

# Record Mirror

**ELP**

They speak,  
they actually  
speak

**PETER  
FRAMPTON  
EXCLUSIVE**

**NEW  
PISTOLS  
SINGLE**

Reviewed  
inside

**STRANGLERS  
MARK P  
JACKSONS**

**TELEVISION**

None of that black and  
white stuff, this is colour

**BOLAN**

He's back again  
writing for you

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

# Record Mirror

## UK SINGLES



1	3	SO YOU WIN AGAIN, Hot Chocolate	RAK
2	1	SHOW YOU THE WAY TO GO, The Jacksons	Epic
3	8	FANFARE FOR THE COMMON MAN, Emerson, Lake and Palmer	Atlantic
4	2	LUCILLE, Kenny Rogers	United Artists
5	7	BABY DON'T CHANGE YOUR MIND, Gladys Knight and The Pips	Buddah
6	6	YOU'RE MOVING OUT TODAY, Carole Bayer Sager	Elektra
7	4	A STAR IS BORN (EVERGREEN), Barbra Streisand	CBS
8	10	TELEPHONE LINE, Electric Light Orchestra	Jet
9	12	SAM, Olivia Newton John	EMI
10	16	PEACHES / GO BUDDY GO, The Stranglers	United Artists
11	11	HALFWAY DOWN THE STAIRS, Muppets / Jerry Nelson	Pye
12	9	GOD SAVE THE QUEEN, Sex Pistols	Virgin
13	5	I DON'T WANT TO TALK ABOUT IT, Rod Stewart	Riva
14	38	MA BAKER, Boney M	Atlantic
15	17	LIDO SHUFFLE, Boz Scaggs	CBS
16	20	YOU'RE GONNA GET NEXT TO ME, Bo Kirkland / Ruth Davis	EMI
17	24	GOOD OLD FASHIONED LOVERBOY, Queen	EMI
18	18	TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave	GTO
19	21	SPOT THE PIGEON, Genesis	Charisma
20	22	OH LORI, Alessi	A&M
21	25	DO WHAT YOU WANNA DO, T-Connection	TK
22	30	FEEL THE NEED, Detroit Emeralds	Atlantic
23	14	GOT TO GIVE IT UP, Marvin Gaye	A&M
24	40	SLOW DOWN, John Miles	Decca
25	29	I CAN PROVE IT, Tony Etorla	GTO
26	41	EXODUS, Bob Marley and The Wailers	Island
27	15	THE SHUFFLE, Van McCoy	A&M
28	26	NATURE BOY, George Benson	Warner Bros
29	32	COME WITH ME, Jesse Green	EMI
30	13	AIN'T GONNA BUMP NO MORE, Joe Tex	CBS
31	27	BE GOOD TO YOURSELF, Frankie Miller	Chrysalis
32	19	GOOD MORNING JUDGE, 10cc	Philips
33	36	BITE YOUR LIP / CHICAGO, Elton John / Kiki Dee	Rocket
34	33	KYRILA, Demis Roussos	Philips
35	34	DON'T LET GO, Manhattan Transfer	Atlantic
36	50	ANYTHING THAT'S ROCK AND ROLL, Tom Petty	Island
37	48	GIVE A LITTLE BIT, Supertramp	A&M
38	46	WE'RE ALL ALONE, Rita Coolidge	A&M
39	45	FARMER BILL'S COWMAN, The Wurzels	EMI
40	—	ONE STEP AWAY, Tavares	Capitol
41	—	CENTRE CITY, Fat Larry's Band	Atlantic
42	37	RHAPSODY, Four Seasons	Warner Bros
43	—	EASY, Commodores	Motown
44	42	I JUST WANNA BE YOUR EVERYTHING, Andy Gibb	RSO
45	39	SHEENA IS A PUNK ROCKA, Ramones	Sire
46	—	I KNEW THE BRIDE, Dave Edmunds	Swan Song
47	—	GOOD GOLLY MISS MOLLY / RIP IT UP, Little Richard	Craze
48	43	EVERYBODY HAVE A GOOD TIME, Archie Bell and The Drells	Island
49	—	OLD SCHOOL YARD, Cat Stevens	Island
50	—	UNDERCOVER ANGEL, Alan O'Day	Atlantic



BONEY M. at No 14

## US SINGLES



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

## Yesteryear

5 YEARS Ago (July 1, '72)	1	TAKE ME BACK HOME	Slade
	2	VINCENT	Don Maclean
	3	PUPPY LOVE	Donny Osmond
	4	LITTLE WILLIE	The Sweet
	5	ROCK AND ROLL Part 2	Gary Glitter
	6	ROCKIN' ROBIN	Michael Jackson
	7	CALIFORNIA MAN	The Move
	8	AN AMERICAN TRILOGY	Elvis Presley
	9	MARY HAD A LITTLE LAMB	Wings
	10	AT THE CLUB	The Drifters
10 Years Ago (July 1, '67)	1	A WHITER SHADE OF PALE	Procol Harum
	2	MY EVERYTHING	Engelbert Humperdinck
	3	CARRIE ANNE	The Hollies
	4	OKAY	Dave Dee, Dozy, Beaky, Mick and Tich
	5	PAPER SUN	Traffic
	6	SHE'D RATHER BE WITH ME	The Turtles
	7	ALTERNATE TITLE	The Monkees
	8	GROOVIN'	The Young Rascals
	9	SILENCE IS GOLDEN	The Tremeloes
	10	THE HAPPENING	The Supremes
15 Years Ago (June 30, '62)	1	COME OUTSIDE	Mike Sarne
	2	A PICTURE OF YOU	Joe Brown
	3	GOOD LUCK CHARM	Elvis Presley
	4	I'M LOOKING OUT THE WINDOW	Cliff Richard
	5	GINNY COME LATELY	Brian Hyland
	6	LAST NIGHT WAS MADE FOR LOVE	Billy Fury
	7	ENGLISH COUNTRY GARDEN	Jimmy Rodgers
	8	I CAN'T STOP LOVING YOU	Ray Charles
	9	STRANGER ON THE SHORE	Acker Bilk
	10	NUT ROCKER	B Bumble

## UK Disco Top 20

1	2	SHOW YOU THE WAY TO GO, Jacksons	Epic
2	1	AIN'T GONNA BUMP NO MORE, Joe Tex	CBS
3	11	DO WHAT YOU WANNA DO, T-Connection	TK
4	6	SLOWDOWN, John Miles	Decca
5	9	BABY DON'T CHANGE YOUR MIND, Gladys Knight	Buddah
6	—	SO YOU WIN AGAIN, Hot Chocolate	Rak
7	4	GOT TO GIVE IT UP, Marvin Gaye	H & L
8	12	I CAN PROVE IT, Tony Etorla	GTO
9	7	YOU'RE GONNA GET NEXT TO ME, Bo Kirkland / Ruth Davis	EMI
10	3	UPTOWN FESTIVAL, Shalamar	RCA
11	15	THE CRUNCH, Rah Band	Good Earth
12	8	THE SHUFFLE, Van McCoy	H & L
13	10	FEEL THE NEED, Detroit Emeralds	Atlantic
14	—	MA BAKER, Boney M	Atlantic
15	14	I FEEL LOVE, Donna Summer	GTO
16	13	COME WITH ME, Jesse Green	EMI
17	—	CENTRE CITY, Fat Larry's Band	WMO
18	5	YOU'RE MOVING OUT TODAY, Carole Bayer Sager	Elektra
19	—	TOO HOT TO HANDLE, Heatwave	GTO
20	—	YOU AND ME, Slave	Cotillion

## US Disco Top 20

1	I FEEL LOVE, Donna Summer	Casablanca
2	DEVIL'S GUN, C. J. & Company	Westbound
3	MAGIC BIRD OF FIRE, Salsoul Orchestra	Salsoul
4	I FOUND LOVE, Love & Kisses	Rel-Vera
5	COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad	CTI (LP Import)
6	CERRONE'S PARADISE, Cerrone	Malligator
7	GET ON THE FUNK TRAIN, Munich Machine	Casablanca
8	I NEED A MAN, Grace Jones	Beam Junction
9	NO WHERE TO RUN, Dynamic Superiors	Motown
10	WHY MUST A GIRL LIKE ME, Claudja Barry	Salsoul
11	DR. LOVE, First Choice	Gold Mine
12	GOT TO GIVE IT UP, Marvin Gaye	Tamla
13	MAGIC IS YOU / MEDLEY, John Davis & the Monster Orchestra	Sam
14	THE WAY YOU DO THE THINGS YOU DO, Foxy	TK
15	SINCE I FELL FOR YOU, Hodges, James & Smith	London
16	BEST OF MY LOVE, Emotions	Columbia
17	EXPRESS YOURSELF, N. Y. C. Community Choir	RCA
18	WINGS OF FIRE / FREE SPIRIT, Dennis Coffee	Westbound
19	FEEL THE NEED, Detroit Emeralds	Westbound
20	I GOTTA KEEP DANCING, Carrie Lucas	Soultrain

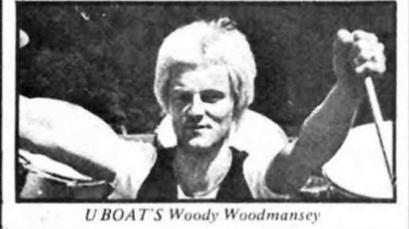
## UK Soul Top 20

1	2	SHOW YOU THE WAY TO GO, The Jacksons	Epic
2	1	GONNA GET NEXT TO ME, Bo Kirkland and Ruth Davis	EMI
3	3	BABY DON'T CHANGE YOUR MIND, Gladys Knight	Buddah
4	4	GOT TO GIVE IT UP, Marvin Gaye	Motown
5	7	AIN'T GONNA BUMP NO MORE, Joe Tex	Epic
6	9	DO WHAT YOU WANNA DO, T-Connection	TK
7	12	FEEL THE NEED IN ME, Detroit Emeralds	Atlantic
8	8	WHAT IT IS, Garnett Mimms	Arista
9	13	EASY, Commodores	Motown
10	5	DISCO INFERNO, Tramps	Atlantic
11	11	CENTRE CITY, Fat Larry's Band	WMO
12	14	NATURE BOY, George Benson	Warner Bros
13	10	EVERYBODY HAVE A GOOD TIME, Archie Bell	Phil Int
14	—	TOO HOT TO HANDLE, Heatwave	GTO
15	6	THE PRIDE, Isley Brothers	Epic
16	—	TEAR THE ROOF OFF THE SUCKER, Parliament	Casablanca
17	—	THIS WILL BE A NIGHT TO REMEMBER, Eddie Holman	Salsoul
18	17	I CAN PROVE IT, Tony Etorla	GTO
19	—	WE GO TOGETHER, August and Deneen	ABC
20	—	IF YOU'RE GOING TO DO IT, Peoples Choice	Phil Int

## US Soul Top 20

1	BEST OF MY LOVE, Emotions	Columbia
2	EASY, Commodores	Motown
3	SLIDE, Slave	Cotillion
4	GOT TO GIVE IT UP Pt. 1, Marvin Gaye	Tamla
5	A REAL MOTHA FOR YA, Johnny Guitar Watson	DJM
6	SUNSHINE, Enchantment	Roadshow
7	THIS I SWEAR, Tyrone Davis	Columbia
8	I DON'T LOVE YOU ANYMORE, Teddy Pendergrass	Phil Int
9	BREAK IT TO ME GENTLY, Aretha Franklin	Atlantic
10	I'M GOING DOWN, Rose Royce	MCA
11	BABY DON'T CHANGE YOUR MIND, Gladys Knight	Buddah
12	IF IT'S THE LAST THING I DO, Thelma Houston	Tamla
13	SEI YOU WHEN I GET THERE, Lou Rawls	Phil Int
14	DO-U-WANNA DANCE, Graham Central Station	Warner Bros
15	AFTER YOU LOVE ME, Harold Melvin & The Blue Notes	ABC
16	WHODUNIT, Tavares	Capitol
17	YOUR LOVE IS RATED X, Johnnie Taylor	Columbia
18	ONCE I'VE BEEN THERE, Norman Connors	Buddah
19	LUVIN' IN THE LIFE, Isley Brothers	T-Nec
20	OUR LOVE, Dells	Mercury

## STAR CHOICE



U BOAT'S Woody Woodmansey

1	Imagine	John Lennon
2	My Generation	The Who
3	You Really Got Me	The Kinks
4	All You Need Is Love	The Beatles
5	No Fade Away	Rolling Stones
6	Rock And Roll Heaven	David Bowie
7	Starway To Suicid	Led Zepplin
8	The Hunter	Free
9	Sweet Jane	Joe Raposo
10	Stone Free	Jimi Hendrix

## Star Breakers

THE CRUNCH, Rah Band	Good Earth
WE GO TOGETHER, August & Deneen	ABC
SNEAKIN' SUSPICION / LIGHTS OUT, Dr Feelgood	United Artists
ANGELO, Brotherhood of Man	Pye
I'M IN YOU, Peter Frampton	A&M
AT THE SOUND OF SPEED, Eddie & The Hobdads	Island
BE MY WIFE, David Bowie	RCA
SOUTHERN COMFORT, Berni Flint	EMI
DEVIL'S GUN, C. J. & Co	Atlantic
ME AND THE ELEPHANT, Gene Cotten	ABC

## UK ALBUMS



1	4	A STAR IS BORN, Soundtrack	CBS
2	1	THE MUPPET SHOW, The Muppets	Pye
3	2	THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles	Parlophone
4	7	THE JOHNNY MATHIS COLLECTION, Johnny Mathis	CBS
5	3	ARRIVAL, Abba	Epic
6	5	HOTEL CALIFORNIA, The Eagles	Asylum
7	6	A NEW WORLD RECORD, Electric Light Orchestra	Jet
8	10	EXODUS, Bob Marley and The Wailers	Island
9	8	DECEPTIVE BENDS, 10cc	Mercury
10	9	SHEER MAGIC, Acker Bilk	Warwick
11	24	LOVE AT THE GREEK, Neil Diamond	CBS
12	11	STRANGLERS IV, The Stranglers	United Artists
13	15	RUMOURS, Fleetwood Mac	Warner Bros
14	23	KENNY ROGERS, Kenny Rogers	United Artists
15	12	ENDLESS FLIGHT, Leo Sayer	Chrysalis
16	38	COMING OUT, Manhattan Transfer	Atlantic
17	13	GREATEST HITS, Abba	Epic
18	29	20 ALL TIME GREATS, Connie Francis	Polydor
19	21	I'M IN YOU, Peter Frampton	A&M
20	14	20 GOLDEN GREATS, The Shadows	EMI
21	16	THEIR GREATEST HITS 71-75, The Eagles	Asylum
22	47	WORKS, Emerson Lake and Palmer	Atlantic
23	32	ANIMALS, Pink Floyd	Harvest
24	22	SILK DEGREES, Boz Scaggs	CBS
25	26	IN FLIGHT, George Benson	Warner Bros
26	42	I REMEMBER YESTERDAY, Donna Summers	GTO
27	19	ATLANTIC CROSSING, Rod Stewart	Warner Bros
28	20	EVEN IN THE QUIETEST MOMENTS, Supertramp	A&M
29	17	ROCK FOLLIES OF '77, Rock Follies	Polydor

# Record Mirror

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Distributed by Spotlight  
Magazine Distribution Ltd  
Spotlight House, 1, Bennett  
Road, London, N7 7AX. Tel: 01  
407 6411

Published by Spotlight Publica-  
tions Ltd, Spotlight House, 1  
Bennett Road, London, N7 7AX,  
and printed by South Eastern  
Newspapers Ltd, Larkfield,  
Maidstone, Kent ME20 6AG.

# IS THIS THE END?

IT'S BEEN such a busy week I hardly know where to start. First there was the little party thrown to celebrate the release of an Alan Parson album. We thought it would be a jolly event, free, easy going, all that sort of thing.

So you can imagine how alarmed we were to be practically nailed to the seats and have individual headphones clamped around our heads. We were forced to assume this rather boring position until the album was over. How I've suffered for you. Also there was Steve Harley, Allan Clarke (how well he's worn) and Bob Harris (he's worn as well).

On to pleasanter things and the Pirates gig at Dingwalls. Many record company execs were waving cheque books around, but I believe that EMI stands the best chance of capturing the band. The list of distinguished guests included Johnny Rotten (who was set upon again poor chap by a bunch of rockers), Eric Burdon, the Salts and Wilko. John Entwistle was there with his lady wife, celebrating their anniversary. It wasn't a good day for the sturdy bass player. His deerhound had a heart attack and his son caught chicken pox.

And while on the subject of the staff, did you see a film on TV on Sunday called 'Unman, Wittering and Zigo'? If so, you were unwittingly treated to a flash of Robin Smith's naked body in the shower scene. The garrulous Smith has scarcely stopped talking about his one brief film appearance ever since he knew they were showing the thing. We're still recovering.

I'm also recovering from a visit to the ladies loo at the Roxy on Saturday. Darlings, the place was packed with writhing couples, wall to wall. One irate male voice (behind the locked door) screamed at his partner, "you're f... frigid!" How sordid.

And now, I shouldn't really pass this on, but I expect people have noticed, so you might as well know. The other day, while sipping Buck's Fizz at a party held at the London Planetarium (where there are lots of stars), I was just beginning to recover from watching a rather tedious laser light



show, when would I spy lurking in a shady corner? It was none other than the notorious Bill Grundy. And my dears, he looked so haggard. I do believe all the publicity he managed to get from The Sex Pistols affair has been too much for the ageing TV presenter.

Which brings me to the subject of punk rock and the Sunday People. This rag has been scrabbling around trying to dig up some dirt on punk rockers, to provide suitable topics of outrage for their readers, in the absence of a World War to give them an enemy to fight. In a piece of writing which I consider to be grossly irresponsible journalism, they claim that there will be battles between rockers and punk fans. By doing this, they will alarm punk fans who may believe this is the case. If there is any trouble this summer, you can be sure the Sunday People will make full use of it presumably in the hope of increasing sales. I wonder if they sleep well if someone is hurt as a result of this scaremongering.

They also included an item about Johnny Rotten's teeth. Apart from being a totally unwarranted personal attack, it was a piece of rubbish. We would like to talk to the dentist whom they quoted as saying his teeth were near gangrenous. One does not get gangrene in one's teeth, and even if one did (thereby getting a write up in The Lancet as a medical miracle) it would be unlikely to affect one's singing as the People claim.

The London evening News is also somewhat hysterical this week. They depict a tasteless cartoon of a punk rocker stabbing a policeman. Apart from the fact that there has been little trouble with the police, it was bad timing — see Barry Cain's report on page 33

about the Irish punk fan who was fatally stabbed at the weekend.

I would also like to point out to the errant Evening News that Mr Rod Stewart is not Scottish, and even if he were, we resent his implication that the Scots are mean.

Peter Frampton's visit to Britain has been causing a fuss (Heaven knows why) but it doesn't look as though he'll be staying. He is quoted as saying "If Britain is into this punk rock, then I don't want to be part of it." Bye-bye!

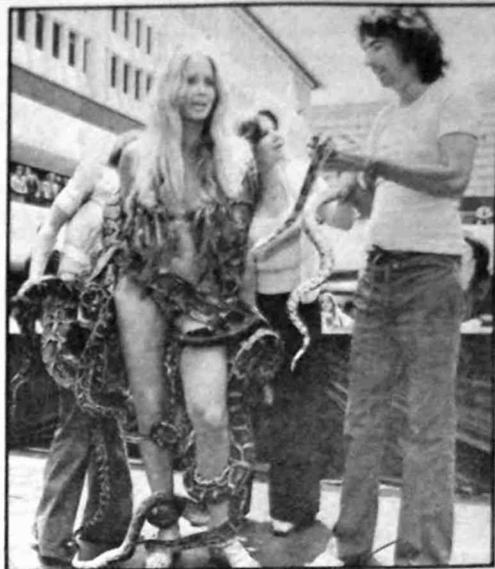
I hear Virgin Records are planning an extensive advertising campaign for the Pistols' new single 'Pretty Vacant' (out just five weeks after the 'God Save The Queen' hit). First day sales were encouraging at 20,000 and A. Spokesman (really Al Clarke but he's had far too many name checks in the papers recently) said Virgin is having a "meaningful dialogue" with Woolworths, WH Smith and Boots. Surely there's nothing about this single to offend their delicate sensibilities.

And I've been told there's no truth in the rumour that Midge Ure of Silk, was approached to take the lead vocals in the Pistols, before Johnny Rotten.

Isn't it marvellous how people's pasts catch up with them? I understand that Farrar Fawcett - Majors (ex Charlie's Angel) is featured on a record soon to be released, which was recorded three years ago. But no, the lady is not singing, she's just breathing sexily. Well, my dear, ANYONE can do that. The single is called 'You' and is sung by a Frenchman called Jean - Paul Vignon. I expect the money from the record will come in useful now that she has been replaced in the series.

And hasn't podgy singer Neil Diamond put his clumsy foot in it? I mean, actually passing comment onstage about Princess Margaret's private life and referring to her as a "hidden swinger". Naughty boy, you could end up in the Tower. In fact, that's not a bad idea. Talking about weight problems, Ian Gillan, the ex Deep Purple front man, has put on 12 pounds recently. And he really couldn't afford to.

Now to some serious business: Luicy's Police Five (only five?). The guitarist from the 'O' Band, Craig Anders, would love to hear from anyone who could help with



LOOK ALICE, he only said I was sacked, he didn't mention anything about punishment and bondage.

the return of his 1963 cherry red Gretsch Tennessee guitar. It was ripped off from Middlesbrough Town Hall last Thursday. The serial number is 63663 and it was in a brown case. If anyone knows of it, they can call 01 226 8551 or 01 286 8962. If the information leads to the recovery of the guitar there will be a reward of £50 and no questions asked.

Right. Who was at the Fabulous Poodels gig at Dingwalls recently? Someone run amok and attacked the PA stack with a knife, causing £200 worth of damage. Venny Bede (press officer for the Fab Poos) would greatly like to know who this head case was. By the way, the Fab Poos album is almost ready (produced by John Entwistle).

John Entwistle is certainly getting round these days. With Justin Hayward, Elton John, John Miles, Rory Gallagher (is this list endless?) and Leo Sayer, he has been recording an album with Lonnie Donegan (who?). The lantern jawed Adam Faith is in charge of the Project. And I don't suppose his old man was a dustman. But I hear Rory Gallagher's version of 'Rock Island Line' is a knockout. One Step Beyond: publicist for new band Cock Sparrer describes his band as "not so much a New Wave outfit, more a bunch of football hooligans." Nice.

And now to the last item of the week, the year, forever. It had to happen. I suppose it

was inevitable. To put it bluntly — and when did I ever put it any other way my sweets? — Record Mirror, a so-called music paper, have given me the sack. That's right. Juicy Luicy has been given the big boot. Bloody nerve I call it. Just cos I was caught with my proverbial knickers down — How else, my dears, d'you expect me to get all the inside information?

So that's it then. Pausing over my large gin and tonic, I'm just off to collect my cards. And there's no truth in the rumour that I've been bought off by Melody Maker.

Seriously though — oops I've dropped 'em again — my Dunhill kingsize, not my peephole panties you perverts. Seriously though, as I was saying, I'd just like to take the opportunity to say thankyou and goodbye (and a big UP YOURS TOO to Alf Martin, male chauvinist pig) to all my friends.

Natch, I could spill the beans on the entire Record Mirror staff — My dears, you'd never believe all the smut I have to hand. And certain record company press officers can breathe a sigh of relief — JUST AS LONG AS THEY KEEP THE OLD CHEQUES ROLLING IN. Wake up at the back, O'Neal. But never fear, kiddies, like the proverbial bad smell, I'll be back again some day.

Juicy Luicy, Villa D'Emanuelle, Rue Des Lumieres Rouges, St Tropez, Wigan.

the brand new single from  
the ex-Bay City Roller

# Pat McGlynn

She'd rather be with me

F13715

DECCA





THE JAM: new single

# FIRST PUNK FEST

BRITAIN'S FIRST indoor punk festival is being planned for July 17 at Birmingham's Rag Market, Digbeth - with The Clash headlining.

Also appearing will be The Heartbreakers, The Saints, Sinky Toys, Subway Sect, The Rich Kids (with Glen Matlock), Snatch, Shagnasty, Tanya Hyde and the Tormentors and The Silts.

Tickets are priced £3 from Endale Associates, 148, Edmund Street, Birmingham, and cheques and postal orders should be made payable to Endale Associates, and accompanied by an sae.

They are also available from Virgin Records at Coventry, Birmingham, Manchester, Liverpool, Nottingham and Leeds, Theatre Bookings, London, Sundown Records, Dudley, HMV, Leicester, Music Machine, Worcester, and Terry Blood Records, Stafford and Stoke.

Admission is from 4 pm, and the venue is located close to the city's rail and bus stations.

# JAM GO FOR THE BIG ONE

THE JAM are to headline a major London concert at Hammersmith Odeon on July 24.

They have a new single 'All Around The World' issued on July 8, coupled with 'Carnaby Street' the first song by Bruce Foxton. Both songs are in their stage show, but not on their debut album. The single will be in a full colour bag.

Supporting them at Hammersmith are The Saints and The Boys. Two other shows on The Jam tour are Glasgow Shuffles July 13, West Runton Pavilion July 22.

The Jam raised £150 for the Tower Hamlets Arts Project with their Jubilee gig at Poplar Civic Theatre.



THE CLASH: headlining festival

# Bassist quits Vibrators

THE VIBRATORS' bass player, Pat Collier, has quit the band for personal reasons and has been replaced by 19-year-old Gary Tibbs.

Their present tour dates have been amended as follows: Harrow Tiffanys June 28, Leeds Poly 30, Sunderland Seaburn Hall August 1, Croydon Greyhound 3, Bournemouth Village Bowl 5, Twickenham Winning Post 6, Chelmsford Chancellor Hall 7, West Runton Pavilion 8, Scunthorpe Priory Hotel 9, Manchester Electric Circus 10, Wakefield Unity Hall 12, Leicester Tiffanys 13, Coventry Mr Georges 14, Redford Porterhouse 15, Redditch Tracys 16, Edinburgh Tiffanys 18, Birkenhead Mr Digby 21, Swindon Brunel Room 22, Liverpool Erics 23, Stafford Top of the World 25, Cardiff Top Rank 26, Plymouth Woods 27, Penzance Garden Club 28, Ross On Wye Harveys 29.

# Little Feat to play Rainbow

LITTLE FEAT play four nights in Britain at the beginning of August. They will be appearing at the Rainbow from August 1-4. Ticket prices are £4, £3 and £2 and go on sale at the Rainbow from July 1. They will be accompanied on stage by the Tower Of Power horn section and the concert will be recorded for a live album. Some out of town gigs are being set up for the band and these will be announced soon.

# ROD ARGENT

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## NEWS IN BRIEF

**JACKIE FOX** rumoured to be leaving US all girl group **The Runaways**.

**Parliament / Bootsy's Rubber Band / Horny Horns Funk Show** being lined up for UK and European dates next February.

**Horslips** new single 'Power And The Glory' released July 8, first 15,000 in green vinyl.

**Bonnie Raitt** at London New Victoria on August 6.

**New Junior Murvin** single 'Tedious' released on Friday.

**Boom Town Rats** play London Dingwalls on July 12.

**Celia and the Mutations** first single, a version of 'Mony Mony' out this week on United Artists.

**Meal Ticket** guitarist **Ray Flake** guesting on next **Sutherland Brothers** LP.

**Flintlock** featured in new Thames TV series 'Fanfare' featuring young musicians from August 5 at 4.45 pm.

**Tangerine Dream's** 'Sorcerer' film soundtrack released on an album on July 8.

**The Bowles Brothers** Band started work on their first album in London with US producer **Bones Howe**.

AN 18-year-old schoolboy was stabbed in the back at a Dublin festival on Saturday night, and subsequently died from injuries received.

The festival, featuring five Irish bands was at the University College, Dublin, where a fight broke out at the beginning of the show.

The youth, Patrick Coutry, was rushed to hospital with severe stab wounds, and died a few hours later.

● Full story see Page 33.

### Burlesque hurt in crash

THREE MEMBERS of Burlesque were injured when their minibus left the road shortly after they had appeared at a Sussex University gig last week.

The bus went off the road, over a ditch and landed on a railway embankment, bruising guitarist **Billy Jenkins**.

# More trouble for Stranglers

THE STRANGLERS have run into yet more problems with their current UK tour.

Last week their drummer **Jet Black** was involved in an incident with the local constabulary after a gig in **Cleethorpes**.

In the fracas which resulted, **Black** injured his hand and was unable to play the following two dates at **Bristol** and **Bracknell**, but soldiered on for their **London Roundhouse** shows on Sunday.

They claim to have lost £2,000 in earnings due to the cancellations.

# Boy stabbed at festival

ribb badly, saxophonist **Ian Trimmer** injured his arm and bassist **Antonio Vivaldi** suffered cuts to his face.

They continued the tour one night later and say that it was a blessing in disguise since the van had always been breaking down and now they would have to get a new one.

### Sassafras split - final gigs

DESPITE RECENT denials that **Sassafras** were parting company, the band now say they are to split after all. The split comes at the end of July after four years and three

albums together, and they will fulfil current gigs. Based in Wales, the band play a farewell gig at **Cardiff Top Rank** on July 19.

### No fireworks for Heartbreakers

THE HEARTBREAKERS look set to abandon plans for a London firework show to celebrate July 4, Independence Day, after problems finding a suitable outdoor venue. They still have £1,000 worth of fireworks and are searching for a possible site.

The band had approached various London parks but in each case their application to run a show there was turned down.

### Split Enz take a break

SPLIT ENZ take a break from recording their second album to put in two shows at London's **Nashville Rooms** on July 7 and 8.

They will tour Britain again in September / October to coincide with the album's release and following their **New Zealand** tour.

**TOURS...TOURS.**

**HAWKWIND:** Manchester Palace September 16, Liverpool Empire 17, Glasgow Apollo 18, Edinburgh Usher Hall 19, Newcastle City Hall 20, Sheffield City Hall 21, Croydon Fairfield Halls 25, Birmingham Odeon 26, Ipswich Gaumont 27, Leicester De Montfort Hall 28, Oxford New Theatre 30, Bristol Colston Hall October 3, Southampton Gaumont 4, London Hammersmith Odeon 5.

**DEAD END KIDS:** Witherssea Grand Pavilion July 1, Milford Haven PE Centre 8, Plymouth HMS Raleigh 7, Barnstaple Chequers Club 8, Bury St Edmunds Corn Exchange 9, Leeds Town Hall 14, West Runcorn Pavilion 16, Middlesbrough Town Hall 17, Oban Curran Town Hall 18, Castle Douglas Town Hall 21, Carmock Town Hall 22, Maybole Town Hall 24, Dunfermline Kinema 26, Birmingham National Exhibition Centre 29, Glasgow Shuffles 31.

**EATER:** First UK tour: Fulham Greyhound July 1, Hammersmith Red Cow 2, Braunston Rose and Castle 3, Plymouth Woods 5, Coalville Blobo's 7, Manchester Belle Vue 9, Erdington Roebuck 14, London Roxy 15, Dunstable California Ballroom 16, Coventry Mr George's 23, Falkirk Mannky's 28, Edinburgh Clouds 29, Gloucester Trace's 30, Redditch Trace's August 5, London Rock Garden 9, Corby Nag's Head 10, Birkenhead Mr Digby's 18, Liverpool Eric's 20, Manchester Electric Circus 21, Chester Quaintways 22, Lancaster No 12 25, Barrow Maxims 28.

**XTC:** London Hope And Anchor June 30, Barrow - In-Furness July 3, London Music Machine 5, Tonypandy Pioneer Club 7, London Red Cow 8, London Rochester Castle 12, London Greyhound 13, Birmingham Rebecca's 14, London Rochester Castle 19, London Fulham Greyhound 20 and 27, Birmingham Barbarellas 28, Birmingham Hopwood Waterside Club 30.

**SLAUGHTER AND THE DOGS:** London Roxy July 2, Hull Ball Hall Club 7, Manchester Belle Vue, 9, Dunstable California Ballroom 23.

**JIGSAW:** Norwich Cromwell's July 21, Hereford Yewtree Farm 22, Isle Of Wight Carousel Club 28, Portsmouth Tricorn Club 29, Bude Headland Club 30, Weston Super Mare Webbington Country Club July 31 - August 6, Coventry Tiffanias 11, Skegness East Gate Leisure Centre 12, Birkenhead Hamilton Club 14-20, Barnstaple Tempo Club 28, Liskeard Carlton Suite 27, Plymouth HMS Drake 28.

**FRUIT EATING BEARS:** Newcastle Newton Park Hotel July 4, York Munster Hotel 5, Manchester Oaks Hotel 6, Ribchester Lodestar Club 7, Leeds Staging Post 9, Bradford Princeville Hotel 10, London Interstellar Medicine Show 16, Chelsea Man In The Moon 17.

**1976:** London Music Machine June 30, London RCA July 1, London Nashville Rooms 4, London Putney Railway Hotel 5, London Hope And Anchor 7, Redditch Traceys 9, London Nashville Rooms 11, London Hope And Anchor July 14, London Nashville Rooms 18, London Dingwalls 19, London Hope And Anchor 21, Gloucester Traceys 23, London Nashville Rooms 25, Swindon The Affair 27, London Hope And Anchor 28.



JOHN OTWAY and WILD WILLY BARRETT

**JOHN OTWAY AND WILD WILLY BARRETT:** Oxford Polytechnic July 2, Chelmsford City Tavern 3, Hammersmith Red Cow 9, High Wycombe Nags Head 14, Chorley July Wakes Festival 16, Fulham Greyhound 17, London 100 Club 19, London Speakeasy 21, Stoke Newington Rochester Castle 22, Holland Park The Kensington 27.

**TRAPEZE:** London Nashville July 9, Liverpool Mr Digby's 14, Leeds Ford Green Hotel 17, Stafford Top Of The World 18, Birmingham Barbarellas 19, London Marquee 21, Middlesbrough Rock Garden August 12, Nottingham Boat Club, 13, Burton Club 76 19, Bristol Old Granary 25.

**THE ENID:** Folkestone Leascliffe Hall July 2, Scarborough Penthouse 8, Burton - on - Trent Drill Hall 9, Southend Queens Hotel 10, Wolverhampton Lafayette 15, London Marquee 22, Manchester Electric Circus 23, Plymouth Top Rank 25.

**METROPOLIS:** London Earls Court Stadium (supporting Bad Company) July 2, Fulham Golden Lion 5, London Speakeasy 6, Stoke Newington Rochester 8, Fulham Greyhound 10, Fulham Golden Lion 12, London Speakeasy 13, Hammersmith Red Cow 15, Fulham Golden Lion 19, Hammersmith Red Cow 22.

**OSCAR:** Blackpool Squires July 3, Blackpool Queens Hotel 10, Bloxwich Memorial Hall 16, Whitley Bay Sands Club 17 & 18, Preston Piper Club 21, Leeds Ford Green Hotel 25, Gateshead Central Club 28, Stockton Fleets 30, Ashton New Theatre August 6, Deeside Leisure Centre 7, Manchester Poco Club 14.

**AFTER THE FIRE:** London Tower Hamlets Open Air Gala July 10, High Wycombe Nag's Head 11, Teddington Clarence Hotel 14, Dayspring Festival August 18, Leeds Haddon Hall 19, Bedford Greenbelt Festival 27-30, Birmingham Bogarts 31.

**SPITERI:** begin a regular Thursday residency at London 100 Club June 30. Two additional London dates have been confirmed: Dingwalls August 8, Upstairs At Ronnie Scott's Club 10.

**DARTS:** have postponed their July 22 date at Manchester Electric Circus. They now play Manchester Ratters July 7, London Music Machine 14.

# Beach Boys for outdoor dates

THE BEACH BOYS are to appear at four open-air concerts at the end of July.

First date is at Cardiff Castle on July 23. Tickets are £4.75 and cheques and pos should be made payable to Beach Boys' Concert, and apply to Beach Boys, PO Box 10, Cardiff.

They play Manchester Bellevue on July 24, tickets £4.75, cheques / pos payable to Beach Boys' Concert, apply to Beach Boys, Belle Vue, Hyde Road, Manchester.

