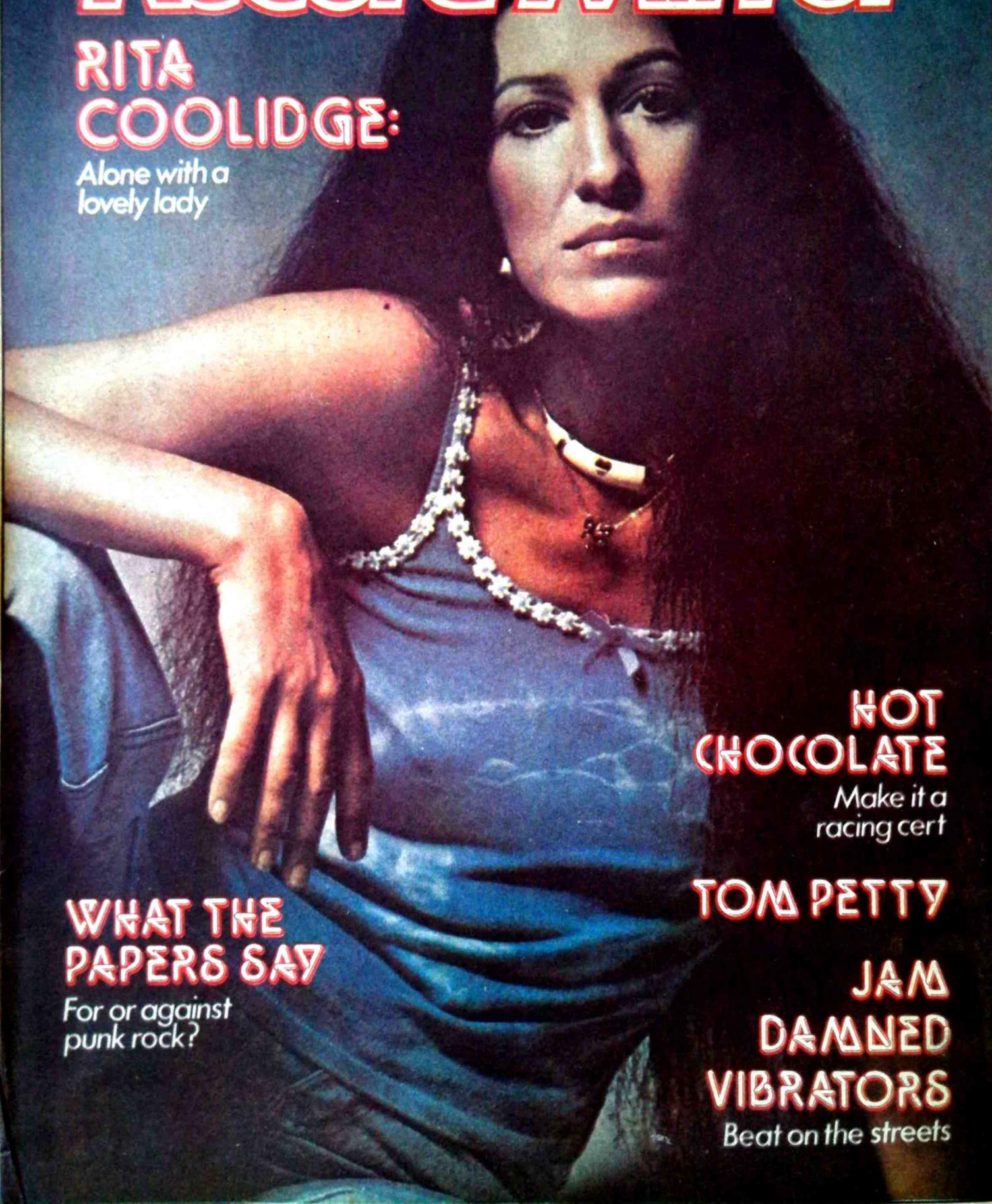


Record Mirror

RITA COOLIDGE:

Alone with a lovely lady



HOT CHOCOLATE

Make it a racing cert

TOM PETTY

JAM

DAMNED

VIBRATORS

Beat on the streets

WHAT THE PAPERS SAY

For or against punk rock?

Record Mirror

UK SINGLES



1	SO YOU WIN AGAIN, Hot Chocolate	Rak
2	SHOW YOU THE WAY TO GO, The Jacksons	Epic
3	FANFARE FOR THE COMMON MAN, Emerson Lake & Palmer	Atlantic
4	BABY DON'T CHANGE YOUR MIND, Gladys Knight & The Pips	Buddah
5	MA BAKER, Boney M	Atlantic
6	SAM, Olivia Newton John	EMI
7	LUCILLE, Kenny Rogers	United Artists
8	PEACHES / GO BUDDY GO, The Strangers	United Artists
9	YOU'RE MOVING OUT TODAY, Carole Bayer Sager	Elektra
10	A STAR IS BORN (EVERGREEN), Barbra Streisand	CBS
11	DO WHAT YOU WANNA DO, T. Connection	TK
12	GONNA GET NEXT TO ME, Bo Kirkland / Ruth Davis	EMI
13	TELEPHONE LINE, Electric Light Orchestra	Jet
14	OH LORI, Alessi	A&M
15	I FEEL LOVE, Donna Summer	GTO
16	HALFWAY DOWN THE STAIRS, Muppets	Pye
17	TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave	GTO
18	SLOW DOWN, John Miles	Decca
19	GOD SAVE THE QUEEN, Sex Pistols	Virgin
20	FEEL THE NEED, Detroit Emeralds	Atlantic
21	I CAN PROVE IT, Tony Etorla	GTO
22	ONE STEP AWAY, Tavares	Capitol
23	EXODUS, Bob Marley & The Wailers	Island
24	GOOD OLD FASHIONED LOVERBOY, Queen	EMI
25	ANGELO, Brotherhood of Man	Pye
26	I JUST WANNA BE YOUR EVERYTHING, Andy Gibb	RSO
27	I DON'T WANT TO TALK ABOUT IT, Rod Stewart	RWA
28	EASY, Commodores	Motown
29	GIVE A LITTLE BIT, Supertramp	A&M
30	WE'RE ALL ALONE, Rita Coolidge	A&M
31	CENTRE CITY, Fat Larry's Band	Atlantic
32	FARMER BILL'S COWMAN, The Wurzels	EMI
33	I KNEW THE BRIDE, Dave Edmunds	Swansong
34	NATURE BOY, George Benson	Warner Bros
35	LIDO SHUFFLE, Boz Scaggs	CBS
36	COME WITH ME, Jesse Green	EMI
37	GOOD GOLLY MISS MOLLY / RIP IT UP, Little Richard	Creole
38	BE GOOD TO YOURSELF, Frankie Miller	Chrysalis
39	THE SHUFFLE, Van McCoy	A&M
40	GOT TO GIVE IT UP, Marvin Gaye	A&M
41	ANYTHING THAT'S ROCK AND ROLL, Tom Petty	Shelby
42	STRAWBERRY LETTER 23, Brothers Johnson	A&M
43	UNDERCOVER ANGEL, Alan O'Day	Atlantic
44	OLD SCHOOL YARD, Cat Stevens	Island
45	PRETTY VACANT, Sex Pistols	Virgin
46	DREAMS, Fleetwood Mac	Warner Bros
47	SPOT THE PIGEON, Genesis	Charisma
48	THREE RING CIRCUS, Barry Biggs	Dynamic
49	THE CRUNCH, The Rah Band	Good Earth
50	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO 2090



DONNA SUMMER: straight in at No 15

US SINGLES



1	UNDERCOVER ANGEL, Alan O'Day	Pacific
2	DA DOO RON RON, Shaun Cassidy	Warner/Curb
3	LOOKS LIKE WE MADE IT, Barry Manilow	Arista
4	GONNA FLY NOW (Theme From "Rocky"), Bill Conti	United Artists
5	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
6	GOT TO GIVE IT UP Pt. 1, Marvin Gaye	Tamla
7	ANGEL IN YOUR ARMS, Hot	Big Tree
8	JET AIRLINER, Steve Miller Band	Capitol
9	MARGARITAVILLE, Jimmy Buffett	ABC
10	MY HEART BELONGS TO ME, Barbra Streisand	Columbia
11	I'M IN YOU, Peter Frampton	A&M
12	DO YOU WANNA MAKE LOVE, Peber McCann	20th Century
13	DREAMS, Fleetwood Mac	Warner Bros.
14	BEST OF MY LOVE, Emotions	Columbia
15	HIGHER AND HIGHER, Rita Coolidge	A&M
16	WHATCHA GONNA DO?, Pablo Cruise	A&M
17	YOU AND ME, Alicia Cooper	Warner Bros.
18	HIGH SCHOOL DANCE, Sylvers	Capitol
19	KNOWING ME, KNOWING YOU, Abba	Atlantic
20	LOVE'S GROWN DEEP, Kenny Nolan	20th Century
21	LIFE IN THE FAST LANE, Eagles	Asylum
22	YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers	Arista
23	FEELS LIKE THE FIRST TIME, Foreigner	Atlantic
24	YOU'RE MY WORLD, Helen Reddy	Capitol
25	LUCILLE, Kenny Rogers	United Artists
26	ITS SAD TO BELONG, England Dan & John Ford Coley	Big Tree
27	LUCKENBACH, TEXAS, Waylon Jennings	RCA
28	EASY, Commodores	Motown
29	I'M YOUR BOOGIE MAN, KC & The Sunshine Band	TK
30	BARRACUDA, Heart	Portrait/CBS
31	LOVELY BOY, Andrew Gold	Asylum
32	HEARD IT IN A LOVE SONG, Marshall Tucker Band	Capricorn
33	JUST A SONG BEFORE I GO, Crosby, Stills & Nash	Atlantic
34	TELEPHONE MAN, Meri Wilson	GRT
35	GIVE A LITTLE BIT, Supertramp	A&M
36	THE KILLING OF GEORGIE, Rod Stewart	Warner Bros.
37	SIR DUKE, Stevie Wonder	Tamla
38	DEVIL'S GUN, C. J. & Co.	Westbound
39	TELEPHONE LINE, Electric Light Orchestra	United Artists/Jet
40	HANDY MAN, James Taylor	Columbia
41	ARIEL, Dean Friedman	Lifeson
42	NEON NITES, Atlanta Rhythm Section	Polydor
43	I DON'T LOVE YOU ANYMORE, Teddy Pendergrass	Philadelphia
44	WAY DOWN, Elvis Presley	RCA
45	SMOKE FROM A DISTANT FIRE, Sanford-Townsend Band	Warner Bros.
46	SLOW DANCIN' DON'T TURN ME ON, Address Brothers	Buddah
47	BLACK BETTY, Ram Jam	Epic
48	SUPERMAN, Call Bee & The Buzzy Bunch	Asa
49	HERE COMES SUMMER, Wildfire	Casablanca
50	AMARILLO, Neil Sedaka	Elektra

Yesteryear

5 Years Ago (8 July, 72)	1 PUPPY LOVE, Donny Osmond
2 ROCK AND ROLL, Part 2, Gary Glitter	
3 TAKE ME BAK'OME, Slade	
4 LITTLE WILLIE, The Sweet	
5 VINCENT, Don MacLean	
6 CIRCLES, New Seekers	
7 ROCKIN' ROBIN, Michael Jackson	
8 OOH - WAKKA - DOO - WAKKA - DAY, Gilbert O'Sullivan	
9 AN AMERICAN TRILOGY, Elvis Presley	
10 CALIFORNIA MAN, The Move	
10 Years Ago (8 July, 67)	1 A WHITER SHADE OF PALE, Procol Harum
2 THERE GOES MY EVERYTHING, Engelbert Humperdinck	
3 ALTERNATE TITLE, The Monkees	
4 SHE'D RATHER BE WITH ME, The Turtles	
5 CARRIE ANNE, The Hollies	
6 IT MUST BE HIM, Vikki Carr	
7 OKAY, Dave Dee, Dozy, Beaky, Mick & Tich	
8 PAPER SUN, Traffic	
9 GROOVIN', The Young Rascals	
10 IF I WERE A RICH MAN, Topol	
15 Years Ago (14 July, 62)	1 I CAN'T STOP LOVING YOU, Ray Charles
2 COME OUTSIDE, Mike Sme	
3 A PICTURE OF YOU, Joe Brown	
4 GOOD LUCK CHARM, Elvis Presley	
5 GINNY COME LATELY, Brian Hyland	
6 I'M LOOKING OUT THE WINDOW, Cliff Richard	
7 HERE COMES THAT FEELING, Brenda Lee	
8 ENGLISH COUNTRY GARDEN, Jimmy Rodgers	
9 AIN'T THAT FUNNY, Jimmy Justice	
10 YES MY DARLING DAUGHTER, Eydie Gorme	

UK Disco Top 20

1	SHOW YOU THE WAY TO GO, Jacksons	Epic
2	SO YOU WIN AGAIN, Hot Chocolate	Rak
3	DO WHAT YOU WANNA DO, T. Connection	TK
4	BABY DON'T CHANGE YOUR MIND, Gladys Knight	Buddah
5	I CAN PROVE IT, Tony Etorla	GTO
6	AIN'T GONNA BUMP NO MORE, Joe Tex	CBS
7	GOT TO GIVE IT UP, Marvin Gaye	H&L
8	MA BAKER, Boney M	Atlantic
9	YOU'RE GONNA GET NEXT TO ME, Ruth Davis	EMI
10	FEEL THE NEED, Detroit Emeralds	Atlantic
11	SLOWDOWN, John Miles	Decca
12	UPTOWN FESTIVAL, Shalamar	RCA
13	I FEEL LOVE, Donna Summer	GTO
14	THE CRUNCH, Rah Band	Good Earth
15	DEVIL'S GUN, C. J. & Co	Atlantic
16	DISCO INFERNNO, Trampas	Atlantic
17	EXODUS, Bob Marley	Island
18	THE SHUFFLE, Van McCoy	H&L
19	TOO HOT TO HANDLE, Heatwave	GTO
20	CENTRE CITY, Fat Larrys Band	WMOT

US Disco Top 20

1	I FEEL LOVE, Donna Summer	Casablanca
2	DEVIL'S GUN, C. J. & Company	Westbound
3	I FOUND LOVE / ACCIDENTAL LOVER, Love & Kisses	Casablanca
4	MAGIC BIRD OF FIRE, Salsoul Orchestra	Salsoul
5	THE WAY YOU DO THE THINGS YOU DO, Foxy	TK
6	CERRONE'S PARADISE, Cerrone Malligabir	(LP import)
7	GET ON THE FUNK TRAIN, Munich Machine	Casablanca
8	THE MAGIC IS YOU, John Davis & the Monster Orchestra	SAM
9	NOWHERE TO RUN, Dynamic Superiors	Motown
10	DR LOVE, First Choice	Gold Mind
11	EXPRESS YOURSELF, N. Y. C. Community Choir	RCA
12	I NEED A MAN, Grace Jones	Beam Junction
13	WHY MUST A GIRL LIKE ME, Claudia Barry	Salsoul
14	WINGS OF FIRE / FREE SPIRIT, Dennis Coffee	Westbound
15	BEST OF MY LOVE, Emotions	Columbia
16	QUIET VILLAGE / AFRICAN QUEENS, Ritchie Family	TK
17	COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad	CTI
18	SINCE I FELL FOR YOU, Hodges, James & Smith	London
19	ANDREA, Hamilton Bo Harrison	Mercury
20	GOT TO GIVE IT UP, Marvin Gaye	Tamla

UK Soul Top 20

1	SHOW YOU THE WAY TO GO, The Jacksons	Epic
2	BABY DON'T CHANGE YOUR MIND, Gladys Knight	Buddah
3	GONNA GET NEXT TO ME, Bo Kirkland and Ruth Davis	EMI
4	EASY, The Commodores	Motown
5	DO WHAT YOU WANNA DO, T-Connection	TK
6	FEEL THE NEED IN ME, Detroit Emeralds	Atlantic
7	CENTRE CITY, Fat Larry's Band	WMOT
8	MA BAKER, Boney M	Atlantic
9	GOT TO GIVE IT UP, Marvin Gaye	Motown
10	WHAT IT IS, Garnett Mimms	Arista
11	ONE STEP AWAY, Tavares	Capitol
12	STRAWBERRY LETTER 23, Brothers Johnson	A&M
13	AIN'T GONNA BUMP, Joe Tex	Epic
14	I FEEL LOVE, Donna Summer	GTO
15	I CAN PROVE IT, Tony Etorla	GTO
16	THIS WILL BE A NIGHT TO REMEMBER, Eddie Holman	Salsoul
17	DEVIL'S GUN, C. J. & Company	Phil Int.
18	IF YOU'RE GOING TO DO IT, People's Choice	Atlantic
19	DISCO INFERNNO, Tramps	Atlantic
20	YOU + ME, Slave	Columbia

US Soul Top 20

1	BEST OF MY LOVE, Emotions	Columbia
2	EASY, Commodores	Motown
3	SLIDE, Slade	Columbia
4	SUNSHINE, Enchantment	Roadshow 991
5	A REAL MOTHER FOR YA, Johnny Guitler Watson	DJM
6	GOT TO GIVE IT UP - Pt. 1, Marvin Gaye	Tamla
7	THIS I SWEAR, Tyrone Davis	Columbia
8	LIVIN' IN THE LIFE, Isley Brothers	T-Neck
9	SEE YOU WHEN I GET THERE, Lou Rawls	Philadelphia
10	BABY DON'T CHANGE YOUR MIND, Gladys Knight	Buddah
11	I DON'T LOVE YOU ANYMORE, Teddy Pendergrass	Philadelphia
12	I'M GOING DOWN, Rose Royce	MCA
13	IF IT'S THE LAST THING I DO, Thelma Houston	Tamla
14	STRAWBERRY LETTER 23, Brothers Johnson	A&M
15	NOW DO U-WANNA DANCE, Graham Central Station	Warner Bros
16	ONCE I'VE BEEN THERE, Norman Connors	Buddah
17	YOUR LOVE IS RATED X, Johnnie Taylor	Philadelphia
18	LOVING IS REALLY MY GAME, Brainstorm	Columbia
19	FLOAT ON, Floaters	ABC
20	BREAK IT TO ME GENTLY, Aretha Franklin	Atlantic

STAR CHOICE



Kelly Groucott - Electric Light Orchestra

1	HELP, The Beatles
2	BRIDGE OVER TROUBLED WATERS, Simon and Garfunkel
3	RIKKI DON'T LOSE THAT NUMBER, Steely Dan
4	ELDORADO, Electric Light Orchestra
5	RHAPSODY IN BLUE, George Gershwin
6	PAPERBACK WRITER, The Beatles
7	FERNANDO, Abba
8	BE MY BABY, The Ronettes
9	BOHEMIAN RHAPSODY, Steely Dan
10	QUEEN

Star Breakers

SOUTHERN COMFORT, Beml Flint	EMI
THE MUPPET SHOW THEME, Muppets	Pye
A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND, Gary Glitter	Arista
I'M IN YOU, Peter Frampton	A&M
WHEN TWO WORLDS DRIFT APART, Cliff Richard	EMI
IT'S YOUR LIFE, Smoke	RAK
YOUR SONG, Billy Paul	Philadelphia
DEVIL'S GUN, C. J. & Co.	Atlantic
BE MY WIFE, David Bowie	RCA
ME AND THE ELEPHANT, Gene Cotten	ABC

UK ALBUMS



1	A STAR IS BORN, Soundtrack	CBS
2	THE MUPPET SHOW, The Muppets	Pye
3	THE JOHNNY MATHIS COLLECTION, Johnny Mathis	CBS
4	THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles	Parlophone
5	ARRIVAL, Abba	Epic
6	STRANGLERS IV, The Strangers	United Artists
7	LOVE AT THE GREEK, Neil Diamond	CBS
8	HOTEL CALIFORNIA, The Eagles	Asylum
9	DECEPTIVE BENDS, 10cc	Mercury
10	A NEW WORLD RECORD, Electric Light Orchestra	Jet
11	EXODUS, Bob Marley and The Wailers	Island
12	RUMOURS, Fleetwood Mac	Warner Bros
13	ENDLESS FLIGHT, Leo Sayer	Chrysalis
14	I REMEMBER YESTERDAY, Donna Summer	GTO
15	WORKS, Emerson, Lake and Palmer	Atlantic
16	KENNY ROGERS, Kenny Rogers	United Artists
17	AMERICAN STARS 'N' BARS, Neil Young	Reprise
18	GREATEST HITS, Smoke	RAK
19	IN FLIGHT, George Benson	Warner Bros
20	GREATEST HITS, Abba	Epic
21	BEST OF THE MAMAS AND PAPAS	Arcade
22	20 GOLDEN GREATS, The Shadows	EMI
23	SHEER MAGIC, Acker Bilk	Warwick
24	THEIR GREATEST HITS 71-75, The Eagles	Asylum
25	TOM PETTY AND THE HEARTBREAKERS,	Island
26	SILK DEGREES, Boz Scaggs	CBS
27	COMING OUT, Manhattan Transfer	Atlantic
28	CAT SCRATCH FEVER, Ted Nugent	Epic
29	EVEN IN THE QUIETEST MOMENTS, Supertramp	A&M
30	BOOK OF DREAMS, Steve Miller Band	Mercury
31	ANIMALS, Pink Floyd	Harvest
32	I'M IN YOU, Peter Frampton	A&M
33	OLD FOUR EYES IS BACK, Mike Harding	Philips
34	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
35	CSN, Crosby, Stills and Nash	Atlantic
36	20 ALL TIME GREATS, Connie Francis	Polydor
37	ATLANTIC CROSSING, Rod Stewart	Warner Bros
38	A NIGHT ON THE TOWN, Rod Stewart	Riva
39	TUBULAR BELLS, Mike Oldfield	Virgin
40	ROCK FOLLIES OF '77, Rock Follies	Polydor
41	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
42	TIME LOVES A HERO, Little Feat	Warner Bros
43	THE CLASH, The Clash	CBS
44	HAWKWIND, Hawkwind	Charisma
45	IN THE CITY, Jam	Polydor
46	STEVE WINWOOD, Steve Winwood	Island
47	HEARTBREAKERS, Various	K-Tel
48	YOU TAKE MY HEART AWAY, Shirley Bassey	United Artists
49	THE VIBRATORS, The Vibrators	Epic
50	IZITSO, Cat Stevens	Island



NEIL DIAMOND: up to No 7

US ALBUMS



1	RUMOURS, Fleetwood Mac	Warner Bros
2	LIVE, Barry Manilow	Arista
3	I'M IN YOU, Peter Frampton	A&M
4	COMMODORES	Motown
5	BOOK OF DREAMS, Steve Miller Band	Capitol
6	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Tamla
7	IZITSO, Cat Stevens	A&M
8	FOREIGNER	Atlantic
9	LITTLE QUEEN, Heart	Portrait/CBS
10	LOVE GUN, Kiss	Casablanca
11	HERE AT LAST - LIVE, Bee Gees	RSO
12	SUPERMAN, Barbra Streisand	Columbia
13	RIGHT ON TIME, Brothers Johnson	A&M
14	ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK	United Artists
15	NETHER LANDS, Dan Fogelberg	Full Moon/Epic
16	CHANGES IN LATITUDES - CHANGES IN ATTITUDES, Jimmy Buffett	ABC
17	BOSTON	Epic
18	HOTEL CALIFORNIA, Eagles	Asylum
19	EVEN IN THE QUIETEST MOMENTS, Supertramp	A&M
20	OL' WAYLON, Waylon Jennings	RCA
21	PART 3, K.C. & The Sunshine Band	TK
22	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
23	A PLACE IN THE SUN, Pablo Cruise	A&M
24	REJOICE, Emotions	Columbia
25	STAR WARS / SOUNDTRACK,	20th Century
26	CAROLINA DREAMS, Marshall Tucker Band	Capricorn
27	TRAVELIN' AT THE SPEED OF THOUGHT, O'Jays	Philadelphia International
28	I REMEMBER YESTERDAY, Donna Summer	Casablanca
29	CELEBRATE ME HOME, Kenny Loggins	Columbia
30	SLAVE	Columbia
31	CAT SCRATCH FEVER, Ted Nugent	Epic
32	CAUGHT LIVE + 5, Moody Blues	London
33	GOLD PLATED, Climax Blues Band	Sire
34	A NEW WORLD RECORD, Electric Light Orchestra	United Artists/Jet
35	A REAL MOTHER FOR YA, Johnny Guitler Watson	DJM
36	THE BEATLES AT THE HOLLYWOOD BOWL	Capitol
37	EXODUS, Bob Marley and The Wailers	Island
38	GO FOR YOUR GUNS, Isley Brothers	T-Neck
39	ANYTIME - ANYWHERE, Rita Coolidge	A&M
40	SHAUN CASSIDY	Warner/Curb
41	FREE AS THE WIND, Crusaders	ABC/Blue Thumb
42	LACE AND WHISKEY, Alice Cooper	Warner Bros
43	ANYWAY YOU LIKE IT, Thelma Houston	Tamla
44	TEDDY PENDERGRASS	Philadelphia International
45	CONQUISTADOR, Maynard Ferguson	Columbia
46	CSN, Crosby, Stills & Nash	Atlantic
47	PLAYIN' UP A STORM, Gregg Allman	Capricorn
48	FLEETWOOD MAC	Reprise
49	PARLIAMENT LIVE - P. FUNK EARTH TOUR	Casablanca
50	AMERICAN STARS 'N BARS, Neil Young	Reprise

HOT STUFF

Thrashing about with Hot Chocolate's Errol Brown and Patrick Olive

A ROAD somewhere near Richmond.

