lot more of Elkie Brooks.

HERE'S MUD IN YOUR EAR!

SLOW TALKING BOY

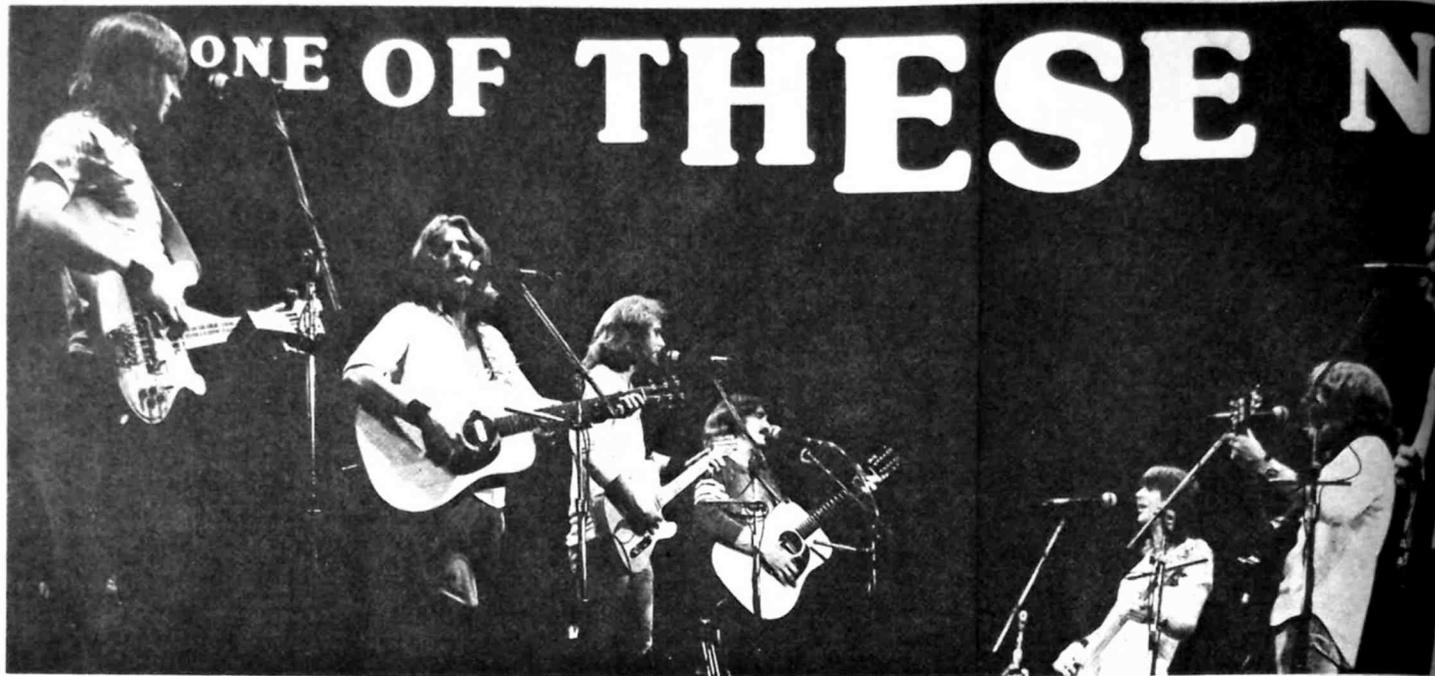
(PB 5024)

The explosive new single from

MUD

Only on RCA.





NEON HOTEL California signs either side of the stage. The back drop rises slowly to reveal a red Californian sunset, palm trees in silhouette against the skyline. Roars and applause for the scene, and more so the Eagles slip into the opening bars of 'Hotel California'.

It was tight, it was neat, it sounded just right — and that's not an easy feat in the great hollow barn that is Wembley. And they got their due rewards from the audience; the response throughout verged on — and sometimes went beyond — the fanatical. I just wish someone had never taught the guy behind me how to wolf-whistle.

Approval

"Thank you very much, London. We're the Eagles from Los Angeles, and this is my old buddy Joe Walsh." Roars of approval as Walsh, now such a dominant member of the band, slips into the heavy opening guitar riffs of 'Seems To Me'. The noise gets louder as Don Felder and Walsh play duelling guitars, and the rhythm section thumps along relentlessly.

Two numbers down and all's well, very well, as they float gently into 'Victim Of Love', which features

a distinctive Walsh guitar break. The kids are already shouting for 'One Of These Nights'. Just be patient — you'll get everything in time.

There was a touch of harmonica and the band bathed in blue lights. Through a medley, and into the familiar strains of 'Desperado'. Note audience response getting louder and more enthusiastic.

"1-2-3-4" . . . Yes, it's 'Lying Eyes', with the soft vocals of Glenn Frey. This was the gentler, laid-back country side of the Eagles. They can switch from this style to the heavier rock numbers with apparent ease. Whatever style they play in, the

A great night at that. Jim Evans reports on the first of the Eagles four nights at Wembley.

Pictures: Mike Putland

standard of musicianship and arrangements are as perfect as any you'll find in a live band.

Orchestra

So we came to a number from the 'Hotel California' album, 'Wasted Time'. Shortly into the piano intro, the back drop rose again to reveal something no-one expected. Not another sunset, not even a (tequila) sunrise,

but an orchestra, complete with conductor, ranged neatly in two rows along the back of the stage.

The string backing was retained for 'Take It To The Limit' — a number which proved most agreeable to the punters. Orchestra off, and it's 'Here's a Mexican style tune for you.' Walsh on keyboards, Frey on vocals and it's 'New Kid In Town'. Soon over, it's orchestra time again for 'Des-

perado'. They're really ripping through the numbers now as we come to a clapalongs, stampalongs, noisy, gutsy version of 'One Of These Nights'.

Then the throaty Joe Walsh takes up the vocal strains of 'Turn To Stone'. Walsh is bouncing with energy, and wielding a mean axe, though at no stage does he outblow the competent Don Felder. It would not have taken much more for

this number to develop into a mammoth jam session. As it was, it reached a beautiful noisy climax before it was time to move on to 'I'm Already Gone' with the four guitars to the front and playing most agreeably.

Joe Walsh: "How yer doin'? All right? Bring out yer dead." There was nothing dead at Wembley. The band and the audience were very much alive.



RANDY MEISNER



DON HENLEY



DON FELDER



GLEN FREY



JOE WALSH

HITS



SIX OF THE BEST

David Brown looks at the changes in the band and the six albums of the Eagles

AT THE incubation stage it looked and sounded like just another west coast country flavoured rock band. But six years later the Eagles fly into this country for four sell-out concerts at Wembley.

In fact, they've spread their wings so far that they've got to the point where their manager, Irving Azoff, doesn't like his stars talking to the music press.

It would probably have been an easier task in 1971 when Randy Meisner, bass and vocals, Glenn Frey guitar and vocals, Bernie Leadon guitar and vocals and Don Henley drums and vocals drew

have built on their head-start rather than get lost in numerous changes of line-ups and ego problems.

Strangely enough their LA sound was hatched in London, where they cut their first album 'Eagles' (1971 Asylum K53009), with ace producer Glyn Johns, at Olympic Studios.

It was a US best seller and made a



band.

For 'On The Border' they had used session slide guitar player Don Felder, who was invited to join them on a full-time basis. He was featured heavily on 'One Of Those Nights', which added a further country feel to their sound, and made their relaxed sound complete.

But they weren't to remain a five piece for too long, since personal troubles were constantly brewing within the band, and no group album appeared for a long time except for a compilation - 'Greatest Hits' (Asylum K53017), culled from their four albums, and doubtless to become a first volume.

Troubles came to a head in the band last year, resulting in Bernie Leadon quitting. For him the situation has turned full circle: he has recorded a solo album for scheduled Asylum release in the not too distant future, in London with Glyn Johns.

Meanwhile the band pulled in former James Gang guitar wizard Joe Walsh on a temporary basis to keep the band at full strength.

Then came the slightly surprising news that Walsh had become a fully fledged Eagle, though he has continued on his own projects, using colleagues on a forthcoming solo album. Walsh had the same manager as the band, but observers seemed optimistic about him remaining a full-time member because of his restless habits and the many outside pursuits and session work for which he is both constantly in demand and seems to enjoy.

So far though the union appears to have paid off, with them re-emerging in late 1976 with 'Hotel California' (Asylum K53051), from which the title track and 'New Kid In Town' have already made impact on the singles charts here.

The Eagles have already climbed to the top of the country rock tree and look like becoming the west coast answer to Abba as every single and album becomes an automatic hit. Hopefully they will soon see fit to speak to us and let us know what's coming next...



"You mean you want another?"

Changing guitars with alarming regularity, this time Walsh took hold of his voice box for a long loud 'Rocky Mountain Way', and a bluesy instrumental break into 'Witchy Woman' from the band's first album. Wailing voices and wailing guitars and that was it. There had to be encores, but how many, what would they be?

Hungry

The majority of the audience were on their feet making more than a little noise. Bouncers were rushing round the auditorium. The Eagles' fans weren't going to get out of hand - they were enjoying themselves, and were hungry for more.

Back came the band for the fast 'James Dean' - "This is too much really" - and 'The Best Of My Love'.

The third encore number is best described as a noisy Joe Walsh ego trip - difficult to tell why it was included in this part of the programme.

"Thank you for making our first night here so nice. Here's a song to remember" - 'Take It Easy'. S w e e p i n g searchlights across the audience. Bows, goodnights, it's all over. Two hours of solid entertainment and excellent music.

The Eagles can be classified as a super-group, but they don't remain too aloof from their fans. They were as knocked out by their warm reception as the fans were by the music. No. It's difficult to achieve a warm atmosphere in the vast spaces of Wembley, but they did it. The Eagles, with their current line-up, have well and truly taken off. They're in full flight.



themselves together to form the Eagles.

They had come from the band Linda Ronstadt had taken on the road earlier in '71, consisting of an unemployed pool of country rockers that hung out at Los Angeles Troubadour Club waiting for the big one.

Their roots are deep and varied but include bands such as Poco and Rick Nelson's Stone Canyon Band.

Bernie Leadon had been a member of the most influential of all west coast bands, the Flying Burrito Brothers from '68-'71. The group had direct connections with the Byrds, who seem to figure strongly in the development of most groups of this nature somewhere.

With their joint experience of the best of rock linked with country licks and the tight harmonies that later became their trademark, the Eagles joined the ranks of a handful of hopefuls emerging from Los Angeles at the time, working along similar lines. In this survival of the fittest fight, it was the Eagles that came out as firm favourites, and unlike others

small but positive impression here.

The opening track, 'Take It Easy', was written by label mate Jackson Browne with Glenn Frey, and provided them with a hit single in their home country. Also on that album was another of their best known numbers, 'Witchy Woman'.

Their second LP is regarded by many to be their masterpiece, 'Desperado' (1972 Asylum K53008), a theme album based around an updated view of outlaws. It also features the 'Tequila Sunrise' hit, 'Doolin'-Dalton' and the title track which Linda Ronstadt effectively covered.

'Desperado' was again recorded in London with Johns, who part recorded their third offering 'On The Border' (1974 Asylum K43005), but they completed it in Hollywood with Bill Szymczyk.



This contained another number written with Jackson Browne 'James Dean', and provided them with a US smash hit, 'The Best Of Your Love'.

Their popularity in the States was now firmly established, and it was time for them to break Europe, where their sales were steady, but unspectacular.

Eagles' album number four did the job - 'One Of These Nights' (1975 Asylum K53014), which provided single hits with 'Lyn' Eyes', the title track, and 'Take It To The Limit'. They backed this up with European dates including a summer concert at Wembley on the Elton John show. On the same bill was Joe Walsh, who was later to join the



Singles

reviewed by DAVID BROWN

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

If there's no surfing sounds, you can still...

CATCH A WAVE

New Wave

THE JAM: 'In The City' (Polydor 2058 866). Sure proof that high energy doesn't mean low mentality. Surging 1977 metropolitan blues with rumbling bass, shuffling skins, tough licks and quick-speak chorus. Be there or be square. +++++

THE SAINTS: 'Erotic Neurotic' (Harvest HAR5123). Aussie expressway to your skull on 100mph version of 'I Wanna Be Your Man'. Tuff enuff. +++

THE COUNT BISHOPS: 'Baby You're Wrong' (Chiswick S12). Competent pop with a catchy guitar rhythm and easily memorised chorus. +++

THE ADVERTS: 'One Chord Wonders' (Stiff BUY13). Not up to the label's usual high standard. Lost production. After a characteristic one-two-three-four start this one rams the usual message home about not giving a damn. And come to think of it why should we? ++



TWO OLD wavers...

Old Wave

ROBERT WYATT: 'Yesterday Man' (Virgin VS115). Charismatic treatment of Chris Andrews' oldie with a weird and wonderful rhythmic accompaniment and the marvellous mouth of Wyatt. Hi there All! +++++

MR BIG: 'Feel Like Calling Home' (EMI 2610). Thought they were meant to be 'eavy'? ++

RUBETTES: 'Ladies Of Laredo' (State STA44). A bit long and drawn out, but at least they are adventurous enough to try something different. Probably a grower. +++

KLAATU: 'Sub-Rosa Subway' (Capitol CL15918). Harmless late-sixties drifting pop sound. Sounds a lot like Blossom Toes to these ageing ears. ++

DENNY LAINE: 'Moon-dreams' (EMI2588). Buddy butchered, can't see the point. ++

ZZ TOP: 'Arrested For Driving While Blind' (London HLU10547). Greasy tracker that boogies tightly before breaking into a cold sweaty axe solo. Crazy lyrics adds further cactus charm. Wish we had radio stations that played this kind of music. +++++

STARZ: 'Cherry Baby' (Capitol CL15916). A letter from a boy with love in his heart and lust in his eyes, to the lady that's got his pulse racing. Neal idea. A band with a future. +++

BRETT MARVIN & THE THUNDER BOLTS: 'Blow Me Down' (Sonet SON2053). Two years old

and already gathering cobwebs. ++

LOU REED: 'Rock And Roll Heart' (Arista 105). Punkie Lou's plaintive plea from album of same name. Simple, beaty and works well within his limitations. +++

HEART: 'Dreamboat Annie' (Arista 104). After falling to make it with a couple of rockers, Heart soul things down with an acoustic based opus that's softer than used Andrex. ++

BAY CITY ROLLERS: 'It's A Game' (Arista 108). A cover of the String Driven Thing mini-hit. Frankly, they don't add anything to the original and if it wasn't the Rollers it wouldn't stand a chance of being a hit. ++

ROBIN SARSTEDT: 'Just Tell Her Jim Said Hello' (Decca F13705). After missing with Jimmy Cliff's 'Limbo', Robin has a go with an Elvis rocker, penned by Stoller and Leiber. It would be hard to outclass the genuine article, and while this is a valid attempt it gets just ++ for unoriginality.

Let's Go Down The Disco

Q: 'Dancing Man' (Epic EPC5137). This shoe shuffer's going down well Stateside so. +++++

GENE FARROW: 'Hey You Should Be Dancing' (Magnet MAG 89). Presumptuous perky popper. Catchy hooks and all that jazz. ++

DAVID AND THE GIANTS: 'Ten Miles High' (Capitol 15915). Northern soul from '68, two miles up on McGuinn and pals. ++

KARMA: 'Funk De Mumbo' (A & M AMS7283). Jazz funk mumbo jumbo. ++

LOVE POTION: 'Face, Name, Number' (Polydor 2058 845). Makes little impression. ++

GRAMOPHONE REVIVAL: 'Disco Carmen' (RSO 2090 225). Izzy, dizzy, let's get Bizet. On second thoughts let's not. ++

EARTH WIND AND FIRE: 'Singasong' (CBS 5198). Down to earth, a bit of wind, but not quite enough fire. +++

DETOURS: 'It's A Real Shame' (MCA292). Thin stomp. ++

TRAMMPS: 'Disco Inferno' (Atlantic K10914). Yeah, burn it down brothers! ++

HEATWAVE: 'Too Hot To Handle' (GTO GT91). The boogiest band in town with another chart-bound slice of the action. Superior arrangement, super production. Easily the pick of the bunch. Get down to it y'all. +++++

DENNIS NEIL: 'Sally In The Moonlight' (Transatlantic BIG561). Great jazzy middle eight adds a touch of class to what could otherwise be just another ordinary workout. +++++

Dullsville

RACHEL: 'Spend Your Love' (Polydor 2058 867). Save your money. ++

MISTY: 'Somebody' (Polydor 2058 826). Pointless re-release of a bad salad. I mean sad ballad. ++

DON ESTELLE: 'Only You' (EMI 2607). The death of another good old song. ++

ZIGGIE ADDY: 'Touch Me' (Private Stock PVT100). No thanks. ++

BRIAN TAYLOR: 'This Is The Last Time' (Private Stock PVT97). 'Can't say I'm sorry. ++

RULA LENSKA: 'In A Movie With You' (BAC BC50003). Folly, sheer folly. ++

AL SHARP: 'Never Gonna Leave You' (GTO GT92). Starts all right but then takes a dive. ++

DIMITRI: 'The Magic Is You' (Mercury 6011 070). Seek and destroy. ++

SEX O'CLOCK USA: 'Baby Come On' (Decca FR13701). About as sexy as a sausage sandwich, sister. ++

CHRIS NEAL: 'Who Was Made To Love Her' (DJM DJS 10769). Dreary ++

FUMBLE: 'Carol Please Come Home' (Decca F13702). I think I know why she left home. ++

SCAFFOLD: 'How D'You Do' (Bronze BR039). Folk farce. ++

EASY STREET: 'Flying' (Polydor 2058 873). Nice group, unexceptional song. ++

ADDRISI BROTHERS: 'Slow Dancin' Don't Turn Me On' (Buddah BDS 456). Sounds like a circus act. 'Somebody play some rock 'n' roll they plead' - wish someone would do it instead of just talking about rather than this wishy-washy stuff. ++

PRELUDE: 'Oh My Soul' (Pye 7N45689). Meek and mild. Had it been a bit bitter it would have been a bit better. ++

CRYSTAL PALACE: 'Take It All' (Sonet SON 2105). Come on the Eagles - oops, it's not the footy team but an average plod - along band. Shame. ++

WAVE BYE BYE EVERYONE THAT'S THE END.

THE GRAEME EDGE BAND: 'Everybody Needs Somebody' (Decca F13688). Strange organ sound, dated effects, letdown lyrics. ++

URIAH HEPP: 'Wise Man' (Bronze BR037). Too late and too slow. A more representative album cut, like 'Rollin' On', would have been a better choice. Previously unused flip 'Crime Of Passion' for Heep freaks. ++

THE MARSHALL TUCKER BAND: 'Heard It In A Love Song' (Capricorn 2089 045). Fruity flute into average workout. ++

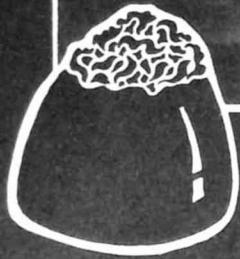
PAT TRAVERS: 'Rock 'N' Roll Suede' (Polydor 2058 877). Dud guitar dude with a song that has little to do with rock and roll. Flip 'Makes No Difference' is better. ++



... and a Heatwave

BLACK MAGIC

Your Selection



"Spring Surprise"

MILLIE JACKSON
LOVINGLY YOURS
2391 252*



"Nutty Crystal"

THE FATBACK BAND
NYC NYUSA Includes the single Double Dutch
2391 265*



"Soft Centre"

ARTHUR PRYSOCK
ALL MY LIFE Includes the single When Love Is New
2383 441



"Peach Delight"

GLORIA GAYNOR
GLORIOUS
2391 264*

*Also available on Cassette.

