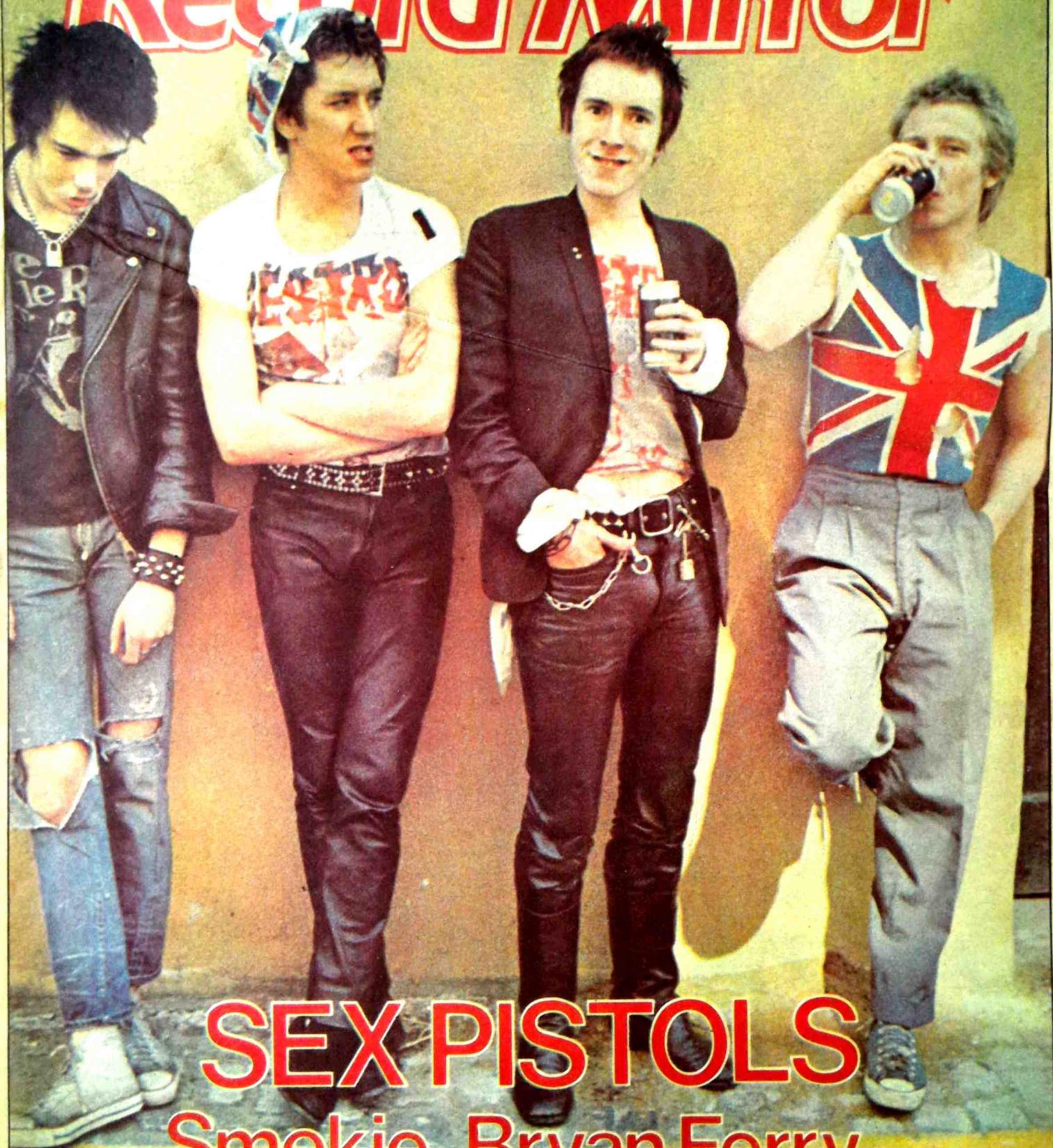


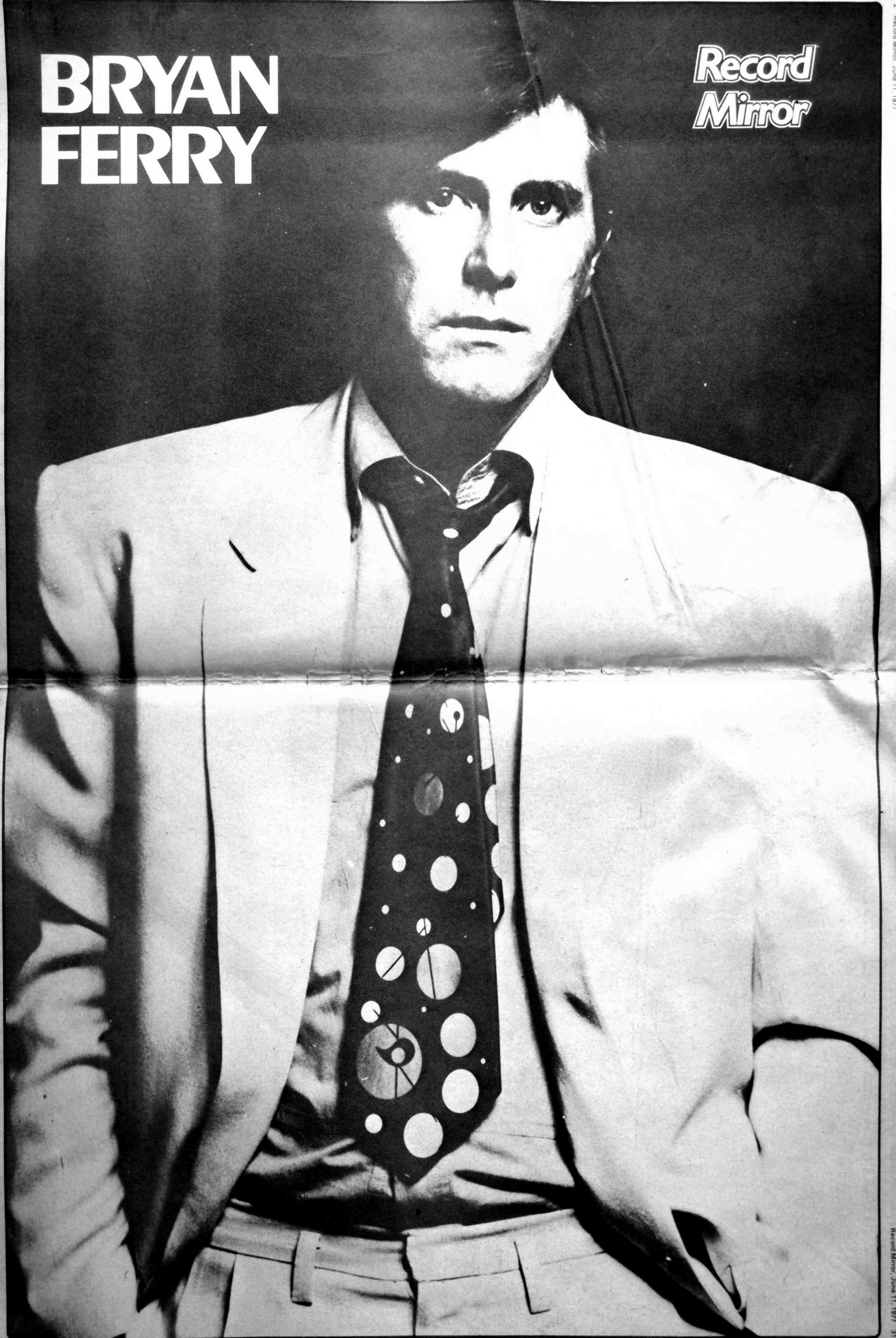
Record Mirror



SEX PISTOLS
Smokie Bryan Ferry
Singles *Every picture sells a record*

BRYAN FERRY

*Record
Mirror*



Record Mirror

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THE PARTY'S OVER (But only for some!)

FORGET THE Jubilee street parties (and I expect you all have by now thank goodness) the parties happening around here have been thick on the ground and occasionally thicker at head level.

First there was the little bash the **Heartbreakers** held for **Blondie**. So chic — they decided to have their little bash in Islington (so close to nature I always think). Present at the soiree were **Wayne County** and his group, one of whom fell off a balcony onto the crowd below. No injuries were reported. Also there were **The Boys and Dave Vanlum of the Damned**. And there were **STILL**, no injuries.

Then there was the minuscule party held for the unrocked **Roller, Pat McGlynn**. He's not been brooding on his undignified departure from that elite little band, that's obvious. He's promptly got his own band sorted out and signed for Decca. His group are called **Scottie** and just so you don't forget, they all wear that slogan, plus their own names blazoned across, what could have been perfectly nice, Fair Isle sweaters. And I didn't say they were the ones with an identity crisis.

Pat declined, in his own inimitable articulate way, to say what the cause of the rift had been. We can only guess my dears. We pondered on the subject while we sipped our orange squash (having been told that real orange juice was too expensive for gatherings of this sort).

And talking of personality clashes (were we?) It seems that **Roger Daltry** isn't too pleased with certain comments about himself that have been voiced in print by the **Pistols' Sid Vicious** (another articulate young wit). It seems that Mr Daltry would like to discuss these remarks in private. Behind closed doors. Far away from the witnesses or indeed officers of the law. Could this mean violence?

I've just heard from **Bernard**



Rhodes, manager of the **Clash**, and he's a bit upset about the credentials of a certain **Mr John Moss**. John has just joined London (haven't we all?) and the history attached to the gent gives his pedigree as ex-**Clash**. Mr Rhodes would like to make it clear that John was not a member of **Clash**. In fact, said **Bernard**, they auditioned 200 drummers for **Clash**, none of whom were suitable, and this is where the misunderstanding may have occurred.

Have you heard the ad on TV for **Wimpy** (the hamburger not the building constructors). It's such a brilliant ad, it could be a very successful single. Why haven't they thought about releasing the tune? If **David Dundas** can do it for jeans, **Wimpy** should take over the world. Mine's a shanty — I've always had this thing about sailors.

Well, I know times are hard for bands, but they do find ways of making money. **Burlesque** have just sold their touring limo to a Dutch promoter for £500. And they only paid £350 for it.

Talking of foreign parts (aren't they divine?), new wave band **999** are planning a trip to Cyprus. As if they haven't enough problems over there, a Cypriot promoter is going to fly them out to Nicosia for a couple of dates, so impressed was he by their performances in London. But will they be a **Turkish Delight**?

A recent survey has shown



YOU'VE BEGGED, you've pleaded, you've gone down on your knees for a pic of Sheila 'The Mouth' Prophet. In fact, she's something of a shy violet, but here she is — the one in front of the other two posers, being comforted after losing her white stick

that pop groups have taken over from hymn singing in schools. It just goes to show that assembly CAN be cosy — and that the devil does have all the best tunes. Mmmmm.

Well, well, so **Farah Fawcett Majors** (and who wants to go around sounding like a plumber's mate all their

lives?) didn't turn up for the first day of shooting for the new **Charlie's Angels** and her press agent says she has no intention of appearing in the show again. It has been rumoured that the dazzling star would have consented to return for more than twice her previous fee, but the agent says that money isn't

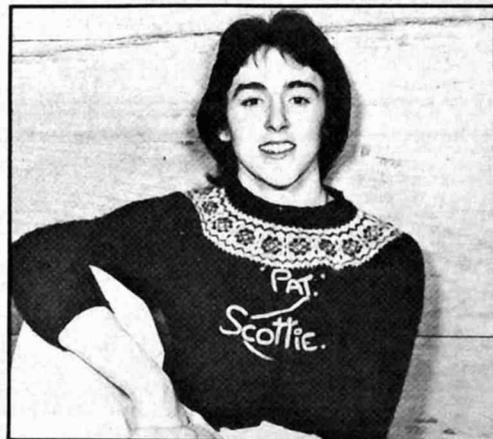
her motive. How refreshing.

While we're on the subject of retiring ladies, I hear **Sandie Shaw** is poised (always such a descriptive term I think) to make a comeback. So brave of her. **Sandie**, who is now 30 years old and the mother of a six year old daughter by dress designer husband **Jeff Banks**, says she would like to have another five years in showbiz.

The singer, who made her name with her barefoot appearances on TV and with one of our rare creditable Eurovision entries, says that perhaps in five years' time she might just have a facelift and retire. Not much point in the first dear, if you're going to do the second. Why wait?

And now, for all of you who feel a great void in your lives after all the Royal routings in Jubilee week, here's something to make you feel normal and silly again. **Hawkwind** are inviting perfectly sane members of the public to dress up as robots and go along to their gig at London Music Machine in Camden Town on June 10 and 11. There will be a prize for the best dressed robot. How chic.

See you there!



PAT MCGLYNN: undignified departure.

YOUR RECORD MIRROR

AS HER Majesty is celebrating her Silver Jubilee this week, we are unable to bring you the brand new charts, and some of our regular features are missing. But you can read them in next week's issue when the pubs go back to normal opening hours and law and order is restored to our streets.

Falling in love again

penned by Russ Ballard-

F13712

-the fantastic new single from

Johnny Angel

DECCA

Friday, noon: Five days sales of Sex Pistols single

150,000!

NOW TOTAL BLACKOUT

IBA advises, 'Don't play single'

THE SEX Pistols' single, 'God Save The Queen' has sold 150,000 copies to date, despite the fact that it has now been banned from all radio and television exposure.

As reported last week in RM, THE BBC have put a blanket ban on the single. The decision was taken personally by their head of programming, Charles McLelland, 46, who considers it to be 'in gross bad taste'.

"We don't feel the single is suitable to be played on Radio One or Two", said a BBC spokesman. "It is unfortunate, because we would like to be able to play everything that is popular with the record buying public."

"But despite its popularity we can't reconsider our decision. Many more people listen to the radio than buy records, and many of them are quite likely to be offended by this single."

"10 million people listen to Radio One and Two, from school children up to middle-aged housewives, and we feel they listen primarily to be entertained. There are specialist programmes like John (Peel) of course, but they're a different matter. We don't set public standards, we reflect them."

However, in this case the single has even been banned on John Peel's show. In the words of the spokesman, the ban is 'across the board.'

Following the lead of the BBC, the Independent Broadcasting Authority this week announced they have 'advised' all independent stations not to play the single.

Said a spokesman:

"The IBA has to comply with an act of Parliament which applies to all independent broadcasting. It states that it shall be the duty of the authority to see that, as far as possible, nothing shall be included in the programme which offends against good taste or decency. This is the section which we feel applies to the Sex Pistols, single."

Although the wording of the statement is 'advised', it is effectively a total ban.

"When we ask the stations not to play something, we expect them to comply," the spokesman said. "As far as we know, no station has ever gone against our advice, so it would be purely conjectural to comment on what would happen should one station go ahead and play the single."

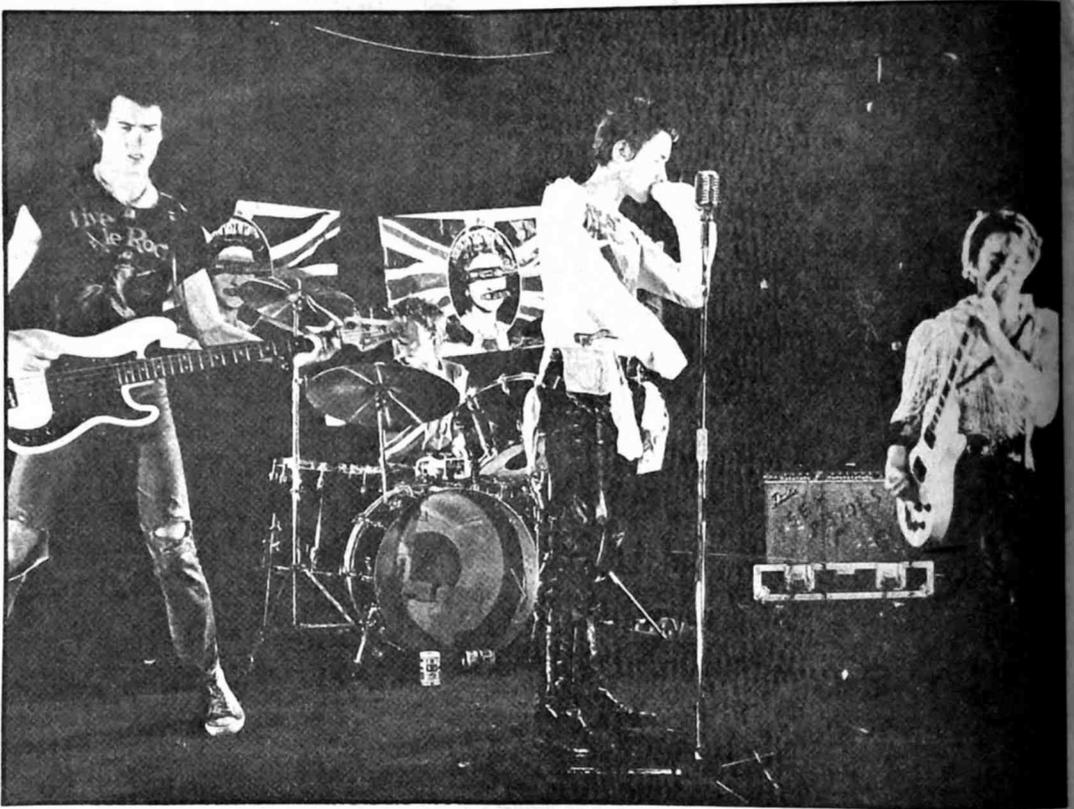
Offence

"We have asked them not to include it in normal programming, but it can be played in exceptional editorial circumstances, where it's used as a point of discussion, and the producer takes every possible step to avoid causing offence. It must not be played simply as entertainment."

This in fact happened last Thursday night on Capital Radio, when the single became Number One in their 'Hitline', where listeners vote for their current favourite records. The single was not played during the 'Hitline' show, but was later included in the 'Open Line' discussion show.

Other local commercial stations seemed prepared to go along with the IBA's decision.

"We have to do what the



SEX PISTOLS: "this time the public's done it"

IBA tells us," commented Colin MacDonald, spokesman for Glasgow's Radio Clyde. "But we were unlikely to play it, whether or not there had been a ban. I don't think anyone here is very sad about it - I personally think the Sex Pistols have brought the whole music business into disrepute."

"Anyway the single never was a turntable hit. It became a hit because of all the exposure it's had in the media. It'll be interesting to see what happens if it gets to Number One. I suppose we can hardly have a three minutes silence in our chart show..."

Cathal MacCabe, deputy programme controller on Belfast's Downtown Radio, said, "In common with hundreds of other records, this record is not being played on Downtown Radio. Our playlist is made up from returns from 20 independent retail outlets in Northern Ireland, and at the moment, we have had no returns at all on this single. Our Top 20 is

different from the national charts.

"We are following a line which has been taken in Ireland a number of times. About four years ago, we had trouble with a record called 'Men Behind The Wire' which was supporting the terrorist movement."

Sex

"No, I'm not equating the Sex Pistols single with that, but we have problems with records which are likely to offend, provoke or disturb. Our attitude is always the same. It's not that we're moved to band it. Downtown is a successful station - in fact, it couldn't be more successful. So the question is, do we need to play it?"

"In my view, punk rock is media-inspired rather than musically inspired. I'm well aware that anything connected with sex, excrement or destruction makes good copy for a certain type of magazine or newspaper."

"The IBA must have had a good reason for banning it. They are the ruling body, and I don't have any objection to their ruling."

Mick Johnstone of Newcastle's Metro Radio commented: "Before we even heard from the IBA, we had made the decision not to allow this single to be played in normal programming."

"In simple terms, the record is not our cup of tea. If you were Radio Two you wouldn't play Led Zeppelin, even if it was at Number One. It wouldn't have to be controversial."

"In this case, of course, the record is controversial, and it doesn't fit the station sound. We just don't want to know."

Al Clark, spokesman for the Pistols' record company Virgin said about the ban: "It's curious at a time when Britain is flaunting its democracy that the most popular record in the country should be banned simply because it doesn't fit in with the usual Jubilee sentiments."

And the Pistols themselves, in an interview with RM this week said: "It's the public that counts in the end. I know the record companies have a lot to do with what goes in the charts - but this time the public's done it."

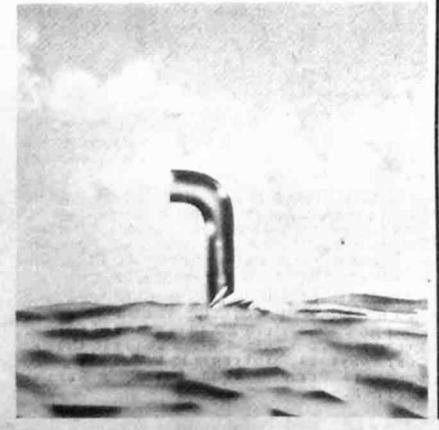
Slog

"We don't take any of this seriously."

"You could slag us off - it just doesn't matter any more. We will never consent to do what anyone wants us to do."

+ To find out more turn to page 6 for an in-depth interview with the Sex Pistols.

The Pistols also plan to hold their own Jubilee celebrations in London. Look out for full details in RM next week.



A promotional advertisement for the Sex Pistols' album 'The Great Escape' (labeled as 'The Boomtown Rats' in the image). It features a photo of the band and lists tour dates: JUNE 12th Manchester Free Trade Hall, 16th Birmingham, 17th Cardiff University, 18th Aylesbury Franks, 19th London, 24th Exeter University, 25th Hull University.



JOHNNY THUNDERS: arrested last week

Summer Thunder

Heartbreakers arrested, plus July 4 date

JOHNNY THUNDERS' Heartbreakers were arrested in Birmingham last week on suspicion of theft.

The band, whose single entered the charts at 56 last week, were staying in the city's New Victoria Hotel when a pay telephone box was broken into. The band and their entourage were woken up and taken down to the local police station where they were held for three hours.

A fingerprint check proved none of them had anything to do with the theft and they were released.

Meanwhile the band

announce a major summer UK tour - highlight being on July 4 US Independence Day concert at a yet to be confirmed London venue. Over £1,000 worth of fireworks has been bought for the occasion.

Additional dates to the tour - some were printed in RECORD MIRROR last week - are Wakefield Unity Hall July 2, Retford Porter House 8, Doncaster Outlook 11, Middlesbrough Rock Garden 12 (moved from July 4), Cardiff Top Rank 22, Sheffield Top Rank 24, Brighton Top Rank 26, Bournemouth Village Bowl 27, Canterbury Odeon 29

Leicester bans punks

LEICESTER Polytechnic has banned all new wave bands.

This decision was made after reports of troubles by punk fans over the last few weeks at colleges up and down the country. A motion at a full meeting of the Poly's students union entertainments' committee to allow the bands to play was defeated last week.

The union President Andy McKell said he hoped the decision would be revoked when the situation had calmed down.

The faces of Croce

JIM CROCE has a double album, 'The Faces I've Been', released on Life-song, June 13. The album includes some of his best-loved songs as well as unreleased tracks.

Country Joe plans whale time

COUNTRY JOE McDonald tours Britain this month. His visit coincides with a protest week organised by The Friends Of The Earth against the

killing of sperm whales. Joe has always been a dedicated follower of the cause.

