

Record Mirror

**ALESSI
BROTHERS**

who loves Lori?

ELP

Hit the road in America

DAMNED

in colour

**YES
ANDY GIBB
BOB MARLEY
GARY GLITTER
PAUL NICHOLAS**

Record Mirror

UK SINGLES



| | | | |
|----|----|---|----------------|
| 1 | 1 | SO YOU WIN AGAIN, Hot Chocolate | RAK |
| 2 | 3 | FANFARE FOR THE COMMON MAN, Emerson Lake & Palmer | Atlantic |
| 3 | 15 | I FEEL LOVE, Donna Summer | GTO |
| 4 | 5 | MA BAKER, Boney M | Atlantic |
| 5 | 4 | BABY DON'T CHANGE YOUR MIND, Gladys Knight & The Pips | Buddah |
| 6 | 2 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 7 | 45 | PRETTY VACANT, Sex Pistols | Virgin |
| 8 | 6 | SAM, Olivia Newton John | EMI |
| 9 | 8 | PEACHES / GO BUDDY GO, Strangers | United Artists |
| 10 | 25 | ANGELO, Brotherhood Of Man | Pye |
| 11 | 14 | OH LORI, Aesop Brothers | A&M |
| 12 | 20 | FEEL THE NEED, Detroit Emeralds | Atlantic |
| 13 | 9 | YOU'RE MOVING OUT TODAY, Carole Bayer Sager | Elektra |
| 14 | 12 | YOU'RE GONNA GET NEXT TO ME, Bob Kirkland / Ruth Davis | EMI |
| 15 | 11 | DO WHAT YOU WANNA DO, T Connection | TK |
| 16 | 10 | A STAR IS BORN (EVERGREEN), Barbra Streisand | CBS |
| 17 | 18 | SLOW DOWN, John Miles | Decca |
| 18 | 7 | LUCILLE, Kenny Rogers | United Artists |
| 19 | 24 | GOOD OLD FASHIONED LOVERBOY, Queen | EMI |
| 20 | 13 | TELEPHONE LINE, Electric Light Orchestra | Jet |
| 21 | 28 | EASY, Commodores | Motown |
| 22 | 23 | EXODUS, Bob Marley & The Wailers | Island |
| 23 | 21 | I CAN PROVE IT, Tony Eboria | GTO |
| 24 | 30 | WE'RE ALL ALONE, Rita Coolidge | A&M |
| 25 | 22 | ONE STEP AWAY, Tavares | Capitol |
| 26 | 26 | I JUST WANNA BE YOUR EVERYTHING, Andy Gibb | RSO |
| 27 | 19 | GOD SAVE THE QUEEN, Sex Pistols | Virgin |
| 28 | 46 | DREAMS, Fleetwood Mac | Warner Bros |
| 29 | 29 | GIVE A LITTLE BIT, Supertramp | A&M |
| 30 | 33 | I KNEW THE BRIDE, Dave Edmunds | Swansong |
| 31 | 31 | CENTERCITY, Fat Larry's Band | Atlantic |
| 32 | 49 | THE CRUNCH, Rah Band | Good Earth |
| 33 | — | ROADRUNNER ONCE ROADRUNNER TWICE, Jonathan Richman Band | Elektra |
| 34 | 48 | THREE RING CIRCUS, Barry Biggs | Dynamic |
| 35 | 42 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 36 | 36 | COME WITH ME, Jesse Green | EMI |
| 37 | 37 | GOOD GOLLY MISS MOLLY / RIP IT UP, Little Richard | Creole |
| 38 | 27 | I DON'T WANT TO TALK ABOUT IT, Rod Stewart | Riva |
| 39 | 16 | HALFWAY DOWN THE STAIRS, Muppets / Jerry Nelson | Pye |
| 40 | 50 | HEAVEN ON THE 7th FLOOR, Paul Nicholas | RSO |
| 41 | — | THIS PERFECT DAY, Saints | Harvest |
| 42 | 32 | FARMER BILL'S COWMAN, Wurzels | EMI |
| 43 | — | YOUR SONG, Billy Paul | Philadelphia |
| 44 | — | IT'S YOUR LIFE, Smoke | Rak |
| 45 | 43 | UNDERCOVER ANGEL, Alan O'Day | Atlantic |
| 46 | 17 | TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave | GTO |
| 47 | — | WHEN TWO WORLDS DRIFT APART, Cliff Richard | EMI |
| 48 | 44 | OLD SCHOOL YARD, Cat Stevens | Island |
| 49 | — | ROCKY MOUNTAIN WAY, Joe Walsh | ABC |
| 50 | — | A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND, Gary Glitter | Arista |

Yesteryear

| | |
|------------------------------|--|
| 5 Years Ago (15 July, 1972) | |
| 1 | PUPPY LOVE, Donny Osmond |
| 2 | ROCK AND ROLL PART 2, Gary Glitter |
| 3 | TAKE ME BACK HOME, Slade |
| 4 | SYLVIA'S MOTHER, Dr Hook and The Medicine Show |
| 5 | CIRCLES, The New Seekers |
| 6 | LITTLE WILLIE, The Sweet |
| 7 | I CAN SEE CLEARLY NOW, Johnny Nash |
| 8 | VINCENT, Don McClean |
| 9 | AN AMERICAN TRILOGY, Elvia Presley |
| 10 | ROCKIN' ROBIN, Michael Jackson |
| 10 Years Ago (15 July, 1967) | |
| 1 | A WHITE SHADE OF PALE, Procol Harum |
| 2 | ALL YOU NEED IS LOVE, The Beatles |
| 3 | ALTERNATE TITLE, The Monkees |
| 4 | THERE GOES MY EVERYTHING, Engelbert |
| 5 | SHE'D RATHER BE WITH ME, The Turtles |
| 6 | IT MUST BE HIM, Vikki Carr |
| 7 | CARRIE ANNE, The Hollies |
| 8 | SEE EMILY PLAY, Pink Floyd |
| 9 | IF I WERE A RICH MAN, Topol |
| 10 | PAPER SUN, Traffic |
| 15 Years Ago (14 July, 1962) | |
| 1 | I CAN'T STOP LOVING YOU, Ray Charles |
| 2 | COME OUTSIDE, Mike Starks |
| 3 | A PICTURE OF YOU, Joe Brown |
| 4 | GOOD LUCK CHARM, Elvis Presley |
| 5 | GINNY COME LATELY, Brian Hyland |
| 6 | I'M LOOKIN' GOUT THE WINDOW, Cliff Richard |
| 7 | HERE COMES THAT FEELING, Brenda Lee |
| 8 | ENGLISH COUNTRY GARDEN, Jimmy Rodgers |
| 9 | AIN'T THAT FUNNY, Jimmy Justice |
| 10 | YES MY DARLING DAUGHTER, Eydie Gorme |

UK Disco Top 20

| | | | |
|----|----|--|------------|
| 1 | 2 | SO YOU WIN AGAIN, Hot Chocolate | Rak |
| 2 | 8 | MA BAKER, Boney M | Atlantic |
| 3 | 3 | DO WHAT YOU WANNA DO, T Connection | TK |
| 4 | 1 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 5 | 11 | SLOWDOWN, John Miles | Decca |
| 6 | 13 | I FEEL LOVE, Donna Summer | GTO |
| 7 | 10 | FEEL THE NEED, Detroit Emeralds | Atlantic |
| 8 | 14 | DEVIL GUN, C.J. & Co. | Atlantic |
| 9 | 20 | CENTER CITY, Fat Larry's Band | WMTD |
| 10 | 9 | YOU'RE GONNA GET NEXT TO ME, Ruth Davis | EMI |
| 11 | 6 | I AIN'T GONNA BUMP NO MORE, Joe Tex | CBS |
| 12 | 4 | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 13 | 5 | I CAN PROVE IT, Tony Eboria | GTO |
| 14 | — | ONE STEP AWAY, Tavares | Capitol |
| 15 | 14 | THE CRUNCH, Rah Band | Good Earth |
| 16 | — | YOU AND ME, Slave | Cotillion |
| 17 | 7 | GOT TO GIVE IT UP, Marvin Gaye | H & L |
| 18 | — | I KNEW THE BRIDE, Dave Edmunds | Swansong |
| 19 | 17 | EXODUS, Bob Marley | Island |
| 20 | 12 | UPTOWN FESTIVAL, Shalamar | RCA |

US Disco Top 20

| | | |
|----|--|----------------|
| 1 | I FEEL LOVE, Donna Summer | Casablanca |
| 2 | DEVIL'S GUN, C.J. & Company | Westbound |
| 3 | I FOUND LOVE, Love & Kisses | Casablanca |
| 4 | MAGIC BIRD OF FIRE, Salsoul Orchestra | Salsoul |
| 5 | QUIET VILLAGE, The Family | TK |
| 6 | THE MAGIC IS YOU, Weeley, John Davis | Sam |
| 7 | GET ON THE FUNK TRAIN, Munich Machine | Casablanca |
| 8 | DR LOVE, First Choice | Gold Mind |
| 9 | NO WHERE TO RUN, Dynamic Superiors | Motown |
| 10 | THE WAY YOU DO THE THINGS YOU DO, Foxy | TK |
| 11 | CERRONE'S PARADISE, Cerrone Malignator | LP Import |
| 12 | CARRY ME, TURN ME ON, Space | United Artists |
| 13 | BEST OF MY LOVE, Emotions | Columbia |
| 14 | WINGS OF FIRE, Dennis Coffey | Westbound |
| 15 | WHY MUST A GIRL LIKE ME, Claudia Barry | Salsoul |
| 16 | I NEED A MAN, Grace Jones | Beam Junction |
| 17 | EXPRESS YOURSELF, N.Y.C. Community Choir | RCA |
| 18 | SPAN DISCO, Love Child's Afro - Cuban Blues Band | Midsong |
| 19 | HOLD TIGHT, Vickie Sue Robinson | RCA |
| 20 | MAGIC FLY (Journey Into Love), Kobel Elekrik | TK |

UK Soul Top 20

| | | | |
|----|----|---|-----------|
| 1 | 1 | SHOW YOU THE WAY TO GO, The Jacksons | Epic |
| 2 | 2 | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 3 | 5 | DO WHAT YOU WANNA DO, T-Connection | TK |
| 4 | 3 | GONNA GET NEXT TO ME, Bob Kirkland and Ruth Davis | EMI |
| 5 | 4 | EASY, The Commodores | Motown |
| 6 | 8 | MA BAKER, Boney M | Atlantic |
| 7 | 7 | CENTER CITY, Fat Larry's Band | WMTD |
| 8 | 6 | FEEL THE NEED IN ME, Detroit Emeralds | Atlantic |
| 9 | 10 | WHAT IT IS, Garnett Mimms | Arista |
| 10 | 11 | ONE STEP AWAY, Tavares | Capitol |
| 11 | 14 | I FEEL LOVE, Donna Summer | GTO |
| 12 | 20 | YOU + ME, Slave | Cotillion |
| 13 | 15 | I CAN PROVE IT, Tony Eboria | GTO |
| 14 | 12 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 15 | 9 | GOT TO GIVE IT UP, Marvin Gaye | Motown |
| 16 | 17 | DEVIL'S GUN, C.J. & Company | Atlantic |
| 17 | 13 | AIN'T GONNA BUMP, Joe Tex | Epic |
| 18 | — | EVERYBODY HAVE A GOOD TIME, Archie Bell | Phil Int |
| 19 | — | I GOT IT, New York Post Authority | Invictus |
| 20 | — | NATUREBOY, George Benson | WEA |

US Soul Top 20

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

STAR CHOICE



Charlie Tomahal - Be Bop Deluxe

| | |
|----|--|
| 1 | HEAVY WEATHER, Weather Report |
| 2 | THE JOKER, Steve Miller Band |
| 3 | CRY OF LOVE, Jimi Hendrix |
| 4 | BLACK AND BLUE, The Rolling Stones |
| 5 | BEACH BOYS' GREATEST HITS, The Beach Boys |
| 6 | MUSIC ON MY MIND, Stevie Wonder |
| 7 | LIVE, Bob Marley & The Wailers |
| 8 | BEATLES WHITE ALBUM, Beatles |
| 9 | NAT KING COLE'S GREATEST HITS, Nat King Cole |
| 10 | NORTHERN LIGHTS, Southern Cross Band |

Star Breakers

| | |
|---|-----------------|
| NIGHTS ON BROADWAY, Candl Station | Warner Brothers |
| DEVIL'S GUN, C. J. & Co. | Atlantic |
| I'M IN YOU, Peter Frampton | A&M |
| ME AND THE ELEPHANT, Gene Cotten | ABC |
| LOVE'S SUCH A WONDERFUL THING, Real Thing | Pye |
| I GOT IT, New York Post Authority | Invictus |
| SOUTHERN COMFORT, Barrie Flint | EMI |
| IF I HAVE TO GO AWAY, Jigsaw | Spisash |
| FLOWERS, Emotions | CBS |
| MOTORHEAD, Motorhead | Chiswick |

UK ALBUMS



| | | | |
|----|----|--|----------------|
| 1 | 3 | THE JOHNNY MATHIS COLLECTION | CBS |
| 2 | 1 | A STAR IS BORN, Soundtrack | CBS |
| 3 | 2 | THE MUPPET SHOW | Pye |
| 4 | 7 | LOVE AT THE GREEK, Neil Diamond | CBS |
| 5 | 4 | THE BEATLES AT THE HOLLYWOOD BOWL | Parlophone |
| 6 | 5 | ARRIVAL, Abba | Epic |
| 7 | 6 | STRANGLERS IV, The Strangers | United Artists |
| 8 | 12 | RUMOURS, Fleetwood Mac | Warner Bros |
| 9 | 8 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 10 | 11 | EXODUS, Bob Marley and the Wailers | Island |
| 11 | 10 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 12 | 21 | THE BEST OF THE MAMAS AND PAPAS | Arcade |
| 13 | 14 | I REMEMBER YESTERDAY, Donna Summer | GTO |
| 14 | 9 | DECEPTIVE BENDS, 10cc | Mercury |
| 15 | 46 | STEVE WINWOOD | Island |
| 16 | 15 | WORKS, Emerson, Lake and Palmer | Atlantic |
| 17 | 20 | GREATEST HITS, Abba | Epic |
| 18 | 13 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 19 | 24 | THEIR GREATEST HITS 71-75, The Eagles | Asylum |
| 20 | 26 | SILK DEGREES, Boz Scaggs | CBS |
| 21 | 22 | 20 GOLDEN GREATS, The Shadows | EMI |
| 22 | 17 | AMERICAN STAR 'N' BARS, Neil Young | Reprise |
| 23 | 18 | GREATEST HITS, Smoke | RAK |
| 24 | 19 | IN FLIGHT, George Benson | Warner Bros |
| 25 | 29 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A & M |
| 26 | — | BEST OF ROD STEWART | Mercury |
| 27 | 32 | I'M IN YOU, Peter Frampton | A & M |
| 28 | 16 | KENNY ROGERS | United Artists |
| 29 | 37 | ATLANTIC CROSSING, Rod Stewart | Warner Bros |
| 30 | 44 | QUARK, STRANGENESS AND CHARM, Hawkwind | Charisma |
| 31 | 33 | OLD FOUR EYES IS BACK, Mike Harding | Philips |
| 32 | 25 | TOM PETTY AND THE HEARTBREAKERS | Island |
| 33 | 31 | ANIMALS, Pink Floyd | Harvest |
| 34 | 35 | CSN, Crosby, Stills and Nash | Atlantic |
| 35 | 88 | LIVE AT THE ROXY CLUB, Various | Harvest |
| 36 | 28 | CAT SCRATCH FEVER, Ted Nugent | Epic |
| 37 | 36 | 20 ALL TIME GREATS, Connie Francis | Polydor |
| 38 | 38 | A NIGHT ON THE TOWN, Rod Stewart | Riva |
| 39 | 39 | TUBULAR BELLS, Mike Oldfield | Virgin |
| 40 | 34 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Motown |
| 41 | 64 | BERNI FLINT | EMI |
| 42 | 53 | TWO DAYS AWAY, Elkie Brooks | A & M |
| 43 | 50 | IZT50, Cat Stevens | Island |
| 44 | 45 | IN THE CITY, Jam | Polydor |
| 45 | 30 | BOOK OF DREAMS, Steve Miller Band | Mercury |
| 46 | 48 | YOU TAKE MY HEART AWAY, Shirley Bassey | United Artists |
| 47 | 55 | GREATEST HITS, Hot Chocolate | RAK |
| 48 | 40 | ROCK FOLLIES OF '77 | Polydor |
| 49 | 41 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 50 | 43 | THE CLASH | CBS |



STEVE WINWOOD: up to No 15

US SINGLES



| | | | |
|----|----|---|--------------------|
| 1 | 2 | DA DOO RON RON, Shaun Cassidy | Warner/Curb |
| 2 | 3 | LOOKS LIKE WE MADE IT, Barry Manilow | Arista |
| 3 | 1 | UNDERCOVER ANGEL, Alan O'Day | Pacific |
| 4 | 5 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 5 | 11 | I'M IN YOU, Peter Frampton | A&M |
| 6 | 7 | ANGEL IN YOUR ARMS, Hot | Big Tree |
| 7 | 10 | MY HEART BELONGS TO ME, Barbra Streisand | Columbia |
| 8 | 8 | JET AIRLINER, Steve Miller Band | Capitol |
| 9 | 9 | MARGARITAVILLE, Jimmy Buffett | ABC |
| 10 | 12 | DO YOU WANNA MAKE LOVE, Peter McCann | 20th Century |
| 11 | 4 | GONNA FLY NOW (Theme From "Rocky") Bill Conti | United Artists |
| 12 | 14 | BEST OF MY LOVE, Emotions | Columbia |
| 13 | 15 | HIGHER AND HIGHER, Rita Coolidge | A&M |
| 14 | 16 | WHAT-CHA GONNA DO? Pablo Cruise | A&M |
| 15 | 17 | YOU AND ME, Alice Cooper | Warner Bros |
| 16 | 19 | KNOWING ME, KNOWING YOU, Abba | Atlantic |
| 17 | 18 | HIGH SCHOOL DANCE, Sylvester | Capitol |
| 18 | 22 | YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers | Arista |
| 19 | 6 | GOT TO GIVE IT UP Pt 1, Marvin Gaye | Tamla |
| 20 | 24 | YOU'RE MY WORLD, Helen Reddy | Capitol |
| 21 | 28 | EASY, Commodores | Motown |
| 22 | 13 | DREAMS, Fleetwood Mac | Warner Bros |
| 23 | 26 | IT'S SAD TO BELONG, England Dan and John Ford Coley | Big Tree |
| 24 | 21 | LIFE IN THE FAST LANE, Eagles | Asylum |
| 25 | 27 | LUCKENBACH, TEXAS, Waylon Jennings | RCA |
| 26 | 30 | BARRACUDA, Heart | Portrait/CBS |
| 27 | 23 | FEELS LIKE THE FIRST TIME, Foreigner | Atlantic |
| 28 | 20 | LOVE'S GROWN DEEP, Kenny Nolan | 20th Century |
| 29 | 33 | JUST A SONG BEFORE I GO, Crosby, Stills and Nash | Atlantic |
| 30 | 34 | TELEPHONE MAN, Meri Wilson | GRT |
| 31 | 35 | GIVE A LITTLE BIT, Supertramp | A&M |
| 32 | 36 | THE KILLING OF GEORGIE, Rod Stewart | Warner Bros |
| 33 | 39 | TELEPHONE LINE, Electric Light Orchestra | United Artists/Jet |
| 34 | 40 | HANDY MAN, James Taylor | Columbia |
| 35 | 25 | LUCILLE, Kenny Rogers | United Artists |
| 36 | 38 | DEVIL'S GUN, C. J. and Co | Westbound |
| 37 | 41 | ARIEL, Dean Friedman | Liteasong |
| 38 | 29 | I'M YOUR BOOGIE MAN, KC and The Sunshine Band | TK |
| 39 | 45 | SMOKE FROM A DISTANT FIRE, Sanford-Townsend Band | Warner Bros |
| 40 | 44 | WAY DOWN, Elvis Presley | RCA |
| 41 | 43 | I DON'T LOVE YOU ANYMORE, Teddy Pendergrass | Phil Int |
| 42 | 47 | BLACK BETTY, Ram Jam | Epic |
| 43 | — | ON AND ON, Stephen Bishop | ABC |
| 44 | — | SLIDE, Slave | Cotillion |
| 45 | — | OLD SCHOOL YARD, Cat Stevens | A&M |
| 46 | — | LIVIN' IN THE LIFE, Isley Brothers | T-Neck |
| 47 | 48 | SUPERMAN, Cal Bee and The Buzzy Bunch | Apa |
| 48 | — | LADY (Put The Light On Me), Brownsville Station | Private Stock |
| 49 | 49 | HERE COMES SUMMER, Wildfire | Casablanca |
| 50 | — | STRAWBERRY LETTER 23, Brothers Johnson | A&M |

US ALBUMS

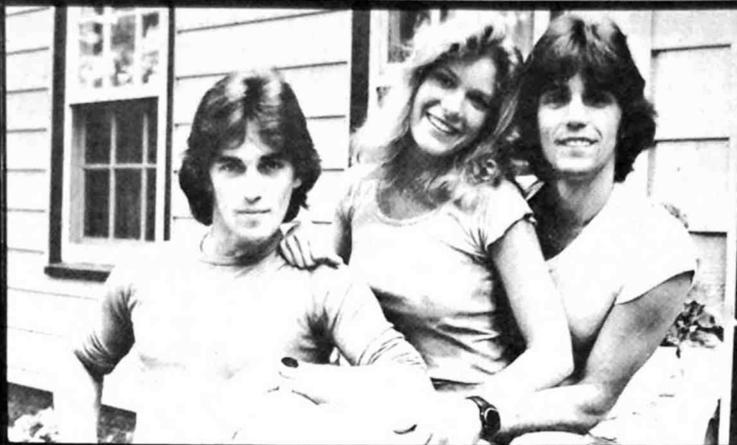


| | | | |
|----|----|--|------------------|
| 1 | 2 | LIVE, Barry Manilow | Arista |
| 2 | 3 | I'M IN YOU, Peter Frampton | A&M |
| 3 | 1 | RUMOURS, Fleetwood Mac | Warner Bros |
| 4 | 5 | BOOK OF DREAMS, Steve Miller Band | Capitol |
| 5 | 12 | SUPERMAN, Barbra Streisand | Columbia |
| 6 | 10 | LOVE GUN, Kiss | Casablanca |
| 7 | 4 | COMMODORES | Motown |
| 8 | 8 | FOREIGNER | Atlantic |
| 9 | 9 | LITTLE QUEEN, Heart | Portrait / CBS |
| 10 | 11 | HERE AT LAST... LIVE, Bee Gees | RSO |
| 11 | 46 | CSN, Crosby, Stills & Nash | Atlantic |
| 12 | 6 | MARVIN GAYE LIVE AT THE LONDON PALLADIUM | Tamla |
| 13 | 7 | IZT50, Cat Stevens | A&M |
| 14 | 15 | NETHER LANDS, Dan Fogelberg | Full Moon / Epic |
| 15 | 16 | CHANGES IN LATITUDES—CHANGES IN ATTITUDES, Jimmy Buffett | UA |
| 16 | 14 | ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK | United Artists |
| 17 | 19 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 18 | 20 | OL' WAYLON, Waylon Jennings | RCA |
| 19 | 21 | PART 3, K. C. & The Sunshine Band | TK</ |

Interview
SHEILA PROPHET

Picture
MIKE PUTLAND

ALESSI BROTHERS



THROUGH ROSE COLOURED GLASSES

THE ALESSI Brothers seem just too cute to be true.

That song. Light, airy melody. Smooth, falsetto vocals. Just the right blend of naive romance in the lyrics. In short, the perfect summertime sureshot.

And the boys themselves. Pop music's answer to the Bobbsey Twins (Who? - Ed). Yup, they really are that alike.

You can tell 'em apart by their watchstraps. Good-looking in a Cassidyish sort of way - all Ultra-brite smiles and Sunilk-soft hair.

Ugh. But there's something about these American chappies that's convincing. British lads couldn't get away with it, that's for sure - but Billy and Bobby's attitudes are somehow infectious. Five minutes talking to them and the world takes on a definite rosy tint, sunspots start dancing before your eyes, and you start believing the world really is wunnerful. Just wunnerful.

Bobby's sitting in his hotel room in New York City. The sun, naturally, is shining. The new album is coming along fine. And he just can't wait to come back to Britain.

Anything else? Oh, yes. And Lori is sitting right here with him. Yes, Lori really does exist. That's her on the cover. Bobby means every word he sings about her.

"Lori is my girlfriend," he says. "We met about two years ago, and we've had some great times together. She's a really great girl. She understands about the music business - it's difficult to find a girl who understands like she does. I'm always out of town, away for about three days at a time, or getting on a plane to come to England, but she tolerates all that."

"It's nice having her here now, because we have a really unbelievable schedule at the moment. We're rehearsing for the British show during the day, recording the album at night, and fitting photo sessions and interviews somewhere in between."

The album they're working on is their second, the follow-up to 'Alessi' which was released this spring.

"We want to get much more punch this time," says Bobby. "And we think we're getting it. The first album was kind of mellow, don't you think?"

"This time we want to get a bit edgier. That's how it's always been on-stage - people have remarked on the difference between our records and our stage show, and that's one reason we want to change it."

"Everything's going fine, just fine."
The studio, New York's famous Hit Factory, is 'really nice'.

"It's the first time we've actually auditioned studios," laughs Bobby. "We knew the sound we wanted to get, so we looked them over, got a feel for the people who worked there, and played back a few tapes. It's very important, because you spend a lot of time in the studio, and if you don't look it over first, you're really going in blind."

Universal

The boys also plan to do a bit of recording when they come over to Europe next week.

"We'll be working in AIR Studios," says Bobby. "We have a song which we wrote in London, called London, about London. So it's only fitting that we should record it in London!"

"Then we'll be going down to Madrid to add the strings. Apparently, there are very, very good string players down there - our producer David Lucas has worked there before and he recommended it."

"Also, the string players are very cheap, so you get a lot more time in the studios for the same money! We have a 75,000 dollar album allowance, and it's amazing how quickly that goes. In Spain, string players cost maybe 30 dollars an hour, where in the States they'd charge 130. So it's quite a bargain."

"Besides, I love to travel. I've never been to Spain before, so it should be really nice. It's lucky you don't have to play in Spanish - fortunately, music is a universal language!"

The last time the brothers visited these shores, their record company threw the customary launching party for them, and they gave the lucky few a preview of their act - just the two of

them on tonsils and tinkling ivories.

Their live show, though, should be very different. They're bringing their own band, who're all "really hot to go to Britain. A couple of them have been there before, but none of them have performed in England."

"We are putting some changes into the act, but we'll be concentrating mainly on the first album for our numbers. The second one isn't really completed yet, and anyway, the first one is the one people will know."

He asks me about the New Vic. "Is it a nice hall? Gee, we can't wait to play there."

There are problems though - like the eternal one of equipment.

"The voltage is different over there," he says, "so we're going to rent 85 per cent of our equipment. It's driving our road crew crazy at the moment. I just hope the equipment will be the same as the stuff we're used to."

He suddenly goes off at a tangent: "What's the weather like in London? Good? Oh, I hope it stays nice. It was nice for us the last time we were over."

"We really loved London. We stayed there one night, and then we had to go up north, and I already felt homesick for London! We went all over the country, and saw all the other cities - Glasgow, Edinburgh, Manchester - and they were real nice, but there was a magic about London. I've never felt like that about a city before."

And that's what inspired our heroes to compose the song. Bobby gives me a sneak preview, but stops after half a verse, sounding a bit embarrassed.

"If we see you in London, we'll play you some tapes and let your hear it properly," he says. "But the lyrics express exactly what we felt about the place, about the traditions and all. They go, 'When I leave you, Will I need you, Are you more than just a place?'"

"And that's just what I feel right now. I can't wait to go back. I feel as if I've just met a beautiful girl and I've had to go away and leave her!"

Funny - I've never thought of it that way before. . . .

Cock Spanner

are Runnin' Riot...

their first single on Decca

FR 137.10

DECCA

Record Mirror

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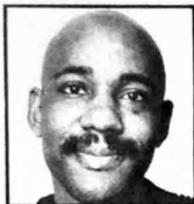
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Distributed by Spotlight Magazine Distribution Ltd, Spotlight House, 1 Benwell Road, London, N7 7AX. Tel: 01-607 6411.

Published by Spotlight Publications Ltd, Spotlight House, 1 Benwell Road, London, N7 7AX, and printed by South Eastern Newspapers Ltd, Leekfield, Medstone, Kent, ME20 6BS.

Chocolate to play London



ERROL BROWN

HOT CHOCOLATE play a "one-off" concert at London's New Victoria on August 13, their first British date since last October.

Tickets are priced £2.50, £2 and £1.50 and available now from the box office.

If the concert sells out there is a possibility of a second date being added.

More names for Reading

LATEST ADDITIONS to the Reading Festival on the August Bank Holiday weekend are US rock band The Doobie Brothers, and Britain's Blue, Hawkwind, John Miles, The Enid, and The Motors.

Tickets for the three-day festival are priced £7 85 from 'NJF / Reading Music Festival, PO Box 45Q, London W1A 4SQ'.