Their London date is on the 30th at Wembley Stadium, where the show starts at 1 pm. Tickets are £3.50 and cheques are payable to Wembley Stadium Limited. Write to Wembley Stadium Box Office, Empire Way, Wembley, Middlesex.

The final UK date is at Dublin Dalymont Park Stadium on August 1. Tickets are £4.75, cheques payable to Beach Boys' Concert, write to Beach Boys, Dalymont Park, Dublin.

Full support names are to be announced shortly, and the Beach Boys plan to play for about two hours.

Brian Wilson will be performing with the band on their first visit since appearing at Wembley with Elton John and The Eagles two summers ago.

Provincial concerts all start at 3 pm and tickets for them are also available from major record stores in those areas.

The Beach Boys have recently signed to Caribou Records, distributed here by CBS and will also be at the CBS London convention.



CHARLIE TUMAHAI: won his fight

## Charlie gets the OK to stay

BE BOP Deluxe release a live album on July 15. Titled 'Live! In The Air Age' it was recorded on their last British tour. Included with the album is a special free EP. Be Bop's bassist Charlie Tumahai has finally won his fight to live and work in Britain, following a two-year battle with the authorities.

## Out to stop the bootlegs

THE BRITISH Phonographic Industry is investigating the pirate record trade - and plans to spend up to £75,000 to stop trade which is worth an estimated £2½ million a year.

Albums by top groups like Led Zeppelin and Pink Floyd are recorded cheaply by taping originals and repressing them and packaging in identical sleeves, then selling through unsuspecting dealers.

The pirate trade has escalated in recent years through pirated cassettes, which are even easier to mass produce.

### VENUES: one comes - one goes

LONDON GETS another punk venue from July 4, the Crackers Discotheque in Wardour Street. They will feature three bands a week each Monday 8.30 pm - 2 am, opening with The Buzzcocks.

THE GARDEN dance hall in Penzance, Cornwall's only rock venue, is to close. The owner, who has run the place for the last 15 years says he was prepared to defend complaints for artists such as The Beatles, but not for punk rock.

single from Johnny Moped 'No - One' on July 8.

### Slaughter for TV

MANCHESTER BASED new wave band Slaughter and the Dogs appear on Granada TV's 'What's On' programme on July 7. Buzzcocks another Manchester based punk band, appeared on the programme a few weeks back.

### Blue release new single

BLUE RELEASE a new single 'Another Night Time Flight' on July 1, the follow up to their recent hit 'Gonna Capture Your Heart'.

The band are currently touring the States with Kiki Dee and return to Britain to appear at the Reading Festival in August.

### One off for Osibisa

OSIBISA MAKE their first London appearance for six months with a concert at the Royal Festival Hall, South Bank, on July 19.

Tickets are available from July 4, price range £2.50 - £1.25.

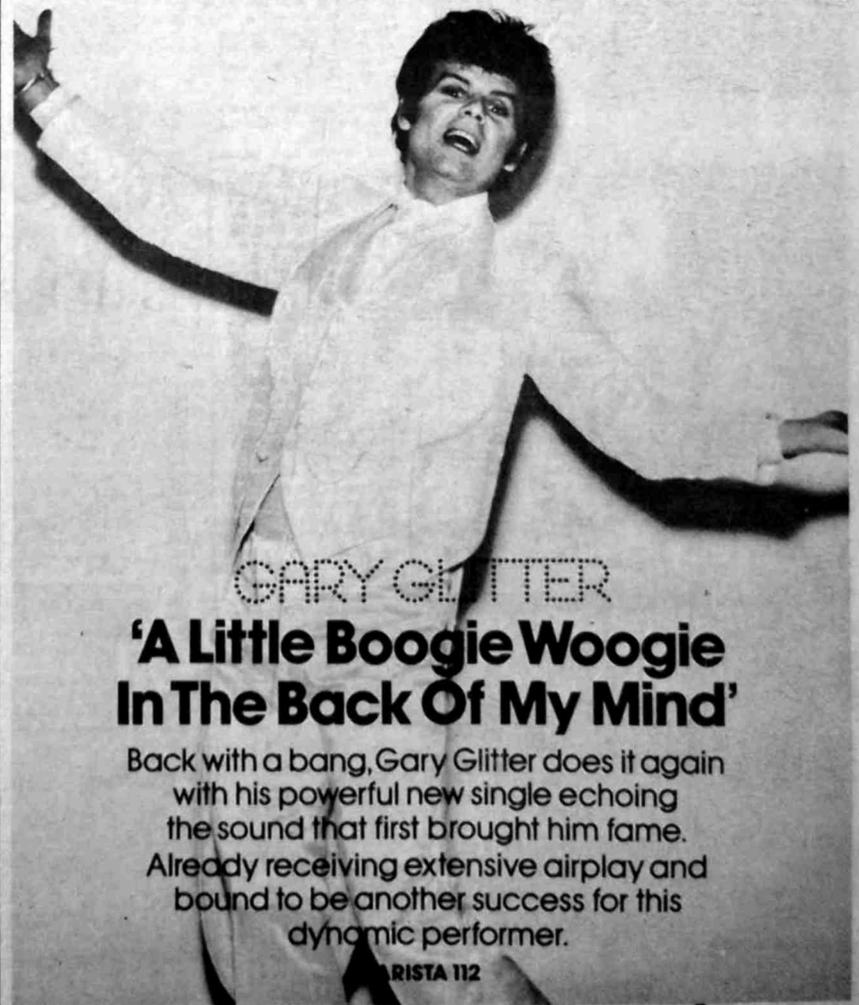
### Bromberg to play London

THE DAVID Bromberg Band, who recently had to cancel their proposed UK tour with Country Joe McDonald, are to put in a London concert on July 29 at the Royal Festival Hall, prior to their Cambridge folk festival appearances.

### Chiswick go with Anchor

CHISWICK RECORDS announce a new pressing and distribution deal with Anchor Records from July 1, and first product under the new arrangement will be Motorhead's next single put back to June 27 for distribution.

Following releases include the Count Bishops album on July 1 and a



## GARY GLITTER 'A Little Boogie Woogie In The Back Of My Mind'

Back with a bang, Gary Glitter does it again with his powerful new single echoing the sound that first brought him fame. Already receiving extensive airplay and bound to be another success for this dynamic performer.

RISTA 112

IT'S A good job it's not going to be a long hot summer, that's all I can say. The cooler the weather starts, the cooler everyone's temper will be. And I won't be the only one to be relieved when this Jubilee year passes up. Why?

Because the combination of heat and fervent patriotism seems to be affecting the reason of a large slice of the public (and the Press) the resulting aggression is turning against punk rockers. As the bunch of people sticking their necks out and actually causing a reaction, the punks are also getting it for having the guts to stand and say what they mean.

I hope the attacks against Johnny Rotten and Paul Cook of the Pistols are isolated events; I hope it's not the start of a backlash against New Wave by people who're old enough to know better but too frightened to cope with what's happening. The bands have begun to notice it.

Nick Cash who's the singer with 999 says he's seen people begin to stare at him in the street. Older people who don't like having their complacency ruffled, people who believe everything they read in the National Press about alleged violence at punks gigs; people who'd really like to have an enemy to aim at. That's a dangerous situation.

"There's no way we want to cause trouble," said the quiet spoken Nick. "But we've had a lot of Teddy Boys around causing trouble. They've been standing outside our gigs, looking in. When we were in Canterbury recently we went down the street to get something to eat in a Wimpy bar and we were followed by the Hells Angels. They realised we were playing at the University and they turned up, pointing at us and swinging empty Newcastle Brown bottles. You get bottled with one of these and you die! We had to call the police before we could go on."

"Just the week before, the Strangers were there and they had trouble. You see, I think this is the first threat they've had. It's like a revival of the Mods AND Rockers. It was all right for them during flower power, cos they just took

# 999: A POLICE CHAT



NICK CASH

control of the festivals and things and acted as security. But they can't do that now.

"Yes, there could be a backlash against New Wave. Some of the National press have put people into the position where they feel like that. It's not just affecting young people, it's people over 30 as well. I mean, did you see that thing in the Sunday People about punk - the woman who said it must be caused by the Russians?"

"That creased me up. A lot of things could happen, because people don't discriminate. They just assume we're violent."

999 have been together since the beginning of the year and have already built up a following around the south - and particularly in Southall, where their fans are prepared to travel to all of the gigs.

They start work on a single next month, to be titled "Quite Disappointing". It'll be brought out on their own label, to be called Labritain. And in August, when the band begin a nationwide tour, they'll all be giving up their day jobs.

Onstage they all move around so much, getting into their individual positions, there's no chance your attention will be rivetted to just one person. Jon Watson is a fascinating bass player - I mean, do you see that many bass players hiking around all over the place? Most of the ones I've seen do a passable impersonation of Bill Wyman with his feet nailed to the stage.

I pointed out to Guy Days that he knocks off a few Pete Townshend movements too.

"But he's never seen the Who!" laughed Nick. Which just goes to show their energy comes naturally. Which is great. As long as we don't have a long hot summer. ROSALIND RUSSELL.

SO WE'RE in this boozier off Oxford Street, Mark P and me.

The jewk's playing 'A Star Is Born'. It's 11.30am - definitely not the right time for Coitntreau.

Mark's talking about his band Alternative TV and it's when he starts mentioning Frank Zappa and Can influences my mind begins to wander.

I get to thinking about blind alleys, dust covered proms, the blank fruition of desolation row, riot infested minds stunned into submission by mediocrity etc.

In other words, this guy is DEPRESSING me.

Now it ain't his fault. He seems sincere enough. It's just that he makes me realise time is running out for a number of things - ju-ju juvenescence, clarity, improvisation.

He obviously doesn't mean to. But when you start getting sentimental about events of only a few months back something's wrong somewhere.

I mean - get a load of this: "I used to really believe the kids would change something - but they never will. They're naive, they can't see the truth. Outside London especially they're mostly limited to reading the gutter press."

"And I don't think you can ever break that media system. International Times tried it - and failed. Time Out tried it - and now it's a conservative magazine. It's just no use having alternatives."

## Unity

See what I mean? But wait, there's more.

"Sniffin' Glue will never take over anything. The Clash can't go on forever. I mean, what a contradiction CBS demanding the release of 'Remote Control' as a single when that record is all about such manipulation."

"There's just no unity anymore. How can I possibly relate to kids in Bradford who put safety pins through their ears? And how can they relate to me with the Zappa and Can influences?"

"And if that's the case there's just no scene left. And I'm happy with that. I've lost the high I used to get back in September and October. We meant something then, we knew who our audience was. People trusted us."

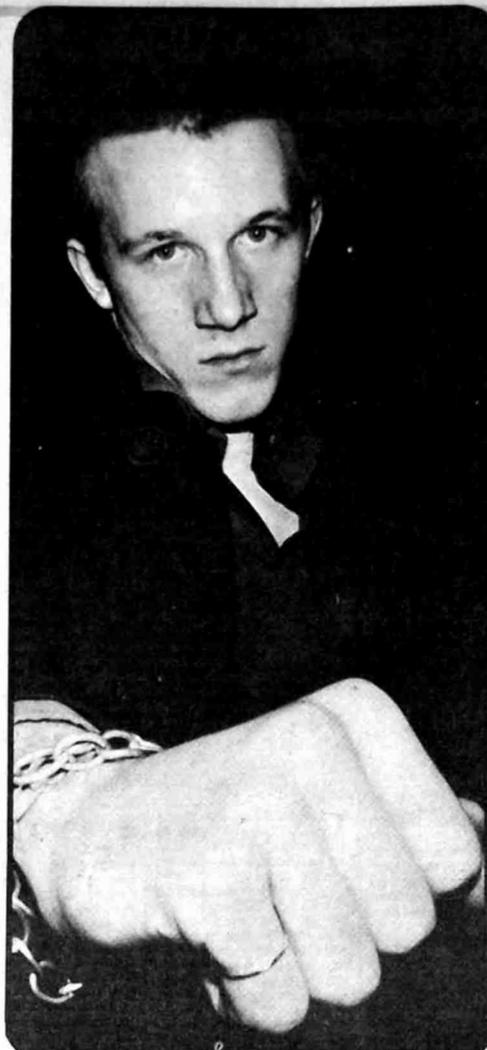
"But now I can't get enthusiastic about the scene. I like The Clash now in the same way as I've liked any band over the last 10 years. This is not the be all and end all. There will be other scenes. Like if my band don't relate to the punks I'm sorry, I apologise, but I'm never gonna change."

"If they're expecting Mark P to destroy, clamour for anarchy, trip up all the MP's then they're gonna be disappointed. I'm not into that at all."

Coming from a geezer who has made his name something of a legend in certain circles which, though perhaps not totally dedicated to that kind of positivism, certainly lent themselves to such sentiments is, well, incredulous.

But the last few months seem to have inculcated a less vibrant attitude in the 20 year-old's crotch head.

Maybe it's his newly formed association with Miles Copeland and Nick Jones, the demon duo of Oxford Street, in



MARK P

# GOING FOR A P

... Mark 1 of course

their Step Forward record venture. "It was a natural progression to be involved with making records."

"It got to be so frustrating seeing bands I really liked and yet not being able to buy their records simply because they had no record contracts. Nick and I started talking about the possibilities of a label and it just happened."

Mark was directly responsible for signing the first, and as yet only, bands for Step Forward - Cortinas, Chelsea, Models.

"I simply wanted to put out records I liked. See, I didn't like writing about bands. That got to be a high horse level. I just didn't think I had the right

to say if a band was good or bad.

"In fact, I've just written my last piece for Sniffin' Glue."

The Sniffin' Glue office is next door to the Step Forward office. It has no electricity so a cable is fed out of the window along a ledge and into the SG office. Neat.

And now he's taken that 'natural progression' one more step forward - by forming a band. "I've had an idea for a band since last September. In fact I actually had one - The New Beatles - a kind of anti-legend, but that never got past the rehearsal stage."

"So now I'm in Alternative

TV. I can't play guitar, so I play by a series of dots. I don't particularly want to learn how to play either. The concentration it would take to learn would spoil on-stage thought. I like things to be hard.

"I'm into Zappa and Can and jazz. I don't want to write songs for the people. I ain't a writer for the kids. But that doesn't mean I don't want people to be interested in us. I just want to get on stage and say something."

"The only way I can do anything now is through music. If 10 kids say they really liked what the band played and it helped them change the whole aspect of their attitudes then I'll be happy."

The band is - Alex Fergusson lead guitar, Tyrone Thomas bass, John Towe drums (not a permanent member) and Mark guitar and vocals.

To date they've played four gigs - and they're already headlining. "We did this really long slow number down the Marquee last week - 'Alternatives To NATO' which has me reading a speech from an anarchist magazine."

"And it got a great reaction. I'm convinced if you wanna change anything you've got to do it through music and music alone. I ain't a good enough writer to do it through writing."

His ideas of getting to the people are to say the least ambitious. "I'm not interested in singles. I want to put out an album right away."

## Anarchy

"It's no use coming out with all the anarchy bit and throwing it in their faces. They'll take no notice. Woo them with music. I want to go straight into the big venues and not piss around with the pub and small club circuit. That's a complete waste of time."

"I wanna play the Empire Pool."

"I've never cared about getting a tight band. Alternative TV ain't tight and that's why it works. If I want to do an instrumental break when I feel like it I will and it's up to the others to follow me."

Maybe a slight contradiction from the opening gambit but he knows what he wants. Can't make me mind up if he'll get it though.

Mark was a "how do you want it" merchant in a bank for two years before cutting out to start Sniffin' Glue. "In the summer when it was really hot you couldn't even loosen your tie."

"Problems with the job started mounting and I started hiding them. Two months after I left they found drawers full of problems that I had stashed away."

He lived in a Deptford council flat which though maybe not quite the pits ain't exactly above the ground either. "I never have old friends. I'm not one for the gathering of the clans. I was never involved in the gang thing."

"You play safe when you start relying on people around you. See, when most people leave school their brains ain't developed. They'll go and work in a factory and the most frightening thing is a geezer will go there because his mate did. He's basing his whole career on something just cos his mate did."

"So then you get to thinking that the audience you're reaching are kids satisfied with their lot. That's why you can't say anarchy to them. There's no way I'm gonna get kids to leave the bank, but I can give them music."

"We need a spokesman for the whole scene. Johnny Rotten was but he's slagged everyone off so much he ain't anymore. And there's no way I'm a spokesman. But we do need someone."

New wave/save/fave/rave? Delete where necessary.

Cock Sparrer pronounced Cock Sparra Got it?



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G. D. F. RECORDS INTERNATIONAL

Jim Farber talks to Keith Emerson, Greg Lake and Carl Palmer about ELP's new album and their current tour with a 70 piece orchestra, but Keith Emerson wonders . . .

# IS THIS SUICIDE? OR A WHOLE NEW BEGINNING?



CARL PALMER



KEITH EMERSON



GREG LAKE

**Cock Sparrow**  
pronounced Cock Sparra Got it?

EVERYWHERE IS the sense of adventure. Exciting close-up photos of sharks from a recent scuba dive lie on the bureau, the latest adventure bestsellers adorn the dresser, a leather motor cycle jacket lays on the chair — all belonging to Keith Emerson, a man who seems ever primed for conquering the unknown. Surveying all these risky tidbits, Keith admits, "there must be a basic suicidal element to my existence."

Yet it's not only Emerson's physical self he insists on placing in jeopardy, but also his band's financial well being. With their current 50 date US tour, carrying along a full 70 piece orchestra, ELP could very well be committing financial suicide.

Record Mirror spoke with all three members of ELP separately in New York just prior to the tour, to discuss the band's adventurous decision to use the orchestra and their attitude towards their individual musical goals.

Up in his hotel suite, Keith Emerson prances around with yet another artifact alluding to danger — his motor cycle racing leather pants — which yours truly (a staunchly decadent Noo Yawker to the end) immediately interprets as sadomasochist duds. Keith doesn't seem to get the joke, preferring to get right into how ELP split-up and then re-formed over the last two years.

"You have to bear in mind that I jumped straight in from The Nice into forming ELP," begins Keith. "After all that I needed a break. I needed to get away from the music business and forget about it. Several times we officially split-up — we didn't speak to each other or do anything at all. As far as we were concerned, ELP was no more. But eventually we came to chat every now and again, and we'd play things for each other and we all had respect for what one another had done privately."

"Then the question was posed of what to do with all the material. Eventually it was Greg's idea to do it with a solo side a piece. It took a while for me to go along with it because I'd been wanting to do my own thing for a long time because every time ELP had been due for an album we'd be stuck for material and we'd wind up using the stuff I planned for my solo LP."

As Keith explains it, that was even the case with some cuts on the 'Works' album. 'Pirates' was going to be on my solo side. The story behind that is — it has been suggested that I write the music to 'The Dogs Of War', a novel by Fredric Forsyth, and I started writing the music and Norman Jewison was producing the film.

"Well, the next thing I know he'd accepted the music but the idea of doing the film had been dropped. I don't know why. It was a good book and it would have made a damn good film. So here I was with no film but music that was still usable."

"So I went to Greg and said, 'let's use this and with the imagery I see

behind this you should write lyrics about mercenaries." And Greg said, "I don't want to write about mercenaries but let's see if we can't come up with something else."

"About a month later, Greg rang me up, he was with Pete Sinfield, and he said, 'I just hit on a good subject, how 'bout pirates?' And I figured pirates do have a romantic image about them, like mercenaries, so I said okay. So then Pete and Greg worked like mad, I think, lyrically, that must have been the longest they've ever worked on one piece."

On 'Pirates' and most of the rest of 'Works', ELP made use of a full orchestra, and as Keith tells it, working with all those stuffy musicians was no picnic. "When I recorded the piano concerto with The London Philharmonic — to them it was just a joke," Keith confirms.

"It was ridiculous. The brass section at the back would be reading porny magazines and the conductor wouldn't even see it. They couldn't give a damn about this new piece of music. So I was pretty stubborn. I booked studio time in London for six sessions. I said, 'You're not taking me seriously and I'm going to book 'em until they get it right.'"

**Humping**

With the release of the piano concerto, though, all sorts of people have begun taking ELP seriously. Emerson, himself, promises this new, more serious tone will even have an effect on his formerly zany stage persona. "I don't think I'll be doing as much stage theatrics anymore," he warns.

What, no more humping of the organ?? "No, I hope people aren't too disappointed. I've got these new instruments to use and they're damn heavy. Besides there's no room on stage to fool around anymore. I'm more worried about the total sound coming across than about my personal image."

As far as being taken seriously goes, Keith has already received word that many classical stations and listeners are accepting his piano concerto without reservations. "I'm pleased that all sorts of people have taken an interest in it," beams Emerson proudly.

"Now I think a few other people want to have a go at it. I know the London Philharmonic are considering it as part of their regular repertoire. It would be ideal to hear somebody else have a go at it. That's really a major goal of mine because I don't want to be a performer all my life."

Still, even though Keith seems to see himself mainly as a composer, he admits he'd rather interpret other people's works, especially pieces by Aaron Copeland, whose 'Fanfare For The Common Man' ELP covered on the group side of 'Works'.

"After doing 'Fanfare', I was a bit dubious about our treatment of it as opposed to 'Hoedown', because that was more or less straight through, just as it had been done originally. So I sent Copeland the version of 'Fanfare' without the improvisation in the middle to start with, and the message came back through his publishing company that he couldn't see why we want that version to come out because we'd really done

**Several times we officially split up. As far as we were concerned ELP was no more'**

nothing more with it than he'd done.

"So I got back to his publisher and said I didn't send the whole version because I thought Copeland might find the other section a bit offensive and they said, 'No, Copeland is just a 12 year old at heart, he'd love anything like that' — so then I sent him the complete version and that he liked."

Emerson glows as he recounts the story, obviously proud of his achievements both as an interpreter and a composer, and accordingly he refuses to give any clear focus to his long range musical aims.

"I don't see myself permanently as a composer or a musician," Emerson reveals. "I go through stages. It depends on what I've got in mind at the moment. Right now I'm into this tour. After the tour I'll be into scuba diving or something else. I am what ever I am at the time."

CARL PALMER'S musical essence is equally difficult to pin down. Momentarily diverted from his xylophone practicing, in his hotel room next door, Carl stresses the importance of an eclectic approach to drumming.

"As you can see by my side of the album," begins Carl in finely manicured speech patterns. "I try to cover as many styles as possible. I think percussionists should put themselves in that kind of bag — to do all styles. I never wanted to be a strict stylistic sort of drummer."

"So many drummers are, and even if they're good at what they do, it's still so limiting. Just in these last two years that ELP have been off the road, I've been expanding my horizons. I did a side long piece which is a concerto just for percussion, with the members of the London Philharmonic Orchestra. For me, that was stretching my musical abilities as far as they could go."

Besides developing his musical abilities, Carl plans on this tour to develop his physical skills as well. "I've got a karate teacher coming on the road with me. I've been involved in that for about three years now. I'll spend an hour with him every morning."

"I see karate as very artful, like my drumming, I'm not into it as a hostile sort of thing. I see it as more energy than aggression — although the animalistic part of me is quite strong."

DIAMETRICALLY opposed to the energetic Carl Palmer, is Greg Lake, whose deep throated warmth on record is reflected in



person by a laid back sense of natural suave. "I'm more of a romantic than anyone else in the band," admits Greg, puffing on a long Havana cigar downstairs in the hotel's plush restaurant.

"In terms of music, I believe in beautiful things rather than bizarre things. I'd rather have harmony than dissonance. I know there's a lot of dissonance in this band but it's that contrast that makes music dynamic. It's the combination and the battles between the romance of mine and that technical development of Keith's which makes this an interesting and exciting group."

**Imposed**

"It's hard as a singer working in a band like ELP because so much of the music is written by Keith and his songs are instrumentally oriented, which makes it very difficult to find the vocal line. But then again, there's a good and a bad side to it. Strictly from a singer's point of view, it's harder work, but it also gives you a special experience you wouldn't have otherwise. When I sing in 'Pirates' or 'Karn Evil 9', the phrasing is complex, whereas in something like 'Lucky Man' it's completely natural."

"I'm in a strange position in this band because I see things from two sides and that can make working in the group a very frustrating experience. I see it from a composer's side and from a singer's side, whereas Keith really only sees it from a composer's side. My work in some circumstances, then, has to be more imposed whereas for Keith it's completely natural."

Yet, as Greg maintains, these difficulties form the true power behind ELP. "Being in a band isn't something you enjoy," Lake substantiates. "It's not a fair ground ride. For promotional purposes it would be great to say, 'yeah, we had a fantastic time making this album'

— but we didn't. It was a long hard struggle to achieve what we wanted to achieve. The only question left is — are the people ready to listen to our idea of the future of music? Because I don't

believe the future of music is heading down an electronic path. I believe we exhausted the possibilities of that on the last few albums. And I believe what we've done now is more exciting. The

orchestra is fantastically powerful — more than a moog synthesizer could ever be."

"Obviously we realise the risk in taking this orchestra on the road. It could be financially

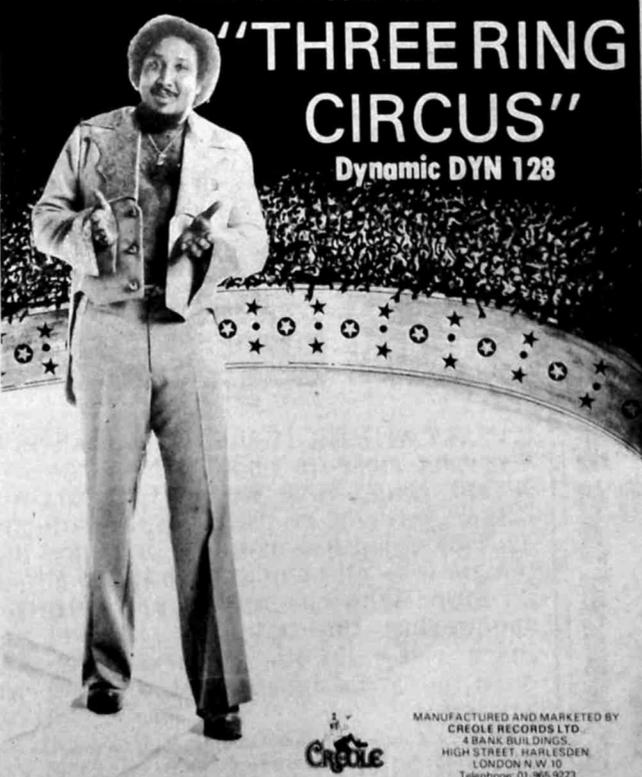
disastrous. We've invested everything we've ever made into this project and nobody's given us any guarantees. We're alone out there and only time will tell if it was all worth it."

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MICHAEL JACKSON wasn't too pleased when he heard that The Jacksons' first single release on Epic, 'Enjoy Yourself', had barely scraped into the British Top 50. "We're used to being Number One," he whispered in his usual manner, making it clear that even a Top 10 hit would not make him feel at home.

It was as if Michael's words had travelled on a heavenly route. For one can clearly see that the Jacksons are now Number One for the first time in more years than anyone cares to remember. The family reaction to this would be similar to a track runner taking first place. After breaking the finishing ribbon and catching a few breaths, it's imperative to look forward and keep running.

And looking ahead all the time, the Jacksons are finishing up a new album with Gamble and Huff in a Philadelphia studio. On the group's recent visit, Michael had a few rough tapes with him on one of those elaborate Japanese portable tape systems. Visitors to the Jackson suite in London's Inter Continental got a chance to have a preview of a few new songs. During moments of boredom, Michael and Marlon would put on the tapes and toy around with a few synchronised dance steps. But, in the end it's Jackie who does the bulk of the actual staging.

### Sub-standard

It was only a month ago that the Jacksons arrived in this country to perform for the Royal Variety Show in Glasgow. Controversial RM scribe Sheila Prophet and I were on hand to welcome the Jacksons back after nearly five years and machine gun them with questions.

'Let Me Show You The Way To Go' had only just been released as a single. The idea of it soaring to Number One seemed unexpected, but so was the Jackson's return to Britain.

The family got on with the business at hand of seeing Loch Ness, doing interviews and trying out a few recommended places to shop. The hysterics at their London concert have already been well chronicled. I was invited by their father to their London hotel for tea - and that ended up being a good part of the evening, including showing Michael around London at night and a visit to George Benson's post tour party.

Joseph Jackson, the band's father and biggest influence, hinted heavily that what held them back in America for so long related to behind the scenes problems. A new record company and a different promoter from the last tour have made a big impression on Joseph. He is not surprised that the group have had few chart hits here in the last few years.

He was unhappy with Motown in the final days because so much material was recorded and so little was used. Promotion in America was sub-standard by what the Jacksons had been used to. Consequently, there wasn't a great deal you could expect from the label in other countries.

### Freedom

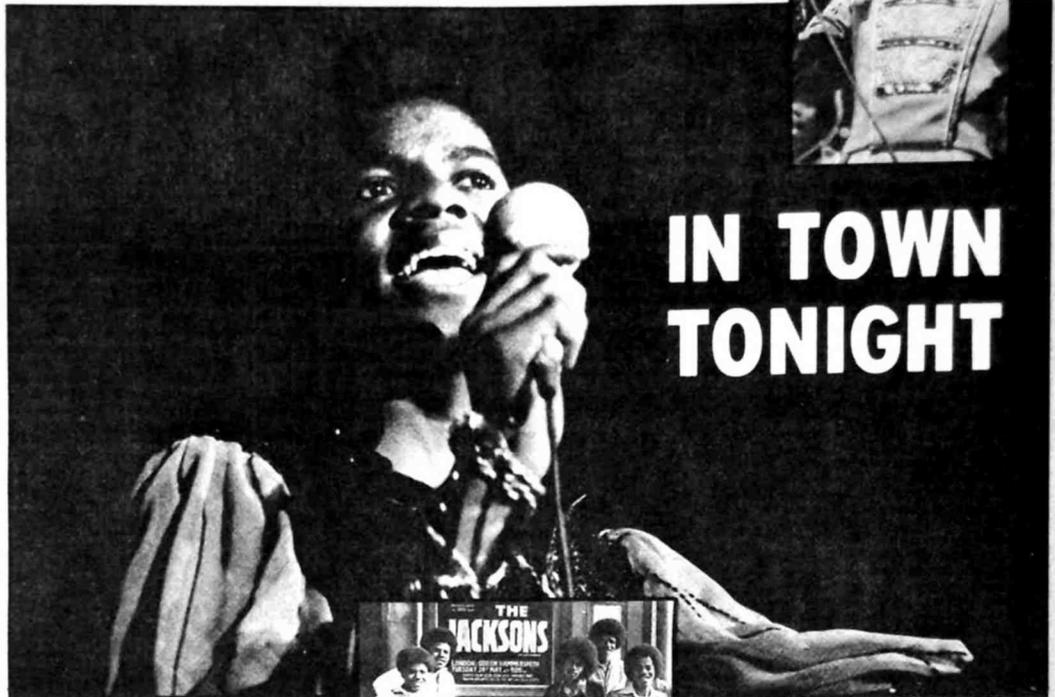
Joseph and his sons repeatedly praised Gamble and Huff's set up for allowing them freedom in choosing and singing material. No longer is Michael Jackson taught to phrase a song line for line, the way he was when he was 12. In addition, the Jacksons record only enough material for each album. In this way, the public can look forward to some kind of progress with each album instead of wondering if a new album is merely leftover scraps from the last session.

After tea, Joseph Jackson departed to spend the last night in London with some old American acquaintances who were also in town. The boys were free to do what they wanted. Most of them had been out shopping. Randy had been out so long that tutor, Rose Fine, gave him his mandatory

On the last night of The Jacksons visit to London, Michael Jackson realised he hadn't seen the sights. Robin Katz (an American of all people) was his guide



# IN TOWN TONIGHT



Fans who grew up with you will grow old with you'

hours of schooling in the evening. Group costumes and effects are packed by staff, but each brother is responsible for his own case. As the Jacksons had all seen George Benson the previous night, there were no unified plans.

Michael intended to stay in and pack. But he braided his afro into corn rows and prepared to shoot the breeze with Steven Manning, once the Jacksons' US fan club president and now one of their employees. Manning is based in New York, except when he tours with the group. Put Michael and Manning together and you have a contest of one-upmanship. Always eager to increase the playful atmosphere, Michael will lure you in by saying 'Let me ask you something.' The next thing you know you're rapping and arguing like crazy. One of Michael's favourite forms of amusement is to get two people into a heated discussion about politics, race or whatever then sit back and let them give each other headaches.

"Especially you guys from New York", he shook his head at Steve and myself. "You don't shut up for a second."

We eventually got into a gossip swap, and from there a talk on department stores. When I showed off a pair of multi-coloured socks from a place in New York, Michael faked a faint from foot odour and then asked for the store's address.



"No, I better not," he realised. "It'll just add to the rumours about me. Haven't you heard the rumour about me from Hollywood?" he scowled. "They say I'm having an affair with this TV actor. It's really terrible because there's nothing I can say or do to counter it. The more I deny it... well you know."

"The gossip magazines out there are the worst. They are full of colour pictures and all the ladies read them in the beauty parlours. They superimpose pictures together with unbelievable headlines."

### Incest

"I once saw one about Cher having an affair with a woman. And they had her face to face with her own sister. If they had known that was her sister in the shot, I bet they would have written a piece about incest instead."

In a strange way the Jacksons have fallen into an LA lifestyle with a casual attitude. It's not unusual to see Tito's wife, Dee Dee, racing up the freeway with a head full of rollers. Jackie drives a jeep and Michael and Randy get a great buzz out of making home television commercials with their own video equipment. Groupies, to Michael, are the girls who succeed in climbing over the wall of their house and then get thrown out by

the security guards. And the guards are the people he sneaks by to have a good night out. And when Michael has a good night out, he is smart enough to keep it to himself.

Dennis, the owner of Oddbins the wine merchants, was my intended escort to the George Benson concert, but somehow between the fracas in Michael's hotel suite, we never got to the show. We exhausted all the controversial subjects and then realised that on his last night in London Michael had never seen Big Ben 'In person', as he put it.

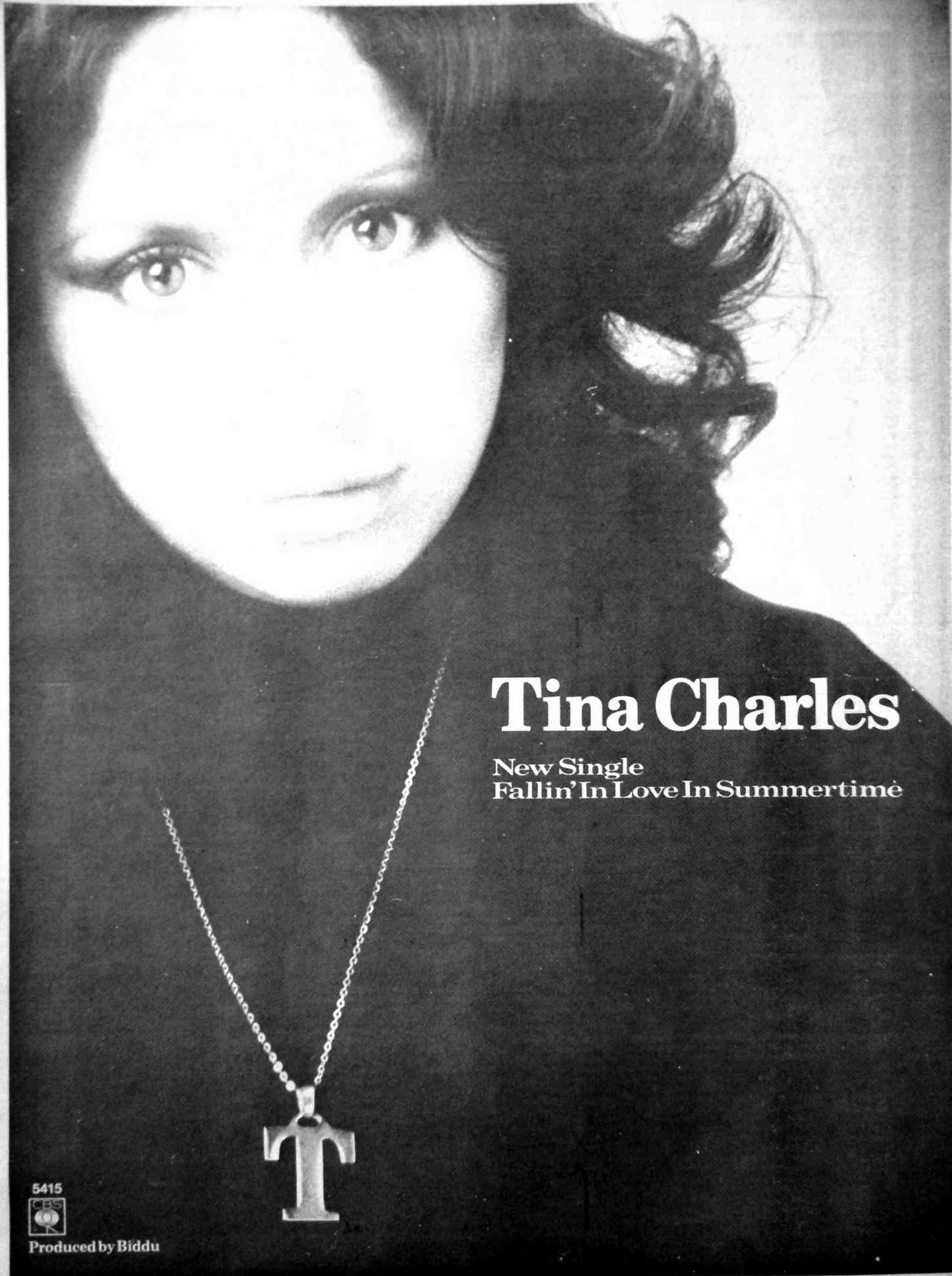
So, he dressed, put one of those familiar hats over his corn rows and we set out to discreetly sneak him out of the front door of the hotel.