Dates are: Oxford New Theatre June 16, Bristol Colston Hall 17, Sheffield University 18, Leeds University 19, Leicester De Montfort Hall 20, Brighton Dome 21, Plymouth Guildhall 22, Birmingham Town Hall 24, Hammersmith Odeon 25, and Edinburgh Usher Hall 27

Geordie summer rock

THE NORTH EAST Rock Co-operative is organising a three-day rock festival at Newcastle University Theatre as part of the city's Festival. Called The Bedrock Festival, it takes place from July 1-3.

The line-up is: July 1 lunchtime: Harry Hack and the Big G and Penetration. Evening: Southbound, East Coast, Steve Brown Band and Scratch Band. July 2 lunchtime: Sidekick and Harcourt's Heroes. Evening: Pete Scott Band, Arbre and HotSnax. July 3 lunchtime: Kip and Moonlight Drive. Evening: Young Bucks, Michael Ford's Limousine and Junco Partners.

EX-ROLLER'S NEW BAND

FAT MCGLYNN has a new group, a new record label and a new single out less than a month after being sacked from the Bay City Rollers.

The group, called Scottie, are former members of Wolf's Up, the group Fat was in before being asked to join the Rollers. The single 'She'd Rather Be With Me' was released on the Decca label last Friday.

Said Fat: "I never expected it all to happen as quickly as this. I'm very excited."

See next week for a feature.

NEW YES ALBUM SOON

YES release their first album in nearly three years on June 23 on Atlantic. Titled 'Going For The One' it marks the return of Rick Wakeman on keyboards.

It's their ninth album and was recorded at Mountain Studios in

Plus Moraz release

Montreux, Switzerland, over a period of eight months. Tracks on side one are 'Going For The One', 'Turn Of The Century' and 'Parallels'. On side two are 'Wondrous Stories' and 'Awaken'.

Patrick Moraz releases his second solo album 'Out In The Sun' on Charisma, June 24. All the music and themes on the album have been composed by Moraz and the album is co-produced by himself and Jean Ristori.

Mel Bush plans Barnett popfest

PLANS FOR a pop festival in the grounds of the Wrotham Park estate, near Barnett, Hertfordshire, are going ahead despite a row between the man who owns the ground - barrister Julian Byng - and his mother, Lady Elizabeth Byng, who lives there.

Promoter Mel Bush hopes to attract 30,000 people to the festival in August and is waiting for a music licence from the local council.

Mr Byng wants to move his mother out of the house into a smaller one, so he can take over her home. When she came home from holiday recently, she found the locks had been changed. She has taken out a court injunction to stop her son from taking any further action until another court hearing on June 24 has been held.

No names have yet announced for the festival.

Wings deny Knebworth plans

RUMOURS that Wings will be headlining this year's Knebworth festival - scheduled for August - have been discounted. The band have no plans for any British appearances this year.

Theme tune is Muppets follow-up

THE FOLLOW-UP to the Muppets' recent success 'Half Way Down The Stairs' is the 'Muppet Show Theme' released on Pye, June 17. Written by Muppet mentor Jim Henson and sung by the entire cast, it's taken from the 'Muppet Show' album. The B-side is Kermit's soulful 'Bein' Green'.

New 'Life' single for Smokie

SMOKIE release a new single 'It's Your Life' on June 17. It's another Chinn and Chapman composition, but the B-side 'Now You Think You Know', was written by Smokie's bass player Terry Uttley.

Smokie have been doing backing vocals for Donovan's new album 'Donovan Rising' recorded in Cologne - it's scheduled for August release.

Tickets cost £2.50 for three days or £1 for a day, and are available from the City Hall box office.

Parliament live double

PARLIAMENT release a live double album 'Parliament Live', on Casablanca on June 10.

Parton writes his own

DAVID PARTON, whose cover version of Stevie Wonder's 'Isn't She Lovely' was a success, releases a self-penned single 'In Everything You Do' on Pye on June 10.

CBS Beat on the streets

CRAWLER, BOXER and Moon are to appear on the CBS package tour 'Heat On The Streets'.

Dates are: Southend Kursaal July 2, Bristol Colston Hall 3, Torquay Town Hall 4, Hastings Pier Pavilion 5, Portsmouth Guildhall 6, Bridlington Spa Pavilion 8, Sheffield City Hall 9, Bradford St Georges 10, Manchester Free Trade Hall 11, Liverpool Empire 12, Glasgow City Hall 13, Aberdeen Music Hall 14, Edinburgh Usher Hall 15, Newcastle City Hall 16, Swansea Brangwyn Hall 18, Wolverhampton Civic Hall 19, Hanley Victoria Hall 20, Leicester De Montfort Hall 21, Birmingham Town Hall 22, London Rainbow 23.

Ticket prices at all gigs are £1 and anyone arriving before 7.30 gets a free EP by the three bands.

Dee debut

GRAHAM DEE has his debut album on Pye 'Make The Most Of Every Moment' released on June 10.

Eater's beater

EATER, whose drummer Dee Generate quit the band last week, has been replaced by 16-year-old Phil Rowland (pictured right) from Finchley. Dee says he quit over "musical differences" but the band maintain they sacked him.



YES' Jon Anderson

TOURS...TOURS

THE 'O' BAND: Dartington College of Art June 8, Penzance Garden Ballroom 9, Plymouth Castaways 10, Hertford Balls Park Centre 11, Blackpool Imperial Hotel 15, West Bromwich Town Hall 16, Scarborough Penthouse 17, Retford Porterhouse 18, Middlesbrough Town Hall 23, Nottingham University Hugh Stewart Hall 24, Manchester Electric Circus 25, Chelmsford Chancellor Hall 28, Derby Tiffanys 30, Birmingham Aston Hall July 1, Hastings Pier Pavilion 2, Stoke Tiffany's 7, Shrewsbury Tiffanys 12. They have a new single 'Almost Saturday Night' out on July 1 and a new album 'The Knife' released on July 8.

KURSAAL FLYERS: Reading University June 10, Leicester University 11, Croydon Greyhound 12, Cambridge Trinity College 13, Oxford St Edmunds Hall 18, London Nashville 23, Egham Royal Holloway College 24, Aylesbury Friars 25, Cleethorpes Winter Gardens 4, West Runton Pavilion 5, Folkestone venue to be confirmed 6, Scunthorpe Top Rank 9, Redcar Coatham Bowl 11, Bridlington Royal Spar 12, Blackpool Imperial Hotel 13, Isle of Man Palace Lido 14, Cardiff Top Rank 16, Plymouth Fiesta 17, Penzance Winter Gardens 18.



KURSAAL FLYERS

BURLESQUE: added dates are Newbury College July 2, Hastings Pavilions.

SPITERI: London 100 Club June 16, London Africa Centre June 25, Fulham Golden Lion 28, London Ronnie Scott's Club, July 11 (with friends).

DARTS: added dates Ewell Technical College June 18, Westcliff Queens Hotel 30, Guildford Surrey Arts Festival July 2 (afternoon) and Oxford Polytechnic Rag Ball July 2 (evenings). Liverpool Eric's Club 8, Bristol Old Granary 9, Burton On Trent Club 76 15, Dudley JB Club 16.

REAL THING: Added dates Plymouth Castaways June 27, Weston - Super - Mare Webbington Country Club 30, Their gig at the Leicester De Montford Hall on June 19 has been cancelled and a concert at the Palace Lido Douglas Isle of Man has been switched from June 26 to July 3.

CITY BOY: Oxford Eims Court Ballroom June 10, Retford Porterhouse 11, London Music Machine 16, Birmingham Barbarella's 17 and 18, Liverpool Polytechnic 23, Edinburgh Herriott Watt University 24, Glasgow Queen Margaret Union 25, Blackburn King Georges Hall 26, London Marquee 28.

AMERICAN TRAIN: London Fulham Greyhound June 8, Bolsover Bluebell Club 9, Leeds Forde Green Hotel 10, London Hounslow Sneakies 12, Liverpool Moonstone 16, Sunderland Mecca Centre 17, Chester Quantinays 20, Birkenhead Mr Digby's 23, Scunthorpe Priory Hotel 25, Barrow in Furness Maxims 26.

ENEMIES OF THE WORLD

Barry Cain talks to the Sex Pistols

PSSST

Wanna know a secret?

Wanna know a featurefull of secrets? Right.

Before the coffer of cognizance is opened though there's one or two things you've got to envisage.

Like the Sex Pistols. Don't fall into the trap of simply imagining the connotation of the name. That's the English way. Just think of a band who happen to make stunning rockers.

Got that. Good. Now think of the BBC and the music business. I know that may be difficult for you as it ain't a pretty thought. If it's too hard just think of asshole breeding grounds. Okay?

Just one more. The British public. Think of that as being manufactured by the last two institutions.

Now shut your eyes play school style. y'know, jelly tight. Mix all dem thoughts up good and thick. Alright? Open them and you're in.

PLAYGROUND

Somewhere in the West End. Empty. Except for Fun, Fun, Fun - Johnny Rotten, Steve Jones, Paul Cook. But that don't last long.

"Get out!" screams a fat lady attendant with roundabout hips and monkey bar legs. They sneer but obey and wander out onto a nearby bench used as a club for the local pigeons.

"Rats with wings," says Johnny and opens a bottle of Pils.

A pigeon bowls over and kicks him in the leg. "Any more remarks like that me 'ol cockspawwa an I'll 'av to wing up the boys down at Trafalgar Square. An' you wouldn't like that would ya John?"

(I guess this is as good a point as any to open the rusty hinged coffer.)

"We enjoy life," says Johnny rubbing his bruised leg. "It's a laugh and music is a relief, to get away from the pressures."

"Now, you get a band like The Clash. Very military in their attitudes. Even wear the same clothes. They're too depressing. I don't care about them at all."

"Joe Strummer used to sing in the IO's. They were a country and western band. Now he sings about being on the dole," says Steve.

"We've been on the dole," says Johnny. "Big deal. We haven't written one single song about how depressing it is to be on the dole. Getting money for nothing ain't that depressing."

"We only say there's nothing to do in this country. Like we can't get a drink now cos it's 3.05pm."

"Everywhere closes at two in the morning," says Paul.

Johnny: "Promotion of opinion shouldn't cause aggravation. It's what you respect. Essentially it's what you believe in that counts. People should be able to work things out for themselves. I despise those that are too lazy and complacent to do that. That's ignorance."

"We never let things carry on without saying something. We are totally honest with each other." That was Steve.

FACT: The Pistols have been spat upon, shut upon, sat upon by just about every slimey silver of negative thinking you could possibly conceive.

They did you no wrong. "We ain't interested in politics," Paul.

"And we most definitely aren't fascist." John. "If you just listen to the first verse of the single you'll realise that



SEX PISTOLS they did no wrong

fact immediately. Calling us fascists is just a cheap excuse to get rid of us. We have a lot of enemies.

"Sure, the National Front would love to be a part of us. But I'm not that stupid. I don't like what they are doing. They are ridiculous. They are elitist. People are voting for them simply because they're fed up with the other parties. They want something to do and I doubt if anyone seriously wants them in. If you could see what they'd do when they get in well it wouldn't be very pleasant."

Civil war

"You should be allowed to live where you like when you like. They are creating civil war. Still, the Socialists are probably even worse."

FACT: The Pistols have made the two best rock 'n' roll singles ever released in this country - 'Anarchy In The UK' and 'God Save The Queen'. Both have been banned by the BBC.

"The music business has made the two best rock 'n' roll singles ever released in this country - 'Anarchy In The UK' and 'God Save The Queen'. Both have been banned by the BBC."

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"The music business has made the two best rock 'n' roll singles ever released in this country - 'Anarchy In The UK' and 'God Save The Queen'. Both have been banned by the BBC."

remix 'The Queen'. "That's another load of crap," John.

"We get this every day of the week. It's just rubbish. He doesn't even play on 'God Save The Queen'. He's only saying that to promote his new band - and he needs it badly knowing what that band's gonna be like."

"We kicked him out. He was unbearable. Him and his snotty middle class ideals."

"He had some ideas for songs," Steve, "but they just didn't come out right. He couldn't play."

"He hates all the things we have ever done. D'you know what? His mum rang me up while he was in the band and accused us of corrupting him. His mum used to tell him how to do things. Once your family start interfering like that you have to spill."

In Malcolm McLaren's office. Matlock's face is blacked out of every old photo of the band that covers the wall.

Sid Vicious was due to appear in court this particular morning on an offensive weapon charge relating to last September at the 100 Club punk debacle.

"Sid's always been around," John. "Right from the early early gigs. He always came along."

"Sid doesn't take it

seriously. He's like us," Paul.

FACT: The Pistols have been subjected to all manners of lies slobbering off the presses of newspapers around the world.

"We don't take any of this press -----," John. "You could slag us off - it just doesn't matter anymore. We will never consent to do what anyone wants us to do. It's always been what we want. And if nobody likes that idea they can all get f-----."

Support

"But nobody has really lost. The single is at Number 11. It's a piece of history."

"It's good to know," Paul, "that people are out there buying your records and supporting you. What we started was right and it made the BBC and the Top 30 redundant."

"Our record has only been played five times in all on Radio One. So it shows you what kind of force that has in this country."

"EMI," John, "stopped 'Anarchy' because they were frightened of it. They were worried that it was gonna make the charts. It was sabotage."

Paul: "But what do they care. They've

always got Cliff Richard."

Steve: "It's the public that counts in the end. I know the record companies have a lot to do with what goes in the charts - but this time it's the public that's done it."

"Sir John Reid, head of EMI, goes to dinner with the Queen. He didn't want to be associated with us when he sat down with her - so he got rid of us."

Paul: "People on the shop floor supported us."

John: "Then CBS intimated an interest. But suddenly they shied off. Then A&M came along and gave us a load of b----- about the single."

"I don't know what happened with A&M. So you have a fight. But what's a fight got to do with selling records? Sure Sid was involved in a fight with Bob Harris and his mate. But if a fight has got to do with records how come we had to take the brunt of the blame and not the DJ?"

Steve: "A lot of other DJ's gave A&M an ultimatum. They told them if they didn't get rid of us they'd never play anymore of the company's records." And with all these Peter Frampton and Rick Wakeman get rid of

them or else rumours. I dunno. I reckon the whole thing was a bit of publicity for A&M."

Paul: "Then there was that earlier business at the airport on our way to Amsterdam. What was it we were supposed to have done, spit and vomit over passengers? That whole thing was set up. It was just the final excuse to get rid of us. Some people flew over simply to trump up the charges."

John: "And there was never any witness to that. Lots of nameless bystanders but nothing concrete. That whole thing was planned. They just wanted us out of the country."

Provoked

Then there's that little question of 'Today' with Bill. Okay we've got a minute, say what you want Grundy.

John: "If you see it a second time it's so obvious how he really provoked us. It was a 'Would you let your daughter marry this' set up. They shoved us into a box and said 'You sit here until we drag you out.'"

Paul: "There was no bar."

Steve: "We never spoke to him once before we appeared."

John: "And then there was that lorry driver who smashed his telly in as a result of the show. Now what a fine example of British manhood he was."

Steve: "His kids probably laughed at him more than the programme."

John: "People are gullible to the media. That's the British way. We have all been brought up to be like that."

Steve: "There's no way we will ever regret what we have done."

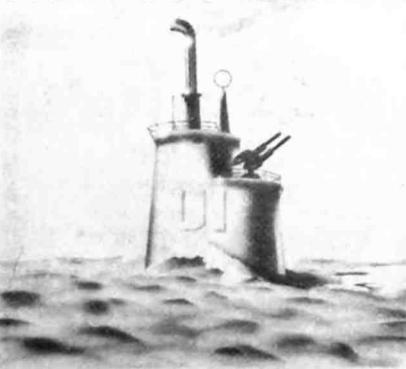
Regret

John: "You should never regret anything. That's a regressive attitude. People like Cliff Richard are the only ones who can regret their past. Besides, it's worked out better by saying we don't give a f---. We don't give a damn whether anyone chucks us off a record label or not."

Steve: "We don't even see people from Virgin. They're not as big as say A&M, so they ain't got any responsibilities to live up to."

John: "If 'Queen' is banned throughout the country they have still got their own record outlets. Why should we sign to a small label? We want the best for our records and as many people as possible

NOW SURFACING



If you got four boot boys in a pub smashing it up, nothing more is said. But everybody is up in arms if it happens to be us. We don't go out to be obnoxious'

If you feel something, say it.
90 per cent of the population are slowly being destroyed'

should be allowed to listen to them."

Trouble at mill. Printers are refusing to have anything to do with their current advertising campaign depicting the smiling face of Elizabeth R.

John: "It gives the printers something to live for whether they like the ad or not. And it made Sounds look ridiculous leaving out part of the ad. They should either have used it all or not at all."

Paul: "People will use anything as a cheap excuse for a strike. Same with factories. They'll do it when they fancy a few days off. Any excuse will do. I know, I used to work in one."

John: "What about the music papers themselves? There's too much of a pseudo intellectual approach. The music press should be fun. It's just got too serious. The papers make music seem decrepit. What they don't seem to understand is music should have as many attitudes as possible. It should also have different forms."

"Take Sounds. It's becoming all punk. It's drivel. NME writes the same kind of tripe, but it's not as offensive because they take the p--"

But they are still half serious about their p--taking."

Paul: "Melody Maker is by far the most boring. In fact, I don't know why we ever did that interview with them. It just takes itself too seriously."

Fanzines

John: "Record Mirror... Gulp! Well, it's a different kind of paper."

Steve: "You don't want to change your policy. It's great."

It's just like I always suspected. The Pistols are a nice DIS-CERNING bunch of geezers.

John: "And the fanzines are just as bad. I haven't read a good one yet. The funniest ones are those that are unintentionally funny."

Paul: "Sniffin' Glue is laughable. To them everything new wave is great. They just don't slag it."

John: "I mean, they don't say the truth -- like The Strangers are nothing more than bandwagoneers."

Paul: "Yeah, they're worse than Chris Spedding. They're what the over 30's feel safe about getting into. They say how decadent and debauched they are. Never in a million years. They couldn't strangle anything except their own vocals. See, we know we're not gonna be sucked into the music whirlpool. But I suppose people think we have already. I don't worry about things like that. I just don't believe anything anyone tells me anymore."

John: "It's accepted that we're gonna end up like Rod Stewart. The only people that managed to get over that hurdle in the past are"

Marc Bolan and Gary Glitter who enjoyed the whole star trip because they were always taking the p--out of it. They turned it into a joke. I respect that.

"They made some highly enjoyable records -- if not great. It's a case of not listening to a word your record company tells you. From now on they work for us, not the other way around."

"Once the other new bands sign for record labels it's their downfall."

"God Save The Queen"/Jubilee intentional/publicity saturation assured?"

Jubilee

John: "The single was written six months ago. We played it on the 'Anarchy' tour. It's just a coincidence that it happens to be Jubilee year. If we were still on EMI it would have been released ages ago."

"It was gonna be released on A&M and they wouldn't even give us a copy of the disc. Half of the CBS distributors had a copy of it. Even one of The Clash had a copy of it. But we didn't."

"The Jubilee is ridiculous. It's a bandwagon. Everyone is so patriotic, but come Christmas she'll be slagged off for her speech by those same people."

Steve: "If a bomb dropped tomorrow you'd never see her again. She'd be well out of it. She's a million miles away from me -- and she means nothing."

Paul: "The Jubilee's just a cheap excuse for a p--up. What slayed me the other day was the geezer who organised the whole thing. He died."

John: "In my area they've taken money out of the National Health to make the celebrations go with more of a swing. That's absolutely appalling. What's more important -- health or a load of old cronies getting drunk?"

"Why is it that people are proud to be British only in Jubilee year?"

Contrived

Paul: "Because Liverpool won the European Cup. That's why."

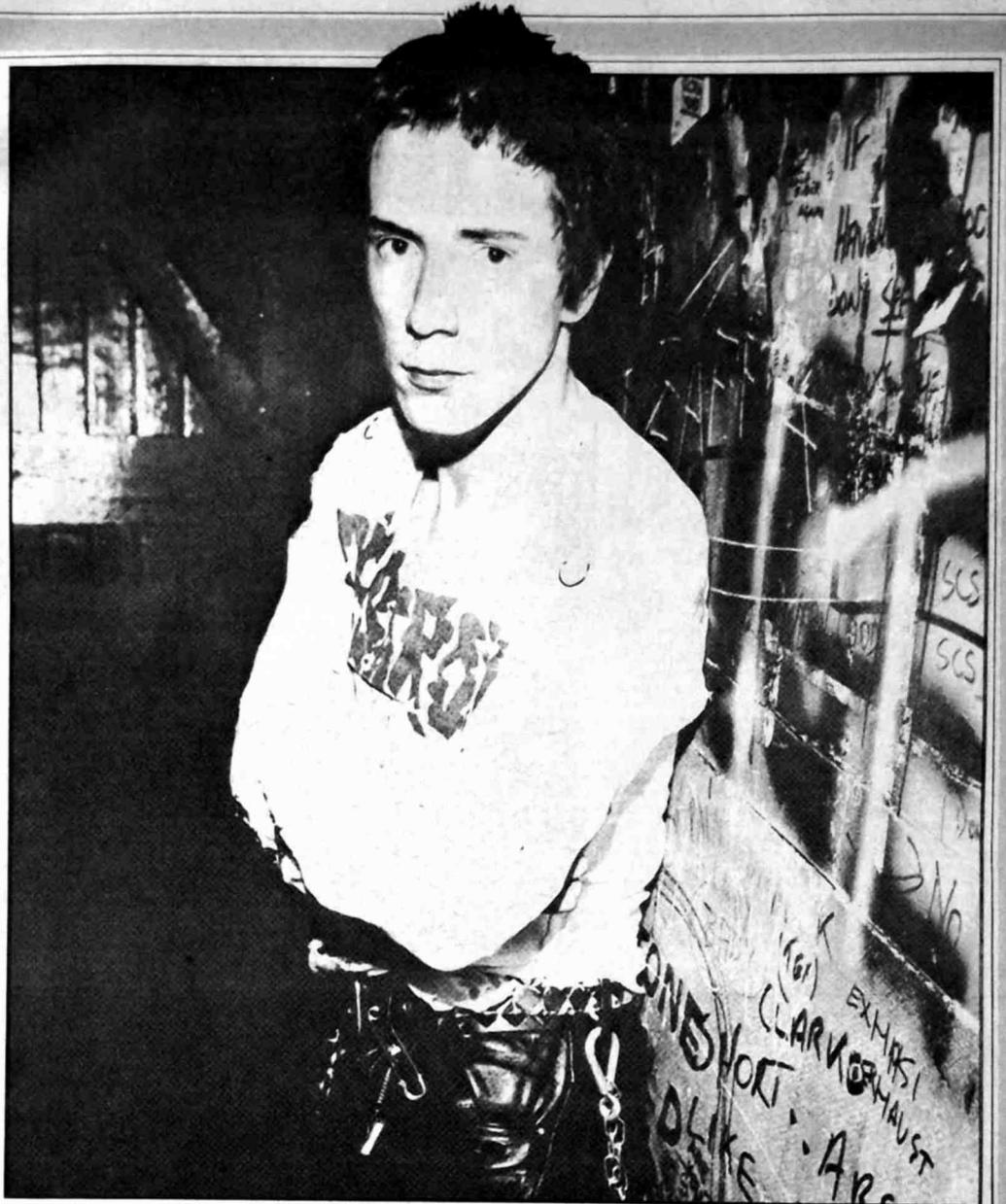
John: "Everything's done in the name of the Queen. You must make up your own minds. When things start becoming controlled and contrived that's wrong."

Steve: "And there's nothing wrong with telling someone what you think of them."