US HEART-THROBS



Hey! Chinless wonder

Edited by DAVID BROWN



A Starz' face

THE LATEST permutation of the Jagger / Mercury / Tyler schools of looks breezed in to town briefly last week.

He is Michael Lee Smith (above left), lead singer of heavy metal combo Starz, who were recently described by one US publication as "like Kiss without the make-up". Make what you like of that remark, dear reader.

Capitol Records are obviously keen to build up on the boy's looks, and when he popped into London for a few hours t'other day, they whipped him away for a lunch with representatives of the nation's teen press.

A former taxi driver — "They kept taking my money!" — Michael formed Starz in 1975 in a New York Chinatown loft, with guitarists Richie Ranno and Brenden Harkin, bassist Peter Swevel and drummer

All the nice girls love a boxer



LOOKING LIKE Paul McCartney with muscles, Sylvester Stallone (left), can't go wrong. He's not only the star of the film they're all talking about — 'Rocky' — but he wrote the story too.

Having broken box office attendances Stateside (Ray Davies of the Kinks says he went to see it five times!), the film opened to rave reviews in London last week.

It's one of those 20th century fairytale epics, with a Cinderella disguised as a boxer. Rocky is a back street boxer, and part-time debt collector with a heart of gold.

The shabby street where he lives is right out of panto-land, and his fairy godmother arrives with a wave of the film maker's magic wand. Rocky's golden staircase to the big time is there before him.

America, the film stresses, is the land of opportunity, and so, by means of promotion, our backstreet mauler gets a chance to fight Apollo Creed (Carl Weathers), the Heavyweight Champion of the World (Gosh!).

Sister

But wait a minute, something is missing — that special ingredient — Love. Enter Adrian (Talia Shire), who works in a petshop, and is the sister of one of Rocky's friends.

Rocky starts walking out with Adrian in his own clumsy fashion, and soon discovers that beneath that fragile face is a rare beauty. "I always knew you were pretty," he tells her as he removes her glasses.

With fresh responsibilities, Rocky changes slightly from his dumb self (an almost direct lift of Marlon Brando's famous 'On The Waterfront mutant), to a more aware human being.

Come the night of the big fight he's a changed man, and goes in determined to keep on fighting till the end, even though he figures he can't win. The fable's getting a bit thin at this point and if I tell you that the final lines are: Girl: "I love you." Boy: "I love you too," you'll get the gist.

One thing though, considering it involves civilised man playing a primitive man in the boxing ring, it isn't too brutal. If anything the fight scenes are occasionally underdone.

HOT ON the heels of last week's Elvis imitator comes this shot of Roy Orbison — or rather 32-year-old Gerry Grant.

Gerry, from Stoke-on-Trent, presents a 'Tribute to the Big O', and even drives round in a big American car — a 1963 Pontiac Parisienne.

His act has met with the approval of the real

Roy's fan club, and he was even booked by them to play at their appreciation night.

"I can't help looking the way I look", says Gerry. "It wasn't my fault I was born with no chin and big ears."



GERRY GRANT: not his fault

Dance your gut off!

REMEMBER THE days when people went to discos to dance? Well, these days you'll be lucky if you can get in the door past the health fanatics.

It seems as though the latest trend is 'swingnastics', as it has been dubbed by one national daily — slimming by disco dancing.

All you need is some fast, loud music and unlimited energy as you dance away those unwanted pounds to Jumping Jack Flash or 'Save Your Kisses For Me'.

Then you can put on your track suit and run your loved one home — literally of course.

SHAKIN' STEVENS THE SHIP'S STOWAWAY

THERE'S NO stopping these rockers when it comes to making it to a gig.

Take Shakin' Stevens for example. There he was, with just a few minutes to spare before catching the ferry to France due to a few after-gig celebrations, and when he gets to Dover he is suddenly

aware of the fact that he is minus his luggage — including his passport.

So, what could he do? Go home and miss the boat? Or do his best to carry on regardless? Without even ruffling his leather jacket or getting a Brylcreem hair out of place, our lad gets in the band's gear truck, and hides among

the equipment.

Now, things got a bit hairy when French customs took a quick look in the truck. But somehow they didn't catch this rock 'n' roll stowaway. He made the French gig and reported his passport stolen.

Thank God The Pirates didn't go on the same boat!



SHAKIN': Hidin'

'The Tolkien Companion' — JEA Tyler, Pleador Books, £1.50. BILBO BAGGINS was old. But the glint of greed still lit his eyes, and when his young relative, Frodo, turned up at his luxurious lakeside villa with some news, it burned even more fiercely.

"It's another book, Bilbo", he announced.

Bilbo cackled, and stretched out a furry hand to grasp the limpback. He began to intone in his ready voice one word — "royalties, royalties..." Then he tossed the book aside.

"You know Frodo", said Bilbo disconsolately, "I often think about

'Bored of the rings'

old JRR these days. It's a real industry, isn't it? If he'd lasted a few more years, I might have been able to build him a mausoleum bigger than the Great Pyramid solely out of books written about the books that gave me all this

He gestured to the thick pile carpets, the evilish girls, the gold plated colour TV and the signed photograph of Grace Fields.

"Somehow it's all wrong. He wrote a damn good story, that's all, and along come all these nutters who squeeze every last preposition in the damn thing dry, for their theories sake. Anyway, it's costing me money to get rid of the damn things. I mean, I get around three to four hundred books a day written about me..."

He reached for his glass of genuine nightingale milk. "Where will it all end, that's what I ask myself. Where will it all end?"



The Clash



JOIN US ON THE WHITE RIOT - '77 TOUR

MAY					
Sun.	1st	Guildford, Civic	MAY	16th	Swansea, University
Mon.	2nd	Chester, Rascals	Mon.	17th	Leeds, Polytechnic
Tues.	3rd	Birmingham, Barbarellas	Tues.	19th	Middlesborough, Rock Gardens
Wed.	4th	Swindon, The Affair Ballroom	Thurs.	20th	Newcastle, University
Thurs.	5th	Liverpool, Erics.	Fri.	21st	St. Albans, City Hall
Fri.	6th	Aberdeen, University	Sat.	23rd	Stafford, Top Of The World
Sat.	7th	Edinburgh, Playhouse Theatre	Mon.	24th	Cardiff, Top Rank
Sun.	8th	Manchester, Electric Circus	Tues.	25th	Brighton, Polytechnic
Mon.	9th	London, Rainbow	Wed.	26th	Bristol, Colston Hall
Tues.	10th	Kidderminster, Town Hall	Thurs.	27th	West Runton, Pavillion
Thurs.	12th	Nottingham, Palais	Fri.	28th	Canterbury, Odeon
Sun.	15th	Plymouth, Fiesta	Sat.	29th	Chelmsford, Chancellor Hall
			Sun.	30th	Dunstable, California Ballroom
			Mon.		

... now out + THE LP + The CLASH

HOMESICK TRAMP

Supertramp have moved to the States — it's not all sunshine and roses... DAVID BROWN reports



JOHN ANTHONY HELLIWELL: misses the beer

SCENE ONE: LA Freeway traffic moving gradually through a smoggy haze. From the end of a long tailback emerges a colourfully attired motorcyclist. A ray of sunlight glints off his white helmet.

This son of Easy Rider is not making a trans-American trek — he's merely trying to get to work.

He wishes he has a big bike, like the guy in the movie, then he could really open up and show these huge cars something. But for the time being he'll have to make do with his Honda 360cc to get him to the recording studio and back — hopefully in one piece.

This knight of the road is none other than John Anthony Helliwell, sax and other wind instrumentalist with Supertramp, British band extraordinaire now resident in Los Angeles.

There's a lot of freeways here, terrific wide roads. The trouble is many people are half asleep when they're driving along, and if you nip in and out between the cars you're defying death.

"And you should see it when it's wet. They're just not used to it — cars all over the place."

Supertramp made the move to the States to continue their musical attack on the universe. California seemed a good place to base themselves, since drummer Bob C Benberg came from there. But how had a lad from Todmorden, Yorkshire settled in?

"It's a strange place. It takes a bit of getting used to, I can tell you," John admits.

"LA is just a big

smoggy sprawl. It's OK down on the beach though. You don't get the smog there for some reason. Must be a wind off the basin."

What did he miss the most? "You can't get a decent pint here. I shall be glad to taste some decent beer when we come back in the summer."

Surely there must be some compensating factors?

"There's plenty of good jazz over here. More choice than in London anyway. I saw Weather Report recently — they were fantastic."

Roger (Hodgson — vocals / keyboards / guitars), is a spiritual seeker, and he's found a circle of friends here and has been very productive as a songwriter as a result."

The latest Supertramp masterpiece, 'Even In The Quietest Moments' was recorded at the Record Plant, Los Angeles, and the Caribou Ranch, Colorado.

"Caribou was fantastic, but we could only book it for two months, so we finished the album off in LA."

At the same time we were in the Record Plant, the Tubes were in another part of the studios. They were a real scream. They go in for a lot of dressing up and using video screens and putting on a huge stage show.

"With Supertramp it doesn't really matter where we work — we find our own level. Supertramp is an entity within itself."

Were they pleased with the latest album?

"Very. With 'Crisis' we rushed into it, rather in the wake of 'Crime Of The Century'. With the new one it was more planned."

"We came over here to consolidate our position in the States — we wanted to

really attack the places we weren't known. There are still some cities we have to make an impression on."

"It's true that we had to do it at the expense of our own country, but we're looking forward to playing back there when our world tour brings us to Britain at the end of the summer. I miss the place..."

SCENE TWO: Seattle. Early days of their current North American tour.

"It's overcast and dry," John reports on the phone. "We're a week and a half into the tour and having to curtail gigs due to illness."

"We had to cut one gig short and cancel another, as Roger's voice gave way. We've all had colds, even though the weather's quite good."

"They've been playing ice hockey stadiums and they've broken a few attendance records already. New York is forthcoming and they have yet to meet with success there."

"It's so repressive. The kids go mad when they see there."

"We've been playing with Gallagher and Lyle, and now Procol Harum. We're touring with John Miles next."

"I want to have a look at Harum — suss them out before we go out there and play. Their drummer has always been one of my heroes."

"We're doing material from 'Crime' to the new album, using a bit of film — not too much, we don't want to overdo it — a sunrise, montage and a few quick flashes in 'Fool's Overture'."

The next recording project for the band is to do a live album. They've obviously learnt a trick or two from A&M stablemate Peter Frampton.

"The last time I looked at the British album charts there was Bert Weedon at the top," I said surprised John. "I just couldn't believe it."

"We want to do a live album before we get round to the next studio one, probably by the end of the year. All we've

done before are radio concert broadcasts.

"We got the idea of doing a live album — or albums even — from listening to one of them in Tokyo of all places. The band has an excitement live that we can't get in the studios, and it would be great if we were able to capture that."

"Also, I'd like to do an album of my own one day. But that won't be for a long time yet. We've got too much work on at present over here. America is such a big place to break. It took Peter Frampton two years to break here."

Was he thinking of remaining in the US?

"I don't know where we'll end up, and I don't think I want to live in LA always. I want to live somewhere green."

Scene fades to shot of the back of a motorcyclist riding along an English country lane to a soundtrack of birds singing, and 'Even In The Quietest Moment'.

Roll credits, final titles — THE END.

Breakers Yard

The fax on the new entries into the chart

SECOND EDITION ROGERS



THE NAME Kenny Rogers (above), will be familiar to most people only if it's bracketed with another name — The First Edition. It was this band that achieved a lot of success with a record that caught the anti-war mood of the late sixties in America. The war and record in question being Vietnam and 'Ruby, Don't Take Your Love To Town'.

Edition in 1967. Kenny left the First Edition last year, and his current single, as well as being his first solo effort since the split, is also his most successful ever, even outselling 'Ruby'.

That single is 'Lucille', and it's been riding high in the US country charts for some time. It's even crossed over into the pop charts and is beginning to show here.

But Kenny Rogers and The First Edition had been around for a long time when that particular record took off to international success. Kenny had been a member of the New Christy Minstrels in the early sixties, as had three members of the First Edition — Terry Williams, Mike Settle and Thelma Camacho.

Kenny's followed this success up with a new album, recorded in Nashville and using some of the city's fine session musicians, as well as the vocal support of the Jordanaires. He's currently on tour in the US, and reports are that he's been playing to full houses wherever he goes.

It's like they say. Old Country singers never die, they simply play away. And very successfully too.

As well as the New Christy Minstrels, Kenny had been a part of the folk scene for several years. He set up The First

● Album review on page 22.

SOFT SOUL SHUFFLE



DELEGATION (above) is a three man group that consists of Len Coley, Ruddy Harris, and Ricky Duddy. They describe themselves as a "soft soul group", and so far have two singles to their credit.

All three of the lads came over to Britain with their families in the early sixties, and all of them grew up in Birmingham, where they met as schoolboys. But the first time they got together professionally was in January this year.

Len, the acknowledged leader of the group, bumped into Ricky in November last year and suggested they formed a group. Ricky liked the idea, and in January they brought Ruddy in on the plan. Things moved fast. By the end of January they had a three year recording contract with State records, and two singles in the bag, 'Promise Of Love', and their latest, 'Where Is The Love'.

different names," said Len, "but then one day we just hit on Delegation and that was it."

The three have now assembled a backing band, and are busy rehearsing and writing new material for a possible album some time this year.

Len thinks that the time is right for a new soul band, and that it could be Delegation.

"What we need is a couple of hits to put us on the map," he says.

They have some strong backing, so he could be right. Their song writing team is none other than Denn and Gold, who wrote the Real Thing's most recent chart entry 'You Never Know What You're Missing'. So Len may well be right.

Recently they went on tour to Germany for a month, and finished off with a one week residency at the Fleet Club, Stockton-on-Tees. With the success of the current single, we might see them in more prestigious venues yet.

RAGS TO RICHES

HE WAS the jean salesman who joined one of the world's hottest bands at the peak of their career.

David Coverdale rose meteorically from the small clubs he was used to when he joined Deep Purple. Within the space of a few weeks he was strutting his stuff in front of capacity audiences all over the world. Now, with Purple split he's launched himself on a solo career, with an album out shortly.

"I felt like Cinderella when I joined Deep Purple," he says. "It was like something in a film. Ian Gillan had left the band, and they were advertising in the trade papers. I sent in a demo, recorded during one particularly drunken evening. They also wanted a photograph, and I sent in a very old one of me in my boy scout uniform."

The remnants of Purple were impressed, and he was invited to jam with them. "They gave me a lot of support, and they're all a friendly bunch of guys — we're still friends despite the split. When Glenn

Hughes (bass) and me joined the band I think we brought a more soulful feel to the music. We tried to make it more reflective, rather than hit you straight between the eyes stuff."

"It wasn't that nervous about joining Purple. Before I signed I already had ninety nine per cent confidence in my abilities. I've been very influenced by black

bands and went to art college. But he didn't like the teaching, and packed it in. He ended up working in a boutique and "going out of my head."

Deep Purple were also one of the first British bands to play behind the Iron Curtain — an experience that David didn't enjoy.

"It's so repressive. The kids go mad when they see Western group goes over



DAVID COVERDALE

singers and I've always sung from the stomach.

"I served my apprenticeship in working men's clubs. If you can survive the club circuit you can harden yourself to anything."

Born in Salisbury on September 22, 1951, David joined a number of local

there. The authorities thought our music was subversive. They had heavily armed guards in front of the stage.

"A big security guard hit a girl in the face. I hit him over the head with my microphone and Ritchie Blackmore kicked him on the head. He

turned round and aimed his machine gun at us." Christ, it really looked as if he was going to fire. Our lives were flashing before our eyes."

So what caused Purple to split at the peak of their success?

"If you're on the road, you're in each other's pockets day and night," says David. "You get tired and fed up with one another. The split had to come. We could work a lot of our aggressions out on stage, but not all."

"I think Ritchie smashing up his guitar on stage was justified. It provoked the audience into getting rid of their pent up frustrations, and I'd rather know they were smashing up a few seats rather than going out and kicking people in."

"I'm not too violent myself. I think if you're feeling down, the best thing to do is to get to grips with a good woman. People are at their most creative when they're in love."

The title of David's album is 'Whitesnake'. Why did he pick that name?

"Because snakes are phallic symbols, and I like writing about phallic things. I'm also a

romantic person. I don't just like writing about raw sex. The songs I write are like a diary of my life. I write mostly from experience. If I look back at a year's songs it's like turning the pages of a book."

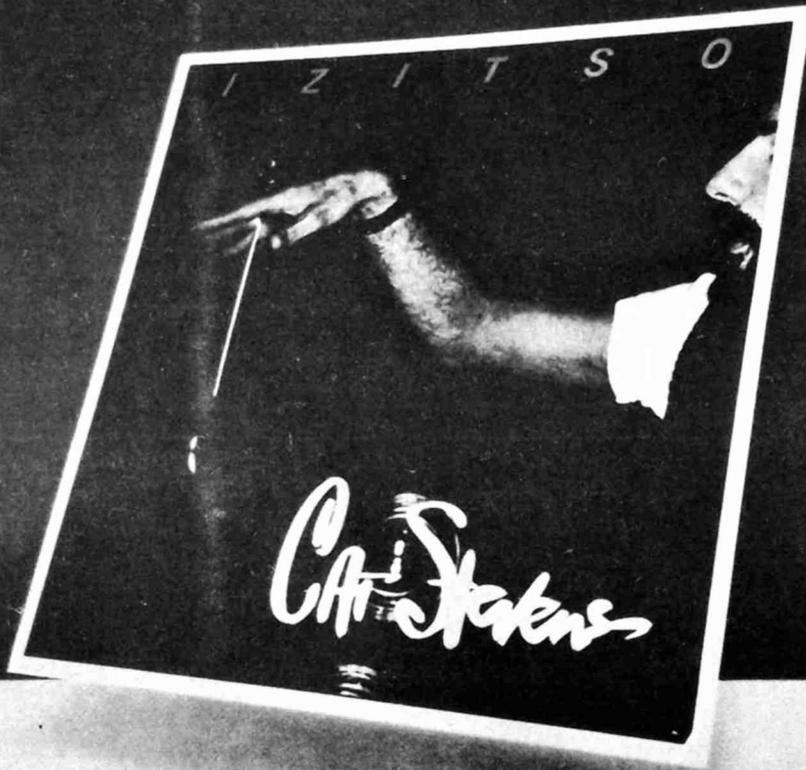
"A lot of the songs on the album I wrote for Purple, and I still like to think I'm writing for a band rather than just me. The musicians on the album are all pretty unknown. But I do think many name artists have got too complacent they aren't working hard enough."

"I want to go out on the road, but I'll be happy going out as a support act. I want to do the smaller clubs and concentrate on Europe. I can't come to terms with America — the people over there are very impersonal."

Is there any chance of Purple getting back together again?

"I got drunk one night with Ritchie, and we talked about hiring the Albert Hall and getting all the old members of the band back together again. "It's like a dream — but chances are it won't come true." ROBIN SMITH

A New Collection from CAT STEVENS



I Z I T S O

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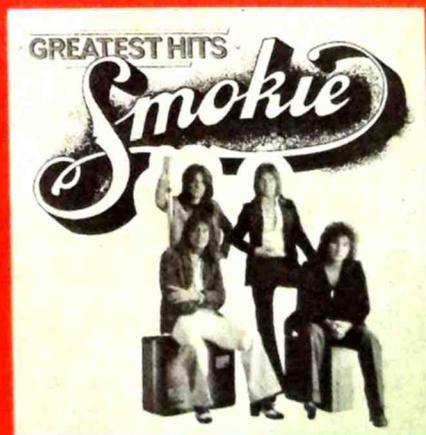
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are greater hits than others.