### Devoted

We nearly got him into Dennis's car, save for six or seven devoted fans who nearly engraved Dennis's windows with their pens. We drove round Buckingham Palace and St James's. At Trafalgar Square, Michael jumped out of the open sun roof to get a better glimpse of the statues. Then down the Embankment, over one bridge to the Houses of Parliament, back over another bridge and around to the Tower of London. After that, we crashed the festivities in George Benson's honour. Marlon showed up later with a few of his friends. After the main course we left, for the Jacksons had to be early.

"Writers always switch their stuff around," he once kidded me about the purity of the music press. "But fans who grew up with you will grow old with you. And that's the thing to remember. I know you'll write 50 stories yelling about what took us so long to get here. Why don't you just say that we're here now. That's what's important, isn't it?"





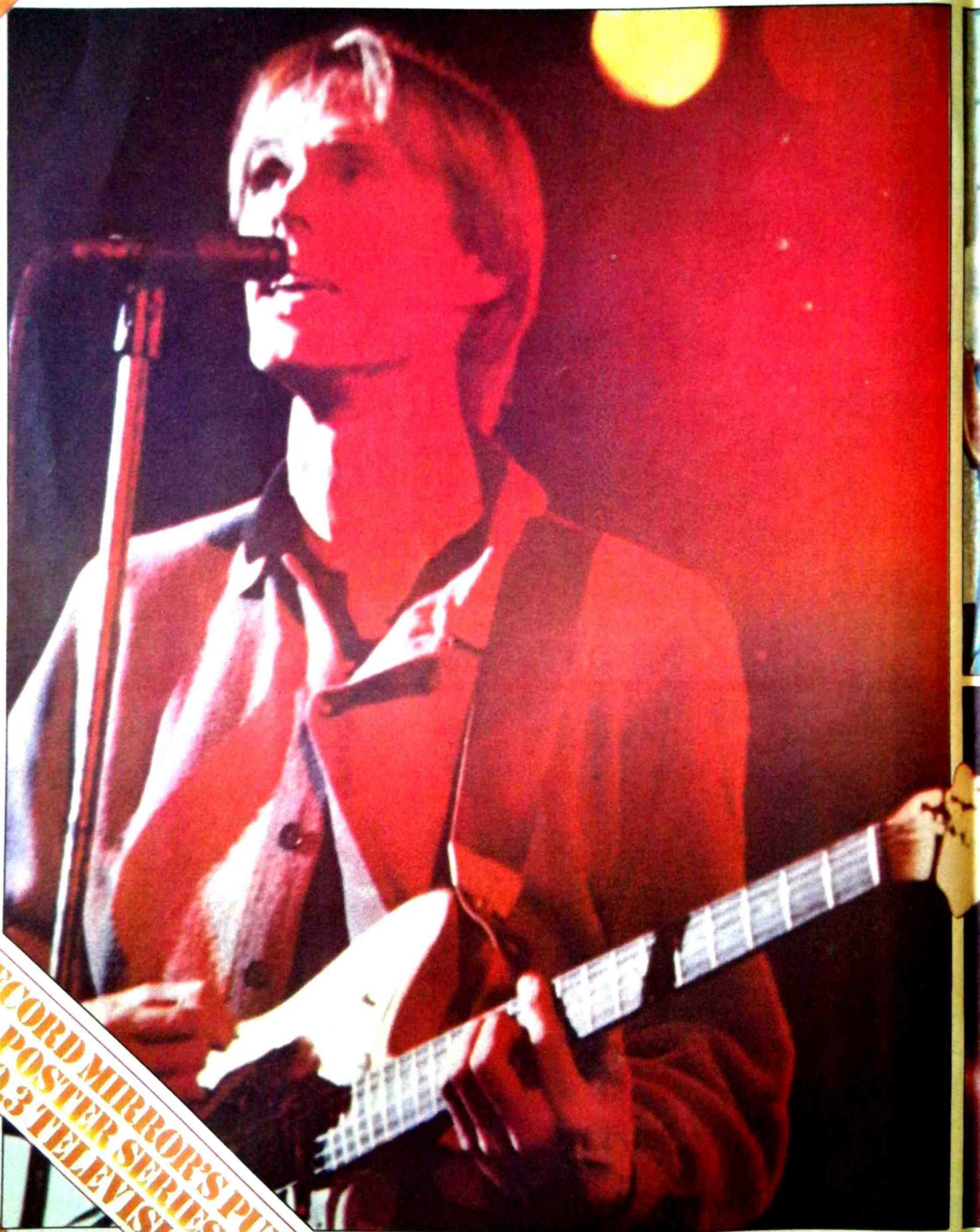
# Tina Charles

New Single  
Fallin' In Love In Summertime

5415



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POSTER SERIES  
NO. 3 TELEVISION

# Singles reviewed by DAVID BROWN

## Going wild in the west

THIS WEEK only by popular demand, it's the return of the concept as the cameras roll for the first ever Wild West singles review we proudly present Clint Eastbourne in 'The Puns of Never-groom' or as befits this week's singles 'The Good, The Bad and The Ones We Threw Away'. Theme music, roll 'em action.

The sun beat down on the glaring white sand. A lonesome figure on his trusty steed plodded warily over the dunes. The vultures (grey seagulls), circled overhead.

Someone had scrawled 'Billy The Kid is a goat' on a cactus, they were nearing civilisation. The rider spotted the former lead singer with Herman's Hermits and uttered "Hi, Noone."

Tying Neddy up outside the bar, the stranger, pulled his 'Kiss Me Quick' hat up on his head, and strolled in through the swing doors. The room went silent, in fact it was silent anyway.

Over at the bar stood Big Lil, she packed two 44s. She also carried a gun.

The stranger knew she was a goodtime gal by the holes in her black tights and also by the big badge she wore on her chest saying "I'm a goodtime gal".

Strolling over to the bar, he paused and ordered a stiff Vimto on the rocks.

Standing further along were the James gang. Frank chewed on a cold Castella, while his brother adjusted his dress. "So that's why they call him Jessie," the stranger thought.

Suddenly he felt warm breath on his red neck.

"Hiya stranger, wanta buy me a drink," it was Big Lil, a well named girl.

"Sure wotcha 'aving luv," the stranger replied.

"A double Babycham, you smooth talker you." The stranger flushed. "Say where's the action in this place? I thought this was supposed to be the Wild West?"

"No, this is Weston-super-Mare," she replied, blowing her nose on her vest.

He moaned over the jukebox and gazed at the marvellous selection of singles on offer:

**SEX PISTOLS:** 'Pretty Vacant' (Virgin VS184).

The beat of the street continues — and this time who dare ban it? There is sod all anyone could find to complain about this, but I'm sure someone will come up with something or other. Expect to see it high up the charts anyway. We don't give stars for singles any more, but if we did this would score a few, not for the sake of it, rather because of it. "And we don't care", says John Lyndon. "One of these days they're gonna crucify me," John Lennon said that.

**MIGHTY DIAMONDS:** 'Sneakin' Sally Through the Alley' (Virgin VS185).

Allen Toussaint written and produced, familiar to Palmer, and given a neat heat treatment by the Diamonds who proved to be Mighty indeed. With an understandable right amount of precision and feeling. A goody in short.

**THE FLAMIN' GROOVIES:** 'Teenage Head' (Kama Sutra KSS707). T'Groovies at their riffest on a raunchy bit on 71 vintage R&B complete with clanging guitar, thumping bass, ultra tight percussion, gruff vocals and tinny harp. Timeless and flamin' good.

**JONATHAN RICHMAN / THE MODERN LOVERS:** 'Roadrunner' (Berserkerly BZZ1). Welcome to the 'Home Of The Hits' label, with what is possibly their best and most infamous product and artist(s) on the same song twice by little Jon on his own and with the rest of the boys laying down a typical snare drum backed epic of American nonsense. It has absolutely nothing to do with Junior Walker for a start, and not too much to do with 1977 either, unless you're Rip Van Winkle and slept in a cave for the last era or so. The group's effort comes off best in the middle with an ace organ stretch and strangling beat.

**THE MODELS:** 'Freeze' (Step Forward 3). Bams drums wham-bam-a-lama-voice declaring "I'm talkin' about a freeze, get down on your knees" etc. Oh yeah. Nice guitarwork from Marco and Mick Allen, framing a social / political statement dedicated to you but you weren't listening were ya?

**NEW YORK PORT AUTHORITY:** 'I Got It' (Invicta INV5312). Brassy and bold funk, rather guessable development along the lines of BT Express, Brass Construction etc. By the way, whatever happened to Brute, Force and Ignorance?

**OASIS:** 'Write Me A Friendly Letter' (Red Nail RN2). Attractive middle, very striking in yellow with a bloody great red nail surprisingly enough appearing to be knocked in the record. Better stick to using needles or it just don't sound right. Also unusual matter of fact lyrics with uncluttered brass and piano arrangement. Different but unlikely to cause an overnight sensation. By the way, whatever became of Codine and Remorse?

**BROTHERS JOHNSON:** 'Strawberry Letter 23' (A & M AMS7297). Shuggie Otis song up-ermost on amiable three tracker from above average US soul band, produced faultlessly by Quincy Jones as ever. Mid tempo A side has nice summery feel to it, and coupled with groovy instrumental 'Brother Man' and soulful 'I'll Be Good To You'.

**JOE TEX:** 'We Held On' (Epic EPC5374). Less spectacular than his last perhaps. A track from 'Bumps & Grinds' album but Tex is still in the top power bracket when it comes to knowledge of using horns and shuffling beat.

**THE MANHATTANS:** 'We Never Danced To A Love Song' (CBS5375). You can dance to this actually, providing you are a smooth smoocher (kiss, kiss, cuddle, cuddle). Do people really do that sort of thing? Yes well, in that case, one to get close to with someone rather lovely at the party. Take your partners please.

**DENIECE WILLIAMS:** 'That's What Friends Are For' (CBS 5432). Sensible way to follow up 'Free',

very radio safe and so on. Not over keen on lyrics that rhyme lap with nap either.

**BILLY PAUL:** 'Your Song' (Philadelphia International PIR5391). His ideas of 'Let 'em In' was even worse than Ol' Macca's, and that's saying something. This time round Elt gets the treatment on a great classic that has been done to death on the popular radio stations as a regurgitated 45 and so on. Surprisingly enough I ended up liking little this one, since it's got interesting pace almost until the end when he blows it.

**NEIL DIAMOND:** 'Don't Think ... Feel' (CBS5446). Filth, should be banned for reasons of national moral safety. "Ain't no big deal", sings Neil (how poetic), and you know he ain't far wrong.

**UFO:** 'Alone Again Or' (Chrysalis CHS21462). Just why anyone should care to deprecate the old Love favourite like this is beyond me. Must be a cheap way of cashing in on a readily familiar tune in a vain attempt by a bunch of heavy metal boys to sound as if they ain't HM at all. Not at all what UFO are about, or a touch on 'Forever Changes'. Still, it made this ex-hippie crave for a listen to the original.

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**SAMMI SMITH:** 'I Can't Stop Loving You' (Elektra K12258). Country singer takes on a song Ray Charles has made his own and inevitably loses out. The funny thing is that originally it was a country song penned by Don Gibson.

**REAL THING:** 'Love's Such A Wonderful Thing' (Fye 7N45701). Isn't it just. L-O-V-E, remember that word children you'll hear it used and abused many times during your lives, but rarely more so than here.

**MANFRED MANN'S EARTHBAND:** 'Spirits In The Night' (Bronze BRO42). Originally a track on their last but one

album, this is another Bruce Springsteen song done by the earth men.

**ROGER DALTRY:** 'One Of The Boys' (Polydor 2058 896). Rog does the Steve Gibbons number to try and compensate for his lack of success with his previous solo single. Get back to yer 'oo pal or else! Er thanks, I'll take Else.

**DEAD END KIDS:** 'Breakaway' (CBS5400). Oh no really Not the Beach Boys but Scottie youths doing a limited thing. Regional response could do them a favour though.

**TAMMY WYNETTE:** 'I Can Still Believe In You' (Epic EPC5370). We still believe in you Tammy, but only just.

**HEART:** 'Barracuda' (Portrait PRT 5402). Riff of the week from the Candadian band with male appeal in their two leading ladies. It is also the prime cut from their 'Little Queen' album.

**JAMES TAYLOR:** 'Handy Man' (CBS5383). Whoever thought of the line Boring Old Fart must have had James Taylor in mind at the time.

**TINA CHARLES:** 'Fallin' In Love In Summertime' (CBS5415). Tinabopper.

**BRENDA AND THE TABULATIONS:** 'I'm A Superstar' (Casablanca CAN105). Great name for a band, but the song stinks.

**D-R-U-M:** 'Lalabye' (Ensign ENY2). Disco snoozer, makes you wanna snore more.

**TONY WILSON:** 'New York City Life' (Bearsville K15333). 'Living in the city's so heavy it brings you down', is this New York or New Cross he's talkin' about? Give me The Jam any day.

**SUMMER WINE:** 'Why Do Fools Fall In Love' (EMI2634). Frankie Lyman and the Teenagers US teen classic murdered. The original platter is pure gold, this is pure plastic.

**GIGGLES:** 'Reaching Out' (EMI2640). The youth movement seems to have missed this outfit out. With songs like this no wonder.

**CLIFF RICHARD:** 'When Two Worlds Drift Apart' (EMI2633). Jim Reeves had two worlds colliding and good old Cliff shows



CLINT EASTBOURNE: totin' his puns

his powers and strength and pulls 'em apart again. Hoorah. The lads got muscles in his spit. This one is a bit slow to be a real biggie in the summertime perhaps.

**CAPTAIN VIDEO:** 'Sweetheart' (Harvest HAR5127). Sounds like the Stones on a bad day ... very bad day. The end of the world.

**JOHN O'HARA AND THE PLAYBOYS:** 'Star-sky And Hutch' (President PT465). Sirens wall and TV superstars get a tribute. The result is predictable and the standard inevitable.

Suddenly, and without warning, the jukebox shuddered to a halt — and no surprise. It was well worn after that pile. Anyway the stranger had

run out of 10p pieces and knew it was time to get back on the road to the holiday camp before the dastardly redjackets came out in a posse to round him up and take him back to his reservation.

Outside his faithful donkey could hardly manage a nay as the stranger leapt on and with a quick "Hi ho Neddy" was away. On the beach a group of people sat reading a popular daily newspaper. The wild man drove straight through them. Yup, he roared off into the sunset.

**THE END**  
NEXT WEEK: John Wayne reviews the singles while holding off the entire Sioux tribe with just one disc and his fist — single handed.

# STRAWBS

Do You

"Get up in the morning in the usual state?"

"Look forward to the weekend & match of the day?"

"End up at the take away for Siamese Cat?"

"Like Susan George for company?"

"Never give a damn because the Union rules?"

Then You're

## "BACK IN THE OLD ROUTINE"

THE SINGLE  
FROM THEIR FORTHCOMING ALBUM

## "BURNING FOR YOU"

Oyster

polydor

**EVERY MONTH  
— ONLY IN  
RECORD MIRROR**

★ Mouthing off is all part of the game

★ The real louts are always in a minority

★ I wonder if someone might take seriously the idea of a National Rock Theatre

★ There is no truth that David Bowie and I are likely to be married

★ I've sung some insanity in my time

It's ironic we should all be raving about punk rock taking over the world and along come The Muppets and wipe everyone out by going straight to Number One with their album. But in spite of fancying Kermit, I can't help feeling they lack something musically — so new wave still rools OK.

Master Rotten getting harassed and razored is almost like a real life scene from that fabonic flick, 'Clockwork Orange', with the only difference being that the ultra violence is being executed by middle aged muggers instead of 16-year-old droogs. Hippy bashing is beginning to turn into punk persecution as far as this ageing flower child is concerned, and just as unpleasant.

It is frightening that in the seventies there is still an element in our society which comprises of middle aged juveniles who want to play at being 'bovver boys' at the age of 42. The hippies generally only got laughed at for their kaftans and beads but any kid who now wants to wear a leather jacket or an earring is likely to get more than his arse kicked by these thugs.

### Showbiz

I don't subscribe to the mentality who think 'he asked for it' either, because no matter how much the Pistols run off at the mouth I have yet to hear of them physically attacking anyone. No matter how much they might shout about 'giving someone a good kickin' it is basically just talk because they don't do it — it's all showbiz and good for grabbing the headlines.

The papers loved to hear me mouthing off about how I was a 'better guitarist than Hendrix' or a 'greater showman than Townshend' but that is just a part of the game.

What is far more worrying and disturbing is that some of the national newspapers seem intent on



MARC AND SIOUXSIE: she's got potential



# MARC BOLAN

turning the situation into a war between teds and punks, which just does not exist, but if they continue to exaggerate the situation for the sake of sensationalism than it may happen. Some people are just silly enough to start believing in their own publicity.

The majority of the punks are not violent — in fact there is even a slight effeminate thing about some of them. The aggression is just a stance. Look at the old tough film idols like Humphrey Bogart, who used to needle people, but in reality he chickened out of every fight — he hated violence. It's just a stance. The real louts are always in the minority.

The Pistols have become a household name and if they had not things might be easier for them. They are now synonymous with headlines and they've become the current example for establishment versus rebellious youth — the old battle — boring old farts versus callow youth is beginning to get a bit familiar.

I've even heard of one case where a well known journalist wrote a piece for his national newspaper which was considered to be too pro-punk and was turned down in favour of an attacking piece, which was more in accordance with the paper's policy. What they are ignoring is that the Pistols are a reflection of something actually going on and that Rotten's lyrics are about as close to the pulse of what many young people are feeling as anyone is going to get.

'Anarchy In The UK' and 'God

Save The Queen' are going on all around us. Just pick up a newspaper and read about Grunwick, Enock Powell or the Jubilee Celebrations. The Pistols are a bloody good mirror. Anyone who thinks things are not in a mess, just does not look around them.

I love this country but 1984 is getting closer all the time and science fiction is becoming political fact. The Who captured the feeling of a time with 'My Generation', The Stones did it with 'Satisfaction' and 'Marching In The Streets' and the Pistols are doing the same now. So why is this column so full of punk and Pistols again — if you have to ask, you don't know — save a stamp.

### Insane

With Wimbledon and the Australian cricket team over her it is almost impossible not to give it some attention but I have to admit they mostly bore me to death. It takes a star to get me interested in sport of any kind. I become fascinated by a George Best, Kevin Keegan or Ilie Nastase because of their charisma but sport itself leaves me cold.

Cricket has got to be the dumbest game ever. I've watched it all my life and I've still no idea what it is really about. Lots of my American friends like the Ramones ask me about it because they are stunned by the thing when they turn on the TV over here and I have to admit I have no idea how it is played.

There is something insane about

men playing a sport in the middle of summer in woolly sweaters, long white trousers and little hats. All I can tell them from bitter experience at the age of nine, is that there is nothing funny about being hit by a cricket ball in your genitals. The mere mention of Tony Greig and England still makes me puke.

Since the Queen has taken to watching Elton John and even Princess Margaret came to listen to me, I wonder if someone might take seriously the idea of a National Rock Theatre.

It would be great if there were one really first class West End venue where the vast audience for rock music could see the best groups, films, art and fashion which has produced international results. Meanwhile the Old Vic Theatre, with all its facilities, lies empty. Rock has already proved itself to be the classical music of today, why not open it for us?

### Marriage?

Despite all the wild rumours — there is no truth that David Bowie and I are likely to be married with Iggy Pop on a special package, but then again, Floyd proved that Pigs can fly. You can forget about anything you may have heard about the three of us at the Rainbow in August. We could book Wembley Stadium with a bill like that couldn't we?

The pic you see of me on this page is with a little lady called Siouxsie, who was playing with her group called the Banshees at the London Music Machine a few weeks ago when I went along to listen. She does a version on stage of one of my old hits, 'Twentieth Century Boy', which is really interesting and nothing like mine. I thought she was great and it's always a real compliment for someone to take one of your songs and do something different with it. This lady has a potential!

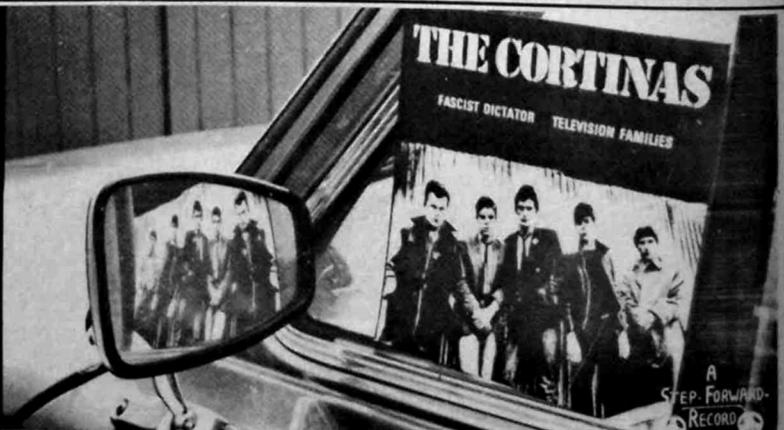
Perhaps you noticed the Beeb were not over anxious to play my last single 'Dandy In The Underworld' and there was me thinking I had been clever by omitting the offending reference to cocaine on the album cut. But someone told me one of their judges had said 'We've been very good to Marc — we always play one in four of his singles'. Such are the mysteries of rock.

Thought you might like to play a little game with me and pick a group you would like to see as a special turn on for one night only. Living, dead or yesterday's news it doesn't matter. Write and give me your line-up and we'll print the best and most original. Here is my thought.

Leslie West (lead guitar), Steve Jones (rhythm guitar), Marc Bolan (vocals) Billy Preston (organ), Chick Corea (synthesiser), Dylan (harmonica), Bowie (sax), Backing Vocals Iggy Pop, Lou Reed, Stereophonic Spitting Sid Vicious and Captain Sensible.

Send your groups to: Marc's Groups, Record Mirror, 1 Banwell Road, London N7 7AX.

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# GOLDEN

**HE'S ROCK'S Peter Pan.** Still a boy wonder at the age of 27, with a face that hardly shows any signs of strain and a smile as wide as San Francisco's Golden Gate.

On stage Peter Frampton may be a demon but offstage he's unassuming, not coming on with the usual hype. He's a realist and a hard worker with his feet firmly planted on the ground. There was a time, not so long back, when he was in debt for a quarter of a million.

"That's about the only time when I really wanted to give it all up," he says. "I'd got a band together and gone out on the road and we didn't make very much money. Believe me, it's easy to clock up such a large debt, even the cost of hiring a van is phenomenal. But 'Frampton' took

## It was a flying visit to Britain for Peter Frampton and Record Mirror was there to catch him

think I'm pretty well balanced. But I went to a concert in New York and this guy started yelling at me because I arrived in a limousine. He seemed to take exception that I was making money.

"I thought we're all given a brain and gifts in one form or another. There's nothing to stop you doing what you want to do if you really make the effort. I admit I'm a capitalist. Like it or not, we live in a capitalist society — it's not really possible to opt out. But I don't think I lead an overblown lifestyle. I have two houses — one in New York and one in the Bahamas. I have a bodyguard but he's unarmed. Often people will come climbing over my walls.

"It's really amazing but some people will even raid my dustbins to see if there's any souvenirs. It's a strange feeling to know that people revere you so much that they'd even take your rubbish just so they can have a part of you."

So what is the reason for the Frampton success? He usually plays to audiences of more than 60,000 and he's worth millions.

"I'm not going to be very helpful, it's a question people keep asking me and I don't really know the answer. I'm a good guitarist and maybe I'm accessible — yeah I suppose I could be a big brother figure. But I'd like to think I'm more than just a pretty face. I seem to attract a wide cross section, in the audience you'll find

young kids and mums and dads. "I suppose back in the early days people were trying to capitalise on my looks. But I've never been in the business to get my face on the cover of a magazine. I'm happy just to be recognised as a good guitarist."

Frampton's manager is Dee Anthony. Apart from the obvious working relationship, they're close friends.

"You might call him my American daddy," he says. "He's a caring manager and he's into the music. Back in the early days there were a lot of people who didn't care about their artists, but Dee just isn't like that. I know I can trust him, I owe him a hell of a lot."

The Frampton piece de resistance was 'Comes Alive'. Was he prepared for its unprecedented success?

"I was amazed," he says. Actually I only thought it would sell around 500,000 but here we are on 13 million. It probably sold because it captured the true excitement of a live concert and that's quite a difficult thing to do. There's an electric feel and if you can capture it it's like nothing else.

"Originally it was going to be a single album, but we played one record to A & M president Jerry Moss and he said where's the other



*My mother wrote the lyrics to my first song'*

off and through the sales of it I was able to pay up."

Peter's talents showed themselves at an early age. While the other kids were playing football he'd sit quietly in a corner of the playground strumming away on his guitar. Pretty soon he was drawing in the crowds.

"I had classical training but often it's very stifling," he says. "It can take away the soul from your music. Someone once said that there comes a time when you've got to get away

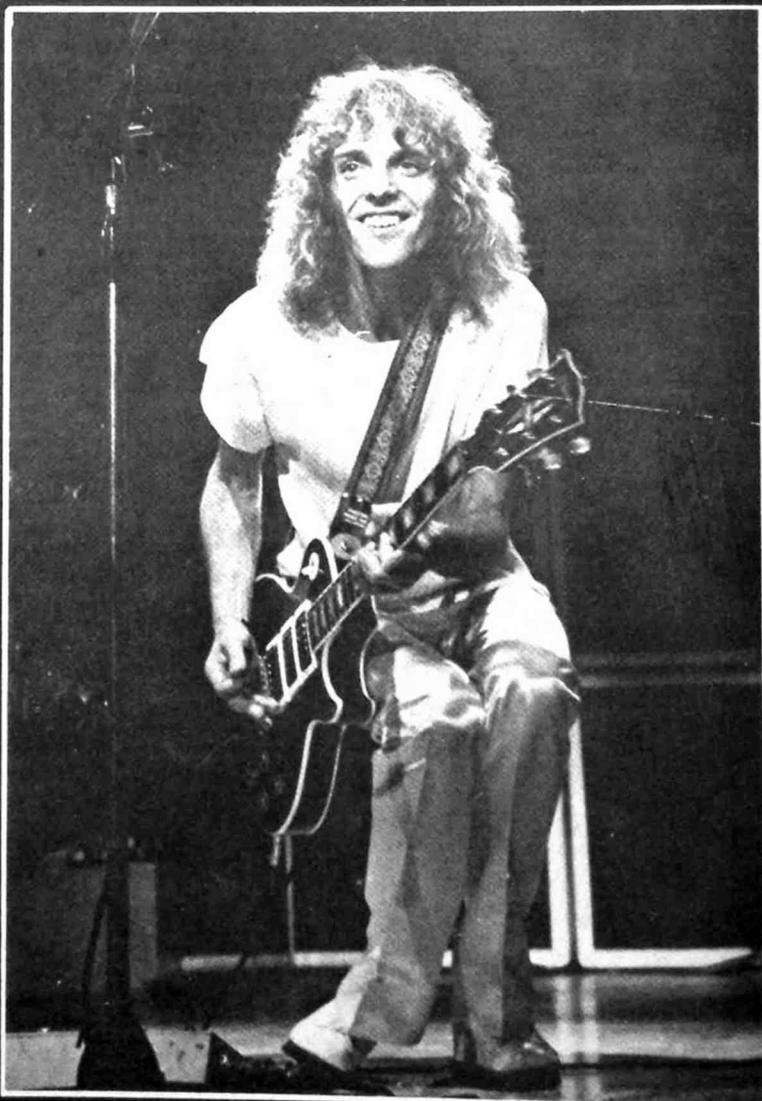


from practising and play. I didn't used to make any money in those days, but I thought maybe I had something."

Later Frampton was to join Mr McGinty's Discoveries. Mr McGinty was deputy head at the school and he teamed Frampton up with a group of girls. Later Peter graduated to the Little Ravens (named after the school crest) and David Bowie was in a band at the same school called 'George And The Dragons'. Peter graduated to the local scout show playing Lonnie Donegan numbers.

"My mother wrote the lyrics to my first song," he says. "She's still a great fan and keeps all the cuttings about me. I don't see myself as ever having a rebellious image. I don't see why you've got to have one to play music. I can't deny that I've been ambitious but I've never kicked anybody in the teeth. I have a theory that if you're nice to people then they're nice back. In the majority of cases it's worked."

"It's very rare that I get annoyed or lose my temper with people, I



# BOY

album? So we had to rush off and record some more, after the majority had been recorded at the San Francisco Winterlands."

Any chance of a second live album?

"No, one is quite enough. I think I'll just let that one stand."

How has the Frampton style changed over the years?

"I've been getting simpler. Dee told me to put the simple ideas down and it's worked. On the latest album — 'I'm in You' — the title song took two hours to write. It's dedicated to my girlfriend Penny and also to the fans. I like to be alone when I write. I'll go down to my house in the Bahamas for two weeks at a time and not even take Penny with me. Then I'll maybe walk along the beach and the ideas will come."

"But I suppose I work best under pressure and I often get things together at the last minute. It's like when I was at school. I'd do homework on Sunday night or Monday morning."

"I've had Stevie Wonder playing harmonica on the album. He's a guy I've always admired, my favourite musician. He's capable of giving so much and covering all fields. I like people who can master different styles. That's why I also like Led

reasons. My marriage had broken up. I was getting pretty depressed, so I thought I'd go for a change of scene."

How about drugs? After all Peter was said to have the archetypal flower-power face.

"No, I've never been a druggie. The reports about people throwing themselves off buildings scared me too much to take acid. I've never touched the stuff."

Peter now has a degree course named after him at a San Francisco College. A & M set up a trust fund in his name and a lucky student gets tuition in music.

"I'd really like to start a school someday or go out and lecture to people on music," says Peter. Stevie Wonder's done it really well."

Peter's briefly in Britain to see his brother get a Bachelor Of Arts degree. His brother wants to design furniture.

"I've already done some interviews, I'm a bit tired," Peter confides. "I'll be touring Britain again in the spring, yes I'm always glad when I come back. Normally when I'm off the road my main occupations are sleeping and watching the television."



Zeppelin, they're able to switch from a heavy style to acoustic songs so easily.

"Anyway I just rang Stevie up and he said 'sure I'll come and play'. During recording, Mick Jagger was next door doing work on the Stones' album and said 'I'm not going to miss a Stevie Wonder session', and so he came in to watch. He also sang on one of the tracks but he's uncredited. We had my three day birthday party in the studio and Stevie bought me a Japanese tape machine."

Soon Frampton will be making the film version of Sgt Pepper.

"I play the part of a guy called Billy Shears", he says. "He tries to get the Sgt Pepper Band back together again. They're building a special village where the action takes place. I've always had an ambition to act but I think I'd be better off on light parts, nothing as heavy as Hamlet."

"I'm a great Beatles admirer, so it's going to be really great performing their songs. I'll be doing numbers ranging from 'Fixing A Hole' to 'With A Little Help From My Friends'. The Bee Gees are also in the film but I'm unsure about the other people, the cast list seems to be changing all the time."

It always seemed strange that such a laid back guy as Frampton should get himself involved with the hard boozin' Stevie Marriott in Humble Pie. They seem to come from opposite sides of the track.

"I think that was one of the strengths of Pie," says Peter. The fact that there was such a mixture and a diverse lot of ideas. But in the end I felt myself getting restricted, my ideas weren't coming through enough, so I just had to leave."

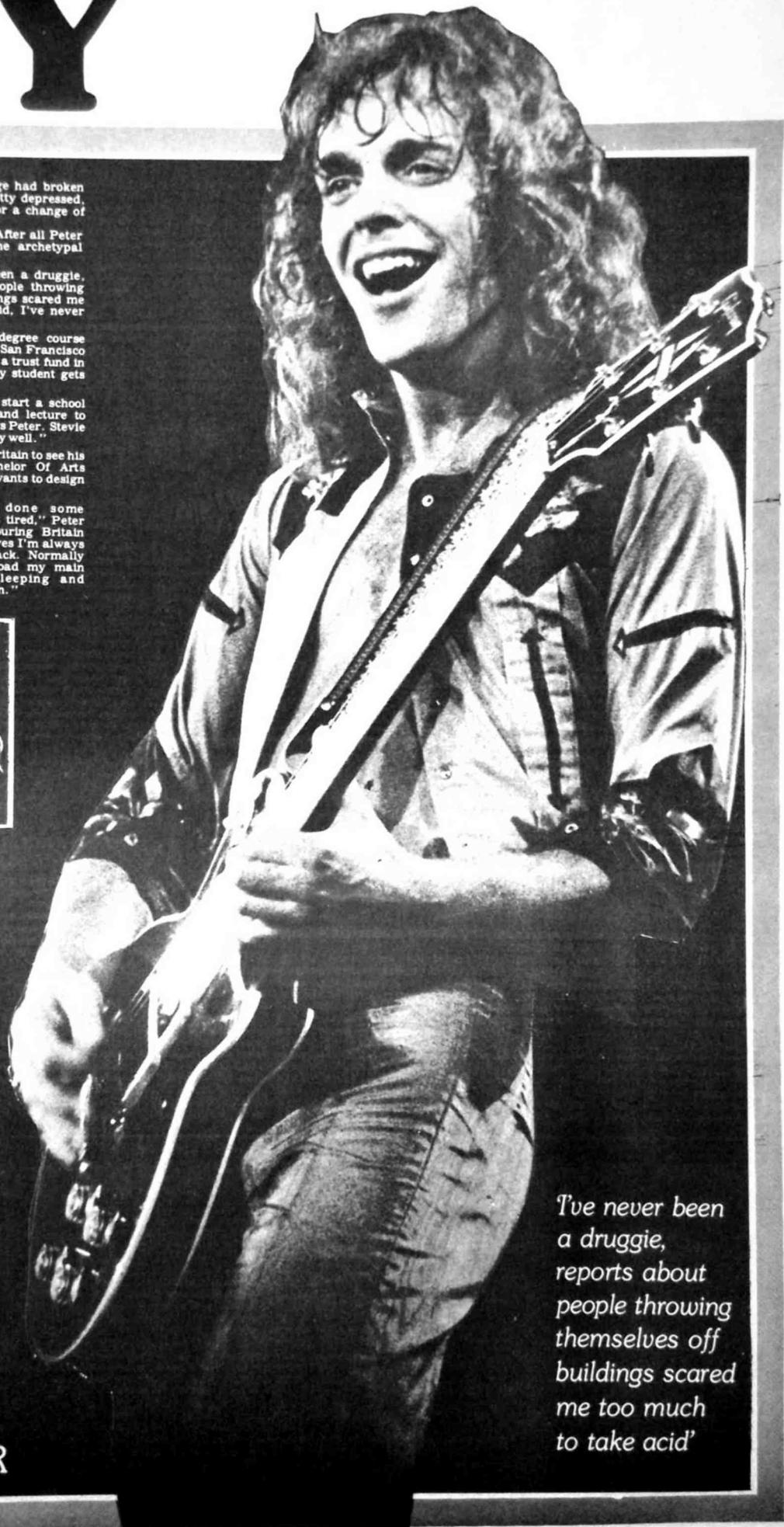
Why did Frampton go to America? "I didn't go there thinking I was going to make a vast amount of money. It was due to personal

by:  
**ROBIN  
SMITH**

*'Some  
people  
will even  
raid my  
distbins'*

Pics:  
**CHRIS  
WALTER**

*'I've never been  
a druggie,  
reports about  
people throwing  
themselves off  
buildings scared  
me too much  
to take acid'*



Edited by  
DAVID BROWN

# Watch out big boys

FOR ALL those of you who are sick to death with the current state of rock music on TV and in the cinema, we have heartening news

There is a company in existence that's doing its level best to provide an alternative to the gross dished up by 'Top Of The Tots' and movie moguls as 'B' features.