It's quiet, apart from the pitter patter of soft raindrops falling on leaves and the wind gently rustling the trees. The moon rides high shrouded by black clouds.

Then the roar of mighty engines cuts the silence. There's a smell of acrid rubber as tyres bite into the tarmac. Like caged tigers suddenly free, two cars leap forward. A blackbird gives a warning shrill as the vehicles whip by. They nudge past each other for supremacy of the open road and there's a steely determination on the faces of the drivers.

But who are these men, these demons of the night racing as if very life itself depended on it? Who are these modern day swash-bucklers with a devil may care attitude?

by Robin Smith

across each of their faces. It's Patrick Olive and Errol Brown of Hot Chocolate.

So that's what they do with the millions they've made. A lot of their pennies go on fast fancy cars. Patrick has two and he wants to add another to his collection. He owns a specially customised Chevrolet Camaro affectionately known as 'The Beast' and a BMW. Errol



of course drives a big green Cadillac and an E Type Jaguar. The other lads in the band also go in for fast expensive cars, from a Pontiac to a Mercedes.

"I've always had an ambition to be a racing driver," says Patrick. "I've got some racing suits I like to walk around in and I buy all the motoring books and magazines and watch all the television programmes on racing. 'Someday we want to

hire Brands Hatch and really race. Often after a hard day in the studio we'll challenge one another to duels and we'd like to get a team together and race for charity.

Cruising

"Driving cars can help songwriting. Not when you're driving fast though, all you can think about then is keeping the car on the road. But when you're gently cruising ideas can come into your head. I take my cars to a little garage where they know exactly what I want.

"American cars are better than British models.

PATRICK OLIVER: always wanted to be a star.

True they eat up more petrol but you can buy them complete with extras. If you want anything extra on a British car then it has to be added later. The car industry over here is riddled with strikes. I don't think they take too much pride in their work.

"I know a guy who wanted a spare part for his Rover and it took three weeks to come through and yet a spare part for an American car took only nine days. There's plenty of places to buy American cars over here and there's also the American Car Club.

Graduate

"Pop stars buy them as status symbols but we take an interest in them as well. I don't think they're just expensive toys with us. Someday maybe I'll be a great racing driver."

Patrick has been in Hot Chocolate from the early days, graduating from playing congas to bass and vocals.

"I always wanted to be a star right from when I was little," he said. "I've been pretty poor but I've never been really hungry I always wanted money for books and study."

What makes Hot Chocolate so successful?

"We produce a light happy sound and Errol tries to get a message of togetherness across," says Patrick. We're not like a lot of bands who ignore their fans, our followers look upon us as friends. They've grown up and matured with us.

"After two hit records Hot Chocolate were still humping their own gear around. We didn't let success go to our heads and dash out and buy mountains of equipment and a herd of roadies. We built up quietly so that we weren't on a constant treadmill owing people money.

"We've also got to thank

Mickie Most. I know he was criticised on that New Faces programme but he was just being honest when he gave acts a bad time. It seems the more honest you are then sometimes people dislike you. But Mickie's a nice guy.

The policy has paid off. Patrick not only has a little place in Kew but a house in the stockbroker belt in Esher.

"Anybody who says they're not in this business for the money is a liar," he says. "I'm in it for the music as well but it's split down the middle 50/50. My place in Kew has Italian Hessian on the walls and Italian furniture. I've also filled it with spotlights on the walls and there's murals in the bathroom. I said to the interior decorators make it something that's going to be really spectacular, something that will really impress people. It certainly does.

"Someday I want to write a film script about my life. Not something that is cheap and nasty like the kind of thing you read in Sunday newspapers, but something with depth and meaning that people will regard as being significant."

Fanfare

But the book will have to wait awhile. Hot Chocolate plan to record another album which will certainly keep them in petrol money.

"We'll be using an instrument made by Yamaha that can produce a variety of orchestral sounds," says Patrick. Emerson Lake and Palmer have one — that's not a fanfare of trumpets on the opening to 'Fanfare For The Common Man' but one incredible instrument it costs somewhere around £35,000."

Patrick departs to roar through the streets of London in his BMW. Oh well, back to the old pushbike. . .

Ambition

Near West London all is revealed. Their cars gently purr to a halt and as the men get out to shake hands a gentle smile creeps



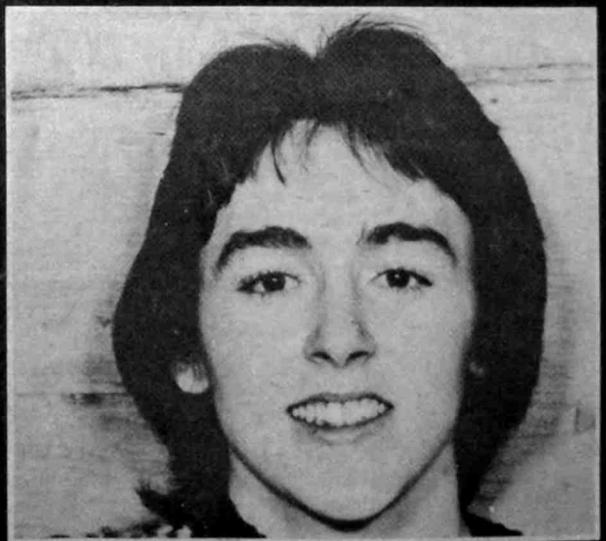
the brand new single from
the ex-Bay City Roller

Pat McGlynn

She'd rather be with me

F13715

DECCA



TOURS...TOURS.

TYLA GANG: London Red Cow, July 7 and 14, Hope And Anchor 16 and 30, London Nashville 23, London Rock Garden 4, 11, 18 and 25.

DEAD END KIDS: Alterations to July dates: Leeds Town Hall cancelled on 14, Middlesbrough Town Hall 17, cancelled and replaced by Glasgow Shuffles.

NUTZ: London Marquee 12, Axminster Guildhall 15, Hastings Pier Pavilion 16.

METROPOLIS: London Speakeasy 13, Hammersmith Red Cow 15, Fulham Broadway Golden Lion 19.

'O' BAND: Added dates Shrewsbury Tiffanys July 26, Cleethorpes Winter Gardens, August 11, West Runton Pavilion 12, St Albans City Hall 13.

THE MOVIES: London Dingwalls July 8, Chelmsford City Tavern 10.

LITTLE BOB STORY: Newport Roundabout Club July 8, Fishguard Frenchmans Motel 9, Newbridge Newbridge Club 10, London Marquee Club 11, Scunthorpe Tiffanys 12.

SKREWDRIVER: High Wycombe Nags Head July 7, London Roxy Club 8, Wimbledon College Of Art 13, London Brecknock 16, West Runton Pavilion (with Jam) 22, Chelsea Man In The Moon 24.

BETHNAL: Guildhall Bunters Club July 18, London Music Machine 19, Doncaster Outlook 20 (replacing The Van Gogh at Ramsgate), London Red Cow August 3, Paddington Fanga 10.

MARMALADE: Huddersfield Straithwaite Centre July 8, Duffield Hazlewood School of Education 9, Jackson Field Grey Topper Club 10, Workington Rendezvous Club 11-16, Whitby Spar Pavilion 17, Stoke Bailey's August 18-20, Sheffield Fiesta September 7-10, St Agnes Talk Of The West, September 11-17.

THE ELECTRIC CHAIRS: London Roxy Club June 30, July 1, Birmingham Barbarella's 5, Bournemouth Village Bowl 12, Plymouth Woods Centre 13, Penzance The Gardens 14, Manchester Electric Circus 24.

CHELSEA: Dunstable California Ballroom July 9, Hammersmith Red Cow 16 and 23.

MODELS: Birmingham Barbarellas July 8, Dunstable California Ballroom 16, Great Malvern Winter Gardens 23.

DEAF SCHOOL: Sheffield University July 15, Wigan Casino 16, London Nashville 17, Liverpool Eric's 18 and 19, London Marquee 21.

DAVID ESSEX FOR TV SERIES

DAVID ESSEX (pictured right) is to star in his first ever television series this autumn. Six half hour programmes will be screened on BBC 1 for peak time viewing. Guest on the series are Small Faces, Twiggy, Ronnie Spector, Real Thing and Denny Laine. A single and an album are due from David shortly.



Rollers 'Magic' single

THE BAY City Rollers release a new single this Friday entitled 'You Made Me Believe In Magic', their current US hit. Two previously unavailable tracks in the UK 'Dedication' with Les McKeown on vocals and 'Are You Cuckoo?'.

The A side is a track off their forthcoming 'It's A Game' album for mid-July release.

The Rollers tour the States for a month from July 20, followed by another tour of Japan.

Beach Boys tour change

THERE HAVE BEEN several changes to the Beach Boys four UK dates at the end of this month:

Venues and dates remain the same but the ticket prices and bill will be varied. The promoter of the concerts has also changed. With the Beach Boys at Cardiff Castle on July 23 will be Gallagher and Edmonds Rockpile and Ricci Martin (son of Dean Martin). Compere John Peel. Tickets remain £4.75. Manchester Belle Vue on the 24th also remains £4.75 and the bill is as Cardiff but minus Gallagher and Lyle.

Wembley Stadium on July 30 will now cost £4, and support will be Gallagher and Lyle and Ricci Martin.

Tickets are available from Wembley Stadium Box Office, Empire Way, Wembley, Middlesex. Dublin tickets are now priced £5.

A four track EP of Beach Boys songs is issued by Warner Bros to coincide with the tour: 'Mona' (from 'Beach Boys Love You'), 'Rock And Roll Music' ('15 Big Ones'), 'Sail On Sailor' ('Holland'), and 'Marcella' ('Car! And The Passions'). It is released on July 22, priced 75p.

Ronnie raided

MORE THAN £10,000 worth of equipment has been stolen from Ronnie Lane's mobile studio, including video machines, microphones and recording gear.

Ronnie Lane is offering a reward for information leading to the conviction of the people responsible or to the return of the equipment.

Dirty Tricks have had a red 100 watt amp and microphone with leads and cables stolen from Acklam Hall, Portobello Road.

Run away Runaway

THE RUNAWAYS' 17-year-old bassist Jackie Fox has confirmed that she has quit the band.

Her resignation comes after much speculation after her threatening to leave and attempting suicide.

According to Phonogram, their record company, after a suicide attempt she went to the band's manager Kim Fowley and expressed her resentment with everyone in the group. A roadie taped this meeting and it was agreed she should leave. A replacement bass player is currently being sought, and auditions took place at the weekend.



And UFO man goes missing

GERMAN GUITARIST Michel Schenker of UFO has gone missing. He was last seen at the group's London Roundhouse gig two weeks ago. The group have had to go on their US tour without him. The group are worried about his disappearance as they say he was heavily interested in strange religious sects, and have contacted the police.

They have recruited Lone Star guitarist Paul Chapman to play US tour. But he will not be leaving his own permanently.

10cc SINGLE

A NEW 10cc single 'People In Love' is released this week, a track from their 'Deceptive Bends' album.

The B side 'I'm So Laid Back I'm Laid Out' is previously unissued.

Average Whites add date

THE AVERAGE White Band have added the Edinburgh Usher Hall on July 30 to their forthcoming tour. Tickets are £2.80, £2.20 and £1.75 and are available now.

Boys second single

THE BOYS release their second NEMS single 'First Time' on July 22.

New dates for the band, members of whom got beaten up at last week's concert with The Jam at Battersea, are Birmingham Barbarellas July 12, Cleethorpes Winter Gardens 14, High Wycombe Nags Head 21, West Runton Pavilion 22, Middlesbrough Rock Garden 23, Hammersmith Odeon 22 (with The Jam), Blackburn Lode Star 28, Chelmsford City Tavern 31.

More for Reading

LATEST ADDITIONS TO Reading Festival at the end of August are the George Hatcher Band on Saturday, August 27 and Frankie Miller's Full House on Sunday 28th.

New dates for the Hatcher band are Aylesbury Friars July 28, Dudley JB's 24, London Marquee 25, Retford Poterhouse 27.

Kiss show their guns

THE NEW Kiss album 'Love Gun' is released on Casablanca on July 15, produced by Kiss with Eddie Kramer.

New man for AC/DC

CLIFF WILLIAMS, formerly with Home and Bandit, has joined Australian rock band AC/DC, replacing Mark Evans.

Damned pull out of Marquee

THE DAMNED cancelled two performances at London's Marquee Club this week.

After filling the club on Sunday and Monday they pulled out of Tuesday and Wednesday, because their record company said: "There were a lot of disagreements between Stiff Records and The Marquee."

Punk fest cancelled - Clash still play

BIRMINGHAM'S ONE day punk fest scheduled for July 17 at the Rag Market, has been refused a licence by the police, but headliners The Clash say they will go ahead and play anyway.

Harley splits from Rebel

STEVE HARLEY has split with his backing group Cockney Rebel on the eve of the release of their first live album.

Meanwhile a live double, recorded on their last UK tour, 'Face To Face' is released on Friday. The album was produced by Harley and tracks include hits like 'Mr Soft', 'Make Me Smile', 'Sebastian' and 'Best Years Of Our Lives'.

Heartbreakers sent packing

DESPITE CONTINUED appeals, The Heartbreakers, New York new wave band formed by ex-New York Dolls guitarist Johnny Thunders, were packing their bags on Tuesday night after being told they could no longer work in Britain, because their visas had expired.

ROD ARGENT

'GYMNOPÉDIÉS NO.1'

'LIGHT FANTASTIC'

MCA 294

"Irresistible and enchanting. A hit"
- MELODY MAKER

HURRY! First 10,000 copies Supplied in full colour bags

MCA RECORDS
1 Great Pulteney Street, London W.1.



The Who buy film studios

THE WHO have taken over part of the Shepperton film studios for £350,000.

Over the next three years they plan to invest substantially there to develop their sound, video and laser facilities, and extend their film making and holographic pursuits. The studios in turn will use the money to strengthen the company and extend its own facilities.

The band have a long lease on the buildings, and have an option on the freehold. Their studios will remain available for other film use.

A spokesman for the band said: "Though it is viable for them to use the stages for performances, this is highly unlikely due to Shepperton's position. Its main use will be for rehearsals."



PETE TOWNSHEND

NEWS IN BRIEF

LOU REIZNER, the man behind the orchestral 'Tommy' and 'All This And World War II', died last week of stomach cancer. He was aged 44.

SALT supporting Muddy Waters on UK date on Friday.

Michael Chapman to appear at Regents Park open air theatre July 10.

Brian Prothero presents 'An Evening With...' at London's Mermaid Theatre on July 24, tickets from theatre box office from Monday.

Dead End Kids changes to tour Leeds, July 14 cancelled, and 17th now Glasgow Shuffles and not Middlesbrough.

New single from **Mud** on July 15 'Just Try (A Little Tenderness)'. **Pete Brown's Back To The Front** have added a guitarist Lawrence Jubea and singer Lindsey Moore bringing the band up to a nine piece.

Yvonne Elliman's new single 'I Can't Get You Outa My Mind' out on July 15. **Chelsea** play Hammersmith Red Cow, July 16 and 23.

Gary Glitter's 'Baby Please Don't Go' off 'Golden Greats' to be issued as a single this summer by GTO.

Page Three Girls have signed to Warner Bros and have a debut single 'Hold On To Love' out this Friday, arranged by Brian Bennett and produced by Bruce Welch of The Shadows.

Thunderclap Newman and Bob Flag unite for Thunderflag, gigging regularly at Pinder Of Wakefield Rat Club on Sundays and Crawfords Covent Garden on Thursdays.

John Otway and Wild Willy Barrett play London Dingwalls on July 15.

YES TO PLAY EIGHT DATES

YES ANNOUNCE eight British dates for October and November to follow up the release of their ninth album 'Going For The One' released next week.

The 'Yesshows '77' tickets go on sale this Friday at 10 am. Dates are Wembley Empire Pool, October 24 to 27, prices £4.25 and £3.75. Cheques / postal orders should be payable to Wembley Stadium Ltd. (Yesshows '77), post to Yesshows '77, Box Office, Wembley Stadium Ltd, Wembley, Middx HA9 0DW, enclose SAE and list two alternate choices.

Stafford New Bingley Hall, November 2 and 3, tickets £3.50, from New Bingley Hall Box Office (County Showground), Stafford, Mike Lloyd Music Shops, Hime and Addison, Virgin Records (Birmingham and Manchester), Paperchase (Liverpool), and De Montfort Hall, Leicester.



YES: four dates at Wembley

Cheques / postal orders payable to New Bingley Hall (Yesshows '77), post to Yesshows '77 Box Office, New Bingley Hall, County Showground, Stafford, West Midlands, including SAE. Glasgow Apollo, November 6 and 7, tickets £3.50, £3 and £2.50, from Apollo Centre Box Office, Renfield Street, on personal application only. Special guest on all dates is sixties folk singer Donovan making a comeback.

Nugent at Hammersmith

TED NUGENT is to play two nights at London's Hammersmith Odeon in August, his last UK appearances this year.

The concerts on August 16 and 17 are in aid of the World Wildlife Fund about whom Ted says: "It is up to people who are

doing well to help them out as much as possible.

"The onslaught of concrete and pollution can wipe out an entire species of wildlife."

Tickets are available now priced £3, £2.50, £2 and £1.50.

RODS ON TV

EDDIE AND THE HOT RODS' TV programme recorded live at London's Rainbow on February 19 is screened by Thames Television on July 12 at midnight.

They release a new single 'Do Anything You Wanna Do' at the end of July.

Some of the Rods' EPs 'At The Sound Of Speed' went to the record shops with the special colour sleeves, these are available now from either the shops or Island Records, 22 St Peter's Square, London W6m

Hayes for Britain

ISAAC HAYES is to tour Britain in the autumn, his first visit since his bankruptcy caused by the financial collapse of Stax Records.

Details are still being finalised but he will play two London dates on

October 17 and 18 at a venue to be announced, plus dates at Southport, Portsmouth, Eastbourne and other dates to be announced.

Hayes recently signed a million dollar deal with Polydor.

Albertos musical

ALBERTO Y LOST TRIPS PARANOS present their musical Sleak in Liverpool and London this month.

Billed as the first snuff rock musical, Sleak is written by the bands' C. P. Lee.

It can be seen at Liverpool Eric's Pace July 12-15, and London Royal Court July 20-23.

The Albertos' release a new album 'The Italians From Outer Space' in August and do a concert at the Queen Elizabeth Hall on August 1.

FEET ADD THREE

THREE PROVINCIAL dates have been added to Little Feat's UK dates. In addition to London Rainbow August 1-4, they play Newcastle City Hall July 26 and 27. And Manchester Free Trade Hall, July 29. Tickets on sale now.

PUNK STUFF

Compilation album, Pistols put back, new tour, festival, speakeasy starts

PHONOGRAM RECORDS jump into the punk market with a 18 track compilation titled 'New Wave' out on July 22 featuring acts like Patti Smith, Ramones and Richard Hell & The Void-Olds.

Full track listing is: Ramones 'Judy Is A Punk', Dead Boys 'Sonic Reducer', Patti Smith 'Piss Factory', New York Dolls 'Personality Crisis', Runaways 'Hollywood', Skyhooks 'Horror Movie', Richard Hell & The Void-Olds 'Love Comes In Spurts', Little Bob Story 'All Or Nothing'.

Side two: The Boomtown Rats 'Lookin' After No. 1', Talking Head 'Love Goes To Building

On Fire', The Damned 'New Rose', Ramones 'Suzy Is A Headbanger', Dead Boys 'All This And More', Flamin' Groovies 'Shake Some Action', Runaways 'Cherry Bomb', New York Dolls 'Who Are The Mystery Girls'.

Released on the Vertigo label, it will cost £2.45.

THE SEX Pistols album has now been put back for late August / September release.

Another Pistols single is likely to be released prior to the album, probably 'Holidays In The Sun', which they were mixing at the time of the attacks on group members.

A NEW punk package tour is to hit the road during this month and August.

Various packages of bands featured on the live 'Roxxy' LP are to appear at provincial venues, starting this Saturday at Manchester Belle Vue Elizabethan Suite with Slaughter and the Dogs, Eater, Johnny Moped and X-Ray Spex. The concerts are promoted by Andy of the Roxxy and Ray Rossi, manager of Slaughter and the Dogs.

A ONE day punk fest is planned for Droitwich near Birmingham on August 27.

Acts so far include Slaughter and the Dogs, Buzzcocks, Headbangers and The Nosebleeds, 899, Chelsea, Cortinas, Police, Models, Electric Chair and Alternative TV.

THE SPEAKEASY, one of London's bastions of established rock, is to feature new wave bands at its Speakeasy session. They are featuring British bands in the new sessions from 6.30 pm to 11, and hope to encourage jam sessions.

Membership is £2 a year, and admission 50p for members, £1 for guests.



RICHARD HELL AND THE VOID - OIDS

Record Mirror

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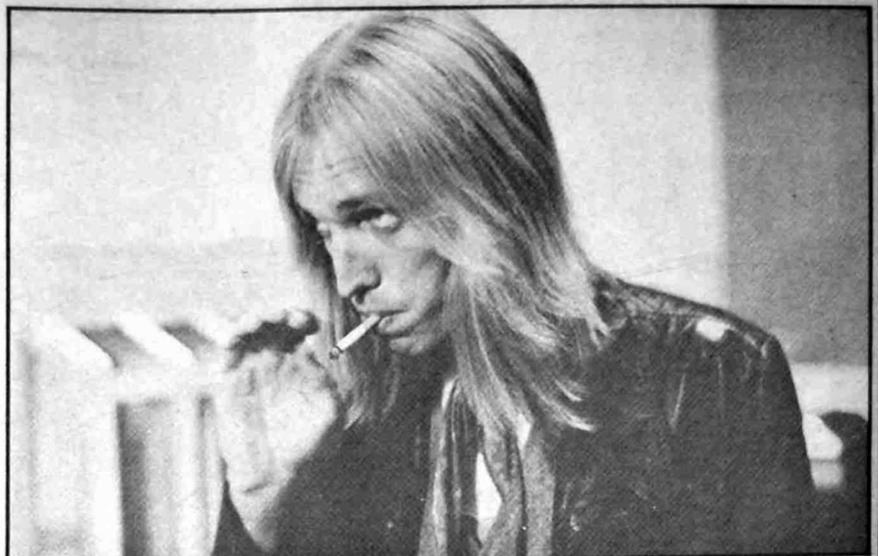
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LIVE! IN THE ARAGE

It should be boy talk with Tom Petty but the writing was definitely on the wall and the girls started to talk about ...

PRETTY BOY PETTY



TOM PETTY: hobby is picking girls

TOM PETTY comes from the Bruce Springsteen school of great mumbler. He speaks with a slow, southern drawl that has been a bit diluted by his four years of residence in Los Angeles. For a man who had never seen a snowfall or a one-night stand tour until last winter, Petty is adjusting to things pretty quickly.