Paul: "People in this country are too scared to say what they think of other people."

John: "British people don't question anything. If you feel something, say it. But no, they're content in going out and buying their tins of beans. Closing their minds. 90 per cent of the population are slowly being destroyed."

Steve: "Do you know there are vast stores of"



JOHNNY ROTTEN: "We enjoy life, it's a laugh"

food kept below Buckingham Palace that are thrown away every year? Just in case there's a war. If we die the Queen should die with us. I wouldn't miss her. She just helps to sell us overseas."

John: "It's all a classic form of hypocrisy. All her speeches are written by someone else. There's no feeling or expression in her voice. She's a plastic person."

Rumour One. Dave

Vanian of The Damned was beaten up by Johnny Rotten at the Heartbreakers gig recently.

John: "Crap. He had a go at my brother because he happens to have long hair. I had nothing to do with it."

Rumour Two: The Pistols got their concerts banned on purpose for more publicity.

John: "What possible reason could we have for doing that? Do you think we need the"

publicity? That's just typically British. The truth is always scary for them. Every council in the country has banned us."

Steve: "If you got four boot boys in a pub smashing it up, nothing more is said about it. But everybody is up in arms if it happens to be us. We don't go out to be obnoxious."

John: "What people don't seem to realise is that The Pistols are giving them a form of entertainment. We are, above all things, a dance band."

- **FACT. Simply by stating 'No Future' the Pistols are creating one**
- **FACT. Their music outshines, outflanks and outclasses much of the jetlagged ineptitude dished up by obese pop stars with suntans**
- **FACT. They will always be around, like a pot belly to some, but an arm to others**
- **FACT. The Sex Pistols make you smile**

PURE MANIA
33 I.R.P.M. L.P.

the Vibrators
on tour with Ian Hunter

June 8 Manchester Free Trade Hall	June 10 Cardiff Top Rank
June 9 Leicester De Montfort Hall	June 11 Aylesbury Vale Hall
	June 12 THE ODEON HAMMERSMITH

Singles

reviewed by ROSALIND RUSSELL

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

A few weeks ago we hit rock bottom, now . . .

IT'S THE PITS!

BRUCE JOHNSTON: 'Meet You On A Rendezvous' (CBS 5324). No, it doesn't make it, either on impact or on prolonged playing. It's just a simple hook line carried through a couple of minutes with girly backing and unrelieved tedium. What a let-down, what a pain in the neck.

JOHNNY NASH: 'That Woman' (Epic EPC 5362). Big ballad clapt-rap that should have stayed on the album it came from. When there's so much quality stuff from this singer — he's great at funky songs — it's a disgrace to sling this at us. Even his smashing voice doesn't give this a kick.

MARLENA SHAW: 'Pic-

tures And Memories' (CBS 5246). Have you ever opened a bottle of lemonade when you've been dying of thirst and found it was flat? That's how I felt about this single. And no amount of shaking will bring back the fizz. Back in the frame Marlena.

O'JAYS: 'So Glad I Got You Girl' (Phil. Int. PIR 5337). This band are becoming the worst offenders for bringing out pap singles. I mean there's a difference between dance music and wallpaper and this is definitely a Crown job.

KRIS KRISTOFFERSON: 'Watch Closely Now' (CBS 5336). Well I watched and I listened and I thought it was a

load of old cobbles. I suppose because Barb has got her hit from 'A Star Is Born' the record company thought they'd make it a double. Well, Kris K's voice is more suited to those gruff Marvin Lee type jobs, all loneliness at midnight etc, not gritty rock. He's too strong and silent to wiggle his bum.

GLITTER BAND: 'She Was Alright'/'I Didn't Really Love Her At All' (CBS 5223). Four tracks from the LP 'Paris Match' and as EPs are doing so well, what with everyone looking for value for money and all that, there's a good chance this will make it. Although, I think they've had their day — they were

too slow in getting out of the glitter, like being cut off by the tide. Swim for it lads.

NEIL DIAMOND: 'I've Been This Way Before' (CBS 5350). Here's another one I think's over the hill. This live cut is ponderous; it's like wading through mud up to your neck.

THE FOSTER BROTHERS: 'Count Me Out' (Rocket ROKN 524). What a beautiful, sexy voice the singer has. Mmmm. It's backed by a soaring guitar, walling over the top. A good strong song, a creative idea, as opposed to "product".

ACKER BILK: 'Dancing In The Dark' (Pye 7N 45697). Having just heard

a bootleg Stones' EP between this and the last single, it makes me wonder at the diversity of stuff people will swallow. Of course there's no comparison between the Stones and Acker. If you want to come down with early middle age, this is for you.

CAPTAIN ROCK & THE SKYRIDERS: 'Lupy Lu' (Crystal CR 7028). A disco record gets Hawk-wind treatment, and as if that wasn't daft enough you should see the picture on the sleeve. A heavy Andy Pandy song. Lead me to the electric shock therapy room.

HOT CHOCOLATE: 'So You Win Again' (RAK 259). The only good thing I can think to say about this band is that you can recognise them in the first bar. Mind you I've recognised a lot of people in bars, but they're generally more exciting. I hate the quasi-orchestral drama they put out.

ALAN LONGMUIR: 'I'm Confessing' (Arista 113). A brave new try from an ex-roller turned adult. It was written by Russ Ballard and although it's not the greatest single

I've ever heard, it's got a better than average chance of being a hit. The hook line is fast, simple and punchy and that's all you need for a hit. You can think about musical integrity later.

FAT LARRY'S BAND: 'Center City' (WMOT Records KI0951). Nah, didn't rate this one either, despite the build up in stature it gets from the publicity whatnot. A person's pedigree doesn't count for much these days, so his early daze with Blue Magic impresses me not a bit. And I loath all the high pitched girly back up anyway. That went out ages ago.

CROSBY STILLS & NASH: 'Just A Song Before I Go' (Atlantic KI0947). Somebody should whisper in Atlantic's ear — contrary to their press handout, the Hollies are not defunct, far from it. They offer this erroneous information as part of a deal on Graham Nash. As to the single, it's a close harmony (what else?), easy going and summery. Just hasn't got much guts, that's all.

TORNADER: 'Back Up (Hit It Again)' (Polydor

ROS RUSSELL GOES MAD AFTER SINGLES REVIEWS



2006 801). Predictable disco that throws itself into paroxysms of hysteria and leaves you feeling like a wrung out rag. Not my idea of fun.

RAY DORSET & MUNGO JERRY: 'All That A Woman Should Be'/'Dragster Queen' (Polydor 2230 103). A three track almost-EP from updated blast from the past. I'll overlook the sexist element in the first track to assess the music. Actually the first track isn't much cop anyway, but the second picks up and boogies along like a Bolan number, definitely a point in its favour. The flip, 'Get Down On Your Baby' is a weird cross between Bolan and Mungo Jerry's old thinking style. Come to think of it, it's a bit like Canned Heat too. Bolan and Canned Heat? That IS weird.

ALAN ROSS: 'Get The Guns' (Good Earth GD 14). Doesn't cut the ice I'm afraid. It just doesn't come over as a strong enough song. I can't see it even making a little dent, except through the heart with a machine gun.

ROKOTNO: 'Get Up And Dance Now' (State STAT 51). What is this preoccupation with dancing anyway? Why can't we all lay around and get fat? It's a crummy single and lacks an essential factor — originality.

THE FIRST two singles on the new Step Forward Records label which includes, among others, Mark P in the set-up, are about to be released.

THE CORTINAS: 'Faded Dictator' (SF 1). The Cortinas are Jeremy Valentine vocals, Dexter Delwood bass, Nick Sheppard guitar, Mike Fewins lead guitar and Daniel Swan, drums. Quick - silver r.i.b. introducing suitably derivative vocals. I'm a faded dictator, I ain't like no other man.' Successful hall of mirrors production. Irrepressibly good.

CHELSEA: 'Right To Work' (SF 2). Chelsea are Gene October vocals, James Stevenson guitar, Henry Daze bass and Carey Fortune drums. More commercial than 'Dictator' and almost assured of chart action with its arrowhead chorus. 'We have the right to work' and hydro-power Stevenson guitar. 'I don't know what tomorrow may bring, let me tell ya having no future is a terrible thing. Could reach anthem proportions.



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HEADING FOR THE TOP

T. REX: 'Dandy In The Underworld' (EMI MARC 17). Three track throtle from an elf turned punk (how perverted can you get?). I love it and especially because he's got the nerve to go out again on a new wave and not hang onto old images like a lot of other people. Has to be a hit for the man of the people.

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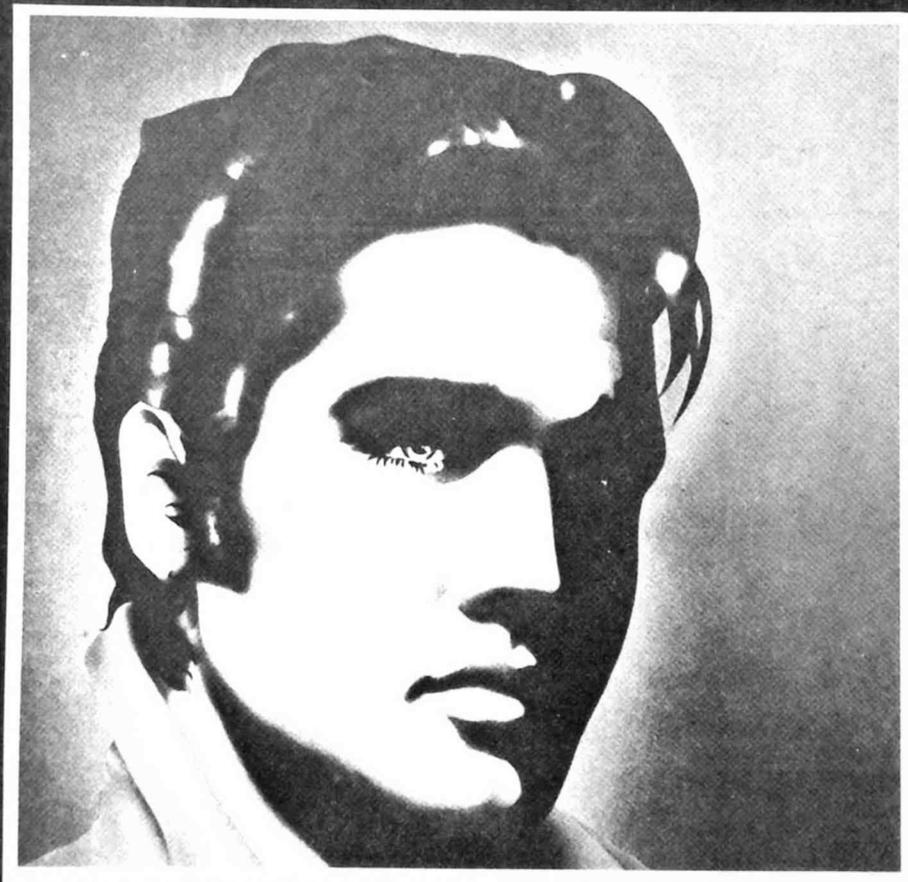
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1959	I Got Stung/One Night	RCA 2696	1962	Good Luck Charm/Anything That's Part Of You	RCA 2704
1959	A Fool Such As I/I Need Your Love Tonight	RCA 2697	1962	She's Not You/Just Tell Her Jim Said Hello	RCA 2705
1960	It's Now Or Never/Make Me Know It	RCA 2698	1962	Return To Sender/Where Do You Come From	RCA 2706
1961	Are You Lonesome Tonight/I Gotta Know	RCA 2699	1963	Devil In Disguise/Please Don't Drag That String Around	RCA 2707
1961	Wooden Heart/Tonight Is So Right For Love	RCA 2700	1965	Crying In The Chapel/Believe In The Man In The Sky	RCA 2708
1961	Surrender/Lonely Man	RCA 2701	1970	The Wonder Of You/Mama Liked Roses	RCA 2709

RCA

Ritchie Blackmore's Rainbow are putting down (in between seances) a new album at Le Chateau in France. Jim Farber talks to the band and the mysterious man in black.

VINCENT PRICE would've loved it here. It's called Le Chateau, a 16th century castle turned recording studio located just 20 miles south of Paris, that's supposedly haunted by the spirit of Frederic Chopin — or so the ever mystical Ritchie Blackmore would like you to believe.

Ritchie delights in giving me a tour of his room at the castle, highlighted by an eerie, distorted mirror that old Chopin himself is supposed to come strolling out of whenever the moon is full.

Blackmore takes great pride in mentioning that when Elton John recorded 'Honky Chateau' here, he refused to sleep in this room out of sheer fright — but Ritchie, brave soul that he is, is sticking it out with all the bravado of one of his most virtile lead guitar lines.

For Blackmore, this spooky place provides the perfect atmosphere to re-establish his role as everyone's favourite magical misanthrope. But he and his Rainbow aren't here just to dabble in the occult and generally act mysterious. Occasionally, when Ritchie and the boys are

having seances, driving racing cars, or playing football they actually condescend to go over to the studio across the courtyard to work on their next album — not to be released till late in the year.

Filling the vinyl void in the meantime is a brand new live album — a double album that should establish Rainbow as one of the top heavy metal bands today.

"We had originally just planned to release it as a bonus in Japan," ex-



'There's times when I feel I shouldn't be playing — I should be a baker or something'

plains Blackmore, as the clock nears midnight. "But when we heard it, we figured it was good

enough to go over else where."

As in his Deep Purple days, Japan is still the home of Ritchie's strongest fans. Yet to avoid the 'Made In Japan' — Purple stigma, Rainbow used some older live tapes from Germany, along with their last Far East dates to make up the album.

Still, the album does hark back to his Purple days with its inclusion of a side-long version of 'Mistreated', which originally appeared on the 'Burn' album. "The reason we used it is simply because this is the best version of it that's ever been done," Ritchie explains.

The rest of the album, though, is all Rainbow material, dominated by songs from the first album. A highlight is the extended version of 'Catch The Rainbow', featuring a "sounds of a dentist drill" blow by Blackmore that rivals anything he ever cut in Purple vinyl for sheer aural barrage.

The only song from 'Rising' included is a brief snippet of 'Starstruck', turning up in the middle of 'Man On The Silver Mountain'. "That came totally spontaneously," vocalist Ronnie Dio explains in the castle's gameroom downstairs.

"At that point in the song I usually do a long vocal but one night I whispered to Cozy (Powell, the drummer) — 'how

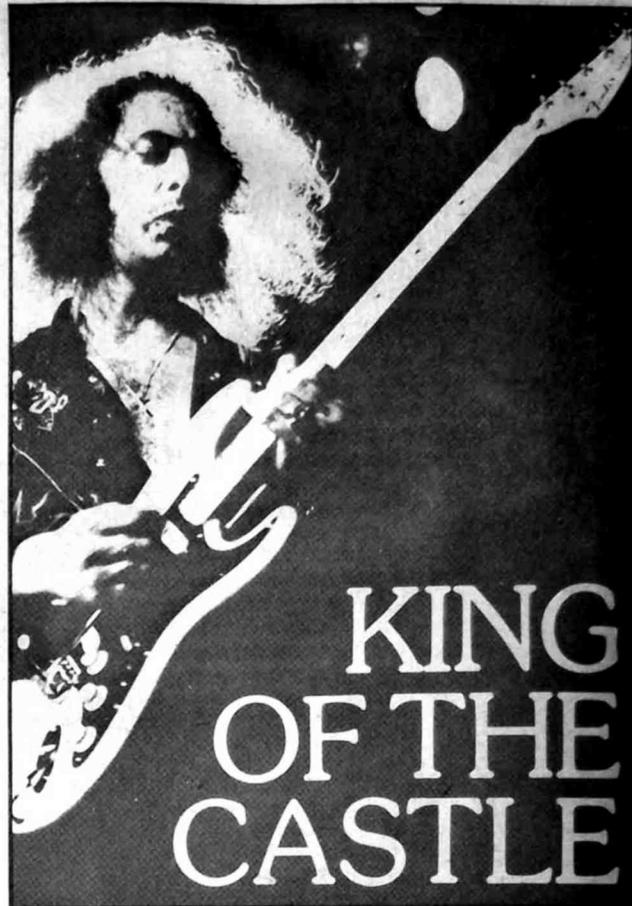
about 'Starstruck' — and I didn't need to tell Ritchie because he follows everything great anyway. So when it came to my part I just started singing and the whole band came jumping in."

Another surprise on the album is the opening cut, 'Kill The King', a previously unreleased speed-of-light rocker in the tradition of 'Highway Star' and 'Fireball'.

"That song was written especially for the stage show," Dio explains. "We felt we didn't have a song that was bang-hard enough to open the show, so we put this song together. It'll be on the new studio album as well. It's about a chess game — just the basic idea to checkmate the king or kill him. But you can read into it whatever you want. Maybe some people will see it as a medieval king being assaulted by the pawns or rooks."

As for the songs redone from the first album, the live versions give them a chance to be vindicated from the shoddy renditions given by the band who backed up Ritchie on the debut LP, Elf. Yet in the negative column, the album features Rainbow's older bassist, Jimmy Bain, since replaced by the more talented Mark Clarke — ex-members of Uriah Heep, Colosseum, and Natural Gas.

An important function of the live album, though,



RITCHIE BLACKMORE: likes to be the underdog

is that it stands a good chance of breaking the band in America — the only area of the globe over which Rainbow does not yet reign supreme.

"America is strange," Ritchie affirms. "Our personal appearances go down but we get no radio play. They don't like to play songs as fast as ours. But I'm not going to go blue in the face trying to win America."

"I don't care about being in a big band anymore. It's nice, but I've done that already with Deep Purple. If you're successful you become predictable. I like to be the underdog sometimes. I like to shock people by coming up from underneath."

Though Blackmore is happier in this (so far) less successful, less pressured Rainbow unit, in which he calls the shots, he still has his doubts about the togetherness of his band. "It would be very easy for me to sit back and say, 'Oh yeah man, the band is going great' — But it's not. Life is always a struggle, a constant worry."

Ritchie feels equally unsure about the material planned for the next album. "I can't really tell how it's going. I'll know better in two years when I'm drunk I can only hear things in perspective when I'm really drunk in some bar. When I hear old Purple things in a bar, some are valid and some are just disgusting."

Yet if the songs already recorded for the next album are any indication, Ritchie should have nothing to worry about. One is called 'Long Live Rock 'N' Roll' — a very commercial sort of song — while 'Lady Of The Lake' is standard Rainbow molten metal, with a layered synthesiser intro from keyboard man Tony Carey and a synth solo

that sounds like a wacked-out slide guitar. The lyrics, as usual done by Ronnie Dio, deal with typical Rainbow subject matter, the Arthurian legends.

Ritchie admits that these medieval tales are a major inspiration to his work. "I often like to pretend I'm holding court in some castle," says Ritchie in hushed tones that seem to recall some ancient druidic chant. "I'm more into medieval music, though I have hundreds of recordings of it around."



'Everyone thinks I'm mystical but it's not true — but I am interested in the occult and magic'

Supporting his love of the Dark Ages is Ritchie's rather solemn speech patterns, adding a mysterious tone to everything he says. "Everyone thinks I'm mystical but it's not true," Blackmore counters. "It's just if you don't say much and wear black, everyone thinks you're mysterious. I am interested in the occult and magic. My guitar playing is like magic."

"I'm very religious as well. I'm a firm believer in God and I feel when I'm playing at my best it's his gift, and I'm very proud of that fact. There's other times when I feel I shouldn't be playing at all — like I should be a baker or something. My playing sometimes is very unprepared and I sound just like any other guitarist."

"Guitar playing to me often sounds very tedious. I like to listen to organ playing a lot. I think Elton Power Biggs is great. His music seems to come from the soul. Guitarists seem to play in stereotyped thirds — except for Jeff Beck and Jan Akkerman. I can't listen to them. Most guitarists are just Hollywood stars — I have no time for that."

As for his own guitar playing, though, Ritchie feels he has matured greatly since his Deep Purple days — coming to full fruition on this live effort. "I definitely think my playing has improved," he boasts.

"In this band I play with other people rather than in Purple where I've just have a blow and then hold back while the other four members had their showcase. Although there was a nice sense of competition in that. Here I play in a better atmosphere, with every one working together."

As much as Ritchie's guitar playing has developed over the last world tour, the six-stringer also developed something less positive on his last round the world trek. "I've got an incredible variety of venereal diseases," says Blackmore, almost boasting. "It's an occupational hazard I guess. This last trip to the Far East I picked up one I can't seem to get rid of. I'm becoming immune to the cure." He smiles strangely, almost like Vincent Price in The Pit And The Pendulum. "Perhaps I'm go mad."