Called Rock Flicks it's a four man team based in the old Classic Cinema on London's Waterloo station. Founded just over a year ago they've made films including a half hour clip of the Feelgoods live at Southend's Kursaal called 'Going Back Home', one on the Damned, Graham Parker and Airwaves.

Nick Abson, 30, originally from Brighton, is founder and overseer. He's worked for himself for 13 years, starting as an assistant film editor in a New York advertising agency. From there he went to the city's university to study. After various workaday jobs and experience in most aspects of the film industry he returned to this country in 1970 as an independent film maker.

Starting with "two appalling ads", he made various documentaries, some "pop shorts" - including a couple for "TOTP" -



ROCK FLICKS left to right: Howard Heywood (film editor), Chris (gofor), Angie Sanders (producer) and Nick Abson (boss).

and eventually founded Flicks last year.

Over to Nick on the problems of competing with the 'big boys': "The problems of making these films are mainly threefold. Record

companies never give you enough money to capture an artist's standard of performance. Thus, gimmicks are resorted to and, lastly, most disregard the fact that they're not just cult figures - they're also PEOPLE!

"You've got to go behind the scenes, take account of the different personalities at work within the bands... I'd like to take a camera into bed with a rock star and one of his girls.

"Rock should be projected as a matter of course, not an exception to normal life. That's the trouble with rock operas... all such movies should be as well thought out and executed as Ken Russell's 'Tommy'."

But the great shame is that many of their excellent efforts will never be seen by the general public, as they are largely made for promotional purposes.

Angie Sanders, Rock Flicks producer, gets the last word. "Record companies just don't experiment or take risks. They could get their acts known by showing film at discos, or collaborating with one another and putting on a whole evening of different movies in a town where groups might not usually tour."

SEAMUS POTTER



## ANIMAL CORNER

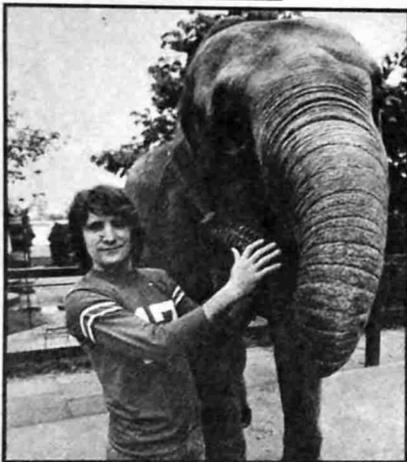
"IT'S FEEDING Time At London Zoo", ran the invitation, "Please join us to meet Gene Cotton and hear him perform 'Me And The Elephant', London Zoo, members' entrance."

The music press came out in force for this gig, including a coachload who had moved on from Alan Price's Jubilee garden party and two writers from the Sunday People looking rather sheepish after their shock horror punk rock expose of the week before.

You see, Mr Cotton, a softly spoken American, has made this record about an elephant and his record company are desperately trying to get it into the charts. They whipped him over from Nashville for a few days' frantic promotion - radio interviews, Top Of The Pops, etc, etc. And then they took him to the zoo to pose with, natch, an elephant.

"I don't think I'll make a record about an alligator," quipped Mr Cotton before he proceeded to sing his way through half a dozen numbers while the assembled scribes chatted amongst themselves, ate and drank or went outside to converse with the monkeys.

Point of fact, Mr Cotton's an amusing dude



GENE COTTON: he's the one on the left

## TRUNK ROCK - NO CHARGE

and Stateside his albums sell 100,000 a time. He toured the US with Olivia Newton John - "great fun, but I had to alter my act. I was told to get my hair cut and not wear blue

jeans on stage. Still, Olivia is now a great performer, I think she must have been through some kind of soulful experience since she first came to the States."

## Good Cod, another whale album

IF YOU were presented with an album carrying such track titles as 'Surrounded By Snoring' and 'Deep Breathing' you might - quite understandably - believe that you were about to listen to something of a pornographic nature. But no. 'Deep Voices' is the long-awaited Second Whale Record.

The first, 'Song Of The Humpback Whale' (Capitol ST-620) was released

in 1970 and more than 100,000 copies. Since humpback whales are the recording artists they receive the artists' royalties, the money going to the Whale Fund of the New York Zoological Society.

The recordings on this album were made by Katy and Roger Payne, mainly off Argentina. The sounds of the whales going about their various and wonderful businesses

were made with the aid of a hydrophone - that's an underwater microphone.

The grunts, groans, roars and snores, particularly on 'Deep Breathing' and 'Drifting Off' make Linda Lovelace seem inadequate.

Buy this album and you'll be helping to save the whale from extinction.

Rock salmon and chips twice please. Place your orders now. JIM EVANS

## Wanna feel drunk

"D'YOU THINK people will pay £1.50 to see the show?" inquired an anxious person from the London Planetarium. We were all buzzing around after the Cosmic Laser concert the other night, knocking back champagne to lighten the head after being dazzled for an hour. Anyway, on thinking over his question, I'd say they might, out of curiosity, but they wouldn't pay twice.

I hope you know what laser beams are, because I'm not too well upon the subject. I'll give you a rough idea of the show though. Laser lights are controlled from a panel, a bit like the usual lighting panel used at rock shows, and patterns and shapes can be made to form above your head, synchronised to the music. Still with me? Good,

because I can't go much further. The shapes are brilliantly coloured and give the impression of being three dimensional.

During the best bits, you get the impression that the shapes are diving out of the sky at you, or that the room is spinning round (it's a bit like being drunk). I don't think they would have had such a good show if it wasn't for the London Planetarium's own special effects.

While it was interesting to watch for a while, I thought it would serve a better purpose as a backdrop for something more concrete - like providing the fancies for a rock show. And if it was shown outside, in the night sky, it would be even better.

But it is cosmic. ROSALIND RUSSELL

## WAVES IN THE NIGHT

CLEVELAND MAY not be Britain's leading cultural centre, but certainly there's punk in them hills.

A couple of weeks back we heard about Blitzkrieg Bop, and now comes Night Class, a five-piece teen band from Stockton.

The line-up: Ian Windcross drums, John Gingell lead guitar, Andy Davis guitar and vocals, Neil Evans on bass and Carl Green on lead vocals.

Up until February this year they slogged around the northern club circuit playing popular material, but took to playing their own music.

Carl Green says of the music: "It's made for people of our own age - the poor, the rich but mainly the average teenager who is sick to death of heavy metal and boring soul music.

"It is an intelligent new wave sound, easy to move to and relate to, easy to remember."

Their songs include 'Suburbia', 'Fabulous Mono' and 'Stuck In A Rut (Again)'. Gigs have included a show in the street and bookings include college, barbecues and clubs.

Another new wave outfit are Defiant, who had teething problems, ie banned from playing because they were punk rockers, etc, but as their name suggests they ain't giving up so easy.

Defiant are Kaye vocals and rhythm guitar, Pape drums, Dj bass, Dok guitar, Dave guitar and a new member Adrian "(48 thrills)" on rhythm.



# PRESS LIGS SPECIAL

SUMMER MUST be coming. The Beach Boys are. To Britain that is, little 'ol England. For an undisclosed fee.

No sooner had the telegram arrived announcing Carl Wilson's arrival in town for a press conference than the grey clouds parted and out popped Mr Sun with a smile on his face.

Its rays penetrated even the darkest corners of the Inn On The Park as the oldest surfer in town announced plans for their festival dates for Britain.

Clad in a baggy khaki jump suit affair, he breezed in with the entourage, with ex-Boy Bruce Johnson tagging along in the shadows.

After announcing the UK dates (see news pages for full details), Carl answered the press enquiries with uncomfortably brief replies.

"We'll be doing old and new songs, and some in between," he declared.

"Yes, Brian is coming. He's bringing a lot of friends with him, as a matter of fact.

"Our economy is kinda wild. It was a big deal setting up the tour. Our expenses I don't know," he hesitated.

"It's a lot of money.

"About half a million dollars," he eventually mentioned.

They will be using about 16 to 17 musicians on stage, including themselves, horn section and rhythm section and they will play "as long as it takes" according to Carl - "usually a couple of hours".

LONDON'S FINE, the sun doesn't shine any of the time and Neil Diamond is looking laid-back . . .

He is, they said, the world's top performer.

The man who earns more in three days than Ol' Blue Eyes does in a week, and not the sort of act you get alone with a cassette recorder. So here we all are holding a Neil Diamond double album, a drink and a plate of poached salmon and asparagus. And there he is waiting to be interrogated by the valiant batteries of the fearless British Press.

Silence reigns. Diamond suggests cracking a few more drinks but cracks a joke instead. The oldest one in the book, all about "that was easy money and I can go home early now". He laughs and lights a cigarette. The Press titter uneasily, look at their feet and start reading the voluminous biography.

Press call for Neil Diamond. Take one.

The formula doesn't vary much at these splendid affairs. The quotes come out eventually with the brave, the prepared or the plain fall - guys putting up the questions for everyone else in the room to dutifully scribble down the answers. No cribbing allowed.

Would they let movie stars get away so easily? Or perhaps they're not such cool customers as the relaxed Mr Diamond.

He does, we learn, believe in love at first sight and is happily married. Both he and his son are also great admirers of the Queen and Buckingham Palace. In fact he was sightseeing in the Mall shortly after arriving in Britain and has started writing a song in which the first line is to be "We're off to see the Queen . . ."

He quickly and jokingly points out that Her Majesty didn't know he was outside looking in.

After dismissing the question about his allegedly vast income - "if I am the highest paid singer in the world that would be terrific, just terrific" - he begins to warm to his theme. The honour of playing Woburn, the next album, a new film project, and what could be an over-riding desire to return to the "simple life".

The non-hostile and uninquisitive audience remain non-hostile and uninquisitive.

We listen as Diamond - his cigarette-smoking voice just the right side of husky - casually expounds. He explains the "planned" withdrawal from the limelight, his recruitment of a time and motion expert to teach him how to use his time more efficiently, particularly for writing songs. The problems too of staging concerts at all with an entourage of 60 people and 20 tons of equipment. Woburn, we learn, was fully reconnoitered by agents and helicopters. It could, he hopes, be one of those "one in four" shows that turn out to be really magical.

He hopes to stay in England for a while and begin recording his new album in London, although he's unlikely to have time to finish it here.

The most enthusiastic moment is reserved for description of his latest film project. Tentatively entitled



CARL WILSON

## Will it be sun city?

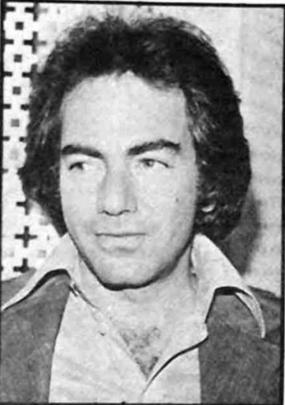
Was he happy with the last album and the critics views?

"I think it was varied. The things we are recording at the moment sound more like the Beach Boys."

Since they are planning to play before 72,000 at Wembley at the end of July could they ensure some suitable warm weather?

"It will be reliable," he asserts.

## Or wet?



NEIL DIAMOND

'Free Man In Paris' it will be directed by William Friedkin, with 'expenses-only' guest appearances from Brigitte Bardot, Jeanne Moreau and Jacques Tati. Diamond will sing and act and play himself "because I've had 34 years of practice at it, and it would be a pity to waste all that rehearsal".

"We're doing it because we believe in it and not for the money involved," he said. "With all that talent working together it's going to be a real challenge."

And so to thoughts of retirement. Often cited for his unpretentiousness he hopes eventually to wind down and adopt a simpler lifestyle while continuing to write and play music. One reporter asking the date of his last concert was told simply: "1980". And where? "It'll be in Moscow . . . so I can bring down Communism with just one act".

The very nice American then suggested that in five minutes we could all break and have a drink and he could get back to his wife. He did, in conclusion, hope one day to play a "round the world in a week" series of concerts using the Concorde, "but the darned thing can't land anywhere!" It will however be flying Neil Diamond back to the States in three weeks time.

Cut to camera call. The Nikons, at Diamond's request, remained silent during the spiel, and now provided the shuttering applause.

That was the gritty-voiced world's richest singer. Did you ever hear about the frog in my throat that made me a king?

The Press got their "Diamond to retire" copy and any brushes he may have had with the dope laws weren't mentioned. And if it does rain at Woburn, Neil Diamond won't have any problem dealing with it. The wetness of the Press questioning will have given him all the experience he needs.

JOHN SHEARLAW

# Think Mink!

Sounds.

# MINK DEVILLE

"... the first thing you should do is scoot round to your local dealer and score yourself a copy of Mink's debut album as soon as you possibly can."

Chas DeWhalley, Sounds.



"... the tightest and best musically organised outfit in the whole of the C.B.G.B's axis... I have a feeling that Mink DeVille could be around long after 'gabby gabba hey' has become the sole property of obscure punk collectors' fanzines."

Mick Farren, N.M.E.

"Willy DeVille writes and sings like Van Morrison, Lou Reed and Ben E. King all rolled into one... And behind him the band struts and swaggers with glorious arrogance... Mink DeVille you're really going to like... I think they're great."

Chas DeWhalley, Sounds.

LIMITED EDITION 12" SINGLE  
SPANISH STROLL  
B/W GUNSLINGER 12CLX 103

album Mink DeVille E ST 11631  
also available on cassette



# Albums

## Winwood shows his colours

'STEVE WINWOOD' (Island ILPS 9484)

I've spent the entire weekend trying to remember whose voice Steve Winwood reminds me of — and to save you similar inconvenience, I'll tell you it's Procul Harum's Gary Brooker. But that's only part of the story. The Winwood album comes three years after the last Traffic album, in which time he's faded quietly from view. His time hasn't been wasted, but neither has he moved very far from the home base. The best track is 'Hold On', co-written by Winwood and Jim Capaldi. It features classic Winwood vocals, subdued and spacey, and the Capaldi influenced listening shows the neat changes in tempo and the subtleties in production. Some of the tracks show a hesitancy, a delicate, tentative holding back as if he sometimes lost confidence, but it doesn't bring the music down, it just makes it more relaxed. Capaldi's presence shines through again on 'Time Is Running Out', where the music leans more towards funk than phased out. The track is a bit like Rufus' 'Once You Get Started', but not very obviously so. Willie Weeks on bass and Andy Newmark on drums work exceptionally well together — in particular on 'Luck's In' where they wove around the keyboards as if they had some kind of telepathic system going. One of the drawbacks of this album might be that people would tend to compare it to Traffic. But Winwood was not Traffic, not entirely, and if that's what you're looking for you're going to be disappointed. But if you listen to this a few times, you'll find the colours come through. + + + + Rosalind Russell

again with 'Never Loved A Woman' gives a subtle reggae treatment and then a clever intertwining of the last two numbers 'You And Me' and 'Stone Cold Sober' into a very effective medley. Musically the band just cannot be faulted. There's some fine guitar from Geoff Whitehorn showcased on 'Pastime Dreamer' and John 'Rabbit' Bundrick's keyboards add a mellow full sound throughout the album. Crawler are about to commence a nationwide tour and if this album is anything to go by they should prove to be an exciting live act. Definitely a band to watch out for. + + + + Mary Ann Ellis

RAY RUSSELL: 'Ready Or Not' (DJM DJF 40506)

In amongst so much weak talent currently being signed by DJM you eventually come across some real talent. Horslips, Joanna Carlin and now Ray Russell. He's one of yer actual unsung heroes. You've probably seen his grizzled features backing the Little Ladies in 'Rock Follies' and he's played with a number of artists including Phil Spector, Cat Stevens and the granddaddy of 'em all, Alex Harvey. 'Ready Or Not' builds from straight funk into a big production number with solid brass backing. 'The Whole Of Tomorrow' is more jazz orientated, a fast theme in which Ray rips through the notes. What stands out on the album is the diversity of styles. An unsung hero gets his dues at last. + + + + Robin Smith

STEPHEN DEES: 'Hip Shot' (RCA APL - 2186)

Daryl Hall had a hand in the production and it's classic white man's soul. What's more, Dees looks like the arch poseur. Every song is a possible winner, with production and arrangements as prelate as a finely cut diamond. Tight listenable tunes that grab you by the ears and won't let go. With such quality it's difficult to pick the best track but I'm in favour of 'Counting On You' superb chorus and rhythmic backing. Making no mistake, Mr Dees is gonna be big — possibly huge. + + + + Robin Smith.

BOXER: 'Absolutely' (Epic EPC 82151)

According to the Press handout accompanying this album the title is derived from a catchphrase in the film 'Rocky', the winner of three academy awards. Unfortunately, I can't see 'Absolutely' enjoying the same success. The fight



STEVE WINWOOD: subdued and spacey

features a bunch of highly competent musicians (the line-up comprises such notables as Tim Bogert, formerly of Beck, Bogert and Appice and Mike Patto of Patto fame) versus very weak uninspired material. The result was a mental knockout for the listener after the first track. All the fast numbers are instantly forgettable. Standard unimaginative rockers featuring inaudible vocals from Mike Patto. The slower songs were no better. The dirge like 'No Reply' will be the answer to many an insomniac's prayer. I get the feeling that Boxer are one of those bands who are infinitely better live than on vinyl. On this showing they could certainly be no worse anyway. Better luck in the next round. + Mary Ann Ellis.

RHEAD BROTHERS: 'Dedicate' (EMI EMC 3180)

If I hadn't seen the list of musicians on the sleeve (and known who they were) I'd have thought this album came out of America. The total sound is completely West Coast. In fact parts of it are so like the Eagles it's not true. The brothers are in fact British and the youngest, Steve, is a talented guitarist. The music throughout is superb. The only thing that worries me is the songs. There's nothing wrong with them, but they are too close to the West Coast block, and the derivations make them sound not entirely original in thought (I'm not saying they ripped them off from anyone). As a first album, it makes a good base to work from, but I don't think it's going to shoot them straight into fame and fortune. It's the

kind of music that takes a bit of building on; it takes time to get word round. There's a lot here, and a lot more to come I think. Listen specially to 'Love Has Its Hour', it's a gem. + + + Rosalind Russell.

LALO SCHIFRIN: 'Towering Toccata' (Polydor CTT 5003)

Film themes are the ultimate in muzak — the sound is totally subservient to the visuals. The result is that, taken out of context and shoved onto a record, they sound a bit pathetic. This latest collection from Lalo Schifrin, of 'Jaws' infamy, shows that theme music appears to be going through a pseudo-funk phase. You know the sound — you've heard it a hundred times on 'Kojak', 'Starsky and Hutch' and all those other cop series too numerous to mention. And now you can hear it eight times more. No, sorry — make that seven. The eighth track is 'Eagles In Love' a fairly standard romantic interlude from 'The Eagle Has

Landed'. The other tracks include 'King Kong' and a number of themes from some films/series which haven't yet reached Britain. And that makes this release a bit pointless, because surely familiarity is the key selling point with this kind of thing. + + Sheila Prophet

STEVEN FROMHOLZ: 'Frolicking In The Myth' (Capitol ST 11611)

Patient: Mr R M Reader. Diagnosis: Insomnia. Suggested remedy: One long-playing record, as detailed above. Dosage: To be taken aurally, every night before retiring. Side two (the up-tempo one) will precipitate drowsiness, while side two should bring on sleep. However, if the patient still has difficulty sleeping, intensive treatment may be taken in the form of repeated listening to track one, side one, 'Sweet Janey'. It's never been known to fail. + Dr R E Viewer

THE CRUSADERS: 'Free As The Wind' (ABC ABCL 5226)

You know those legendary people that are employed in the exalted role of tea tasters. The backroom connoisseurs that can, from the tiniest mouthful of tea, tell you the whole story — where the leaves were grown, what climate they thrive in and how long ago the harvest was collected. They conjure new standards of tea all the time, blending and mixing different strains to produce different tasting tea. Their role is to make sure that nothing but the very best ends up in our cuppa's Well it seems as though the Crusaders have commissioned them to come up with a perfect brew just for themselves. Like all blends of already familiar tea this potent brew brings to mind many others but it is actually unique. When you taste it, you feel at home right away, when you've finished it you feel satisfied but a bit disappointed it wasn't more surprising. + + + + Geoff Travis

GEORGE HATCHER BAND: 'Talkin' Turkey' (United Artists' UAS30090)

More raw meat delivered in the boulder chewing tones of southern man Hatcher, back by his homegrown British band. If follows in the style of 'Dry Run', competent country boogie as popularised a few years back by the likes of the Allman Bros, and the question is what sort of following does that music command today? Well, on stage they cut it okay with Big John Thomas's striking lead amply supported by Phil Swan on rhythm, cutting through some snazzy alternating rhythms, while George kicks dirt on vocals. Their first album was quite simple utilising the band to the best of their abilities, here they bring in backing vocalists and musicians to fill it out. One of the best cuts is 'Black Moon Rising', a single that failed to take off unfortunately, which indicates a limited appeal. Live they're worth trying and they could do better than bring a double live out next recorded at one of their stomping grounds like Nottingham's Boat Club, which would at least satisfy the fans they collected slogging it around the British clubs. It's all a matter of how you like your blues served up. + + + David Brown

SEA LEVEL: (Capricorn Super 2429 150)

Is this new wave music? Should make a splash. On all right — enough of the terrible jokes, and on with the review. This is a surprisingly mellow debut from a bunch of experienced Southern rockers — Jai Johnny Johanson, Lamar Williams and Chuck Leavell are all ex-members of the Allman Brothers Band. And it's Leavell's jazzy-tinged keyboards that seem to be the most prominent instrument in fact, the whole album veers from the cool jazz rhythms of 'Tidal Wave', 'Rain In Spain' and a hideous night-clubby version of 'Scarborough Fair' to the familiar sounds of funky numbers like 'Shake A Leg' and the aptly named 'Just A Good Feeling'. They would well be heading for a conflict between the two directions — only time will tell. But for the moment, it's entertaining first effort. + + + Sheila Prophet

'PEACHES AND HERB' (MCA MCF 2802)

This is definitely the era of new careers for those sixties soul stars who haven't found much success in the last few years. Suddenly we have Joe Tex bumping his way to the top, Johnnie Taylor insinuating his husky sensuality into millions of American homes, James and Bobby Purify have dented our charts, O. C. Smith, William Bell, Joe Simon, Sam and Dave are all on the upswing. James Brown is even back on top of the pile again. None of this revival has passed the commercially astute brain of Van McCoy and he has tried to bring the same injection of good fortune into the reformed duo of Peaches and Herb. Not strictly a reformation though, because although Herb Fame is the same Herb, Peaches is no longer Francine Barker. Linda Green has taken up the name. One thing remains the same though and that is the dominance of their twee vapid harmonies that limited the original duo. I'm glad that this renaissance of sixties soul practitioners has come about, but this set with its nostalgic songs and messages of enduring love adds little value to seventies soul. + + Geoff Travis

MINK DE VILLE: (EMI E-ST 11631)

There's more of the producer in this album

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SMALL FACES: magic still there

# FRESH FACE

SMALL FACES: 'Rock Roots: The Singles Album' (Decca Roots 5)

There's not a lot you can say about a band that has already proved its worth by being such a distinctive part of rock and roll history. The Small Faces were one of the dominant bands of the sixties, the punks of their time. Maybe it's not such good timing that this album should come out while the band is trying to re-establish itself in a new period, but taken on music merit, it is a fine collection of songs. I suppose it is possible that you may not have heard 'All Or Nothing' or 'My Mind's Eye' or any other of the singles that are included on this compilation, and if that's so you should grab this and listen. Because even though it's now history, the songs haven't aged anything like most of the other stuff around at that time. They still sound fresh and exciting. They might not have the impact of a belt in the face (as they did then) but the magic is there. + + + + Rosalind Russell



PATRICK MORAZ: ghostly keyboards

than there is the band. It was very obvious - even before reading the sleeve notes - that Jagger and the Stones have a pretty good cover in Mink De Ville. Then I discover they share the same producer, in Jack Nitzsche. It's not so much that Willy De Ville sounds like Jagger, but his phrasing is almost identical in some songs - especially 'She's So Tough'. He comes in a few bars behind the melody, just like Jagger.

Another thing: This band is supposed to be new wave (may be because they've played at

CBGB's, New York), but they're nothing like any new wave band I've heard - they're much more blues inspired. In fact, there seems to be more inspiration than originality. And although it's a competent album, I can't say it's something I'd recommend. ++ Rosalind Russell

**'THE SOUL TRAIN GANG'** (Soul Train FL 11844)

The Soul Train Gang must be the same people you see on the best American TV soul programme, outdancing the

stars of the show at every available opportunity. If they are, then they dance much better than they sing. In the not too distant future, when we listen to records there will be a video attached, so we can see the performers as we listen. When that time comes this record might have some point, but until that time comes . . . forget it. ++ Geoff Travis

**FLAME: 'Queen Of The Neighbourhood'** (RCA FL 12160)

Sorry, they're just another rock 'n' roll outfit.

Trouble is they're so predictable you can almost forecast when there's going to be a guitar break or a funky piece. Not only that but I can't stand lady singers with gravel voices and Marge Raymond is no exception. On first listening 'Beg Me' sounds interesting but the grooves roughly slip into the type of style you've heard so many times before. At the end of side one the album picks up with 'Angry Times', a funky piece with some excellent guitar. I feel the band could be doing so much more. Better luck next time. ++ Robin Smith

# Sunshine superman

**PATRICK MORAZ: 'Out In The Sun'** (Charisma CDS 4007)

Ex-Yes man makes good, sensation. Must have been difficult capping his last effort but he's done it. The record is more instantaneous than his last waxing but that doesn't detract from its

quality. 'Love Hate Sun Rain You' starts things with a native feel and then Moraz winding through the track like a snake. Definitely worth releasing as a single.

'Rana Batacuda' is more mysterious, ghostly keyboards chattering before some really doomy chords and then the track begins

to soar majestically. Eventually the main theme develops with jungle rhythms, topped by Moraz on piano. Indeed, what stands out on the album is the South American feel on many of the tracks. 'Out In The Sun' captures light and shade. Another successful project. + + + + + Robin Smith

First there was...

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then

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- Laurel & Hardy
- Simon & Garfunkel
- Lennon & McCartney

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HONKY: couldn't afford a shandy

# HONKY: THE BAND WITH SAX APPEAL

"HOW MUCH d'you think we earn a week?" asks Honky's bassist Cliff Barks and vocalist/keyboards Ray Othan.

"About 65 quid each?"  
 "No."  
 "55?"  
 "Down a bit."  
 "35?"  
 "No."  
 "25."  
 "Down..."  
 "15 quid a week!"  
 (They nod.)

Bilmev. They could get more bread working in a doughnut factory. "After we did Top Of The Pops", begins Ray, "we popped down the dole to get our money and the man there said to us, 'Aha, saw you on the telly, superstars now are you. You won't be needing to come here anymore.'"

No they won't, but as Ray points out: "Bloody incredible ain't it? People always think bands are rolling in money. I tell you, sometimes after a gig we wouldn't even be able to afford a pint of shandy."

Times though are a - changing, especially since their debut single, 'Join The Party', an unashamedly disco - funk number with plenty of sax appeal, got into the charts. Now Honky can safely wade ta - ta to the lean 15 nicker days.

The Southampton born / bred / based Honky were formed in 1973 by bassist Cliff Barks who played around with some 15 musicians before he found the Magic Seven (too numerous to mention here but their mothers know who they are).

"There were loads of disappointments in the beginning," says Cliff. "I was near to jacking it in many times."

They were down so long it seemed like up to them and though that much-wanted recording contract kept slipping from their grasp they gigged constantly, which they enjoyed, playing venues as diverse as disco / soul clubs, halls and cabaret.

"We've done the lot," says Ray the frizzy-haired lead vocalist. "Why we've even been on the same bill as a fire eater who is in the Guinness Book Of Records for the longest flame."

"He would have set fire to Cliff's bins if it hadn't been for our roadie. Mind you, he set fire to our roadie but that's another story."

The band have always played soul / funk material even though their personal tastes range from jazz to rock. Could it be because Southampton's Honky got real soul?

"Yeah, course," Cliff affirms. "Southampton's got soul. Jess Roden he's from Southampton and he's definitely got soul."

"Soul," interjects Ray. "Is something you've either got or you haven't got, it comes from deep within you. White people are as soulful as black people, it's just they have a different kind of soul."

They have been compared with KC and The Sunshine Band (make your own mind up whether that's complimentary) and no doubt their moniker will be linked with many soul outfits before the second single is released.

The band themselves though think their inspiration and influence actually comes from the real roots.

"Even when acid - rock was popular," Ray says, "we went back to the roots."

Honky have done a fair amount of tours with established bands, among them Jess Roden, The Fatbacks and the Moments, the latter I heard from good authority were blown off the stage by Honky.

"The audience was really good to us that night at the Moments show," reckons Ray, who when asked about Honky's fans reels off Morphy Richards, Pifco and Electrolux.

At present the band are arranging recording sessions for their debut album, the last three tracks of which will be produced by Tom Bell of the Stylistics fame.

In the meantime Honky's single is hot-footing up the charts.

"Actually, we really wanted to be the first sex group to make the charts," confides Ray, "by appearing nude in the centre fold of Playgirl, but our manager said it was no - go."

They would have shot right to Number One.

by Jan Iles

# Let me tell you Etoria

ONE LISTEN to 'I Can Prove It' and you know that Tony Etoria is blessed with bounce. Five seconds of him in person and you witness that he's got an equal amount of flair. He stands about 6ft 2in with a slim physique, a large metal afro pick dangling from his belt and an irresistible combination of friendliness and charm. He also knows how to tell a good story.

"I'm not sure how tall I am," said the jolly giant. "Once I walked into a room and there were a few girls there. They looked at each other and then said, 'Lie down on the floor. Naturally, I couldn't believe my luck, although I had my doubts. Now, I was wearing some high heels that day and I was about to tell them the golden rule. You know, that once you're stretched out on the floor it doesn't matter how tall you are."

"Get down on the floor," they said. So hoping for the best, I lie down and what happens? One of them pulls out a tape measure and

measures me from head to toe. With heels, I came out around 6ft 2in."

Etoria is an astute Welshman, born and raised in Cardiff. He speaks with the kind of finesse normally attributed to RADA members. No surprises, for Etoria was once a drama student. He's been writing songs for years now.

"My life has gone in two different directions. When I was a kid I could either be black or Welsh. At night, I'd hang out with gangs, get into trouble and be rough. Then by day, I'd be a bit of a snob as I was one of two black boys in my grammar school. Same with musical influences really. My first love was Motown. I'd dress up in a suit, go down the Rank with a cane and hat and be suave and pick up lots of girls. As everyone expected me to be the best dancer, I didn't disappoint them."

But then I heard Dylan's 'Like A Rolling Stone' and became a folk - rock freak. I got myself an acoustic guitar and began writing reams of protest songs. My first gigs were very much in the folk mould, singing about slaves, and sailors and miners and things like that. Then I joined the Casuals, and spent six years doing one nighters and residencies."

At the time Etoria was getting fed up with that, one of his songs made its way to the ears of Ten Years After drummer Rick Lee. Entitled 'The Band Refused To Play' it was recorded by Sassafras, for their 'Riding High' album. The colourful lyrics chronicled the story of a band booked into the wrong kind of gig. Etoria's diversity as a songwriter knows no bounds. While he makes a name for himself as a witty disco soul singer, Etoria plans to wield his theatrical pen around.

"A lot of my lyrics are poetry," he said rolling off one set of clever rhyming couplets after another, "but not all. They takes ages. In pop music, you can switch off between a strong poem or a story or just a song. At the moment I'm working on a New York Darnay Runyon style musical. It'll be one of those rags to riches stories about a crew of characters, among them, the Bump Brothers. I have more ideas than I know what to do with."

That's the reason Etoria's album has been held up. He's handed GTO Records over 35 potential tracks for an album. The company are still wading through them all. 'I Can Prove It' is a three year song from Etoria's overflowing stock.

"We went to America to cut the single. The attitude and charisma over there is amazing. I was just so knocked out by the flamboyance that I don't remember a lot of what was said. They couldn't figure me out. I got comments like 'Gee, you're not like any of the niggers we know'. But said nicely. The hotel staff were out of Uncle Tom's Cabin. 'Hope y'all like your coffee now.' And I kept meeting people who didn't know Wales at all."

"A couple of the cabbies refused to even take my fare. One of them invited me over for dinner to meet his family. I met this one member of the hotel staff who just kept saying 'Oh, y'all have a queen, right? And do y'all have a castle?'. Next time I go back there, I've got to cover the place right."

When I look back on it, my life has fallen into three phases. Phase one was the most honest one. It's where I know I'll head back. When I was an adolescent and I knew three chords on a guitar and everything I wrote was out of the Gilbert O'Sullivan song book. In the second phase, I paid my dues and learned electric. Now I'm right between two and three. This is the big leap. And this is the one I can't muck up."

by Robin Katz



TONY ETORIA: taking giant steps

One - Two - Three - Four - Five - Six ...