The Motors are currently recording their first album 'The Motors' for September 2 release on Virgin. A single by them is released on August 19, the first 5,000 copies will be 12in versions.

A new album is expected shortly from The Doobies, but no release date has been confirmed yet.

Early double from Ronstadt



LINDA RONSTADT

A DOUBLE album of early material by Linda Ronstadt is released by Capitol.

Title 'Linda Ronstadt - A Retrospective', the US compilation has been available only as an import priced about £7.50, but the UK release will cost £4.50. The 22 tracks include numbers like 'Silver Threads And Golden Needles', 'It Doesn't Matter Anymore' and 'Different Drum'. The latter is released as a single this week. Musicians on the records include members of The Eagles, John David Souther and Emmylou Harris.



peter gabriel, no dates for London

GABRIEL TOUR

PETER GABRIEL is to make a 15-date British provincial tour in September and October.

The tour opens at Newcastle City Hall with shows on September 13 and 14, then continues Glasgow Apollo 15, Sheffield City Hall 17, Stoke Trentham Gardens 18, Brighton Dome 19, Leicester De Montfort Hall 21, Bradford St George's Hall 22, Liverpool Empire 24, Birmingham Odeon 25 (shows at 5 and 8 pm), Manchester Apollo 27/28, Bristol Hippodrome 30 and October 1, Southampton Gaumont 2.

As yet no London dates are envisaged, since Gabriel appeared there earlier this year.

All shows except Birmingham begin at 7.30 pm, and tickets for all except Stoke cost £2.80, £2.40 and £1.75. At Stoke tickets are all £2.50.

All tickets are available in a month's time but postal applications are being accepted now, and cheques and postal orders, accompanied by an SAE, should be made payable to the individual box offices. At Stoke tickets will be available from Mike Lloyd Music shops only, and should be made payable to them.

Depression hit Worthing

THREE MEMBERS of South Coast based new wave band The Depression were charged with spraying the band's name on a Worthing wall, and all three were fined £150 each.

Hendrix musical for London

RICHIE HAVENS plans to bring a rock musical based on the life of Jimi Hendrix to London. Called 'Electric God', Havens will produce the show in New York with Jack Hammers in the role

of Hendrix Havens' own album, 'Mirage', is released next month.

Dr Hook - no British tour RUMOURS THAT Dr Hook were to tour Britain later this month were denied by the band. They do, however, plan to visit the country later this year, dates to be announced shortly.

Yes tickets available

TICKETS FOR the Bingley 'Yesshow', announced in last week's RECORD MIRROR, are now available from Virgin, Manchester; Ray

Ross and Co, Liverpool; Cyclops Sounds Ltd, Birmingham; and not Virgin, Birmingham.

Wonder saves Lee Garrett

AMERICAN SOUL singer Lee Garrett, who had a UK hit last year with 'You're My Everything', barricaded himself in his Hollywood home last week and threatened to commit suicide.

He was helped to change his mind by friend and musical collaborator Stevie Wonder, who pleaded to Garrett, 26, through the door of the bathroom in which he had taken refuge.

Garrett had phoned a

SPECIAL PETTY SINGLE

A 12in limited edition of Tom Petty and The Heartbreakers' 'American Girl' is issued as a single on August 5.

The standard 7in version will follow a week after the initial 10,000 12in copies.

On the 'B' side of the single is a live version of 'Luna', a song on their first album, taken off their 'Official Live Bootleg' promotion album.

... AND JALN

THE JALN Band have a 12in single released this week 'I Got To Sing'.

The first 10,000 singles will be this size with picture sleeves and a voucher for a T-shirt.

July dates for the band include: Hereford Flamingo 15, Worthing Carlioca 16, Great Yarmouth Tiffanies 18, Petersfield HMS Mercury 20, Plymouth HMS Drake 21, Bristol Turntable Club 22, Hastings Pier Pavilion 23, Ryde Carrousel Ballroom 25, Bridgend Recreation Centre 28, Manchester Mayflower 30.

Stranglers favourites

TWO OF The Stranglers' stage favourites are issued as another double 'A' side single on July 22. The tracks are 'Something Better Change' and 'Straighten Out'.

Hollywood clinic to say he was about to shoot himself in the head because of financial problems.

City Boy - new single

CITY BOY release their first single since 'Hap-Ki-Do-Kid' over a year ago, on July 29.

'She's Got Style' is penned by group members Lol Mason and Max Thomas, and is off their next album 'Young Men Gone West' out in September.

They plan a US tour for September.

Four dates for Smoke

SMOKIE ANNOUNCE four dates for later this month: Redcar Coatham Bowl, July 21, Newcastle City Hall, 22, Isle of Man Lido, 24, Norwich Theatre Royal, 31.

Suzi's live Tokyo album

A LIVE album of Suzi Quatro's recent Tokyo concerts is to be released in September. Having completed 35 concerts in Japan, Suzi is to film two 90-minute TV specials in Australia and New Zealand.

Brand X support Stanley Clarke

BRAND X are to support US jazz/rock bassist Stanley Clarke and band on their London New Victoria date on August 6. Further tour dates are to be announced shortly.

THE ONLY ONES LOVERS OF TODAY



Single Available Now

ELP TOUR HERE IN SEPTEMBER



KEITH EMERSON: coming, with or without orchestra

EMERSON, LAKE and Palmer look set to play a British tour in September or around Christmas.

In New York, where the band completed three dates at Madison Square Garden, manager Stewart Young said that he hopes to bring ELP plus the orchestra over for three nights at Earl's Court in September and three other large venues - possibly for the north. But if it isn't financially possible to bring the orchestra along then he wants the band to tour by themselves at Christmas on a larger scale tour.

Emerson Lake and Palmer have run into financial difficulties in America. Young said that the tour was costing 3.5 million and they were only getting 2.8 million back. The band finish their Stateside tour using the orchestra at the Montreal Olympic Stadium. The event will be recorded for television.

For ELP story see page eight.

Rotten show on radio



JOHNNY ROTTEN

THE JOHNNY Rotten Show takes to the air on Saturday at 9 pm on London's Capital Radio.

The hour long programme is devoted to "Johnny's life and taste in music", and is introduced by Capital DJ Tommy Vance.

Meanwhile, a writ has been issued against the Sex Pistols accusing them of damaging a rehearsal studio.

The High Court writ has been taken out by A. J. Collins (Music) Ltd, and served on the groups' agents, claiming £480 damages for the hire of the Roxy rehearsal centre, Harlesden, London on December 1 and 2 last year.

+ Photo sleeves for the Pistols' latest single 'Pretty Vacant' are available free from Virgin Records shops.

Capital catching up with Radio One

LONDON'S COMMERCIAL radio station Capital Radio is fast catching up with BBC Radio One for its city audience, the first national survey of commercial radio stations shows.

Capital has increased its audience by 100,000 in the last six months bringing their total number to 4,212,000, a 23 per cent share of the London radio audience, compared with Radio One's 23.89 per cent. Wolverhampton's Beacon Radio was found to be listened to by approximately a third of the population.

Punk Stabbing: youth detained

A YOUTH has been remanded in custody in Dublin after appearing in Juvenile Court on Tuesday in connection with the stabbing of Patrick Coultrey at Ireland's first punk festival on June 25.

BJH with Beach Boys

BARCLAY JAMES Harvest has been added to the Manchester Belle Vue concert of the Beach Boys UK dates.

This will be BJH's only UK date before their autumn tour. Sad Cafe, a Manchester based band, are also being considered for the bill.

AWB/Raitt add dates

EXTRA DATES have been added to the London concerts of Bonnie Raitt

and the Average White Band.

The AWB / Ben E. King date at Hammersmith Odeon on July 23 has sold out and they will now appear there on July 22 as well.

Bonnie Raitt adds August 7 at New Victoria. Tickets for both concerts are available now.

New album from Ferry

FOLLOWING COMPLETION of his successful world tour Bryan Ferry and his touring band are working on new projects. Ferry is to record a new album in Los Angeles, using American musicians.

Guitarist Chris Spedding has joined Ferry's management company and releases a single shortly and album in September, about which time he hopes to be touring.

Phil Manzanera releases a new solo album in October, and also plans a tour to coincide.

CLASH WILL BE THERE

SUNDAY'S BIRMINGHAM one day punk fest will definitely not take place, despite continued efforts by management of the headlining band The Clash to find an alternative venue.

The band claim that a local publican and church complained that the area would be devastated by punk fans running wild in the streets of Birmingham if the gig was allowed to proceed. A licence for the show was refused by the police.

The Clash still intend to turn up at the Rag Market on Sunday night at 8 pm to see what will happen. Full story in next week's RECORD MIRROR Clash exclusive.



10cc: this weekend

TWO 10cc GIGS FOR LIVE LP

10cc PLAY two special concerts in Manchester this weekend to be recorded for a live album to be released later this year.

The two shows at Manchester Apollo on July 16 and 17 begin at 8 pm and all tickets are £2 and are available by

personal application from the theatre box office and ticket agencies in Manchester.

Their concerts will be recorded using the Island Mobile Recording Unit for what will be their next LP.

There will be no support band, and the shows begin at 8 pm.

Stiff/Island make up

STIFF RECORDS and Island have made up over their recent disagreement, and announced this week a new three-year pressing and distribution deal.

First release under the new deal is Elvis Costello's long awaited

album 'My Aim Is True' (SEEZ 3), out on July 22.

The first 1,000 copies of the album will contain a 'Help Us Hype Elvis' offer for a free album to the person of the purchaser's choice for just the cost of the postage.

Stiff's catalogue, 'Damned, Damned, Damned' (SEEZ 1), 'Bunch Of Stiffs' (SEEZ 2) and Nick Lowe's EP 'Bowl' (LAST 1) are available again, but all Stiff singles prior to The Adverts' 'One Chord Wonder' (BUY 14) have been deleted.

NEWS IN BRIEF

BURNING SPEAR's new album, 'Dry And Heavy', released by Island on July 29.

FIRST LP by the reformed Animals scheduled for August release on Polydor.

Lesley Duncan's new single 'Maybe It's Lost' out this week off forthcoming album produced by Tom Dowd.

Scottish new wave act The Jolt support The Border on their dates over the border, also on their own, Grangemouth Motel International July 13 and Wishaw Crown Motel 18h (lunchtime).

Former Gong bass player Mike Howlett's band Elevators play London Nashville on July 21. Also in the band are Stuart Copeland and Sting from Police and guitarist Andy Summers.

The Darts can be seen on BBC 2's 'Rhythm On 2' on July 18.

Former Pretty Thing members Phil May and Wally Waller have joined Fallen Angels, the band formed last year by ex-Heavy Metal Kid Mickey Finn.

Contrary to reports she had been deported, Cherry Vanilla is in fact in the States recording her LP 'Bad Girl' for August issue, single 'The Punk' out this week.

The Boys LP released August 5, two tracks not on album featured on new single 'The First Time' out next week.

John O'way and Wild Willy Barrett add North Finchley Torrington Arms July 24.

Barclay James Harvest single, 'Hymn', released on July 22.

Forthcoming goodies at London Dingwalls include Hunter July 23, Radio Stars 25, Elvis Costello 26 and Lew Lewis Band 28.

TOURS...TOURS...

MOTORHEAD / THE COUNT BISHOPS: 'Beyond The Threshold Of Pain' tour: Hastings Pier July 29, Stafford Top of the World August 1, Manchester Electric Circus 5, Aylesbury Friars 6, Plymouth Woods 8, Yeovil Johnstons Hall 9, Torquay Town Hall 10, Penzance Winter Gardens 11, Cardiff Top Rank 12, Wigan Casino 13, Wolverhampton Civic Hall 17, West Runton Pavilion 18, Blackpool Imperial Hotel 19, Sheffield Top Rank 21, Birmingham Locarno 22, London Lyceum 24, Ceethorpes Winter Gardens 25, Newcastle Mayfair 26, St Albans Civic Hall 27, Crawley Sports Centre 28. Lights by Hawkwind's Liquid Len and the Lenamen. Motorhead LP out in August, produced by Speedy Keen.

HAWKWIND: 'Spirit Of The Age' tour: Reading Festival August 28, Manchester Palace September 18, Liverpool Empire 17, Glasgow Apollo 18, Edinburgh Usher Hall 19, Newcastle City Hall 20, Wolverhampton Civic Hall 21, Sheffield City Hall 23, Croydon Fairfield Hall 25, Birmingham Odeon 26, Ipswich Gaumont 27, Leicester De Montfort Hall 29, Oxford New Theatre 30, Bristol Hippodrome October 3, Southampton Gaumont 4, London Hammersmith Odeon 5. Tickets available from July 18.

ILLUSION: Burton On Trent '78 Club July 22, Aylesbury Friars 23, London Queen Elizabeth Hall 28.

EATER: Uckfield Youth Centre July 22, Glasgow Thumpers 27.

BOOMTOWN RATS: Barnstaple Chequers 14, London Marquee 15, Wolverhampton Lafayette 20, Retford Porterhouse 22 (with The Saints).

WINDOW: Teddington Clarence Hotel July 14, Hounslow Sneakers 16, London Open Space Theatre 24, Coventry City Centre Club 29/30.

AMAZORBLADES: Harrow Tythe Farm House July 16, London Greyhound 18, Windsor Castle 20, Lancaster No 12 Club 21, Netherton Tow Bar Inn 22, Nottingham Imperial 23, Bolsover Blue Bell Inn 24, London Windsor Castle 27, Brighton Resource Centre 28, Eastbourne Sundowners Club 29/30.

AMERICAN TRAIN: Hastings Pier Pavilion 16, Hounslow Sneakers 17, Brighton Buccaneer 18, Reading Target 19, Swindon The Affair 20, Basildon Double Six 21, Margate Van Gough Club 22, Lincoln New Penny Club 27, Bolsover Giebell.

PANAMA SCANDAL: London Rock Garden July 13, London Polytechnic 15, Marquee 16, Ronnie Scotts 18. SWEET SENSATION: London Royalty Ballroom July 15, Manchester Belle Vue 16, Hackney Spooky Caddy 20, Cottingham Westfield Country Club 21, Shawbury Arles Club 22, Basingstoke FC 23, Alconbury NCC Club 30.

SHREVE ELEGANCE: Portsmouth HMS Victory 14, Clacton 101 Club 15, London Royalty Ballroom 22, Coventry City Centre Club 28.

Graham Bonnet
Debut Single
'IT'S ALL OVER NOW, BABY BLUE'
2017 105
RING RECORDS

Bob Marley's fight with the devil

Clinton Wilson talks to *The Man*
and finds he's a pretty cool customer

BOB'S DOING well this year, that's obvious — a hit single and album both titled 'Exodus', four straight sold out nights at the Rainbow, the first book published about him.

Much better than last year, when his 'Rastaman Vibration' LP didn't do as well as expected, his girl friend won the 'Miss World' contest, and as a result, Bob got some fairly undesirable publicity, and to cap it all some crazy dude tried to kill him at the end of the year.

What happened was that Bob had written an anthem for the Jamaican people called 'Smile Jamaica', and was due to play it in front of a huge crowd at a political rally, when several gunmen got into his house and started shooting at him.

Wounds

Fortunately, they didn't do too much damage, but Bob, his manager Don Taylor and another of his girl friends had to go into hospital to have treatment for the wounds they received. The strange thing was that nothing much was heard about the incident afterwards, and I asked Bob who he thought had done the shooting.

"I think it was the devil", he said, being, as you may have read, a very religious man who reads the Bible every day. But it surely shouldn't have happened? "These things happen, you know. There's no control over them, but God protects me."

So what did you do about it? Did you go to the police? "It wasn't worth it. That's how it is." "OK, well how about moving away from Jamaica, because they could do it again?" "Yes, they might try, but to me, what is to be must be."

A cool customer indeed. That's again the result of Bob's religion, which is known as Rastafari, its followers being called Rastafarians. Part of their beliefs relates to their quite amazing hair — a Rasta never has his hair cut, but plaits it into thick 'dreadlocks', which are very impressive when you get close to them, and have become one of Bob's

onstage trademarks as they swirl about every time he moves his head.

But the locks are just a detail — what Bob's really excited about is that it won't be long, he believes, before the Second Coming, the return to Earth of God, or Jesus Christ.

Bob feels that it's written in the Bible that Christ will return to the Earth exactly 2000 years after he left.

"The time is coming when everything will be revealed. Ras Tafari said he would return in 2000 years, and it's been one thousand, nine hundred and seventy seven." Do you think you'll still be around if he does come back then? "If Ras Tafari allows me to, I will still be alive."

From there it becomes apparent that 'Exodus' with its lyrics 'Movement of Jah people' is Bob's rallying call to all his fellow Rastas to get ready. So what's going to actually happen, Bob? "It's a time when everything will be revealed. But you can't just watch out for one special man, because if everyone did that, they'd kill that man. So Ras Tafari will live in everyone."

Ras Tafari was originally the name of Emperor Haile Selassie of Ethiopia, and Bob and the other followers of the faith believe that Selassie was the reincarnation of Christ on earth, who will return before too long. Many believers feel that eventually they'll be transported to live in Africa, which is where they all originally came from as slaves centuries ago.

I asked Bob whether he was going to be taking his group to Africa to play, where there would obviously be a great many people who'd enjoy hearing him. "Well, we've thought about it, but I don't think we'll do it yet." But Bob didn't seem to want to talk much about that, so I asked him about Desmond Dekker, who was probably the first reggae artist to be heard widely in Britain, and was also supposed to have encouraged Bob to take up playing the guitar.

"No, he didn't encourage me, but we encouraged each other to sing. He's a great singer, and we used to learn a trade together and sing together. Then he went to make his first

records, but we still met after that, and he told me I should become a singer too."

So what's happened to Desmond, because we don't hear much about him these days. "I think he's as successful as he wants to be, and maybe he's cooling out, taking a rest. But he's still really great."

In the Marley stage show, there's definitely something new, in that for the first time there's someone else on stage who's threatening Bob's complete domination of the action, and that's a smart new guitarist called Junior Marvin, not to be confused with Junior Marvin, who nearly had a hit with 'Police And Thieves' last year. As he was not a familiar name before he played on 'Exodus' (and also on Steve Winwood's fine debut album more recently), I asked Bob where he was from.

White

"Junior's a Jamaican who's lived in America and been over here to Britain. I met him, and he's got the feel, like he's supposed to have the feel, supposed to be the right man, knowing that he's travelled the world circuit."

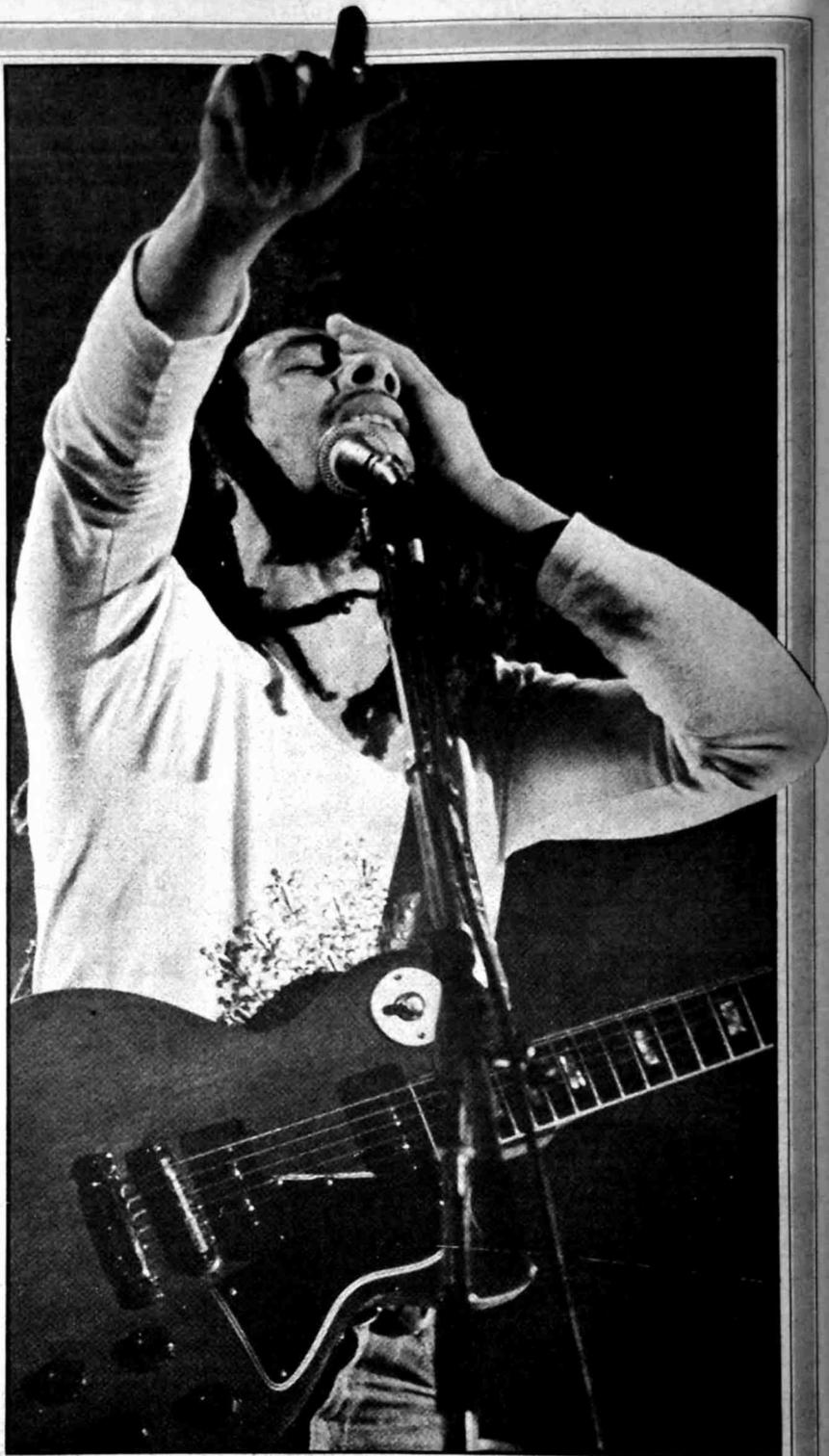
There have only been a couple of white musicians who've ever played on Wallers records, and I wondered if Bob chose black musicians because he felt that white men couldn't really play reggae.

"Well, they never really understand. They can play for two or three tunes, or even perhaps on every tune, but it's not their type of music, although it can have that feel. Rabbit (one of the white musicians on 'Catch A Fire') used to play with Johnny Nash..."

Bob Marley doesn't impart a great deal of information other than questions you ask him directly. In many ways, he's a very private man, and although his music is a very big part of his life, it's his religious beliefs which mean much more to him.

Perhaps he summed up his philosophies when I asked him if his ambition was to be as successful as someone like Jimmy Cliff, who's now a film star as well as a famous singer.

"I don't really think about success, I just play. If I started thinking about success, I'd have to stop thinking about music."



BOB MARLEY: "Ras Tafari will live in everyone"

I think the shooting was the devil. These things happen. There's no control over them, but God protects me'

BAY CITY ROLLERS

Their new album-out now

IT'S A GAME



The Bay City Rollers, international superstars and hit makers supreme, triumph yet again with 'It's A Game,' their long awaited and justifiably sensational new album that takes this super talented band further ahead than ever before.

ARISTA
WHERE TALENT'S AT



WELCOME BACK my friends to the show that's costing 3.5 million.

The Emerson Lake and Palmer entourage rolled out of Louisville and strolled bravely across country, arriving in New York for three days. Financially it's been a rough ride. They ran into troubles in Florida where the city fathers decreed there would be no more concerts after a riot at a Led Zeppelin gig. A promoter cocked up another auspicious venue, then at another planned gig they suffered from poor ticket sales. There was nothing else for it, but to jettison the orchestra for all but the most important gigs. It meant a saving of 80,000 dollars, but even so, the show costs 120,000 a week

usually crashes straight to the ground - a prop plane can function on one engine."

Backstage at the Garden it looks like an English country scene. Under canopies they've set up tables and chairs and a freezer is filled with drink.

Natural

The orchestra file on stage and give a rendition of 'Abaddon's Bolero', with flutes beginning the tune before the strings enlarge on it. Now it can't be the easiest thing in the world to mix an orchestra with electric instruments but it works - crystal clear. Somehow past attempts at blending the two have sometimes come across as being overblown. But for ELP the blend is entirely natural, you can feel there's such a close bond and everyone's obviously getting off on each other's playing.

Keith rips into 'Hoodoo'. It's played with his usual manic zeal and Lake looks almost nonchalant by the side of the stage. Into the burlesque 'Welcome Back' section from 'Karn Evil 9'. Lake sounds like a circus showman and Emerson knocks out some bubbling keyboards.

"Yeah, it's good to see you all again," said Emerson before 'Tarkus'. The keyboards started rolling and the orchestra filled it out magnificently. It's a fine piece of flowing rhythm. Someone in the audience responds with a fire cracker.

Emotional

It's the Greg Lake spectacular as he strums the evocative notes to 'Still You Turn Me On', before he sings warm voiced. The emotional high is maintained by tasteful strings.

On 'Lucky Man' he's left on his own and again he reflects lots of thoughtful themes and moods in his voice. A firecracker explodes, Greg stops: 'I've got to tell you man, that's very dangerous, we don't want to stop the concert just for one cat.'

The threat works and Lake peacefully continues. He's flawless and with more than 16,000 people cheering he's probably got a number 10 size hump in his throat. 'Pictures At An Exhibition' sees the orchestra and ELP at their tightest. A constant series of lows and peaks sparking off one another. The orchestra takes a bow before the intermission.

Back for Emerson's piano concerto that strides out boldly. Again the playing is precise and perhaps Emerson is at his most effective backed by the horns. Often it develops into a frenzy of instruments with Emerson as the foundation. He wants to speak at the end but he's overwhelmed by applause, he just grins.

It's up to Greg again with 'C'est La Vie', the orchestra starts the almost whimsical opening and the song has a strange mystical quality.

'Tank' was Carl Palmer's true moment of glory. The orchestra revelled in a full, meaty sound and Palmer powered along like the traffic roaring outside. All too often drum solos seem to be put in to oblige drummers who want a share in the glory and they turn out to be very

tedious affairs. Not with Palmer. Within a few minutes the audience are on their feet. The drum revolves and dragon motives light up.

Next is 'Nutrocker'. Emerson even manages to work in an extract from 'Daisy Daisy Give Me Your Answer Do'.

"Did you really like it?" he screams before leaping on to the keyboards again. Back to the classics with 'Pirates'. Emerson makes it sound like a giant machine starting then the orchestra starts conjuring up pictures of great heroic deeds. This was the one I was a bit dubious about on record but live the atmosphere comes over much better. To complete the effect, two cannons mounted precariously on the stage boom out over the audience.

Screams

There's one encore - obviously 'Fanfare For The Common Man'. The orchestra begins with mighty drumming, then the horns blast out the opening notes to cheers and screams all round. The simple, but effective, bass line takes over and it develops into a near jam session. Naturally, Emerson isn't gonna leave without some more violent theatrics, so he pulls his Hammond organ on top of himself. Sort of upper class punk tactics.

It's been a concert where you come away wanting to use every superlative - but the flickering lights, from hundreds of lighters, matches and blazing tickets, say it all.

The following day, before the second show, we manage to grab a few words with Greg. We can't have too long because his voice is cracking up and his doctor is recommending a throat spray.

"There's so many unforeseen things on a tour and that's why we've lost money but it's been very enjoyable," he says. "We miss playing with the orchestra, we used it because we felt we couldn't take the developments in our music any further without getting boring. They were hand-picked from 1,500 applicants. Obviously it gives you a great feeling with them behind you, but playing on our own we still get excited because you don't have to discipline yourself so much."

Shorter

"Works Volume Two" will be coming out but I'd rather not say too much about it. The tracks will be shorter though.

What about your song-writing talents Greg?

"Beauty inspires me to write songs. 'Close To Believing' took one and a half years to write. I tried to get a universal feeling in it, it had to contain a lot of properties and each of the lines had to be poetically right."

You've often said that singing is the greatest music gift - why?

"It's the most direct way of communicating. The flute captures the feeling of a voice to a certain extent but with singing you're on your own, you've got no instruments to help you - it's you and you alone."

"Like I say, drummers are bums and piano players should be shot."

A DREAM FULFILLED

ELP's show cost £3.5 million, so Robin (no expenses spared) Smith jumped on a plane to see them at New York's Madison Square Garden



'We've lost money but it's been very enjoyable'



'Keith was prepared to sell his house to get this together'



to put on.

Near monetary suicide but artistic success. ELP are happy that, despite the immense cost, an ambition is being fulfilled.

"Keith told me he was prepared to sell his house if necessary to get this tour together," said manager Stewart Young, after their final night at Madison Square Garden.

"We said it wouldn't work financially but they still went underway. There's such a great team spirit on this tour it's like a big family. The musicians are really great, we've become close friends. It's fun."

"We'll be using the orchestra again at the Montreal Olympic Stadium. The gig will also be filmed for television. It was the band's idea to do that original film there. They believe in doing things in a spectacular way, it was absolutely freezing."