• GREATEST HITS •

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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



SRAK 526 available on tape

LINDA LEWIS has just released a new album 'Woman Overboard' and a single from it, 'Moon And I', is due out shortly.

With her old man, Jim Cregan, away on business, I took the opportunity of getting on the sofa with the lovely Linda to discuss matters of great import. C'mon little Linda, tell it like it is / has been / may be / will be.

I thought the weak points of the new album were the Cat Stevens produced / written numbers.

"Yes, they're very commercial, but I really rate his songs. 'Bonfire' will be great for America. He's a very difficult guy to work with. He tends to throw tempers. We're both perfectionists, but I'm also easy going."

How d'you choose the single? "It was difficult to know which one to pick off the album, so I settled for the one I love most, 'Moon And I.'" At this juncture, we are joined on the sofa by Mick, not a friendly neighbour Irishman, but Linda's dog, a red setter. So, three up and the conversation continues.

Come a little bit closer and tell me about married life. "It's the same, except we've got more things now. Jim's in LA with Rod just now." Would you like to have children? "Yeah, sometime. Someone gave us a book for our wedding on how to do it. We just keep practising!"

Er, the picture of you on the album sleeve, Linda, is, shall we say, er, sensual to er, say the least. "Yes, actually it was taken in the bath, though we like to pretend it was shot somewhere in the Pacific. I sing best in the bath, you know."

Giggle

Was the album recorded in the bath? (Giggle, giggle). "We did it all over the place - with Allen Toussaint in New Orleans, Cat Stevens in Los Angeles, Bert DeCoteaux in New York - and Jim in London. Jim's a marvellous producer. And if he really practised, he could be a brilliant guitarist. I keep leaving guitar instruction books around the house for him, but he never takes the hint.

"When we were in the Seychelles, we got together writing songs, tossing around ideas. We seem to be a very natural combination. This could prove a new avenue for us."

D'you find writing easy (Linda penned some of the numbers on the new album)? "I just like to mess around with words. Say, I got the idea for 'Light Years Away' when we were in a restaurant. I got a bit tipsy and the words came to me as we were walking home - 'When you've had your fling, I'm the one with the broken string. String not heart'."

So, current plans, darling? "We're doing a radio promotion tour, going round all the local radio stations and doing a lot of interviews. No, I don't mind doing interviews, but you're lucky you're not at the end of the list, I'll have had enough by then." (Smile, smile).

Any TV? "I've just done a part in 'The Fosters' comedy. Hey! and I'm on the back of buses." Pictures of you in the bath on the back of buses?

**Who
said
this
lady
deserves
the
back
of
a bus?**



Picture: Steve Emberton

INTERVIEW BY JIM EVANS

"Yeah, out of reach." (Giggle, smile).

Weren't we talking about TV? "Yeah, I've just turned down 'Celebrity Squares'. And they wanted me to do some programme with Bruce Forsyth. I don't want to fall into the trap of doing TV shows Lulu style."

How's it feel to have got where you have, I don't mean the back of a bus, I mean the pop star bit? "My ambition used to be to meet all the Beatles. I've done that, now I'd like to talk to the Duke of Edinburgh."

"Aristocrats fascinate me. I mean, they never seem to show their feelings. I can't really imagine

Prince Phillip going to the loo. I tried to meet him once. I went to a polo match he was playing in, but didn't get further than his bodyguard."

Affair

What about ordinary people, your fans? "I don't aim my music at anyone in particular. Young, old, male, female. I was walking down Oxford Street one day after my last stint at Ronnie Scott's, when a lady selling newspapers recognised me when I asked her the way. She began talking about Ronnie Scott's

and how she'd had an affair with a jazz musician.

"Another time I was walking along when three young girls recognised me and came running up saying, 'You're Linda Lewis, you must have a lot of money.'

"But I'm not rich yet. What we do need is a bigger house, with a music room, a room where I can go and play the drums. I love playing the drums, having a good thump."

Do you worry about what the 'critics' say? "Not so much now. I don't often get a bad press. I wanted to punch one writer from NME once. But I never did. I met him sometime later and just shook his hand and

gave him a dirty look. But really, it's the fans that matter. I'm playing for them, not the critics.

"Yes, I like listening to other women singers. My earliest influences were Black American. I was into the Tamla sound when I was 12. But I suppose I was influenced by Fats Domino and then there's Elba Fitzgerald. When I was very young, we only listened to the BBC light programme.

Of the newer singers, I really like Natalie Cole. I don't often listen to my own stuff for enjoyment. Although, I went through the lot the other night, but that was only because I wanted to check out something about my voice."

If you're reading this, Prince Phillip, or your Royal Highness, Linda would like to meet you and I'm sure you'd like her new album. It could be just the tonic you need in this jubilee year.

The Swarbriggs Plus Two

'IT'S NICE TO BE IN LOVE AGAIN'

EMI 2606

It's nice to hear this lovely single, which The Swarbriggs will be singing as the Irish entry for A Song For Europe.

"It's Nice To Be In Love Again" is already at the top of the Irish charts.



THIS PAGE
IS THE
WRONG
WAY
UP

PICTURES:
PAUL CANTY

BRAYED SLADE

WHAT HAPPENED? Where am I?
I must've dozed off and missed my stop. Last thing I remember, I was on the number 73 to Marble Arch... and now, here I am in this funny street where the cars are all on the wrong side of the road.
I wonder why they're all staring over outside this hotel? They're dressed really strangely... they're wearing tartan scarves and faded denim. Flared faded denim. And the boys have long hair - right down over their ears. You know, just like people used to have. They're speaking to each other in a language I don't understand. But there's one word I do recognise - a word they're repeating over and over again. The word is... Slade.

Oh, now it's all coming back to me. Of course - I'm in Copenhagen. I've come to see Slade. You remember Slade - they're the group who used to dress up in funny clothes and spell the names of their records wrong. They had lots of hits - remember 'Mama Weer All Crazy 'n' W' or 'Gudbuy T' Jane' or 'I'd Like Slade'... you remember.
And here's Slade in, you remember, the foyer of the hotel. Whatever happened to Slade? Why, nothing's happened to Slade. They're just the same as they ever were. There's Noddy, still looking like a dirty old man, and there's Dave Hill - you still can't see the job.

It's just like old times - Slade are in the hotel, the kids are outside. It's as though the last two years never happened.
But they did happen. Slade have been away for a long time - a very long time. And now they're trying to come back. Can they do it? They reckon they can.

Robots

"We really needed the lay-off," says Don Powell, relaxed on a settee between me and the man known as Dady Mall. "We felt like we weren't furthering ourselves."
"At the time, we wondered if we were doing the right thing, but we had to do it."
And so Slade headed off into the sunset. To America - the land of golden opportunities.

It seemed a logical step for the band. They'd reached deadlock on this side of the Atlantic. They'd been to the top - now there was nowhere to go but down.
"We needed the challenge," says Don. "We needed to go out there and fight."
And at first, it seemed they were winning. The reports sounded good. New York. L.A. Boston. They were slaying 'em.

Or were they? As time wore on, enthusiasm wore off. The reports grew smaller. Slade's bias of glory was fizzling out fast.
At least that's how it seemed this side of the Atlantic. But is it the truth?
Don skirts the question neatly and talks about how America's given the band confidence.

So you don't think you made the wrong move?
"No, it was something we had to do..."
On to the present day, and their tour. Don doesn't seem too worried about it all.

"We're intrigued more than anything," he says. "We're just a whole new set of kids so far, we've found a whole new set of kids coming along to see us. The older ones - the ones who used to like us - are still there, but we've gained new fans as well."
Dave hustled off to pose for a photo, and manager Chas Chandler starts to tell us how

well the dates have gone so far. "Just like old times," he says.

Don comes back, and we chat about what it's like to come back after a lay-off.
"We haven't played live since last summer," he says. "It's the longest break we've ever had. We were itching to get back to work."

"The strangest thing was packing my suitcase, and going out to buy money and toothpaste and all that stuff. But now we're together again, it seems like we've never been away."

The new album is called 'Whatever Happened To Slade'. Some would say the title's appropriate, even ominous. But Don's not worried.
"It was a tongue in cheek thing, he says. "When we got back to England, that's what people kept saying to us, so we thought we'd use it on the album."

The 'Press Meeting' is nearly over. The Swedish journalists have asked their questions. The band decide to leave for a soundcheck.

Mediocre

THE HALL is a 2,000 seater in the middle of a shopping centre. Last time I was there, they packed out all the seats with the support group is Mabel, Denmark's top group, made up of four blond boys who all look strangely like Roger Taylor of Queen. They're mediocre.

We have some Carlsberg at 80p a bottle and chat to a Danish fan. He has the regulation straight, ear-length blond hair and a Slade ticket - almost £8. He likes Slade, but his friend prefers Abba.

"I liked Slade," he says, "but they went away. They brought out no more records, and I found other people to like."
Back inside the hall, the kids have massed at the front. There are no bobbers at the whole thing - a little like the boys at the clubber on seats and chant. "We want Slade." Yes, in English. That's the Danish politeness for you.

And here are Slade - onstage for the first time since '75. And guess what? They don't look any different. Not a bit. Noddy has on a shiny blue suit and a funny hat. Dave is wearing shiny trousers and a wide grin.

The first three numbers are from the new album. The sound is terrible - a churning, muddy, ear-splitting noise. It's a relief when they break into 'Take Me Back 'Ome'. This is more like it... a good ol' piece of nostalgia.

Stronger

Then it's 'Lightning Strikes Twice' - one of the strongest tracks on the album. Noddy really breaks Noddy's voice, which is really one of the band's most distinctive assets.

It gets a good reception, and they do 'How Does It Feel' from the 'Flame' album. And surprisingly, it works really well. For the first time, you can hear every member of the group, including Jim on keyboards, and the melody line is strong and clear.

Then it's 'Everyday', another great slowie. It turns into a swaying sing-along, with the kids waving their arms high above their heads.
"This is the new single", says Noddy. "It'll be in your shops soon. So go out and buy it." It's new, isn't it? "Buy it in The Hat Of Love" with the same riff as the Klax's 'You



Really Got Me', and it sounds quite a reasonable number. But really, it's not a patch on their old stuff - like 'Far Far Away' which follows it. It's the best song so far, without a doubt, with a melody that still has an instant appeal. If they released it now, would it still be a hit? I reckon it would.

For me, 'Everyday' and 'Far Far Away' are the highlights of the evening. The next is 'Mama Weer All Crazy 'n' W', a reasonable rocker, but then comes 'Gudbuy T' Jane', which goes into the same, thick mess soon degenerated.

The Danish kids don't seem to mind - they wave their flags and their Slade scarves and beg for two encores. But I can't help thinking what the British kids will make of it. Two years is a long time in the pop world. What worked then doesn't necessarily work now.

Since 1975, music has moved on, changed, developed. Slade haven't. It's as simple as that.
Relying memories is fun... for a while, but sooner or later, a band, no matter how big they once were, have to prove they can move with the times and produce something new.

For Slade, that time is now.
At the dinner after the show, the band seem happy enough with the concert. Plus, the night progresses, the talk drifts back to Wolverhampton, the starry days, to past times. The weren't the days. These are the days - right now. Surely memories aren't all that Slade have left?

Sheila Prophet dozes off and finds herself on a trip with Slade in the land of Deja Vu



Top picture: JIMMY LEA (left) and DAVE (can you see the joint HILL). Above: Slade outside their hotel.

NODDY, still looks like a dirty old man



THE STORY OF **rod** STEWART

BY ROSALIND RUSSELL

ROD STEWART is the most charismatic singer this county has produced in years. He is also the most arrogant. Stewart hasn't led an ordinary life since he was 17 years old. As soon as he broke away from the strict upbringing, he began to emerge as a personality. At the beginning, he fought extreme shyness and forced himself onstage. He still panics slightly if he feels the audience isn't right. Acceptance by his fans is all important. But the terms for his friends are less clear. Life is a series of dramas for Stewart — all of his own making. He doesn't get caught up in anyone else's dramas, he throws tantrums if plans aren't to his liking. He'll

cancel pre-arranged plans without a second thought if he'd rather nip down the pub for a pint. He issues arbitrary commands, makes everyone play the game by his rules — unless his bluff is called. Then he's likely to climb down and completely disarm the opponent by giving in. Rod appears to survive on chaos. His periods with bands prior to the Faces were always fraught with crises. He's convinced of his own worth — to the extent that some people can't stand him. But one man who has known him for 15 years and has lived to tell the tale, is John Baldry. Baldry asked Stewart to join the Hoochie Coochie Band after a momentous — and much publicised — meeting on the platform at Twickenham station. It was Stewart's first pro job in music — on

CONTINUED
OVER PAGE

SUGAR AND SPICE AND ALL THINGS NICE...



LYNSEY SINGS includes 'Sugar Me', 'Getting A Drag', 'Won't Somebody Dance With Me' and 'Storm In A Teacup' MAME 3002.

TINA SINGS with Wild Honey and Heritage. This album traces the early years of Britain's top female vocalist and will be essential listening for all Tina Charles fans. MAME 3001.

...cos that's what little girls are made of



a wage of £30 a week, which wasn't bad in 1964. The addition to the band wasn't altogether popular with the rest of the members.

"He didn't fit into the band particularly well," remembered Baldry. "He was terrified of going on stage and some of his singing was awful. But I could see a magic there. I think he only knew two numbers, vaguely — 'Smokestack Lightning' and 'Stormy Monday Blues'. Nobody liked him and he could hardly sing a note in time with anybody else."

This must have led to a few arguments.

"We had our differences from time to time. You can't go 15 years without having differences, but all things considered we've had surprisingly few rows. They were mainly because of his attitude. For instance, he was always a very bad time-keeper. We'd go round to his mum's place to pick him up — he was still living at home at that time — and find him still in bed when we should have been on our way to a gig."

"And then there was the time we were in Middlesbrough. They'd been having a Newcastle Brown drinking competition. He got out of his head and was in such a state, he was convinced he was dying. He'd been wearing a new white suit and got it completely ruined by being sick all over it. I put him to bed and he was crying for his mum. What he thought was consumptive blood that he was throwing up was actually the tomatoes he'd had for tea."

They may have forgotten about that incident in Middlesbrough, but in Nottingham, they've probably got longer memories.

"It was there he managed to knock over an emergency electrical supply thing and the batteries leaked through the floor onto a shoe shop below. All the boots and shoes were ruined and Rod wasn't able to work in Nottingham for a few years."

Baldry has a fund of stories about Rod, most of which will never get into print, and while he finds them funny, the rest of the band weren't so amused by the antics of their new singer. Baldry overlooks these lapses and remains in touch with Stewart.

"Whenever I'm in America I see him," he told me. "In fact I probably see more of him than I do of my other friends."

And what about the hornet's nest that was stirred up when an interview appeared in Gay News with Rod? Rumours regarding his sexual behaviour were rife.

"To my knowledge, Rod is not gay," said Baldry firmly. "And having known him for 15 years I should know! He just pretends at being gay, but in fact he feels more comfortable in male company — and that's the truth. If any bloke ever propositioned him, he'd run a mile."

When Rod left the Hoochie Coochie Men, he had a brief encounter with the Soul Agents before going on to the Steampacket with Brian Auger and Julie Driscoll in mid 1965. By that time he'd had a single out on Decca called 'Good Morning Little School Girl' — the same song the Yardbirds recorded. Neither version made much of a showing. Playing harmonica back up on Millie's 'My Boy Lollipop' didn't bring him fame and fortune — (and neither did another single 'Shake '66').

But Steampacket was haunted with the same kind of personality clash that followed him through his previous groups, so in '66 Rod left to join Shotgun Express with Peter Green and Mick Fleetwood. That experience was also short-lived and the following year saw him settled for a while with Jeff Beck's band. That's where he met Ron Wood.

But Beck's temperament was well known. He hired and fired with unpredictable swiftness. When Ron Wood was shown the door, Rod decided to follow.

While all this was going on, the Small Faces had been making with a string of hits, starting with 'Watcha Gonna Do About It' in 1965. Steve Marriott had met Kenney Jones while trying to flog him some goods in the music shop where he worked. The Small Faces grew out of that nucleus. Their tight compact of sound matched their image — the



beginning of the Mods. Later his consolidated their position: 'Sha La La Lee' (1966), 'All Or Nothing' (1966), 'Itchycoo Park' (1967) and 'Lazy Sunday' (1968).

Despite all these hits, the group never had much money. It's a story common to lots of bands who began their barbed-eyed careers then. They didn't have their own financial affairs looked after to not even catching a glimpse of the money they say they could have had. On top of that, in 1969, Steve Marriott had a confidence crisis and decided he wasn't a good songwriter and quit the band. Ronnie Lane, Ian McLagan and Kenney Jones were left in limbo, not quite sure whether they should carry on alone or find a replacement. The problem was

finding someone who could sing even half as well as Marriott.

Ronnie Lane had a go at taking over the lead vocals, but his voice wasn't suited to the raw style they had developed. They kept on rehearsing though, hoping something would turn up. When Ron Wood came along for a try out with the group, he brought his friend Rod along.

Both eventually joined, although there were mixed feelings about having Rod in the band. His super-confidence as a singer made the band uneasy. Even then, they worried about becoming a vehicle for someone else's stardom.

But the Faces (having dropped the 'Small' prefix) turned out to be one of the best seventies' live bands. Rod kept up his solo work, having signed to Phonogram for his own albums, but that was very much in the shadows at the beginning of his career with the Faces. When his first solo album was released in 1970 — 'An Old Raincoat Won't Ever Let You Down' — it promised a lot for the future, but didn't appear as any kind of a threat to the band's security.

Faces' tours turned into a series of parties, enjoyed equally by the band and the audiences; they were a refreshing change from the introverted, head down performances that pulled the denuded intellectuals.

One writer claims to have seen in advance the error of their ways. George Tremlett, in his paperback on Rod, comes out with this outrageous statement: "Indeed it is arguable that he (Rod) should never have teamed up with the Faces; with a talent like his he could have started a solo career years ago." With one stroke of the typewriter, he dismisses a golden age of the Faces.

He goes on to compound his theory by saying: "You could go even further and build up a very convincing case for the argument that one of the biggest mistakes ever made by Rod Stewart and the Small Faces was deciding to join together."

On the contrary, the combination brought them a great deal of creative ideas and audiences world-wide an immense amount of pleasure. You don't just throw that out of the window.

When you get a bunch of extrovert personalities working together and practically living in each other's pockets, there are bound to be problems satisfying everyone. It's true that the Faces' albums never did as well as Rod's subsequent solo releases. This wasn't so much due to any fault in their execution or production, as the choice of songs.

Their first two albums, 'First Step' and 'Long Player', didn't have any remarkable numbers on them and everybody got round to thinking that the band's strength lay in live performances, which couldn't be captured on vinyl. It also fed the impression that the band was permanently tanked up on stage and it was this life-giving elixir that provided the magic.

"In fact," said Mac, "we like a drink, but not to the extent that a lot of people think. I think there's only been once when I've gone onstage drunk. The rest of the time, we don't get down to any drinking until after the show."

In 1972, they brought out 'A Nod's As Good As A Wink' and here at last was some decent songs that would settle the issue of their recording ability.