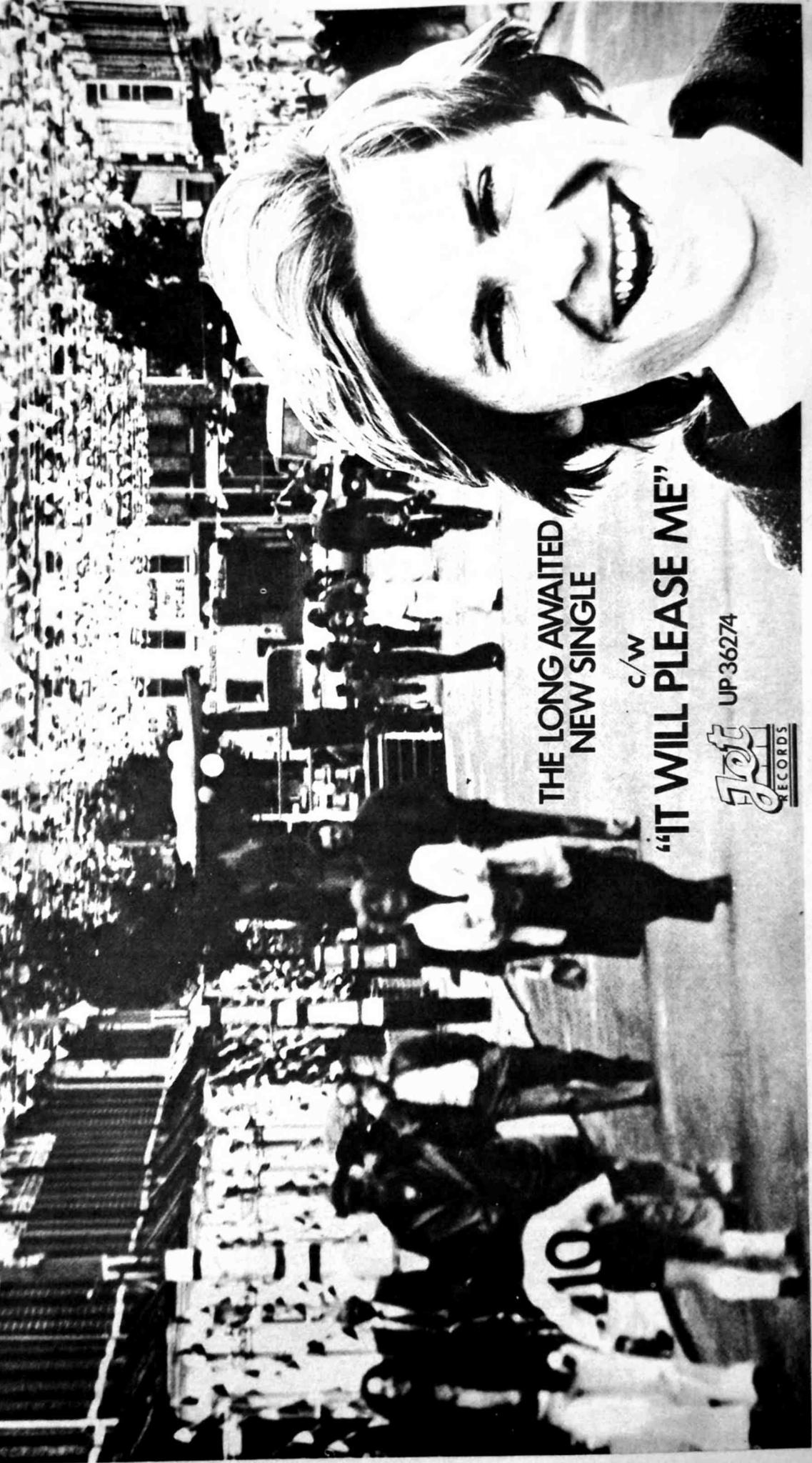
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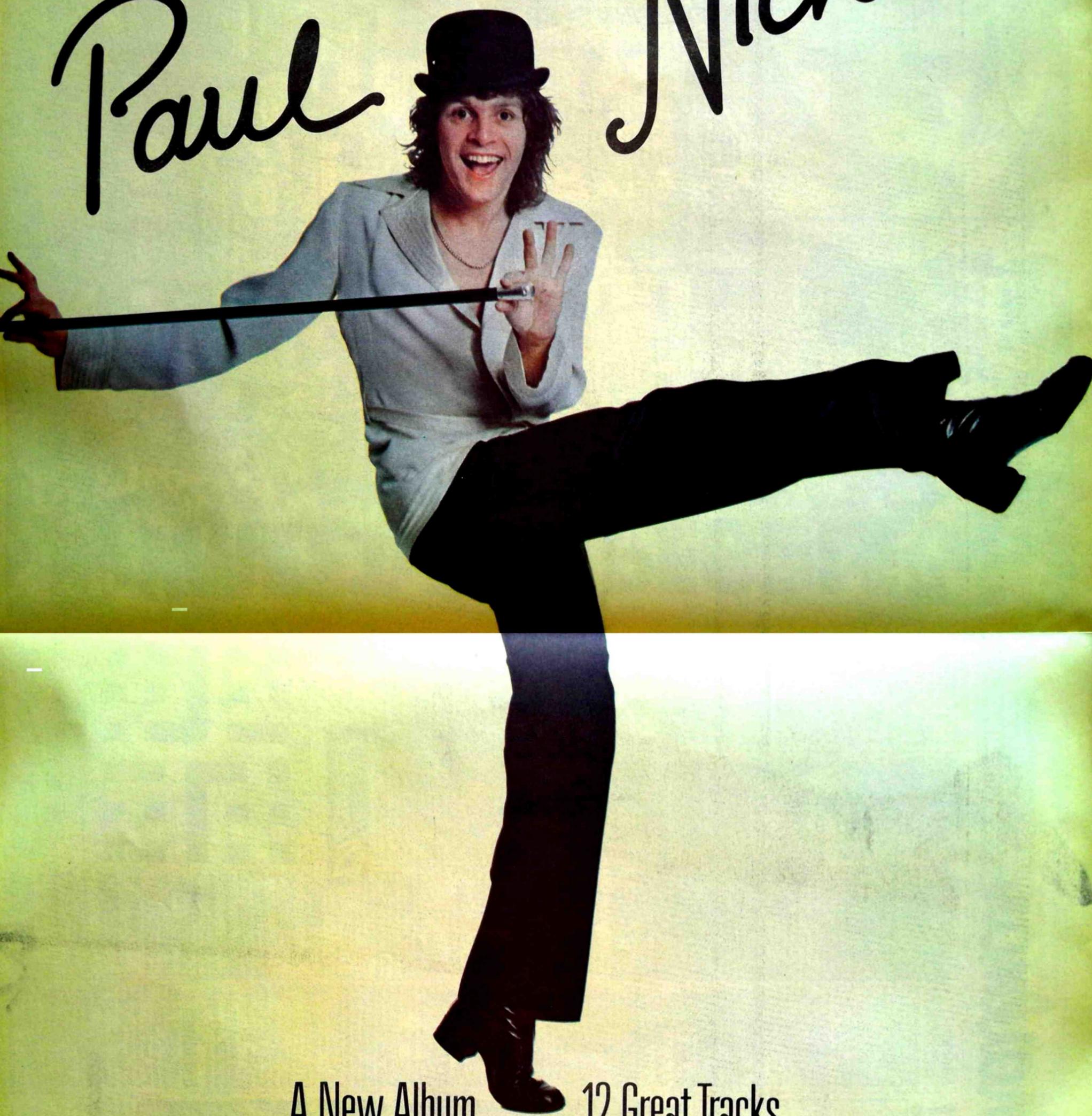
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# Mailman

## BANNED!



## BANNED!



## BANNED!



I FEEL I must write to your magazine about the sad downfall of Radio One. At the time of writing (10th June) the Sex Pistols' single 'God Save The Queen' is number two in the BBC charts and I don't care what the ignorant BBC or the crazy IBA says, there are bound to be a few red faces.

Let me say I don't like punk rock. I don't like the Sex Pistols and I don't like their single, but there are a awful lot of people who do, so let's be fair to them and play the single. I think the BBC and IBA are a bunch of selfish idiots who don't care about the public who are keeping them at the top.

and the DJs they employ are just pure rubbish. They make so many mistakes it's unbelievable. What right have they got to tell us what to listen to? It's dictatorship. With hit singles for Judge Dread, Donna Summer and now the Sex Pistols surely that idiot Tony Blackburn can no longer say Radio One makes all the hits.

So come on stop banning records that we want to hear. The only reason I listen to Radio One is that my radio isn't strong enough to pick up Radio Forth. I'm going to buy a new radio. Frank Talk, Dundee.  
 ● Wonder which is the best local station - any contenders?

### Shock!

THANK GOD!!! For RECORD MIRROR, thank God. I opened my eyes one morning in my local newsagents and saw the front cover dated June 4th (Bolan in crowned glory). After which I placed a regular order for RECORD MIRROR. I find at last someone is taking an interest in Bolan in the modern music media (his column is great). Furthermore in reading this week's paper, the new single gets a great review PLUS in Mailman Samantha and Gall both write in stating views I have strong support for. I'm 19 and have followed Bolan since 'Ride A White Swan'. My life is built on Bolan boogie. Please print my address and ask Samantha and Gall to write to me. No-one round me digs Bolan anymore.  
 Dave Rooney, 213 Kelynmead Road, Kitts Green, Birmingham.

### Scream!

ON BEHALF of all the other loonies like me who rushed out and bought cassette players rather than record players, I would like to scream very loudly at the record companies and shops. Not only do cassettes cost more (one shop in Harlow sells the LP of 'Deceptive Bends' for £2.85 while the cassette is £3.75) but a certain store has knocked 50p off its top 50 records, but only 35p off cassettes. Record buyers often get the songwords written down somewhere and perhaps the odd poster. But cassettes? No way. Pam Riley, Harlow, Essex.  
 ● They got ya taped.

### Horror!

HAVING SEEN Ian Hunter t'other night at Hammersmith - he was perfect (but why so short?) - I suddenly found myself wishing for Mott The Hoople to reform. I know it won't happen but when a band like Mott breaks up it always leaves me sad as though some chunk of you has been cut away by a demon. One can't help feeling what might have been if a certain gentleman had not adopted a 'don't give a shit' attitude. The day Mott died I think a little piece of a lot of people died as well. Do you remember the Saturday gigs?  
 Simon Harding, Boreham Wood, Herts.  
 ● What an old romantic you are...

### Rubbish!

WHO DOES that 10cc fan think he is, saying Rod Stewart is pathetic!! I mean, they didn't even have the guts to sign their name after all these cretinous comments - probably afraid that us Rodites would set on him/her. How many artists have a record in the Top 50 (Number One for four weeks) and two albums in the charts at the same time. Certainly not 10cc. Before you accuse me of pulling down 10cc without hearing their 'Deceptive Bends' or seeing them live, I've done both - and I still

think they turn out the most ear-rotting, tummy churning mindless rubbish.  
 Chick, Horsham, Sussex.  
 PS. Please print this as I eat your page for breakfast.  
 ● Mind you don't cut yer mouth.

### Blood!

I REQUIRE the blood of two earthlings who wrote to RM (June 18th edition). The first being the stuck up Fox fan who called the Strangers amateurs. The second being the person who said all nasty things about our mag and if he/she wants something to wipe his/her rear end with, I can think of lots of unmentionable items he/she can use.  
 Andy Martin, Deeside.  
 ● Your loyalty is touching but your methods a little strange.

### Murder!

EVERY WEEK I read my brother's copy of RECORD MIRROR but this week I was disgusted when I read Sheila Prophet's review of 'Rock Follies 77'. How can she compare Abba with them? Tell that twit Prophet to go and boil her head.  
 N. Hobelay, Water Orton, Birmingham.  
 ● Boll your own - and while you're at it, buy your own copy of the paper.

### Gasp!

PUNK MUSIC is here to stay. If anyone thinks different, they're wrong. The Sex Pistols are great, so 'God Save The Queen' deserved to be a hit. Soon the whole world will be punk.  
 Drew Dickens, Airdrie.  
 ● Isn't it already?

### Filth!

I COMPLETELY agree with the EX-RECORD MIRROR reader who wrote in. I have bought the paper for the past six years and over the past

two it has become very sick, very biased, rude, filthy and disgraceful. Your Help column is only fit for a little girls magazine and as for sticking up for this punk rock. Well, punk rock and Record Mirror should be taken to the nearest ocean and sunk to the bottom of it.

Anti-RM fan, address unknown.  
 ● Tolerant little sod, aren't you?

### Aarrgh!

WHAT KIND of a tone deaf pea head is Gail The Guinness Queen of Oakham? Anyone who finds that dress rag bag of crap 'Dandy In The Underworld' brilliant must be MAD. Eight years ago, Marc was good, bloody good in fact, but now? Marc, whatever happened to the teenage dream?  
 Magenta and Co, Cheyne Walk, London SW1.  
 ● It woke up.

### Sex!

IT BORES me to read letters from people saying they are packing up RECORD MIRROR because of its so-called biasing towards certain types of music. If they just cannot accept the fact that there is other music apart from the guff they like, they needn't bother reading RM anyway. (Down with Sheila Prophet, even if she wears suspenders and stockings).  
 Alec, Brighton.  
 ● How did you know about Sheila's suspenders?

### Sick!

SHEILA PROPHET obviously doesn't know what she's talking about when it comes to Neil Young. Her review made me SICK Mr Young is the best there is when it comes to mellow music. If Ms Prophet can't get herself together enough to appreciate Neil's music,

what the hell is she doing writing a review? She shouldn't even be allowed to write his name down, let alone a review.  
 Biker Chick, Manchester, USA.

● If she didn't write down his name, who else would? On your bike...

### Lash!

DON'T KNOCK David Cassidy's latest single because it took long enough for RCA to release it! It's taken from an album which was recorded last year and so far RCA have released two singles from it. What on earth are RCA playing at? Please tell them to stop messing around and get on things!  
 Dawn Fisher, Lewisham, London SE13.

### Bribery!

CAN'T RM lay off its overexposure of punk? I expect that the majority like myself, don't mind some new wave, but not the amount that Barry Cain or us. It's probably because you can slip these unemployed punks a quick tenner for a two page interview, but you couldn't do that to a quality artist. And tell that Barry Cain he is not as impartial as he ought to be.  
 Geoffrey Page, Thornton Heath, Surrey.

● Payola usually works the other way round, mate, and anyway we don't need to pay anyone to talk to us.

### Scandal!

PUNK ROCK is crap. It's hilarious the way they jump around onstage. The dirt on them must cause lurgies and fleas. Fancy going to a concert and catching fleas. Why don't you put more soul in your comic.

A Punk rock hater who didn't give an address.  
 ● You obviously have a much more fruitful time at concerts than the rest of us.

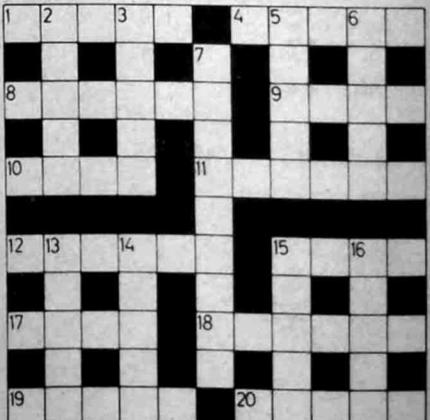
## Discword

### ACROSS

- Accommodation for a chicken (5).
- Tom's name is unimportant (5).
- I reach out for Mr Bell (6).
- Michael was asked to row it ashore (4).
- "Woman Blues" (Jerry Lee Lewis) (4).
- The swearing Mr Davis (6).
- How Elvis wanted to be loved (6).
- Joe Tex won't do it any more (4).
- Magic bird connection here (4).
- Brothers Billy and Bobby (6).
- Cruise man (5).
- It's a roller (5).

### DOWN

- George Harrison's was dark (5).
- Leonard upsets Enoch (5).
- Lab'x taking some remembering (5).
- My baby thinks she is one (5).
- Donna remembers it (9).
- I care about this girl (5).
- One of "B's" group (5).
- "Earth Birth" Paul (5).
- Name that's in line with Dixon! (5).



### LAST WEEK'S SOLUTION

Across: 1 Priests, 7 April, 8 Frank, 9 Disc, 10 Loser, 11 Day, 12 Radio, 14 Ward, 17 (S)Event(less), 18 Asher, 19 Mariana.  
 Down: 1 Paris, 2 Isaac, 3 Softly, 4 Seals, 5 Ray Dorset, 6 Skyriders, 11 Doctor, 13 Dream, 15 Ashra, 16 Lace.

## Blast!

I FEEL I must write to disagree with what Alf Martin said about Cado Belle. How he can say they'll never get out of the second division I will never know. For me this group is the best this country has found for years. In Maggie Redilly they have a superb voice. Behind Maggie is one helluva band with Alan Darby really outstanding on guitar. When Cado Belle hit the States they are going to be bigger than our other superstars.

J. Bruce, Clacton On Sea, Essex.

● But not as big as Alf.

## Vile!

I HAVE been a devoted Bo'n fan for eight years. What with Marc talking about his interest in this so called punk rock I certainly hope he doesn't go to the degrading extreme behaving like these vile punk bands. If Marc has any respect left to his hordes of dedicated followers he will retain his image of a decent living person and not follow the ways of these foul mouthed, troublesome yobs. I as well as many other fans have respected Marc for his peaceful image. I hope he will not become like one of those other louts.

Marilyn, Broxtowe Estate, Nottingham.

PS. I totally agree with what my daughter has written. Punk rock is downright disgraceful and vulgar. D. Cullis.

● How many punks have you actually met?

## Rats!

ON THURSDAY evening on June 17th I settled down in my chair, large boot at the ready, to hurl at the TV when the rubbish came pouring out of Top Of The Pops. However, I was amazed when I saw ELP, Queen (live in the studio!) Tom Petty and the Heartbreakers and the Muppets. Congratulations to the BBC for an amazingly good show (though I suspect we'll be back to normal next week).

F. Clarke, Aylesford, Colchester.

● Normal? What's normal?

## Pathetic!

AFTER READING Sheila Prophet's report in RECORD MIRROR (June 18th issue) about the Sex Pistols' 'God Save The Queen' single we almost threw up at the pathetic comment made by Tony Blackburn (a Radio One DJ!!!) when he said that if people ignored the Sex Pistols then perhaps they would go away. We are not punk rockers, but we do admire the Pistols for expressing their views openly. We do NOT admire Tony Blackburn for being a narrow minded tit. If people ignored HIM, then perhaps he might go away (some hopes!). Two hippies, Birmingham.

PS. We do not admire you



either, due to your boring sarcastic remarks and we think you'd look vile in a Kermit the Frog T shirt.

● My razor sharp wit is just too much for you - and I look wonderful in my T shirt.

## Revoluting!

I AM writing this note to inform you that after many years of reading Record Mirror, the paper has degenerated into a childish load of nonsense with little information of value, interviews with obscure artists and no longer justifies my buying it. Your current obsession with punk rock overshadowed all the features - the cover of June 11 is revolting - and the paper no longer has any news or views of interest.

Both my sister and friends who used to read RM have discontinued their orders because of its childish boring content. The RM in its present form revolts and disgusts many pop followers. It has lost its appeal and lowered its high standards. My patience is worn out. You only have yourselves to blame.

Mr. T. A. Gibbs.  
● My patience is wearing a bit thin too...

## Vomit!

NO WONDER Johnny Rotten is always sick. The BBC makes me sick. Banning a brilliant record just because it's so called bad taste. They will be banning my old woman's cooking next. More punk in your publication, it's number one for me.

Yours, Sid.  
● Vicious!

## Exposed!

I THOUGHT I'd better write and tell you Record Mirror is brilliant. It's the first paper that's written the truth about

the new wave groups. All those stupid pseudos that complain about the punk scene lose me. They don't know the first thing about punk and I'm sick of people banning brilliant records and creating pathetic rumours. The Sex Pistols don't need those idiots. Long live punk!

Lyn Votier, Mitcham, Surrey.

## Awful!

IS SHEILA Prophet mixed up? When writing about Rock Follies she says how awful the lyrics are, but at least they state something which is better than some of the lyrics in 'God Save The Queen.' Perhaps she'd better read what she writes!

Steven Monk, Marlow Bottom, Bucks.  
● Have another read yourself sonny. Nowhere did I say the lyrics were 'awful.' Next time, think before you write! - SP.

## Death!

RECORD MIRROR is great, but reading it will probably mean I'll die young. Cos, first there's the Page 3 girls, then the news - then the reviews which I love. And I have just killed my three goldfish (I drowned them). Finally I'd like a date with Sheila Prophet or Margaret Thatcher.

Stephen Fender, Farnham, Surrey.  
● You could die sooner than you think...

## Naughty!

AFTER GOING to see the Radio One Roadshow the other week, I found Tony Blackburn is not as big headed as he is on the radio. He made himself very popular with the he crowd and most of his jokes had double meanings which he isn't allowed to tell on the air. So before you judge Tony

## Ogle!

NOW THAT Blondie have gone home it should be obvious to everyone that the band was just a big hype. I think that Deborah Harry was a nice looking chick (I don't deny I ogled like everyone else) but what about the music? The rest of the

band was lousy and they haven't left us anything to remember them by. It's about time you lot stopped going mad about a current craze and making it big before it's got anything substantial to back it up.

J. Thompson, Liverpool.

● If you got a good ogle, you got your money's worth - why complain?



DEBORAH HARRY: you've had a good look, now go away

Blackburn as a f---, see him in real life first. Melanie Cree, Amersham Hill, High Wycombe.

● I've thought about it for an hour, and I still can't make out what a f--- is...

## Leather!

I DON'T care what anyone says, after seeing the picture of the one and only Sheila Prophet on Page 3, of RM June 11, I think she's gorgeous. What's more I totally agree with anything she says about the plasticated lot called Abba. Anna hasn't got anything on Sheila's look.

Ian Ringshaw (a devoted Sheila Prophet fan), South Ockendon, Essex.  
● Had your eyes tested recently?

## Slam!

I'VE JUST about had a gutful of your paper's pathetically sarcastic remarks and reviews concerning the girls of Rock Follies. So Julie Covington has had enough of stardom. What the bloody hell has it got to do with you or anyone else? Then a few weeks ago Sheila (The Sod) Prophet claims one of the best albums for months

'Rock Follies of '77'. What's up Sheila - jealousy? And then to top it all your decrepit cartoonist writes a bloody corny, nasty strip about them. It seems to me that unless someone spits, swears and vomits on the public, you've got no time for them.

Barry, Glamorgan.  
● That's why we have such a lot of time for you dear heart. And that £10 bet? Silly boy, you shouldn't bet with us.

## Splat!

SO ROSALIND Russell thinks the Glitter Band have had their day, does she. Maybe as far as you are concerned but not as far as we are. Everyone has a bad patch as far as records go, but they come out of it eventually and the Glitter Band are no exception. Also they have taken steps to change in the past year and they will be back because they are talented.

Gary Evans, Barrow In Furness, Cumbria.

## Murky!

I AWAITED the release of the U Boat album after



you'd given it a four star review - I waited for two weeks and saw the ads 'Now Surfacing' in RECORD MIRROR. Eventually I bought the LP and all I can say is why didn't you give it five stars? And why hasn't this group sailed into the big time yet? I think it should be your job to do something about it, instead of pushing punk rock to its limit. It's a great pity we don't have more groups like U Boat.

Jim The Muscle, Leeds.

● Er, exactly how big ARE your muscles?

## Probe!

I'VE TAKEN precious time off learning for my 'O' levels to write this letter so you had better print it. I don't think that 25 lines of words which said nothing about the Kiss album did any justice at all to 'Hotter Than Hell'. What sickens me more is the ignorance of DJ's like Noel Edmonds and the rest. They all make me sick because they will just not play Kiss singles. WHY NOT? Martin Phillips, Birchgrove, Swansea.

## What a Scorcher

"JOHN," DR. Williams my psychologist, said to me last week. "I think the time is now ripe for you to tell RM readers about your little peculiarity". I nodded and went back to smearing cooking fat on my body. Ten minutes later I had covered myself in breadcrumbs, put a sprig of parsley on my head - and sat down at the typewriter:

'Briefly, I am a rock and roll fan of 23 and very unhappy. I live alone, do not go out much, so I do not meet many people, except at the fishcake factory where I work. My problem is that I think I'm a piece of ROCK SALMON!

Honest, no kidding, I know it must sound odd, but what can I do? I have had this problem since I was a schoolboy and made by my mother to eat lots of fishpaste sandwiches - salmon and shrimp, mostly.

Or maybe it's my own fault for nothing too many Bird's Eye fish fingers when I was a student at Grimsby University, anyway I am totally convinced I am a piece of rock salmon - this, alone, should make this letter worth publishing!

But, to get back to what's going on... I switched on the gas, then climbed into the frying pan and shook hands with half a tomato who had just arrived. "Excuse me, pal," I said, "I'd like to know what you think about the lack of rock and roll records on the BBC playlist?" He placed his thumb against his right nostril barrel and blew a cloud of pips into the melting fat. "Very fishy," he said with a soft Jersey accent.

And now, folks, I really must say goodbye. The fat is starting to sizzle, despite the low gas. Wow, I'm cooking, I'm already brown on one side and - Arrrrrrggghhh!

Don't forget to mop up the tartare sauce with a piece of bread.

John Alexander, Middlesex.

# A test is the first step

Both my sister and best friend think they are pregnant. And although they've given the problem a great deal of thought they've come to the conclusion that they can't have a child. Recently they went to a party which turned-out to be a mini orgy, they were both given some kind of dope and can't remember what they did or who they went with. I know this sounds far-fetched, but it's true and I just want advice. My sister is 14 and my friend is 17, by the way.

Both our mothers are separated and mine is living with another man, who is both arrogant and self-righteous. You probably think we're wrong in not telling our parents but we would still come to the same conclusion in the end. So we would like some information on abortion. If they couldn't have one on the National Health, could they get one privately? If the worst comes to the worst, a friend of mine knows where you can get them done illegally. Neither of them feel exactly great about stamping out a life, but they think that this is better than having an unwanted child. I've been unable to find out about pregnancy tests as the only local telephone number has been changed. Polly, Huntingdon

● If your sister and best mate have missed one period or more they must accept that they may be pregnant and arrange to have a conclusive test as soon as possible. The sooner they know whether or not they're pregnant, the sooner they can decide on what they want to do about it.

A test can be arranged with a GP, the nearest Family Planning Clinic, (Huntingdon 57287), or the

Cambridge Advice Centre (Cambridge 35003). If you can travel to Cambridge, the centre will be able to offer practical long-term help as well as advice in a friendly and informative way. And its doctors will keep any visit in complete confidence. Cambridge Advice Centre is at 33 Clarendon Street, Cambridge.

Tests may prove positive, if so, the only safe way to end a pregnancy is to seek qualified medical help from a doctor. DON'T consider an illegal or self-induced abortion.

How does a girl get an abortion? Legal abortions are available free of charge on the National Health Service or privately, in which case the doctor will refer you to one of the non-profit making charities, £70 is their average charge or a private clinic, which will be much more expensive.

The 1967 Abortion Act says that a woman has grounds for an abortion if 'two registered medical practitioners are of the opinion, formed in good faith, that the continuance of the pregnancy would involve risk to the life of the pregnant woman or of injury to the physical or mental health of the pregnant woman or of any existing children of her family greater than if the pregnancy was terminated.'

Which means? The final decision rests with the doctors she sees. A family doctor or advice centre specialist will take into account how sure she is about wanting an abortion, where she lives, her age and financial situation, who she lives with, and, especially important, how many weeks she has been pregnant. If she doesn't like the decision she can go to another doctor.

# HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

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

# Lacking confidence

Whether a NHS operation is available will depend on the facilities at her local hospital. No matter how sympathetic a doctor may be, if the hospital is understaffed and overworked he/she will refer for private treatment. Only 50 per cent of all known unwanted pregnancies are terminated on the NHS every year.

The National Health Service is reluctant to operate on anyone who is over 12 weeks pregnant, but the British Pregnancy Advisory Service, a non-profit making concern will terminate pregnancies of up to 16 weeks. The earlier the abortion, the simpler it is. As your sister is only 14, and if she is pregnant, your mother will eventually be involved in the final say, as one parent must agree to an abortion if a girl is under 16 years of age.

Other readers who may be faced with a similar problem and don't want to contact their GP, or have done so, with little result, can approach the following organisations from any part of the country: British Pregnancy Advisory Service, (01 222 0885), Brook Advisory Centre (01 580-2991), Family Planning Association, (01 636 7866).

WHEN I was at junior school I was always called a poof and it has always made me self-conscious about myself, even though I know I'm no poof. I'm almost 18 now and last year I joined a tennis club. That lasted only three months because the members always criticised my game and I got so nervous that I couldn't hit a ball straight. Then I joined an athletics club and got on well with one girl there but now she has cooled off and hardly says a word. I have always thought myself a good runner, but when I go to my club I see better runners and it puts me off. How can I overcome my shyness and lack of confidence? Andrew, Leicester

● Seems like you're unsure of whether you can cope with things you attempt, and, because you lack confidence, you don't succeed as well as you should. Then you lack confidence even more, and so on and so on. So how do you escape the vicious circle? Bear in mind that your main interest, sport, is an extremely competitive area, even for the amateur. But while you may not be as good at tennis or sprinting as some people, you're still better than others. Maybe you're setting your aims too high, and expecting too much to happen in too short a time. The same applies to getting to know people - including girls.

As a first step in making tracks, start with simple targets like saying hello to a girl you've always wanted to speak to, or playing tennis with someone you know you can beat hands down. Next step, bigger things, stage by stage. You're aware of what you want, go out and get it. Ain't no - one else can do it for ya!

# PHONE-IN INFO

PLEASE could you print the phone number of the Gay Extension? I am homosexual and need someone to talk to. Peter, Leyland, Lancs.

● Sorry, if you want an extension you've come to the wrong place. But if

you mean the phone number of the Gay Switchboard - the help, advice and info service run by gay people for other gay people, your nearest hotline is in Manchester. Ring 061-273 3735 any evening between 7 and 9.30 pm. Alternatively, the original London based switchboard is at 01-837 7324.

# 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.



## Hall and Oates

COULD YOU give me a list and catalogue numbers of the albums Hall and Oates have available on RCA and Atlantic? Also a list of their singles available on RCA.

Dave Heatherington, Oxford.  
● Albums: 'Daryl Hall and John Oates' (RCA APL 11144), 'Bigger Than Both Of Us' (RCA APL 11467), 'Whole Oats' (Atlantic K 50308), 'Abandoned Luncheonette' (Atlantic K40534), 'War Babys' (Atlantic K50088), 'No Goodbyes' (Atlantic K50347).  
SINGLES: 'Sara Smile' (RCA 2653), 'Gino (The Manager)' (RCA 2684), 'Rich Girl' (RCA 2757), 'Back Together' (RCA PB 9063).

## Peter Frampton

COULD YOU please give me the address of the Peter Frampton fan club?  
C. Peace, Yorkshire.  
● Write to PO Box 104, Cambridge.

## Sex Pistols

COULD YOU give me the names and ages of the Sex Pistols and the instruments they play?  
Shaun Harris, Wolverhampton.  
● They are Johnny Rotten 21, lead vocals; Steve Jones 20, guitar; Paul Cook 20, drums and Sid Vicious 20, bass.

## Pink Floyd

COULD YOU please tell me if the picture on the front of Pink Floyd's 'Animals' album is Battersea Power Station?  
Barbara Newton, Peterborough.  
● Yes it is.

## Dana

COULD YOU give me Dana's real name and also the address of her fan club?  
Derek, a Dana fan.  
● Write C/O Graham Martin, 15 Sutherland Drive, Wombourne, West Midlands. Dana's real name is Rosemary Brown.

## Jan

COULD YOU give me the names and ages of the Jan?  
Paul Stevens, Lincoln.  
● Paul Weller 19, guitar; Bruce Foxton 22, bass; Rick Buckler 22, drums.

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RM14		

 LG195 Eagles	 Q2217 E.L.O.	 Q2223 Elton John	 Q2207 Yes	 Q2017 Chicago	 Q2261 Stones
 T2027G Can't Get Enough	 T2045G Handle With Care	 T2007G E.L.O.	 LG10 Evil Woman	 Q2248 Rod Stewart	 Q2202 Led Zepplin
 Q2216 Bad Company	 Q2214 Eagles	 J2212 Wings	 Q2220 Frampton	 Q2211 Kiss	 Q2219 Beatles
 LG158 Bang	 LG116 Organ Player	 LG136 Hot Stuff	 LG134 Hot Chocolate	 LG171 Queen	 LG199 Rush Code No. RM14

Trade and Export enquiries welcome for loose transfers or complete garments

# Some come sooner, others later

IN WHICH 'Beat Instrumental' (incidentally reaching part 11 of 'The Story Of Lennon & McCartney') goes blind and the 'Daily Mirror' goes ape. Further embellishment seems a little unnecessary at this very magical moment.

## BEAT INSTRUMENTAL Songwriting & Recording

### Editorial

You would have had to go blind, as the perfect lady once said, to have missed the mountain of column inches devoted to 'punk rock' which have filled the pages of many respectable music papers. Outlandish names, questionable behaviour, ability to kotch on carpets and mindless sound have been given more space than perhaps they warrant, although it is not Beat's place to pass judgement on the editorial decisions of other publications.

In our own case, though albums and interview offers have been flooding in, we cannot reconcile the musical content of 'punk' with Beat's longstanding stance as a 'serious' music paper. As a magazine ostensibly written by musicians for musicians, we will be unable to allocate editorial space to punk unless in our opinion a band comes up with some worthwhile musical ideas.

The essence of punk lies in areas outside Beat's jurisdiction, in its vibrant aggression onstage, in its occasional sincere efforts to stir up the establishments, but no (so far) in the music itself.

We find it unfortunate that the term 'punk' has been superseded by 'New Wave' whose umbrella casts a longer shadow and definitely includes many sincere and capable new bands — Tom Petty for example, to whom Beat will be talking in our July issue.

Perhaps the last word should be left to the manager of the Clash when approached by Beat in an attempt to set up an interview about music: "We know nothing about music. If you want to know about music, ask Miles Davis or somebody like that. We're all trying to find out what it is . . . it's something to do with seven notes, isn't it?"

THE CLASH  
CBS 82000  
Sorry boys, this is a music magazine. Teach Yourself Infantile Brain Damage is ten floors down — out the window.

# DAILY MIRROR

## MIRROR COMMENT

# Punk future

IT'S not much fun to be young today. If you think otherwise take a look at yesterday's jobless figures.

In a single month 104,000 school leavers have gone straight from their classrooms to an idle and purposeless life on the dole.

That's equal to the entire population of a city the size of York — and the year's main exodus from school is still a month away.

Is it any wonder if youngsters feel disillusioned and betrayed?

Is it any wonder if they turn to anarchistic heroes like Johnny Rotten, the punk rock singer slashed in the face with a razor the other day?

Punk rock is tailor-made for youngsters who feel they have only a punk future.

Some gain places on Government

"work experience" schemes where they are paid to watch others working. It's better than nothing. But demoralising just the same.

Others plan to stay at school to better their qualifications and job prospects. But hard-up parents cannot keep them and they drift onto the dole to help meet inflated family grocery bills.

### Bitter

Those who work hard and pass their exams, those who train to be teachers, are just as likely to be denied work as those who do not.

In the plight of the young, Britain is now beginning to reap the bitter harvest of inflation.

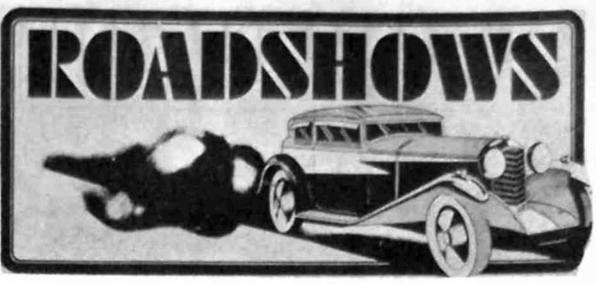
A brave new generation of talent and purpose is turning sour before our very eyes.

EUROPE'S No 1 DISCO SINGLE  
"NON STOP DANCE"  
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DeWaar



from the Gibson Brothers

# Genesis bring life to the condemned cell



## ARCHIE BELL AND THE DRELLS London

THEY USED to call Joe Tex the rapper, but he ain't got nothing on this man Archie Bell. He probably raps his way through the family breakfast with the same ease and humour that he takes the middle of every song to tell us how it is, seen through the cheekily humoured eyes of Archie Bell. It goes something like this.

The band set up a definitive Philly dance groove. The groove that takes you through, 'Tighten Up,' 'I Could Dance All Night,' 'Here I Go Again' and 'Everybody Have A Good Time.' In other words we are talking about some of the greatest dance music that has ever been laid down.

I know these boys are from Texas but this is Philadelphia talking to you now. They sing for real too with great soul and conviction and most of all with so much fun and enjoyment, you just can't help enjoying the sheer fact that these outrageous guys in some of the tightest trousers you have ever seen, are just digging the whole thing so much.

In the middle of every dance song, Archie tells the band to bring down the groove a couple of notches and starts to rap to us. 'This is for President Carter who likes peanuts,' Archie Bell jokes, dances, performs a brilliant robot dance routine with one of the Drells acting out a robot man trying to pick up a woman. The moment when the two men embrace is really touching and it wins great applause.

The pacing of the show is perfect, with some great ballads between the dancers to let the boys really let the soul do its work. By the end and their greatest record 'Let's Groove' they had fulfilled all the promises that they make in that song. Everyone had more than a good time. GEOFF TRAVIS

## GENESIS Earls Court

AH JOY. One of the truly great bands returned to punk infested London. Genesis, the five gentlemen of rock, whipped up a storm at Earls Court before quietly slipping away into the night.

On a stage crammed with lights they inspired and soothed for over two hours. 'Squonk' started the proceedings and true to Earls Court form, the sound was appalling. Fortunately Tony Banks managed to fill out the sound with some swirling keyboards, that towards the end, sounded like a mighty church organ.

"Not every day you get to play in condemned buildings," quipped Phil Collins. The guy is a real showman and the acting world's loss is our gain. With the departure of Peter Gabriel he's somehow made the band more accessible and human on stage. I found Gabriel's costumes often a little too scary.

The sound settled on 'One For The Vine', featuring the first of the stage effects, a dazzling laser (?) beam that flashed across the stage. Collins' powerful vocals gave way to lulling keyboards. The song ended on some lingering notes. 'Robbery Assault And Battery' featured Phil dressed in coat and flat cap. It started jauntily and almost innocently, becoming heavier at the end.