"I can't wait to get back to the States to work on a new album," he smiled, displaying that Californian contradiction of being enthusiastic and thoroughly laid back at the same time. "Britain has been an unexpected surprise for us. I haven't written any songs here because I haven't had enough time to go to the bathroom. But I've got lots of ideas."

Petty doesn't look like the big bad wolf chasing every little girl in sight. But he'll freely admit that one of the major reasons for starting a band that 'looks good' is to meet girls. And British girls, while "pretty quiet when you first meet 'em," do warm up after a time. "Got

to meet a lot of schoolgirls who came backstage," he said. "And they told me about these schools they're shoved into."

"They can't watch TV and they can only play records a couple of hours a week. I was knocked out to know they were playing my stuff instead of the Rollers. I couldn't believe the restrictions put on some of these kids. It's ludicrous."

Freedom

"When I was 15, I couldn't wait to grow up, if you repress a kid for so long and deny them their freedom, they eventually lose their self-control and make up for everything they were denied. Old spinsters and schoolmistresses have always been afraid of rock and roll. It's seems bad to like something that makes you feel good."

Petty ponders the youth problem seriously. It's one of the points he'll continually bring up when discussing the backbone of his music. He refuses to believe that a strong rock song can only reach gut level to a segregated market. There's no reason that 12 to 35 year olds can't get their rocks off on the

same thing.

A teen during the Beatles British boom, Petty often refers to the British rockers as the epitome of what seventies rockers would emulate. The music comes first, the style comes second.

"We were always reading that what made British bands great was their background and that whole class thing. You probably think the streets are paved with gold in America, but it was no different for me. I grew up in the south, which is a really heavy, narrow-minded place to grow up. I wore my hair long in 1964 and guys would cross over to my side of the street and say 'Beatle', then punch my nose. Five years later, they said 'hippie' and did the same thing. I grew up ignorant and working class. I had no car, no money, none of that stuff you hear in Chuck Berry songs. What was my alternative? I was no athlete, I couldn't get a scholarship to be a doctor."

"I was in my first band when I was around 14. I inherited a box of old singles years before that and was pretty well versed in Little Richard and Elvis. Guitar was my first instrument, because playing piano was sissy stuff - unless you were

Jerry Lee Lewis.

"I was a rhythm player, which every band had 12 of. Then I ended up on bass, because nobody would play the damn bass. I hear Paul McCartney got lumbered the same way. But he didn't do too bad. I admire him because he's so melodic. But I'm glad I ended up with the 'damn' bass because there aren't many strong bassists around."

Abandoned

Petty was in a group called Mudcrutch and was living off a wealthy college girl when he first abandoned scenic Gainesville, Florida to head west. The group were offered seven recording contracts, but things fell apart in the studio. Petty ended up living in a £3 a night dive and scraping along with song-writers royalties.

He worked with Al Kooper and what ended up as an all-star recording crew for a solo album. Then he went back to Florida and got hold of what became the Heartbreakers - Mike Campbell, Benmont Tench, Ron Blair and Stan Lynch. Roger McGuinn covered

'American Girl'. Petty and Co, did their album and then headed off round the States for a winter tour, opening for Al Kooper. At the age of 23, Tom Petty saw snow for the first time.

"Nice first exposure to the stuff! We were caught in the middle of the worst blizzard to hit the mid-west in a 100 years. First time I walked out of my hotel room in sneakers I was real happy. It looked just like all the pictures I had seen. Except no one told me it was slippery. I couldn't walk on the stuff - I kept slipping. We reckon Stan (Lynch) has become the best at hitting roadies with snowballs from 100 yards."

"We play all kinds of games on the road. We send room service to each other's rooms and have elevator races. Our hobby is picking up girls. We get sick of talking to each other, you understand," he smiles in a mock English accent. "If we're feeling nasty, we'll try to take one girl away from the guy who brought her. I've got to watch it though. I ended up as a line of graffiti in the ladies' room at the Speakeasy. You could say it was a review of my performance. And whoever wrote it, implied that my show wasn't too good!"

SKATE & ON

WITH RECORD MIRROR

15 Ricky and the Kween Teens Skate

All you have to do is write, in not more than 25 words, why you would like to win one of the 15 skate boards together with a copy of 'Skate Out' a new single by Ricky and the Kween Teens. Released on

Boards and Singles to be won!

8th July, it's the latest in skate craze music! And to match the single the board has the Ricky and the Kween Teens name on it as a special touch. Write in no more than

25 words why you would like a skate board. The most imaginative 15 will be the winners. Closing date is 18th July 1977. The Editor's decision is final. Normal competition rules apply.

WIN A SKATE BOARD

Name.....
Address.....
.....
.....

Send to: Skate Board Competition, Record Mirror, PO Box 16, Harlow, Essex.



Just try

MUSO

(a little tenderness)

PB 5042

Their new single

RCA

Sunday People — are they to blame?

Report: SHEILA PROPHET

IT WAS inevitable that the national papers would seize on punk rock and treat it as cynically as they have.

After all, it is a new twist on that old chestnut, the Generation Gap — always good for a few provocative headlines. And it's a twist with colour. Just think — these kids look outrageous. They swear (on telly, of all things). They listen to nasty loud music. Yes, they even spit on occasions.

Can't you just see the gleam in the editors' eyes when they heard that lot? The main culprit among the nationals (so far) is the bad 'ol Sunday People. They did a three-week investigation into this 'bizarre cult sweeping Britain', they called it 'Punk Rock — The Truth Nationwide'.

We call it a reprehensible piece of journalism. You want to see for yourself? Just look at these quotes.

His pale face, made up like a death mask, was lit up with its drafting and extolled the praises of fascism.

Among its followers are anti-authority, or anti-parents, or anti-monarchy. But in all senses.

Our investigation has uncovered a creed which glorifies violence, fifth, sadism and rebellion.

It defies all authority, despises family loyalties, and even calls for "Hitler" in Britain.

To the apathetic, bored, and leary who have never seen a day programme.

But they are unrepentant. When we saw them they were in a London restaurant breaking snails and tablecloth and bawling at the waiter for some vodka.

Week. A Niger. Up to the neck in this Jubilee year, is daubed with his Punk rear.

Amid all this explosive.

Its purpose is to shock the system, depose the monarchy, throw conventional out of the window.

Like everything else about this cult, the music which gave birth to it is violent, hideous and deliberately shocking.

Teds and Punks alike have promised to remember. They are threatening to repeat those violent Bank Holiday sea-side clashes of the '60's between rival teenage gangs.

Their main battleground. Our investigators saw a gang of 30 leather-jacketed "greasers" on the rampage threatening and beating anyone who resembled a Punk Rocker — even in-side the Punk boutiques.

But no. All he will say is that the paper stands by the feature. "Punk rock was investigated, and we have published our findings in full. We wouldn't knowingly print any inaccuracies."

That's a statement to remember. 'Inaccuracies'. What constitutes an inaccuracy?

How about misquoting, taking statements out of context and twisting them to fit the story? How about distortion of the facts?

In part two of the feature, the People stated smugly, 'The Sunday People investigation into Punk Rock was praised in the House of Commons last week'. And in part three they talk about Labour MP Bruce George, who has 'paid a tribute in Parliament' to their investigation.

That's the People's side of it. Now, you want to know what really happened? What Bruce George was in fact doing was making a speech about safety at pop concerts. He did quote the Sunday People's article, but added: "It may have overstated the case" — a statement they were careful to remove. He went on, "as one who attended a number of concerts given in the late fifties by singers such as Eddie Cochran and Gene Vincent, who could be regarded as forerunners of punk rock, perhaps I should not throw too many stones at youngsters who are doing the same sort of thing 20 years later."

"There may be a danger of exaggeration, but I have been to a couple of punk rock concerts and seen how even quite respectable youngsters respond to this phenomenon. Despite the total opposition of the Press a punk rock record by the Sex Pistols has shot to the top of the hit parade. Young people are listening to this new phenomenon and it is one about which we should be concerned."

This is the only reference to punk in a speech lasting over half an hour and taking up six pages in the House of Commons Parliamentary debate. And he's talking about it in terms of crowd safety — very different from the implications of the People.

He made a few off-the-cuff comments about the feature which he asked me not to repeat, and said, "I think that my original statement should be seen in the context of my speech."

Also in part two, the paper talked about 'The Punk Rock Explorers', principally Miles Copeland, who with Nick Jones and Mark P has formed Step Forward Records.

Quote from the feature: "I'm the biggest in the punk rock field over here," he boasts.

"They fabricated everything they said I said," says Miles angrily. "They misquoted me, putting in words that totally changed the meaning of what I said. Like 'boasted' — that made me look a total idiot. They gave Mark P that treatment, too."

"All I said, in fact, was that I thought it was basically a good thing as far as the music business is concerned, I was very careful about what I said, because people in the office had warned me."

"They quoted Nick Jones as well — and he didn't even talk to them!"

Part Two again — this time a statement about Dublin group, the Radiators From Space.

The People: "This group is the ultimate in bad taste. With insanity, sex, violence and blasphemy as their stock in trade — and playing their guitars with sex vibrators (!) — they succeed so well in the punk business of shocking that they even have the usually raving audiences booing and hissing them."

"We're the most hated group of all... the audiences cringe from us," they boast.

Say the group: "We'd been talking to this reporter for a while, and he realised we were just ordinary guys who were into our music. So he said, 'Look, I've it up — we're read by 15 million people! We want something more shocking than this!'"

What was that about inaccuracies again...?

But maybe there isn't much point in getting angry about the gutter press. They're always taken the same stance against young people and their music — as several RM readers have pointed out, they treated the Rolling Stones in exactly the same way 12 years ago. And it didn't do them any harm in the long run...

And anyway, what would you think of the Pistols if the Sunday People decided that they were really nice boys after all, and accepted them as a respectable group?



Edited by DAVID BROWN

AIR CALL



MIKE BARRON Also taping shows to go out to the ship is Mike Barron, a name that will

AFTER A recent OFF CENTRE article on the Middle East's Voice Of Peace radio ship their London office has been inundated with offers from RECORD MIRROR readers.

As a result they have found several good DJs to do spells on board the MV Peace 'somewhere in the Mediterranean'.

Going out to the ship shortly are Peter Frost, Dave Cunningham (their first Irish DJ — they had nine applications from Northern Ireland alone after the RM piece), and Alan Bell, currently working for LBC.

be known perhaps to those who remember Radio England, Essex and 270.

Mike, real name Mike Tozer, is taping some light hearted shows to go out to the ship with guest spots including Morecambe and Wise. The Supremes and Smokie.

The station's long serving transmitter engineer Bill Danse is returning to Holland and if there are any likely applicants reading this then drop a line to Broadcasting Placement Services, 96A Pimlico Road, London SW1W 8PL.

Mebo going strong

LATEST NEWS from the Mebo II is that test transmissions in English will continue until at least the end of August when a full service is expected to be introduced.

The station, now known as LJB (Libyan Jamahliya Broadcasting), has received reception reports from all parts of the UK, reporting a strong signal all the way from Tripoli, especially on their resumed 6205 short wave signal in the 49 metre band. Some listeners in Scotland even had a two-hour burst of their 388 medium wave transmission recently.

Some old RNI jingles have been heard on recent broadcasts and also their Judge Dread promotion. And don't be too surprised if you hear an Aussie voice — that's their new engineer.

LJB can be contacted at their London office: LJB, 20 Hanway Street, London W1.

ONE OF the original British pirate stations is to return to the air for one day only on August 14 to commemorate the tenth anniversary of the Marine Offences Broadcasting Act.

Radio Sutch — at one time the brainchild of Screaming Lord Sutch, is to broadcast on August 14 on land with high power land transmissions on both medium wave and VHF frequencies.

Meanwhile, Screaming Lord Sutch himself will be appearing at the Flashback '67 radio conference at Heathrow at the reunion dinner for ex-pirates. Rare films to be seen at the conference include a Canadian CBC film, 'Public Eye On Caroline', made in 1967

Sutch is life

and never screened here before, and 'The Tower Of Power' about Radio City, also not seen here.

Lectures added include Paul Harris talking on pirates and politics, Mark Roman remembers Big L, Alan West recalls life on RNI, and also a history of the radio jingle.

350 seats have been sold and they still have 150 left, admission is £15 including meals for the two days and £9 for one. There is a disco planned for Saturday night free for conference goers and £1 for others.

Details from Flashback '67, PO Box 400, Kings Langley, Hertfordshire.



LORD SUTCH

THE NOSE

THE EDITOR HAS SENT ME TO FIND OUT IF THERE'S ANY TRUTH IN A STORY IN LAST WEEK'S SUNDAY PEOPLE DAT ALL PUNK FANS ARE VIOLENT, MEAN, VICIOUS AN' DEPRIVED.

HII I UNNERSTAND DAT YOU ARE A FOLLOWER OF PUNK ROCK?

HEY, MATE, YOU LOOKIN' FER TROUBLE? YEAH, I BEEN A FAN OF TH' NEW WAVE BANDS FER ABOUT A YEAR. NOW, WHAT'S IT T' YOU?

CAN YOU REMEMBER WHAT FIRST TURNED YOU ON TO ALL DA VIOLENCE AN' AGGRO NOW ASSOCIATED WID PUNK?

I THINK IT WUZ READIN' THAT STORY IN LAST WEEK'S SUNDAY PEOPLE.

FREE RADIO SPECIAL

VALVES GLOWING in the back of a van, enthusiasts huddled around strange contraptions, men playing cassettes in the middle of fields... all part of London's underground radio story.

With the demise of the offshore stations the free radio fans took to the airwaves on land with varying degrees of success.

It is obviously easier to trace an illegal broadcast on land and easier to nab the offenders if they're operating from a house or vehicle than if they're sitting on a boat outside the territorial limits, but the land pirates battled on.

The first major broadcasts were in 1968 during the summer free radio rallies as stations such as Radio Free London took to the air. Before long there were all kinds of involved set ups, designed to give the city free radio and if possible not get caught. Stations would broadcast for ridiculously short periods, then another transmitter elsewhere in the area would be brought into use to take away the scent from the original signal.

There were also amateur operators who put out a poor service with a weak signal and gave the more professional stations a bad name. Elaborate combines like the Helen Network was set up incorporating several stations to give a wide coverage in London.

Most of the stations stuck rigidly to a similar Top 40 format as popularised by the radio ships, and remained opposed to stations like Radio One, BBC local stations and the IBA commercial programmes, even though at times they were playing the same sort of records.

One station that did provide a real radio alternative was the imaginative London Underground radio, which had nothing to do with London Transport but put out an exciting diet of sci-fi type sounds making maximum use of experimental electronic music and special effects. Their sound was totally different to

They're on the run

anything else on the radio scene either then or now.

Post Office raids got to be too much for most of the stations and many dwindled while stations like Jackie went from strength to strength even broadcasting quality VHF programmes and using new methods such as the long aerials strung between trees to give a better transmission and wider reception area.

Another station worthy of mention is Kaleidoscope with its policy of playing good music even if it perhaps wasn't in the charts, for example they were playing music of acts like The Eagles, Poco, etc long before most stations. It was a well organised station and closed after three years, not because of repeated raids but due to many of the staff drifting away and they decided to go out with good memories of what they had achieved rather than drag it on for the sake of it.

The full story of London's pirates is told on a 90-minute documentary cassette, 'On The Run', a Pyramedia / LUP production including many interesting snippets — such as the would-be pirate being interrupted on the air by his irate mum! — and an almost up to date breakdown of the uphill struggle against the authorities to provide Britain with a bigger choice of radio.

'On The Run' is available for £2.60 including postage from Music Radio Promotions, 77 New Bond Street, London W1.



If you go down to the woods today...



Jackie — the lady of the woods

IT'S A sunny summer Sunday morning and somewhere in South London the busy main road traffic drives by oblivious of what's going on in a nearby clump of bushes.

No, it's not that, but something equally naughty — Radio Jackie, Britain's longest surviving land based radio pirate takes to the air again.

For the past eight years they've broadcast most Sundays and this one goes without a hitch and there is no visit from the Post Office officials who occasionally come along to try and close the station down again.

There have been many raids on Jackie and station operatives have been heavily fined, imprisoned in one case, and had their transmitting gear confiscated time after time, yet still it continues.

For seven hours their DJs put out a bright Top

40 format linked with professional chat and DJs, in a manner reminiscent of the sixties offshore pop pirates.

They have one aim, to provide a 'local' local area, ie they believe each area is capable of having its very own radio service to provide relevant up to the minute news and info and requests etc.

Some DJs have used the station to get experience before going on to established stations (though the Jackie staff don't like that sort), others on a personal ego trip and some are strictly summer jocks, who don't mind being a pirate in the warm weather but aren't too keen on sitting in the cold, damp woods in the winter.

But the majority are confirmed believers in what they are doing, fanatical to the point of giving up every Sunday to man the station, and most of the money for records and equipment and so on

comes out of their own pockets.

The set-up (known as a 'rig' to the radio bods), is remarkably simple. A cassette player with pre-recorded shows is connected up to a small transmitter, which uses a couple of car batteries for power. A wire from the transmitter goes up to the aerial, a length of wire strung between two trees. A qualified PO detector can spot the aerial from some distance and if one of the many station lookouts spots someone suspicious the station is easily disconnected and the pirates make a hasty retreat with the transmitter.

Shows are pre-recorded in Jackie's own studios and cassettes are changed every hour, on the hour. They operate from several ever changing sites South of London and have a range of up to 20 miles.

Jackie's first broadcast was in 1969 when on March 30 a two and a half hour programme went out beginning a saga that has come to play an important part in Britain's erratic free radio history.

The station use a medium wave transmitter at present, but at one time had a VHF service as well, but found that this didn't go down

too well with IBA stations.

Jackie made history by becoming the first radio station to be heard in the House of Commons when questions were asked about the station. The Hon members of Parliament were a bit uncertain about procedure when it came to playing music in the hallowed hall, but hear it they did.

Jackie has received considerable publicity in the press and features with many snippets on the many court cases involving the station and features in papers from The Esher Times, in a recent story in The Observer. Like all good radio stations they have all the usual merchandise — stickers, T-shirts and so on, plus associated discs.

They have no intention of closing down until their goal is reached — real local radio. Until that is achieved the pirates will broadcast every Sunday for seven hours and more if possible.

Surprisingly, one of their main problems is not, in fact, the visits from the PO man, but a more pressing problem is catching up with them — with the advancement of Dutch elm disease they're running out of trees to string their aerial from!

SITUATION VACANT

WERE YOU one of the beautiful people mingling with the famous at Woburn, forking out what looks like a week's wages to see Neil Diamond? No? Neither was I. But the Daily Express obviously thought it was worth the effort, cos they sent along their gossip columnist to report the event.

Diamond, who has had fewer hits in this county than people who earn a lot less, attracted the jet set types who could afford to pay through the nose. And the Express' William Hickey was moved to say the audience responded with "a perfectly enunciated cry of Oh Yes!" instead of yeah. How jolly civilised of them. Haven't they heard of rock and roll? I mean, the Marchioness wouldn't even let the hotdog sellers put onions in the rolls in case the smell hung around in her house. That's not rock and roll. It's not even funny.

There was another posh do — but much more fun — when the music biz turned out for the Music Therapy Charity lunch, which raised over £15,000.

Among the guests were Cliff and a couple of the Shadows, Gary Glitter, Marc Bolan (and his ex wife June), Bob Harris, Gerald Harper, Boz of Bad Company, Sir Charles Forte (meant to have a word with him about his soggy sausage rolls on the M1) Julie Ege (who was collecting the dough), Mud and Stephanie DeSykes. Dave Dee was master of ceremonies. Juicy Luicy would have loved it. By the way Luicy, if you're dropping by, you can pick up a pair of knickers you left in your desk.

It's nice to know Capitol Records observed the formalities. They've released an LP of whale noises — and are sending the royalties to the Whale Fund of New York. But how do they know they were American whales?

■ Island Record have done a silly... they sent a copy of Steve Winwood's new album to the Queen. The reply they received says Her Majesty doesn't give her views on records — so they sent the album back. 'S amazing what some people will do for publicity in Jubilee year. To the Tower, I say.

The Stranglers' Jean Jacques Burnel must have had visions of his career going down the sink this week when he received his call up papers for the French army. It's possible that Burnel could be arrested if he went back to France before this little matter is sorted out, but if he can prove he was working in Britain between the ages of 18 and 20, he'll be all right. We hear the Sahara isn't too bad at this time of the year, but the beer's lousy.



RICK BUCKLER

If Rick Buckler of The Jam is reading... pulled any good birds lately?

Rat Scabies — whose parents look astonishingly alike — was reminiscing the other day about the old days (last year) when they used to take the Damned's gear to gigs in two taxis, hired out of their dole money. "We used to carry all our own stuff," added Captain Sensible (who lists one of his hobbies as smashing things up because he doesn't have any respect for material goods). "You've never

She's gone, but not forgotten



BOWIE and actress Sydney Rome

carried a thing in your life." Rat reprimanded him sharply. By the way, Rat would like to ask their fans not to gob on the drum kit — it takes him ages to get it off with hot water the next day.

An amazing Bowie lookalike at the Marquee the other night blew his careful image by wearing a Bowie pin in his lapel. Shame.

Bowie himself has been getting himself around. He watched the Paris film premiere of his film 'The Man Who Fell To Earth', sitting close to actress Sydney Rome. Shortly afterwards, he was spotted on an exotic beach in Spain with Mick Jagger's old lady Bianca.

■ Roger Daltrey much in demand this week, but he's turned down interviews with the New York Times and Cream because, he says "I'm haymaking". He did however, get his picture in the Sussex Chronicle — loading old pews he'd bought from a church into a removal van.

As record companies fall over themselves in the rush to sign up "new wave" bands, they've stumbled across a few which are borderline cases. In particular Gloria Mundi (who played an appalling set at the Camden Music Machine last week). People from Arista, EMI and Phonogram milled around during their set at the Marquee, but the best quote was heard from CBS A&R man Jeremy Ennor: "It's like having barbed wire dragged through your brain." Not far short of the truth.



The Damned are big fans of Gary Glitter and would love him to come to one of their gigs. See you there Gaa. GARY GLITTER

Going on the road

JUST DOWN the dial from Radio Jackie you'll find a newer addition to the capital's illegal broadcasters.

London Music Radio broadcasts for six hours every Sunday in the South East playing mainly pop interspersed with familiar jingles and news on the hour.

Latest DJs on the station are Andy Ayres and Bob Lancing. Former programme director Richard Thompson has left the station due to other commitments and his place has been filled by Cliff Osbourne, who now looks after programming in the new studios. Last month saw the launching of London Music Radio's own roadshow to support their summertime broadcasts.

Singles

reviewed by SHEILA PROPHET

Got those old dept blues

SINGLES. Little round black things with holes in the middle. They might be just bits of plastic to you, but to a RM writer, they're more. Much more. Every day they pour in, singly or in packets of two or three, adding to the heap by the side of the stereo.

This week was fairly typical. By Friday, the pile was ready to be sorted out and each single to be listened to. Yup, every one. All 53 of the things. (Feeling sorry for us yet?)

Right, that's enough of that — now on with the reviews.

NEW WAVE

NEW WAVE records are easy to spot — you can tell 'em by their covers. They generally have black and white photos of the artists, glaring punkishly at the camera, with their name and the title of the record splashed across the cover in hand-painted, bright-coloured (pink seems to be the favourite) lettering. The new wave has already created its clichés.

This week, there are six singles that fall roughly into the new wave category — two are 12 inches, the rest a mere seven.

THE ONLY ONES: 'Lovers Of Today' (Bizarre VEN 001). Did I say roughly? This is very roughly — the drummer was around at least three waves ago. Most new bands seem to be getting labelled new wave at the moment — more for convenience's sake than anything else. But whatever you want to call it, it's a pretty good record. There's a Lou Reed soundalike on vocals, some great clean guitar and lots of tumbling drum sounds. For a first effort, it's great.

MINK DE VILLE: 'Spanish Stroll' (Capitol 12 CLX 103). Mink de Ville have also gained a new wave tag, by virtue

of their appearance on the 'Live At CBGB's' album, but there's nothing new about this single. In fact, it sounds a bit like Sha Na Na, with a touch of Espanola thrown in. A fun sound — and the cover is great.