Plastic

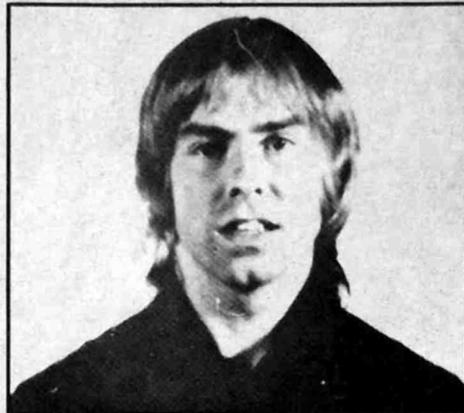
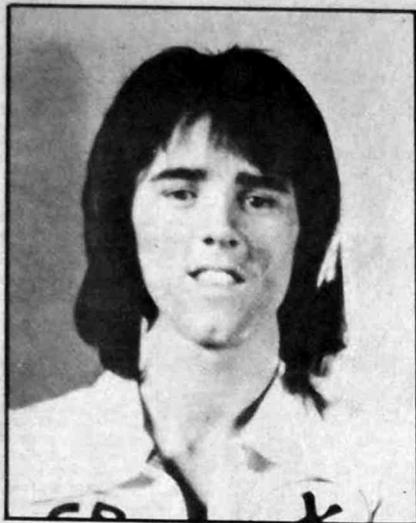
From the cold of Montreal, to the hot summer heat of New York. Outside it's like walking around in a sauna bath, inside air conditioning roils. Madison Square Garden is a huge, cool plastic paradise. ELP's specially designed stage means that the orchestra sit by the side and behind the band in elevated sections.

Trouble shooter, guidance counsellor, don mother and shoulder to cry on during the tour is Tom Mohler. It was he who had first news that the lighting gantry was in danger of falling on the stage in Louisville.

"One of the welds had broken and the lights could have smashed down on to the stage," he says. "It was noticed early in the morning and if it hadn't been spotted then, it could have fallen on the band during their sound check or during the concert."

"Then there was Greg's fear of flying.

"I spent a long time telling him how safe it was to travel in a Corvair airplane. They're much safer than jets. A jet



**Bay City Music and the
Tam Paton Organisation
wish to thank all the
many Bay City Rollers
fans for record sales in
excess of 20,000,000**

**And wish the Bay City
Rollers every success
with their new album
'It's A Game'**

**BAY CITY
MUSIC**

the
tam paton
organisation

AT HOME with Chris Squire. A lazy Tuesday afternoon in Virginia Water. Squire Towers lies at the end of a long and winding road. Chris bought the place from a rich businessman and the landscaped garden runs down to rolling woodland where cows often wander through from a nearby farm. The garage boasts a Bentley and a Rolls.

Inside the house you walk through cool rooms. There's a baronial atmosphere to the dining room and the house smells faintly scented. Everywhere there's elegance and taste, even in the cloakroom where you'll find some Yes momentoes.

"See that television," says the lanky bass player. "It's rented. I've got the papers to prove it. You see I'm no different from anybody else. I live on credit I'm not a good economist."

"This place gives me the opportunity to create, the chance to gather together new ideas. I could write things in a council house but I don't think they'd be as good."

His home in the stockbroker belt where he lives with his wife Nikki and two children (and another arriving shortly), is a far cry from the garret in South Kensington where he'd sit for hours perfecting his playing techniques.

"I got expelled from school — I was a rebel," he says. "But you learn to channel your revolutionary attitudes into your music."

The origins of Yes were born when Chris met up with Jon Anderson in a Soho club. Legend has it that Anderson was sweeping the floors. Chris had taken up the bass because he's a big guy, standing over 6 ft, and it seemed like the natural choice. It's unusual to find a tall musician. Despite what publicity people tell you, they usually stand a little over 5 ft 8 in their cotton socks.

"I suppose a lot of people become musicians because they could be trying to overcome their lack of height, or disabilities," he says. "Take Stevie Wonder, he compensates for his blindness by turning out great music."

Chris has been acclaimed as being a bass pioneer.

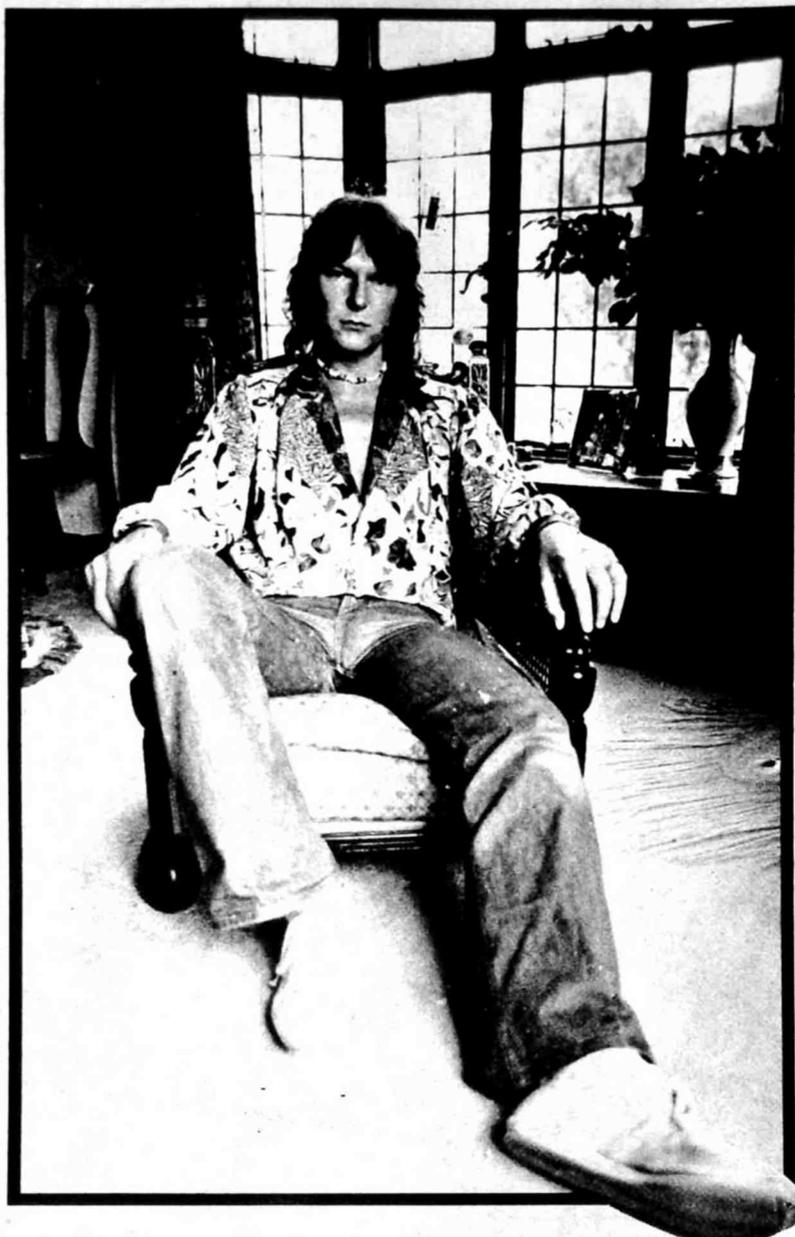
"Yes that's true. I've been influenced by a lot of classical composers. They didn't use bass so much as a background instrument, particularly Bach. I've always tried to bring it to the fore, it used to be quite a neglected instrument."

"I suppose one of the reasons Yes have been successful is because we preached togetherness. I hope we've crossed international barriers. 'Yours Is No Disgrace' could be related to an anti-war theme but you'd have to talk to Jon to discover the full meaning of the lyrics, he could talk for hours about it. Isn't it ridiculous that governments spend all this money when people could be so better off."

"People have criticised Yes for being a bunch of old hippies who live on health food. What they don't realise is that whole food is very expensive. You'd be amazed at the amount of crap they spray on fields, sometimes it'll ruin the very fields they're trying to grow things in. When a cow is killed the amount of adrenalin released in its system can poison the meat. If you eat meat it's not good for your karma, it turns you into a more aggressive person."

And now a word from Chris' wife Nikki.

"Fluoridation is a clever trick by the Government to get rid of waste aluminium", she says. The fluoride will be extracted from it and put in the water supply. It doesn't help



Yes — not the goodies you think they are (they even smash up hotel rooms and throw cream over one another)

These shock, gasp statements come from Yes' Chris Squire and given to you by our own wonderful, but sometimes very wild, Robin Smith

people over the age of six and it may even have a harmful effect on your bones.

Ok, but with all this health talk why is Chris smoking? "Obviously I have to compromise. I have my faults just like anybody else. I do other unhealthy things like sitting in an air conditioned studio for seven hours at a time. I can't be perfect."

The afternoon rolls by and Chris moves on to talking about the new album.

"The opening track is about achievement," he says. "Maybe the opening on the first song is a bit out of character, but if it makes people sit up and say 'Is that really Yes?' then that's good. I think the album is more together than some of the others, it's got a family atmosphere. We were all together again and we were in that studio in Montreux for a hell of a time."

Apart from the logo the sleeve isn't graced by one of those Roger Dean designs.

"I think he got a bit fed up with working for us," says Chris. "We issued a challenge to him to come over to Montreux for seven months and join in our little community but he couldn't come."

"He's not designing the set for our next tour, it's going to be simpler without so many things floating around the stage. The best way I can describe it is a series of illuminated shapes on stage which, under certain lights, become three dimensional. But it's still going to be costly to move around. On the last trip the bill was over 60,000 dollars."

But is it worth it? Yes have often been heavily criticised for too elaborate stage effects.

"We do it because the fans like to see a good show, people like a sense of theatre. I don't mind people criticising us except if they say that Yes are anything less than total musicians, both individually and for the band."

What about the departure and the subsequent return of the mighty Wakeman to the Yes fold?

"At the time he left he wanted to proceed at a faster rate than Yes were going through. He was lacking stimulus from the band and being with a different record company didn't help matters. When Patrick came along he'd already done a lot of work on the 'Relayer' album, so to a certain extent he was only filling in. He's a fine keyboard player but being Swiss he wasn't in the essence of our music. We had a meeting and mutually decided that if he left he would be happier. Rick's had some heart problems but he's looking extremely healthy."

What about the solo albums? Yes were rumoured to be splitting up.

"No, not at all, when we did the albums it was one of the strongest periods in our career. It gives you a break to generate ideas and come back refreshed. I called it 'Fish Out Of Water' because I got a lot of ideas near water. I was christened the fish because I spent a lot of time in the bath. The album is full of love songs and a feeling that everything will be alright in the end."

Surprise, surprise, Yes aren't the goody goody band that everybody thought they were.

"We do wreck hotel rooms," says Chris. "It's just that nobody ever tells the press about it. In Pittsburgh, Steve smashed up a hotel room and we had this really strange dinner party where we put napkins on our heads and threw cream over one another."

"At a gig in Detroit one guy was killed and a woman gave birth. It makes you stop and think."

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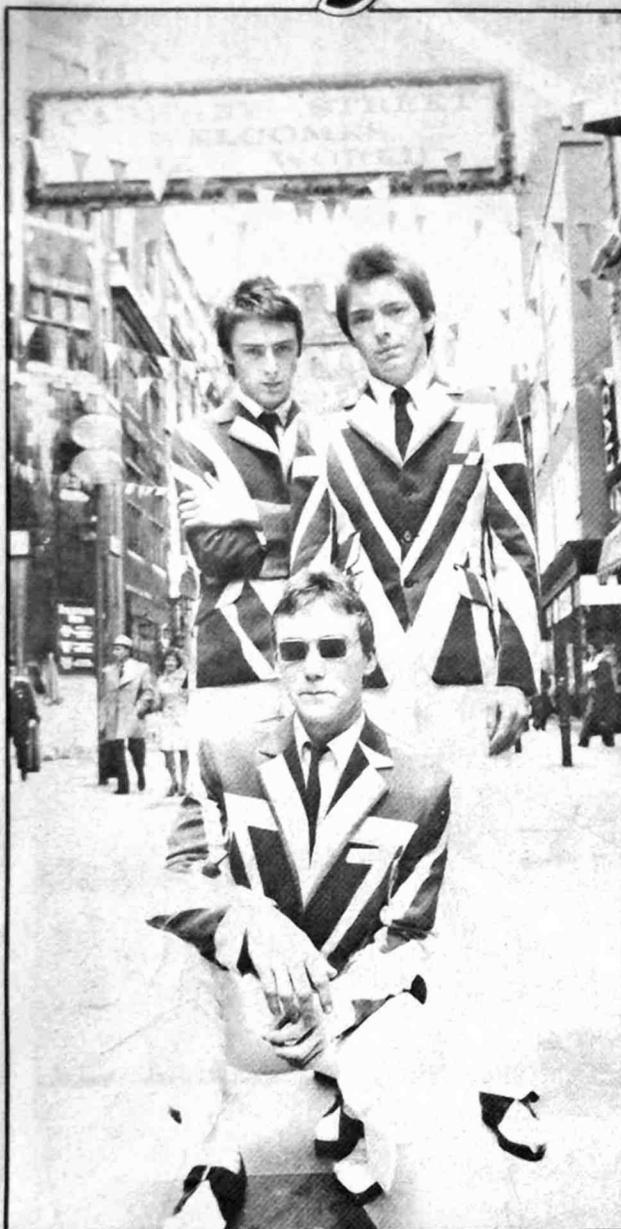
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Singles

reviewed by GEOFF TRAVIS

JOURNEY TO THE CENTRE OF THE EARTH



THE JAM: A number one



EMOTIONS: absolutely exquisite

With The Jam's guitarist, Paul Weller

SOUL ASSAILS THE NATION. 36 per cent of the records played in US discos are 12in. **HUGE US SINGLES ALL ON ONE BRITISH EP**

THE SYLVERS: 'High School Dance' (Capitol 12 CLx 10299). They always look so damn enthusiastic on their covers, they probably know that they make neat mid-market dance singles. Put on your dandled up plimsolls and shuffle your backbone to the rhythm. Imagine the Jacksons all grown up, with good songs and all their freshness and you got it.

NATALIE COLE: 'Party Lights' (Capitol 12 CLx 101). Another great four track cream of the Cole crop. Mini samplers are really in fashion. Sophisticated soul from this sophisticated lady. On 'This Will Be' she sounds like she's finally made it to the Wizard of Oz's palace and she really believes. Dorothy catches fire.

EMOTIONS: 'Flowers' (CBS 5384). The title track from the Emotions album of the same name. Currently the most interesting of all the old fashioned vocal trios performing today. This is absolutely exquisite.

THE SAINTS: 'This Perfect Day' (Harvest HAR 5130). As the world's most committed new wave soul fanatic, I can only say it's a shame that this won't ever get played in a US disco. This is the world's best Australian new wave band. True pioneers of the hot wired guitar sound with a patent all of their own and a very great sense of humour. If speed kills I'm ready to go.

These records fit small bags

THE JAM: 'All Around The World' (Polydor 2058 9039). I was hoping for 'Modern World' as the new single from The Jam. I love them. Seen them play about 15 times. But this is no disappointment. In fact they make records that sound like anthems. Paul Weller's guitar

explosion in the middle is like a quick journey to the centre of the earth. Single of the week. A number one. 'Carnaby Street' is on the B side.

THE BAY CITY ROLLERS: 'You Made Me Believe In Magic' (Arista 127). If you look at the Arista catalogue you'll find that they have someone called Patti Smith on their label. Now she may make you believe in magic. This bunch have lost their way.

COCKSPARRER: 'Runnin' Riot' (Decca FR 13710). This is a record companies idea of new wave. Clichéd heavy metal riffs and someone shouting in a Cockney voice. This is a con and I hate it.

THE RUMOUR: 'Do Nothing Till You Hear From Me' (Vertigo 6059 174). The Rumour know how to swing, how to play booting saxophones and honky tonk pianos, how to write songs that have twists in the tail, and here they do it all sounding like a Dr. Hook song with R&B roots. B side sees them reggae lurching through another little gem.

CLOVER: 'Streets Of London' (Vertigo 6059 175). This band are a bit like an American equivalent of the Rumour. Cult heroes in the past, but destined for even worse obscurity if they keep falling the wrong side of insipid. A waste of their brilliant guitarist. The Rumour have got a much better sense of style. A shame.

LITTLE BOB STORY: 'All Or Nothing' (Mercury 6007141). This is a workmanlike rendition of the Small Faces classic. A certain earthy charm emerges on repeated listens.

SHOWADDYWADDY: 'You Got What It Takes' (Arista 128). This is a great pop record. I can hear it steamin' out of my radio, as my car overheats for the fourth time. I'll go mad after the 10th time, but I admire their skill.

BLUE: 'Another Night Time Flight' (Rocky ROKN 527). Blue are a sadly unnoticed band. Hugh Nicholson has been writing lovely songs for a long, long time now. They deserve to break into the big time. This could do it - if the Eagles can, so can Blue.

VENUS AND THE RAZORBLADES: 'I Wanna Be Where the Boys Are' (Spark SRI 1153). Kim Fowley is the man behind this. The same man behind the Runaways and the new Helen Reddy album. He is truly unique, a real cult hero. Unfortunately the plodding that sets in half way through, leaves Kim and his group absolutely nowhere.

ALICE COOPER: 'My God' (Warner Bros K 16984). You'd never have guessed this was Alice. It sounds like an ELP outtake.

THE ISLEY BROTHERS: 'Voyage To Atlantic' (Epic EPC 5443). This is from their great 'Go For Your Guns' LP, which no-one should be without. A beautiful ballad with Ernie's guitar straking like a seagull into the sunset.

THE DELLS: 'Our Love' (Mercury 6167 526). The Dells are a bit like Harold Melvin and the Blue Notes. With one major exception. They are much better at the moment. This should see them with some chart success. It sounds a bit like 'The Love I Love' on the choruses and that should work in its favour. The snare and slapping bass updates the sound to the discos of today.

MIKE NESMITH: 'Navajo Trail' (Island WIP 6398). The philosophical Mr Nesmith takes us on a pleasant trip through the pastures of a vaguely amusing recorded version of 'Bonanza'. It sounds like a children's fairy tale with touches of Boy Scout romanticism. It's time to climb into my saddle and ride the Navajo trail, he sings. And why not?

KENNY ROGERS AND THE FIRST EDITION: 'Ruby Don't Take Your

Love To Town' (Reprise KI 4480). A timely re-release for one of rock and roll's all-time sick songs. Over a totally compelling shuffle beat he sings a tale of Ruby leaving the man who has fought in Vietnam and who is now paralysed. Kenny Rogers is a true redneck. I just wish this song would leave me alone. But it won't.

THE ELECTRIC CHAIRS: 'Stuck On You / The Last Time' (Illegal Records IL 002). Wayne County masquerading as a straight rock and roller and pulling it all off with a style that you usually read about in strange magazines. His Southern pout transforms the Stones' classic into a new life of sheer lewdness. A true original.

SNATCH: 'Stanley / I.R.T.' (Bomp Import). Talking of originality, Judy Nylon and Patti Paladin, two women from New York, have made one of the most astounding records I've ever heard. Over a garage backing of acoustic guitar and bass, Snatch hit you with two street tales of New York. This pair are going to be stars, remember that you read it here first.

BARBRA STREISAND: 'My Heart Belongs To Me' (CBS 5392). Some people are born stars, others have the pazzazz to make people believe they are stars. I prefer Twiggy any day.

JOHNNIE TAYLOR: 'Your Love Is Rated X' (CBS 5358). This is a Top 10 record. Johnnie Taylor is just going from strength to strength with his tough, but silky tones. The hook on this song is capable of taking over your late night brain. Be warned.

SILVER CONVENTION: '(There's) Always Another Girl' (Magnet MAG 95). Their Euro-disco, robotic rhythms, have the same fatal fascination that I can appreciate in Kraftwerk. It's the way that they sing in English, without sounding as though they are aware of what they are saying, that kills me. It sounds so weird, that it's got me hooked.

Just try

MUSO

(a little tenderness)

PB 5042

Their new single

RCA

Edited by
DAVID
BROWN

Froggy story — they're popping up everywhere

QUESTION: WHEN is a Kermit not a Kermit?

Answer: when he's a frog. A toy frog in fact.

Television's leading amphibian creature has found himself in the middle of a copyright tangle.

There are, it seems, a lot of shops selling lots of frogs all of a sudden, and not all of them are the authorised Muppet puppets, though many could have been modelled on that TV star.

Henson Associates of New York's solicitors have been writing to some toy retailers threatening court proceedings for infringing copyright.

As some of the manufacturers and retailers were quick to point out "Just how different can you make a frog look?" Sounds a sticky problem, and Kermit himself isn't much help.

When asked whether he was involved in this row he croaked: "I'm green".



SO YOU thought Kiss were just another rock band huh? Did you really believe that they looked like those cosmic characters that play molten riffs and moonshot solos dressed in that other world gear?

Well, we know better. We know their real secret. We know what the four Kiss members really look like and how they came to get the way you see them on stage and on their album covers.

The Kiss secret is out: Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley are more than mere mortals. They have "the truth and the mystery of mind, body, intellect and emotion, time and space!" No wonder their albums sell so well, they're super heroes.

And now the crazy Kiss characters step from their semi-real life into the realms of total fantasy via the hallowed pages of a Marvel Comic, a Stan Lee / Rock Steady production, written by Steve Gerber who comes up with a weird and wonderful script about how the four New York youths are magically transformed into super beings.

Marvel was once the home of all the fave superheroes of yesteryear and while many believe they're now hanging on to a past age, you have to hand it to them, this is a good idea. Take an unusual, world-wide known band, add a bit of visual magic with the aid of blood enriched paint and you have a 1970s phenomenon moving into the new wide open field.

The US cover price is 1.50 dollars, and the comics are finding their way into London specialist shops already.

Having transformed Kiss into komik kings, now all we have to do is bring them back to reality again!

TEDS V PUNKS WITH PUNS

YOU'D BE hard put not to have noticed some of the coverage afforded to the teddy boys versus punk rockers 'battles'. Now, at last, finally — thanks to London's Evening Standard — the truth can be revealed.

Fearless reporter Ian Glover-James travelled around the seething metropolises last week with a gang of Teds duly filing his report. He wasn't to realise however that a printer's error (about the best this year) was to provide a dazzling, devastating insight into the teddy boys' beef.

Over to the Standard July 5 1977: "Gangs of Teds, teenage imitators of the '60's originals, on search and destroy missions for the enemy, driven by a bond of brotherhood and intolerance for anything more bizarre than themselves."

"Their motive? Over to the leader of the pack, 19-year-old Rockin' Mick from Brockley. 'WE HATE PUNS', he stated simply."

Ouch! It's not the safety pins and bin-liners that make yer average Ted gig, it's the puns. Self-styled dinosaur Teddy Boy Ravin' Loony talked to our reporter as they set off to find some "one, two three gore" among the shake, rattle and dolers. He swore at two passing people with green-flecked hair, asserting savagely: "A cursed pun is the weakest". His mates recoiled in horror.

Later, after a furious pitched battle with over 20 men wielding Nikons, notebooks and sharpened pencils, Loony, aged 18, licked his lips and said: "We got them alright... it were a flob well done."

His mates could take no more. They set about Loony with fists and feet. The fracas was only interrupted by the timely intervention of a passing policeman.

Bundling Loony (16) into a passing taxi he stopped to remark: "This ain't the Planet Of The Drapes y'know."

Hell hath no fury like a human warned — the remaining teds were seething. Such was their anger that they failed to notice the arrival of van-loads of punk rockers from out of the blue.

Leader of the self-styled vigilantes Fark Thee, aged 46, led the tapered-trousered punks into a pitched battle with the draught-trousered teds with the battle cry of: "It's only a plague of nuds!"

By evening peace had returned to the Kings Road, Abergavenny. Armed with dictionaries and thesauruses and back issues of the Guardian the punsters had won the day.

And so to ted. The pun ain't gonna grind anymore... the rest is up to you. Whatcha gonna construe about it?

We'd like to hear your teddy boys' puns. The best get an LP.

JOHN SHEARLAW

And more pun(che)s

SKREWDRIVER, 999 and the Boomtown Rats down at the Music Machine in Camden. Just another new wave gig.

Or is it? Down on the dance floor, something is stirring. It's half way between groups. Suddenly — an unfamiliar voice breaks in over the sound system. "I got something to say." He talks of punks and teds. "We've taken this long enough. Let's all go down the Kings Road and sort this thing out once and for all."

The disc jockey is back in an instant, persuading the crowds that "That isn't what we're into." But the damage is done.



Fists were flying

This situation is getting dangerous. It looks as if, in the words of Marc Bolan, 'some people are just silly enough to start believing in their own publicity.'

Think about it. Can you remember any real trouble between punks and teds — before the Sunday People started writing about it?

But more is to come. The Boomtown Rats come on like a glam Eddie and the Hot Rods. Their music is far removed from the hard core punk of the support bands — may be too far removed. There are restless shufflings from the floor.

They play a song called 'Kicks,' which frivolously invites everyone to kick the person next to them, and the tension suddenly erupts as people spill onto the floor, thumping and kicking their partners, then carefully pulling them to their feet again. Difficult to differentiate between make-believe and dangerous reality, but it looks painful.

From somewhere near the stage, a beer glass flies through the air and shatters on the ground.

And then, unbelievably, a guy walks calmly onstage, takes a swing at the lead singer, and just as calmly walks off again.

The show continues, with the singer wiping blood from his nose and cheek.

And that's it. Until we get outside. That's where it's really happening. The bouncers stand just inside the doors, looking out. The police hover watchfully in the road. And in the middle are support group Skrewdriver, with the Ratcatcher himself.

His name, strangely, appears to be Doc Rat. "Yeah," he says, "I hit him. Why? Because they were crap, that's why. I enjoyed it."

The group move in to explain their side of it. "They were leering at us, trying to annoy us, and the lead singer threw a beer glass at him."

"And another thing," says singer Ian Stewart. "We had to use their sound system, and they turned it right down so our set would sound bad. We were

supposed to pay £5 to use it, but five minutes before we went on, they said we'd have to pay £10."

How much are you being paid for the gig?

"£15."

After the incident, Doc Rat was hustled out by the bouncers. The group followed, and as they reached the door, general confusion ensued, involving both the bouncers and some angry Boomtown Rats fans.

"They were really heavy," say the group, inviting me to witness the lumps on their heads.

Meanwhile the police just happened to be passing.

"There are two situations highlighted here," comments one young cop. "The reputations of the punk rockers, and the mishandling of fans by bouncers."

The bouncers' view? "No comment."

And the case for the Rats' defence?

"I was told the guy thought I threw a glass at him," says lead singer Bob Geldoff. "Well, there was a film being made of the show, so you could go over it inch by inch and you'd see nothing was thrown."

"The PA was £100 to hire, and we got paid £45 for the gig, so it is possible they were asked to pay £5 towards the hire. I don't believe they were asked to pay £10, but I'll find out."

"There is a lot of soul searching going on in the band at the moment. What do we do from here? If we have to have security at concerts, it defeats the whole idea of what we're about."

As far as the law was concerned, the night passed without charges or arrests... a relatively small incident.

But the implications are more serious. It could be yet another one of the small, sharp nails which are relentlessly being driven into the coffin of punk rock as a movement which gives young people a voice.

A few more heated nights like that and... well, all that the Sunday papers have said about punk and violence will be absolutely true.

SHEILA PROPHET

Very heavy reading

THE LUST for knowledge in the pop world seems to be all consuming. Scarcely a week passes without the appearance of a new meisterwork claiming to be the definitive history of rock, out-facting all the previous definitive volumes.

They range from short chunky bibles, that you can just about fit in your pocket (provided you're not too fussy about the state of your pockets that is), to stiff backed, multi-art pix books that perhaps ain't the end in facts and figures, but sure look impressive when left at the right angle on the coffee table.

Amongst the latest of the endless reference books are 'The Rolling Stone Illustrated History Of Rock 'n' Roll' and 'Star File — The Ultimate Rock Reference'.

Rolling Stone, the former semi-outrageous mag, now semi-establishment, has grouped together a collection of essays about a wide range of the rock spectrum from the old blues pluckers to the flash posers of the seventies.

Each essay is really too long and often gives more of the particular journalist involved personal thoughts than a clear development of the artist concerned.

At about a fiver it's also pricey, though when you see the size of the book you'll realise why — it's huge and weighs about half a ton. Better check if your shelves will take it before purchasing. One way out of this would be to make it into the ultimate coffee table book — just add four legs.



SITUATION VACANT

Coming up with the go(o)ds

LITTLE RICHARD has been putting some thought into a planned visit to Britain.

At first, the star, whose single 'Good Golly Miss Molly' is back in the charts, said he'd only come over if he could do some religious TV shows. When his record company OK'd that, they called him back and said what about it. Little Richard then told them he's prayed to God about the matter and was still waiting for an answer. Presumably, God came through with the goods, because he'll be here in the next couple of months to tour.



THE FONZ: sex object

Track records held a party for the **Heartbreakers**, who may not be deported after all. In which case the record company must be a bit peevish having to foot the bill for the damage to the premises. Participating in the general madness were the **Heartbreakers** (of course), a couple of the **Damned**, **Jean Jacques Burnel** (hiding from the French Foreign Legion?), the **Adverts** and the **Boomtown Rats**.

■ **Jamaican artist Barry Biggs** may make his latest single success his last. He's seriously considering going into the restaurant business in New York and giving the music biz the big E.