'Carpet Crawler' featured a tasteful vocal duet between Rutherford and Collins - an infectious chorus that built strongly, backed by trickling keyboards. 'In That Quiet Earth' featured smoke and a battery of lights. Sometimes Genesis have been criticised for going over the top on effects. But like the man says, it's tasteful and used to maximum effect, often when you're not expecting it.

Back to classic Genesis with 'I Know What I Like (In Your Wardrobe)', the freak hit of a



GENESIS: fantasies and dreams

few years back with surrealist lyrics. It's the curious Indian type beat of the drums and the high chant that always makes the track and the atmosphere was captured perfectly on stage. Phil Collins ran about like a demon,

hitting a tambourine with his feet and hands - a riveting spectacle.

The 'Eleventh Earl Of Mar' followed with a big spacey theme and drummer Chester Thompson was at his most outstanding. Throughout the number

ran the engaging hook line by Tony Banks. Naturally the melterwork of the evening was 'Supper's Ready', Collins never sounded better - capturing the same haunted feel in his voice as on record. A song of constantly changing moods, highlighted by the ebbing and flowing guitar. But the supreme moment was the gentle melancholy theme before the blast of sound on 'Apocalypse In 9/8'. Collins stood at the side of the stage bathed in an eerie light as the song built towards the final climax.

On every Genesis song, you'll find a mysterious quality - the stuff of fantasies and dreams. They put on a well-balanced show with hardly a fault. ROBIN SMITH

loud rhythm beat.

So with another certain hit single - 'Love Is A Wonderful Thing' - The Thing will keep increasing pressure to stick to the bread and butter pitter-patter music.

A great pity because they are more than just a good harmony unit. Their backing musicians including Victor Linton on lead guitar and Peter Nelson on keyboards, could blow a good many blues and rock bands offstage without breaking sweat. But until the audience start treating The Thing as being something more than a living disco we will never hear the REAL thing. CHRIS RUSHTON

## IS THERE AN EMERGENCY?

### THE POLICE London

"WE ARE not a punk band, right," drummer Stewart Copeland was adamant before Friday night's gig at the Marquee.

And, yes he is right they are no new wave wagon band, but they are fast and furious. Fast and furious AND loud. At times a fraction too loud.

The people who had pogo danced to The Lurkers, mainly stood and watched a set that was steaming along at 100 mph plus.

A three-piece, Police have some of the feeling that the big trios of the sixties - Hendrix, Cream etc - pile drove into their music, but now several years later something else is required, more social commitment and if possible an extra push of speed and energy. The Police are about half way there now, and show little sign of letting up.

Stewart Copeland, vacationing from Storm Air, is strictly in command, building up a fervor for the bass and guitar players to work around. Guitarist Padovani provided some meaty riffs, and solo excursions, but the main centre of attention was perhaps bass player Sting, clad in just a pair of dungarees, craning his neck as he swung round to the microphone.

Their material is distinct but undistinguished. Typical is their single 'Fallout' with an interesting point to make but not really making it clear enough.

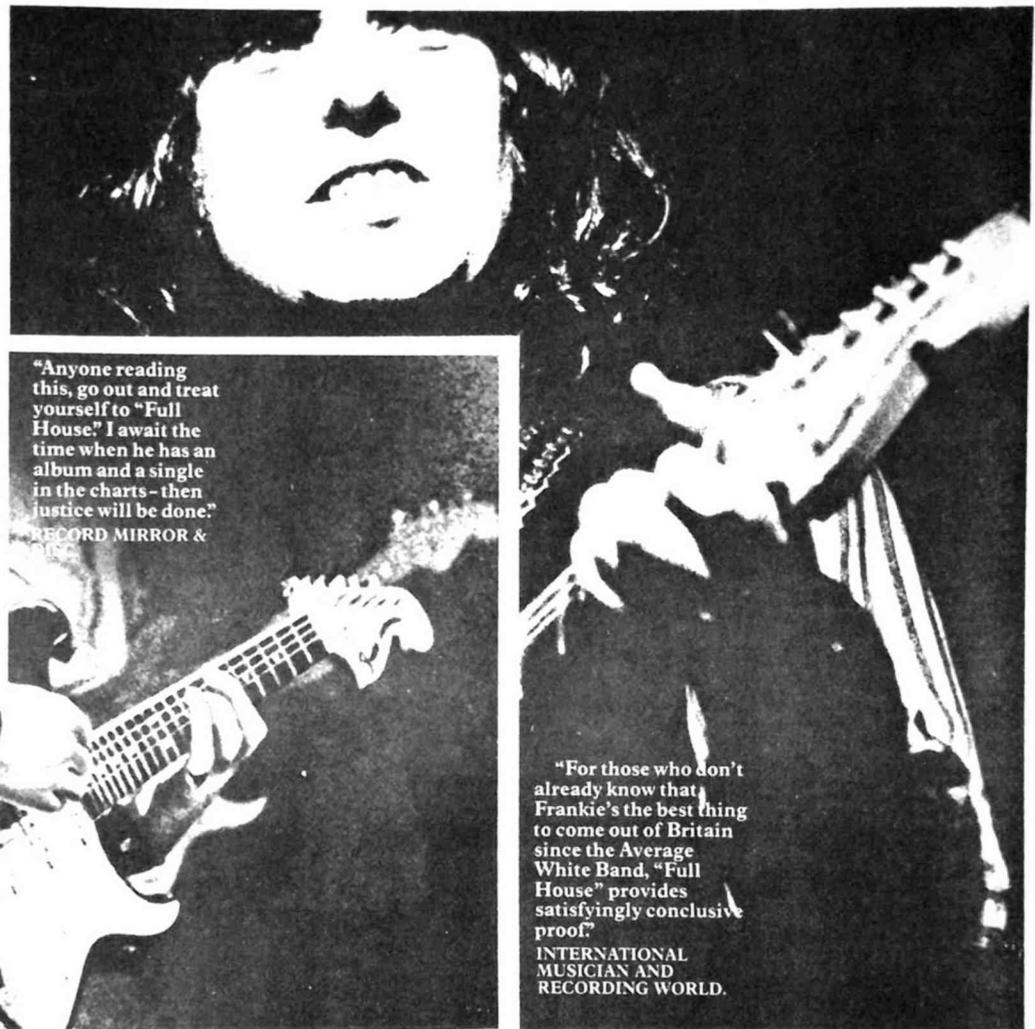
Best of the numbers was indisputably 'Dead End Job' which succeeded to put over its message loud and clear - but then we did get it three times.

Somehow Police balls will never mean the same again. DAVID BROWN

More reviews page 32

# GIVE YOUR EARS SOMETHING TO SWEAT ABOUT.

"If it's classy British R&B you're after, forget your Palmers and Rodens, Frankie's the man. Full House? SRO, more like it!"  
SOUNDS.



"Anyone reading this, go out and treat yourself to 'Full House.' I await the time when he has an album and a single in the charts - then justice will be done."  
RECORD MIRROR & SOUNDS

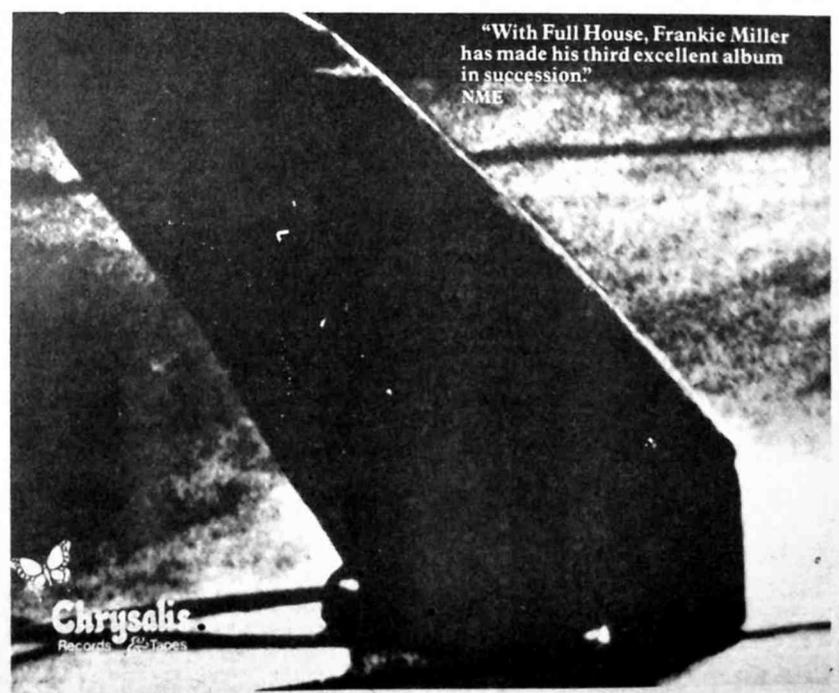
"For those who don't already know that Frankie's the best thing to come out of Britain since the Average White Band, 'Full House' provides satisfyingly conclusive proof."  
INTERNATIONAL MUSICIAN AND RECORDING WORLD.

## FRANKIE MILLER FULL HOUSE



Frankie Miller, Full House. The album that includes his current hit single 'Be Good to Yourself'.

"With Full House, Frankie Miller has made his third excellent album in succession."  
NME



# What more can Barry Cain say about the Stranglers. He's just . . .

# LOST IN SPACE

## THE STRANGLERS London

I'M FED up with reviewing Stranglers concerts.

Screwing words to fit white spaces. Saturation level reached. Nothing more to say. Nice to go along and simply see them without making any hollow analysis.

Right, I've got 15 minutes to write this . . .

Two shows at the Roundhouse. Queues along the Chalk Farm Road. Staple guns in Camden. Around 6,000 tickets sold in one week. Reporters from the Guinness Book of hot shots abounded.

First Show - Sober. This fair land's strange licensing hours prevented a lot of people having a better time. The band (I thought Hugh Cornwell was dead anyway) played. Played very well in fact. Probably never played better. Lots of healthy new songs too.

Second Show - Bar-room blitz. Audience reaction one over the eight. Dedicated followers of fashion loving every minute. The band played again. Played very well again. Er, then they finished. Peachy.

End of a tour. And what a bumper summer. This is getting ridiculous.

Few minutes to kill. Oh yeah, The Cortinas were pretty good. Terrible view from side stage but there was a nice pair of Bristolers up front (na, that's where they come from). Numb crowd first set, second, more support.

The Cortinas drove along at a . . . Enough

of that. Just watch this space.

Thank you and goodnight. BARRY CAIN

## THE ONLY ONES London

(A SELF indulgent 'I'm In Love' piece. Apologies)

An Emva dream, Tall, serene, Cypriot, even her freckles have freckles. "Where ar you taking me tonight?" she asked in a voice so soft it spreads straight from the fridge. I was overcome and could only just manage three piercing syllables - "Speakeasy."

I took her delicate hand, like Delsey it was, and together we tripped the light fantastic down to the Speak.

Now this particular crystal palace is usually haunted by all sorts of drunken pop stars so naturally I was very protective when it came to my princess. I found the safest place to be in front of the band, cos most of the people there are more into posing than music.

So we sat down and she rested her stately head on my shoulder. The name of the band was The Only Ones - Alan Mair bass, Mike Kellie drums, John Perry lead guitar, Peter Perret guitar and vocals.

First impressions - I don't like the guy's voice. Flat and out of touch. Perry's guitar a lushness of flashness (whatever that means) and didn't that drummer play in Spooky Tooth once upon a time?

I turn my head. Her eyes are closed. I daren't move. Looks

like I'll have to continue watching this lot.

Second Impressions - "I dunno if you've ever bin to prison but this is something called 'Prisoners'" says Perrett. Well, his voice has got something. A Lou Reed / Marc Bolan infanticide. Shades of Tom Robinson in his presence. And the band are getting TIGHTER.

Fast asleep.

Third Impressions - Now they're hitting 'Lovers Of Today' which'll be their debut single. Be Bop Deluxe overtones. One of the first new bands I've seen in a long time that actually seem to be in control of everything. Yeah, well Perrett won me over when he said "You come down the Speakeasy. You get drunk. You pick up girls. You don't know what's going on. But still it ain't the end of the world." Chart potential.

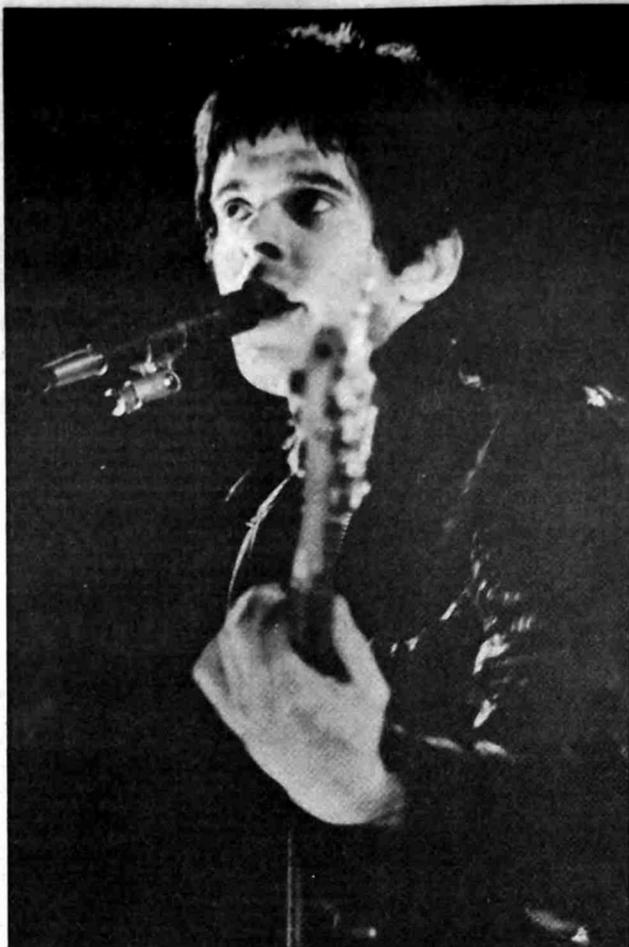
Wake up Dina. They've finished. "Oh. Don't take me to any of dees places again." You're still the Only One for me.

BARRY CAIN

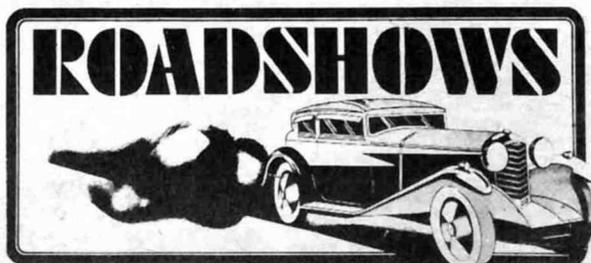
## ULTRAVOX St Albans

EVERYBODY SEEMS to be doing it these days. Piercing their flesh with safety pins, that is. Watching some local kid try to shove one through his ear (and asking my advice on the proper method) meant I felt ever so slightly sick when I walked into the hall.

Playing beneath a true crazy traffic system of lights, Ultravox's music is a suitable accompaniment to safety-pinning your ears. Just the right amount of new wave simple at-



STRANGLERS: bar-room blitz



tack, overlaid with the more developed tones of Billy Currie's violin and keyboards. If it wasn't 1977, you'd call it decadent.

And if decadence has something to do with pushing your body past its normal human limits, singer John Foxx would fit the bill. He's like an energetic ghost dashing around the

stage, his physical presence both doubtful and disturbing.

Ultravox as a live force have improved immensely since their early days, to the point where they can really be said to have a good stage show. Stevie Shears now looks confident playing his guitar - he could always play very well,

he just didn't look like he thought he could.

The rhythm section of Warren Cann (drums) and Chris Cross (bass) now mesh crisply. And, although new songs like 'Artificial Life' and 'Rock Rock' now add extra width to the set, it's still older, better-known songs like 'Dangerous Rhythm' and 'Slipping Away' that

form the backbone of the music.

They are worth seeing. I'm not so sure what the kid with the safety-pin thought though. When I left he was too drunk to get up from the floor. PAUL GRANT

## DARTS Warwick University

DARTS ARE a nine strong outfit who recreate the sounds and images of the halcyon era of rock and roll, coupled with ventures into R&B and the acapella of the forties and fifties. To accomplish this they obviously need a strong vocal section and, true to form, this they have.

Star of their vocal quartet is Big Denis, a bass vocalist with tremendous stage charisma, and he is very ably supported by Bob Fish, Griff Fender and the band's only female member, Lydia.

Their five musical accompanists feature a strong rhythm section, capable sax and guitar assistance, and some truly memorable piano playing from Hammy Howell, who for me was the star of the show.

It is not easy stuff to get across, particularly to an audience of very happy students on an end-of-term binge, but they were different enough and good enough to succeed admirably, and I, along with most of the rest of a very appreciative audience, eagerly await their return. NIAL CLULEY

## BILLY CONNOLLY Bristol

OUTSIDE THE Bristol Hippodrome the banners and posters advertised John Curry's new Ice Show, but inside there was this strange Glaswegian dressed in black tights, rainbow braces and banana boots entertaining a packed house with crude jokes.

I only hope no skating fans wandered in by mistake for if they hadn't seen Connolly before they would have been forgiven for thinking they'd entered 'Shock Therapy' session.

How Connolly gets away with it I just don't know. As soon as he appeared onstage the row of middle aged, smart looking ladies in front of me dropped every vestige of respectability and roared with laughter for almost an hour and a half at some of the crudest jokes and

# Neil's full of spiel

## NEIL DIAMOND London

THE VERY rich and very talented Mr Diamond spent a mere £200,000 getting the Palladium stage for his five shows. And as the man himself silently mouthed to the standing ovation after a two-and-a-half hour show it was great . . . just great. Thank you.

The first backdrop was the Manhattan skyline. The 10-piece band - hot and heavy on rhythm with three percussionists and a synthesiser in place of strings - work almost as an extension of Neil Diamond's snapping fingers right from the

start. Where he goes they go. And where he goes we go. . . from the rich and privileged in the tiara seats to the Diamond maniacs in the bleachers, the audience is entranced. He's putting on a show and we're part of it.

He talks a lot to start with; the early days when he couldn't get his songs accepted and that sort of thing. All the reflective songs got sung from 'Beautiful Noise' like 'If You Know What I Mean' from the attic, nightclubs and first loves.

Then the action. 'Sweet Caroline' is the big one, followed by the band leading into a

reggae toon as the world's highest paid singer tugs his mike lead out into the audience. As the house-lights go up Diamond cajoles everyone into dancing; a glittering, portly sway of well-heeled hips.

And a rest, then 'Song Sung Blue'. More participation of the toffs in singing and dancing and clapping. Just great.

Order is restored with three of the best. 'Cracklin' Rosie', 'Holly Holly' and the superb, growing 'I Am, I Said'.

As Diamond goes off to change it's overture to 'Jonathan Livingston Seagull'. He attacks the puffed-up concept piece

with reasonable sincerity on his return but musically it's a low point.

Finale time. Are we seeing things? Panel mirrors descend on the stage with full spotlights as Diamond romps through 'Brother Love's Travelling Salvation Show', reserving the final series of curtain calls for 'I've Been This Way Before'.

Slowly the audience rises to provide the ovation. Neil Diamond, in either a praying or fists-clenched gesture mimes his thanks. Our pleasure entirely . . .

Diamond is forever a showman, not a vocal craftsman. JOHN SHEARLAW



NEIL DIAMOND: forever a showman

songs I have heard outside of a rugby club.

It's amazing how educational a Connolly concert can be. We learnt all about dog rape, the effects of Indian food on the bowels and lots of other similarly savoury subjects.

Brilliant though he was, I must admit to finding Connolly's shock tactic jokes a little wearing after about three quarters of an hour, but I must have been the only one in this very full house. For all around me people continued to laugh at every joke right until he died.

It shows how supremely confident Connolly is of his power to please his audience when he chose a group as good as the Albion Dance Band as supporting artists. Their set - which included the spirited Morris dancing of roadie David Busby - was superb and would have totally swamped a lesser artist. KEITH CLARKE

**BURLESQUE Brighton**

**DON'T EVER** let anyone tell you that you can't joke and live.

The battling Burlesque manage it with consummate ease. On the one hand they're a beasty, gutsy five-piece led by some rip-roaring sax from front man Ian Trimmer. Playing their own songs they can whip up a ferocious storm both vocally and instrumentally.

And yet there's a fair dose of ribaldry under the riffs - a neat beat with the tongue in the cheek.

Principal players in their visually infectious scenario are the three front runners. Trimmer, with paint-spattered jacket proclaiming 'Bird Lives', comes from the Sha Na Na / Flash Cadillac macho-athletic singer mould, while lead guitarist Billy Jenkins and bass ace Antonio Vivaldi Jr favour the art school punk threads.

One minute they'll be going full-dilt for solos only to break suddenly into hilarious dance routines, spoofing for all they're worth, leaving the drums and keyboards to keep the party going.

With well-drilled sax and guitar interchanges, musically there is meat aplenty and the band's fetching tales are insistently catchy. 'Going Dutch' perhaps, or 'Lana Turner' and 'The Music Lesson' have them treading that fine line between satire and silliness with sure feet and plenty of meaty rock 'n' roll as a safety net.

The audience is a little slow to warm and it's not until a frantic 'Wipe Out' and the singalong '(who Needs) Acupuncture' that they get the bananas response that brings them back for 'Quando-Quando-Quando' in encore time.

Plenty of assurance, plenty of fun. Burlesque are worth coking an eye and an ear to if you fancy some good honest British mockin' rockin'.

Don't forget the thinking caps and the dancing shoes. JOHN SHEARLAW



# GOOD TIME GOES SOUR

**"THIS IS IRISH HISTORY!"**

Pubs, clubs, alleys... So the guy screams in the academic elegance of University College, Dublin, as the country's first new wave festival begins.

... tubes, cinemas, discos... Ten minutes into the first band, The Vipers, there's a scuffle in front of the stage. Nothing spectacular. Just a couple of geezers with the taste of Saturday night in their mouths.

... cars, boats, factories... It's over in an instant. The band continues to play, the fans continue to sway. Then the news crawls out on all fours - "Somebody's been stabbed!" People are told to cool it, but no-one's been over the top anyway. The next band, The Gamblers, trip on and that seems to be the end of the incident.

... football matches, offices, parks... Until shortly before the headline band - The Radiators - are due to appear. Their guitarist Pete Hoidal is grabbed by four bouncers and bundled into the dressing room. Seems the stabbed guy is in a pretty bad way and somebody gets the impression Pete was involved in the fight.

... bedrooms, living rooms, bathrooms... Rough questioning ensues. They ain't letting nobody in to see what's happening. A girl tries to give a statement to a couple of music paper journalists but another guy puts his hand over her mouth and pulls her back into the room. The police arrive.

... attics, buses, traffic jams... Pete's allowed to go on stage with the band. But the old bill are taking no chances and stick guards at all the exits. Nobody's gonna leave this one.

... Canterbury Cathedral, palaces, Altamont... The Radiators finish their set. The crowd clamour for an encore. They do one. The crowd want another. The police don't and while the band play a second an officer keeps beckoning them to come off stage from the side. When they've finished Peter is taken back downstairs into the dressing room. The crowd aren't allowed to go until they can give some proof of identification and undergo a search.

The stabbed guy is now on the critical list. It's 3 pm and all five bands that appeared are vegetating in one dressing room. Waiting to give written statements. Waiting to go home. Waiting. Upstairs kids are telling detectives what they saw or what they thought they saw. In the corner there's a blood stained hankerchief on the table where the guy was carried to after the incident.

... town hall, social dances... 4 pm. The guy is dead. He was an 18-year-old local schoolboy.

... woods, prisons, showers, etc... Fact is, people can be stabbed just about anywhere. Now, Dublin's new to the current music set up. The handful of bands in the city do experience some hostility. As a result of this festival an across the boards ban looks on the cards.

And that's the tragedy. A few points worth noting:

- (1) The bands themselves had nothing to do with the fight.
- (2) That one minute flashpoint was the only violence in an otherwise pacific evening.
- (3) The show attracted well over 600 fans - an unprecedented figure for an out of term college concert.
- (4) None of the audience looked in any way, shape or form like the kind of punk kid most people over here envisage. They were a typically straight bunch of Dublin kids out for a good time.
- (5) The Stranglers played two concerts to over 6,000 people the following night at London's Roundhouse. Nobody was hurt. There were no fights.

If the national papers get hold of this they'll have a field day. You can see the headlines now - "Punk rock's first death." "Death shock at punk show" etc. The press have in the main reacted to the scene in a predictably irresponsible fashion. The media alone has sown the seeds of hate now firmly embedded in the minds of the ignorant.

One Dublin paper the following morning reported that the stabbing occurred while The Radiators were playing. See what I mean? If not, just read The Sunday People. Distortion of the highest order.

The bands? It seems hardly fair to review a show

clouded by an unrelated incident. The Radiators, Ireland's premiere new wave band and deservedly so, were clearly affected by the series of events preceding their set.

Singer Steve Rapid had thoughts only on the band's future and seemed content to remain in the shadows cast by the other four - Pete, Phil Chevron lead guitar, Mark Megary bass and drummer Jimmy Crash.

The highlight 'Blitzing At The Ritz' with a sledgehammer chorus line will be the band's second single. Their first, 'Television Screen', deserved much, greater success than it got.

Incidentally 'Blitzing' was stronger at the soundcheck before just six people. That gives you some idea of how out of it the band were that night.

In brief: The Undertones - From Derry. Strange Northern Ireland hasn't thrown up more in vogue bands. They've got a lot to say. Five piece with potential. 'Sang Anarchy In The UK' adding 'Resist

The UK' in the you-know-where-I-mean spot.

REVOLVER - Four piece. Debut gig with the present line - up so at the moment down to doing straight cover jobs. Nice version of 'I'm So Bored With The USA'. Also quick rendition of 'God Save The Queen'.

The Gamblers - Three piece. Singer reminiscent of Lee Brilleaux at times and even sang 'Back In The Night'. A pretty good set.

The Vipers - For a first gig this was great. Singer Paul Boyle complete with shades comes on like a young Graham Parker. Strong covers of 'Till The End Of The Day' and 'Teenage Depression'.

Verdict: Dublin has a future. The police didn't allow any of the bands to leave the college till around 6.30 am. Sunrise. A young friend of the dead youth sobs in the corner after giving yet another description of what he saw to yet another detective. And they don't even give him a cup of tea.

BARRY CAIN

## Graham Bonnet

Debut Single

### 'IT'S ALL OVER NOW, BABY BLUE'

2017 105



RING RECORDS

**BAD COMPANY** interrupt their current American tour to play two nights at London's Earls Court on Saturday and Sunday. They're supported by **Racing Cars** and **Metropolis** both nights. Saturday also sees the start of the **Heat On The Streets** tour featuring three CBS groups, **Crawler**, **Boxer** and **Moon**. Everyone who arrives before 7.30 (at all venues) can expect to cop a free EP containing tracks from all three bands as an extra bonus.

The **Damned** celebrate their first anniversary with four nights at the Marquee, London (Sunday to Wednesday) and will be giving away 5,000 copies of an exclusive single; 'Sick Of Being Sick/Stretcher Case Baby'.

The **Vibrators** are currently on tour after successfully supporting **Ian Hunter**. They're well worth seeing if you're after a good night out.

Also beginning a new tour are the **Heartbreakers** (or the **Junkies** as they may well be called in the future) who have managed to get their work permits re-issued by the Home Office.



THE JAM: York's Cat's Whiskers, Wednesday

## Wednesday

**JUNE 29**  
**ALDERSHOT**, Roundabout Club (316667), **Bouncer**  
**ASHFORD**, Wye College, After The Fire  
**BIRMINGHAM**, Barrel Organ, Mr Dorschild  
**BIRMINGHAM**, Bogarts (021-643 0172), **Hunter**  
**BRIDGEND**, Recreation Centre, **Shakin' Stevens** and the Sunsets  
**BRISTOL**, Crookers, **Lissen**  
**CROYDON**, Fairfield Hall (01-658 9291), **Paasadena** Roof Orchestra  
**DARLINGTON**, Inn Cognito (60057), **Krakatoa**  
**DONCASTER**, R, Outlook (6454), **FBI**  
**KETTERING**, Freewheeler (3250), **Muscles**  
**KING'S LYNN**, Norfolk College of Art and Technology (61144), **Slack**  
**LONDON**, Brecknock, Camden Road, **Urchin**  
**LONDON**, Dingwells, Camden Lock (01-267 4967), **Struters**  
**LONDON**, Golden Lion, Fulham Road (01-385 3942), **Window**  
**LONDON**, Greyhound, Fulham Palace Road (01-385 0526), **Blokes**  
**LONDON**, Hope and Anchor, Camden High Street (01-359 4510), **Head Over Heels**  
**LONDON**, 100 Club, Oxford Street (01-638 0933), **London Jazz Big Band**  
**LONDON**, Kensington, Russell Gardens (01-603 3245), **Mirage**  
**LONDON**, Man in the Moon, Kings Road (01-352 6075), **X-Ray Spex**  
**LONDON**, Music Machine, Camden High Street (01-387 0428), **Jenny Haan's** Lion/Midnight  
**LONDON**, Red Cow, Hammersmith Road, **Lurkers** / Blood Group  
**LONDON**, Rochester, Stoke Newington High Street (01-249 0198), **Downliners** Sect / Lowdown  
**LONDON**, Roxy, Neal Street (01-836 8811), **Bernie Torme**  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), **Monaco**  
**LUTON**, Caesars Palace (51357), **Johnny Nash**  
**MIDDLETON**, Civic Hall (46956), **Burlesque** / Houdini  
**NOTTINGHAM**, Heart of the Midlands (49282), **Brothers**  
**OXFORD**, USAF Base, **Real Thing**  
**RYDE**, La Bahalu Club, **Trax**  
**SHEFFIELD**, Fiesta (70101), **Alvin Stardust**  
**SUTTON**, Scamps, **Cadillac**  
**SWINDON**, Affair (30670), **Vibrators**  
**TWICKENHAM**, Winning Post (01-894 1058), **Generation X**  
**YORK**, Cat's Whiskers (58641), **The Jam**

## Thursday

**JUNE 30**  
**ALDERSHOT**, Roundabout Club (316667), **Bouncer**  
**BARNSLEY**, Civic Theatre (3232), **Burlesque** / Houdini

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.

**BARROW IN FURNESS**, Maxims (21134), **American Train**  
**BATH**, Viaduct (Limply Stoke 3187), After The Fire  
**BIRMINGHAM**, Rebecca (021-643 6951), **The Jam**  
**BLACKBURN**, Loderstar (Riceco), **Music Machine**  
**BRIGHTON**, Buccaneer (66906), **Only Ones**  
**CHESTER**, Quaintways (27141), **Oso**  
**CROYDON**, Red Deer (01-658 2308), **Squas**  
**DERBY**, Tiffanys (41441), 'O' Band  
**DONCASTER**, College of Education, High Melton (66961), **Jimmy James**  
**EDINBURGH**, Nicky Tams Tavern (031-225 6569), **Togarunt**  
**HIGH WYCOMBE**, Nags Head (21758), **Tom Robinson Band**  
**LEEDS**, Polytechnic (41101), **Vibrators**  
**LONDON**, Albany Empire, Creek Road (01-692 0765), **Redbras**  
**LONDON**, Brecknock, Camden Road, **Montana Red**  
**LONDON**, Dingwells, Camden Lock (01-267 4967), **Carol Grimes**  
**LONDON**, Golden Lion, Fulham Road (01-385 3942), **Little Ace**  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), **XTC**  
**LONDON**, Marquee, Wardour Street (01-437 6603), **Ultravox!** / The Stukas  
**LONDON**, Jack the Machine, Camden High Street (01-387 0428), **Boomburnt Rats** / 999 Skidriver  
**LONDON**, Nashville, North End Road (01-608 6071), **Neo**  
**LONDON**, Rochester, Stoke Newington High Street (01-249 0198), **Street Band**  
**LONDON**, Roxy, Neal Street (01-836 8811), **The Electric Chairs** / **Alternative TV**  
**LONDON**, Windsor Castle, Harewood Road (01-286 8403), **Amazoblades**  
**LUTON**, Caesars (51357), **Johnny Nash**  
**MANCHESTER**, Rafters, Oxford Street, **Generation X**  
**NEWCASTLE**, New Tyne Theatre, **Jack the Lad**  
**PENZANCE**, Garden (24575), **The Saints**  
**PLYMOUTH**, Woods (266118), **Metropolis**  
**ROMFORD**, White Hart (41531), **Dynamite**  
**RYDE**, Carrousel Ballroom, **David Parton Band**  
**SKIPTON**, Town Hall, **Fruit Eating Bears**  
**SUTTON HONNINGTON**, Agricultural College, **Graban** Fenon's Matchbox  
**TAUNTON**, County Ballroom, **Heartbreakers**  
**WEST BROMWICH**, Oakdale, **Shakin' Stevens** and the Sunsets

## Friday

**JULY 1**  
**ALDERSHOT**, Roundabout Club (316667), **Bouncer**  
**BARLTON**, Double Six (20140), **Amazoblades**  
**BIRMINGHAM**, Aston University (021-359 8561), 'O' Band  
**BIRMINGHAM**, Barbarellas (021-643 9413), **Chelsea**  
**BIRMINGHAM**, Fighting Cocks, **Mosely**, **First Band**  
**BRADFORD**, Topic Folk Club, **Westgate**, **Fraham & Elleen** **Fruit**  
**BRIGHTON**, Buccaneer (66906), **Babylon**  
**BROADSTAIRS**, Grand Ballroom, **Trapeze** / **Liquid Lunch**  
**DUDLEY**, JB's (53597), **Window**  
**HUDDESFIELD**, Polytechnic (22288), **Sneakers**  
**KEMPSTONE**, Kempstone Rovers Social Club, **Hill Grounds**, **Graham Fenon's Matchbox**  
**HUDDESFIELD**, Polytechnic (22288), **90° Inclusive**  
**LEEDS**, Polytechnic (42101), **Ultravox!**  
**LONDON**, Bedford College, **George Hatcher Band**  
**LONDON**, Brecknock, Camden Road, **Trouper**  
**LONDON**, City University, **Angel Tube**, **Peter Brown's Back To The Front**  
**LONDON**, Dingwells, Camden Lock (01-267 7967), **Carol Grimes**  
**LONDON**, Golden Lion, Fulham, **Jerry The Ferret**  
**LONDON**, Hope and Anchor, Upper Street (01-359 4510), **X-Ray Spex**  
**LONDON**, Music Machine, Camden High Street (01-387 0428), **Strider** / **Star Righters**  
**LONDON**, New Victoria (01-824 0671), **Meal Ticket** / **Richard Digance**  
**LONDON**, Red Cow, **Hammersmith Road**, **The Models**  
**LONDON**, Rochester Castle, **Stoke Newington High Street** (01-249 0198), **Shanghai**  
**LONDON**, Roxy, Neal Street (01-836 8811), **The Electric Chairs** / **Alternative TV**  
**LONDON**, Royalty, **Royalty**, **Southgate** (01-886 4112), **Homeycombe**  
**LONDON**, Bartholomews Hospital, **Shakin' Stevens** and the Sunsets  
**LONDON**, White Hart, **Devenshire Hill Lane**, **Whirlwind**  
**LONDON**, White Horse, **Church Road**, **Willenden**, **Flying Saucers**  
**LONDON**, White Lion, **Putney** (01-788 1640), **Lurkers** / **Zero**  
**LUTON**, Caesars Palace (51357), **Johnny Nash**  
**MANCHESTER**, Electric Circus, **Collyhurst Street** (061-205 9411), **Heron**  
**NEWCASTLE**, Mayfair (23109), **The Jam**  
**NEWCASTLE**, University Theatre (27184), **Harry**

Hack and the Big G / Penetration (morning) / Southbound / Eastcoast / Steve Brown Band / Scratch Band (evening)  
**NOTTINGHAM**, Heart of the Midlands (49282), **Brothers ROTHERHAM**, Arts Centre, **Garbo**  
**SCARBOROUGH**, Penthouse (63204), **Alberto Y Lost Trios Paranoias**  
**SUNDERLAND**, Seaburn Hall, **Vibrators**  
**WAKEFIELD**, Newton House WMC, **Leeds Road**, **Cadillac**  
**WEST RUMTON**, Pavilion (203), **Damned** / **Adverts**  
**WIRRAL**, Empress Club, **Victoria Road**, **American Train**  
**WORCESTER**, College of Education, **Krakatoa**

