

Record Mirror

The Jam-Woking
class heroes

The
story of
QUEEN



*Suzi Quatro
Muppets
Joe Tex
Kenny Rogers*

*Television
Ramones*

Record Mirror

UK SINGLES



- 1 1 I DON'T WANT TO TALK ABOUT IT / FIRST CUT, Rod Stewart Riva
- 2 3 AIN'T GONNA BUMP NO MORE, Joe Tex CBS
- 3 6 A STAR IS BORN (EVERGREEN), Barbra Streisand CBS
- 4 5 LUCILLE, Kenny Rogers United Artists
- 5 10 GOOD MORNING JUDGE, 10cc Phillips
- 6 4 THE SHUFFLE, Van McCoy H&L
- 7 2 FREE, Deniece Williams CBS
- 8 11 MAH NA MAH NA, Piero Umiliani United Artists
- 9 12 GOT TO GIVE IT UP, Marvin Gaye H&L
- 10 9 HOTEL CALIFORNIA, Eagles Asylum
- 11 8 SIR DUKE, Stevie Wonder Motown
- 12 7 WHODUNIT, Tavares Capitol
- 13 48 O. K., Rock Follies Polydor
- 14 13 SOLSBURY HILL, Peter Gabriel Charisma
- 15 — WE CAN DO IT, Liverpool Football Team State
- 16 21 IT'S A GAME, Bay City Rollers Arista
- 17 20 LIDO SHUFFLE, Boz Scaggs CBS
- 18 23 DISCO INFERNO, Trammps Atlantic
- 19 24 GONNA CAPTURE YOUR HEART, Blue Private Stock
- 20 29 TOKYO JOE, Bryan Ferry Polydor
- 21 18 PEARL'S A SINGER, Elkie Brooks A&M
- 22 35 SHEENA IS A PUNK ROCKA, Ramones Sire
- 23 19 TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave GTO
- 24 — HALFWAY DOWN THE STAIRS, Muppets Pye
- 25 14 HAVE I THE RIGHT, Dead End Kids CBS
- 26 27 NAUGHTY NAUGHTY NAUGHTY, Joy Sargey Alaska
- 27 34 RENDEZVOUS, Tina Charles CBS
- 28 42 TELEPHONE LINE, Electric Light Orchestra Jet
- 29 22 WHERE IS THE LOVE, Delegation State
- 30 38 UPTOWN FESTIVAL, Shalamar RCA
- 31 26 HELLO STRANGER, Yvonne Elliman RSO
- 32 25 SMOKE ON THE WATER, Deep Purple Purple
- 33 — BABY DON'T CHANGE YOUR MIND, Gladys Knight & The Pips Buddah
- 34 28 LET 'EM IN, Billy Paul Philly Int
- 35 15 LONELY BOY, Andrew Gold Asylum
- 36 37 PEACHES, Strangers United Artists
- 37 45 CALENDAR SONG, Trinidad Oil Company Harvest
- 38 40 LET YOUR BODY GO DOWN TOWN, Martyn Ford Orchestra Mountain
- 39 32 DON'T STOP, Fleetwood Mac Warner Bros
- 40 16 HOW MUCH LOVE, Leo Sayer Chrysalis
- 41 — SPOT THE PIGEON, Genesis Charisma
- 42 43 FEEL LIKE CALLING HOME, Mr Big EMI
- 43 — JOIN THE PARTY, Honkie Creole
- 44 50 LOVE AT YOUR CONVENIENCE, Alice Cooper Warner Bros
- 45 — YOU'RE MOVING OUT TODAY, Carole Bayer Sager Elektra
- 46 — L'OISEAU ET L'ENFANT, Marie Myriam Polydor
- 47 41 IN THE CITY, The Jam Polydor
- 48 47 THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass CBS
- 49 36 YOU KEEP ME HANGING ON, Roni Hill Creole
- 50 — DON'T LET GO, Manhattan Transfer Atlantic

Yesterday

- 5 Years Ago (27 May 1972)
- 1 METAL GURU T Rex
 - 2 AMAZING GRACE David Cashary
 - 3 COME WHAT MAY Royal Scots Dragon Guards
 - 4 ROCKET MAN Vicky Leandros
 - 5 I CAN PROVE IT, Tony Escribano
 - 6 SATURDAY NIGHT AT THE MOVIES, The Drifters
 - 7 TUMBLING DICE, The Rolling Stones
 - 8 LEADS UNITED, Leeds United FC
- 10 Years Ago (27 May 1967)
- 1 SILENCE IS GOLDEN, The Tremeloes
 - 2 WATERLOO SUNSET, Cliff Richard
 - 3 DEDICATED TO THE ONE I LOVE, The Mamas and the Papas
 - 4 THEN I KISSED HER, The Beach Boys
 - 5 PUPPET ON A STRING, Sandie Shaw
 - 6 PICTURES OF LILY, The Who
 - 7 SEVEN DRUNKEN NIGHTS, The Dubliners
 - 8 THE BOAT THAT I ROW, Lulu
 - 9 THE WIND CRIES MARY, Jmi Hendrix
 - 10 SOMETHIN' STUPID, Frank & Nancy Sinatra
- 15 Years Ago (26 May 1962)
- 1 GOOD LUCK CHARM, Elvis Presley
 - 2 NUT ROCKER, B Bumble
 - 3 DO YOU WANT TO DANCE, Cliff Richard
 - 4 LOVE LETTERS, Kitty Lester
 - 5 AS YOU LIKE IT, Adam Faith
 - 6 WONDERFUL MAND, The Shadows
 - 7 SPEAK TO ME PRETTY, Brenda Lee
 - 8 HEY LITTLE GIRL, Del Shannon
 - 9 WHEN MY LITTLE GIRL IS SMILING, Jimmy Justice
 - 10 GINNY COME LATELY, Brian Hyland

UK ALBUMS



- 1 1 ARRIVAL, Abba Epic
- 2 2 HOTEL CALIFORNIA, The Eagles Asylum
- 3 8 THE BEATLES AT THE HOLLYWOOD BOWL Parlophone
- 4 3 DECEPTIVE BENDS, 10cc Mercury
- 5 4 A STAR IS BORN, Soundtrack CBS
- 6 11 STRANGLERS IV, The Stranglers United Artists
- 7 5 ENDLESS FLIGHT, Leo Sayer Chrysalis
- 8 34 TIME LOVES A HERO, Little Feat Warner Bros
- 9 7 GREATEST HITS, Smoke RAK
- 10 12 RUMOURS, Fleetwood Mac Warner Bros
- 11 6 20 GOLDEN GREATS, The Shadows EMI
- 12 13 THEIR GREATEST HITS 71-75, The Eagles Asylum
- 13 — ALL TO YOURSELF, Jack Jones RCA Victor
- 14 9 GREATEST HITS, Abba Epic
- 15 20 HIT ACTION, Various K-Tel
- 16 22 ROCK ON, Various Arcade
- 17 10 PETER GABRIEL Charisma
- 18 16 SONGS IN THE KEY OF LIFE, Stevie Wonder Tamla Motown
- 19 44 A NIGHT ON THE TOWN, Rod Stewart Riva
- 20 25 VISION, Don Williams ABC
- 21 21 THE CLASH CBS
- 22 14 PORTRAIT OF SINATRA, Frank Sinatra Reprise
- 23 23 SIN AFTER SIN, Judas Priest CBS
- 24 33 THE BEST OF THE FACES, The Faces Riva
- 25 15 ANIMALS, Pink Floyd Harvest
- 26 28 A NEW WORLD RECORD, Electric Light Orchestra Jet
- 27 19 EVEN IN THE QUIETEST MOMENTS, Supertramp A&M
- 28 29 ATLANTIC CROSSING, Rod Stewart Warner Bros
- 29 — SOME OF MY BEST FRIENDS ARE SONGS, Val Doonican, Philips
- 30 26 THE DARK SIDE OF THE MOON, Pink Floyd Harvest
- 31 17 LIVING LEGENDS, Everly Brothers Warwick
- 32 18 IZITSO, Cat Stevens Island
- 33 — LACE AND WHISKEY, Alice Cooper Warner Bros
- 34 — SHE'S JUST AN OLD LOVE TURNED MEMORY, Charley Pride RCA
- 35 49 THIS IS NICEY, Deniece Williams CBS
- 36 45 BOSTON, Boston Epic
- 37 27 LIVE, Status Quo Vertigo
- 38 — SILK DEGREES, Boz Scaggs CBS
- 39 38 EVITA, Various MCA
- 40 32 LOVE AT THE GREEK, Neil Diamond CBS
- 41 30 THE UNFORGETTABLE GLENN MILLER RCA
- 42 47 A PERIOD OF TRANSITION, Van Morrison Warner Bros
- 43 — IN THE CITY, Jam Polydor
- 44 60 WISH YOU WERE HERE, Pink Floyd Harvest
- 45 31 GREATEST HITS, Showaddywaddy Arista
- 46 — IN FLIGHT, George Benson Warner Bros
- 47 — EVERY FACE TELLS A STORY, Cliff Richard EMI
- 48 39 NEW ALBUM, Bryan Ferry Polydor
- 49 24 HOLLIES LIVE HITS, The Hollies Polydor
- 50 41 HOLST: THE PLANETS, Isao Tomita RCA

UK Disco Top 20

- 1 1 AIN'T GOING TO BUMP NO MORE, Joe Tex Epic
- 2 4 UPTOWN FESTIVAL, Shalamar Soul Train
- 3 2 SIR DUKE, Stevie Wonder Motown
- 4 6 GOT TO GIVE IT UP, Marvin Gaye Motown
- 5 3 THE SHUFFLE, Van McCoy H&L
- 6 11 I CAN PROVE IT, Tony Escribano GTO
- 7 12 DON'T STOP, Fleetwood Mac Warner Bros
- 8 5 WHODUNIT, Tavares Capitol
- 9 — TOO HOT TO HANDLE, Heatwave CBS
- 10 9 FREE, Deniece Williams Philadelphia
- 11 7 LET 'EM IN, Billy Paul Atlantic
- 12 — DISCO INFERNO, Trammps Atlantic
- 13 — GONNA CAPTURE YOUR HEART, Blue Rocket
- 14 — FIRST CUT IS THE DEEPEST, Rod Stewart Riva
- 15 10 WHERE IS THE LOVE, Delegation State
- 16 15 HOW MUCH LOVE, Leo Sayer Chrysalis
- 17 8 I'M YOUR BOOGIE MAN, KC & the Sunshine Band TK
- 18 20 LONELY BOY, Andrew Gold Asylum
- 19 — TOKYO JOE, Bryan Ferry Polydor
- 20 13 SUNNY, Boney M Atlantic

US Disco Top 20

- 1 DEVIL'S GUN, C.J. & Company Westbound
- 2 I NEED A MAN, Grace Jones Beam Junction
- 3 GOT TO GIVE IT UP, Marvin Gaye Tamla
- 4 MAGIC BIRD OF FIRE / GET AWAY, Salsoul Orchestra Salsoul
- 5 COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad, CTI
- 6 DISCOMANIA (Parts 1 & 2), Lovers TK
- 7 I GOTTA KEEP DANCING, Garrie Lucas Soultrain
- 8 WHY MUST A GIRL LIKE ME, Claudia Barry Salsoul
- 9 SUPERMAN, ONE LOVE, Cali Bee & the Buzzy Bunch TK
- 10 DO WHAT YOU WANNA DO, Connections Warner / Curb
- 11 I CAUGHT YOUR EYE, Huey Copeland Philadelphia Int
- 12 YOU CAN'T HIDE TEDDY PENDERGRASS Salsoul
- 13 DR LOVE, First Choice Soul Train
- 14 UPTOWN FESTIVAL, Shalamar Soul Train
- 15 DO YOU WANNA GET FUNKY WITH ME, Peter Brown TK
- 16 THEY SAID IT WOULDN'T BE DONE, Della Mercury
- 17 FEEL THE NEED, Detroit Emeralds Westbound
- 18 I'M A SUPERSTAR, Brenda & The Tabulations Choccolate City
- 19 LOVING YOU IS KILLING ME, Moment of Truth Salsoul
- 20 THIS WILL BE A NIGHT TO REMEMBER, Eddie Holman Salsoul

UK Soul Top 20

- 1 3 GOT TO GIVE IT UP, Marvin Gaye Motown
- 2 2 AIN'T GONNA BUMP, Joe Tex Epic
- 3 10 DISCO INFERNO, Trammps Atlantic
- 4 9 UPTOWN FESTIVAL, Shalamar Soul Train
- 5 16 THE PRIDE, Isley Brothers Epic
- 6 12 THE SHUFFLE, Van McCoy H&L
- 7 1 FREE, Deniece Williams CBS
- 8 5 SUPERBAND, Koel and The Gang Contempo
- 9 7 LET 'EM IN, Billy Paul Philly Int
- 10 11 THE WHOLE TOWN'S LAUGHING, Teddy Pendergrass Phil Int
- 11 20 TOO HOT TO HANDLE, Heatwave GTO
- 12 4 SIR DUKE, Stevie Wonder Motown
- 13 4 WHODUNIT, Tavares Capitol
- 14 — ATMOSPHERE FESTIVAL, Cloud One Contempo
- 15 8 DANCIN', Crown Heights Affair Contempo
- 16 14 I'M YOUR BOOGIE MAN, KC & The Sunshine Band TK
- 17 7 TRYING TO LOVE TWO, William Bell Mercury
- 18 — WAKE UP AND BE SOMEBODY, Brainstorm RCA
- 19 — NATURE BOY, George Benson Warner Bros
- 20 — BABY DON'T CHANGE YOUR MIND, Gladys Knight Buddah

US Soul Top 20

- 1 2 SIR DUKE, Stevie Wonder Tamla
- 2 3 GOT TO GIVE IT UP Pt. 1, Marvin Gaye ABC
- 3 4 HOLLYWOOD, Rufus Featuring Chaka Khan Capitol
- 4 5 WHOOP, Kool and The Gang T-Neck
- 5 7 SHOW YOU THE WAY TO GO, Jacksons Epic
- 6 9 HIGH SCHOOL DANCE, Sylvers Capitol
- 7 6 IT FEELS SO GOOD TO BE LOVED, Manhattans Columbia
- 8 12 BREAK IT TO ME GENTLY, Aretha Franklin Atlantic
- 9 10 UPTOWN FESTIVAL, Shalamar Soul Train
- 10 18 I'M YOUR BOOGIE MAN, KC & The Sunshine Band TK
- 11 8 I CAN'T GET OVER YOU, Dramatics ABC
- 12 15 GOOD THING MAN, Frank Lucas Ica
- 13 — I DON'T LOVE YOU ANYMORE, Teddy Pendergrass Philadelphia
- 14 11 YOUR LOVE, Marilyn McCoo & Billy Davis Jr ABC
- 15 16 AIN'T GONNA BUMP NO MORE, Joe Tex Epic
- 16 14 I WANNA DO IT TO YOU, Jerry Butler Motown
- 17 — DO WHAT YOU WANNA DO, T-Connection Dash
- 18 13 THE PINOCCHIO THEORY, Bootsy's Rubber Band Warner Bros
- 19 20 BABY, I LOVE YOUR WAY, Walter Jackson Chi - Sound



GLADYS KNIGHT: in at No 33



LITTLE FEAT: up to No 8

US SINGLES



- 1 1 SIR DUKE, Stevie Wonder Tamla
- 2 2 WHEN I NEED YOU, Leo Sayer Warner Bros
- 3 4 I'M YOUR BOOGIE MAN, K. C. & The Sunshine Band TK
- 4 6 DREAMS, Fleetwood Mac Warner Bros
- 5 5 GOT TO GIVE IT UP Pt. 1, Marvin Gaye Tamla
- 6 7 GONNA FLY NOW (Theme From 'Rocky'), Bill Conti United Artists
- 7 3 COULDN'T GET IT RIGHT, Climax Blues Band Sire
- 8 10 LUCILLE, Kenny Rogers United Artists
- 9 12 LONELY BOY, Andrew Gold Asylum
- 10 14 FEELS LIKE THE FIRST TIME, Foreigner Atlantic
- 11 8 HOTEL CALIFORNIA, Eagles Asylum
- 12 9 SOUTHERN NIGHTS, Glen Campbell Capitol
- 13 18 ANGEL IN YOUR ARMS, Hot Big Tree
- 14 19 UNDERCOVER ANGEL, Alan O'Day Pacific
- 15 15 HELLO STRANGER, Yvonne Elliman RSO
- 16 20 AIN'T GONNA BUMP NO MORE, Joe Tex Epic
- 17 21 HEARD IT IN A LOVE SONG, Marshall Tucker Band Capricorn
- 18 11 LIDO SHUFFLE, Boz Scaggs Columbia
- 19 13 RIGHT TIME OF THE NIGHT, Jennifer Warnes Arista
- 20 30 JET AIRLINER, Steve Miller Band Capitol
- 21 17 SO IN TO YOU, Atlanta Rhythm Section Polydor
- 22 16 CALLING DR LOVE, Kiss Casablanca
- 23 24 WHODUNIT, Tavares Capitol
- 24 29 MARGARITAVILLE, Jimmy Buffett ABC
- 25 33 MAIN STREET, Bob Seger Capitol
- 26 27 UPTOWN FESTIVAL, Shalamar Soul Train
- 27 32 SLOW DANCIN' DON'T TURN ME ON, Adair Brothers Buddah
- 28 — LIFE IN THE FAST LANE, Eagles Asylum
- 29 35 HIGH SCHOOL DANCE, Sylvers Capitol
- 30 38 DO YOU WANNA MAKE LOVE, Peter McCann 20th Century
- 31 31 LOVE'S GROWN DEEP, Kenny Nolan 20th Century
- 32 37 ARIEL, Dan Friedman Utesong
- 33 49 LOOKS LIKE WE MADE IT, Barry Manilow Arista
- 34 48 BACK TOGETHER AGAIN, Daryl Hall & John Oates RCA
- 35 41 GONNA FLY NOW, Maynard Ferguson Columbia
- 36 36 SLOWDOWN, John Miles London
- 37 44 I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb RSO
- 38 39 EVERYBODY BE DANCIN', Starback Private Stock
- 39 25 I'VE GOT LOVE ON MY MIND, Natalie Cole Capitol
- 40 — MY HEART BELONGS TO ME, Barbra Streisand Columbia
- 41 43 THIS IS THE WAY THAT I FEEL, Marie Osmond Kolob
- 42 42 ON THE BORDER, AJ Stewart Janus
- 43 45 SPIRIT IN THE NIGHT, Manfred Mann's Earth Band Warner Bros
- 44 — HOLLYWOOD, Rufus Featuring Chaka Khan ABC
- 45 — WATCHA GONNA DO?, Pablo Cruise A&M
- 46 46 THIS GIRL (Has Turned Into A Woman), Mary MacGregor Arista
- 47 22 I WANNA GET NEXT TO YOU, Rose Royce MCA
- 48 50 DO WHAT YOU WANNA DO, T-Connection Dash
- 49 — LUCKENBACH, TEXAS (Back To The Basics Of Love), Waylon Jennings RCA
- 50 — YOU'RE MY WORLD, Helen Reddy Capitol

STAR CHOICE



PAUL WELLER of the Jam

- 1 MY GENERATION, The Who
- 2 REVOLVER, The Beatles
- 3 TRY ME, James Brown
- 4 OTIS BLUE, Otis Redding
- 5 WATERLOO SUNSET, The Kinks
- 6 WATCHA GONNA DO ABOUT IT, The Small Faces
- 7 TWISTIN' THE NIGHT AWAY, Sam Cooke
- 8 IN THE CITY, The Jam
- 9 RAMONES LEAVE HOME, The Ramones
- 10 SUBTERRANEAN HOMESICK BLUES, Bob Dylan

Star Breakers

- THE FACES EP, The Faces Riva
- DREAMIN', Liverpool Express Warner Bros
- WE'LL GATHER LILACS, Simon May Pye
- GOOD OLD FASHIONED LOVERBOY, Queen EMI
- WRITTEN ON THE WIND, Roger Daltrey Chrysalis
- BE GOOD TO YOURSELF, Frankie Miller GTO
- I CAN PROVE IT, Tony Escribano RCA Victor
- SNEAKING SUSPICION, Dr. Feelgood United Artist
- THE PRIDE, Isley Bros Epic

US ALBUMS



- 1 1 RUMOURS, Fleetwood Mac Warner Bros
- 2 2 HOTEL CALIFORNIA, Eagles Asylum
- 3 3 MARVIN GAYE LIVE AT THE LONDON PALLADIUM, Tamla
- 4 4 ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK, United Artists
- 5 13 THE BEATLES AT THE HOLLYWOOD BOWL Capitol
- 6 6 GO FOR YOUR GUNS, Isley Brothers T-Neck
- 7 9 COMMODORES Motown
- 8 5 SONGS IN THE KEY OF LIFE, Stevie Wonder Tamla
- 9 7 BOSTON Epic
- 10 — LIVE, Barry Manilow Arista
- 11 14 ENDLESS FLIGHT, Leo Sayer Warner Bros
- 12 12 WORKS VOLUME 1, Emerson, Lake & Palmer Atlantic
- 13 10 A STAR IS BORN, Barbra Streisand & Kris Kristofferson Columbia
- 14 11 A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section Polydor
- 15 16 SILK DEGREES, Boz Scaggs Columbia
- 16 17 NIGHT MOVES, Bob Seger & The Silver Bullet Band Capitol
- 17 19 TEDDY PENDERGRASS Philadelphia International
- 18 20 COME IN FROM THE RAIN, Captain & Tennille A&M
- 19 26 FOREIGNER Atlantic
- 20 — BOOK OF DREAMS, Steve Miller Band Capitol
- 21 23 EVEN IN THE QUIETEST MOMENTS, Supertramp A&M
- 22 22 SOUTHERN NIGHTS, Glen Campbell Capitol
- 23 25 CAROLINA DREAMS, Marshall Tucker Band Capricorn
- 24 24 K. C. & THE SUNSHINE BAND Part 3 TK
- 25 27 SWEET FORGIVENESS, Bonnie Raitt Warner Bros
- 26 8 SONGS FROM THE WOOD, Jethro Tull Chrysalis
- 27 — RIGHT ON TIME, Brothers Johnson A&M
- 28 29 LEFTOVERTURE, Kansas Krisner
- 29 35 A REAL MOTHER FOR YA, Johnny Guitar Watson DJM
- 30 30 HEAVY WEATHER, Weather Report Columbia
- 31 32 DICKEY BETTS & GREAT SOUTHERN Arista
- 32 — IZITSO, Cat Stevens A&M
- 33 15 UNPREDICTABLE, Natalie Cole Capitol
- 34 18 ANYWAY YOU LIKE IT, Thelma Houston Tamla
- 35 21 BIGGER THAN BOTH OF US, Daryl Hall & John Oates RCA
- 36 39 CHANGES IN LATITUDES — CHANGES IN ATTITUDES, Jimmy Buffett ABC
- 37 40 CONQUISTADOR, Maynard Ferguson Columbia
- 38 — OL' WAYLON, Waylon Jennings RCA
- 39 — LET IT FLOW, Dave Mason Columbia
- 40 50 DECEPTIVE BENDS, 10cc Mercury
- 41 41 UNMISTAKABLY LOU, Lou Rawls Philadelphia Int
- 42 — TIME LOVES A HERO, Little Feat Warner Bros
- 43 34 A NEW WORLD RECORD, Electric Light Orchestra United Artists / RCA
- 44 46 WELCOME TO MY WORLD, Elvis Presley Jet
- 45 48 ANIMALS, Pink Floyd Columbia
- 46 42 IN FLIGHT, George Benson Warner Bros
- 47 33 ANH — THE NAME IS BOOTSY, Bootsy's Rubber Band Warner Bros
- 48 31 THIS ONE'S FOR YOU, Barry Manilow Arista
- 49 — GOLD PLATED, Climax Blues Band Sire
- 50 — YEAR OF THE CAT, AJ Stewart Janus

Record Mirror

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MISS TWIGGY FINDS HER KERMIT

DON'T YA just love this sunny weather? Summer's come, and not a minute too soon. Time to remove your clothes and enjoy the radiant sunshine and its associated pleasures. But don't do it in the park or you might get arrested.

And with the onset of the heatwave, I have pleasure in bringing you the usual collection of snippets, exclusive stories and revelations.

Stand by, my dears, for a big name showbiz marriage I have it on excellent authority that Miss Twiggy will be shortly tying the knot with husky mancake Michael Whitney. The event will take place within a month and it's all being kept very hush hush. Watch this space for further details.

Talking of sun, sand, sex and sea, (pass the Ambre Solaire my dear), I hear that Capitol Records in Hollywood are releasing another

album of whale sounds. Yes my sweets, the sound of WHALES — charging a boat, snoring, breathing deeply and making mating calls — all recorded by one Dr Roger Payne and his good lady wife in the ocean off Argentina and Bermuda. Proceeds from the LP 'Deep Voices' (EST 11598) go to the Whale Fund of the New York Zoological Society. Whale meet again! Cod only knows what they'll think up next. Oops, I nearly fell off my perch.

Hot news from estate agents, Swindle, Prophet and Runne. Clifford T Ward has taken possession of a 12th Century house in Herefordshire, not too far from the Welsh border. The house boasts nine bedrooms (plenty of room for house guests, hint hint), four bathrooms (I'm all for clean living), library, dining room, lounges, studies, servants' quarters, kitchens and even a laundry. The grounds include a tennis court, apple and plum orchards and stables. Where's my invitation.



Clifford, you handsome thing?

Sequel to **Roots**, the never ending stories about female coiffure... Having caught a glimpse of Ms Debbie Harry of New York band **Blondie**, I have to report that **Britt Ekland** just cannot compete...

Reports reach me from **Bristol**, concerning a concert given there by my old friend **Alan Stivell**. Some way through his set, playing the pipes for all he was worth, young Alan wended his way among the audience, who **Pled Piper** style, followed him dancing into the streets where the frivolity continued until the **Boys in Blue** broke up the party. Nice one Alan.

More than a few punks were in attendance at **London's Music Machine** t'other night. Mr Bolan very much in evidence. And a male colleague, on paying a visit to the little boys room, was more than a little surprised to see young **Dave Vanian**, face covered in blood, leaning over a basin. Who was responsible for the manly sports department was not clear.

Ligging news: Crowded reception for **Blondie** at **Notting Hill Gate's** Geal's fish and chip shop. **Dolly** parton hiding her biggest assets beneath a black trouser suit and golden shawl at the **Inn On The Park**... backstage after **Dennis Waterman's** **London Sound Circus** gig, **Billy Connolly**, **Robert Powell** and **Robin Askwith**... **Rod Stewart** spotted in **South Moulton Street**, **Mayfair** and few recognised the spiky-haired cult figure who had



BARBI BENTON... that well known doll

flown over to have his aforementioned locks seen to — no, he didn't purchase peroxide for his old lady.

Press releases that make you curious, this time from **UK Records**. The release reads: 'Elton John and Kiki Dee did it... Frank and Nancy Sinatra did it... Can we look forward to another **Pearl Carr** and **Teddy Johnson** in the form of **Jonathan King** and girlfriend **Janet Atkinson**.' Heaven forbid.

Plug of the week (cheques should be crossed and made payable to **Swiss Bank** account no 69)... En route from **Sweden**, **Kevin Bourke** of the **Bothy Band** stopped off in **London** to see his parents, but found himself short in the green ones department.

He went to his local bank, but couldn't get any cash 'cos he had no identification with him. So he nipped up to the **Polydor** offices, got a copy of the **Bothy Band's** second album — which has a shot of

the band thereon — and used this as identification to persuade the bank manager to hand over the folding matter.

American news... Strong rumour that **Stones** will play midsummer gig in **New York** — all depends on the outcome of a certain court case... **Bay City Rollers** yapping on about **British** music press not taking them seriously.

Are **Capital Radio** getting worried about the limitations of their playlist? If not, they should be. It's getting as bad as **Radio One's**.

While on the subject of **Capital**, I hear that, on a recent phone-in, a girl called up **Olivia Newton John** to ask when **Olivia** was going to marry **Cliff Richard**. Stop sniggering at the back.

Oh, if you're reading this **Frankie Miller**, where's my T-shirt? See y'all soon. **Toodleooooooooooooo**... — flnitto — that means 'ends' in Spanish.

Product: Price £150



FASHION SHOW: Simon and Jordan model the ultimate in high punk fashion. And since when could any honest to goodness new waver afford £150 (hers) or even £100 (His).



John Miles

very simply, the 1977 discosensation!!

Slow Down

F 13709

Give it a listen we think you'll agree!



Another Elton/Kiki single

ELTON JOHN and Kiki Dee are to appear on a single together again - but on different sides.

Out on June 3 the record consists of Elton John's 'Bite Your Lips' and Kiki's 'Chicago', neither of which have been released as singles in this country.

'Bite Your Lips' is remixed off 'Blue Moves' by New York disco producer Tom Moulton.

20,000 copies of the single are being marketed as 12-inch discs for 99p under the catalogue number RU1. The 7 inch single will retail at standard price.



ELTON AND KIKI: on different sides

LONDON'S ROXY club in Neal Street back to all new wave policy following sharp fall in attendances of late.

The **Heartbreakers** play Leeds Poly, June 3 and London Royal College of Art on the 10th.

Radio Caroline back on 24 hours service with non-stop music between midnight and 6 am.

Paul Brett featuring music from his new 'Earth Birth' album at LSE gig on Saturday.

Ex-Argent lead guitarist **John Grimaldi** has formed new band called **Cheap Flights**.

The British **Elvis Presley** fan club to be filmed by CBS TV on their forthcoming US visit to see The King.

Two members of the **Fruit Eating Bears**, Kenny Mundy and Rick Dean

NEWS IN BRIEF

have left, bringing in drummer Chris Crash, while guitarist Joey Crozier takes over vocals.

Full details of the 'Flashback '87' free radio conference in August can be obtained from 'Flashback '87', PO Box 400, Kings Langley, Herts.

The **Chieftains'** new album 'Chieftains Live' released June 15.

The **Police** play London Marquee May 25 and Putney Railway Hotel 31.



BAD COMPANY: at Earls Court

COMPANY HO!

