

# Record Mirror

CLASH

in colour

ELO

on the end of the line

OK CLEVER  
CLOGS

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to win £50

Turn to page 10

GENESIS  
HOT RODS

PISTOLS v PEOPLE

You have your say

# Record Mirror

## UK SINGLES



- |    |    |  |                |
|----|----|--|----------------|
| 1  | 3  | SHOW YOU THE WAY TO GO, The Jacksons                       | Epic           |
| 2  | 1  | LUCILLE, Kenny Rogers                                      | United Artists |
| 3  | 20 | SO YOU WIN AGAIN, Hot Chocolate                            | Rak            |
| 4  | 5  | A STAR IS BORN, Barbra Streisand                           | CBS            |
| 5  | 2  | I DON'T WANT TO TALK ABOUT IT, Rod Stewart                 | Riva           |
| 6  | 6  | YOU'RE MOVING OUT TODAY, Carole Bayer Sager                | Elektra        |
| 7  | 14 | BABY DON'T CHANGE YOUR MIND, Gladys Knight & The Pips      | Buddah         |
| 8  | 17 | FANFARE FOR THE COMMON MAN, Emerson, Lake & Palmer         | Atlantic       |
| 9  | 4  | GOD SAVE THE QUEEN, Sex Pistols                            | Virgin         |
| 10 | 8  | TELEPHONE LINE, Electric Light Orchestra                   | Jet            |
| 11 | 7  | HALFWAY DOWN THE STAIRS, Muppets / Jerry Nelson            | Pye            |
| 12 | 23 | SAM, Olivia Newton John                                    | EMI            |
| 13 | 9  | AIN'T GONNA BUMP NO MORE, Joe Tex                          | CBS            |
| 14 | 12 | GOT TO GIVE IT UP, Marvin Gaye                             | A&M            |
| 15 | 10 | THE SHUFFLE, Van McCoy                                     | A&M            |
| 16 | 19 | PEACHES / GO BUDDY GO, The Stranglers                      | United Artists |
| 17 | 13 | LIDO SHUFFLE, Boz Scaggs                                   | CBS            |
| 18 | 15 | TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heavwave       | GTO            |
| 19 | 11 | GOOD MORNING JUDGE, 10cc                                   | Phillips       |
| 20 | 22 | YOU'RE GONNA GET NEXT TO ME, Bo Kirkland / Ruth Davis      | EMI            |
| 21 | 16 | SPOT THE PIGEON, Genesis                                   | Charisma       |
| 22 | 27 | OH LORI, Alessi  | A&M            |
| 23 | 18 | OK, Rock Folies  | Polydor        |
| 24 | 21 | GOOD OLD FASHIONED LOVERBOY, Queen                         | EMI            |
| 25 | 46 | DO WHAT YOU WANNA DO, T. Connection                        | TK             |
| 26 | 30 | NATURE BOY, George Benson                                  | Warner Bros    |
| 27 | 29 | BE GOOD TO YOURSELF, Frankie Miller                        | Chrysalis      |
| 28 | 37 | BITE YOUR LIP / CHICAGO, Elton John / Kiki Dee             | Rocker         |
| 29 | 31 | I CAN PROVE IT, Tony Eboria                                | GTO            |
| 30 | 47 | FEEL THE NEED, Detroit Emeralds                            | Atlantic       |
| 31 | 24 | TOKYO JOE, Bryan Ferry                                     | Polydor        |
| 32 | 38 | COME WITH ME, Jesse Green                                  | EMI            |
| 33 | 50 | KYRILA, Demis Roussos                                      | Phillips       |
| 34 | 32 | DON'T LET GO, Manhattan Transfer                           | Atlantic       |
| 35 | 28 | JOIN THE PARTY, Honky                                      | Creole         |
| 36 | 26 | DISCO INFERNO, Trammps                                     | Atlantic       |
| 37 | 45 | RHAPSODY, Four Seasons                                     | Warner Bros    |
| 38 | —  | MA BAKER, Boney M  | Atlantic       |
| 39 | 33 | SHEENA IS A PUNK ROCKA, Ramones                            | Sire           |
| 40 | 48 | SLOW DOWN, John Miles                                      | Island         |
| 41 | —  | EXODUS, Bob Marley & The Wailers                           | Decca          |
| 42 | —  | I JUST WANNA BE YOUR EVERYTHING, Andy Gibb                 | RSO            |
| 43 | 44 | EVERYBODY HAVE A GOOD TIME, Archie Bell & The Drells       | PIR            |
| 44 | —  | WHAT IT IS, Garnet Mims & Truckin' Co                      | Arista         |
| 45 | —  | FARMER BILL'S COWMAN, The Wurzels                          | EMI            |
| 46 | 40 | DREAMIN', Liverpool Express                                | Warner Bros    |
| 47 | 49 | SNEAKIN' SUSPICION, Dr Feelgood                            | United Artists |
| 48 | —  | GIVE A LITTLE BIT, Supertramp                              | A&M            |
| 49 | —  | WE'RE ALL ALONE, Rita Coolidge                             | A&M            |
| 50 | —  | ANYTHING THAT ROCK AND ROLL, Tom Petty & The Heartbreakers | Island         |



ELP: at No 8

## US SINGLES



- |    |    |   |                |
|----|----|---|----------------|
| 1  | 2  | GOT TO GIVE IT UP Pt. 1, Marvin Gaye                | Tamla          |
| 2  | 3  | GONNA FLY NOW (Theme From 'Rocky'), Bill Conti      | United Artists |
| 3  | 6  | UNDERCOVER ANGEL, Alan O'Day                        | Pacific        |
| 4  | 4  | FEELS LIKE THE FIRST TIME, Foreigner                | Atlantic       |
| 5  | 5  | LUCILLE, Kenny Rogers                               | United Artists |
| 6  | 1  | DREAMS, Fleetwood Mac                               | Warner Bros    |
| 7  | 7  | LOVELY BOY, Andrew Gold                             | Asylum         |
| 8  | 16 | DA DOO RON RON, Shaun Cassidy                       | Warner/Curb    |
| 9  | 10 | ANGEL IN YOUR ARMS, Hot                             | Big Tree       |
| 10 | 11 | JET AIRLINER, Steve Miller Band                     | Capitol        |
| 11 | 13 | LIFE IN THE FAST LANE, Eagles                       | Asylum         |
| 12 | 17 | MARGARITAVILLE, Jimmy Buffett                       | ABC            |
| 13 | 15 | LOOKS LIKE WE MADE IT, Barry Manilow                | Arista         |
| 14 | 18 | MY HEART BELONGS TO ME, Barbra Streisand            | Columbia       |
| 15 | 21 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb        | RSO            |
| 16 | 19 | DO YOU WANNA MAKE LOVE, Peter McCann                | 20th Century   |
| 17 | 14 | HEARD IT IN A LOVE SONG, Marshall Tucker Band       | Capricorn      |
| 18 | 25 | I'M IN YOU, Peter Frampton                          | A&M            |
| 19 | 8  | I'M YOUR BOOGIE MAN, KC & The Sunshine Band         | TK             |
| 20 | 20 | SLOW DANCIN' DON'T TURN ME ON, Addriss Brothers     | Buddah         |
| 21 | 23 | HIGH SCHOOL DANCE, Sylvers                          | Capitol        |
| 22 | 22 | LOVE'S GROWN DEEP, Kenny Nolan                      | 20th Century   |
| 23 | 33 | HIGHER AND HIGHER, Rita Coolidge                    | A&M            |
| 24 | 35 | WHATCHA GONNA DO?, Pablo Cruise                     | A&M            |
| 25 | 9  | SIR DUKE, Stevie Wonder                             | Tamla          |
| 26 | 27 | ARIEL, Dean Friedman                                | Lifesong       |
| 27 | 31 | KNOWING ME, KNOWING YOU, Abba                       | Atlantic       |
| 28 | 29 | GONNA FLY NOW (Theme From 'Rocky') Maynard Ferguson | Columbia       |
| 29 | 37 | YOU AND ME, Alice Cooper                            | Warner Bros    |
| 30 | 12 | AIN'T GONNA BUMP NO MORE, Joe Tex                   | Epic           |
| 31 | 34 | YOU'RE MY WORLD, Helen Reddy                        | Capitol        |
| 32 | 36 | LUCKENBACH TEXAS, Waylon Jennings                   | RCA            |
| 33 | 26 | WHEN I NEED YOU, Leo Sayer                          | Warner Bros    |
| 34 | 42 | YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers      | Arista         |
| 35 | 39 | IT'S SAD TO BELONG, England Dan & John Ford Coley   | Big Tree       |
| 36 | 40 | ALL YOU GET FROM LOVE IS A LOVE SONG, Carpenters    | A&M            |
| 37 | 24 | COULDN'T GET IT RIGHT, Climax Blues Band            | Sire           |
| 38 | 38 | PEACE OF MIND, Boston                               | Epic           |
| 39 | 47 | EASY, Commodores                                    | Motown         |
| 40 | 41 | PEOPLE IN LOVE, 10cc                                | Mercury        |
| 41 | 48 | BARRACUDA, Heart                                    | Portrait/CBS   |
| 42 | 43 | YOU'RE MOVIN' OUT TODAY, Betty Midler               | Atlantic       |
| 43 | —  | JUST A SONG BEFORE I GO, Crosby, Stills & Nash      | Elektra        |
| 44 | 50 | AMARILLO, Neil Sedaka                               | Elektra        |
| 45 | 45 | UPTOWN FESTIVAL, Shalamar                           | Soul Train     |
| 46 | —  | THE KILLING OF GEORGIE, Rod Stewart                 | Warner Bros    |
| 47 | —  | DEVIL'S GUN, C. J. & Co.                            | Westbound      |
| 48 | —  | NEON NITES, Atlanta Rhythm Section                  | Polydor        |
| 49 | —  | TELEPHONE MAN, Meri Wilson                          | GRT            |
| 50 | —  | BEST OF MY LOVE, Emotions                           | Columbia       |

## Yesterday

5 Years Ago (June 24 '72)

- |                            |   |
|----------------------------|---|
| 1                          | VINCENT, Don MacLean                            |
| 2                          | TAKE ME BAK 'OME, Slade                         |
| 3                          | ROCKIN' ROBIN, Michael Jackson                  |
| 4                          | METAL GURU, T Rex                               |
| 5                          | AT THE CLUB, The Drifters                       |
| 6                          | ROCK AND ROLL Part 2, Gary Glitter              |
| 7                          | CALIFORNIA MAN, The Move                        |
| 8                          | LITTLE WILLIE, The Sweet                        |
| 9                          | MARY HAD A LITTLE LAMB, Wings                   |
| 10                         | LADY ELANOR, Lindafern                          |
| 10 Years Ago (June 24 '67) |   |
| 1                          | A WHITER SHADE OF PALE, Procol Harum            |
| 2                          | THERE GOES MY EVERYTHING, Engelbert Humperdinck |
| 3                          | CARRIE ANNE, The Hollies                        |
| 4                          | SILENCE IS GOLDEN, The Tremeloes                |
| 5                          | WATERLOO SUNSET, The Kinks                      |
| 6                          | OKAY, Dave Dee and Co                           |
| 7                          | THE HAPPENING, The Supremes                     |
| 8                          | PAPER SUN, Traffic                              |
| 9                          | SWEET SOUL MUSIC, Arthur Conley                 |
| 10                         | THEN I KISSED HER, The Beach Boys               |
| 15 Years Ago (June 23 '62) |   |
| 1                          | GOOD LUCK CHARM, Elvis Presley                  |
| 2                          | COME OUTSIDE, Mike Serna                        |
| 3                          | I'M LOOKING OUT THE WINDOW, Cliff Richard       |
| 4                          | A PICTURE OF YOU, Joe Brown                     |
| 5                          | GINNY COME LATELY, Brian Hyland                 |
| 6                          | LAST NIGHT WAS MADE FOR LOVE, Billy Fury        |
| 7                          | I DON'T KNOW WHY, Eden Kane                     |
| 8                          | AS YOU LIKE IT, Adam Faith                      |
| 9                          | NUT ROCKER, B Bumble                            |
| 10                         | GREEN LEAVES OF SUMMER, Kenny Ball and Jazzmen  |

## UK Disco Top 20

- |    |    |   |            |
|----|----|---|------------|
| 1  | 1  | AIN'T GONNA BUMP NO MORE, Joe Tex           | CBS        |
| 2  | 6  | SHOW YOU THE WAY TO GO, Jacksons            | Epic       |
| 3  | 2  | UPTOWN FESTIVAL, Shalamar                   | RCA        |
| 4  | 3  | GOT TO GIVE IT UP, Marvin Gaye              | H&L        |
| 5  | 19 | YOU'RE MOVING OUT TODAY, Carole Bayer Sager | Elektra    |
| 6  | 11 | SLOWDOWN, John Miles                        | Decca      |
| 7  | 14 | YOU'RE GONNA GET NEXT TO ME, Bo Kirkland    | EMI Int    |
| 8  | 4  | THE SHUFFLE, Van McCoy                      | H&L        |
| 9  | 7  | BABY DON'T CHANGE YOUR MIND, Gladys Knight  | Buddah     |
| 10 | —  | FEEL THE NEED, Detroit Emeralds             | Atlantic   |
| 11 | —  | DO WHAT YOU WANNA DO, T-Connection          | TK         |
| 12 | 5  | I CAN PROVE IT, Tony Eboria                 | GTO        |
| 13 | —  | COME WITH ME, Jesse Green                   | EMI        |
| 14 | —  | I FEEL LOVE, Donna Summer                   | GTO        |
| 15 | —  | THE CRUNCH, Rah Band                        | Good Earth |
| 16 | 9  | DISCO INFERNO, Trammps                      | Atlantic   |
| 17 | —  | SHEENA IS A PUNK ROCKA, Ramones             | Sire       |
| 18 | 13 | GOOD MORNING JUDGE, 10cc                    | Phillips   |
| 19 | —  | LIDO SHUFFLE, Boz Scaggs                    | CBS        |
| 20 | 16 | TOKYO JOE, Bryan Ferry                      | Polydor    |
| 20 | —  | PEACHES / GO BUDDY GO, The Stranglers       | UA         |

## US Disco Top 20

- |    |   |               |
|----|---|---------------|
| 1  | DEVIL'S GUN, C. J. & Company                              | Westbound     |
| 2  | I FEEL LOVE, Donna Summer                                 | Casablanca    |
| 3  | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad            | Motown        |
| 4  | MAGIC BIRD OF FIRE, Salsoul Orchestra                     | Salsoul       |
| 5  | I NEED A MAN, Grace Jones                                 | Beam Junction |
| 6  | GOT TO GIVE IT UP, Marvin Gaye                            | Tamla         |
| 7  | I FOUND LOVE, Love & Kisses                               | Rei Vera      |
| 8  | CERRONE'S PARADISE, Cerrone                               | Malligard     |
| 9  | WHY MUST A GIRL LIKE ME, CLAUDIA Barry                    | Salsoul       |
| 10 | GET ON THE FUNK TRAIN, Munich Machine                     | Casablanca    |
| 11 | DR LOVE, First Choice                                     | Gold Mine     |
| 12 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown               | TK            |
| 13 | BEST OF MY LOVE, Emotions                                 | Columbia      |
| 14 | NO WHERE TO RUN, Dyanic Superiors                         | Motown        |
| 15 | DISCOMANIA (Parts 1 & 2), Lovers                          | TK            |
| 16 | MAGIC IS YOU / MEDLEY, John Davis & the Monster Orchestra | Sam           |
| 17 | I GOTTA KEEP DANCING, Carrie Lucas                        | Soultrain     |
| 18 | I CAUGHT YOUR ACT, Hues Corp                              | Warner/Curb   |
| 19 | YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass           | Phil Int      |
| 20 | EXPRESS YOURSELF, NYC Community Choir                     | RCA           |

## UK Soul Top 20

- |    |    |   |             |
|----|----|---|-------------|
| 1  | 2  | GONNA GET NEXT TO ME, Bo Kirkland and Ruth Davies | EMI         |
| 2  | 4  | SHOW YOU THE WAY TO GO, The Jacksons              | Epic        |
| 3  | 6  | BABY DON'T CHANGE YOUR MIND, Gladys Knight        | Buddah      |
| 4  | 1  | GOT TO GIVE IT UP, Marvin Gaye                    | Motown      |
| 5  | 5  | DISCO INFERNO, Trammps                            | Atlantic    |
| 6  | 7  | THE PRIDE, Isley Brothers                         | Epic        |
| 7  | 3  | AIN'T GONNA BUMP, Joe Tex                         | Epic        |
| 8  | 11 | WHAT IT IS, Garnet Mims                           | Arista      |
| 9  | —  | DO WHAT YOU WANNA DO, T-Connection                | TK          |
| 10 | 14 | EVERYBODY HAVE A GOOD TIME, Archie Bell           | Phil Int    |
| 11 | —  | CENTER CITY, Fat Larry's Band                     | WMOT        |
| 12 | 13 | FEEL THE NEED IN ME, Detroit Emeralds             | Atlantic    |
| 13 | —  | EASY, The Commodores                              | Motown      |
| 14 | 14 | NATURE BOY, George Benson                         | Warner Bros |
| 15 | 15 | ATMOSPHERE STREET, Claud One                      | Contempo    |
| 16 | 8  | UPTOWN FESTIVAL, Shalamar                         | Soul Train  |
| 17 | —  | I CAN PROVE IT, Tony Eboria                       | GTO         |
| 18 | 10 | THE WHOLE TOWN'S LAUGHING, Teddy Pendergrass      | Phil Int    |
| 19 | 16 | TRYING TO LOVE TWO, William Bell                  | Mercury     |
| 20 | 12 | DANCIN', Crown Heights Affair                     | Contempo    |

## US Soul Top 20

- |    |    |   |                  |
|----|----|---|------------------|
| 1  | 3  | BEST OF MY LOVE, Emotions                         | Columbia         |
| 2  | 4  | EASY, Commodores                                  | Motown           |
| 3  | 2  | GOT TO GIVE IT UP Pt. 1, Marvin Gaye              | Tamla            |
| 4  | 8  | SLIDE, Steve                                      | Tamla            |
| 5  | 5  | I DON'T LOVE YOU, Teddy Pendergrass               | Codillon         |
| 6  | 1  | BREAK IT TO ME GENTLY, Aretha Franklin            | Philadelphia Int |
| 7  | —  | A REAL MOTHER FOR YA, Johnny Guitar Watson        | Atlantic         |
| 8  | 6  | HOLLYWOOD, Rufus Featuring Chaka Khan             | DJM              |
| 9  | 20 | SUNSHINE, Enchantment                             | ABC              |
| 10 | 13 | DO YOU WANNA DANCE, Graham Central Station        | Roadshow         |
| 11 | 12 | I'M GOING DOWN, Rita Royce                        | Warner Bros      |
| 12 | 16 | THIS I SWEAR, Tyrone Davis                        | MCA              |
| 13 | 17 | IF IT'S THE LAST THING I DO, Thea Houston         | Columbia         |
| 14 | 19 | BABY DON'T CHANGE YOUR MIND, Gladys Knight        | Tamla            |
| 15 | 7  | WHODUNNIT, Tavares                                | Buddah           |
| 16 | 18 | AFTER YOU LOVE ME, Harold Melvin & The Blue Notes | Capitol          |
| 17 | —  | SEE YOU WHEN I GET THERE, Lou Rawls               | Philadelpia Int  |
| 18 | 9  | GOOD THING MAN, Frank Lucas                       | Mercury          |
| 19 | —  | YOUR LOVE IS RATED X, Johnnie Taylor              | Mercury          |
| 20 | —  | OUR LOVE, Della                                   | Mercury          |

## STAR CHOICE



- HOT CHOCOLATE'S Larry Ferguson**
- |    |   |
|----|---|
| 1  | YOUR SONG, Elton John                               |
| 2  | MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips |
| 3  | THE IN CROWD, Bryan Ferry                           |
| 4  | BROTHER LOUIE, Hot Chocolate                        |
| 5  | I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye       |
| 6  | BABY LOVE, The Supremes                             |
| 7  | SONGS IN THE KEY OF LIFE, Stevie Wonder             |
| 8  | ISN'T SHE LOVELY, Stevie Wonder                     |
| 9  | LET'S GET IT ON, Marvin Gaye                        |
| 10 | EMMA, Hot Chocolate                                 |

## Star Breakers

- |   |                                 |              |
|---|---------------------------------|--------------|
| 1 | CENTRE CITY, Fat Larry's Band   | Atlantic     |
| 2 | THE CRUNCH, The Rah Band        | Good Earth   |
| 3 | I KNEW THE BIRDIE, Dave Edmunds | Shan Song    |
| 4 | EASY, Commodores                | Tamla Motown |
| 5 | OLD SCHOOL YARD, Cat Stevens    | Island       |
| 6 | WE GO TOGETHER, August & Deneen | ABC          |
| 7 | UNDERCOVER ANGELS, Alan O'Day   | Atlantic     |
| 8 | ONE STEP AWAY, Tavares          | Capitol      |

## UK ALBUMS



- |    |    |  |                |
|----|----|--|----------------|
| 1  | 2  | THE MUPPET SHOW, The Muppets                 | Pye            |
| 2  | 1  | THE BEATLES AT THE HOLLYWOOD BOWL,           | Parlophone     |
| 3  | 3  | ARRIVAL, Abba                                | Epic           |
| 4  | 5  | A STAR IS BORN, Soundtrack                   | CBS            |
| 5  | 4  | HOTEL CALIFORNIA, Eagles                     | Asylum         |
| 6  | 10 | A NEW WORLD RECORD, Electric Light Orchestra | Jet            |
| 7  | 9  | THE JOHNNY MATHIS COLLECTION, Johnny Mathis  | CBS            |
| 8  | 7  | DECEPTIVE BENDS, 10cc                        | Mercury        |
| 9  | 6  | SHEER MAGIC, Acher Blik                      | Warwick        |
| 10 | 11 | EXODUS, Bob Marley and The Wailers           | Island         |
| 11 | 8  | STRANGLERS IV, The Stranglers                | United Artists |
| 12 | 12 | ENDLESS FLIGHT, Leo Sayer                    | Chrysalis      |
| 13 | 28 | GREATEST HITS, Abba                          | Epic           |
| 14 | 17 | 20 GOLDEN GREATS, The Shadows                | EMI            |
| 15 | 15 | RUMOURS, Fleetwood Mac                       | Warner Bros    |
| 16 | 14 | THEIR GREATEST HITS 71-75, Eagles            | Asylum         |
| 17 | 13 | ROCK FOLLIES OF '77                          | Polydor        |
| 18 | 22 | GREATEST HITS, Smoke                         | RAK            |
| 19 | 23 | ATLANTIC CROSSING, Rod Stewart               | Warner Bros    |
| 20 | 27 | EVEN IN THE QUIETEST MOMENTS, Supertramp     | A&M            |
| 21 | 29 | I'M IN YOU, Peter Frampton                   | A&M            |
| 22 | 42 | SILK DEGREES, Boz Scaggs                     | CBS            |
| 23 | 32 | KENNY ROGERS, Kenny Rogers                   | United Artists |
| 24 | —  | LOVE AT THE GREEK, Neil Diamond              | CBS            |
| 25 | 20 | IN THE CITY, Jam                             | Polydor        |
| 26 | 26 | IN FLIGHT, George Benson                     | Warner Bros    |
| 27 | 19 | BOOK OF DREAMS, Steve Miller Band            | Mercury        |
| 28 | 25 | ALL TO YOURSELF, Jack Jones                  | RCA            |
| 29 | 38 | 20 ALL TIME GREATS, Connie Francis           | Polydor        |
| 30 | 35 | THE DARK SIDE OF THE MOON, Pink Floyd        | Harvest        |
| 31 | 16 | A NIGHT ON THE TOWN, Rod Stewart             | Riva           |
| 32 | 18 | ANIMALS, Pink Floyd                          | Harvest        |
| 33 | 31 | TOM PETTY AND THE HEARTBREAKERS,             | Island         |
| 34 | —  | SILVER CONVENTION'S, Silver Convention       | Magnet         |
| 35 | —  | WISH YOU WERE HERE, Pink Floyd               | Harvest        |
| 36 | 29 | TIME LOVES A HERO, Little Feat               | Warner Bros    |
| 37 | 50 | VISION, Dgn Williams                         | ABC            |
| 38 | —  | COMING OUT, Manhattan Transfer               | Arista         |
| 39 | 21 | PETER GABRIEL, Peter Gabriel                 | Charisma       |
| 40 | 57 | TUBULAR BELLS, Mike Oldfield                 | Virgin         |
| 41 | 41 | SNEAKIN' SUSPICION, Dr Feelgood              | United Artists |
| 42 | —  | I REMEMBER YESTERDAY, Donna Summers          | GTO            |
| 43 | —  | HEAVY WEATHER, Weather Report                | CBS            |
| 44 | 43 | THE BEST OF THE MAMAS AND PAPAS              | Arcade         |
| 45 | 30 | SONGS IN THE KEY OF LIFE, Stevie Wonder      | Tamla Motown   |
| 46 | 40 | PORTRAIT OF SINATRA                          | Reprise        |
| 47 | 35 | WORKS, Emerson Lake and Palmer               | Atlantic       |
| 48 | —  | THE BEST OF THE FACES                        | Rhys           |
| 49 | 33 | THE CLASH                                    | CBS            |
| 50 | 24 | OLD FOLK EYES IS BACK, Mike Harding          | Phonogram      |



MUPPETS: at the top

## US ALBUMS



- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | RUMOURS, Fleetwood Mac                     | Warner Bros    |
| 2  | 6  | BOOK OF DREAMS, Steve Miller Band          | Capitol        |
| 3  | 3  | COMMODORES                                 | Motown         |
| 4  | 7  | LIVE, Barry Manilow                        | Arista         |
| 5  | —  | I'M IN YOU, Peter Frampton                 | A&M            |
| 6  | 5  | HOTEL CALIFORNIA, Eagles                   | Asylum         |
| 7  | 8  | MARVIN GAYE LIVE AT THE LONDON PALLADIUM   | Tamla          |
| 8  | 9  | IZITSO, Cat Stevens                        | A&M            |
| 9  | 10 | FOREIGNER                                  | Atlantic       |
| 10 | 4  | ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK | United Artists |
| 11 | 2  | THE BEATLES AT THE HOLLYWOOD BOWL          | Capitol        |
| 12 | 17 | LITTLE QUEEN, Heart                        | Portrait/CBS   |
| 13 | 11 | SONGS IN THE KEY OF LIFE, Stevie Wonder    | Tamla          |
| 14 |    |  |                |

**Record Mirror**

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# KEEPING BAD COMPANY

I ALWAYS suspected it and now my beliefs are confirmed. **Jimmy Peanuts Carter**, so-called President of the United States of America has no taste.