There was a good turn-out for the **Pirates** last London gig until the end of the summer, at Dingwalls last week. Among those jiving at the front was **Muddy Waters**. We hear he was very impressed by the band's excellent performance. Also wandering around were **Brian James** (is it true you're 38 years old Brian?) and **Captain Sensible** of the **Damned**, **Mick Moody** (of **Young & Moody**) and **David Coverdale**. The Captain, however, was not being terribly sensible. After adding to the menu on the wall by writing "Clash on toast", he tipped a mustard jar onto someone's arm, bit the head off a flower, chewed it up and spat it out. Very stylish.

And now to establishment rock and roll: **Mick Jagger** and **David Essex** were among the guests at a very exclusive Jubilee party (aren't they passe by now?) in Berkeley Square. **Princess Margaret** was there (isn't she everywhere?). We hear that **David Essex** didn't have much of a raving time, as he spent most of his time in a quiet corner.

The **Beatles** finally pass into history (again?) as **Christie's** auction off a load of the **Fab Four** memorabilia — including a table cloth with their faces on it and **Beatles'** seamfree stockings. Wish we'd kept that black polo neck jersey with the fan club badge embroidered on the front.



● **Hse for sale**, good area, decorated throughout. **Bryan Ferry** is flogging his home in Notting Hill and **John Cleese** is a prospective buyer. **Fawty Towers** comes to London.

Gallant **Sid Vicious** throws his cloak in a puddle (metaphorically speaking) to save an American dancer from being deported. 19-year-old **Nancy Spungen** was charged with carrying a truncheon in her handbag "for protection" but was saved from being sent home when the court heard that **Vicious** was intending to marry the lady — and that it wasn't a marriage of convenience. How convenient.

The party held after the **Billy Connolly** London opening night had to be one of the funniest ever. For some strange reason, it was held in a pub called the **Cockney** — a million miles away from any Scottish connections — and the guests (which included **Eric Burdon**, **Noel Edmonds** and **Lynsey De Paul**) ate fish and chips and watched the most appalling cabaret of all time.

● **Mick Jagger** (again?) was among the punters at a **Mink DeVille** gig in New York recently (before **Berkeley Square** presumably). Also in attendance were **Robert Plant** and **Stephen Stills**. We've unconfirmed reports that **Judy Lucy** was there too — nice to know she's still down but not beaten.



Interesting quote from **Henry "The Fonz" Winkler**: "The Fonz is a chauvinist, but I've learned what it is like to be a woman and treated as a sex object." "Oh yeah? How?"

Irish pop paper **Starlight** has just carried an interview with **Johnny Rotten** in which they claim "The half Irish stars of the hell-raising **Sex Pistols** tells all." In fact, it looks as if they've had great difficulty in getting much out of him at all. "I'm not totally obnoxious," says John, and "yes, I'm normal." He doesn't intend to stay that way long it seems: "When they cart me off to the loony bin I'll know I've succeeded." Ireland seems anxious to claim John as one of its own dear sons.

■ **Slimy Toad**, a member of **Johnny Moped**, claims that **Cliff** is his hero. **Cliff**, are you reading? And **Captain Sensible** loves **Abba**.

PUNK PART 97: in which the rich discover new waves. The **Tom Robinson Band** went to play a gig at **Stowe Public School** (where the annual fees would nearly pay off the National Debt to the IMF) where the pupils have re-named their **Rockingham Theatre**, **The Roxy**. The inmates have apparently gone over the top on punk music and tried their best to pogo, while masters dragged out the offenders by their hair.

What did **Gary Glitter** say to **Prince Charles** when he was asked what are the main attributes of a pop star? 1. A great hairy chest. 2. A good tailor to make very tight trousers and 3. the ability to sing in tune. **HRH** opened his shirt and showed that he had at least one of these qualities.

For those of you who imagine that pop stars eat caviar for breakfast and light their fags with five pound notes: **Bob Geldoff** of the **Boomtown Rats** can't afford to employ anyone to do advertising for the band — so he spent a profitable hour or so up a ladder the other night, flyposting a giant ad board.

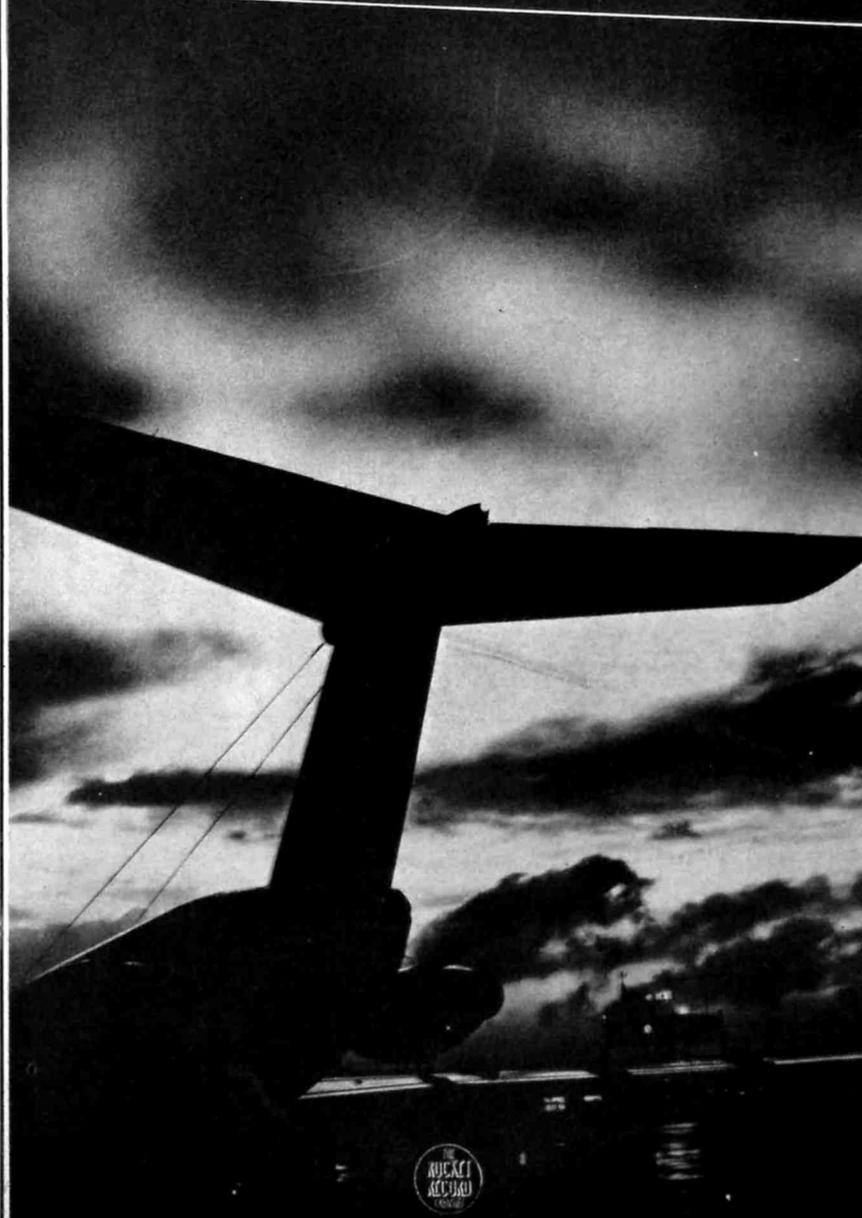
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NEW SINGLE-NEW SI

"ANOTHER NIGHT

TIME FLIGHT"

ROKN 527



Glitter: the final frontier

PLANET EARTH. Population: millions. Air: acceptable. Water: available. Natives: some hostility. Government: old.

OK Mr Spock, how do we approach the people?

With care, sir, There's a general feeling that human beings over 30 should volunteer for euthanasia.

Print out print out print out.

Gary Glitter; age 32; divorced; father of two.

We have an anomaly here Captain. This man is still accepted by the youth of Great Britain and has escaped the death penalty.

I think we should have a look, Spock. Take the ship into Warp One and prepare for landing.

The West End of London. A quietly opulent

Rolls sits outside Gary Glitter's office. Inside The Man is stealing himself to eat another high protein diet, under orders to lose another 14 pounds. Captain Kirk and Bones beam in and stand quietly, watching this phenomenon; the man who should have been faded out, according to the Youth Rule.

"I'm quite happy to have a little corner of the cake," Gary was saying. "I'm much more relaxed about it all, having had that year off. Now I'm more choosy what I do. It's all right when you're 18 or 19 rushing around all over the country, but when you get to 22, like me. Ha, you thought I was going to give it away, didn't you," laughed Gary.

Spock was right, Bones. Their pre-occupation with age is astonishing.

"I've always told the truth about my age," Gary went on, "but one would believe me. I was born on May 8th, 1944. A little while ago Judith Simons from the Daily Express came up to me and said 'I know the truth about you!' I wondered what she'd got hold of. There was a bloke from the Sunday People standing near, all ears. You've got to watch out for them. But all she'd found out was that I'd been telling the truth about my age."

Vulnerable

The secret agents do their work well, Captain. Bones fingered his wrinkled neck anxiously and slipped further back into the shadows.

"When I retired, I wasn't in the greatest of health," Gary continued, unaware of his unseen

observers. "I was so tired and vulnerable. But I was shocked at the reaction. I never guessed it would be like that. I believe that the new album Mike (Leander) and I have been working on is the best thing we've done. And the new single ('A Little Boogie Woogie In The Back Of My Mind') is more Gary Glitter than the previous one."

Can this man fit into the youth orientated new wave Spock told us about Bones? The Doctor didn't reply; he was shooting a massive dose of rejuvenating serum into his left arm. Thank the Starship they'd had some of these monkey glands in the deep freeze.

"I like what the new wave bands are doing," said Gary. "I don't know about all the fighting - I think that's blown out of proportion. The violence

side isn't for me, I don't get off on that.

"I've heard lots of reports of new wave bands liking me. I suppose people like myself and Bowie and Bolan were their influences five years ago. It's quite flattering. I can identify with them much easier than I could with the Bay City Rollers.

"Actually I've been to a punk club in Paris. I found it quite by accident I was over there recording and I had a phone call from someone who used to play in my band before we were called the Glitter Band. He was playing at this club and I went over to see him. It was great, all the kids, with green hair."

Very similar to the inhabitants of Star Base Seven, muttered Captain Kirk.

"When I walked in," said Gary, not hearing the interruption, "they were playing my single 'Rock And Roll Part One'. I looked pretty straight compared to everyone else. I looked like a freak from another planet."

Good job Mr Spock isn't here, whispered Bones with a smirk.

Whack

"But I've always liked kids dressing up. In the earlier days, when we all copied Elvis, it used to be black trousers and pink jackets. And there's always been a bit of bother at concerts. The first thing we learnt was how to handle a mike stand, to protect yourself. I'm brilliant with a mike stand. I'd whack anyone that came near, if they were having a go.

"All gigs are like that, not just punk ones. If the Sunday papers say there's going to be a fight, you'll get some morons who go to the gigs for a fight, rather than the pub. My main concern is for the innocent fans who might get hurt.

"The bands aren't aggressive, they just go through the motions I used to wear the gear all the time, even offstage. I don't think it was to remind the public who I was, more to remind myself who I was. But I've had plenty of people take a pot shot at me."

Captain Kirk dropped his hand to his belt and felt the reassuring coldness of his phaser.

"I'm a great believer in the fantasy thing, it makes the kids happy. I don't think they're interested in the social or political ideas of bands. Even when I was a kid there wasn't a lot of work about. I think I got social security for a while, when I couldn't get work. It used to be a terribly degrading thing to do, to stand in the dole queue. It made us want to work, to do anything. But I'm sure there must be kids in Glasgow or Liverpool that just can't get any work at all.

"The kids that are in the new wave bands aren't doing it for money though. And I like that. It's the real love of music that keeps them going. I could have more money if I didn't live in Britain. We're all paying too much tax, but you can't put a price on happiness. And anyway, I like being with my kids and they couldn't hop across to America every weekend.

"I'm not sure if I'm a good dad. I'm more



GARY GLITTER: freak from another planet.

easily inclined to be 13, than my own age. We really are more like friends, or brothers, my son and I refuse to grow old."

This must be his secret, said Captain Kirk. I think we should get the hell out of here before we're spotted. Bones shook his head and continued taking notes. This chance was too good to miss; he might even get an article accepted for the Cosmos Lancet.

"I didn't get a lot of cuddles from my dad, but I give lots to my son," said Gary. "But not in front of his girlfriend, he wouldn't like that."

Ah yes, said Bones, that's a point. What does this man do for female companionship on the Youth Planet. Is he shunned?

"I've always attracted younger women," said Gary, picking up the vibes. "I went out recently with a girl who was 16, but she was much older in her head. Why have an old boller when you can have a chicken? I very rarely have a lady that's older than me. I suppose I'm a bit of an old chauvinist. I think women like to be with older men, to guide them."

Ram

"I do get a lot of national Press looking to me for romance stories, but I've nothing to hide. I'm always getting propositioned. I may be getting on a bit, but I'm still quite pretty," Gary laughed. "I must confess I've never gone after anybody if I didn't think I would win. I do the eyebrow number and drop my cheque book," he joked. "I've never been turned down."

How DOES he do it, wondered the Captain aloud. Got any more of that monkey gland stuff Bones?

"When I went to Australia for the first time, I just got off the plane when I had to go on a current affairs TV show. I'd been travelling for 36 hours and was tired. I didn't realise it until later, but I was

sitting next to Cliff in the TV studio.

"The presenter opened up saying 'Cliff, your gimmick is religion and Gary yours is homosexuality!'. I said 'what!'. Obviously my reputation as a ram hadn't got there before me."

"But the night we opened in Australia, the place was full of queers in drag. After a couple of numbers, I said 'nice to see the girls in tonight' and they all threw their arms in the air and yelled. There were wigs flying everywhere. They'd all heard of this glam rock and misunderstood it. Especially in Australia where their thing is a kick sand in your face number I've never had a gayer audience."

Captain Kirk smiled leerily at Bones and sidled nearer. Geroff, hissed the Doctor, and keep your phaser to yourself.

"I'll be touring Britain in September," continued Gary, getting up to turn the cooler air fan round. The airstream lifted the front of the Doctor's hair gently back off his face. Captain Kirk breathed heavily.

"I'm looking for a new band, it's coming together. It will be not unlike the Glitter Band, but with only one drummer. I want a group that will be like a group, not a backing band. And the new album should be out in a few weeks."

Captain Kirk had lost interest in the earth specimen, but they definitely had something there about new wave and the Youth Generation. He stood thigh to thigh with Bones and murmured thickly, what about some of that monkey gland stuff for me Bones. We could make beautiful music together.

Keep your phaser to yourself whispered Bones, between clenched teeth. Beam us aboard Mr Spock! I'm right behind you Bones. . . .

by Rosalind Russell

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 + Unbearable

KISS-SUBTLE THEY AIN'T

KISS: 'Love Gun' (Casablanca CALH2017)

Four painted dudes cavorting around in platform boots posing as heavy rock superstars, right? Wrong. Whatever their attraction/limitation of their live antics, they CAN cut it on record as their constantly improving albums show loud and clear. Ken Kelly's cover painting sets the scene - the four high-heeled caricatures stand over a harem of pale-faced, long-haired vixens crawling at their feet. Subtle it ain't, but that's their game as the music further amplifies. 'Shock Me' they cry out, 'Put on your black leather', grrr 'Make me feel better'. And how do you expect the guy in the tight black pants reacts to 'Christine Sixteen'? 'I don't

usually say things like this to girls your age, but when I saw you coming out of school that day . . . 'Yup, no doubt what a love gun is. And if that's not enough (what are you, some kinda pervert?), there are more far from cautionary tales like the gripping 'Plaster Caster', 'Got Love For Sale', etc. They also admit to a spot of hooliganism and the title 'Almost Human' speaks for itself. In the vocal and instrumental departments they lay it on thick and strong with an evil primeval beat surging along throughout, highlighted with spasms of shuddering guitar fire. The odd track out on the set is the one that comes off worse the oddie 'Then She Kissed Me' a crass classic that even Kiss can't outclass. They have a damned good try though. +++ David Brown

THIS IS THE REAL ONE



ELVIS COSTELLO

ELVIS COSTELLO: 'My Aim Is True' (Stiff/SEEZ)

Welcome to the workingman's new superstar as Stiff proudly pull back the sheets to reveal a glimmer of light reflecting on the spectacled mug of the English Elvis. Working on the premise that if you wanna go to heaven you gotta raise a little El, they plea for assistance to hype Elv, not by any "At least the world is ready for . . ." or "Is this the new Graham Parker?" antics but by giving away 1,000 copies of the album to yer mates. Alright eh? But perhaps Stiff shouldn't be so modest and should come out of Nick Lowe's 'Keep It a Hobby' production corner and shout out loud that they have a rather special talent on their roster. Very special he is too, any geezer who can write a lyric like "I said I'm so happy I could die, she said 'drop dead' and left with another guy", has got to be in a class of his own. And there are plenty more to choose from, be it mellow romantic strains of 'Allison' or rocking observation as in 'I'm Not Angry' or 'Waiting For The End Of The World'. It's sheer El below zero stuff. Mr Costello looks for all the world like the guy who gets sand kicked in

his face on the beach, the bloke who you'd push past in the butcher's queue and know he wouldn't object, the sort who wouldn't say boo to a fly, the Buddy Holly type wallfy at the dance but put a pen in his hand or perhaps a guitar and the real Elvis will soon emerge. And this is the beginning. +++ David Brown

This was a real one

ELVIS PRESLEY: 'Welcome To My World' (RCA PL 12274)

This is too much - far too much. It's an undiluted dollop of sentimental Presley; a whole collection of romantic songs slung together on the same album. I think it's a bit excessive. An ideal compilation would give you a selection of different types of songs, it wouldn't hit you with a brick like this. Some of the stuff is live (which doesn't make that much difference, I just thought you'd like to know). The only really good track is 'Your Cheatin' Heart', the original recording in mono. The rest isn't worth having. Black



ELVIS PRESLEY

mark to RCA for thinking up this horror. ++ Rosalind Russell

FRANK MARINO & MAHOGANY RUSH: 'World Anthem' (CBS 81978)

Uh oh, it's cosmic realisation time again. The story is that Frank, 21, dropped a load of acid and has since been haunted by Hendrix's spirit. Whether that is true or not is for you to decide but the guitar influence certainly shows. And that isn't meant to be derogatory (look out Robin Trower!), since rather than just being a ripoff of Jimi's dynamics, Frank starts where he left off, soaring into outer space with some guitar phrasing like the recurrent theme of 'Try For Freedom'. Bass player Paul Harwood and drummer Jim Ayoub somehow manage to keep up the pace and the rest, bar some nifty synthesiser from Phil Bech on 'Lady', is all Marino guitarwork. He sounds at his most Hendrixesque on 'Broken Heart Blues' with some of those unbelievable fretworks of art and screeching and howling effects. Yet, the title track is in another world altogether, a space hymn most classical in it's feel and build up, with a stunning climax. What with this album and Spirit's 'Future Games',

1967 could go on forever. +++ David Brown

DAVID RUFFIN: 'In My Stride' (MOTOWN STML 12064)

It's difficult not to wish an ex-Temptation well, but David Ruffin seems set on making it difficult for himself. There's a lingering sense of the sixties to this album that works against it. 'I'm Jealous' sounds like the backing track to the Four Tops. 'Seven Rooms Of Gloom', 'Nightmare' like a very lesser Temptations song. The chorus sits awkwardly on the song, 'Nightmare' is sung so many times that the result is an un-menacing repetitiveness that is annoyingly false. The whole album is arranged and played at a mid-tempo speed that leaves little room for any really moving singing. Ruffin too often sounds perfunctory when he should be sounding passionate. Nor is it ever fast enough to generate any disco action. Exceptions are 'Just Let Me Hold' where the pace is slowed to allow Ruffin to let loose some bluesy singing, but the lyric weakness lets him down again. David Ruffin is competing in a strong field that Teddy Pendergrass is currently dominating, this record finds him lagging some way behind. +++ Geoff Travis

THE ELECTRIC CHAIRS EP out NOW



Albums

DO YOU WANT TO GO BACK WITH MARLEY?

BOB MARLEY AND THE WAILERS: 'The Birth Of A Legend' (Epic EPC 82066)

Spontaneity v production. Enthusiasm v experience. Old trax v new. That's what this album is about. You have to make up your mind whether it's worth having an album of the raw (and sometimes thin) material that Marley and Peter Tosh put together in their musical infancy, rather than the more sophisticated smoothness of 'Exodus'.

THE GREGG ALLMAN BAND: 'Playin' Up A Storm' (Capricorn 2476 131)

The name Gregg Allman has been in print a lot over recent months, though unfortunately with little to do with his music. There was the great on / off / on marriage with Cher, and the ghostly roadie drugs trail which led to the split - up of the already dwindling Allman Brothers Band. The ABB was already showing signs of dis-

content from 'Brothers And Sisters' onward, with members spending more and more time on their own pursuits. Hopefully prejudice won't overshadow Gregg's latest outing with this seven piece band, which on this showing has a lot of mileage if given a fair chance. There's a host of that same country soul and blues that ran through the Allmans at their best, with that laid back feel the band virtually invented. The inclusion of former Wet Willie axeman Rick

Hirsch in their lineup is a definite bonus too. They got off to a familiar start with 'Come And Go Blues' and drift through some of those carefully conceived hot and cold blowing numbers like 'Let This Be A Lesson To Ya' co-written by Dr John, keyboards player Neil Larson's instrumental 'Matthew's Arrival' and a smooth version of 'Brightest Smile In Town' a blues which shows a further Ray Charles connection in Gregg's singing. Just when I thought the Allman sound had gone

off the boil, here it is back in all its glory. +++ David Brown

'NEW YORK DOLLS' (Mercury 6841 831)

The New York Dolls never made much of an impression on Cyprus when they started four years ago. Too busy screwing the peaches on the beaches (with eyes stupid). Anyway, that's my excuse for not getting into the band - even if I was only on that diamond isle for a couple of months. See, a lot of people now think they're terribly hip by saying they've always loved the Dolls when the truth is they were either totally ignorant of the doomwatch desperados or hated them. Pinpoint history lesson - the band formed in New York '71/'72; they adopted a guttergitter stance; visited Britain '72 and supported Faces at Empire Pool; returned home where teenage drummer Billy Murcia found washed up and dead in his bath; made two albums 'New York Dolls' and aptly titled 'Too Much Too Soon'; visited Britain '74, opening Bibas and shocking Father Bob on Old Grey Whistle Test; Malcolm McLaren became their manager in '75 at the end of glitter when they found themselves without an identity and he turned them into a political outfit. Failure. They split '75. The Dolls were Johnny Thunders, lead, David Johansen, vocals, Arthur Kane, bass,

Mud's cheap pack

MUD: 'Mud Pack' (Private Stock PVLV 1022)

The cover is nice, but the rest is a rip-off. Considering Mud were only on Private Stock for two albums, putting out a Greatest Hits collection is a diabolical liberty. (Actually, bearing in mind the Trades

Descriptions Act, they're just labelled it Great Hits). It wasn't even a particularly memorable time for them - most of the tracks represent their attempts to create a funkier sound, a move which, in commercial terms was fairly disastrous. 'L-I-Lucy', 'Show Me You're A Woman', 'Nite On The Tiles' etc were minor

hits, but far from vintage Mud. The best track here is 'Lean On Me', a great pop single which shows that the boys still know what to do with a good song. But bearing in mind that most Mud fans will have either the singles or the albums themselves, I can't see many people shelling out £3 for this collection. ++ Sheila Prophet



MUD: far from vintage

Sylvain Sylvain, guitar, Jerry Nolan, drums. Thunders and Nolan have since formed The Heartbreakers. This set is the complete Dolls - two albums of instability and zone A mania which has crawled across the years on all fours to Dracula suck The Pistols, Clash, etc, who have taken their blood and guts style to a higher level.

The Dolls were probably the first band to live out their fantasies in their songs which in turn overspilled into their lives. They unashamedly wanted to be stars in the extreme sense of the word and it was only the parochial minded snapshot business sluts around them that prevented that from happening. Forget the questionable productions on these two albums. They simply should be in every rock 'n' roll enthusiast's collection. That's all. +++++ Barry Cain

than I intended; on the plus side, Barbara has a very attractive voice and her own treatments of other people's songs is original and sometimes stunning. There, I hope that's balanced it out a bit. +++++ Rosalind Russell

What a Rumour

'THE RUMOUR' (Vertigo BD 6360 149)

As with any star and his backing band, the Rumour have often been overlooked - in personality terms at least - when playing with Graham Parker. But now they've decided to grab a little solo limelight with this album, which proves that, on their own, they're a pretty hot little band. Not great, maybe - but good enough for me, and I'm sure, for lots of other fans. Of course, they're really at their best playing live in some hot, smoky pub, and inevitably some of their energy is lost in the transfer to vinyl. But there are enough goodies here to make a half-hour's entertaining listening. You do miss the dominance of Graham's vocals at first, but keyboards player Bob Andrews' singing is more than adequate, and there are compensations - Graham's absence gives them the freedom to produce a more colourful, varied instrumental sound. As usual, the musicianship is faultless - the brass section (with a guest appearance from Albie Donnelly) sounding particularly strong. Stand-out tracks are 'Looking After No 1' and 'I'm Gonna Make You Love Me'. A good album - but for maximum musical power, see 'em live. +++++ Sheila Prophet

BARBARA DICKSON: 'Morning Comes Quickly' (RSO Super 2384 188)

Barbara Dickson's Nashville album sounds totally unlike anyone else's Nashville album. She hasn't allowed the atmosphere of the place to over-power her own style, and that's saying something because the flavour of Nashville is so strong, and sometimes so irresistible, that it has overcome people I'd have thought stronger. I wasn't keen on the use of the string section in her songs - it's not overdone, but it just made the material a bit more schmaltzy than it need have been. The horn section was excellent though. I'd like to have seen her be more ambitious; the songs here would be very suitable for the Two Ronnies TV show, where she did so well, but that base is too wide to appeal to the people who actually buy records. Although the songs here are pretty and sometimes wistful, they are very MOR. With Mentor Williams as producer - he wrote 'Drift Away' which isn't on this album but which Barbara sings superbly well - it would have come out with more guts. As it was I felt it was a pleasant album, but somewhat neutered. This has come out sounding much harsher

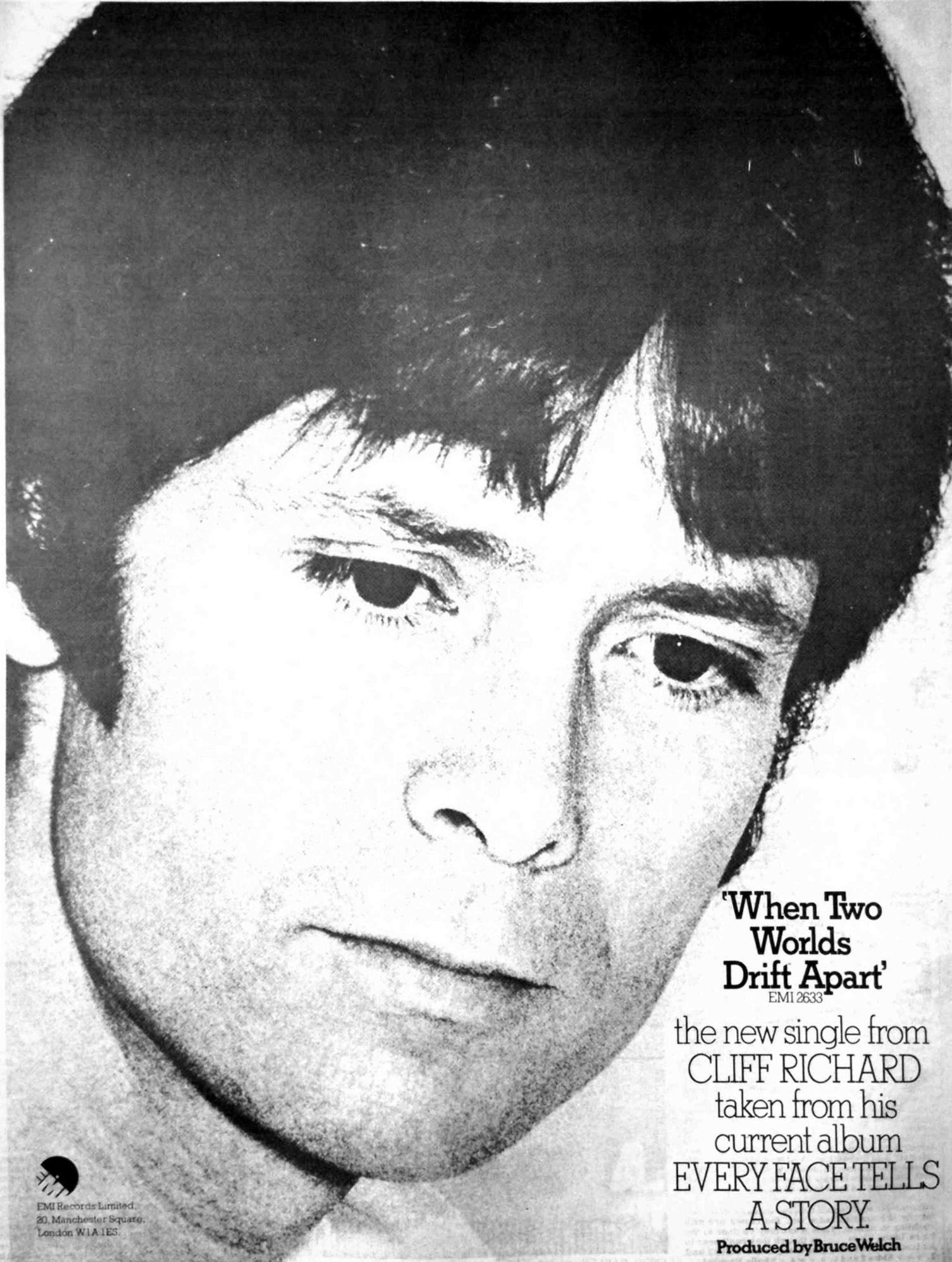
EGOS HIS OWN WAY

STEVE HARLEY AND COCKNEY REBEL: 'Face To Face' (EMI EMSP 320)

Remember Cockney Rebel? You do? Then you'd better hang on to your memories, cos the group is no more - and on this live double album, released, with immaculate timing, to coincide with the break-up, there's scant evidence that they ever existed at all. You won't find a photo of them - just a brief namecheck on the back of the sleeve. Of Our Hero, however, there are no less than 12 full-colour photographs, in various dramatic poses. But whatever you might think of Harley and his ego, there's no doubt that onstage, it makes him into a magnificent, riveting performer. Every time I've seen him live, the effect was the same - total involvement. But does this involvement come over on record? Well, side one starts off pretty unpromisingly, with Harley's worst - ever misjudgment, 'Here Comes The Sun'. It picks up a bit with '(I Believe) Love's A Prima Donna' and 'Red Is A Mean, Mean Colour', but it's still fairly routine stuff. Where is Harley the Presence? Well, he's there on side two, but in his least acceptable form. Without his dramatic stage appearance, his vocals sound ridiculously overwrought, especially on the irritating 'Sweet Dreams'. Oh dear. But wait - between side two and three, something magic has happened. Harley has taken over and suddenly, his whole ego trip seems almost justified. He's the central figure, with the audience as his backing band - Rebel are reduced to mere bit players, on-stage musical decorations. And it's 'The Best Years Of Our Lives' - altogether now, 'Oh, but it's magic, it's the best years of our lives'. They said it. On through the pretty '(Love) Compared With You', 'Mr Soff' and 'Sebastian'. And then side four - the encore. The two inevitable songs, 'Tumbling Down', with the ultimate Harley singalong line, 'Oh dear, look what they've done to the blues, blues, blues and of course, 'Make Me Smile' - predictable, maybe, but none the less magnificent for that and that's the lot. As the anthem fades out, the crowd are still chanting in unison, 'Look what they've done to the blues, blues, blues...' as though they can't bear to let it end. Celebrating just being there. Sides 1 and 2: +++ Sides 3 and 4: ++++ Sheila Prophet.