'Stay With Me,' from the album was released as a single and got to Number Six in the charts — the album went to Number Two. By that time Rod had released 'Gasoline Alley' and 'Every Picture Tells A Story', both of which had excellent songs throughout. In '72 he brought out 'Never A Dull Moment' which included the tracks 'Angel', 'You Wear It Well' and 'I'd Rather Go Blind' — all very powerful songs.

How well could they have been done by the Faces, given the opportunity? You can't say of course, as it never happened, but from this period there seems to have



been a division of Rod's loyalties. He wouldn't admit to keeping all the best songs for his albums and the Faces certainly didn't complain at the time. But later there were nagging doubts as to whether they could have done better with the songs which appeared on Rod's albums.

In 1973, the Faces' 'Ooh La La' was



released and from it came the single 'Cindy Incidentally'. It got to Number Two in the national charts, although one of the Sunday paper charts carried the single at Number One for a week. It was the closest the group came to topping the charts.

By this time, there was some dissent in the ranks. Rows which had been kept in the family until now started to creep out into the light. Unless they were on the road, the band didn't see that much of each other. After the band's American tour in the spring of '73, Ronnie Lane announced he was leaving the band.

The split appeared to be amicable. Lane was more interested in expanding his roadshow idea than what eventually became the Slim Chance and a travelling circus show.

A replacement was found in Tetsu

Yamauchi, after a few difficulties with the Musicians Union. Tetsu appeared at two concerts with the Faces before they played at the Reading Festival. Their performance was hardly amazing, but it was recorded for posterity and the subsequent album became a controversial issue. The band didn't want to have their track included on the album, as the quality wasn't too hot, but it eventually appeared.

"Tetsu had just joined," explained Rod, "and he was playing the wrong kind of bass — he was playing lead bass instead of with the drums. But we got it sorted out. He's great Tetsu — he's so arrogant. He makes us all feel fat. We thought we must be the thinnest musicians in the world until he joined."

I was around this time that the Faces ceased to be billed just as the Faces. They appeared on posters as Rod Stewart and the Faces.

This was the beginning of the rift that separated the lead singer from the rest of the band, although the band didn't think it was serious at the time.

"In Japan I suppose we'll be headlined 'Tetsu and the Faces'; in Scotland it'll be Rod Stewart and the Faces, in Ireland Ian McLagan and the Faces and in East Ham, Kenney Jones and backing band. If we ever got to West Drayton, Woody will get his chance," said Mac. "But if ever I felt that I was just in a back-up band I wouldn't be in it."

But it was Stewart who was making the headlines with his procession of beautiful escorts, his flash cars and his posh mansion in Windsor, Berks.

"But I'm not a millionaire," insisted Rod. "It's easy to earn money but difficult to keep it. I just spend it — what the hell! If you come into this country poor, they make sure you go out poor. We're not bothered about money. I certainly won't be a millionaire in this business."

But it was ultimately money that split the band. Rod was beginning to



ROD STEWART: with the different faces in the Faces

think it wasn't worth staying in Britain while the taxes were so high, and he made plans to move to the States.

He had a mild flirtation with the Liberal party, perhaps in the hope that his influence in politics would bring down the tax level. When the party didn't do too well, he said he wished he'd never bothered.

The Faces never really had a good album out after all this, and perhaps that's what Ron Wood and Kenney Jones sensed when they started to make plans for their own releases.

In 1974, Kenney brought out a solo single called 'Ready Or Not' which was a creditable effort, but there wasn't enough confidence to follow it up with anything else. Woody's album, 'I've Got My Own Album To Do' did rather better, but was backed up with a whole battery of musicians.

Rod's solo albums got better and better, but everyone was still denying any split in the band. A lot



'Snakes And Ladders' — that still hasn't been released here.

A bit of aggro began to creep into the band. A few concerts had to be cancelled on a tour. Rod said he had a bad throat, but judging from the first night, it looked as though they were under-rehearsed. At the end of the tour, they sounded great, but they still had a few things to hammer out amongst themselves.

"This is the only time we're all together," said Rod in Glasgow on their last tour. "When we're not working everyone disperses. Anyway, the truth comes out at four in the morning when we've had a few drinks."

The following year, 1975, was momentous in the history of the band. Woody went as temporary guitarist to the Stones replacing Mick Taylor, and he never came back. The Faces' last single 'You Can Make Me Dance Sing Or Anything' had come out the year before.

AND ROD MET BRITT EKLAND

The band was already disintegrating by the time Rod and Britt became the most photographed couple since Liz and Richard, but she changed his image considerably.

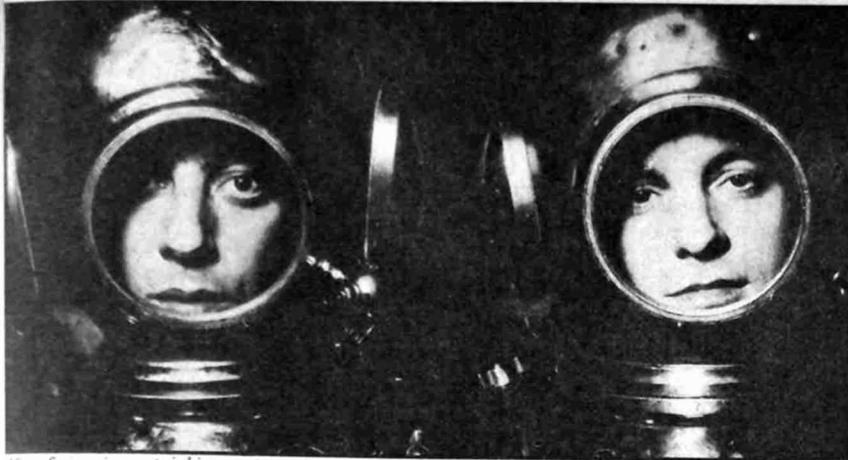
He climbed out his skinny satin suits into some classy tweeds. He wiped the familiar grin from his face and vanished off into Hollywood wearing a fashionable, moody scowl. At the end of '75 he was still maintaining the Faces would stay together and that when he left them he would leave the business.

Who or what changed his mind is anyone's guess, but the final split came in December, four months after the last 'denial' story. The band found out the hard way — in the newspapers. They were understandably hurt, and perhaps Rod over-estimated their ability to bounce back from this shattering blow.

Rod gave his reason as not being able to work in a situation where the group's lead guitarist Rod Wood seemed to be permanently on loan to the Rolling Stones. So at the end, he

CONTINUED OVER PAGE

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



Swimming, not sinking

where too much is packed in, the melodic feel, getting lost. Best tracks are 'Feel Like The First Time', a single that will hopefully get a lot of airplay, and 'Long, Long Way From Home' Well done lads. ++++ Robin Smith.

JERRY LEE LEWIS: 'Nuggets' (Charly CR5012 Mono)

For those of you who remember Jerry Lee as the rocker to end all rockers, hold onto your brother creepers because this really is a killer by the killer. There are 15 rare gems from his 1959-62 Sun tracks, plus a George Klein collage 'The Return Of Jerry Lee'. Included are some great Jerry Lee versions such as his 'Sweet Little Sixteen' and 'Hello Josephine', not to mention a boogie treatment of Glenn Miller's 'In The Mood'. If you take rock seriously then you'll agree that this is pure gold. ++++ David Brown.

DAVID COVERDALE: 'Whitesnake' (Atlantic LAT 1026)

Music inspired by passion and quiet reflective

moments. The former Deep Purple lead singer has undoubtedly come up with a winner. What grabs you is the conviction behind his lyrics. He sounds like he's experienced every word. 'Lady' is a superlative rocker with some excellent guitar at the start, Coverdale spitting out the lyrics. 'Blindman' is perhaps the most Purple influenced track on the album. Coverdale's voice is given a distant eerie feel, before a climax of crashing drums and cutting guitars. 'Goldies Place' features some funky passages. Coverdale backed by a superior girlie chorus and singing as if he's been standing out in the hot sun. An album that deserves a lot of success. ++++ Robin Smith.

VAN MORRISON: 'A Period Of Transition' (WEA 56322)

In the past, Van's talents have inspired screeds of ecstatic prose from writers everywhere. But now, after a long lay-off, the little Irish exile has turned in a disappointing effort. On first hearing, it sounds weak and shallow, and repeated listening

only confirms first impressions. The lyrics are few and far between, the songs relying mainly on key phrases being repeated over and over again: a technique which sometimes works, but all too often becomes irritatingly banal. The best songs of the bunch are 'You Gotta Make It Through This World' and 'Joyous Sound', the only track which gave me any sort of lift. So was it worth the wait? Well, it's not a bad album; Van Morrison's never made a truly bad album. It's worth a listen, if only for Van's usual great vocals, and the excellent horn arrangements. Co-producer Mac Rebennack, alias Dr John, also supplies some nice keyboard playing. But when you compare it all with some of his earlier masterpieces, it's such a disappointment. +++ Sheila Prophet.

HUNTER: 'Hunter' (Penny Farthing PELS 558)

Lotta push behind this band. Whether or not it's justified is another thing. As a debut album, 'Hunter' isn't startling. The five piece black country band seem a little unsure of the direction

live. In fact try and check 'em out live, it'll be more rewarding than their vinyl grooves. +++ Barry Cain

LOU REED: 'Walk On The Wild Side - The Best Of Lou Reed' (RCA PL12001)

"Has anyone here heard of Lou Reed?" enquired the sweet young thing from the Runaways, before they begun slaughtering one of his songs. 'Course we have darling. Every dedicated follower of fashion will have all he's done with the Velvet, his seven RCA albums and his latest Arista product prominently displayed on their Habitat shelves. So why did RCA issue this 'Best Of' now? I wonder if it had anything to do with old paleface's current tour? +++ Gladys Throb

NEIL INNES: 'Taking Off' (Arista SPARTY 1004)

New label, new songs, new clever lyrics as in 'God Is Love' and new twists viz 'Busy Day'. Neil was the creative source in the Bonzos, the man whose songs appear on virtually every BBC satire series going, not to mention 'Jabberwocky'. How come he's not a big superstar then? Perhaps it's those ducks he always surrounds himself with on cover shots etc stealing the limelight. ++ Arthur Mallard

Those old familiar Faces

THE FACES: 'The Best Of The Faces' (RIVA RVL3)

Here it is - the double album you've all been waiting for... well, some of you anyway. The Faces' records were never as successful as Rod's own solo releases or the earlier Small Faces efforts, but looking back they were one of the best British bands around in the early seventies. Their music was - and still is - pure goodtime rock 'n' roll. All the old faves are here - 'Maybe I'm Amazed', 'Around The Plinth', 'Stay With Me', 'Pool Hall Richard' etc. Another trip down memory lane - but a worthwhile one. ++++ Sheila Prophet.

VARIOUS ARTISTS: '18 Smash Hits' (NPSPL 2827)

Pye gets in on the ORIGINAL HITS! ORIGINAL ARTISTES! act. Whether or not these compilations are good value for money is really just a matter of personal taste. This one will cost you £2.99, and for that you'll get two tracks each by Gladys Knight and the Pips and Sheer Elegance, one by Barry White and the Real Thing, 'In Zaire' by Johnny Wakelin, 'Oh Boy' by Brotherhood Of Man, David Parton's inferior version of 'Isn't She Lovely', Acker Blik's 'Aria', 'The Continental' by Maureen McGovern, plus seven other minor or non-hits. Personally I wouldn't pay out £3 for this lot, but I suppose they

could be just what some people are looking for. Doubt it though. ++ Sheila Prophet.

ELECTRIC LIGHT ORCHESTRA: 'The Light Shines On' (Harvest Heritage SHSM 2015)

The early prototype of the now world renowned ELO had more than a few bright ideas. Listening to these 1971-3 tracks their development can be clearly traced from early numbers such as '10638 Overture', a fairly logical post-development from the past-dead Beatles period, through raucous rockers like 'Roll Over Beethoven' in which Berry meets Ludwig in a head-on crash, through to 'Show-down' which set the pace for what was to follow. +++ David Brown

DIANA ROSS AND THE SUPREMES, THE TEMPTATIONS, FOUR TOPS, JUNIOR WALKER AND THE ALL STARS, THE JACKSON FIVE, MOTOWN EXTRA SPECIAL (Motown special compilations, Motown STMX 6001-6007)

Perfect timing. There's a wave of sixties nostalgia sweeping the nation that's putting old records back into the charts faster than the time it takes to remember which channel Kojak is on. If any deserve a second chance then these do. There is a magic in the grooves the like of which we rarely get a chance to hear these days. Among the Supremes Tracks are 'Baby Love', 'You Keep Me Hanging On', and 'Stop In The Name Of Love', three classics from Motown's major stars. The combination of that incredible driving beat and the breathless pleas of the Ross voice is irresistible.

The Four Tops were the masculine version of this Detroit sound. Levi Stubbs' lead voice is

gruffer, without the submissiveness of Diana Ross. He sounds strong, but he is continually being brought down by love in 'Bernadette' and 'I'll Turn To Stone', and in the songs that's even now trying for the Number One spot in the Rock 'n Roll heaven, 'Reach Out I'll Be There' - The Temptations' album is compiled from their post David Ruffin Norman Whitfield produced 'Psychedellic' period. These were new sounds for Motown, introducing a touch of ghetto life along with some musical innovations. Wah wah guitars and studio trickery were the hallmarks of one of the most successful periods in the Temptations' history. 'Cloud Nine' was the song that trail-blazed the way for the sounds that are on this album. 'Runaway Child' is included in its full length album version. A tour de force, featuring some great cymbal work. The album in the series that the Temptations share with the Supremes is more conventional fare, reflecting the family

image that Motown liked to project. They have great fun singing their way through Motown's finest, showing off some of Smokey Robinson's brilliant compositions. Junior Walker seems a bit of an underdog by comparison to the other bands - maybe that's why he's one of my favourites. The sweet wailing sound of his saxophone drives me wild, especially when he's really blowing hard.

When the Jackson Five released 'ABC' in 1970, it sold a million copies, and they have gone on to sell more singles than any other Motown act. They made music for black teenagers that was bubbling over with confidence, absolute joy and a great deal of pride. These tracks are the Jacksons at their dynamic best. If you want a taste of everything, there is also a sampler with all the bands represented. At the mid-range price of £2.20, these pieces of living history must not be ignored. ++++ Geoff Travis.

'This country hasn't worked for me, America has more scope. They are more into quality'



KIKI DEE: "I'm going over indefinitely".

Kiki Dee tells Sheila Prophet why she's leaving Britain

CRIMPS!

I haven't had so much fun in ages. There's a make-up lady here, and a whole rail of clothes to covet, and best of all, a man with a magic machine that crimps your hair in 10 seconds flat.

Oh, and Kiki Dee's here too. She's doing a fashion session . . . one of those painful ordeals you have to go through if you want to be a famous girl singer. She's not enjoying it, anyway.

"I can't believe how exhausting this is," she complains as she changes out of a blue and white satin sailor suit into matching striped trousers and waistcoat. The session uses five changes of costume, altogether and takes four hours. Out of the whole thing, maybe half a dozen shots will be used.

It's a long wait. By the time Kiki's finally finished at five o'clock, her hair is crimped, my hair is crimped, and Jennie the publicist's hair is crimped.

"This is ridiculous," giggles Kiki as she changes back into ordinary clothes. "We look like triplets." That's a nice thought.

Kiki's looking extra slim these days . . . "apart from my thighs," she says. "That's always the last bit to go, isn't it?"

We decide to head for a restaurant in Covent Garden for a bite to eat. On the way, we exchange tales about driving in cities.

"I remember the first time I drove in Los Angeles," grins Kiki. "I was so proud. I went all the way down to the supermarket on my own - and parked it!"

Choosing what we want to eat is, as always, a serious matter. In the end, Kiki nobly decides on steak and vegetables. No potatoes.

In fact she hasn't been able to eat meat for a while, because she's only just recovered from having her wisdom teeth out. "It was awful," she says. "I

went down to Cornwall to hide. My face was all swollen up - and the thing was, the right side was more swollen than the left, so I looked really deformed. I'm sure all the people in Cornwall wondered who this strange looking lady wandering among them was."

As the main course arrives, we decide to get down to the serious business of the day - The Interview.

You see, the reason we've met is because Kiki has decided to leave these shores in search of fame and fortune on the other side of the Atlantic.

Indefinitely

"This is the big move," she says. "I'm going over indefinitely. But when I say indefinitely, I really don't know how long it'll be. I never plan ahead for more than six months at a time, because in this business, your life can change drastically in six months. You never know what's going to happen."

There are two main reasons for the move. One, Kiki's old man, Davey Johnstone, lives there: "I'd really like to just spend some time with Davey," she says. "We've never been able to spend much time together in the past."

"And I really need to have a place of my own, a base. I've been living in rented places for years, so now I want to buy a place that's mine, and that'll always be there to come home to."

And reason number two, maybe more important, is that Kiki seems generally disillusioned with Britain.

"I hate to knock this country," she says thoughtfully, "but for me, it doesn't seem to have worked. I need to expand and progress, and it just seems there'll be more scope for me in America. It's much looser there - more relaxed."

When she goes, Kiki will be leaving her British band behind - a big break for her, especially from keyboards player Bias

MUSIC'S LOVELIEST LADIES ARE IN RECORD MIRROR

Boshell, who's been with her for years.

"It's very exciting for me," she says. "I think I do have some talent, and to exploit it to the full, I have to work with people who're right for me. There's a chance I might be working with two of Little Feat - they've heard what I do and they seem to be interested."

"Americans seem to be much more into quality. I just feel there must be more to life than looking for hit singles all the time, and going through a crisis every six months. I want to be able to relax and enjoy my music. I think I'll be able to do that in America - I like the feel of America."

Kiki reckons she's become a much more confident, person recently. "I've realised that you can't go through life fighting yourself all the time. You've got to learn to live with yourself, and what feels right for you. I feel really good now - I know what's right for me as a person. I mean, I would give up my career if it felt right for me as a person."

So are you contemplating marital bliss, Kiki?

"No, I couldn't get married and settled down at the moment," she says. "My mum's really worried about me - she's just dying for me to get married!"

What does your mum think about you going to America?

"Well, I'm back and forward to the States so much, she doesn't really think of it as a big move. She just wants me to be where I'm happy."

We've moved onto the pudding now (Kiki's sharing a portion of cheesecake with Jennie) and the talk moves to lighter subjects - i.e. that inevitable topic, alimimig.

"I've decided I'm going to get up early every morning and jog in the park," says Kiki. "The only trouble is, I can't rope in anyone to join me!"

Any helpful young men out there willing to offer their help?

WHAT'S HOTTER than finger lickin' chicken and smooth as malt liquor?

Listen to the Atlanta Rhythm Section and you'll soon find out. 'So Into You', their latest single, is number five in the States, and nosing around the charts here.

Their record company used a cunning scientific method to pick the single. Using a device like a lie detector attached to some human guinea pigs, they played a selection of the band's material and the one that clocked up the highest pulse and sweat rate was 'So Into You'.

"It's getting to be common practice in the States right now," quietly drawled lead singer Ronnie Hammond. "They take a cross section of the community and plug 'em in. It's foolproof."

The south has risen yet again with the Atlanta Rhythm Section. But unlike most of the other bands from that region, they don't rely on boogie alone. Their latest album is called 'A Rock And Roll Alternative'.

"We decided to do something really different," continued Ronnie. "We get fed up with so many bands playing the same old rock 'n' roll.