BAD COMPANY return to Britain for their first concert for 18 months with one appearance at Earls Court on July 2.

They will be supported by Racing Cars and new Swan Song signing

Metropolis.

Tickets are £3.50, £2.50 and £1.50 and applications are being accepted by post now - the booking office opens on June 4. They are also available from Virgin and usual agencies.

Cheques and postal orders should be made payable to 'Earls Court Olympia (Bad Company) Ltd', and addressed to Bad Company, Earls Court Box Office, Warwick Road, London, SW5. Telephone 01-401 6428.

Stranglers do it again

THE STRANGLERS have had problems with their current major UK tour.

Their first night gig at Coventry last Thursday was blown out after guitarist Hugh Cornwell suffered flu - now rescheduled for June 6.

The Blackpool Imperial Hotel date for June 18 has been cancelled due to a booking mix-up, and the following

night at Blackburn King George's Hall due to council objections.

They even ran into problems in their hometown of Guildford when the council put a temporary ban on new wave music concerts after the recent Clash tour, but two days later the concert was back on, on the grounds that they were a popular local band.

NEW VIC BANS 'PUNK' VIBRATORS

THE VIBRATORS, who support Ian Hunter's Overnight Angels on their British tour, have been banned from one of the tour venues, London New Victoria, because the management alleged they are 'punk'. Now the tour date has been changed. Promoter Mel Bush

said: "The Vibrators are not a punk band. What is wrong is that they banned us without seeing us."

The gig will now be held at Hammersmith Odeon on the same date, June 12.



VIBRATORS: date changed with Ian Hunter

The **Cortinas'** first single 'Facist Dictator' released on Step Forward records on June 3, they play the Marquee on June 18.

Michael Lee Smith, lead singer of US rock band Starz, will be at Brands Hatch on Sunday to see the bands' sponsored Formula Three car.

Joan Baez new album 'Manzanita' out on July 1.

Dates for **Moon** include Burton 76 Club May 27, Coventry College of Education 28, London Music Machine June 3, Nashville 4.

Helen Reddy's album 'Ear Candy', produced by Kim Fowley, out on June 6.

Glen Campbell's follow-up to 'Southern Nights' is 'Sunflower', a Neil Diamond song, released on Friday.

SUPREMES DO T' CLUBS

THE SUPREMES are to play British club dates in addition to their London Theatre Royal date on June 12.

This week they play Batley Variety Club until May 28, Leicester Baileys May 30 - June 4, Watford Baileys 5-11.

Elvis to play the West End

ELVIS PRESLEY impersonator Rupert makes his London West End debut with 'A Tribute To Elvis' at the Sounds Circus on June 3 at 9.30 pm.

Sutherlands go without

THE SUTHERLAND Brothers are to continue without a new guitarist until they tour again in September, and will use guest musicians on their next album.

They are to record the album at Abbey Road studios with Shadow Bruce Welch producing.

Burlesque ball

BURLESQUE are to add a London date to their current UK tour at Sounds Circus June 9.

Another addition is Bishops Stortford Hockereil College June 10, while Torquay Gatsbys May 25 has now been cancelled.

They were in the recording studios this week with producer Muff Winwood working on a single tentatively titled 'Rochdale'.

Harding, U Boat - London charity gigs

MIKE HARDING is to appear in a charity concert in aid of the Music Therapy charity at London Victoria Palace on June 12. Tickets are available now priced £2, £1.50 and £1.

Another London charity performance is at Dingwalls club on July 24 featuring U-Boat, in aid of the Narconon drug rehabilitation centre.

Stop the cosmos

A HIGH COURT judge has put a ban on Tomita's version of Holst's 'The

Planets' suite album currently in the LP charts.

RCA Records have been barred from manufacturing or selling 'Tomita Planets' in the UK, after objections from Holst's daughter Imogen.

Miss Holst, managing director of G&I Holst Ltd, told the court she felt Tomita's version "Mutilated and vulgarised" her father's work.

The ban is operative until a trial of copyright is brought by G&I Holst, the company which holds the copyright to Gustav Holst's entire works. Holst died in 1934.

Brixton goes to Cannes

'BLACK JOY', the British-made film about an immigrant arriving in Brixton, has been entered as the British entrant for the Cannes Film Festival.

Directed by Anthony Simmons the film includes music by artists including the Real Thing and opens in London shortly.

Black Oak find the answer

BLACK OAK Arkansas have signed to Southern States' label Capricorn Records and have their first album out on it this summer, titled 'Eureka'.

The band have made 14 albums in the USA for Atco and MCA Records.

New move by Mebo

THE MEBO II has brought a second short wave transmitter into use on its test transmissions from Libya, currently being picked up with a strong signal in Britain.

Over the weekend the station, now called LJB, has been broadcasting simultaneously on 6205 KHz and 9810 KHz, though the latter frequency has been getting interference from Radio Moscow, so it may be adjusted to a new wavelength.

WE'RE ON THE MOVE

From Monday 30th May the Advertising Department of RECORD MIRROR will be located at 40 Long Acre, London, WC2. The new phone number will be 01-836 1522

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GENESIS E.P.

Get out your sleeping bags

THE FESTIVALS ARE COMING

BOTH ELP and Led Zeppelin look set to perform major concerts in Britain in August / September.

It is understood that four dates are being arranged for ELP in September, including a possible Scottish venue, but suitable sites have to be found for the show since they use an orchestra, choir and special stage, and uncertain weather conditions make it unlikely for outdoor events. Their American tour ends in Montreal on August 24.

Zeppelin will be making their first UK appearance for two years, but again no date or venue has been confirmed, and the group's management are uncertain about the prospect of presenting the band at an outdoor festival.

Names mentioned for this year's Reading Festival in August include Aerosmith and Thin

Lizzy, though both are unconfirmed. Aerosmith definitely hope to return to Europe for concerts this summer.

Gallagher and Lyle are to headline a three day festival the July Wakes Music Festival from July 15-17.

Also on the bill are Barbara Dickson, Fairport Convention, Richard and Linda Thompson, Gordon Giltrap, Country Joe McDonald, Five Hand Reel, Gryphon, Hedgehog Pie, Spriguns and many more. To be confirmed is Leo Kottke - DJ is Jerry Floyd.

The three day event is held at the Park Hall Leisure Centre, Charnock Richard near Chorley, Lancs, and tickets for the weekend cost £5.50, if these do not sell out day tickets will become available. For weekend tickets, send cheques or postal orders payable to National Jazz Festival Ltd., to National Jazz Festival Ltd., PO Box 48Q, London W1 4SQ.

No Parker — just a Rumour

THE RUMOUR — without Graham Parker — are to release their own album and do selective dates.

Their album 'Max' is due for release in early July. Dates are Hatfield Poly, May 25, Birmingham Barbarellas, 26, London Nashville, 27/28.

For the tour they will be augmented by Ace's keyboard player Paul Carcock, Dick Hanson on trumpet, and John Earle on sax.

MOTORS IN GEAR

THE MOTORS have signed with Virgin Records and are presently recording their first single for the label.

They were formed by two ex-members of Ducks Deluxe, Andy McMasters and Nick Garvey.

The Motors have been confirmed as special guests on the Heavy Metal Kids tour which opens in Glasgow on June 6.



MOTORS

After the tour they will work on their first album for September release.



pictures by Alan Messer

Clapton's Jubilee Whistle Test

ERIC CLAPTON is to appear in a special Jubilee day edition of the Old Grey Whistle Test.

Recorded at BBC's Shepherds Bush theatre, the in concert performance will be the last in the present series. Clapton appears with his band, featuring Yvonne Elliman. The show goes out on BBC 2 at 8.30 on June 7

• Pictured above. Left of Eric, Yvonne Elliman, right Marci Levi



No Eric, you strum with the thumb

...And more Jubilee — Jam do it free OUT OF CLASH TOUR

THE JAM have pulled out of the Clash 'White Riot' tour. Clash's manager Bernard Rhodes said last week that they had originally wanted to have unknown groups on the tour, and that Jam no longer seemed interested in the project, so there was no point in them continuing.

But The Jam have now offered to play three London Jubilee festivals next month, offering their services for free.

The first is at Chelsea football ground on June 12 (tickets £1 per family), then Tower Hamlets Poplar Civic Theatre, June 18 (tickets 60p), and

Battersea Town Hall on 27th (tickets 75p).

Guitarist Paul Weller said: "We are very patriotic people. We also believe strongly in the Queen, without whom this country would mean nothing in the eyes of the world."

"Also we want to be

involved in the Jubilee because we want to play for the kids."

Changes to Jam's own tour are June 8, Twickenham Winning Post instead of Yarmouth, and add Malvern Winter Gardens, June 25, Middleton Town Hall, July 2.

Four more from Demis

FOLLOWING THE success of his 'Phenomenon' EP, Phonogram are issuing another four track release by Demis Roussos on May 27 comprising: 'Kyrila', 'I'm Gonna Fall In Love', 'I Dig You' and 'Sister Emilene'.

TOURS...TOURS.

GEORGE HATCHER BAND: Birmingham Barbarellas May 27/28 (broadcast simultaneously on BRMB Radio), London Marquee June 2, Plymouth Woods Centre 6, Cardiff Top Rank 7, Scarborough Penthouse Club 16, Cleethorpes Winter Gardens 16, West Runton Pavilion 17, Nottingham Boat Club 18, Stoke George Hotel 22, Loughborough Town Hall 23, Birmingham University 24, Cheltenham Town Hall 25, London Marquee 27, Birkenhead Digbys 30, London Bedford College July 1, Redcar Coatham Bowl 4, Stafford Top of the World 4, Yeovil Johnson Hall 7, Manchester Electric Circus 8.
Their second LP 'Talkin' Turkey' is released June 17.

HAWKWIND: Birmingham Town Hall, June 3, Preston Guildhall 6, Bradford St Georges Hall 7, Stoke Victoria Hall 8, London Music Machine 10/11, Slough Fulcrum Centre 15, Bridlington Spa Royal Hotel 17, Hastings Pier Pavilion 18, Dunstable Queensway Civic Hall 19.
More dates to be added, new LP 'Quark, Strangeness and Charm' out June 17.

ROUGH DIAMOND: Birmingham University May 27, Manchester Electric Circus 28, Plymouth Woods Centre 30, Penzance Winter Garden 31.

SQUEEZE: London Music Machine, May 24. Hope and Anchor 26, Dingwalls 28, Brecknock 30.

CHELSEA: Ely Constitutional Hall, May 27, Twickenham Winning Post, June 1, Liverpool Eric's 3, London Marquee 4, Plymouth Woods Centre 6, London Dingwalls 14.

WARREN HARRY: London College of Printing May 27, Fulham Golden Lion June 8, Bath College of Education 11, Bristol Granary 16, North Stafford Poly 17, Digby Stewart College, Roehampton 18, London Music Machine 21, Golden Lion 23, Peterborough Grenadier Club 24, Sheffield University 25.

THE MODELS: Harrow Leisure Centre 27, High Wycombe Nags Head 28, London Royal College of Art June 10, Marquee 20.

SHEER ELEGANCE: Sheffield Flesta Club June 1-4, Birkenhead Hamilton Club 8/10/11, Skegness Sands Showbar 12, Halifax Palladium 13-18.

JIMMY HELMS: Bolton Nevada Ballroom June 4, Basildon Raechel's Club 9, Cambridge Downing College 13, Egham Shoreditch College 17, Bristol Top Cat 18.

THE DARTS: London 100 Club June 28, Bristol Granary July 9.

THE ELECTRIC CHAIRS: London Marquee May 25, London Royal College of Art, June 3, Brighton Poly 4, Wolverhampton Civic Hall 17.

CAROL GRIMES AND THE LONDON BOOGIE BAND: London Music Machine May 27, Dingwalls 28, Golden Lion 29.

JAMES AND BOBBY PURIFY: Leicester Baileys May 25-28, Barnsley Montgomery Hall 30, Plymouth Castaways June 1, Derby Baileys June 2-5.

90 INCLUSIVE: Hammersmith Red Cow May 25, London Dingwalls June 20, Huddersfield Poly July 1.

AMERICAN TRAIN: Doncaster Outlook May 30, Sunderland Boilermaker's Club June 1, Middlesbrough Rock Garden 3, Ashington Central Cinema 4, Canning Town Bridge House 5, Hastings Pier Pavilion 6, Reading Target Club 7, London Fulham Greyhound 8, Bolsover Bluebell Club 9, Leeds Fforde Green Hotel 10, Hounslow Sneakies 12, Liverpool Moonstone 16, Sunderland Mecca 17, Chester Quaintways 20, Birkenhead Mr Digby's 23, Scunthorpe Priory Hotel 25, Barrow

ZAINE GRIFF: North East London Poly May 26, Marquee 29, Kensington Centre June 4, North East London Poly 9, Bristol Holiday Inn 17, Bristol Granary 18, North East London Poly 23.

999: London Hope and Anchor 20 and 27 cancelled, latter replaced by Rock Garden date, plus Roxy June 4, Reddith Traceys June 11.

THE ONLY ONES: London Rochester Castle June 2, Birmingham Manor Hotel 3, Gwent Ariel Street Society 4, Gwent Newbridge Club 5, Tonypandy Ex-services Club 6, Bristol Chutes 8, Manchester The Oaks 9, Peterborough Grenadier 10, High Wycombe Nags Head 13, London Music Machine 14, London Rock Garden 16, London Speakeasy 18, Brighton The Buccaneer 22.

Spot The Pigeon

Produced by David Hentschel and Genesis

Match Of The Day
Pigeons
Inside And Out

THE NEW SINGLE BY THE REBEL CONTROL

and LONDON'S BURNING - LIVE

CBS 5293

The Clash

Jim Evans goes to crack a hard nut but finds . . .

REBEL SUZI'S SOFT CENTRE

SUZI QUATRO has written a book, the story of her first 27 years, her experiences, her struggles, her rise to stardom, her rebellious nature: the definitive tale of a rock 'n' roll woman. Here, Suzi gives the whys and wherefores behind her putting pen to paper:

"By the time I was 16 I'd done that much I wanted to put it all in a book. Then finally, two years ago, I decided now was the time.

"It goes from the day I was born to the present day. Throughout I've tried to show a character being made, the development of the character. Why? Let the reader say why. I've had so many emotional experiences, more so than most people.

"I was a rebel from the start. My parents wouldn't let me out. I was ready to experience life and everything it had to offer. But I wasn't allowed out on dates or to parties.

"But when I started the band, I was 14 then, I was able to get out at weekends to play gigs. And you can't play hooky easily in America. You had to have a signed chit. They used to look at the signatures under a microscope. My sister Paddy used to forge them, but I never had enough guts.

"Most stories of girls in rock that I've read or seen have been shit — with a capital 'S'. I got so mad watching Rock Follies the other night I almost kicked the television in. They've got a nerve, copying my clothes and everything and then telling such a stupid story. Just wait for my book.

"That TV programme just doesn't show it the way it is. I'd really like to do a TV series playing myself. I'd like to act too — play gangster parts in films, perhaps a female Wyatt Earp. That would help me get rid of my aggression. Rock 'n' roll gets rid of my aggression now. I've still got a lot to do, I'm only 27.

"I won't do, and haven't done, anything that goes against my moral code. Try everything and anything, but don't lose your self-respect. Like I would never take my clothes off for the camera, not for £1 million. We've all got a pair of tits. My job's making music, not stripping. People must judge for themselves. I have never tried to force my ideas on others. When I'm on stage, I'm up there to entertain and I'll flip over backwards if I have to.

"I love being small. I can shout my mouth off and then come on with the little girl act. But I've always put my money



SUZI QUATRO: feels funny in a skirt

where my mouth is. "When I'm talking with other girls, they just want to sit and listen to hear what it's like being a woman in rock. I've tried to put this in writing. The story is of the struggle I've had. But not the sexual struggle, that's part of life. My musical struggle. But I was lucky enough — when I made it, had a hit record, people

'My job's making music — not stripping'

thought I was sexy. You learn everything about sex in the playground. Anything after that is just confirmation.

"Sure, I've got regrets. I've just been reading through some of the earlier stuff and there are things that come out sad, but didn't seem sad when I wrote them down. And I thought my mother and father would come out in a bad light, because I always was the black sheep of the family. But what I've written isn't nasty and shows a different side to the relationship — deep down we had an understanding.

"The high points of my life? Career-wise, it had to be my first hit and then when it went to Number One two weeks later. In my personal life it was

meeting Len. He's the stabiliser in my life — he allows me to be crazy.

"I've never been able to sit down and do nothing. If I'm ill, I refuse to stay in bed — I tried it the other day and had to get up after two hours. I've got to keep moving, keep playing. We played in East Germany recently and it was fantastic meeting the people, they don't see many acts there. But I looked over the Berlin Wall and just had to forget about it.

"Sure, I've got political ideals, but I don't talk about them — except when I'm getting drunk in the pub. No, politics don't come into the book — you wouldn't want to know Richard Nixon's opinions

on rock 'n' roll, would you?

"Money? As long as I've had enough to buy my guitars and my wine I've been happy. On the wine front, I've graduated from the vino to the good stuff. D'you remember when you could go out and get pissed for £1?

"You must be able to laugh. Entertainment is what it's all about — my whole life has been entertaining.

"I've always been a rebel. I gave my mother a very hard time. I was a breech baby — determined to come out feet first. That says a lot about life, doesn't it? And most British rock singers are going to the States while I came over here from the States to live — you could call me a rebel to the end.

"When I was young, I always wanted to be one of the boys for some crazy reason. I only had one girlfriend. And I'd always rather play with soldiers than with dolls. Talk to people and get to know them instead of discussing things like the latest hairstyle. I mean, you're either a feminine little kid or you're a tomboy little kid. I was always climbing trees with the local boys. I always found it more invigorating to run around the block than to sit.

"You always find that small people are the loudest and most aggressive.

"People always ask about my tattoos. I had the star on my wrist because I wanted to be a star. But the tulip on my shoulder — that was to make it look prettier, because I don't like my shoulders. My mother always told me when I was little, when we bought clothes for school, she'd say to the sales lady, 'Now she's small, but she needs a big size in the shoulders because she's broad.' Silly isn't

it? No, I haven't got a tattoo THERE — I asked the tattooist about the possibility, but he said it would hurt too much.

"I don't own a single dress or skirt. I feel funny in them and I don't like having to worry about which way my legs are crossed.

"People used to think I was crazy to want to get up on a stage so bad. But you know when you stay up all night and the next day, when you're supposed to be tired, you get an extra bounce of energy. That's what my whole life is like. When I'm running on adrenalin I'm high I don't need booze. I don't need drugs. It's better than any of them. I like working

'You learn everything about sex in the playground'

hard. That's my buzz on life.

"Sure, I was a punk rocker when I started. I was never into the flower thing.

"The more horny I get, the more it makes me want to play my ass off. I think it's probably because I play bass which is a very sexy instrument in itself — you hold it and you feel it in the guts.

"I only ever knew I had to be famous. But how I was going to do it or what I was going to do — why, you just keep on doing it.

"Why, why, let the readers say why . . .

Suzi's just cut a new single. Suzi's off to tour in Japan — why? Because they love her.



THREE IN A ROW!

Nice 'N' Slow and Flip
Two big chart singles from

JESSE GREEN

and now his new disco smash hit

COME WITH ME

EMI 2615



I HAVE a dream. I'm making thousands of pounds, doing a job I like.

My bank balance is piling up faster than I can count (which isn't difficult). I have a holiday booked to Bermuda. I've had to have my phone number made ex-directory to stop the sycophants pestering me. Hundreds of young fans are throwing their handsome young bodies at me.

I have a dream. People hang onto my every word. Limousines come to meet me at airports so I don't have to cart my own luggage around. People copy my fashions, even though I do look like a berk.

I have a dream. Because I'm so famous and popular all over the world, I can't get out of the hotel bedroom to go and lie in the sun. People come round to my house and steal bits of the lawn. People get hurt throwing themselves at me when I'm onstage playing music that no-one can hear anyway. I decide to walk out on all this fame and throw up the chance to have unlimited money.

Hey, wait a minute. This wasn't my dream. How come it turned out like this? To find the answer to the dream - turned nightmare, you have to look no further than Alan Longmuir, one of the few people to actually walk out of the Bay City Rollers under his own steam. He aged overnight, quite pleasantly, and in my opinion has come out with more credibility than might be expected.

Courage

It must take a fair bit of moral courage to walk out on the chance to make an incredible amount of money, even accounting for the fact that touring doesn't always make you rich.

It's been over a year since Alan left the band and in that time he's been fixing up his farmhouse in Perthshire. He's also had time to reflect on the consequences of his action. Any regrets?

"Yes, I suppose I did have regrets," he admitted. "When people came up to me and told me I must have been mad to leave. But they didn't understand. I don't know what happened with Ian Mitchell, but with Pat (McGlynn), he came into something that was bigger than he'd thought. He never realised the work behind the scenes.

"Sometimes when I'm watching the boys on Top Of The Pops and I think I could have been there, having a few laughs. Maybe I could go back and get my old job back now," he laughed.

"But then I think about the hard times that counteracted the good ones. I decided to leave after the tour. Tam would tell us we had three weeks off and I'd think, great! I'd get ready to go up to my farmhouse and fix it up, then the three weeks would be cut to two, then an interview would come up and it would be one, then two days. I

Out of the dream machine

Alan Longmuir has been off the Bay City Rollers roundabout for a year. Now he's back with a new single. ROLALIND RUSSELL asks him if he's prepared for the madness again.



ALAN LONGMUIR: "I'll do it the way I want"

just had time to wash my clothes and come back again.

"Then on tour we had to be locked up in hotel rooms. It wasn't really Tam's fault. We couldn't walk downstairs to buy anything, fans would wreck the hotels. We got fed up watching television all the time and soon got bored with the movies they brought in for us to see. I thought I was becoming a zombie. That was the price of fame."

Earring

Alan smiled at his own alchemy. Now, a year older and looking much better in normal clothes (and a dainty earring in one ear) he's recorded his first solo single which will be out on June 3. It's a Russ Ballard song called "I'm Confessing" and the flip is a self penned Longmuir number.

He'll still be managed by Tam, but he says he's going to please himself about important issues - like how much free time he has. He's nervous about starting out again alone - in fact he seems a bit twitchy about doing the interview on his own.

"That's a natural thing," he said. "But I've had plenty of encouragement from Tam and from the musicians I worked with in the studio. I was getting restless. I've had my year off and enjoyed myself, but it's like a disease you know.

Once you've been making records, you have to go back to it. I missed the scene, the laughs."

But suppose people find it hard to accept him as a solo artist. Suppose they always think of him as an ex-Roller?

"I think it'll help me more than hinder me. I was with the Rollers for so long, they started me up. If I hadn't been a Roller, no-one would know who I was. I still see the rest of the band, Eric and Woody heard the new song on the demo. And I still have business interests abroad with them. Yes, you could say I left the Rollers rich."

Rich enough to become a tax exile? "I've been asked to live abroad, the Isle Of Man I think. But I'd rather stay in Scotland."

Alan lives on his farm with his father, who's recently retired.

"I'm a plumber by trade, so I've done it up myself. I've done one half of the house modern and the other half traditional, and I've just put in a sauna. Now I'm looking for a spiral staircase.

"Dad works the farm for me, because he's good with animals and gardens. He was in the undertaking business for 19 years. Mind you, he's on the booze. He says he's just going down to the pub for a pint and that's the whole afternoon gone.

"I own one horse and

look after 11 for other farmers. I have hens and pigs and I was thinking about getting sheep but that would be too much work for dad. I even got across to the Dublin horse fair. I've been riding since I was 14 years old. Maybe next year I'll go in for competitions. The only trouble is that when they know who you are, they wait to see you fall flat on your face in the mud.

"I've had a few falls. I was riding the horse down to the pub, bareback, once and was going about 30 miles an hour. The horse shied at a lorry and stopped dead. I went flying over the top of its head."

Becoming part of the local community is obviously an important part of living in the country for Alan. Being accepted is something else again.

"They accept me now I think," said Alan. "At first I felt whenever I walked into the pub they were all looking at me, but they weren't. Now they'll just say things like 'I saw your mates in the paper'. When I first went to the village I knew I was going to make the place my home, so I made an effort to fit in.

"In the last year I've started going out to places for meals, but I have to pick the right places. I've had people picking on me, trying to fight."

Knuckles

Alan rubbed the reddened bruises on his knuckles.

"I'm not a violent man by nature, but I'm going to stand and let someone take a swing at me.

"I got this when the last man said I was one of the Bay City Convicts. People are all right at home. I can go back once a month maybe and have a few drinks, their attitudes haven't changed."

So beneath this shy exterior, there's a harder man ready to take on anyone that might get ideas of thumping a pop singer. He might not be the star attraction he was with the Rollers, but he's still a source of interest to the female population. And he still gets them turning up at his home.

"I have a few regular girlfriends, but no-one steady. I'm only 28 years old and I've seen too many marriages break up to get involved myself yet. We have girls come to the door, but I don't let them in.

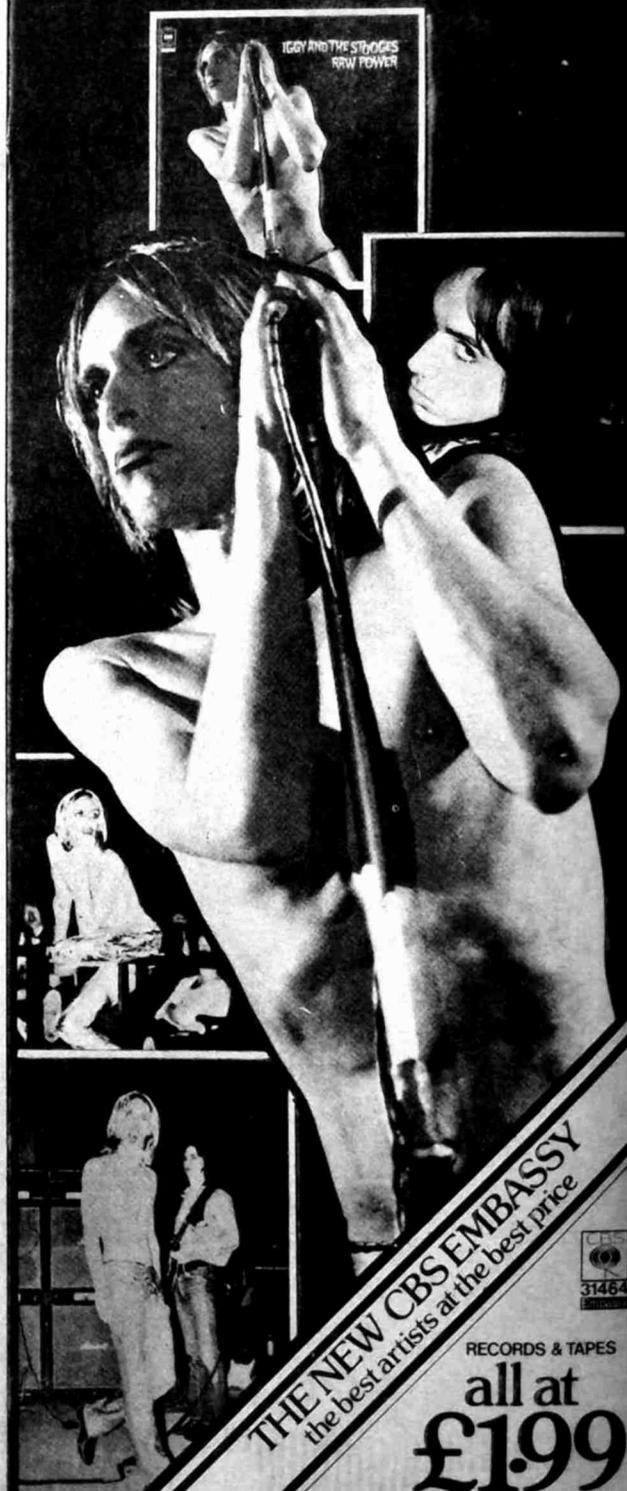
"One night four girls slept in my stables and in the morning they were freezing. My dad must have asked them in for a cup of tea, but I've had two watches stolen, so I never ask them in now."

And if the circus starts again with the new single, is he prepared to go through all the madness for a second time?

"I'll do it the way I want," he said. "Sometimes I wonder if I'll be able to do it. I'm thinking about an album. I have seven tracks done and I'll need another seven to choose from. This song on the B side of the single is the first I've written. I suppose it's been laziness on my part. I've got to give myself a kick up the bum."

RAW POWER

THE NEW ALBUM FROM IGGY AND THE STOOGES



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THE JACKSONS seem like a slightly strange choice for a Royal Variety Show. For a start, they haven't appeared in this country for four years. And second, of course, they're black boys on an otherwise whiter than white bill.

Still, here they are in Glasgow, and they're all lined up and ready to go. Normally, it seems, they work on CP Time (Coloured Persons) but today it's switched to Q Time. You can't keep Her Majesty hanging around!

The group are billed as 'America's Top Teenage Group', but today, that description doesn't quite fit. Three of them are respectable family men these days, and Jackie is expecting the latest Jackson to arrive at any time.

Screams

Jermaine is no longer with them, but there are still five of 'em. Randy, the youngest brother, is the new recruit.

The sisters, Jannette and Latoya join in when they're doing 'cabaret shows', but it seems their presence is merely tolerated — they certainly aren't full-fledged group members.

The boys have done the soundcheck for the show. The Queen has gone to see a football match, and so here we are on the 10th floor of the Albany Hotel. David

HELLO BROTHER

The Jacksons are here to see the Queen, Sheila Prophet catches them in Glasgow

Soul is somewhere on the same level — today, the screams from outside are all for him.

Pardon my ignorance, but after all these years, I still haven't sorted out which Jackson is which. (I could never quite work out the Osmonds either). It's Tito and Marlon that are the problem — the rest are easy. Jackie is the tallest and broadest, Michael has aged only a little, and is still small and slight with a slightly strained, high-pitched voice that explains how an 18 year old can still hit these high notes. Little Randy meanwhile, is the chattiest, least self-conscious of the bunch.

The story so far is that the group are no longer with Tamia Motown. They've moved to Epic, and now record in Philadelphia with Gamble and Huff.