Persuaded no doubt by his daughter, one Amy—such a delightfully southern name I always think—Carter, the madcap President invited **Bad Company** up to his White House pad for deep and meaningful discussions. Whatever next? **Johnny Rotten** calling at number 10 Downing Street, or better still, attending a Buckingham Palace garden party???

My old friends **The Fruit Eating Bears** who play R&B with a new wave feel, had their residency at **Croydon's Scamps** cancelled after their first appearance. The manager of the venue explained that although he felt that the band were very good he did not want punks in his establishment. Con-



sequently he paid the Bears off for their three scheduled appearances. Question time, friends, do A&M own Scamps?

And some more on the same kinda topic... **Radio Stars**, who have just completed the **Eddie and The Hot Rods** tour, have been banned from the **Colston Hall, Bristol**, following an incident when **Andy**



**COZY POWELL** got back into Formula 1 Saloon car racing at Silverstone on Sunday. Driving his three-litre BMW, he was lying in a useful fourth position when, 50 yards from the line, he spun off the track. Flames leapt from the car as the gallant Powell jumped clear and made his way on foot over the finishing line. Undaunted, he'll be back in action at Brands Hatch next Sunday. Perhaps he should stick to drumming?

**Elison** jumped from the stage onto the back of a bouncer who was mistreating over enthusiastic members of the audience.

The bouncer rushed to the back of the hall with **Andy** still on his back and with microphone still in hand. The ensuing fracas when other bouncers joined in and gave **Andy** a good kicking was amplified through the PA system and it was only due to intervention by members of the audience that **Andy** was able to return to the stage.

So what's new in Muppet land? **Muppets Discs Go In Blaze's** shock horror. Tragedy me dears. 80 firemen were required to tackle a blaze at **Pye's record factory** in Mitcham. 50,000 Muppet sleeves and records were destroyed. A **Mr Waldorf** and a **Mr Statler** are helping police with their enquiries. Meanwhile, creator of the Muppets **Jim Henson** has taken on a flat at **Hampstead, London**—in **Froghill Gardens!**

My East Anglian correspondent writes... 'My Dear, pondering over a large gin and tonic at the **Norwich Folk Festival**, I spotted a most unusual sight—a **Morris dancer** with a safety pin in his ear...'

And my literary correspondent adds... **Kenny Everett's Captain Krummen** and the **Krells** appears in book form next month. **Kenny** will be autographing copies at **Capital Radio** on **September 29**.

Enough of matters of little import. What have the **BIG NAMES** been doing? How's about ol' **Reg** for starters. The old piano player came to

the rescue after a group failed to turn up for a concert at **Shoreditch teachers' training college** in London. The students phoned **Eli** at his Windsor mansion and he told 'em—'Get me a piano and I'll be right with you' and quick as you could say **Melanie Green** he was there and played a set. A spokesperson for **Eli** commented, 'The going rate for a concert like that is £65,000, but **Eli** enjoyed himself as much as the students.'

Meanwhile, pausing over my **Moet champagne** and **strawberries and cream** at the opening day of **Wimbledon**, who should I spy, looking rather out of place among all the Beautiful ones, but ol' built-up shoes **Adam Faith**, desperately looking for photographer **Terry O'Neil** to arrange a photo session with **Lonnie Donegan** and **Elton John**. What can all this mean? Watch this space. Hello hello, what's all this then? **Ms Bianca Jagger** interviewed in **American magazine Viva**... 'Mick is not famous for being the most honest person.' Did she care if Mick had affairs with other women? 'It's not so important for him. For me it is. Somebody like Mick is different. It doesn't necessarily matter one way or another... But the girls... one magazine had this cover girl who probably went to bed with Mick once and I know when he sees her he runs away... If all the girls who say they had affairs with Mick actually did, I wonder when he would have time to see them all.

It's very strange the mystique of women thinking they've made it if they've slept with Mick. It's peculiar... It shows so much a lack of respect for themselves. He finds it repugnant, nothing could be less of a turn-on...'

**School's Out**... **The Foster Brothers's** appearance on **Top Of The Pops** last week, provided **Rob McIntosh**, the youngest member of the band, with a welcome break from his 'A' level exams he's currently sitting at **Raynes Park Grammar School**. Would - be mini - punks **Eater** are due to sit their 11-plus any day now.

**Bits and pieces**... Down the **Speakeasy** last Friday, well-known **Irishman** about town **Van Morrison** jammed with **Dr John** and **Mick Ronson**... Owing to problems of space the long-awaited **Meal Ticket** interview will now appear next week... Congratulations to **Stuart Tosh** of 10cc fame, his good lady wife has given birth to twins, one boy, one girl—mother and babies doing well... **Steve Gibbons** backstage at the **Birmingham Barbarellas** gig for the **Heartbreakers**... **Tina Charles's** baby son to be called **Max**... **Biondie** to tour Japan in the Autumn... **Fats Domino** signed to **United Artists**... **Phil Spector / Leonard Cohen** album almost completed... **Neil Young** to tour US with **Linda Ronstadt**.

**Toddleoooo, see y'all**. PS: Did the **IBA** approve of the **Sex Pistols's** 'God Save The Queen' being played on **Janet Street - Porter's** London programme???



AND SO to **Alan Price's** (top pic) **Jubilee Garden party** in downtown **Wimbledon**. Wotalot of fun, coconut shies, rifle ranges, half the music press, an overtired and emotional **Alan Freeman**, a plump red-faced **Bob Harris** (bottom pic), yards of ale and, natch, **Her Majesty** (left) was there clutching a large balloon and swigging down her sherry like nobody's business.

the brand new single from  
the ex-Bay City Roller

*Pat McGlynn*

She'd rather be with me

F13715



# SEX PISTOLS: BACKLASH AND PLANS

Rotten and Cook attacked —  
Film with Johnny Speight

THE 'anti-punk rock / anti Sex Pistols' movement took a nasty and disturbing turn over the weekend.

On Saturday night Johnny Rotten was ambushed by six or eight attackers armed with knives outside a London pub, the Pegasus, High-bury. With Rotten were recording studio manager Bill Price and record producer Chris Thomas.

All received minor injuries as they tried to fend off the attack. Rotten was taken to hospital where he was given two stitches for an arm injury that would have been severe had he not been wearing a heavy coat.

On Sunday night, Sex Pistols' drummer Paul Cook was attacked by six people outside Shepherd's

Bush underground station. He was hit on the back of the head by an iron bar. The injury required 15 stitches and Cook was allowed home after treatment.

Virgin spokesman Al Clark commented: "Britain is not the place to be if you want to speak your mind. It looks as if punk rockers are in for a hard time."

MEANWHILE the Sex Pistols are planning to make a film written by Johnny Speight — creator of Alf Garnett — and produced by Russ Meyer. Virgin told RM, "There are certain plans in that direction, but I'm not going to tell you any more at this stage."

Meanwhile, Johnny Rotten was quoted in a national newspaper as describing Johnny Speight's house as "Like some museum in East-

bourne."

The Pistols' upcoming album has neither release date nor title as yet. A new single is likely to be put out first and it will not be taken from the album as the band do not believe in issuing singles as trailers for LPs.

Some more denials from Virgin: The album is not going to be called 'Another Load of Old Bollocks From The Sex Pistols'. Clark added: "It's more likely to be called 'Olivia Newton John's Greatest Hits'."

Jesting apart, he also denied the story carried by The Sun to the effect that the Pistols were to appear at a punk festival at Stonehenge to coincide with the Druids' festival: "The likelihood of the Sex Pistols appearing at Stonehenge is comparable to that of Vince Hill doing a season at CBGBs."



JOHNNY ROTTEN: minor injuries



PAUL COOK: 15 stitches

## STRANGLERS EXPLAIN

THE STRANGLERS whose current UK tour finishes at London's Roundhouse June 28, switched their show last Sunday from Liverpool's Empire to Eric's because "appearing in very big halls is not in keeping with the band's policy towards audiences." Instead of doing one show at the Empire, the

Strangers did two shows at Eric's, one in the evening and one at lunchtime for those under 18. Support at the Roundhouse gig will be the Cortinas.

The June 13, Strangers show at Bradford was cancelled "because of a booking mix-up" — according to the local council.

## TOURS...TOURS.

**KRAKATOA:** Walsall West Midlands College June 25, Darlington Incognito 29, Worcester College of Education July 1, Chatham Town Hall 2, Brighton Alhambra 5, Birkenhead Mr Digbys 7, Ulverston Penny Farthing 8, Sheffield Toley College of Education 9 and Bradford Princeville 10.

**BILL FREDERICKS:** Nottingham Heart Of The Midlands June 22-25, Drury Lane The London Room and 26 - July 2, Liverpool Allinsons 3-9, Manchester Talk Of The Town North 17-23 and Blackpool ABC Theatre 24.

**BETHNAL:** Added dates are Cambridge Corn Exchange June 24 (replacing Roxy, London) Swindon The Affair July 13, London Rock Garden August 4, and Accrington Lakeland Lounge 21.

**WINDOW:** Fulham Golden Lion, June 22, Deptford Rachel McMillan College 23, Fulham Golden Lion 29, Blackburn Lode Star 30, and Dudley JB's July 1.

**VIBRATORS:** Colchester College June 25, Chelmsford Chancellor 28, Harlow Tiffans 28, Swindon Affair 29, Leeds Polytechnic 30, Sunderland Seaburn Hall July 1, Dunstable California Ballroom 2, Croydon Greyhound 3, Twickenham Winning Post 6, West Runton Pavilion 8, Scunthorpe Priory Hall 9, Manchester Electric Circus 10, Wakefield Unity Hall 12, Leicester Tiffans 13, Coventry Mr Georges 14, Retford Porterhouse 15, Redditch Tracy's 16, Birkenhead Mr Digbys 21, Liverpool Eric's 23, Stafford Top Of The World Ballroom 25, Cardiff Top Rank Suite 26, Plymouth Wood's Club 27, Penzance Garden Club 28 and Ross On Wye Harvey's 29.



VIBRATORS

## Genesis live double LP in October

GENESIS, who this week play the British leg of their 1977 world tour, are planning a live double album for October release.

Mike Rutherford told RM that half the album has been recorded already. And a spokesman for the band's publicity

company added that they are recording extensively on this tour. The band played at Germany's Offenbach open-air festival on Sunday despite a torrential down-pour which threatened to cancel the gig.

• See feature, page 6.

## RODS GO MAXI

EDDIE and The Hot Rods next single is to be 'Do Anything You Wanna Do' and is set for release in mid-July. A spokesman for Island Records said, "It wouldn't surprise me if we put out a 12 inch limited edition."

Not wanting to miss out on the Great Singles Selling Game, Horslips put out a new version of 'Power And The Glory' from their 'Book Of Invasions' album on July 15, with the first 15,000 copies pressed on green vinyl.

## New Cars album

RACING CARS' new album, as yet untitled, is set for late August release. Tracks will include 'Swampy' and 'Tickin' Over' and the next single will also be taken from the album.

As well as playing an extra date with Bad Company at Earls Court on July 3, the Cars will be playing their new mate-

rial at the following venues: Leas Cliffe Pavilion July 16, Woods Ballroom Plymouth 26, Winter Gardens Cleethorpes 28, Pavilion West Runton 29, Top Rank Sheffield 31, Top Of The World Stafford August 1, Tiffans Scunthorpe 2, Barbarellas, Birmingham 5, 6 and Reading Festival 28.

## BEACH BOYS SOON

FURTHER announcements regarding the Beach Boys world tour this summer are expected to be made any day now.

Meanwhile, the band have appointed a new director Henry Lazarus of operations for their parent company Brothers Records Inc.

He will be responsible for all the Beach Boys' activities, involving business, recording, concerts, tours, publicity and promotion.

## Darts go behind

### curtain

CURRENTLY on a nationwide club and college tour, Darts are to play their first gigs behind the iron curtain this summer. A three week Yugoslavian tour is set to start August 3. A week of gigs in Poland and Czechoslovakia is also

planned. The band's current British tour has been attended with the following dates: High Wycombe, Chiltern Rooms July 19; Newport Roundabout 20; Brighton Regent 21; Manchester Electric Circus 22; Middlesbrough Rock Garden 23; Coventry, Mr George's 28; and London Nashville 29, 30.

**ROD ARGENT**

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**'LIGHT FANTASTIC'**

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Supplied in full colour bags**

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*Carole*

*Who doesn't?*

# SCAGGS SHUFFLES OVER

**BOZ SCAGGS** - currently charting with 'Lido Shuffle' - plays two British dates at the end of July. Both are at the Rainbow on July 29 and 30. Tickets are £3.50, £3 and £2.50 and are available from the Rainbow and all usual agents. The Rainbow box office is now accepting postal applications which should be accompanied by an SAE. Make cheques and postal orders payable to the Rainbow. The shows will be Scaggs' first British appearances since 1971.

**ON FRIDAY**, Anchor Records release the first in a series of 12-inch EP's entitled 'Plus Fours'. They will be available in 'deluxe' sleeves at 99p.

The first releases are: **Allee Cooper**: 'Welcome To My Nightmare', 'Department Of Youth', 'Black Widow', 'Only Women Bleed'. **Joe Walsh**: 'Rocky Mountain Way', 'Turn To Stone', 'Meadows', 'Walk Away'. **The Mamas and The Papas**: 'Monday Monday', 'Dedicated To The One I Love', 'California Dreamin' and 'Creeque Alley'.

Further releases are planned in the near future. Say Anchor: "By

## Anchor special single series

taking successful main line artists and releasing the four best tracks as opposed to one good one and three indifferent numbers, we are attempting to provide the best possible music for a reasonable price."



GENERATION X: aroused interest

## Generation name new drummer

GENERATION X have a new drummer, **Mark Laff**, 18. Said a spokesman for the band, "After auditioning 54 drummers, Laff was a breath of fresh air. He was chosen for his ability to batter his kit into submission without the usual obligatory showmanship, but what made him a real man among boys was falling to know the new wave manifesto and never having heard the Stooges."

The band, who have aroused considerable interest among major record companies, are expected to sign with one of them shortly.

New look Generation X can be seen at Chutes Bristol June 27, Enfield Polytechnic 28, Winning Post Twickenham 28 and Archies Manchester 30.

## Company hold extra Court

**BAD COMPANY** - having sold out Earls Court July 2 date, will now play July 3 as well. Racing Cars and Metropolis will again support.

Tickets priced £1.50, £2.50 and £3.50 are available by post - enclose sae and make

cheques, postal orders payable to 'Earls Court and Olympia Ltd Bad Company' - from Earls Court Box Office, Warwick Road, London, SW5.

They're also available by personal application to the box office and from usual agents.

## WHITE AND KING AT HAMMERSMITH

**AVERAGE WHITE** Band and **Ben E King** are to play Hammersmith Odeon July 25. Tickets are on sale now from the box office and usual agents at £3.00, £2.50 and £2.

King will open the show with his own band, then AWB will do their own set before King returns to guest with them.

The new album 'Benny And Us', featuring AWB and King, is scheduled for July 8 release.



ALEX HARVEY

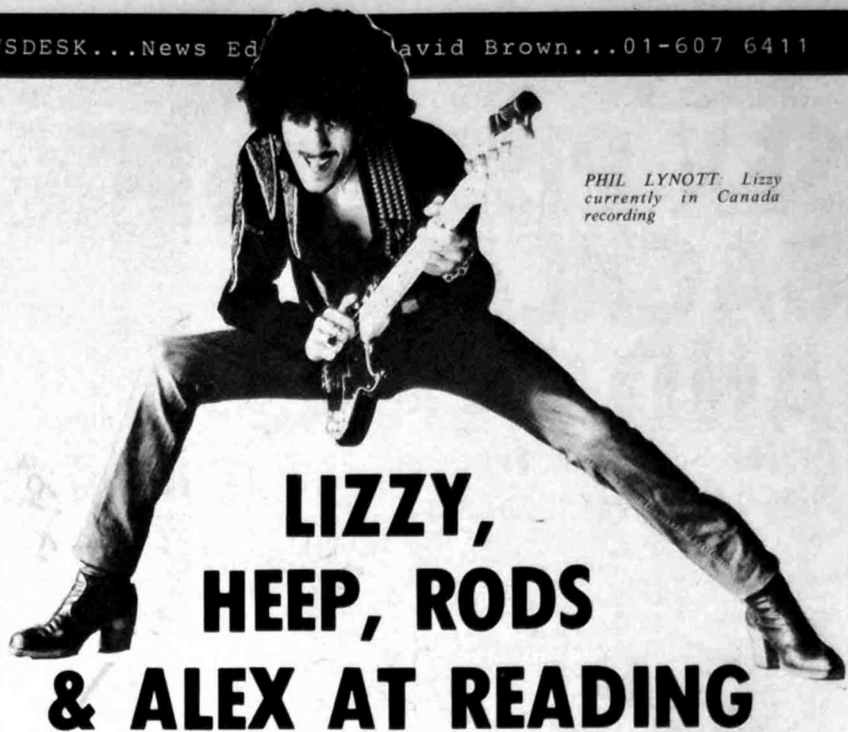
## Alex back in form

THE SENSATIONAL **Alex Harvey** Band who headline the final evening (August 28) of this year's Reading Festival are once again WITH ALEX.

After hurting his back during last year's British tour, Alex was totally out of commission until now. However, following treatment, he is now completely recovered - apart from having to wear a back brace.

The band are currently rehearsing a completely new set and promise, "new songs, new presentation, new eccentricity and enough of the old to keep the fans happy."

They have appointed a new personal manager, **Eddie Tobin** and will headline the Belgian Bilzen Festival prior to Reading.



PHIL LYNOTT: Lizzy currently in Canada recording

# LIZZY, HEEP, RODS & ALEX AT READING

**THIN LIZZY** are the Reading festival headliners at this year's 17th National Jazz, Blues and Rock Festival on August 27.

The Festival - which runs over August 26, 27 and 28 - is being run as usual by NJF / Marquee and Reading Corporation.

Lizzy are currently recording in Canada and Reading will be their only UK appearance before their tour towards the end of this year.

Other artists appearing on August 27 will be **Graham Parker** and **The Rumour**, **Ultravox!** and **Aerosmith**. Further names to be announced.

Headlining on August 28 will be **Uriah Heep**, who fly back from the United States on June 26. Also playing on the opening day are **Eddie and The Hot Rods** and **Golden Earring**.

On the final evening, Sunday 28, **The Sensational**

**Alex Harvey** Band will give their first performance in Britain for over a year. **Racing Cars** are also appearing and further bands are expected to be announced.

The numbers attending will be limited to 30,000 per day. Weekend tickets for all three days are priced £7.95. Camping and parking facilities will be provided free for weekend ticket holders only. Tickets are available by post only from NJF / Reading Festival, PO Box 48Q, London W1A 4SQ. Cheques and postal orders should be crossed and made payable to NJF / Reading Festival and sae must be enclosed.

Applicants should allow 28 days for receipt of their tickets. Day tickets at £4.00 will only be available at the site (not in advance) subject to their availability on the day.

## NEWS IN BRIEF

**THE JAM** add three dates to their current tour: **Shrewsbury** Tiffansys July 12, **Battersea Town Hall** June 27 (The Boys to support), **West Runton Pavilion** July 22. They have pulled out of **Lincoln Drill Hall** June 28.

**The O Band** play London's **Nashville** on July 14 and 21.

**Donny Osmond** has recorded the title music for current film release 'Freaky Friday'.

**Judas Priest** have left for an extensive tour of the States where their 'Sin After Sin' album has entered the **World Record Chart** at 168.

**Real Thing** have an album 'Four From Eight' released next month and will headline the **Harlow Free Festival** on July 30. Other dates for the band confirmed this week are **Oxford USAF Base** (June 29) and **London Bedford College** July 1.

**Lone Star** have just completed their new album 'Firing On All Six'.

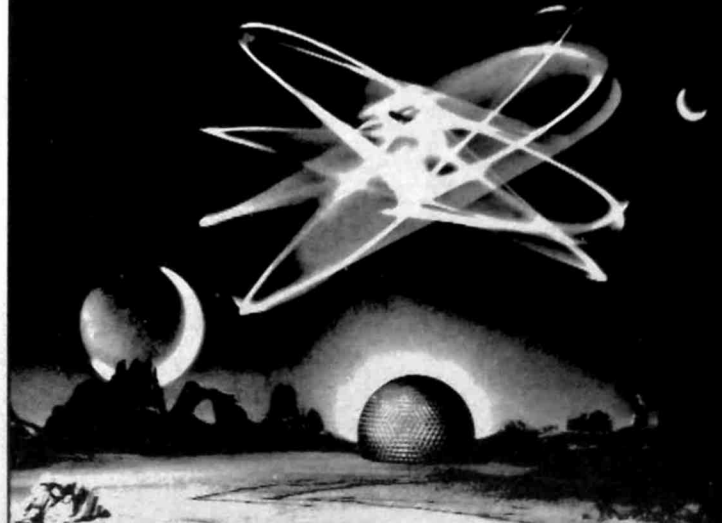
**Brand X** and temporary drummer **Joe Blocker** have parted due to "artistic differences". **Ken Dennard** replaces.