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Albums

FOLLIES: PLAY ON WORDS

'ROCK FOLLIES OF '77': (Polydor 2302 072)

This is a rock album? It SOUNDS like a rock album. The music is by a genuine rock star. The backing is by genuine session musicians. But take another listen — those lyrics. 'The single was a dismal flop / It's been remaindered in a discount shop' ('Follies Of '77'). And 'Then we did the gig / Made seven lousy quid' ('Wolf At The Door'). And those people — the lyricist is a TV scriptwriter. The group are actresses. 'Rock Follies' is a PLAY. It isn't rock

music: it's a musical ABOUT rock music. This is a soundtrack album from the show of the same name — just like 'The Sound Of Music' or 'West Side Story'. The music's only significance is that it fits the plot. So is it a good soundtrack album? All depends on your taste. People seemed to like the first album, anyway — and this isn't too different. Bright, poppy — quite abashful in places. A pretty good copy. But why settle for a copy when, for exactly the same money, you can have some of the real thing? +++ Sheila Prophet



JULIE, RULA AND CHARLOTTE

country and rock works well too, from 'Setting The Woods On Fire' and an instrumental 'Will The Circle Be Unbroken' through to shufflers like 'Red Hot' and 'If You Can't Rock Me (I'll Find Somebody Who Will)'. And just catch a load of their treatment of the title track — it's got a beat that makes Bill Haley look tame. In a year which has already produced two crackers of this nature from Dave Edmunds and Crazy Cavan 'N' The Rhythm Rockers, here is an album that proves once and for all that the art of real rocking is not lost. But I won't keep on about it, because its time to hear 'Red Hot' again. +++ David Brown

CAROL WILLIAMS: 'Electric lady' Salsoul SZS 5506

This is a restrained Salsoul album. None of the characteristic excursions into full-out struttin', this record sees the band confined to mid-tempo and slower tunes that showcase the vocals of Carol Williams. It is still danceable, but not irresistibly so. Trouble is that although Carol Williams sings strong and clear, she sounds like she's stepped out of the back row for a while. She doesn't sound like she's got enough originality in her voice yet to make it on her own. My favourite tracks are 'Come Back', which has a great part where the band falls away to leave the drums, conga and bass to really move for a bit, and the single from the album, 'Love Is You', which

shares the same conga interlude. It's really the rhythm force of the Salsoul machine that gives this album its heart, soul and a reason to hear it. +++ Geoff Travis

LOLEATTA HOLLOWAY: (Salsoul SZS 5513)

Another Salsoul album and Loleatta is really in charge here, and the backing is secondary to what she is delivering. She moves from a slow burning whisper to a stretched wall with soul. It's not deep soul, it doesn't move me the way that a woman's voice can, like the late Linda Jones for example. But she definitely has something that is worth hearing. The Salsoul orchestra too, sound less like a relentless steamroller than usual. There's an aura of meaning about the lyrics which make it sound interesting. Loleatta even raps, in the Millie Jackson tradition. As the lady says it's not the way that it looks, it's the inside that counts. Look for yourself. +++ Geoff Travis

DONNA SUMMER: 'I Remember Yesterday' (GTO GLP 025)

The lady with the X certificate voice slips gently into middle of the road. The arrangements are often too light to make any impact, like the title track. 'Love's Unkind' sounds like a watered-down Phil Spector production and comes over flat. On 'Back In Love Again' Donna tries to imitate the Supremes — and it doesn't work. 'Black Lady' is definitely the outstanding track on an otherwise weak album — Donna sounding delectably raunchy. This album lacks any real sense of direction. A fine voice is going to waste. ++ Robin Smith

BEE GEES: 'Here At Last The Bee Gees Live' (RSO 2658 120)

Since they don't tour Britain anymore, this has got to be the next best thing. You'll find all the old favourites including 'I've Gotta Get A Message To You' and 'Massachusetts'. Nearly all the tracks are handled well, but sometimes there's a tendency to use heavy, laboured backing to try and get the songs across. The medley beginning with 'New York Mining Disaster' is embarrassing as it struggles along. Stand-out tracks are 'You Should Be Dancing' and 'Jive Talkin'', even more powerful than the originals. Adequate live album, but nothing special. +++ Robin Smith

ASHRA: 'New Age Of Earth' (Virgin V 2080)

Here we go again, more of that clinical teutonic rock that the Germans take so much delight in stunning our senses with. If you've got anything by Can or Tangerine Dream don't bother with Ashra, 'cause you'll have heard it all before. It may be extremely skilful to turn out sounds of this kind, but unless you're really dedicated or suffer from insomnia you'll find twiddling your thumbs more stimulating. ++ Robin Smith

THE VIBRATORS: 'Pure Mania' (Epic EPC 82097)

A lot of people are slagging off The Vibrators for no concrete reasons. Chief gripe is their lack of a 'smash-head-against-the-wall hardnut frontman'. Knox may come on strong, but he ain't no climax. Another — they're not aggressive enough. So since when has a criteria for measuring a band's talent been aggression? Another — there's no driving bostick — safe anthem to hinge their act on. Mmmm. So what does that leave us with? I'll tell you — a bunch of nice fellas who play entertaining, solid songs that have a habit of clinging to the memory. They enjoy themselves on stage and they obviously enjoy their music — as this record demonstrates. They sing of 'London Girls' and 'Bad Time's' and 'Sweet Sweet Heart's'. There's nothing heavy or pretentious about the band. How could there be when 'Heart' is mentioned no less than three times in song titles? This album ain't gonna set the world alight, but taken in the context of highly contemporary pop music it becomes acceptable — very acceptable. Neat, wafer-thin riffs, starch-stuff arrangements, third gear vocals. Hate the title though. +++ Barry Cain

DR HOOK: 'Sylvia's Mother' (CBS 31458)

Well, I got all excited until I realised this wasn't the long-awaited new one from Dr Hook, but another compilation. But it is a very good compilation, with all their best weepees on it like 'Carry Me Carrie' and 'I Can't Touch The Sun'. It's very easy to think of the band as a big hairy bunch of lunatics who sing daft songs, but really they can be very soft. They sing sad songs, but they're sung with more pain than softness. The only really heart-breaking one that isn't included is 'The Ballad Of Lucy Jordan'. For £1.99, it's amazing value, especially if you haven't been a great collector of their records. If you are, hang on until the new album comes out. +++ Rosalind Russell

DIRTY ANGELS: 'Kiss Tomorrow Goodbye' (Private Stock PULP 1019)

If this is new wave, I'm up a flagpole with Prince Charles. More of a head-banging Hawkwind nature, I would say. It has its moments — a hard boogie guitar, almost but not quite reaching the ecstatic heights of Status Quo, and some pretty firm drumming. But the songs are rubbish. If only they got some better material to work with, they could be great live band. I don't think their style lends itself to recorded principles though — it just comes out flat. But some of the interpretation is imaginative and exciting. Though I do think crescendo screams are passe (a la Jim Dandy and the ubiquitous Black Oak Arkansas). The vocalist is a bit wasted on the songs and he needs more support to fill out the sound. Better songs next time please. ++ Rosalind Russell

IGGY AND THE STOOGES: 'Raw Power' (CBS 31464)

This album is alright but it's four years old. A lot's happened in four years. Iggy's music has been assimilated into the British new wave mainstream and indeed in isolated incidents taken onto a new, higher level. But for his influence he must be thanked. For his 'Penetration' and his 'Death Trip' with its graveyard guitar switching from speaker to speaker — he must be thanked along with co-writer and guitarist James Williamson. For 'Search And Destroy' 'I am the world's forgotten boy / The one who searches and destroys' and 'Shake Appeal' he must be thanked. David Bowie mixed the album. It's entered the US charts. Mr. Pop is currently enjoying a deserved rebirth though he don't cut like he used to. And besides, this album is alright but it's four years old. +++ Barry Cain

MEMPHIS BEND: 'Good Rocking Tonight' (United Artists/Rockfield UAS 30056)

What is it about Wales that produces so many

good rock bands? And in particular what is so conducive about the Rockfield Studios, Monmouth, to produce such an authentic sound? Who knows? And who cares as long as they keep bringing out records like this? My carpet is threadbare with all the bopping and jiving that's been done to this one over the past seven days! It is pure and simple rock and roll, played the way it should be — with that backbeat you can't lose. Memphis Bend are Micky Gee guitar, Lincoln Carr bass and fiddle, and Tom Riley drums, plus a few compatible mates like Mick Weaver on rattling piano and BJ Cole on



MEAL TICKET: they ARE ready to give up their day jobs

JUST THE TICKET!

MEAL TICKET: 'Code Of The Road' (EMI International, release date June 10)

A debut album from a band you've seen live many times, but never heard on wax. The acid test in a business where the money comes from platters, not one-nighters in pubs. 'A British version of The Band'. The nearest equivalent Britain has to the Eagles — Two recent newspaper descriptions of Meal Ticket it's an important step — transfer from a successful stint on the pub circuit, playing support to the likes of Atlanta Rhythm Section and Ry Cooder and two tours of Holland, to the recording studio. So, how've they fared? 'Code For The Road' isn't going to be a smash hit album, but it echoes the potential of the group exemplified in their live performances. File under country rock, a wide enough category. The country style backing evident in all tracks is perhaps too simple and clinical. But that's the current Nashville (Tennessee not West Kensington) trend and this middle of the road C&W sound is making much money for many a dude. (In case you hadn't noticed, Ms Dolly Parton is now nicely niched in MOR.) A British pub band (albeit on the way up) singing about Cherokee girls, Highway 104, Tampa, Monterey, beer

and fried beans doesn't seem quite right somehow — but hang on, the two songwriters, Rick Jones and Dave Pierce are Canadian — near enough. 'Out Of The Blue', a pleasant enough gentle sound but hardly a serious chart contender, has been selected as the single. Far more catchy is the flip, 'Day Job'. It has a great hook line, 'I like your act, but don't give up your day job', a line applicable to many a formative group, but not this outfit I'm happy to say. But the outstanding track must be 'My Old Drinking Buddy' — at least I think that's the title, this is an advance copy. Inane lyrics such as 'tin bar near the border, fat bartender and waiting for manana' might be singled out for criticism, but (1) it's a most enjoyable number and (2) the Eagles aren't exactly renowned for their deep and meaningful lyrics. Meal Ticket aren't the Eagles and they aren't The Band. They are: Steve Simpson (guitar, fiddle, mandolin and vocals), Willy Finlayson (guitar, vocals), Rick Jones (keyboards, vocals), Ray Flacke (guitar, vocals), Jack Brand (bass guitar, vocals) and Chris Hunt (drums). Meal Ticket are a very able and enthusiastic outfit that should go further. I look forward to their next album. ++ Jim Evans



ANDY GIBB

Brother of Barry, Robin and Maurice Gibb - The Bee Gees

*His
New single*

"I Just Wanna Be Your Everything"

Already in the American Top 40



MARKETED BY POLYGRAM LIMITED

Any serious record buyer will have noticed that record companies aren't being as 'single minded' as in the past. Whereas before singles used to mainly come in paper envelopes with holes in, more and more are being marketed in 'picture bags' ... Not to mention 12 inchers and multi-track EPs.



DO YOU remember when all singles were seven inches wide? 12 inch ones were a rarity for a long time.

Nowadays it seems more and more are coming up in a mighty 12 inch form. Even the standard seven inch comes in a host of varieties - coloured vinyl, coloured sleeves, black and white sleeves, three to four tracks and live tracks, even singles given away with albums.

Both the 12 inchers and seven inchers, especially those which come in a limited number of special bags, are becoming collectors' items.

In this age of the grand 33 1/3rd rpm supremacy, the once upon a time 45 rpm underdog is grabbing the limelight, peacock style.

A spokesman for the HMV record store in London's Oxford Street said singles in picture sleeves are selling a bomb. "When the limited editions run out and singles are sold in ordinary bags we find the sales tend to slow up a little. But the 12 inch singles are really zooming."

Strangely enough it was the smaller record companies who started the new 45 fad when they designed gimmicky bags as a one-off venture. Stiff Records were one of these companies.

A Stiff band, the Adverts, released a single 'One Chord

FOUR of the most recent 12 inch releases. From top: Johnny Thunder's 'Chinese Rocks', Nick Lowe's 'Bowl', Ramones' 'Sheen Is A Punk Rocker' and 'Slow Down' by John Miles

'Wonder' that made a play on words.

'Super Stereo' was inscribed on the A side and 'Maybe Stereo' on the flip. Nick Lowe's 12 incher 'Bowl' was an obvious pun on Bowie's 'Low' album - Low was spelled without an E so Nick Lowe spelled 'Bowl' without an E.

The number of 'Bowl' was 'Last 1' and it had a 'Dead Side' in 'Duck Stereo' and a 'Live Side' in 'Swan Stereo'. Obviously this kind of unorthodox treatment is appealing to avid record collectors.

Phonogram, a much larger record company than Stiff, is face-lifting some of their singles in a big way.

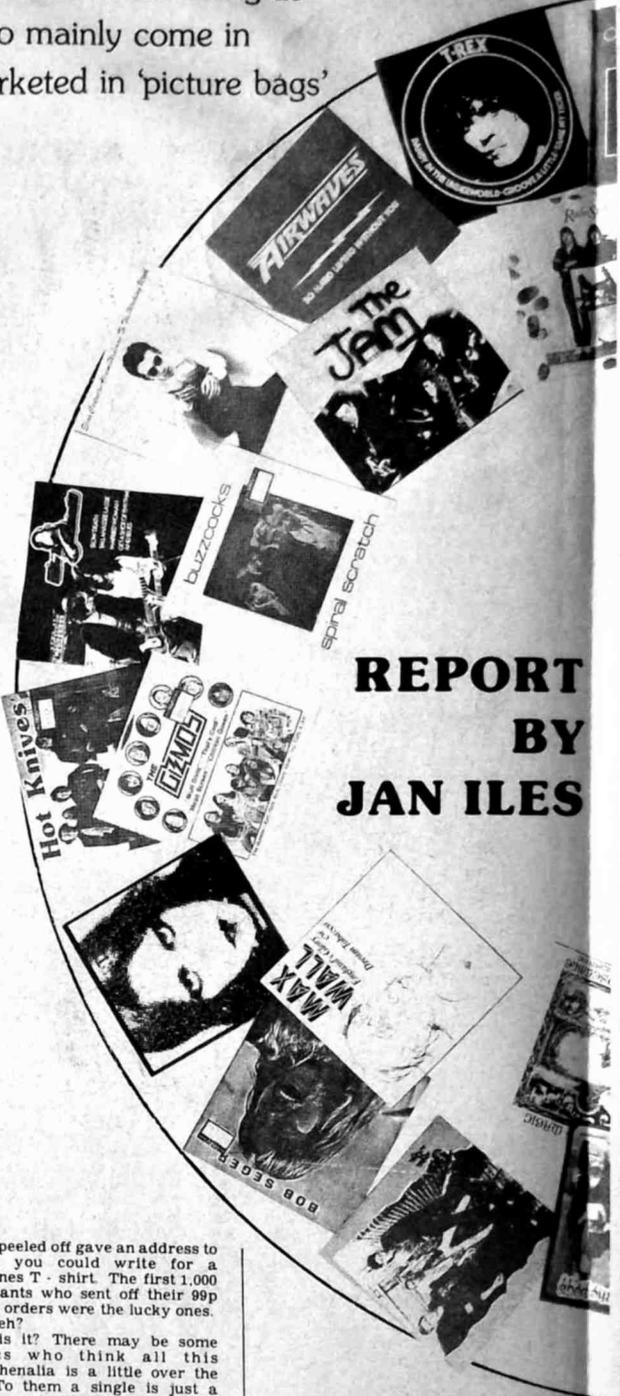
The 'scoop' came in the shape - or rather colour - of the first 15,000 copies of Graham Parker's 'Pink Parker' single which was produced in pink vinyl.

Wild

Said a spokesman for Phonogram: "Obviously, this is a one-off thing - we wouldn't do it to all our artists. Graham Parker is a new artist and it gave the record that extra impetus. The record has sold around 72,000 copies and made the Top 30.

The single, retailing at 99p, remained in the same format even when the limited issues sold out.

The Ramones, also part of the Phonogram family, have out a 12 inch single 'Sheena Is A Punk Rocker' out, which is selling so wildly a Top 10 position looks certain. 10,000 of the discs were produced in 12 inch, before reverting to the standard 7 inch. The 12 inch, said a spokesman, was a unique record in that it had a perforated Ramones' logo which



REPORT BY JAN ILES

The Glitter Band

LIMITED EDITION!
4-track E.P.
in a special
4-colour sleeve

featuring:
'She Was Alright'
plus 'Really Didn't Love Her At All'
'Almost American'
'Love Street'

Produced by Mike Leander
iam

4 tracks
for the price of a single

CBS
CBS 5223

when peeled off gave an address to which you could write for a Ramones T-shirt. The first 1,000 applicants who sent off their 99p postal orders were the lucky ones. Neat, eh?

Or is it? There may be some cynics who think all this paraphernalia is a little over the top. To them a single is just a single, whether it comes in coloured bags, is printed on duck-egg blue vinyl and has an address, that you can write to for a lipstick-signed autograph.

Of course, there could be a method in this madness. Like, for instance, it could be enhancing record sales?

Identity

The British Market Research Bureau said there is no way of telling whether or not the new style packaging of singles is having any marked effect on sales. "The only way to measure the success would be to take two different areas of the country giving one area records in special bags and the other records in ordinary bags, and then compare that way. As far as we know this hasn't been done.

Most of the marketing managers of record companies we spoke to all agreed that one of the main reasons for using coloured bags was to give a particular record its own identity.

Of course, it also boosts sales because record buyers want to

snap up the limited bags while they're still around. The bags are also a clever means of introducing new, unknown bands and artists, particularly new wave groups who especially seem to have benefited, as the singles' charts signify.

A spokesman for Virgin Records said: "We started using bags about three years ago. The first one was for Mike Oldfield in 1974. The campaign began as a means of making a record stand out in a pile.

"On the Continent and in America they've been using coloured bags for years. It's better than a plain one - a more pleasing prospect. All our singles now come out in coloured sleeves."

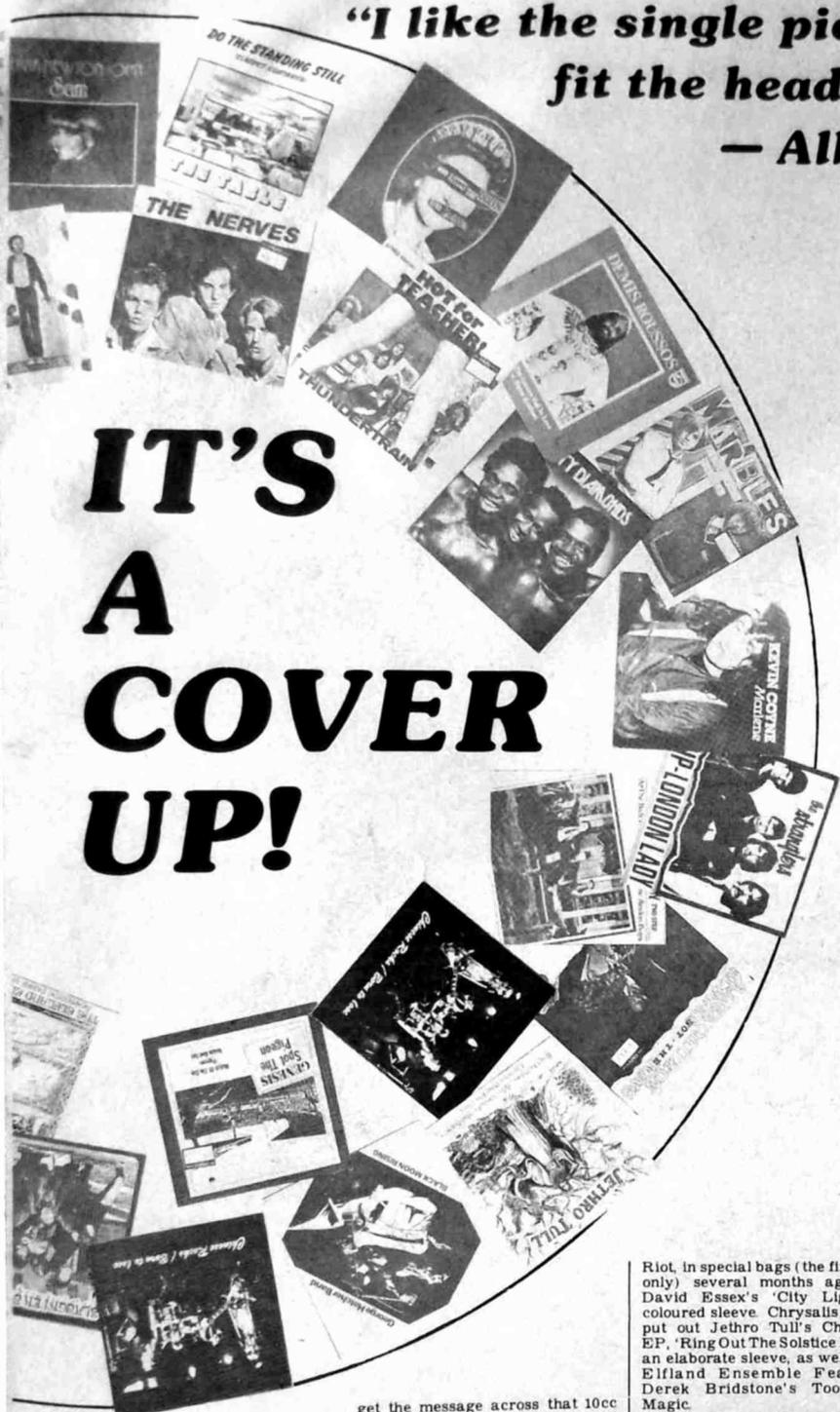
Albie Donnelly of Supertramp who record on Virgin said: "I like them but they don't fit the head as well as album covers." (Perhaps he should try the 12 inch single sleeves for size?)

The Sex Pistols' single, 'God Save The Queen', is definitely a collector's item, as is Herbie Flowers' commemorative jubilee single, called 'Jubilee'.

Herbie said: "It's great to have a single in a special bag."

"I like the single picture bags, but they don't fit the head as well as album covers"
— Albie Donnelly, Supertramp

IT'S A COVER UP!



as being a selling point the bags look nice and are an extra bonus to the fans. Olivia Newton John's latest single 'Sam', has her picture on the sleeve. She's beautiful — and people like to look at beautiful things.

Olivia herself commented: "I think it gives the consumers extra value for their money and judging by the mail I receive, it's obvious my fans like picture sleeves much better than the normal ones."

Marc Bolan — never one to be left behind — said: "Ride A White Swan" was the first ever single to have three tracks on it and also to come in black and white picture sleeve. In the old days all the US and Continental singles came in picture sleeves and I thought it a good idea."

Value

Jean-Jacques Burnel, bassist with The Stranglers, currently in the charts with 'Peaches', said: "If they don't raise the price of the record picture sleeves are a great idea — a better deal for the punters."

Some singles in special bags do cost that bit extra, though some do remain the same. A spokesman for Polydor said: "What we try to do is give the consumer good value for money. The Jam's single, 'In The City' came out in a black and white sleeve retailed at 69p and the Barclay James Harvest live EP was 99p, which also contained live tracks never before released. It seems that more and more people are buying singles and EPs rather than albums because LPs are so expensive."

Singles given away free with albums is also becoming a popular method to sell more albums. Roy Harper's album carried a free single, as did Graham Parker's second album. Stevie Wonder's double album 'Songs In The Key Of Life' retailed at 6.99 was actually a two record set, plus a four track EP.

The reason for that was simply that Stevie Wonder had too many tracks to get on the double album, so instead of altering the quality by including four extra tracks he put them on an EP.

The size equivalent of an album, the 12 inch single, is now so popular in the States that all disco records are released as 12 inches.

The boom is happening here, too. Contemp a soul label, retail their 12 inch singles at £1.75, rather overpriced, though normally they retail

between 70p and £1. DJM records pressed 15,000 copies of Johnny 'Guitar' Watson's single 'A Real Mother' in 12 inch. The same will apply to his next single.

Because of their size, 12 inches are expensive to produce. Therefore, it's questionable whether record companies make any profit on them.

The same spokesman for HMV said: "If a 12 inch single costs 70p then the record company will lose roughly 2p on every pressing. But if they cost 99p then they will make something. However, some 12 inch singles, like The Ramones 'Sheena Is A Punk Rocker', are charting so quickly that the record companies must be doing all right."

A spokesman for DJM said they have found the big singles cost almost the same to produce as albums: "The only difference is a cheaper sleeve — 12 inch singles often come in a plain jacket. It takes the same time to press but obviously less time is needed for cutting."

Eye Records have a label expressly for 12 inch singles called Big Deal. These comprise four hit tracks selling at 99p each. Artists include Status Quo, the Kinks and Melanie. As yet, there are no plans for Big Deal to release new material.

Arabs

The Heartbreaker's Chinese Rocks', currently available on both seven inch (70p) and 12 inch (90p) is selling very well.

Record Records said: "12 inch records are hot, people play them five decibels higher than seven inch or — you can play them as loud as hell without breaking them."

The Heartbreakers' guitarist Walter Lure reckoned: "Good collector's item, but the Arabs are gonna get rich on the plastic."

With a mass of interesting singles storming the market, albums might for once take a back seat.

Record dealer Cliff Gater thinks not: "If someone buys say the Damned single they'll probably buy the album later. The singles' boom hasn't stopped albums selling. The good thing about it is, there are a lot of excellent singles out because it seems the companies are putting more thought behind them. Because of the current boom we've even started to display our singles on the album counter."

Riot, in special bags (the first 5,000 only) several months ago gave David Essex's 'City Lights' a coloured sleeve. Chrissalis records put out Jethro Tull's Christmas EP, 'Ring Out The Solstice Bells' in an elaborate sleeve, as well as the Elfand Ensemble Featuring Derek Bridstone's Too Much Magic.

Queen, Olivia Newton John and Marc Bolan all have coloured sleeves for their latest offerings. Their record company, EMI, who also released the Sex Pistols' debut single 'Anarchy In The UK' in special limited bags said: "As well

get the message across that 10cc are now only two — Eric Stewart and Graham Gouldman.