JOHNNY MOPED: 'No One' (Chiswick 515). Back to Britain for something that fits much more snugly into the punk bracket. Boiny drums, thumping vocals, profound lyrics... a sound that's already getting boring. Pretty unremarkable.

STINKY TOYS: 'Boozy Creed' (Polydor 2058 830). And now, over to France (this is beginning to sound like a package holiday) for a group, of whom it has been said, 'They are truly dreadful'. They look Parisian — a bit too chic to be true. The girl has an interesting voice, and shouts about 'a lot of beer' and other things I can't quite make out. There's quite a long guitar solo in the middle — look, you ignorant frogs, we'll have none of that round here, comprenez? Actually, it's not too dreadful at all — rather like it, in fact.

JAM: 'All Around The World' (Polydor 2058 903). The Jam go glam — they've had their hair done Schumi specially for this pic (which is —

surprise surprise — in colour). They're a band that always sound better to me on record than they do live — they seem to lose the clarity of their recorded sound on-stage. This is a great pop single, and should easily beat 'In The City' into the charts.

CELIA AND THE MUTATIONS: 'Money Money' (UA UP 30262). Shall I let you into a secret? Celia is a man. Yes, it's true. She may not look like a man, and she may not sound like a man, at 45 rpm anyway, but turn the speed down to 33 rpm and — see what I mean?

As to which man it is, I'm not saying, but the 'b' side was written by Black / Burnel / Cornwell / Greenfield. Is it getting clearer? It's a good joke — but I doubt if it's funny enough to get it into the higher echelons of the charts.

POP/MOR — Male Division

BY FAR the biggest category, and in the main pretty dreary. Out of the 17 received, only five are of any real interest. **JACKSON BROWN:** 'The Pretender' (Asylum K13086). Lovely melody, and Jackson's usual appealing vocals. He's never had a single hit in this country — can't think why, because he's written lots of potential smashes in his time. Maybe this'll make it?

ANDREW GOLD: 'Go Back Home Again' (Elektra K 130 87). Follow up to 'Lonely Boy'. It's a faster, funkier sound, and just as catchy. Nice guitar as well. A hit.

HARRY NILSSON: 'All I Think About Is You' (RCA PB 9104). A strange single from ol' fat Harry. Compulsive dreary ballad, complete with wailing strings, and Harry, as usual, plays it dead straight. It has a sort of ghastly charm.

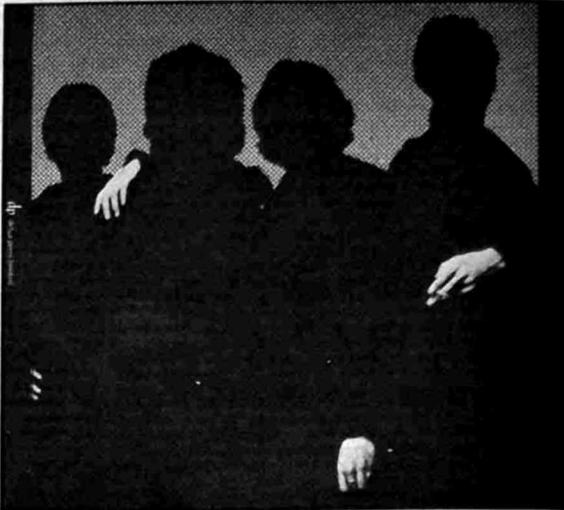
DAVID DUNDAS: 'Fly Baby Fly' (CHS 2156). This is supposed to have appeared on Dundas' album, but if it did, I can't find it. It's a pretty song, builds quite nicely, and sounds like just the sort of thing to keep 'em happy down at the Beeb.

FRANKIE VALLI: 'Second Thoughts' (Private Stock PVT 111). An uninspiring effort — the dreary Paul Anka song isn't up to Valli's usual standard of material. Might be a minor hit, but I can see it getting much higher.

The remaining 12 singles in this category range from mediocre to appalling.



CELIA AND THE... hello Hugh



POP/MOR — female division

FOR SOME reason, the vast majority of girl singers still seem limited to churning out dreadful, old-fashioned ballads which have little or no chance of making the charts. Out of the six singles by female singers released this week four fall into this trap.

CARLY SIMON: 'Nobody Does It Better' (K12261). This one has a good pedigree — co-written by Carole Bayer Sager, produced by Richard Perry and used as the theme for 'The Spy Who Loved Me', James Bond's latest epic. On first hearing, it doesn't sound particularly stunning, but with such vast exposure, it can hardly fail to make it.

DIANE SOLOMON: 'I Ain't Too Proud To Love' (EMI 2647). A few bars into this single, it becomes obvious that it is — yet another ABBA rip-off. When will they realise that direct copying is not a formula for instant

success? (Or then again, maybe it is).

POP/MOR — groups

ONLY SEVEN singles in this one, one of which is yet another Abba rip-off. Of the rest, three are worth looking at.

MAMA AND PAPAS: 'Four Tracks From Mamas And Papas' (ABC ABE 12008). Nice idea from ABC — four of their greatest hits for 99p. A sort of potted 'Best Of', which would be nice to add to anyone's collection. In case you're wondering, the four tracks are 'Monday Monday', 'Dedicated To The One I Love', 'California Dreamin'', 'Creeque Alley'. A goodie.

TELEPHONE BILL AND THE SMOOTH OPERATORS: 'Manhattan Roll' (DJM DJS 10785). The first release on London Weekend's own label, and it's not bad — especially when you consider it's licensed by DJM. The press release describes it as 'contempo-

rary swing'. It's a bit like Manhattan Transfer, but not so camp. The lead singer has a good voice, too. Well above average.

CAPTAIN AND TENNILLE: 'Come In From The Rain' (A & M AMS 7302). Comforting picture of domesticity on the cover. I wonder if that nurdy guy wears his cap in bed? Tenille sounds like one of these girl singers you get guesting on the Morecambe and Wise show — as bland as a bowl of cold porridge. I doubt if this one's poppy enough for the charts.

DISCO/SOUL

EIGHT OF these — three of them totally boring.

PABLO CRUISE: 'Watcha Gonna Do?' (A&M AMS 7301). A track in the Hall and Oates school of white (?) soul. Nice vocals — all very pleasant.

ATLANTIS: 'It's Easy' (Jay Boy BOY 113). Lovely saxophone, good girlie chorus, horrible lead vocals. Final score — two, one.

ATLANTA RHYTHM SECTION: 'Neon Nights' (Polydor 2068 822). Ah, now this is better. Great. Makes it all look so easy — lovely rich, laid-back funk. This is how it should be done.

SILVER CONVENTION: '(There's) Always Another Girl' (Magnet MAG 95). And this is how it shouldn't. Silver Convention keep having hits, so they must have something, but just what escapes me. This is horrible, with totally obnoxious lyrics about lucky girls who've managed to stop other girls stealing their men. Grrr.

ROCK

SEVEN OF these — two of them 'Four Tracks From'.

ALICE COOPER: 'Four Tracks From Alice Cooper' (Anchor ANE 12001). This selection ain't so hot. They all date from '75, by which time Alice was already past his best. The only hit is 'Only Women Bleed' and even it isn't a patch on his earlier tracks. The rest, in case you're interested, are 'Welcome To My Nightmare', 'Department Of Youth' and 'Black Widow'.

JOE WALSH: 'Four Tracks From Joe Walsh' (ABC ABE 12002). If

you've only heard of Joe since he became an Eagle, here's your chance to catch up on his past releases. The tracks range from '73-'76 and are all interesting. Worth having if you've a quid to spare. The numbers are 'Rocky Mountain Way', 'Turn To Stone', 'Meadows' and 'Walk Away'.

The other five tracks on offer are boring old ordinary singles. **FED NUGENT:** 'Cat Scratch Fever' (EPIC EPC 5482). The title of this single describes Ted's sound exactly, when you come to think of it. This is great / terrible, depending on your point of view. I like it, anyway, so there.

THE RUMOUR: 'Do Nothing Till You Hear From Me' (Vertigo 6360 149). The Rumour, minus Graham, grab a bit of solo limelight. This isn't a hit single, but it is a nice trailer for their album. It has their usual classy brass, and surprisingly good singing from Bob Andrews.

BLUE: 'Another Night Time Flight' (Rocket ROKN 527). Pleasant enough country chug-along, despite the wimpy lyrics. Should give Blue another hit.

OSCAR: 'Be My Moon Beam' (DJM DJS 10788). How can this be a rock song with a title like that? Actually, this isn't bad, considering it's on DJM. That's two decent singles they've put out this week — is this a record?

NOVELTIES

AND NOW we reach the section every reviewer dreads — the Pits, otherwise known as novelty records. This week, fortunately, only one of these abominations has been allowed to assail our ears.

JOHN INMAN: 'I'm Free' (DJM DJS 10789). Oops, DJM have just blown it. Elton John once described this as totally insulting to gay people. I'll go further — it's totally insulting to everyone. It typifies the hypocritical attitudes of the establishment in Britain. How can anyone label the Pistols as obscene when this type of drivelling innuendo is accepted? If they want to clean up the airwaves, they should start right here.

ACTION SINGLES!

LONDON

MCA 305

"Everyone's A Winner"

LASO

MCA 302

"Another Star"

NEIL DIAMOND

Special "Live Diamonds"

E.P. featuring

"Shilo", "Cherry Cherry" and "Brother Love's"

MCA 304

MCA RECORDS



CARLY SIMON: she does it better

THE WOMAN in the pub made the classic mistake they always make in these sort of places. She put orange squash in the vodka instead of Britvic. Rat Scabies turned up his nose. So we slung the drink and started again; waiting for Captain Sensible to make his entrance.

The Captain was waiting in a pub in Chelsea for the bass player of the Wallers, who'd promised him a bass guitar, after seeing the band at the Marquee the night before. The Captain made his entrance minus the guitar. The guy was late and the Captain had to leave to make the interview. The entrance wasn't bad but he did look hot in his Ted Nugent T-shirt, royal blue shades and half a ton of dog lead chain wrapped around his person.

The Damned aren't into the fashion thing, they say. Not since Rat was the first person to wear a safety pin through his ear and Johnny Rotten copied him.

Pierced

"I had the ear pierced first," said Rat. "But don't print that, or it'll blow it."

He ho. I said I'd get my own back on the pair of them for tipping the ashtray into my bag, replacing my matches with fag ends and generally taking the mick for two hours. And that's even without mentioning that Rat was wearing a pair of silver drumsticks round his neck, on a chain.

Neither are the Damned into making heavy social / political statements (hooray!) although I understand guitarist Brian James has just written a song called 'Politics.' In fact, the Damned have been the quietest of the lot in the latest batch of new wave publicity.

"We used to be the only ones who got publicity," said Rat. "But we've been keeping a low profile recently. Everyone knows we exist, so we don't need it. In the final analysis, the best bands will stay at the top. Like the Sex Pistols. The Pistols' stuff is good. They'll last because of their music. What do you think of their new single?"

What me?
"No, I was talking to your handbag." - Rat.

Surprise

I thought it was nice.
"Nice? Nice! Johnny Rotten would hate that more than you saying you hated the single. What kind of description is that?" - Captain Sensible.

"I hope you don't say that about ours."

Yes, well about your releases. When can we expect to see a new album?

"We're not saying much about it. There will be a few surprises, shock horror outrage. And we haven't decided what the new single will be either. It's sort of worked out. The next single will go straight into the Top 10."

The Damned are celebrating their first anniversary this week and admit to sinking a few pints in honour of this

occasion. That's about all they'll admit to. Their first album got to 16 in the chart, which was a major breakthrough not only for them but for all new wave bands.

"I don't care what anyone says, we broke the ground here for a lot of bands," said Rat.

Who says?
"We're the uncoolest band on the scene, didn't you know?"

"Yeah, they say we've sold out," said the Captain.

Well, the Damned was the first British punk band to go to the States and that couldn't have been easy.

"It was difficult," said Rat. "But we broke ground here as well as America. After us people realised there was a market for this kind of music. But America was great. It varied from



CAPTAIN SENSIBLE



RAT SCABIES

place to place. New York was strange, they're very laid back there. Not like the Marquee or the Roundhouse where everyone jumps about. But Los Angeles was better - all these girls down the front screaming. . ."

They both stopped and smiled at the memory.

"Is it mainly school-girls who read your paper?" asked the Captain.

No, sorry. Isn't it odd how it's usually blokes who leap around at the front of the stage at these gigs?

"We have girls. I liked American women, they were very forward."

Did they have lots of groupies?

"Yeah, we had a few," said Rat, all blase and cool.

You want to watch that, you could catch social diseases.

"We were very careful," said Rat. "We just looked at their lumps and sent them home."

What about the girls here?

"They all scream for Dave Vanlum. They feel sorry for him because he's got a dislocated arm and it's in a sling."

The Damned enjoyed America, except for the fact that they should have been supporting Tom Verlaine and Television but were dumped before the tour. The band never found out why.

"When we got to New York we felt very . . . separate. But we were all right when we got onstage. In Los Angeles, it was easy. We didn't have much money, so we slept on people's floors."

For more information of the Damned in America, contact our own Barry

Cain - the man responsible for encouraging Rat to work a fiddle on the plane, conning tourists out of 10p each, betting on when the plane wheels would touch down. And it's not even that we don't pay him enough.

If punk rock is going to break in the States (and that isn't necessarily dependent on their understanding dole queues, working class backgrounds and all that sociological stuff) there's little doubt that the Damned did do the donkey work for other bands.

The band's own progress relies on their ability to move ahead of everyone else. They were first out with an album and first to America. They don't wear safety pins anymore and they've kept out of the Sunday papers.

"I was highly original," said Rat modestly. "I was into all the leather jackets and chains. I was over the top."

"But we're not interested in talking about fashion," said the Captain.

Well, why are you wearing all these dog chains - you must be boiling.

"No, I'm not. It's quite cool."

"I can't be bothered about these people who pay £40 for all the punk gear," said Rat. "You can tear your T-shirt yourself, it that's what you want."

Fat gut

Rat walloped back another vodka and orange ("I don't drink beer, I'm trying to lose me gut") and the old bloke in the corner tried to look as if he wasn't staring at the Captain. No, the Damned aren't into posing. But they did tell me about a certain other band's manager who has a posh car with the number plate that spells out the name of the group.

"Our manager drives an old Ford Popular he bought off my dad," said Rat. "But we did have a Bentley once. When we came back from America the office sent a Bentley to meet us at the airport."

It's hardly jet set stuff, but just what the band wants. They say they don't know how much they earn and they don't really care. As a gesture to their fans in London, they've splashed out a couple of thousand quid to give away 500 copies of a single each night they play the Marquee this week. The single is 'Stretcher Case Baby' and 'Sick of Being Sick.' The label reads: "Not For Sale. Special snob collectors artifact of no historical / cultural value. Play it today. Throw it away. Why sell 'em, when you give 'em away."

People being what they are when it comes to free gifts, there was a riot outside the Marquee on Sunday night, with everybody trying to grab handfuls of singles, instead of taking one each.

"People were getting stupid. They were taking boxfuls. Probably to put under the bed and keep until they get a good price for them at Rock On. It'll end up in the shops."

Well, we'll see what happens on the other nights at the Marquee.

"You're not coming down are you?" said Rat. "With these legs!"
Shut yer face.

Damn the Damned

Says Rosalind (there's nothing wrong with my legs) Russell, after she spoke to Rat Scabies and Captain Sensible



Who us pose?



**'ALL AROUND THE WORLD'
THE BEST SINGLE YET
FROM THE BEST BAND YET**



Our resident roadrunner, BARRY CAIN, goes one over the top with the Jam at Battersea and York

THE JAMBUSTERS

An heroic tale of love and adventure on the cracked road to success. In three parts. **PART ONE - In which our heroes Battersea.**

Town halls. Bastions of English civility. Where local dramatic societies splutter and demonstrative councillors stutter. Wasted spaces.

Tonight Battersea Town Hall, an egotistical edifice in South West London, is experimenting. And the test tube babies are The Jam - tab collar exponents of blitzkreig pop.

It's the third and final Jam jubilee acknowledgement. First the abortive Stamford Bridge appearance, second Tower Hamlets.

But the council is clearly worried at the prospect of streetloads of punks swarming over their polished traditions. So, precautionary measures.

Like no bar. Oh sure you can buy lemonade and crisps. One kid asked for a pint. "Sorry, no alcohol."

"Got any glue?" Like limited ticket allocation. No more than 800 and they were snapped up pronto.

And there's a Dock Green appearance. So, now you got the scene. A determination to keep the whole thing as low key as possible. No maniacal debauchery down these cigar stained corridors.

When the Jam walk on stage the hall is half empty. No way 800 people can make this mayor's

ball hall looked full. (That reminds me of a provincial newspaper placard I once saw rejoicing in the fact that its centre pages were taken up by photos of two recent dances held in honour of the town's mayor. It screamed 'Mayor's Balls - Two Page Spread').

I digress. Naturally the sound wasn't gonna be up to much. As echoey as the sobbing of a toilet attendant who hasn't had a customer all day.

But somehow that don't seem to matter. Paul Weller and Bruce Foxton stand apart like two speakers shuddering under the impact of burning watts with drummer Rick Buckler providing the channel split.

And they're no stereophones. They run through the

usual set - most tracks off the album and a bunch of new numbers like 'All Around The World' the next single and 'Carnaby Street'.

The crowd respond like they've known The Jam all their life. Basking in the sunsongs of old friends. One encore. An 'In The City' reprisal and 'Batman' second. 'Batman' is a mistake as a final song. Too abrupt an ending. The crowd may love it but only as an appetiser.

Rick kicks over his drumkit and a cymbal slices him on the back of the neck. "I thought it was this geezer at the side of the stage at first," he said after. "I nearly clobbered him."

A sour epilogue. The following day's evening papers told of running battles outside the town hall after the show involving 300 fans - teds

and punks. That's crap. Minor bother and that's all. The old bill had things under control. One of The Boys, who supported that night, was hit over the head and had to have stitches but he was the only one hurt. The 300 figure was a gross misrepresentation.

Oh, and guess who was in the audience. Bill Curbishley manager of The Who and Keith Altham publicist of The Who. And they loved 'em. Julie Ege was spotted taking photographs. And Peter Gabriel. . . ?

PART TWO - In which our heroes go 'All Around The World' in Bond Street.

A break in the band's massive 38 date tour culminating in an Hammersmith Odeon blaster.

The reason? They should have played

Lincoln tonight but The Damned had some trouble at the same gig a few days back and a decision was made to pull out.

So, whaddya do on a day off? Make a single of course.

But first - an aspiring rock star's survival kit. Ever wanted to know what highly personal belongings a guitarist in a successful band carries around with him while touring?

Come with me now into Bruce Foxton's bag hidden beneath a control panel in the recording studio.

What have we here? A tube of Colgate - large size, a spray-on relief aerosol for his legs, orange vitamin C tablets, Kiwi Guard liquid polish (for childrens' shoes), Clearasil (for spots), Capriton nasal congestion tablets, Dequadin mouth lozenges, Silverkrin Alpine Herb shampoo (for normal hair), Arid roll-on (extra effective phew), Vicks Wild Cherry lozenges, Triomink catarrh tablets, Otrivine nasal spray and a toothbrush.



BRUCE FOXTON: the things he can get in a paper bag



THE JAM: as seen by a fan from York

TOTP

And that's only in one small paper bag!

At the moment the boys are laying down the music to 'All Around The World'. The vocals will be done later. The song is 2:20 long. 'Great,' says Bruce. "That means we'll have eight more seconds on Top Of The Pops." 'In The City' was 2:12.

Recording studios - knob city. Climb aboard and we'll show you things you never dreamed possible. Flick this knob and you're in a different world. Flick that one and you're dead.

A different arrangement of 'All Around The World'. Something about the music reminds me of 'God Save The Queen' though I can't think why.

Upturned dog ends on the control desk. Lager cans in the corner. Lacklustre sandwiches. All essential components in the hit making machine.

Youth unity slogans pitched over the speakers by Paul's untipped, navy cut voice. 'Carnaby Street' is the B side. They cut both songs in 10 hours. Just like Pink Floyd.

PART THREE - In which our heroes give a crash course for the ravers.

So, what have we got. York-a snaphappy town with monuments and tree

lined approach roads. Strategic lights on ancient walls in the subtle city (?) centre. Tasteful.

An hotel room where your feet touch the other wall if you decide to stretch out in bed. And the shower along the corridor leaks throughout the night.

A Cat's Whiskers. A name often used when Mecca want to change their dogs' home image at the local palats. Heavy smell of skindeep fried scamp and chips as you walk through the entrance.

Winkles

A great crowd. The Jam. A band with a future as long as the Victoria Line with a talent to match.

Nothing underground about them though. Accessible right down to the white tongue of Paul Weller's winklepickers.

They're one of the first new bands to hit York, but from the reaction you would never guess. The place is packed out and looking at the kids you get to thinking "Boy, have they got troubles."

Nobody dances like the girl in front of me without some deeply ingrained reason. She throws her head from side to side, her

hair flashing across the faces of two geezers. An amazon in conflict she finally collapses and is helped out by her friend.

Down the front the kids leap, their sweat stained faces reflected in the myriad silver ring back-drop on stage.

'Art School' and 'Changed My Address' kick off the show and already Bruce leads the pogging. A guy shouts out 'Substitute' and they go into 'All Around The World'. Somehow the metaphors of the - guitars - like - sten - gun lik seem superfluous.

You just gotta see them that's all.

'In The City' is followed by 'Carnaby Street' Bruce's first song for the band which he sings. 'Midnight Hour' with a bodyblow bassline. 'Na nananana nananana nananana nananana nananana!'

Encore. "Here's the reason we're here" says Paul. "In The City" says the fans. 'Batman' next. Off. They won't let them go. "Jamjamjamjam." Encore. "This song's about this school of thought," and 'Art School'. Gone.

Best concert that's ever stroked the Cats Whiskers.

WHAM BAM THANKU JAM!

Graham Bonnet

Debut Single

'IT'S ALL OVER NOW, BABY BLUE'

2017 105



RING RECORDS



and then joins the Vibrators in Leeds and Sunderland

THE VIBRATORS don't 'alf attract some strange birds.

There's this one in the dressing room at Leeds Polytechnic. Red jumper, red strides, red hair, red glasses. And a little stuffed bird stuck on her shoulder colour red. She calls it Johnny Rotten.

And what about the one in the dressing room at Sunderland's Seaburn Hall. Black mini skirt, heavy black eye shadow coming to a point either side of her forehead, black fishnet stockings, black knickers. And she would insist on bending over all the time.

Then there's the one in the porno mag 'Whitehouse'. There's a photo, in colour, of this blonde with a vibrator hanging precariously from her lap of the Gods and she's saying how much she likes The Vibrators. "They're better looking than the Sex Pistols."

Yeah it's a great life on the road. But do they vibrate? The band that is.

Two disappointing singles 'We Vibrate' and 'Baby Baby'. A disastrous relationship with RAK records and Mickie Most. A pretty average album, 'Pure Mania', which the band feel wasn't "dirty" enough. Not the most outstanding track record. But wait, there's more to come.

Debs

Bassist and songwriter Pat Collier quit the band two weeks back for "cliche time again folks - "personal reasons" and 19 year old Gary Tibbs was drafted in immediately as they were in the middle of a nationwide tour.

The Vibrators seem to have misread the first boat out. They were in at the beginning but a few unwise decisions have left them a little bit high and dry.

Okay, so here we are at Leeds. A pretty Poly with superfluous corridors. The girl in red is wandering around her bird buzzing on her shoulder. The support band, Mean & Nasty, are three girls who don't know what they're doing or why they're where they are. Dunce debs with a gangrenous sound. Get off.

Silly student signs adorn the wall - "The sport they all do - ROWING". And outside 20 local geezers are trying to storm the door.

"Wreckedonyou" spurts Knox crazy paving style. No shades. Cultivating a new image? The Stooges 'No Fun' next and "The reason we're up here" London Girls.

Halfway through the set and you get to thinking that the Vibrators write fifty numbers that cling. It's difficult to see the

NOT TOO LATE TO VIBRATE

band properly cos the custom made crowd are lapping them up.

They sing 'Baby Baby' and Knox vents his feeling at the end - "After that rubbish we'll get back to some real music". And it's catchy time again with 'Sweet Heart'.