STEVE HARLEY: magnificent performer



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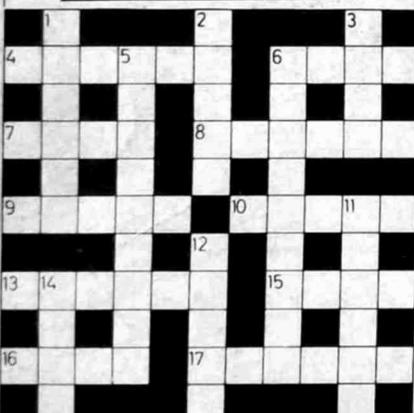
Write to Mailman, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX

The great radio debate HAVE WE GOT A CHOICE?

THE GREAT mailman radio debate is on. Readers have already nominated several candidates for their favourite local station. So far no one has mentioned a BBC station favourably—surely they must have some fans somewhere? And there are some readers who have little or no choice at all.

Mailman gets into graphology

Discword



ACROSS

- 4 Could it ever be like this? (6)
- 6 Sailor group (4)
- 7 Some Pakistans in Kenton (14)
- 8 Stone's relatives (6)
- 9 McCann name (5)
- 10 An old twist for Joe (5)
- 13 James sounds as though he's sull you! (6)
- 15 ... and Miss Wilson sounds slightly drunk (4)
- 16 Domino or Waller? (4)
- 17 Machine city of Germany (6)

DOWN

- 1 Fat Larry's city location (6)
- 2 Bowie, perhaps; or Mack (5)
- 3 Sedaka is out of line (4)
- 5 Morrison's holding Miss Reese for Martha's group (9)
- 6 He's given a fanfare by ELP (6,3)
- 11 Rico continent (6)
- 12 They were instrumental in Ringo's rise to fame (5)
- 14 In the local anyone will give you his name (4)

What fools we are! We bet you found last week's crossword easy. You didn't! Then you didn't notice that we gave you the answers instead of the previous week's. Sorry about that. Here are last week's answers again, in case you didn't notice and the solutions to the crossword in July 2 issue.

LAST WEEK'S SOLUTION

ACROSS: 1 Barracuda. 2 Trios. 3 Nor-ma. 10 Slim. 12 Waylon. 15 Modern. 17 Gold. 21 Caned. 22 Angel. 23 Telephone.

DOWN: 2 Alki. 3 Rose. 4 Conway. 5 Daryl. 6 Otis. 7 Barn. 11 Leo. 13 Oll. 14 Cradle. 15 Mick. 16 Dance. 18 Organ. 19 Doll. 20 Na-sh.

JULY 2 SOLUTIONS

ACROSS: 1 Shack. 4 Petty. 8 Archie. 9 Boat. 10 Mean. 11 Tyrone. 12 Tender. 15 Bump. 17 Fire. 18 Alessi. 19 Pablo. 20 Stone.
DOWN: 2 Horse. 3 Cohen. 5 Ember. 6 Train. 7 Yesterday. 13 Erica. 14 Drell. 15 Brett. 16 Mason.

No soul

IN HULL there is a choice of only BBC stations to listen to during the day. We are out of range of all independent stations as well as the only offshore radio still on the air. Through my dislike of Radio One I have to resort to taping Radio Luxembourg programmes on my cassette recorder and playing them back during the day.

On the BBC there is a lack of northern soul, heavy rock, reggae and punk, all of which I happen to like. As for pop on television, when are we going to have some instead of that TOTP rubbish? Steve Cronan, Hull.

Rubbish

I HAVE a choice of stations, Piccadilly and Radio City, and both station formats sound exactly the same to me. Local commercial radio isn't much better than Radio One, which I find is a big load of rubbish. My contender for the best station is Radio Caroline, which is free of government censorship and was responsible for pop radio in Britain. Without Radio Caroline to listen to, I think I would throw all my seven radios in the nearest lake. D. Wallace, Horwich, Lancashire.

Shock

I RECENTLY had to leave London for a while and it came as such a shock to find that in some parts of the country you can only get Radio One!

The best local station is Capital. It broadcasts on FM stereo (for people with two ears) non-stop 24 hours a day and has some of the best shows anywhere — Nicky Horne's 'Your Mother Wouldn't Like It' has some great music — Genesis, Pink Floyd, Led Zep, ELP, Yes etc — and in the morning Graham Dene will get you up with his excellent breakfast show. Roger Scott has the 'Three O'Clock Thrill', 'People's Choice' and 'Hitline Top Ten'. On Saturday Kenny Everett is the star and Greg Edwards has his brilliant

soul show. It's not just a station, more a way of life.

Mike, Epsom.
● Do you work in Capital's publicity department by any chance?

Thanks

I'D JUST like to say thanks to all the DJs on Radio Caroline who broadcast exceptionally good music from the MI Amigo in the North Sea. It knocks the BBC and the commercial stations in the south east into the ground. They're all doing great jobs out there, bearing in mind they've

got the difficult task of playing music in all weathers.

The station also gives a chance to the public to hear the new, not so well known groups as well as playing tracks of the old favourites such as Floyd, Beatles, Led Zep, Eagles, America, Bowie, Diana Ross, ELO, Uriah Heep, Elton John, Rod Stewart, Helen Reddy, Simon and Garfunkel, Dr Feelgood, the Beach Boys and many others. Not the same boring old format as other stations.

Caroline — radio without which you wouldn't be the same. Russ, Orpington, Kent.

Downfall

REGARDING THE downfall of Radio One, I would like to know where it has been to have a downfall?

Since it was started it has had no serious competition at all during the day time and so it has just dragged along, same old format, same old DJs.

OK, so we have local commercial stations on the air, but these are few and far between and the majority of listeners who want daytime pop have to listen to Radio One. The records which they play

are usually the only ones that reach the charts. It makes a change for a record such as the Sex Pistols to break this monopoly.

I feel that nothing will change in the near future and that Radio One will continue to follow or try to kill off new trends instead of setting them.

Pete Hurcum, Newent, Glos.
PS: Beacon 303 is the best local station I have heard.

Fantastic

YOU WANTED to know which is the best local radio station, well I'll tell you — Piccadilly, it is fantastic! They have plenty of competitions and stars on their shows, a variety of music — even punk, the DJs are great, even Ray Terrett! And if you don't already know who's best on the music scene it's Marc Bolan.

Amanda Nicholls, Atringham, Cheshire.
PS: When do I get paid for writing all these letters?
● Probably when Piccadilly Radio read this!

Variety

RADIO ONE was the only station to play today's music until along came Radio Trent, 301, on July 9. But don't fall in the same trap as Radio One, keep a variety of music in your programmes and let the public hear what they want to hear. Trent is the best — and we have four local stations!

Martyn Webster, Nottingham.
● The best station in Nottingham is owned by British Rail we hear.

Disgusted

I AM a fan of the fantastic Judge Dread and I am disgusted at the BBC for not playing his records. I listen to Radio One quite a lot, and I can't even remember hearing them play any of Judge Dread's records.

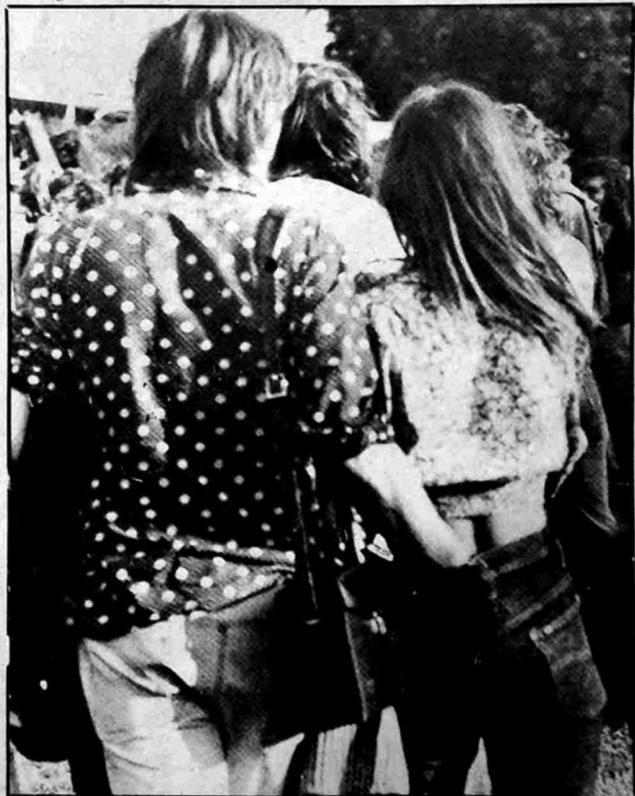
I am fed up with hearing Berni Flint, Bay City Rollers and the other rubbish played on Radio One. If I don't hear a Judge Dread record on Radio One soon, I will be forced to change to another station.

Nicky Elmore, Kettering, Northants.

● Another satisfied customer, at this rate the BBC had better start writing in, to defend themselves. Or perhaps they don't like it either? But let's change the subject (they must be pleased).

Dirt Discs

YOUR REFERENCE to the Sunday People and their attempt to pillory punk rockers must not go



JUICY LUCY: being escorted from the Record Mirror office

Bring Lucy back!

WELL, YOU'VE finally done it! What I'm screaming about is the fact that you have sacked (sob, sob), my heroine, my secret love, the one and only Juicy Lucy. Every Friday morning I used to clamber over the empty gin bottles, bleary eyed to the letter box and wait excitedly for my RECORD MIRROR to drop through, after which I would crawl upstairs to my room to feast my eyes upon the interesting items and my favourite page was page three, which I

could read happily and contented while waiting for my liver salts to take effect. It was the peak of my week, but now I have to make do with second best.

OK, maybe I am a crawler, but how else can I lick up the split gin. Hurry back Lucy, sigh, life just isn't the same without you. Hic, burp, Juicy Lucy mourner, Tyne & Wear.

● OK Lucy, we recognised the handwriting. THANK GOD you've got rid of that awful Juicy

Lucy. Maybe at last RECORD MIRROR is now on the way to recovery. All we need now is an end to all the rave punk reviews and the poster series. Let's have some soul posters, le Donna Summer, KC and the Sunshine Band, Heatwave, etc. And here's a message to Johnny Rotten — 'Bite your granny', Funky Freddo, Addlestone, Surrey.

● OK M. Whitehouse, we recognised the handwriting.



NEIL DIAMOND: everyone applauded

without comment. This newspaper has published articles of this type in the past and I would refer to one of their leaders published around 1955/56. The headline read 'DIRT DISCS' and went on to inform parents everywhere that their children were being corrupted by some of the current releases. The record upon which they vented most of their anger was called 'John And Marsha' by Stan Freberg. Freberg is a master satirist and took the mickey out of many forms of pop music and his victims included Elvis, Johnny Ray, Lonnie Donegan, The Platters etc. 'John And Marsha', stated The People correspondent, includes only the words John, Marsha and don't but said in such a way as to be extremely suggestive. In fact, the only words on the record are John and Marsha and the record was mild and inoffensive fun. However, what was particularly annoying was that this record (according to The People was, 'corrupting the morals of our youth') and was released in 1950 by Capitol Records. In other words it had been on the market at least five years when The People discovered it. Geoffrey Green, Halifax.

Hypocrite

SO MARK P no longer believes that us kids are going to change a thing. We are supposed to be naive, can't see the truth and outside London we're limited to reading gutter press. Mark P should leave his shell and grace us with his presence up here at Brummie land. Mark P has just jumped on the punk bandwagon, started 'Sniffin' Glue' as a con to gain our confidence. The new wave movement doesn't need hypocrites like him. Perhaps now he's left 'Sniffin' Glue' he should try and become a writer for The Sunday People. Ross Lomas, Birmingham.

So, you won't be going to Mark's Wembley concerts then?

Bolanite

BOLAN'S COLUMN - WOW! It's great. RECORD MIRROR ought to be rewarded in some way for presenting such a superb article. I have now placed a regular order for RM and I hope you'll keep giving Bolanites info on Bolan in

the handwriting (This is getting very boring - Ed). OK Ed, we recognised the handwriting.

Fed up

I BET you get fed up with all the people who write in trying to disguise their handwriting when in fact they are the people they claim to be praising. The Pope, The Vatican, Rome.

● No, whatever gave you that idea?

I BET you get fed up with people writing in starting their letters with 'I bet you get fed up with...'

I, Eye, Cambs.

● I bet you get fed up with these stupid replies. I don't.

Bad view

I WENT to see Gilbert O'Sullivan at Capital Radio's jubilee concert at Drury Lane. Due to speaker stacks my view at the end of the fourth row was very bad and to see I had to stand further back in the hall. I wrote to Capital to complain, but I have not had a reply. B. Palmer, Eitham.

● You're complaining?

Pub DJs

I WOULD like to take this opportunity to say it is a shame your disco page never takes into account the pub disc jockey. The big club DJ only represents a tip of a much larger iceberg. The pub DJ is unseen and unsung and sometimes underpaid. Yet, they are the bread and butter workers of the entertainment industry where recorded music is concerned. They play more sessions, play to more people and have to play a much broader spectrum of music. Hopefully the forgotten men of the disco industry might emerge into some of the limelight they deserve. Many famous names in clubs and radio have cause to thank the humble pub circuit in which they had their roots. David Eden, Carshalton, Surrey.

● We've seen a lot of famous DJs in pubs.

I

I BET you get really fed up with people writing in beginning their letters with 'I'.

I and I, Desert Island.

● OK Mailman, I recognise my handwriting.

Goodnight.

the future. Keep up the good work.

Mark Hartley, Tivdale, W Midlands.

● OK Marc, we recognised the handwriting.

Idiots

I AM just about at the end of my tether with these stupid idiots who write up every week and without fall slag off the BEST paper in the business.

These mindless creatures who waste their money should realise that loyal readers like myself and many work mates just laugh at this rubbish they write. They should invest in kids comics as this is all they are fit to read.

K. Walters, Hammersmith, London.

● OK Alf Martin, we recognised the handwriting.

Biased

I HAVE read some biased opinions in my life but RM take first prize for codswallop. I was one of the 2,000 people lucky enough to see Neil Diamond at the Palladium. It was wonderful to see the audience participation in the dancing and singing. Everyone applauded. The articles in your paper were really catty, what's the matter, jealous?

Maureen Kennedy, Hastings, Sussex.

● OK Neil, we recognised the handwriting.

● OK Neil, we recognised the handwriting.

Sick

I BET you get bleedin' sick of all the gits that write in every week slagging punk. I do, and I've only been reading your paper for a fortnight.

Nick, NW5.

● OK Nick, we recognised

Sniffin' Glue

PLEASE COULD you tell me where I can get hold of the punk publication, 'Sniffin' Glue'. I've tried everywhere - you're my last hope.

Steve Scabnose, Colford, Devon.

● Write to them at 27-28 Dryden Chambers, 119 Oxford Street, London W1, enclosing a cheque or postal order for 45p made payable to 8G Publications.

Blackmore

CAN YOU tell me the title and number of Ritchie Blackmore's first album with Rainbow? Also, when is his new album released and will he tour Britain again soon?

Liz Osborne, Tipton, West Midlands.

● His first album, 'Ritchie Blackmore's Rainbow' (Oyster/EMI) 2001 was released in April '75.

His new album, 'Rainbow Onstage' was released on Friday. They plan to do a British tour in September.

Hit back at the bully

‘A boy at my school keep teasing and taking the mickey out of me. He isn't joking when he does this and although I've ignored him, he's become worse. It has now got to the stage where he turns on the aggro out of school as well, and to make things worse, he lives near me. Because of his attitude, I am frightened to go out at times, knowing that if I come across him, he may start on me.

My mum and dad and lots of other people have told me to do things to stop him, but they haven't worked. Something has got to be done soon. John, Salford.

● Everyone gets bullied by someone at some time in their lives, and many people go through a phase of needing to bully other people, in turn, because they're equally unsure of themselves. Bet you have too. Sad to say this much vicious game of cat and mouse is all part of the slow process of growing-up and basic survival.

So you're on the receiving end now and obviously having a bad time. What can you do? There are two ways of dealing with the problem. Either you grin and bear it, accepting everything with good humour, in the hope that he'll see he's getting nowhere and go away, or you can choose direct confrontation - and stand up for yourself.

As you're having

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett

He wants to be normal

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.

trouble ignoring this guy and his jibes and he's probably getting one hulluva kick out of the whole scene, why not put your fists together and give him a taste of his own medicine. Remember that all bullies are cowards at heart and sometimes actions can tell it like it is, far more effectively than words. Next time he starts, a surprise swift punch in the jaw won't do him any long-term damage but may leave him a little wiser.

In the human jungle, only the fittest survive - not everyone is likely

to fall in love with you at first sight or even like you. This guy could be your future - 'cos the sooner you learn to start coping with people, the better.

If you really can't bring yourself to take any positive action, remember that your no-no relationship with this boy won't last forever. He may get bored with you, his current victim, and try to terrorise someone else, or he may just grow out of it altogether. But wouldn't you like to be the one who makes sure he thinks twice before he tries it again?

‘Please help me as I'm desperate. I want to be a normal man but feel that I'm not - I'm 18 by the way. About two years ago I went to see my GP and told him that I wasn't growing sexually for my age and that my sexual organs were not as well developed as my mates were. After examining me he said I was being silly. I got very upset later, knowing that he was wrong.

Since then, the situation has become much worse. I won't go swimming any more or use the men's urinals in pubs and clubs and I don't feel I'll ever get a girlfriend because I'm frightened of what she might say. Surely there must be some sort of hormone treatment to put me right, or some specialist I can talk to. Graham, London.

● Although you don't go into details, there seems no reason why you should need any form of hormone treatment. When the penis is limp, the size varies from man to man, but when it's erect these differences even out and what seems to be a small organ can grow considerably. In any case, the girl's vagina adapts to the size of the penis and it makes little difference to her pleasure whether it's large or small.

To set your mind at rest, you must contact a specialist as soon as possible. As you obviously don't want to go back to your own doctor, your best bet for an informal counselling session is the Brook Advisory Centre, 233, Tottenham Court Road, London W1 (01-580 2991). Ring for an appointment, your visit will be in complete confidence.

WHAT WILL MUM THINK?

‘I like a girl at my school very much and my friends have told me that she fancies me too. I'd like to go out with her, but I'm coloured, my mum is West Indian, and I'm wondering whether this would make any difference. What should I do? David, Swansea.

● You like her, and, as far as you know, she likes you too. She doesn't seem to have any colour prejudice, so why should you start getting all hung-up about it? There's only one way to do something more positive than wishin' and hoping. Suss her interests and ask her out, even if it's only for a cuppa coffee.

WANTS A CHECK-UP

‘I think I have VD but don't want to go to my family doctor. Where else can I go to get a check-up in Leicester? Harry, Leicester.

● Leicester Royal Infirmary holds a regular clinic for the treatment of sexually transmitted diseases every weekday, from Monday to Friday. Ring Leicester 541414 for times and further details - no appointment is necessary. VD clinics in any area can be contacted easily by ringing your nearest general hospital.

● Tim of Altrincham, you must see a doctor immediately. If you don't want to visit your own doctor, make an appointment with another GP - pronto, before the problem gets worse.

Feedback

Alex Harvey Band

COULD YOU please give me any information you can on the Alex Harvey Band.

Marie Williams, Dunstable, Beds.

● The line-up of the band is Alex Harvey on vocals and guitar, Zal Cleminson on guitar, Chris Glen on bass, Hugh McKenna on keyboards and Ted McKenna on drums. Alex was born in Glasgow in 1955, and began playing in skiffle groups in '54. In '56, so the story goes, he won a talent contest and was nominated Scotland's answer to Tommy Steele! In 1959, he formed the Alex Harvey Soul Band, with whom he played until they split up in 1967. After that he worked as a solo artist until he met up with a

struggling Scottish group, Teargas, in '75. He joined up with them, and the SAHB was born.

Alex has just rejoined the band after an enforced lay-off due to illness, and the group's first gig back together will be at the Beading Festival in August.

Neil Diamond

COULD YOU please give me a list of all the singles and albums Neil Diamond has released on CBS? Hilary Bramridge, Ascot.

● SINGLES: 'Flight Of The Gull' (CBS 1845), 'Skybird' (CBS 2191), 'Longfellow Serenade' (CBS 2769), 'I've Been This Way Before' (CBS 3058), 'The Last Picasso' (CBS 3356), 'If You Know What I Mean' (CBS 4390), 'Stargazer' (CBS 5119), 'Don't Think Feel' (CBS 5440).

ALBUMS: 'The Original Motion Picture Soundtrack' (CBS 89047), 'Jonathan Livingston Seagull' (CBS 89047), 'Serenade' (CBS 89047), 'Beautiful Noise' (CBS 89046), 'Love At The Groove' (CBS 89046).

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.

Wednesday

JULY 13

ALDERSHOT, Roundabout (31667), Toby
BLACKPOOL, Imperial Hotel (23671), Kumsal Flyers
BRISTOL, Arts Centre (45006), Media
CHICHESTER, Chichester Cathedral, Bees Make Honey
GLASGOW, City Hall (041-332 5961), Crawler / Boxer / Moon
GLASGOW, Shuffles (041-332 5872), The Jam
GRANGEMOUTH, Hotel International, The Jolt
GUILDFORD, Wooden Bridge, After The Fire
LEICESTER, Baileys (26462), Shakin' Stevens and the Sunsets
LEICESTER, Tiffanys (21920), Vibrators
LIVERPOOL, Erics (051-236 7881), Sleak
LIVERPOOL, Moonstone, St Johns Precinct (051-709 5886), Zhai
LONDON, Brecknock, Camden Road (01-485 3073), American Train
LONDON, Dingwalls, Camden Lock (01-287 4967), Rice
LONDON, Fangs, Praed Street (01-262 7952), Jet Harris
LONDON, Green Man, Plumstead High Street (01-854 0873), Cleman Pull
LONDON, Greyhound, Fulham Palace Road (01-385 0526), KTC
LONDON, Hope and Anchor, Upper Street (01-359 4510), Downliners Sect
LONDON, Marquee, Wardour Street (01-437 6603), The Saints
LONDON, Music Machine, Camden High Street (01-387 0428), Stray
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Little Acre / MinoBar
LONDON, Rock Garden, Covent Garden (01-240 3961), Tom Robinson Band
LONDON, Speakeasy, Margaret Street (01-580 8810), Metropolis
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Hot Property
LONDON, Windsor Castle, Harrow Road (01-286 8403), American Blades
MIDDLESBROUGH, Madisons (40121), Jenny Darren
MIDDLESBROUGH, Normanby Hotel, Vin Garbutt



THE USUAL hot sticky array of summer festivals are upon us at last. July Wakes at the Park Hall Leisure Centre in Charnock Richard happens this week from Friday afternoon (15), through until late Sunday night (17). Headliners include Gallagher & Lyle, Leo Kottke, Barbara Dickson and Country Joe McDonald, with lots more excellent acts in tow.

A few new tours too — Racing Cars hit the circuit at Folkestone Leas Cliffes Hall (Saturday), and Deaf School, just back from the States, play a short series of selected gigs from Friday onwards.

And, the new hassle-free Emid are gigging again, starting Thursday. Interesting one-off at London's New Victoria on Monday when the much-acclaimed Alessi Brothers play their first British date, coinciding with their chart success with 'O.Lori'. And they're pretty too!

Old favourite currently doing the rounds include the v-v-v-v Vibrators, Jam, Kursaals, George Hatcher, the Heat On The Streets threesome, and last but not way least, the ever-ready John Otway and Wild Willy Barrett.