Established acts are often specially bagged, it's not exclusively for new wave, or just plain new, groups. CBS, who as well as putting The Clash's White

particularly for special ones like 'Jubilee'. It gets the message across."

10cc, who normally would not bother with picture covers, used one for 'The Things We Do For Love' to

"There are a lot of excellent singles out now" — Record dealer



PETER FRAMPTON

I'm In You





Mailman

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

WHAT'S THE BIG IDEA?

WHAT'S THE bloody idea of having these so called 'new wave bands' featured in this paper every single week? Every time I see a picture my blood boils at these low form creatures. If they appear like this in your paper again then that's one more sale lost.

The only good thing about your paper (oughtn't you call it 'Punk Weekly?') is the charts as it's the only one with the radio charts. But bloody hell, why change the layout? It's just downright stupid. So count your money cause in one week's time you'll be 15p short.

Chris Tomlin, Shakespeare Close, Swadincote, Derbyshire.

Complaining little bugger ain't ya. Okay, you may be entitled to your opinion but before you stop buying the paper have a quick glance at the charts and you'll find albums and singles by the Sex Pistols, Stranglers, Clash, Jam, Heartbreakers. So tell me how you're gonna ignore it?

There's far too much prejudice amongst pop fans and this page bears that out. Why the hang up? It's only music after all. Don't take things so seriously, then you might even begin to enjoy what's happening. Besides, you've got nothing to shout about. Didn't Jack Bodell come from Swadincote...?

Big is beautiful

I GOT IT. At last I got it. I lay on the bed and my mum handed me a packet which contained none other than your T-shirt. I opened it and pulled the shirt out. I jumped out of bed and put it on. Well!!! I'm not saying it's big, I know you want me to advertise your great mag (the thought couldn't have been further from my mind, Mailman) but I didn't expect to have to walk around with my left arm poised in the air without looking conspicuous. And I know that my bust measures 90 but that's centimetres not inches. So is there anybody out there with a rather large chest who owns a rather small T-shirt?

Carole Stevens, Garrad Ave, Duvant, Swansea.



I FEEL I have to knock the ill-fated Tony Palmer 'All You Need Is Love' programme (Right, go on then) I looked forward immensely to last Saturday's showing - 'Glitter Rock'. Great I thought. About time marvellous Marc got some TV coverage. Yes, beloved Marc Bolan - the one who started Glam/Sham rock. No, instead we were treated to a film of Bowie from 'Omnibus' which we've all seen before, and



the Queen of Glitter Rock herself - Helen Reddy!?

Blimey, she's got as much to do with glitter as Hitler's got to do with The Osmonds. Marc didn't even get his name dropped. What promised to be an interesting and fulfilled programme turned into a pathetic,

ridiculous waste of an hour.

How I marvelled at Eric the Cas he taught me how to do the blues. How I relished Bob Marley telling me to get lively. I look forward to this week's 'New Directions' programme. Maybe we'll see a film of Gene



Vincent, Frank Sinatra and Lena Zavaroni. Sorry Tony - your work was all wasted.

Samantha, Wood End Hill, Harpenden, Herts.

PS: Do I get three quid?

How dare you ask for money. I'm not a fool you

know. I can see you've just written this letter as a cheap stunt to get some financial reward. Well hard luck. You ain't getting none. Instead three pounds will be donated to the 'Hi, I'm Tony Palmer I'm out of work with a wife and three kids to support' fund.

Where to next, Tony?

Welsh people always had funny figures. Must be the leeks.

The pain, the pain

WHAT A great idea it would be if the Beeb or 208 had a programme devoted solely to playing both sides of all the new singles released each week. It would easily fit into a two hour slot. This would not only benefit the artist and companies but would reflect a truer

picture of the record buyer's tastes in the charts. More money would be earned because of the increased sales in records and maybe then prices would drop a little. By the way, your paper's good (crawl crawl) Better than Melody Maker and Sounds anyway.

Atchoo!

IS ONE permitted to point out to Sheila Prophet that her remarks on David Soul at the Royal Variety Show, Glasgow, were deliberately out of line? (No, SP) His so called condition of 'paralyzed nerves' as put by her was in fact the start of his pneumonia which thankfully wasn't all that serious. And thanks to people who care he is now well on the way to recovery. My view is that Sheila Prophet owes one

write such junk. If he's got a sexy body why shouldn't he show it off? You must be a creep.

Paula McKeown alias London Leslie Lover, Montbelle Road, New Eltham London.

Atchoo!

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David Soul an apology for her unnecessary remarks.

Marie Downey, Sandylane, Peckersham, Richmond.

Sheila would like to make it clear that she atchoo! 'Scuse me, thought wheeze! atchoo! Unfortunately she seems to be suffering from a bad bout of paralyzed nerves and is not available for comment at the moment.

Growing pains

AT 13 I became a T Rex fan. For the next three years I was a totally obsessed, extremely boring (to

anyone who couldn't stick Bolan) teenybopper. But I grew out of that, thank God. At 17 I spent most of my time in London with fellow T Rex fans, tracking down the band, waiting outside recording studios in the snow till three in the morning and that sort of thing. It seemed worth it at the time.

At 18 I became more critical of my idol (?) and was fed up with 'Futuristic Dragon'. But the wonderful simplicity of 'I Love To Boogie' restored my faith. And now I'm 19 and 'Dandy In The Underworld' has just found its way into my house. And no it isn't the greatest T Rex album since 'Electric Warrior' - it's 10 times better.

All I can say after all these years is - Marc, for chrissakes, why do you keep doing this to me? I'll never grow up at this rate - thank God! (Who wants to be an adult anyway?)

Gail, The Guinness Queen, Snowdown Avenue, Oakham, Leicester.

Ohhhh.

Senile section

WITH REFERENCE to Ros Russell's rather sarcastic remark in her review of the Shadows concert. Although I attended their concert in Sheffield, not London, I can assure you that the majority of the audience were under 20 - and several were under 16. The point I'm making is that we are not all 'Old folks'. I'm 17 and have been a fan of theirs for some years and as yet nobody can be compared with Hank's genius on the guitar. So come on RR, admit your defeat. We're not all old folk that love



SANDIE SHAW (above) has some hopes if she thinks she can come back to the scene now. I mean, she is about as dated as Cilla Black, so I suppose we'll be seeing her on those variety shows on the telly on Saturday nights. Save yourself the trouble

Sandle - you were good once, don't spoil it by trying to compete against the punks.

S. Liddle, Birmingham

I DUNNO, looking like this she has a pretty good chance of making a comeback.

You need glasses

I JUST want to thank Sheila Prophet for the terrific interview she did with Eric Faulkner. I've been a Roller fan for three years and that's the best interview I've read for ages. And in answer to Janice from Epsom it certainly wouldn't put me off of buying anything if the Rollers were naked on the front cover. And if the picture of Les McKeown sitting on a bed with just a towel on didn't do anything to you, you must either need glasses or your head examined. If you claim to be such a loyal fan you wouldn't

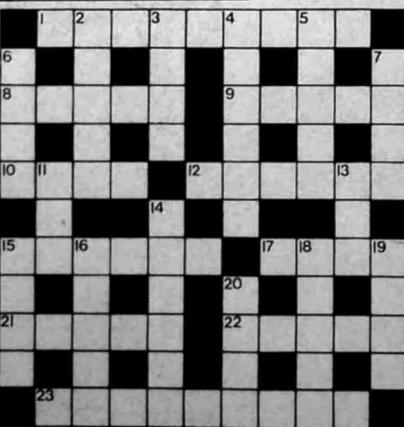
Discword

ACROSS

- Hang on to the new Manhattan Transfer release (4,3,2)
- Jesse is a coloured singer (5)
- Miss Jones has elegance and beauty (7)
- Cat time? (4)
- Return to this person, sang Elvis (6)
- Little green fruits... (6)
- ... and John gets only the skin! (4)
- Performances by Marilyn McCoo and Billy Davis Jr., for example (5)
- One of the little things Leapy Lee sang of (5)
- Brother Jukebox brother (3,6)

DOWN

- unusual music to find in an Alice Cooper album! (5)
- Tim size (4)
- Fast lane life group (6)
- Punk railroad description (5)
- Soogies leader (4)
- "Prudence" (Beatles) (4)
- They play a fantasy for the common man (3)
- Girl in the Temperance Seven! (3)
- The blues-singing Miss SalsB (6)
- Mr Gibb is from England, you know (4)



- Name to go with Umlilani (5)
- Sign on with Loren, perhaps (5)
- Nick sounds depressed (4)
- Cliff's story teller! (4)

LAST WEEK'S SOLUTION

- ACROSS: 1 Jenny, 4 Dream, 8 Jewell, 9 Warm, 10 Mary, 11 Castle, 12 Shadow, 13 Toby, 17 Kris, 18 Lonely, 19 Union, 20 Tokyo.
- DOWN: 2 Ele-na, 3 Nicy, 5 Rawls, 6 April, 7 Blackwell, 13 Heron, 14 Disco, 15 Tango, 16 BHH.

their music as I'm sure other fans will agree
Wendy Moore, Sycamore House Road, Shiregreen, Sheffield.

● I'm not surprised a majority of the audience was young - everyone leaves Sheffield when they're old enough to have some commonsense. And I have it on good authority that there was no ice cream lady at the Shads London concert - it was meals on wheels. Mind you, Ros can talk. She's 41 if she's a day.

That's no lady

WHO ON earth does Tina Charles think she is? I'm damned sure she'll never be classed as a lady after saying what she said. Isn't everyone entitled to a comment about her record? That was a page completely wasted with stupid little comments from her. I pity her child waking up and calling her 'Mum'.

Lynn Yeoman, Oldtown Place, Northfield, Aberdeen.

● Now that's not very nice. I mean, I'd pity the child more if it woke up and called her 'Dad'.

Brecker your neck

TO YOUR dear misinformed reviewers. Hang on a second. I don't care what you've got to say about the rotten groups that fill most of your rotten magazine but when you start putting down players of the Brecker Bros calibre (Who? Mailman) it's time for me to write. Disco Kid describes their 'Don't Stop The Music' as a 'simple funky stomper.' Simple? Even if you don't like their compositions or playing, the New York Rhythm Section is probably the best and most complex in the world. They play real funk.

Also The Brecker Brothers skill and talent lies clearly outside the ken of your reviewer Ros Russell. Rosalind my dear, just stick to your four - to - the - bar three chord punk rockers and leave real musicians be. Deal?

Duncan G. Lamont, Cromwell Road, Worcester Park, Surrey.

● OK Dunc. You think you clever eh? Well, next time I see you I Brecker your necka, no? And if RM is so rotten why bother reading it?

Gorgeous geisha

WE'VE FALLEN in love with the picture of Eric Faulkner on your issue dated May 21st, dressed as a geisha. Is there any way we can get a copy of the actual photo? Hope so.

Sandie and Carole, Washington, Tyne and Wear.

● Sorry girls, it was processed from a colour transparency, so we can't part with it.

HAVE I STOPPED GROWING?

6 Could you tell me if girls start growing at my age? Although I'm 16, I'm only 5 foot tall and broadly built too, which is very depressing. I used to think that I'd eventually grow taller, but now I've left school I don't go out any more and can't face looking for a job because of my height. A friend said that I could have injections to make me grow taller. Is this true? 9

Nancy, London

● Personality, not height, is what wins friends and influences people. And you're in great company. You're one inch taller than Euro-gal Lynsey De Paul and teeny turn - on Tina Charles, exactly the same height as the diminutive but dishy Dolly Parton and only one inch shorter than screen queen Ursula Andress. They've all cottoned-on to getting higher on heels, which you can do too.

Your friend's "injection" suggestion is way off target, because once you've stopped growing, and most girls do somewhere between the ages of 14 and 18, there's no way you can add extra inches.

Remember that no one's perfect and everyone gets hang-ups about the way they look while other folks probably don't even notice. Be proud of your height and use it to your best advantage. It's common knowledge that most guys feel more protective towards diddy ladies and statistics prove that on average British guys are shorter than ever before.

Gay - but parents don't know

6 I'm 18 years old and a homosexual. I've recently decided to make friends with other gay people and have told my closest friends about my secret and they have accepted this very well. Although I've accepted the fact that I'm gay and want to ensure that I lead a happy life, my parents, although not realising it, are making life difficult.

I still live with them and they always want to know where I'm going. So far, I've had to lie to them, but my luck won't hold out for ever. Should I tell them that I have a boyfriend and regularly go to the local gay pub? I know that this will lead to nasty scenes as they have no sympathy for homosexuals. To add to the problem, my father is the managing director of the place where I work.

Rose, Rochford

● You are the only person who can decide whether or not you

should tell your parents about the sexual side of your life right now, bearing in mind that you know them best and if you think they'll react unsympathetically they probably will. You should also remember that you are free to leave home and lead your own life at 18, but the law of the land states that homosexual relationships between males are illegal under the age of 21.

Before taking a final decision, you'll find it essential to talk everything over with other people who have come through exactly the same situation you're facing now. Parents Enquiry, the counselling service which offers help and advice to both parents and young gay people, can help you make up your mind. For some good advice, ring Rose Robertson (she's the parent who started PEI), on 01-498 1815, or drop a line to Parents Enquiry, 18 Honley Road, London SE6.

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

4 I AM deeply in love with a girl who lives five or six doors away from me. She's a nice girl and I don't know how to let her know how I feel. I am afraid that if I do ask her out, she will tell all her friends.

Also, my parents are friendly with hers and I am afraid that if I ask her and upset her, then there could be rows. If I don't do something soon, she might get another boyfriend but I'm bothered that if I ask her out we won't be friends any more.

A, County Durham
● What you need is less thinking - and for action. For once forget about how your parents

Shall I tell her?

and friends are going to react, and be yourself. There's only one way to find out whether the girl in your life is interested in going out with you - just ask her. It may not be easy, but play it cool, as you don't want to frighten her off. So what if your parents find out? So what if her friends know? She's a nice gal - may jump at the chance!

My wife is embarrassed

6 I HAVE GROWN my hair past shoulder length against my wife's wishes. She has tried to persuade me to get it cut, but now that summer's here, I want to wear it in a pig-tail or something. My wife has refused to touch my hair now, saying I would look ridiculous and she would feel embarrassed. Please help.

John, Andover
● It's gonna be a case of hair today - gone tomorrow, if you want to avoid a showdown with the missus. Maybe a bid for freedom wouldn't be such a bad idea, if you want to retain your own identity. Any relationship involves a certain amount of give and take and independence, after all. Do you tell her how to wear her hair? If not, stick to your guns and tie it back yourself or ask the local Sweeney Todd to do his worst. Remember what happened to Samson?

6 My right breast is bigger than my left one, and now that summer is here I'm worried about going on the beach in a bikini, as I'll feel very embarrassed when everyone else is having a great time. What can I do?

Angela, Cardiff

● Most girls have the same problem - nearly every female has one breast which is a little larger than the other - the same applies to legs, arms, hands 'n' feet. You're not unique. Are you sure that the difference in the size is really so noticeable? If it is, there are two immediate solutions, get yourself a padded bikini top, or consider the possibility of having plastic surgery.

Where can you buy a specially-made top? Send a stamped addressed envelope to Spencer-Banbury Ltd, Spencer House, Britannia Road, Banbury, Oxfordshire. They will forward a list of corsetiers who can fix you up in your area.

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.

ELO's releases

COULD YOU give me a list of all the albums and singles released by the Electric Light Orchestra? I'd also like their fan club address.

A mad ELO fan, Wimbolds Trafford.

● ALBUMS: 'Electric Light Orchestra' (Harvest SHUL 787) 'Electric Light Orchestra II' (Harvest SHUL 806), 'On The Third Day' (Warners K 56021), 'Eldorado' (Warners K56090), 'Face The Music' (Jet LP 11) and 'A New World Record' (UA UAG 90017).

SINGLES: '10538 Overture' (Harvest HAR 5053), 'Roll Over Beethoven' (Harvest HAR 5063), 'Showdown' (Harvest HAR 5077), 'Ma Ma Ma Bell' (Warners), 'Can't Get It Out Of Me Head' (Warners KI6510), 'Evil Woman' (Jet 764), 'Nightrider' (Jet 769), 'Strange Magic' (Jet 779), 'Livin' Thing' (Jet UP 36184), 'Rockaria' (Jet UP 36209) and 'Telephone Line' (Jet UP 36254). A compilation album called 'The Light Shines On' is available on Harvest (Harvest Heritage SHSM 2015). ELO have no fan club, but for information write to Margaret, Jet Records, 44 Parkside, Wimbledon SW19.

Bowie

COULD you give me the address of the David Bowie fan club?

Chris Poole, London.
● Write c/o Major Fulfillment, 5025 West Jefferson, Los Angeles CA 90016, California, USA.

Runaways

COULD you give me the ages and line-up of the Runaways? Are any of them married?

Howard Prender, Barnes.
● They are Cherie Currie 16 lead vocals, Lita Ford 17 guitar, Joan Lett 16 guitar, Jackie Fox 16 bass, and Sandy West 16 drums. None of them are married - so you're in with a chance.

Joe Tex

COULD YOU tell me when and where Joe Tex was born?

Jeanette Franklin, Newbury.
● He was born in Baytown Texas on August 8, 1933.

Bad Company

COULD you tell me the address of Bad Company's fan club?

Valerie, Newcastle.
● Bad Company don't have a fan club, but for information write to Chrissie, 484 Kings Road, London SW10.

THE ADVERTS



On tour with the Damned Single out now BUY 13 One Chord Wonders

THE HEARTBREAKERS

the new Single:

CHINESE ROCKS BORN TO LOSE

the Summer tour:

HEARTBREAKERS TOUR DATES

- JUNE 10th ROYAL COLLEGE OF ART, LONDON
- JUNE 13th ST. ALBANS CIVIC HALL
- JUNE 14th BARBARELLAS, BIRMINGHAM
- JUNE 18th PORTSMOUTH POLYTECHNIC
- JUNE 19th PLYMOUTH FIESTA
- JUNE 24th HEREFORD COLLEGE OF EDUCATION
- JUNE 25th GRAND PAVILLION, LLANDRINDOD WELLS
- JUNE 27th TOP O' THE WORLD, STAFFORD
- JUNE 30th COUNTY BALLROOM, TAUNTON
- JULY 2nd UNITY HALL, WAKEFIELD
- JULY 4th HEARTBREAKERS SPECIAL
- JULY 8th PORTERHOUSE, RETFORD
- JULY 9th WOLVERHAMPTON CIVIC
- JULY 10th MAXIMS, BARROW
- JULY 11th OUTLOOK CLUB, DONCASTER
- JULY 12th ROCK GARDEN, MIDDLESBROUGH
- JULY 16th CALIFORNIA BALLROOM, DUNSTABLE
- JULY 17th CHELSEA VILLAGE, BOURNEMOUTH
- JULY 22nd TOP RANK, CARDIFF
- JULY 23rd WINTER GARDENS, MALVERN
- JULY 24th TOP RANK SHEFFIELD
- JULY 26th TOP RANK BRIGHTON
- JULY 29th ODEON, CANTERBURY



Chinese Rocks / Born to lose

L.A.M.F.

HIGH UP there in the album charts are a band that go under the name of Judas Priest. The album's called 'Sin After Sin'. Hard rock is the game of this five-piece Birmingham outfit. They've just completed a British tour. America is next on the agenda. Judas Priest have arrived.

Guitarist KK Downing and vocalist Rob Halford are in town. 'The Wings of Destiny' as far as they're concerned are far from 'Sad'.

'Sin After Sin' — Success — Surprise? KK: "No, we're not surprised, we were always confident something would happen sooner or later. It's been in the 20's for two weeks now. In a way it was just a matter of timing, coupled with the backing of a major record company. The last album sold well, but over a longer period of time."

"Each album we do, we consider we're making improvements. That's not to say 'Sad Wings' was not an album of the same calibre. Each time we go into the studio we hope and like to find and progress a little more."

Tunnel

Because, Simply Because? Rob: "The Judas Priest sound is still there as it always has been. It comes out through the format, a combined entity that is difficult to define. We all admire and respect certain people in the business. That and working together produces the Judas Priest sound."

You're Always Nearer By Not Keeping Still. Rob: "There's never an end in this business, never an end to the big long tunnel. It's an endless tunnel, you can never be completely satisfied — you need constant touring and album after album. I always want to get something extra out of myself. It's the same in any art form."

"Somehow artists are just different people — more sensitive to life in general. It's like when you read a book by a great writer, you put it down afterwards and realise he has enabled you to see something. I think everyone has something of the artist in them. Some take it up, some don't. And when you take it up, there's no escape."

"I was always into theatre, from school-days, involved in that side of life. It just grew inside me. When I was



ROB HALFORD: never satisfied

16 or 17, I used to stand on the stage after a show and just look out at the empty stalls. I don't want to sound like the Judy Garland Hollywood story, but that's how it was, I was struck from then on."

This Is America Calling. Rob: "Obviously, it's the next stage in our career. It starts on June 14. We'll be playing basically the mid-west where rock 'n' roll is most popular. Our last album did well over there and this one has just been released there, so we're all confident."

"We'll be appearing as 'special guests' so we'll have to modify, edit our act. This means certain limitations, a more condensed act, less time than we're used to, but we'll still put over the music. We'll pack as much into the show as we can, albeit condensed."

Affinity

The Kids Are Alright. Rob: "The kids are what it's all about. They buy the albums, come to see us. They come for a good time. We like to be as close to them as possible. And with playing the bigger venues, it's surprising what difference an orchestra pit — a few feet — can make. We want to be close to the kids, a nice affinity."

"It's worrying, the bigger you get, the more you become. I can't see Judas Priest ever becoming that remote, like if you're playing some vast hall and have to walk 500 yards to your dressing room. We want to play to and for the people, we're weary of the bigger venues for

that reason. Because we are what we are, it's important to us to meet the kids, to sign autographs, shake hands."

"It's difficult to see into the future. Judas Priest are important to me. I am what I am, it means so much to all of us. It's all so important to us. And we're happy."

Punk

"I saw 'All You Need Is Love' the other day, where it said the Stones were never really happy — that's sad. We're happy, we're doing what we want to do and the kids are enjoying it."

New Wave Or Just A Case Of Swimming With The Tide? KK: "There's always an undercurrent of new things happening. And it's all very interesting to watch. It's nice to know that music takes many forms. Punk? It's driving, energetic, but I don't see that it's a progression. It's very direct rock music, just another form of rock. Punk doesn't seem to be the music, but the trends that go with it, clothes, lifestyles and so on."

Hero

Heavy Metal? KK: "Heavy metal is just, or was, a trendy word to use. We just got out there and play rock music. Heavy metal means rock music. It all comes down to interpretations. The lines between one rock band and another are thin. Each band is a combination of the different people in it."

"I appreciate anyone who's good. Jimi Hendrix was my schoolboy hero. But I never deliberately copy any guitarist. I get out there and do what I feel. And anyone who moves as much as I do has to sacrifice a few notes. You can never be completely satisfied. I get a lot of musical ideas, but don't believe in going off at tangents."

Priest, Now. "Rob: 'I feel now that we've got the right line — up we can continue for many years to come. Getting the music across to the people is what it's all about.'"

Priest that lives in sin

Judas Priest may not be around all the time, but when they are it's in a big way — Top 20 album and sellout concerts don't surprise the band. Jim Evans asks them why?