Spotlight time. John Ellis - a founder whose foreplay whips up uneven frenzies throughout the set, in other words he can play. Knox - handicapped fingers don't mean nothing if you've got speed. Eddie - he can even thrash the light shade and looks taller than he is, which always means something. Gary Tibbs - loves it.

And who wouldn't? Just ask the punters that night as they splattered onto the stage during 'Sex Kick' (or 'Into The Future' to you).

Then Ellis hits the mike. "Hands up all those kids who still take drugs, yeah, I know there's still some around. Well this one's for you. Keep it clean kids, keep it clean."

Cocaine, heroin
I don't use speed
I never put the needle in...

"Rock stars always seem to be pushing their inadequacies on the public who accept them without question," says John in the dressing room after one encore and some equipment problems.

"How can you advocate drug taking? I wrote 'Keep it Clean' because I felt very strongly about the subject, that's all." And he means it.

DRONGO TIME in the van to Sunderland. Eddie is probably the loudest burper in rock. Gone with the wind.

Talk about German Hells Angels who carry shooters in their bike chains and bite like the devil. They clashed with them in Berlin and survived.

Now that don't mean to say that The Vibrators are a bunch of hardnuts. In fact, they're pretty easy going geezers who avoid many of the pitfalls and trappings of the on the road syndrome.

But when that pint pot hit Ellis on the ear at Sunderland boy did he go crazy. But nobody got felled that night. Just the one glass, just the one cut ear. But the hand of fate threw a strong hook - and pulled the plug out of the PA system. No sound for five minutes towards the end of the set.

Realised earlier on in the show that the lack of a lionheart frontman in the Rotten / Strummer vein didn't matter. The Vibrators are a band with no nucleus. That don't mean heart either.

Tight

It simply means that they must only be regarded in the context of a complete band with no pretensions, political or otherwise. They are one of the tightest bands around and they also give people lifts to Newcastle Station.

Like the guy in Penetration, the support band on the night, said, "I hated the album but I think The Vibrators are really good live. Whether they like it or not they could be the first real pop band to come out of this new set up."

And he meant that in the nicest possible way.



THE VIBRATORS: with new bassist Gary Tibbs (second from left)

THE RUMOUR IS NOT

A TRACK FROM THE BAND

THE RUMOUR IS NOT

AN ALBUM FROM FLEETWOOD MAC

THE RUMOUR IS NOT

A SECRET

THE RUMOUR IS

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Album 6360 149 Cassette 7138 088



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A star is born — and she's married to him . . .

LOVELY RITA IS HIS LEADING LADY

IF YOU'RE married (or living with) one hell of a fanciable man and you want to keep it that way, you keep a close eye on the opposition. And there's no denying that Kris Kristofferson is pretty hot property right now, so his old lady, Rita Coolidge is not likely to let anyone else elbow in and take over.

"I was pretty well established before I met Kris," said Rita. "But before the success of this single ('We're All Alone') I was known as Kris' wife. Now it's been a complete turn-around and people are coming to shows to see me too."

Rita was speaking on the phone from Albuquerque, New Mexico, where she and their baby daughter Casey are staying to be close to Kristofferson while he's filming. "He's making a film about truck drivers, called 'Convoy'. His co-star is All McGraw. Now that could be some dangerous rival, if either party was that way inclined."

"I spent some time with All and Steve (McQueen) in LA before the film started," said Rita, "and I liked her. I'm also very fond of Barbra Streisand. I met her when Kris was making 'A Star Is Born'."

"But I haven't been out at the location yet. I've

been taking care of the baby and making sure everything is ready for when Kris comes home.

If I was on the set it would be just one more thing for him to worry about — in case I was hit by a truck or something I'm keeping my distance and anyway I'd rather spend time with Casey."

While Kris is filming, Rita keeps company with

'Kris is my only husband and he's terrific'

other ladies in her situation, the movie widows. They all go to dance classes together to keep fit.

Rita also made a trip back to LA to make a promotional film which we should see on Top Of The Pops in the next couple of weeks. Apart from the work she does on her own albums, Rita rarely goes far from Kris and the baby. They tour together and take Casey everywhere.

"The only time I've been away from her is when I was in hospital," said Rita. "I lost a baby at the end of May. We were unhappy about it, but these things happen for a reason. I've been fine since and I'm sure I'll have better luck

next time. I'd like another one before Casey gets much older. Perhaps next year . . ."

Since Rita and Kris have been together, the change in Kris has been remarkable. It was well known how much he used to drink, to the point where he couldn't work properly. A genuine hellraiser in fact.

"But Kris is not drinking any more," Rita told me. "He's got more self confidence now. I never asked him to quit, he did it himself last September. I enjoyed him when I met him, so I didn't want to change anything about him. He had to do that for himself. There are still times when I know he's like to have a drink — before he goes onstage in front of 15,000 people. But he never does. He has incredible will power. I find him lovely to live with, he's made such a difference to my life."

"Kris is my only husband and he's terrific. He's a very bright and intuitive person. He has two children by a previous marriage and we have them to stay in the summer. When we are at home, we see very few people socially. We either close the doors and stay at home, or go on holiday to Hawaii."

Kris and Rita make separate albums as well as their joint productions, mainly because their musical interests are different.

"He's mostly country and I'm more R&B," said Rita. "Kris didn't come to any of my last sessions. That was part of my life before I met him. But I love working with Kris. We've been touring together for four years. It keeps the family together and that's very important for him, and especially for Casey. Besides we share the same band, so that's valid."

"We don't have any

problems working together. We have to be constantly aware of the pressures in each of us as individuals. The most important thing is keeping the perspective in the family."

America seems to have rediscovered the family, since the coming of President Carter. But it's still the most popular target for the American gossip columnists. And they haven't been alone in watching the progress

of Kris and Rita. He's handsome, she's beautiful — and so are the leading ladies.

"In the film business there are so many of those screen magazines that don't have to have facts to print a story," said Rita. "But I know the person I'm living with. And these stories have nothing to do with Kris and me."

"We walked out of a concert two weeks ago and we were mobbed. It

was strictly as a result of 'A Star Is Born'. They were trying to take my body with them; I'd never experienced anything like it before. It was frightening."

Kris' success in films hasn't changed the status quo in their relationship. Neither will he be giving up music for films. The couple would like to tour Britain next year (if Rita isn't pregnant again). And Rita is

already planning her next solo album, the follow up to 'Anytime . . . Anywhere'.

"I liked the direction I took on my album, but I may put out a jazz album next. I had aspirations before I met Kris and I think it stays that way. But I have no plans to go into films. It's very strange to me. There seems to be a lot of pecking orders and a lot of disorganisation. I don't intend to become a prima donna."

'I don't intend to become a prima donna'



RITA COOLIDGE: not just Kris' wife



KRIS KRISTOFFERSON and Barbra Streisand in a scene from the film 'A Star Is Born.'

by Rosalind Russell

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



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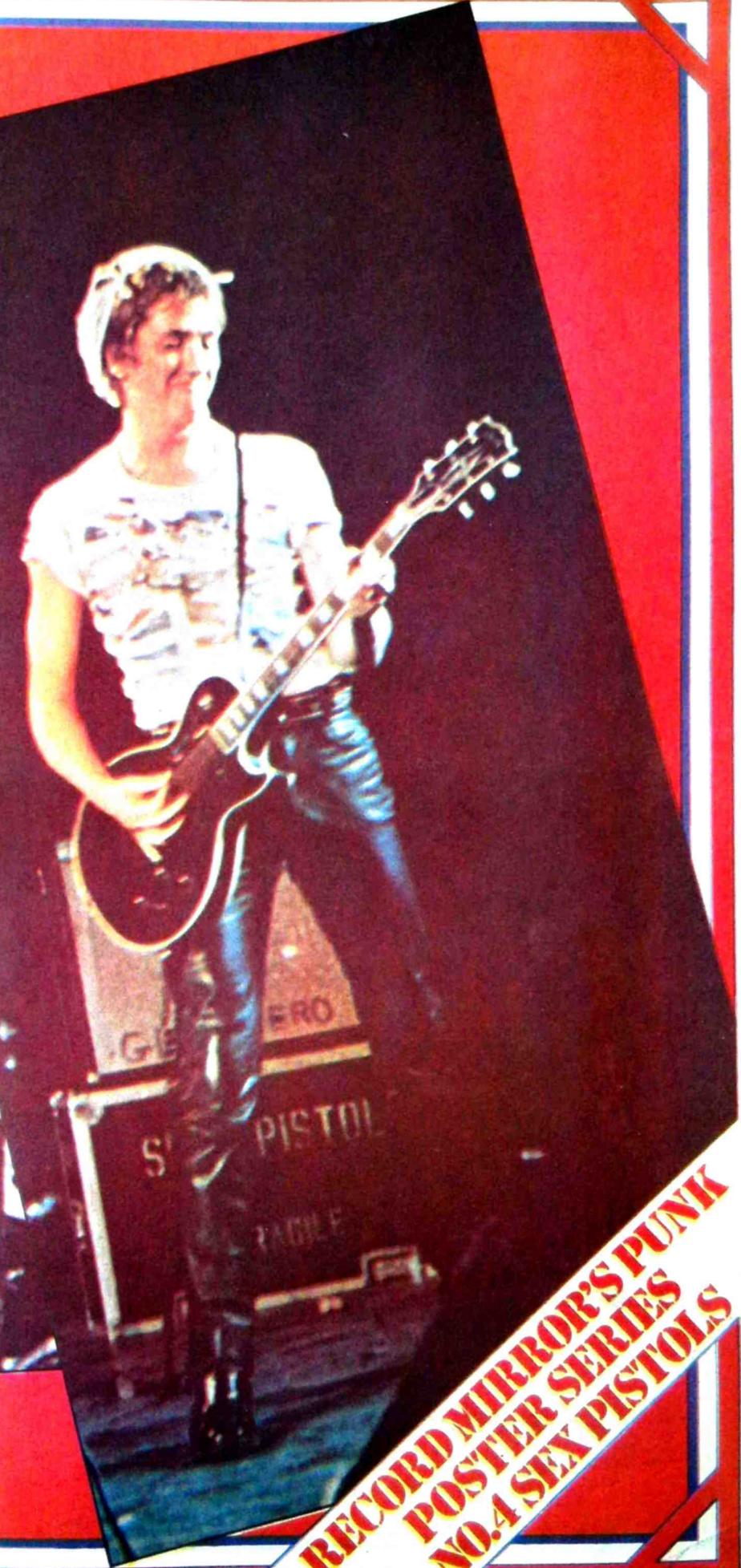
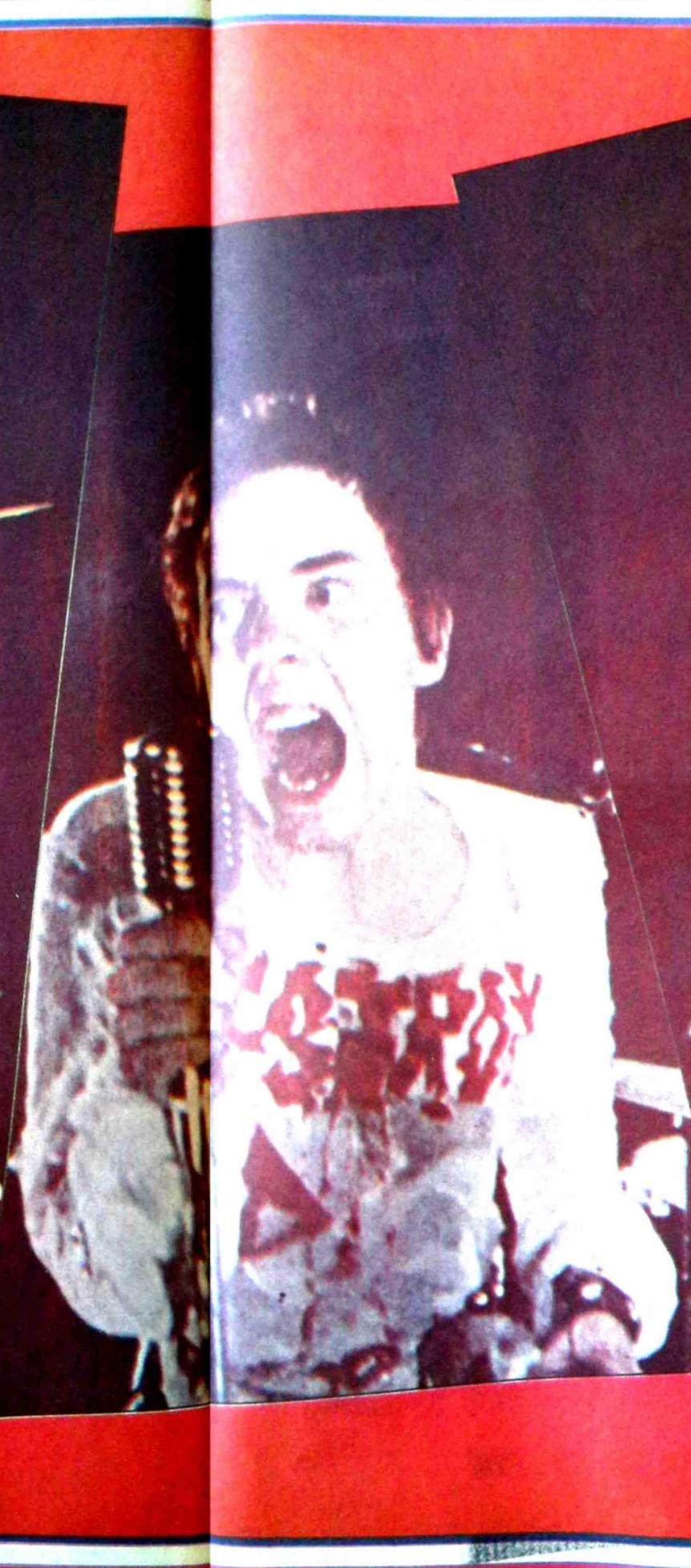
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**RECORD MIRROR'S PUNK
POSTER SERIES
NO. 4 SEX PISTOLS**



Mailman

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

'The media have seized punk rock by the throat and are squeezing all they can out of it.'

'All you kids, forget Queen, Abba, etc. Leave them till you're 30 and have no energy left to do the pogo.'

'The new wave bands are acting as a laxative to the business, cleaning it out and kicking its ass.'

'Punk rock is new, therefore the press are against it, just as they were against long hair in the sixties.'

'The only morons are people who believe everything they read and never enquire.'

'Kids don't understand, the Pistols are working on our side. CAN YOU HEAR ME OUT THERE?'

THE CONTINUING SAGA OF PUNK V THE POPULATION

Never been better

I'VE BEEN buying RM for four years and it's never been better than it is now. It offers a comprehensive guide to today's music with accuracy and wit. So why are those who are anti-punk attacking it? Don't they see that their opinions on punk rock have been unflinched by the media?

The media (especially the popular press) have seized punk rock by the throat and are squeezing all they can out of it. The popular press have sensationalised it, they've

exaggerated and cheapened it, and implied and suggested things which aren't true, all because they can get a 'shock' story which will sell their paper. DJ's knock it because they can't conform to punk rock and see it as a threat to their tiny, narrow-minded world of pop.

I bet all these people who criticised the Sex Pistols (and Record Mirror) hadn't seen them or even heard the record. So how did they know they'd be offended? They've been persuaded into believing anything praising punk rock is dirty.

RM isn't preoccupied with punk rock, it has

features on all types of music. Punk is new, it's different, it's popular, and it isn't irrelevant like most forms of music. So who can blame RM for giving it some space? Billy James, Bardsey Green, Birmingham.

Bombarded by pseudos

YOUR PAPER has been bombarded by letters from pseudos, loyalists, bigots, bigoted loyalists and morons concerning the Sex Pistols and punk rock. These letters of garbled, unintelligent trash have illuminated the pervasive influence of

the Sunday scandal papers. These letters are from the people who mouth 'never believe what you read in the papers' but then proceed to ignore that axiom when reading about punk rock.

All the letters included comments about 'civilised' people, commonsense and perpetuation of a reverent attitude towards the monarch we are fortunate to have grace our noble soul.

According to the letter writers, civilised people are allowed to deport people to another country, allowed to cause grievous bodily harm and are permitted to suppress freedom of speech in

regard to record airplay. A commonsense which is derived from the Sunday scandal papers and has no tangible supporting evidence for it.

Elizabeth Windsor is a monarch and for that reason alone, she should be ignored in debates about social equality. Statements about the alienation of working class youth should not mention the Queen even if they can be argued intelligently.

Sean McGuinness-Discoteq, Hayes, Middlesex. Great minds think alike? We reckon both your thoughts are well worth £5, anyway. And now, for other comments on (nearly) the same subject...

complaining about them. Punk rock is new, therefore the press (which is owned by the older generation) are against it, just as they were against long hair in the sixties.

I'm not saying punk rock is great, but it should not be banned. I don't think much of the Bay City Rollers, but I wouldn't ban them, because they bring happiness to lots of young people.

The only 'morons' are the people who believe everything they read and never enquire. So before you write in showing your ignorance, why not read the United Nations Declaration of Human Rights.

And listen to Radio Caroline. Maybe then you'll be in a more sensible frame of mind. Ray Vail, Mitcham, Surrey.

Me and my mates have seen the Clash, Slits, Prefects, Sect, Damned, Adverts, the first four of whom I met, took photos of, played football with etc (thanks a million Rodent). There was no 'I'm a star you're a fan' barrier.

Being black I'm in full support of their anti-fascist approach. It's about time people realised the national press are a bunch of lying, stupid idiots. Their bad publicity probably sparked off the attacks on the Pistols.

I got picked up on Saturday by the police. I saw them taunt and make snide remarks at a punk rocker whereas he punched one in the eye. About six cops stuck the boot in - normal procedure to be sure. 1984 is just round the corner!

Chris Tomlin drop dead. RM rocks OK. All you dopey kids, forget Queen, Abba, Zeppelin etc. Leave them till you're in your 30's and have no energy left to do the pogo! Andy MacDonald, Stock, Essex.

Give them a chance

I AM a dedicated RM reader and I have always taken great interest in your page. However I am extremely annoyed with the stupid people who are continually slagging the new wave bands. Come to grips and give them a chance. If they survive in the rat race of the record business very good, and if they don't, they'll fade away. I myself am neither anti or pro punk, but I believe these walking public conveniences who are slagging them off are well off middle class Abba fans who will have no trouble getting a job. The punks talk for unemployed working class teenagers.

The new wave bands are acting as a laxative to the record business, cleaning it out and kicking its ass.

God save the Thin White Duke and to the latrines with NME. Bowie Freak, Glasgow.

Given me new faith

PUNK IS the best thing since fish and chips! Distress at the attacks on the Pistols has given me new faith. The irony of the Pistols being attacked (not beaten, never beaten) on the front page of



IDI AMIN by Bob Calvert (Hawkwind)
WHERE DAT IDI ID
ID DAT IDI DEAD
DID DEY DO DAT IDI
IN
ID IN HEREEN
OR IDI IN HELL
OR IDI JUST NOT
FEELIN WELL
WHERE DAT IDI IDI
ID
AMIN

Turns my stomach

AFTER THE pathetic rubbish churned out by messrs Breach, Allen and the like, I just had to respond. They're so narrow-minded and wrapped up in their own bias that they turn my stomach. 'Moron rock'-strong stuff from Mr Breach who I'm sure would love my grandmother.

Although I prefer the Zeps, Sab, Floyds etc who are all GREAT, the Pistols, Stranglers etc are BLOODY GOOD, not GREAT yet, but hell, give them time.

On another note, though, anyone who has seen films of, or remembers the early Who material must surely realise that new wave / punk rock is hardly original. And falling short of suggesting that your magic paper has

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SEX PISTOLS: no more... please no more letters

recently been looking like the Sex Pistols fan club, I would just like to point out that there are three punk singles and three punk albums in the Top 50. Punk is taking over? Like Hell! But I like it! Oh! And when the bloody hell do we get a picture / feature poster on the great Barclay James Harvest?

A proud 'Friend of Barclay James Harvest' Member, Scotland.

We're not that silly

IN RM (June 25) you had several letters from people saying they were going to cancel the paper. Those comments were a waste of space for a couple of reasons. One, they aren't silly at RM, they know they will buy it again to see if their letter has been printed. Reason Two, they're probably chart fanatics, who can't get the same charts in any other paper. And three, apart from reading J Edward Oliver, Disco Kid and the rest, I bet they like having a giggle at the letters in Mailman.

I did a bit of mathematics and came to the conclusion that in RM two weeks ago, including the poster of Clash, and excluding the letters about punk rock in Mailman, there were equivalent to three pages about the new wave out of 32. Besides, I've yet to see a punk rocker complaining about Wings, the Eagles, 10cc, ELO, ELP and the other 29 pages of RM.

May I step down now?
Paul Gibbins, Crawley, Sussex.

● Certainly, sir. A well-put case for the defence.

Isn't here to stay

I HAVE to agree with your many readers whose letters were printed recently in RM about the over-publicity given to punk rock in your paper.

OK, give some minor articles on this brand of 'music' (for want of a better word) — after all, this is supposed to be a democratic society with freedom of speech and all

that. But I would like to point out that punk is liked (and God willing, and without any help from you, thank you) only by a very small minority of the record buying public and therefore doesn't warrant the amount of space you are giving it.

Before I get shouted down by punk fans, I am well aware that the Sex Pistols and several other punk bands are well up in the charts. But how many other types of music constitute the rest of the charts? I'll tell you — a helluva lot more.

Punk rock cannot and will not replace or supercede established, universally accepted rock and roll, light music, soul, reggae and all the rest. It will no doubt continue as alternative music for those unfortunate people who think it's clever to be different and rebellious. It is very 'limited' music with appeal to a few people with only a limited amount of musical appreciation.

It would be great to see RM return to its previous higher standard of articles, with more features on real — other than punk — music for those of us

who have some intelligence and a modicum of musical good taste — two things in which punk rock followers appear to be lacking.

An RM reader who won't be unless you pull your socks up very soon. (?)

● Have you thought how pompous you sound? Who are you to say what is good taste and what isn't? And hasn't it occurred to you that some people can appreciate other music and punk as well?

Providing great variety

NEVER BEFORE in my whole life have I ever bought RM. Until a couple of weeks ago, when I saw the Sex Pistols on the cover, being a punk fan I bought it and read the great Pistols article. I have continued to buy it since and always will do. I like the way you give room to music of all denominations and provide such great variety.

I feel sorry that you have to put up with such selfish, boring old farts who shun your ideas. As for Collin Allen saying that the Sex Pistols must be sick, have a good think about the sick people who attacked Johnny Rotten and Paul Cook. What's it supposed to represent? Don't be a punk, be mature, go out and stab someone in the arm or put an iron bar over their heads instead?

Sharon Palmer, London SE16.

● Phew! Letters like those, we're glad to say, were in the majority this week. But there were some readers who had other ideas — like this chap who says he lives at 10 Downing Street...

Dead it is — dead it stays

WHAT'S ALL this much about the Sex Pistols? Punk (in the dictionary) means **dead wood** and that's just what punk is — dead.

You've made a mess of your centre spread, specially last week. All my family buy a copy each and think it's going down the drain. Next week, we'll buy one copy and share it. RM is no good any more.

The Prime Minister.