**Flamin'** Groovies release a new single 'Teenage Head' on **Kama Sutra** June 24. It's taken from their album of the same name.

**Cameo** release a new single 'Post Mortem' on **Casablanca** June 24.

"COLOURS AS PURE AND RICH AS A RAINBOW... INCREDIBLE" - L.A. Times

# LASERIUM



## THE COSMIC LASER CONCERT AT THE PLANETARIUM.

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**DID YOU** know that pigeons deposit hundreds of tons of droppings on London's buildings?

"Fifty tons on the Foreign Office roof alone," says Mike Rutherford Genesis' bass player knowledgeably. "There's a firm that specialises in exterminating the creatures. They go around in vans spreading grease on buildings so the birds won't land and using pills to poison them. It's a terrible thing to do, but perhaps it's got to be done. It inspired the song 'Pigeons' on our 'Spot The Pigeon' EP."

The song has some of our more down to earth lyrics. There's also a number about prison and how your life is never complete again once you've been inside for a period of time.

If he hadn't joined Genesis then Mike might have ended up holding down a job at the Foreign Office or being something in the city. He talks in eloquent cultured tones, an ex-pupil of Charterhouse Public School who left with 10 'O' levels and three 'A' levels. His father is a retired naval captain.

At school Mike got together with Peter Gabriel, Tony Banks and Anthony Phillips. Steve Hackett replaced Phillips on guitar and Phil Collins came along on drums. They prepared a tape and

**Bands aren't just a product any more, they're in control of themselves**

learned that Jonathan King, an ex-Charterhouse lad, was in the music biz and was coming back to visit the old school.

"One of our grubby little hands forced the tape on him", says Mike. It was a very lucky break. He christened us Genesis. I didn't like the name in the beginning and in America we had to be known as Revelation because there was a group of the same name over there.

"So there we all were, 16 years of age with an album. Mind you we had to borrow some equipment in order to record it and naturally our parents weren't very happy. But pretty soon they were behind us 100 per cent.

**Civilised**

"Later we began trekking all over the country. Looking back on it I don't know how we did it. We used to drive to Newcastle or somewhere and be back the same night. But the excitement of being in a band overshadow the difficulties."

But Genesis were probably more civilised than other emerging bands. One story goes that they toured with a picnic hamper and a tea pot and they had their fair share of crumpet.

"I can only say that in

our early days we did it just like all the other bands," says Mike. Recently a lady from 'Men Only' came round to interview Phil and me. She asked us about life on the road and sex. Really there's not a great deal I could tell her, my wife comes on the road with me. To many bands touring is like spollt kids going on a trip. I don't try to change my lifestyle when I'm on the road. I like seeing the countryside and driving round. I don't think my driving around America is approved of but you're just as likely to be killed crossing a road in Britain.

Genesis have just returned from a two month tour of the States.

"We've always headed over there," continues Mike. "In the early days no band would let us support them because we used too much equipment. Rather than cut down, we decided to put on our show even though it meant playing to smaller audiences and losing a lot of money."

"Genesis music lends itself very much to effects, some people might say that we go overboard with the lights but we use them to heighten the climaxes in our songs. The light show has been carefully planned and is very tasteful, it's something

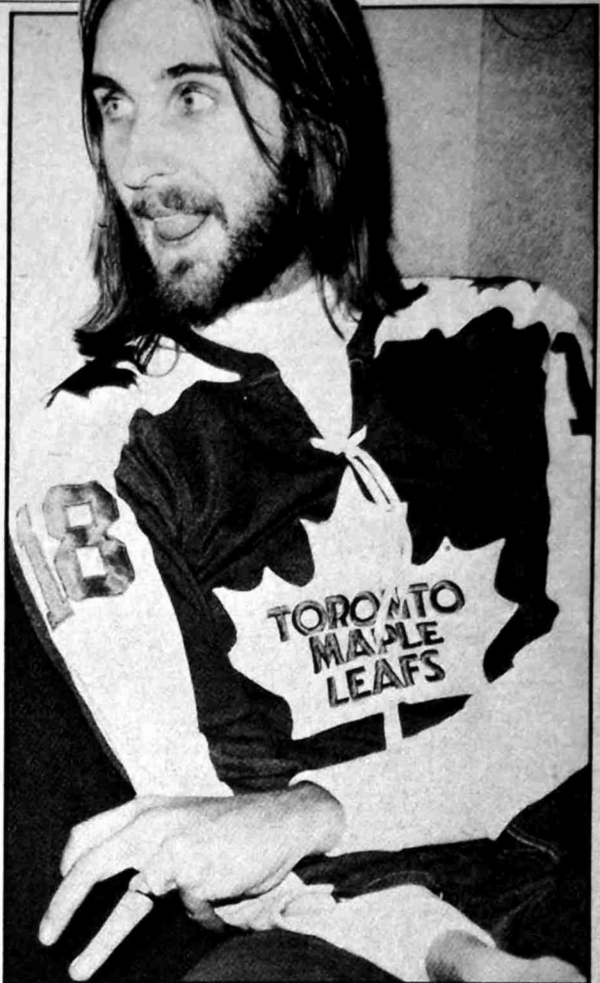
we've always wanted to put on. It was an exciting time when Genesis got together, bands were starting to write their own material and controlling their own destinies. No longer were big managers telling bands that they would perform such and such material. Bands aren't just a product any more, they're in control of themselves.

**Difficult**

Genesis are one of the only bands to have played in Brazil.

"We played to a quarter of a million people," says Mike. "They came from everywhere to see us. The Government doesn't like rock bands and makes it very difficult for them to get equipment in and out of the country. I think that only Santana and Rick Wakeman have played there before."

"I'm not really into Brazilian music though. It's all rhythm and not enough melody, it must be all the coffee they drink. We had this really crazy football match on tour. We started late because the Brazilians aren't very timely people. Then we had some Americans in the team who insisted in picking up the ball and running with it. They

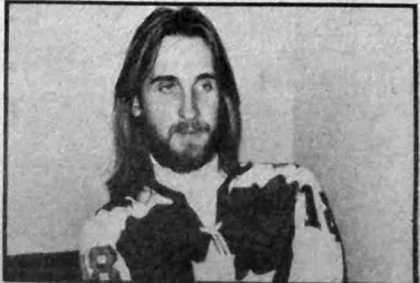


MIKE RUTHERFORD: "Genesis have a faceless image"

# GENESIS DROP A BIG ONE

*Robin Smith was going to write a really nasty feature on Genesis but just for Mike Rutherford's mum he's written a nice one*

*Carole Bayer*



*Who doesn't love her?*

thought it was silly kicking it around.

"We could have made a lot more money touring the States if we didn't make the sacrifice of playing unprofitable venues simply because we wanted to introduce our music to an area. We have been in debt, in times past, the lighting and road crew eat up a lot of money."

When Peter Gabriel left the band, a lot of people said Genesis were washed up and finished.

**Compromise**

"We never thought we were," says Mike. "Remember we had about six months from his announced departure to prepare ourselves for the change. We asked him at the end of that time if he wanted to stay but he still maintained he wanted to go. He wanted to leave because he wanted something fresh. Every band is a compromise to a certain extent. You compromise with the other members of the band because you can get a lot of satisfaction from the music. But sometimes you just have to get up and go. As a musician perhaps you're never fully fulfilled, there's always something else to move on to."

"He'll never come back. It just wouldn't be the same, once a feeling's gone it can never be captured. We listened to hundreds of tapes after Peter's departure and then we thought why don't we

use Phil? His voice is very similar to Peter's. He knew Chester Thompson and Chester takes over on drums when Phil comes to the microphone. He's played in Weather Report and Phil's a great fan of that band."

"Were Genesis ever knocked for coming from an upper crust background?"

"In the early days we were a bit and it was annoying, I could never understand it, you can make music from whatever background you're from - anyway it wasn't that push. But I'm never going to send my kids to public school - I've got a child arriving in October. I was sent away from home at the age of seven and it breaks up your family relationship. But it does toughen you up and that helped in our early days on the road."

So, explain the Genesis phenomenon Mike. "I suppose we did build up something of a cult. Genesis don't turn out wallpaper music, people have to work a bit in their heads when they sit down and listen to it. To a large extent it's also fantasy music, people can escape through it."

"In the early days we used to be really stubborn when we argued about our music. People just wouldn't back down over really silly points, but now we've got over that."

"I write songs in the most boring places. Writers are supposed to go out into the country and skip through the

fields to gather inspiration, but if I go to such places I get distracted. So I just sit at home and strum on a guitar until the ideas come through.

"My musical influences are very widespread. I'm not the type of person who listens to one thing and nothing else."

"We'll be bringing out a live album in October and it'll be a double, half of it's in the can already. A lot of our early stuff does benefit from being recorded live. I wasn't happy with the way some of our early songs came over, but now we've got the chance to capture them in an exciting way. We've really developed our recording and production technicalities over the past two years."

**Faceless**

Genesis seem to have a quiet image off stage. You rarely read about their goings on.

"I think we have a faceless image," says Mike. "We're a very satisfied band because we all contribute equally. Okay, we had Peter as a front man, but I could never see him or Phil leaping about on stage like Mick Jagger. I don't mix a lot with people in the music biz although I have bumped into Yes."

"I wish I could get the garden together, but there never seems to be enough time. You won't print anything nasty will you? My mother enjoys reading articles about the band."

# Smokie

their latest single

## 'It's Your Life'

RAK 260

**RAK**

Marketed by EMI Records Limited, 20 Manchester Square, London W1A 1ES.



Edited by  
JIM EVANS

Sleeves on  
the coffee  
table

'The Album Cover Album, The Book Of Record Jackets', soft-back £4.95, hardback £9.50, published July 7. Edited by Hipgnosis — themselves one of the leading sleeve designers — and Roger Dean, this is the book for everyone who's ever thought that if the quality of the music inside was as high as the picture on the front their three or four quid would have been better spent.

Open it at any page and the chances are that there will be at least one cover you own or have seen somewhere.

Extremely com-



prehensive. It traces the development of sleeve design from the first 78 jackets through to the weird and wonderful innovations dreamt up by seventies' designers. The quality of reproduction is flawless and one feels torn between the desire to cut out individual pages for the scrapbook on the wall or keep it intact as a coffee table job.

Sections include such straightforward categories as Jazz, Psychedelia and Individual Gallie hero — enormous here is Hipgnosis' own

two pages — and more tenuously, Influence and Coincidence, and Devices and Disguises.

The Blits You Love To Return To? Well, there's a lecher's corner: several pages of nubile temptresses in various degrees of undress and the Devices section. It illustrates the best of the recent themes from the widely elaborate triple-fold jacket of The Who's 'Tommy' to a plain triangle.

Most appealing of all has to be this one pictured, designed for Halfbreed in 1975.



Left to right: Dr John, Harvey Goldsmith, Van Morrison

## VAN BRINGS KANSAS TO LONDON

ALRIGHT, so we usually hear before most people what's about to happen in the music business. But recently at a hastily arranged reception at the chic nightery, Monkberys in London for Van Morrison, only a select few knew he was going to perform. But there were still some surprises in store.

Mick Ronson was on guitar, Dr John keyboards, Mo Foster bass and Jo Van Hook on drums. The band had only been put together two days before, but with Van in complete control, everything went right for them on the six or seven numbers they performed — especially on Van's current single, 'Kansas City'.

We thought it was all over when promoter Harvey

Goldsmith got on stage. He said that if there was anyone that wanted to play with Van, all they had to do was come backstage.

Out came Van again, this time with Brian Auger and Pete Bardens on keyboards, Streetwalker Bob Tench and Rock Follies' man Ray Russell on guitars with Roger Chapman helping out on vocals.

Others lingering backstage were Graham Parker and two members of Yellow Dog, but there was no room left on stage. Van and friends played a few more numbers before the whole thing was over. Hopefully, you'll be able to see the 'show' — as it was filmed by Granada TV for screening in the Autumn.

# Ahoy! It's a trip to the forts

MORE DETAILS are now available for the 'Radio Nostalgia Boat Trip,' planned for Monday August 15.

A specially chartered boat will leave Gravesend for a trip round the World War II forts in the Thames Estuary. These forts and

towers used to house Radio Sutch, Radio City, Radio Invicta, Radio King, Radio Essex, Radio Tower and Radio 390.

An ex-Radio City DJ will give a detailed commentary throughout the trip. Because the forts are now in a dangerous condition, it will not be actually possible to board them.

The entire trip will take around 10 hours. There will be a bar on board the specially

chartered boat and an evening disco on the way back up the Thames. The price of £12 per person includes lunch.

Information and booking forms from Flashback '67, PO Box 400, Kings Langley, Herts.

As we went to press, there was news that the trip might also be able to include a trip around the MV Mi Amigo — the radio ship used by Radio Caroline.



## Going to work on an egg!

THAT'S NO YOLK: Joe and Sylvia at play

SYLVIA KRISTEL makes love accompanied by 10 cc — and there's other music by Elton John, Sailor and Pink Floyd in 'The Streetwalker'.

It's the latest French sex epic starring the lady of 'Emmanuelle' fame who maintains she wants to be a serious actress. But, yet again, she ends up taking her clothes off. This time

Sylvia plays the part of a prostitute who falls in love with a businessman (Joe Dallesandro) in Paris. He's your typical Gallie hero — enormous jaw and short hair.

He meets Sylvia in a brothel where the young lady charges extra for taking her sweater off because she doesn't like messing up her expensive hair — do. Fortunately for us all,

he coughs up with the extra cash and there's a number of passionate scenes — including one involving a hard boiled egg. In between cavorting around with Sylvia our hero learns that his wife has committed suicide and his son has drowned. There's nothing else for it but to shoot himself. . . Sylvia goes on playing her trade. The film is sophis-

ticated soft porn, you don't have to rush furiously into the cinema wearing your dirty overcoat. The plot isn't as strong as some of Sylvia's other efforts (and that's not saying much) but there are some moments of superior eroticism. Still, even Ms Kristel's exceptional body can't fully compensate for the weaknesses of the plot.

## ROBOTS IN MEN'S CLOTHING

REMEMBER last year's chart album 'Tales Of Mystery And Imagination' which brought former recording engineer Alan Parsons to the fore? Well, stand by for his latest effort, 'I Robot' to be released next month.

Written by Parsons, who worked on 'Abbey Road' and 'Dark Side Of The Moon' and Eric Woolfson, 'Robot' is "the story of the rise of the machine and the decline of man, which paradoxically coincided with his discovery of the wheel . . . and a warning that his brief dominance of this planet will probably end, because man tried to create Robot in his own image." Swallow that lot!

Parsons' cast for the project includes Allan Clarke, Steve Harley, Jack Harris, the New Philharmonia Chorus and the English Chorale and Stuart Tosh.

## A right Flamin' mess

LEGAL NEWS . . . Dave Wilson, 18, and Dale Vernon, 19, of the group Flame have taken the mighty RCA to court to stop them from releasing product by an American band also called Flame.

Last Thursday, an application for an injunction against RCA to prevent the release of records using the name of the American band Flame in the UK was heard in court.

RCA won the right for the American group to be able to use their name in the UK, provided adequate provision was made to stress that the American group were American.

Wilson and Vernon have appealed against the court ruling, as they are currently negotiating a new contract with EMI and have a single due for release at the end of July.





# RIVER DEEP MOUNTAIN HIGH

## MID ATLANTIC.

Sea all over the place. A blue / grey heaving mass. Empty and . . . wait a minute. A blob on the horizon. Looks like a fish of some sort. No. It's a boat! A rowing boat at that with two men . . . why it's the Blondini Brothers battling against the elements in their customary do or die manner.

So why the men against the sea bit?

Simple. The Blondinis - Mik Kaminski Blondini and Melvyn Gale Blondini - are attempting to create yet another new world record.

Let's face it. Whipping violins and cellos must get boring after a while even though you do play in a band as big as ELO. Record breaking helps to relieve that boredom.

Ahoy there!  
"Ere Mik. This rowing lark ain't all it's cut out to be. 'Me back's killin' me."

"Shut up and keep oaring."

## Broken

"But why couldn't we have flown back from the US tour with Jeff and the boys?"

"Cos we wanna break the two men in a boat Atlantic crossing time set by Freddie Mercury and Marc Bolan the other week don't we."

"Oh, 'ere, that wasn't a bad tour we did was it. Forty five dates and half a million people can't be bad. And only six of them weren't sellouts. Even the pockets of resistance we experienced on the last tour were broken down."

"Yeah. But it's funny how England still thinks of us as a singles band."

"I reckon it's because in the UK you gets lots of silly records becoming hits. I mean, how can the Muppets get to Number One? ('Cos they bloody deserve it stupid. Bloody 'ell, an ELO record is lucky to be released let alone make the charts') Jim Evans, Muppet mauler. America's much more into rock 'n' roll."

"We had some good bands supporting us on the tour didn't we. There was Steve Hillage and Widemaker and Little Feat."

"Funny how Lowell George got upset like that. Do you know he actually thought we were tampering with the sound system to make us look better than his band."

"Yeah, and the joke was it was our sound system."

"Well he got the ultimatum - either leave the tour or get sacked. And Little Feat left."

## Tempest

"The laser show went down well didn't it. I'm glad we only use them on certain songs to enhance not to detract. I think we must be the only band to use multi-coloured lasers operated from the side of the stage by one man and a joystick. Amazing."

"Looks like a storm blowing up Melvyn. Put your Pac-a-mac on."

The tempest is quick and merciless. The boat capsizes and Mik and Melvyn disappear in the deathly swirl.

So let's leave the Atlantic and head east to the Himalayas where men are men and yaks love it. Soaring sculpture carved again by aching aeons. Empty and . . . hold on. What's that over there on the mountain side? No. It can't be. Yes, it's The Blondinis scaling the south face of Everest. What you up to now lads?

"Well, we're on this long lay off so we decided to have a go at the south face of Everest record."

"And we ain't doing too well."

"Quit moaning and keep that rope between your legs."

"It's funny Mik, but it's at times like this you wonder where you're going to."

"Up this mountain."  
"No. In life. I mean, what does it all mean? Only a few years ago there I was studying cello at college, then into ballet, opera, y'know the whole bit. Then Hugh McDowell, who I knew from the old days, rang up and asked me to join ELO. Four times I refused. Then he mentioned a trip to the States and I was hooked. Before that I could never envisage a cello in a rock band. I mean, the nearest I got to it was playing in the Carpenters backing group."

"Yeah, I know what you mean."

"But I never felt uncomfortable when I joined the band, even though I began a whole new style of living."

"I had a basic classical training as well y'know. But playing in orchestras with a bunch of other violinists bored me. I was more into jazz and enjoyed the freedom that offered. So I jumped at the chance of joining ELO."

## Camp

"Watch out for that loose stone Mik . . .!"

"Aaargh . . .!"  
"Hold on, I've got you. The rope is firmly fastened, just find a foothold."

"Phew. Thanks Melv."  
"Don't mention it Mik. That's teamwork."

"No Melv, that's The Blondinis."  
Later that same day the magnificent pair pitch camp on a narrow ledge half way up the south face. It's cold, very cold but the Blondinis keep out the ragged dagger wind with a small fire and a sackload of conversation.

"D'you know something Mik. That close shave this afternoon has really made me start thinking about the future. See, I think you're in a better position than me. Let's face it, you're up there in the top bracket of rock violinists. If anything was to happen to ELO you'd be alright. Me? Well, how many rock cellists are there? I'm in an extraordinary position and I really wouldn't know what to do if that situation ever arose."

Mik, his face blurred through the firesmoke, gnaws on an apple.

"Right, I know what you mean. Especially with the next album looming. It looks like it's gonna be a double and there's even talk of having a complete suite on one side. That's the sort of album that could either smash or flop, no half measures. Of course it's possible that things could go stale. I suppose looking to the future I'd like to have my own band. I could never go back to classical music. It's too restricting."  
"There's no way I'm gonna go back to living in

or the amazing adventures of the Blondini Brothers.

Barry Cain acts as courier



... and not a drop to drink



... getting his rocks off

# V

**PURE MANIA**

**33 $\frac{1}{3}$  R.P.M. L.P.**

## the Vibrators

on tour

<p>25th June Colchester College</p> <p>26th Chancellor Hall Chelmsford</p> <p>28th Tiffanys Harlow</p> <p>29th Swindon Affair</p> <p>30th Leeds Poly</p> <p>1st July Seaburn Hall Sunderland</p> <p>2nd California Ballroom Dunstable</p> <p>3rd Greyhound Croydon</p> <p>6th Winning Post Twickenham</p> <p>8th Pavilion West Runton</p> <p>9th Priory Hall Scunthorpe</p> <p>10th Electric Circus Manchester</p>	<p>12th Unity Hall Wakefield</p> <p>13th Tiffanys Leicester</p> <p>14th Mr. George's Coventry</p> <p>15th Porterhouse Retford</p> <p>16th Tracy's Redditch</p> <p>21st Mr. Digby Birkenhead</p> <p>23rd Eric's Liverpool</p> <p>25th Top of the World Ballroom Stafford</p> <p>26th Top Rank Suite Cardiff</p> <p>27th Wood's Club Plymouth</p> <p>28th Garden Club Penzance</p> <p>29th Harveys Ross-on-Wye</p>
--	--

bed and breakfasts all over the country seven days a week after staying in Hilltons in the States. Once you taste the good things in life it's difficult to go back to playing in the Brighton Symphony Orchestra. But that doesn't mean to say I'm that well off. Jeff Lynne and Bev Bevan are the only ones who have got record contracts. It would be nice to know that things are progressing well financially."

"And another thing . . . What's that noise?"  
"Omgod! It sounds like an avalanche!"

A million thunder rocks slap down the mountain-side obliterating the campsite and the Blondinis in one crunching mass. Is this the end of the brothers? Have they finally got their rocks off?

Come with me now two miles above the earth. An azure void pumped with cotton wool. Empty and from behind a cloud a balloon appears. And, yes, you've guessed it. The Blondini Brothers are inside looking a little worried.

"Somehow Mik, I don't think this attempt on the balloon altitude record a very good idea."

"Why not Melv?"  
"I can't stand heights."

"Keep quiet and throw out another sandbag."

"Mik, do you ever get fed up with the criticisms levelled at the band? Y'know, 'ELO are limited' and all that we've got seven members in our band and just one, the keyboard player, can change the whole sound."

"We're labelled because we have strings, that's all. You try and tell me that 'Telephone Line' and 'Living Thing' are the same. I think all our albums have been a progression."

"We usually get slagged for obtuse things. I'm not sure most critics don't really know. I've got to the stage now where if the band get a bad review I think that can't possibly be right."

## Bang

"And then there's those people that think Jeff is too much of a perfectionist. He's a perfectionist in the studio, on stage he's easy to work with. So ELO might be his baby, but that doesn't mean he's not open to suggestions."

"I don't think we should try and keep swaying the public simply because it's in to play in a certain way. Ultra simplicity is out as far as ELO is concerned."

"But that don't mean to say we can't rock on stage. People seem to think just because you play a cello or violin you must remain motionless. Rubbish. We bop with the best of em. You were the first person to use an exploding cello, weren't you Melv."

"Right. Here it is now. It's gone wrong so I thought I'd bring it with me and have a go at fixing it while we're floating around up here."

"What's that knob on the cello for?"  
"No! Don't touch that . . .!"  
BOOOOOOM!



CHRIS BAILEY: quick album

**THINK OF Australia. Think of Bondal Beach. Think of Fosters lager. Think of big butch lifeguards sunbathing on their surf boards. Ned Kelly. Botany Bay, the penal colony. Punks.**

Punks? Nah, not punks. Yes, punks. Australia has a punk band, but aren't really aware of their luck (depending on how you look at it). And it's anybody's guess what'll happen when they find out.