NEWCASTLE, Bridge Hotel, Southbound
PORTHCAWL, Stoneleigh Club, Brother Lees
LONDON, Affair (30670), Bethnal
WATFORD, Baileys (39848), Judge Dread
WORKINGTON, Rendezvous Club (5365), Marmalade
WORTHING, Balmoral, Rowlands Road, The Depression

Thursday

JULY 14

ABERDEEN, Music Hall (27888), Crawler / Boxer / Moon
ALDERSHOT, Roundabout (31667), Toby
BATH, Viaduct (Limply Stoke 3187), Zhai
BIRKENHEAD, Mr Dighys (051 647 9329), Trapese
BIRMINGHAM, Parasol, Stage Flight
BIRMINGHAM, Rebecca (021-643 6951), XTC
BIRMINGHAM, Roebuck, Erdington, Eater
BRISTOL, Granary, Welsh Back (23267), Trickster
CLEETHROPES, Winter Gardens (62925), The Boys
COVENTRY, Mr Georges (27529), Vibrators
CROYDON, Red Deer (01-686 2308), Wire
DONGLAS, Palace Lido (4671), Kumsal Flyers
FALKIRK, Maniqu, The Jam / The Jolt
HIGH WYCOMBE, Nags Head (21758), John Otway and Wild Willy Barrett
ILFORD, Cranbrook Lynx
LEICESTER, Baileys (26462), Shakin' Stevens and the Sunsets
LIVERPOOL, Erics (051 236 7881), Sleak

LONDON, Brecknock, Camden Road (01-485 3073), Screaming Lord Sutch
LONDON, Crawford, Covent Garden, Thundergig
LONDON, Dingwalls, Camden Lock (01-287 4967), George Melly and John Chilter's Feetwarmers
LONDON, Finsbury Town Hall, Leon Roselson / Rood, Sullivan / Barry Roberts / Cockayne
LONDON, Golden Lion, Fulham Road (01-385 3942), Little Ace
LONDON, Hope and Anchor, Upper Street (01-359 4510), 999
LONDON, 100 Club, Oxford Street (01-636 0933), Splinter
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox / Neo
LONDON, Music Machine, Camden High Street (01-387 0428), Darts
LONDON, Nashville, North End Road (01-603 6071), 'O' Band / McCoy
LONDON, Red Cow, Hammersmith Road, Tyla Gang
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Souander
LONDON, Rock Garden, Covent Garden (01-240 3961), Stinky Toys
LONDON, Roundhouse, Rowlands Road, Highbury, The Swank
LONDON, Seven Dials, Shelton Street, Dick Heckstall-Smith Quartet
LONDON, Windsor Castle, Harrow Road (01-286 8403), Hot Property
MANCHESTER, Rafters, Oxford Street, The Only Ones
MIDDLESBROUGH, Madisons (40121), Jenny Darren
PENZANCE, Garden (2475), The Electric Chairs / Elvis Costello
PORTHCAWL, Stoneleigh Club, Brother Lees
SWANSEA, Circles, The End
TEDDINGTON, Clarence Hotel, Window
WATFORD, Baileys (39848), Judge Dread
WESTCLIFFE ON SEA, Queens Hotel (Southend 44417), Honky
WOLVERHAMPTON, Giffard Arms, Bill Caddick
WORKINGTON, Rendezvous Club (5365), Marmalade
WORTHING, Balmoral, Rowlands Road, The Depression

DURHAM, Bird in the Hand, Martin Simpson
EDINBURGH, Clouds (031 229 5383), The Jam / The Job / The Beatles
EDINBURGH, Usher Hall (031-228 7807), Crawler / Boxer / Moon
IRONBRIDGE, Meadow Inn, Vin Garbutt
LEICESTER, Baileys (26462), Shakin' Stevens and the Sunsets
LEIGHTON BUZZARD, Bosard Hall, Vice Queens
LINCOLN, Morse and Groom, Joanne Kelly / Peter Emery / Freely / Bob Cairns
LINCOLN, New Boulham Club, Strange Days
LIVERPOOL, Erics (051 236 7881), Sleak
LONDON, Basement, Shelton Street, Puncture
LONDON, Brecknock, Camden Road (01-485 3073), Urchin
LONDON, Dingwalls, Camden Lock (01-287 4967), John Otway and Wild Willy Barrett
LONDON, Golden Lion, Fulham Road (01-385 3942), Magnum
LONDON, Hope and Anchor, Upper Street (01-359 4510), X-Ray Spex
LONDON, 100 Club, Oxford Street (01-636 0933), Jubula
LONDON, Music Machine, Camden High Street (01-387 0428), Roketto
LONDON, Nashville, North End Road (01-603 6071), Fabulous Poodles / Lesser Known Tonalians
LONDON, Pegasus, Green Lanes, Landscape
LONDON, Red Cow, Hammersmith Road, Metropolis
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Brett Marvin and the Blimps
LONDON, Rock Garden, Covent Garden (01-240 3961), Gonzales
LONDON, Roxy, Neal Street (01-836 8811), Eater
LONDON, Royalty, Southgate (01-886 4112), Sweet Sensation

MANCHESTER, Electric Circus, Collyhurst Street (061 205 9411), Raymond Progan
MIDDLESBROUGH, Madisons (40121), Jenny Darren
PORTHCAWL, Stoneleigh Club, Brother Lees
RETFORD, Porterhouse (4981), Vibrators
ROMFORD, Golden Lion, Llyn / Verbale
RUGBY, Emmaline Club, Chants
SHEFFIELD, The University (24076), No Dice / Toby
SOUTHPORT, Coronation Hotel, Hedgehog Pie / Dave Burland
STOKE ON TRENT, George Hotel, Quarts
TORINGTON, Plough, Zhai
WATFORD, Baileys (39848), Judge Dread
WOLVERHAMPTON, Lafayette (27811), The End
WORKINGTON, Rendezvous Club (5365), Marmalade

CARLIF, Top Rank (26538), Kursaal Flyers
CHARNOCK RICHARD, Park Hall (Eccleston 452090), Barbara Dickson / Hedgehog Pie / Gallagher and Lyle / Fairport Convention / John Otway and Wild Willy Barrett / Mary Asquith
DERBY, Saxon Arms, Strange Days
DUDLEY, JB's (653597), Darts
DUNSTABLE, California (62804), Eater
ECCLESHALL, Folk Club, Tunkans, Robin Dransfield
FOLKSTONE, Leas Cliff Hall (53193), Racing Cars / Warren Harry
HARLOW, Tiffany's (28933), Tou Flax (afternoon)
HASTINGS, Pier Pavilion (42120), Nuts
HOUNSLOW, Snakes Rock Club, Window
LEICESTER, Baileys (26462), Shakin' Stevens and the Sunsets
LIVERPOOL, Erics (051 236 7881), The Jam / Spitfires Boys
LONDON, Brecknock, Camden Road (01-485 3073), Skrowdriver
LONDON, Dingwalls, Camden Lock (01-287 4967), Heron / Brainchild
LONDON, Green Man, Plumstead High Street (01-854 0873), Stageflight
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Zhai
LONDON, Hope and Anchor, Upper Street (01-359 4510), Tyla Gang
LONDON, Queen Elizabeth, Chingford, Jerry the Ferret
LONDON, Red Cow, Hammersmith Road, Chelsea
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Bethnal
LONDON, Rock Garden, Covent Garden (01-240 3961), Gonzales
LONDON, Speakeasy, Margaret Street (01-580 8810), The Only Ones
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Hot Wax
LUTON, Sands Club, Little Acre
MANCHESTER, Electric Circus, Collyhurst Street (061 205 9411), Downliners Sect
MIDDLESBROUGH, Madisons (40121), Jenny Darren
MIDDLESBROUGH, Rock Garden, No Dice
NEWCASTLE, City Hall (2007), Crawler / Boxer / Moon
PORTHCAWL, Stoneleigh Club, Brother Lees
REDDITCH, Traceys, Vibrators
RUGBY, Emmaline Club, Chants
SPARKFORD, Sparkford Inn, Zhai
WATFORD, Baileys (39848), Judge Dread



KURSAAL FLYERS: Blackpool Imperial Hotel, Saturday

ALDERSHOT, Roundabout (31667), Toby
BRACKNELL, South Hill Park Arts Centre (27272), Bob Davenson
BRISTOL, Granary, Welsh Back (28287), Llar

Saturday

JULY 16

ALDERSHOT, Roundabout (31667), Toby
BRACKNELL, South Hill Park Arts Centre (27272), Bob Davenson
BRISTOL, Granary, Welsh Back (28287), Llar



RACING CARS: Folkestone Leas Cliff Pavilion, Saturday

WEST RYUNTON, Pavilion (203), Dead End Kids
 Zorro
 WHITEHAVEN, Zodiac Club, Oz
 WHITLEY BAY, Sands Club, Oscar

Sunday

JULY 17

AYLESBURY, Kings Head, Rikki and the Last Days of Earth
BARROW IN FURNESS, Maxims (21134), The Jam
BIRKENHEAD, Deerstalker Club (051 647 5808), Chants
BIRMINGHAM, Coach and Horses, West Bromwich, Zeth
CARDIFF, New Theatre (32446), Dennis Waterman
CHARNOCK RICHARD, Park Hall (Eccleston 452090), Leo Kottke / Richard and Linda Thompson / June Tabor / Country Joe McDonald / Paul King Band / Tannahill Weavers / Peter Farrow / Rab Noakes
CHELMSFORD, City Tavern, Tom Robinson Band
GLASGOW, Shuffles (041 332 3872), Dead End Kids
HOUNSLOW, Snakes Rock Club, American Train
LEEDS, Florde Green Hotel (623470), Trapese
LIVERPOOL, Moonstone (051 709 5886), The Mutants
LONDON, Brecknock, Camden Road (01-485 3073), Bone Idol
LONDON, Duke of Lancaster, New Barnet, Jerry the Ferret
LONDON, Greyhound, Fulham Palace Road (01-385 0526), John Otway and Wild Willy Barrett
LONDON, 100 Club, Oxford Street (01-636 0935), New Vaudeville Band
LONDON, ICA, Nash House, The Mall (01-930 0498), Lol Coxhill / Gerry Fitzgerald
LONDON, Man in the Moon, Kings Road (01-352 5075), Fruit Eating Bears
LONDON, Open Space Theatre, Euston Road (01-387 6698), Circus
LONDON, Rat Club, Pindar of Wakefield, Grays Inn Road, Thunderflager
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Clayson and the Argonauts / Lesser Known Tonalians
LONDON, Roundhouse, Downstairs, Chalk Farm Road (01-287 2584), Ascend
LONDON, Sound Circus, Portugal Street, Kingsway (01-405 8000), George Hatcher Band
LONDON, Torrington, Lodge Lane, North Finchley (01-445 4710), Lee Koomin Road
LONDON, Windsor Castle, Harrow Road (01-286 8403), Fracture
MANCHESTER, Electric Circus, Collyhurst Street (061-285 9411), The Swank
NORTHAMPTON, Saracens Head, Vin Garbutt
NUNEATON, Stanley Village Club, Strange days
PLYMOUTH, Fiesta (25721), Kursaal Flyers
SCARBOROUGH, Oily's Club, Martin Simpson
WATFORD, Baileys (39848), Shakin' Stevens and the Sunsets
WESTCLIFF ON SEA, Queens Hotel (Southend 44417), Zhai / Freeflight
WHITBY, Spa Pavilion, Marmalade
WHITLEY BAY, Sands Club, Oscar

ALDERSHOT, Roundabout (31667), Toby
BRACKNELL, South Hill Park Arts Centre (27272), Bob Davenson
BRISTOL, Granary, Welsh Back (28287), Llar

Monday

BIRKENHEAD, Deerstalker Club (051-657 5808), Chants
BRENTWOOD, Brentwood Youth House, Shenfield Road (218597), Sunday Band
BRIGHTON, Buccaneer (6806), American Train
CHESTER, Quaintways (27141), Oz
CLEETHROPES, Lifeboat Hotel (67272), Jody / Seagull
COVENTRY, Smithfield, Stage Flight
DONCASTER, Outlook (64543), Jack The Lad
EDINBURGH, Tiffanys (031-556 6289), Vibrators
GREAT YARMOUTH, Tiffanys (57018), Jain Band
LIVERPOOL, Erics (051-236 7881), Deaf School
LONDON, Brecknock, Camden Road (01-485 3073), Scarcrow

Royalty Southgate
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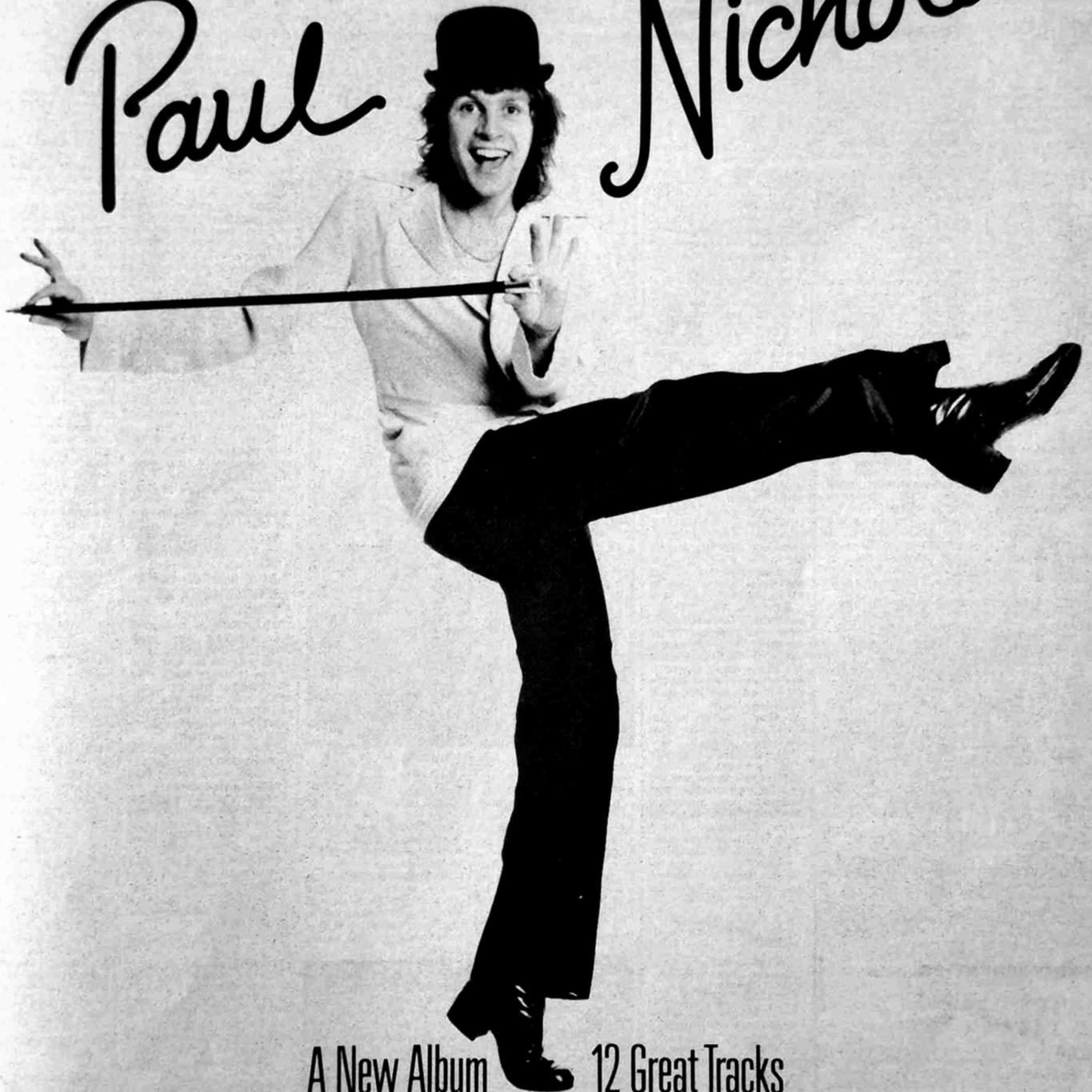
Wednesday
ALAN ELSDON AND HIS JAZZ BAND

Thursday
KEN COLYER ALL STAR JAZZ BAND

Friday
THE BLACK BOTTOM STOMPERS

Saturday
THE GEORGIA JAZZ BAND
 Admission 7.50 - No Advance Booking
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FROM PAGE 24

- LONDON, Crackers, Wardour Street, Stinky Toys / Crocodiles / Meanstreets**
LONDON, Dingwalls, Camden Lock (01 - 267 4967), Head Over Heels
LONDON, Greyhound, Fulham Palace Road (01 - 385 0526), Amazorblades
LONDON, Half Moon, Lower Richmond Road, Putney, Brian Knight Band
LONDON, Half Moon Theatre, Alle Street (01 - 480 8465), After The Fire
LONDON, Man In The Moon, Kings Road (01 - 352 5078), Why Not
LONDON, Nashville, North End Road (01 - 603 6071), 899
LONDON, New Victoria (01 - 824 0671), Alexi Brothers
LONDON, Rochester, Stoke Newington High Street (01 - 249 0189), The Amazing Blue Khatam Band
LONDON, Rock Garden, Covent Garden (01 - 240 8961), Warren Harry
LONDON, Upstairs at Ronnies, Frith Street (01 - 439 0747), Panama Scandal
LONDON, Windsor Castle, Harrow Road (01 - 286 8463), Slipstream
OBAN, Corran Town Hall, Dead End Kids
PENZANCE, Gardens (0475), Kursaal Flyers
STAFFORD, Top of the World (2444), Trapeze
SWANSEA, Brangwyn Hall, Crawler / Boxer / Moon
ULLAPFOOL, Community Centre, Boys of the Lough
WATFORD, Baileys (39848), Shakin' Stevens and the Sunsets
WHITLEY BAY, Sands Club, Oscar
- CARDIFF, Top Rank (26038), Sassafras**
DUNSTABLE, California (62804), The Jam
GAINSBOROUGH, Yarborough Hotel, Strangeways
HEMEL HEMPSTEAD, Great Harry (3092), Sahara Farm
HIGH WYCOMBE, Chiltern Rooms, Darbs
LIVERPOOL, Erics (051 - 228 7581), Deaf School
LOCHCARBON, Village Hall, Boys of the Lough
LONDON, Brecknock, Camden Road (01 - 485 8073), Stan Smith Band
LONDON, Dingwalls, Camden Lock (01 - 267 4967), 999
LONDON, Golden Lion, Fulham Road (01 - 385 3942), Metropolis
LONDON, 106 Club, Oxford Road (01 - 636 0933), John Otway and Wild Willy Barrett / Clayton and the Argonauts
LONDON, Kensington, Russell Gardens (01 - 603 3245), Warren Harry
LONDON, Queen Elizabeth, Chingford, Sucker
LONDON, Rochester, Stoke Newington High Street (01 - 249 0189), NTC
LONDON, Rock Gardens, Covent Garden (01 - 240 3961), Lew Lewis Band / Earl of Canvey
LONDON, Royal Festival Hall (01 - 928 3002), Osibba
LONDON, Stapleton, Crouch Hill, Landscape
LONDON, Tramshed, Woolwich (01 - 855 3371), The Stukas
LONDON, Upstairs at Ronnies, Frith Street (01 - 439 0747), Phil Bam Band
LONDON, Windsor Castle, Harrow Road (01 - 286 8403), Scarecrow
PENZANCE, Garden (2475), Hot Lips / Contraband
READING, Target Club, American Train
WATFORD, Baileys (39848), Sakin' Stevens and the Sunsets
WOLVERHAMPTON, Civic Hall (21359), Boxer / Crawler / Moon

Tuesday

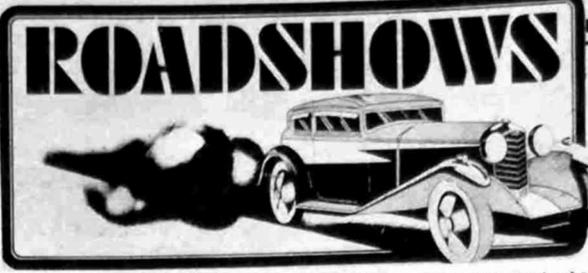
- BIRKENHEAD, Deerstalker Club (051 - 647 0808), Chans**
BIRMINGHAM, Barbarellas (021 - 663 9413), Trapeze

SEE IT!

Beautiful downtown Granada replaces pop slot 'Get It Together' with bygone teenybop series 'Shang-a-Lang', Wednesday, (4.20). Guests are yesterday's heroes the Bay City Rollers, Bunny and Dawn (Remember Tony Orlando?). Later, more veterans, including pre-rockers Frankie Laine, Ben E. King and Emile Ford, plus Marty Wilde and Joe Brown from the early days of British pop, tread the boards in 'International Pop Proms', ITV, (8.00).
 Come Thursday, BBC1, (7.15), supercool Canadian export Kid Jensen presents the latest selection of chart-toppers and chart-droppers. Highlights around the regions on Friday include an ancient Elvis film, 'California Holiday', Westward, (2.25), and a blast of fearless Fonzie in 'Happy Days', Anglia, (5.15). And, back on the nationwide circuit, Neil Diamond performs from the vast open-air Greek Theatre in the city of lost angels, BBC1, (9.25), 'Love At The Greek'.
 Much more Muppets on Saturday, (5.15/5.45), ITV. If you live in the London area, Janet Street-Porter zooms in on the world of images, focusing on the T-shirt boom and the world of video recording, London Weekend Show, Sunday, (1.10).
 Beeb 2 starts a new series of trips thru' the musical influences of the past two decades or so, 'Rhythm On Two', (10.15) on Tuesday. First programme in the tubes focuses on the early fifties, with Freddie Fingers Lee playing Jerry Lee Lewis, Mike Berry & The Outlaws doing a Buddy Holly, and the Darts, all set to put the BOOM back in sh-boom.

HEAR IT!

Dory Previn guests in 'Hear Me Talkin', Wednesday, Radio Clyde, (8.00), there's a chance to hear some album-tracking as well as an exclusive interview from Los Angeles. Stock with Clyde for an earful of Twiggy too, (9.00), when the Neasden nymphette raps with Andy Park about her life and times, from clothes-peg to country girl.
 Soul buffs could do worse than to tune in and turn on with Piccadilly Radio and Andy Peebles, 'Soul Train', Friday, (8.00). Andy spins the best of the UK releases and goes Stateside, presenting the cream of the American soul charts.
 Radio One have now abandoned quadraphonic rock broadcasts for the time being (did anyone have the equipment to pick them up anyway?), but there are one or two good things well worth an earful this week. Whispering Bob you-know-who introduces Quantum Jump and Steve Tilston on the 'In Concert' slot, Saturday, (6.30). And lazy Sunday afternoon sees the start of a new 10-part exclusive series which analyses and gives airplay to the musical influences created and developed in the long hot summer of '67, when Johnny Rotten still had all his teeth and the kids wore flowers in their hair. Part one, 'Summer Of '67', (6.30), takes a trip through a maze of ideas and influences, psychedelia and the Beatles' Sergeant Pepper, the Stones' 'Satanic Majesties Request' and the pre-packaged Monkees, the decline of pirate radio and the rise of, you guessed it, Radio One.



Slack Mac

FLEETWOOD MAC / KENNY LOGGINS New York

FLEETWOOD MAC'S first show in New York in quite some time proved an uneven evening, plagued by what can be termed, "milk & cookies mushiness." Let's face it - The Mac are one of the best hook writing troupes of the seventies, but live THEY AIN'T GOT NO GUTS!!! Watching their listless swaying on stage, it seemed like they'd all just been shot up with elephant tranquilliser.
 Stevie Nicks, the Farrah Fawcett - Majors of rock, was the most out of it. In "Rhianon," her attempts to be sexily bewitching looked more like a comatose version of Linda Blair in The Exorcist. And talk about mushiness - before "Landslide" Stevie actually brought out her mother to take a bow.
 Still, the major problem with Mac here was that, for all the exqu岸tiveness of their melodies, the vocals were delivered with a clinical detachment - as though emotion was something to admire rather than feel.
 Several songs escaped this trap. Christine McVie's "Songbird" effortlessly took flight, and in the end, when Buckingham poured out his strong guitar lines in "Blue Letter" and "Go Your Own Way," Madison Square Garden felt its first real real energy of the night. These numbers saved the show, as even Ms Nicks found it within her power to run about the stage and cast the spell she's capable of.
 Kenny Loggins, on his first tour without Jim Messina, opened, displaying similar assets and problems as Mac. (Of course, these are the type of "problems" that add up to multi-platinum albums). With Kenny's Peuer Frampton - style good looks, bright attitude and undeniably catchy melodies, he should have no problem becoming a big star on his own. JIM FARBBER



FLEETWOOD MAC. clinical detachment

came on, with a broad grin on his face.
 In a year when the most exciting live show was provided by a bunch of young musicians (The Clash at the Rainbow), it's almost unthinkable that one of the runners up should be someone 40 years their senior. DAVID BROWN.

Muddy Waters London

WITH A vivid memory of past occasions of seeing "old boys" in concert, I nearly didn't go to the New Victoria on Friday night, merely because of the possibility of an early influence and lifetime hero not being able to live up to expectations. I needn't have worried.
 Propped up by a stool Muddy Waters played the blues as he's always played them. The guitar rang out those familiar chords, rattled and spat as the imitation bottleneck sild up and down the neck, while Muddy's voice was still full of power and character. There's no wonder so many of today's rock singers have cited him as their mentor.
 Backed by two guitars, Pinetop Perkins (gingling boogie piano, bass, drums, and raw harp, the blues just poured out from 'Baby Please Don't Go' to 'I Got My Mojo Working').
 Dressed in a shirt, light blue trousers and a matching waistcoat Muddy casually strolled off in the same manner as he

THE DAMNED Hastings

WIPE THAT pler from your eyes. It was only The Damned's last show in their massive nationwide tour.
 And what a finale. The pler pavilion, Hastings, usually associated with fading TV personalities serenading balding, demented souls in beige jackets and sunglasses - and you should see their husbands!
 Skrewdriver first. Missed them. Small crowd. Then Auntie Pus.
 Auntie Pus is straight out of Tom Brown's Schooldays with sideburns. Red school blazer, white trousers, hangdog expression, he saunters on with a guitar, sits down, and proceeds to sing a handful of songs, subject matter ranging from marmalade to Venezuela. He's known as Rat Scabies for years. It shows.
 After 12 encores - The Damned. Clearly pleased at the prospect of a long holiday they look relaxed, out for a good time. The usual songs plus two new

ones 'Take My Money' and 'Politics'.

The latter is more or less a kick in the teeth for The Pistols and Clash. Mmmmm. Difficult to make out the words. Better luck next time.
 And what's this... a drum solo? Yep, after covering his kit in talcum powder and getting lost in the fog, Rat falls into a solo using just his hands and head.
 Countless encores, culminating in Scabies throwing the mike stand 15 feet into the air and poking a hole through the polystyrene ceiling. The sea gushed in and washed them away... BARRY CAIN



DAMNED

SPLIT ENZ London

SINCE SPLIT ENZ are shortly to return to their Antipodean homeland, their shows at the end of last week were by way of a temporary farewell to all the fans they've

gained while they've been playing in Britain.

The Nashville (which was also, apparently the scene of their first gig in this country) was packed for the occasion: the area in front of the stage was impossible, and even catching a glimpse of them from the side required concentrated effort.

But from what I could see, the group were being disappointingly normal. Oh sure, they still looked weird, but what they were doing wasn't that different from any other band. That could be a good thing, considering that their theatrical image has probably limited them, audience-wise, in the past. A change could give them the chance to break out of the college / art school stereotype. But then again, I'm not sure that played straight, the songs are strong enough to stand on their own.

Still, the set was entertaining enough, the audience loved 'em, and they're guaranteed a good-sized following when they make their triumphal return to northern climes.

Oh, and the spoons solo was ace. SHEILA PROPHET

SIOUXSIE AND THE BANSHEES Crackers

CRACKERS is designed like a sewer. One path leads to the toilets, one path leads to the bar, and if you're lucky you'll find the stage in half an hour. Oh, and when you get there you can SWEAT. It makes the Marquee seem like a refrigerator!
 Such whines are worth considering if Crackers is to take over from that corpse the Roxy as London's premier gig for misfits, which is how one feels forced to describe Siouxsie and the Banshees, a band who have just been blown out of a prestigious tour for being 'Nazis'. Novel? Yes. Very good copy too, but... give the singer some, huh? Let Siouxsie and the Banshees live, learn and GIG.

They'll give you records if you're extra nice. Records to disturb and excite you. You don't gosestep to it, darling, you dance, just like Siouxsie used to dance to those anarchists the Sex Pistols at the 100 Club.

Siouxsie and the Banshees have the potential to be one of the seventies' most vital bands: they have classic songs, a near incomparable sound, and the most interesting girl performer to come along in oh - a couple of million years. Maybe I'll just go out on the street and beg for 'em. JANE SUCK

ITC London

WAIT FOR IT. It's hardly the news story of the week but XTC - "Definitely a New Wave band" - are being (they feel) discriminated against. And, no sir, not for any of the usual reasons. It's because (they assert) they come from Swindon.
 (Cackle) You don't mean that place on the M4

(Titter) the one... the one where they (guffaw) turn trains around? A New Wave band from there (splutter)... pull the other one mate...

Nah. If they keep on playing as well as they did at the Music Machine last week - and they'll get even better - that sort of jolly japing will disappear as quick as Bunter's tuck. Anyway I thought regional prejudice went out when the Wurzels got famous.

Back to the serious bit. XTC operate as a versatile high energy four-piece; Barry Andrews on keyboards / synth giving them an extra depth beyond the usual guitar thrash. They're competent enough to cover most of the ground between fast glitterpop and good thumping Mott the Hooplish work-outs.

"Radios In Motion" in fact is sure fire brilliant pop, and it'll be a hit - as well as some old surprises. Like, "Fireball XI - 5", faster than the Ventures maybe, but just as good, and a mucho effective work-out of R. Zimmerman's "All Along The Watchtower".

While not actually a New Wave vanguard band XTC have benefited from the change; they've played a lot together and the new ideas have given them a fresh, clever and commercial sound. "Science Friction", "Do What You Do" and the highly polished "Neon Shuffle" stand out as their songs even on first hearing.

Yet they've a way to go. The paint on Barry Andrews' shirt reads "Bandwagons Are For Jumpin' On". A joke honest, but that bit about Swindon (banter, banter) wasn't... to them. Give them a try. The music'll win you over even if the posturing doesn't. JOHN SHEARLAW.

TYLA GANG Red Cow

ON THE ceiling at the Red Cow there's a three-bladed fan that looks like a prop left over from a Southern USA cop movie trying to cool us all down. Onstage there's the Tyla Gang trying to reverse that process. No question who wins out.
 Undisputed Gang leader, Sean Tyla, has been serving up a finger crutch'n' pot pourri of rock'n'roll laced with a little Southern boogie sauce for quite some time now. First with Ducks Deluxe. And since then, with uncountable different Tyla Gangs, none of which quite fitted together. Until now that is.
 Adding bassist Brian Torrington to the already stable duo of drummer Mike Desmarais and lead guitarist Bruce Irwin was one of the best decisions Sean ever made.

Then of course, there's the man himself. If the phrase "his bite's worse than his bark" hadn't already been coined, it would have had to be invented for the case of Sean Tyla. Growling at the sardine tight audience from inside his olive green, sweat, limp dungarees, he looks like the kind of man your mother warned you about taking sweets from when you were a kid.

But no matter because he's got a classic rock and roll voice. If I didn't think he'd hit me for it, I'd say he sounds like a bulldog that's just swallowed a couple of Dylan albums. And he plays a mean rhythm guitar.
 Sean was tired from

BILLY CONNOLLY
London

I WOULDN'T have thought it possible for someone to sit through a Billy Connolly concert and not laugh - unless it was a tourist from Yugoslavia or somewhere - but Noel Edmond's old lady managed it. Maybe Billy was laying too much on the line. It couldn't have been an unintelligible accent, because he slowed down considerably and translated a couple of the Scots words. And in actual fact, he wasn't even THAT Dirty. After all the performance was being recorded for an album...

Most of the set featured new material. Even the old stuff he did had new words - like his parody of 'Help Me Make It Through The Night' and the 'Wellie Boot Song'. One song which

Connolly's caustic comments

remained unchanged was my favourite 'Sergeant Where's Mine'.