TALKING OF FIRE

Sheila Prophet puts on the heat

TALKING HEADS play at CBGB's, but they don't play punk.

Got that straight? Good — because it confused the other New York bands for quite a while.

"It wasn't that they were hostile," says drummer Chris Franz in his Kentucky drawl that's so slowed down it sounds like it's being played at the wrong speed. "It was more a case of benign neglect. But the Ramones were friendly from the start."

As were the audiences, luckily. "There's a very open atmosphere there," says David Byrne, the group's lead singer and writer. "They're very open to accepting what you have to offer."

"I think they knew that our music had genuine feeling. It came from the heart." They started off playing to small audiences, but gradually built themselves up a following until now, as Chris puts it, they're "a big fish in a small pond."

Loyal

"We have real loyal fans," he says.

"Yes — more loyal than we are," says bassist Tina Weymouth. She's small, blonde and pretty — much prettier than in the photos.

The trouble with a cult following like theirs is that, as soon as you have any commercial success, you lose a lot of your original fans. But they're prepared for that one.

The nucleus of the band was formed when Chris and David got together in a college band in Rhode Island, New England.

"That's really like a college town," says David, "and we had this desire to get out into the real world. It seemed the right thing to do."

And so David, Chris and Chris's girlfriend Tina moved to New York. There, Tina was recruited — David

taught her to play bass — and for the next two years, they worked as a three-piece.

They've recently added guitarist Jerry Harrison, who used to

play with the Modern Lovers and various other bands.

The four of them make an unusual combination. There isn't the unity that's normally

apparent in groups who've spent most of their time living and working together. David tends to be distant. He's nervous, fidgety, with quick, darting eyes. He dodges away rather than join in an interview, but once he's involved, he'll argue with the others.

There's an edginess that occasionally shows through — both in their conversation and their music.

One thing they do agree about though, is that they don't play punk music. In fact, they find it a lot easier to say what they're not than what they are.

"We've always known what we didn't want," says David. "What we didn't want to play, what we didn't want to wear. It's still a bit that way."

"You start with a song, and you set out, making decisions along the way, and gradually move towards to the point you're aiming at."

"Yes," agrees Chris, "the more you cross out along the way, the more it narrows your choice of actions."

Subservient

"The song is the important element. It mustn't be subservient to the sound. Each song has its own atmosphere — that's what we're trying to achieve."

The band have released their first single, 'Love Building On Fire', but as a typical example of their sound, forget it.

"I think it was a risk," says Jerry.

"I suppose it was," says David. "Maybe we should have released it later."

Still, it doesn't look as if it'll do Talking Heads any permanent harm. If you do want a more representative slice of their sound, you can always wait for their album, which is being recorded at the moment, but your best bet is to go along to one of the shows on their current tour and see 'em live.

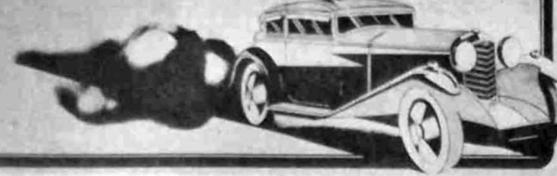


TINA WEYMOUTH: loyal fans



JUDAS PRIEST: getting it across

UP FRONT



SOMETHING for everyone this week. For starters you have **The Supremes** at Drury Lane Theatre, London on Sunday night. After 15 years in the game they've decided to call it a day and the London concert is their official 'farewell show'.

Sci-fi warlords **Hawkwind** wind their heavy metal way through Hanley, Victoria Hall on

Wednesday, then on Friday and Saturday they play the **Music Machine**, Camden.

Hot gig of the week must be the **Dr Feelgood / Eddie & The Hot Rods / Lew Lewis Band / Gypsy Rock Squad / Savage** at the Paddock, Canvey Island on Friday. Prior to playing Canvey the Rods are at Colston Hall, Bristol (Wednesday) and the **Rainbow**, London (Thursday).

New wave rockers **The Jam** are halfway through their first nationwide tour and you can get your first taste of them at the **Winnings Post**, Twickenham (Wednesday), **Winter Gardens**, Eastbourne (Thursday), **Cambridge Corn Exchange** (Friday), **Bristol Polytechnic** (Saturday), **Reading Top Rank** (Monday) and the **Locarno**

Ballroom, Portsmouth (Tuesday).

Ian Hunter and the **Overnight Angels** finish their tour with dates at **Manchester Free Trade Hall** (Wednesday), **Leicester De Montfort Hall** (Thursday), **Brunel University** (Friday), **Aylesbury Friars** (Saturday) and **London Hammersmith Odeon** (Saturday).

Wednesday

JUNES
BIRKENHEAD, Hamilton Club (051-647 8093), **Sheer Elegance**
BIRMINGHAM, Bogarts (021-643 0171), **Radiator**
BRISTOL, Colston Hall (281768), **Eddie and the Hot Rods / Radio Stars**
HANLEY, Victoria Hall, **Hawkwind / Motorhead**
LIVERPOOL, Empire (051-709 1555), 10 cc / **David McWilliams**
LONDON, Hope and Anchor, Upper Street (01-359 4510), **Lew Lewis Band**
LONDON, Music Machine, Camden High Street (01-387 0428), **Count Bishops**
MANCHESTER, Free Trade Hall (061-834 0943), **Ian Hunter** and the **Overnight Angels / Vibrators**
PLYMOUTH, Castaways, **Strangers**
ROSYTH, HMS Caledonian, **Crazy Cavan 'n' the Rhythm Rockers**
ROTHERHAM, Festival, **Fairport Convention**
RYDE, Babalu Club, **Rokotto**
TUNBRIDGE WELLS, Assembly Hall (30613), **Liverpool Express**
TWICKENHAM, Winning Post, **Chertsey Road** (01-894 1058), **The Jam**

Thursday

JUNES
AYR, Darlington Hotel (68275), **Dead End Kids**
BARNOLN, Raechel's Club, **Jimmy Helms**
BIRKENHEAD, Mr Digby's (051-647 9329), **Metropolis**
BIRMINGHAM, Parasol, **Stage Fright**
BLACKPOOL, Imperial Ballroom (23971), **UFO / No Dice**
BOLSOVER, Bluebell, **American Train**
BRADFORD, Princeville Club (74044), **After The Fire**
BROCKENHURST, Brockenhurst College (2342), **Bethnal**
BURTON ON TRENT, Eve's Disco, **Ozo**
CLEETHORPES, Bunnies (67128), **Mungo Jerry**
CLEETHORPES, Winter Gardens (62925), **Damned / Adverts**
CROYDON, Red Deer (01-888 2308), **999**
DOWNHAM MARKET, Town Hall (3812), **Flaky Pastry**
DUNDEE, Royal Centre Hotel, **Rezillos**
EASTBOURNE, Winter Gardens (28252), **The Jam**
HIGH WYCOMBE, Nags Head, London Road (21758), **Johnny Moped**
LEICESTER, De Montfort Hall (27632), **Ian Hunter** and the **Overnight Angels / Vibrators**
LEICESTER, Phoenix Theatre (58832), **Radiator**
LIVERPOOL, Empire (051-709 1555), 10 cc / **David McWilliams**
LONDON, Brecknock, Camden Road (01-485 3073), **Montana Red**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Gonzalez**
LONDON, ICA, Nash House, The Mall (01-930 0688), **John Dowie / Temporary Typists**

THE information here was correct at the time of going to press but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are provided where possible.

LONDON, Marquee, Wardour Street (01-437 6603), **Strider**
LONDON, Music Machine, Camden High Street (01-387 0428), **The Boys/Chelsea**
LONDON, Nashville, North End Road (01-603 607), **Splitter**
LONDON, Rainbow, Finsbury Park (01-263 3148), **Eddie and the Hot Rods / Radio Stars**
LONDON, Rochester, Stoke Newington High Street (01-249 0198), **New Celeste**
LONDON, Roxy, Neal Street (01-836 8811), **Skrewdriver / Sham 69**
LONDON, Seven Dials, Shelton Street, **Mirage**
LONDON, Sound Circus, Portugal Street, Kingsway (01-405 8004), **Burlesque**
LONDON, Stoke Newington Assembly Hall, **Pasadena Roof Orchestra** (free)
MANCHESTER, Free Trade Hall (061-834 0943), **Heavy Metal Kids / Motors**
MANCHESTER, Oaks, Barlow Moor Road, **Only Ones**
PLYMOUTH, Woods (286118), **Boomtown Rats**
STOKE, Baileys (23958), **Johnny Nash**
TEDDINGTON, Clarence Club, **Sunday Band**
WELLINGBOROUGH, British Rail Sports and Social Club (222075), **Flying Saucers / Dave Taylor's Dynamite**
WOLVERHAMPTON, Polytechnic (20327), **XTC**

Friday

JUNE 10
ALDERSHOT, Roundabout (316667), **Boombaya**
BARROW IN FURNESS, Maxims (21134), **Heartbreakers**
BIGGLESWADE, Shuttleworth College, **Mungo Jerry**
BIRMINGHAM, Barbarellas (021-643 9413), **Damned / Adverts**
BISHOPS STORTFORD, Hockerell College, **Burlesque**
BLACKBURN, Cavendish (662662), **Drifters**
BRIGHTON, Alhambra (27874), **Darkearth**
BURTON ON TRENT, 76 Club, **Fabulous Poodles**
CAMBRIDGE, Corn Exchange (3937), **The Jam**
CAMBRIDGE, Hill Row Farm, **Shakin' Stevens and the Sunsets**
CANVEY ISLAND, Paddock, **Dr Feelgood / Eddie and the Hot Rods / Lew Lewis Band / Gypsy Rock Squad / Savage**
DERBY, Saxon Arms, **Strange Days**
DURHAM, Nevilles Cross College, **Liverpool Express**
DURHAM, The University (64466), **Caravan / Count Bishops**



THE JAM: Three quick slices for London

EDINBURGH, Nick Tams Tavern (031-225 6569), **Exhibition**
GLASGOW, Amphora, **Jolt**
LEEDS, Florde Green Hotel (623470), **American Train**
LIVERPOOL, Empire (051-709 1555), **Heavy Metal Kids / Motors**
L L A N D R I D O WELLS, Grand Pavilion, **Strangers**
LONDON, Basement, Shelton Street, **Puncture**
LONDON, Battersea Arts Centre, **Joy Unlimited**
LONDON, Brecknock, Camden Road (01-485 3073), **Trouper**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Honky / Southern Electric**
LONDON, Marquee, Wardour Street (01-437 6603), **The Saints**
LONDON, Music Machine, Camden High Street (01-387 0428), **Hawkwind / Motorhead**
LONDON, Nashville, North End Road (01-603 6071), **Little Acre**
LONDON, Rochester, Stoke Newington High Street (01-249 0198), **Salt**
LONDON, Rock Garden, Convent Garden (01-240 3961), **Splitter**
LONDON, Roxy, Neal Street (01-836 8811), **The Police**

LONDON, Royal College of Art (01-584 5020), **Heartbreakers / Models**
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), **Flying Aces**
LONDON, White Lion, Putney (01-788 1540), **Kim and the Secrets**
MANCHESTER, Valentines, Pembroke Hall, **Desmond Dekker**
NEWCASTLE, Mayfair (23109), **UFO / No Dice**
PAISLEY, College of Technology, **Joe's Diner**
PETERBOROUGH, Grenadier Club, **Only Ones**
RUSHDEN, Wheatshaf, **Wild Thing**
SCARBOROUGH, Penhouse (63204), **George Hatcher Band**
SKEGNESS, Sands Club, **Real Thing**
STAFFORD, New Bingley Hall (58066), 10 cc / **David McWilliams**
STOKE, Baileys (23958), **Johnny Nash**
TURISS, Town Hall, **Dead End Kids**
UPPER HAYFORD, USAF, **Ozo**
UXBRIDGE, Brunel University (39125), **Ian Hunter** and the **Overnight Angels / Vibrators**
WOLVERHAMPTON, Lafayette (27811), **Trapeze**

Saturday

JUNE 11
ALDERSHOT, Roundabout (316667), **Boombaya**
AYLESBURY, Friars, Vale Hall (84588 86009), **Ian Hunter** and the **Overnight Angels / Vibrators**
BIRKENHEAD, Hamilton Club (051-647 8093), **Sheer Elegance**
BIRMINGHAM, Barbarellas (021-643 9413), **Damned / Adverts**
BIRMINGHAM, Odeon (021-643 6101), **Heavy Metal Kids / Motors**
BOLTON, Institute of Technology (29991), **Amazorblades**
BRADFORD, The University (34135), **Caravan / Count Bishops**
BRISTOL, Granary, Welsh Back (28287), **Shanghai**
BRISTOL, Polytechnic (421768), **The Jam**
BUCKLEY, Tivoli Ballroom (2782), **Ozo**
DUDLEY, JB's (53597), **Strider**
DUNSTABLE, California (62804), **Wayne County's Electric Chair / Eater**
FARNBOROUGH, Rushmere Recreation Centre, **Screaming Lord Sutch / Shakin' Stevens and the Sunsets / Flying Saucers / Rock Island Line / Thunderbird / Time Span**
GLASGOW, Strathclyde University (041-562 1270), **Slack Alice**
HARTLEPOOL, Gemini Club **Geno Washington**
HIGH WYCOMBE, Nags Head, London Road (21758), **The Stukas**
KINTON, Town Hall, **Dead End Kids**
LINCOLN, Brant Road Club, **Strange Days**
LONDON, Brecknock, Camden Road (01-485 3073), **Slowbone**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Fabulous Poodles / Metropolis**
LONDON, Green Man, Plumstead High Street (01-854 0873), **Al**
LONDON, Music Machine, Camden High Street (01-387 0428), **Hawkwind / Motorhead**
LONDON, Nashville, North End Road (01-603 6071), **North Side R&B Ensemble**
LONDON, New Victoria (01-834 0671), **Flitlock**

LONDON, Rochester, Stoke Newington High Street (01-249 0198), **Boes Make Honey**
LONDON, Roxy, Neal Street (01-836 8811), **Meanstreet**
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), **Sassnfras**
MANCHESTER, Free Trade Hall (061-834 0943), **UFO / No Dice**
MANCHESTER, The University (061-236 9114), **Five Hand Reed**
MANCHESTER, Valentines, Pembroke Hall, **Desmond Dekker**
MIDDLESBROUGH, Rock Garden, **Trapeze**
NEWCASTLE, City Hall (20007), **Rush / Stray**
PETERBOROUGH, Grenadier, **Skrewdriver**
RETTFORD, Porterhouse (4981), **City Boy / Burlesque / Houdini**
STOKE, Baileys (23958), **Johnny Nash**
TURVILLE, Folk Club, **Idcombe Farm, Flaky Pastry**
WALSALL, West Midlands, College of Education, **Stage Fright**
WATFORD, Baileys (39848), **Supremes**
WEST RUNTON, Pavilion (203), **Real Thing**
WIGAN, Casino (43501), **Nutz**
WISHAW, Crown Hotel, **Jolt** (lunchtime)

Sunday

JUNE 12
BANFF, south Lodge Hotel, **Dead End Kids**
BARROW IN FURNESS, Maxims (21134), **Damned / Adverts**
BRISTOL, Dog House, **Hard Up / Planetz**
CLEETHORPES, Golden Acorn, **Rezillos**
CROYDON, Greyhound Kursaal, **Flyers / Sunday Ban**
DERBY, Sinfon Moor Social Club, **Strange Days**
GLASGOW, Apollo (041-332 6055), **Rush / Stray**
HOUNSLOW, Sneakies, **American Train**
LONDON, Brecknock, Camden Road (01-485 3073), **Shady Lady**
LONDON, Chelsea Football Club, **Fulham Road** (01-395 5545), **The Jam / The Boys**
LONDON, Hammersmith Odeon (01-748 4081), **Ian Hunter** and the **Overnight Angels / Vibrators**
LONDON, Rainbow, Finsbury Park (01-263 3148), **Heavy Metal Kids / Motors**
LONDON, Roundhouse, Chalk Farm Road (01-267 2584), **UFO / Trapeze**
LONDON, Theatre Royal Drury Lane (01-836 8108), **Supremes**
LONDON, Windsor Castle, **Harrow Road** (01-286 8403), **Stamps**
MANCHESTER, Belle Vue (061-232327), **10cc / David McWilliams**
MANCHESTER, Free Trade Hall (061-834 0943), **Tom Petty and the Heartbreakers / Boomtown Rats**
NOTTINGHAM, Boat Club (86032), **Amazorblades**
REDCAR, Coatham Bowl (3236), **Caravan / Count Bishops**
SHEFFIELD, Top Rank (21827), **Strangers**
SKEGNESS, Sands Club, **Sheer Elegance**

Monday

JUNE 13
ALDERSHOT, Roundabout (316667), **Judge Dread**
BIRMINGHAM, Drakes Drum, **Stage Fright**
BRADFORD, St Georges Hall (32513), **Strangers**
BRIGHTON, Buccaneer (66906), **Amazorblades**
CAMBRIDGE, Trinity College, **Gonzalez**
CHESTER, Quantways (27141), **Remus Down Boulevard**
DONCASTER, Outlook (64434/5), **Damned / Adverts**
DUNDEE, Samanthas, **Dead End Kids**
LEICESTER, Baileys (26462), **Johnny Nash**
LIVERPOOL, Empire (051-709 1555), **Rush / Stray**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Frankie Oyster**
LONDON, Nashville, North End Road (01-603 6071), **Ester**
LONDON, Rochester, Stoke Newington High Street (01-249 0198), **Street Band**
MANCHESTER, Belle Vue (061-232327), **10cc / David McWilliams**
PLYMOUTH, Top Rank (62479), **Trapeze**
READING, Top Rank (57262), **The Jam**
STAFFORD, Top of the World (2444), **Nutz**

Tuesday

JUNE 14
ABERDEEN, Music Hall (23456), **Billy Connolly**
ALDERSHOT, Roundabout (316667), **Judge Dread**
CAMBRIDGE, St Johns College, **Mungo Jerry**
CARDIFF, Sophia Gardens (27687), **10cc / David McWilliams**
EDINBURGH, Assembly Rooms, **Rezillos**
GLASGOW, Maggi (041-332 4374), **Skells**
LEICESTER, Baileys (26462), **Johnny Nash**
LINCOLN, Drill Hall (24393), **Damned / Adverts**
LONDON, Albany Empire, **Creek Road** (01-592 0785), **Jabula**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Chelsea**
LONDON, 100 Club, **Oxford Street** (01-636 0983), **Sound of Seventeen**
LONDON, Golden Lion, **Fulham Road** (01-395 3942), **Splitter**
LONDON, Music Machine, **Camden High Street** (01-387 0428), **Little Acre / Only Ones**
LONDON, Railway Hotel, **Putney**, 999 / **Rejects**
LONDON, Rochester, **Stoke Newington High Street** (01-249 0198), **XTC**
PORTSMOUTH, Locarno (25491), **The Jam**
SCUNTHORPE, **Tiffanys**, **Low Lewis Band**
SHEFFIELD, The University (24076), **Jenny Haan's Lion**
SHREWSBURY, **Tiffanys** (58786), **Strangers**
SOUTHAMPTON, Guildhall (32601), **Real Thing**
YORK, **Cats Whiskers**, **Flahergate** (58641), **Burlesque**

HEAR IT!

TUNE INTO Radio Clyde on Wednesday night for Brian Ford's 'Stick It In Your Ear' (8 pm). He has as his guests Eric Stewart and Graham Gouldman, of 10cc who'll be chatting about the ups and downs of the band's career. He'll also be giving the run-down on the Clyde-wide gigs and playing the latest releases in the world of rock. Stick with Clyde if you're a Syd 'Madcap' Barrett fan. Dougie Donnelly turns the spotlight on to Barrett in his 'New To You' programme on Friday night (9.30). Barrett was one of the founder members of Pink Floyd.

Radio One's 'In Concert' on Saturday night has as its

guests two up-and-coming British bands. First off are Heron, the latest vehicle for singer/songwriter Mike Heron, ex-Incredible String Band. Second up is the Lew Lewis Band, the latest band to emerge from the oil city, Canvey Island, all in mind-expanding stereo!

For people who prefer to have their sounds taped, tune to the 'Cassette and Cartridge' show on Radio Manchester on Sunday afternoon (3 pm).

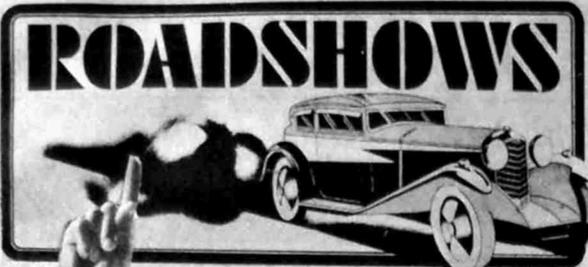
If you live in the Radio Newcastle area and you wanna bash your head against the wall, listen to Dick Godfrey's 'Bedrock' on Monday night (7.15 pm). His studio guests are Canadian heavy metalers Rush, British bashers UFO, plus the lead singer of the Heavy Metal Kids,

Gary Holt. Featured on the same show is the 'Bedrock' album 'All Together' which has 14 tracks by Geordie bands - should be fun!

SEE IT!

IF YOU like watching rock 'n' roll on the square box then you're out of luck - because summer is here and the television stations, in their infinite wisdom, have decided that sounds and summer just do not mix! So the only popular music programme left if 'Top Of The Pops' on BBC 1 (7.20 pm) Thursday night when Tony Blackburn introduces the latest look at the Top 20.

Marley gets 'em higher



BOB MARLEY AND THE WAILERS
London

BUT WHY the pain? What for the anguish? For a guy who's obviously as high as Marley, he sure don't smile a lot.

But, by the mighty lord Hallelu Selassie, what he lost in terms of smiling summer sunshine he sure made up for in taut and stricken sound.

Except for the lengthy wait, there was no messing! From behind the Rainbow's safety curtain came the unmistakable beauty intro of 'Natural Mystic' - first track off 'Exodus'. The curtain rose on the Wailers and by the time they had hit the vocals, Marley had hit the stage.

Playing dem rhythmic strings, feverishly tearing at dem dreadlocks and contorting his body across the stage bordered by two cut-out columns, against a backdrop of Selassie, lions and things Afro - Marley and his mob pushed out the pulse for two hours.

Through 'So Much Things To Say' 'The Heathen', 'I Shot The Sheriff', 'Rastaman Vibration' and 'No Woman No Cry', the "Rod Stewart audience" (companion's quote) had remained in their seats - doubtless with a little cooing from the men in red jackets.

But the opening bars of 'Lively Up Yourself' had them vertical, along



BOB MARLEY

with the hard core rastas at front right. It might have lasted half an hour or half a minute - How many times have I told, you not to split infidels, Bob? They weren't going to let him, and I can't imagine he wanted to, get away that lightly.

They bounded back for 'Jaminin (in the name of the Lord)', 'Get Up, Stand Up', and 'EXODUS!' Whether they were Jah or not, the

whole place was moving. We couldn't have got much higher!

Special mentions to... everyone (except the bag snatchers and pickpockets).

Guitarman Junior, bass boy Family, Carlton Barrett and Secco for skin vibrations, the three lovely ladies on backing vocals... you brought jubilee jah jaminin' from Jamaica to Britain. SEAMUS POTTER

professionalism of three superb singers.

They came on smiling and glamorous, with tight, dazzling, flame-coloured dresses and stayed for over an hour chatting, singing, flitting across the stage and oozing lively enjoyment.