They say the change wasn't too drastic: "The people there were very friendly. They made us feel right at home."

"Yeah, they let us sing free," adds Jackie.

When they moved, they left behind their brother Jermaine, who's now working as a solo artist. At the time, there were rumours of a deep rift within the family, but if there was any trouble, it seems to have been sorted out now.



THE JACKSONS arriving at London Airport

They talk happily about Jermaine's two kids, and his interest in horses: "He and Barry White are really into horse-riding," says Michael.

Barry goes horse-riding? You're joking. "He rides the strong-

est kind of horse you can get," giggles Randy. "Yeah, it's a camel," laughs Marlon.

In the States, it seems the boys are still as big as they ever were. They have their own TV show, and there's still hysteria whenever they appear live. Their latest album,

'The Jacksons' did very well in the US charts, as did the single, 'Enjoy Yourself'.

Over here, the album didn't show at all, and the single went no higher than the Top 40.

So why did you leave it so long before coming back, fellas?

"We were misled," says Michael. "We were told that our records weren't selling so well over here, and there wasn't enough interest in us."

"Also we were looking for a promoter — we wanted to find the right promoter."

Amazing

This time, they're only doing two dates — this one and a show in London. But if there's sufficient interest in them, they'll come back and do a full tour.

Sufficient interest? Well, let's see if they can still cut it.

The crowd in the £25 a throw seats at the Kings Theatre, sitting stiffly in their evening wear, are hardly soul fans. Scots country singer Sydney Devine and Ronnie Corbett are more their sort of act.

Still, the star of the first half is undoubtedly Dolly Parton, looking amazing in white trousers and floaty embroidered top. Shame she didn't wear

her pink catsuit though — that might even have outdone the Royal Gown, which is a sort of glittery turquoise.

Dolly has four numbers — 'Jolene', 'Bargain Store', 'I Am A Seaker' and 'Coat Of Many Colours', which is dedicated to 'my own mama, who would have been so-o proud to see me here tonight.'

The Jacksons' job is to open the second half. Someone along the line has mis-timed their entrance — they're onstage while most people are still finishing their choc-ices or shuffling back from the bar.

They have their own band with them (mostly composed of Jackson cousins) but they also seem to have picked up a totally unwanted orchestra from somewhere.

They break into 'Forever Came Today', and the old energy's still there, even if the sound isn't. It's not their fault — musically, shows like this are always well below standard. Michael's voice is more or less inaudible, so that their chances of generating any real excitement are dashed from the start.

But visually, they're amazing — Michael performs a twitching, twirling boogie across the stage and then back again.

The number that comes off best is the new single, 'Let Me Show You', which is a slowish ballad with smooth harmonies — much more what this show's about.

They finish with a medley of their early hits, but for me, it doesn't work too well. There's no turning back now.

Highspot

The Jacksons have a hard task ahead of them, rebuilding their reputation in this country almost from scratch — this time, with a whole host of other soul groups in competition.

Nevertheless, on this showing they are one of the musical highspots in an otherwise dreary bill. The only other act that's of interest in the second half is David Soul, and he has a definite off-night. Paralysed by nerves, dropping his guitar strap and rambling painfully between numbers, his spot is definitely best forgotten.

After the show, there's a reception for the Jacksons. They've been presented to the Queen, who apparently asked them if they'd flown in specially for the show.

"But the one who really talked to us was Prince Philip," says Jackie. "He seemed really interested, and asked lots of questions about us and our music."

Could there be a secret soul fanatic in the Palace...?

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on their new album*

DR. HOOK

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Interview:
BARRY
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The Jam— music for today

WORKING CLASS heroes with Union J-J-Jack tenacity. The J-J-Jam.

"The Jam are about rock 'n roll." Paul Weller, 18, singer, guitarist.

"The Jam create today's music for today's kids," Bruce Foxton, 21, bassist, singer.

"The Jam are just a band you shouldn't miss out on. I often wish I was in the audience so I could watch us," Rick Buckler, 21, drummer.

They're all from a council house Surrey with the fringe on top. Upraising an inconclusive gesture purporting to represent the best our dear nation could offer.

Occasionally such indoctrination does not have the desired effect and The Jam was formed. Working men's clubs, social gatherings, youth clubs, WHAMMO! big record company, hit single, hit album, stars.

Old story. Yes. Fact is, the book hasn't been opened for over 10 years. It's been gathering dust on a woodworm shelf in a webbed room at the back of a house somewhere. Then like a go-ahead council, 1977 comes along and pulls the whole thing down.

It's a ready steady go after noon.

Wet, cold Monday in Carnaby Street. Bruce tries on his newly made union jack-et, laughs and turns milky. "Maybe it wasn't such a good idea after all," he

The Jam are just a band you shouldn't miss out on. I often wish I was in the audience so I could watch us'

says thinking of five - minute - away tourist gazes.

The three walk out of the tailor shop along a narrow alleyway and fall in beneath a 'Carnaby Street Welcomes The World' sign. Their white strides hanging immaculately above wrinkled-picked feet. Photo session number one begins.

"Are they a punk rock group?" asks a policeman as they pose. "Well, how long you gonna be? This is a busy street you know. Make it quick."

Before the singing sixties Carnaby Street was just another West End grimeroad. It's only claim to fame - a night club with the laughable name 'The Blue Lagoon'. Max Bygraves and Tommy Cooper both got their breaks there.

J - j - just like that the session ends. Into cabs and on to The Mall. More photos. Next stop Westminster Bridge. 'My Generation' stance beneath Big Ben. Home James.

The weekend ends here.

Change of clothes, though not sentiments, a quick freshen up, couple of drinks and we're in to the...

Pictures:
ELAINE
BRYANT



PAUL WELLER

that's dished up is a lot of mindless crap. Now we're getting a natural revolution. It's like going against what your mum and dad say, like at school with all its set rules. I'd just like to break down all that. Make your own rules. And it's just the same with music."

Bruce and Rick sit apart from Paul. Bruce of the perpetual smile, Rick of the thinking face.

"It's a case of every generation having its own cult and refusing what's gone before," says Paul. "Right" adds Rick. "It's all been underground and Led Zeppelin up until now."

Paul: "Kids should make their mark on this generation otherwise it's going to be too late. Youth was real important in the fifties and sixties but now it ain't. Maybe the kids have seen all the cults which have come to nothing and ain't bothered."

Rick: "There are so many different people around now, the leftovers from all the previous cults. But it's a good thing to be what you want to be."

Paul: "Everything goes in cycles. The present set - up won't go on forever. It's like I can't imagine how anyone can go on stage at the age of 32 and sing 'My Generation' and still be a force. The sixties were so potent and when they passed it left such a void. Everyone has been out of breath for a long time."

Three schoolboys in Woking. Dinner time music sessions. Four hour stints at local clubs during their 'Blue Moon' period. "We're more musically mature than most of the other bands around now. We don't abide by their stupid little set punk rules," says Paul.

"We don't all sit around and think of what we are going to rebel against next," says Bruce.

For the Rickenbacker kids reality's so hard. But that ain't gonna stop them clearing up. The single 'In The City' is getting chart action and an album of the same name released last week is already at Number 43 and pushing a lot of copies.

They've been supporting The Clash on a nationwide tour and are about to embark on their own first major headline tour. Brooks would be proud of their on stage antics which are as far away from posing as Mick Jagger is from his fans. At the moment Weller emerges as the mainman wonder. He writes all the home-grown material, mono - sings it and dances the night away.

"I take it as a compliment to be regarded as the new Who," he says, "but it's very funny 'cos none of us have ever seen 'em. But we are intent on becoming stars. Okay, I hate Rod Stewart, I hate Mick Jagger, but I want to be a star."

"Star is such a horrible word."



BRUCE FOXTON

INTERVIEW

"Everything is misconstrued," says Paul. "When I said I'd vote Tory everyone jumps on my back. All I meant was when the Tories are in power people have more money in their pockets. Nobody can deny that."

Red trousers, black jacket, dishevelled hair. Kinda like a cat on the morning doorstep after a shooting star night. "Heavy weekend."

"See, things have been getting out of hand. Instead of writing songs that mean something all

But look, I took a lot of stick at school from the teachers about how thick I was and how I wasn't gonna get anywhere. That made me determined to get on. I want to go back and rub it in their faces - "Look what I've become."

"In places like Birmingham and Glasgow, a lot of kids have very little hope of getting a job when they leave school or even joining a rock band. We all come from working class backgrounds but to many people our council houses, surrounded by a few trees and grass, probably seem like a lower middle class set-ups.

"Most of the new wave bands are all trying hard to be stars and get money in their pockets. I don't think they can identify with the kids.

"My Generation' was the most socially significant song ever written. All I write about is youth and hate. Hatred of teachers who spend all their time telling you how they won the war instead of asking you what YOU'VE been doing. I really left school with a chip on my shoulder.

"Hatred of greedy people. And there are a lot of them around.

"Hatred of groups like the National Front. I sincerely hope

I can't imagine how anyone can go on stage at the age of 32 and sing 'My Generation' and still be a force'

our dress and national pride doesn't make people think we are involved with them. Bands have got a certain duty to their fans and I hate to see them wearing things like swastikas on stage.

"I want to see whites and blacks working together, trying to solve problems instead of creating them."

Paul admits he isn't a prolific song-writer. Anyone who tells you he is either a liar or a useless writer. "I get a week of sudden inspiration and then don't write another song for a couple of months. Like one thing that really got to me was when I read about a guy called Liddle Towers who got beaten up outside a disco by six coppers and eventually died."

His rancour was channelled into a cut from the album, "Time For Truth" -

"And you're trying to play the hero

But you never walk home in the dark...

You sleep at night in silk sheets and clean minds."

"Coppers have now got the right to kill you. We're heading for a police state."

Paul: "More and more laws



RICK BUCKLER

are being made for the police to carry out. That's what happens when the population increases."

(Bruce doesn't involve himself in political discussions. "I would rather just leave it!")

And then there's the Jubilee.

"We like the Queen," says Paul. "I just don't see the point of putting her down. And for those that do it's just their mohair suits - their stab at being fashionable. All the other new bands refuse to talk politics with us 'cos we're always right."

Bruce: "Politics and pop is taken too far. Like the other night a guy came up to me after the show and said Joe Strummer is his favourite politician. The Clash are only interested in rock 'n' roll and that's a fact."

What of the short series of Jubilee gigs? "We just wanted to contribute something," says Paul. "Instead of sitting back knocking the country, people should do something constructive."

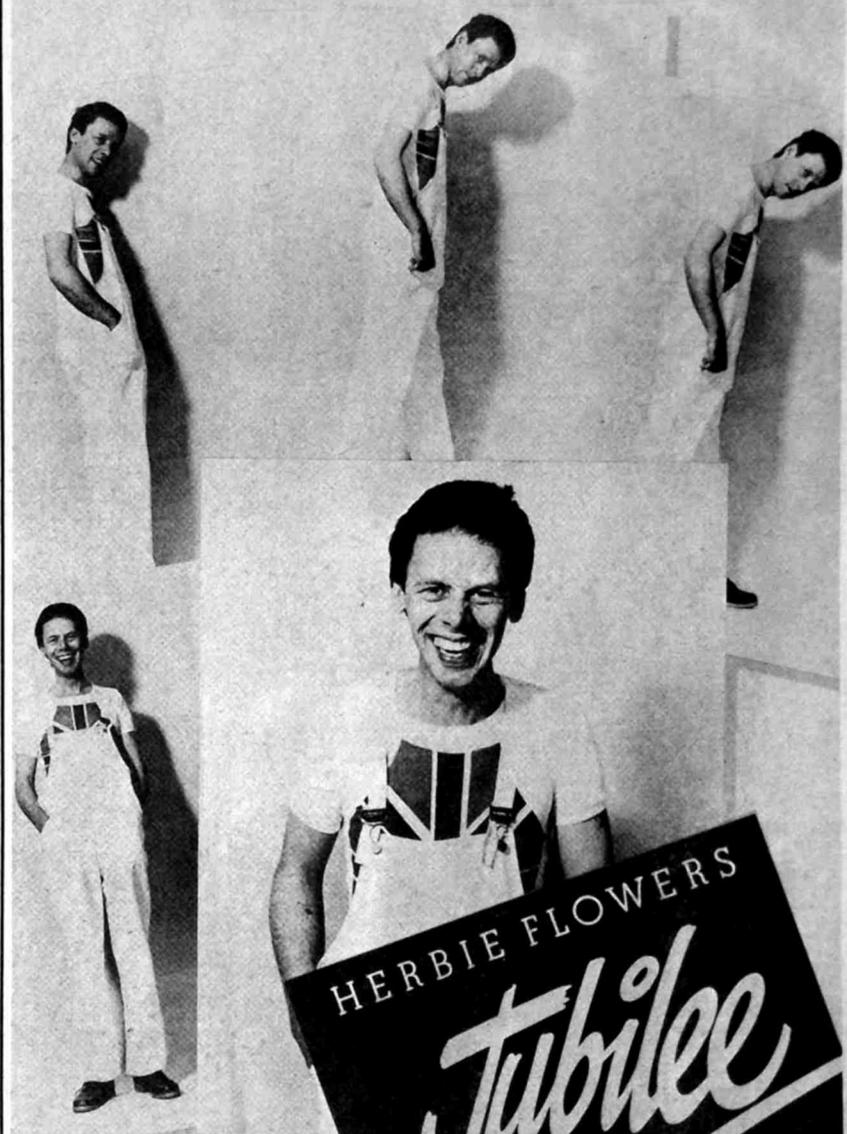
So, The Jam are playing three Jubilee shows for nothing - Chelsea Football Ground for the Hammersmith Council June 12, Poplar Civic Hall for Tower Hamlet's council June 18 and Battersea Town Hall for Wandsworth June 27.

Like Paul says - "When you've got no money in your pocket and you're out of a job, it's then you know what politics means."

I write about youth and hate. Hatred of teachers who spend all their time telling you how they won the war instead of asking you what YOU'VE been doing



HERBIE FLOWERS



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Singles reviewed by DAVID BROWN

RIGHT. HERE we go then, on this week's bumper bundle of scintillating black wax. Put the kettle on and keep those jugs of coffee coming, this could be a long night.

One lump or two?

Overtures and beginners please:

THE VENTURES: 'Theme From Starsky and Hutch' (United Artists UP36223). One of the all time surfing instrumental great groups lower themselves into TV theme cover muzak. This one just ain't the same without the crashing cars and those handsome hunks of manhood pulling the trigger. Whoa! Down boy. The flip has the theme from 'Charlie's Angels' given a similar treatment. Should have stayed on the beaches, wrestling with the leeches. ++

GERRY AND THE PACEMAKERS: 'You'll Never Walk Alone' (Pentagon PENT 2). A new snazzy version of a song that has 'em reeling on the terraces and catching ferries across the Mersey in droves to escape. Worse than the original, which strictly speaking was hardly worthy of mass hysteria and social commitment. ++

THE YETTIES: 'Have A Drink On Me' (Decca F13707). Smock rockers on a Lonnie Donegan smash of some centuries ago, which is hardly likely to start a punk skiffle revival. But, don't dismiss this entire recording since the B side holds a West Country rendition of that early protest song 'The Three Billy Goats Gruff', which may be a bit too violent for today's genteel folk. ++

ELP: 'Fanfare For The Common Man' (Atlantic

K10946). As something of a common man myself, I would be extremely annoyed if they went around playing this sort of thing everywhere I went. The common man is well known for a less endearing entrance to world events. Doubt if you'll see the frustrated threesome plugging this on Magpie either. ++

GENESIS: 'Spot The Pigeon' (Charisma GEN 001). As they couldn't get all the tracks on the 'Wind And Wuthering' album here are three leftover cuts - 'Match Of The Day', 'Pigeons' and 'Inside And Out'. Usual high quality, but hardly startling material. ++

SPRIT: 'All Along The Watchtower' (Mercury 6107 519). Actually the B side, but what a beaut. Dylan's song given a heavy, psychedelic treatment, tripping the light fantastic off their new album. After Hendrix's soul searing version it takes a pretty good effort to do something different with it - but here it is the B side of the week/month/year/era (delete as applicable). Oh, in case you're wondering about the official A side it's the title track off their 'Further Along' LP, which is nice but in a different league of listening. ++++

CHUCK BERRY: 'Sweet Little 16' (Chess 6078). He may never make another good rocker, but the oldies never die. Phonogram won't let 'em. ++++

JERRY BYRNE: 'Lights Out' (Speciality SON 5011). Re-released rocker



THE CLASH: incredible repertoire.

from 1968 presumably due to Dr Feelgood coverage. Mac Rebennack, Dr John, helped write it, Byrne, a 17-year-old high school kid at the time, sang it, and Art Neville bashed the ivories on this short stabber with a great beat. ++++

DETROIT EMERALDS: 'Feel The Need' (Atlantic K10945). A soul classic from a classy soul outfit. ++

PARLIAMENT: 'Tear The Roof Off The Sucker - Give Up The Funk' (Casablanca CAN103). A mighty powerful band, lots of gimmicks and effects but the end result doesn't live up to the expectation. Disco vampires only need apply for this maxi-single. ++

ANGEL: 'That Magic Touch' (Casablanca CAN104). Lively bit of pop with naive lyrics sounding like a stray out of the sixties. What about 1977 then? ++

BELAMY BROTHERS: 'Bound To Explode' (Warner Bros K10963). That distinct Brother Bellamy sound, ie just like everything else they've done. Lyrically lacking. ++

MARIE OSMOND: 'This Is The Way I Feel' (Polydor 2066 793). I could tell you the way I feel about young American girls but there's not enough space. Not too keen on the sort of records most of them choose to sing though. ++

NICK LOWE: 'Bow' (Stiff LAST 1). The return of the pulsating bassman with another stiff 'un. 'Pure pop for now people' it says on the front glossy pic and that sums up these four tracks pretty accurately. Included are 'Born A Woman', a neat instrumental 'Shake That Rat', the sad story of 'Marie Provost' and a non-Marty Wilde song 'Endless Sleep'. Hope it's a biggie and not the last one! ++++

LUCY VERNON: 'L'Amour Est Mort' (Pebble Beach PBR3). Nice looker, who the younger element and Muriel Young may remember on the TV singing this nombre ordinaire. ++

CAT STEVENS: 'Old School Yard' (Island WIP6387). There was a time when the sight of an Island record meant a quality slice of action, but today... well. Same unfortunately can be said of Cat Stevens. Appalling lyrics. Barry Cain went to the same school as Cat and he reckons that they were always beating each other up in the playground and rarely smiling at all. ++

HERBIE FLOWERS: 'Jubilee' (EMI 2625). Herbie is a bass player I've always admired up until now. Whoops, someone has just broken this record into several pieces. No respect for

monarchy the youth of today. I've said it before and I'll say it again, it again. Thankyou. ++

QUEEN: 'Queen's First EP' (EMI 2623). No prizes for an original title for what is probably their first EP and no stars for releasing four tracks that all their loyal fans will already possess on their long players. A royal shame that. ++

AMERICAN FLYER: 'Spirit Of A Woman' (United Artists UP36253). Laid back sunshine with much downstroking of the acoustic guitars, just fine for creaking the old rocking chair in the early evening breeze as the big yellow blob sinks behind the Thames ridge. Pass the tequilla. +++

DYNAMIC SUPERHEROS: 'Stay Away' (Mottown TMG1071). Neither dynamic or superior, but then I suppose a band called the Boring Inferiors wouldn't go down a

storm at company HQ. ++
TOUCH OF CLASS: 'I'm In Heaven' (GTO GT93). Hell no. ++

TATA VEGA: 'You'll Never Rock Alone' (Mottown TMG1072). You'll never rock at all to this one. ++

THE MUPPETS: 'Halfway Down The Stairs' (Pye 7N45698). Robin, nephew of Kermit, handles lead vocals on a sensitive translation of A.A. Milne's enchanting lyric with frogish prudence and clarity to a simple piano backing. Leonard Cohen eat your art out. +++

ANDY CAVEN: 'Dance Lady Dance' (Pebble Beach PBR2). There is a lovely label on this disc with a seagull wearing headphones on the beach, and that is, alas, the best bit. ++

WENDEL ADKINS: 'Texas Moon' (Hitville HV102). Sub-standard country sound with pedal steel, strings and chicks singing in the background. A bit of a cactus. ++

NICOLE CROISILLE: 'The Loving Song' (Decca FR13708). Cotton wool music. ++

CHRIS RAINBOW: 'Living In The World Today' (Polydor 2058 878). If there was ever a vacancy in the Beach Boys they could do worse than audition this lad. Light pop for summer breezin'. +++

PROMISES: 'Tiger' (CBS 6239). Abba song by a group that sounds like Abba. What's the point? ++

CHARLOTTE CORNWELL: 'Needles And Pins' (Atlantic K10948). Jackie De Shannon song drained of even that fevered spirit that made The Searchers version great. This one is crap. Wonder what Hugh (no relation we hope), would have done with it? ++

PURE GOLD: 'Can You Dig It?' (Pebble Beach PBR1). Ain't hip to that trip man. ++

WALT JACKSON: 'Baby I Love Your Way' (United Artists UP36250). Framp's hit of last year given a down tempo soul treatment. ++

CLAUDJA BARRY: 'Why Must A Girl Like Me' (Mercury 6198 126). [Immodest boasting madam will get you nowhere. ++

LONNIE YOUNG-BLOOD: 'Gonna Fly Now' (All Platinum 6148 323). Err, excuse me, is this an airline ad? ++

CARPENTERS: 'All You Get From Love Is A Love Song' (A&M AMS 7294). The 'Crap 'n' Tears duo with a logical statement about affairs of the heart. Featherlight, fluffy and floating away. ++

ODDJOB: 'Express yourself' (Lightning TKO 9016). Like a choo-choo train? What's this 'Get up and get it up' chorus all about? Must have something to do with dozy chimney sweeps I guess. ++

TWIGGY: 'A Woman In Love' (Mercury 6007 138). Bugatti/Musker have worked wonders for numerous singers, but this is a bit dreary for Ms Twiggy. ++

ZIPPY: 'Mine Is The Sunlight' (Magnet MAG92). So this brite 'n' breezy bird dashes into the bathroom and says 'Use your own soap, mate, yours is the Lux!' ++

THE POLICE: 'Fall Out' (Illegal IL001). Listen officer, I'm a restless child of the underground, but that don't mean you can push anything off on me in the name of punk. ++

ANDY ARTHURS: 'Listen To My Brain (Kapounding)' (EMI 2618). 'Trific backing, not so hot vocals, though he sounds a bit of a looner jumping on the new wave truck. Still, it's all relative to the rise and fall of kapound. +++

THE CELTIC TEAM: 'Celtic' (Power Exchange PX245). Give us love letters any day instead of this Jock rock shock. ++

BO KIRKLAND & RUTH DAVIS: 'You're Gonna Get Next To You' (EMI International INT532). Standard soul workout with lots of those catchy hooks or whatever they call 'em these days. ++

SAHB: 'Check To Check' (Vertigo 0039 173). Irving Berlin given the treatment by Alex and the boys singing happily out

Watch Out!
'My Old Man's Away'
GT 94
FOX

NICK LOWE: for now people

THE HERO OF IRLAND'S DAUGHTERS
CANT COMPLAIN ABOUT MY EYE

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



ELVIS COSTELLO: hits the head

of tune. Radio Three stuff. ++

CARAVAN: 'Better By Far' (Arista 110). One of the hard working British bands that never seem to break through, and this is not really the one to do it for them. The ace B side, Geoffrey Richardson's 'Silver Strings' is better by far. ++

NOEL JANUS: 'What Happened To' (DJM DJ510781). Whatever happened to the teenage dream, trams, mini skirts, the dodo? Gone the way of the world mate, like this disc. ++

KAPLAN KAYE: 'You Took My Breath Away' (DJM DJ510780). He once starred in 'Just William' with Dennis



HEARTBREAKERS

Waterman and is now a producer. This, alas and alack ain't a breath-taking single. ++

HOT ROCKS: 'Bless My Soul' (RAK 257). Goodness gracious, what a duffer. ++

MICHAEL ROSE: 'Key Of Keys' (Trojan TRO 9019). Token reggae single, and not a good one at that. ++

ZAMBEZI: 'All - King Of The Ring' (MAM 164). Not the first or the best of the songs about the champ. ++

POPULATION: 'New America' (Paladin PAL5018). Someone should control this group and their music. ++

LORNA WRIGHT: 'Slow Dancing' (Rocket ROKN525). Soft and slow, some would say seductive even, from a label that stands for quality rather than quantity, which by today's standards is very welcome. +++

ELKIE BROOKS: 'Saved' (A&M AMS7206). A change of tune for Elk with lively piano, gospel backing and much bashing of the tambourine. Could prove to be her salvation. Hallelujah I've seen the light . . . and bitter. Give us a War Cry - Geronimo etc etc. ++++

PETER FRAMPTON: 'I'm In You' (A&M AM1941). Mid-tempo cut from forthcoming album of same name. No great instant appeal, but assured airplay, so should be proving point of his pulling power. +++

THE HEARTBREAKERS: 'Chinese Rocks' (Track 2094 135). The long awaited premier disc from Walt, Johnny T and the rest, and no disappointment at that. Should be one of the first big new wave singles and we mean BIG. ++++

ELVIS COSTELLO: 'Allison' (8uff BUY14). E the

C comes up with a slowie, which takes a couple of plays or so and suddenly there it is, registering in the upper head department. Christ, it may even get airplay. Short and sweet 'Welcome To The Working Week' on the flip. May he never play Las Vegas. ++++

BOB SEGER (Atlantic K14476). 99p worth of one of America's prime rockers with four cuts from the Atlantic catalogue including the much covered 'Get Out Of Denver', 'Back In '72', 'Rosalle', which should prove familiar to Thin Lizzy followers, and the Allman boys 'Midnight Rider'. He ain't coming over yet, so this will have to do for the time being. ++++

PAUL KARAS: 'I'd Like To Be You For A Day' (Chelsea CHS3054). I'm glad I'm not in your shoes pal, they're not my size. ++

CLASH: 'Remote Control' (CBS 5293). Oh you silly so and so's at CBS, you have the best new wave product in your damp palms, with loads of potential hit singles in their incredible repertoire and you blow it with one of the less obvious ones. If you'd had any guts/sense you'd have put the 'London's Burning' side up on top. Still, a 'kin good band. +++

EIRI THRASHER: 'Turn The Beat Around/Lady Bump' (Pye 7N45693). Disco-saster. +

100 Ton And A Feather: 'Can't Get It Out Of My Head' (Pye 7N45695). Jeff Lynne slashed and left dying up a back alley by John O'King.

FLASHMAN: 'Tears' (Pye 7N45692). Kerr-app. +

Now, let me see are there anymore singles out this week of any note? No? Good. But wait a mo what's this black sleeve with our monarch's censored head on it? Why it's

SEX PISTOLS: 'God Save The Queen' (Virgin VS181). Johnny leads the boys through another rip roaring social statement of uncouth youth, set to an angry arrangement of what were once referred to as musical instruments. Having established that it is a pretty wholesome record and unlikely to undermine civilisation as we know it today, the big question is who is going to play it? As most DJs heads are still in the late sixties and the men behind the radio stations go back even further, there has been a noticeable lack of playing for records such as this. A lot of people have been talking about 'punk' and 'new wave', many have seen if fit to frequent gigs by such groups and buy their records, now when are the radio stations going to realise that this is not just a passing fad, but a genuine pop trend. A lot of people would like this if they got a chance to hear it. C'mon radio stations give 'em the opportunity. A word of congratulations to Virgin for signing the Pistols, at a time when the label looked like becoming a 'muzzak for minds' label. How can Mike Oldfield follow this? ++++



SEX PISTOLS: rip roaring social statement

BEST OF

OF

CAR WASH

Including

Car Wash
I Wanna Get Next To You
Put Your Money Where Your Mouth Is

Featuring

ROSE ROYCE

Music composed and produced by Norman Whitfield

BEST OF CAR WASH
 MCF 2799 ALSO AVAILABLE ON TAPE.

MCA RECORDS

Film opens
 London West End
 and all London ABC's
 26th May

Edited by
DAVID
BROWN

The dogs are coming—and going

■ ACCORDING TO the rules of the game new wave is exclusive to the big metropolises. But, look out suburbs and provinces — it's spreading.

Up in Manchester, for example, they have a pretty hot outfit called Slaughter and the Dogs, who have finally been recognised by some at least as being a genuine article rather than just a poor attempt at what's going on elsewhere.

So much so that they have an entire fanzine to themselves called 'Manchester Rains'. The first issue contains an encouraging mix of facts, photobooth pics, an attempted interview and a few words on their number one fan.

Editor of this mag is Rob Gratton, who is getting up a fan club for the bolse. If any of you feel as enthusiastic about them as he does, then send a SAE to 1 Thornby Walk, Baguley, Manchester M23 8FR and join the club.

Are there any other regional bands making similar progress? If so drop us a line and let us in on the act.

■ IT'S AMAZING what some people will pinch. Who would possibly want a three foot high wooden poodle?

Well, the Fabulous Poodles wouldn't mind, at least the one that went astray after a recent gig in Scotland.

The wooden cut-out dog was painstakingly made by band member Johnny Radium, and apparently took him eight days to master. He has other things to do than start making another one.

Their dog adorned the stage during their act until the fateful night they played Aberdeen College.

Anyone knowing the whereabouts of the wooden beast could cop a £10 reward with no questions asked. Nod, wink and all that underworld jargon. Meanwhile if you see someone walking a wooden poodle about give the OFF CENTRE Police Five desk a call at Spotlight Yard. You know it makes sense.



SLAUGHTER AND THE DOGS



It's in the can

WELL, we asked for it, and we got it. Our Loosong contest which we asked for fitting song titles to go with the invention of the first musical potty.

So here we go with the Top of the Plops:

Thankyou W.J. Thomas of Glasgow who offered an 'ee-pee' including 'Willie and the Hand Jive'; Nell Burrows of Nottingham who suggests 'Dancing With The Craptain'; and Clare Butler of Bristol who came up with 'Shake Your Rump To The Funk'.

But the straight winner must be the person who signed himself as 'Writing Desk' of St Helens, who gave us 31 titles to do it to. Didn't he do well!