If they get the British press out there, if they lay hands on a copy of the Sunday People or a similar publication, they might start erecting the barricades. Because the Saints are going home soon (I've resisted saying they'll be marching in) and will be recognised for what they are. A new wave band - and it's nothing to do with Bondal's surfers. (Right, that's all the terrible jokes out of the way).

The Saints have been playing around Brisbane since they were formed a few years ago, but it's only recently they've started to hit. They made a demo tape and sent it to Britain ('cos they'd heard about the growing feeling towards new wave) and got immediate - and strong - reaction. Next thing they know, there's this guy from EMI stood there with contract in hand.

"We weren't really satisfied with the tape," said lead vocalist Chris Bailey. "Because we did it in a day and a half - and that's quick for an album."

The album is released here - titled '(I'm) Stranded' - as is the single of the same name. Even releasing the album was something of a conscious searching decision, because the band was reluctant to get drawn into establishment rock and roll.

"We were told we had to sign quickly or ... well Britain seemed like Mecca at the time. We thought about it and I knew that they were going to make

money out of me so I thought I'll take them too."

Chris is clearly uncomfortable in the surroundings of the record company. In fact he only looks at ease onstage, where you don't notice the nervous movements and he looks less like an untidy schoolboy (in his sneakers, blazer and striped tie).

But how is it that there is a parallel new wave force on the other side of the world. I didn't know Australia had the social problems (or the superstar hierarchy in the music biz) that (seemingly) spawned the musical backlash in Britain.

"There are a lot of misconceptions about Australia," said Chris. "There are slums, people who are poor, not everyone spends the weekends surfing. Australia isn't a classless society, it has to have the haves and the have nots. There are lots of immigrants who have a hell of a time; there are the people who've been there for years who work in factories and there are the executives. And there are the Aborigines, who are at the bottom of the pile."

**Octopus**

"You see there's no direct enemy, just a great octopus like mass. It's hidden and insidious."

"That's what worries me about what's happening wave bands have become stars and there should be no stars. There seems to be some weird social circle, you have to look a certain way, talk a certain way to become accepted."

"But I don't think new wave is pessimistic - it came from outside the music industry that's all. Yes, it's inevitable that they'll get accepted by the record companies, but I hope we don't get sucked in. The top groups have a decision to make before staying with this."

"Whatever new wave started out as, it's changed. We're basically a pop group, although we're aware of politics. I don't want to become a spokesman on

politics. I've noticed that most of the political stuff has gone out of the window now."

New wave hasn't anything like the strength in Australia it has here. And that means that the Saints must stand out radically from other bands over there. Judging by the hysteria the music seems to evoke in some members of the public, it would seem likely the band would come in for a bit of stick. Have they been banned from any venues?

"Quite a few," said Chris. "But I think we were wilder in Australia than we were here."

Does the ban come from inciting audiences?

"No, lack of audiences. We used to clear out venues. We'd come on and everybody would leave. Our debut gig in Sydney, 147 people walked out. But the people who stayed had a great time."

What about the fans? In this country it's become an occupational hazard to be spat at onstage. How are the Saints doing in the spit stakes?

"No, no - one spite at us, we're not that popular. I don't know, maybe they're scared of us. No, you'd better not say that or we'll get some huge guy come up and prove he's not scared."

"You got more to be scared of from coppers than you have from fans. The police in Queensland are rough, tough and ready."

And Britain? What about impressions of Britain? Chris put his hands over his head and gave me a passable impression of Big Ben. Thanks.

"Er, it's very polite," he said (London, not Big Ben). "I like the provinces better than London. I prefer Glasgow. I've seen better groups there than in London - like The Jolt and the Self Abusers. The Jolt especially were tremendous."

It's a pretty damning comment to be told we're polite. But it's good to find an Australian (albeit an immigrant one that comes originally from Ireland) who prefers his own country to ours. ROSALIND RUSSELL

# Saints or sinners?



THE SAINTS: basically a pop group

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Record Mirror On-The-Road '77'

# DAVID BOWIE

HIS NEW SINGLE

## 'BE MY WIFE'

Coupled with

'Speed of life'

PB1017



**RCA**

# Singles

reviewed by JIM EVANS

## Skid marks on the sidewalk



**JAN AND DEAN:** 'Sidewalk Surfin' (United Artists UP 36271). Skateboards are all the rage so, natch, UA have upped and re-released this summer fun sound from the sixties. Penned by Brian Wilson who gave them their American number one hit 'Surf City' in '63. With the Beach Boys coming over here at the end of July and the aforementioned craze, this single should chart. Dean Torrance is now a graphic designer, while Jan Berry has not regained all his faculties after his near-fatal car crash in '66. Their last live reunion in '73 was not exactly a success. Careful as you go on those boards.

**MARY MACGREGOR:** 'For A While' (Ariola America AA 114). While Jan and Dean's surf sound is energetic and fun, this young lady's sound is clean - almost country - and almost clinical, at the same time. Taken from her album 'Torn Between Two Lovers', it doesn't have an immediate impact, but should gently make its way up the charts, as the bees buzz from flower to flower and, 'ello 'ello - who are these drunken

oafs being booted out of the Rat and Firkin... **THE WURZELS:** 'Farmer Bill's Cowman' (EMI 2637). Good wholesome farmyard entertainment. They're back to parodies after falling dismally with a non-parody. This time they've put their own rural ramblings to 'I Was Kaiser Bill's Batman'. It's alright if you like this kind of thing, but it would be much better if the lyrics were more vulgar and dirty. They've already done it on 'Top Of The Pops'. It's in no danger of being banned. Expect the Sex Pistols to bring out a cover version any day now. Let's all shove it together.

**CONNIE FRANCIS:** 'V.A.C.A-T-I-O-N' (Polydor 2066 824). Yeah. The sixties answer to punk rock has been plucked out of the cupboard, dusted down and inflicted on the nation's ears. Sock it to 'em Connie, it could happen all over again for you.

**VERA LYNN:** 'Who's Sorry Now?' (EMI 2639). I am. Dame Vera has been running amok in Nashville. This could mean trouble.

**THE ALBION DANCE BAND:** 'The Postman's Knock' (Harvest HAR 5128). Harmless fun with deep and meaningful catchline 'Every morning as true as the clock, Somebody hears the postman's knock'. Sing-along number. Could be a big - despite (or, looking at the charts, because of) the inane lyrics.

**ALAN PRICE:** 'Meet The People' (Jet UP 36274). 'Jarrow Song' revisited with different lyrics. Climaxes in a seemingly endless series of 'la la las'. He should get down to doing something new.

**BARRY BIGGS:** 'Three Ring Circus' (Dynamic DYN 128). And this one sounds exactly like his last one. Side shows, circuses... all life is in the singles charts.

**LITTLE RIVER BAND:** 'Help Is On Its Way' / 'Changed And Different' / 'LA In The Sunshine' (EMI 2632). Leading Aussie rock outfit with a maxi single that's not bad. Fairly commercial sound, reasonable harmonies, melodic - Did I say rock?

**LITTLE RICHARD:** 'Good Golly Miss Molly' / 'Rip It Up!' / 'By The Light Of The Silvery Moon' (Creole CR 140). This guy could rock, before he sold out to his own ego trip.

**GARY GLITTER:** 'A Little Boogie Woogie In The Back Of My Mind' (Arista 112). Tedious, monotonous, repetitive. Seems he's a shade stuck for ideas, torn between cabaret, middle of the road and rock. This really is a nothing single.

**HELEN REDDY:** 'Long Distance Love' (Capitol CL 15827). Superior track from the 'Ear Candy' album. Like the voice / song / arrangement. She ought to stick to singing, not joining the State Highways Commission in California. Pop and politics don't mix.

**MANFRED MANN'S EARTH BAND:** 'Spirits



HELEN REDDY

**In The Night** (Bronze BRO 42). Some old rockers never die, they just keep on churning out pieces of vinyl that get worse as the years go by. But not old Manfred. He keeps going and every now and then, springs to a new lease of life. Like 'Blinded By The Light' which took America by storm. This single - another Bruce Springsteen number - is a most enjoyable sound. Careful production and arrangement. Should be a big hit.

**RICO:** 'Africa' (Island WIP 6399). Reggae type chant, quite catchy though because of its repetitiveness, because of its repetitiveness, because of its repetitiveness.

**GUY'S 'N' DOLLS:** 'Mamaclita' (Magnet MAG 96). Bland, sugary pop, usual harmonies and non-harmonies. OK if you like this kind of thing - I don't.

**SMOKEY ROBINSON:** 'Vitamin U' (Motown TMG 1076). OK, so this is more soul fodder, but you have to hand it to this dude, he puts a lot of feeling into his songs.

**OSIBISA:** 'The Warrior' (Bronze BRO 41). Funky jungle juice. This band always sound like they're enjoying themselves.

Won't be a big hit, but might dent the lower echelons of the charts.

**JOE AND VICKI BROWN:** 'All Things Bright And Beautiful' (Power Exchange PX 261). If I remember rightly, Joe had something of a hit with this hymn some years ago and it's a regular request on Radio One's 'Junior Choice'. He's a pretty

talented guitarist when he puts his mind to it and his old lady has a pretty voice. Could catch on in a big way.

**BREEZE:** 'Let Me Believe It's Like Heaven' (State STAT 53). Lead singer Gio Macari has a sweet voice. Eurovision style / big production number. Nothing original, though.

**MASS PRODUCTION:** 'Wine Flow Disco' (Costillion K 10966). Energetic disco fodder. Powerful brass section. Taken from this 10-piece band's debut album 'Welcome To Our World'.

**DONNA FARGO:** 'That Was Yesterday' (Warner Bros K 16966). Dunno when Kenny Everett's compiling his next 'World's Worst Wireless Show', but this sloppy talkin' country sentimental song should be a strong contender. Suddenly my legs gave away.

**CJ AND CO:** 'Devil's Gun' (Atlantic K 10956). Goodenuff disco number. Get your rocks - or whatever - off to this down at the local dive.

**HIGHLIGHT:** 'California' (EMI 2629A). A Dutch trio (in the Pussycat vein) singing about California and trying to fog the end product in Britain. Could be an international hit - ha ha ha. Apparently, this was getting played a lot on Dutch radio until the advent of the recent sieges when the Government ordered gentle soothing music to be played non-stop.

**ENCHANTMENT:** 'Sunshine' (United Artists UP 36268). Nothing enchanting about this. Soul. There's not much more you can say about it.

**MINK DEVILLE:** 'Spanish Stroll' (Capitol CLX 103). Like it, must check out t'album. Singer sounds like he could have a mean voice.

**WIDOWMAKER:** 'What A Way To Fall' (Jet UP 36263). Heavy rock. Powerful backing, powerful voice. Maybe they'll make it with this one. Hope so.

**LES PENNING:** 'The British Grenadiers' (Polydor 2658 892). The old marching song given the Mike Oldfield Tubular Bells treatment. As catchy as Oldfield's 'In Dulce Jubilo'. A hit.

**FLICK WILSON:** 'Rock In' Chair' (Ultra PPU 1001). Reggae number with some story about some dude wantin' some chick to be his rockin' chair - whatever that might mean - sounds a shade lewd.

**FRANK JENNINGS SYNDICATE:** 'It's So Easy Telling Lies' (EMI 2642). Having become the first country group to date to win 'Opportunity Knocks', this outfit have been putting out naff singles at a rate of knots. That's a bit unfair actually, they're not that bad - quite good if you're into country. I suppose.

**SALENA JONES:** 'You Take My Heart Away' (EMI 2646). Taken from the hit film 'Rocky'. Big miss.



LITTLE RICHARD

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# KNOCK ON WOOD

Jim Evans talks to U Boat's Woody Woodmansey

**WOODY WOOD-MANSEY'S U-Boat** have: paid their dues on the club circuit, supported Uriah Heep on a European tour, not yet had a hit single, a loyal band of supporters and just released their debut album.

Their music is energetic rock. Not punk, not new wave and at times blues influenced.

## Comfortable

Woody, you will recall, joined up with David Bowie in 1970, recorded four albums with him and received a gold disc for each — 'The Man Who Sold The World', 'Hunky Dory', 'Ziggy Stardust' and 'Aladdin Sane'. After splitting from Bowie in '73 he reformed the Spiders from Mars with Trevor Bolder before forming U-Boat.

Over to Woody who says: "Music has not made me rich by today's standards, but I suppose I'm comfortable." On records: "This is the most enjoyable album I've been involved with since Ziggy Stardust. Regarding singles, everyone said we should have put out 'Ooh La La.' — I don't know, it might still

happen. Recently we spent a week trying to write a potential hit and just couldn't get it together. It's best to just write what we feel."

The tour with Uriah Heep. "At first we weren't sure of the audiences, but we got good receptions in Britain and in Europe it was incredible. There was a lot of affinity for the name in Germany — they were chanting 'U-Boat' long before we came on stage." How did the name come about? "A friend suggested it and I've always got off on things to do with the sea."

And David Bowie? "Most of the time he knew what he wanted, but there were clashes. He wanted a very poppy sound. He didn't want a Buddy Rich, rather someone to tap out a 'B'. We eventually came to a compromise. He was very changeable from day to day. He used to throw out a lot of ideas to get our reactions. Basically it was a good partnership. His music was better than than it is now."

"Much of 'Low' went straight over my head. Once he was very consistent, but now he only shines through on odd tracks. He always did better playing with people who understood the concepts of his songs, people who could add and



magnify his ideas. Most play with him now either for the money or so they can say 'I played with Bowie'."

"Yes, he has influenced me. I like to think I've learnt from his good points. We like to pick up on anything, even lines from other people's songs."

Punk rock / new wave? "Punk's strength is the groups. Not just the

Top pic: U Boat, above Woody Woodmansey

in the studios getting technical perfection. There should be an important balance between the techniques used and what the artists want to get across through their playing.

## Incentive

"Punk was really created by the politicians. Two years ago they were responsible for all the big bands leaving the country for tax reasons."

"Incentive is vital for a band and everyone. Kids are out on the street because they can get more on the dole than by working. When I worked in a factory, I didn't do a lot of overtime because it wasn't worth it. The system's wrong."

"You've got to be prepared to work in this business though. The good acts are always the guys who are prepared to serve their apprenticeships on the pub / club circuit, even if you're only playing to audiences of 50. You learn something every time you perform. If you've never done that you can't be a stable performer."

"We've done the clubs and built up a following. That and our feel for the audiences and the music made our stage act what it is. Good music will always get through —

years ago bands like Free went through the mill and got to it in the end. You've got to keep playing and lift the audience, get them all off on the music. That's what it's all about."

Woody is reported to have the biggest drum kit in the world. How does he consider the role of the oft-criticised drum solo? "I don't look at it in terms of a 'drum solo'. Many drummers go through their solo routine just to show off. Others try to impress other drummers who are in the audience. You can entertain by playing just one drum."

## Impress

"I first got off on drumming through dancing... there's a lot of everything in my drumming. I have never modelled myself on any particular drummer, though I like Sandy Nelson and Mitch Mitchell. I'd love to be able to play standing up, although there's problems with the bass drum — but I'm still working on it."

Finally: "The more time a band spends together, the more the imagination runs free. You can never reach the end of the road in music. Ideas are unlimited. U-Boat are cruising in, under or over the new wave!"

# 'SPIRITS IN THE NIGHT'

The brilliant new single by Manfred Mann's Earthband, written by Bruce Springsteen!

# MANFRED MANN'S

# EARTH BAND

Glorified Magnified, BACON 257

Manfred Mann's Earthband, BACON 252

Messin', BACON 260

# Albums

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



**BUZZCOCKS:** impressive

## Roxy reaches parts other clubs can't

**VARIOUS ARTISTS:** 'Live At The Roxy' (HARVEST)

TENSION - CREATIVITY - SLAGS. A formula to bear in mind when considering the last six months. The Roxy phenomenon began on December 14 when the West End disco - two floors two sores - opened its doors to a banned music. Generation X played that night to a very empty house. Seven days later The Heartbreakers met with better success and from January 1 through to April 23 the NEW bands featured every night. This album was recorded on four nights on a 24 track mobile. And that means good reproduction. Microphones were hidden in every part of the club - yeah even the toilets and, as the press points out accompanying the album points out: "The net result of all this care was that music was played and people behaved as they would any night of the week." So what have we got? Eight bands 12 songs and authentic chat. So authentic that it's inaudible most of the time unless you happen to have an exceptional stereo. Snippets - "Most of these new wave bands are nice, well spoken blokes." "Do you come here often? It's really nice. It's a really nice atmosphere." "I wanna riot." "Are you on the guest list?" Bands - Slaughter & The Dogs, The Untwisted, Wire, The Adverts, Johnny Moped, Eater, X-Ray Spex, Buzzcocks. Impressions - Buzzcocks Impress. Two numbers 'Breakdown' and 'Love Battery' indicate a future. Slaughter &

The Dogs just make it, The Adverts border. Eater have seen better days and when you're 16 that says something. The Untwisted are awful but it was their debut gig and the rest fall into an indifferent trip. But this isn't an album to review on a purely musical basis. It's down to reviewing a feel and that brings me back to the formula. See, tense situations have a habit of producing creative people. History bears that out. And that in turns throws up a lot of no good assholes too shallow to be original themselves but shamming dreams by catching the regular bandwagon out of platform two. The contemporary word for them is 'poseur' and The Roxy eventually excluded everyone but their kind. This album is full of empty statements ("I wanna riot" after a few lagers at 75p a pint) and breathless indecision. "You ain't hip if you pose at The Roxy anymore" says the guy from Eater and adds, though it's taken out of context, "Everybody knows that you are just a bunch of fakes." The new wave milieu is essentially a rough, inharmonious thing and this album is an attempt to smooth the edges and make it a digestible, marketable product. Mikes in the toilets! In its way the record is a pose confirmed by the last excerpt of conversation in the fade out. There's this guy in the toilet who looks down "Oh, they ain't bugging us..." But despite all that, give it a listen. Personal choice is what it's all about. +++ Barry Cain

**NEIL SEDAKA:** 'A Solo Concert' (Polydor 2872 038)

And I do mean solo. Double record package of old spud face at the Palladium earlier this year. Just one man and his piano over four sides of dud dullsville. An orchestra is sorely missed. Okay it might have been nostalgic and all of that on the night but as a record it just don't score on the old rapport level. Sedaka of '61 was okay. 'Next Door To An Angel', 'Calendar Girl', 'Breaking Up Is Hard To Do', 'Happy Birthday Sweet Sixteen' reflected the diluted idiosyncracies of the day. They're all showcased on this album as he does one of those kitsch retrospective walk-abouts together with the later hits like 'Laughter In The Rain', 'Love Will Keep Us Together' and 'That's When The Music Takes Me'. This album is a con because there's no way a Sedaka fan wouldn't be disappointed with the bleakness after seeing the impressive list of songs on the cover. ++ Barry Cain

**DAVE MASON:** 'Let It Flow' (CBS)

Dave Mason is still very much around the rock 'n' roll scene and continues to progress and improve from his 'solo' highspots, the albums 'Dave Mason' (CBS 1974) and 'Spilt Coconut' (CBS '75). His backing band now seems fairly settled. Mike Finnigan on keyboards is an admirable replacement for Jay Winding who toured Europe with Dave last time around. Mason's particular brand of rock reminds me of Eric Clapton in his mellow moods, notably on the agreeable 'Seasons' where his husky lead vocals are backed by the harmonies of Stephen Stills and Yvonne Elliman. Best arrangement must be on Mason's own 'Then It's Alright', horns providing an excellent foil for the various leads. Guitarist Jim Krueger shows he has more than one talent, by writing two of the numbers and providing the lead vocals on 'What Do We Got Here?'. Mason's already well established in the States and this offering

## SPUD BASHING

should help re-establish him here in his own country. In his time, Mason has played with the likes of Jimi Hendrix, Delaney and Bonnie, Eric Clapton and Stevie Winwood, and he's obviously picked up various influences along the way, but his own, now-matured style is very much his own. And his writing's come a long way since he wrote Traffic's big hit 'Hole In My Shoe'. As the album title says, Mason 'lets it flow' - flowing being the best description of his music. A good album. +++ Jim Evans

**HAWKWIND:** 'Quark Strangeness And Charm' (Charisma CHS 4008)

The last of the cosmic warriors are back from the great beyond. If you're a Hawkwind fan then the band rool whatever they do, but the rest of us can only shake our heads in disbelief. 'Spirit Of The Age' has a 'Silver Machine' type of build up, preceded by weird and wonderful noises. Most of the album consists of the standard Hawkwind rhythm pattern but 'Quark Strangeness and Charm' does sound remarkably like the Stranglers. Hawkwind attempting cosmic new wave - arrgh. ++ Robin Smith

**THE O'JAYS:** 'Travellin' At The Speed Of Thought' (Philadelphia International PIR 81977)

This reminds me of 'Reaching For The World', the last set from Harold Melvin and the Blue Notes. It represents a marking of time without any significant step forward. Like Melvin's album it's nice but I wouldn't rush to put it on my turntable. The best tracks are two ballads, 'Feelings' is the kind of song Teddy Pendergrass might have sung with the Blue Notes, full of impassioned lead vocals, a tour de force of singing with Eddie Levert really delivering the goods. The other is 'We're All In This Together', slightly more

uptempo it's a typical O'Jays message song with a gorgeously effective group of chorus. The rest is a mixture of great singing but average dance rhythm tracks and one lamentable excursion into the musical regions that are inhabited by people like Johnny Mathis on the last track on side two. Overall this is a very worthwhile record. I'm looking forward to the next. +++ Geoff Travis

**MARTHA REEVES & THE VANDELLAS:** 'Anthology' (Motown STML 12060)

One of the better compilation albums. Whatever happened to MR & V? Well 'Martha has begun a solo career which has already received critical and public acclaim.' 'Oh really, well what about 'Lols is a third of Quiet Elegance, a successful female group in America.' Well fancy that. And 'Sandra is enjoying life as a housewife.' Imagine. In other words none of them are doing much. Anyway dance music sublimity squeezed into 18 tracks like 'Heatwave', currently undergoing a revival by The Jam, 'Dancing In The Street' surely ranking as the dancehall delight of the sixties, 'I'm Ready For Love', 'Jimmy Mack', 'Honey Chile', 'Forget Me Not'. Ironic that their first hit back in '63 was 'Come And Get These Memories' 'cos now the songs included here have lapsed into that one note / one memory flickstream of consciousness. +++ Barry Cain