So, it was slightly mistifying to note the slight unresponsiveness of the well-packed audience who saved their cheers - of course - for the old Supremes' numbers like 'Baby Love', 'Where Did Our Love Go?' and 'Stop In The Name Of Love'.

In what was perhaps a foretaste of the future, each of the Supremes was given a solo spot and proved that if they do go their separate ways they will have so much to offer. STEVE LAMBDEN COLVILLE

SUPREMES

Leicester
MOST PEOPLE who took the opportunity to see the Supremes at Leicester Baileys may have missed the significance of the cheery goodbyes waved by Mary Wilson, Scherrie Payne and Susaye Green at the end of their polished performance.

After June 12, when the trio finish their British tour, in London, the Supremes could be no more.

Mary Wilson, the only original member remaining, is leaving to have her second child and then may start a solo career. While Scherrie (sister of Freda Payne) and Susaye will return to America to determine their futures.

But such a sad occasion did not dampen the enthusiasm, vitality and

RUSH

Manchester
ARE YOU a Heavy Metal Headbanger at heart?

Are dark thundering bass riffs and a screaming lead guitar your idea of rock 'n' roll heaven?

They are? Well, what are you doing reading this review. You should be hot footed it out to see Rush for yourself.

Canada's latest and greatest heavy metal trio took the city of Manchester by storm on the second night of their sell-out British tour. In a blaze of light, colour and special effects they powered straight into 'Bastille Day' (from the 'Caress Of Steel' album) at a little after nine o'clock. And by the time they quit the stage one

RUSH HOUR

and a half hours later, the audience was up on its feet, delicious with delight.

In Manchester Rush are superheroes like Kiss, Ted Nugent and Aerosmith. The reasons were obvious. Surrounded by mountains of equipment, Rush played a sledgehammer beat loud enough to satisfy the deafest heavy metal fan. And with Geddy Lee's high falsetto scream to balance a piercing lead guitar tearing chunks out of the air with neatly packed riffs, here were all the ingredients to set the heads shaking and the peace signs flying high.

But Rush still proved

themselves more than your run of the mill Black Sabbath / Led Zeppelin imitators. There was a delicate romance in 'Lakeside Drive' and slick, jazzy drumming (courtesy of Neil Peart) at the beginning of 'By-Tor And The Snow Dog'. But Rush's trademark was their sci-fi fantasy lyrics and Star Trek tour de forces like '2112' and 'Kanada'.

And with Alex Lifeson's guitar blasting like Hawkwind meeting Jaws in St Paul's Cathedral and fighting to the death, Rush added the sound to match the subject.

Most impressive. CHAS DE WHALLEY

CADO BELLE

London
INTO THE den of darkness. The black walls of the Marquee sweat, as you sweat. Cado Belle have packed 'em in up to the rafters and when they make it on stage the Glasgow contingent give the band a Hampden like roar.

Maggie Reilly and the boys are looking happy - Even togged out in a new set of clothes. Maggie's voice is clear and sharp as ever - you can almost see the vapour parting in front of her as she belts out 'Airport Shutdown'.

When you come to write about a band like Cado Belle, you look at your notes and find that all you've written down are the titles of songs. You know the band are going to be good - bloody good - but what do they need to do to pull in the really big crowds?

There's a first division and a second for bands, but I'm afraid I can't see Belle getting out of the second.

There are six really funky musicians in the band and plenty of good songs - especially one called 'Living On The Brink' - but on the brink of the big time is where I think they'll stay. ALF MARTIN

DORY PREVIN

London
THE INTROVERTED and kaleidoscopic tales of Dory Previn may not be everyone's cup of tea, but judging from the audience reaction at the New Victoria, they should be!

Ms Previn came on stage unannounced and kicked the mental cobwebs away with 'Mythical Kings And Iguanas' with the lyrics painting an aural picture that was as beautiful as it was harrowing. She sings about the strangest subjects and the hidden parts of the human mind but, unlike Leonard Cohen, she never plunges into black depression and self-pity. Instead she draws the audience into the song that she is singing then she makes them laugh at themselves and the society in which they live.

One song she performed, 'Just Letting It Out', is about driving along in her car screaming until she is arrested by a traffic cop for doing just that. She then observes that the siren on his motorcycle also screams... driven along in a 20 mile zone screaming...!

Ms Previn isn't really about depression, but she is about you and me. Unfortunately she rarely gives concerts and it may be a long time before she returns - but when she does let's hope she delivers the goods as well as she did on Monday night... tremendous. NIGEL MORTON

TEDDY PENDERGRASS

goes it alone...

You knew him as the voice of Harold Melvin & The Blue Notes, the greatest lead singer in the world - acclaimed both professionally and publicly for his unique rendering of hits like 'Wake Up Everybody', 'Don't Leave Me This Way', 'The Love I Lost' and 'If You Don't Know Me By Now' amongst others. Now, the man who has always stood alone, sings alone... a new group of sexy, soulful tunes written by Philadelphia's legendary team, Gamble and Huff. The album, titled simply: 'Teddy Pendergrass', already has songs like 'I Don't Love You Anymore' and 'The Whole Town's Laughing At Me' sweeping the country.

After 7 years at the top with Harold Melvin & The Bluenotes, Teddy Pendergrass goes it alone with an album only he could make...



Featuring the HIT SINGLE 'The Whole World's Laughing At Me' PIR 5116

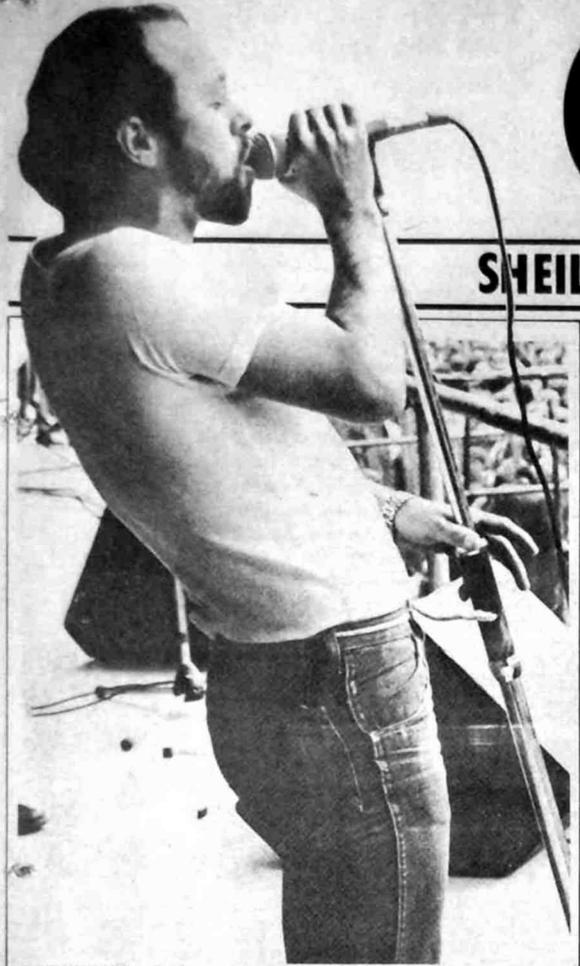


'TEDDY PENDERGRASS'

PIR 81756

GOING

SHEILA PROPHET REVIEWING THE PINK POP FEST



RACING CARS not to be missed

AIRPORT '77 — kaos on KLM.

The 3pm flight to Amsterdam is being invaded. Hair and denim everywhere. One guy carries a guitar. Another has a cassette recorder, cutting through the in-flight muzak with old Free tracks.

The other passengers look slightly baffled. Who are these strange young men?

Growing suspicions are confirmed when the stewardess gains a Tom Petty and the Heartbreakers sticker on her — er, chest. "Look dear, it's a pop group!"

Two pop groups, to be exact. Nils Lofgren and Tom Petty and the Heartbreakers on their way to the Pink Pop Festival in Maastricht, Holland.

Amsterdam — and it's all aboard the airport bus to the domestic flights section. Nils comes on last, looking around for somewhere to sit.

"Get up on the roof rack, Nils," suggests one of his band helpfully.

Maastricht Airport is tiny, with a staff of about 12. "We are the customs," two of the ground crew tell us. "Pink Festival pop stars jet in to international airport." They crease up.

Outside, limousines wait for Nils and co, while the Heartbreakers have to settle for taxis. That's showbiz.

Across the tarmac, Racing Cars are holed up in the airport motel.

They drove here through the night. That's showbiz, too.

Morty and the Cars' manager Ron, are looking worried. They got here safely enough, but the equipment's still somewhere over the North Sea, and it's about to be stranded at Ostend. The guy who was supposed to pick it up has let them down.

Over dinner, it becomes apparent that the only solution is for Ron and the roadies to drive back and pick it up themselves. Nobody's relishing the thought of another all-night trek. They leave about 10. Morty agrees to arrange to use Manfred Mann's equipment, just in case.

At 10 the next morning, the van rolls up at the festival gates just in front of us. They give us a triumphant wave. They made it!

The festival itself is an annual event on a permanent site. There are three stages in all, which means that the bands can follow each other onstage almost immediately.

The backstage facilities are superb. The bands have a caravan each in an empty skating rink, there are two sets of toilets, one marked 'Gents' and one marked 'Kinks'. It's a difficult decision, but in the end I decide to borrow the 'Kinks'. Sorry about that, lads.

There's also a smoky cafe where they turn out charcoal grilled steaks and peas, a beer tent, and would you believe — a swimming pool! Unfortunately, the weather today is too chilly for even the most hardy aquarists, so inevitably, it ends up as a receptacle for empty beer cans.

At 10.30 Tom Petty and the

Heartbreakers troop onstage, looking laid back in an assorted bunch of shades. They peer up at the sky. No sun, man. The shades disappear, one by one — except for the surly guitarist Mike Campbell, who snarls his way inscrutably through the set, hidden behind glittery green specs.

Tom opens his mouth and speaks. "Uh, ooh, ah." That's a minimalist introduction.

He adopts a suitably arrogant pose, stands for a moment staring into space, then hits a note. That kind of rock and roll posing could look mighty silly at this hour of the morning, but Tom and band go so far that somehow, they carry it off.

They have a mere half an hour to make an impression, and they do — with the first 10 rows at least. The rest of the audience would appear to be either not there, or dead.

The songs that sound best are my fave raves from the album, 'Fooled Again (I Don't Like It)', 'American Girl' and best of all, 'Breakdown'. Wake up at the back — you just missed a great band.

Racing Cars are next, on the right-hand stage. A small plane circles the field as they play, trailing a banner which reads 'Welkom Racing Cars'. It's rather a wasted gesture — there's still barely a ripple from the audience. Why, I don't know, because the group sounds great.

The Cars are one group I've managed to miss up until now, even though everyone else has been raving about 'em for months. Well,

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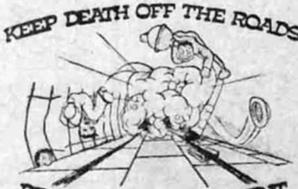


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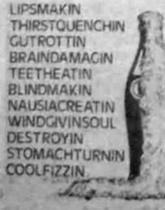
599 FLEETWOOD MAC



224 WINGS



251 TOO THICK FOR UNIVERSITY

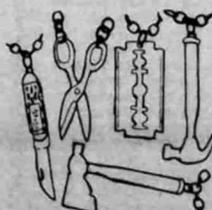


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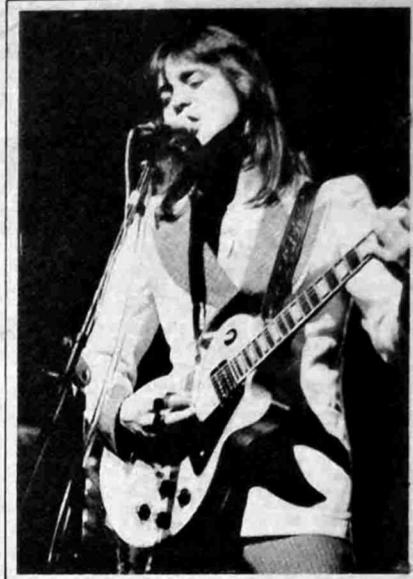
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DUTCH



IN AMSTERDAM AND JIM EVANS JOINING SMOKIE IN ROTTERDAM



I've finally caught up . . . and now I know why they were raving.

I've heard the album, of course, but live, they sound twice, no make that three, times as good. Especially Morty . . . his voice must be the best I've heard since . . . Frankie Miller?

The set is mainly songs from their first album, but they also include two newbies and goodies, 'Takin' Over' and 'Down By The River'. The latter shows that Racing Cars have their clichés lyrically . . . but so what?

The sole response from the Dutch kids is when a single, rather forlorn voice shouts, 'Shoot your horse!'

"Yus, yus, you're right, that's it exactly," says Morty. And they do a beautiful version of 'They Shoot Horses', which far surpasses the single.

Make that four times as good. Golden Earring are onstage now, the only home-grown act on the bill, and also an act who appeared at the very first Pink Festival back in 1970. To us Brits, Barry Hay's ridiculous posing looks right over the top, but the Dutch kids seem to like it.

The highlight of the set, naturally is 'Radar Love', which they do as the encore, complete with smoke bombs, flares and giant balloons bouncing over the kids' heads. It starts off OK, but goes on much too long . . . one of those numbers where you've forgotten by the end how it started out.

Outfront, things seem to be remarkably well-organised. There's a whole range of stalls . . . clothes, records, food, drink, ice-cream — even a birth control counter. And nothing seems to be at rip-off prices either. Something for British organisers to think about?

The kids themselves are very 1969 — no punks here, although they do respond when The Clash single is played. Otherwise, it's a uniform of jeans, T-shirts and sleeping bags worn fetchingly over their shoulders.

There's dope openly on sale — guys sit around with signs round their necks announcing 'Lebanon' or 'Afghanistan, best quality'.

The sound of the Bothy Band drifts across the field, providing a



welcome break from the heavier stuff. Apparently, they always throw in a band who're a bit different at lunch-time, just to avoid indigestion.

The Bothy Band are heavy-drinking Irishmen. Their line-up varies according to who's under the influence and who isn't. Today though, there seems to be plenty of them onstage . . . but then again, it is still early in the day.

At three, Nils Lofgren appears onstage — and the sun comes out! "Hey, it's good to see the sun," he says. Good trick, Nils.

He leaps on the barrier at the front of the stage, and balances there, feet stretched out behind him.

From then on, he spends his time between piano and guitar, with the occasional leap from the trampoline in between. I'd heard bad reports of his show at Hammersmith, but this time, there's no disappointment — he's right up there with Tom and the Cars as the best act of the day.

He does his greatest hits — the slowie 'Like Rain', 'I Came To Dance' which seems to be familiar to the audience, and of course, 'Keith Don't Go'.

The encore is 'Back It Up', where he grins at the rest of the band, and blasts out some choice runs on guitar. He's having as much fun as we are.

He ends the show with his famous backward flip.

The best of the day is over now. Sure, the headlining acts are still to come, but I'm certain they can't match the big three we've had already. And so it turns out . . . Manfred Mann come on and ruin 'Blinded By — blam — The — crash — Light'. Boom.

I loved that single. If it sounds bad, what will the rest be like? The answer — worse. Can you imagine their great old pop singles given heavy metal treatment?

The Dutch audience love 'em anyway. The response is 20 times louder than anyone else got. Have they got no taste?

The Kinks come on. "Hey, it's good to see the sun", says Ray Davies. Sorry Ray — that's already been done. And so has everything else about their set. The old hits are jolly enough, I suppose, although there are better things to get nostalgic about, but as for the new stuff . . . sorry Ray, but it's DULL.

So dull, we're almost aching to leave by the end.

As we do, there are two planes overhead, with messages from the Festival's sponsors. One says 'Till next year, Amira' (Amira is tulip-shaped Tampax). The other says 'Pardon Jeans And Jackets'.

The stampede down the road is underway now, 50,000 Dutch kids heading for home, pouring down the motorways. They look satisfied.

Yeah, it was a good day — judging by the bills from the last five years, perhaps the best ever. But it was the early birds that caught the juiciest worms.

OK, SO you've seen them on Top Of The Pops. You've heard their records on the radio. Smokie, just another vehicle for the hit-making machine of Chinn and Chapman. So, that's as far as you think of them. But there is more to this band than miming their way through their latest hit single on the aforementioned TV programme. Smokie have had their hit singles, but they've also been touring, more or less non-stop for eight years.

In fact, they've become big in Europe. In Germany, they're without parallel — gold, silver discs all over the place. And the same's happening in Holland where they're currently touring. Come with me now to a major hotel in Rotterdam — a flat, tedious city where little seems to happen except the coming and going of super-tankers and heroin addicts.

It's 9.30 in the evening. The hotel restaurant is empty. Enter Smokie, road crew and friends — life is here at last.

The band have completed their soundcheck for tonight's concert. But there's trouble. The Dutch press rep for EMI has forgotten to tell the band that they were due for a photo session earlier that afternoon. The moody photographer has been hanging around for hours. He's still here.

"After dinner, Franz, OK?" It's gotta be OK because the boys want something to eat. Anyway, they've already done two photo sessions today.

They guy can wait. The boys are bored with photo sessions. "We do so many of them," says Terry, "You look at the magazines and see Abba in exactly the same poses and situations."

All through the meal, the German's hustling for pictures. He's working for one of those colour pin-up pop mags. And yes, his friend would like an interview with Chris Norman. It can't be done here. No time. So he does it in the back of the limo on the way to the gig in a small town some 10 miles outside Rotterdam.

As we draw out of the hotel car park, we narrowly miss a passing car and the German gets down to his interview . . . He runs through the stock number of questions . . . where did it all begin, how did it all start . . . what next. You've



heard it all before.

We hit Delft — a small town, the classic Dutch setting, hump back bridge and canals. Sleepy town. But all is far from sleepy in the local theatre. Some 800 kids are in there, waiting for Smokie.

We go backstage. Time for a drink and a laugh. The PA's set up. All's well, the hall is almost full. Few of the kids can penetrate backstage. But there's this lovely lady. Can't be more than 17. Green T-shirt that leaves little to the imagination. Brown leather hat. Sexy stripy socks drawn up over her knees. Pouting lips. Drooling over Smokie. She's blagged her way in by saying she's doing the make-up for the band. Good story.

Bored

She hangs around, obviously crying out for it. But the band aren't over-interested. You see, they're all happily married guys with families and — to be quite frank — they're fed up with touring. They want to go home to Bradford. They're all getting bored, depressed.

Germany, Poland, Holland and Belgium next. It's a long haul. Too long perhaps. There'll be three days at home soon. Three whole days. Then

there are festivals, other dates, a new album cover to do, and . . . here comes that photographer again. Just one more, like this, like that.

It's 9.15. "What time are we on stage?" 9.00. Right, get changed. The boys get into their stage gear and — outside the kids are calling — it's time to take the plunge.

So, this is it. On they come. Roars, shouts, cheers and Smokie are on stage. Dry ice flows over the boards. Chris Norman, resplendent in pink trousers and yellow shirt is to the fore. The audience are young, very young, some with their mums and dads in reluctant tow.

The kids have come to hear the hits and they get 'em: 'If You Think You Know How To Love Me', 'Don't Play You Rock And Roll To Me', 'Wild Wild Angels' — they really get into doing that, why wasn't it a bigger hit? 'I'll Meet You At Midnight', 'Living Next Door To Alice' and 'Lay Back In The Arms Of Someone'.

All Chinn-Chapman manufactured hits. But they play them well. Easy to say, but for what they are, they do it for real. And Smokie have got more to offer. High spots of the evening are when they get into their own composed numbers.

Like, Alan Silson, who can play a mean guitar when he wants to, and his composition, 'What Can I Do?', ending in a clever echo effect.

Like his guitar break on 'Stranger', like 'Pass It Around', the title track from their first album. Like the encore. Unexpected this — an excellent rendition, indeed spontaneous, of 'Honky Tonk Women'. Lovely. And the Dutch kids thought so too, showering the stage with roses, standing on the seats, clapping, hands high above their heads. They loved it. It's easy to shout a band

like this down, but they're playing what the kids want. Quality pop. And they can play rock if they want to.

Standing ovation. They deserved it.

Backstage: The girl in green's still waiting. So's the German photographer, and he's been joined by some lensman from Indonesia. The boys are well pleased. It's been a good gig. "Better to play a theatre like this, where the kids come to see you, than a club, where they were coming out for an evening and you happened to be there," muses Chris.

Screams

The band's manager is rushing round looking for a cassette player — wants us to hear the new single. He finds one and plays it. Bit different, sorta reggae.

But what's all that noise? It ain't coming from the machine, it's emanating from outside. Screams . . . "Chris . . . Chris . . . I love you." Assen wasn't the only Dutch seige taking place that night. You see, there were hundreds of these little (and in some cases not so little) girls outside, screaming for the band.

Every so often, one of the boys would go to the window and the screams turned to a great crescendo. Memories of Roller/Beatlemania . . . Crazy rush through the assembled fans to the waiting limo, hair pulled, touched. Full revs and off they go into the night.

Back at the hotel and there's another photographer waiting, and there are another two sessions tomorrow. Talk of home, Bradford, babies, kids, the new album . . . 'It's Taking Part That Counts' — bitter undertones in that title.

Catch Smokie live if you can, you'll be pleasantly surprised.

Soul Mirror

by ROBIN KATZ

“Let the women bare their souls.”



JAMES AND BOBBY PURIFY: ready to swap roles

IT WAS James Purify's birthday on a sunny May afternoon in London. To coincide with the event, champagne was flowing merrily.

The Purify Brothers were feeling quite benevolent, as their tour was going well. Everything was so pleasant that there wasn't a point of contention anywhere. So, we kicked off with the obvious. Many people wouldn't work professionally with their brothers or sisters, even if the rent money did depend on it. Is it an advantage? "Well," said James, hedging the point diplomatically, "there are advantages and disadvantages. I don't want to go into the specifics. Let's just say it's easier for me to work with Bobby."

SAY JAMES AND BOBBY PURIFY

said Bobby. "At least we know one another and we can predict each other's tastes. I'm three years older, but James is the mother of us all. He keeps me in line."

Hate
But James sees himself more as a father. He's the brother who does the squawking if a late night has affected someone's performance. Both brothers say they understand the problems that can cause a permanent split - as in the case of the Everley Brothers, who are reputed to hate each other. "Well, for a start, hate isn't in my vocabulary," said James smoothly.

"Secondly, you find a lot of families where say, one kid feels the other is getting more attention, or another feels that he's the tops and doesn't need to answer to anyone. We understand those problems. And we make sure that our views are aired often enough for nobody to feel left out." So much for the basic Purify philosophy. The brothers hinted, again without being specific, that they were less than thrilled with the material on their current album.

Most of the songs, including the last single, 'Get Closer', belonged originally to other people. And a remake of 'I'm Your Puppet' put the duo in the position of having to imitate a hit of several years ago. They also said that there wasn't enough time to get the best feeling possible into it. The most positive outcome that they sighted was that the songs have much more impact live.

So we moved on to the subject of how to find good numbers. And once more, up came that great line from Levi Stubbs that it's women's lib, not disco, that's hurting the current quality of soul music. How did

James and Bobby feel about the message of 'I'm Your Puppet' NOW? "Now look here," said James, showing a sign of life. "People have this great misconception. They think that if you sing a song, it has to be about yourself. Just because the song says 'I'm your puppet, doesn't mean that some lady is going to walk up and have me dangling on a string. A man by a string - now that is one hen-pecked man!"