## Saturday

**JULY 2**  
**ALDERSHOT**, Roundabout Club (316667), **Bouncer**  
**BEDFORD**, Woburn Abbey, **Neil Diamond** (usual booking agents)  
**BRENTWOOD**, Bishops Hall Park, **Doddinghurst**, **Alberto Y Lost Trios Paranoias** / **Nutz** / **Clemen Bull** / **Sundays Band** / **Slidewind** / **6 Zoek**  
**CHATHAM**, Town Hall (403868), **Krakatoa**  
**CHISLEHURST**, Chislehurst Caves, **Southern Electric**  
**DUDLEY**, JB's (53597), **The Saints**  
**UNSTABLE**, California (62804), **Vibrators**  
**FOLKESTONE**, Leas Cliffe Hall (53193), **The End**  
**GUILDFORD**, Surrey University Darts (afternoon)  
**GUILDFORD**, Surrey University (71251), **Warren Harry**  
**HARLOW**, Tiffanys (28933), **Stag** / **Artful Dodger Band** (afternoon)  
**HASTINGS**, Pier Pavilion (421210), **Pier Pavilion**  
**HAYWARDS HEATH**, Scaynes Hill Festival (86223), **Amazoblades**  
**HURST GREEN**, Hurst Green Community Centre, **Whirlwind**  
**LEEDS**, Florde Green Hotel (623470), **Babylon**  
**LIVERPOOL**, Moonstone, **St Johns Precinct** (051-709 5858), **American Train**  
**LONDON**, Brecknock, Camden Road, **Slowbone**  
**LONDON**, Dingwells, Camden Lock (01-267 4667), **Edgar Broughton's Childers**  
**LONDON**, Earls Court, **Warwick Road** (01-385 1200), **Bad Company** / **Racing Cars** / **Metropolis**  
**LONDON**, Green Man, **Furnstead** (01-854 0875), **Stone Cold Sober**  
**LONDON**, Marquee, **Wardour Street** (01-437 6603), **Neo**  
**LONDON**, Music Machine, **Camden High Street** (01-387 0428), **Jain Band**  
**LONDON**, Queen Elizabeth, **Chingford**, **Jerry The Ferret**  
**LONDON**, Rochester, **Stoke Newington High Street** (01-249 0198), **Buster Crabbe** / **Screens**  
**LUTON**, Caesars Palace

Road, **Songs** **Smith Sunday** with **Bob Pegg** and **Bob Davenport**  
**LONDON**, Torrington, **Lodge Lane**, **North Finchley** (01-446 4710), **Waystation** and the **Argonauts**  
**LONDON**, Westminster Pier, **River Trip** (6.45 pm), **Jabula**  
**MANCHESTER**, Electric Circus, **Collyhurst Street** (061-205 9411), **The Saints**  
**NEWCASTLE**, University Theatre (27184), **Kip / Moonlight Drive** (morning) / **Young Bucks** / **Michael Ford's Limousine** / **Junco Partners** (evening)  
**PLYMOUTH**, **Castaways**, **Ultravox!**  
**REDCAR**, **Coatham Bowl** (3236), **George Hatcher Band**  
**UPPER HEYFORD**, **RAF Club**, **Muscles**  
**YORK**, **Thimble Royal** (23568), **Billy Connolly**

## Monday

**JULY 4**  
**CLEETHORPES**, **Winter Gardens** (62925), **Kursaal Flyers**  
**COVENTRY**, **Mr Georges**, **The Precinct** (27529), **Dynamite**  
**DONCASTER**, **Outlook** (6445), **The Saints**  
**ECCLIS**, **Talk of the North**, **Brothers**  
**EDINBURGH**, **Tiffanys**, **St Stephen Street** (031-556 6269), **Ozlo**  
**LONDON**, Brecknock, **Camden Road**, **Scarcecrow**  
**LONDON**, **Dingwells**, **Camden Lock** (01-267 4967), **Glorie Mundi**  
**LONDON**, **Marquee**, **Wardour Street** (01-437 6603), **The Damned**  
**LONDON**, **Music Machine**, **Camden High Street** (01-387 0428), **Lee Kosmin Band**  
**LONDON**, **Rochester**, **Stoke Newington High Street** (01-249 0198), **The Stukas**  
**PRESTON**, **Guildhall** (21721), **Billy Connolly**  
**REDCAR**, **Coatham Bowl** (3236), **George Hatcher Band**  
**STAFFORD**, **Top of the World**, 'O' Band

**TORQUAY**, **Town Hall** (26244), **Crawler / Boxer / Moon**  
**Tuesday**  
**JULY 5**  
**AMBLESIDE**, **Park Hotel**, **Silly Wizard**  
**BIRMINGHAM**, **Barbarellas** (021-643 9413), **The Electric Chairs**  
**BRIGHTON**, **Top Rank** (23895), **The Jam**  
**CARDIFF**, **Top Rank** (26538), **After The Fire**  
**ECCLIS**, **Talk of the North**, **Brothers**  
**HASTINGS**, **Pier Pavilion** (421210), **Crawler / Boxer / Moon**  
**HEMEL HEMPSTEAD**, **Great Harry**, **Percy Cuts & The Tampons**  
**HUDDESFIELD**, **Polytechnic** (22288), **The Saints**  
**LONDON**, **Albany Empire**, **Creek Road** (01-692 0765), **Landscape / Swift**  
**LONDON**, **Brecknock**, **Camden Road**, **Stan Smith Band**  
**LONDON**, **Dingwells**, **Camden Lock** (01-267 4967), **Kursaal Flyers**  
**LONDON**, **100 Club**, **Oxford Street** (01-636 0933), **Blimps / Garent Walkins** / **Tequila Brown Blues Band** / **Brett Marvin** and the **Thunderbolts**  
**LONDON**, **Kensington**, **Russell Gardens** (01-663 3245), **The Stukas**  
**LONDON**, **Lion and Key**, **Leyton High Road**, **Flying Saucers**  
**LONDON**, **Marquee**, **Wardour Street** (01-437 6603), **The Damned**  
**LONDON**, **Music Machine**, **Camden High Street** (01-387 0428), **The Boys / XTC** / **Rick** and the **Last Days of Earth**  
**LONDON**, **Railway Hotel**, **Putney**, **999**  
**LONDON**, **Rainbow**, **Finchbury Park** (01-263 3148), **Billy Connolly**  
**LONDON**, **Rochester**, **Stoke Newington High Street** (01-249 0198), **Only Ones**  
**SOUTHEND**, **Talk of the South**, **Marine Parade**, **JAIN Band**  
**WESTON SUPER MARE**, **Heron Club**, **Shakin' Stevens** and the Sunsets

## SEE IT!

**UP'N COMING** Nigel Jenkins sings his first single 'Sugar Jo-Jo' on 'Get It Together', Granada (4.20), supported by presenters Roy North and Linda Fletcher. **Wednesday**. Maybe you can summon up more enthusiasm for old - faithful 'Top of the Pops', **BBC1, Thursday** (7.30).  
 Another pre-recorded special from ITV (11.30), **Thursday**, when ex-Gong man Steve Hillage gets a bundle of exposure in 'Star Rider'. This prog shows film of Steve at the Hyde Park Free Festival last September.  
 Twiggy stars in the 'Muppet Show' on **Saturday** (5.15-5.45 pm) one of the only shows in the repeat series ever to be broadcast nationwide. **ITV**.  
 Tom Paxton is the folk hero in 'Camera and the Song', **BBC2** (11.05), **Monday**, when Beeb's zoom lenses take a trip to sleepy Bristol, Oklahoma, his home town. And the Isle of Wight rock 'n' roll society elbow in on the action, **Tuesday** (4.20), when they join quiz contestants in 'Runaround', **Southern**.

## HEAR IT!

**GEORGE HARRISON** guests in 'Hear Me Talkin' and engages in heavy discussion of his career up to the age (and the album) of 33 1/3, **Radio Clyde, Wednesday** (8.00). And there's more rap from stardom Dave Cousins and the rest of the Strawbs later on Clyde (9.00). Meanwhile, back on BRMB, broadcast from darkest Birmingham, Robin Vaik's rockshow focuses on Welsh wizz Dave Edmunds with yet more trax 'n' talk (8.00). **Rockin' Robin** also offers a selection of new releases, album tracking and a band call feature to help musicians keep in touch every weekday night.  
 Good week for black music too. Come **Friday** rasta fans can catch reggae king Bob Marley holding forth on his life and times in 'Black Londoners', **Radio London** (8.30).  
**Stephen Grossman**, Jo-Anne Kelly, Dave Evans and Sammy Mitchell tread the boards in the regular **Saturday** 'In Concert' slot, **Radio One** (8.30). Over the border, Jim Diamond and Bandit, who recently supported Paice Ashton and Lord (alias PAL) on their debut tour, tell it like it is on 'Hear Me Talkin', **Radio Clyde** (10.02).  
**Sunday** luncheonite could be a good 'un with all-time R&R smasheroos from Charlie Gillett on **Radio London**, 'Honky Tonk' (12.00). When you get down to the last episode of the Everly's story, **Radio One** (5.15).  
**Monday** night is well 'n' truly rock night on the local front. Doctor Dick Godfrey hosts another zap - you - off - to - sleep show with **Bedrock** on **BBC Radio Newcastle** (7.15 onwards), and the studio is packed - up with wall - to - wall rockers who've brought their own fave - rave records along.  
**Tuesday**, 'School Rock' takes the airwaves (8.00), and proves that everyone can be a star. Schoolkids get off on their favourite tracks... if you want to participate drop a line to Piccadilly Radio, Piccadilly, Manchester 1.

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# THE REAL THING

'Love's such a wonderful thing'

Their new single from the forthcoming album '4 from 8'



If music is the food of life, Jim Evans has just eaten...

Aperitif

MEAL TICKET's debut album was released last month (June). The band's line up is Steve Simpson (guitar, fiddle, mandolin, lead vocals); Willy Finlayson (guitar, lead vocals); Rick Jones (keyboards, lead vocals); Ray Flacke (guitar, vocals); Jack Brand (bass guitar, vocals) and Chris Hunt (drums).

It was Steve Simpson's idea to form what



MEAL TICKET: the time is right

eventually became Meal Ticket. He had been playing with Ronnie Lane's Slim Chance. When the unpredictable Mr Lane decided to quit gigging, Slim Chance folded and Steve set about putting together his own band. That initial group consisted of himself, Willy Finlayson and Jack Brand. As Bill Esher and the Beacons they worked the London pub circuit.

Then along came Canadian Rick Jones and lyric writer Dave Pierce - these two are responsible for the majority of the band's songs. Some months later, at the Red Lion, Brentford, the present line-up was completed with the addition of Ray Flacke and Chris Hunt. In

# A THREE COURSE MEAL TICKET

April 76 they started working as Meal Ticket. They now have a recording contract, have gigged extensively in Britain, played Holland twice, supported big name bands, have built up a

loyal following particularly in London and on Friday they take the BIG TEST - headlining at London's New Victoria Theatre.

played big gigs before. And for Meal Ticket, we think the times right - now. We're working on the set, making it more slick, but we don't want to lose our affinity with the audience. We don't want to set ourselves up in a glass case."

Main course

It's a big jump from the Nashville to the New Victoria - from aperitif to main course, missing out the soup. Over to wee Willy, a Scotsman who's gotta know what he's talking about cos he's into Ruddles County Bitter and avoids most others like the plague.

"I thought the Victoria Palace (a smaller theatre) might be the next step, we don't want to lose the closeness to the people which is what we're all about. But Andrew Miller reckons the New Vic will be OK, no worries. He did the same with Joan Armatrading when she was all but unknown. We've supported there before. Individually we've all

Do y'all consider the album a tasty, satisfying platter?

Ray Flacke: "For a first album, it works and we're all happy with it. With seven different personalities working together, there's a lot of ideas coming out. Steve and I are really from country music, Willy's from bluesy country - we've all played with different bands, there's a hell of a lot of influences there. We've got so much to fall back on. It's nice to have an album under your belt. And we've got a three-year deal, so we've got a target.

"We're taking things in our own time - slow but sure, not too fast. It's the first time all six of us have had a real



Taking the big test

positive goal. We'd all been gigging around for years and decided it was really time to get down to work."

something to say and that's what it's all about."

Dessert

The sweet and liqueurs are yet to come for Meal Ticket. With their own particular brand of progressive country rock music, they've paid their dues on the pub / club circuit and have their sights set strongly on the big time. And they're confident.

The album's selling reasonably well (releasing the single 'Out Of The Blue' which has plummeted into oblivion, did not meet with the full approval of the band) and ticket sales for the New Vic are encouraging. I hope they make it.

+ Service is not included. Cover charge 10p per cent.

Anti Pasta

Aren't Meal Ticket swimming against the New Wave?

Willy: "Variety is good for the business. The choice is for the kids. We enjoy what we play and like to think the kids are getting off on it."

Ray: "There's still a very big market for mature, laid-back songs - Eagles, Steely Dan, JJ Cale. It's a good thing to have alternatives. Maybe the new wave is a good thing, it's good for the kids to have something to relate to, to the pounding on stage. They've all got

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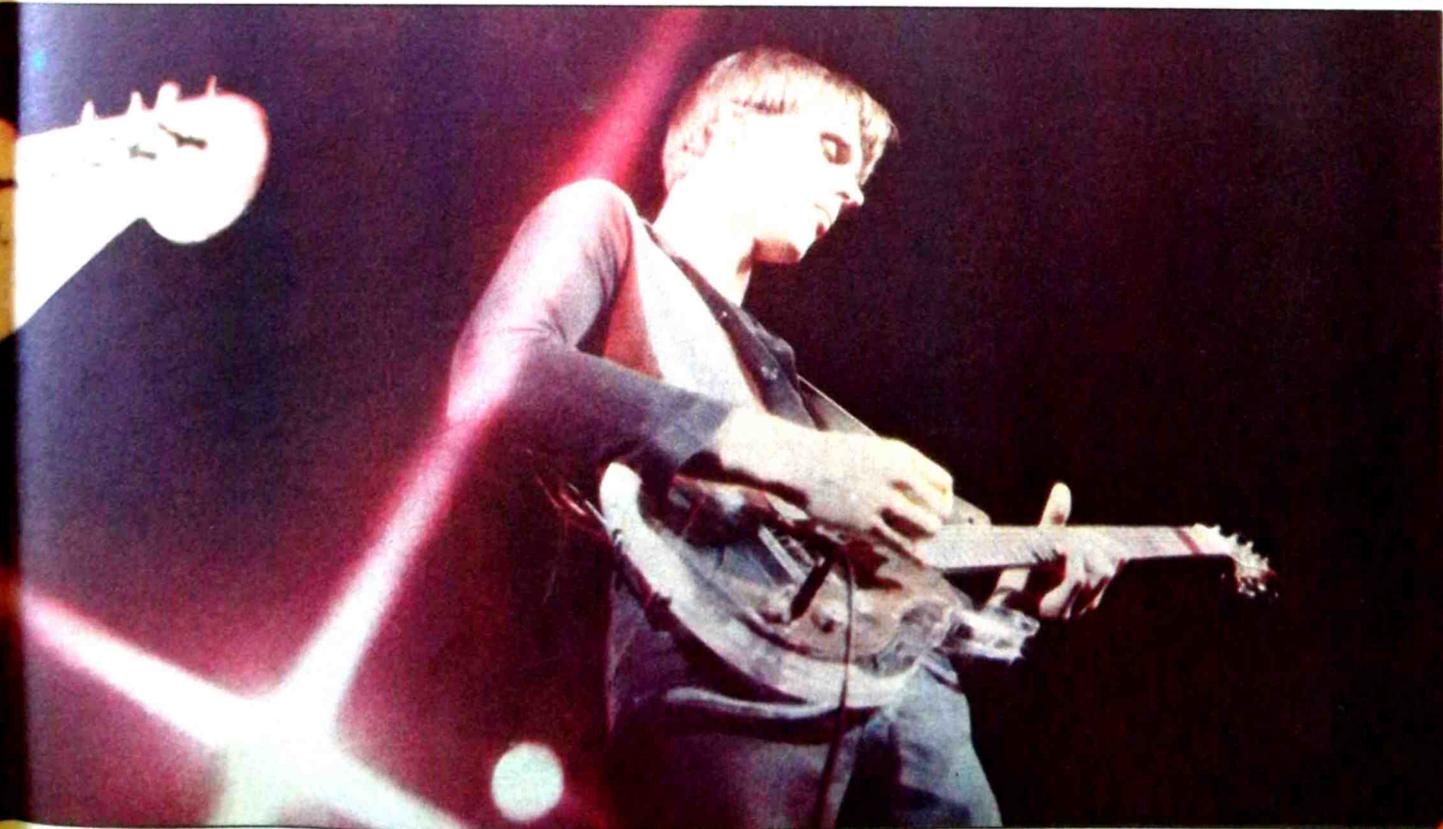
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# PLEASE MIND YOUR HEAD

STILL BORED with the USA? Or worried that one rut might take over from the one it was supposed to replace?

Well, much of America seems content to rock on seemingly oblivious of what is going on over on this side of the Atlantic. But can it be pure coincidence that some of America's heavy metal and hard rock merchants are packing more power in an overpowering sea of searing guitars and screaming vocals?

It is true to a certain extent that many rock outfits were slipping into formulaisation and depending on a lot of gimmicks as opposed to getting down to the real business in hand. But pressures from both inside and outside their own sphere seem to have shaken them into realising that they've gotta put the power back to survive, let alone reign supreme.

Still very much the kings of the cosmic kastle are **Kiss**, now immortalised in Marvel comic form, and looking content to carry on forever if needs be.

They can still pack 'em in the stadiums for an instant ritual of the heaviest rock around with cosmetic drama for good measure. The blood still drips, the tongues still point out and Peter Criss, Ace Frehley, Paul Stanley and Gene Simmons together still make for big business.

## Wham!

Japan has crumbled to their high heel boots and they made a noisy impression in Europe last year, and look fit to return to these shores in 1978 — you have been warned.

Meanwhile the **Kiss** catalogue has just been made available over here via Pye's deal with Casablanca. The goodies are: 'Kiss' (Casablanca CAL2006), 'Hotter Than Hell' (CAL2007), 'Dressed To Kill' (CAL2008) and the double 'Alive' (CALD5001), the latter faithfully capturing what they're about on stage.

Their latest 'Love Gun' is expected shortly from the States.

One of the strongest rivals to Kiss would seem to come from within their own management stable, the mighty **Starz**.

Formed in New York in 1975, they comprise guitarists Richie Ranno and Brenden Harkin, drummer Joe X Dube, bass player Peter Swevel, and charismatic lead vocalist Michael Lee Smith.

Their first album 'Starz' (Capitol EA-ST11539), was a showcase affair, very basic and directionless but with the occasional sign of future potential.

That potential was realised in the superior second album 'Violation' (Capitol SW11617), highly recommended to any hard rock enthusiast looking for high energy kicks. It offers class and variety with pop songs like 'Cherry Baby' a US single hit, through violent raw edged rock such as 'Subway Terror' to the politically slanted title track. It is consistent, hard stuff, and leaves you wanting more.

Starz have taken off in a big way in the States, and

You thought it was all quiet on the hard rock fronts, but the heads will continue to shake, the ears bleed and the peace signs prevail as the metal marauders fight back against the punk onslaught, their axes are poised for the sonic boom.

their new single off the album 'Sing It Shout It' looks like following 'Cherry' into their charts. It is issued here next month and the first 10,000 singles will be pressed in yellow vinyl, a pretty colour for a pretty exciting rocker.

Because of heavy US commitments the band will be unable to visit Britain this year to play, but keep your diaries free for next February, because make no doubt about it, Starz will be stars.

For those rock fans who prefer something a bit more subtle, then the arrival of **Boston** on the scene last year must have come as something of a pleasant shock.

The brainchild of multi-instrumentalist Tom Scholz, their debut LP 'Boston' (Epic EPC81611), was a near perfect amalgamation of Transatlantic rock and pop, with the classy single 'More Than A Feeling' giving them a wider audience on both sides of the ocean.

They spent a long, rewarding time on the first album and were a bit cautious about going out on the road, but the gamble paid off, and Messrs Scholz, Brad Delp, Barry Goudreau, Fran Sheehan, and Sib Hashian look assured of a healthy future.

Much of the work for the premier LP was apparently done in Tom's basement studios, but they plan something a bit more elaborate for the next one, which they start work on shortly. There are no UK visits planned for the band at present I'm afraid.

## Bang!

Of similar high standards are another Epic band **Kansas**, with three well produced albums to their credit with a big US following that is just beginning to rub off over here. Their music is intelligent, well constructed, at times complex, at others effectively simple.

Much of their distinctly different sound is due to the work of violin/viola player Robby Steinhardt, who is neatly incorporated in the overall sound as opposed to several rock violinists who often seem stuck out on an artistic limb.

Their albums progress in stepladder stages from the early ideas of 'Kansas' (Epic EPC80174), through the more impressive 'Song For America' (Epic EPC8-740), featuring an incredible build up on the title number, to 'Left-Overture' (Epic EPC81728), which gave them a hit single with 'Carry On Wayward Son' in their home country, but

unfortunately didn't do the double here.

Like **Boston** they display a technical skill that puts them streets ahead of many other bands working in similar fields, ie Starcastle, and their ideas are original enough and delivered in style to make them a band worth keeping an eye, and an ear or two, on.

At the other end of the sonic scale Epic boast **Ted Nugent** (Pictured right), the ultimate HM guitarist who has proved he can get down on record the amazing potent strength he gives out on stage.

Standing straddling on the boards, his mane blowing from side to side, it is as though he is connected to some outside energy source, tapping an external power.

## Zap!

And it is no one man show either, with Derek St Holmes guitar, Rob Grange bass, and Cliff Davies on drums all having to be a lot more than backing musicians.

Ted's record output is phenomenal too, showing another logical progression of his Detroit motor city madness. Pre-dating his current set up you can get two Amboy Dukes albums 'Two Originals Of' (Discreet K69202) comprising 'Tooth Fang & Claw' and 'Call Of The Wild', a reasonable place to start and quite cheap too.

The Epic stuff starts with 'Ted Nugent' (EPC81196), which contains the definitive heavy rock cut 'Stranglehold'. Next comes 'Free For All' (EPC81397) containing 'Dog Eat Dog' etc. His latest album 'Catscratch Fever' (EPC82010) makes the others look like warm up sessions.

Ted and the lads turn on the power with the opening track and from then on it's all go, through a succession of typical Nugent blasts — 'Fist Fightin' Son Of A Gun', and a surprisingly melodic instrumental 'Home Bound'. As the man himself would say it's a real mother. The blimp! I thought Force was a breakfast cereal 'till I discovered Ted Nugent!

Staying in Detroit, it's also the home of one **Bob Seger**, who has a fine string of LPs to his name, too numerous to mention here but a good place to begin is with 'Live Bullet' (Capitol EST-ST116) a double set encompassing many Seger winners like 'Get Out Of Denver', his much copied rocker. The following studio set 'Night Moves' (Capitol EA-ST11557), was a masterpiece with a mix of soft and hard rock that worked well.

Seger made his first single in the mid-sixties



by David Brown

and has been rocking and working hard ever since, except for a brief spell when he went back to college.

Plans to bring Seger over here have, as yet, not come to fruition but it is hoped he will finally make it this autumn and there will be a spanking new album out to precede that tour.

Last year's visit by **Aerosmith** proved to be enlightening, since this top US act had made little headway here, but with their forthcoming Reading festival gig and Euro tour with Nugent, obviously all that will now change.

Four hit albums and the occasional hit single has done it for them in the US and there is another album on its way this summer.

They formed in 1970 in New Hampshire and have built up a mammoth following from humble beginnings. Fronted by Steve Tyler, the guy with star appeal and a smart line in stage strutting, they also feature Joe 'Cool' Perry guitar, Tom Hamilton bass, Brad Whitford guitar and a

great drummer **Joey Kramer**.

Aerosmith albums are: 'Aerosmith' (CBS 65486), 'Get Your Wings' (CBS 80051), 'Toys In The Attic' (CBS 80775), and 'Rocks' (CBS 81379).

Of equally high standing Stateside are **Blue Oyster Cult**, with a handful of albums very much in vogue and big pullers at the coliseum. 'There is a Cult following in the UK, through albums like the 'Agents Of Fortune' (CBS 81385), but obviously business for them is too lucrative at home to consider coming over here at present.

## Kapow!

They signed to CBS in 1971 and the first album carried just their name (CBS 64904), then came 'Tyranny And Mutation' (CBS 80103), 'Secret Treasures' (CBS 86531), 'On Your Feet Or On Your Knees' (CBS 88116), and last year 'Agents'. They are currently touring Canada and then into the studios to finish the next album.

**Rick Derringer's** band, called simply **Derringer**,



ABOVE: Aerosmith - Starz - Blue Oyster Cult - Kiss

I'LL SAY one thing for these Canadian chappies. They sure got stamina.

It's almost two o'clock in the morning and I'm falling asleep over my tape recorder. All I've done today is hop a train to see Rush in concert so I've got no excuse to be tired, have I?

But look at Rush. They've just sweated their way through one and a half hours of blistering heavy rock. They've done three radio interviews since then and they've talked to a brace of local papers as well.

By rights they should be feeling like death warmed up.

But they look as fresh and alert as if they'd just risen from their beds!

What gives them such an advantage over a pale city boy like me, I wonder? Perhaps it's something to do with the wide open spaces and fresh air of their native Canada.

Or maybe it's something they put in their tea!

Bass player Geddy Lee shakes his head and smiles.

"No. It's nothing like that," he says in the sort of level, matter of fact voice you don't really expect from a rock star wearing huge black shades.

"We're just used to hard work, that's all. When you play as many concerts as we do, you get accustomed to the long hours. Your body adapts to a different time scale."

Geddy should know.

Rush are no overnight success like Boston. It's taken them nine years to fight their way to the top. Graduating from high school dances to the rock clubs of Toronto was but the first step. It took them five years of solid graft after that to get across the border to the vast American markets.

"Being a Canadian band didn't help at all," Geddy Lee remembers. "People in the music business used to think that all Canadians played folk music like Gordon Lightfoot or Anne Murray. And Rush have never been like that at all."

That's certainly true. Rush play loud, heavy but intricate rock with lots of flash and frills too.

On stage their long hair flows as freely as their satin shirt sleeves. Their sound washes over the audience in wave after wave of wah wah pedals and guitar synthesizers. Drummer Neil Peart attacks his vast array of cymbals and snares with imagination and fire. Alex Lifeson picks up plaudits for his fierce guitar solos and his finger stretching riffs. Geddy Lee's high, piercing voice crackles like a distant star on a radio telescope.

When the three of them are locked into one of their science fiction tour de forces like '2112' or 'By-Tor And The Snow Dog' it's easy to see why people call Rush's music Future Rock.

But that's a term Geddy Lee doesn't really approve of.

"I'd prefer to call us simply 'progressive hard rock'. We're influenced by British bands like Genesis and Yes, and we used science fiction because it leaves lots of room for the imagination. But really we just play music the way we think it should

These boys have got it all. Stamina, speed and they still stay fresh and alert. It's a case of . . .

# RUSH HOURS

be played and the way we like to hear it. As long as a few other people want to hear it our way too, then we're happy".

A few other people! That's an understatement for a start.

Rush's British tour proved to be a sell out success. But those packed houses from Glasgow to Hammersmith add up to only a fraction of the crowds Rush draw in the United States. Four years of almost non-stop roadwork has lifted the three Canadians from the support spot to the same bill-topping status as Kiss, Aerosmith, and Ted Nugent. And all without a hit single too.

It's Rush's albums that are the big news. The first, simply entitled 'Rush', appeared on Mercury in 1973. There have been four since, namely 'Fly By Night', 'All The World's A Stage', 'Caress Of Steel', and '2112'. Each has spectacularly outsold its predecessor.

Rush are still not satisfied though. On stage and off they're perfectionists and they no longer feel that north American studios can do true justice to their sound.

So they've come to Britain to record their next album at Rockfield studios.

"You could say we've killed two birds with one stone on this trip." Neil Peart laughs quietly and tugs at his moustache. "We've satisfied our fans here by doing some shows. And we've also satisfied ourselves by finding a studio where the atmosphere suits our music."

"But that's only a half of it. I lived over here a few years ago and I've always wanted to come back. This is a fine place to be."

These Canadians have got more than stamina, haven't they?

They got good taste too.

WALLY WEELY



have made two slightly inconsistent albums 'Deranger' (Blue Sky SKY 81488), and 'Sweet Evil' (SKY 81847), but the potential is definitely there. They released a live promotional album in the States which got station airplay and as a result release an official 'Live' album out on August 5 (SKY 82130), which could do the trick.

With an intriguing name like REO Speedwagon, this five-piece out of Champagne, Illinois, should be worthy of attention. In a nine year career they've risen from club spots to supporting the big boys.

They've had seven albums out on Epic in the States, which have not infiltrated the UK much, but have a double live set 'Live (You Get What You Play For)' issued on August 5, (Epic 82265), featuring their "straight-ahead rock 'n' roll."

An interesting combination of ex-Santana members and British drummer from the blues boom days, Aynsley Dunbar, make up Journey, who supported Santana on some UK

dates last year. Based in San Francisco they are apparently pretty heavy stuff and go into the studios with Roy Thomas Baker this September.

Rex Smith, brother of Michael Lee Smith of the previously mentioned Starz, has his own band out on the road under the name of Rex. It is a rather predictable brash yet energetic set-up judging by their debut album. As yet CBS have no plans to release it here but you can get it on import (Columbia TC34399).

Negotiations to bring Rex over with Montreal's amazing Mahogany Rush are currently being sorted out. Meanwhile Mahogany Rush have an album 'World Anthem' (CBS 81978) out this week, and with their leader Frank Marino on a hot Hendrix trip at present . . .

Chicago - based band Styx go in for some elaborate instrumentation and vocal harmonies, not a million miles removed from the Queen sound.

On A&M they have available 'Equinox'

(AMLH 84559) and 'Crystal Ball' (AMLH 84604), to be followed later this month by 'Grand Illusion' (AMLH 84637).

If you remember Montrose you'll have heard of guitarist Sammy Hagar, in London at the moment working on his next album. He has had a couple of albums out on Capitol in the States, 'Nine On A Ten Scale' and 'Sammy Hagar', but just the latter was issued here (EST11599).

Fans of the raunchy glam rockers the New York Dolls will be glad to hear that Mercury are issuing a double album 'New York Dolls' (Mercury 9641 631) priced £4.99, giving the current new waves a chance to hear some New York rock from a couple of years back.

So, with that lot to contend with, it hardly looks as if heavy rock days are numbered. And the above are just examples of what is going on in the US of A at present, good and not so good.

Hard rocks' pedestal may be slightly dented by new wave rumbles, but as yet it isn't ready to fall.

# JOHNNY NASH



## NEW SINGLE

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# JOHNNY NASH



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# Soul Mirror by ROBIN KATZ

BO KIRKLAND and Ruth Davis are thoroughly enjoying having a British hit with 'You're Gonna Get Next To Me'. And they're also enjoying the suspense that surrounds the big question. Are Bo and Ruth just a working partnership or a working and loving partnership?

"Ohh, now that information is just too hot to be carried over a telephone line," chuckled Ruth Davis, with Bo laughing on a nearby transatlantic extension. "Now, it's not my place to write your article, but if I were you, I'd put dot-dot-dash-dash."

"I will say this much, we are definitely friends. And it will be that way forever. We get along so well that we never concern ourselves with such heavy questions. We're both enjoying the relationship so far and our big concern now is that the audiences do too."

"Keep 'em guessing," agreed Kirkland.

For the next five minutes there ensued a sort of reverse interview. Kirkland and Davis were fascinated by the British charts and how they worked. What were our discos and radio like? I think they had fallen in love with Britain before this conversation, but every little bit helps.

"I gotta hop across the big pond," said a low voiced Kirkland. "The reaction has been phenomenal. When the album was first released in America, before Britain, we were getting remarkable letters from all over Britain. The letters were so knowledgeable, I couldn't believe the amount of money being

spent on imported American coples.

"Then EMI released the single in Britain. What can I say? We're still in shock. Every time we get the new chart, we scream for joy."

"You're Gonna Get Next To Me" started out as a record for Kirkland, written by his brother and the rest of the tiny staff that make up their miniscule American record label Claridge. Then he and Davis decided to try it for demo purposes only. The next thing you know, the duet situation became permanent.

## Impact

"We had already sung together on Freddie Hart's 'Easy Loving' before this," explained Kirkland. "And when we had a Top 40 R&B hit, we started working together. We were the opening act for Parliament and Bootsy's Rubber Band. It was not a good move for either us — or Parliament."

"Backstage though, there was a great rapport

between all of us. There was never a dull moment. But that mothership sure scared the hell out of me."

"'You're Gonna Get Next To Me' was never intended as a single," Kirkland continued. "It was a long album track and we couldn't figure out what to cut out to make it a single. But, somehow it was edited. It sold 100,000 here, which is nothing to sneeze at, but not enough to make a big impact. So we were all ready to start over again when we got the news from London."

Previous to all this, Kirkland told me how he used to play with Marvin Gaye. "Guitar, percussion, what?" I asked. "Baseball," he said. "I'm a physical fitness buff. In fact I came very close to being a professional athlete. There's a whole bunch of people here in LA, in the record business, who get together, when possible, to play baseball. Marvin is one of them."

"When I was 15, I could have been trained to be a professional baseball player. But I didn't take

advantage of the situation because I wanted to play something rougher — namely basketball. I never grew to be tall enough for professional status. In many ways it eats me up when I see professional ball players getting paid all that money to stay physically fit."

## Bubbles

After a few useful hints on how I could improve my flagging game of baseball, we moved on to Ruth Davis. It's often hard to imagine a three dimensional version of the strange voice you talk to be on the phone, but not in this woman's case. She positively bubbles.

"I guess I come from the old fashioned school of life," she laughed. "Bo and I both grew up in the area of the south known as the bible belt. My family all worked in the fields, except my grandfather and me. He was too old and I was too young, so we'd kinda hang out together. He did a nice soft shoe and played things like washboard or fiddle. He made me learn when I was very young."

## Sharing

"I don't agree with a lot of the women's lib ideas because of my background. I like to share and be dependent on someone. That's why I can really get into a song like 'You're Gonna Get Next To Me'. Sharing is a good thing because you can advise, motivate and inspire. Bo is very good at consoling me when things start to get me frustrated. And I do get frustrated at times. But it works both ways. We help each other."

Both singers hoped



RUTH DAVIS AND BO KIRKLAND: just good friends?

their record success indicated a return to romanticism. On the other hand, they don't see themselves becoming the new Peaches and Herb or Shirley and Lee.

"There's no question," said Ruth seriously, "we

set out to return romanticism to music. There's an awful lot of disco music that's obviously sexual. A lot of people seem to think it's some kind of long lost art to put a subtle message in a love song. It's not long lost to me, just long overdue!"

"One part of our show will include a tribute to famous duets of different decades. We'll do Billy Eckstine and Ella Fitzgerald, Brook Benton and Dinah Washington and some of Marvin Gaye and Tammi Terrell's hits. But we wouldn't do Shirley and Lee or Peaches and Herb because a lot of our audience are not into R&B. The songs wouldn't relate to them. We have a pretty broad audience."

## Heavier

Bo and Ruth are already getting heavier and most of the material on their new album will come from Kirkland's brother plus a stab at 'Loving Arms', the magnificent Mentor Williams tune that is currently out by Kris Kristofferson and Rita Coolidge.

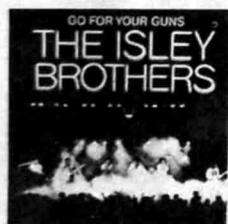
"I wish I could say that we were an outright R&B duo, but we're not," observed Kirkland. "To make it you have to be

more diverse. Audiences are big melting pots of all kinds of cultures, so in broadening our musical scope, we are shedding a label."

## Quibble

Ruth doesn't see herself returning to back up singing, though her credits include the likes of Billy Preston, Ray Charles and Tina Turner. "I know they'll all be happy for me. It's getting back to that sharing situation again. People are too willing to quibble with each other and split up. Bo and I look at each other every time we sing and we say it again and again, 'let's make it work.'"