Deniece Williams

Her new single 'That's What Friends Are For'

Taken from her chart album 'This Is Niecy' which also features her No. 1 single 'Free'

5432



Records & Tapes

Produced by Maurice White/Charles Stepney

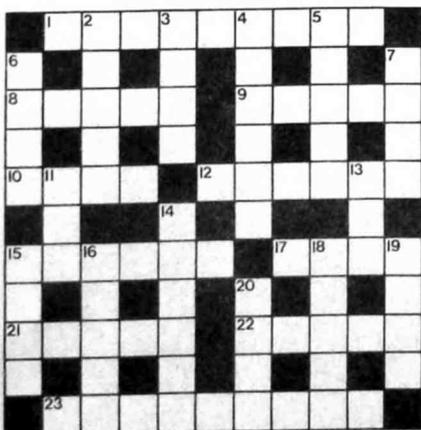
Discword

ACROSS

- 1 Heart fish (9)
- 8 Groups of three (5)
- 9 She's in the group, on tenor, mainly (5)
- 10 Mud Slide description (4)
- 12 Ol' Cand W singer (6)
- 15 Sort of love Peter Gabriel offers (6)
- 17 The millionth record for Andrew? (4)
- 21 Punished for breaking up the dance (5)
- 22 Undercover character (5)
- 23 ELO is on this line (9)

DOWN

- 2 A simple love song singer (5)
- 3 Flower girl (4)
- 4 Link between Russ and Twitty (6)
- 5 He and John are back together again (5)
- 6 Spanx name (4)
- 7 Country dance venue? (4)
- 11 Sayer sign (3)
- 13 Trinidad company product (3)
- 14 Young rocker! (6)
- 15 Don't take it out of Jagger (4)
- 16 Do as Carrie Lucas gotta keep doing (5)
- 18 One of George Fame's instruments (5)
- 19 Years ago Cliff Richard had a living one (4)
- 20 Johnny is in from Montana shortly (4)



LAST WEEK'S SOLUTION

Across: 1 Barracuda. 8 Trios. 9 Nor-ma. 10 Slim. 12 Waylon. 15 Modern. 17 Gold. 21 Caned. 22 Angel. 23 Telephone.

Down: 2 Alike. 3 Rose. 4 Conway. 5 Daryl. 6 Otis. 7 Barn. 11 Leo. 13 Oil. 14 Cradle. 15 Mick. 16 Dance. 18 Organ. 19 Doll. 20 Na-ah.

Albums

YES: THE BIG ONES RETURN

YES: 'Going For The One' (Atlantic K50378)

For awhile, you could have knocked me off my chair with a feather cushion. 'Going For The One' opens with an uncharacteristic piece of boogie played on steel guitar, even Jon Anderson's voice sounds disguised. But when Chris Squire opens up on bass then you know it's Yes.

Somewhat I think they could have spared the screeching guitar at the end, there's quite enough atmosphere captured in Anderson's voice. But the song has a very effective ending, all the powerful loose threads coming together. 'Turn Of The Century' starts with tickling acoustic guitar, blending with Anderson's waiflike voice. Then Rick Wakeman sweeps in and Squire adds some very

effective bass touches. It builds into a climax of instruments before giving way to the poetic playing of Steve Howe. Then the big build up again, capturing perfectly the tender mood of the lyrics. Wakeman gently plays piano, swaying and becoming more dominant. At the end, the song builds into a superbly strong theme, grandiose but tasteful. Howe closes the number with some more lyrical guitar. The track leads directly into 'Parallels'. Would you believe rock played on a church organ? — you'd better. Squire also lays down some fine solid bass and the song has a similar feel to the classic Yes days of 'Yours Is No Disgrace' and 'Roundabout'. Squire is chiefly responsible for the success of this track, bass constantly rising and sweeping through. His break about midway through is outstanding and let's not forget the fine drumming of Alan White. Side two is perhaps the most ambitious part of the album. Once again, a gentle theme is built upon to form a complicated but delicious musical pattern. Yes certainly cram the instruments in, but it works. There's some fine haunting lyrics before Anderson becomes more assertive. On 'Awaken', Wakeman exercises his fingers on a fast passage, then becomes reflective before opening up again. The song captures the feeling of pleasant dream on a hot summer's night.



I did it!



I won!

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STEVE HOWE: poetry in motion

BRUCE BLOWS IT . . .



BRUCE JOHNSTON

BRUCE JOHNSTON: 'Going Public' (CBS 81854)

Sorry Bruce, this is a no-go. Pleasant to listen to and all, but there's nothing new and exciting. I love the sexy, soft vocals. I even like the massed choirs humming away in the background. The Beach Boys' flashes are brilliant. But overall, it's no go. It's just a mistake to cover songs that have been more than adequately covered — like 'Disney Girls' which I must have heard 20 times. Bruce is very laid back but what goes down in Los Angeles isn't necessarily what goes down here. On the plus side, I loved 'Rock And Roll Survivor'. It's a bit of a posey title, but the

song is great, the production is impeccable. My main wimp about the album is that it's not very energetic or exciting. If you're lying on the floor recovering from the heat, it's perfect. +++ Rosalind Russell

RAINBOW: 'On Stage' (Oyster OY2 1801)

Headbangers of the world unite, this one's for you. Four mind battering sides of Blackmore and the lads captured live. Feverishly paced rock owing more than a little Blackmore to the dear departed Deep Purple. Take the opening track 'Kill The King' that sounds somewhat like the classic Purple track 'Burn'. Ronnie Dio also has similar vocal chords to the likes of Coverdale or Ian Gillan. And then there's the drumming of Cozy Powell who stands on equal footing with the likes of Bonham for sheer top gear power. The whirling guitar of Blackmore may sound dated, but for getting audience involvement there's never been anything better. This has got to be one of the few records that captures the full excitement of live performances. ++++ Robin Smith

JAMES TAYLOR: 'JT' (CBS 86029)

Sorry JT but you've been away for too long to get back the old recognition. Once the lanky kid who made greasy long hair fashionable, he's often looked upon as a boring old hippie these days. His frail voice has always been oddly compelling take 'Fire And Rain' and there are some outstanding moments on this

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

been chosen because everyone of them are amongst the best at what they do. They embellish the soaring tones of the first lady's voice. Even though the title track is a tour de force and must be heard the album as a whole doesn't actually contain the kind of material that Aretha used to lift off the roof of the Harlem Apollo with. I'm still looking for Aretha to take me back. ++++ Geoff Travis

ORLEANS: 'Before The Dance' (ABC ABCL5224)

You may remember Orleans from their small hit 'Dance With Me', a clever piece of melodic pop which is featured here as an earlier version made by the group during their days with ABC. First issued in 1973 it is a good enough re-release showing the wide scope that Orleans covers from harmonic pop 'Let's Have A Good Time' to Doobie-ish soft rockers like 'Let There Be Music'. It could well be that their diverse talents were probably a bit too much to take in one go four years ago but not seems a likeable showcase. There is a good perils of pollution number 'Wake Up' with a jazzy trumpet break provided by Larry Hoppen, while the guitars get a chance to stretch out on the Stax stomper 'The Breakdown'. A timely reminder of a good band. +++ David Brown

THE ABYSSINIANS: 'Forward To Zion' (Klik KLP9023)

There's reggae and reggae, the authentic and the make believe, the innovators and the followers. The Abyssinians play the genuine article, prime JA rock with a message delivered in their collective joyous tones to a rich backing with characteristic shifting rhythms and striking brass. This album has previously been around only on import and now its proper release should assure that this much neglected group get some of the praise they are surely worthy of. As envoys of the movement for the return to Ethiopia their message is clear, stand up for your rights, arguing amongst yourselves will get you nowhere but a united front will show a positive result. It isn't a new story, it's the timeless plight, but rarely told as strongly as on this record. Apart from Marley's 'Exodus', this should be one of the reggae records of the year. ++++ David Brown

ARETHA: 'Sweet Passion' (Atlantic K50388)

What do you do with a lady like Aretha! The way she sings could jerk a rag doll out of a catatonic trance. But at the same time this woman has mellowed since the days that she seemed to be chased by the spirit of voodoo singing her way through 'Don't Play That Song For Me' and 'The Thrill Is Gone', it's impossible to feel that you aren't being short changed just a little. And this on a record that must be her best for ages. Lamont Dozier is one of the most interesting producers on the whole of the soul scene. He doesn't drown Aretha in strings, the horn arrangements are novel and they work too, and like all palace guards this band have

REAL THING: '4 From 8' (Pye NSPH 20)

Classy British Soul, nicely balanced with nearly every rough edge smoothed away. The only let down track is 'Kathy'. It sounds clumsy and they tried to save it with some a coustic guitar but the idea doesn't fully come together. Still nothing's ever perfect and the rest of the tracks make up for this, especially 'Down To The Way You Feel' — never heard em sounding better. Side One contains the classic 'Plastic Man' and on Side Two is the 'Liverpool Medley' a successful attempt to capture the feelings and moods of their home town.

It's a sweeping tune and the pace slows with 'Children Of The Streets' very emotional with an ominous drum beat somewhere on the background. 'Stanhope Street' brightens the concept pointing the way for the future. An ambitious project that works well. ++++ Robin Smith

Smooth as Silk



NEXT WEEK Don't miss the Damned colour poster

STAY OR PAY?

I'm sixteen and have just left school but my parents want me to carry on with my education and do 'A' levels. Although I don't object to this idea too much I've been offered a place on a government work experience programme and would rather take up this opportunity. My parents are fairly well-off, yet my mother says she will start charging me board if I accept the place. As I object most strongly to giving them money when they don't really need it I've said that I'll leave home if this happens. Are they allowed to charge me board before I'm 18? And can I get any help with finding somewhere to live?

Nigel, Medway

When you leave school and start earning money, even an allowance of £16 a week on a government work experience scheme, there's no reason why you shouldn't pay your parents some contribution towards bed, board and a roof over your head. They may be well-off but you've been living with them free of charge for 16 years now and that's not such a bad deal. Living in any social unit, whether it's a commune or an ordinary family set-up always involves a

certain amount of responsibility - sharing if relationships are going to stay social.

Your mother, knowing you much better than you may think, seems to be holding the pay-your-way, or else, threat over your head so you'll decide to do what she wants, go to college and take those 'A' levels. But that approach smacks of blackmail to me. Because, no matter what your parents want or think and how much advice they offer, the final decision on your future has to be your own.

Right now, you're keen to get out into the working world, you're still undecided about going ahead with another spell of education. But will you regret not taking 'A' levels later in life? Do you need them for the job you'd ideally like to do if you had half a chance? Competition is intensive on the job front, and shows signs of getting hotter. So, bear in mind that you could have big problems finding the time, and the financial

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

HELP

THE COLUMN THAT
DEALS WITH YOUR
PROBLEMS



Answered
by Susanne Garrett

resources, to study when you're working later. Grants for 'A' level students are few and far between and places on government work experience schemes are also limited. Could someone else with less academic ability use the place you already have?

You'd still rather hit the big wide world of work and leave home? At 15 you can't legally walk out just like that, as your parents are still held responsible for you. In contrast, at 18, you're free to lead your own life. Meanwhile, back at 16 there's no problem in making tracks on your own as long as you have your parents permission.

But, if you leave without their consent they can apply to the police to have you traced as a missing person, with much hassle. If the long arm of the law discovers you're under 18 and living away from home, you will have to prove you're able to earn the readies and keep yourself.

So, all in all, life will be less of a drag if you can discuss everything openly with your folks, and, if that doesn't make things look healthier, get in touch with your local careers officer or job centre again. Any discussion that helps you make-up your mind will be worthwhile.

Unless you've been allocated to a living-in work scheme the government can't find you a place to stay, away from home. You're the only person who can do that, and living on £16 a week when you've always been supported by ma and pa could be tough. And in almost every case, the work experience scheme will only operate for a short time, it won't be a secure full-time job, merely an introduction to work.

Cutting the apron-strings can be a slow and painful process and you'll have more chance of doing it if you accept that you're not a kid anymore and start making a contribution in your own right. When you're ready and able to stand on your own two feet you'll know it. That's when you won't need any help in finding somewhere else to live.



Yes, we know!
But
who is Celia?

Celia
and the Mutations

New Single Out Now
Mony Mony
c/w Mean To Me
UP 36262

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.

Chicago

COULD YOU give me the history of Chicago and something on the individual members. Also their fan club address?

Maggie Scott, London.

They trace their origins back to the mid sixties when four Chicago groups - the Missing Links, The Exceptions, The Majestics and The Big Thing - joined together in a group called the Chicago Transit Authority. They built up a following in Chicago before producer James Guercio heard them and moved them to Los Angeles.

Since then the band have never looked back, each of their 10 albums going Platinum in the States. They had a brief spurt of success in 1970 in Britain with 'I'm A Man' and '25 Or 6 To 4' but it wasn't until 1976 that they were back in favour over here with 'If You Leave Me Now'.

The band are: Terry Kath guitar and vocals. He was born in Chicago and comes from a musical family. He experimented with several instruments before hitting on the guitar.

Danny Seraphine drums and vocals. He started playing drums at the age of nine and studied for a while under the late Bob Tilles. He also runs a clothing store and a night club outside Los Angeles.

Peter Dinklage bass and vocals. He's written many of the band's most famous songs, including 'If You Leave Me Now'.

James Pankow trombone and vocals. He started playing trombone at the age of 10. While still a student he played with several big bands including the Bobby Christian Band.

Lee Loughnane trumpet and vocals. He played in several bands around Chicago before graduating at De Paul University and later the Chicago Conservatory of Music.

Robert Lamm keyboards and vocals. He was born in Brooklyn and moved to Chicago after winning a scholarship to the Art Institute of the city, but he drifted away from painting into rock music.

Walker Parazalder woodwinds and vocals. He started playing at nine before entering De Paul University at 17 where he studied the clarinet obtaining a degree.

Laudir De Oliveira. He's the newest addition to the line up and was born in Brazil where he was a member of the Brasilia Dance Company.

Their fan club address is 8680 Melrose Avenue, Los Angeles California 90068.

Pistols 'Mug' winners

Steve May, Morton Road, Harvington, Nr. Kidderminster, Worcs. **Caron Thomas**, Edenbridge Road, Hall Green, Birmingham 28. **Mark Armfield**, Research Lab, Droylsden, Niel Wilson, Comrie Street, Crieff, Perthshire. **Peter Alexander**, Meadow View Road, Hayes Middx. **Anthony Gullfoyle**, Grey Abbey Road, Kildare, Co. Kildare, Eire. **Martin Evans**, Hereford Close, Aldridge, Walsall, West Midlands. **Simon Harris**, Furnace Drive, Furnace Green, Crawley, Sussex. **Ray Culkin**, Silverdale Road, Beverley High Road, Hull. **John Tozer**, Alicia Walk, Wickford, Essex. **P. Wardhaugh**, Croft Way, Cambleforth Selby, Yorks. **Gail Robinson**, Snowdon Ave, Oakham, Leics. **Tony Dawson**, Abbey Lane, Sheffield. **R. S. Bishop**, Velsheda Rd, Shirley, Solihull, West Midlands. **Stephen Gallagher**, Lawrence Close, Cheltenham, Glos. **Colin Hobson**, Jeremy Lane, Heckmondwike, W. Yorks. **Lisos Loxou**, Frobisher Road, London N8. **Dave Freear**, New Lane, Selby, N. Yorks. **Michael Murray**, Inveroran Drive, Bearsden, Glasgow. **Irene Wheelwright**, Dornie Drive, Kings Norton, Birmingham. **P. Moran**, Fountain Road, Stretford, Lancs. **Andrew Baker**, Chilton Avenue, Sittingbourne. **John Kay**, Hawthorn Road, Kearsley, Nr. Bolton. **Kevin Kitchenham**, Mercury Walk, Highfield, Hemel Hempstead, Herts. **Andrew Geais**, Latimer Road, Eastbourne, Sus-

sex. **Stephen Hunt**, Talbot Road, Albrighton, Nr. Wolverhampton, Staffs. **John Chamberlin**, East Yewstock Cres, Chippenham, Wiltshire. **Julia Kuznecov**, Grangemouth Road, Radford, Coventry. **Paul Richardson**, McKiernan Ct, Battersea, SW11. **Steve McDermott**, Hardane, Danepark Road, Orchard Park, Est-Hull. **Ray Dingley**, Upland Road, Leeds, W. Yorkshire. **E. Allaway**, Limes Avenue, Pinehurst, Swindon. **Dale Pilkington**, The Drive, Bury, Greater Manchester. **E. Connor**, Broadway, Eccleston, St. Helens, Merseyside. **Mark Urkouskis**, Reedham Gardens, Penn, Wolverhampton. **Alan Letts**, Meadow Lane, Burgess Hill, Sussex. **John Swales**, Newstead Gardens, Halifax, West Yorks. **N. Mare**, George Street, Broughton, Nr. Briggs, S. Humberstone. **Colin Pritt**, Shearbro, Blackburn, Lancs. **P. De Havilland**, Sturn Way, Hemel Hempstead. **Judith Root**, Colchester Road, Halstead, Essex. **Alan Adams**, Alexandra Road, P. Boro. **Andrew Muir**, Midhurst Ave., London N10. **Malcolm Clift**, Primes Lane, Holton, Halesworth, Suffolk. **John McKeown**, Elgin Way, Bellshill, Lanarkshire, Scotland. **Andrew Peters**, Drews Holloway, Halesowen. **C. Bolger**, Anne Close, Maldenhead, Bucks. **John Richey**, Yorks Road, Higham, Ferrers, Northants. **S. Byford**, Windsor Way, Rayleigh, Essex. **Jamie Gordon**, Oak St. Hemel Hempstead, Herts.



Wednesday

JULY 6
BATLEY, Variety Club (475228), Tribute to Elvis BINGLEY, College of Education (5816), Muscles ECCLES, Talk of the North (061-789 5244), Brothers ILFORD, Kings Club, Geno Washington
LONDON, Brecknock, Camden Road (01-485 3073), Bethnal
LONDON, Dingwalls, Camden Lock (01-267 4967), Kicks
LONDON, Fanga, Praed Street (01-262 7952), Bouncer
LONDON, Golden Lion, Fulham Road (01-388 8042), Sunline Band
LONDON, Green Man, Plumstead High Street (01-854 0873), Clemens Pull
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Buster James Band
LONDON, Marquee, Wardour Street (01-437 6603), Damned / Adverts
LONDON, Music Machine, Camden High Street (01-387 0425), Bees Make Honey / Roy Hill Band
LONDON, Rainbow, Finsbury Park (01-263 3148), Billy Connolly
LONDON, Red Cow, Hammersmith Road, Kings
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Little Acre
LONDON, Speakeasy, Margaret Street (01-580 8810), Metropolls
LONDON, Swan, Hammersmith Broadway, Lee Kosmin Band
LONDON, Troubadour, Old

Bromton Road, Milestone
LONDON, Upstairs at Ronnie's, Frith Street (01-489 0747), Bilmdaye
LONDON, Waltham Forest College, Forest Road (01-513 7576), Mungo Jerry
LONDON, Windsor Castle, Harrow Road (01-286 8403), Amazorblades
PLYMOUTH, Top Rank (62479), The Jam
PLYMOUTH, Woods (266118), Jack the Lad
PORTSMOUTH, Guildhall (24355), Crawler / Boxer / Moon
ROCHESTER, Medway College of Design (44815), Split Enz / Warren Harry
SOUTHALL, White Hart, High Street, Flying Saucers
SWINDON, Affair (30670), The Salts
TWICKENHAM, Winning Post (01-894 1058), Vibrators



BILLY CONNOLLY: Wednesday at London's Rainbow

Thursday

JULY 7
BATLEY, Variety Club (475228), Tribute to Elvis BIRKENHEAD, Mr Digby's (051 847 9329), Krakaton
BIRMINGHAM, Polytechnic (021 358 6911), Geno Washington
BIRMINGHAM, Rebecca's (021 643 6901), The Salts
CHELMSFORD, Chancellor Hall (65848), Vibrators
CLEETHORPE, Winter Gardens (62926), George Hatcher Band
CROYDON, Red Deer (01 688 2308), Boomtown Rats
ECCLES, Talk of the North (061 789 5244), Brothers
GOSPORT, HMS Dryad, Montana
HIGH WYCOMBE, Nags Head (21758), Skreedriver
HULL, Bail Hi Club, Slaughter and the Dogs
LEEDS, Florde Green Hotel (82370), Strangeways
LINCOLN, Bioblo's, Coalville, Eater
LIVERPOOL, Moonstone, St Johns Precinct (051 709 5886), Montana
LONDON, Dingwalls, Camden Lock (01 267 4967), Pirates
LONDON, Golden Lion, Fulham Road (01 385 3942), Little Acre
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Flying Saucers
LONDON, Hope and Anchor, Upper Street (01 359 4510), 999
LONDON, 100 Club, Oxford Street (01 636 0938), Splinter
LONDON, ICA, Jam Restaurant, Nash House, The

THERE'S PUNK a plenty on the road this week. you go the Vibrators, the Heartbreakers, The Saints and The Jam, to name but a few. And, after punk rock comes snuff rock, or that's the way Albert Y Lost Trios Paranoidas see it in their new rock musical 'Sleak', previewed at Liverpool Eric's this week on Tuesday and due to hit London's Royal Court Theatre next week. Check - out the listing for the best of the rest. Telephone numbers are provided wherever possible, so give 'em a ring before you bopalong.

Mall (01 930 6393), Allaha
LONDON, Marquee, Wardour Street (01 437 6603), Mr Big
LONDON, Music Machine, Camden High Street (01 387 0428), Sassafras Teaser
LONDON, Nashville, North End Road (01 603 6071), Split Enz
LONDON, Rainbow, Finsbury Park (01 263 3148), Billy Connolly
LONDON, Red Cow, Hammersmith Road, Tyla Gas
LONDON, Rochester, Stoke Newington High Street (01 249 0198), Amazorblades
LONDON, Speakeasy, Margaret Street (01 580 8810), Alpha
LONDON, St Moritz Club, Wardour Street (01 437 0525), Sounder
MANCHESTER, Ratters, Oxford Street, Darts
FEWSEY, RAF Uxhaven, JALN Band
PLYMOUTH, HMS Raleigh, Dead End Kids
SUTTON COLDFIELD, Dog Inn, Stage Fright
TONYPANDY, Pioneer Club (71541), XTC
WESTCLIFFE ON SEA, Queens Hotel (Southend 44417), Redbrass / Red Square

Friday

JULY 8
BARNSTAPLE, Chequers Club (71794), Dead End Kids
BATLEY, Variety Club (475228), Tribute to Elvis BIRMINGHAM, Barbarellas (021-643 9413), Alberto Y Lost Trios Paranoidas
BRIDLINGTON, Spa Pavilion (78255), Crawler / Boxer / Moon



ALBERTO Y LOST TRIOS PARANOIAS: Friday at Barbarellas, Birmingham

LIVERPOOL, Eric's Bristol, Granary, Welsh Back (28267), Avon Cides
BROMSGROVE, Tardie Biggie Hotel, Little Acre
BURTON ON TRENT, 76 Club, Albatras
ECCLES, Talk of the North (061 789 5244), Brothers
HIGH WYCOMBE, Nags Head (21758), The Pink Parts / Xtravers / The Ferret
LIVERPOOL, Emble (051-709 155), Billy LIVERPOOL, Eric's (051-238 7881), Darts
LONDON, Brecknock, Camden Road (01-485 3073), Trouper
LONDON, Dingwalls, Camden Lock (01-267 4967), The Movies / Warren Harry
LONDON, Marquee, Wardour Street (01-437 6603), Giggles
LONDON, Music Machine, Camden High Street (01-387 0428), Zaine Griff
LONDON, Nashville, North End Road (01-603 6071), Split Enz
LONDON, New Victoria (01-834 0871), Muddy Waters
LONDON, Red Cow, Hammersmith Road, XTC (4493), Vibrators
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Metropolls
LONDON, Royalty, Southgate (01-888 4112), Flying Saucers
LONDON, Speakeasy, Margaret Street (01-580 8810), Neo
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), George Hatcher Band
MIDDLESBROUGH, Town Hall (45432), The Jam
NEWBURY, USAF Greenham Common (40940), Muscles
SCARBOROUGH, Penthouse (6204), The End
SKEGNESS, Sands, Geno Washington
ULVERSTON, Penny Farthing, Krakaton
WEST RUNTON, Pavilion (203), Vibrators / Wire

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.