Inventive

"We're all great fans of English bands. They're so inventive - particularly the Beatles. I hope we've captured some of their feel. In one section we have some Indian music and other surprises".

What inspired 'So Into You'?

"It's a love story", says Ronnie. "It's about a guy who goes into a bar and sees this chick. He falls in love, but she doesn't want to know. It's something that has happened to everybody, so it's easy to identify with."

It's been a year of almost constant touring for the band. In 1976 they played no less than 276 live dates, from small clubs to large stadiums.

"There's a movement in the States to get back to playing the clubs," says Ronnie. "A lot of artists are finding they're losing their roots by playing baseball stadiums. The sound is always lousy, and you disturb people outside. Some towns just can't stand being invaded by herds of hungry people."

The members of the Atlanta Rhythm Section were all experienced session men who thought it was about time they made some records in their own right. Ronnie used to hang around with various members of the band, and was a sound engineer who occasionally exercised his vocal chords.

"I had a pretty bad

Rhythm should make you sweat

childhood," he says. "My father was always drunk, and I suppose the motions of that time are captured in my voice. I try to sing from the soul like a black man."

Speaking of colour, is there still any prejudice down south?

"Very little," says Ronnie. "The most prejudiced areas are in the north. Black and white get on really well in the south."

"Back in the past a lot of white men were very kind to their slaves anyway. The south is probably the most liberal part of America right now. It's taken a long time to get that way though."

If he hadn't been a singer, Ronnie would have liked to go into politics. He wants to see the penal system reformed.

"It's so barbaric the way they treat prisoners in America," he says. "The warders knock the prisoners around - it's a repressive system when what it should be doing is helping people. When you're arrested, you have the right to remain silent - but sometimes if you don't talk they'll beat you up."

Jimmy Carter's from the south so what do the band think of him?

"We love him," says Ronnie. "As a matter of fact a lot of his financial assistance came from bands playing benefits for him. We did one."

"Something's got to be done for the kids in America - American parents must be the worst in the world. They're too busy watching television and worrying about money - that's why there's so much of a drug problem."

"Kids aren't allowed to be kids anymore. They grow up too fast. It's terrible to play a concert where the hall is filled with dope fumes, and there are rows and rows of thirteen year olds out of their heads on pills or heroine."

"Kids have been ignored by the politicians

for too long. They're just been treated as a load of hairy hippies. Jimmy Carter has changed all that. He's friends with a large number of rock bands. He's not ashamed to be seen embracing Gregg Allman".

Ronnie is also disillusioned with the record business.

"It's all hype" he says. "You're treated as a product when you become famous. You may as well be a packet of frozen peas."

"The trouble is, to get your music across you've got to put up with it. But I can't see the Atlanta Rhythm Section lasting for a long time. I want to get some more hit singles and then split. I might even give up singing entirely".

Basic player with the Atlanta Rhythm section is Paul Goddard - who looks like Fatty Arbuckle and Oliver Hardy rolled into one. He's had the honour of having his hotel room door smashed to pieces by Ronnie Van Zant of Lynyrd Skynyrd.

Fireworks

"Sometimes I wonder how that band manages to get itself on stage - they do so many wild things. One day they rigged up one of their cars with fireworks and fire bombs, so when somebody turned the ignition the car looked like it was exploding."

Ronnie remembers when an Atlanta Rhythm Section member got drunk with a Skynyrd. They picked up a lady and staggered back to her home. She didn't tell them she was married, and her husband came downstairs armed with a shotgun.

So what else do the Section get up to?

"I smashed up a hotel room one night," says Ronnie.

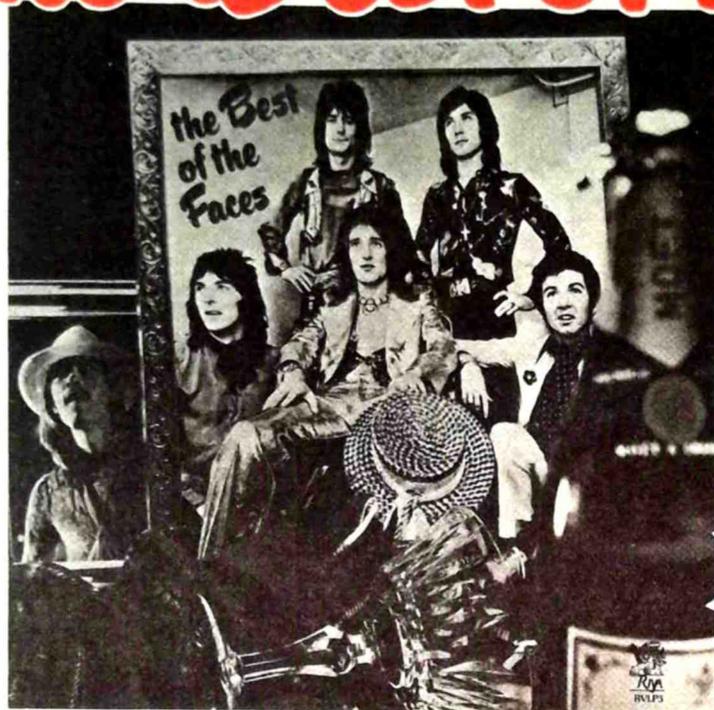
"I started with a television set and got carried away. I don't make a habit of doing it but it helped to clear the air."

"Besides, we can afford to do it now." ROBIN SMITH



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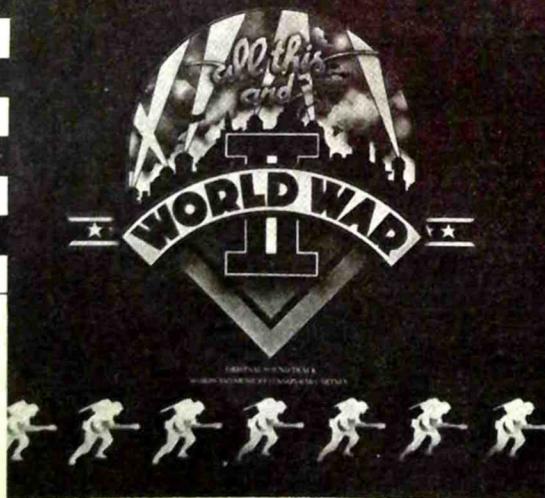
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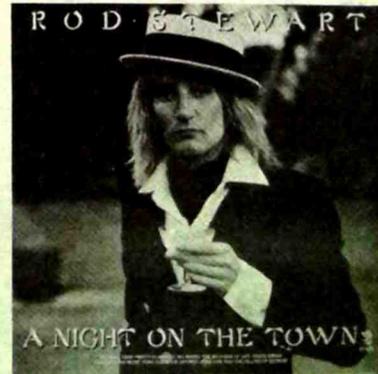


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NIGHT ON THE TOWN RVL P1

Upfront

Record Mirror's weekly guide to

Concerts, TV, Radio, Books and Films

Wednesday

APRIL 27

BIRMINGHAM, Bogarts (021-843 0172), Flying Aces
BIRMINGHAM, St Peters College, Muscles
BRADFORD, The University (84135), Jenny Haan's Lion
BRIGHTON, Top Rank (23895), Widow-maker/Quartz
BRISTOL, Baileys (292658), Ostlisa
BURTON ON TRENT, Eve's, Dead End Kids
CHELLENHAM, Pavilion (8617), Little Bob Story
CROYDON, Fairfield Halls (01-858 8291), Billie Jo Spears/Carl Perkins/Dillard's
DARLINGTON, Inn Cognito (60677), Krakatoa
DUBLIN, National Stadium (01-753 873), Roger McGulgan's Thunderbyrd / Chris Hillman Band / Gene Clark Band
GLASGOW, Apollo (041-332 6055), Roy Harper and Black Sheep / Albion Dance Band
HARROGATE, Gallop Inn, Foundations
LEICESTER, The University (50005), Kevin Ayers
LONDON, Elitz Wine Bar, Great Queen Street, Andy 'Thunderclap' Newman / Bob Flag
LONDON, Dingwalls, Camden Lock (01-267 4967), Carol Grimes and The London Boogie Band
LONDON, Fangs, Praed Street, Jain Band
LONDON, Golden Lion, Fulham Road (01-385 3942), Kites
LONDON, Gullivers, Down Street, Mayfair, Rokotto
LONDON, Hammersmith Odeon (01-748 4081), Eric Clapton Band / Ronnie Lane's Slim Chance
LONDON, Hope and Anchor, Upper Street (01-559 4510), Crazy Cavan 'n' the Rhythm Rockers
LONDON, Marquee, Wardour Street (01-437 6603), Gryphon / Good Stuff Band
LONDON, Music Machine, Camden High Street (01-357 0428), Nutz / Earl of Canvey
LONDON, New Victoria (01-834 0671), Lou Reed
LONDON, Palladium (01-437 7373), Frankie Valli and the Four Seasons
LONDON, Queen Elizabeth, Chingford, Jerry the Ferret
LONDON, Rainbow Theatre, Finsbury Park (01-263 3148), Small Faces / PP Arnold
LONDON, Rochester, Stoke Newington High Street (01-249 0186), Buster Crabbe
LONDON, Rock Garden, Covent Garden, (01-240 3961), Movies / Silent Sister
LONDON, Sound Circus, Kingsway (01-406 8004), Scorpions

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.

LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Spitters
NEWPORT, Roundabout (73613), Heartbreakers
NOTTINGHAM, Imperial Hotel, Kelly's Eye
PLYMOUTH, Sams, Cousin Joe from New Orleans
PLYMOUTH, Top Rank (62479), The Darts
PORTSMOUTH, Polytechnic (819141), Remus Down Boulevard
SUNDERLAND, Boiler-makers Social Club, Chumbers Street, Radiator
SWINDON, Affair (30670), Cherry Vanilla / The Police
WAKEFIELD, Theatre Club (75021), Drifters
WATFORD, Baileys (39848), Chi-Lites
WEMBLEY, Empire Pool (01-902 1234), Eagles / Val Carter
WIGAN, Riverside Club, Jimmy Helms
YORK, The University (56125), Somy Terry and Brownie McGee



CHUCK BERRY: duckwalkin' at the New Victoria on Friday

Thursday

APRIL 28

BIRKENHEAD, Mr Digby (051-647 9328), Shanghai
BIRMINGHAM, Barrel Organ, Hooker
BLACKBURN, Lodestar (Ribchester 400), Radiator
BLACKPOOL, Opera House (25252), Billy Connolly
BRIGHTON, Dome (62127), Billie Jo Spears / Carl Perkins / Dillard's
BRISTOL, Granary, Welsh Back (28287), Medicine Head
BRISTOL, Polytechnic (421-788), Radiator
CROYDON, Red Deer (01-688 2308), Bees Make Honey
DUNDEE, The University (23151), Ace
FOLKESTONE, Olivers, Muscles
GLASGOW, Queen Margaret Road, The University (041-339 8856), Kevin Ayres
HARROGATE, Gallop Inn, Foundations
HIGH WYCOMBE, Nags Head (21758), John Otway and Wild Willy Barrett
HUDDESFIELD, Polytechnic (22288), Krakatoa
LEEDS, Polytechnic (41101), Roy Harper and Black Sheep / Albion Dance Band

LIVERPOOL, Empire (051-709 1555), Peter Gabriel
LONDON, Ereckneck, Camden Road (01-485 3078), Hombre
LONDON, Cart and Horses, Stratford, Jerry the Ferret
LONDON, Dingwalls, Camden Lock (01-267 4967), Meal Ticket
LONDON, Half Moon, Lower Richmond Road, Stefan Grossman / Dave Evans / John Renbourn
LONDON, Hammersmith Odeon (01-748 4081), Eric Clapton Band / Ronnie Lane's Slim Chance
LONDON, Hope and Anchor, Upper Street (01-359 4510), The Jam
LONDON, Marquee, Wardour Street (01-437 6603), Rough Diamond
LONDON, Music Machine, Camden High Street (01-387 0428), Roogalator / Captain Cook's Dog
LONDON, New Victoria (01-834 0671), Lou Reed
LONDON, North London Polytechnic, Prince of Wales Road, Bicycle Thieves
LONDON, Palladium (01-437 7373), Frankie Valli and the Four Seasons
LONDON, Rainbow Theatre, Finsbury Park (01-263 3148), Small Faces / PP Arnold
LONDON, Red Cow, Hammersmith Road, Squeese
LONDON, Roxy, Neal Street (01-836 8811), Downliners Sect
LONDON, Windsor Castle, Harrow Road (01-286 1063), Amazorblades
MIDDLETON, Civic Hall, Dea End Road
NORWICH, No 1 Club, RAF Colishall, Jain Band
PLYMOUTH, Woods (266118), Little Bob Story
PORTSMOUTH, Victory Club, HMS Nelson, Rokotto
PORTSMOUTH, Victory Club, HMS Nelson, Rokotto
SWANSEA, Brangwyn Hall, John Cale / Council Blahops / The Boys
SWANSEA, Circles, The Darts
WAKEFIELD, Theatre Club (75021), Drifters
WATFORD, Baileys (39848), Chi-Lites
WEMBLEY, Empire Pool (01-902 1234), Eagles / Val Carter

LONDON, Royal College of Art (01-884 5020), Cmarons / The Jam / Tyra Gang
LONDON, Royalty Ballroom, Southgate (01-486 4121), Mercybeats
LONDON, Thames Polytechnic, Liar / Southern Electric
MANCHESTER, Apollo (061-273 1112), Peter Gabriel
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Flying Aces
MANCHESTER, Free Trade Hall (061-834 0943), Roy Harper and Black Sheep / Albion Dance Band
NEWCASTLE, Harper Adams College, Tom Robinson Band
NEWCASTLE, City Hall (20007), Three Degrees
NEWCASTLE, College of Education, Krakatoa
NEWCASTLE, Music Fair, Newcastle Street (23109), Sassafras / Motors
NEWCASTLE, Polytechnic (28761), Kursaal Flyers
NOTTINGHAM, Trent Polytechnic (48248), John Cale / Council Blahops / The Boys
PLYMOUTH, Guildhall, Somy Terry and Brownie McGee
RETTFORD, Porterhouse (4981), Muscles
RUSHDEN, Wheatshaf, Wild Thing
SHEFFIELD, Polytechnic (21290), Widowmaker / Quartz
ST ALBANS, City Hall (64511), Spill Eng
TWICKENHAM, St Mary's College, Bouncer
WAKEFIELD, Theatre Club (75021), Drifters
WATFORD, Baileys (39848), Chi-Lites
WEST KIRKBY, Black Horse, Juggernaut
WEST RUNTON, Village Inn (203), Judas Priest
WIGAN, Riverside Club, Jimmy Helms
WOLVERHAMPTON, Lafayette (27811), Jenny Haan's Lion

Saturday

APRIL 30

AYLESBURY, Friars, Vale Hall (84568), Roy Harper and Black Sheep / Albion Dance Band
BIRMINGHAM, Barbarellas (021-643 9413), Babe Ruth
BLACKPOOL, Norbreck Castle Hotel, Mike Berry and the Original Outlaws
BOLTON, Institute of Technology (29991), Scorpions
BOURNEMOUTH, Village Bowl (26636), Ostlisa
BRADFORD, University (34135), Ian Gillan Band
CANTERBURY, Odeon (62480), John Cale / Council Blahops / The Boys
CANTERBURY, Odeon (62480), Dead End Kids
CHESTER, Essex University (44144), Richard and Linda Thompson / Richard Digance
COVENTRY, Mr Georges (27229), Dead End Kids
DERBY, Baileys (363151), Shabby Tiger
DERBY, Bishop Lonsdale College, Pirates
DUDLEY, JB's (53597), Cherry Vanilla / The Police
DUNSTABLE, California (62804), Four Tops
FISHGUARD, Frenchmans (3579), Muscles
GLASGOW, Apollo (041-332 6055), Eagles / Val Carter
LONDON, Greynound, Fulham Palace Road (01-385 0526), Tooling Froolies
LONDON, Hammersmith Odeon (01-748 4081), Roger McGulgan's Thunderbyrd / Chris Hillman Band / Gene Clark Band
LONDON, Lion and Key, Leyton High Road, Mike Berry and the Original Outlaws
LONDON, Marquee, Wardour Street (01-437 6603), Vibrators
LONDON, Old Swan, Kensington, Church Street, Amazorblades
MAESTEG, Four Sevens, Chi-Lites
LONDON, Theatre Royal, Drury Lane (01-836 1018), Richard and Linda Thompson / Richard Digance
LONDON, Torrington, Lodge Lane, North Finchley (01-445 4710), Flummett Air-lites

LONDON, Hammersmith Odeon (01-748 4081), Roger McGulgan's Thunderbyrd / Chris Hillman Band / Gene Clark Band
LONDON, Marquee, Wardour Street (01-437 6603), Gloria Mundi / Smiler
LONDON, Music Machine, Camden High Street (01-387 0428), Georgie Fame
LONDON, New Victoria (01-834 0671), Peter Gabriel
LONDON, Palladium (01-437 7373), Frankie Valli and the Four Seasons
LONDON, Rock Garden, Covent Garden (01-240 3961), John Stevens Away / Skywhale
LONDON, Royalty Ballroom, Southgate (01-486 4121), Heatwave
MANCHESTER, Apollo (061-273 1112), Detroit Spinners / Brass Construction
MIDDLEBROUGH, Rock Garden, Motors
NEWCASTLE, City Hall (20007), Tavres
NORTHAMPTON, Cricet Club, Judas Priest / Amazorblades
READING, Bulmershe College, The Darts
REDDITCH, Sticky Wicket, Stage Fright
SHEFFIELD, The University (24076), Kursaal Flyers
SOUTHAMPTON, The University (556291), Vibrators
STIRLING, The University (75021), Drifters
WATFORD, Baileys (39848), Chi-Lites
WEST RUNTON, Pavilion (203), Mr Hig
WIGAN, Casino (43501), Little Bob Story
WIGAN, Riverside Club, Jimmy Helms
YORK, Oval Ball, Cadillac

Sunday

MAY 1

BANGOR, The University (33705), Roogalator / Hooker / The Inadequates
BATLEY, Variety Club (475228), Chuck Berry
BRACKNELL, South Hill Park (27272), Lee Kosmin Band
BRISTOL, Colston Hall (291768), Shade
CANTERBURY, Odeon Ginnema (62480), Roy Harper and Black Sheep / Albion Dance Band
CHARNOCK RICHARD, Park Hall (Eccleston 452990), Drifters
CROYDON, Fairfield Halls (01-688 9291), Detroit Spinners / Brass Construction
CROYDON, Greynound, Judas Priest
DUNDEE, The University, Kevin Ayers
GLASGOW, Apollo (041-332 6055), Eagles / Val Carter
GUILDFOURD, Civic Hall (6716), Dead End Kids
ILFORD, Centre, Jimmy Helms
LEEDS, Fbrde Green Hall (623470), Jenny Haan's Lion
LEEDS, Polytechnic (41101), Widowmaker / Quarts
LEEDS, The University (39071), John Cale / Council Blahops / The Boys
LIVERPOOL, Empire (051-709 1555), Tavres
LONDON, Greynound, Fulham Palace Road (01-385 0526), Tooling Froolies
LONDON, Hammersmith Odeon (01-748 4081), Roger McGulgan's Thunderbyrd / Chris Hillman Band / Gene Clark Band
LONDON, Lion and Key, Leyton High Road, Mike Berry and the Original Outlaws
LONDON, Marquee, Wardour Street (01-437 6603), Vibrators
LONDON, Old Swan, Kensington, Church Street, Amazorblades
MAESTEG, Four Sevens, Chi-Lites
LONDON, Theatre Royal, Drury Lane (01-836 1018), Richard and Linda Thompson / Richard Digance
LONDON, Torrington, Lodge Lane, North Finchley (01-445 4710), Flummett Air-lites

MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Wayne Coast
MIDDLEBROUGH, Town Hall (45432), Spill Eng

Monday

MAY 2

BIRMINGHAM, La Dolce Vita (021-643 6696), Chi-Lites
BIRMINGHAM, Nite Spot (01-622 2237), Four Tops
BRISTOL, Colston Hall (291768), Shadows
BOURNEMOUTH, Winter Garden (26446), Shade
CHARNOCK RICHARD, Park Hall (Eccleston 452990), Drifters
CHESTER, Rascals, Clash
EDINBURGH, Tiffanys (031-556 6289), Heron
LEICESTER, Bailey (26482), Crazy Cavan 'n' the Rhythm Rockers
LONDON, Dingwalls, Camden Lock (01-267 4967), Flying Aces
LONDON, Global Village, Villiers Street, Wild Wax Show
LONDON, Marquee, Wardour Street (01-437 6603), Motors
LONDON, Music Machine, Camden High Street (01-387 0428), Uiravox
LONDON, Rainbow Theatre, Finsbury Park (01-263 3148), Elton John
LONDON, Rochester, Stoke Newington High Street (01-249 0186), Prairie Oyster
LONDON, Rock Garden, Covent Garden (01-240 3961), Advertising / Mean Streets
LONDON, Roxy, Neal Street (01-836 8811), Cherry Vanilla
MANCHESTER, Band on the Wall (061-789 5244), Buzzcocks
MANCHESTER, Free Trade Hall (061-834 0943), Roger McGulgan's Thunderbyrd / Chris Hillman Band / Gene Clark Band
PLYMOUTH, Top Rank (62479), Judas Priest
STAFFORD, Top of the World (2444), Widowmaker / Quartz
TOLWORTH, Toby Jug (01-337 2106), Vibrators
UXBRIDGE, Brunel University (39125), Roy Harper and Black Sheep / Albion Dance Band

Tuesday

MAY 3

BELFAST, ABC (22484), Chuck Berry
BIRMINGHAM, Barbarellas (021-643 9413), Clash
BIRMINGHAM, Nite Spot, Four Tops
CARDIFF, Top Rank (26538), Mr Hig / Quantum Jump
CHARNOCK RICHARD, Park Hall (Eccleston 452990), Drifters
HEMEL HEMSTEAD, Pavilion (64451), Judas Priest
LONDON, Dingwalls, Camden Lock (01-267 4967), The Jam
LONDON, George Hammersmith, Wild Wax Show
LONDON, Marquee, Wardour Street (01-437 6603), Kursaal Flyers
LONDON, Music Machine, Camden High Street (01-387 0428), Liar
LONDON, Rainbow Theatre, Finsbury Park (01-263 3148), Elton John
LONDON, Rock Garden, Covent Garden (01-240 3961), Stripjack / Bremens
LOUGHBOROUGH, Town Hall (31914), Widowmaker / Quartz
LUTON, Caesars Palace (51357), Stylistics
MANCHESTER, Oaks Hall, Park Moor Road, Little Bob Story
MEADOWVALE, Meadowvale Country Club, Jala Band
RYDE, Town Hall, Billy Connolly
SHEFFIELD, City Hall (27074), Shade
SOUTHAMPTON, Gaumont (22001), Shadows
STAFFORD, New Bingley Hall (58060), Eagles / Val Carter



A NEW ERROR FOR 1977
 The Hep-O-Lites with their new single 'Voodoo Magic'

People who believe very strongly in their new single 'Voodoo Magic' are top Bristol DJ's Johnny King (Scamps) Nigel (Baileys) and Dave Paget, and leader of the Chi-Lites Marshall Thompson. The people of Bristol have taken the Hep-O-Lites in their hearts. The Hep-O-Lites who are now on a promotional tour with the Chi-Lites will be appearing at Baileys Watford and all the rest of the Chi-Lites venues. Sunday 1st May and Monday 2nd the Hep-O-Lites will be at Tiffanys in Bristol. Saturday 7th May the Hep-O-Lites will be doing a live show at the Baileys in Bristol. Look out the Hep-O-Lites 'Voodoo Magic' is going to get you.

Friday

APRIL 29

ASHINGTON, Central WMC, Station Road, Radiator
BIRMINGHAM, Barbarellas (021-643 9413), Babe Ruth
BIRMINGHAM, Newman College, Shanghai

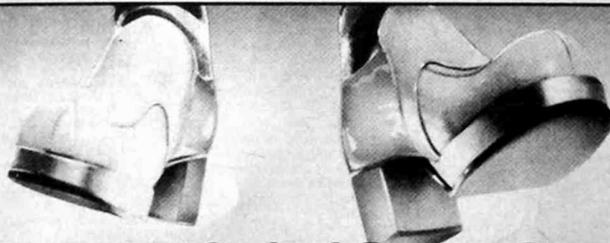
BRICK

GOOD HIGH

IT GOES TO YOUR HEAD



Brick showed their stuff on their single "Dazz"
Bang 004
With their new album "Good High" they're about to score again.
Shot 003



AND IT GETS TO YOUR FEET.



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phonogram



Mailman

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

MUD SLINGING

RECENTLY ON your Mailman page, you have printed letters from people who have not received satisfaction from fan clubs, in particular the David Bowie fan club. I would like, through your letters page, to warn people that the Mud fan club is just as bad.

I have been trying to get a photograph from the fan club which I paid for on May 20 1976. I have written six times, each time enclosing a stamped addressed envelope, enquiring why the photo hasn't yet arrived. They haven't replied to any of my letters, yet alone send me the photo.

Today, I rang up and the girl on the switchboard said the fan club wasn't dealt with there anymore, and that there wasn't anybody she could put me in touch with who would know anything about the fan club. I began to wonder if the fan club actually exists any more.

As you can see, the Mud fan club is not providing the service it says it does. I'm wondering what to do now. My letters aren't getting me anywhere, and now phoning is a dead end too. I hope this letter, if published, will draw some comment from the Mud fan club if it still exists. Penny, Please don't print my address.



MUD Does their fan club still exist?

understand what was happening if they were not?

Once wrote to a record company asking if some lyrics were available. They said no, but, surprise, surprise, they are available in song books priced at £3 a go. Who's gonna pay that?

90 per cent of inner sleeves are just plain white paper. Surely to print the words thereon wouldn't cost the earth. **Babe Ruth fan, Edgeston, Birmingham.**

Short take

DID YOU know that Eddie and the Hot Rods songs are so short that they have just released their 20 greatest hits on a single? By the way, the Hot Rods reviewing the singles was great - for a laugh. **Garry, Wingate, Co. Durham.**
● The above letter has not been cut.

Posers

HOW THE hell does Tam Paton expect people to take the Bay City Rollers seriously when it's rumoured that they've been photographed in the nude for their new album

cover? The Rollers haven't reached such a low level in musical ability to have to resort to this form of cheap publicity.

Even though I am an ardent Rollers fan, I have no intention of buying an album which would feature the group posing in the nude on the front cover.

So, come on Rollers, you're the best band in the land, use your talent properly and let's hope that this whole business is merely a rumour and nothing more.

David Oliver, Newtownabbey, Co Antrim.
● On your roller kates, next.

Dumb blonde

WHEN ARE people going to realise that the lovely Lynsey de Paul is not a dumb blonde? Altogether, she has written 12 top 20 smash hits, was twice winner of the coveted Ivor Novello awards for songwriters, and she has quite rightly won the place to sing for GB in this year's Eurovision Song Contest.

Jimmy Murphy, Lynsey de Paul Fan Club, member number 31.
● Will there ever by a number 32?

Not again...

BEING A New Seekers fan, I went to see Paper Lace... (large chunk of letter cut out)

clearly destined to recapture their 1974/75 fame. **Paul James, Lincolnshire.**
● Next...

Some hope

GO ON Record Mirror, splash out and do a double page spread on the greatest piano man the world has ever known, Billy Joel. He is so good, it's hard to believe he is not the star he should be.

In RM April 16, you reported wild scenes outside New York's Carnegie Hall as tickets for Billy Joel's June concert went on sale. The yanks have got the right idea. Go to it RECORD MIRROR.

Edward Brough, Newcastle.

Davies 'n' bunions

GUYS 'N' DOLLS are the greatest group ever, and have tremendous personalities off stage. They appeal to the vast majority of reasonable people in this country, which is more than can be said for the imbeciles which Sheila Prophet professes to support. **Steven Barnes, Wakefield.**

● You must be into Frank Zappa, Dr John and Steve Hillage as well.

Just like Eddie

YOUR ARTICLE on American rock star Eddie Cochran was really fantastic. I am his number one admirer, ever since I saw him in the film 'The Girl Can't Help It'. Eddie was a great person and I am very happy to think that your article about him will help us to gain more records in the future.

I am sure his fans will be very pleased to know that a new album will be issued in a few months' time, featuring interview tapes of Eddie Cochran from an American press conference.

This would not be possible without the help of the Record Mirror, the number one pop paper of the West Country. Well done.

Peter Morgan, Kingswood, Bristol.

Kells honky

RECENTLY AT the Southampton Top Rank Suite, I heard a great funky soul band called Honky. I shared the opinion of about 300 other people who thought they were terrific.

In your own DJ charts their record has reached No 17, yet has had no write-ups. So may I say on behalf of the majority of Southampton, "Good Luck Honky", you deserve it.

A Honky addict.

Begging letter

WHILST NEW wave is now old wave and Johnny Rotten collects his weekly benefits, how about giving a mention to someone who deserves a big break - Bob Sargeant.

Bob brought out his first solo LP, 'First Starring Role', a couple of years ago on RCA, under the expert guise of Mick Ronson. Unfortunately, the album sank without trace. Bob has some even better songs now, if only somebody somewhere would help him. So please, please, make Bob Sargeant the newest wave hero '78. **N Lockwood, Sheffield.**

Brush-off

I WAS upset when I heard that Ivan Owen (Basil Brush) had given Roy North the push. But after seeing Roy on 'Get It Together', Wow, what a fantastic guy. Roy is just terrific and even sings better than a lot of the singers in the charts. Well done Roy. Who IS Basil Brush, anyway?

Val, Chislehurst.
● Just another glove puppet, darlin'

WAXING LYRICAL

HI! FULL of cheap red wine spiked with meths, I started to doss down on my usual Embankment bench, and it was not until later that I noticed the sheets of newspaper I was using as a blanket was a copy of RECORD MIRROR.

I knew I must read everything. The quality level of both layout and editorial was really fine, and the large number of pages certainly kept me warm during that cold winter night.

But being an old Wild Wax Show fan - and damn proud of it - I strongly objected to the fact that there was no photo of teddyboy disc jockeys Rockin' Roy, Jailhouse John and Runaround Stu. I well remember the early part of last month, when

Jailhouse John came down this way to neck with his bird. I have never seen the Wild Wax Show in Record Mirror.

That about wraps it up. I want to be the first in the queue for a bowl of hot soup and a piece of bread when the Silver Lady mobile canteen arrives in a few minutes.

If you're wondering how come a tramp (better word than a dosser) can have a typewriter, I'll tell you. My mate, Mick the Meth, is nightwatchman at a nearby office block and he lets me use the machine on the desk in reception. Goodbye and thanks.

Old Weird Bill, Albert Embankment, Third Bench from Lambeth Bridge.



OLD BILL gets his just desserts from the Silver Lady

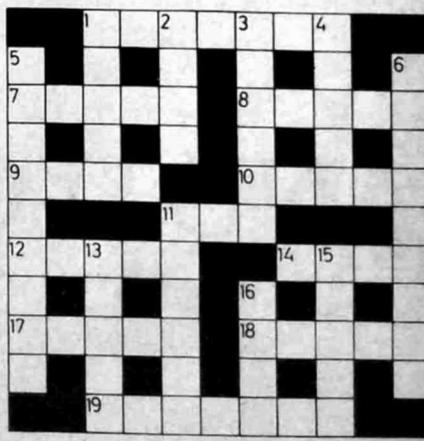
Discword

ACROSS

- Love will keep him and his partner together (7)
- Chanson theme (5)
- Hats off to Mr Gatlin? (5)
- A girl named Charles (4)
- Make a presentation (5)
- The name of England (3)
- It goes with Jerry (5)
- See the T. Rex man in the film archives (4)
- Visit them with Queen one day (5)
- Soul Orchestra accompaniment (5)
- Sailor men? (7)

DOWN

- Cathy had one way back (5)
- A place called MacArthur (4)
- The brothers are all male, naturally! (6)
- The girl for Ramon? (5)
- First class American city (9)
- Group that Frank Jennings leads (9)
- County connections for "12" (6)
- Like Cyril's one, only more so (5)
- Simple singer Cliff? (5)
- Lizzy-like (4)



LAST WEEK'S SOLUTION

Across: 4 Watson, 6 Ford, 7 Weep, 8 Europe, 9 Harry, 10 Wich, 13 Duster, 15 Ny-Ro, 16 Four, 17 Marian.
Down: 1 Sal-ena, 2 Angel, 3 Drop, 5 Super Star, 6 Foreigner, 11 Cylan, 12 Krema, 14 Upon.



Randy Edelman
"The night has a thousand eyes"

BTC 1031



Charlie's darlings

I'M WRITING in to answer David Brett, who thinks that RM should print a picture of Charlie's Angels, and that starsky and Hutch are creep.

Would have to be hard to look at those stuck-up hatches they can't act for a start. If they were real cops the world would be in a poor state, and as for singing, they couldn't sing if they tried, and as for being gorgeous, when you get under the make-up you'd probably run a mile.

Starsky and Hutch are great looking, and Hutch has the best voice going. Anyone's a creep if they're anyone's a creep it's a creep.

Linda Carroll, Hyde, Cheshire.

A very positive statement. Has anyone else got any comments to make?

CHARLIE'S ANGELS is really for kids. I place them in this same league as Batman and Robin, without sophistication. Sure they're great to look at, if their hair is done every 15 minutes, and their lipstick every 5'. They're about as much like real people as the inmates of Madame Tussauds. Their characters are non-existent, which is just as well, because they match the weak and ineffectual plots.

If you print this letter, no doubt you'll get another bunch of stupid letters in reply. I hope so, to enjoy a good laugh.

Don Wheeler, Seven Kings, Essex.

Who can resist an imitation like that?

Boy or girl?

I AM an 18-year-old boy, but I want to be a girl. I often dress up in tights, bra and a skirt and put on lipstick, but I'm too scared to walk about like it. Should I tell someone close to me or leave things as they are?

Dave, Surrey.

You may feel that you're the only person in the world who gets a kick out of dressing up in women's clothes, but you're not. Many men enjoy wearing feminine clothes and make-up. They're known as transvestites. This is a fairly harmless pursuit. Some people even make a living out of it! You're obviously aware that you're a boy physically, but seem to be worried by your enjoyment of traditionally female territory.

It may sound a cliché, but many people are not fully aware of their sexuality until they are much older than you are. As you develop sexual and emotional relationships, you may find that you no longer want to change your sex. Analyse the reasons why you feel the way you do - do you want to change your sex or your identity? If you are eventually determined to become, to all intents and purposes, a girl, then it is possible to have a sex-change operation, but you're unlikely to find anyone who would be willing to operate until you're much older. Only then will you be considered to have reached full awareness of your sexual orientation.

You obviously need to talk to someone about your problem. If your parents or friends don't know about it and are unlikely to understand what is a very real concern, then it might be best to talk to someone outside your home environment who can offer experience.

Someone who can do just that is Richard at Grapevine, 296 Holloway Road, London N7, (01-607 0935). He can arrange a meeting with a counsellor for a time when you're next in London, and can refer you to other sources of advice and information. Give him a ring or write to him.

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

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

MY PERIOD

I AM very worried as my periods did not come this month. I have not had intercourse with my boyfriend, but I have heard that if a boy gets excited when he is in your arms, he can ejaculate and his sperm can flow through your clothing. Is it possible for me to become pregnant in this way, and, if not, is there any other reason why I could have missed my periods? I'm 17 by the way, and have had periods for four years.

Terry, Rochdale.

It is possible for any girl to become pregnant through a session of heavy petting without having full intercourse. If your boyfriend has ejaculated, and fresh sperm on his hands or his penis has entered

I'VE MISSED MY PERIOD

your vagina, then there is a chance that you might be pregnant. But it's doubtful whether sperm can actually 'flow' through clothing. And, as you've never had intercourse, your delayed period could easily have been caused by other factors, like illness or strain.

If in doubt - face facts and go for a pregnancy test as soon as possible. You can get a conclusive test within 12 to 14 days from the date when your last period was due, through your doctor, the local Family Planning clinic, or a chemist which offers a pregnancy testing service.

If you're going to pet heavily in future you should take contraceptive advice.

Nature trail

I AM getting to think that nature conservation is a good idea, as I live in a pretty polluted city myself. I can't afford to go abroad this summer, so I'm hoping to check out a cheap working holiday in this country. Any idea where I can start looking?

Paul, Birmingham.

Write to the British Trust for Conservation Volunteer's Work, Zoological Gardens, Regent's Park, London NW1 or the National Trust, 42 Queen Anne's Gate, London SW1, for full details of their summer nature trails. (Enclose a sae).

Feedback

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

Rossi Status

Could you please help. I read in a newspaper that Francis Rossi of Status Quo was 38. It also said the other members of the band were well over 30 as well. I just can't believe this is true. Please help - I've got a 15 bet on Steve Simpson, Kettering.

You've won your liver! Francis Rossi was born on May 23, 1949. Rick Parfitt October 12, 1948, John Coghlan September 9, 1946, and Alan Lancaster February 7, 1949.

Foreigner

I would like some information and a band called Foreigner, and the title of any LP's they have out.

Lorraine Farmer, Northants.

They were formed early last year by guitarist Mick Jones who was formerly with Spooky Tooth. The rest of the band is Ian Macdonald, also on guitar, who played with King Crimson, Lou Gramm on vocals, Al Greenwood keyboards, Ed Gagliardi bass, and Dennis Elliot drums. The debut album is, appropriately enough,

Webb

I like Jimmy Webb's songs, and I'd like to know something about him.

Mrs Jean Halsey, Boston.

He was born in Elk City, Oklahoma, on August 5, 1946. In the mid sixties he moved to California and worked for a short time as a writer for Motown's Jobete Music. In 1968 he met up with Johnny Rivers, and wrote two songs for his Soul City label, including 'By The Time I Get To Phoenix'. It was when Glen Campbell showed interest in his work that Webb began to find fame. Glen Campbell had a hit with 'Phoenix', and even greater success with 'Wichita Lineman', another Webb composition. Richard Harris took Webb's bizarre 'MacArthur Park' to the top, but by then Webb was becoming dissatisfied with other people recording his work, and in 1971 signed with Reprise records. He released 'Words and Music', and 'And So On' in 1971. He's never been that successful as a singer, however.

TAVARES

Batley

FOR SOME reason that kept worrying me, Tavares on the first night of their British tour, reminded me of the Harlem Globetrotters.

Perhaps it was the way the five brothers from Boston bounced on stage all athletic in their dapper pink suits, oozing blackness and oh-so-cool class.

Or perhaps it was that like the basket ball Aces they have super professionalism, but more importantly, a great sense of fun. Whatever their secret these soft soul merchants were an instant smash among the scamp brigade.