They include 'Whodunit', 'Run Run Run', 'You Ain't Seen Nothing Yet', 'Born With A Smile On My Face', 'Nice One Cyril', 'It Don't Come Easy', 'Look What You Done' and 'Blame It On The Pony Express'. And it wasn't even written on toilet paper.

We've come up with a special prize of an album of chamber music which we thought apt, and it'll be winging its way north soon.

Now go and wash your hands!



SCRAP YARD

HARD ON the wheels of 'Deathrace 2000' comes another American auto-destruction movie, 'Carquake'. It stars old karate chops himself, David Carradine.

He is Cannonball this time round, in a hot car speeding across America in an illegal road race, aided by an old buddy and ladylove, and hampered by his big brother and a bunch of haddies straight out of 'Whacky Races'.

He's lost none of his style for King Fu punch-ups and dismisses the thugs with ease and without any slow motion filming.

The so-called climax of this film is a horrendous pile-up of vehicles at the end of the movie, in which the only objective seems to be to turn a rather ordinary race story into a disaster film. And that is what it does — turn the film into a disaster.



DAVID CARRADINE: piledriver

It's all folk to me

KNOCK, KNOCK.

"Good evening sir, I wonder if I could interest you in a copy of 'The Folk Music Encyclopaedia', a snip at £3.95, by those well known authors Kristin Baggelaar and Donald Milton. No home is complete without one."

"But I..."
"Exactly sir, you won't know how you managed without one, hundreds of interesting entries on all aspects of the folk culture. Take a look at this sample copy."

"Is there anything on morris dancing?"
"All manner of folk is within this volume, sir."

"Yes, but is there anything on morris dancing?"

"Well, no, but have you seen the fascinating pieces on important folk artists from OJ Abbott to Jesse Colin Young?"

"Why is it that most of the people in here are American and not all of them, strictly speaking, involved in folk music?"
"Well, the authors do

live in America you see — AND anyway that is where folk music comes from isn't it? And folk covers such a wide range. There are British artists like Fairport Convention in there."

"Yes, I'd noticed. The entry headed 'Albion Country Band' says see Ashley Hutchings', which in turn says see 'Fairport Convention'. Frankly I don't think this book will be much use to followers of the British folk scene, fine for Yankee music fans perhaps, but what about the British folkies mate?" "Ah, yes, well..."

SLAM!

Meanwhile over at the OK Corral, where RM's country gal Rosalind Russell moseys over to a copy of the companion country volume:

'The Country Music Encyclopaedia' (Published by Omnibus Press on May 6th, price £3.95, paperback) by Melvin Shestack.

Despite the enormous amount of enthusiasm and painstaking detail that's obviously gone into this book, I felt that the author suffered from an ambivalence towards country music.

He covers traditional and progressive artists but his feelings towards both seem to be mixed.

As an encyclopaedia, the book maintains a high level of accuracy. He has a couple of discrepancies — but on the whole it's an interesting account of the lives of the people who make up the basis of the resurgence in country music.

There is no comprehensive discography of the artists he mentions — only a list of the records he thought were representative.

But it's still impressive and worth having — and a damn sight more useful than Tony Palmer's lightweight swing at getting to the heart of country.

If music is the food, can I have a second helping?

IN CASE you've been walking around with your head in a bag, it's 21 years since Elvis released 'Heartbreak Hotel'. In this cosy glow of drummed-up interest in the ageing king, it might be worth sparing a thought for the lady that wrote the song.

Her name is Mae Axton. And if you're feeling generous, also think of her boy, Hoyt,

who is no mean songwriter and performer himself.

Hoyt is practically a cult figure in the States — that's a nice way of saying he doesn't have a gigantic following. But if all was fair in rock and roll, he would. Hoyt wrote the wonderful song 'Geronimo's Cadillac', among others. He's not an instant sex symbol either (though he did live with an ex-Playboy

Bunny for a while) so he can't pull fame from that angle. He now lives at Lake Tahoe in California with his very nice lady pianist.

He's just finished an album in the States. Among his guests are Mimi Farina (Joan Baez's sister), Jeff Baxter and Jim Messina. As that isn't out here — and if you haven't come across him before — try to

get hold of some of his old albums on A&M.

Hoyt is a prolific — he showed his drawings to Joan Baez and she warned him he should never let a psychiatrist see them. However, he's let us have a look at his work. And finally, a word from our sponsor.

Hoyt: "I believe music is the food. I feed my soul country, western, boogie woogie, gospel and rock and roll."



That's a drawing?



Don't want to wed—but she does

I AM writing to you as I don't know what to do. I have been going out with my girlfriend on and off for about two years now, but we have known each other most of our lives as our parents are old friends.

I'm not a very pushy person and don't like hurting people. Because of this, my girlfriend has made our relationship more than just a friendship. Recently, she started talking about our marriage as though it was all settled. Our parents seem to know all about it too. Their attitude is 'we always knew you'd get married.' It's now getting to the point where they all talk about when it's going to be. I don't want to be pushed into marriage—but I don't want to hurt them either.

Andrew, Byfleet

that you'll hurt even more people, including yourself, if you allow yourself to be talked into a marriage that you don't want.

Next time you see her, have a serious talk and try to bridge the communication gap. It seems that even though you've known each other for such a long time you don't actually communicate very much.

She takes you for granted, you take her for granted and the relationship has grown stale—at least as far as you're concerned. But break the news gently, because you've been stringing her along for a while, and your true feelings may come as a shock. Leave your parents out of any discussion for the time being. Decisions to be made are between your girlfriend and yourself—it would be cruel to spread the word around, at this stage.

Why not suggest breaking up for a month or two? That should help you both to get your true feelings into perspective. You may even find that you start getting withdrawal symptoms, and she might just start looking around for fresh talent. Your relationship may continue and develop on a more honest basis, or it may end completely.

Be positive. You obviously feel trapped by a situation which is too hot to handle and is likely to get even more out of control. Silence may be golden, but if you want to change things for the better, you have only one choice—be honest and come clean about the way you feel. You may be afraid of hurting your girlfriend now—but it's pretty certain

A BREATH OF BAD AIR

I CAN'T get a girlfriend, because I have bad breath. Is there anything I can do?
Dave, Liverpool

Is bad breath really the reason why girls keep away? Maybe you just need more confidence in your 'pulling

powers.' There are several causes of bad breath—you may need a visit to the dentist to get the big fill treatment for a tooth or two—or you may have an infection of the tonsils or nostrils. Try brushing your teeth hard and regularly every morning and evening and

have a dental check-up. If that doesn't help, see your doctor. He may be able to suggest a solution.

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

Love him — or love his bike?

ALTHOUGH I love him very much and we are hoping to get married soon, my boyfriend is beginning to get on my nerves. All he seems to think about is his motorbike, he treats it like another person. I sometimes even feel as if I'm playing second fiddle. I've told him about spending so much time with his motorbike mates, and he says he loves me, but I don't know what to think.
Janice, Norwich

Love him, love his bike, seems to be where it's at as far as your frustrating fella is concerned. Even though he says he loves you, you're getting jealous, and understandably so.

Possibly he doesn't realise that he's lavishing more time and affection on his gleaming machine and ton-up buddies than on you.

If he does, then this is one interest that he's going to keep up for a while yet, and if you're not welcome to get in on his biking activities or you're just not interested in something which is an important part of his social life, then it's best to know where you stand now—rather than later.

So you want to keep him and really can't summon any enthusiasm about bikes. Don't hassle too much about his number one leisure activity, but try to get out together, without the bike (or the bikers), once in a while and have a good time. Remember that you have one big advantage over the mean machine—an affair with a motorbike is always bound to be one sided and people usually grow out of those.

JOHNNY OF LEEDS, if you still feel the same way and need to talk to someone who can help, in complete confidence, ring the Samaritans on Leeds 34567.

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.

Lizzy

COULD YOU give me a list of all the LPs released by Thin Lizzy and the address of their fan club?

Martin Hicks, Hants.

Shades Of A Blue Orphanage' (Decca TXS 108), 'Thin Lizzy' (Decca SKL 5082), 'Vagabonds Of The Western World' (Decca SKL 5170), 'Remembering Part One' (Decca SKL 5249), 'Nightlife' (Vertigo 8360016), 'Fighting' (Vertigo 836 0121), 'Jailbreak' (Vertigo 8109008) and 'Johnny The Fox' (Vertigo 9102012). Thin Lizzy's fan club can be found at 52, Dean Street, London W1, c/o Morrison O'Donnell Ltd., Secretary Wayne Gibson.

Dylan

COULD YOU tell me the address of the Bob Dylan fan club?

Julie Beattie, Northumberland.

Bob hasn't got a fan club, but for information write to CBS, 51 West 52nd Street, New York 10019.

Page

COULD YOU give me some information on Jimmy Page?

Zippin freak, Newcastle.

He was born in 1944 at Heston, Middlesex. He

started playing guitar at school but the teachers had a nasty habit of confiscating his instrument.

Jimmy later joined the Crusaders. He went to art school for a while but began playing with the late Cyril Davies' All Stars.

Mike Loander offered Jimmy some session work and he soon became in great demand. He played on some of Mickle Most's early singing efforts including 'Sea Cruise' and 'Money Honey'. Jimmy later worked with such greats as the Kinks and The Who. He also formed his own publishing company.

Later, he was to join the Yardbirds when Paul Samwell Smith left. Jimmy Page and bassist Chris Deja were left on their own—Deja opted for a photographic career.

The word got around that Jimmy was looking for some new members to form a band and John Paul Jones (later Led Zeppelin's bassist) rang him offering his services. Later Jimmy was put in touch with Robert Plant who had been singing around Birmingham.

Robert told Jimmy about drummer John Bonham. The rest is all very successful history.

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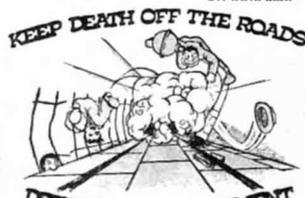


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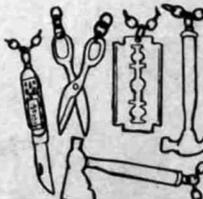


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A BITE AT THE BIG APPLE

The New York invasion is underway. RM's reporters checked out three US new wave bands currently conquering Britain...

"GEE. THAT place last night was the hottest we've ever played."

Dee Dee Ramone grins suddenly. "I was actually steaming, I couldn't believe it. I must've been nicely cooked - you could have cut a bit off me and eaten it."

"Hey," he says, his eyes lighting up. "wouldn't that be great? The audience could get up on stage at the end of the show and eat the group. It could be the next big thing."

The other Ramones look gleeful. They take great delight in such ghoulish

details. Black humour is their forte - as anyone acquainted with their lyrics will know.

We're travelling through Yorkshire on their coach, and in the broad light of day, our heroes look larger than life - a lot larger. In fact, they could have stepped right out of their album sleeve and onto a transatlantic plane.

The Ramones have left home.

Tommy is the one with the lived-in face. He sits in the back with his lady, a pale, quiet girl who looks nothing like you

would imagine.

Dee Dee talks a bit, smiles a lot, and actually used to live out the lyrics of the Ramones' hairier ditties like 'Now I Wanna Shiff Some Glue'.

He looks with distaste at the latest Ramones' T-shirt, which is hand-finished with splashes of paint. "When I pulled mine out of the bag, it smelled just like glue - reminded me of the old days."

Johnny is the most talkative member, a forceful, determined character who also seems the most together musically.

And Joey... is just Joey. Long and thin, he looks as if he's had an argument with a steam roller. The previous night, his onstage movements were severely restricted by the fact that his head was only a few inches below the ceiling. He stoops permanently, his face securely hidden behind shades and a curtain of black hair. When he speaks, you have to lean close to hear him - his voice has trouble finding its way out.

Their crueller critics have suggested that the

Blondie by JIM EVANS

LET'S GET it over with.

Blondie. Punk? "We were around New York long before the term became vogue. Being labelled a punk is just a description, a category, like hippy. In America they don't take tags so seriously."

"Punk there does not have the socio-political implications. American people will swallow anything. It takes something really devastating to shock them in to action or comment - like the Charles Manson murders."

"We don't want to be labelled - we're just ourselves." Debbie Harry, London, May 1977.

Debbie is Blondie's focal point, the lead singer. But they aren't just a one woman show. Blondie are Debbie, Chris Stein (guitar), Gary Valentine (bass), Clement Burke (drums) and James Destri (Farfisa, synthesiser and keyboards).

Blondie have arrived at their record company office hot from the States just two hours late. Debbie is very (peroxide) blonde and she has the Hollywood looks... Those eyes - thoughts of Marilyn Monroe.

The four guys are dressed in black. They all troop in, order orange juice and coffee and take seats.

You kick off your tour at Bournemouth? Debbie: "Hey that's just meant to be a warm-up, has it been publicised?" Yup.

You're touring with Television, you'll be support, so to speak? "I understand we'll be billed equally. We hope it'll be like the old style package tours. Television will go on second, we don't mind. They've had more publicity."

"It's good to be working with them. We've seen their whole development."

Maturity

What's Blondie's Music about? "Good songs and being ourselves," says Chris. "We have a wide variety of influences, mostly pop. We're more professional in our attitude now, especially after the tour with Iggy and Bowie." Debbie chips in. "Now we've got a manager, things are better. Until we cut the album, we more or less managed ourselves. That takes a lot of maturity."

So how big are you Stateside? Chris: "We've built up a big following on the west coast, Los Angeles. We were the most well-received of the New York bands there. We've got pockets of popularity all over the country. In Manhattan and Chicago, copies of our first single are changing hands for five dollars."

The band don't seem too happy with the way their records have been handled, released and non-promoted. What do they think of the music business?

Chris: "It's a tough business, but no worse than any other - it's got its crummy people, it's got its nice ones."

Back to Debbie, how does she feel about her image? "I'm an American girl. I've been watching movies and TV since I was very young. I was brought up on it. I suppose the lead singer is always the focal point of any band. But we are They, not She. I've always been attracted to boys." "We're all mercenaries, really," adds Chris, "that's why we use Debbie!"

Debbie again, "Images, descriptions are all media products. The term punk is media coined." Chris: "The early Stones were punk. It's the lyrics,



DEBBIE: peroxide Marilyn Monroe

not political leanings. The Stones were influenced by the music of the fifties. Our influences almost started where they left off. It's not a regression, more of a synthesis. We're influenced by everything."

British tour, then what? "We're going on to Europe, Paris, Germany, Brussels." "Aren't we going to Berlin?" queries Debbie. "Want to see David?"

No, they're not doing Berlin. "We're cutting a new album in June, the studio time is booked."

And the state of music today? "At one time," says Chris. "It was just rock'n'roll. But now there's so much specialisation. The whole age is specialised. It seems there's a market for everything. The Eagles, Boston."

"I think a lot of bands get handed down. You know, kids listen to what their elder sisters are playing and get into that. If you're young now, it's harder for you to discover what music you like yourself. Led Zeppelin can still sell 80,000 concert tickets and the kids that go do so because the music's been passed down to them."

Debbie: "You've got to keep touring. Kiss have only become the success they are because they toured constantly for so long. We like touring, we all work together." Debbie, "We've got spontaneity now. Sure, we fight, but when we write and perform we're very together."

- 16 June LONDON Dingwalls
- 19 June CROYDON Greyhound
- 20 June LONDON Nashville
- 21 June LONDON Nashville
- 22 June TWICKENHAM Winning Post
- 23 June LONDON Hope and Anchor, N.I.
- 24 June LONDON Rock Garden
- 25 June LONDON Rock Garden
- 29 June PLYMOUTH Woods
- 30 June PENZANCE Winter Gardens
- 2 July DUDLEY J B Club
- 3 July MANCHESTER Electric Circus
- 4 July DONCASTER Outlook Club
- 6 July SWINDON Affair Club
- 7 July BIRMINGHAM Rebecca's
- 8 July LIVERPOOL Eric's

Ramones are a bunch of thickies, and what humour they have is purely unintentional. Don't you believe it — these boys know what they're up to.

"It's just the way we are," says Johnny.

But you're conscious of the humour?

"Oh yes. We'll see a situation, talk about it and then laugh. Like we might read a story about 30 people being murdered, and we'll laugh. It might be sick, but that's just the way we see things. You can't read about these things and get depressed.

"Besides, we always believed that the point of rock music was to have fun. It's supposed to be entertainment."

"I read in there," says Johnny, pointing to an American fanzine, "that the Dictators intend to cut out all the humour from their act. They don't believe there should be any fun in rock."

They shake their heads in disbelief.

Joey leans over to show me the New York magazines they've brought with them. There's 'Funk', 'New York Rocker' and 'Rock Scene', which seems to feature them in every single issue. This month it's 'The Ramones Go To Hollywood'.

Angry

They're also just beginning to feature the British new wavers, and the Ramones are eager to find out more. What are the Clash like? Is their album good? And how about the Jam?

In a way, Johnny says, they feel paternal towards the other new wave groups. "We started it," he says. "The last time, when we came over to play at London's Roundhouse, the Clash and the Damned both got together the same week."

"We saw the Damned when they played at CBGB'S. Yeah, I liked them. I'm looking forward to seeing the others."

It seems to me that one of the main differences between the British and American new wave is that, this side of the Atlantic, they're much more bitter and angry. Would Johnny go along with that?

"Oh I don't know," he says. "We're pretty angry when we get up onstage. We're not angry about anything in particular — just angry. And we're suffering — at least we were last night!"

Well, that club was hot. Still, you'd think they'd be used to hot clubs by now... CBGB'S, their home territory, can't be any ice-box.

In fact, the group's history goes a long way further back... right back to the early sixties, when they first started playing in high school bands.

"We played in different combinations," says Johnny. "I had a band with Tommy, then I had one with Joey. Those were in the early days of the Stones and the Beatles — that was what we were listening to. And the Pretty Things. They were great."

"They weren't typical of high school groups at the time, though — we were mostly playing soul

stuff like Otis Redding and Wilson Pickett."

The bands didn't lead them anywhere, and after leaving school, they spent a long time away from music.

"We're talking about oh, maybe 10 years now," says Johnny. "We stayed friends, and we went to concerts occasionally. We talked about forming groups, but nothing ever happened. Yeah, we had other jobs — I think we covered everything!"

What was the worst job you ever had, Johnny?

"I worked in a supermarket, then a bar. They asked me to clean the tables, so I walked out. I wasn't cleaning any tables for a living."

How about you, Joey?

"I cleared up in a massage parlour once," he says.

Frantic

Finally, driven by frustration, they decided to get together again.

"There was no New York scene at the time," says Johnny. "Apart from the New York Dolls — but they were into a Rolling Stones sort of thing. There were groups like Slade and Rex coming over from England, but we just weren't hearing what we wanted to hear. So we thought we'd do it ourselves."

The frantic pace that has become the group's trademark apparently just happened. "We got together and played the only way we could," says Johnny. "Plus, we all hate slow music. We just couldn't play it any other way."

"Everyone else was into glitter at the time, so we thought we'd go onstage wearing what we always wore."

And the name?

"We had a whole bunch of names," says Johnny, "and The Ramones just seemed the most ridiculous. We thought everyone would figure we were a bunch of Mexicans, or a Puerto Rican disco band so no one would come to see us. I guess we're pessimists — we thought nobody would like us."

At that time there was no place to play in New York apart from the infamous Max's Kansas

City. But then the Ramones heard of a bar in the Bowery district called CBGB'S where some groups played occasionally. "So we went down, asked if we could play, and gradually built ourselves a following. It took about a year to get a contract — we didn't want to sign with a big company, we wanted a small one who'd take an interest in us."

Eventually, they signed to Sire Records, and their first album came out last spring. Their newie, 'Ramones Leave Home' has just followed it, along with their smash hit single, 'Sheena Is A Punk Rocker'.

"Is it a hit?" says Johnny. "We don't think a song's a hit unless it's right up in the Top 20."

The songs for the new album were apparently written at more or less the same time as the last bunch. They believe in storing their material.

Have you got anything in the can for the next one, Johnny?

"Well, we've got a couple of things done," he says. "But it's really difficult to write on the road — there's no time."

"What we'll probably do is take a week off when we get back and write the rest of the album."

Grave

These boys really are high speed workers!

There's silence as the coach winds its way through a particularly quaint old village. The part that really interests the Ramones is the graveyard — they've never seen old-fashioned flat stones before.

"When we were in Stockholm," says Joey, "we saw this graveyard where they had tubes going down so that they could send water the bodies underneath! I guess that kept them happy."

"I used to go to funerals all the time. I used to go with my father. They always had a table of cakes and whisky down past the grave. I'd go down there, get drunk, and then be sympathetic and talk to all these people I'd never met before in my life!"

Television by BARRY CAIN

FIVE FLOORS above the deranged contours of Glasgow a dismembered light in the three am thickness.

Pretty metaphorical huh? 'Specialized when the denizen of this particular eight by eight chamber happens to be ol' glue-eyes Tom Verlaine — midnight rambler and word conductor of Television.

The opening night of his short British tour is already a five-hour-old statue. Over. A stunning confirmation of piercing talent maybe, Newcastle next. The world will follow.

So now on this fading tight toy night Tom, sits on a wooden chair by the side of his bed and smiles.

He's a thinking smiler, a million years away from the 'bawling egomania' stance ascribed to him by one journalist.

"There's a lot of irresponsibility in journalism — and everything else. It simply depends on whether you like what you're doing. With 'I don't care' attitudes there's absolutely nothing you can do."

"Sometimes that attitude can also leave someone with a feeling of superiority. See, there are times when you've got to say 'I don't give a f—'."

What times?

"Like landing up in a hole in the wall hotel somewhere, that's the only one in town. Sure, it's an easy way out."

Do you ever get that attitude when it comes to Television?

Spirit

"I care about what we do completely. It's no big deal when you realise that everyone has a certain spirit which is almost taken for granted. A vitality. It's just being unconsciously aware that there's intelligence in life. It's up to you how much of it you choose to use."

The band's debut album 'Marquee Moon' has been selling in consistent high numbers over here and the title-cut single was a minor hit.

Unfortunately Television (that's Verlaine lead vocals, guitar, Richard Lloyd guitar, Fred Smith bass and Billy Flecha, drums) have been sucked into the new wave whirlpool by the uninitiated.

Maybe it's the inherent anguish on the album. Maybe it's the ripped-up New York tag. Anyway it's crap, 'cos compared to say the other bands on these two pages Television are on another wavelength. They are the most important American band to have emerged in a long time.

"The current set-up in Britain with the new bands just couldn't happen in the States. America is so blasé, so comfort orientated. The vitality and response is not what it should be."



TOM: ol' glue eyes

"Just look at the kind of records that sell. Over here some people really are wasted, you don't get that back home. Class structure in the States is on people's minds — but it's more of an intelligence structure."

"Regardless of what kind of background you come from people can gravitate upwards. What I've gleaned from this country is, if you don't have money you really don't make money."

"The attitude in music here now just wouldn't be accepted in the States. There, nobody seems to want a committed sound — the wallpaper not the wall. "People wouldn't lump us with other new wave bands if we came from New Orleans."

Television began in 1974 in New York. Richard Hell was in the line-up then but was replaced a year later by Smith, ex-Blondie bassist. They played all the city's joints like Max's and CBGB's and attracted a large following. Fame spread straight from the fridge and after the relative success of a bootleg single — "Little Johnny Jewel" — they were signed.

The album has been hailed as being motorway new, innovative and ingenious.

"I'm not saying that our album is perfect. Our best reception has come from New York and England — your home is where your heart is."

"It also doesn't strike me as being so fantastically different from anything else. It's all a question of style — and I was satisfied with that."

Are your songs of a transitory nature?

"I guess my desire to do more stuff is greater than my desire to perfect less recent stuff. That doesn't mean my songs are off the cuff,

they're particular memories in a lifetime.

"For example, I like London. When I first got here I didn't do any writing for three days, then I started."

"It's funny how people have this impression of me as being a very literate person. I very seldom get past the first two pages of a book. All I read is Nerval, a French author who strung himself up on a lamppost in 1870 and Lorca. I also like Persian writers who are always talking about wine. They have a certain grace."

Novelists

"Marc Bolan puts references to novelists in his songs. I don't. I confess to finding the New York music scene a trifle over-rated."

"I've always been disappointed with it, that's why I never hang out there. We all try to keep away from the centre. Besides, reporters make scenes more than anything else."

"By the time clubs got their reputations in England they had already peaked. CBGB'S was a bar that happened to have a stage and a liberal owner. To develop as a band in New York you have to play the Top 40 and please the drinking customers."

Time tipped by. The darkness doubled.

"It's funny when I read about the band in papers and all this cult figure stuff. I always seemed to forget it. OK, it's nice to read good stuff about yourself when you've worked on something very hard."

"But it concerns me more when people just write lies. Inaccuracy is depressing."

"Music is something special, and when someone is over exposed to it, he becomes a DJ, he becomes jaded. He actually stops responding."

Complete change of subject. Why'd you change your name from Miller?

"It's a way of disassociating yourself from yourself. I used to write poems under my last name (laugh). It was just something to do I guess. Most people who change their name do it for something to do."

The connotations of that remark are pretty frightening, if the notion was intended. Why need to disassociate etc? Does that make you a loner?

"I'm not a loner. You've just got to know who your friends are. Everyone has their own crowd, birds of a feather... I number Patti Smith and John Cale among my New York friends."

"But there are certain things you should do on your own. There are certain movies you should see alone. There are some places you should go to alone. When you find yourself alone you find you are not."

"I don't have a telephone. People's lives are centred around them."

The old huri - old - quotes - at them - and - see their reaction - one - two.

"The standard of musicianship is higher here — you expect that in New York."

So explain — "If a guy is a good musician over there they can make 2,000 dollars a week on sessions, so why should they bother to put a band together? What you've got left are guys like me who only just learned how to play. We make the bands. In England all musicians seem to start forming bands."

Right. What about: "I'm not into theatre at all."

"I'm not into pre-meditated shock efforts like blood capsules. I like variety in the music. Anyone I've ever admired has always changed his style — Bowie and Dylan are classic examples."

It seems appropriate to leave. Tom will sleep light on these shores tonight.



Ramones by SHEILA PROPHET

JOEY: grave concern

See Roadshows pages 28, 29

LADIES AND Gentlemen, a big hand please, for Mr Jim Henson: designer, director, writer, producer, performer and above all, creator of the Muppets. This is what they call a profile, but it's really interesting, so read on . . . The name 'Muppets' is Jim's own invention, representing a wedding of the words and meanings of marionettes and puppets, a marriage that has lasted more than 20 years.

So, the Muppets are set to become the biggest cult phenomenon since Peanuts, Snoopy, Paddington Bear . . . since anyone. The Muppets are here — in a big way. Want to know how it all started? Read on . . .

I'M GREEN!

by



show became an immediate success, winning an Emmy award along the way. . . . It ran for eight years.

During this period, Jim met his wife to be, Jane. She initially joined him as a working partner in the show, four years later they were married.

By the time the happy couple had graduated from college, the Muppets had come into existence. They began to be sought for commercials and eventually attracted the attention of network TV in New York.

Much TV coverage followed. They became regulars on the Ed Sullivan Show and Rowf the dog became the resident comedian on the Jimmy Dean Show. Then came 'Sesame Street', produced and directed by Jim Henson. From thence ladies and gentlemen, came the Muppets.

For those who want to know, the Henson family consists of his wife, Jane and their five children, Lisa, Cheryl, Brian, John Paul and Heather. They all live together in Bedford, New York.

Over now, to David



Lazer, executive producer: "Jim is a creative artist. He says he has no head for business and doesn't want to have to worry about that side. But when it comes to it, you discover that under his easy-going manner is a very shrewd business head indeed."

So, who's who? Jim Henson is Kermit, Rowf, Waldorf, Mahnamahna, and Dr Teeth. Keep reading 'cos later I'll be interviewing Kermit, the most publicised frog since Brigitte Bardot.

Mr Frank Oz, regarded as one of the world's cleverest puppeteers, he's the man behind Fozzie

Bear, Miss Piggy and Animal. Bald, and not ashamed of the fact, he has been working with Jim Henson for many years.

Puppets, he claims are in his blood. By the time he was 12, he was giving his own puppet shows in church halls. But professionalism called and he thought (mug) of turning his hand to journalism, but luckily for all concerned, Jim Henson turned up and — you know the routine.

Now hear this, kids. The following notice is to be found backstage of the Muppets studios at ATV, Eistree. 'PLEASE DO

ABOVE: Evans the soak, with alter ego frog and Jim Henson. RIGHT: Deep in the pools of argument.

NOT FONDLE, MOLEST, HANDLE, TOUCH OR TWEAK THE MUPPETS.' Come with me now, behind the scenes, where the Muppets are clothed, cleaned and maintained.

In charge is Rollin Krewson who helps carry the Muppets to and from the set with as much care as a mother handling a new-born baby. "The notice," she explains, "is essential. The puppets have all the appeal of cuddly toys and it's an almost irresistible temptation for people to take hold of them."



Puppets

Born in Greenville, Mississippi, Jim Henson's family moved to Maryland — taking young Jim with them. There, he became involved with a puppet club while still at High School. The summer after high school graduation he built his first puppets and secured himself a job with a Washington TV station, making appearances with his puppets on local shows.

That autumn he enrolled at the University of Maryland. Toward the end of his freshman year he was offered a late night TV show of his own called 'Sam and Friends'. The

Private

So, there's a lot more to say, describe about the Muppets, what goes on behind the scenes, who does what, etc etc. But, now the bit you've all — at least if you've read this far — been waiting for.

Kermit, the host, compere, stage manager, booker, writer, producer, performer wishes to announce that he has persuaded Scooter's uncle to lease him the Vaudeville Theatre for another season of shows.

Tell me, Kermit, how does it feel to have won the Golden Rose of Montreux? "Well, I guess that's something else. I don't think a frog's ever won it before. We're all a bit knocked out by it."

Now, I know you're not too keen to talk about your private life, Kermit, but lay it on the line. What's with you and Miss Piggy? "The Press always blow these things up. Our relationship is strictly a professional one."

But I understand that in Europe recently, you were staying in a £50 a night hotel while Miss Piggy was 'staying with friends down the road' — is this what you call a professional relationship?