BURY ST EDMUNDS, Corn Exchange (3937), Dead End Kids
COVENTRY, Robin Hood, Only Ones
DUDLEY, JB's (53597), Pete Brown's Back To The Front
DUNSTABLE, California (5280), The Jam/Chelsea
ECCLES, Talk of the North (061-789 5244), Brothers
EXETER, Exeter College of Art (50381), Bouncer
GLASGOW, Apollo (041-332 0055), Billy Connolly
LEEDS, Stagging Post (645625), Fruit Eating Bears
LIVERPOOL, Eric's (051-238 7881), The Saints
LONDON, Dingwalls, Camden Lock (01-267 4967), Raymond Froggatt Band / Wire
LONDON, Green Man, Plumstead High Street (01-854 0873), Stone Cold Sober
LONDON, Music Machine, Camden High Street (01-387 0428), Remus Down
Boulevard / Hooky Dallon
LONDON, Nashville, North End Road (01-603 6071), Trapeze
LONDON, Queen Elizabeth, Chingford, Jerry The Ferret
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Strutters / Tooting Froolies
LONDON, Royalty, Southgate (01-888 4112), Jimmy Helms
LONDON, Speakeasy, Margaret Street (01-580 8810), Special Brew
MANCHESTER, Belle Vue, Elizabeth Suite (061-223 1331), Eater / Slaughter and the Dogs / X-Ray Spex
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Sray
RAKESHTE, Van Gogh, Rikki and The Last Days of Earth
REDDITCH, Tracys (61160), 999
SCUNTHORPE, Priory Hall (4493), Vibrators
SHEFFIELD, City Hall (7074), Crawler / Boxer / Moon
SHEFFIELD, Totley College (369941), Krakaton
TAMWORTH, Kingsbury Working Mens Club, Stage Fright / Delegation
WEST RUNTON, Pavilion (203), Billy Ocean / Muscles

Sunday
JULY 10
BRADFORD, Princeville Club (4044), Krakaton
BRADFORD, St Georges Hall (32513), Crawler / Boxer / Moon
CHELMSFORD, City Tavern, The Movies
LEICESTER, Enderby Social Club, Strange Days
LONDON, Greyhound, Fulham Palace Road, (01 385 0536) Metropolls
LONDON, Red Cow, Hammersmith Road, Sounder
LONDON, Regents Park, Open Air Theatre, Michael Chapman with Red Clemens and Keef Hartley / Jo Ann Kelly
LONDON, Roundhouse, Downstairs, Camden Lock (01 267 2564), Amazorblades

Saturday
JULY 9
AYLESBURY, Friars (84568), Jack the Lad / Crossfire
BIRMINGHAM, Barbarellas (021-643 9413), Alberto Y Lost Trios Paranoidas
BRISTOL, Granary, Welsh Back (28267), Darts

LONDON, Torrington, Lodge Lane, North Finchley (01 445 4710), John Stevens Away
MANCHESTER, Electric Circus, Collyhurst Street (061 205 9411), Vibrators
SHEFFIELD, Top Rank (21927), The Jam
TRURO, The Plaza (2894), Brothers
WESTCLIFFE ON SEA, Queens Hotel (Southend 44417), The End
YORK, Crob and Bucket, Strangeways

Monday

JULY 11
BRIGHTON, Bucanneer (66906), The Depression
BRIGHTON, Marlborough Hotel (63745), Bill Caddick
GREAT YARMOUTH, Tiffanys (57018), Honky
LEICESTER, Baileys (26482), Shakin' Stevens and the Sunsets
LONDON, Brecknock, Camden Road (01-485 3073), Upper Superlier
LONDON, Crackers, Bewick Street, Sloussie and the Bantshes / Silts / Ants
LONDON, Dingwalls, Camden Lock (01-267 4967), American Train
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Bethnal
LONDON, Half Moon, Lower Richmond Road, Putney, Tim Rose
LONDON, Hope and Anchor, Upper Street, The Stukas
LONDON, Music Machine, Camden High Street (01-387 0428), Liar / Cock Sparrr
LONDON, Nashville, North End Road (01-603 6071), 999
MANCHESTER, Free Trade Hall (061-534 0943), Crawler / Boxer / Moon
NEWCASTLE, Newlon Park Hotel, Zaine
PLYMOUTH, Top Rank (62479), Krakaton
REDCAR, Coatham Bowl (3236), Kursaal Flyers

Tuesday

JULY 12
BOURNEMOUTH, Village Bowl, Legs & Co.
BRIDLINGTON, Royal Spa, Kursaal Flyers
LEICESTER, Baileys (26482), Shaking Stevens and the Sunsets
LIVERPOOL, Empire (051 709 1555), Crawler / Boxer / Moon
LONDON, Dingwalls, Camden Lock (01 267 4967), Boom Town Rats
LONDON, Golden Lion, Fulham Road (01 385 3942), Metropolls
LONDON, Greyhound, Fulham Palace Road 01 385 0526), Bethnal
LONDON, Kensington, Russell Gardens (01 603 2455), The Stukas
LONDON, Music Machine, Camden High Street (01 387 0428), Slack Alice
LONDON, Railway Station, Putney, X-Ray Spex
LONDON, Rochester, Stoke Newington High Street (01 249 0198), XTC
PLYMOUTH, Woods (266118), Rikki and the Last Days of Earth
SHREWSBURY, Tiffanys (58786), The Jam
WAKEFIELD, Unity Hall (6555), Vibrators

GIG-GUIDE listings now go to press on a Thursday folks, so can we have your dates on Thursday morning at the very latest. Keep'em coming!
 Ring 01-607 4411.



Another big Top of the Pops Album featuring the Original Hits and the Original Artists!

Vol.5

- *BAY CITY ROLLERS
- *BILLY OCEAN
- *VAN MCCOY
- *O C SMITH
- *DRIFTERS
- *RUBETTES

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SEE IT!
 A PRETTY full week for tele viewers (until Saturday at least!). For starters tune to ITV for Get It Together on Wednesday (4.20), the last in the present series, when Linda Fletcher and Roy North introduce Stephanie De Sykes and David Parton plus the excellent up and coming Sad Cafe from Manchester. Also on Wednesday, for Granada viewers only, there is a film of Manchester's number one punk band, Slaughter and the Dogs in What's On (6.00). If that isn't quite up your street you can always plump for Top of the Pops on Thursday night (7.15). ITV offer the same night when they have film of Barbara Dickson captured in concert. The final show we suggest you glue your eyeballs to is... Yes folks, it's the Muppet Show, Saturday (6.15) on ITV. Kermit the frog, Fozzie Bear, Ms Piggy n' friends blitz your senses with the greatest kind of humour going, craziness!!!

HERR IT!
 TURN THE radio dial to Radio Clyde on Wednesday if you're into Ralph McTell as he is sure to have plenty to say to John MacCallum (8.00).
 Right then head-bangers, get ready and go berserk on Saturday night!
 Tune into Radio One's h Concert (6.30) for a brain melting session from Nutz You'll have time to catch your breath when Sad Cafe take up the second half of this stereo show introduced by Pete Drummond DJ rock writer expert Charlie Gillett is playing the best sounds around on Radio 'ondon, Sunday lunch time (12.00) in his Honky Tonk show. If you're in the Radio Newcastle area try bedrock by site on Monday evening when Dick Godfrey has new wavers Penetration as his 'in concert' guests (7.15 pm). John Peel still keeps ahead of the others with his show on Radio One every weekday night from 10.0 till midnight.

Damn heavy stuff

THE DAMNED

London
THE DAMNED played their set at the Marquee on Monday night under impossible conditions - the surprising thing was that they only walked offstage once, and that was because the monitors packed up, not because of the shower of gob and glasses that came from the crowd. Not that the crowd were true punk fans anyway. A large proportion were American tourists (wearing their gold rim John Lennon spex and Berkeley sweat shirts) and another contingent looked like after 5 pm punks - the type that puts safety pins through the jacket they've been wearing to the insurance office all day.

And then there were the yobs. The mob that threw beer glasses at the band (who presumably they wanted to see) and tried their damndest to kill or maim someone. And the stage must have been like a nauseous ice rink with the amount of spit that covered it.

The band opened with 'I Feel Alright', but didn't seem able to loosen up right away. I'm not sure at which point the monitors packed up, but it was obvious there was something wrong with the sound. Brian James' guitar wasn't coming through and after 'Neat Neat', Rat Scabies heaved one of his drums at the roadies. Rat's performance was hampered all the way through and it's clear he can be superb when conditions are better.

The whole band marched offstage after 15 minutes and the roadies tried to re-assemble the equipment, working under a barrage of abuse and glass. When the Damned reappeared, they asked the audience to quieten down (as far as violence was concerned) and announced that they would play on, even though they couldn't hear anything.

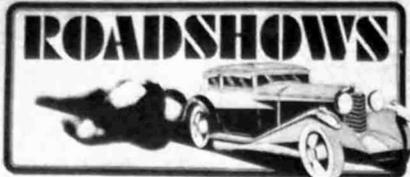
The whole affair must have put Rat Scabies right off his stroke, because his short drum solo just didn't cut it - especially when he had to stop in the middle of it, lean over the kit and have words with someone who was making a nuisance of himself at the front of the stage. Brian James was none too pleased when someone else threw a shirt over the neck of the guitar during a tricky run.

I think it says a lot for them that they came back to do an encore, but it's a shame that their anniversary gigs (they've been together a year) should have been marred by a bunch of hooligans. ROSALIND RUSSELL

GENERATION X Twickenham

ROCK AND roll finds itself inhabiting some strange joints. The seamy side of the new wave seems suited to a seedy dive, even to the high rise stage of a major venue. Certainly not too a hostile, plush middle-class pub standing by the side of the two-lane highway rushing its way westwards away from the big city.

Every great group has distinctive individual



characters in the group. Blondie was only as good as Blondie herself. Chelsea have Gene October but no-one else with the ability to project a sense of personality. The Pistols, the Clash and Generation X are all on top of the new wave, because they are all composed of strong personalities. Billy Idol (currently sporting a barnet of red), the singer and front man with his curling lips and whip-crack movements defies you to take your eyes away from him. A Your Country Needs You poster of his very own.

Bob James, 'Derwood' as the group call him, is almost the group's secret weapon. His stance embodies the modesty of the guitarist who knows that the only important thing is to produce killer sounds from his guitar. He's one of the best new guitarists I've seen in a long time.

The band's new drummer, 'Mafi', was playing only his sixth gig with the band since leaving the Subway Sect. His new band play about 10 times as fast as his old band, and towards the end of the set Mark looked close to collapse. Whilst he was still alive, he showed he has that extra attack that the band needed. Billy Idol turned towards him twice in the set to express his appreciation. He's obviously happy with his new workmate.

Tony James is the group's propeller. He leaps like a wildman and jet propels his arm into the pumping bass lines, it's obvious that night after night he's giving every last ounce that he's got in him.

Their new set features a new song called 'From The Heart' and they've started employing the techniques of dub reggae in 'Listen', the guitar plays echo whilst the drums and bass fall away to leave Billy to sing over and over 'Listen'.

You know he means it. GEOFF TRAVIS

MOON / BOXER / CRAWLER Bristol

MOON OPENED up the second night of this epic promotional package tour. Moon is a seven-piece who deliver tasty up-front funk with powerful vocals from Noel McCalla supported by Nicky Payne, who also plays sax and flute, there is no doubt that they're fine musicians, but they need heavy plugging if they are to get anywhere.

Moon are easy, pleasant listening but they don't have a lot else to offer, unlike Crawler who have, as an extra bonus, the sinesy figure of ex-Beckett man Terry Wilson - Slessor (have voice, and body; will sing, and pose) Crawler's music is raucous blues, featuring a lot of Jeff Whitehorn's lead guitar. They're punchy and if any of the record company's hopes are realised it will be through Crawler's record sales.

Well, Boxer Mark II has retained just Mike Pato from that original line-up. They have been together for a few months but the Colston Hall was only their second gig and it really showed; they may all be fine musicians in their own right but together or more often

happen. Pato's singing battled against the wattage of the rest of the bands, and the sound mix was a mess.

The verdict on the evening: Crawler could, Moon should, but Boxer oughtn't even to have been put on the road when they are so ill-prepared for gigging. LINSAY OLDRIDGE

CROSBY, STILLS & NASH New York

REUNIONS ARE often awkward affairs - usually just quick cash-in re-runs of past achievements - as regressive as they are fun. The reunion concert of Crosby, Stills and Nash, though, proved a great night of refreshing nostalgia, hampered only by the pretensions of a creative future together by way of a recently released album of brand new CSN material.

Actually, the boys did realise the old stuff is what the fans came to see. At one point Crosby practically apologised for doing the new numbers, and with songs like the new single 'Dark Star', in which Stills actually sings "ain't this song a bust / I don't care", it's no wonder.

As nostalgia, though, the evening succeeded on more than just a musical level. During 'Our House', when the audience sang along, it brought back memories of sixties pseudo-unity, and the closing number, 'Wooden Ships', added that element of real politik which has made CSN almost as painful and exciting an icon as Dylan himself.

Yet it was a slick show - offering a well-paced acoustic stint sandwiched between two electric sets - highlighted by 'Love The One You're With', in which the band absolutely ripped the place apart. JIM FARBBER

JOHNNY NASH London

IF YOU'VE never heard of the Wallers you might imagine that Johnny Nash represents the very cream of Jamaican music. Fortunately the blend of his absolutely perfectly pitched voice and his choice of classic pop songs simply represents the showbusiness end of this Island's richly talented musical community.

From his colonial master style get up, with knee-high riding boots, vest and frilly shirt it was obvious that Nash's inspiration comes more from the vocal delivery of Johnny Mathis than it does Bob Marley or Pablo Moses. Strange too, when you consider that Nash was one of the first to popularise Marley's songs.

He sang 'Str It Up' and 'Gueva Jelly' with the same ease and perfection that he sang them on his classic first album. They don't contain any of the good humoured rudeness that Marley manages to deliver. But Johnny Nash is an absolute pop master. His voice and good looks promise only sunshine and the absence of pain.

Despite the gloss and romanticism that Nash both uses and revels in about Jamaica, it's impossible not to be won over by the sheer beauty



BAD COMPANY: ate up the audience

of the man's voice. He sang his way through every one of his great songs, and each was greeted with huge cheers, 'Celebrate Life', 'Cupid', 'Tears On My Pillow', 'Hold Me Tight' and the last and longest cheers were saved for 'I Can See Clearly Now'. If only the hardness of the reggae drumming hadn't been sweetened by the orchestra and Johnny Nash had given us a glimpse of the clouds that he had fought to be able to say that he had won the battle to see clearly, then this might have been a tremendous concert.

A disaster for soul but a triumph for the Johnny Mathis school of adapting popular rhythms for the palates of those that like their life filled with castles made of sand. GEOFF TRAVIS

JALN BAND London

LATE NIGHT strut and huff and disco stuff this. And with home-grown party funk bands about as thin on the ground as Englishmen in Manchester United, JALN do a pretty good job as one of the best.

The party line in this case is a powerful coalition. Flying action from the drill book of the fiery American funkmasters is mixed with their own songs for a slice of original flair. Working as a nine-piece (with Alan Holmes guesting on sax) they're happily polished as well as fat and funky.

Still they mustered well. Parade ground polish on the Fatback's 'Streetdance', presenting arms on their own 'Life Is A Fight' and the party-down 'Nothing Ever Comes That Easy' or 'People Think Again'.

When the thermostat does go up JALN put on their melting pot. Singer Roy Gee and guitarist Charlie Sylvester bump their rumps and keep the show going.

Live sweat. To get to the top of the disco tree you need it. JALN have got it, plus the magic ingredient of elbow grease polish. They bump and thump it out and keep the dancers happy; to expect more from the most efficient workers digging the British disco trench would be expecting miracles. JOHN SHEARLAW

VERY GOOD COMPANY

BAD COMPANY London

THIS IS one to tell your grandchildren about. An outstanding night when four British heroes returned triumphant from across the great white water. They ate up the audience and left them feeling ecstatic.

"They've been away far too long, welcome them home," screamed Capital Radio's diminutive Nicky Horne. To the strains of peeling thunder and the rasp of lightning Bad Company marched on stage, a giant screen showed pictures of the Grand Canyon (?), setting the scene admirably. Touring America has meant the band fit together like a jigsaw. They make it look all too easy. They're not a band to throw themselves around, but the dynamics still come over and they look like hardened cowboys fresh off the range.

Can't say I was too impressed by the band's last studio effort but on stage the new material really held the attention. 'Burnin' Shy' started the proceedings with Mick Ralphs laying down some strident guitar and Boz Burrell on lazy bass, as Paul Rodgers leant backwards, growling into the microphone.

'Heartbeat' sounded lighter to start with and then opened up with some duelling guitar work. The emotional highlights of the evening were 'Like Water', which was very emotive, with some pictures of gentle ripples on the big television screen and 'Shooting Star' a song about the rise and fall of a rock star, started in an almost folksy, reflective manner with stars shining on the screen.

End of the tears with 'Run With The Pack' - Rodgers hammering away on keyboards. A stunning show in music and subtle visuals, it's been worth the wait.

And now a few words about Racing Cars. I was dubious that a band, who a short while ago played to a small but enthusiastic college audience in sunny Berkshire, could cope with the terrors of Earls Court. But a lesser band than Bad Company would have been blown right off the stage. Morfy looked particularly confident, running around the stage in white hat. The guy never missed a note and the band was tight. Obviously the highlight was 'They Shoot Horses Don't They' and his emotional voice filled the entire auditorium. Not a dry eye in the house, I tell you.

What a pity Racing Cars couldn't have had the time abused by Metropolis. They were awful. ROBIN SMITH

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DEAD END DEPTFORD



SQUEEZE: could this be their new drummer?



Getting power from the station



They call him bonehead.

THE SOLITARY chimney of the power station pointed at the off-white sky like an accusing finger. Father Thames flowed past greyly, passing decayed docks and housing blocks.

In the High Street, a hustle of shoppers mingle in one of London's Cockney strongholds. Greengrocers talk about apples and pears as well as selling them.

The grim railway station shows its age as part of the city's first rail link, though there seem to be fewer trains now than in 1836 when it opened.

In those days the village of Deptford stood in meadows leading down to the river. Today it lies surrounded by reminders of the past and the brutal

truth of today and tomorrow.

Many of the locals were moved out when the docks closed down and whole communities were broken up and packed off to new towns. Large areas of dockland are deserted awaiting the arrival of a dubious messiah in the guise of a huge US owned trade mart.

The paperbacks and the supplements will tell you of the wonderful conversions of council flats, but unfortunately not all of Deptford lives in such hallowed surroundings.

Walk down the H1st Street at night and you'll see a few people going to the pubs. A dossier stumbling his way to the nearby hostel. A stray dog and a handful of kids just hanging around.

Welcome to Deptford, Fun City. Nothing much happens

Almost says David Brown

here, its that sort of place. But wait a minute something is happening here, something which has found a kind of natural home, an area which typifies its very existence. Deptford has a lot of unemployed, shuffling feet outside the Creek Road dole office. Deptford has racial tension, occasional eruptions like the present 'Lewisham 24' court case. Deptford has the inner city blues. Deptford has new wave power!

Suddenly the area is alive with young bands of varying musical skills. A lot of youths sing about their problems of leaving school and finding work, about living in a mixture of yesterday and today.

They've never really had their own pop stars in Deptford, even though the area is surrounded by neighbouring boroughs that produced Marty Wilde, Status Quo and Steve Harley.

The area where Samuel Pepys wrote his famous diaries, is now the home of Mark P, who dedicates his present 'Sniffin' Glue' fanzine to Deptford jobs. When not writing about it, he'll sing about it with his Alternative TV band.

band or greedy promoter in sight.

Sandwiched between the railway viaduct and a block of flats is a thin strip of yellowing grass with a makeshift stage at one end and one wire disappearing into a guy's domestic electricity supply through his flat window.

After a mixture of bands Mark P and his alternative TV show toured that even after a couple of rehearsals and a handful of gigs they have something good to offer through delicious, almost reggae, rhythms of 'Love Lies Limp' to more heavy social statements.

His mum and dad pop by to shout and wave to their son / hero, and no one minds, this is Deptford, Fun City. It's that sort of place.

Future

Topping the bill, as it were, are Squeeze, one of the most exciting bands to emerge out of South London in many years. They're not a bunch of spotty kids grouped together to get in on the current punk scene but a group with a past, and judging by what they have to offer, a group with a future too.

This Friday sees the release of their first recording, a three track EP cheekily named 'Packet Of Three', (the only disc you have to go and ask for the male assistant to serve you with!), produced by none other than John Cale and featuring a powerful track called 'Cat On The Wall', composed by the bands' prolific song-writing team of Difford / Tilbrook, two names to watch for. Most of the group have been together for more than three years now, the last two and a half as Squeeze.

Glen Tilbrook takes up the story: "We were called The Kids and didn't like that, so we had a whole list of names and we and two others got together and awarded each name points out of 10 and ended up with Squeeze." And a squeeze it was for a time.

"Now we've started headlining places like the Marquee and the Nashville after a lot of hard work. It's not before time I can tell you. We've been banned from some places around here like the Albany and the Trashed. There are no good clubs around here really though.

"We're a bit shook up about The Jam, they supported us at The Marquee a bit back and

now they've leapt up. I'm not sure if it's a good thing for them to get too big too quick though - like playing the big venues."

Because Squeeze have been around a while they've come in for some criticism for trying to cash in on the fashionable punk rock trend. "We've not really jumped on any bandwagon. We like what is happening and want to be part of it," Glen defends them. "We would rather be in the new wave, we're closer to it you know."

The band have a huge repertoire of material, ranging from catchy pop songs to hard rock, but Glen says that some of it is too wide in scope to really get them recognised as to be part of one musical classification.

"What we do want is something that people can dance to and have a good time," he says.

They landed a record deal via a friend who happened to know someone who knew Miles Copeland - whose BTM company and small labels like Step Forward (with Mark P) and Illegal (with bands like The Police), are now joined by a new label - Deptford Fun City Records - for the initial Squeeze release.

Through their connection with Miles they also landed John Cale as producer. Miles had brought him over to Europe to perform.

Having the name Cale as producer on their first record (they have previously recorded at studios like Rockfield, but nothing was released), can't be bad.

Shave

"Working with him was really weird," Glen confesses. "We had three days work and the first day we really worked well with him, giving us useful ideas about backing tracks and so on, then the next he'd keep coming up with funny ideas, like there's a line in 'Night Ride' which goes 'Gonna grease my hair and shave my chin', and he suggested we change that to 'Gonna grease your ass and shave your thighs!'"

"The next day he'd really work well again, I liked working with him though, and would like to do an album with him."

Pianist Julian chirped in: "He kept cracking these personal jokes which no one else got. He'd suddenly say Nine of Diamonds and start laughing, and everybody would just look at each other in amazement."

They cut five tracks at Pathways studios with Cale, three of which appear on the EP, "cos it's value for money and all that" - Glen - and the rest will probably

surface as a single headed by 'First Thing Wrong?'

Glen has worked with Chris Difford in previous bands and between them they've stacked up a giant pile of songs. "I'd written songs on my own but only really liked one of them," said Glen.

"Chris is good at writing lyrics, which I'm not so good at - don't ask me about the lyrics at all! But I write hundreds of tunes, so we get on well together like that."

They have about 400 songs between them at the moment. Julian has also been involved in the band since the beginning, but for a while didn't play with them since they couldn't amplify his piano.

Waste

"They'd be playing loud away at the usual loud volume and no one could hear me on the piano. It got to be a waste of time me playing," he said. "Now we use an electric piano."

Coupled with their strong lyrics the use of piano gives them another distinct advantage over many other new bands. It has become a much neglected instrument in the present generation of rock musicians, and as many players from previous eras will tell you there is little better to add a bit of excitement and those all important rock rhythms.

They had a bit of trouble with their previous drummer who, according to Glen, "would keep slowing down and speeding up in a number," and have brought in a "foreigner", all the way from Bedford, to keep the beat.

They're equally glad to start off with their own label.

"The name is a fun thing - Deptford Fun City", Glen smiles. "I can't think of a more miserable place. I don't know what you've been told, but..."

But it can't be such a bad place, both Barry Cain and myself worked there on the South East London Mercury...

"Well..."

Right, let's try again. Squeeze are Glen Tilbrook, guitar and vocals, Chris Difford guitar and vocals, Julian Holland keyboards, Harry Kakouli bass, and Gilson Lavis from Bedford ("That's 'is fault'"), on drums. Their debut record is 'Packet Of Three' comprising 'Cat On A Wall' / 'Night Ride' / 'Backtrack'.

Though it is on the Deptford Fun City label and they are based in South East London, none of them actually live in Deptford. It's that sort of place too.

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Soul Mirror by ROBIN KATZ

LAS VEGAS is the neon-lit gambling mecca where people go to drink and gamble, and artists consider playing there is the height of showbiz swank.