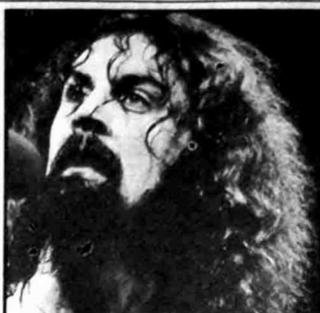
Connolly mixes his political comment with straight humour and musical ability so that nothing gets too heavy. His song 'John Stonehouse Went Swimming' started out for laughs - how his 'swim' from Miami to

Australia was the greatest event recorded that didn't make the Olympic games - and grows into a more serious comment.

He follows that up with extended chat to the audience and a discussion about how the police treat drunks in the nick.

As usual there was a massive turn out of Scots for the event, but Connolly refuses to let them get carried away in a wave of native nostalgia and nips any signs of excessive patriotism in the bud. He didn't have too many hecklers, which was a shame because he's amazing at putting them down. And he didn't have much opportunity for off the cuff humour. Maybe it was because it was the first night of the London series of shows, but his tightness didn't show too much.

As always, he was hilarious. ROSALIND RUSSELL



BILLY CONNOLLY: not even THAT dirty

ten-handed, five strong. Matt Dangerfield, lead guitar and vocals. Jack Black, drums. Kid Read, bass and vocals. Honest John Plain, rhythm guitar and vocals. And Norseman, Casino Steel, piano and vocals.

And, even more important, they've got songs that'll make your toes curl and your hair twitch. They've got a single out on NEMS, 'I Don't Care' but ignore that 'cos it's garbage. Almost any of their other songs are better.

The Boys are, for want of a better word, punk. Not the heavy politics and philosophy Pistols / Clash end of it but the FUN FUN FUN Damned type of approach. Get onstage, jump around, sing some neat and sweet tunes, flash everybody with your carefully tailored punky threads (These guys don't pose, they mean it for real). Smile a lot and the world smiles with you and, in the case of the Boys, dances with you.

In Honest John Plain they've got a potential guitar hero. His rhythm playing '77 style Keith Richard - sloop and lurch at inter-planetary space travel velocity. I'm not so sure about Steel's playing though. As my chauffeur remarked to me, you couldn't hear the organ any too well. Maybe it was just a duff mix.

Right now, there's enough new bands around London (and north of Hendon... maybe) to keep all but the most jaded happy. So you didn't get into the cancelled Damned show? So go and see the Boys, huh? NICK CHARLES.

being in the studio but it was one of those nights when, despite it all, the band come out roaring on all four cylinders at the start and don't let up till they've pulverised the audience into overheated soggy exhaustion. The Gang finished 'em off with a short but sweet 'Walking The Dog'.

Anyway, you could tell it was a good night without even listening to the music. Sean didn't insult the crowd once. NICK CHARLES

MEALTICKET
London

WITH SO many events in the music world being concentrated on the new wave lately, it must be frustrating being folkie, or an old hippie - or even a young hippie.

So it was nice to witness a gig where all the aforementioned social groups (plus a few others besides) could get together, bop around a bit and

generally have a good time.

Mealticket's concert at the New Vic on Friday was the first time out as far as the group were concerned, but only their ecstatic grins at the end of the show would have given that away. Otherwise, there were no signs of nerves - just an evening of entertaining, thoroughly polished mellow country rock.

For me, not having seen them before, it was a slightly strange experience discovering that every other person in the hall seemed to be acquainted with every note of every bar of every song. They'd obviously brought their fan club with them - loyal followers from their days on the pub circuit.

This group know how to get 'em and keep 'em. If they should venture into your area, go along and see Mealticket - they're well worth a look. SHEILA PROPHET.



MR BIG

MR BIG
London

MR BIG packed out the London Marquee last week - there must have been as many people there as for the Damned a few nights before.

The Bigs are getting better and better. Out of three gigs I've been to in the past few weeks, the first was a bit duff, the second was good and this one was excellent. They are one of the few bands with two drummers that really utilise their assets; the synchronisation and arrangements are superb.

Lead vocalist Dicken still tends to wander a bit in his introductions to numbers, but I think that's out of nervousness rather than anything else. Mick Llewellyn is a powerful guitarist and this time managed to put across his playing without the theatrics he employs when he's on a big stage.

I think Mr Big are at

their best in a club like the Marquee; the sound is tighter and they concentrate more on that than a lot of unnecessary movement.

Most of their material was from their two albums on EMI, 'Sweet Silence' and 'Mr Big', of which 'Zambra' is easily the best song. I understand it was released as a single but didn't do anything - I can't think why because it's a knockout number.

Of the new songs, they did 'It's A Pain' which was all right, and 'Take Me Home' and 'Here I Am' which were faster and more interesting. The band have dropped 'Feel Like Calling Home' - whether it's because it didn't make much of a hit or they've decided it's too close to 'Romeo' I don't know. They did do 'Romeo', which is a great song, but they haven't managed to make that awkward key change properly yet (don't

suppose anyone else noticed it though).

Their reception was tremendous, but their encore was delayed while the PA packed up. When they did come back on, they got through an instrumental of 'Someone Stole My Fag' before the mikes went, but no-one got too upset - we had our money's worth. ROSALIND RUSSELL.

BOYS
London

'I'M TALKING 'bout boys, yeah yeah, lemme tell you 'bout boys.' Fifteen feet up in the air on the idiosyncratically positioned stage at the Music Machine, the Boys are getting stuck into a little sex - role confusion by way of an encore. (Well, if the Beatles could get away with it, the Boys stand good chance). The old Shirrelles raver as a storming closer to a neat set.

Lemme tell you a little 'bout these Boys. They're

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 - 20 H.M.S. Mercury - Petersfield
 - 21 H.M.S. Drake - Plymouth
 - 22 Turntable Club - Bristol
 - 23 Pier Pavillion - Hastings
 - 25 Carousel Ballroom - Ryde - Isle of Wight
 - 26 Bridge End Recreation Centre - South Wales
 - 30 Mayflower Club - Manchester

PAUL NICHOLAS is one of those people who doesn't think 'pop' is such a dirty word. He's had four hits with pop songs and should be having more before his number's up.

Some may knock him for singing about 'Grandma's Party' and 'Dancing With The Captain', but after all there is a market for those kind of songs. Anyway, don't start telling Paul about rock 'n' roll, he was once in a tough little band called Savage; the days when he had zero hits.

Since then the snarl's disappeared and he's fairly content to smile awhile about making stylish pop records.

Two writers called Bugatti and Musker compose his material ('I have written some quite nice songs myself but they're not actually worth rushing out and spending 70p on') kicking him into hit parade orbit with 'Reggae Like It Used To Be', about a year and a half ago. All Paul's hits have been chirpy and unobtrusive, songs that can be whistled to in the loo or while you're frying your morning eggs. They usually make the charts at breakneck speed.

"The stuff I do," he says, "is straightforward pop, very commercial, very simple. People might say they're silly songs but let's face it there's a market for them."

Paul isn't exactly laughing all the way to the bank, because, as he points out, the big money comes from (a) albums, (b) America, but he is grinning. For, by his own admission he thought he was little more than a one hit wonder. Though admittedly that was before he produced hit number two.

Borrowed

Even so, he still maintains he's a pop singer living on borrowed time, but: "I don't really think about it too much, I'm not really a planner. I don't sit down and deliberate. I look at it this way: to me it's like throwing a dice, I try to find the right songs, commercial records, and hope they make the charts."

So far the only record of his not to have done so was the rendition of the old tissue stainer 'If Your Were The Only Girl In The World' (which you may have heard at grandma's party?) a song which Paul knew would be no-go even before it was released.

"Everyone said record it for a change, it'll be different, and it might broaden your market, you know the way people talk. But I hated it. It was a very nicely made record mind you, but I personally found it so boring. I think pop should be quick as a flash, over really fast."

His latest offering 'Heaven On The Seventh Floor' is however much more to his liking, and more importantly to his fans, because it's in the charts.

Nicholas: Quick as a flash!



PAUL NICHOLAS: living on borrowed time.

"It's gonna be released in America, my first record over there. We felt this particular single was the most suitable for the US market."

The new (debut) album might also be released there, but he isn't too sure about that.

The songs on the album are fundamentally in the same vein as his hits, so it's a fairly safe bet to say his British fans who bought the 45's will not be disappointed.

"I think it's not a bad first album," he opines, "And 12 tracks is good value for money. The songs are uncomplicated and you can bop around to them, but the album's no great masterpiece."

Nicholas is no 24 hour a day pop star. He strips away his Top 20 stance just as soon as he can.

"Friends see me on Top Of The Pops then look at me slouched on the sofa and they say: 'What a difference!'"

He enjoys appearing on TV though, it must be the peacock in him. Plus he's no stranger to the eye of the camera lens having been in quite a few movies, namely 'Blind Terror' with Mia Farrow, and two of Ken Russell's kinky screengems 'Tommy' and 'Lisztomania'. He will be adding to that collection by appearing in a film musical of 'Sergeant Pepper' soon to start rolling in LA.

Ah, so Peter and Paul get together? There is a slight physical likeness between the two. "Yes," agrees Paul, but Frampton's much prettier than me and much younger looking."

On the 'other side' of 25 Paul's not such an old-timer either: "Oh, I dunno. . . . After you go I'm doing a teenybopper TV show where I've got to smile and look young. . . . It is not easy. . . ." JANILES.



I'm stone cold about Billy Connolly. Haven't seen him before the Stadium concert and can only recall hearing some of his songs on the radio. So I had the media image rather than the man. Absurdist, with a line in regional humour, spiced with obscenity.

Stone Cold. Stone cold sober too, which would be irrelevant except that much of Connolly's humour is about getting drunk, falling unconscious and waking up with a twenty-one gun salute of a hangover in the morning.

Billy Connolly sings the loos. About the effect of overdosing on Andrews Liver Salts, or too much curry and Guinness overloading the system. Clean air legislation will never work in Glasgow.

He's a jester, not a fool. The fool is Shakespearean. Bitterwise man humour out on the heath with Lear, or at the graveyard with Hamlet. The fool's conscience like Lenny Bruce. And besides their use of obscenity, there's no great comparison between Bruce and Connolly.

No, Billy Connolly is the joker, the wild card in the pack. He doesn't lecture his audience, he tells them what they already know and then take it to the heights of absurdity. He's a very innocent child, asking all the wrong, but right, questions.

The interview was a quickie, backstage at the Dublin Stadium. If I had expected a similarly manic individual behind the mask, I was wrong. Billy Connolly seemed slightly tense and speedy, but that could be put down to the performing adrenalin still coursing through his veins and his obvious legitimate desire to hit the town with his buddies.

What is similar is the Connolly compulsion to communicate — he doesn't clam up and lock himself in his shell. I end up as the straight man. One of the Furey brothers arrives and the companion he's brought with him is a German guy. It turns out that he's a comic too. Horst Koht — the German Billy Connolly, no kidding.

The dice are stacked, so I'm uneasily looking over my shoulder all the time while I should be focusing on Connolly and the business in hand. No malice on their parts, just that they'll high-spiritedly sabotage me if my questioning gets too ponderous.

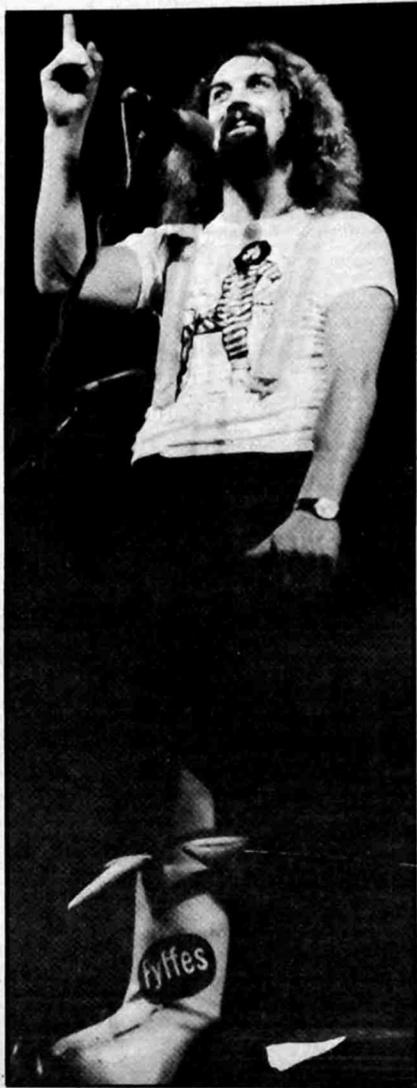
I mean, how do you question a guy like Connolly who says it all on stage. To take a solemn Eng. Lit. approach and clubfootedly ask, "Tell me, Mr Connolly, what do you think is the function, nature and/or essence of comedy?" — is to crassly and single-mindedly miss the spirit of his act.

So we begin with any debts he might have to the musical and vaudeville. He first picks up on the obscenity angle.

"If you look back at the music halls, they were doing very risqué material, even Marie Lloyd. And people are getting very suddenly shocked in the seventies because everything gets bold."

But what about the venues he plays? Shouldn't he be in

STONE COLD SOBER



BILLY CONNOLLY: You'd better believe it!

Connolly: The Joker plays an Ace

Theatre? "It's very odd, but that's all that's left to people nowadays since they've thrown all the theatres away. I think it's a bloody disgrace that this is the only big venue that Dublin has got."

Isn't he perhaps out of time, out of place. Did he ever wish he was born 50 or more years ago, to play the Edwardian halls?

A wrong line: Billy Connolly is very critical, almost savage about those days.

"Not at all, I like it, I think entertainment in the seventies is fantastic and I'm not a great fan of the variety or theatre people.

Reprinted from the Hot Press

because it's got unwieldy and top-heavy. I write it when it's finished."

How much does he change his set around each night? Was there any difference between his Dublin and Belfast concerts?

"Tonight a lot of the crack was different. Things I wouldn't say up there. Not because I'm frightened, I'm not frightened by anybody, but in Belfast, when people come through all those bloody checkpoints, I don't need to tell them what's going on up there. They know fine."

Not that he was chickening out, since he did both the Rangers V Celtic and the anti-police routines. As to ad libbing: "If I get five or six minutes on stage, I'm delighted. I did it tonight. I have a basic skeleton of an act, I know what's coming next. I know how I'm going to introduce a song, but something can happen and it's away on its own."

But he must be exhausted by his time on such a long tour. No way.

"Smashed? I thrive on it. I have concerts for my breakfast. Look at Barney McKenna. He gets up in the morning, puts his banjo on his lap, and plays it in his pyjamas."

We talk about other career opportunities. Billy likes acting and he's written two plays, the second of which will be presented at this year's Edinburgh Festival. "But I want to do them all. I don't want to branch out into something else. I like being a comedian, I like playing a guitar, I like writing plays. I use them all, each as a diversion against the other."

So far, a sensible, sober interview until Horst Koht intervenes. As I hesitate to decipher my scribbled excuse for notes, there's this angelic voice coming from over my right shoulder.

"You like Heem?" Sure. "You like Bream?" Anything you say Horst. "You like Beens?" Teasingly, "You like peppermints?"

I'm full guy and the gales of laughter leave me bewildered and suspended in mid-air.

Billy is just the slightest bit embarrassed so he obligingly seizes on my first remark and the interview falls back to a sane plane. The line between absurdity and obscenity: "If you look at my stuff, you'll find it absurd, rather than obscene, so people don't get embarrassed by it. They're not the victims."

It's a childlike absurdity, I suggest. The Big Yin responds immediately. "Like Barney McKenna is a childlike guy. He's not a childlike man, but he's got a childish charm which is a great boon to him."

And Billy then tells a story which explains him better than any of my analysis. The last line, the last laugh are Billy's.

"I remember being shown around a mausoleum in Scotland, with 40 foot high bronze doors and a guy was saying how much they weighed and how beautiful they were, and I immediately thought of him locking it, with his tie stuck in."

"You're supposed to be impressed by the carvings in the door and I just thought of him, with the tie stuck in it, screaming for help."

BILL GRAHAM

Soul Mirror

by ROBIN KATZ

Connection do it in a big way

IT'S BEEN said that album artwork has done much to stimulate album sales in the progressive music market. With disco, Roger Dean fantasies are lost. Most disco albums usually have unclad segments of the female anatomy. So forget artwork. But one novelty that has had strong effects on shaking up the, almost predictable, disco market is the 12 inch single.

T-Connection's 'Do What You Wanna Do' may be one of the first hits to directly benefit from the bigger sound you get from the giant size singles. Certainly the record, with its standard dancing beat and minimal mental message, owes much to Stevie Wonder in the vocal department.

In the case of T-Connection, they're more than a set of studio musicians, who read through a score and are given a title by the producer a week before the record's release. Trivia buffs please note that T-Connection are the first group since The Beginning Of The End ('Funky Nassau') to break out of the Bahamas.

The six-year-old line-up was the brainchild of singer-songwriter and all-around spokesman, Theophilus 'T' Coakley. His brother Kurt plays bass and sings. One Monty Brown plays guitar. Berkeley Van Byrd is described by his record company as "exceedingly creative on drums", and Tony Flowers masterminds the percussion.

What T-Connection have in common with The Beginning Of The End is the Miami based studio crew of TK records. 'Funky Nassau' was producer Steve Alaimo's baby. Alaimo is also credited on the back of T-Connection's LP, 'Magick'.

"Nassau is changing," said Coakley, of his background. "At the time we started, the scene was mostly hotels, particularly the independent clubs that were mostly for tourists. You'd play typical calypso numbers in places like Freeport. In the last few years, a lot of the old places have faded and the natives have started going out more. So the musical sound has become more contemporary."

Being a mere 100 miles from Florida's shores,

means that native kids get both American television and high powered Floridian radio stations pumped out of their receivers. Between calypso and other native rhythms they received were the popular sixties sounds of Motown, Stax and Atlantic. "I wouldn't say there wasn't any Stevie Wonder influence in our song," said Coakley. "I guess a little bit of Stevie rubs off on everyone — unintentionally."

"Do What You Wanna Do" was a three-year-old number in the T-Connection repertoire when the group made their deal with T.K. The song was re-arranged and produced with a disco beat and before you could say 'get down', there was a hit.

"Disco music is getting plenty of bad raps," said Coakley realistically. "The market is cluttered with more and more singles every week. But to me, disco is a creative source of music in the way that jazz is. In contrast, look at classical music. You have orchestras playing the same arrangements, that were written hundreds of years ago. No one goes on about the lack of creativity there. Certainly disco music has a basic beat, as does reggae or calypso. Within the beat, there's freedom of movement."

In the midst of all this fairly straightforward Miami disco backbeat is a touch of the airy fairies in the form of Cory Wade. Wade gets almost as many album credits as the group — between his producing, mixing, album cover designs and 'album co-ordination.' "The difficulty of our time is a difficulty of the human spirit," says one quote on the back sleeve. "This album is dedicated to all who share the Universal Consciousness" reads another. What is universal consciousness supposed to mean?

"I'm not sure," chuckles Coakley. "You'll have to ask Cory Wade."

And what of their current plans? "We've just finished three months on the road with the Average White Band, Slave and The Ohio Players. We're finishing another album, which will have about eight to 10 tracks on it. It'll be a little different from the last one, but just as commercial. And we have to get to Britain."

Coakley writes most of his songs by starting with a slogan or phrase and building around it. "Just keep your ears open," he

said, "and the ideas will flood in."

The moral of the story is, you can do anything you wanna do. But doing it in a 12in groove will help you do it bigger.



T-CONNECTION: "We have to get to Britain"

Yakety Yak

MARVIN GAYE will be producing Mary Wilson's first solo effort... On hand to help raise funds for a black dentist, running for LA mayor, were Freda Payne, Glynn Turman of 'Cooley High' fame, Billy Davis and Marilyn McCoo, and Bernie Casey... Ohio Players to score new Fred Williamson flick, 'The Big Score'... Has everyone heard the Jerry Butler / Theima Houston duet album? Smooth as double cream... Johnny 'Guitar' Watson drew Bette Midler, Tatum O'Neal, Linda Ronstadt and Richard Pryor at a recent performance.

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NEXT WEEK Prison, Police, Politics, Power and the CLASH

exclusive interview

Plus: Don't miss the last in the series of punk posters. We've got the lot. Vibrators, Saints, Stranglers and many more

If you don't get RECORD MIRROR, we'll get you

JUST TWO months ago Dave Edmunds was looking forward to a lengthy tour of the States with his band Rockpile supporting Bad Company.

That was in April, now he's back in town with time on his hands after problems just a third of the way through the dates. Naturally he isn't too happy about this state of affairs and sitting in a hamburger bar in Islington is a poor substitute to being on the road in America.

Looking thoughtful and into his second glass of milk, Dave has to admit: "It's not so wonderful being back."

So what went wrong? "I'm not sure," he hesitates.

"The official reason, I've been told to tell you, is that Bad Company were not selling out dates, which is not good for them or me.

"We'd played about 18 to 20 dates. That was just the first leg. There were about 54 dates to do in all.

"I'm not sure what really went wrong, maybe they're not as popular as they thought they were. They were big gigs too, one or two had to be cancelled altogether. Some of them were 17,000 to 20,000 seat venues."

So, it was a case of no fun?

"No, we had great fun," he shrugs his shoulders. "We went down really well," he hesitates again and continues. "Maybe too well."

Then quickly he adds: "I can't believe that one. I've heard it happens, but who could believe anyone could be like that. If the main band were not going down as well as the support act surely that would make them want to shake themselves up?"

Displaced

"Apparently they've never gone down that well in the south and there were some dates coming up down there, and to play it safe they brought in The Outlaws on the bill."

So, in fact Rockpile were, how shall we put it, displaced on the tour? "It all came so suddenly. You'd think they would give you more notice, it's not very courteous. I mean when you get to a gig and find your gear stacked onto a hire truck!"

Rockpile are supposed to be in America, resting between stages of the tour while Bad Company popped back to do their London shows before resuming the tour.

Truth is that Rockpile are back here, a bit down but not out. For starters, there is a Dave Edmunds



DAVE EDMUNDS: it all came so suddenly

single 'I Knew The Bride' doing very nicely in the charts, and big gigs with the Beach Boys coming up. All is far from lost.

The single is penned by the enigmatic Nick Lowe, bass player with Rockpile, and this is his highest UK hit to date, a big step for a writer whose talents a select few have been talking about for some years. So far he's had to make do with hits outside the UK, like a legendary Japanese chart topper!

There has been a 'Top Of The Pops,' which went quite smoothly - "Not like when I was on 'Supersonic,' that took about 13 hours. We kept

getting drunk, sober, drunk again and so on.

"I only did one number, oh yes and a jam at the end of the show with Marc and Alvin. We were doing a Chuck Berry number but some of them didn't know all the words and were reading them off idiot boards. I know all the words to all the Chuck Berry songs!"

Nuts

"And, oh yeah, 'Saturday Scene' with Cliff, that was alright. I told him that 'Move It' would make a great single to put out in the States. I told him it had been one of my great

favourites, and he said the same, and said he'd never been able to get that same sound in the studios since."

Perhaps Dave should try producing Cliff?

"I don't want to do any more producing, thanks very much," Dave frowns. "It was driving me nuts spending all that time in the studio. After a while you start losing your marbles."

The last producer credits were for the Flamin' Groovies' 'Shake Some Action' last summer. But there will probably be another Dave Edmunds album before too long.

"After we've done the

Beach Boy dates, I'll probably start work on a new album."

With Rockpile? "No, there's not really enough material. You see I've got a solo album to do, and Nick has one of his own. And I don't think it is contractually possible at the moment."

"Anyway I haven't got anything definite in mind yet. Just the odd idea written down now and then. There's no hurry."

Dave's work in the past brought him in touch with the Beach Boys, and he once recorded with Bruce Johnston, and has always shown a healthy liking for surf music. Somewhere in the dark shadows of RCA's vaults there may be lurking some interesting tapes of such enterprises, which have, as yet, not seen the light of day. But let's not put ideas into their heads.

Recording

Did the festival dates come from past contacts?

"No, by a completely different route," Dave replies. "But it seems like a good idea."

At the moment they are the only live dates lined up for the band, especially with recording commitments coming up.

"We don't want to be tripping up and down the MI again, or at least some of the band don't."

"Terry (Williams, the drummer) has just finished with all that, when he finished touring with Man."

One little luxury they did get used to in the States was a comfortable homely bus, a step up from your average band's truck.

"It had four bedrooms, two colour tellys, ping pong, the lot."

Cowboys

"The whole thing was about the size of a Greyhound bus. It was better than going by plane. Bad Company were flying from gig to gig, but you see more on the road."

The road they saw was mainly the west and south west - "lots of desert, lots of cowboy country."

They started off in Denver but left 'Get Out Of Denver' from their repertoire that night.

Their longest drive was 26 hours, on the way to Los Angeles. "We played cards for 26 hours. Nick Lowe lost," Dave laughs. So, it wasn't all so terrible for them? "No, we enjoyed ourselves, but I think we were the only ones that did. Though the people who saw us seemed to like us, and that is what counts in the long run."

DAVE EDMUNDS GETS JILTED

By DAVID BROWN

John Shearlaw has just come back to life after his hangover from the May Balls. Here he takes you into the marquees (where the action is)

BURP... ANYONE FOR CHAMPERS?

IT MAY strain the imagination of the weary... it may cause right-minded Socialists to reach for their bags of flour... it will test the constitution of even the hardest stomach... and even the groups involved may choose to disguise their role in the proceedings...

Yet it happens. Every year. Young Evelyn Enderby did get a shock.

Call it academic privilege if you like. Every year of the muddled egg-heads of two of Britain's least-known universities (Oxford and Cambridge) decide to turn the clock back in the cause of all-night reverie.

With great regard for tradition - and scant regard for common sense - they mount a series of entertainment extravaganzas that would make Harvey Goldsmith (bless 'im) blush.

Called May Balls they take place... right in the middle of June.

These legendary wild nocturnal gatherings are notable for excess in extreme and for the shattering of many a long-held dream. If you knew about them you dreamed of dawn champagne breakfasts. If you went you threw up.

If you didn't know and you didn't go... Well, read on.

The cost? A staggering sum which could be anything up to £35 for a couple. The fun to be had? A night-long battle with cheap sparkling wine, gruesome grunts, the unkind elements and a bill of entertainment that makes Top Of The Pops look positively New Wave. And of course the fizz, sparkle and romance.

This is provided by a few small hours funerals of stunts - ranging from rock 'n' roll revivalists and fading chart stars to steel

bands and trad jazz bands carousing amidst a multitude of flowers and fairy lights on formerly sacred college lawns.

Ah... Evelyn. We didn't bargain for this.

HE - the escort and pimply provider - will consume and cackle. The borrowed dinner jacket will find its ill-fitting lapels the target for many mis-directed delicacies... perhaps even his own dinner. The rose-tinted dawn will rise through a sea of nausea, indigestion and shivering, futile attempts at seduction.

SHE - the vestal and blushing partner - will trip gaily through muddy marquees. Become infuriated at his inebriation. Find that romantic dreams fade rapidly as the bought-for-the-occasion ball dress painfully falls to ward off the chills of the cold damp night.

And the band plays on. As our happy couple stumble off in search of champagne and strawberries (which they never find) the music which got them to shell out all that money thunders admissibly towards the dreaming spires.

Matchbox belt it out in the quad. Over in first court some "dashed fine" reggae band called the Cimarrons wow the alcoholic egg-heads. And "good show", later in the marquee it's going to be the very famous Kursaal Flyers. Eh, Evelyn?

Even later it'll be the Searchers, or Alvin Stardust, or F.B.I. or Gonzales, or Shakin' Stevens, or Mike Chapman, or...

Fine ball, what? The champagne - which isn't really champagne runs out frequently. The pukka punters remain resolutely unmiffed - queuing and braying round tables of empty bottles.

He carresses the bra-strap bumps on her non-seethrough gown. She shivers. He belches.

They're already missing the trad-jazz interlude.

Band members and multitudinous roadies stalk in and out of the carnage left by the carousing academics. They're incongruous in jeans or stage threads. They delight in guzzling wine from the bottle and eating chicken legs.

Algernon and Archibald (having lost Cynthia and Fiona) - with only the jiggling in daddy's dinner jacket to keep them upright - ignore them. They ignore Algernon and Archibald. A different world.

The ball goes on. The bands play to a sea of nervous, shuffling dicky-bowed bodies. Raised on the lightsome reel the audience bump, gawp and gaze at the variety of music in front of them.

Is it 'pop' or what? Jolly good.

It he and she survive the night they'll see as much music as anybody could see in a few days at a local pub - rock boozier. She could have eaten at MacDonalds. He could have got drunk at the wine bar.

So what's left? Romance? Bah.

In 1964 the Rolling Stones played a May Ball. So did of Pink Floyd once upon a blue-moon. But the Kursaaals and cheap booze? At over £20 a throw, young Evelyn was a mite surprised. And the jolly undergraduate japes left her cold - but so did the weather.

What's this got to do with rock 'n' roll? What do the graddies think it's got to do with rock 'n' roll? What will the Strangers think about it?

The shattering of love's young dream... the second division of the music business... the playground of the upper crust... the waste of money... the perpetration of the myth.

It happens every year. "Are you up for Trainers again Evelyn?" thanks awfully.

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HEAT ON THE STREETS Competition

1. Who plays flute in Moon?
2. John Bundrick's nickname is
3. Which instrument does Boxer Mike Patto play?

NAME.....

ADDRESS.....



... it's going to be the very famous Kursaal Flyers. Eh, Evelyn?