Love
"Frankly, I'd like to hear women tell the men how they love us. I'm tired of hearing men sing songs like 'When a man loves a woman, he'll sleep in the rain for her' - and so on. And when men sing, they define a good woman in terms of cooking, cleaning and sewing," noted Bobby. "But the women don't tell us how they feel. We know what they do by way of love. But what really is that feeling?" "Tell us ladies, tell us," said

James leaping from his chair and addressing an imaginary congregation. "I'll tell you. A good woman is one who lets the man wear the apron and goes out and does a hard day's work every day." "Man, you're changing the laws of nature," said Bobby with some concern. "No, no, brother, let me finish." howled James. "The ladies did it - they freed themselves. Now it's our turn. I would be happy to be a house - husband. I want to be equal. My woman can work and bring me her pay and I'll go out and do the shopping with it. I'll take her wages every week. . . . And I'll take the fifth amendment," said Bobby rolling his eyes in disbelief. "No, I'm all for it," concluded James, toasting his proposal on the floor. "If it's role reversal you want, take my moustache and I'll hold the baby."

We moved away from the subject. The Purify's home base is in Florida, though they originally hail from Georgia, where they know Gladys Knight and the Pips. At this point in their career, they are bigger in Britain than in the States. Since they'll be doing more touring here, I asked them about that age-old problem that hits visiting American groups - how did they cope with British backing bands? "I suppose we've been lucky," said Bobby. "We try to arrive a week or so before our first date. Then we go straight into rehearsals with the group. If after two days, the band has trouble remembering the stuff, you know it's not going to work. But to give credit where it's due, we've only ever had to sack one British band, and that was back in 1968 or '69. "Some groups who come over like to hang out with their bands and share a few drinks, but we don't. I think it's easier to keep business as business, you know?"



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- 6 Thin Lizzy - Rocky
- 7 Bay City Rollers - Dedication
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Disco Kid

by JAMES HAMILTON

The ups and downs of Vic Vomit

New Spins

VIC VOMIT, the punk rock jock from Brum, has been having some ups and downs since riding a new wave!

He recently contributed a chart of "classic" punk sounds to our DJ Top Ten, since which he's been overwhelmed with favourable reaction... and thoroughly frustrated too. He writes, "The 15 or so bookings I begged (no joke) for my White Riot disco were slashed to just five, all because of a full page article on the damage caused at the Clash's Rainbow concert. Thanks to the press - perfect timing.

"Even the punk - style leaflets I designed to advertise the gigs have been censored beyond recognition. None of the so-called reputable printers would touch them, just because of the word punk. In desperation I had to find a back street printer - and he even phoned his solicitor first! After a bit of hassle he finally decided to go ahead but only if the leaflets were done his way.

"Now I'm busily distributing 4,000 of them, and the way that people's eyes light up when they get one, I have a horrible feeling that 4,000 people are going to turn up at each venue! (The first date is Wednesday, June 15, at the Monica in Monica Road, Small Heath, Birmingham). Perhaps some curious jocks will creep in to see what it's all about?"

VIC'S controversial poster

"The first chart I sent has caused many DJs to contact me asking for something a bit more up to date to guide them so now, as you so rightly observed, 'Enjoy your disco music while you can!'"

the currently requested sounds. You can't ignore that there is a real need for this kind of music... now. As you so rightly observed, 'Enjoy your disco music while you can!'"

DJ Top Ten

YOU CAN book Vic's White Riot on 021-373 8072 and get gashed about the lugoles with pleasant little ditties like these:

- 1 GODS SAVE THE QUEEN, Sex Pistols, Virgin
- 2 ONE CHORD WONDERS, Adverts, Stiff
- 3 SHEENA IS A PUNK ROCKA, Ramones, Sire
- 4 PEACHES, Strangers, UA
- 5 SICK OF YOU, Users, Raw
- 6 X OFFENDER, Blondie, Private Stock
- 7 YOU'RE A STRETCHER CASE, BABY, Damned (tape)
- 8 REMOTE CONTROL, Clash, CBS
- 9 NO FEELINGS / QUESTIONS, Suburban Studs (demo)
- 10 SHAKE SOME ASHES, Cherry Vanilla (Import LP)

BREAKERS

- 1 S'COOL DAYS, Stanley Frank, Power Exchange
- 2 YOUNG SAVAGE, Ultravox, Island
- 3 BORN TO LOSE, Heartbreakers, Track

HOT VINYL

GRAHAM CANTER (London Gulliver's) import tips Johnny Johnson's Life-style 'Katrina' (MCA LP), Lamont Dozier 'Going Back To My Roots' (Warner Bros LP), Smogg 'Have A Little Talk With The Peanut Man, Pt 2' (Event), NCCU 'Bull City Party' (UA), Dynamic Superiors 'Nowhere To Run' (Motown LP), Cerrone 'Cerrone's Paradise' (French Malignor LP), Cameo 'Funk Funk' (Chocolate City LP), Ben E King & AWB 'Get It Up' (Atlantic), Willie Hutch 'Willie's Boogie' (Motown LP), Jerry Butler & Thelma Houston 'Medley If You Leave Me Now / Love So Right' (Motown LP).

Disco Dates

HONKY hit Norwich Cromwells and Radio 1's Paul Burnett visits Bournemouth's Village this Thursday (9), the Vibrators play Redditch Tracy's on Saturday (11), Delegation are at Birkenhead's Hamilton Club all next week from Sunday (12-18), and the grand final of the Go-Go Dancing competition at Swansea Cinderella's, is next Thursday (16). DJ Chris Thursday's Jubilee Dance at Christ Church Youth Centre in Hastings is this Fri (10), while Robert John plays an open-air Festival Dance in Kingston, Worcs, both Sat (11). Les Aron now rocks 'n bops on Fridays at Lancing's Place, with Phil Dodd rock 'n souling at Woodz Sundays and Place Wednesdays. Doc Hayes practices Wed - Sat at the plush new Churchills near Kennford, Exeter, and Clive Barry souls in the Henry VIII cellar at Manchester's new Universal

C.J. & CO: 'Devil's Gun' (Atlantic K 10958). Incredibly powerful catchy fast jumper (originally by Great Expectations), an obvious disco smash and already the biggest in America. Some lucky jocks will get a longer 12-inch.

T-CONNECTION: 'Do What You Wanna Do' (TK XC 8109). Out at last, this first British TK Disco 12-inch (15,000 pressed, 99p each) is a classic rhythm rather than a been enormous on import. Try mixing into Karma's 'Funk De Mamba' (A&M)!

BONEY M.: 'Ma Baker' (Atlantic K 10885). Mummy Cool's as jauntily commercial as you'd expect.

CELI BEE & THE BUZZY BUNCH: 'Superman' (TK XB 2185). Munich - style disco biggie which most folk mistake for Boney M/Silver Convention.

JOE TEX: 'Ain't Gonna Bump No More' (LP 'Bumps And Bruises' Epic EPC 81931). Dull album, but the full long 6:45 version is a must!

BOB MARLEY: 'Exodus' (LP Island ILPS 9488). Hynotically chugging rhythm, like a reggae Marvin Gaye, and great.

FAT LARRY'S BAND: 'Center City' (WMOT K 10951). Big for ages, the infectiously romping funky fave is the short LP length, minus the long import 12-inch's traffic noise intro.

IRMA LA DOUNCE: 'Irma La Douce' (Mercury 0007159). Lovely happy singalong blue-beater.

DONNA SUMMER: 'I Feel Love' (LP 'I Remember Yesterday' GTO GTLP 025). 'Love To Love' meets 'Autobahn' - an odd pairing with freaky Kraftwerk electronic rhythm that's a gas! Side 1's continuous 'Yesterday' concept means she segues through copies of ('tributes' to?) Dr Buzzard, Ronettes, Supremes and back to Buzzard again.

ELTON JOHN: 'Bite Your Lip' (Rocket R 1). His disco romper remixed by Tom Moulton and 12-inch (20,000 copies at 99p), with Kiki Dee's 'Chicago' as double A-side.

LATIMORE: 'Somethin' Bout 'Cha' (TK XB 2151). Gorgeous sensuous groin - grinder, on 45 at last.

FACTS OF LIFE: 'Some-times' (TK XB 2180). Superbly soulful smash smoocher from the US charts.

BURTON CUMMINGS: 'You Ain't Seen Nothin' Yet' (LP 'Burton Cummings' Portrait PRT

8173). Never a 45, this sophisticated bluesy big band smoocher is still worth catching up on.

MUSCLE SHOALS HORNS: 'Born To Get Down' (LP Bang SHOT 001). Great freaky synthesiser break in the title track, while other goodies are 'Bump De Bump Yo Boogie', 'Break Down' and many more in a strong LP.

DENNIS COFFEY: 'Free Spirit' / 'Boogie Magic' / 'Wings Of Fire' (LP 'Back Home' Atlantic K 50371). Good value, with three strong funky bouncing jazzy guitar rompers, worth checking WILD CHERRY: 'Hot To Trot' (LP 'Electrified Funk' Epic EPC 81846). Jiggly gruff thudding US hit, while 'Dancin' Music Band', 'Are You Boogieing' and 'It's All Up To You' are faster or KC-ish, and good.

D-U-M: 'Lalabye' (Ensign ENY 2). Continental 9 type naggingly simple disco fodder, 12-inch for jocks.

JIMMY SMITH: 'Can't Hide Love' (LP 'set on it' Mercury 638781). The old organ maestro gently funks a pretty humming hustler, for hip clubs.

DEETTA LITTLE & NELSON PIGFORD: 'You Take My Heart Away' (LP 'Rocky' UA UAS 30039). Hardly heard in the movie but much plugged here on radio, it's a lovely soaring slowie, full of class.

TEDDY PENDERGRASS: 'I Don't Love You Anymore' (LP 'Teddy Pendergrass' Philadelphia Int. FIR 81756). His current US hit is an urgent, percussive chugger, while 'You Can't Hide From Yourself' is good chunky Philly.

CHARTREUSE: 'You Really Got Me' (Klik KL 654). Kinks klasisk beefed up for stompers.

SPIRIT: 'All Along The Watchtower' (Mercury 6167519). Freaky TV soundtrack noises over the easy-rocking old riff - interesting.

DORIS JONES: 'No Way Out' Pts 1/2' (UA UP 36259). Northern, incredible arrangement but murky vocals.

MIRACLES: 'Women (Make The World Go 'Round)' (CBS 5200). Ponderous slow throber, 12-inch commercially.

JIGSAW: 'If I Have To Go Away' (Splash CP 11). Stylistics - style smoocher.

FOSTER BROTHERS: 'Count Me Out' (Rocket ROKN 524). Cool soft-rocker.

O.K. CHORALE: 'Britannia Rules OK' (Sonet SON 2095). Stomping singalong jollity.

UK DISCO TOP 40

CHART BREAKS can console themselves as, although our regular charts are not able to be included in this Jubilee week's issue, here is a specially compiled UK Disco Top 40 - for this week only!

1	2	AIN'T GONNA BUMP NO MORE, Joe Tex	CBS
2	1	UPTOWN FESTIVAL, Shalimar	Soul Train
3	4	GOT TO GIVE IT UP, Marvin Gaye	Motown
4	6	DISCO INFERNO, Trampms	A&M
5	3	THE SHUFFLE, Van McCoy	Atlantic
6	5	SIR DUKE, Stevie Wonder	Motown
7	7	WHAT IT IS, Garmel Mimms	Arista 12-inch
8	10	I CAN PROVE IT, Tony Eboris	GTO
9	8	GOOD MORNING JUDGE, 10cc	Mercury
10	15	SLOW DOWN, John Miles	Decca 12-inch
11	18	TOKYO JOE, Bryan Ferry	Polydor
12	11	TOO HOT TO HANDLE, Heatwave	GTO
13	13	YOU'RE GONNA GET NEXT TO ME, Bo & Ruth	EMI
14	11	BABY DON'T CHANGE YOUR MIND, Gladys Knight	Buddah
15	15	FEEL THE NEED IN ME, Detroit Emeralds	Atlantic
16	17	GONNA CAPTURE YOUR HEART, Blue	Epic
17	18	SHEENA IS A PUNK ROCKA, Ramones	Rocket
18	18	LIDO SHUFFLE, Boz Scaggs	Sire 12-inch
19	18	PEACHES, Strangers	CBS
20	21	DON'T LET GO, Manhattan Transfer	UA
21	21	YOU'RE MOVING OUT TODAY, Carole Bayer Sager	A&M
22	7	WHODUNIT, Tavares	Elektra
23	24	SLIDE/SON OF SLIDE, Slave	Capitol
24	25	I'M YOUR BOOGIE MAN, KC & Sunshine Band	Cotillion LP
25	26	FIRST CUT IS THE DEEPEST, Rod Stewart	TK
26	27	ATMOSPHERE STRUTT, Cloud One	Riva
27	27	JOIN THE PARTY, Honey	Contempo
28	29	GOD SAVE THE QUEEN, Sex Pistols	Creole 12-inch
29	30	COME WITH ME, Jesse Green	Virgin
30	30	DISCOMANIA, Lovers	EMI
31	30	IF YOU'RE GONNA DO IT, People's Choice	Marlin Import
32	8	IDON'T WANT TO TALK ABOUT IT, Rod Stewart	Phila Int
33	18	WHERE IS THE LOVE, Delegation	Riva
34	24	LET EM IN, Billy Paul	State
35	34	IM IN HEAVEN, Touch of Class	Phila. Int.
36	37	DO WHAT YOU WANNA DO, T-Connection	GTO
37	38	GET HAPPY, Jimmy Bo Horne	TK 12-inch
38	39	THANK YOU, Chasem Few	TK
39	40	EVERYBODY HAVE A GOOD TIME, Archie Bell/Phila. Int. 12-inch	Polydor 12-inch

DJ Hotline

... Silvetti 'Spring Rain' (US Salsoul) - huge for Dave Simmons (Preston), Billy Alson (Blackpool, Tiffanys), Stuart Hodgson (Wakefield Raquelles), many more - unlikely for UK release via WEA. Owners here 'Playa's Association 'Love Hangover' (US Vanguard) has Jon Taylor (Norwich Cromwells), Dave Royal (Southgate Royalty), more.

Lonnie Youngblood 'Gonna Fly Now' (All Platinum) gets Jonny King (Bristol, Scamps), Chris Archer (March Cromwells).

Brainstorm 'Wake Up And Be Somebody' (RCA) has Dwight Wizard (Southend Zhivagos), Graeme Hudson (Carlisle).

Moment Of Truth 'You've Got Me Hummin'' (Salsoul) does David Saunders (Plymouth Commodore, Roy Hughes (Leeds, Pentagon), Gap Band 'Out Of The Blue' (Tattoo) taps Colin McLean (Glasgow, Shuffles), Aquarian Dream 'Phoenix' (Buddah) bags Terry Ernn (Dunstable), Sun 'We're So Hot' (US Capito) gulls Chris Hill (Lford Lady), the Fonz TV theme, Pratt & McLain 'Happy Days' (Reprise) rumbles Trevor John (Wolverhampton), Steve Lloyd (Llanelli) - hey!

Tennessee Ernie Ford 'Shotgun Boogie' (Capitol) bops Les Aron (Worthing, Ambassador Bowl), Steve Day (Edmonton Globe), Nils Lofgren 'I Came To Dance' (A&M LP) has Jay Jay Sawyers (Ayr Plough), Doctor John (Stafford Disco-Tech).

Pat Sullivan (Carshalton) found some trainee teachers doing PE to Ringo Starr 'You're 16' (Apple), while Jim

Knight (Bryncethin) pairs Ringo with Elvis Presley 'Return To Sender' (RCA) like I do!

Gary Wright 'Are You Weeping' (Warner) wins John Mann (Brighton Birds Nest), Phil Black (Cardiff), Dr Hook 'Walk Right In' (Capitol) cops Phil Dodd (Lancing Place), Tom Russell (Kirkintilloch), Rob Lally (Glasbury), J Vincent Edwards 'Too Hot To Handle' (Pye) - the other one - gets Gordon Lyle (Paisley Valentinos), Steve Tong (Cottingham), dynamite Lamont Dozier 'Going Back To My Roots' (US Warner LP) pulls Clive Barry (Manchester Universal), Commodores 'Easy' (Motown) adds Andy Wint (Bognor), JJ Cale 'After Midnight' (Shelter) grabs Johnny Daylight (Swindon Affair), Craig Dawson (Edinburgh Napier College) revives a '75 flip, Tremeloes 'Ascot Cowboys' (DJM) for 'Car Wash' clapping.

Dooley Silverspoon & Jeanne Burton 'Am I Losing You, Pt 2' (Seville) seduces Capuchino (Bromley), Sally Ormsby seduces - er, malfunction! - Ike & Turner Korner 'Longest Running Disco' (Big Bear) pulls Paul Beech (Birmingham Sloopy), Richard Hewson 'Orch 'Love Bite' (Splash) stays huge for Norman Davies (Dublin phoenix).

Wild Cherry 'Hot To Trot' (Epic LP) has Arthur Dyke (Exeter), BTO 'My Wheels Won't Turn' (Mercury) rocks DJ Webster (Sheffield), Sex On'Clock USA 'Baby Come On' (Decca) adds Dave Harding (Sunderland Genevieves), and good old Ernie Maresca 'Shout Shout' (Seville) twists Chris Sheridan (Jersey).



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PUNK POSTERS

So get out your flags, wave your banners and let the world know. 'Cos no one should miss them. The first in the series are those all-American boys

THE RAMONES

Don't miss the colourful one — RECORD MIRROR

J. Edward Oliver "What do you want to make Demise at me for?"

SOMEWHERE IN THE FEAR DIMENSION, IZZY RYDER IS BUSY COMPOSING THE OFFICIAL GRAPPELPODIA ENTRY FOR THE EUROVISION SONG CONTEST

I settled in my old arm chair, My slippers on my feet. I failed to make my scotch untidy. So had to drink it neat.

* BATTY BOOKS "LION TALKING" BY CLAUDE ALLORA

* I'D AMIN IN DICK PANTER

* PRONOUNCED AIDOPVLEPPARG BACKWARDS

MEANWHILE, WHAT OF FRESCO LE-RAYE. OUR TALK-MILLION AND FOUR-WEAR-OLD DEAD DINOSAUR? LET US GO BACK SIX WEEKS, TO THE PRECISE MOMENT OF FRESCO'S TRAGIC DEMISE

OOOPS!

* I SHALL PROBABLY BE FRIDAY!

* SEE RM 30 APR

WHY, I CAN SEE MYSELF AS A BABY! I-1 MUST BE DYING! ALL THE EXCITING AND INTERESTING THINGS THAT HAVE EVER HAPPENED TO ME DURING MY ENTIRE LIFETIME, MUST BE ABOUT TO PASS BEFORE MY EYES!

OH, COME ON! SURELY THERE MUST BE MORE THAN THAT! SURELY THERE MUST HAVE BEEN SOME EXCITING AND INTERESTING EVENTS IN MY LIFE, APART FROM THE MOMENT I WAS BORN!

FLOP TEN

- 1 WHO DO YOU THINK YOU ARE? - MIKE FARWOOD
- 2 LET'S GET TOGETHER AGAIN - THE BIONIC MAN
- 3 EVERYTHING YOU OWN - INCOME TAX DEPT
- 4 SIDESHOW - DANA GILLESPIE'S PROFILE
- 5 I LEFT MY HEART IN SAN FRANCISCO - THE BIONIC MAN
- 6 YOU'RE MORE THAN A NUMBER - THE PRISONER
- 7 BALK TALK - RONNIE CORBETT
- 8 HORSE WITH NO NAME -
- 9 WHEN I KNEED YOU - MANCHESTER UNITED SUPPORTERS
- 10 PICK UP THE PIECES - THE BIONIC MAN'S DOCTOR

COMPILED BY: THE INCREDIBLE WRITING DESK, DENTONS GREEN, ST HELENS, LANC'S, WHO ALSO SENT THE REMAINDER OF THIS WEEK'S GARBAGE COLUMN

AS HIS LAST SECONDS TICKED AWAY, FRESCO GREW STEADILY WEAKER...

I- I'M THIRSTY!

TOMORROW, I SHALL PROBABLY BE FRIDAY!

* HALF A SUIT & REAR-END KICKERS

* HOLD NOT TO GO ON A DIET BY PHILIP UGLEN

* OLD JOKES BY JUNG THURSTON

BUT I SHOULDN'T BE WASTING MY LAST MOMENTS MAKING SILLY JOKES.

THIS IS MY CHANCE TO MAKE A GRAND EXIT BY THINKING SOME FAMOUS LAST WORDS!

MAYBE I SHOULD USE LORD NELSON'S FINAL LINE, "KISS ME HARDY"

* BATTY BOOKS "THE BIRTH OF THE NATION" BY GAB LIPP BROOKS

ON SECOND THOUGHTS, I DON'T THINK I WANT MY HARDY KISSED UNTIL I FIND OUT WHAT IT IS.

NO, I SHALL CHOOSE THE DYING WORDS OF THE PERSON THAT I ADMIRE MOST IN THE ENTIRE HISTORY OF CIVILIZATION, PRESIDENT JOHN F. KENNEDY!

THOSE WORDS SO FULL OF DEEP MEANING, EXPRESSING COURAGE, WISDOM, UNDERSTANDING, FAITH, AND HOPE FOR THE FUTURE, A PROFOUND AND MOVING INSPIRATION FOR ALL MANKIND.

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ROTTEN PROVERBS

- * BIG ACCRONS FROM LITTLE ACCRONS GROW
- * NO NEAR'S MEANS FLEET STREET'S ON STRIKE!
- * A ROLLING STONE COULD GET LIFE
- * TOO MANY COOKS COST A LOT OF OJAGES!
- * GREAT OAKS GET CHOPPED DOWN
- * OUT OF THE FRIVING PAN INTO THE DISH
- * A BIRD IN THE HAND IS WORTH TWO AND SIX!
- * KNOTTY VESSELS ARE EMPTY

"AARRGH, HE GOT ME!"

* A SHIP IN THE COUNTRY BY GAB LIPP BROOKS

* BRITISH SUMMERS BY A. FREDRICK WEATHER

BUT, MERE INSTANTS AFTER FRESCO'S DECEASE, A HAZY SHAPE EMERGED FROM HIS LIFELESS FORM

I CAN'T BELIEVE IT! I'M TRULY DEAD!

I DIDN'T REALLY INTEND TO KILL MYSELF. IT WAS JUST A CRAY FOR HELP.

A PLEA FROM THE HEART, CRYING OUT TO THE GODS OF HUMANITY!

BUT NOBODY NEEDS NOBODY HEARD.

DEAF SODS.

* LEARNING GOES TO 11

With flowing hair of golden hue And lips of ruby red, With eyes so bright and baby blue; Good Lord! It's Uncle Fred!

* "TRANSPORT QUIZ" BY "BABEL" RECESSAUNDAWBYKE

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* BATTY BOOKS BY: THE INCREDIBLE WRITING DESK, ST HELENS, LANC'S * SEND GARBAGE TO: J EDWARD OLIVER, RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENJAMIN ROAD, LONDON N7 7AX * I SHOULD LIKE TO PRINT OUT THAT THE ABOVE CARTOON STRIP HAS ABSOLUTELY NOTHING TO DO WITH EDDIE COCHRAN - ED

NEXT WEEK: Worst episode ever! I shouldn't bother buying next week's RECORD MIRROR if I were you

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