So when a very, very sophisticated Marlena Shaw answered the phone and explained she was in Vegas, out came the obvious assumption, "Oh, you're performing there."

"No," she said, "I live here. I've lived here for six years. I worked here a lot, and the more I worked here the more people I met who lived here."

'Sweet Beginnings' is kind of a funny name to give Marlena's current CBS album, because she's no newcomer to the business. She's done eight albums, this being her second with disco production whizz kid Bert de Coteaux. But this is the first time she's moved away from a Shirley Bassey type jazzy audience.

Limelight

"I suppose I'd rather have been known as a jazz singer than not to be written about at all," she said of the last few years. "When people write something nice about you, you don't want to correct them."

But jazz is unquestionably in her blood. Marlena is the niece of jazz trumpeter Jimmy Burgess, who took her up on the stage of the Apollo Theatre when she was only 10 years old. But Grandma didn't approve of Harlem's uptown limelight, so Marlena was quickly huddled back to New Rochelle, New York, and given a place in the church choir.

She intended to major in music and teach it to handicapped kids, but a year of singing in night clubs like the Playboy in upstate New York lured her away from her studies.

In 1966, she signed with the Cadet label and released two albums, 'Out Of Different Bags' and 'Spice Of Life'. Her phrasing earned her a

Marlena and all that jazz

reputation which eventually landed her a job with the Count Basie band. In 1972 she became the first female vocalist to join the Blue Note label, alongside female flautist Bobbi Humphrey. She made five more albums, 'Marlena', 'Live At The Montreaux Jazz Festival', 'Who Is This Bitch Anyway', 'From The Depths Of My Soul' and 'Just A Matter Of Time'.

"I leave the bookings to my agency, but I'm getting a bigger audience now," she said. "I haven't gone into the age factor thing. But obviously you draw a different audience working with George Benson than you do with Count Basie, and a younger audience will buy records. I'm not unaware of that."

"I think my recent music is more mellow. I think of it in terms of my audiences. But the biggest change I've noticed is not in the way of music - it's regards presentation. People want to be talked to more, they seem to want to know you better."

"I tend to be a pretty fair ad libber, so I make a point of having the songs relate to each other."

Marlena is anxious to return to London, where she has played several times with Count Basie. "One of the most outrageous nights we ever had was in London," she recalled. "It was two or three years ago. We were hired - the entire Basie outfit - to play at a wedding. We were flown in for one night. Can you imagine? It has to be one of the great fantasy sequences any singer

dreams of. It was almost perfect, except that I wish I'd had more than five songs to do."

De Coteaux is well known for producing his artists as if they were part of a hit factory, but Marlena has no complaints about his methods. "Before we went into the studio, each of us had a stack of material," she said. "We pooled it, and there were about 10 songs left out. We rehearsed, certainly. But the magic happens when I step in front of the mike and the red light is on."

Marlena would like to lay off performing for a bit in order to go back into the studios in August. "I need time to myself," she explained.

Temperature

The Vegas climate can change drastically. On the day we spoke, Marlena told me the temperature was 114 degrees fahrenheit!

"We're just far enough out of town, so that it's about 10 degrees colder here than in the mainstream," she said. "But when it gets this hot, another 10 degrees can make a big difference."

The climate is also very dry, which means visiting singers often have throat trouble, but Marlena doesn't flinch.

"I'm so used to being here that my voice reacts to humid temperatures now," she laughed. "But I think a lot of that 'air' problem is actually a 'nerve' problem."

"This city cuts down gamblers and singers pretty easily. You stay here long enough, and you get used to anything!"



MARLENA SHAW: anxious to return to London

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T 189 RITCHIE BLACKMORE
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Q 1017 DAVID BOWIE
T 144 LED ZEPPELIN
T21 FLEETWOOD MAC
T243 QUEEN
P 5056 JOHN LENNON
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Disco Kid

by JAMES HAMILTON

MORE BIG DEALS

'BIG DEAL' 12-inch EP mania seems to be sweeping the record biz, with Pye's set of 4-track 12-inchers being followed by Anchor and Capitol — the latter of whom in fact started it all with their hit Tavares effort a few months back. Capitol's new 'Soul Special' promotion sees two more EPs, available on 7-inch at 70p or 12-inch at 99p — BUT, if you buy both at the same time and in the more expensive form, you also get for free a ten-track 'Capitol Soul Special' sampler LP! This features such as Maze, Sun, Caldera, Inner Circle, Rance Allen and Freda Payne, while the EPs are by the Sylvers and Natalie Cole.

THE SYLVERS (CLX 102) also has their current frantic northern clapper, 'High School Dance', the mellow 'Lovin' You Is Like Lovin' The Wind', and the fast US smash and its Tavares - type follow - up from last year, 'Boogie Fever' and 'Hot Line'.

NATALIE COLE (CLX 101) also has a frantic newie, 'Party Lights', but the big attractions will be her jazzily clapping 'This Will Be', smoochy 'Inseparable' and funky 'Sophisticated Lady', all US hits.

HOT VINYL

GRAHAM CANTER (London Gullivers) wows 'em with Whispers 'Make It With You' (Soul Train LP), his other import tips being New York Community Choir 'Express Yourself' (RCA 12-inch), Japar Orch 'Funky Music' (Ju-Par), Salsoul Orch 'Getaway' (Salsoul 12-inch), Loleatta Holloway 'Hit And Run' (Gold Mind 12-in remix), ZZ Hill 'Love Is So Good



WALES A-GO-GO

MARK RYMANN looks happy here surrounded by the finalists in his recent Go-Go dancing competition at Swansea's Cinderellas, Mumbles Pier. Sitting on his knee is the £100 first prize winner, Fay Richards, while around him (l to r) are Kim Pedlar, Lynne Spiller, Vivienne Jones and Josette 'CBS Disco - Double' Taylor — local girls all. They will be appearing from time to time both at Cinderellas and on the road at mid-week gigs with Mark. Lucky lad!

Disco Dates

HONKY HIT Buckley Tivoli and Rokotto do Norwich Cromwells on Thursday (7), when Dave Silver celebrates the 7/7/77 date at Hull Tiffanys by giving away 7 sun loungers, 144 large cans of beer, and other prizes all in sevens. Also, Jay Jay Sawers celebrates his fourth year at Dalry's Hotel De Croft with reduced admission

that night, and Chris Connery celebrates his own silver jubilee as a DJ with a party at Bristol's Mayfair. Friday (8) sees Steve Young doing a Motown disco at Edmondton's Picketts Lock Sports Centre, Andy Wint's Azteque roadshow at a floodlit steeplechase in Hunston, Chichester, and Steve Day with the Wurzels and record company pluggers at Bridgewater Carnabys. Next night, Saturday (9), Steve Day and the Xesxes are at Yeovil Canabys, Chris Gentry visits Tonbridge Teen & Twente Club, and the Dookeys wind up a week at Liverpool's Russell. Tuesdays, Larry Foster plays oldies at Hackney's Market House and Rebel Eddie spins rock 'n' bop at Hackney Marsh's Spooky Lady, while Airdrie's Club Marcos sees Jim Hunter on Fridays and Ian 'The Marquis' Cassells on Silly Saturdays.

Vic hits the skids

VIC VOMIT, Brum-based would-be punk rock DJ, has had his ups and downs chronicled here before, but now seems very much at the bottom of a deep down. Let him explain:

"Some faceless, nameless bureaucrats have seen fit to ban me — why I'll never know. The first punk gig at the 'Monica' went well — a bit cool perhaps, but nobody knew quite what to expect. The trouble started at the next gig at the 'Queens' in Erdington. I arrived at 8.30, only to be told that it was off. No explanation, no nothing. Do people really believe what they read in the Sunday papers? We ain't Martians.

"Why the hell book a punk disco in the first place? If the very first 'Monica' gig had erupted into scenes of death and destruction I could have understood — but everything went perfectly, not even so much as a glare."

Vic also adds that his parents have been getting so many phone calls for him that they almost cut off the phone, which was ringing day and night. If you want to contact Vic, write to 58, The Ring, South Yardley, Birmingham B25 8QA. Gabba gabba hey!

LOVERS: 'Discomania' (Epic EPC 8212). Here it is, the latest and possibly greatest disco medley! 12-inch, it combines tunes by Thelma Houston, Trammps, Ritchie Family, KC & Sunshine Band, Vicki Sue Robinson and more (Boney M being substituted for Andrea True on the UK 7-inch edit). Cert smash!

NCCU: 'Bull City Party' (UA UP 36270). Much-imported fast funky chanter with happy James Brown-style 'get up' lyrics — all reet!

JAMES BROWN: 'Solid Gold' LP (Polydor 2679044). 30 classics from '56 to now on a double album that's so superbly packaged it must be seen to be believed.

CARRIE LUCAS: 'I Gotta Keep Dancin'' (Soul Train FB 0891). US disco smash jaunty rhythm pounder by another Andrea True-type starlet.

ISLEY BROS: 'Livin' In The Life' (LP 'Go For Your Guns' Epic EPC 86027). Excitingly driving clapper which continues, after a pause, as the instrumental title track. Full 6:33 'The Pride' is on it too.

MICHAEL MASSER & MANDRILL: 'All Born - Ba - Yo, Pts 1/2' (Arista 121). Afro chanting and brassy rattling rhythms

STAR TIP

DOUBLE-HEADING at a disco dance last Friday in Post Office HQ, Flinsbury, Radio 1's Simon Bates and Hallam's Keith Skues ran a good competition which is a sure ice-breaker as it fills the floor — a dancing closest together contest, with prizes for the couple most wrapped up in themselves! A couple of guys went to extremes, but it was all good fun.

So Punk Rules OK? Huh

GREG WILSON, Mersey-side jock at clubs like the Chelsea Reach and Golden Guinea, New Brighton, replies to Stuart Hodgson's recent advice to DJs about updating their sound with new wave and punk. Greg writes:

"OK, we're all aware that new wave is growing, thanks to all the media exposure it gets, but even so there have only been a very few new wave/punk

records that actually sound well. Instead of accusing other jocks of trying to resist change, Stuart should study the RM national Top 50 for last week — where he'll find three of the Top 5 are by soul artists, while all together there are 15 soul hits in the Top 30... and only two new wave hits.

"My advice is, wait until punk is bigger than soul..."

New Spins

from Mohammad Ali's 'The Greatest' movie, 12-inch with flashy photo label.

BRUCE JOHNSTON: 'Pipeline' (LP 'Going Public' CBS 81854). Amusingly blatant modern disco version of the Chantays' classic '63 surfing instrumental!

MERRILEE RUSH: 'Save Me' (UA UP 36272). Clodagh Rogers' catchy pop romper still sounds strong.

BROTHERS JOHNSON: 'Strawberry Letter 23' (LP 'Right On Time' A&M AMLH 64044). The full 4:58 jazz-soul slowie mixes beautifully into

Side Effect's 'Keep That Same Old Feeling' (US Fantasy LP), while the P-funky title-track's got DJ tips too.

RAMSEY LEWIS: 'Spring High' (LP 'Love Notes' CBS 82024). Prettily loping jazz instrumental by and with Stevie Wonder, sharing keyboards.

CRUSADERS: 'Feel It' (ABC 4183). 'Superstition'-ish jazz-funk instrumental.

RONNIE LAWS: 'Nuthin' (LP 'Friends And Strangers' UA UAG 30079). Jiggly jazz-funk leaper with cooling chix behind the sax.

DJ Hotline

DANNY WILLIAMS ('Dancin' Easy' (Ensign) — the Martini theme — explodes for Jay Jay Sawers (Dalry Hotel De Croft), Steve Young (Edmondton Picketts Lock), Tony Barnfield (South Harrow Circles), Norman Davies (Dublin Phoenix), Tom Amigo (Cardiff), Jon Taylor (Norwich Cromwells), Ray Robinson (Leicester, Tiffanys), Stuart Swann (Nantwich Cheshire Cat), Graeme Hudson (Carlisle Flopps), Colin McLean (Glasgow Suffles), Paul Anthony (Birmingham Rum Runner), so many more, and is GSDP by Professional Niteclub DJ Asa (Midlands), CJ & Co 'Devil's Gum' (Atlantic) add Kevin Kendall (Neath), Dave Simmons (Preston New Scamps), Phil Dodd (Lancing Place), Dave Dee (Bebington Copperfields), Roger Stanton (Cardiff)... Smokey Robinson 'Vitamin U' (Motown) boosts Doctor John (Telford Disco - Tech), and Dwight Wizard (South-end Zhivagos).

DJ Top Ten

CHRIS ARCHER is resident jock at Cromwells in March, Cambridgeshire, where he has increased the amount of slowies he plays each night as there are so many good ones about. His alternative chart is of the currently most-played smoochers.

- 1 EASY, Commodores, Motown
 - 2 SLOW DANCING, Purity Bros, Mercury
 - 3 IF I HAVE TO GO AWAY, Jigsaw, Splash
 - 4 SOMETIMES, Facts Of Life, TK
 - 5 NATURE BOY, George Benson, Warner Bros
 - 6 TELEPHONE LINE, ELO, Jet
 - 7 TRYIN' TO LOVE TWO, William Bell, Mercury
 - 8 ANGEL IN YOUR ARMS, Hot, Big Tree
 - 9 PUTTING IT DOWN, Eugene Record, Warner Bros
 - 10 BREAK IT TO ME GENTLY, Aretha Franklin, Atlantic
- BREAKERS
- 1 SOMETHIN' 'BOUT 'CHA, Latimore, TK
 - 2 JUST A SONG BEFORE I GO, Crosby, Stills & Nash, Atlantic
 - 3 ON AND ON, Stephen Bishop, ABC

+++NB: DJs wishing to contribute charts and Hotline tips do not need to wait for us to send your special chart forms — just write your charts (in the style as above — 1 to 10 and 3 breakers) on your own paper, enclosing details about your disco.

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WILL THE KING TURN UP TRUMPS ?

IT'S MORE than a decade since the name Little Richard appeared in the UK charts, but sure enough in 1977 he's back again, like the proverbial bad penny, and naturally enough with some of the songs he made rock 'n' roll classics.

His last tour two years ago was little short of embarrassing to watch, and many are of similar opinion of his Wembley appearance in 1972, but in his own inimitable style he still claims to wear the crown for the title of "King Of Rock 'n' Roll".

In many ways it is a title that befits him, since he has provided us with so many good rockers in his time - 'Long Tall Sally', 'The

Girl Can't Help It', 'She's Got It', 'Lucifer', 'Jenny Jenny', 'Good Golly Miss Molly', 'Baby Face', 'By The Light Of The Silvery Moon', and so on.

On the other hand he has been one of the most erratic live performers, suddenly lurching towards soul music and disappearing his rock following, or indulging in the worst stage antics imaginable usually to the loss of his music.

Choirs

But then, anyone who comes up with a great line like 'A-Wop-Bop-A-Loo-Bop-A-Lop-Bam-Broom' can't be all bad. He was born as Richard Penniman in 1922 in Macon, Georgia, and first sang in church choirs.

His early recordings were on

RCA, who issued 'Every Hour' in 1952. After a succession of bluesy songs on small labels he moved to the Specialty label where he cut 'Tutti Frutti', released in 1955, the first of his million sellers, followed shortly after by 'Long Tall Sally', after that there was an almost non-stop stream of hits already mentioned. But all that was to change in 1959, when Little Richard - "got religion".

Retiring from the pop business for a few years but reappearing in 1964 for 'Bama Lama Bama Loo' a rocking single that marked an almost end to his gospel releases.

He then moved over towards a soul market, before later indulging in a more progressive field when he joined Reprise - a sound which didn't please his rock following at all. But by the time of his Wembley appearance

he proclaimed that it would indeed be the 'King Of Rock 'n' Roll' that would appear.

His narcissistic appearance on that occasion again did little to suggest he had refound lost form, and it was pretty much the same on his more recent tour where an out of breath Richard did more screaming than rocking.

Quiet

Since that tour we've heard little of him, but he's not the sort to stay quiet for long, and it is no great surprise to hear him back in the charts with his re-recorded rock hits on a Creole EP.

Naturally enough they're classic Richard numbers. Now the question seems to be,

will he have the nerve to tour again?

London promoter Roy Williams seems pretty confident he will, with a rock band too: "I expect him to be here in the autumn. In late August or early September, and the first date looks like it will be at the Royalty, Southgate."

It is also rumored that Little Richard is planning a rock film version of 'Hamlet'!

He was due to appear in one of the new David Essex TV shows with a clip recorded in the States, but is apparently heavily involved in his secular pursuits again.

Whatever happens in the future, as long as there is a demand for reissued rock 'n' roll the name of Little Richard will not be forgotten, for his list of hits is even bigger than his ego.

DAVID BROWN

J. Edward Oliver

"Nod only goes"

HAVING SUCCESSFULLY TUNNELLED HIS WAY INTO HEAVEN, TWO MILLION-AND-FOUR-YEAR-OLD DEAD DIMONDAIR FRESKO-LI SOME FINDS HIMSELF AT THE FEET OF AN AGE-INSPIRING CELESTIAL BEING--

WHY YOU MUST BE GOD!

DRESS DITTIES - "SALMON SOUL"

I AM CALLED BY MANY NAMES--GOD--JEHOVAH--ALLAH--BRAHMA--KRISHNA--VISHNU--BUDDHA--

WHY CAN'T ANYBODY EVER GET IT RIGHT?!!

THE NAME IS GAD, NOT GOD, GAD! G FOR GREAT, A FOR ALMIGHTY, D FOR DIVINE, GAD WITH AN 'O' NOT GOD WITH AN 'O'

YOU'VE NO IDEA HOW ANNOYING IT IS, WITH EVERYONE GETTING IT WRONG FOR SO MANY YEARS! IT ALL STARTED WITH A SIMPLE MISPRINT IN MY PUBLICITY HANDOUT!

YOU MEAN THE BIBLE?

THAT'S BOBBLE.

WAIT A MINUTE-- IF YOU'RE THE LORD OF ALL CREATION, HOW COME YOU'VE BEEN CLEANING OUT THE SEWERS?

WELL, SOMEBODY'S GOT TO DO IT, 'AVEN'T THEY? ALL THE REPARTED SOULS HERE ARE SUPPOSED TO BE ENJOIN' ETERNAL BLESSES, AN' THAT DOESN'T INCLUDE CLEANIN' OUT SEWERS

AN' THE ANGELS WON'T DO IT, WILL THEY? MIGHT GET THEIR BLOODY WINGS DIRTY!!

I'VE AD NOTHIN' BUT TROUBLE FROM THEM EVER SINCE THEY JOINED THE A.E.U.F. - THE ANGELS' HEAVENLY UNION!

KNOW WHAT THEY'RE DEEMINGIN' NOW? I'VE GOT A ALE OF SUNDAYS AN' CHRISTMAS DAY OFF!

MIND YOU, I BLAME THEIR SHOP STEWARD! BLOODY GREAT POOFER IN A LONG WHITE FROCK! NO WONDER THEY CALL 'IM GAD-BRIEL!

J. EDWARD OLIVER'S Instant garbage COLUMN

FLOPTEN

- LIVING NEXT DOOR TO ALICE - CHRISTOPHER ROBIN
- IT'S ALL IN THE GAME - BRUCE FORSOUTH
- FIRST CUT IS THE DEEPEST - DAVE BOY GREEN
- LET 'EM IN - LINDA LOVELESS
- PEACHES - DANA GILLESPIE
- THE WHOLE TOWN'S LAUGHING AT ME - JOHNNY ROTTEN
- ANOTHER FUNNY HONEYMOON - IDI AMIN
- I DON'T WANT TO TALK ABOUT IT - PRINCESS MARIE ASTRID
- GREATEST HITS - CASSIUS CLAY
- LOVE LETTERS - DOROTHY SQUIRES

COMPILED BY (1-2) PAT LILLY, POLKSTONES (3-7) GRAHAM BIRD, BAMBLESY, AND (8-10) JUSTIN HUBER, NEA WALDEN

MAD MICROBES

STAINING MICROBES
 40 XDOTS 4PC S A NO ONIONVALS
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 ONINGMSTRANSFORMABLE 3 COAT
 FROM THE DYNAMIC COLLAGE, AARDVARK, BILMORE GARDENS, SOUTHDOWN, BATH, AND ALSO BENT ALL THE RUBBER BELLOWS

AMAZING COINCIDENCE

IF RICK WAKEMAN CHANGED HIS NAME TO THEOBALD JABBERNAK, HE WOULD HAVE THE SAME INITIALS AS TOM JONES

STOKE NEWINGTON QUIZ

- WHICH FAMOUS WORLD WAR II HERO DIED BEFORE WORLD WAR II?
- APPROXIMATELY HOW MANY QUESTIONS WERE THERE BEFORE THIS ONE?
- WHAT YEAR CAME AFTER 1066?
- DO YOU KNOW WILLIAM SHAKESPEARE'S SURNAME?
- ARE YOU SURE YOU KNOW WILLIAM SHAKESPEARE'S SURNAME?
- HOW DO YOU HONESTLY KNOW WILLIAM SHAKESPEARE'S SURNAME?
- LIST ALL THE KINGS NAMED HENRY WHO CAME BEFORE HENRY VIII.

ROTTEN RIDDLE

WHAT HAS 7 LEGS, CROSS EYES, YELLOW AND GREEN TAIL, AND SINGS MAX BARONAVES SONGS?

ANS: 63492846 X44 07144 42288 044 00774 0346-6680 030721-27

ASTONISHING FACT

RECORD MIRROR DOES NOT EAT THE SAME FOOD AS LIONS. THIS IS A B UNUSUAL 366797

DAMN! I'VE GOT TO GO ON A MINUTE-- SOMEONE BELOW IS PRAYIN' TER 'ING AGAIN!

THE WORST THING ABOUT BEIN' AN OMNIPOTENT DEITY IS THAT VER ON CALL TWENTY-FOUR HOURS A DAY! NO MATTER WHAT 'ER DOIN', YOU HAV TO BREAK OFF JEST BECAUSE SOMEONE WANTS TA CONFESS SOMETHIN' OR ASK 'ER SOMETHIN'!

MIND YOU, LITTLE DO THEY REALISE THAT WITH A .108-024, 463 PEOPLE IN THE WORLD, AN ONLY 1,440 MINUTES IN A DAY, I CAN ONLY SPARE 0-00002 SECONDS TER LISTEN TA EACH OF THEM!

ACTUALLY, THERE'S SOMETHING I'VE ALWAYS WONDERED-- WHY DO YOU ALLOW THE EARTH TO BE RAVAGED BY WARS, DISEASE, FAMINE, POVERTY AND NATURAL DISASTERS?

ARE YOU KIDDING? THOSE ARE EXACTLY THE THINGS THAT MAKE PEOPLE TURN TO ME!

THE TIES IN YOUR EYES

BUT WHY DO YOU WANT PEOPLE TO TURN TO YOU? I CAN'T THINK OF ANYONE WHO HAS SUCH AN OBSSIVE DESIRE TO BE WORSHIPPED!

HOW ABOUT MIRC BOLAN?

SORRY, THAT'S AGAINST OUR RULES, YOU AVE TER BELIEVE IN ME WITHOUT ANY PROOF BUT I WILL SHOW 'ER THAT I KNOW DOT EVERY-ONE IS THINKIN' I'VE SEEN THAT PERSON READIN' RECORD MIRROR? I CAN REVEAL THEIR EXACT THOUGHTS!

WELL, I MEAN APART FROM THE OBVIOUS, I AM BEGINNING TO DOUBT THAT YOU ARE REALLY THE ALMIGHTY, PROVE IT TO ME!

THAT'S ONE OF THE DISADVANTAGES OF BUILDING HEAVEN ON A CLOUD.

NO, IT'S NO USE-- I'M STILL NOT CONVINCED YOU'LL HAVE TO SHOW ME A REAL MIRACLE!

LIKE PERSUADING MORE THAN THREE PEOPLE TO BUY MY NEXT SINGLE!

OH, COME ON-- BE FAIR! EVEN US SUPREME DIVINITIES HAVE OUR LIMITS!

ROTTEN RIDDLE

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Monday 18th July, 7.30 p.m.

Tickets £2.50, £2.00 & £1.50 from Box Office 01-834 0671 and usual agents.



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