NEW WAVE — NEW WAVES

RECORD MIRROR looks at the new wave bands outside of London

Newcastle

PENETRATION

AVOIDING CONDESCENSION. That's the 'When The Boat Comes In', 'Howay the lads' kind that invariably leads to a tide mark around the tongue.

Conditioning processes abound when Newcastle is mentioned to any non-Geordie, especially Londoners. Cranes and caps and dirty waves and steel and smoke and pitchfork houses and dislocated pubs and punk bands and corporate identities and...

Wait a minute. Punk bands?

Well, punk band actually, Penetration (don't go to my head), primo pushers of the big noise down in the boomdock. They're 16-19 and on the way up.

They've played The Roxy (if that means anything), supported The Vibrators three times, seen The Pistols seven times, laid down a few demos, been banned from Newcastle University, written some pretty good songs.

And been interviewed by RECORD MIRROR of course.

That was on the night they supported The Vibrators for the third time at Sunderland's Seaburn Hall. From that, easy to see they've got an acre of a following.

Okay, introductions. This is Pauline, a real crackertea with waylaid black hair and eyes of venom. She sings. "Hi."

And the Empire State on bass here is simply called 'R'. "Alright." The Bill Nelson lookalike on guitar is Gary Chaplin. "Hullo". And on drums 16 year - old Gary Smallman. "How yer going?"

"Some of the people in our own town don't treat us the same as they would a London band," says Smallman. "That really gets up my nose."

Their songs are complex, heavily influenced by The Pistols' Wayfaring spirit. "I like words, interesting words. I look at things way, way out in the distance," says Pauline who has titles to her credit like 'Duty Free Technology', 'Don't Dictate', 'Destroy', 'Silent Community', 'I'm Nobody', 'Firing Squad'.

They smack of Teeside bleakness — oops, falling into that trap again.

"The Pistols made you feel as though you could go and try to do it yourself. They made me start singing. That's their secret," she adds.

Anyway, Penetration are creating enough interest to have had at least two record companies sniffing around. They laid down a couple of numbers in the studios of one and they seemed very impressed. Early days.

"There's been a lot of crap put out recently," says Chaplin, "but we set our standards a lot higher. There's no way we would ever release something that we weren't absolutely sure of. Okay, so we haven't got a deal yet, but if not when we do, we want control over anything that is released."

They ain't boastful, just realistic and perhaps a little fanciful. So what's the scene like in Newcastle?

"There's not one place to go where they regularly play our kind of music," Chaplin. "It's picking up fast now but it's getting frustrating. I think it's mainly to do with adverse publicity. Like, we had never been threatened until this bunch of crap started appearing in the nationals."

"Now we're getting intimidated and we can't even walk around the streets of our hometown on our own. It's ridiculous 'cos who had really ever heard of Teds in such numbers before the papers picked up on it?"

"And the worrying thing is that people are actually believing what they read."

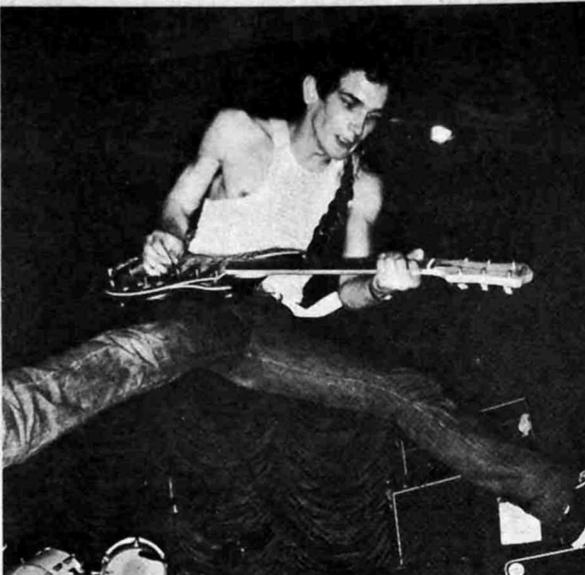
Smallman: "We wanna make music for people to enjoy, not for yobos to go mad on."

"We work out our frustrations on stage. I could no more smash someone's head in than walk a tightrope." Gary Chaplin said that.

"I wanna destroy passers by." Johnny Rotten said that.

BARRY CAIN

Bristol THE CORTINAS



THE CORTINAS: Nick Sheppard

WELL, YOU'RE A schoolboy in Bristol, a pretty well off schoolboy at that.

But that's boring y'know, so to alleviate the damage you form a band playing Dr Feelgood rip-offs. That gets boring too. Then you see the Sex Pistols.

So now you got directions sonny. But you don't wanna be another voidoid and legless fascist. That's no fun my babe. How can you write songs about dole delights when you're sunbathing in your own spacious garden?

The Cortinas' dilemma? Not really. They don't inflict themselves with fake identities, just cigarette burns on the arm. The elevator high class structure has ensconced them firmly on the second floor and they have no particular desire to walk down.

An all-embracing blanket sensing 'I'm so poor' stance is out. The false idol purveyors of the new / now music can go hang themselves. But I disappear up my own garrulous black hole.

The Cortinas are — Jeremy 'Fatty Potato' Valentine vocals, Dexter 'The doctor said I'm the most unhealthy teenager he's ever examined' Dalwood bass, Nick Sheppard guitar, Mike Fewins lead guitar, Danny Swandrum.

We're in the living room of Danny's dad's house. The band have just played an open-air festival in a Bristol park. Abysmal set thanks to almost non-existent PA. Okay, I'll say cheerio now and leave you with the boys.

Danny — "A lot of people in London get the impression that we're a bunch of square kids just because we happen to be middle class. Okay, we know punk is essentially a working class thing but that

doesn't mean to say we can't have a place in it as well."

Jeremy — "Lower class kids are bored kids. All they seem to want is football on Saturday afternoons and afterwards got out and get drunk. They don't want to think about things. It's always been down to the middle class kids to say whatever they want."

Nick — "The hard up kids haven't had a chance. They've been indoctrinated since the day they were born. They don't need anything, their life is planned."

Danny — "Working class kids often resent middle class kids and you can blame them when they get some university grad into communism trying to flog them a copy of Soviet Weekly? They'll just beat him up because they don't know what he's talking about."

Dexter — "Certain things are expected of us. Like going to university. Like getting a good job. Like thinking for yourself, although decisions have always been made for you."

Nick — "And when middle class teenagers dropped out what did they become? Hippies. Living in squats. Nothing positive. Now we're saying something."

Like their song 'Further Education'. 'Why should I sit for a board of metrication. Just to go on to further education?'

What's the point of qualifications, if it don't include the complications?

Nick — "People say we should be working class but we bloody ain't."

Dexter — "And we don't profess to be."

Nick — "It's pointless us writing songs about class things 'cos we don't know anything about it. There will always be a class

structure, that's all. If we did write like that and somebody came here and saw this house we would be maligned."

Jeremy — "There's always been London. We were terrified at the prospect of playing there but when we did we soon realised that a lot of what you read about it in the music press is a fabrication. I mean, we thought it was the centre of the world (laughter)."

Dexter — "The punk thing has already changed. It started off totally new but bands soon realised they had to use the establishment to get through."

Nick — "I mean, there's no real way the Clash has already changed anything physically. They had to go to CBS and get money to get their message across."

Dexter — "Most bands in this area despise us because we have done in one year what they haven't in 10. We loved playing R&B but after seeing the Pistols you get to thinking er... See, you've got to support what you write."

Nick — "It's like the bands saying they've been on the dole and they haven't. Yet they're trying to create a movement against lying."

Nick — "Rebellion is getting stronger all the time. There will be another one if this one doesn't do it. I may be getting a very privileged education — but I'm also getting a higher level of backlash."

And to set the record straight about the single 'Facist Dictator'.

Jeremy — "It's about a guy who doesn't want to be tied down in a serious romantic situation."

"I don't want love as it's a bore."

"I don't want love just some street whore."

"I don't want love 'cos it's a waste of time."

But don't forget that you are mine."

BARRY CAIN

Ireland

BOOMTOWN RATS

WHEN THE Boomtown Rats came to London from their native Ireland, it was to escape the strangling influence of the "showband mafia". They'd had threats from people who didn't want them muscling in on the showband territory and gigs pulled out by concert halls managers who suddenly discovered new rules in the lease.

They knew when they started playing in Britain, they'd have problems; they were prepared to start again at the bottom of the ladder. What they weren't prepared for, was that they'd get labelled as a punk band, which they say they are not, and that they'd meet so much violence at their gigs.

The show at the Music Machine in Camden depressed them all — lead singer Bob Geldoff just didn't feel like going on, after he was attacked onstage and some fans were hurt. He visited one of the kids in hospital last week.

But the band has some resilience. They survived a tour as support to Tom Petty and the Heartbreakers, which wasn't without its difficulties. They couldn't afford any publicity material, so they manufactured their own posters with a tin of emulsion paint and a roll of wallpaper. Apparently Tom Petty and his lads weren't too happy with this obtrusive method of advertising.

"I think it was after we started getting good reviews," said Geldoff. "We noticed a change of attitude. We didn't get to use the lights we had paid for on some of the gigs and they told us to stop making our posters. They thought we were a bunch of clowns and amateurs. Then when we started calling them Tin Potty and the Windbreakers, they didn't think it was very funny. If they hadn't been nasty, we wouldn't have done it."

"They wouldn't even talk to us at breakfast. Even their roadcrew couldn't stand them. But ultimately it's down to what you play and they were stupid to have us on the bill, because we're good."

All of which would lead you to believe that the Rats would be sympathetic to any support band who worked with them. Then why was Skrewdriver grousing outside the Music Machine in Camden the other night (after a variety of unpleasant events).

+THEY SAID that the Boomtown Rats had turned down the sound during Skrewdriver's set.

+THEY SAID that the Rats had asked them for £5 towards the use of the PA and then upped it to £10.

+THEY SAID that Bob Geldoff had slung a glass at one of their friends, from the stage.

Bob Geldoff checked out these accusations. "We were hiring the PA for £75," said Bob. "We agreed to pay £50 towards that, Skrewdriver were asked to pay £10 and 999 were asked to pay £15. Skrewdriver said they couldn't afford to pay £10, so we paid £5 of that. We lost money. And I made a point of apologising to them for the delay in getting a soundcheck."

"As for the sound, they had their own man doing the sound and if it was turned down it was because he didn't like them! We never went near the sound desk."

But more than any of this inter group row, the thing that upsets the Rats is the violence.

"We're not a punk band", said Bob. "And we hope to still be around when all the fashion progresses to something else."

Line up: Bob Geldoff (vocals), Simon Crowe (drums), Pat Cusack (bass), Gerry Cott (lead guitar), Johnny Fingers (keyboards) and Gary Roberts (rhythm guitar).

ROSALIND RUSSELL



BOOMTOWN RATS: not punks



PENETRATION: venom eyed Pauline

“If I have to go away”



JIGSAW

The pieces are really falling into place for Jigsaw. Their brand-new single “If I Have To Go Away” has not only ruled the airwaves as Tony Blackburn’s record of the week but it’s also a high scorer on the Capital Countdown and your local radio station. Give Jigsaw’s “If I Have To Go Away” a listen, we’re sure it’ll fit neatly into your record collection.



Jigsaw

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Disco Kid

by JAMES HAMILTON

DISCOTEX 77

BADEM, the disco equipment manufacturers association, are holding their first 'Discotex 77' exhibition on September 12-14 (Mon - Wed) at London's Bloomsbury Centre Hotel. Jim St. Pierre, the ass'n's new chairman, emphasizes that the show is financially secure and predicts that it will be a sell-out success. Of the 40+ plus stands available, 30 have already been booked by leading manufacturers and record companies, just some of these being Roger Squire, Optikinetics, Pulsar, Zero 88, Citronic, H&H, etc. RECORD MIRROR will of course be in attendance!

12-INCH NEWS

ANCHOR RECORDS' set of 12 - inch EPs on their ABC label - known as '+Fours' - feature 4 tracks by each artist and cost 99p (normal price in 7 - inch form though). The acts chosen are not very disco orientated, but useable tracks are **JOE WALSH** 'Rocky Mountain Way' / 'Walk Away (Live)' (ABC 12902), **MAMAS & PAPAS** 'Dedicated To The One I Love' / 'California Dreamin'' / 'Monday

Monday' (ABC 12906), **ALICE COOPER** 'Department Of Youth' (ABC 12901).

Island Records have three reggae 12 - inchers in their 'Limited Edition' series - the freaky fast **JUNIOR MURVIN** 'Tedious' (IPR 2001), throbbing slow **CONGOES** 'Congo Man' (Black Swan BS 1), and cool bassy **GEORGE FAITH** 'To Be A Lover' / w **UPSETTERS** 'Rastaman Shuffle' (BS 2).

FLOATERS: 'Float On' (ABC 4187). Much imported dreamy smoother, 12 - inch with elongated 4:13 sides. The last half of the long side is much stronger than the short singles version, which stupidly misses the catchy slow 'Aquarius, Libra, Leo, Cancer' Intro. A summertime smash!

SHALAMAR: 'Uptown Festival' LP (Soul Train FL 12289). For those without the 12 - inch, here's the full 8:52 version - plus a copy of the Jacksons' great '75 leaper, 'Forever Came Today'.

C.J. & CO.: 'Devil's Gun' LP (Atlantic K 50380). The full 7:14 title track, similar 9:30 'We Got Our Own Thing' and 7:30 'Sure Can't Go To The Moon' are hotter than a pistol!

GRACE JONES: 'I Need a Man, Pt 1/2' (Polydor 2058986). Lickety split fast zizzer, a US monster for months.

DEBITT BEMERALS: 'Feel The Need' LP (Atlantic K 50372). The long 7:03 hit 12 - inch version is the best of a low-key set.

VAN MCCOY: 'Spanish Boogie' (H&L 6105083). Latin hustle meets soul cha cha for a shuffle and bump, but it's not that catchy.

BIDDU ORCHESTRA: 'Soul Coaxing' (Epic EPC 5416). Raymond Lefevre does the Shuffle! Sounds good.

EXILE: 'Try It On' (Rak 242). Great little pop lapper from last year, a near miss then.

ROBERT GORDON: 'Red Hot' (Private

New Spins

Stock PVT 94. Memphis rock 'n roll classic in a hard driving authentic treatment.

AUBREY CAGLE: 'Come Along Little Girl' (Starlite ST 45082, via Vintage Record Centre 01 - 607 8596). Powerful rockably bopper from '61, available at oldies stores.

SALSOUL ORCHESTRA: 'Short Shorts' (SalsoulSZ 2037). Royal Teens' '68 chugger has Fonzie appeal for summertime fun.

WILDFIRE: 'Here Comes Summer' (Casablanca CAN 107). Jerry Keller's '69 summer classic adapted for modern rock noises.

ROD STEWART: 'Sweet Little Rock 'N' Roller' (Mercury 6100007). Get it on to a 3-track maxi.

SHOWADDYWADDY: 'You Got What It Takes' (Arista 126). Berry Gordy's '69 hit song for Marv Johnson / Johnny Kidd.

THE JAM: 'Slow Down' / 'Batman Theme' (LP 'In The City' Polydor 2383 - 447). Easy - and fun - for any rock / pop jock to use, while their newie is more pogo-a-go-go. 'All Around The World' (2058903).

THE RINGS: 'I Wanna Be Free' (Chiswick S14, via Anchor). 'You Really Got Me' - type fast riff, punked up rather well.

MINK DEVILLE: 'Spanish Stroll' (Capitol CLX 103). New wave inventiveness, 12 - inches for added impact.

CELIA & THE MUTATIONS: 'Mony Mony' (UA UP 36262). Punk-ish copy of Shondella classic.

TED NUGENT: 'Cat Scratch Fever' (Epic EPC 5482). Buzzing noisy rock chugger.



GRACE JONES: US monster

ERIC GALE: 'Ginseng Woman' LP (CBS 82058). Superb subtle semi-slow title track by the jazz guitarist, with all-star support.

NINA SIMONE: 'My Baby Just Cares For Me' (LP 'The Finest' Bethlehem BCP 0003, via CBS). Joyfully rolling piano swinger from '58, still huge with older black crowds.

ANDY FAIR-WEATHER LOW: 'Shimime - Do - Wah - Sae' (A&M AMS 7303). Happy carnival - type

conga - cum - samba sounds.

JIMMY BUFFETT: 'Margartaville' (ABC 4179). Mildly jaunty MoR, much plugged on radio so known by now.

CONNIE FRANCIS: 'VACATION' / 'My Heart Has A Mind Of Its Own' (Polydor 2066832).

1962 summertime fun, and MoR flip from '60.

VERA LYNN / JORDANAIRE: 'Who's Sorry Now' (EMI 2439). Y! - ha! Good ultra - MoR quickstepper, cut in Nashville.

TINA RAINFORD: 'Silver Bird' (CBS 4489). Abba - type Euro - smash from last year, now a US country hit.

CARLY SIMON: 'Nobody Does It Better' (Elektra K 12261). Slow smoochy new James Bond song.

JOHNNIE TAYLOR: 'Your Love Is Rated X' (CBS 5358). Lush smoocher.

JACKIE WILSON: 'It Only Happens When I Look At You' (Brunswick BR 43). Lovely creamily rhythmic swayer, quality stuff!

BOBBY BLAND: 'The Soul Of A Man' (ABC 4186). Bluestly soulful swayer.

TYBONE DAVIS: 'This I Swear' (CBS 5445). Powerful cool pounder, typically Ty.

LIFE: 'Cat's Eyes' (Phillips 6006280). Muddily churning organ instrumental from '73.

MAXINE NIGHTINGALE: 'Will You Be My Lover' (UA UP 36283). Messy fast northern stormer.

JAMES WELLS: 'My Days Are Numbered' (Polydor 2058991). More untidy northern sounds.

SVENNE & LOTTA: 'Extra Extra' (Pye 7N 25744). Continental crass copy of Ralph Carter's stomper.

DETOURS: 'Hideaway' (MCA 306). Bright and breezy old Choice Four song.

CHOICE FOUR: 'You're My Happiness' (RCA PB 9066). Van McCoy joggler from '75.

DAVID RUFFIN: 'I Can't Stop The Rain' (Motown TMG 1078). Van McCoy - produced shuffler.

SILVER CONVENTION: '(There's) Always Another Girl' (Magnet MAG 95). Shriilly vacant Euro - pounder.

SIMONE: 'Flattery' (Spiral SPF 7097). Perky '76 - style hustler.

SAHB: 'Check To Cheek' (Vertigo 6059173). Muddily recorded (live), but that old MoR magic comes shining through.

THE RUMOUR: 'Do Nothing Till You Hear From Me' (Vertigo 6059174). Duke Ellington's romantic oldie updates grittily.

STERLING VANN, at Green's Green's Old Globe every Thurs / Fri / Saturday, has more mixes that sound great!

Emotions 'Flowers' (CBS, mixing 20 seconds from end into Danny Williams 'Dancin' Easy' (Ensign); Bo & Ruth 'You're Gonna Get Next To Me' (EMI Int LP), mixing last instrumental break into Jacksons 'Show You The Way To Go' (Epic LP); and - again - Donna Summer 'I Feel Love' (GTO), mixing last moog part into Dennis Coffey 'Wings Of Fire' (Atlantic LP), minus drums into My own love Donna mix into CJ & Co 'Devil's Gum' (Atlantic 12-inch).

Mix Master



ALICE COOPER: useable tracks

Disco Dates

THURSDAY (14) Radio Medway's Tony 'Shades' Valence has yours truly JH ('The Disco Kid') on his 7.30 - 10 pm soul and disco show (SE listeners can get it on 290M MW / 96.7 VHF). And on Friday and Saturday for the next two weeks I'll be partnering Andy Cassidy at London's Sundown in Charing Cross Rd, getting as funky as they'll let me.

Friday (15) sees Chris Hill at Ilford's Lacy Lady having a fancy - dress beach party, with everyone in swimming costumes - including punk swimwear! - plus sharks, beach games, nudity and more. Robert Johns's BRM Roadshow hits Hereford Town Hall for a carnival queen dance on Fri, and Ian Drindrod Wells Grand Pavilion on both Sat and Wed (22).

Saturday (16) Rush Green Hospital, Romford, has a fete and open day with Noel St. John and other hospital radio jocks showing off their studio; also Sat, the Vibrators visit Redditch Tracy's.

Every Tuesday there's free admission to John DeSade at Wrotham's Spring Tavern for people carrying a copy of RECORD MIRROR - nice one, John!

HOT VINYL

CHRIS HILL (Ilford Lacy Lady) import tips Space 'Magic Fly' / 'Tango In Space' / 'Carry On, Turn Me On' (French Vogue LP). Roy Ayers 'Running Away' (Polydor LP), Hank Crawford 'Tico Rico' (Kudu LP), Johnny Hammond 'Lady Smooth' (Milestone LP), Touch 'Me And You' / 'Energizer' (Brunswick LP), UK tips Attitudes 'In A Stranger's Arms' (Dark Horse LP), Stevie Winwood 'Time Is Running Out' / 'Penultimate Zone' (Island 12-inch), and revives Crystal Glass 'Crystal World' (Phillips), Johnny Guitar Watson 'I Don't Wanna Be A Lone Ranger' (Fantasy).

DJ Hotline

DANNY WILLIAMS 'Dancin' Easy' (Ensign) continues with exceptionally heavy additions from Mick Adams (Bedford), Dwight Wizard (Southern Zhi-vagoes), Steve Wiggins (Barry), Steve Day (Chingford), Doc Hayes (Exeter Churchills), Morris Jenkins (Stafford TOTW), Keith Tyler (Sunderland May-fair), Mark Rymann (Swansea Cinderellas), Chris Archer (March Cromwells), Les Aron (Lancing Place), Capuchino (Bromley), Johnny King (Bristol Scamps), John DeSade (Maldstone), thought for the week: is punk to new wave what skiffle was to rock 'n roll? ...

Lovers 'Discomania' (Epic 12 - inch) is Professional Nightclub DJ Assn (Midlands) GSDP ... **NYPA** 'I Got It' (Invictus) gets Feds (Carlisle Twisted Wheel), Jon Stone (Wealdstone Tudors), Greg Davies (Watford New Penny), many more ... Southall's Hospital Radio St. Bernards needs blank

or empty 8 - track carts for its jingles - potential helpers call Steve Hyland on 01 - 874 8141 (ext 217) ... **Peter Brown** 'Do You Wanna Get Funky' (TK) gets Paul 'Ormsby' Beech (Birmingham Sloopys), Stewart Hunter (Preston), Arthur Dyke (Exeter), more ... **Paul Nicholas** 'Heaven On The 7th Floor' (RSO) adds Martin Bullock (Douglas), Bill Robinson (Iveston New Inn), ... **D-R-U-M** 'Lalabye' (Ensign) adds Roy Hughes (Leeds Pentagon), Michael O'Brien (Chester - Le-StreetGenos), more ... **Carrie Lucas** 'I Gotta Keep Dancin' (Soul Train) gets Tricky Dicky Scanes (Soho Spats), Mike Dow (Bow Prince Albert), Philip Oliver (Hanley Antelope) ... **Garrel** Redfearn's MIF now services UA mail - outs ... **Guys 'N Dolls** 'Mamacita' (Magnet) MoRs Robert John (Hereford), Ian 'Marquis' Cassells (Aldridge Marcos), Steve Ingram (Weybridge) ... **Gary**

Glitter 'A Little Boogie Woogie' (Arista) wins Richard Cooper (Lydney Peacock), John Fuller (Norwich).

Philadelphia All Stars 'Let's Clean Up The Ghetto' (US Phil Int) adds Brian Cardno

(Berwick Tiffanys), Bob Jones (Chelmsford Dee - Jay's), other hip jocks ... **Salsoul Orch** 'Magic Bird Of Fire' (US Salsoul 12 - inch) pulls Nigel Peterson (Littlehampton Carolina).

DJ Top Ten

CHRIS GENTRY bases his wide - ranging roadshow in St Leonards - on - Sea ('phone Hastings 0424 - 430473), and is also quite regularly at Eastbourne's Kings Country Club through the summer. A bit late to be topical but great as a straight MoR chart, this is his special Jubilee Top Ten compiled from dates over that holiday period.

- 1 SHE LOVES YOU, Beatles, Parlophone
- 2 LET'S TWIST AGAIN, Chubby Checker, London
- 3 YOU'LL NEVER WALK ALONE, Gerry & the Pacemakers, EMI
- 4 RHYTHM OF THE RAIN, Cascades, Warner Bros
- 5 BABY LOVE, Supremes, Tamla Motown
- 6 RETURN TO SENDER, Elvis Presley, RCA
- 7 SPEEDY GONZALES Pat Boone, ABC LP
- 8 NEEDLES AND PINS, Searchers, Pye
- 9 SATISFACTION, Rolling Stones, Decca
- 10 REACH OUT I'LL BE THERE, Four Tops, Tamla Motown

Breakers (I'm sure they're pleased!)

- 1 ROCK AROUND THE CLOCK, Bill Haley, MCA
- 2 JAILHOUSE ROCK, Elvis Presley, RCA
- 3 ROAD RUNNER, Jr Walker, Tamla Motown

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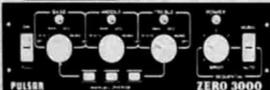
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ROBIN KATZ meets Andy Gibb, the Bee Gees' younger brother, and finds he's...

IN THE FAMILY WAY

"A LOT of people figure the Bee Gees have such a popular sound that I'm just cashing in on the same thing," admitted Andy Gibb without flinching. "Yes, 'I Just Want to Be Your Everything' was the result of a collaboration with Barry. But my own material is much different. I write things that are more in an Eagles, country and western vein.

they emigrated to Australia - and it was there that the Bee Gees were formed.

Nine years later, they came back to their original home, but after his stint in Spain, and then some time playing in Britain, Andy decided, on the advice of his brothers, to go back down under to establish himself there.

"I'm not trying to be rude," he said frankly, "but it doesn't matter whether you break big or fall on your face in Australia. Very few groups ever get heard of outside the continent, anyway."

Age Gap

These days, the Gibb family appear to be spread out all over the world. Most of them are heading in the general direction of Miami Beach in Florida - Barry and Andy are already there, and Maurice, mum, dad and their 12-year-old kid sister are all on their way.

Robin, meanwhile, has opted to stay in Britain, while the eldest sister has settled permanently in Australia.

It was through his big sister that Andy met his wife Kim, and while they were on their honeymoon in Bermuda, he was given a contract with the Stigwood Organisation, who also handle the Bee Gees.

Andy's accent is a gentle cross between English, Australian and American. He's toured with his brothers before. So the music business doesn't frighten him too much. "Nine years is a big age gap for anyone," he says of his relationship with the Bee Gees. "But now the gap has narrowed. We all have a lot in common."

With one American monster, and a good sized British hit under his belt, does the youngest Gibb worry about the future?

"You think, what happens if you dry up?" he admitted. "But as Barry pointed out, by the time you wait for the inevitable feeling to happen, you've already poured your heart out from the excitement. Basically, I like to create the situation I write about, rather than living through it at that very moment.

"I can't write when I'm depressed. But if I'm feeling okay, I can write about what it feels like when you are depressed. And if all else fails, I can always listen to Randy Newman or Don McLean and feel lifted again. They both construct marvellous songs."

Andy is, understandably, an avid Bee Gees fan. "In Australia I used to perform several of their songs in my set. I used to get told then that I was cashing in. But then, if I didn't sing any of their songs, I'd always get asked by at least one or two people why I didn't sing any. So there's no happy way out!"

Andy acknowledged that, with two sisters and four brothers in the family, they could have easily become like the globe-trotting Osmonds. Mr Gibb senior used to manage the Bee Gees, and he still travels with them.

"There has been talk about expanding the Bee Gees, and me joining them," he said. "But none of us have ever been home long enough at any time to give it any serious thought.

"And now, with the single, I'm determined to make it on my own."



ANDY GIBB: determined to make it on his own

"What happens if people prefer my brothers' sound to mine? I guess I'll have to change and find something that is different, but still has broad appeal. I'll cross that bridge when I get to it."

Andy Gibb was only nine years old when his three elder brothers, Maurice, Robin and Barry first hit the charts in 1967 with 'New York Mining Disaster'.

"I wasn't really aware of them until I was 13 or so," he said. "They were away on the road 10 months of the year. So I started my own thing quite separately."

His 'own thing' ended in Andy playing his way across Spain at the age of 13 - an idea that would give most parents a heart attack. But as Andy casually pointed out, his mum and dad understood because they were in showbiz themselves.

Mr Gibb was a drummer in a big band who fell in love with, and later married, a singer. They settled on the Isle of Man, where all their famous sons were born. But shortly after Andy's birth,

J. Edward Oliver

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BAD LUCK IS...

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BAD LUCK IS...

FINDING HALF A MAGGOT IN YOUR APPLE.

BAD LUCK IS...

FRIENDS ARRIVING JUST AS YOU'RE ABOUT TO WATCH 'THE PRISONER'.

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FRIENDS NOT ARRIVING JUST AS YOU'RE ABOUT TO WATCH 'THE WALTONS'.

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3. THE COLD (A) AT WIMBLEDON (B) 'YOU'RE MOVING OUT TODAY' HE A HIT FOR (C) CAROLE BAYER SAGER (D) CAROLE BAGER SAUER (E) LILIANETH TAYLOR

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