Right arms (which at Batley are usually used for swilling beer) found co-ordination with left arms to clap along. With only two songs gone, 'Don't Take Away The Music' had the place alive with Chubby's clear vocals and Butch's endless prancing. The group exercised black magic in getting even the most silent grooving along in a kaleidoscope of ballads, belters and audience participation.

They may only have three British hits but by the time 'Heaven Must Be Missing An Angel' arrived the place was delicious and convinced of an exploding talent.

It could be that, like the Globetrotters, Tavares at present are the best in their field. **STEVE CHARLES**

BILLIE JO SPEARS - CARL PERKINS
Liverpool

"Oh God help us," muttered Rodney of the Dillards as he surveyed the audience when the curtain rose on the second house at the Empire last Friday. But such extra musical help wasn't needed it was straight into the music with amplified mandolin and banjo - electric bluegrass stuff.

A pity they were the warm-up band, for their talents were above it. They took the Beatles 'I've Just Seen A Face' and made it sound as though it was born in the Ozark Mountains. After just 20 minutes they had the audience joining in.

Carl Perkins was next. To hear an idol of one's formative years in singing rock songs in almost identical fashion 20 years on can be an unenvying experience, but there he was playing 'Honey Don't' - just as it was.

Not only was it a family affair (two sons made up half the backing band) but nostalgia was to the fore too. He hit home with a brief journey among Hank Williams songs, but there was nothing really new.

After a brief interval, Billie Jo made her appearance, going straight into 'What I've Got In Mind'. The audience had been

Roadshows

waiting for her and the reception was near ecstatic. Ms Spears has had two significant hits, hasn't been pushed very hard and might be considered a minor figure, but the audience knew her - and her music. Three songs made it obvious why - her material is good including the new single 'If You Want Me' and showed her to be one of those dragging country music - maybe unwillingly - into the charts.

Come the close, there was near bedlam among the audience who only let her go after two encores. If I thought Ms Spears a minor figure the three quarters capacity audience certainly didn't. **GREG MURPHY**

THE CHILITES
London

THE CHILITES are one of the best of the old-fashioned vocal groups still in existence.

The concert demonstrated all the strengths of their chosen field, as well as suffering from a theatrical overkill - an occupational hazard for these groups.

The group reached the heights of its strength with 'Toby'. Smokey sang an emotionally tugging lead and the group wove intricate harmonies around and behind his voice. The song was a moment of peace in a concert that suffered from being too fast and too 'showbiz'.

Other highlights included a lovely version of 'Have You Seen Her' with Marshal Thompson's spoken introduction delicately balancing between sincerity and corn.

Since the departure of Eugene Record the group share the vocal leads more and the result is a greater identity. 'The Love I Lost' and 'Time For Love' were both showcases for some deft vocal lead swapping. The ballads are the substance of the group. Sometimes their ability to convey the song with the maximum impact was hampered by the theatrical displays.

Asking everyone to stand up, wave their arms in the air or clap along, the Chi-Lites ran through the whole book of music hall tricks to get the audience to join in. During 'Homely Girl' they invited five women up from the audience to the stage to be hugged and kissed by the group - the delivery of the song suffered as a result. Their last British hit 'You Don't Have To Go' was greeted rapturously by the audience, but the disco vein of this song wasn't nearly as

impressive as their classic ballads. Vocal royalty graced the Theatre Royal in the year of the Jubilee. **GEOFF TRAVIS**

A T L A N T A RHYTHM SECTION
London

IT WAS a drag that the Atlanta Rhythm Section's British debut at the New Victoria didn't sell out (let's start on an honest foot), because going by their ace performance, they were one of the more pleasant surprises of this year.

Still the crowd that arrived (and the gig was moderately packed), showed maximum appreciation and the group who are currently riding high in the charts Stateside, delivered the proverbial goods.

ARS are a six piece featuring Ronnie Hammond (vocals), Barry Balley (lead guitar), J. R. Cobb (rhythm guitar), Paul Goddard (bass), Dean Daugherty (keyboards) and Robert Nix (drums). All have travelled the musical circuit in various bands. Nix and Daugherty were once members of Roy Orbison's backing group - The Candymen.

They played a selection of material from their last six albums, including 'Back Up Against The Wall', 'Angel', 'Dog Days', 'Sky High' all of which were instantly recognised by the audience, obviously a sharp collection of ARS-ites. Especially the two near the front who had a particular penchant for: "BOOOOEEEEEE!!!" and made this fact clear to surrounding ears.

Vocalist Hammond looked a real Macon gentleman, dressed as he was in snappy white duds.

Of course they played their current single, 'So Into You', which got a good response along with Goddard's outrageously heavy bass solo.

Like I said, it wasn't riotville (although they did return for a couple of encores) but an excellent rock and roll alternative. **LARRY FISHER**

DETROIT SPINNERS
Birmingham

OPENING nights of headlining tours can often be nervous events, especially when the support group has already made a substantial impression on the audience. But the Detroit Spinners showed no signs of worry, which in view of their 20 odd years' experience is not that surprising.

It was my first chance to see them, and they lived up to my every expectation. They worked their way professionally through the whole range of their distinctly harmonic hits, coupling them with a visually slick and often entertaining series of dance routines. Their five strong vocal range provided ample opportunity for variety while remaining within that

familiar niche which they've made their own.

A somewhat restrained audience showed only a fair appreciation of their merits, and surprisingly failed to become as enthusiastic as they had done earlier for the opening act, Brass Construction.

All in all a fair start to what I'm sure will be a sell-out tour - it certainly deserves to be. **NIAL CLULEY**

FRANKIE VALLI AND THE FOUR SEASONS
London

WHAT A great night of entertainment it was on Monday night at the Palladium.

Frankie Valli and The Four Seasons and a 25 piece orchestra produced a very tight and professional sound, going through numbers like 'Rag Doll', 'Let's Hang On', 'Silence Is Golden' right up to their latest hits, 'December '63 (Oh What A Night)', 'Silver Star' and 'My Eyes Adored You'.

Frankie Valli and The Four Seasons have been churning out this highly commercial music for 15 years to date. It's still good, and the experienced really showed at the London Palladium on Monday.

The concert went with a great swing towards the end, the whole audience were clapping and singing along to those nostalgic hits. There are some more good records on the way - they have a new album due for release this week and a new single, 'Rhapsody', out very soon, as well as a solo single from Valli.

Jerry Polca playing drums lead the vocals on 'December '63', and 'Who Loves You', along with Don Ciccone playing bass, John Falva playing guitar and Lee Shapiro - a talented arranger and keyboards player.

They're a great group. They have been for a long time, and probably will be for many years to come. **ROB KEMPSON**



ERIC SLIDES...

GOING...

ERIC CLAPTON
Newcastle

Now I'm not saying it will be this way when you see Clapton, because he's not what you would call a regular guy, not at all predictable. But if you catch him on a good night like this... wow!

It was one of those gigs that's very difficult to write about, because it was such a classic. You want your words to match the creative artistry of Eric Clapton's playing, and you know well that there's no chance.

All the confidence and majestic musicianship was there in abundance from the moment he put aside his acoustic (the brewers droop of his rock career), after three mediocre country rock numbers, and started to come to terms with that old axe.

At once, in 'Tell The Truth', he played a five minute lead break that was right back in the Michaelangelo class, combining white elegance and black raw power. More of the same flowed through 'Knockin' On Heaven's Door', 'Key To The Highway', 'Badge', 'Stormy Monday',

'Further On Up The Road' (an old Mayall piece he included on 'E.C. Was Here' and finally 'Layla').

It was an interesting choice of songs, and I think it represents his recognition of his true roots - they're soaked in all that black and blues (American and Caribbean). But inspired improvisation flowed, and sometimes he hit rhythm licks of such aggressive wildness that he almost knocked his entirely sympathetic band out of their stride.

After all these years he was still finding freshness, but when he reverted briefly to country rock in Rick Danko's 'All Our Past Times', though still on electric guitar, his playing was not inspired but imitative. Clean and tasteful, etc, but like Don Williams Clapton doesn't need to sound like 'Anyone'.

Otherwise it was total pleasure to bathe in his ocean of great playing - and it wasn't just me that felt that way. Ninety-nine percent were 'No Reason To Cry' fans who complained of over indulgence - well I'll go to the bottom of our stairs. **SELMA BODDY**

HEAR IT!

GLASGOW LISTENERS can catch the full gig guide Clyde wide plus pearls of wisdom from Roger Daltrey, 5cc of 10cc in Gillan, Dave Byron of Rough Diamond and teeny strippers Flintlock on the renowned 'Stick It In Your Ear' slot, Radio Clyde, Wednesday, 8.00. And Bradford born rockette Kiki Dee is Dougie Donnelly's guest for a mixture of sounds 'n' rap in 'Hear Me Talking', Saturday, same station, 10.02.

Must be Ian Gillan silver jubilee week on the local soundwaves, 'cos he's back on Thursday, as Phil Easton's main man in the 'Great Easton Express' slot, Radio City, 6.30pm. Gillan comes complete with his very own private stock of rare Deep Purple tapes - never broadcast before! If you live in the Liverpool area our Phil gives you a chance to win a full set of Robert Zimmerman albums, too. Other guests on the Easton rock train this week are Steven Bishop, (Monday), and Mike Heron, (Tuesday).

Black music gets an airing from John Peel in 'Where It's At', Radio Three, Friday, 7.00, when he turns his attention to the roots of the soul boom and traces the eventual absorption of black sounds into white culture. Focus on the Supremes, Stevie Wonder, Millie Jackson, Barry White and David Bowie.

Later, Radio Luxembourg offers an interview with Deniece Williams, currently riding high in the charts with her new single 'Free' - and a batch of golden oldies from Otis Redding, Wilson Pickett and other black greats - 'Black Golden Oldies', 9.00.

Radio One launches a new soul show this weekend, with the emphasis on the best of disco music, presented by BBC Radio London personality, Robbie Vincent, Saturday, 5.31. And national radio makes history with the first ever rock quadrasonic broadcast in history, featuring the Jack Bruce Band, 'In Concert', Saturday, 6.30.

Other local highlights include an hour of rockability from 'Golden Days', Thames Valley, (9.00). Tune in for an

careful of Warren Smith, Billy Lee Riley, Buddy Hall and Bob Montgomery, as well as the legendary Buddy Holly.

Monday night is Bedrock night on BBC Radio Newcastle, when Doctor Dick Godfrey raps with a selection of starpeople, including Ronnie Lane and Yvonne Elliman. Chat with Linda Lewis too, and plenty of progressive music, 7.15 onwards.

SEE IT!

MORE SHOWBIZ veterans in Grandstand this week, when Alvin Stardust complete with new revamped image and syncopation from the lovely Legs and Co, as per usual. No 'Star Rider' to brighten-up the other side this week - one of the most progressive spots on the box is rented out on an election special.

Will Bowie sneak-up on Abba and knock the wholesome foursome from the top slot? Tune in to 'Top of the Pops' and see, Thursday, (7.20). Chat from Dave Lee Travis and syncopeation from the lovely Legs and Co, as per usual. No 'Star Rider' to brighten-up the other side this week - one of the most progressive spots on the box is rented out on an election special.

Come Saturday, 'All You Need Is Love', LWT, 10.30, takes a look at a mixed bag of protest songs, IRA, anti-English, anti-American, anti-Vietnam, and anti-Communist. Clips of Pete Seeger, Woody Guthrie, Joan Baez, Arlo (son of Woody) Guthrie - and Bing Crosby ('White Christmas'), Dame Vera Lynn ('White Cliffs of Dover'), would you believe?

Scots rockers Cado Belle tread the boards in 'So It Goes', Granada, 11pm. Sad to say, this excellent "In concert" prog isn't fully networked.

Roger McGuinn's Thunderbird sharethe bill with California born streetpoet Tom Waits in the 'Old Grey Whistle Test', Tuesday, BBC 2, 11.15. Ex-Byrds founder member McGuinn continues to blend folk with electronic rock with his new band, in a style that has evolved naturally from some of the best work of the Byrds.

Saturn Promotions present

BILL ODDIE

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Peter reclines...



... But the Captain is really laid back

GOING . . .

PETER GABRIEL London

TO STAGE right sits a man at a piano, a man dressed in a grey tracksuit with coloured striped armbands and a hood. As he plays quietly, he is bathed in light. Peter Gabriel is back in the spotlight.

For a starter, a delicate rendition of 'Here Comes The Flood' seemed an unusual choice, but it eased you in gently for what was to come.

The band burst in with Moribund The Burgermeister,

putting their wide but noisy range of instrumentation into full use, occasionally all but drowning Gabriel in a flood of sound.

Peter was by now in centre stage, and from then on his presence was dominant. Soon he was strutting about, performing with a huge white spotlight at the forestage, using it to great effect.

The energetic percussionist, Jim Maelen, leaped high to two swinging gongs suspended from the ceiling, turning to an

impressive array of chimes, blocks and drums. Guitarist Steve Hunter swayed gently, while another guitarist, Bob Fripp, could be glimpsed in the shadows at the side of the stage. Dressed in black, he occasionally blended in with the darkness.

But Gabriel remained the centre of attraction, running from side to side, up a ladder to the top of a stack of amps, and even taking a jaunt around the Hammersmith Odeon audience — no wonder he wore the

tracksuit. It was one of his main props.

Most of his first solo album was performed with style, and loud approval greeted the acoustic guitar opening of 'Solsbury Hill'. There was even a slightly flat rendition of the barbershop - quartet - style 'Excuse Me', and a stronger reprise of 'Here Comes The Flood'. Less easy to accept were the less familiar new numbers, but they're for future reference.

The closest you've ever heard Gabriel come to rock and roll was on 'Ain't That Peculiar' as he shuffled like a dwarf Jagger. To top that came an odd but welcome change with Ray Davies' 'All Day And All Of The Night'.

There had already been pleas for old Genesis material from

over enthusiastic fans. "Supper's Ready", yelled one. "It's not in the oven yet!", replies Gabriel to applause.

But their patience was rewarded, and it was Rael who leapt back on stage in leather jacket, t-shirt and jeans for 'The Lamb Lies Down On Broadway'. For many that rounded off the evening perfectly. **DAVID BROWN**

wearing a white tutu which was too too much. That soon came off though, leaving him in just black tights. And, what's this! They were removed for the first encore, leaving him in his birthday suit! How apt.

Pies were thrown, beer spilled and the Rat was let out of the bag with pounds of talc, which he duly powdered over the crowd up front. Lovely stuff.

Okay. They re-cycled the album — playing 'Neat Neat Neat' twice. So it would've been nice to hear at least one new number. Just one. But the crowds that crammed into the Roundhouse simply wanted to get off on what they knew, what their blistered feet could identify to in pogo automaton splendour.

A handful of songs and two encores later the DJ said it all. "That's the most outrageous show the Roundhouse has ever seen."

The key word there is 'show' coz that's what The Damned are all about. **BARRY CAIN**

THE DAMNED London

GOOD — course they were good.

Takes a lot more than a Stateside sojourn to fillet these fugitives from a sane gang. There ain't many bands around who can whip up a Roundhouse frenzy barely 12 hours after flying in from L.A.

And it was The Captain's birthday after all, as the painted daubed sheet backdrop screamed along with 'Tax exiles return'.

Sensible celebrated in style —

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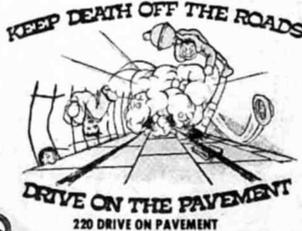


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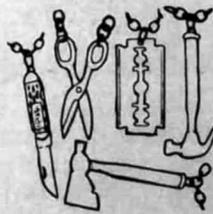


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There are two trains running. One's the Orange Blossom Special out of Nashville, the other the Chattanooga Choo Choo. They collide head on. Their drivers must have been having...

FORTY WINKS ON THE ROAD

NO SOONER had the London cowboys hung up their stetsons from the Wembley Country Fest when a new band hit town. But this was country with a difference. These dudes were tooting horns, and there were enough of 'em to make even the James gang pack their bags.

Welcome to the world of country swing via Asleep At The Wheel, all 11 of them (at the last count). It ain't a new fusion - it's something that's been around for years, 40 or 50 or so, but while it might not be totally in fashion these days, you wouldn't know it to hear this bunch.

American cowboy music has become dominated by electric guitarists wearing ten gallon hats, and their brand of country bellows out from stacks of amps.

But just look at this for a line up: Ray Benson vocals and guitar, Chris O'Connell vocals and guitar, Lucky Oceans pedal steel, Floyd Domino piano, Tony Garnier upright bass, Danny Levin fiddle and mandolin, Bill Mabry fiddle, Link David Junior alto and tenor sax and accordion, Pat 'Taco' Ryan sax and clarinet, and Chris York drums.

Their music is a mix of country, bluegrass, rhythm and blues, rock and roll, boogie woogie, big band swing and just a hint of sleazy bar-room

jive.

Sounds pretty original huh? But, the roots go pretty deep, back to the Thirties when bands of fiddlers, guitar pickers and pianists discovered a new sound and names like Spade Cooley, Milton Brown's Brownies, Moon Mullican, the Light Crust Doughboys, and the most well known of them all - Bob Wills and his Texan Playboys.

Western or country swing as it was known, was primarily music for dance halls, so it was not surprising that the first thing Taco Ryan should enquire was: "This here Hammersmith Odeon - can people dance?" Well, the GLC might frown, but folk have been known to dance in the aisles.

"We like doing places where people can dance," he continued. "These sit down coliseum places don't give them much chance."

Their music form is all but extinct in the States (perhaps the reason why Asleep At The Wheel get on so well today?), but they are based deep in the heart of Texas, one of the few areas it still thrives in.

The band's headquarters is in Austin, Texas. Few of them come from that area, but then few of them have country swing backgrounds either.

Tony Garnier explains: "The band has been going for about eight years now. Though it started off more of a country band, gradually more members were added and new ideas came in."

"The country swing thing came in when a



producer suggested we did 'Take Me Back To Tulsa', a Bob Wills Song."

An important ingredient of the western swing sound is the fiddle, and providing a useful backlog of knowledge and riffs is 45-year-old Bill Mabry.

"I guess we're frustrated jazz musicians at heart," he declares. "I must admit I cop a lot of my licks - like the bit I play in 'Route 66' is pure Cooley, then I'll use a few Nat King Cole riffs, or a Woody Herman lick or two. I've been playing some of them for 20 years or more now."

Clad in cords and Texan boots with a matching accent, Bill looks and sounds the part.

This was the first visit by the band to these shores, and their first outside North America, and was a result of the success of the Capitol album 'Wheelin' and Dealin'', now suitably followed up with 'The Wheel'. An earlier use of other people's material, guest musicians and singers has now settled down to mainly band

compositions with a pretty fixed Wheel at last.

Chatting to them you'll hear names like Hank Williams thrown up against John Coltrane and you realise just what a wide field they cover.

At one stage the talk looked like developing into an argument with musicians arguing just what was jazz and what was swing, and what black jazz musicians sold out to commercialism and in the end played white jazz. Names fired backwards and forwards like bullets in the OK Corral.

And talking of names how did they come up with Asleep At The Wheel?

It appears that the band were puzzling what to call themselves way back at the beginning and not coming up with many aces. Cool, clear thinking was called for, and the steel guitar player went to the outhouse to sit and ponder.

Suddenly it hit him. The name that is. And Asleep At The Wheel it became.

And when you think what a diverse band this is, that name kinda fits.

DAVID BROWN

MUSICAL MESSIAHS



THE CONSTRUCTION company

BEHOLD RANDY Muller and the eight apostles.