"Ahhhhh no no no. You've got it the wrong way round. Miss Piggy

was staying in the hotel, I was residing in a nearby lily pond. Hey. . . . er between you and me, I'd like to replace Miss Piggy, but the trouble is she's on a long term contract and there's no way out."

"No way out . . . frog of my heart . . . Try this . . . Kapowww . . . And when do I get to sing, FROG?"

Tadpole

"Later, later, er Piggy Er, where was I? Oh yes, we've got a lot of special guests lined up for the new series, but I have to tell you that Hilda, our wonderful wardrobe mistress, is retiring and Wayne and Wanda have got a better deal elsewhere. Meanwhile, I'm negotiating for a number of international guests to appear on our shows."

And are you keeping on Fozzie Bear, that failed comedian? "Yeah, well Fozzie's cheap and we couldn't get anyone else for that price. He's got a contract as well."

Er, musicwise, Mr Frog, how come you've let your young nephew Robin put out a single and embark on a musical career? "Robin, why, he's going to be something. Talent runs in the family. I see him

doing great things, concert tours, the lot. He'll be bigger than the Rolling Stones. Yeah, I could have put out one of my numbers, but I don't like the fame."

I don't quite know how to put this, Kermit, but young Robin is not long out of being a tadpole. Can you tell us about your transformation from tadpole to frog? "No, no, no, we frogs don't remember that far back. It's all rather vague. I can hardly remember breakfast time."

Tell me, Kermit, what does a frog have for breakfast, flies? "Er no, scrambled eggs and sausages." "Pork sausages?" "No, no, no — don't say that, you might upset someone."

What about the new characters you've got in the upcoming series? "Yeah, sure, sure. We've got Captain Link-Snout in 'Swine Trek' — he'll be venturing beyond the stars where no pork has been before. And there'll also be Fleet Scribble — a gossipmonger from the Daily Scandle. It'll be a lot of fun. Good shows, good shows."

Good grief — the comedian's a bear!



EATER

THINKIN OF THE U.S.A



OUT NOW!

No, he's not — he's wearing a necktie!



19

Don't let their looks fool you.



New Yorkers Billy & Bobby Alessi are setting a powerful course to success with some of the most refreshingly original music you'll have heard in years.

Don't take our word for it.... Record Mirror said "Delicious, feathery swinger, ethereal harmonies and smash potential" and Melody Maker, "Magic... Magnificent.... to try and give an idea of their appeal I would say that they are similar to the 10c.c. of 'I'm Not In Love' and the Beach Boys of 'Surf's Up'"

"OH, LORI" the single from ALESSI
No mistaking.... it's a giant

From The Album "Alessi"

AMLH64608



THE OLD MAN sat back in his chair gently stroking his beard. His mind floated back to his youth and a warm evening in Hyde Park during the fearsome summer of 1976 when he'd seen Queen. A stage show as spectacular as a night at the Moulin Rouge and music precise as a symphony.

The story of Queen
by ROBIN SMITH

"Nothing like it around these days," he mumbled before closing his eyes and slumbering peacefully.

1973 — and the world awaits a new supergroup. It's still up to the likes of Yes, Zeppelin and the Who to pull in the crowds. Then Queen burst on to the scene with 'Keep Yourself Alive'. Freddie Mercury struts around the stage like a flamingo and the rest of the band look like wandering minstrels. The stage show is colourful and riveting.

It was almost an overnight success — compared with many bands Queen hadn't had too many hard times. Yet in their early days, it would have been far more promising for the band to have stuck at something more than the ups and downs of the music biz.

All four of them are highly gifted in other fields. Freddie Mercury could have followed a promising career as a graphic designer; Brian May nearly spent his life studying the stars while Roger Deacon is qualified in electronics and Roger Meddows Taylor nearly spent his life as a biologist. But it was the old story, music became a consuming interest and they were prepared to sacrifice everything necessary to make it a career.

Brian and Freddie lived comfortable lives in commuterland. Brian was an outstanding scholar and didn't end up being kicked out of school — a qualification for many aspiring guitarists. At the age of 11 his genius became apparent when he won a scholarship to Hampton Grammar School and later, a place at Imperial College. He notched up an honours degree and none other than Sir Bernard Lovell wanted Brian to work for him, but Brian decided to stay at college.

Fireplace

He formed his first band, 1984, at Stafford and they built up a small cult following. Brian had been given his first guitar when he was seven and when the time came to move on to something more professional, he didn't go out and buy a guitar — he built his own with the help of his father.

Indeed, Brian's home-made guitar won Queen one of their first interviews. The body of the guitar was carved from a 100-year-old piece of fireplace and the working parts even incorporated two valve springs from a motorbike. Brian still plays that guitar.

At Imperial College, Brian formed a band called Smile with life-long friend Tim Staffell. Tim knew both Roger Taylor and Freddie Mercury.

Roger was born in Norfolk but his family moved to Truro before he went to London to train as a dentist. The sight of rows and rows of teeth and frozen corpses proved so much for him that he left and started a clothes' stall with Freddie Mercury before deciding to study biology.

Freddie was born in Zanzibar and his family later moved to England. He went to Ealing College of Art, West London and during his lunch hours he would strut about with a ruler miming to records. Hendrix was his hero and when he was running the clothing stall with Roger, he heard the news of his death so he shut up shop for the day in mourning.

During the Smile days Freddie said he was interested in forming a band and calling it Queen. He

also used to appear in a group called Wreckage.

Staffell left Smile to join the ill-fated Humpy Bomp and Mercury came along and changed the name. After using a number of bass players they eventually hit on John Deacon — the mean and moody one on stage.

With his intellect he couldn't help but fit in. John had scored a first class honours degree in electronics at Chelsea College and during the band's early days was often called in to solve their technical problems.

Thus Queen were born. But for a while the happy event remained unannounced. One of their first gigs was at a rugby club New Year's Eve dance. Queen recorded their first tracks at De Lane Studios and later signed a contract with EMI, the company they've been with ever since.

1973 was the first landmark in their career. 'Keep Yourself Alive' and the first album — 'Queen' — was released. The press weren't impressed, especially when it was learnt that a few weeks before Freddie had brought out a spoof single under the name Larry Luxe.

It was 'Seven Seas Of Rhye' that really broke the band. Even in their early days, Queen had a superb visual impact and Mercury was largely responsible. The national press found his effeminate manner a winner.

It had worked for Bolan and Bowie, and music press predictions that the glam rock era was over were proved wrong. Freddie called everyone 'dear' and behaved like Noel Coward — publicity-wise the band couldn't lose.

Not only that, but people were intrigued to know how four decent upper middle class lads could possibly get themselves involved with something as nasty as rock.

In their early days, one of the most successful Queen gigs was at the Imperial College, London where more than 1,000 people attended. A few days later they

PLANNED ATTACK!

were booked as support to Mott The Hoople.

At last the message was getting through to the music press. 'Bounds' hailed Queen as Britain's biggest unknowns. The word spread to America where over 10,000 copies of their album had been sold without even so much as a promotional visit. When they did go Mott were given a hard time by Queen and were blown off stage on more than one occasion.

Queen had also appeared on the 'In Concert' programme and a first class honours degree in Bob Harris' 'Sounds Of The Seventies' show.

"I always suspected the group were cold fish," wrote a Melody Maker scribe. What else can you expect? After the Hoople tour, Queen were voted third in the new artist section and ninth in the international section in a music paper poll.

They appeared at a festival in Melbourne, Australia and when they came back a horde of press photographers were waiting at the airport to photograph the real Queen.

In a stunning interview with your favourite music mag RM, John Deacon said, "We're a hard, heavy electric rock band with quite a bit of melody and complex harmonies. A lot of people have been comparing us with Led



Zeppelin, but they're into straight ahead rock — we're more structured. A lot more intricate planning goes into our music, especially in the studios."

Their second single, 'Seven Seas Of Rhye', was released and Queen started their first headlining tour at Blackpool Winter Gardens.

In March they released 'Queen II' and while the Rollers were striking up their own mania Queen were having a similar effect. At one university fans rioted and hospitalised some of the band's road crew.

The next stop was inevitably the States but disaster struck when Brian May was taken ill with hepatitis. After recovering from the ailment — a common affliction among musicians — he was smitten by an ulcer and had to be rushed off to hospital again. Legend has it that even in his hospital bed he was still writing fresh material.

Established

November saw the release of 'Sheer Heart Attack' and their first Number One single 'Killer Queen' undoubtedly contained the best lyrics ever written by the band. The band were finally established and all the critics in the world couldn't change it.

Queen's faces adorned just about every music publication. They went on the road in Britain to sell-outs everywhere — the same thing happened in Europe.

In 1975 they released 'Now I'm Here', not such an instant success as 'Killer Queen', but RECORD MIRROR readers voted them number two in the British newcomer section and 'Killer Queen' was voted number two single of the past year.

Queen left for the States again, next stop the land of the rising sun. It was a moving moment at the airport when their plane was surrounded by 3,000 waiting fans. They were treated like gods and they went everywhere protected by bodyguards.

So, the Queen success reached epidemic proportions assuring

the band a place in the annals of musical history.

Two albums have followed: 'A Night At The Opera' in November 1975 and 'Day At The Races' in November '76. Both titles were inspired by Marx Brothers films, which the band admire so much. 'A Night At The Opera' fitted in especially well with the style, with its lavish stage sets.

Last summer Queen said 'thank you' to the fans by giving a free concert in Hyde Park. The concert took over 150,000 to put on — but they saved a little by borrowing the Rolling Stones stage.

'Bohemian Rhapsody' was the offering that undoubtedly captured the imagination of a nation. Freddie told the story about it last year.

"I'm going to shatter some illusions", he said. "It was one of those pieces I wrote for the album. In its early stages I almost rejected it, but then it grew."

"We started deciding on a single halfway through the album. There were a few contenders — we were thinking of 'The Prophet's Song' at one point, then 'Bohemian Rhapsody' seemed the one."

"At one time the rhapsody to chop it around but I refused. If it was going to be released it had to be in its entirety. We knew it was risky, but we had so much confidence in that song — well I did. It was a good representation of what we were doing at the time. I felt that if successful, it would earn us a lot of respect."

The six minute length could have meant that radio stations would have refused to play it.

"EMI were shocked", continued Freddie. "A six minute single — 'you must be joking', they said. But it worked and I'm very glad."

"I do enjoy the studio — it's the most strenuous part of my career. It's so exhausting physically and mentally. It drains you totally. I sometimes ask myself why I do it. After 'Sheer Heart Attack' we were insane and said 'Never Again'. Then look what happened!"

Beserk

"Vocals are my forte, especially harmonies. On 'Queen 2' we went berserk and since then I have tried to limit myself."

Freddie waxed lyrical about Queen's early policies.

"We didn't want to be everybody's band — just a select few to start with. We weren't going to enter the music business if we weren't serious enough to go the whole hog. When Queen were formed and we were still at university we decided to finish our courses first which meant one and a half years wait."

"If we were still together, then it meant we were serious. At that time we said let's try and make it interesting, let's try to incorporate all the different backgrounds that we've acquired."

"We weren't snobbish but we were very careful. We wanted to appear tasteful."

John Deacon said: "I think we are all perfectionists, we take a lot of trouble over everything we do — that's the only way." Later he seemed to be taking a more lighthearted view of their music.

"It seems like a consistent line of thought, but it's not. It's just the mood of the writer at the time. People take our lyrics too seriously."

And on money: "We are quite hurt when people say we are a machine to make money. I know the members of the band backwards and none of them are in it purely for that. Though to have money is delightful."

After three years away, Queen recently conquered Europe with the proverbial storm. After the gig in Hamburg, and three attempts to get past a bodyguard and an extremely unfriendly promotions lady, RECORD MIRROR is allowed half an hour with Brian May — undoubtedly the friendliest Queen member.

High above Hamburg on the 22nd floor of the Plaza hotel he

talks about Queen present and past, before being whisked off to dinner.

So what made Queen the band they are?

"I think we've been able to cross barriers in music. We attract all kinds of people from those who just like to dance to those who seriously want to listen. I suppose that Queen fans are any age. We've also tried to produce really quality music, not that we've gone out to sound clinical. I'd rather get up on stage and play some wrong notes but still generate a good time, rather than end up with a bad concert."

"I do get annoyed when people label us a studio band. I think our hearts are definitely in rock and roll — that's why it's important to perform more basic numbers at the end of the act. A good time will always get an audience on its feet."

Ignored

Weren't Queen something of an overnight success? A group of rich articulate young men who had it easy?

"I know we've been hailed as that, but I've never looked on it that way. We each had fairly hard musical apprenticeships and our fair share of rough times."

"In the beginning the press more or less ignored us, and, looking back, that wasn't such a bad thing. What's happening with a lot of bands today is that the press hype them up so much there's no way they could live up to everybody's expectations. It's happening, with all the new emerging punk bands. I'm excited by punk, but I hope it's not killed off before it's had time to grow."

"I don't like talking to the press that much now because they seem to have got us wrong. All established bands seem to go through this phase of being attacked by the press. You reach a certain level of popularity and then somebody gets the knives out."

On their recent three month American tour they took along Thin Lizzy. Weren't Queen in danger of being blown off stage?

"A lot of people who are anti-Queen and pro-Lizzy insisted that was the case — but it just wasn't true", continues Brian. "We both made our own contributions. Lizzy are a high energy band and we asked them to come over with us because if you've got a good support band you can pick up the atmosphere and it helps you along. When we toured with Mott The Hoople we laid the foundations for them."

Notorious

Queen aren't exactly renowned for their off-stage activities and Lizzy are quite notorious. Wasn't it a strange mix?

"We're all very good frinds. Your life is your own — you shouldn't be criticised for it. Frankly, I don't think Lizzy had much energy for chasing after people they were whisked off to so many press interviews."

"But I don't think we're ever going to tour with a support band again. Our concerts have got so lengthy, we're offering a complete evening's entertainment. We try to effect as many varied moods as possible. I'd also like to try and get more acoustic numbers in."

Is there any danger of a Queen split? After all four have been together for a fair number of years?

"None at all, maybe our strength comes from the fact that we don't mix socially a lot when off the road. Sometimes we won't see each other for weeks then we all start itching to get back into a recording studio. We haven't reached a stage of being disillusioned. Everytime we go into the studio we get excited. It's

Continued over page

Albums

ENTER JAH STAGE RIGHT

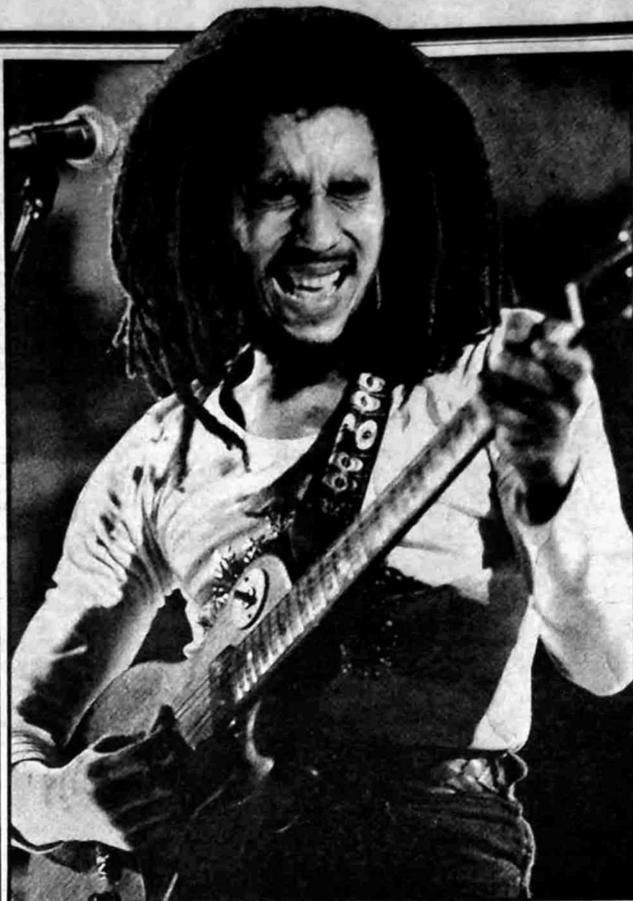
BOB MARLEY AND THE WALLERS: 'Exodus' (ILPS 9468)

The kings of reggae are back with a musical masterpiece. Marley is the helmsman that steers the Wallers ship, weaving and bobbing his way through the tribulations of Babylon on side one. Propelled by THE rhythm section par excellence, the magical Barrett brothers, the music is a continuous, shuddering, flowing, forward lurch - pure rhythm.

They produce some of the purest and most exhilarating sounds ever heard. 'Natural Mystic' opens the first side, welling up slowly from

nowhere, an incantation of mystic beauty that recalls the very best of Van Morrison's excursions into the world of spirit. 'Exodus' closes - the natural anthem on the record, it's governed by a classic bass riff as hard as nails. This cut could revolutionise the dance floors of the western world. Side two is the softer side of righteousness.

'Jamming' has more than one meaning the way Marley sings it, and it's more lyrical. Concerned with love and the celebration of life, the songs are simple and very moving. This music is the real thing and I fell sure it will stand. + + + + + Geoff Travis



BOB MARLEY: pure rhythm

QUEEN

Looking back

Continued from page 21

also where most of our arguments take place.

"I've heard that America can split up bands but in a way touring over there is relaxing because you always know what's going to happen next. It's like planning a campaign - they work everything out for you."

Why did a promising astronomer want to be a rock star and risk starvation?

"It was just an adventure, and anyway it's not such a great change. With music you're always exploring new fields and often it's like working out a complicated formula and reaching a satisfying conclusion at the end. But I'd like to do some more astronomy."

"It certainly helps you to have an outside interest. If you're onstage and playing to thousands of people, you can get an overblown idea of yourself and that's why I have to come down to earth and keep myself to myself. Too many people have gone over the top and to a certain extent it still happens today. We got the groupie scene out of our systems pretty early on in our careers."

What about a new album?

"Usually we'd have come back from the States and rushed into the recording studio", continues Brian. "But we thought 'No, let's have a crack at Europe and Britain. We'll be going back to the States in October so we'll have a couple of months to record the new album. This time it will have a more rockier and basic feel."

So what is the Brian May philosophy of life?

"Always try and reach the goal you set for yourself, but don't end up taking your achievements too seriously, there's always something more. Everybody's got such a lot to give."

You know, I do believe it's worked

This man is a Pop singer



TRUE FALSE

SO LET'S take a look at the Queen albums. The first 'Queen', was raw and raunchy - a sort of middle class version of the Who. It may have led them to be compared with the other greats especially on 'Keep Yourself Alive'. There were also some Deep Purple influences, but it certainly wasn't an unpromising debut.

'Queen 2' showed the way to future days with efforts by Brian on side white like the gentle 'Father To Son'. The songs became far deeper and the two contrasting sides were a real ear-opener.

'Sheer Heart Attack' has a razor sharp succession of possible hits and all the songs have the same haunting quality. 'A Night At The Opera' is Queen at their most thoughtful, although they did let themselves down a bit with three rather tongue in cheek songs. Apart from 'Bohemian Rhapsody' the outstanding song is 'Death On Two Legs'. Again, an album full of contrasts. Take 'You're My Best Friend' with its west coast Beach Boys feel.

The full Queen promise has been revealed on 'A Day At The Races' which some critics delighted in tearing to pieces. The bigger you get the harder you're knocked?

Discography

Albums

'Queen' (EMC 5006) July 1973. 'Queen II' (EMA 767) March 1974. 'Sheer Heart Attack' (EMI 5061) November 1975. 'A Night At The Opera' (EMTC 103) November 1975.

Singles

'Keep Yourself Alive' (EMI 2038) July 1973. 'Seven Seas Of Rhye' (EMI 2121) February 1974. 'Killer Queen' (EMI 2220) October 1974. 'Now I'm Here' (EMI 2258) January 1975. 'Bohemian Rhapsody' (EMI 2375) October 1975. 'You're My Best Friend' (EMI 2484) June 1976. 'Somebody To Love' (EMI 2565) November 1976. 'Tie Your Mother Down' (EMI 2593) February 1977. 'First Queen EP' (EMI 2623) May 1977

For full album track listings contact EMI Ltd, 20 Manchester Square, London W1.

BOB MARLEY: pure rhythm

DELANEY BRAMLETT: 'Delaney & Friends Class Reunion' (Prodigal PDL 2005)

Havn't heard a lot from Delaney of late, so it's good to have him back on vinyl as well as a tour of the United States. He always had a lot of talent and the talented have always played with him. On this album there are such session players as Eric Clapton, Ringo Starr, George Harrison, Leon Russell and Billy Preston. It's good time boogie rock music. More laid back at times, in, for example, the country-style ballad, 'For Old Times Sake' where Delaney sings a duet with Susan Allanson. 'Class Reunion' is exactly what it says. Try it for an excellent rock 'n' roll alternative. + + + Jim Evans.

MC5: 'Kick Out The Jams' (Elektra K42027)

Before Ted Nugent burst upon the world, MC5 were pioneering the heavy 'motor city' sound. Heavier than lead songs, with whining agonised guitar, pulsing bass and sledgehammer drumming. If you want to bang your head on the floor you'll love this. Recorded slap in the middle of the peace and love era, it captures a time when concerts were deeply meaningful events and full of philosophy. Today it all sounds a bit laughable. Still, without the influences of MC5, Ted Nugent might never have been sprung upon us. Now there's a thought. + + + Robin Smith

ATOMIC ROOSTER: 'Home To Roost' (Mooncrest CRD2)

Formed by Vincent Crane and Carl Palmer on the demise of the Crazy World of Arthur Brown, Rooster were a hybrid band of the late sixties, early

seventies who came up with three classic numbers: 'Death Walks Behind You', 'Devil's Answer' and 'Tomorrow Night'. The band went through many line-up changes with Palmer soon leaving to become one third of ELP. Their main centrepiece was the keyboard style of Crane which ranged from suitably jazzy breaks to 'Phantom Of The Opera' chord progressions to accompany the suitably weird forays into the underworld. Technically, they were more on par with the heavy bands emerging than Keith Emerson's Nice, but they did have some good dynamics on display. The tracks have worn well with time, though probably won't mean a lot to today's sophisticated market. + + David Brown

UDO LINDBERGER: 'No Panic' (Decca TXS RL16)

In Germany, Udo Lindenberg is the biggest thing since frankfurters. According to the press blurb he's even outsidelord Led Zeppelin and Elton John. He has a bizarre stage show, including a fat lady and a selection of dwarfs - all I can say is that I hope he's more dynamic live than on record. The songs are full of grotesque lyrics and heavy arrangements that grate on Anglo Saxon ears. 'The Conductor' grabs your attention briefly, it sounds like the opening of a symphony and Udo's voice is vaguely interesting, but when it passes into a heavy disco beat the novelty soon wears off. The real trouble is that Udo sounds like a Benny Hill impression - too comical to be sinister. All the lyrics sound like leftovers from the worst excesses of flower power

and listening to the backing band trying to rock, is like somebody trying to drill a hole through your skull. He may be popular in Germany but I can't see the phenomenon taking off here. + + Robin Smith

Can you get

THE TUBES: 'Now' (A&M AMH 64632)

The Tubes first album was one of the 1975 killers. A bona fide invasion of US values and traditions that made Pearl Harbour look like a



TUBES: disappointing

SANDY DENNY: 'Rendezvous' (Island ILPS9433)

The erratic career of this singer / songwriter continues with a return to solo work after a brief and unenlightening return to Fairport. Her previous solo album 'Solo', broke away from the tired folk vein of its predecessors, a post-Fairport hangover, and was quite jazzy, even cheerful. But 'Rendezvous' marks a sombre, droll mood with titles like 'I'm A Dreamer', 'All Our Days' and 'No More Sad Refrains'. She uses an impressive array of musicians behind her monotonous voice and piano, which brings a touch of class - but little life - to the material. There are throwaway versions of Richard Thompson's 'I Wish I Was A Fool For You' and Elton's 'Candle In The Wind', and one of 'Silver Threads and Golden Needles' that completely lacks the song's original spirit. The result, like the content, is very sad. + + David Brown

JIMMY WEBB: 'El Mirage' (Atlantic K50370)

Is the old magic wearing off? It certainly sounds like it. A collection of very laboured songs from America's leading songwriter. The Highwayman is an embarrassment. Get this for a line - 'A place called Boulder on the Wild Colorado, I slipped and fell into the wet concrete below' - it positively creaks. Not only that but the guy's voice is boring, he sings almost continuously in a monotone and even when he changes, it sounds like a real strain. Disappointing album from a man who has written some fine songs. + + Robin Smith

seaside beano. Naturally it never sold in vast quantities. Albums like that seldom do. They followed it with an album that was, well, OK, I never heard it. Now there's 'Now' and on initial listenings it's slightly disappointing. Oh sure, the nine edged sword is still stabbing, but not with as much venom. Two years seem to have blunted its style. 'Now' is, well, more laid back, a little more subtle. A definite intention to get the messages across without the aid of fearsome H - bomb devices on the music / moog front. There are still one or two Tube bells - like 'You're No Fun', a Ramones send-up that finishes with an hilarious condemnation of the '1-2-3-4' syndrome that many current bands use to introduce each number. 'This Town' and 'Found



Albums

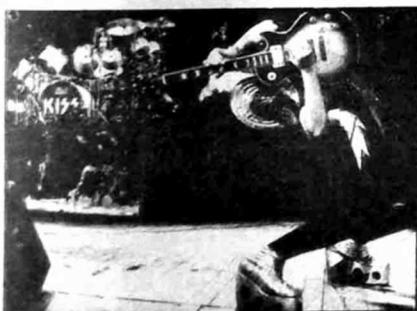
BETTE MIDLER: 'Live At Last' (Atlantic K60129)

"On the occasion of Ernie's birthday he married a 20-year-old girl. He rang me and said 'Whaddya think of that?' I replied Ernie, when I'm 80 I'm gonna marry a 20 year-old boy... cos 20 goes into 80 a hell of a lot more than 80 goes into 20!" (from 'Those Wonderful Sophie Tucker Jokes') Bette Midler's alright. After listening to this double live set recorded at The Cleveland Music Hall I've got to admit that this Katherine Hepburn/Bette Davis throwback with a demon larynx cuts it on stage. And with a pair of bristles like that who needs an audience? Apparently, this is a typical BM show — songs ranging from Tom Waits' 'Shiver Me Timbers' and Neil Young's 'Birds' to Boogie Woogie Bugle Boy' and 'Lullaby Of Broadway'; sketches like 'The Hospital'; brutal condemnations of slick, fading cabaret artists like 'The Vicki Eydie Show' and a portrait of a lonely drunk 'The Story of Nanette' — all interspersed with sublime bitchiness and breathless endeavour. And she even dresses funny. ++++ Barry Cain

THE OUTLAWS: 'Harry Sundown' (Arista AL 4135)

This is the kind of album you play while filling in your tax form. Easy on the ear but just a little gutless. The Outlaws seem to be turning to the Eagles' star spangled bed of harmonies with every passing moment. In other words watered-down country rock — rather like eating a Kentucky fried chicken in Pimlico. Fact is this

off the platform?