For the moment, there are no tour plans for Bo and Ruth to come over here to get next to us. Judging by their grateful reaction to their first British chart entry, a visit won't be far away. They've completed a film for 'Top Of The Pops' and are scouring a map to the UK to complete a crash course in geography. "It's destined for us to come to see you," concluded Ruth happily. "The name of our recording studio in LA is Devonshire. You can't get more British than that."



TEDDY PENDERGRASS



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- 1 Name one of the Isley Brothers CBS albums?
- 2 What was the title of Joe Tex's recent smash hit?
- 3 With which group was Teddy Pendergrass the lead singer before going solo?
- 4 Me And Mrs. . . . . was the title of Billy Paul's 1973 hit?

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## 12 Sets to be won!

# Yakety Yak

TO CELEBRATE 20 years in the business, The O'Jays are doing a 75 city tour with a bill of \$125,000 for the cost of the show. New choreography and lighting include their own dance floor with a thousand lights, six revolving columns and a complete restructuring of the 'Ship Ahoy' presentation of a couple of years ago. . . O'Jays manager Barbara Kennedy now looking after O'Jay Sammy Strains' Mrs - better known as one red hot Yvonne Fair . . . Natalie Cole's husband Marvin Yancey is a qualified Reverend. He recently performed a music business wedding with a boogie theme . . . Webster Lewis to produce Impact, Quincy and Lola Falana . . . New, black, James Bond movie

coming up called 'Sharples'. Lionel Hampton and Sheila Frasier of 'Superfly' fame will star in the film . . . Frederick Knight's latest record produced by Steve 'Clean-up Woman' Alaimo . . . Stevie Wonder producing Wonderlove . . . Sad words from Dennis Edwards, who has departed the Temptations after a decade. "I'm finding out that I'm a nobody after 10 years." Edwards is not financially well off after his time with the Tempts. His savings are now paying the lawyers, who are trying to free him from his contract. "They say they don't like the album but I just followed directions," he says of his record company. "I was always a replacement in the Tempts."

# BEWARE— it's the Fosters

ACCIDENT PRONE band, the Foster Brothers.

Lead guitarist and vocalist Graham Foster and his brother Malcolm, were driving to rehearsals when they noticed smoke coming out of the engine. They pulled over, but when they got out of the car it burst into flames. Heaven's gain would have been our loss. The delicious 'Count Me Out' might never have been heard again.

The other members of the band are Eddie Williams drums and Rob McIntosh guitar and vocals. Graham and Eddie played in a band called Blitz, Eddie knew Graham from a time when he had invited him to play in his band after their original guitarist had a heart attack. The guitarist recovered in time to play but Eddie and Graham remained friends.

Malcolm used to be a roadie. He weighed 16½ stone then but now weighs a little over 11. Rather than waste away completely he decided it would be safer playing bass.

"One night I was drunk and I hit a college promoter," he says. "We could never play that place again."

'Count Me Out' has such

an American feel that's it difficult to believe the band comes from Britain.

"We owe that to our producer," says Graham. "He's Mike Vernon and he's worked with Fleetwood Mac, Chicken Shack, Edwin Starr, and the Climax Blues Band. We're also into the blues — Freddie King is a real favourite of mine."

'Count Me Out' wasn't written from personal experience, actually the backing track was thought up before the lyrics were written and Little Richard was going to use it. I think of lyrics in the silliest places. I was in the bath the other day and I had to rush out and get a pen and paper.

"We've been very lucky, we haven't struggled for years like some bands. We've been together 18 months and we've got a contract, things seemed to have fitted into place like a jigsaw."

"Our next effort is going to be more soulful, rather like O. C. Smith's last song", chips in Malcolm.

Graham takes up the story. "We certainly are a fated band, shortly after we played one gig the venue was burnt to the ground. Then we played a gig in Cardiff and afterwards the place was closed down. Malcolm also leapt in the air and

went through the stage when he landed."

Eddie, the drummer, has his own recording studio in East London. He got a council grant to convert some old offices behind a church. "It gives local bands the opportunities to play there," he says. "There aren't many places to go in that area."

Future ambitions for the band?

"We want to be bigger than Peter Frampton", says Graham. "Seriously, I think we've got the ingredients to do it. We turn out quality music, the seventies has seen a great upsurge in white blues bands because a rhythm style has taken off so much. I'm also a great believer in arrangements and that's why we admire Elton John so much, he's got it down to a fine art."

"I think our album will have a bit of everything on it, we want a universal appeal."

"I'm just sorry more people like us aren't coming through. The majority of record companies just want to sign punk bands. When you've struggled for years to master your instruments and you see record companies signing these bands who have no skill, it makes you very annoyed."

"I think punk's dreadful." **ROBIN SMITH**



JESSE GREEN: so, who's the lady Jesse?

## COME WITH JESSE GREEN

JESSE GREEN looks like he's just stepped off a cricket field. He's wearing an open, short sleeve white shirt, white trousers, a pair of pinstripes and a Jubilee belt. The outfit looks crisp, but the artist is wilting.

"I've just come back from Italy", he explains, stifling a yawn from exhaustion. "I've had two non-stop days of public appearances. In musical terms, Italy is a very lively country. Both my songs have been hits there, so there were a lot of hands to shake."

"Come with Me", the late night dance number, is Green's second entry into the charts this year. He's delighted at the international acceptance of his romantic sound. Now he wades through possible foreign tours the way that an aspiring holidaymaker would plough through travel brochures.

"I don't know what my tour plans will be for Britain", he said. "The only definite tour I have lined up before the year is out is Mexico. And that isn't finalised yet."

### Perfectionist

Green is determined that the hectic pace of making public appearances will not dilute his artistic output. "I'm not rushing to put out another album. There were enough singles released from the first album, including 'Nice And Slow'. 'Come With Me' was done especially as a single, cut with a few other tracks. But I'm not going to cash in straight off with a follow up album. Rushing is not good."

"I can drive people crazy in the studio because I tend to be a perfectionist. I drive myself crazy too. I wake up in the middle of the night thinking I shouldn't have put that there or whatever. When you copy someone's music, it's easy to imitate it note for note. But when you're striving to create something original, you have other problems."

Green was born and raised in Jamaica, but has lived in Britain for the last 11 years. He did

extensive studio work and a world-wide tour as Jimmy Cliff's drummer a couple of years back. To a lot of people reggae is unacceptable unless presented in an undiluted form, as in Bob Marley.

"At the time I toured with Jimmy Cliff, the rastafarian thing wasn't as big or considered as integral for making the music. Reggae was just reggae. Before that it had been faster and called rock steady and before that it was what I grew up with — ska. The feeling isn't the image. It's the beat. You can change the message, the arrangement, the voices or the singer for that matter. But once you change the beat then it's no longer reggae."

### Progressive

"Ultimately, I would like to merge jazz and reggae into a more progressive free-form kind of music. I believe there are musicians here in Britain who can play it as well as those in Jamaica. Obviously, the records from Jamaica have the prestige. But I know several fellow musicians who were raised on ska. And if we sat around and jammed and got the feeling, we could eventually come round to this noise I keep imagining in my head."

Does Green, once taking orders from Jimmy Cliff, now enjoy delegating the work to his own band? "Well, of course you do feel different being in charge of something", he smiled. "I don't take the whole thing too seriously. I just look for capable musicians who can understand and deliver the sound I want them to. If they can prove to be capable musicians, then I can prove to be a capable leader."

Green is undecided as to what his next single will be. He has completed a song he'd like out for Christmas called 'Life Can Be Beautiful'. And in the meantime, he's still smiling at his own success.

"You're used to hearing your own music at home or in the studio. But, the first time I pulled up beside another car at the traffic lights, I heard my record playing on the radio, I felt frightened. Then it hits you and you start to feel proud. Now, it feels nice. All of a sudden the music is out in the open!" **ROBIN KATZ**



FOSTER BROTHERS: American feel

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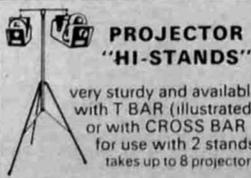
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# Disco Kid

by JAMES HAMILTON

## New Spins

### A touch of rigor mortis

**CAMEO:** 'Rigor Mortis' (Casablanca CAN 106). Import monster for months, the Fatback-ish funkier's now flip to the more obviously thudding 'Post Mortem'. Double 'A' dynamite!

**DELLS:** 'Our Love' (Mercury 6167526). Terrific Tavares-type infectious romper from a strong US LP.

**KELLY MARIE:** 'Run To Me' (Eye 7N 45696). Soulfully soaring chick on a lickety-split hustler with sexy mumbling bits.

**JACKSONS:** 'Show You The Way To Go' (LP 'The Jacksons' Epic EPC 80009). Full-length 5:25 version.

**BROTHERS JOHNSON:** 'Strawberry Letter 23' (A&M AMS 7297). Atmospheric semi-slowe, 12-inch ed at 70p with funky 'Brother Man' and classic 'I'll Be Good To You' on flip.

**EDDIE & THE HOTRODS:** 'Hard Drivin' Man / Horseplay' (Island IEP 5). Phew! High-energy live segue keeps on rockin'.

**REAL THING:** 'Love's Such A Wonderful Thing' (Eye 7N 45701). Frothy fast twirler.

**REALISTICS:** 'Love Vibrations' (Epic EPC 8439). Spiky fast Northern pounder.

**GIGGLES:** 'Reaching Out' (EMI 2640). Wonderful pop chugger - sorry - stomper!

**ENCHANTMENT:** 'Sunshine' (UA UP 36268). Gorgeous sweet soul slowie from a good LP.

**BARRY BIGGS:** 'Three Ring Circus' (Dynamic DYN 126). Delicate sweet slowie originally by Blue Magic.

**CLOVER:** 'Streets Of London' (Vertigo 6059175). Sombre organ-backed slowie with hit sound.

**JOE TEX:** 'We Held On' (Epic EPC 5474). Perky slow tripper, while 'I Gotcha' (Mercury 6167548) is dated herky-jerker from '72.

**BILLY PAUL:** 'Your Scag' (Philadelphia Int PIR 5391). Strange utempto '72 treatment of Elton's song, 12-inch ed at 70p - as is also The Emotions' 'Flowers' (CBS 5364).

**BRENDA & THE TABULATIONS:** 'I'm A Superstar' (Casablanca CAN 105). US disco hit rhythm-rattler.

**MASS PRODUCTION:** 'Wine-Flow Disco' (Cotillon K 10966). Skittery funkier, a bit brittle.

**GOLDEN FIDDLE ORCHESTRA:** 'Queen Elizabeth Jubilee March' / 'Jigs' (Mountain TOP 29). More massed fiddles for country dancers.

**ACKER BILK:** 'Dancing In The Dark' (Eye 7N 45697). Dreamy lush Andy Fairweather Low quickstepper.

**GEORGE BAKER SELECTION:** 'Beautiful Rose' (Warner Bros K 16945). Jaunty MoR whistler with 'Jambalaya' feel.

**LORRAINE FRISAURA:** 'Jimmy Mack' (RCA PB 9116). Straightforward copy of Vandellas classic.

**MOMENTS:** 'It Don't Rain In My Back Yard' (All Platinum 6146322). Walling easy jogger blurred by booming bass.

**SUPERCHARGE:** 'Limbo Love' (Virgin VS 178). Soulful UK slowie, DJ-tipped.

**PABLO CRUISE:** 'Whatcha Gonna Do?' (A&M AMS 7301). Boz Scaggs-type cool swayer.

**SOFTONES:** 'Love Story' (H&L 6105078). Cooling rattler hustles Stylistically.

**ADAM'S APPLES:** 'Don't Take It Out On This World' (Brunswick BR 42). Northern churner, great deep soul flip.

**GLENROY:** 'Who Put De Great In Great Britain' (Handkerchief HANKY 22). Catchy patriotic pop-reggae.

**TINA CHARLES:** 'Fallin' In Love In Summertime' (CBS 5415). Semi-slow squeakiness, this time.

**CANDI STATON:** 'Nights On Broadway' (Warner Bros K 16972). Oddly dull Bee-Gees plodder.

**JOKER:** 'Gonna Fix You Good' (Paladin LAL 5021). Jonathan King-produced Little Anthony stomper.

**PEACOCK:** 'Rose Marie' (UA UP 36265). Jo King again, with a surefire gay disco smash!

**BRIAN BENNETT BAND:** 'Jonty Jump' (DJM DJS 10791). Funky synthetics.

**EDDIE THORNTON:** 'Soularize' (Plastic Fantastic PF 001). Hugh Masekela-type happy trumpeting.

**FLICK WILSON:** 'Rockin' Chair' (Ultra PFU 1001). Strong reggae throbber.

**RICO:** 'Africa' (Island WIP 6399). Instrumental slow reggae grinder, heavy dub flip.

**FOREIGN INTRIGUE:** 'The Wanderer' (Phillips 6006572). Dr Klüssinger covers Dion (to the original backing track)!

## A CASE OF CATCH 22

MIKE TAYLOR runs a mobile disco from Wymondham, Leicestershire, and has written in to complain about the unavailability of new records - a sore point with many jocks. He says, "Being only a small disco, playing around 10 times a month to maybe 120 people at each gig, I naturally don't expect to be serviced by the record companies. However, trying even to buy new products in the Leicester area is near impossible.

Decca seem to be the hardest to get - the Screaming Lord Sutch reissue of 'Jack The Ripper' has been on order for seven weeks now and has still not arrived. Similarly, John Miles' 'Slow Down' has been outstanding for ages. If only the availability was better, I'm sure record sales would increase. I know that the small retailers aren't interested in breaking

new material, which is why I deal with the main disco supplier in Leicester - and even they can't get the newies!"

Well, Mike has just learnt the first rule in record merchandising - worth remembering by everyone with a grouse like his - which is that it's not what's in the grooves that sells, it's what's in the shops. The best record in the world, plugged by press, radio and disco, will not sell unless the record company concerned have managed to get the thing into shops around the country. And if those shops are not on the national chart - returning panel, the record still doesn't have a chance of being a 'hit' for all to see... 'cos, as we know only too well, most shops only stock records that are already hits.

Yes kids, that's the Catch 22 of the record biz - and it explains much of what goes on today.

## DJ Top Ten

CHRIS SHERIDAN mobiles for Paradise Island Discos around the Channel Island of Jersey (book him on Jersey 26655), and has a big thing about Euro-pop. Whenever possible, he churns out the Munich Sound, converting those who'll listen. He has ways of making you...!

- 1 DADDY COOL, Boney M Atlantic
- 2 WHY DON'T YOU DO IT?, Sharon Whitbread Eye Atlantic
- 3 LOVE IN CMINOR, Cerrone Atlantic
- 4 SOUL DRACULA, Hot Blood Creole
- 5 NIGHTS IN WHITE SATIN, Giorgio GTO
- 6 LADY BUMP, Penny McLean EMI
- 7 WHO'S THAT LADY WITH MY MAN?, Patricia Paay EMI
- 8 YOU'VE GOT THE POWER, Sue Kramer Decca
- 9 SUNNY, Boney M Atlantic
- 10 I WANNA FUNK WITH YOU TONITE, Giorgio GTO

### BREAKERS

- 1 TELEGRAM, Miley Convention Magnet
- 2 TAKE THE HEAT OFF ME, Boney M Atlantic LP
- 3 IN THE MIDDLE OF THE NIGHT, Giorgio GTO LP

## MIX MASTER

STERLING VANN (Stepney Green Old Globe) mixes Donna Summer 'I Feel Love' (GTO) in through the synthesizer break near end of T-Connection 'Do What You Wanna Do' (TK 12 - inch). Another great segue following T-Connection is Karma 'Funk De Mambro' (A&M), chop - mixed out of the rhythm pause just before the synthesizer! Sterling also mixes Liverpool Express 'Dreamin' (Warners) into George Benson 'Nature Boy' (Warners), a perfect follow-on.

## HOT VINYL

TONY CLARK (Newcastle Julies), between visiting Malta and Antiqua, import tips Philadelphia All Stars 'Clean Up The Ghetto' (Phila Int), Idris Muhammed 'Tasty Cakes' (Kudu LP), Ronnie Lewis 'Nuthin Bout Nuthin' (Blue Note), Lamont Dozier 'Going Back To My Roots' (Warner Bros), Ramsey Lewis 'Spring High' (Columbia), War 'LA Sunshine' (Blue Note), MFSB 'Picnic In The Park' (Phila Int), Crusaders 'Feel It' (ABC), and revives oldies like Flamingo 'Westbound No. 9' (Hot Wax), Flamingos 'Boogaloo Party' (Phillips).

## Robbie's rocket

ROBBIE VINCENT and other import fans are currently raving about a punchy little platter by an all-star cast of Philadelphia International artists. Due for release here soon (and already played on Robbie's Radio 1 show), the group is called literally the Philadelphia All Stars as they sing a slab of social commentary by Gamble and Huff, 'Clean Up The Ghetto'. Lou Rawls starts it conversationally over an infectiously chugging riff from MFSB before being joined with vocal support, and solos, from Dee Dee Sharp, Billy Paul, Archie Bell, Teddy Pendergrass and the O'Jays. Some stars, huh?!



REAL THING: frothy

**ROKOTTO** visit Buckley Tivoli on Thursday (30), Sunderland Annabellas (Fri 1), Hartlepool Gemini (2), Egnemont Towbar (3), Middlebrough Madison (4), while JALN Band hit Southend's Talk Of The South on Tuesday (5). Also that Tues, the DJ Federation of Great Britain meets at London's Ski Club, SW1. Saturday (2), Steve Lloyd supports Superfly at Burry Port's Goodry Hotel while Chris Gentry is at Eastbourne's King's Country Club Fri / Sat. David Saunders at Plymouth Top Rank Suite has funky Sals and punk Mons, 'Shabby' Eddie

## Disco Dates

Cook at Leyton's Lion & Key has rock 'n bop every Thurs / Sun, David Anthony at Swansea Prince Of Wales gives out freebies every Tues, and John DeSade at Chatham Scamps is late - nite jock Mon / Tues / Wednesdays.

### STAR TIP

**PHIL DODD** (Horsham 63875) was worried about the weather and being electrocuted at a recent outdoor barbeque. Des-

pite waterproof mains cable and junction box, he took extra precaution of earthing his equipment direct. This evidently is best done by driving a metal rod some three feet into damp earth, about ten feet from the disco console, which is then connected via a wire from the deck unit (or other suitable point) to the rod. You then attach a kite to the rod and wait for lightning - no, sorry, disregard that last bit!

... CJ & Co 'Devil's Gun' (Atlantic) explodes for Bob Jones (Chelmsford Dee-Jays), Clive Barry (Manchester Universal), Doctor John (Telford Disco-Tech), Sterling Vann (Stepney Green Old Globe), Steve Young (Edmonton Picketts Lock), Roger Stanton (Barry Butlins), Steve 'Researcher' Day (Bow Prince Albert), many more. Donna Summer 'I Feel Love' (GTO) adds Graeme Hudson (Carlisle Flopps), Feds (Carlisle Twisted Wheel), Bob Knight (Brighton Mrs Bramptons), Greg Davies (Watford New Penny), Capuchino (Bromley), Stewart Hunter (Preston) and more, while LP trax 'Love's Unkind' has Jonny King (Bristol Scamps), 'I Remember Yesterday' has Mark Rymann (Swansea Cinderellas).

Lovers 'Discomania' - outnext week as CBS 12-inch! - adds Tricky Dicky Scanes (Soho Spats), Johnny Daylight (Swindon Affair), Phillip Oliver (Hanley Antelope), Jim Magalin (Paisley Valentinos), Alan Donald (Rothsay Royal), Arthur Prysok 'All My Life' (Polydor) is this week's Professional Nightclub DJ Assn (Midlands) GSDP. Fat Larry's Band 'Centre City' (WMOT) adds Dave Harding (Sunderland Genevieves), Andy Wint (Bognor), Steve Tony

## DJ Hotline

(Cottingham), Stuart Hodgson (Wakefield Raquets), D.R.-U.M 'Lalabye' (Ensign) hits Tom Amigo (Cardiff), Arthur Dyke (Exeter), David Saunders (Plymouth Top Rank), Dwight Wizard (Southend Zhivagos), Judge Dread now has a syndicated reggae show on 75 US radio stations! Tavares 'One Step Away' (Capitol) gets Doc Hayes (Exeter Churchills), Tom Wilson (Edinburgh Rutland), Phil Dodd (Worthing Woodz), People's Choice 'If You're Gonna Do It' (Philly) adds Phil Black (Barry Butlins), Chris House (Swansea Trafalgar), Jay Jay Sawers (Ayr Plough), Strathclyde Disco Assn (Glasgow) Ike & Turner Kerner 'Longest Running Disco' (Big Bear) breaks for Paul 'Ormsby' Beech (Birmingham Sloops), Tommy Terrell (Birmingham) and Paul Anthony (Birmingham Rum Runner), who plan to start their own local DJ Assn... Jigsaw 'If I Have To Go Away' (Splash) pulls Pete Miles (Redditch Tracys), Mick Ames (Stevenage Bo Jangles), Chris Archer (March Cromwells), Slave 'You And Me' (Cotillon)

adds Terry Emm (Dunstable), Jon Taylor (Norwich Cromwells), but 'Slide' gets jocks too... Commodores 'Easy' (Motown) adds Jeff Thomas (Swansea Penthouse), Morris Jenkins (Stafford Top Of The World), Jawbone 'King Kong' (Rak) grabs Colin McLean (Glasgow Skiffles), Tom Russell (Kirkintilloch), Barry Biggs 'Three Ring Circus' (Dynamic) has

Ric Simon (Tamworth), Ray Robinson (Leicester Tiffans), Dooleys 'Think I'm Gonna Fall In Love' (GTO) gets Chris Duke (BFPO 47), Ian Jason (Leicester Freewheeler), Suzi Quatro 'Roxy Roller' (Rak) rocks Richard Cooper (Lydney Peacock), DJ Webster (Sheffield), Brainstorm 'Lovin' Is Really My Game' (RCA LP) hits Trevor John (Wolverhampton), Alan Farmer (Penicuik), Jimmy Bo Horne Get Happy' (TK) adds Delridge Robertson (Murrayfield Rink), Roy Hughes (Leeds Pentagon).

## BIG DEAL

PYE RECORDS have hardly been over-publicising their series of twelve 'Big Deal' 12-inchers, each of which contains four hit oldies at just 99p. Some of the selections seem an odd choice for the disco - aimed format, but these are the main goodies in the set:

Johnny Taylor 'Who's Making Love' / Booker T 'Time Is Tight' / Isaac Hayes 'Shaft' / Clay & Bell 'Private Number' (BD 109), Trammps 'Hold Back The Night' / Zing Went The Strings' (BD 110), 1910 Fruitgum Co 'Simon Says' / Ohio Express 'Yummy Yummy Yummy' / Lou Christie 'Gonna Make You Mine' (BD 106),

Status Quo 'Mean Girl' / 'Down The Dustpipe' / 'In My Chair' (BD 103), Chuck Woods 'Seven Days Too Long' / Cassaleers 'Dance Dance' / Wigan's Chosen Dance 'Footase' / Javella 'Goodbye Nothin To Say' (BD 112), Foundations 'Baby Now That I've Found You' / 'Build Me Up Buttercup' (BD 107), Johnny Wakella 'In Zaire' / 'Black Superman' (BD 101), Sheer Elegance 'Life Is Too Short Girl' / 'Dance The Night Away' (BD 102), Kinks 'Lola' (BD 105), Lonnie Donegan 'My Old Man's A Dustman' (BD 108), Melanie 'Brand New Key' (BD 104), Ivy League 'Funny How Love Can Be' (BD 111).

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7. Led Zeppelin - Trampled Under Foot
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10. E.L.O. - Do Ya

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5. Stars - Cherry Baby
6. Stallion - Old Fast Boy
7. Dr. Feelgood - Sneakin' Suspicion
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9. Starbuck - Everybody Be Dancing
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# NEXT WEEK

## They're not pretty but the space for the colour poster won't be vacant

## Get next week's Record Mirror for a colour poster of the

# SEX PISTOLS

### RECORD MIRROR — it's the colourful one

## J. Edward Oliver

"A myth is as good as a mile"

## garbage

I don't agree with those who say The full moon makes me mad. Why, there's a full moon out tonight And goodie mandle frad.

TRANSPORT TUNES: IT ONLY TAKES A MINUTE!

MEANWHILE, SOMEWHERE IN THE GREAT BEYOND WE FIND THE DEPARTED SPIRIT OF TWO-MILLION-AND-FOUR-YEAR-OLD DEAD DINOSAUR, FRESCO LE RAVE.

OH, THE SHAME OF IT... BANNED FROM HEAVEN... UNWANTED... UNLOVED...

IT SEEMS TO ME THAT THE WORST THING ABOUT BEING DEAD IS THAT YOU CAN'T COMMIT SUICIDE!

ST PETER TOLD ME I WAS DOOMED TO BECOME ONE OF THOSE TORTURED SOULS BURNING IN RELENTLESS HEAT AND SUFFERING UNENDURABLE AGONIES OF TORMENT

FOR ONE GHAZILY MOMENT, I THOUGHT HE MEANT I'D HAVE TO JOIN THE AUDIENCE AT BOB MARLEY'S NEXT CONCERT IN JAMAICA!

THEN I REALISED HE ONLY MEANT HELL.

RISE IN THE U.S.A.

OF COURSE, HELL MUST BE DIFFERENT THINGS TO DIFFERENT PEOPLE. FOR EXAMPLE, WAITERS MUST HATE BEING MADE TO ENDURE THE CONSTANT TENSIONS CAUSED BY CUSTOMERS DROPPING GODS' FOOD AND MAKING LOTS OF NOISE.

YES, IN THE WORDS OF THE FAMOUS PROVERB, "THE WAITER HELL IS PAVED WITH GODDIN TENSIONS"

PERSONALLY, I HATE BEING MADE TO RECITE STUPID JOKES BY CARTOONISTS WITH A SPARE PICTURE TO FILL.

PERSONALLY, I HATE BEING MADE TO RECITE STUPID JOKES BY CARTOONISTS WITH A SPARE PICTURE TO FILL.

- ### FLOPTEN
1. ANOTHER FUNNY HOMEBOON - LIZ TAYLOR
  2. SWEET TALKING GUY - IDI AMIN
  3. FOREVER AND EVER - IDI AMIN
  4. A STAR IS BORN - JOHNNY ROTTEN
  5. L'OSISAU ET L'ENFANT
  6. DONNY OSMOND AND LENA ZAVARONI
  7. NAUGHTY, NAUGHTY, NAUGHTY - SEX PISTOLS
  8. FREE - LONGMUIR, MITCHELL E. MCGLYNN
  9. ANGEL FACE - KARRAH FALCETT - MAJORS
  10. THE WHOLE TOWN'S LAUGHING AT ME - JAMES CALLAGHAN

COMPILED BY: (1-3) B. OSHRA, BALISBURY RHODESIA; (4-7) HAMILTON PEELE (OF SAINTS' DISCO FAME), BEDWORTH, HUNTINGDON AND (10) JANET HASSLER, CHARITON, KENT.

THAT'S GODD. I THOUGHT I'D COME ACROSS A STREAM, BUT IT HADN'T GOT ANY WATER - JUST A LOAD OF TWIGS AND BRANCHES.

NATURALLY - IT'S THE RIVER STVX!

8. GARRIES' TRAINS AND THIEVES

I AM CERBERUS, THREE-HEADED CANINE GUARDIAN OF THE GATES OF HELL.

BEFORE YOU MAY ENTER, I MUST JUDGE YOUR SUIT-ABILITY. CAN YOU LIST ALL YOUR PAST EVIL DEEDS, IMMOALITIES, INDIQUITIES, TRANSGRESSIONS, SINS, ATROCITIES, WICKED THOUGHTS AND FORBIDDEN ACTS?

9. HAZY AL BANCE

UM...ER...WELL, I BOUGHT TOMITA'S "PLANET SUITE" ALBUM

I MADE AN OBSCENE GESTURE WHEN I HEARD THAT SANDIE SHAW WAS PLANNING TO MAKE A COME-BACK

FOR TWO WEEKS RUNNING, I SWITCHED OFF "STARS ON SUNDAY" AND ON TUESDAY, MAY 4th, 1966, I PULLED THE CHAIN WHILE THE TRAIN WAS STANDING IN THE STATION!

HMM, NOT EXACTLY! I THINK MAYBE IN HER ATTILA THE HUN CLASS, IS IT?

I THINK MAYBE WE'D BETTER CONSULT YOUR FILE

10. YOU HAVEN'T BEEN MINDING 'EM!

AAH! IT SAVS HERE THAT YOU ONCE REQUESTED A CLIFF RICHARD RECORD ON "FAMILY FAVOURITES".

THESE G.L.C. SECRET DOSSIERES ARE A MENACE TO US PUNK ROCKERS

11. LISTEN TO THE VAN SAID!

NOT GOOD ENOUGH FOR HEAVEN, NOT BAD ENOUGH FOR HELL...

IT LOOKS LIKE I'M DESTINED TO SPEND ALL ETERNITY IN LIMBO.

TO MAKE MATTERS WORSE, I'M NEVER GONNA GET THE HANG OF THIS STUPID DANCE!

AND TO THINK THAT HEAVEN IS ONLY ON THE OTHER SIDE OF THIS SOLID GOLD WALL!

WAIT A MINUTE - THE WALL MAY BE SOLID GOLD, BUT IT'S BUILT ON CLOUD!

HEAVEN

NO HAWKERS, CIRCULARS OR JOHNNY ROTTENS.

12. SHAKE, RATTLE AND ROLL!

WITH A BIT OF LUCK, I MIGHT BE ABLE TO TUNNEL MY WAY IN!

MADE IT! BUT WAIT - SOMEONE IS APPROACHING!

GOOD GRIEF, WHO IS THIS STATELY, NOBLE AND MAJESTIC FIGURE?

WHY, YOU MUST BE GOD!

## MAD MICROBES

- 135N1S 3H1 135N1S 3H1 N3W 3781SUN1  
OLN1 5N1D1R1 OLN1 5N1D1S 3H1 OLN1 5N1D1R1  
3780S 21W N3W 3781SUN1 3780S1W
- FROM ALISON FIDDLER (QUEEN OF THE MAD MICROBES), PRESTON, LANCS, WHO ALSO SENT THE REMAINING ITEMS BELOW...

## ROTTEN RIDDLES

- WHAT GOES UP BLACK, DOWN GREEN?  
L317 V N1 3DV8S N016-TRAVEL V  
HOW DO YOU KEEP AN IDIOT IN SUSPENSE?  
1353N1 N3W1N1N1N1N1 1351 1311

## STONE NEWTON PUZZLE

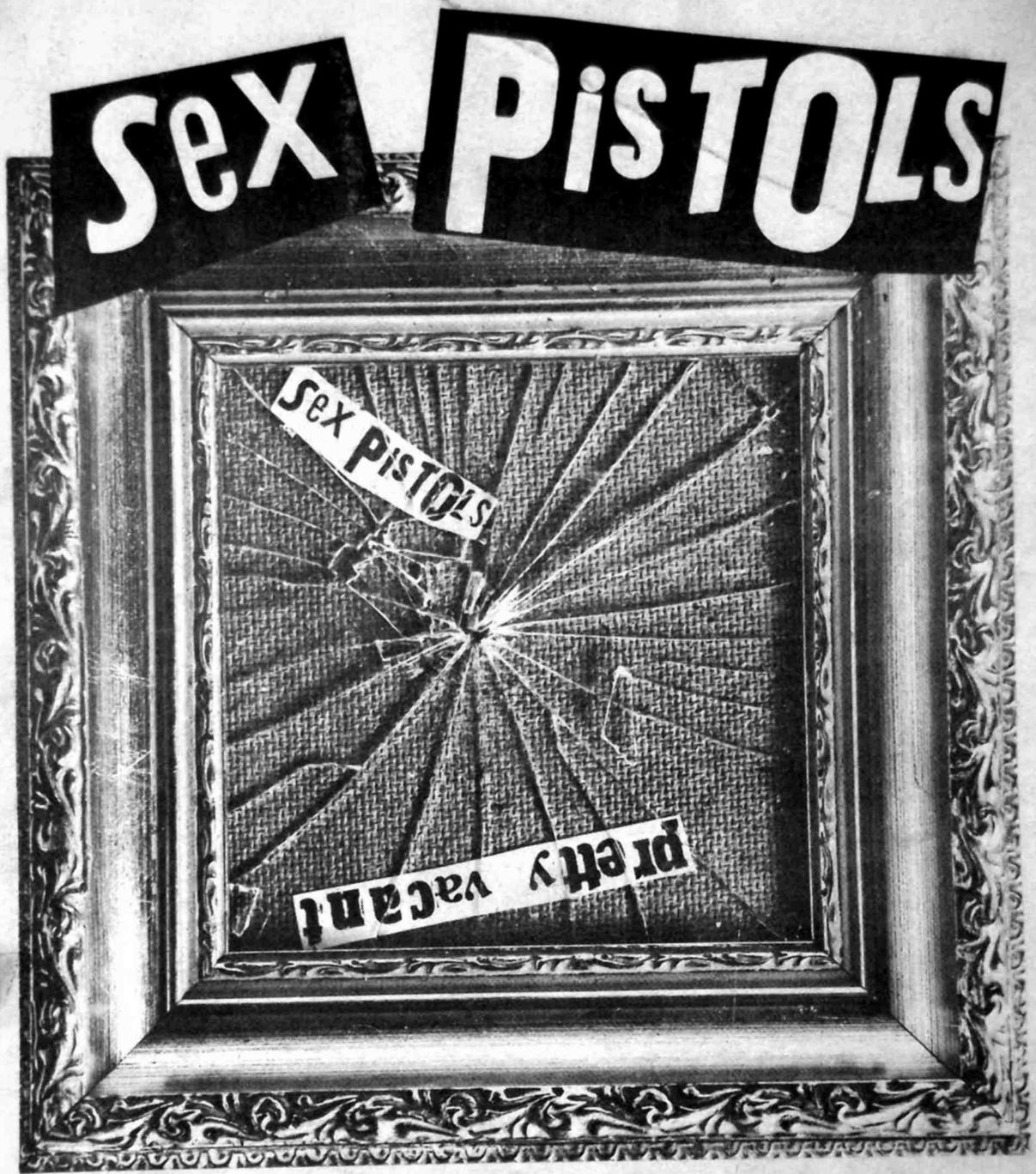
- CAN YOU PUT A NUMBER IN THE SQUARE SO THE TOTAL ADDS UP TO 7 VERTICALLY, HORIZONTALLY AND DIAGONALLY?

## I COULD HAVE BEEN...

- A BILL POSTER, BUT I COULDN'T STICK IT
- A TRAIN DRIVER, BUT I WENT OFF THE RAILS
- AN ACTOR, BUT IT WASN'T MY SCENE
- A FILM CENSOR, BUT I WASN'T CUT OUT FOR IT
- A FEMALE IMPERSONATOR, BUT IT WAS A BIT OF A DRAG
- A BUTCHER, BUT I GOT THE CHOP AND FUTURE IN IT
- AN ENGRAVER, BUT I WASN'T UP TO SCRATCH
- A POSTMAN, BUT I GOT THE SACK
- AN EXECUTIONER, BUT I COULDN'T GET THE HANG OF IT
- A CLAIRVOYANT, BUT I COULDN'T SEE AND FUTURE IN IT
- A HAGGIS STUFFER, BUT I DON'T HAVE THE GUTS
- A NUDE MODEL, BUT I HAVEN'T THE CHEEK
- A JOCKEY, BUT I WASN'T STABLE ENOUGH
- A GHOST-HUNTER, BUT I DIDN'T HAVE THE RIGHT SPIRIT
- A MATCH-SELLER, BUT I WASN'T STRUCK ON IT

TRANSPORT TUNES FROM: ALISON FIDDLER, LLEWELYN ST., PRESTON • YOU COULD STILL WIN A PLASTIC GARTHOG! SEND YOUR GARBAGE TO: J. EDWARD OLIVER, RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENWELL ROAD, LONDON N7 7AX. BUT HURRY - CONTEST MUST CLOSE ON MONDAY, 4.25. MAY, 1992!

**NEXT WEEK: Has Cliff Richard got a sense of humour, or will J. Edward Oliver be struck down by lightning?**



**pretty vacant**

: NEW SINGLE OUT THIS SATURDAY ON VIRGIN RECORDS VS184 :