**STEVE STILLS**

**CROSBY, STILLS AND NASH:** 'CSN' (Atlantic K50386)

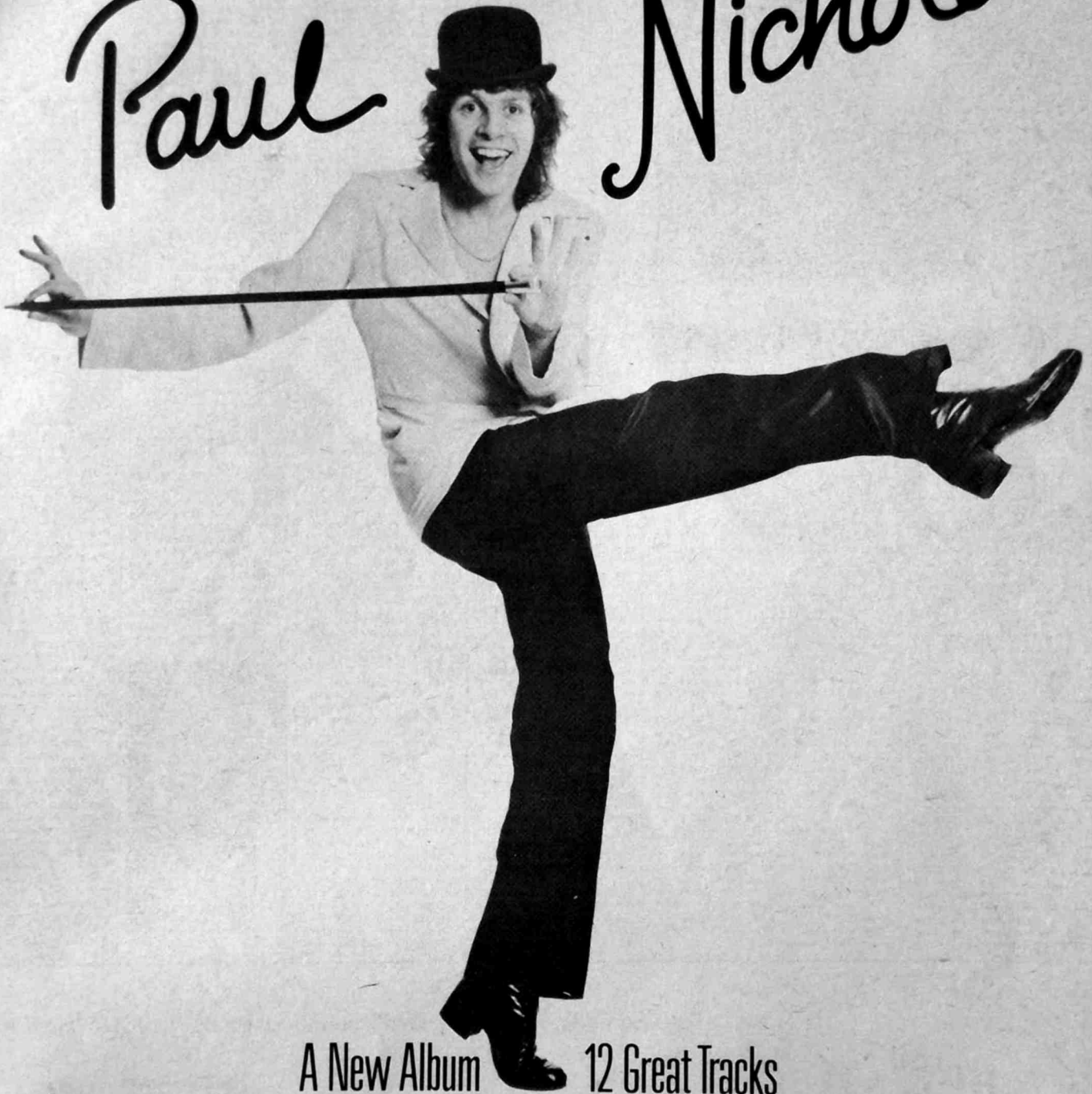
'Forgive me if my fantasies might seem a little shoptown. I'm sure you've heard it all before'. Well, he said it. Stephen Stills, that is. On his song, 'Dark Star'. But is he right? Are these tracks merely retreats of old ideas, or have our three folk heroes something new to tell us? Well, yes - and no. There are a lot of uncomfortably familiar songs on 'CSN'. To be honest, I'm bored stiff with the interminable saga of their woman troubles. You'd think that, after all this time, they'd have learnt something, but no - it seems they still don't understand us. Stills in particular is having his troubles - as he says in 'Fair Game' ('you never know what she'll decide, you're fair game'). The ones you never notice are the ones you have to watch. She's pleasant and she's friendly while she's looking at your crotch'. Well, gosh! But let's not be too hard on the fellas. They have managed to retain their own styles. And each of them has produced his quota of interesting numbers - even Nash, who I've never thought much of, comes up with 'Cathedral', about his disillusionment with religion. I'm flying in Winchester Cathedral. It's hard enough to drink the wine. The air inside just hangs in delusion'. Stephen contributes 'Run From Tears', a song full of desperation and bitterness which finally bursts out with the words 'I'm drowning, I'm fighting, something Special In Me Is Dying', with spitting, crackling electric guitar alongside. And Crosby... well, 'Shadow Captain' is a goodie, but my favourite is 'Anything At All' a neat little song - 'Anything you want to know, just ask me, I'm the world's most opinionated man'. But in the long run, maybe all this talk of lyrics really doesn't matter that much. Crosby, Stills and Nash's real talent is writing melodies. Let's face it - these guys could record the Yellow Pages, and make them sound pretty. This'll sell millions. +++ Sheila Prophet

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# Mailman

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

## PUNK—IT'S A REAL KILLER

Some say yes, some say no, but the letters roll in



**Do you have to be married to use Tampax tampons?**

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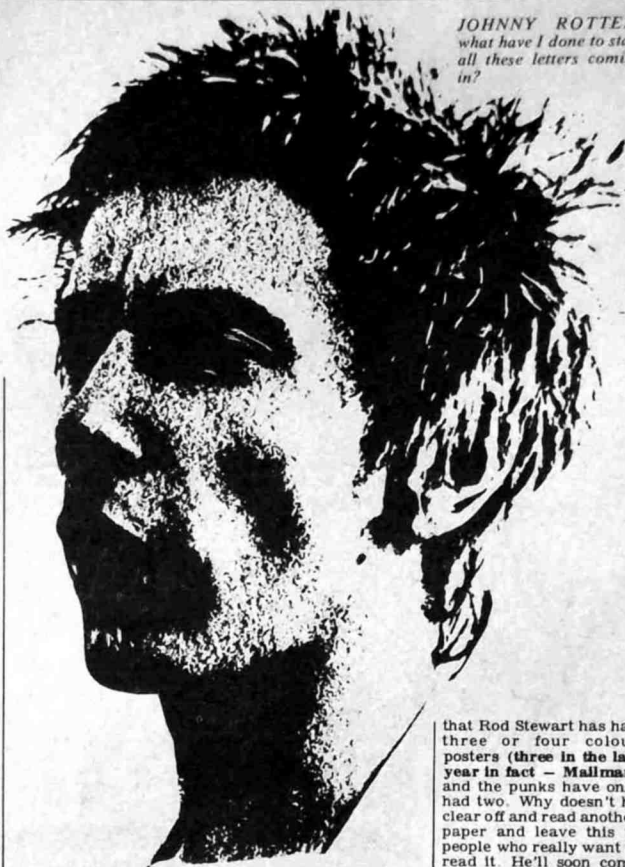
AFTER READING that letter in Mailman last week, sent in by that cretin Chris Tomlin I would just like to say I think punk rock is a real killer!! It expresses itself quite openly, no crap about how wonderful and romantic the world is — just pure facts. I think the Sex Pistols, the Jam etc should not be slagged — but worshipped for speaking openly. Here's one RM reader who's willing to buy two copies of the mag weekly (so you won't lose that imbecile's money). And congratulations on producing the world's greatest mag. Keep it up kids. A fan from Kenton, Newcastle Upon Tyne.

● How about making it eight copies?

### Do you understand?

THEY CAN smash up their telephone boxes. You can't break the Heartbreakers Or laugh off the Ramones. Sex Pistols are banging Rod are having a Damned good clash with plenty of Jam on it. Household names are the essence. Who can Strangle that. Jimmy Kerr, Springboig, Glasgow.

● Or indeed understand it?



JOHNNY ROTTEN: what have I done to start all these letters coming in?

### Variety is the spice of life

IN THE two and a half years I have been getting RM I have never been angered so much. How dare that unmentionable creature (Chris Tomlin) have the nerve to complain about this paper.

If he's read past the

first few pages where the new wave bands were featured he would see this is the only music paper that offers a variety of different appeals in music; soul, punk, disco, reggae, rock and roll and sometimes even MoR. Name any music of current popularity and it will probably be featured in RM.

If he reads back at old copies of RM he will see

that Rod Stewart has had three or four colour posters (three in the last year in fact — Mailman) and the punks have only had two. Why doesn't he clear off and read another paper and leave this to people who really want to read it. He'll soon come crawling back.

If the paper did not go with the times, I for one would not read it. Where the paper loses old men, it gains more young readers which I'm sure the editor would prefer to have. John Galligan, West-erham, Kent.

● We love ya.

### It's what you want

I'M WRITING this in reply to Chris Tomlin who asks: "What's the bloody idea of having these so called new wave bands featured in this paper every week?" I'll tell him what the idea is — it's what the buying public want. Record Mirror has never been in better form and it caters for all tastes in music. And another thing, I don't suppose RM gives a damn whether people like CT or Swadlowcote buys their paper or not. Thanks for the smashing interview last week with the Sex Pistols. Claire, Aberporth, Dyfed.

### Play the B side

INSTEAD OF banning the Sex Pistols' 'God Save The Queen', on radio, why not play the B side instead? Like when they played 'Go Buddy Go' by the Stranglers instead of 'Peaches'. What's the point in having a record chart if they can't stick to it. This record is the best selling single this year, so why ignore it?

The DJs should play what we want, not what they want, after all it's the people who buy the records. We can't see what all the fuss is about. Any other time no-one

takes any notice of the Queen, but just because it's the Jubilee they all change. If they don't like the record, they can switch off.

Punk rock is here to stay so why not enjoy it? Keep putting it in your paper. Irene And Roger, Kings Norton, Birmingham.

### Just ordinary people

THANK YOU for the interview with the Sex Pistols (RM June 11th). It simply confirmed my opinion of them as ordinary people who are trying to make relevant comments about society, but who have tripped over their secondary school education on the way.

Let me first state I like music as diverse as the Ramones to the Supremes and keep an open mind about all music. However, I feel that someone should tell the Sex Pistols to belt up or think before they speak.

Sure, I think the Pistols do have many relevant social comments but the sooner they start arguing about them intelligently and leaving the Queen out of their criticisms, the better it'll be (because like it or not, the Queen is still more popular than Jonny Rotten). Then they'll find the youth of Britain is behind them. An intelligent Punk Loyalist, Watford.

● Didn't know there was such a species — come back in a year when I've worked it out.

### This is our turn

TO ALL the moaners, leave RM alone. Punk is good, the words mean something. RM is the best when it comes to crazes. You've had Abba, the Rollers, Bowie and T. Rex. Now it's our turn.

Mark Redding, Newbury, Berks.

### A surprise on the tube

FIRST OF all let me say I'm not a punk rocker, nor a punk hater, but I thought the interview with the Sex Pistols was very funny and agreeable at the same time. Also I thought you gave Chris Tomlin a great lecture about his biased letter. Lastly I'd like to thank the person, who three years ago left a copy of Record Mirror on a tube train from Caledonian Road station, I've bought every one since. Trev, of Whitney fame, London.

● As it's so near the office, it was probably one of the staff (drunk again!)

### First cut is the deepest

I AM writing in admiration of the way you skilfully handled the letters from Chris Tomlin and someone called Samantha. I thought such sharp wit had died out with the black death. You're not a relation of Malcolm Muggeridge by any chance are you? With such a command of hyperbole, satire and sarcasm it's a wonder you get anyone writing to

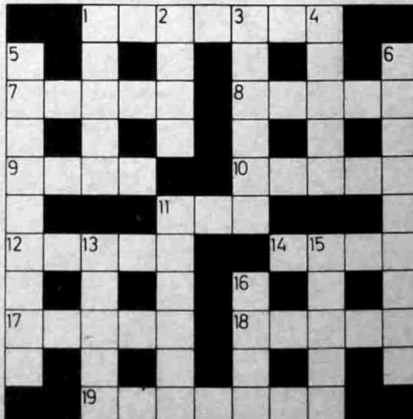
## Discword

### ACROSS

- Judas and his family are churchmen (7).
- A month with Nino Tempo's partner (5)
- Zappa can be quite outspoken. (5)
- This is a record! (4)
- "I'm A ——" (Beatles) (5)
- What a difference one makes (3)
- Capital entertainment. (5)
- Clifford T. is in hospital. (4)
- It happens in the Seventies. (5)
- Jane or Peter? (5)
- Real man needed for Miss Shaw. (7)

### DOWN

- City where some singers spend "7" (5)
- Capri, for example. (4)
- How he's killing me with his song. (6)
- A partner for Crofts. (5)
- Dory tears round to see Mungo Jerry man. (3,8)
- Captain Rock group. (9)



- Hook or Feelgood, perhaps. (6)
- One from the Steve Miller book? (5)
- German group in car wash racket. (5)
- Alice Cooper has it with whiskey. (4)

### LAST WEEK'S SOLUTION

- ACROSS: 4 Harper, 6 Sall, 7 Ano-n, 8 Bonnet, 9 There, 10 Clock, 13 Dancer, 15 Wall, 16 Mama, 17 Marian.
- DOWN: 1 Hannah, 2 Proby, 3 Pine, 5 Punk Rocks, 6 Sunflower, 11 Climax, 12 Tramp, 14 Adam.

you. What do you eat for breakfast? Broken glass? Keith Brett, Adeyfield, Hemel Hempstead.

**Punk this, punk that**

I AGREE with Chris Tomlin (He's getting more mentions than the Pistols - Ed). Record Mirror used to be good, fab, even great but now it's gone punk mad. Punk this, punk that. I wish they would punk off. Also I think Rosalind Russell's opinions of records is lousy. God save the Queen and long live the New Musical Express. (Who? - Ed). Mike Carr, Manchester.

**Send Pistols to Uganda**

THE SEX Pistols must be very sick people to insult our Queen. At least she is not like that pig Idi Amin. She could be evil and send plotters to be shot. She doesn't 'cos some of us are civilised people. Send the Pistols to Uganda. Colin Allen, Broxbourne, Herts.

**Is it moron rock?**

IT'S ABOUT time some of your readers (the young-

learned what the true definition of music really is - the sweet sounds of decent understandable lyrics. NOT punk groups with their monotonous row they call music. This can only be described as moron rock.

R. Breach, Kenley, Surrey  
● Blimey, you sound like my dad.

**Cancel this one**

THE excruciatingly biased opinion of your journalists in favour of the Sex Pistols (when most of us common people can see them for what they really are - loud mouthed and obscene) has led me to an inescapable decision. After several years of loyalty I have cancelled my order for Record Mirror. I am not a particularly patriotic sort of person, but applaud the decision of the BBC and the IBA in not allowing the single airplay.

D. Robinson, Maldstone, Kent  
● Byeec!

**Keeping it clean**

I HAVE to agree with Chris Tomlin (him, again?? - MM). You have now lost 30p. And what do you mean saying punk rock is music. Even a three eyed moron could play better than any of them. So you can keep your paper and shove it where you would put this paper.

C. Pitt, Hampshire.  
● I'm glad we're losing

the kind of unrefined person that sends toilet paper through the post.

**Having doubts**

QUITE RECENTLY I've begun to have doubts about you and your comrades on RM. I now believe it's because you lot are always interviewing those greasy, dozy slob the Sex Pistols and that you're a bunch of puffs (SIC). If it wasn't for the publicity you give them in your 'Sex Pistols Weekly' they'd be unheard of. I dare say they'd still be licking the dirt off the streets of London's East and West Ends. The thought of the Sex Pistols makes me puke. If this carries on you'll lose another buyer - and you're not getting my address.

Furious Sex Pistols Hater, Co. Durham.  
● Why have you got an obsession with puffs?

**Punk Mirror**

COME OFF it Record Mirror I can remember when you were a decent music paper. You should be given the new title Punk Mirror as each week there's more than enough about punk rock. Don't forget there's some of us who're not into that trash. Brighten up your paper with a poster of Liverpool Express, or do they have too much talent for your paper?

Ian, Ayrshire.  
● No, it's not that... how about this week's punk poster instead?

**Call that a drawing?**

WHO DOES that bloody silly old fart Sheila Prophet think she is saying Slade are trying too hard when she reviewed their brilliant album. They've been going for 11 bloody years and are still going bloody strong. I have included a drawing of Sheila Prophet (a bloody masterpiece) and a picture of a bloke called David Brown who gave Slade's Christmas single a miss. So to Sheila Prophet and David Brown, get stuffed

Ian Miller, Swindon,



Quite a good likeness of Sheila but David Brown's got curly hair

**Involves no art**

WE READ your newspaper every week and we enjoy most of the articles. However, we do not support your extensive coverage of punk rock. Punk rock is to music what the hippy is to society. It is a type of music which involves no art or creation of any kind. It is merely a form of rebellion against conventional music by the people who cannot compose creatively themselves.

If the current charts are spiced with punk records this is only because it is a new form of sound and at the moment it is provoking controversy. Fortunately, it is a passing phase which will sink without trace when the public inevitably

**You can keep it**

AS I live in Aberdeen I do not get the chance to see many groups. I have, however seen Eddie and the Hotrods, the Jam and the Clash. If these are the best groups punk rock can offer then you can keep it. At last the public are recognising Genesis - at least they can play their instruments and sing. And they don't make insulting records against the Queen. Although the English will not believe it, the Scottish National party does not want independence from the Queen, only the English government.

**Money for nothing**

SEEING AS punk rock is the latest thing (which I don't like) people should not put it down. But I can't understand why people put up with the Sex Pistols. Apart from looking like a set of bloody fairies, they've made all that money for doing nothing. Long live Quo! Quo Freak, Torquay.  
● Yes, Quo and anyone else who sells records, including the Pistols.

**Short**

YOU'VE REALLY done it this time. If Rock Follies isn't rock, what the hell is it? I've just got the LP and I think it's brilliant. Ask that Sheila Prophet to listen to it again will you. As for calling RM Punk Weekly, I think it's a fab idea and I'm going to join Chris Tomlin, you're gonna be 30p short next week.

J. O'Connor, Whetstone, London N20.  
● Another one bites the dust.

**Pig**

I'M FED up with Jim Evans (Is he a male chauvinist pig?) (Yes - RR and SP). (Definitely - JE). It's not my fault he was born deaf. Why doesn't he retire? Sue Haines, Freeton, Preston, Lancs.  
● Pardon? - JE

# 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.

**Be Bop Deluxe**  
COULD YOU give me a list of all the albums and singles released by Be Bop Deluxe? Roy Farthing, Leeds.  
● ALBUMS: 'Axe Victim' (Harvest SHUL 812), 'Puturama' (Harvest SHSP 4045), 'Sunburst Finish' (Harvest SHSP 4053), 'Modern Music' (Harvest SHSP 4068).  
● SINGLES: 'Jet' (Harvest HAR 5081), 'Between The Worlds' (Harvest HAR 5091), 'Made In Heaven' (Harvest HAR 5095), 'Ships In The Night' (Harvest HAR 5104), 'Kiss Of Light' (Harvest HAR 5110), 'Hot Valves' (Harvest HAR 5117).

**Kursaals**  
COULD YOU give me the address of the Kursaals Flyers' fan club? Angela Neary, London.  
● They haven't got a fan club but for information write to Customer Relations, CBS Records, 17-19 Soho Square, London W1.

**Olivia**  
I WOULD like to know the address of the Olivia Newton John fan club. Red Harris, Bristol.  
● Write to MCA Incorporated, 100 Universal City Plaza, Universal City, California 91609.

**Mr Big**  
COULD YOU tell me the address of the Mr Big Fan club? Sue Joplin, Halifax.  
● Write c/o Charlie Cook, 8 Harps Road, Summerdown, Oxford.

**Howe now?**  
Who was the girl who recorded 'Harry Is My Love'? Nick Howe, Slough.  
● None other than Catherine Howe.

**Eagles**  
COULD YOU give me the birthdays of all the Eagles? Eagles fan, Norwich.  
● For some strange

# HARD TIMES

## Does this mean I have VD?

# HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS

Answered by Susanne Garrett

I am 14 years old and get erections at the most embarrassing times. I don't seem able to control them. I am too embarrassed to go to a doctor and am getting very worried. Are there any drugs or medicines I can take? What can I do? Paul, Didcot, Oxon.

● Lay off any drugs or medicines - you're going through a perfectly natural stage of physical development. All boys have exactly the same uncontrollable, and often embarrassing, experiences in their early teens and sometimes later.  
Normally the penis becomes erect when

**Too shy to ask**

I am writing in desperation. There is a girl at my secondary school who is a very good friend. We walk home together and discuss such topics as work, weekend activities and even boyfriends and girlfriends.  
The trouble is obvious - I'd like to go out with her and have mentioned this to all my friends numerous times. I'm worried that if I try to turn it into more than a normal 'walking home' relationship, it will destroy our friendship, or at least make it embarrassing if she refuses. How can I ask her for a date? Eric, Northwest England.

your pride or move away from the number one girl in your life without ever asking her out? She walks home with you, doesn't she? And that's just the time to bring the conversation around to the chance of a date.  
Weekends seem to be a mutual talking point, so next time you're walking home, steer the conversation round to what she's doing next weekend - maybe there's a film in town you'd both like to see, or something. You know more about her interests than I do. If you keep your approach casual and friendly and she does refuse, you won't feel half so embarrassed.  
You've got a sound friendship, and you could do worse than chance your luck and build on it. Remember, a faint heart never won far out lady.

MY FRIEND and I went to a girl friend's birthday party recently. We both got very drunk and I slept with a guy who I haven't seen since. My periods have been coming on time, so I'm not pregnant, but I have been getting a vaginal discharge for some time. I'm very worried as I'm afraid that I may have VD. I'm 16 by the way. LINDA, Liverpool.

● Vaginal discharge is not necessarily a sign of venereal disease, although of course it can be. It's quite usual for most girls to have a small amount of colourless or white discharge in their early teens. But if the discharge you've had has only come recently and is yellowish in colour, it's possible that you do have a minor vaginal infection which your family doctor could clear up quickly.  
You must accept that you may have contracted some form of VD and take steps to find out for sure.  
Bear in mind that the most common age for girls to catch gonorrhoea

is between 15 and 19 years of age. Although many females show no symptoms at all, the first stage of gonorrhoea shortly after infection is a discharge, accompanied by a burning sensation when passing water.  
Your best course of action is to go along to your nearest VD clinic, attached to your local hospital. They are there to help you - not moralise - and all tests and treatment are given free of charge and in complete confidence.  
You don't need a doctor's letter to go along, and your confidence will be respected. Three tests are made at intervals, discharge you've had has and if they prove positive, treatment is simple and effective. Once cured - there's no more hassle. The only information you will need to give the clinic are the names of anyone you've had sexual contact with, so they can be contacted and also treated.  
Ring any large hospital or your local Public Health Department (de-

tails in the phone book). Most clinics open from 10 am to 7 pm on weekdays and 10 am to 1 pm on Saturdays.  
If any other readers know that they've had contact with an infected person, or even suspect that things aren't as they should be, you MUST take action now. If VD germs are allowed to remain within the body, the eventual results ain't too pretty. Gonorrhoea can eventually lead to sterility and other side-effects in both men and women. Syphilis can take up to 10 years to develop, but will eventually wreck your nervous system, brain and arteries.  
Further information on types of venereal disease is available from the Family Planning Association, 27-35 Mortimer Street, London W1. On request, they will send an info-packed set of leaflets - 'What You Should Know About Sexually Transmitted Infections'. (Enclose a sae).

GENESIS return to London this week for three concerts at Earls Court on Thursday, Friday and Saturday. After that they're off to Europe for an extensive tour so this is probably the last time they'll play here for at least another year. Their special guest is Richie Havens who is making his first appearance here in four years.

Do you remember Neil Diamond? If so, you'll be glad to know that he's playing the London Palladium from Thursday to Sunday, featuring his 'Love At The Greek' stage show.

A bit before your time? Then you'll probably be more interested in **The Strangers** who are on the last leg (neck?) of their major tour ending at the Roundhouse London with two shows on Sunday (4 pm and 8 pm).

Seems like all the big action (as such) is concentrated in London this week, but there are still many worthwhile bands such as **George Hatcher**, the **Kursnals**, **Low Levels** (pictured), **Ultravoxx** and the **Damned** / **Adverts** packaged doing the rounds right now.