KISS: 'pain and pleasure

of Flesh' are definite fugitives from the first album and that can't be bad. But one or two of the other numbers don't seem to come off. God, is it because they're trying to be serious? + + + 1/2 They're still top of my 'bands to see' list though. Barry Cain



Demon larynx strikes again

bunch are the real McCoy as their first album for Arista, simply titled 'The Outlaws' amply demonstrated — raw songs with plenty of heavy guitar work. There's been one personnel change since that album, Harvey Dalton Arnold has replaced Frank O'Keefe on bass. It seems a shame that they seem to be falling into the sort of trap that produces lines like "I battled with a bottle of beaulojais" from 'Night Wines'. But all that doesn't mean it's not pleasant, 'cos it is. Billy Jones and Hughie Thomsson are a couple of real cute guitarists who really know their stuff. It's just a little too poppy for comfort. +++ Barry Cain

BARRY BIGGS AND INNER CIRCLE: (Trojan TRLS 142)

Now don't be fooled — Barry Biggs is not actually playing with the Inner Circle. They just happen to have been slung together on the same album, that's all. Barry Biggs has six tracks, the Inner Circle also have six. Democratic, huh? I prefer the Inner Circle ones — I'm not exactly bowled over by their reggae versions of 'Your Kiss is Sweet' and 'TSOP', but at least

they're listenable — and that's more than I can say for Biggs' totally pathetic versions of 'Love Grows', the old Osmonds track, 'One Bad Apple' and worst of the lot, 'Stoned In Love With You', where his castration point vocals go right off — tune. This album just wasn't worth releasing. ++ Sheila Prophet

CHARLEY PRIDE: 'She's Just An Old Love Turned Memory' (RCA PL 12261)

How does Charley Pride really feel? What is it like being the token black country singer recording out of Nashville where racial tolerance has been laid on an essentially reluctant populace? He conforms and maybe that shows. He performs conventionally, albeit rather well, but he doesn't step out of line. His version of 'The Rhinestone Cowboy' compares favourably to that of Glen Campbell, the ultimate white American Protestant. But if he turned out to have the crazy sound of Dr Hook, what then? I wish he'd break out. +++ Rosalind Russell

JOHNNY GUITAR WATSON: 'A Real Mother' (DJM DJF 20505)

Award No One: the worst album cover of the year so far. Mr Watson thumbs up in cadillac BABY CARRIAGE! and guitar sticking up with a bonnet on top and his mother pushing the whole lot through a part half obliterated by a white spurge. Now that's a real mother for ya. Award No Two: The slick tedium Pulitzer. Sure he can play. Sure his songs are very well put together. Sure he has a big following. But after the first two tracks on this album — title number which was a minor hit single and 'Nothing Left To Be Desired' — you've heard it all. Watson is a more potent force in the single stakes with his sophisto funk, because on his albums there's nothing left to be desired. ++ Barry Cain

THE MASQUERADERS: 'Love Anonymous' (ABC L5222)

An album that succeeds in combining all the excitement of a bad case of athlete's foot with the musical innovation of a dead ant. This five piece black American outfit produces weary Four Tops type harmonising against the standard background of a two million piece orchestra. All this is produced by Isaac Hayes — Let's hope he's ashamed of himself. + Frank Barrett

'SLAVE': (COTILLION K50358)

A nine-piece black American jazz-rock band who put their music over quite nicely — It's just a pity that they've got nothing worth putting over. A tight brass section hammers away with feeling, there's some useful lead guitar playing, especially on 'Slide', spent most of the time I felt that I could be doing something more useful, like putting lard on the cat's balls. With a name like Slave they could be

RUSTIC RUSES



STEELEYE SPAN: toothy wench

cashing in on the current 'Roots' boom. I don't like it, I wouldn't buy it and I'll give it ++ Frank Barrett

JAMES BROWN: 'Solid Gold' (Polydor Select Double 2679 044)

This double offering is sub-titled, '30 Golden Hits, 21 Golden Years'. It has been put out to celebrate the 21st anniversary of James Brown's recording debut. The 30 numbers included are the most popular of the many many tracks he has cut over the years. The earliest is 'Please Please Please', first released in March, 1956. The collection then runs through the likes of 'Night Train', 'I Got The Feelin'', 'Soulpower', much other familiar material up to the 1976 recording of 'Get Up Offa That Thing'. But we haven't heard the last of the talented and durable Mr Brown. There'll be plenty more to come, but for the meantime this is a worthwhile souvenir and record of his first 21 years and traces his development through his various changes of style. +++ Jim Evans

LAVENDER HILL MOB: 'Lavender Hill Mob' (United Artists UAS 30043)

There could have been few things more likely to cause antagonism (with the possible exception of the inclusion of a dead cat in the sleeve) towards this than the accompanying handout. It gives a quote about the record from a writer in the New York Village Voice which reads: 'the sort of project the Beatles could have embarked upon if they

STEELEYE SPAN: 'Original Masters' (Chrysalis CJT3)

A wisp of grey smoke could be seen over the village. The door of Rose Cottage creaked open. There stood a man, brown through labouring in the fields, he screwed up his wrinkled brow to survey the horizon for any hint of the coming day's weather. Closing the wooden door, he huddled his heavy coat around his shoulders and lit his clay pipe before clomping down the rut-ridden track in his strong boots, his loose brown corduroy breeches flapping. At the village edge he entered a hostelry called the 'Wagon And Horses'. Inside, was a warm glow from a log fire. Red-cheeked faces sat around drinking nut brown ale served by a toothy wench filtering around the wooden settles. 'Evening Tom, give us a song,' cried one, raising his tankard. The man strolled over and picked up a guitar, turned up the amplifier and spake: 'I learnt this one off Steeleye Span's greatest hits double album what I got for £4.99 from Woolies.' The villagers were impressed. +++ David Brown

THE BRECKER BROTHERS: 'Don't Stop The Music' (Arista SPARTY 1007)

If you want to be bored to death for half an hour, listening to adult club disco sounds, listen to this. It's all right for the old folks that think they're being funky at the dinner dance, but if you need more stimulus in your life, walk on by. + Rosalind Russell

ELLIOT MURPHY: 'Just A Story From America' (CBS 81881)

Sub-Springsteen singer/songwriter with songs lyrically crammed with litters — some not bad, some mediocre, and some that are just plain awful. Sample — 'And then he met a girl with hair like the sun. With social status she was number one.' Or how about this little gem — 'Thought too hard, felt so little, rock and roll's left in the middle.' Or this — 'And darlin' I love your erotic pose. And your timing so carefully chose' (oooh, that hurt). Deeply meaningful, huh? There are a couple of good ideas on the album — for instance, 'Anastasia', a song about

the daughter of the last Russian Czar, and 'Caught Short in the Long Run' isn't bad either. But the trouble is, there's just no discipline — and what talent he has soon becomes submerged under outpourings of complete drivel. ++ Sheila Prophet

DON EVERLY: 'Brother Jakebox' (DJM DJF 20501)

This half of the famous duo is definitely showing his country roots. He's got a long pedigree in the field, and for those who appreciate the sound of twanging vowels over a backing that twangs only slightly less, this one's a peach. He's got a bevy of famous Nashville names helping him out, and he manages to make the whole thing sound exactly like every other country album you've ever heard. Bound to make the American country charts and have some success over here with the C&W fanatics. Best track for the uninitiated; the Everlys classic that he's re-hashed for the occasion, 'So Sad To Watch Good Love Go Bad'. ++ Tony Bradman

This man is a Jazz singer



TRUE FALSE

VARIOUS ARTISTS: 'Golden Soul' (Atlantic K50332)

This one's for all you refugees out there. That's what the sleeve notes tell us anyway. And it should notch up a few quid seeing how it's quite a fair little collection of classic soul cuts stretching back as far as 1959 with Ray Charles' 'What'd I Say' and brings it more up to date with Roberta Flack's 'Feel Like Making Love'. On the way there's also 'In The Midnight Hour' (Wilson Pickett), 'Hold On! I'm Coming!' (Sam And Dave), 'Show Me' (Joe Tex), 'When A Man Loves A Woman' (Percy Sledge), 'Up On The Roof' (The Drifters) and one or two more. +++ Barry Cain

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Soul Mirror

by ROBIN KATZ

Back to the grind for a bump man

"WHEN I had a hit with 'Skinny Legs And All' I had a lot of hassles from women's libbers," recalled a hoarse Joe Tex on a transatlantic line from Mobile, Alabama. "So, I used to hold a contest in my stage act to give 25 dollars to the woman with the skinniest legs."

That certainly quietened things down for a while. But women's lib and elements of nature have finally caught up with the wily philosopher of human relations, Joe Tex.

These days the 25 dollars goes to the biggest, fattest woman who bumps Tex off the stage. "Bumps And Bruises" isn't just the name of Tex's first album in five years, it's becoming the story of his life.

Comeback

It's ironic that we often put images to performers solely by their records. Joe Tex has been making records for 21 years. But he really surfaced to mass acceptance about 10 years ago when he signed with Atlantic Records.

There he alternately released serious and humorous singles dealing with men and women, who needs who, and what they can do to each other.

The bluesy 'Hold On To What You Got' started the ball rolling. Tex was looked upon as a great authority. He rarely sang in the first person - instead he took the part of the observer. In many ways he was a soulful preacher.

His live concerts repeatedly posed one sex against the other in the nicest way. "Show me a man who's got a good woman", he would shout, and the men would cheer. "Show me a woman who's got a good man", he'd say and the women and their men would cheer.

Like church, you'd walk out of one Tex's shows feeling spiritually revitalised.

In his early years, Tex recorded for the Dial label in Nashville and later Music Shoals, Alabama. In 1973, after a spate of very sexy records, like 'Men Are Getting Scarce', 'Skinny Legs And All' and 'I Gotcha', Tex suddenly turned to the cloth and became a minister. Our chat began as Joseph X, as he has been known for the last few years, and why he decided to come back to being the soulful Joe Tex.

"I was working to help raise money for a hospital, although we didn't get the financial response we were looking for", said Tex. "We did raise enough money for a convalescent home. Yes, people took me seriously, as long as you appeared sincere, your motives are obvious to

the people. I got a very good response.

"When it came time to start recording again, I signed with CBS. For the cover of the first album I want to have a blow-up of a magazine showing 'When I Gotcha' at number two in the charts, with a picture of me looking at the chart with the caption, 'Where was I When I Left?'"

Sore

"But people who knew me realised I'd come back. Although, even after 21 years, there are still people who think I'm a newcomer. I heard one radio station introduce the record as, 'an overnight success named Joe Tex! You can't win with some folks.'"

As JT tells it, he was in the studio laying down a rhythm track that started out with a little George McRae sound and then moved into a more funky KC sound. Bassist, Louis Johnson is credited with having a strong influence on the final sound. Up until that point, there were no lyrics. What would a Joe Tex song be without lyrics?

Between recording sessions, Tex's cousin said the song reminded him of a bump he was doing at a disco, when this big woman knocked him on the floor.

The song is a situation that Tex claims to have seen, but without his cousin's inspiration,



JOE TEX: great believer in humour

never would have thought to write. The session was quickly finished, and now Joe Tex is back in the charts, and feeling sore.

"Every night I bump and I'm pretty tired. Women walk up to me and say 'I'm gonna make you prove that record'. I write these songs and everyone takes them to heart. If I wrote a song where I was the romantic hero, I bet it wouldn't sell. But, what makes my songs successful, is they're always taken from real life.

"For instance, my next single is called 'The Cheapest Way Out Of Hell'. It's about husbands who don't give their wives enough money. Now, that's a common complaint, right? Well, in the south, a lot of women have been earning themselves a little pin money

on the side. They've been advertising their services on the radio. And you know what kind of services I mean. So fellas, if you don't want hell on your hands, give your lady more money.

"I'm very aware of the amount of humour in my songs. I'm a great believer in humour. The world has enough sadness. It doesn't need any addition by me. But humour is something else. I pat myself on the back because I know where to look for humour. For example, in a lot of clubs I play, my dressing room is next to the ladies' room.

"You wouldn't believe the things you can hear if you press your ear against the wall. If you want to write a sad song, you go to bus stations, train stations or talk to winos who will tell you pathetic stories. But if you want to hear

"I've got it narrowed down into little compartments. The key is to write about something people can relate to. No fairy tales. Just honesty."

Retire

Tex is often the least happy person with his recordings. He didn't think much of 'Ain't Gonna Bump' or most of his other songs. And the songs he likes best usually get forgotten as album tracks. 'Show Me', his funky hit of the early seventies is his most covered song to date, that was dashed off as a filler between sessions.

"That's why the lyrics are so repetitive", says Tex. "I wasn't sure about 'Hold On To What You've Got, and I Gotcha' was held in the can for a long time. Yet I can smell someone else's hit the first time I hear it."

"As soon as I heard the Sam Cooke feeling in Rod Stewart's 'Tonight's The Night' I knew it was gonna be a monster.

"Maybe I should go into producing. No, no, not yet. I want to get back to Britain too. I've been three times and the fans, well, the fans are great. I ain't gonna retire again so fast. I think I can take a few more bumps and bruises."

ridiculous things, go to supermarkets, dressing rooms, pool halls.

Don't miss next week's
RECORD MIRROR,
it's the start of a
regular monthly column
by **MARC BOLAN**

This man
is an
R&B singer



TRUE FALSE

THE SUPREMES were booted off the stage at Madison Square Garden recently. The trio, playing to an audience of 20,000, were headlining an oldies show along with Dion, Ben E. King, The Duprees and Tiny Tim. The Supremes gave the audience a medley of Barbra Streisand hits and didn't sing any of their own songs. 16,000 people reportedly left the show early.

Mary Wilson of the trio is expecting her second child soon. It's a boy - Keita Sawandi, born to Stevie Wonder and Yolanda Simmons. Bill Withers has reportedly married his long time companion Marcia Johnson. Ex-Mrs Withers, Denise Nicholas is doing fine. She's written a beauty book, a pilot for a TV series and is set up to be in the new Sidney Poitier film. On hand to catch Ashford and Simpson in the act were Stevie Wonder, George

Benson and Roberta Flack at the Bottom Line

Stealing the show at Madison Square Garden was Jimmy Castor, over the Emotions, Deniece Williams and Kool and the Gang. Wonder, Flack and Linda Hopkins among those campaigning in New York for Manhattan Borough President Percy Sutton to become Mayor of New York.

The new stink about 'Roots' is the criticism that several of the black cast, Leslie Uggams and Ben Vereen are married to whites - isn't that awful. How petty can you get? Larry Graham of Graham Central Station has invented a technical process called 'Sunshine' which makes voice-like sounds come from his bass guitar. Motown has lost a law suit against the Isley Brothers. The Record company claimed that 'It's Your Thing' was done while the Isleys were still contracted to Mo-

**Yakety
Yak**

town. The court says otherwise. So much for fighting the power. The Isleys are almost ready to move lock, stock and barrel into a £1,000,000 home in Alpine, New Jersey. With sunken lounges, swimming pool and 64 windows in the front of the house alone. Has Stephanie Mills left Motown? The Impressions almost met an untimely death when their car sidkidded out of control in West Virginia due to icy roads. Bruises were suffered by all, but fortunately a guard rail kept the car from crashing down a moun-

tainside. Donna Summer to be managed by Helen Reddy's persuasive hubby, Jeff Wald. Will Tina Turner be signing with Philly Int. now that she and Ike have split for good? Ex-Rufus producer Bob Monaco, currently producing Candi Staton. Eugene Record's first solo album called 'The Eugene Record', natch. Barry White soon to weigh them down in Italy. Persuasions' 'Chirpin' album finally available in this country with a steamy version of Sam Cooke's 'Win Your Love (For Me)' on it. Didda know that Tony Etoris of 'I Can Prove It' fame hails from Wales? Carl Weathers, who plays Apollo Creed in 'Rocky' signed for a new film called 'Semi-Tough'. Import fans note a new record label. It's called Strawberry Records and belongs to George Morris. Among

the roster of artists are Life Force, The Belmonts, Family Circle, Frankie and the Spindells, Bobby Byrd of James Brown fame and Shirelles lead singer Shirley Alston. Brass Construction moving into funky jazz. Ben E. King in the studio with Scottish stablemates the Average White Band. Alex 'Roots' Haley engaged to his 29 year old editorial assistant Myrna Lewis. Vandals burnt a wooden cross in front of the Los Angeles home of Billy Davis Jr and Marilyn McCoo. Aretha Franklin, it seems, is a devoted soap opera fan. Songs on her next album include the title track 'Sweet Passion', 'Meadows In The Springtime', 'When I Think About You'. All penned by Aretha, plus songs from Lamont Dozier and Marvin Hamlisch's 'What I Did For Love' from 'A Chorus Line'.



Mailman

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1 Benwell Road, London N7 7AX

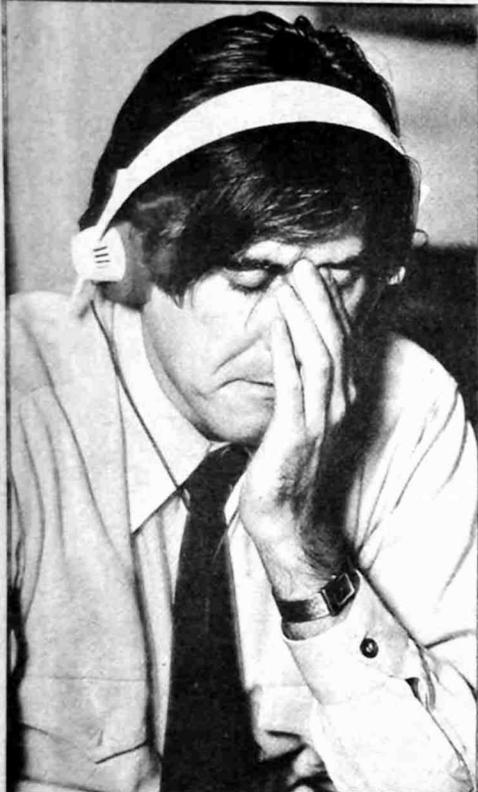
IS THIS JUST A CHEAP TRICK?

I HAVE just discovered the latest ruse used by record companies to save money, and by artists to save time in the studio. You just put the same 'B' side on two consecutive singles. Simple, isn't it?

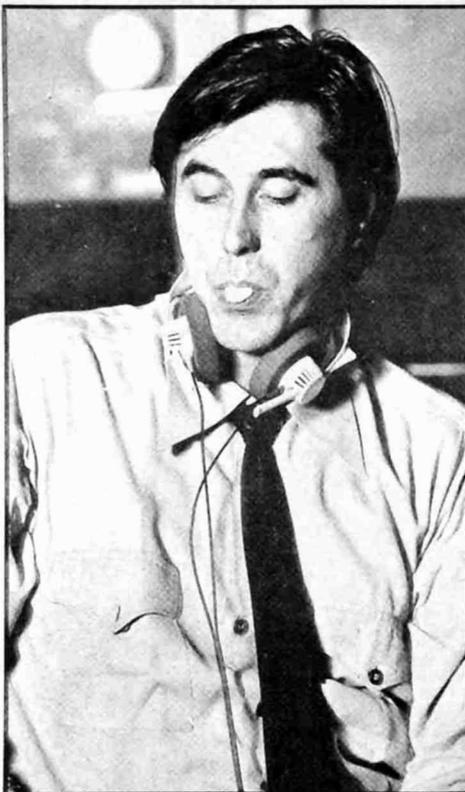
If anyone would care to look at the 'B' side of KC and the Sunshine Band's 'Keep It Comin' Love' and 'I'm Your Boogie Man', they will see that both are called 'Wrap Your Arms Around Me' and both are identical.

I think that this is a cheap trick and a diabolical liberty to take with record buyers' money. I suppose they thought we were all too dumb to notice, but they'll find out the truth when record sales begin to drop - and the sooner the better!
Helen Redshaw, York.

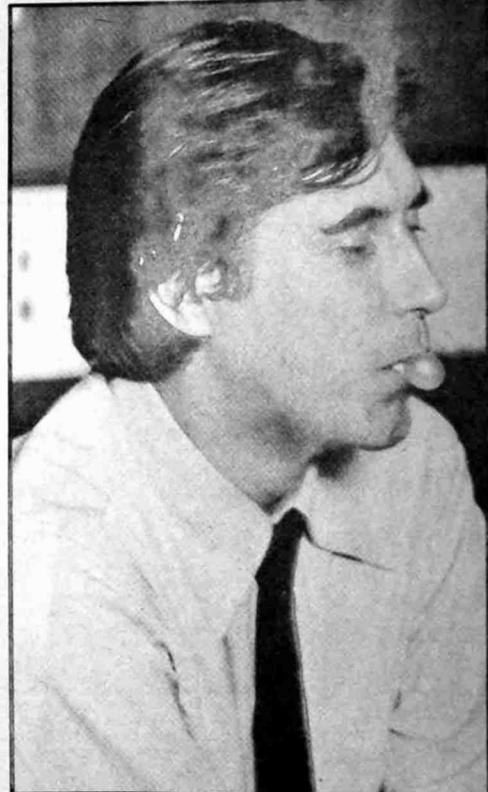
● Couldn't agree more. Be warned, everyone - look before you buy!



"I've got to build up for this"



"It's working"



"What do you think of that?"

IS THERE A TAXIDERMIST IN THE HOUSE?

I TOTALLY disagree with Robin Smith's review of 'Tokyo Joe' by Bryan Ferry. Anybody who saw Bryan Ferry on tour this year would join with me in telling Robin to visit a taxidermist.
Bryan, Scarborough.

● Come on now, Bryan, it's just not cricket to write your own fan letters. Anyway, what are you doing in Scarborough when you're supposed to be in Los Angeles?



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AL JARREAU - Vocal Musician

K66059



Queen — no to Finland

I WAS so disappointed to hear that my favourite group, Queen were going to do a European tour, including Scandinavia BUT excluding Finland.

Now I'd like to know WHY??? Surely it couldn't have been due to lack of interest on our side. The band have done well in the charts here — 'Night At The Opera' was Number One and 'Day At The Races' Number Two.

How come Finland was good enough for Rod Stewart and David Bowie but apparently not for Queen? I reckon the probable reason is money. Finnish record sales aren't vital for Queen's economic survival, so why bother? Krissie, Finland.

• You could have hit the nail right on the head, there Krissie. Unless, of course, the band can come up with a better explanation...

Gary's not that old

I'VE A complaint to make. What do you mean by saying that Gary Glitter's real name is Paul Raven? It's not it's Francis Gadd. And his real age is 33, and not what everyone else thinks it is. If you don't believe me, get a copy of his birth certificate. It costs a bit but it's worth it. Gary Glitter Maniac, Blackpool.

PS. Gary's fit for his age, anyway. Glitter is fitter!

• I'll take your word for it, mate!

Can't go back in time

I AM young and want to rock to young music. Seeing the Jam and the Damned on stage is great

because they are my age.

I don't want to put down the Stones or the Beatles. I'd love to go back in time and see a young Keef Richard, but I can't — so the new wave of young music is the best thing to happen for my generation.

Alan Young

• Well spoken. Now let's go over to the older generation...

Gardening section

MY LADY wife and I have sent you the completed crosswords from last week for the prize as it is THE FIRST ONE WE'VE EVER COMPLETED and it isn't OUR FAULT that you STOPPED GIVING PRIZES.

When you next print the crossword, why not put it on the middle of the CHARTS PAGE because we turn the paper inside out to find an answer to a clue in the charts and by the time we find it we've forgotten what we were looking for.

We would like to have a picture of our favourite entertainer printed. He is KEN DODD. If you squeeze Ms Lucy hard enough, we might even get an article printed as well as a picture.

I have asked my lady wife to address this to your LETTERS PAGE or even the GARDENING SECTION. One of the ageing ravers of bygone days, H. Vivian (Mr).

Have you no respect?

IN YOUR May 14 issue, you answered letters with silly replies relating to mental illness. Have you no respect for the many handicapped people that may read this paper?

I think you have come to a stage where you cannot answer readers' letters reasonably — you have to seek an easy way

out. Look, for Harold's sake, everyone at RM, buck up — your standard is slipping. If it's laughs you're trying to win, then forget it. Such a method is no joke!

I bet you haven't the guts to print this letter. I suppose it will end up in the waste-paper bin like many others — but I just hope you have got a conscience! Ross Farmer, Didcot.

• Don't worry — our psychiatric correspondent has now been removed to a maximum security wing.

Clean and tidy Ramones

I AM fed up with reading all these letters about Starsky and Hutch and Charlie's Angels. Both these sets of people wear make-up as thick as mud, and wear clothes that not even a working (!!) teenager could afford.

I think that for talent, good dress, clean tidy looks and sex appeal, you should take a look at the Ramones, and in particular, Joey Ramone, who is 6 feet 5 inches of pure, desirable, delectable, unadulterate man. So please, please, please please could we have a picture of this brilliant group, and will everyone stop bickering so I won't have to write any more letters. Jackie Wetherell, Horsham.

• You've got one, turn to page 16.

That Kid on One

ISN'T IT about time Kid Jensen dropped his phoney Canadian accent? God only knows how he managed to get a job on Radio One. All I can say is the rest of the applicants must have been really bad. His fellow ex - Luxembourg DJ Paul Burnett is just as

bad, what with the crashing intros and playing B sides by mistake. He's really lowering the station's standard of Radio One. Yes, the local stations must love it when those two are on.

Martin Gralinger, Newington, Edinburgh.

What a waste of oil

NOW WE know that oil will be running out in eight years' time, isn't it time someone mentioned something about the utter waste of precious plastic in the form of the recent overdone wasteful 12 inch single releases by several insignificant recording artists.

Dave Rose, Wallasey.

PS. I am only complaining because I am a potential recording artist and want to be rolling in the cash myself in eight years' time.

Justice will be done

YET ANOTHER superb album from the great Frankie Miller. It amazes me how someone as talented as him can still be so under-rated. Anyone reading this, go out and treat yourself to 'Full House'. I await the time when he has an album and a single in the charts — then justice will be done.

Christie, Stafford.

Prophet's loss and gain

THANKS a million darling, for your splendid articles this year. I look forward each week to a splendid bite on the neck of whoever appears on the front page of your paper. I love your singles reviews sweetie, because all singles are such rubbish nowadays the amount of stick given is the artists' fault anyway, super plum. I don't know why people hate your paper. I love it baby, so keep it coming. Hope I haven't ranted on too long angel paws. I don't want to upset any little dumpting associated with your paper. Count Dracula, Tyne and Wear.

• Ere who are you calling 'sweetie'?

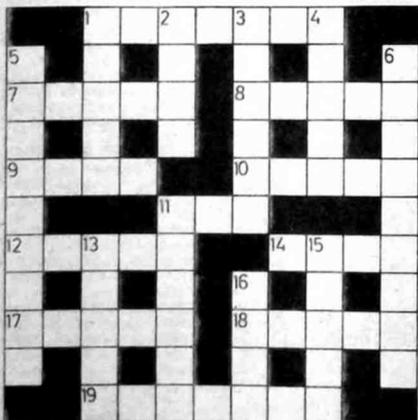
Page what?

WHY ALL the correspondence in your paper about Nils Lojgren? I found The Nose cartoon about him very funny and not at all distasteful. And several readers appear to be jealous of his sex appeal and discredit his acting ability. But I think he can sing better than David Soul. He has to use heated rollers every day but surely it's worth it for a splendid head of hair like that. However I agree with Sheila Prophet about his rather large bum, as indeed I agree with most of what she writes. How about Sheila as Page Three girl? Jackie Ganette, Thorpe, Norwich.

• Thank for the revolutions about Nils' rollers and Sheila is flattered by your comments, but she has never mentioned Nils' bum and we have never had a Nose cartoon about him. Have you seen a doctor?

Diseword

- ACROSS**
- High School dance group (7)
 - Name to go with John Wesley (5)
 - Give Della a name in three second flat! (5)
 - Hudson accompaniment (4)
 - Californian home from home (5)
 - Gonna do so now (3)
 - Deep Purple smoke on it (5)
 - Come in from it, say Captain and Tennille (4)
 - Sort of figures disc sales are reckoned in! (5)
 - Number of coins there were in the fountain (5)
 - Songwriter Justin (7)



- DOWN**
- It describes the wind Ramsey Lewis recorded (5)
 - There's no profit in being a bandleader, Joe! (4)
 - As crude as the Manfred Mann band? (6)
 - How it is to be loved by you (5)
 - Group on the Trans - Europe Express (9)
 - Nine lines about the singer of 'Lady Mine' (4,5)

- Part of the week David Bowie had on his mind (6)
- There's a moment of it, group-wise (5)
- Broadcast I read about (5)
- Singer's name in the locket Tammy is wearing (4)

LAST WEEK'S SOLUTIONS

- ACROSS:** 4 Jethro (Tull), 6 Moon, 7 Help, 8 Laredo, 9 Wells, 10 Daddy, 13 A-retha, 15 An - ne, 16 Rags, 17 Previn.
- DOWN:** 1 Revere, 2 Poole, 3 Wood, 5 Her - o - Lites, 6 Marmalade, 11 Donnie, 12 Happy, 14 Road.

The wait is up

JIM EVANS joins the Frankie Miller tour in Newcastle

BEFORE: Hotel bar, Newcastle. Some of the band and entourage have arrived. Many are gathered round the low-slung tables and imitation leather chairs. Frankie Miller's Full House are in town.

This gig means a lot to them. Ray Minhinnet (guitarist) and Jim Hall (keyboards) originate from Newcastle and its environs. Ray's relatives are gathered in force. The drinks are flowing. Conversation about late nights, music.

The single, 'Be Good To Yourself'. It's on the playlist, page one of the Radio One playlist. If it charts, it could be the big commercial break that the band need and deserve.

Ray's a happy lively guy, full of energy both on and off the stage. The gig's not starting until 11.30, so there's plenty of drinking time to go. But Ray's restrained on halves of Guinness.

Graham Deacon, drummer, joins the party, another happy easy-going guy. Bass player Chris is quiet, Jim's away seeing his family and friends. Conversation rolls on through tomorrow's Cup Final.

Enter the star of the



FRANKIE MILLER: vocals reign supreme

show: Frankie. He's washed his hair and is ready to go. The bar doesn't sell any white wine to his liking, so he settles for half of lager. "I saw your review of the New Vic. It was OK. You said what you saw. Someone spiked ma drink that night."

Frankie's concerned about what the 'critics' say about him. Despite his tough hard-living image, he's sensitive.

We talk of the single. I suggest they took the wrong single from the 'Full House' album. It

should have been 'Candlelight'. "Several people have said that. Different people have said different tracks."

It's 10.40 and the band leave the hotel for the gig at the Mayfair, the local Mecca ballroom. "Get there for the start, make sure you see the whole gig." Sure Thing Frankie. He's drunk just the one half of lager. He's determined. Its going to be a good one.

DURING: The Mayfair's big and cavernous like any other Mecca ballroom.

There's a good few punters in attendance and a certain amount of Millermania circulating as the anticipation grows.

Frankieeeeeeeeee
Frankieeeeeeee
Frankieeeeeeee

"Please welcome Frankie Miller's Full House."
Shouts, roars, cheers. Enter the band and Frankie, resplendent in hat, waistcoat and chain. Straight into a set of rockers. R&B at its best.

This outfit could have blown Free off stage. Frankie's straining vocals reign supreme

through Randy Newman's 'Sailaway'. The crowd are swaying, singing along too. Magic.

And it's time for selections from the new album. "This one's for the ladies..." Let The Candlelight Shine! Gentle keyboards and Frankie in more sensual vein. It should have been the single. Boogie on with 'Down The Honkytonk', note Jim Hall's excellent keyboards.

"Thankyou Newcastle, thank you very much." Time for 'The Rock', title track from the album of the same name. Many of the kids know it. More people should get to know it.

'This Love Of Mine' (off the new album) and the Frankie Miller classic 'A Fool In Love' which Frankie wrote with former Free bass player Andy Frazer. John Lennon's 'Jealous Guy' sees Frankie and the band in full flight. Graham Deacon and Chris Stewart prove to be a powerful rhythm outfit.

Time for the big one: "The new single, 'Be Good To Yourself'. I'd like everyone to buy it." They play it faultlessly, albeit in a Mecca-style barn that ain't the tops in the acoustics department. Another track from 'The Rock' album - 'Ain't Got No Money' shows an even more confident Frankie. "God Bless you Newcastle, magic, thankyou." More more more.

Encore number one: Buddy Holly's 'Rave On'. Off they troop again. More more more. Frankie returns alone with his guitar into 'Drunken Nights In The City' - invites punters to sing along. They all know the words. Sweat pouring off the wee Scotsman as the band return for their Stones' style finale.

Goodnight Houselights on. The new single roars out of the PA.

AFTERWARDS: Into the dressing room. A tired Mr Miller removes his shirt, wipes himself down and takes hold of a bottle of white wine. Ray comes in. "How was it?" Great. OK. "Really? Really?"

Ray's relatives come in. A handful of fans come in. A drunken long-haired character enters, stumbles over to Frankie, shakes his hand. "Drunken nights in the City, magic, sign my waistcoat, Frankie!" Frankie obliges and engages the vino. Booze finished. Back to the hotel.

Long discussion with Graham and Ray about the whores in Hamburg or somewhere like that.