"We are musical messiahs," says Brass Construction's leader. "I'm sure we can be likened to Jesus going out and spreading the word. He came at a time when people were complacent and had given up caring about their fellow man."

In our music we like to point out what's wrong with society. It seems that today everybody wants to use bombs.

"When we play a town we don't shut ourselves away from people in hotels. We travel around on public transport to pick up the atmosphere of a place at street level. That way we can play for people rather than at them."

"After a show we welcome fans into our dressing room. We don't want to be stars. We're flesh and blood like anybody else - we're all brothers and sisters."

Brass Construction are on their first visit to Britain. Randy's already been to Soho where he witnessed a fight.

"It was between black and white so it was very distressing," he says. "But every area has its violence, and despite what people say, New York is no more violent than any other large town. I live in Brooklyn in a flat smaller than this hotel room."

"I'm a realist. I know that all of us are governed by money and we need it to live, but I don't need an excess amount. Someone once said that I eat, sleep and drink music, and that's really all I want."

"I started when I was seven. I was born in Guyana, so my influences aren't based like most black people on the Blues. I find the Blues boring because a lot of it just sounds the same. Our influences range from Bach to Hendrix. We haven't tried to categorise ourselves. About the only thing that's predictable about our music is the quality."

Randy reckons that a lot of contemporary music isn't relevant to society.

"We score because people like to listen to a message," he says. "But we can't go on preaching all the time, so we have lighter songs for a spot of comic relief."

"A lot of the music today is out -

dated. People are getting fed up with romantic lyrics about love affairs. They want to hear what to do about their problems."

"On the first album I wrote about social conditions. I keep the lyrics simple, because I believe there's often more power in one single word than in half a dozen."

"The second album continues that theme, but the third album, called 'L.O.V.E.U.' is going to have more of a party feel. It's really to thank the people who have helped us over the years."

Brass Construction originated in New York. The members thought music would be a good thing to keep them off the streets and pretty soon they were playing to capacity audiences in cellars and bars. Their first album went gold and surprised a lot of people in Britain when it zoomed up to number nine. When they travel around they travel light. Randy's content to carry around a few books on arranging music and body language.

"We express things with each movement," he says. Sometimes you can tell if a person's going to be hostile simply by the way he holds himself."

Brass Construction used to travel around in a limousine affectionately known as 'Sambo'. Once they had a narrow escape down South in the States.

"We stopped off to get some food at a restaurant," says Randy. "They were taking a long time in serving us, so I complained in the nicest possible way. The manager threatened to get his shotgun and started swearing. In order to avoid a fight we had to leave."

"It seems that verbal communication is breaking down. Our method of communication is the thing that makes us better than animals, but it seems at the moment that man just isn't capable of sitting around a conference table."

Apart from being the leader and songwriter for the band, Randy also plays a staggering list of instruments - keyboards, flute, drums, bass guitar and steel drums.

"You should always stretch your capacities," he says. "Life is too short to sit down and do nothing."

ROBIN SMITH.



ROLL CALL for the Wheelers and heavy friend

NEXT WEEK
So you think you've seen everything on the new wave bands. Have you seen them in colour?
THE CLASH, THE JAM, DAMNED, PISTOLS, STRANGLERS
Don't miss next week's Record Mirror

SPECIAL!

Disco Kid

by JAMES HAMILTON

More 12-inchers

PAUL SAVILLE manages Adrians record shop in Wickford Shopping Hall, Essex, which stocks all current 12-inchers. To give a guide as to what's happening with the big 45s, he's sent a chart of their best sellers: George Fame 'Daylight' (Island), Undisputed Truth 'You Plus Me Equals Love' (Whitfield), Wilton Place Street Band 'Disco Lucy' (Island), Jacksons 'Enjoy Yourself' (Epic), Television 'Marquee Moon' (Elektra), Johnny Guitar Watson 'A Real Mother For Ya' (DJM), Cerrone 'Love In C Minor' (Atlantic), Boney M 'No Woman No Cry'/'Daddy Cool' (Atlantic), Tavares 'Mighty Power Of Love' (Capitol), Eddie Quansah 'Che Che Kule' (Island) . . . that last one's a new one to me, too!

Most eagerly sought 12-inch of the moment must be the limited 300 only pressing of Marvin Gaye 'Got To Give It Up'/'Let's Get It On'/'I Want You' (Motown PSLP 216). Another hot promotional number is a special 12-inch Boney M 'Fever'/'Trammps 'Disco Inferno'/'Cerrone 'Love In C Minor'/'Slave You And Me'/'Television 'Fricton'/'Eagles 'Hotel California' (WEA Int SAM 78) - wow wow!! The commercial 12-inch is now out of the edited Trammps 'Disco Inferno'

(Atlantic K 10914), while the only strong track on the Detroit Spinners 12-inch 70p EP is 'Could It Be I'm Falling In Love' (Atlantic K 10935). Finally, the prettiest in package and content (though not very disco) is the promotional Heart 'Dreamboat Annie' (Arista/Mushroom), which at just 2.10 and 33rpm is crammed onto the first inch of the record . . . which wastes the whole idea.



JOANNA KOCHEN (above) of Magnet Records may be the country's youngest disco promotion executive, but she was a star at an even earlier age! Here she is, aged 5½, winning the Clacton-on-Sea Band Pavilion Talent Contest on September 5, 1962 . . .



ZZ TOP: arresting boogie

New Spins

DAVID & THE GIANTS: 'Ten Miles High' (Capitol CL 15915). Terrific freakily phased Northern stormer from '68, with 'Judy In Disguise' beat and hit sound.
ZZ TOP: 'Arrested For Driving While Blind' (London HLU 10547). Great get - it - on boogie, mixes well with Steve Gibbons' 'Tulane' and the Queen 45.
HEATWAVE: 'Slip Your Disc To This' (GTO GI 81). Fine funky tight flip, but the official 'Too Hot

To Handle' A side's a messy, poor relation of 'Boogie Nights'.
MOMENT OF TRUTH: 'You Got Me Hummin'' (Salsoul SZ 2025). Infectious thumping soul chuner.
ISLEY BROS: 'The Pride, Pts 1/2' (Epic EPC 5105). Herky jerky funk clapper.
RICE & BEANS ORCHESTRA: 'Rice And Beans Theme' (Contempo CS 2116). Much imported Latin hustler with trendy percussion.

DC LARUE: 'O Ba Ba' (LP 'Tea Dance' Eye NSPL 28228). Brazilian carnival rhythm is gay MoR, while 'Overture', 'Indiscreet', etc are NY disco hits.
PHOEBE SNOW: 'Teach Me Tonight' (CBS 5158). Lovely silky treatment of the '54 DeCastro Sisters hit.
BIG DADDY & THE SUGARCANES: 'Tomorrow Night' (RCA PB 5025). Distinctive, lush semi-reggae slowie.
ARTHUR PRYSOCK: 'I Wantcha Baby' (LP 'All My Life' Polydor 2389441). This and 'When Love Is New' are similar Gamble & Huff goodies on a consistently classy LP.

KEITH BARROW: 'Mr Magic Man' (CBS 5141). Urgent soul chugger from the 'Precious' man.
GRAMOPHONE REVIVAL: 'Disco Carmen' (RBO 2090225). Munich mutation of Bizet!
SKEETS BOLIVER: 'Sheethouse Door' (Thunderbird THE 116). Vulgar fun - filled blue - beater, huge in Dundee.
WISHBONE ASH: 'Jail-bait' (MCA 291). Classic get - it - on boogie from '71, now 33 rpm maxi - tracked.
BRETT MARVIN & THE THUNDERBOLTS: 'Blow Me Down' (Sonet SON 2055). Exciting 'Let's Stick Together' stuff.
OMAHA SHERIFF: 'Come Hell Or Waters High' (Good Earth GD 10). Atmospheric pop smoocher with plugs a plenty.
PARLIAMENT: 'Dr Funkenstein' / 'Gamin' On Ya' (LP 'The Clones Of Dr. Funkenstein' Casablanca CAL 2003, via Pye). Six months late, these downbeat funkies never were another 'Tear The Roof', though the LP's good listening.
JIMMY RADCLIFFE: 'Long After Tonight Is All Over' (DJM DJS 10772). Bacharach & David's much - loved '64 semi - slowie.
MISTY: 'Someday' (Polydor 2058828). Unusual UK soul slowie.
WEATHER REPORT: 'Birdland' (CBS 8205). Amazing ultra - hip intricate jazz - funk.

JACKSON HAWKE: 'Into The Mystic' (CBS 5084). Busy disco treatment of Van Morrison's classic.
SHAKIN' STEVENS: 'Never' (Track 2094134). Eddie Cochran ginger - snapper meets Show-waddywaddy's producer.
MIA MARTINI: 'Libera (Freedom Is Today)' (CBS 5178) Italian sung beauty Euro-popper, could click.

Radio first aid

PETER HICKS, chairman of the hospital broadcasting system for St Luke's and the Royal Surrey County hospitals in Guildford, has followed up the recent 'Beeb Shuts Door' article with an offer to would-be radio DJs. He's looking for people to expand the service to these hospitals (currently just 8-10pm each evening and days at the weekend) by adding specialist programmes for an hour at 7pm. He needs DJs interested in hard rock, country, and all aspects of jazz, plus a non-broadcasting programme organiser. The jobs are unsalaried and done for the love . . . and, above all, excellent experience. Call him on Guildford 71537. Other hospital broadcasters, let me know of similar vacancies!

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DJ Hotline

KC & SUNSHINE Band 'Boogie Man' (TK) bags Steve King (Port Talbot), Bill McLaren (Murrayfield Rink), Roy Asten (Scilly), Robert Lynn (Chatham), Greg Wilson (Birkenhead Deerstalker), Mark Rymes (Mumbles Cinderellas), Steve Lloyd (Llanelli), lots more... Heatwave burnt up Tavares badly on Sunday - they're too hot to follow!... Carol Woods 'I'm In Wonderland' (RCA) 12-inches for Chris Archer (March Cromwells), Michael O'Brien (Hebburn Miss Kinx), Mick Ames (Stevenage Bo Jangles), Tom Amigo (Cardiff), Roy Hughes (Leeds Pentagon Nightscene), more... Fleetwood Mac 'Don't Stop' (Warners) hits Doctor John (Telford Disco-Tech), Tom Russell (Kirkintilloch), Ian Cassells (Aldrie Marcos), Mike Clark (Copford Windmill), many more... Marvin Gaye 'Got To Give It Up' (Motown LP 12 inch) gets Andy Wini (Middleton-on-Sea), Trevor John (Wolverhampton), Terry Emm (Dunstable), Billy Paul 'Let 'Em In' (Philly) adds Alan Brown (Newport), Mike McLean (Eagleham Eglinton Arms), Arthur Dyke (Exeter), etc... due out here on 12-inch, Shalamar 'Up-town Festival' (Soul



MARVIN GAYE

Train) snags Dave Dee (Bebington Copperfields), Andy Devine (Rochester), Lindsay Rogers (Ludlow, Norman Davies (Dublin Phoenix), and Alan Farmer (Penicull), whose Bogart Discos now boast a voice synthesizer with fully variable controls for making mechanical-type Dalek/Chimpunk voices! Chris Rowland (Basildon Brighton Run) rates Fiesta 'Tina The Disco Queen' (US Chimneyville) Roni Hill 'You Keep Me Hanging On' (Creole) adds Steve Day (Edmonton Globe), Sonny King (Runcorn Neptune), Tony Etorla 'I Can Prove It' (GTO) pulls Jon Taylor (Norwich Cromwells), Steve Young (Edmonton Picketts Lock), Bob Jones (Chelmsford Dee-Jays) Shakin' Stevens

'Never' (Track) snaps Larry Foster (Hackney), Richard Purcell (Teddington Clarence), more Jimmy Ruffin 'Fallin' In Love With You' (Epic) culls Capuchino (Bromley), Ray Robinson (Leicester Tiffanys), Phil Dodd (Horsham) Peoples Choice 'Jam Jam Jam' (Philly LP) spreads Clive Barry (Manchester), David Saunders (Plymouth), Jeff Thomas (Swansea Penthouse) Crown Heights 'Affair Dancin' (Contempo) adds Greg Davies (Watford Baileys), Keith Tyler (Sunderland Mayfair) J Vincent Edwards 'Too Hot To Handle' (Pye) confuses punters but pulls Steve Tong (Cottingham), Colin McLean (Glasgow Shuffles), more Honky 'Join The Party' (Creole) adds Richard Bradshaw (Ruthin Club 7), Stewart Hunter (Preston) Arthur Prysock 'When Love Is New' (Polydor) keeps Mike Stewart (Glasgow), Chris Allen (Derby Shadies), more Shabby Tiger 'Slow Down' (RCA) rocks Martin Bullock (Douglas), Brian Massie (Dundee) George Benson 'Nature Boy' (Warners) wins Tricky Dicky Scanes (Soho Spats), Morris Jenkins (Telford).

STOP THE SHOP

CHRIS HILL of Iford's Lacy Lady fame has opened a funky record shop in nearby Chadwell Heath, Essex, at 28 High Road. Called Chris Hill Plus Disco Two, it stocks all current imports and UK issues, 12-inches, albums etc, with personal attention from Chris himself behind the counter on Fri/Saturdays: His hot import tips are: Marlena Shaw 'Yu-Ma / Go Away Little Boy' (US Columbia LP) - another potential 'Free' sez Chris - Sun 'We're So Hot' (Capitol LP), Fred Wesley 'Up For The Down Stroke' (Atlantic LP), Dexter Wansel 'Disco Lights' (Philadelphia Int), Celi Bee & The Buzzy Bunch 'Superman' (APA/TK LP), Cleveland Eaton 'Whammy Ommy' / 'The Funky Cello' / 'Bama Boogie Woogie' (Ovation LP).

DJ Top Ten

- JOHNNY KING is resident jock at Bristol Scamps, where - he doesn't know it yet - I hope to call in on him this Saturday night!
- 1 LET'S HAVE A PARTY, Chaplin Band Dutch HMV 12-inch
 - 2 AIN'T GONNA BUMP NO MORE, Joe Tex Epic 12-inch
 - 3 THE SHUFFLE, Van McCoy H&L
 - 4 JOIN THE PARTY, Honky Creole 12-inch
 - 5 ENGINE OF LOVE, Earl & The Steam Train MCA
 - 6 FREE, Deniece Williams CBS
 - 7 SIR DUKE, Stevie Wonder Motown
 - 8 I CAN PROVE IT, Tony Etorla GTO
 - 9 WHOLE TOWN'S LAUGHING, Teddy Pendergrass Philly
 - 10 THE CRUNCH, Rah Band Good Earth
- BREAKERS**
- 1 YOU KEEP ME HANGING ON, Roni Hill Creole 12-inch
 - 2 WALKING ON A LOVE CLOUD, 5000 Volts Phillips
 - 3 LET YOUR BODY GO, Martyn Ford Orch Mountain 12-inch

Disco Dates

GRAND FINAL of the 1977 National Coca Cola DJ Competition is fought this Friday (29) at Bournemouth's Maison Royale in Glen Fern Road, between Mal Jay (Birmingham), Jonty International (London), Rob Antony (Bere Regis), The Disco Kid (Shaftesbury), Mike Bryant (Poole) and Franny Fran (Halifax), with myself as one of the judges. Bristol Disco Centre's Disco - Dimension exhibition is on Sun / Monday (1/2) at Bristol Tiffanys, Durham Down, where I hope to meet ALL our new contributors from South Wales and the Borders! There'll be a big delegation of record pluggers present, as well as manufacturers, so do equal their effort in turning up. And of course, RECORD MIRROR will be in attendance. At Bristol Tiffanys 100 on Monday night, there's the big 'Shuffle' - promoting All - American

Disco City Circus presentation, with all Bristol's top DJs. Other gigs include: Friday (29), John DeSade's Reverberation Disco in aid of National Samaritan Week at Maidstone's Mote Park Pavilion, and Chris Gentry's Roadshow at Sidmouth Youth Centre. Mondays, the Wild Wax Show rock 'n' bop at London's Global Village under Charing Cross Station.

Tuesday (3), Mark Rymann is joined by the JALN Band on his first weekly night at Tonyrefail's Meadowvale, Mid-Glamorgan, billed as the area's best Tuesday disco. Wednesday (4), Robert John's BRM Roadshow does a Mayfair Day disco at Hereford Flamingo and the second Strathelyde Discos Association 'Exclusive' Disco is at Glasgow's Minsky's, Shawlands Cross, £1 tickets from member DJs.

WALES A GO-GO

CINDERELLA'S discotheque at Mumbles Pier, Swansea, are running a big Go-Go Dancing contest with a £100 cash first prize and smaller runner-up prizes, the contestants being judged on their clothes as well as dancing. The first of five heats is on Thursday, May 19, with a Grand Final on June 23. Entry forms have to be received by Saturday, May 14, and are available by post (enclosing sae) from the club as above.

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BELOW IS A SMALL SAMPLE TO WHAT YOU'LL FIND IN OUR BOOKLET

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 - Bay City Rollers - Dedication
 - Bay City Rollers - Rock 'n' Roll Love Letter
 - Lesley Gore - It's My Party
 - New Vaudeville Band - Wind-Enter Cathedral
 - Mott The Hoople - All The Young Dudes
 - David Bowie - Word On A String
 - Queen - Killer Queen / Liar
 - Lee Zepplin - Whole Lotta Love
 - Richie Valens - Donna
 - Elton John - Bite Your Lip
 - Elton John - Daniel
 - Gene Vincent - Be Bo
 - A Little
 - Peter and Gordon - Lady Godiva
 - Charlie Grace - Fabulous / Butterfly
 - Jan and Dean - Surf City
 - Truggs - Wild Thing
 - Ricky Nelson - Stood Up / Be Bo Baby
 - Del Shannon - Runaway
 - Hats Off To Larry
 - Python Lee Jackson - In A Broken Dream
 - Jose Feliciano - Light My Fire
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Oldies 70p each
- Gene Vincent - Say Mama
 - Deep Purple - Smoke On The Water
 - The Who - Pinball Wizard
 - E.L.O. - Do Ya
 - James Brown - Sex Machine
 - Bob Dylan - Lay Lady Lay
 - Scott McKenzie - San Francisco
 - Yes - And You And I
 - Shadows - Apache / F.B.I.
 - Liz Crane - Dadsara
 - Berry Manilow - Mandy
 - Pink Floyd - Time / Us And Them
 - Argent - God Gave Rock
 - And Roll To You / Hold Your Head Up
 - Johnny Kidd - Shakin' All Over
 - F.S.F.B. - T.S.O.P.
 - Mud - Tiger Feet
 - Barry Ryan - Eloise
 - Focus - Hocus Pocus
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Oldies 50p each
- Fleetwood Mac - Oh Well
 - Elton John - Our Song
 - Neil Sedaka - Happy Birthday Sweet 16
 - Bob Dylan - Like A Rolling Stone
 - Bad Company - Honey Child
 - Lou Reed - Walk On The Wild Side
 - The Who - Pinball Wizard
 - E.L.O. - Do Ya
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 - Deep Purple - Smoke On The Water
 - The Who - Pinball Wizard
 - E.L.O. - Do Ya
 - James Brown - Sex Machine
 - Bob Dylan - Lay Lady Lay
 - Scott McKenzie - San Francisco
 - Yes - And You And I
 - Shadows - Apache / F.B.I.
 - Liz Crane - Dadsara
 - Berry Manilow - Mandy
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