# Wednesday

- JUNE 22**
- BRIGHTON**, Sussex University (66755), Burlesque
- B.FORD**, Kings, Brandy
- SPSWICK**, Glamont (53641), Billy Connolly
- LEICESTER**, Baileys (26462), Gerry and the Pacemakers
- LONDON**, Brecknock, Camden Road, Urchin
- LONDON**, Dingswells, Camden Lock (01-267 4687), Roogalator
- LONDON**, Golden Lion (01-385 3942), Fulham Road, Window
- LONDON**, Greyhound, Fulham Palace Road (01-385 0526), Sunday Band
- LONDON**, Hope & Anchor, Upper Street (01-359 4510), Sounder
- LONDON**, Man in the Moon, Kings Road, X-Ray Sex
- LONDON**, Marquee, Wardour Street (01-437 6603), Strider
- LONDON**, Music Machine, Camden High Street (01-387 0428) **GT Moore** Jenny Darnley
- LONDON**, Red Cow, Hammersmith Road, Lurkers
- LONDON**, Rochester, Stoke Newington High Street, Clayton and the Argonauts
- LONDON**, Speakeasy, Margaret Street (01-580 8810) Metropolis
- LONDON**, Windsor Castle, Harrow Road, Fracture
- NORTHWICH**, Four Ways Inn, Chester Road, Geno Washington
- WATFORD**, Baileys (39848), Johnny Nash

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.

- (26462), Gerry and the Pacemakers
- LEICESTER**, The University (50000), Tom Robinson Band
- LIVERPOOL**, Polytechnic (051-236 2581), City Boy
- LONDON**, Albany Empire, Creek Road (01-692 0765), Strutters
- LONDON**, Brecknock, Camden Road, Skinfiks
- LONDON**, Dingswells, Camden Lock (01-267 4967), Pirates
- LONDON**, Earls Court Stadium, Warwick Road (01-385 1200), Genesis/Richie Havens
- LONDON**, Gullivers, Piccadilly, Rikki and the Last Days of Earth
- LONDON**, Hope and Anchor, Upper Street (01-359 4510), The Saints
- LONDON**, Kensington, Russell Gardens (01-603 3245), Buster Crabbe
- LONDON**, Marquee, Wardour Street (01-437 6603), After the Fire
- LONDON**, Music Machine, Camden High Street (01-387 0428), Trapeze / Iron Maiden
- LONDON**, Nashville, North End Road (01-603 6071), Kursnals Flyers
- LONDON**, Palladium (01-437 7373), Neil Diamond
- LONDON**, Roxy, Neal Street, The Electric Chairs / Alternative TV
- LOUGHBOROUGH**, Town Hall (31914), George Hatcher Band
- MALVERN**, Winter Gardens (2700), Heartbreakers
- MANCHESTER**, Raifer, Oxford Street, Assad
- MIDDLESBROUGH**, Town Hall (45432), 'O' Band
- NEWCASTLE**, Mayfair Ballroom (23109), Slack Alice
- NEWCASTLE**, Tiffanys (61256), Ultravoxx
- OXFORD**, New Theatre (45444), Billy Connolly
- PLYMOUTH**, Woods (266118), Heron
- PLYMOUTH**, Drake Club, HMS Drake, Geno Washington
- PENZANCE**, Garden (2475), Damned / Adverts
- ST AUSTELL**, Classic Cinema (3750), Dead End

# Thursday

- JUNE 23**
- ABERTHYLERY**, Metropole, Burlesque
- BATLEY**, Variety Club (47522), Jimmy Helms
- BRIGHTON**, New Regent, West Street, Krakatoa
- BRISTOL**, Granary, Welsh Back (28267), Krazy Kat
- CAMBRIDGE**, Corn Exchange (3937), Alberto Y Los Trios Paranoias
- CLEETHORPES**, Winter Gardens (62925), Strangers
- COVENTRY**, Mr Georges (27529), Little Acre
- COVENTRY**, Warwick University (20358), The Darts
- DEPTFORD**, Rachel McMillan College, Window
- HIGH WYCOMBE**, Nags Head (21758), Clayton and the Argonauts
- HUDDERSFIELD**, Polytechnic (22258), The Jam
- LEICESTER**, Baileys

- (26462), Gerry and the Pacemakers
- LEICESTER**, The University (50000), Tom Robinson Band
- LIVERPOOL**, Polytechnic (051-236 2581), City Boy
- LONDON**, Albany Empire, Creek Road (01-692 0765), Strutters
- LONDON**, Brecknock, Camden Road, Skinfiks
- LONDON**, Dingswells, Camden Lock (01-267 4967), Pirates
- LONDON**, Earls Court Stadium, Warwick Road (01-385 1200), Genesis/Richie Havens
- LONDON**, Gullivers, Piccadilly, Rikki and the Last Days of Earth
- LONDON**, Hope and Anchor, Upper Street (01-359 4510), The Saints
- LONDON**, Kensington, Russell Gardens (01-603 3245), Buster Crabbe
- LONDON**, Marquee, Wardour Street (01-437 6603), After the Fire
- LONDON**, Music Machine, Camden High Street (01-387 0428), Trapeze / Iron Maiden
- LONDON**, Nashville, North End Road (01-603 6071), Kursnals Flyers
- LONDON**, Palladium (01-437 7373), Neil Diamond
- LONDON**, Roxy, Neal Street, The Electric Chairs / Alternative TV
- LOUGHBOROUGH**, Town Hall (31914), George Hatcher Band
- MALVERN**, Winter Gardens (2700), Heartbreakers
- MANCHESTER**, Raifer, Oxford Street, Assad
- MIDDLESBROUGH**, Town Hall (45432), 'O' Band
- NEWCASTLE**, Mayfair Ballroom (23109), Slack Alice
- NEWCASTLE**, Tiffanys (61256), Ultravoxx
- OXFORD**, New Theatre (45444), Billy Connolly
- PLYMOUTH**, Woods (266118), Heron
- PLYMOUTH**, Drake Club, HMS Drake, Geno Washington
- PENZANCE**, Garden (2475), Damned / Adverts
- ST AUSTELL**, Classic Cinema (3750), Dead End



- Kids**
- TIVERTON**, Motel, Nuts
- WATFORD**, Baileys (39848), Johnny Nash
- YEOVILTON**, Heron Club, TALEN BARR
- YORK**, Goodricke College, Gonzalez

# Friday

- JUNE 24**
- ANDOVER**, Country Bumpkin (4833), Real Thing
- BATLEY**, Variety Club (47522), Jimmy Helms
- BIRMINGHAM**, Barbarellas (021-643 9413), Clayton and the Argonauts
- BIRMINGHAM**, The University (021-472 1841), George Hatcher Band / Little Acre / Hooker
- BOREHAM WOOD**, Civic Hall (01-953 1644), Stretch
- BRIGHTON**, Albamara (27874), Amazorblades
- BRIGHTON**, Buccaneer (66906), Flying Saucers
- BRIGHTON**, Top Rank (23855), Archie Bell and the Drells
- BRISTOL**, Hippodrome (29044), Billy Connolly
- BURTON ON TRENT**, 76 Club, Pete Brown's Back To The Front
- CARMARTHEN**, Trinity College (7971), Trapeze
- CAMBRIDGE**, Corn Exchange (3937), Screaming Lord Sutch / Romantics / Bethnal
- CLACTON**, 101 Discotheque, JALN Band
- CRANFIELD**, Lanchester Hall (Bedford 705258), Jet Hearts
- CROONING**, Spillers, Fruit King Bears
- DUDLEY**, College of Education (59741), Liverpool Express
- EDINBURGH**, Heriot Watt University (031-229 3574), City Boy
- EGHAN**, Royal Holloway College (4455 / 5984), Kursnals Flyers
- EXETER**, The University (7791), Damned / Adverts
- HEREFORD**, College of Education (65725), Heartbreakers
- KEELE**, The University (371), Caravan
- LEICESTER**, Baileys (26462), Gerry and the Pacemakers
- LONDON**, Brecknock, Camden Road, Troupers
- LONDON**, Dingswells, Camden Lock (01-267 4967), David Parton Band / Babylon
- LONDON**, Earls Court Stadium, Warwick Road (01-385 1200), Genesis / Richie Havens
- LONDON**, Greyhound, Fulham Palace Road (01-385 0526), The Stukas
- LONDON**, Marquee, Wardour Street (01-437 6603), The Police / Lurkers
- LONDON**, Music Machine, Camden High Street (01-387 0428), Jimmy Helms
- LONDON**, Palladium (01-437 7373), Neil Diamond
- LONDON**, Rochester, Stoke

- Newington High Street (01-249 0198), Strutters / Tooting Frootics
- LONDON**, Roxy, Neal Street (01-836 8811), The Saints / Neo
- LONDON**, Royal College of Art, Kensington Gore (01-584 5020), Roogalator
- LONDON**, White Hart, Devonshire Hill Lane, Crazy Cavan 'n' the Rhythm Rockers
- LONDON**, White Horse, Church Road, Willesden, Cadillac
- MANCHESTER**, Electric Circus, Collyhurst Street (061-205 9411), Shanghai
- MATLOCK**, Pavilion, After the Fire
- NOTTINGHAM**, The University, Hugh Stewart Hall (55912), 'O' Band
- NOTTINGHAM**, Trent Polytechnic (811481), Alkatraz
- OXFORD**, Corpus Christi College, Mungo Jerry
- OXFORD**, New College, Racing Cars
- READING**, St Andrews College, Strider
- READING**, Town Hall (55911), Cimarrons
- RETFORD**, Porterhouse (4981), Sassafraz / Bitter Sults
- SCARBOROUGH**, Penthouse (43204), Ultravoxx
- SHEFFIELD**, The University (24078), The Darts
- SOUTHAMPTON**, The University (556291), Tom Robinson Band / Running Sore
- SWINDON**, Brunel Rooms (31384), The Jam
- THATCHAM**, Hamiltons, Desmond Decker
- UPPER HAYFORD**, All Ranks Club, Geno Washington
- WATFORD**, Baileys (39848), Johnny Nash
- WEST RUNTON**, Pavilion (203), Jenny Haan's Lion / Urchin
- WINCHESTER**, King Alfred College (62281), Gonzalez

- Lewis Band**
- DUNSTABLE**, California (62804), Archie Bell and the Drells
- FOLKESTONE**, Civic Hall (53193), Alberto Y Los Trios Paranoias
- GLASGOW**, Queen Margaret Union (041-337 8697), City Boy
- HASTINGS**, Pier Pavilion (42256), Dead End Kids
- HEREFORD**, Balls Park College, Heron
- HIGH WYCOMBE**, Nags Head (21758), Pete Brown's Back To The Front
- LEICESTER**, Baileys (26462), Gerry and the Pacemakers
- LEICESTER**, The University (50000), Radio Cirkle Roadshow
- LLANDRINDOD WELLS**, Grand Pavilion, Heartbreakers
- LONDON**, Bouncing Ball, Peckham High Street, Desmond Decker
- LONDON**, Dingswells, Camden Lock (01-267 4967), Sassafraz / Smiler
- LONDON**, Earls Court Stadium, Warwick Road (01-385 1200), Genesis / Richie Havens
- LONDON**, 100 Club, Oxford Street (01-636 9933), Bob Kerr's Whoopie Band
- LONDON**, Middlesex Polytechnic, Cockfosters, FBI
- LONDON**, Music Machine, Camden High Street (01-387 0428) Stretch
- LONDON**, North East London Polytechnic, Waltham Forest, The Stukas
- LONDON**, North East London Polytechnic, Buzcocks / The Fall / Verbal

# Saturday

- JUNE 25**
- AYLESBURY**, Friars (84568 / 86009), Kursnals Flyers / Illusion
- BATLEY**, Variety Club (47522), Jimmy Helms
- BEDFORD**, College of Education, Burlesque / Houdini
- BIRMINGHAM**, Barbarellas (021-643 9413), Clayton and the Argonauts
- BIRMINGHAM**, Hippodrome (021-706 6307), Billy Connolly
- BIRMINGHAM**, Hopwood Waterside Club, Little Acre
- BIRMINGHAM**, The University (021-472 1841), Caravan
- BRACKNELL**, Sports Centre (54203), Strangers
- BRISTOL**, Granary, Welsh Back (28267), No Dice
- CHELTENHAM**, Town Hall (23690), George Hatcher Band
- DUDLEY**, JR's (5337), Low

- LONDON**, Palladium (01-437 7373), Neil Diamond
- LONDON**, Roxy, Neal Street (01-836 8811), The Saints / Mean Streets
- LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Buzz
- LONDON**, Wandsworth Town Hall, Gonzalez / Tom Robinson Band
- LUTON**, Kingsway Tavern, Crazy Cavan 'n' the Rhythm Rockers
- MALVERN**, Winter Gardens (2700), The Jam
- MANCHESTER**, Electric Circus, Collyhurst Street (061-205 9411), 'O' Band
- MANCHESTER**, Mayflower Club, Birch Street, Marvels
- MIDDLESBROUGH**, Rock Garden, After the Fire
- NOTTINGHAM**, Beat Club (869032), Jenny Haan's Lion
- PORTSMOUTH**, Polytechnic, Shaking Stevens and the Sunsets
- SHEFFIELD**, The University (24078), Warren Harry
- WALSALL**, West Midlands College of Further Education, Krakatoa
- WATFORD**, Baileys (39848), Johnny Nash
- WEST BROMWICH**, Town Hall, Shanghai/Buster Crabbe
- WEST RUNTON**, Pavilion (203), Darts / Pinto
- WIGAN**, Casuals (42904), Damned / Adverts
- WISBECH**, Football Club, Flying Aces

# Sunday

- JUNE 26**
- BIRMINGHAM**, Barbarellas (021-643 9413), Zed
- BLACKBURN**, King Georges Hall, City Boy
- CHELMSFORD**, City Tavern, Plummet Airlines
- CHESTERFIELD**, Blue Bell, After the Fire
- CLACKMANNON**, Collegiate, Rory Gallagher
- CROYDON**, Greyhound, Park Lane, The Jam
- DONCASTER**, Outlook Club (64434), Burlesque
- DOUGLAS**, Palace Lido (4871), Dead End Kids
- GUILDFORD**, Civic Hall (67314), Caravan
- LEICESTER**, De Montfort Hall (27632), Billy Connolly
- LONDON**, Lion and Key, Leyton High Road, Crazy 'n' the Rhythm Rockers
- LONDON**, Palladium (01-437 7373), Neil Diamond
- LONDON**, Roundhouse, Chalk Farm Road (01-267 2564), Strangers/Cortinas (two shows)
- LONDON**, Sound Circus, Kingsway (01-405 8004), Archie Bell and the Drells
- LONDON**, Torrington, Lodge Lane (01-445 4710), Alkatraz
- LUTON**, Caesars Palace (51357), Johnny Nash
- MANCHESTER**, Electric Circus, Collyhurst Street (061-205 9411), Damned / Adverts
- NOTTINGHAM**, Playhouse (45671), Gordon Giltrap
- SHEFFIELD**, Top Rank (21927), Stretch
- STEVENAGE**, Leisure Centre, Mungo Jerry

# Monday

- JUNE 27**
- BIRMINGHAM**, Mecca, He-

- ron
- BRISTOL**, Chutes, Park Street, Generations X
- COVENTRY**, Traceys, Rock Island Line
- DONCASTER**, Outlook Club (64434), Buster Jessque/Houdini
- JACKSDALE**, Grey Topper, (Leabrooks 3232), Strange Days
- LIVERPOOL**, Philharmonic Hall (051-709 3789), Seafold
- LONDON**, Battersea Town Hall, The Jam
- LONDON**, Brecknock, Camden Road, Scoreros
- LONDON**, Dingswells, Camden Lock (01-267 4967), Hooker
- LONDON**, Hope and Anchor, Upper Street (01-359 4510), 999
- LONDON**, Marquee, Wardour Street (01-437 6603), George Hatcher Band
- LONDON**, Music Machine, Camden High Street (01-387 0428), Gloria Mundi
- LONDON**, Rochester, Stoke Newington High Street (01-249 0198), Urchin
- LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Amazorblades
- LUTON**, Caesars Palace (51357), Johnny Nash
- MANCHESTER**, Free Trade Hall (061-834 0943), Billy Connolly
- PLYMOUTH**, Castaways, Real Thing
- PLYMOUTH**, Top Rank (62479), Buzcocks

# Tuesday

- JUNE 28**
- BRADFORD**, St Georges Hall (32513), Damned / Adverts
- CARDIFF**, Top Rank (26538), Buzcocks
- CHELMSFORD**, Chancellor Hall (65843), 'O' Band
- CHRONDLE**, Scamps, Fruit Eating Bears
- ENFIELD**, Middlesex Polytechnic, Generation X
- HULL**, Tiffanys (28250), Alberto Y Lost Trios Paranoias
- LONDON**, Drill Hall, The Jam
- LONDON**, Brecknock, Camden Road, Buster Crabbe
- LONDON**, Golden Lion, Fulham Road (01-385 3942), Spiteri
- LONDON**, Greyhound, Fulham Palace Road (01-385 0526), Landscape
- LONDON**, Hope and Anchor, Upper Street (01-359 4510), Low Levels Band
- LONDON**, 100 Club, Oxford Street (01-636 9933), Darts/Zoots
- LONDON**, Kensington, Russell Gardens (01-603 3245), Cimarrons
- LONDON**, Marquee, Wardour Street (01-437 6603), City Boy
- LONDON**, Music Machine, Camden High Street (01-387 0428), Crazy Cavan 'n' the Rhythm Rockers
- LONDON**, Railway Hotel, Putney, Johnny Moped
- LONDON**, Rochester, Stoke Newington High Street (01-249 0198), XTC
- LUTON**, Caesars Palace (51357), Johnny Nash
- MILFORD HAVEN**, FED Centre, Dead End Kids
- NEWCASTLE**, New Tyne Theatre, Jack the Lad
- SCUNTHORPE**, Tiffanys (2648), Burlesque/Houdini
- SHREWSBURY**, Tiffanys (58788), Ultravoxx

# SEE IT! HEAR IT!

**VETERAN** session guitarist **Herbie Flowers**, the **Dead End Kids** and dancing **Paul Nicholas** guest on this week's session of 'Get It Together', brought to you on **Wednesday (4.20)**.

And, come **Thursday**, it's time for more hard climbers and fast droppers in yet another edition of 'Top Of The Pops', (7.30 BBC 1), introduced this week by flaxen-haired **James Savile**.

**Kermit the Frog**, **Ozzie Bear**, the lovely **Miss Piggy** and the rest of the gang hop peak viewing on Saturday with their experiments in searing psychological terror, (5.15 LWT/5.45 Anglia, Southern, ATV).

Meanwhile the ultra-cool **Fonze** installs pigeons on the roof of his pad, man, but gets it up to his neck when the ceiling caves in. 'Happy Days', (5.15/5.45). And for the anti-punk clean machine brigade, the **New Seekers** are back, guesting in the new late-night Saturday series 'Make The Music Speak', (10.45 BBC 1).

More of 'That's Life' escapes **Fivepenny Piece** in yet another repeat of the 'Camera and The Song', **Monday**, (11.30/11.55) and when they take a look at social foibles and fables up North.

ITV offers a stronger brew with **Tony Bicat's** thriller 'It's Only Rock 'N' Roll', Tuesday (4.00). **Richard O'Brien**, author of 'The Rocky Horror Show', plays pop superstar **Dave Head**, kidnapped as he leaves a concert.

**EVER WONDERED** where canned muzak comes from - why it's here and what it's doing to your brain cells? Find out with **Bernard Falk**, **Wednesday** Radio Four, (4.20).

If you live in the Birmingham area and want the latest news and views on new bands, latest releases and national gigs, tune in to **BRMB's 'Rock Show' Thursday (8 pm)**.

Highlights on **Radio Luxembourg** this week include **Stuarts Henry's 'Sound System'** (Friday 2.30). Even if you don't have quad listening facilities you can catch the prog in glorious stereo. Later, the regular, 'In Concert' slot features an action replay of superscot **Rod Stewart** recorded at the **London Olympia** during his last tour, (8.30).

It's a lively American pop? Part three of 'The Everly Brothers Story', Sunday, Radio One, (5.15), hits the period when Phil and Don signed a seven figure contract with the newly formed **Warner Brothers** company.

Aussie punks, **The Saints**, our very own **Strangers**, **Lamplight** and the **Albion Country Band** are **Dick Godfrey's** guests on **BBC Radio Newcastle**, (7.15 onwards), on **Monday**.

*Carole Bayer Sager*



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**CBS 5400**

Produced by Barry Blue

# Bring a freezer, you're gonna need it

Report: BARRY CAIN Pictures: ERICA ECHENBERG

**THE HEARTBREAKERS** (make that **THE JUNKIES**)  
St Albans and Birmingham

WADDYA SAY to four coolbar guys to whom the stars and stripes mean only what they've seen and suffered in steaming New York backstreets?

Hey Johnny, what's the main thing you miss about your hometown?

"Hahahahahahaha!" He huddles up in the front seat of the band's van erupting into a pissake paroxysm.

Ever felt stooptid? "That's neat," he says. "Everything man, everything."

And then you get to thinking — they've just played in a half empty hall in St Albans, it's dirtraining, it's 2.30 in the morning and the band's still sober, it's cold, they're on their way back to London downers — and I ask that question. Gonna keep schtum.

"I wanna relate to you" but that's an English song and England is a million miles away from New York.

The Heartbreakers are a bit special. An insular band in a heavy London climate music-wise. Yet they're holding their own despite being intensely alone. And they're magic.

Okay, so this night they did a gig at the St Albans Civic. (Scene. A frozen pizza pub. The guys are congregated around a rimstained table. The show is an hour away. They begin to form in-band alliances to protect egos. Tonight it's Johnny Thunders and drummer Jerry Nolan versus Walter Lure and bassist Billy Rath.)

Johnny — And I think we should change our name to The Junkies.

Jerry — Yep, he's right.

Me — But you won't get no airplay at all with a name like that.

Johnny — Who needs it. The name will provoke a reaction. The Heartbreakers has too many other connotations.

(Walter and Billy remain quiet. Antagonism in the air. Johnny and Jerry decide to split for a meal on their own. The Junkie interlude is over for another day.)

'Chinese Rocks' should have been massive. Blame sound quality. It's one of the muddiest records you'll ever hear. A mess up in the tape / vinyl transition. The song possesses all the hallmarks of a classic rock 'n' roll record and it's a sad loss.



TOP TO BOTTOM: Walter Lure with his mum and dad. Heartbreakers dancing in St Albans. Soundcheck at gig. Billy with fan and Walter taking it easy

room and also threatened by a maniacal bomb merchant.

Right, here we are at the Civic Hall. To get the right atmosphere a young guy is beaten mercilessly outside by some heavies 'cos he's a little drunk y'know and falling into a few people.

A weak turnout. The band know it and there ain't as much inspiration as there oughta be.

An audience split. The curious and the ginger nuts. The latter are kids with bright red hair who beat each other 'cos there's the right kinda music on stage and what else is there to do in St Albans? Make that the UK.

It's a throwaway night. The band ain't happy with their performance, Jerry ain't talking to nobody after. He's flaked out on a Joanna in the corner probably dreaming of the 24 hour city.

Thunders under. A pensive Journey back to London. Disarmed and unattached and ungrateful. It's flaming June and it's raining.

Cut. A little thing entitled 'A Night To Remember'. It's not often in this game you get to see a band on a certain night who come on so strong they make your heart melt. A show you want to freeze and take home with you to defrost every time you're feeling hung up about soul raids and insecurity.

Well boy, this one had everything.

First off, a meal in New Street shopping centre where the toilets close early and the trains run on time. Disillusionment reigns. Nobody says much over their food, but let's face it, the food ain't much to talk about. Sloppy omelettes and production line sauces.

And no, you've gotta be kidding it's STILL raining? Birmingham hot just about makes it. Birmingham wet is nowhere at all.

Barbarellas can be an indeterminate gig. Limbo land haunted by transfixed stares and recalcitrant moods. But tonight that's all gonna be squashed by rock 'n' roll — Heartbreaker style.

But the show very nearly didn't materialise. The band sweated it out in the spacious dressing room declaring their intention to call it a day, pack their bags and head west.

Seems to have been a combination of two things — finances le; they want more money, and disappointment at the turn out in what is after all the second biggest city in the country. If you can't cut it in Birmingham where can you? And what a statement that is.

Agonising moments abounded. A handful of brides waiting at the disco altar while the grooms paced the backstage floor wondering whether to take the plunge.