Cans pop, corks fly. Frankie enters, quietly. Wants sandwiches but there aren't any to be had, settles for wine instead.

Ligging continues, 2, 3, 4 o'clock. Frankie crashes out. Overtired and emotional or just exhausted? Who knows. Slumps back in his chair, still clutching a bottle. Attempt is made to help him to bed. Falls.

Frankie starts his political routine - You know, I guess he doesn't think overmuch of the leader of the opposition. People come and go. And so to bed, 5 am. Drunken night in the city.

AFTERTHOUGHT: Surely this Frankie Miller band will make it this time. The same was said after 'The Rock', but I've got this feeling about Full House, they're a together band who enjoy life and enjoy their music. "Been On the streets too long" line in 'Drunken Nights'.

Yeah, too long without recognition.

Neil's smile cracks it

NEIL SEDAKA London

TEEN IDOLS never fall from grace, they just change their style and widen their appeal. Neil Sedaka, idol to thousands in the early sixties has made such a transition. Instead of singing songs that are lyrically banal, he now makes amusing and truthful statements on the life he has led.

Sedaka was playing a week at the London Palladium and on Friday night he chose to run through a potted history of his musical career. The audience was predominantly female, late twenties / early thirties and dripping with jewellery. They lapped up everything that he gave them from 'Oh Carol' and 'I Go Ape' to his latter day hits 'Love Will Keep Us Together', 'Laughter In The Rain' and 'That's When The Music Takes Me'. His playing at times sparkled and he had little difficulty with the single side of things as he sat stage centre with a Cheshire cat grin on his face.

Even though he was playing without the aid of a backing group, he kept the attention of the audience for a full two hours. When he decided to call it a day and finish the concert the crowd wanted more. And more they got in a superb version of 'Breaking Up Is Hard To Do', then he smiled once more and the trip down memory lane was over for another year. **NIGEL MORTON**

DR FEELGOOD London

FEELGOODS meet Alvin Lee... and survive!

Yeah there were times at the Hammersmith Odeon when a John Mayo flurry conjured up the ghost of festivals past - fastilicks anonymous courtesy of Ten Years After before the Carlisberg and Chateaubriand set in and expanded waistbands.

Mayo fits in. No doubt about it. But if you're looking for the old Feelgoods forget it. They've changed, maybe not drastically enough for some hard headed critics, but there's no question of a re-run.

See, for me Wilko was The Feelgoods and a concert without the speed blitzed war dance and reeling eyes was inconceivable. Hell, trepidation to the wind last week the band got by. But it wasn't the Feelgoods.

It was a band that played some very strong numbers from the new album - 'Sneakin' Suspicion', 'Lights Out' and 'Hey Mama Keep Your Big Mouth Shut.' They also played 'Lucky Seven' from the album, y'know. It was hmmm... Then there was 'Back In The Night' provoking the usual big cheer of the night. They threw in 'Route 66' and finished 'Great Balls Of Fire'.

Brilleaux is now the mainman. No more the split lead. Supersonic wrist to the fore and he

loves it. Mayo has no face yet. He relies on a Lee grab to haul him into the limelight occasionally. It may be early days but they're gonna cut it. No problem.

But it still ain't the Feelgoods. **BARRY CAIN**

JUDAS PRIEST London

THE KID in front of me, head bowed, played imaginary guitar on his knee all night. His friend next to him did nothing but shake his head, his sweat-besotten hair flailing like a cat o' nine tails throughout. The guy next to him, however, was content to lie slumped in his seat, joyfully allowing the tidal wave of sound to flood over him.

Me? I just stood and watched, taking in the incredible scenes both onstage and in the crowd itself. For, with Sunday night's concert at the New Victoria, Judas Priest well and truly arrived.

It was an evening of few subtleties, if any. Five man Birmingham band Judas Priest, the conscious fan's Black Sabbath, brought the musical hammer down from the outset, much to the delight of the wildly enthusiastic crowd who craved for more, more and yet more.

Judas Priest's set concentrated on material from their last two albums, 'Sad Wings Of Destiny' and the recent 'Sin After Sin' - and the improvement on the recorded versions of the numbers was immense. Rough edged and raucous, numbers like 'Dissident Aggressor', 'Sinner', 'The Ripper' and 'Tyrant' tore out of the PA with such energy, such heavy metal power it was breathtaking.

Singer Rob Halford was particularly impressive, always audible above the hard rocking grind of the twin guitars of Glenn Tipton and K. K. Downing, exuding confidence. His vocals were remarkably wide-ranging - his silver-throated scream at the end of 'Victim Of Changes' was as ear-piercing as a Ted Nugent white noise feedback note.

Judas Priest, with their current album on the edge of the Top 20, must be the fastest-rising heavy rock band in Britain today. Once they've ironed out one or two inherent problems - time changes within songs were often scappily executed and it was a great mistake to start the first encore with a drum solo - they're going to be huge. Mark my words. **TROY TEMPEST**

YOUNG SAVAGE

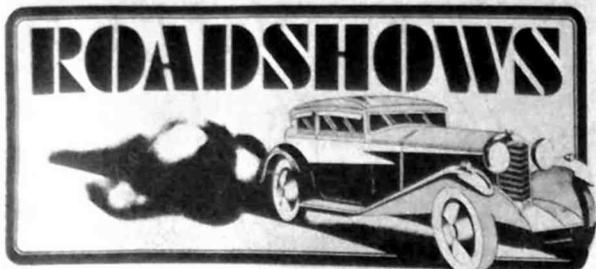
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**TELEVISION
BLONDIE**
Glasgow

SO THERE I was on the warmest night of the year stuck indoors and watching Television and I wasn't even suffering from sunstroke or premature senility, just trying to get an earful of what promised to be one of the hottest little packages to hit Glasgow.

Television and Blondie were in town - playing to a strange brew of local punks and your average rock freak at the Apollo.

Blondie zapped on stage and proceeded to blister every brain in the hall with their break neck set. Vocalist Debbie Harry was a curious contradiction of trumpet and hard bitten groupie all rolled into one frenzied little ball - but she can sure as hell sing.

Maybe I'm getting old - but I felt like a refugee from Speedfreaks Anonymous as Blondie tore through some good, some bad, and a whole lot of indifferent numbers. Outstanding were 'Detroit' and 'I Can't Say No' - the latter greeted by repeated requests from the punters for a full frontal nubile Miss Harry.

But it was TV time - and many copies of 'Marquee Moon' clutched to celtic breasts heaved with anticipation as Tom Verlaine and his crew came on.

They were good, very good but they had one glaring fault. Television were a different class musically from Blondie - visually they were about as exciting as a wet weekend in Crewe.

I kept looking to see who had nailed guitarist Richard Lloyds' feet to the stage and bassist Fred Smith looked as though he was suffering from constipation.

Verlaine opened up with 'See No Evil' from 'Marquee Moon' which was fairly subdued. But he began to stretch out a bit on 'Venus' - throwing in some fine lines and revealing that he wields a mean axe.



MR BIG: aggressive and tight

The real surprise for me came midway through their set when he slowed things down with a version of 'Knockin' On Heaven's Door' - the band playing in staccato fashion and Verlaine's suitably agonised vocals giving it a fine, tortured effect.

But the Muppet dancers were soon up and at them as Verlaine tore into 'Friction', spitting out the lyrics with mucho venom.

Repeated shouts for 'Torn Curtain' went surprisingly unheeded but Television scorched out with the title cut 'Marquee Moon', which Verlaine built into a gradual climax - with that insidious riff eating into your head.

They came back for just one encore - and chose 'Satisfaction' as their parting shot. Sticking close to Mick and Keef's formula for instant boogie. They had the whole hall dancing out to the streets. It's one TV premiere that Glasgow punters won't forget quickly. DENNIS

WHYTE

HEART-BREAKERS
London

DEAR MAILMAN,
Last night me and my

friend went down to The Music Machine which is just down the road from the Roundhouse. It's really a strange place, lots of little corners and bars and lots of strange people standing around. We went to see The Heartbreakers because we read now good they were in RECORD MIRROR.

Unfortunately we missed the first bit which was a shame because I really like what I heard. They played lots of really nice songs like 'Worn Too Loose' I think and 'Ball By Myself' or something and their new single 'Chinese Rocks'. Johnny Thunders, the lead singer, is really good and I especially like his talking between each number. Walter Lure is really good looking as well.

Wasn't Thunders in the New York Trolls at one time? I'd really like some information on that band if he was. And how about some more David Soul, Abba, Charlie's Angels, New Seekers in your paper?

And you can tell that person who wrote in last week saying Slade are through, that he doesn't know what he's talking about. SID HARBOUR, PUTNEY.

Hits, as though the world might end in half an hour.

After the first three, the songs become a blur - it's almost impossible to tell 'em apart. But that's OK - you can trust the Ramones. The songs are ALL great.

A few are easy to pick out - 'Blitzkrieg Bop', the unmistakable 'Beat On The Brat', 'I Wanna Be Your Boyfriend', which Joey dedicates to "the special girls in the audience tonight," and 'Pinhead', where he holds up a banner bearing the legend 'Gabbia Gabbia Hey' and the kids shout along.

Joey must be the strangest looking lead singer ever - gangling, clumsy, the scabs on his knees poking through the holes in his jeans. But, lovable, if the faces of the girls in the front row are anything to go by.

Halfway through the set, something amazing happens - the stage moves! Johnny lurches forward, Tommy grabs his cymbals to stop them moving away, Joey looks perplexed. The pure weight of the kids against it has actually moved the stage back a whole foot.

A brief goodnight and the band stumble off. They come back over and over again - four, maybe five times. The crowd are crazed with the heat, the blurring excitement. They do a dead pan version of the Chris Montez hit, 'Let's Dance', and the audience pogo a foot higher.

The Ramones may reckon they started the new wave sound, but they haven't been left behind - they're still right up there with the best of 'em. SHEILA PROPHET

**BIG
BEAT,
BEATS
CHEST**

MR BIG
London

SOUND CIRCUS hasn't had time to become a fully established rock venue, but there was a respectable turn out for Mr Big on Saturday night.

The six man line up has a good, chunky sound, implemented by the extra sound of the two drummers. When they hit the bass drums together, they gave out such a thump it was like being kicked in the chest. By the end I couldn't work out if it was excitement I felt, or was I having a heart attack.

They were very polished. It's a shame the rest of the band hasn't yet worked out an acceptable stage presentation. They played well, but the movements were stereotyped and self conscious. Lead vocalist Dicken has his number arranged, but it's really not enough that he should carry all the front theatrics.

Musically they are aggressive and tight, with suitable sexual overtones. They sang a fair selection of songs from their latest album, including the new song 'Feel Like Callin' Home'. Hearing this was like having deja vu. Where had I heard it before? The answer was in the previous single 'Romeo'. They are remarkably alike in style - much too close in fact. It's all very well following up success with the same formula, but the song should be a bit further from the original.

Both songs are good, but then they would be, being so alike. The band tried a key change in 'Romeo' which would have been neat if it had come off. However, the vocals didn't make the change as precisely as the playing, so it sounded badly off key for a worrying few seconds. Having said all this, I think their set was enjoyable and shows a lot of potential for the future. ROSALIND RUSSELL

BILLY PAUL
is knocking on the door with
his best album yet...
'LET 'EM IN'



BILLY PAUL 'LET 'EM IN'

The new Billy Paul album 'Let 'Em In' features the Paul McCartney composition which Billy has dressed in his own unmistakable style and taken straight into the Top 30... plus songs like Nilsson's 'Without You' and two written specially for Billy by Philadelphia top producers Gamble & Huff. It's Billy Paul at his most romantic, moody and sensual. So-let 'em in.

BILLY PAUL 'LET 'EM IN'



on Philadelphia Records & Tapes PIR 81695

Produced by Kenneth Gamble and Leon Huff

RAMONES/TALKING HEADS

Leeds

AN INTRIGUING bill. Two New York groups: one preceded by two well-loved albums and a single that could break big, the other preceded only by their reputation.

Talking Heads? Aren't they that ARTY punk band? They aren't punk. Yes, they're New York, and at times, they bear traces of Television in their phrasing and the deliberately harsh, almost tiny guitar sound. Otherwise, there's no point of reference.

And for arty read Articulate. Singer / writer / guitarist David Byrne is the inspiration that sets the wheels in motion. His songs are quirky, eccentric - as is his high, strained, almost tuneless vocals. He comes onstage in short hair, a loose blue shirt, straight trousers - the sort of conversatism that makes him a radical.

There's no room for softness in this band - the sound is hard, precise, punchy. It's not punk, and it certainly ain't funk. And yet it's a danceable as anything a black group could turn out.

After all these years, someone can still take the five basic components of rock - a singer, a song, guitar, bass and drums - and come up with something totally fresh. That's the magic of it all.

They go off, the lights dim, the Ramones are here. And it's One Two Three Four and off they go, no time to lose, blasting their way through their Greatest

THE information here is 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.

Wednesday

MAY 25
ALDRIDGE, BRD Sports and Social Club, Dead End Kids
BATLEY, Variety Club (475228), Supremes
BRIGHTON, Polytechnic (603653), Clash / Buzzcocks / Subway Sect / Silt
COLCHESTER, Essex University (44144), Stranglers
GRAYS, State Cinema (72799), Dr Feelgood / Low Level Band
LEICESTER, Baileys (26462), James And Bobby Purify
LLANDRINDOD WELLS, Grand Pavilion, Heartbreakers
LONDON, Dingwalls, Camden Lock (01-267 4967), Motorhead
LONDON, Marquee, Wardour Street (01-437 6603), Wayne County's Chair / The Police
LONDON, Music Machine, Camden High Street (01-387 0428), Shakin' Stevens and the Sunsets
MANCHESTER, Devas Street Theatre, Razor Blades and Roundshot
NEWCASTLE, City Hall (20007), Barbara Dickson
NEWPORT, Roundabout (73613), Vibrators
OXFORD, Lady Spencer Churchhill College, The Darts
STAFFORD, Baileys (39848), Billy Ocean

Thursday

MAY 26
AYLESBURY, Friars, Ramones / Talking Heads
BARNSELY, Civic Hall (3232), Ronnie Lane's Slim Chance / Sparrow
BATLEY, Variety Club (475228), Supremes
BIRMINGHAM, Barbarellas, (021-643 9413), The Rumour
BIRMINGHAM, Cofton Country Club, Dave Berry and the New Crusiers
BIRMINGHAM, Mackadown Hotel, Dead End Kids
BIRMINGHAM, Night Out (021-622 2233), Drifters
BIRMINGHAM, Odeon (021-643 6101), Dolly Parton
BLACKPOOL, Technical College, Giggles
BRISTOL, Ganary, Walsh Back Clash / Buzzcocks / Subway Sect / Silt
BRISTOL, Ganary, Welsh Back (28267), Mungo Jerry
DEVIZES, Corn Exchange (Bristol) (26767), Shakin' Stevens and the Sunsets
DONCASTER, Outlook (60657), JALN Band
GLASGOW, Apollo (041-332 6055), Nils Lofgren / Tom Petty and the Heartbreakers
LEEDS, The University (39071), Dory Previn / Ilusion
LEICESTER, Baileys (26462), James and Bobby Purify
LONDON, Dingwalls, Camden Lock (01-267 4967), Diversions
LONDON, Marquee, Wardour Street (01-437 6603), UK Avox!
LONDON, Music Machine, Camden High Street (01-387 0428), Kicks
LONDON, Rock Garden, Covent Garden (01-746 3961), Lee Mossin Band / Loose Change



DAMNED: Captain Sensible shows off his tutu at Sheffield University on Wednesday

LONDON, Windsor Castle, Harrow Road (01-286 8403), Amazorblades
MANCHESTER, Apollo (061-273 1112), Barbara Dickson
MANCHESTER, Devas Street Theatre, Razor Blades and Roundshot
MANCHESTER, Free Trade Hall (061-834 0943), Television / Blondie
MANCHESTER, Palace Theatre (061-236 0184), Mike Harding
NEWCASTLE UNDER LYME, Tiffans (612526), Damned / The Adverts
NORWICH, Crom wells (20460), Muscles
NORWICH, St Andrews Hall (28477), Stranglers
PENZANCE, Gardens (2475), Burlesque
PLYMOUTH, Woods (266118), Rough Diamond
PORTSMOUTH, Polytechnic (819141), Cado Belle
SHEFFIELD, Fiesta (70101), Four Tops
SHEFFIELD, Josephines, Jimmy Helms
SOUTHAMPTON, Gaumont (2201), Queen
STOKE, Baileys (23958), Alvin Stardust
SWANSEA, Greles, Down-liners Sect
TONYPANDY, Naval Club, Krakatoa
WATFORD, Baileys (39848), Billy Ocean
WORCESTER, Zellers, Stage Fright

Friday

MAY 27
ABERDEEN, The University (572751), Tom Robinson Band
ALDRIDGE, Roundabout Club (316667), Geno Washington
BATLEY, Variety Club (475228), Supremes
BIRMINGHAM, Barbarellas (021-643 9413), George Harrison Band
BIRMINGHAM, Cofton Country Club, Dave Berry and the New Crusiers
BIRMINGHAM, Night Out (021-622 2233), Drifters
BIRMINGHAM, Odeon (21-643 6101), Television / Blondie
BIRMINGHAM, Polytechnic, Giggles
BRISTOL, Baileys (292658), Orbisla
BROADSTAIRS, Grand Ballroom, Singing Blues
JEAN, Monday
BURTON - ON - TRENT, 76 Club, Moon
CAMBRIDGE, Corn Exchange (3937), Damned / The Adverts
CANTERBURY, Odeon (62480), Fairport Convention
CARDIFF, Top Rank (26538), Stranglers
CHELMSFORD, Chancellor Hall (65848), Mr Big
DONCASTER, College of Education, Desmond Dekker
GLASGOW, Apollo (041-332 6055), 10cc
HEREFORD, College of Education (65725), Pirates
KIDDERMINSTER, Stone Manor Hotel, Dead End Kids
LEICESTER, Baileys (26462), James and Bobby Purify

LEEDS, Florde Green Hotel (623470), Isis
LIMERICK, Savoy Cinema (Irish Republic 44644), Alm Siveill
LINCOLN, College of Technology (2374), Strider
LIVERPOOL, Empire (051-709 1555), Dolly Parton
LONDON, Dingwalls, Camden Lock (01-267 4967), Movies / Skrewdriver
LONDON, Marquee, Wardour Street, (01-437 6603), Heron
LONDON, Middlesex Medic-ale School, Fabulous Poodles
LONDON, Music Machine, Camden High Street (01-387 0428), Carol Grimes and the London Boogie Band / Smiler
LONDON, Nashville, North End Road (01-603 6071), The Rumour
LONDON, New Victoria (01-834 0671), Jean Luc Ponty / Larry Coryell
LONDON, Royalty Ballroom, Southgate (01-886 4112), Mungo Jerry
LONDON, Southbank Polytechnic (01-261 1525), Vibrators
MAIDSTONE, College of Technology, Woody Wood-manssey's U-Bon
MANCHESTER, Devas Street Theatre, Razor Blades and Roundshot
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Nuts
MANCHESTER, Palace Theatre (061-236 0184), George Benson
NEWCASTLE, Mayfair (23109), Junior Walker
NEWCASTLE, Polytechnic (061-205 9411), Nuts
NEWCASTLE, Palace Theatre (061-236 0184), George Benson
NORTHALLERTON, Community Centre, Snaps
NORWICH, City College, After The Fire
NOTTINGHAM, Playhouse (475228), Gryphon
SCARBOROUGH, Penthouse (63204), Nasty Pop
SHEFFIELD, Fiesta (70101), Four Tops
SHEFFIELD, Josephines, Jimmy Helms
SOUTHAMPTON, Gaumont (22001), Queen
STOKE, Baileys (23958), Alvin Stardust
SUNDERLAND, Annabelles, JALN Band
SUNDERLAND, Mecca Centre, Newcastle Road, Radio 1
TAMWORTH, Chequers, Stage Fright
WATFORD, Baileys (39848), Billy Ocean
WEST RUNTON, Pavilion (203), Clash / Buzzcocks / Strawberry Switches
WINCHESTER, King Alfred's College (62281), Burlesque
WISHAW, Crown Hotel, Remus Down Boulevard

Saturday

MAY 28
BATLEY, Variety Club (475228), Supremes
BIRMINGHAM, Barbarellas (021-643 9413), George Harrison Band
BIRMINGHAM, Inter-national Internation Club, Rokoto
BIRMINGHAM, Night Out (021-622) Drifters



YET another major punk tour breaks this week in the shape of the mucho macabre Damned, supported by one-chord wonders The Adverts. Catch Rat Scabies and the rest of the gang just back from the US A and raring to go at Sheffield University (Wednesday), Newcastle Tiffany's (Thursday), Cambridge Corn Exchange (Friday) and Liverpool Eric's (Saturday).

And The Clash, new wave pioneers The Ramones, Television and Tom Petty and the Heartbreakers, (supporting Nils Lofgren), are still hell-bent on their respective tours. Check out the listings for where they're at.

Upfront lady of the year, Dolly Parton saashays her delectable way around three major cities this week too, along with an all-star country package which should be something completely different. Nashville-nurtured Dolly is all set to give her best at Birmingham Odeon (Thursday), Liverpool Empire (Friday) and London Rainbow Theatre (Saturday) before she says goodbye. Not so much of the quantity - date-wise, but there's equality for y'all.

And the first ever UK tour by the new style 10cc gets into full throttle too, a fourteen dater taking the lads thru' till mid June. Old-timers Eric Stewart and Graham Gouldman are joined by Paul Burgess (drums), Stuart Tosh (drums/vocals), Tony O'Malley (keyboards/vocals) and Rick Fenn (guitar/vocals). They kick-off with a double-nighter at Glasgow Apollo (Friday and Saturday), moving to Aberdeen Capital (Monday and Tuesday) and Newcastle City Hall (June 1/2).

Soul buffs are well catered for too this week - veteran soul legend George Benson takes another first when he visits the UK for a brief tour of major provincial venues, climaxing at the London Royal Albert Hall (Monday).

BIRMINGHAM, Odeon (021-643 6101), George Benson
BOLTON, Institute of Technology (29991), Pirates
BOLTON, Nevada Ballroom (24002), Jimmy James
BRADFORD, The University (34135), Ronnie Lane's Slim Chance / Sparrow
BRIGHTON, Polytechnic (693655), Quintessence II (Release benefit)
BRISTOL, Polytechnic (62480), Gryphon
CANTERBURY, Odeon (62480), Clash / Buzzcocks / Subway Sect / Silt
CHELTENHAM, Town Hall (25491), Devo
COLCHESTER, COLCHES-TER, University of Essex (44144), Five Hand Reel
COVENTRY, College of Education, Moon
DUNDEE, Town Hall (55433), Fairport Convention
FISHGUARD, Frenchmans (3579), Liverpool Express
GLASGOW, Apollo (041-332 6055), 10cc
GLASGOW, City Hall (041-552 5961), Ralph McTell
HARTLEPOOL, Gemini Club, JALN Band
HASTINGS, Pavilion (421210), Ramones / Talking Heads
HITCHIN, Hitchin College, Heron
LEICESTER, Baileys (26462), James and Bobby Purify
LIVERPOOL, Eric's (051-227 5945), Damned / The Adverts
LONDON, Dingwalls, Camden Lock (01-267 4967), Carol Grimes and the London Boogie Band / Squeeze
LONDON, Hammersmith Odeon (01-748 4081), Television / Blondie
LONDON, Marquee, Wardour Street (01-437 6603), Killer / Montana Red
LONDON, Music Machine, Camden High Street (01-387 0428), Mungo Jerry / Strawberry Deals
LONDON, Nashville, North End Road (01-603 6071), The Rumour
LONDON, New Victoria (01-834 0671), Jean Luc Ponty / Larry Coryell
LONDON, Orange Tree, Friern Barnet Lane, Crazy Cavan 'n' the Rhythm Rockers
LONDON, Paddington College (01-723 4214), Muscles
LONDON, Rainbow, Finsbury Park (01-263 3148), Dolly Parton
LONDON, Rock Garden, Covent Garden (01-240 3961), Shakin' Stevens and the Sunsets / Loose Change
LONDON, Roxy Club, Neal Street (01-838 8811), Krakatoa

LONDON, Royal Albert Hall (01-589 8212), Dory Previn / Ilusion
LONDON, Sound Circus, Kingsway (01-405 8004), Herb Reed and his Players
LOUGHBOROUGH, Town Hall (31914), Cado Belle
MANCHESTER, Devas Street Theatre, Razor Blades and Roundshot
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Jenny Haan's Lion
PETERBOROUGH, Grenadier Club, Ester
PORTSMOUTH, Locarno (25491), Orbisla
REDCAR, Coatham Bowl (3236), Shanghai
SHEFFIELD, City Hall (27074), Barbara Dickson
SHEFFIELD, Fiesta (70101), Four Tops
LEEDS, Florde Green Hotel (623470), Fabulous Poodles
SHEFFIELD, Josephines, Jimmy Helms
STOKE, Baileys (23958), Alvin Stardust
WATFORD, Baileys (39848), Billy Ocean
WIGAN, Casino (43501), Woody Woodmansey's U-Bon
WINDSOR, Great Park, Elton John / Olivia Newton John / Ronnie Barker and Ronnie Corbett (Windsor 51031)
WOLVERHAMPTON, Polytechnic, Gonzalez
WORCESTER, College, Giggles

Sunday

MAY 29
BRACKNELL, Arts Centre (27272), Dead Fingers Talk
CHELMSFORD, Chancellor Hall (65848), Clash / Buzzcocks / Subway Sect / Silt
COLCHESTER, Embassy Club, Rokoto
CROYDON, Greyhound (01-681 1445), Ramones / Talking Heads
GUILDFORD, Civic Hall (63014), Stranglers
LONDON, Golden Lion, Fulham Road (01-385 3942), Carol Grimes and the London Boogie Band
LONDON, Hammersmith Odeon, Queen Caroline Street (01-748 4081), Television / Blondie
LONDON, Lion & Key, Leyton High Road, Crazy Cavan 'n' the Rhythm Rockers
LONDON, Marquee, Wardour Street (01-437 6603), Screamer

GLASGOW, Apollo (041-332 6055), Queen
LEICESTER, Baileys (26462), Supremes
LONDON, Brecknock, Camden Road, Squeeze
LONDON, Half Moon, Richmond Road, Bert Jansch
LONDON, Nashville, North End Road (01-603 6071), Diversions
LONDON, New Victoria (01-834 0671), Dory Previn / Ilusion
LONDON, Royal Albert Hall (01-589 8212), George Benson
LUTON, Caesars (51357), Drifters
PENZANCE, Winter Gardens (2475), Rough Diamond
REDDITCH, Sticky Wicket, Dead End Kids
STAFFORD, Top of the World (2444), Cado Belle

Tuesday

MAY 31
ABERDEEN, Capitol (23141), 10cc
BATH, Brillig Arts Centre, Henry Cow
BIRMINGHAM, Barbarellas (021-643 9413), Jenny Haan's Lion
BRISTOL, Colston Hall (291768), Television / Blondie
CARDIFF, Top Rank (26538), Krakatoa
CHELTENHAM, Tramps, Rokoto
GLASGOW, Apollo (041-332 6055), Queen
HEMEL HEMPSTEAD, Great Harry, Tanya Hyde and the Tormentors
LEICESTER, Baileys (26462), Supremes
LIVERPOOL, Philharmonic (051-709 3789), Barbara Dickson
LONDON, 100 Club, Oxford Street (01-636 0933), Darts / Tooting Frolics
LONDON, Marquee, Wardour Street (01-437 6603), Bert Jansch
LONDON, Music Machine, Camden High Street (01-387 0428), Nuts
LONDON, Nashville, North End Road (01-603 6071), Remus Down Boulevard
LONDON, Hotel, Hotelp Putney High Street, The Police
LUTON, Caesars (51357), Drifters
NEWCASTLE, City Hall (291768), Ramones / Talking Heads
SCARBOROUGH, Penthouse (63204), Burlesque
WEYMOUTH, Pavilion (3225), Shakin' Stevens and the Sunsets
WOLVERHAMPTON, Civic Hall (21359/2012), Stranglers

Monday

MAY 30
ABERDEEN, Capitol (23141), 10cc
BOURNEMOUTH, Village (765489), Stranglers
MANCHESTER, Buccaneer, Amazorblades
BRISTOL, Colston Hall (291768), Ramones / Talking Heads
CARMARTHEN, St Peters Hall, Shakin' Stevens and the Sunsets
DUNSTABLE, California Ballroom (62804), Clash / Buzzcocks / Subway Sect / Silt

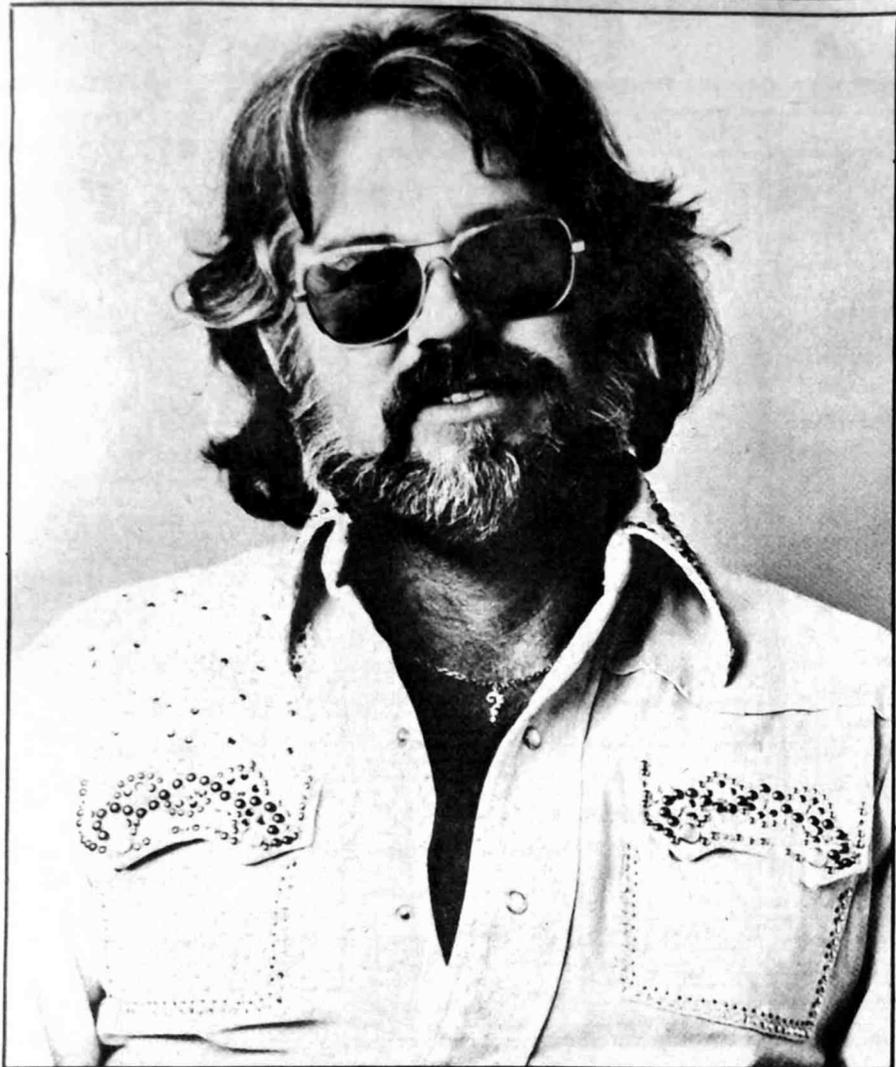
SEE IT!