They dived. In the best possible way. With a triple somersault and a double twist.

SPLASH!

"El!" Johnny in his most effective drain drawl. "We're The Heartbreakers from New York City and this is 'Chinese Rocks'."

Jerry Nolan once said: "Ain't nobody gonna hear the 'Chinese Rocks' single until we got it perfect." What went wrong? Hearing it live for the first time since playing the single only confirms the tragedy. The snake pit degradation of the lyrics is rooted out by the cannibalistic double guitar of Lure and Thunders.

Thunders caricatures the demon drugged up rockie between the numbers, lounging on each word until it dries up, ruffling the hair on the back of his head with both hands like he's all mixed up y'know. Rock rookie personified.

Every song is a potential hit. Every song denotes a simple feeling. Every song is demonstrative of the four individuals with a capital 'I' that make up the unit known as Heartbreakers (or Junkies if Joltin' Johnny had his way).

'Get Off The Phone', 'All By Myself' clear favourite for the next single, 'This one's for the Birmingham Police Department,' he mocks.

'Can't Keep My Eyes On You', 'I Love You', 'Born TOO LOOSE' and not 'TO Lose' the erroneous title on the record.

Hocus pocus time. A made in New York net designed to capture time has been thrown over the crowd. They struggle like fish in the throes of death and clamour for more. Who said 'Rock 'n' Roll Suicide' killed itself?

First encore. "You asked for it," warns Johnny. "If ya wanna pass the hat around all donations will be accepted." And crack into 'Do You Love Me'?

Blondie Nolan is a blur. Rath cruises with his eyes creating a reliable foundation for the rest to gutturate on. Lure sings / plays like there's no next second, let alone tomorrow.

Hey Baal. You just can't let this end!

Second encore. "Take A Chance With Me" and a stroke of genius 'Chinese Rocks' reprisal.

It's so good it hurts that's no joke.

Mr DeeJay they've gone, watcha gonna do 'BOUT IT? Shrewd nut he is too. Clash and 'Police And Thieves' That just pacifies the murderous crowd.

Right. I gotta go now 'cos it's time to unfreeze that memory. You can have one of them too. It's simple. All you gotta do is bowl along and see The Heartbreakers when they're in town. You won't regret it.

If you do you're deaf.



## Manfred reigns in the rain

**MANFRED MANN'S EARTH BAND Offenbach**

MEIN GOTT, es regnet Katzen und dachshunden. Do what? That's right guv'. It bleedin' bucketed down all over this open-air festival at Offenbach football stadium a few kilometres outside Frankfurt.

One of the earlier bands on the bill were Lake, a name to prove most appropriate. The lake that really mattered was the one rapidly gaining depth on the tarpaulin roof over the stage.

It all started just after John Miles finished his set. Manfred's road crew were busy setting up the band's gear, when, as they had threatened all afternoon, the heavens opened. Herr Noah rushed round the back to complete his act. The tarpaulin sprang many leaks, roadies rushed round with brooms and buckets and the promoters began to look agitated, but the kids were alright. Patiently they waited.

Two and a quarter hours late, Manfred Mann's Earth Band took the stage, with the precipitation now down to a mere heavy drizzle. Enthusiastic? Those 20,000 kids were going to enjoy the set come what may. Conditions like that breed a kind of spirit, a determination to enjoy themselves. And the band were up to it. Well up to it.

From their opening number 'Wait 'Til There's A Yawn In My Ear' from the 'Roaring Silence' album, the band were blowing and the kids were with them — all the way.

Dave Flett is an admirable guitarist, breaking out into short trips of his own when necessary and Manfred, hopping from one foot to the other as he tickled his various Ivories, still has much to give. 'On The Road To Babylon' built up to a noisy pulsating climax, ending with a suitable keyboard break from the maestro.

'Spirits In The Night' — the new single and a big production number saw the band slipping into top gear with Chris Thompson's vocals fronting the powerful rhythm section of Chris Slade on drums and new man Pat King on bass.

As a front man, Thompson was so energetic while neither showing off nor stealing the scene. He was at his best on 'Father Of Day, Father Of Night'.

'Blinded By The Light' sent the kids crazy as hands raised above heads, they clapped, swayed and sang along and Thompson and Manfred sang in unison at the front of the

stage. When a flash bomb went off to signal the end of the number, I quite thought the deadly combination of rain and electricity was about to cause serious consequences. Happily that wasn't so.

They encored with a long gutsy version of 'Mighty Quinn' featuring various instrumental breaks, audience singalongs and duelling guitars. That was it. "Good night God bless", great ovation, powerful set. God bless? After what he did with the weather? The band only played for some 50 minutes, but in that time they won a lot of friends. Gooten Nacht. JIMEVANS

**CHELSEA**

**Dingwells**

A QUIETISH night. Surprisingly few people turned up to see a band, who in my opinion, must be one of the best to come out of the new wave batch. I mean, how many gigs can you go to feeling like death warmed up with a throbbing head and sore throat and come out feeling alive? And it was't the booze.

Chelsea originally comprised of Jean October, Billy Idol, Tony James and John Towe — the latter three split to form Generation X.

The new line-up of Chelsea is Jean October (vocals), Carey Fortune (drums), Henry Daze (bass) and James Stevenson (guitar), and they currently have a single out (on Stepforward Records) called 'Right To Work'.

'Right To Work' isn't their only great number — most of them are potential singles like 'Curfew', 'Pretty Vacant', 'No Admission', 'The Loner', 'High Rise Living', 'Government', 'Get Out And Walk'.

The band look like they mean what they're singing about. And the audience, instead of just getting off on the music because the lyrics are inaudible, can actually hear the words.

Check them out. ANGELARIPPER  
10 cc  
Hammersmith

SAW THEM at Knebworth last summer. It was all so clockwork. They didn't warm me in that cold night air.

Saturday night and another venue, Hammersmith Odeon, a new line-up Eric Stewart, Graham Gouldman, drummers Paul Burgess and Stuart Tosh, Pianist Tony O'Malley and guitarist Rick Fenn, and a new philosophy: Cobblers to sterile stainless steel perfection. Here were a more relaxed 10cc, obviously not too con-

cerned about making the odd mistake.

They unleashed the show with 'Second Sitting For The Last Supper' as cocky as a Jack Russell on heat. Thereafter, I doubt if many people missed the presence of Lol Creme and Kevin Godley. Then a few more streamliners, 'Honeymoon With B Troop,' and the ramalama 'Wall Street Shuffle,' one of the band's faves.

For me, Eric Stewart was the Man Of The Match. Looking more swelter than late, in figure hugging drainpipe jeans he played some exquisite guitar even though the strings kept breaking. His vocals were by far the best (apologies to Mr O'Malley and co) the men with the golden larynx.

Now a six piece, they sound meatier beater bouncer, even the blander songs have been given more depth by the new boys. A Fine band.

Expecting to climax all the way to euphoria on 10cc's family favourites like 'I'm Not In Love' and 'Mandy,' surprise surprise I found most of the material from the new album 'Deceptive Bends' more thrilling. The lusciously fluid 'Feel The Benefit' being the highlight and also the hornier 'Modern Man Blues,' the latter was encored twice because, said Eric Stewart, 'We're a new band and we don't have any more material.' He wasn't kidding.

The only numbers that had me snoring were 'The Things We do For Love,' 'People In Love' (both strictly for MOR lovers) and 'Waterfall' (one big drip) which, for some unknown reason, made me think of tomorrow's visit to the laundrette.

OK, so 10cc are not the kind of band whose music takes you by the scruff of the neck and kicks you square in the pants. It's more subtle than that. When they performed some of those singularly beautiful melodies it made me feel good inside. JAN ILES

## TOM PETTY AND THE HEARTBREAKERS

LONDON  
TOM PETTY and the Heartbreakers were a long time in appearing after the triumphant exit of the support band the Boom Town Rats at the Rainbow. But the slow handclaps roared into applause when the curtain lifted.

Petty opens the first number at the keyboards, alongside his full time keyboard man Dan Tench. I thought the first song 'Luna', was a low key choice for starters but the audience loved it. It didn't take long for the pace to quicken - Petty came upfront and played guitar beside bass player Ron Blair and guitarist Mike Campbell as they slipped into 'Surrender'.

Throughout the entire show, I kept thinking how much like the Byrds they were - with the same distinctive harmonies and riffs, but with more guts. Undoubtedly they also have the stage presence, the charisma of a Big Band. Their reputation and publicity has grown enormously since their last UK performances, when they supported Nils Lofgren, and Tom Petty is a talented singer and

competent guitarist. His playing complimented Campbell's superbly well. Campbell took all the solo scaring parts and Petty took the chunky blasts.

But best of all was the work on 'Jaguar and The Thunderbirds'. The bass takes the dominant part at the beginning before the guitar and piano comes in and builds up the sound. It's also where Petty breaks out and zips around the stage like a firefly. It's difficult to reconcile his aggression with his slight figure and the lighting gives a perfect backdrop to his stage theatrics. But it's also here that I began to think it was all too well worked out, that we were getting taken in by the mechanics of it all.

It's not that I'm deliberately sitting here picking holes in a faultless performance (because musically and visually the band was excellent) but I just thought that it wasn't sweaty enough.

When they performed 'American Girl' the likeness to the Byrds was even more obvious (especially since Roger McGuinn has also recorded the song). It wasn't until the encores - 'Shout' and 'Route 66' - that I really began to get off on the band. Their precision, ability and effort certainly makes them a headlining outfit. I just don't know if they deserved the hysterical reaction they got from the audience.

Oh well, Tom Petty has got lovely legs. ROSALIND RUSSELL

## CORTINAS / SKREWDRIVER

LONDON  
AS THE leading exponents of new wave move away from the clubs and underground record labels young bands move into London hoping to follow in their footsteps.

The Marquee is cashing in on the music's new found popularity.

Skrewdriver, from Blackpool, illustrate just how low the standard is becoming. In many ways they are the cliched punk band. The lead singer acted the stereotype discontented youth, while the rest of the band self-consciously pogoed when they remembered that they weren't supposed to stand still.

Their songs? Well, they're best forgotten. But it seemed ironical that their new single is called 'You're So Dumb'. Originality is the prime ingredient needed for a group to be promoted from the competitive second division and West Country schoolboys The Cortinas showed that they have enough to win the promotion battle.

Their own compositions are aggressive without being too simple eg: 'Fascist Dictator' whilst they displayed a refreshing sense of humour.

They are remarkably competent for their age musically especially lead guitarist Mick Fewins whose smooth and disciplined licks made a strong contrast to the rough, energetic rhythm guitar work of Nick Shepherd.

Yes The Cortinas certainly have a lot to offer. See them before they too move out of the clubs. - PHILIP HALL.

# Lumbering blimp bumps again



PAGE AND PLANT: success with excess

## LED ZEPPELIN

New York

AFTER TWO and a half years off the road, Led Zeppelin's return to New York's cavernous Madison Square Garden proved once again that live, this band is still a lumbering blimp.

Whereas on previous tours the major problem had been a general hollowness in sound (since there's no rhythm guitar and the Jones / Bonham rhythm section is a plodding and inept one), this time the spoiler was that old demon, excess.

For over three hours (without intermission!) the band exercised their egos, shamelessly padding the evening with a drum solo that I felt like I needed a change of clothing to get through, plus many solo guitar feedback sections that were inexcusable coming from a guitarist of the stature of Jimmy Page.

To be sure, there were moments of greatness. Overall, Robert Plant's voice was the strongest I've ever heard it live, and when Page wasn't prancing about, his guitar work justified his role as one of rock's prime six-stringers.

Particularly jarring was his work in 'No Quarter', delivered in all its dissonant glory. 'Kashmir' was another highlight, with its Alfred Hitchcock - influenced riffs enhanced by eerie laser lights. Also appreciated was a brief acoustic section, if only to break up the general ear-bleed level of the rest.

It's hard to believe moments as stirring as these could be ruined by the rest of the evening - but the incredible self-indulgence of the band, allowing such atrocities as a 10 minute piano solo from John Paul Jones, and the over-confidence of Page, accounting for his mostly throwaway solos this night - assured an overall negative response.

Still, with a rock audience that never fails to confuse loudness for power and quantity for quality, the lumbering blimp can always reign supreme. - JIM FARBEN

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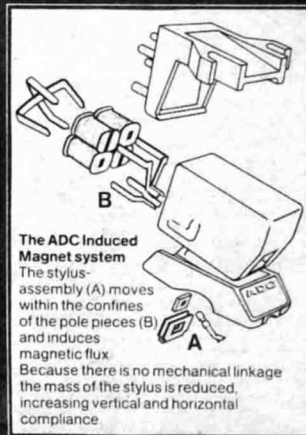
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# Disco Kid

by JAMES HAMILTON

# SPECIAL!

# JAMES GOES DOWN TO THE FARM

MOBILE JOCKS have been asking for more coverage of good MoR party music. So what better way of kicking off than by recounting how I got a village Jubilee party going last Friday at Bighton, Hampshire?

Among a complete cross-section of musical styles, the big hits for this 280-strong mixture of ages (and classes) were surprisingly un-ordinary. What really got the ball rolling was the Wurzels' 'Farmer Bill's Cowman' (EMI 2637) / Yetties' 'The Jolly Ploughboy' (Decca LP SKL 5253) / Son Of Morris On 'A Jockey To The Fair' (Harvest LP

SHSM 2012).  
Georges Moustaki 'La Philosophie - Batucada' (Polydor LP 2489105) had 'em conga-ing later, then the big one came during a mix of Salsoul Orch '3001' (Salsoul) / Van McCoy 'Soul Cha Cha' (H&L). They kept right on through the entire Tabou Combo 'New York City' (Decca LP SKLR 5227), conga-ing over the tables and chairs even! Some hardy swingers even continued to jitterbug right through Lionel Hampton 'Hamp's Boogie Woogie' (London LP ZGL 120). These need careful timing, but - used right - they do work!



THE WURZELS: even got the bulls rolling

# Disco Dates

NOEL EDMONDS (pictured) visits Coventry Tiffans this Thursday (23), while Rokotto - a Scottish-based disco group on a par with the JALN Band - are worth watching at Portsea Town Hall (24), Tarriss Marquee (25), Stonehaven Commodore Hotel (26), Aberdeen Ruffles (27) and Folkestone La Clique (29).  
Saturday (26) sees Dave Duncan at Middlesbrough Draganora Cleveland Suite, Marc Roman at Wrotham's Spring Tavern, Ric Simon at Tamworth Rugby Club and - every Saturday - Slim Jim Magain and Go-Go Gordon Lyle playing solid oldies at Paisley Valentino's Disco 2. On Monday (27) Vic Vomit commits punk rock atrocities at Yardley's Yew Tree, John DeSade is at Ashford's Ben Truman and Jimmy Mack has a new Mon/Fri/Saturday residency at Sheffield Tiffans.



# MIX MASTER

CHRIS DUKE (BFPO 47) fitting in Donna Summer 'I Feel Love' (GTO) is to mix it between Isaac Hayes 'Disco Connection' (ABC) and Can 'I Want More' (Virgin).  
CHRIS DUKE (BFPO 47) fits to huge crowds of service families in Germany with his NATO Front Line Disco, and suggests a good way of

# New Spins

**DONNA SUMMER:** 'I Feel Love' (GTO GT100). The disco sensation that's sweeping the nation, this fantastic Kraftwerk-like synthetic burbler is now rushed out on single, ahead of schedule.  
**PETER BROWN:** 'Do Ya Wanna Get Funky With Me' (TK XB 2183). Spaced-out subtly thudding funk monster US disco smash - really different and good. Freaky long rhythm flip too!  
**NEW YORK PORT AUTHORITY:** 'I Got It, Pt 1/2, (Invictus INV 5312). Excitingly energetic funky rave, huge on imports already.  
**BO KIRKLAND AND RUTH DAVIS:** 'You're Gonna Get Next To Me' (LP 'Bo and Ruth' EMI INS 3007). The eagerly awaited full length version that discerning jocks prefer, in all its 7.10 glory!  
**DANNY WILLIAMS:** 'Dancin' Easy' (Ensign ENY 3). Better known as 'That's Martini', the popular commercial ditty's been given a few new words and a lovely disco lode.  
**MOTORHEAD** (Chiswick 813). Another pogo-a-go-go punk 12-incher (first 13,000 copies), and it's noisily true to type.  
**MARLENA SHAW:** 'Yuma / Go Away Little Boy' (LP 'Sweet Beginnings' CBS 81844). Beautiful sophisticated smoocher with scene-setting rap intro.  
**21st CREATION:** 'Mr Disco Radio' (Motown TMG 1075). Great perky Chiffons-type bouncer, much fresher than the disco fodder 'Tallgate' topside (which has been promoted on 12-inch).  
**GARY GLITTER:** 'A Little Boogie Woogie In The Back Of My Mind' (Arista 115). Good modern disco beat, should mix well.  
**WILLIAM ROBINSON:** 'Vixen II' (Motown TMS 1074). Happily tripping powder with a big, big beat.

# Don't be a new wave King Canute!

says Stuart of Wakefield

STUART HODGSON of Wakefield Raquels is at it again, giving fellow jocks some very sound advice. Recalling his own early days as a disco-ger in the mid-sixties, when the big split came between mods and rockers, he can see that the same sort of split is happening now between punks and - er? - funkies. He realised his presentation of the usual old heavy rock classics was indeed getting stale, he's livened it up no end by playing the good new wave groups - who, as he so accurately observes, are extremely similar to the good 'R&B' rock groups of that sixties period.  
His advice to long-in-the-tooth DJs who are trying to resist change, is to get out some of those old records by the likes of Them, the Who and Yardbirds, and then compare them with The Jam, Stranglers, Ramones etc.  
As Stuart says, "They're just another generation feeling suffocated by the older generation's ignorance of their feelings. Hell, we've all lived through it too! I'm a 27-year-old punk with lots of new friends, admittedly a lot younger, who can at least appreciate the similarity of my feelings."

# DJ Top Ten

LES ARON, of the Bognor Regis based Life Discos team, has been getting so into rock 'n' roll that he now has regular rock 'n' pop nights every Friday at Worthing's Ambassador Bowl Woodz and Tuesdays at Lancing's The Place - plus a monthly spot on Chichester Hospital Radio.

- 1 PRETTY LITTLE ANGEL EYES, Curtis Lee Charly
  - 2 ALL GROWN UP, Crystals Phil Spector
  - 3 AIN'T GOT A THING, Sonny Burgess Charly EP
  - 4 SLOW BOAT TO CHINA, Emile Ford/Pye (deleted)
  - 5 SWANEE RIVER ROCK, Billy Lee Riley/Charly LP
  - 6 MY LITTLE SISTER'S GOTTA MOTORBIKE, Crazy Cavan Charly
  - 7 APACHE, Shadows EMI
  - 8 PUDDIN' 'N TAIN, Alley Cats Phil Spector LP
  - 9 KEEP ON OOMING, Flying Saucers Alaska
  - 10 RAVE ON, Buddy Holly MCA
- BREAKERS**
- 1 WOODEN HEART, Elvis Presley RCA
  - 2 ALL SHOOK UP, Elvis Presley RCA
  - 3 SHOTGUN BOOGIE, Tennessee Ernie Ford Capitol

# CONTEMPO TRIBUTE

CONTEMPO Records' new 'Disco Party!' album (CLP 540) copies a recent Creole set in naming every one of its mailing list DJs in a tribute on the sleeve. That apart, what's in the grooves should help sell it too, as it's made up (mainly) full length 12-inch versions - the biggest title of the moment definitely being Cloud One's complete 'Atmosphere Strutt'.  
Others of use are Ultrafunk 'Gotham City Boogie', Rice And Beans Orchestra 'Rice And Beans Theme' and a modern disco medley by Sam and Dave of 'You Don't Know Like I Know / Hold On I'm Coming'.  
Tony Gregory 'Dance On' and Alvin Cash 'Ali Shuffle' are two recent singles included, while other cuts are by JJ Barnes, Armada Orchestra, Tamiko Jones, and Sparky and The Inner Citizens.

# HOT VINYL

LES SPAINE has another funky all nighter this Saturday (25) at Liverpool's all new rebuilt Timepiece, which last week was visited at the same time by Delegation, George Chandler, Realistics and Real Time (whose next 'Love's Such A Wonderful Thing' is great, sez Les).  
His hot import tips are Flavor 'Magnifico' / 'Push The Past' (Jupiter / Motown LP), Dupe 'Feel Like Good Music' (Greedy), Emotions 'Best Of My Love' (US Columbia LP), Lady Love 'Wrap Your Arms Around Me' (Chimneyville), JB's 'Music For The People' (Polydor), General Johnson 'Please Don't Walk Away' (Arista), Frontiers 'Float On' (ABC LP).

# Midlands hit back

MIDLANDS DJs have responded strangely to my recent comments that too few of them bothered to contribute info for our disco chart and the 'DJ Hotline'.  
Not least among them has been Pat Martin, head of the area's powerful Professional Nightclub DJ Association, who had in fact been frustrated by many previous attempts to reach me on the telephone.  
Now, I am happy to report that the Association will be publicising on this page its weekly choice of power play single, which by all 70-odd DJ members is "guaranteed saturation disco play" (GSDP for short).  
This week's GSDP in the Midlands area is the Commodores 'Easy' (Motown)... sobewarned!

# DJ Hotline

... DONNA SUMMER 'I Feel Love' (GTO) explodes for Roy Hughes (Leeds Pentagon), Dave Harding (Sunderland Genevieve), Steve Day (Bow Prince Albert), David Brooks (Muswell Hill Pebbles), Keith (Haywards Heath), Strathclyde Disco Assn (Glasgow) and many more...  
... BOB MARLEY 'Exodus' (Island) gets Jimmy Mack (Sheffield Tiffans), Jonny King (Bristol Scamps), Stewart Hunter (Preston), Jon Taylor (Norwich Cromwells), Keith Tyler (Sunderland Mecca), more...  
... CLOUD ONE 'Atmosphere Strutt' (Contempo) adds Dave Simmons (Preston Scamps), John Fuller (Norwich), Terry Emm (Dunstable), Tricky Dicky Scanes (Soho Spats), more...  
... MCA has 12-inch 5000 copies of Les (Magnes) adds Jeff Bennett (Swansea Townsman), Chris House (Swansea Trafalgar), Larry Foster (Hackney), Steve Ingram (Weybridge), Robert John (Hereford), Colin McLean (Glasgow Shuffles)...  
... BIDDU should hit again with his up-date of Raymond LeFevre's 'Soul Coaxing', out soon...  
... PAUL NICHOLAS 'Heaven is On The 7th Floor' (RSO) lifts Stuart Mason (Leeds), Mike McLean (Eggleston Eglington Arms), Mark Ryman (Swansea Cinderellas), Keith Black (Warwick)...  
... BOBBY MARCHAN 'Disco Rabbit (Gonna Bump With No Big Fat Woman)' (US Mercury) answers Joe Tex for Bob Jones (Chelmsford Dee-Jays)...  
... Pat Martin (Coventry Tiffans) is first on CJ and Co 'Devils Gun' (Atlantic)...  
... North Midlands DJ Asm (Sheffield) are also on La Belle Epoque 'Black Is Black' (Italian EMI)...  
... Slave 'You And Me' (Cotillon) adds Sterling Van (Stepney Old Globe), Dwight Wizard (Southend Zhivago), Jeff Thomas (Swansea Penthouse)...  
... Pat Larry 'Centre City' (WMOT) adds Tommy Terrell (Birmingham), Tom Russell (Kirkintilloch)...  
... St Bernards Hospital Radio (Southall) is formatted as lightly as a real commercial station, but adds features more fifties oldies...  
... Chosen Few 'Thank You' (Polydor) adds Tony Barnfield (South Harrow Circus), Tom Wilson (Edinburgh Rutland)...  
... Fads Of Los 'Somebody' (TK) souls Stuart Swann (Northwich Chiffons '81), Johnny Daylight (Swindon Affairs)...  
... Tell Me 'One Love' (US TK LP) gets Philip Oliver (Honey Antelope), their 'Superman' (TK) has Paul Gemmill (Birmingham Sleepys)...



# Disco Kid



## Good time Bell

ARCHIE BELL doesn't leap on to his feet, jump around or give you a 'hip' rap as you walk into a room.

He's proud of his current string of Gamble and Huff - based dance hits, but there's a lot more in Bell's mind than titles like 'Everybody Have a Good Time' would suggest. For a start, there is the elaborately packaged 12 inch single that Bell is taking a good look at.

"I'm sure it gives better sound reproduction," he said repeating what he had been told about the virtues of the oversized singles.

"But it strikes me as a great misuse of vinyl. It takes oil to make records. In 25 years, when oil is rare, what will people think of this kind of indulgence? What will we make records from then? Wax paper?"

"In some ways, things have progressed. Have you ever seen those old 78s? They are so heavy they break if you drop one. You can bend one of these things in half or use it as a frisbee and it'll still be in one piece."

"At least the British don't waste as much cardboard on album sleeves as the Americans. Myself, I use tapes. They last a lot longer, although you can't always programme them the way you'd like to."

### Eastern promise

"Sure they can break, sure. But look how easily albums made now scratch. Why, some of them are so poorly made that you buy them already scratched!"

Bell and his Drells' unexpected visit comes after a recent middle eastern tour. "No, there was no shortage of oil there," he noted. "The wealth is staggering. But because the money - and the industry resulting from it - are so new, the Arabs have been bringing in advisers and workers from all over the world. There's a large English speaking population, particularly on the construction sites."

"It reminds me of the German army base where I was stationed - all men and all suffering from cultural isolation. So the Saudis have started bringing groups over to boost morale. We have a female percussionist named Sunshine. You can't imagine what a difference it made having her in the group."

"I got a lot of marriage proposals," said the attractive musician, her eyes still rolling at the memory.

"It's like the record industry," mused Bell. "A record company will wine, dine and then they'll sign you. You get pampered until they start wining and dining someone else."

"Sunshine kept getting promises from these guys who were going to leave their wives immediately. But if they had got what they wanted, they'd soon have forgotten her."

Bell was still finishing his military service when 'Tighten Up' broke as a worldwide hit 10 years ago.

Upon returning to the States, Bell found he had to clear out several bogus 'Archie Bell and the Drells' before being able to work himself. A few more hits came his way, but then dance music fell out of favour.

"I was a fifth rate citizen. When Gamble and Huff took us on, we really didn't have a lot going for us. It's no fun feeling like a third of a man because you're destined to remain a one-hit wonder for the rest of your life."

"But those guys in Philly made me a new man."

Philly is having its ups and downs. It started as a family and there's still a lot of love. But once you introduce the mighty dollar music often takes a back seat, because a few people can start getting greedy.

"I get upset when one is blamed for the other. This is strictly my opinion you understand, but I think Al Green and Phil Wynne of the Spinners used going back to the church as an excuse to a cop out. They say they want to preach rather than sing. Well, if they understood God, they'd know that he had given them a very precious talent and they should use it. Not everyone can preach," he said, covering himself. "But fewer can sing the way those two can."

Bell put his money where his mouth was. He is intensely involved in the B'Hal faith. His religious brothers include Seals and Crofts and England Dan and John Ford Coley.

"There's no clergy, no colour barrier and no formal church," he said. "I heard about it from an 88-year-old white woman in Mississippi. That was about five years ago. One of the things the B'Hal's believe is that women should be rulers. If women ruled the world, there would be no wars, because they wouldn't send their own sons to die."

"We don't believe in abusing ourselves or others. Only eat as much as you need, rather than make a glutton of yourself. Try to unite with your fellow men or women. Try to bring things back to basics. We're all human, we all need to eat and have water to drink."

"I'd rather know my young son had sex than took drugs. One is natural - although it involves responsibilities - but the other is destructive. Things like that are the basis of my lifestyle."

Bell is an observer of life. Throughout the interview he noticed little things going on outside the window, from the mating of two pigeons to the commonplace workings of a nearby office.

He is knowledgeable about everything from nature to the business structure of the record industry. Does he feel peeved that his serious side doesn't come across on his records?

"I guess I have gone on a bit about other things today. Sometimes, I just get carried away. Sure, I'd like to do more. I'd like to record some of my own songs and ones by as many different Philly writers as possible."

"Bunny Slegler, who wrote 'Everybody Have a Good Time' is a fascinating man. There's much more to him than that song. But your question means delving back into the restrictions of the business again."

### Responsibility

"This is going to sound like the old cliché, but things haven't really improved for the black artist. Things are moving in a circle. In the fifties, R&B stations were formed to play the black music that could never get aired on Top 40 radio."

"Now that barrier has broken, but the flood is going the other way. Black artists aren't getting any larger slice of Top 40 radio. But white artists are getting more R&B airplay. If they're already in the Top 40, do they need it?"

"A decade ago, a black artist with a loyal black audience could sell 100,000 singles and have a pretty good life. But today you need to cross over and sell more. How else can you afford a decent stage show?"

"Tavares and the Bee Gees cut the same song and one will sell 300,000 copies, while the other will sell two million."

"So, if I'm doing well with dance records, how far can I expand without becoming like so many other artists? Sure, I've been exploited, but I've travelled around the world and learnt about a lot of other countries."

"I'm not obligated to finish an army hitch, nor to sing what I don't want to. I take the responsibility for what we do. We can dance and sing - now you know we can think too. Now, that isn't gonna stop anyone from having a good time, is it?"

ROBIN KATZ

YOU'VE ALL heard about - or read - 'A Tale Of Two Cities' and now you're about to read a brand new story called 'The Tale Of Two Gigs'.

I won't tell you where the first one was held, so that I can be as rude as possible without being sued. Having good ones and bad ones is all part of disco work

CHAPTER ONE - a bad one. It's a Saturday evening with over 100 miles of storm-swept motorway to drive down and I'm very tired and have a sore throat.

Arrive at the gig after two and a half hours to find a large hall which would have needed a cup final crowd to create any atmosphere.

The punters were being charged a ridiculous price for the entry to the gig which followed a week of total celebrity saturation in the area - everyone from the Queen to King Kong had put in an appearance.

The scene was set for disaster. The gear I had to use was diabolical (wish I'd taken some of my own), but even worse were the back-up jocks. I have seen some bad ones, but what did I do to deserve the worst example of an ego tripping self indulgent unprofessional so called DJ I have ever seen.

I'm not prone to exaggeration but to stop people paying this twit money, he should be prosecuted under the trades descriptions act. Not one record did he play without talking through the beginning, end and middle. To top it all, his remarks were totally unprofessional and I hope for the sake of would-be disco goers someone takes him one dark night to the knackers yard, never to return.

Jock number two was half asleep. He had never heard of the Bo Kirkland and Ruth Davis hit single, nor Garnet Mimms or T-Connection. Shall I go on? Sadly, there is one part of the country which doesn't know what it's missing.

CHAPTER TWO - a goodie. Most gigs ARE goodies, but sometimes when something goes wrong you think to yourself: 'Vincent, you've blown it!'

My faith in the very high standard of club DJs was revived at the White Hart, High Street, Acton, West London. A fabulous sound system - which made me quite jealous - some really great music and a crowd out to have a good time.

Local jock at this venue is Steve Lyons who's working hard to build up his Tuesday night following.

From Chapter One's disaster of being asked for the Muppets followed by the Rolling Stones to even more daft records for an alleged soul gig, the Acton crowd really know where it's at. Idris Muhammad, The Floaters, Dennis Coffey - all relatively new stuff - are an example of some of the requests.

Thanks Acton, you did a great job in con-

## The world's shortest book (by Robbie Vincent)



ROBBIE VINCENT: two sides of disco

vincing me I hadn't gone nuts. A super night which I will look forward to again in the near future.

If you're a jock you'll know what these two chapters of the shortest book ever written are about. The Goodies soon make you forget the baddies.

A couple of months ago I wrote about Tony - the best dance floor groper I've ever seen. He operates at the Tithe Farm, Harrow which I visited again recently. Trouble is, his reputation is spreading and since I discovered him he's become a bit of a celebrity. He can't cope with all the women who want to find out if it's possible to be undressed by this elastic man without even noticing it! Nice problem to have, keep it up Tony.

I said Tony Etorla would have a big hit and I hope Cyril Wayne who manages the Foundations (among other things) will not forget the EI he owes me, and pay up like a gentleman. Talking about Tony, he'll be with me at the Headstone Hotel, Harrow on Sunday June 26) to make a personal appearance. Should be a good night.

It's nice to see the 'twirling' outbreak is spreading across the dance floors, especially up at the Royalty, Southgate, north west London. I must get the Robbie Vincent Formation Twirling Dance Team together - I'm on the look out for 100 mph twirlers over the next couple of months.

Now, on to one or two sounds that get the Robbie Vincent seal of approval. First is an enormous - if not Number One smash on a fairly new label called Ensign. Called 'Dancin Easy' by Danny Williams, it's released July 1. If you're into

pop/soul/disco or whatever, go and order a copy now - and don't forget who told you about it first. It's great and might remind you of a well known advert.

The Average White Band have teamed up with Ben E King in the States and release an album July 7. Already out in the States and here on import is an excellent single 'Get It Up (For Love)' on Atlantic.

The Dennis Coffey LP will do well, along with the 'Spring High' cut from the Ramsey Lewis LP. Also out soon is an album that's been around since last October on import by the Emotions - a goodie.

And how about going back 12 months to 'Keep Smiling' by Gabo Szabor and then coming right up to date with 'The Floaters' on ABC with 'Float On' and 'Morning Noon And Night'. One of the best titles this year is 'Bite Your Granny' on American Roadshow - it's released via United Artists here.

One or two bits of news: Heatwave go into the studio next month to start recording their new album. Reports from Cleotrope say Rod Temperton is writing well. And talking about writing, thank you for the interesting letters my Radio One show have moved you to send. Feedback is always useful.

Finally, it looks another busy month on the road. Shall look forward to seeing all my friends at 'The Royalty, Southgate' on Saturday, July 2. The Red Lion Uxbridge Road, Southall Friday July 15 and, last but not least, the 'Tiffanys' crowd in Harlow on Sunday July 17. I'll be elsewhere, so until we meet on the road, in RECORD MIRROR or on the air - keep truckin'!



# Soul Mirror

by ROBIN KATZ

## STARTING OVER AGAIN

### The Garnet Mimms way

GARNET MIMMS has lived in funky Philadelphia as long as the Queen has ruled England. Which meant that tracking down the leader of the hitmaking Trucking Company wasn't too hard. Mimms talks slowly, and his deep voice was so compelling that it came as little surprise to know he recently did a stint as a DJ.

Mimms really entered the Soul Hall of Fame in the early sixties, when he and Jerry Ragavoy came up with a definitive tortured ballad called 'Cry Baby'. In those days, Mimms was backed by the Enchanters. If you haven't ever heard 'Cry Baby', drop what you're doing and rush to your local record shop, you can find it on a U A compilation. Make sure you sit down and catch your breath, otherwise, Mimms' agonised, persuasive style may take your breath away.

### Broke up

Mimms made 12 tours of this country, between that big hit and 1972. The Enchanters broke up, but Mimms never had any problems adapting to various back-up bands. He hasn't toured here

since 1972, because 'no one has sent for me'.

Work continued to dribble in, after several changes of record label. But times were getting harder and harder. So in 1971 Mimms enrolled in a broadcasting school. For a year, he did a morning show in Trenton, New Jersey. And if you think Mimms had it easy, consider the fact that he was up in the middle of the night to make the daily drive over the state border.

"It was the announcing that really made me miss performing," he said with conviction. "I'd hear these awful records that were going places and it made me much more determined."

So Mimms joined forces with Jeff Lane, the man behind Brass Construction. Lane came up with the disco sounding 'What It Is' and Mimms and his

Trucking Company were back on the road.

"There's a big difference between working with Jerry Ragavoy and Jeff Lane," he observed. "With Jerry we'd record all the instruments and backing singers in the studio at once. These days, of course, you do it in layers, which isn't as much fun. But Jeff will not force you to record something you're unsure of, whereas Ragavoy would always have you do it to see what the results were."

### Spirituals

As Ragavoy also produced fellow Philadelphia, Lorraine Ellison. I wondered if there was any chance of a duet? "I did speak to Lorraine a few months ago, but she's gone back to singing spirituals."

Mimms noted that 'Cry Baby' still gets a lot of airplay on oldies stations in America and yes, it has affected his attempts for a comeback. "Having been a DJ myself, I always make the rounds of radio stations when I can. And I hear it all the time, 'Garnet, you should be singing ballads'. I like ballads a lot. I'd like to see them come back. But it's hard to get a ballad played on radio."

I suggested a surefire winner, which seem to have got a bit lost, the old Lambert and Potter song for the Four Tops and Tavares 'Remember What I Told You To Forget'. "Funny you mention that particular one," said Mimms of the tearjerking ballad, "Jeff and I were kicking that song around only last week. We're going to record in New York soon. An album line up isn't



GARNET MIMMS AND TRUCKIN' COMPANY: on the right tracks

definite, but the tentative songs are the Smokey Robinson song, 'Happy Lady', plus 'I Know What You're Going Through', 'Another Place, Another Time' and 'Somebody Someplace'. I'm very excited about the whole project.

The Truckin' Company hall from Washington DC,

where they are still based. They consist of something Rogers, Duanne Thompson, Kelly Brent, Norm an Whitefield and Joe Anderson. If Mimms hits the UK in the future he will bring the group with him. And what that means is a new start for glowing Garnet.

## Yakety Yak

DESPITE CRIES of outrage, The 'Supremes' will continue with Susaye Green and Scherrie Payne plus the new girl they choose to replace Mary Wilson. Why, no one knows, because both Payne and Green have the power to become solo artists. Green's voice is a near perfect rival to that of Deniece Williams... Yours truly gave Michael Jackson a tour of London by night while the Jacksons were here. At Trafalgar Square, Michael stuck his head through the open sun roof to get a better glimpse of the statues... Lawrence Hilton Jacobs, of 'Cooley High' fame seriously ill with hepatitis... More on super Susaye Green. Seems her mother, Vivian, is the vocal coach behind her phenomenal vocal discipline... Ron Townsend, now departed from the Fifth Dimension, is working with a female group called Wild Honey.

Townsend was nearly mauled to death by his own dog, who has since been put down... Brass Construction producer, Jeff Lane soon to produce his own television show... Eugene Record also to produce the Staple Singers.

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**SCENE: THE penfriends** magazine. Various interests. Latest issue 45p. - SCENE (M) 62 High Street, Harpenden, Herts.

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**Wanted**

**CILLA BLACK** penfriends age 18 upwards - Donald Holgate, 4 High Elms Lane, Garston, Watford.

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**Tel. 01-439-4061**

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\* GRAND FINAL AT THE FREE TRADE HALL, MANCHESTER.

\* TO BE JUDGED BY RECORD PRODUCERS, MUSIC PUBLISHERS, RECORDING ARTISTS.

\* TOP ARTISTES TO PERFORM THE FINAL SONGS.

\* ANY TYPE OF POP SONG IS ELIGIBLE. DOES NOT HAVE TO BE A JUBILEE SONG.

\* YOU DO NOT HAVE TO BE A GOOD SINGER OR MUSICIAN. A SIMPLE UNACCOMPANIED VOCAL IS SUFFICIENT FOR OUR JUDGES.

This Song Contest has been arranged in conjunction with the Queen's Silver Jubilee Appeal and part of the proceeds will go to this worthwhile charity. So please send off now for our colour brochure and entry form which will give you full details.

Name \_\_\_\_\_  
Address \_\_\_\_\_

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c/o Mr. Gore  
8 High Street, Manchester M60 4AT  
Tel: 061-773-8914/061-766-5303  
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**Record Mirror for the best results**

LIFE IN the fast lane has ground to a halt.

It's half past two in the afternoon, the MI is jammed for miles, and there are still 100 miles to Glasgow.

This is life on the road - literally. The key word is boredom, and the key occupation is relieving it. So somewhere along the trail, a race develops.

Eddie and the Hot Rods are huddled in their transit among cigarette ends and sweaty stage clothes.

Support group Radio Stars are taking turns to drive themselves in a smart brown saloon. The Hot Rods might be topping the bill, but Radio Stars have the acceleration power. They soon overtake, hovering alongside just long enough to pass over a flag.

Last night's gig in Manchester - the second night of a short British tour - was a bit ropey. The sound wasn't quite right, the hall was half full.

Jubilant

Tonight's turns out to be better. The hall is still only half full, but then most Glaswegians have headed south to Wembley to see Scotland beat the sassenachs.

The ones that are left, however, are determined to have a suitably jubilant evening. For a warm-up group, Radio Stars are pretty damn hot. Lead singer Andy Ellison, a veteran from the days of John's Children (Marc Bolan's first group), has a nicely manic presence, hopping off the stage at regular intervals to go walkabout in the audience.

The group have a collection of cheerful, witty ditties and a really punchy, guitar ori-

MARoonED!

We're stranded on a record label says the Rods' Paul Gray

entated sound. They're very new: proof of this comes when, asked back for an encore, Andy admits, "We don't have any more songs, so we'll have to do 'Dirty Pictures' again."

The Rods bounce onstage, and launch full-blast into their act. All very high speed, high energy and good sweat, but after a while it begins to sound a tiny bit predictable. No number really builds on the one before - it's too much on one level. The result is that it starts off hot, and is back to boiling point by the end - but somewhere in between there's an energy gap . . . for the audience, not for the band.

Still, the kids are drawing every ounce of energy and excitement from the show, and by the second encore they all seem happy enough with what they've seen and heard.

These are two groups in the middle league of rock - Radio Stars are newbies, still in the third division, but pushing hard for promotion. They have a small record company, Chiswick, who believe in them. Andy and the group's

bassist, Martin Gordon used to be with a band called Jet. They were on CBS: "But it's difficult in a big company like that to get noticed. That's why we picked a small company this time."

It seems to be working. In the two months they've been together, the group have done two major tours - a German one with UFO and now this one. Things can only get better.

In comparison, the Rods' position is more difficult. They're doing all right, you understand, but both on and off stage, there's an uncomfortable feeling that they're just not going anywhere.

Earlier this year, they were voted 'Most Promising New Group' in RECORD MIRROR's poll and it looked as if they were all set to move into the Big League.

But six months on, it just hasn't happened. And if they aren't exactly despondent about the situation, there is a definite atmosphere of dissatisfaction.

Back in the hotel bar the Rods' bassist, Paul Gray, pale face, plastered down black hair - begins to talk about punk music.



HOT RODS: Island castaways?

"The journalists have created it", he says in disgust. And it's done us harm because people think we're punk and won't give us bookings."

He seems strangely bitter for one who's done so well so young.

I say I've heard that the Rods have some problems with Island, their record company - and suddenly the reasons for his bitterness come pouring out.

It seems the Rods have signed a five-year contract with Island.

But things have gone wrong somewhere along the line and now, "We just want to get away from the label. But they won't let us go."

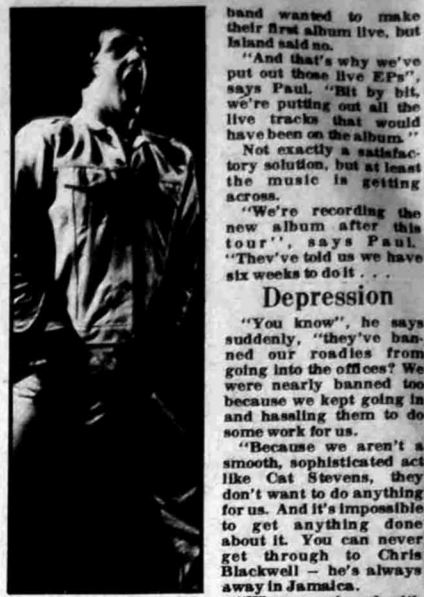
With good reason . . . it seems that the Rods are Island's second biggest act next to Bob Marley.

So what's gone wrong? I'd already heard Rods' manager Ed Hollis complaining that Island had done no promotion for the tour.

Paul confirms this and adds that, at the moment, the group are constantly touring England and Europe.

"It's getting ridiculous", he says. "Like in France, where we're bigger than we are here, we found ourselves going back and doing exactly the same venues twice in just a few weeks."

"We're touring Europe far too much. We want to



move on, go to America. We need somewhere new - a new challenge. Here, we're just retracing our steps."

So why don't the group head for America? "Because Island won't pay", he says. "They won't give us the three grand we need - yet they will pay out incredible sums on groups like Rough Diamond and the Ian Gillan Band. We've heard stories of amazing amounts, like million dollars advances."

"Those kind of bands are like three years ago. It seems Island are just living off nostalgia."

Record-wise, the situation sounds even less hopeful. Apparently the

band wanted to make their first album live, but Island said no.

"And that's why we've put out those live EPs", says Paul. "But by bit, we're putting out all the live tracks that would have been on the album."

Not exactly a satisfactory solution, but at least the music is getting across.

"We're recording the new album after this tour", says Paul. "They've told us we have six weeks to do it . . ."

Depression

"You know", he says suddenly, "they've banned our roadies from going into the offices? We were nearly banned too because we kept going in and hassling them to do some work for us."

"Because we aren't a smooth, sophisticated act like Cat Stevens, they don't want to do anything for us. And it's impossible to get anything done about it. You can never get through to Chris Blackwell - he's always away in Jamaica."

"When we signed with the label they promised us all kinds of things, but they just never happened."

He shrugs hopelessly. What can you do when THEY are against you?

Teenage depression and no mistake. SHEILA PROPHET

ISLAND SPOKESMAN Rob Partridge commented, "This is the first I've heard of any of this. Obviously, we can't reply to specific allegations until we discuss them with the band themselves."

"I feel that there's no point in making any comment about a situation which may turn out to be just a storm in a teacup."

J. Edward Oliver

"Lust in Space"

IZZY RYDER (SON OF E.C. RYDER) IS ATTEMPTING TO COMPOSE THE GRAPPELLI/PODIA ENTRY FOR THE EUROVISION SONG CONTEST-

I'd like very much to become a punk rocker. Although I should doubtless get mocked. But there is a problem; it's so hard to find a punk who would like to be mocked.



MEANWHILE, THE GIZZARD OF DOZE (WORLD-FAMOUS FOR BEING COMPLETELY UNKNOWN) IS PRACTISING HIS INSULTS -

I THINK 'THE FOSTERS' IS ACTUALLY A VERY GOOD GENERAL PROGRAMME. I THINK THAT THE IT GIVES YOU A CHANCE TO GO AND MAKE A CUP OF TEA WITHOUT MISSING THE COMMERCIALS!



WHILST WITCH WHEW CONTINUES HER SEANCE TO SEEK SPIRITUAL GUIDANCE ON HOW TO ESCAPE FROM THE FEAR DIMENSION -

STOP! I CAN SEE YOU'VE HAD NO EXPERIENCE WITH PAPER BAGS.



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WHY I SEEM TO BE NO WAIT - IT APPROACHING THE LOOKS MORE LIKE CHINA DISHES DECORATED WITH PICTURES OF NAKED LADIES!



MAINLY, I NEVER BELIEVED THAT THE WORKS IN THIS CARTOON STRIP COULD EVER GET AS BAD AS THAT!



OXFORD SAINT.



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HAVE YOU EVER TAKEN THE NAME OF GOD IN VAIN?



HAVE YOU EVER COMMITTED MURDER, ADULTERY OR THING HAVE YOU EVER DONE FALSE WITNESS?



OH - AH - EM - I SEE - YOU MEAN THAT KIND OF ASS?



HAVE YOU EVER BEEN TROUBLED BY SLOTH?



AVARICE? NO THANKS, I'VE ALREADY HAD ONE.



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8. MEETESTERMAN - ALVIN STARDUST
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Loneliness is...



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