JUNIOR ROCKERS have another chance on Wednesday to hear the latest sounds in another edition of 'Get It Together' (ATV, 4.15). Roy North and Linda Fletcher guests are Robin Sarstedt, J Vincent Edwards and Mungo Jerry.
 The Little Ladies carry on climbing the ladder to rock 'n' roll fame in another thrilling episode of 'Rock Follies '77' later the same day (ITV, 9 pm). Tonight they catch a bad dose of paranoia that could wipe them out if they don't get things together!
 There's more film of country stars on Thursday night (9.45) when the BBC cameras take another trip to the International Country Music Festival held at Wembley in January. They spotlight Don Gibson, Loretta Lynn, Jody Miller and Hank Thompson.
 Rocketing on to Saturday, Tony Palmer delivers another bag of musical goodies for rock fans with tonight's episode of 'All You Need Is Love' (10.30, LWT). He looks at glitter rock and it includes film of Kiss, Jethro Tull, David Bowie, Gary Glitter and Elton John.
 The smiling face of Bomber Bob Harris will be filling your screens again if you turn to the Old Grey Whistle Test on Tuesday night (10.50, BBC2). His guests are the reformed Small Faces and the new wave band from America, Television.

HEAR IT!

TUNE INTO Radio Clyde on Wednesday night for more news and interviews in Brian Ford's weekly rock show 'Stick It In Your Ear' (8.00 pm). Plus the latest sounds and the Clydeside guide.
 Stick with Clyde on Friday night for Son Of Baroque 'n' Roll (7.30 pm). Colin MacDonald is playing the latest Tomita album, Holst's 'The Planet Suite'.
 Radio One, 'In Concert' on Saturday (6.30 pm) is not to be missed as Pete Drummond introduces the latest John McLaughlin band, Shakti - it is being broadcast in quadraphonic.
 If you're in the Radio Bristol area on Sunday (3.30 pm) tune to Al Read's 'Rock Show'. He'll be giving the run down on the latest gigs and giving tips to young job hunters.
 Bedrock (7.15), Radio Newcastle on Monday night has more golden sounds and don't forget Uncle John Peel on Radio One (10 pm) every night of the week.





KENNY, CASH & COASTING

KENNY ROGERS has one of those beards only down-home doubleburger yanks can grow. Foxbrush thick, pine tree redolence and a tingling fresh grey-ness.

Right now it's invisible mainly because he's in Newfoundland at the other end of rain on the tin roof phone call. Hotel Canada (such a lovely place) breakfast.

"Er munch munch right

in the middle of eating it. Hold on, I'll nip up to my room."

Pause. "Hullo. Hey, don't mind about me missing breakfast, it wasn't very good anyway." Formalities over. So what are you doing in Godforsaken Newfoundland?

"Well, there's a trade fair here and I've been entertaining the visitors - up to 25,000 people at a time." He doesn't possess the customary 16rpm drawl typified in every backwoodsman from Davy Crockett to Lee Marvin. In fact he's pretty sharp and to the point - with a side order of humour.

So, whatever happened to Kenny Rogers and that band he was associated with, the First Edition?

"I've been working very hard making a great deal of money, but the Edition have split. We just decided that we were going nowhere. There was a creative stagnancy after four gold albums and eight gold singles (including 'Ruby, Don't Take Your Love To Town', 'Something's Burning' and the tortuous titled 'Just Dropped In To See What Condition My Condition Was In')."

"We didn't have the best of living conditions, being on the road all the time. It's like a family and the girl in the band found it impossible to establish any relationships."

"I enjoy touring and performing. I may be 38 but that doesn't mean I'm not competitive when it comes to the music business. I hate living on laurels."

I see your mother's name is Lucille. Does that mean there's a Freudian concept behind your..."

"Hold it. I didn't write 'Lucille'."

Oh.

"But my mother thinks it's all about her. She said to me the other day 'I don't think it makes me look very good, son'."

Well, she did have eight kids...

"The single has sold around 70,000 to date. I thought it would be a big country hit but I never dreamed all this would happen. It's like a whole new resurgence in my career. This business is like a rollercoaster. Once you reach a certain station you start going up and down within its boundaries."

"Then something comes along which makes you look antiquated. But if you are good, diligent, professional enough, you will get back to the top again. I've never felt I had a particularly great voice, but it's inoffensive and that's the secret."

For physical freaks, Kenny is heavier than Kris Kristofferson at 200 pounds and is taller than Kris Kristofferson at six feet one. But he sure as hell looks like him.

"I have two or three movie offers a week, but none have appealed yet. I just take things one step at a time and make it a habit never to get involved in long-term projects."

"Funny how a lot of American singers start branching out into movies. I think they tend to utilise their opportunities more than, say British singers. Also, the more successful you become in a certain field the more drive you get to venture out into new areas of creativity."

His biggest hit 'Ruby' was eight years ago at the tallend of the Vietnamese war which sparked off the record's sentiments. It was one of the biggest anti-war

songs ever.

"It wasn't really anti-war. It was simply a statement. When you get into a situation in the country where everyone has a common problem - like the war - it's a great catalyst. Controversy leads to stimulation and that's why there's always a batch of strong songs during a war."

You mention money a lot. Is that very important to you?

"Money is a factor. See, I have this great fear of reaching 70 and being broke with nothing left for my wife and children. I've sacrificed a lot of people for my music - including my ex-wife. Now I'm a lot more mature and I think I could cope with marriage. I'm engaged now."

"If I'm taking myself away from my family to perform, I owe it to them to make a lot of money. It all goes back to the insecurity. Money is a form of freedom, it allows you to choose, cos when the music's finished all you've got left is the freedom."

"Basically, I'm a business man and I have that approach to my work. Money is a way of saying I'm this successful this year and I was that successful last year."

"I used to work with a famous rock band at one time who made a vast amount of money. And the leader of that band is now working in a car wash."

There's no way Kenny Rogers is going to end up in a car wash, that's for sure.

Odds and ends tag. Kenny used to be a member of the New Christy Minstrels... The First Edition was formed in 1967... the group appeared in 70 television shows... they got their own series... he recorded a band called Shiloh in the early seventies which consisted of Al Perkins and Don Henley of Eagles fame... he's got a new album out that includes hit singles.

Kenny Rogers is a solo artist. BARRY CAIN

'This business is like a rollercoaster. Once you reach a certain station you start going up and down within its boundaries'



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Disco Kid

by Robbie Vincent

SPECIAL!

IT'S BEEN a really exciting month with the start of my Radio One Saturday soul and disco programme. Any DJ involved in soul music would love the chance to do a national radio programme and I count myself very lucky to be given the chance.

If you live outside the transmission area of my regular station, BBC Radio London, you've now got a chance to hear some of the music which would not usually see the light of day on a Top 40 station. But have you noticed the RECORD MIRROR charts recently?

More and more soul-orientated music is making it. I won't explain anymore, because the last thing I want to do is get involved in a slanging match trying to define 'soul music'. To me it's all in the groove.

 Congratulations to Liverpool on winning the First Division yet again - and well done Crystal Palace for getting promoted to Division Two the other Saturday without even playing. I was gigging down at the Golden Lion, Sydenham in south east London on the day and wow! - do

their supporters know how to celebrate. *****

Also from Liverpool are the Real Thing who travelled down to The Kings Arms, Enfield, North London for a personal appearance. What a great night! They have just finished a new album for June release. And their new single is a smash.

All of us have different ways to relax and get away from it all. Ray Lake of the Real Thing has his. While on holiday from May 1 to May 15 he jumped on his motor bike and vanished into thin air.

"We never know where he is," says Eddie Amoo. "He just rides and rides all over the country doing his thing. But always on the date we're set to start working again he turns up after hundreds of miles of getting away from it all."

What do you do? On my Radio London phone - in show the other lunchtime we were talking about obsessions which are often escapism. According to one woman her husband has a pond in his back garden full of his carefully selected trout. He sits from dawn to dusk just watching them swim round and round. Everyone to their own... *****

My tip for the top,



Heatwave, have added a new member to the band. He's the bass and keyboards player from the Foundations who, if their gig at the Royalty in Southgate, Middlesex is anything to go by, will give them that extra little bit of oomph. Of all the concerts I have ever seen, Heatwave at the Royalty were really something else. The response from the crowd was out of this world. GREAT!

 If you are a disco jock you'll know that keeping up with the best of the latest import sounds from the States can drive you nutty. Well, a tip for those of you in Essex, Chris Hill,

of 'Renta Santa' and 'Blonic Santa' hit fame has just opened his own record shop. Chris, who really has a good scene going at the Lacey Lady disco in Ilford knows what it's at and his new shop is in High Road, Chadwell Heath.

I checked out his stock of imports the other day and the shop gets the Robbie Vincent seal of approval - if it's good he's got it.

 Talking to Smokey, regular jock at the Cue Clue in West London, the other day. He's travelling around, playing at some of the American airforce bases. He reckons they really know how to

IN A TIZZY — ROBBIE'S BEEN BUSY AGAIN

party, and going down well are lots of the slower soulful sounds like Shirley Brown (all cuts from her new LP), William Bell, plus some of the funkier stuff of course like Slave LP, New York Port Authority and Players Association. The last two are about the most popular import albums around at the moment, Slave being the top UK funky album.

Other sounds to look

out for include a forthcoming LP from Dennis Coffey, Marlena Shaw on CBS with her LP called 'Sweet Beginnings' (out in June), The O'Jays (also a June LP release), Eric Gale, CJ and Company with a single called 'Devils Gun', 'Get Your Boom (Round The Room)' a great disco dancer on American Axi records, particularly good on 12 inch. And Tony Etorla will have a pop hit with

'I Can Prove It'. If he doesn't I've lost a bet.

 June looks a busy month on the road and I look forward to seeing the Tithe Farm groovers in Harrow on June 3, and well outside London, at the Leisure Centre in Stratford Way, Stroud, Gloucester, on June 11. Plus a visit on Tuesday, June 14 to the White Hart in High Street, Acton, West London. And don't forget if you want to see my favourite funny man Jimmy Jones, we are together at the Kings Arms, Enfield, old, every other Sunday - with Tony Shades Valence of Radio Medway looking after the other Sundays.

 See you on the road or in RECORD MIRROR next month and don't forget - check out the new Robbie Vincent Saturday Show on Radio One at 5.31 pm.



O'Jays: June album release

The Tears Of A Clown, This Old Heart of Mine, Uptight, everything's alright
 He Was Really Saying Something, Stop!, In The Name Of Love
 Love Is Like An Itching In My Heart, Baby Love, Going To A Go-Go,
 I Can't Help Myself, It's The Same Old Song.

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 TA SPIN THESE
 TEN CLASSIC TRACKS
 IN NINE KNOCKOUT
 MINUTES...

...WITHOUT
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ALL FOR
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Disco Kid

by JAMES HAMILTON

New Spins

PAUL NICHOLAS: 'Heaven On The Seventh Floor' (RSO 200249). Sensational Tavares-type happy bubbler, amazingly black sounding.

NILS LOFGREN: 'I Came To Dance' (LP A&M AMLH 8468). Great recitation climax to the chunky disco-rock that's not on the 45 (AMS 7288).

ARCHIE BELL & THE DRELLS: 'Everybody Have A Good Time' (Philadelphia Int PIR 5179). Fabulous frantic fast galloper, LP-tipped months ago and now 12-inch commercially.

JIMMY "BO" HORNE: 'Get Happy' (TK XB 2173). Rattling sparse KC funk from the 'Gimme Some' guy, big in US discos.

RONNIE JONES: 'Soul Sister' (Mercury 6188125). Jaunty jogger with catchy lilt and long intro.

DETROIT EMERALDS: 'Feel The Need' (Atlantic K 10945). The '73 classic re-mixed by Tom Moulton and 12-inch for lucky jocks.

KISS: 'Hard Luck Woman' (Casablanca CAN 102). 'You Wear It Well' - Part 2!

KALYAN: 'Nice 'N' Slow' (LP 'Kalyan' MCA MCF 274). Sax-led Trinidadian treatment of Jesse Green, getting action.

NIGHTINGALES: 'Miss World' (Vango VSK 056). Caribbean knees-up, good MoR.

TENNESSEE ERNIE FORD: 'Shotgun Boogie' (Capitol CL 15923). Great

pre-rockabilly bopper from '51, and a '49 flip!

NEIL SEDAKA: 'Let's Go Steady Again' (RCA PB 9101). Happy plinky-plunker from '68.

POOCO: 'Indian Summer' (ABC 4178). Lovely lulling slowie.

BRECKER BROS: 'Don't Stop The Music' (LP Arista SPARTY 1007). Simple funky stomper with chanting chix.

TATA VEGA: 'Come In Heaven (Earth Is Calling), Pt. 2' (LP 'Totally Tasta' Motown STML 12058). Fast funkadelic jagged jumper with 'Love Hangover' feel.

ETAP: 'Did You Mean Maybe' (Warner Bros K 18852). Routine funky chugger.

ENCHANTMENT: 'Come On And Ride' / 'Hold On' (LP 'Enchantment' UA UAS 30089). Fast rolling fliers.

VARIOUS: LP 'A Special Motown Disco Album' (Motown STML 12059). Good for early evening but a bit bland for dancing, this segues (without overlap) the full versions of Thelma Houston 'Don't Leave Me This Way' / Originals 'Down To Love Town' / Dynamic Superiors 'Stay Away' / Jermaine Jackson 'Let's Be Young Tonight', and Diana Ross 'Love Hangover' / Eddie Kendricks 'Goin' Up In Smoke' / Supremes 'You're My Driving Wheel' / Tata Vega 'Full Speed Ahead'. Side one works best.

YETTIES: 'Have A Drink On Me' (Decca F 13707). Rural singalong.

ABERDEEN BASH

BRIAN MASSIE of Dundee's Deepwater Disco gives a DJ's-eye view of the recent Disco Design 77 exhibition held in Aberdeen by Atmosphere Lighting & Sound.

He writes: 'My partner Pete and I were quite impressed with the Cobalt Blue / SAL / JPS Associates stand - the sound demonstrated was first class from the JPS amp / mixer range and the SAL speakers. The 100w microbins (approx 14 x 14 x 30 inches) were particularly impressive - how they can

generate such a powerful sound for their size is amazing. The Optikinetics display of their new Solar Dynagraph projector attachments was also quite interesting. We were impressed too by the lovely Sally Ormsby of RCA, but I won't go into that! Incidentally, one of the questions in RCA's mailing list application form is - Do you contribute to Record Mirror's Disco Chart? Can't be bad!'

Thanks, Brian.



ROGER SCOTT (left) and James

DJ WEBSTER is Heavy every Thursday at Sheffield's Red Lion, West Street, and will be Soulful every Tuesday if he can get enough support.

Mick Ames' roadshow tour his Plymouth Fiesta (Friday 27), Penzance Winstargarden (Sat) and Redr-

Disco Dates

uth Penvenion (Sun). **Chris Gentry** guests Fri/Sat at Ramsgate Nore's. **John DeSade** plays Charing Robin Hood, near Ashford, Saturday (28). Capital Radio's Kerry 'God - I - Feel - evil - this - morning' Jubly is at Bournemouth's Village every Monday through the summer.

12-INCHERS

LAST WEEK'S LIST CONTINUED - these are other British 12-inchers that have been issued commercially. **Ultrafunk** 'Gotham City Boogie', **J.J. Barnes** 'The Errol Flynn', **Banzai** 'Chinese Kung-Fu (all Contempo)', **Television** 'Marquee Moon' (Elektra), **Jacksons** 'Enjoy Yourself' (Epic), **Wilton Place Street Band** 'Disco Luck', **Georgie Fame** 'Daylight', **Eddie Quansah** 'Che Che

Kule', **Stevie Winwood** 'Time Is Running Out' (all Island), **Archie Bell** 'Everybody Have A Good Time' (Philadelphia Int), **The Who** 'Substitute' (Polydor), **Ramones** 'Sheena Is A Punk Rocker' (Sire), **Barbara Pennington** 'You Are The Music Within Me' (UA), **George Benson** 'Nature Boy' (Warner Bros), **Undisputed Truth** 'You Plus Me Equals Love' (Whitfield), plus a series of 12 Psy oldies.

WILLFARRELL (Bristol Curves) virtually creates his own 'Uptown Festival' by cutting in and out of the Shalamar 12-inch with the original versions of Four Tops 'It's The Same Old Song', Miracles 'Tears Of A Clown', Isley Bros 'This Old Heart Of Mine' (all Tamla Motown), and has successfully mixed in all the other originals too apart from 'Baby Love', where the Supremes' intro confuses things.

John Davis 'Up Jumped The Devil' (Polydor) gets Mark Rymann (Swansea Cinderellas), Roy Hughes (Leeds Pentagon), Steve Young (Edmonton Picketts Lock), Stuart Mason (Leeds), Jay Jay Sawers (Dalry Hotel De Croft), Dave Dee (Bebington Copperfields).

Jennifer 'Do It For Me' (Motown) pulls Colin McLean (Glasgow Shuffles), Bill Cooper (Newcastle Talk Of The Town), Michael O'Brien (Chester-Le-Street Genos), Martin Bullock (Douglas), Steve Tong (Cottingham).

Chaplin Band 'Let's Have A Party' (EMI) adds Steve 'Bar-B-Q' Day (Edmonton Globe), Chris Duke (BFPO 47), Chris Archer (March Cromwells), Rob Lally (Glasbury).

People's Choice 'If You're Gonna Do It' (Philly) bags Bob Jones (Chelmsford Dee Jay's), Greg Wilson (Liverpool Chelsea Reach), Andy Cassidy (Soho Sundown) and Jon Taylor (Norwich Cromwells), who also joins Clive Barry (Man-

DJ Hotline

chester Henry VIII on **People's Choice** 'Jam Jam Jam' (Philly LP). **Garnet Mimms** 'What It Is' (Arista) adds Billy 'The Kid' Alson (Blackpool Tiffanys), Greg Davies (Watford New Penny). **Carole Bayer Sager** 'You're Moving Out Today' (Elektra) hits **Doctor John** (Telford Disco-Tech), **Tommy Terrell** (Yardley Wood), **Mike McLean** (Eaglesham Eglinton Arms) - his newie's growing, but **Jesse Green** 'You Came, You Saw, You Conquered' (EMI LP) has Ray Robinson (Leicester Tiffanys), **Stu Phillips** (Aldridge Manor House). **Detours** 'It's A Real Shame' (MCA) has **Johnny Lee** (Croydon's Dr Jim's), **Johnny King** (Bristol Scamps), **Stuart**

Swann (Nantwich Cheshire Cat). **Eddie Holman** 'This Could Be The Night' (Salsoul) taps Tom 'Daddy' Amigo (Barry), **Steve Lloyd** (Llanell), **Graeme Hudson** (Carlisle). **Weather Report** 'Birdland' (CBS) culls Capuchino (Bromley), **Steve Ingram** (Weybridge) - Slave 'You And Me' (Cotillon LP) has Sterling Vann (Stepney), **Jeff Thomas** (Swansea Penhouse), **Trinidad Oil Co** 'Calendar Song' (Harvest) started with **Les Aron** (Lancing Place), **Roy Gould** (Fulham), **Richard Purcell** (Chertsey Lock). **Fat Larry's Band** 'Centre City' (WMOT LP) has **Terry Emm** (Dunstable), **Mick Ames** (Stevenage Bo Jangles). **EW&F** 'Singalong' (CBS) adds **Mike Clark** (Copford Windmill), **Dwight Wizard** (Southend Zhivagos). **Isley Bros** 'The Pride' (Epic LP) get **Dave Royal** (Southgate Royalty), **Slim Jim Magain** (Paisley Valentinos), **John Fuller** (Norwich).

CRUISIN' TO THE CAR WASH

'CAR WASH' - the movie - finally opens in London this week! Double-billed with it is a half-hour short which should increase its appeal to readers of this page because (blush, blush) yours truly makes a small appearance in it!

Called 'Cruising', it accompanies shots of hot rods and custom cars with a soundtrack which recreates the 'Cruising' radio show that I put together each week for Roger Scott on London's Capital Radio. While Roger is seen several times, my two fleeting appearances (I'm on the right in the studio scene) are over in a few seconds - a pity then that my close-up makes me look kinda silly, as my mouth is working overtime. I happened to be singing along with the record playing at the time, which of course is not the one heard in the movie then!

DJ Top Ten

MIKE THOMAS runs his roadshow up and down the South Wales valleys from Baglan, Port Talbot (Briton Ferry 814447), and finds they're still rockin'. So, stick up your thumbs and say "Hey!"

- 1 JAILHOUSE ROCK, Elvis Presley RCA
- 2 HAPPY DAYS, Pratt & McClain Reprise
- 3 JOHNNY B. GOODE, Chuck Berry Chess LP
- 4 SOME KINDA FUN, Chris Montez London
- 5 ROCK AROUND THE CLOCK, Bill Haley MCA
- 6 TEDDY BEAR, Elvis Presley RCA LP
- 7 SPLISH SPLASH, Bobby Darin Atlantic LP
- 8 I GET AROUND, Beach Boys Capitol LP
- 9 DA DOO RON RON, Crystals Phil Spector LP
- 10 TRAVELLING BAND, Creedence Clearwater Revival Fantasy LP

(This is the label and form in which these have been most recently available - the original singles can be found at specialist oldies stores)

HOT VINYL

CHRIS HILL has started something of a Falconetti craze among 'Rich Man, Poor Man' fans at Ilford's Lucy Lady, where eye-patches and "Falconetti Lives!" stickers are abounding. His hot import tips are **Peter Brown** 'Do You Wanna Get Funky With Me' (TK Disco), **Floaters** 'Float On' (ABC LP), **Ramsey Lewis** 'Spring High' (Columbia LP), **NCCU** 'Super Trick' (UA 12-inch), **Idris Mohammed** 'Could Heaven Ever Be Like This' (Columbia LP), **Wayne Henderson** 'Keep On Keepin' On' (ABC LP).



ARCHIE BELL AND THE DRELLS: galloper

● **STAR TIP:** Phil Dodd (Horsham) suggests avoiding confusion over 12-inch speeds by marking them with felt-tip on the actual labels.

The TRAMMPS
gonna set your feet on fire.

'DISCO INFERNO'
their hit single K10914

from their album 'DISCO INFERNO' K50339



Young man's Moody blues

LAST SUMMER Status Quo's drummer John Coghlan decided to form a "just for laughs" band to play the odd gig. Called Diesel the odd gig to date has only been one night at the Mar-quee.

But two other members of that band found themselves enjoying it so much that they decided to record an album together. Then things started to happen fast.

The 'Young And Moody' LP was written in three days, recorded in six and before you could say supergroup (or any other big word) the duo were signed up to Magnet with American distribution by United Artists. And the compliments started flying.

On the face of it Bob Young and Mick Moody seem an unlikely combination. Bob is the "fifth member" of Status Quo, co-writer of a bunch of their songs, long-time road manager par excellence and the one who appears on stage to play harmonica on 'Roadhouse Blues'. Mick Moody on the other hand is no stranger to the spotlight. Lead guitarist with Juicy Lucy, and later Snafu, and veteran of three albums with each, he's been a much in-demand session man since Snafu split up in 1976. Just before recording 'Young And Moody' he was putting the finishing touches to David Converdale's album 'Whitesnake', where he plays guitar.

Neither could have foreseen what an easy, relaxed combination was in store when they first met up on a Quo tour 18 months ago.

"Although Snafu were a rock band I was doing an acoustic spot," says Moody. "Bob picked up on this and we ended up jamming together after the gig, playing Sonny Terry and Brownie McGhee numbers with Bob on harp. At that time it was just relaxation."

Then Diesel rolled in. Mick was first choice guitarist and after Bob Young's confidence had increased with his first singing appearance on stage they both found themselves free of other commitments and with a burning desire to try and work in the studio together.

"We tried it first in a Phonogram studio," says Bob. "But we've always wanted to steer clear of any association with Quo. Signing with Magnet gave us that extra confidence. Once we started working with Roger Glover it was just like releasing a valve, the writing and playing came easily."

"Obviously it's been something I've wanted to do for years, but the last time I tried with Francis (Rossi) we all felt it wasn't the time to spread our wings, now I've realised my ambition without having to give anything up."

Both halves of Young and Moody emphasise that they want to keep the free and easy approach to their music as long as possible.



Young and Moody

Says Moody: "Since we're both under the same management it's easy to co-ordinate. Bob can carry on with Quo, I can keep on as a rock guitarist, it's a great thing to be able to store things up to work together when we want to. It's an outlet neither of us have had before."

Young and Moody is a combination of the thoughtful and poetic side of Bob Young, and the mellow, almost countrified side of Mick Moody.

"It's enough to have been able to do it finally and have something you're proud of," says Bob. "And the compliments in this case mean more than money in the bank."

JOHN SHEARLAW

UNDER THE INFLUENCE

"MY INFLUENCES are everywhere. Everytime I hear something new or different I listen to it, suss it out and then it's mine to store away and call on whenever I wish."

So speaks Tony Etoria (below) whose 'I Can Prove It' is a steady riser. Born in Cardiff Tony has been singing and writing songs since the age of 13.

His career began when his teacher entered one of Tony's songs in the Cardiff youth singer/songwriter competition. Tony won and throughout his teens he worked solidly at music forming his own bands and playing residencies.

Bored by being in the same place all the time he toured with the casuals in 1974. But eventually he knew he wanted a solo career so he struck out on his own.

is extreme. She likes Shirley Bassey and Pink Floyd. Her biography finishes off somewhat sickly sweet, saying "as all girls, Marie dreams of musicals, large house, children, animals... and swing."



A French lesson

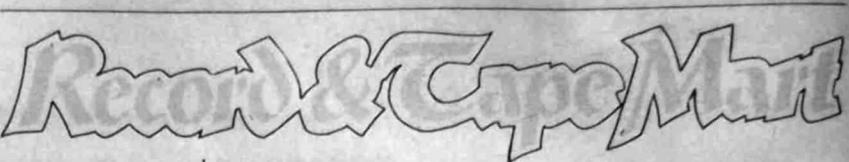
MARIE MIRIAM, (above) winner of this year's Eurovision Song Contest, is a good girl. But that's not so hard. When she was born, she was exorcised by a tribal sorcerer, just to make sure no devils got in and screwed things up.

And in case you're beginning to think that France was even more backward than you'd expected, let me say that she was not born there. Marie was born in Zaire, of Portuguese parents.

Marie's family moved to Paris in 1960 and opened a restaurant.

Breakers Yard

The fax on the new chart entries



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- MANFRED MANN - Mighty quinn
- PAUL McCARTNEY - Helen wheels
- MUNGO JERRY - In the Summertime
- OLIVIA NEWTON JOHN - If not for you
- MIKE OLDFIELD - In dulcis jubilo
- BILLY PRESTON - That's the way God planned it
- QUEEN - Killer Queen
- DIANA ROSS - Theme from Mahogany
- SHIRLEY & CO - Shame, shame shame
- SUPREMES - Up the ladder to the roof
- SYLVIA - Pillow talk
- TEN C.C. - Art for art's sake
- THIN LIZZY - Whisky in the jar
- TIMMY THOMAS - Why can't we live together
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- STEVIE WONDER - He's Missin' know it all

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- Led Zepplin - Whole Lotta Love
- Ritchie Valens - Donna
- Elton John - Bitch Your Lip
- Elton John - Daniel
- Gene Vincent - Be Bop A Lula
- Charlie Gene - Fabulous/Butterfly
- Troggs - Wild Thing
- Led Zepplin - Trampled Under Foot
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- Credence Clearwater Revival - Proud Mary
- Kiss - Calling Dr. Love
- Ricky Nelson - Stood Up/Be Bop Baby
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- Shadow - Apache/F.B.I.
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- Barry Manilow - Mandy
- Pink Floyd - The Us And Them
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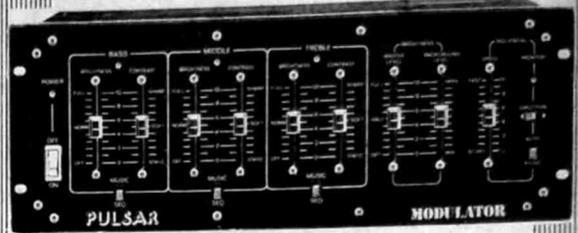
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HH 5130 Slave amplifier VGC £75. Squire SS200 stereo disco mixer £100. Two 100w speaker cabinets £45 each or £80 pair, strobe optokinetics, two joule, £15. - Farnborough (Kent) 54977.

FOUR 50 WATT halogen cassette projectors £70, might split. Also singles offers 01-539 5148 evenings.

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DISCO SYSTEM light show all as new, bargain £150 - Royston 71406 Herts.

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