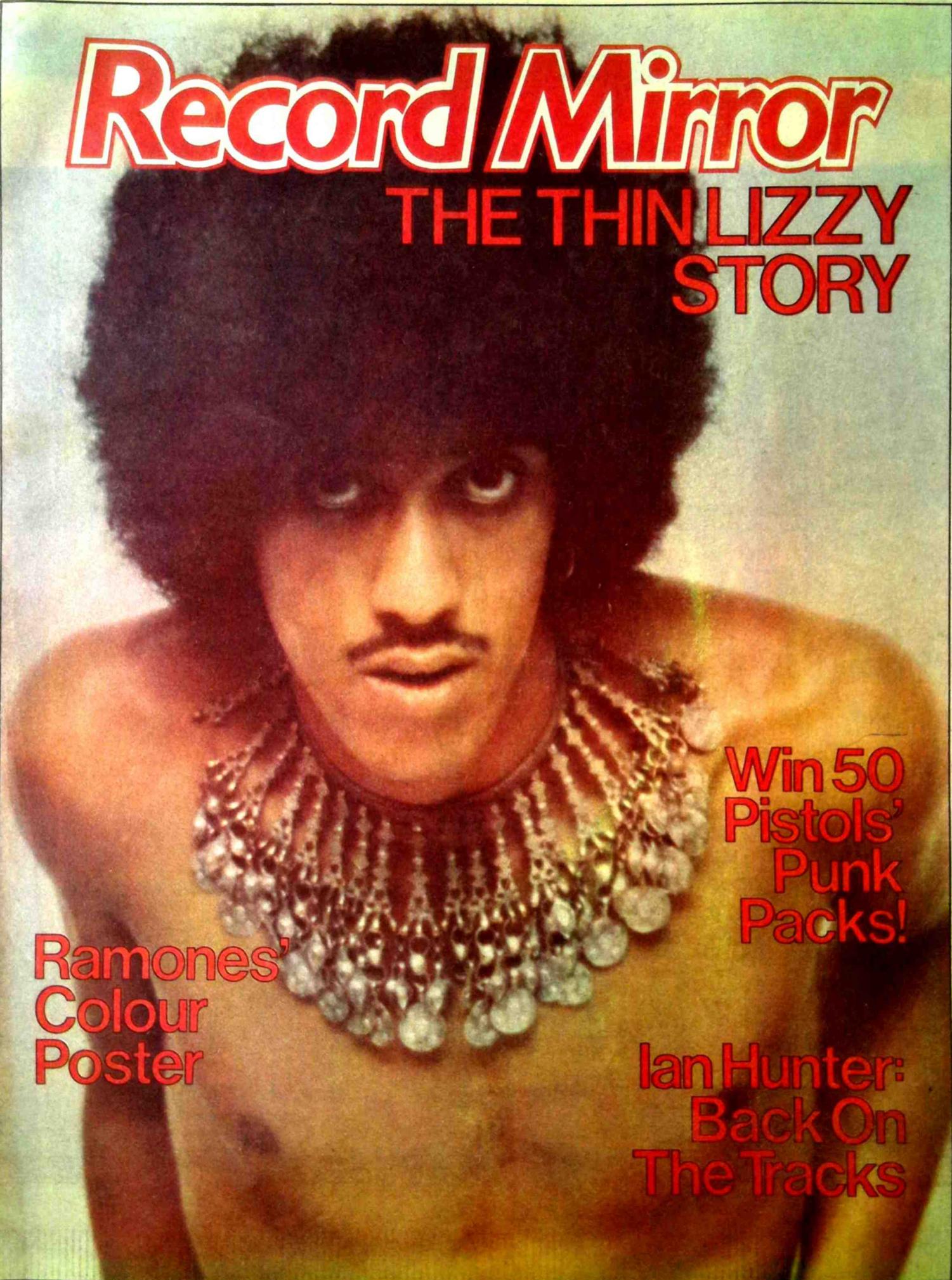


Record Mirror

THE THIN LIZZY STORY



Win 50
Pistols'
Punk
Packs!

Ramones'
Colour
Poster

Ian Hunter:
Back On
The Tracks

Record Mirror

UK SINGLES



- 1 3 LUCILLE, Kenny Rogers United Artists
- 2 1 I DON'T WANT TO TALK ABOUT IT Rod Stewart Epic
- 3 6 SHOW YOU THE WAY TO GO, The Jacksons Epic
- 4 2 GOD SAVE THE QUEEN, Sex Pistols Virgin
- 5 4 A STAR IS BORN (EVERGREEN), Barbara Streisand CBS
- 6 7 YOU'RE MOVING OUT TODAY, Carole Bayer Sager Elektra
- 7 10 HALFWAY DOWN THE STAIRS, Muppets / Jerry Nelson Pye
- 8 13 TELEPHONE LINE, Electric Light Orchestra Jet
- 9 5 AIN'T GONNA BUMP NO MORE, Joe Tex CBS
- 10 8 THE SHUFFLE, Van McCoy H & L
- 11 9 GOOD MORNING JUDGE, 10cc Phillips
- 12 11 GOT TO GIVE IT UP, Marvin Gaye H & L
- 13 14 LIDO SHUFFLE, Boz Scaggs CBS
- 14 21 BABY DON'T CHANGE YOUR MIND, Gladys Knight & The Pips Buddah
- 15 22 TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS, Heatwave GTO
- 16 17 SPOT THE PIGEON, Genesis Charisma
- 17 25 FANFARE FOR THE COMMON MAN, Emerson, Lake & Palmer Atlantic
- 18 12 OK, Rock Follies Polydor
- 19 23 PEACHES / GO BUDDY GO, The Stranglers United Artists
- 20 — SO YOU WIN AGAIN, Hot Chocolate Rak
- 21 29 GOOD OLD FASHIONED LOVERBOY, Queen EMI
- 22 36 YOU'RE GONNA GET NEXT TO ME, Bo Kirkland / Ruth Davis EMI
- 23 33 SAM, Olivia Newton John EMI
- 24 15 TOKYO JOE, Bryan Ferry Polydor
- 25 24 HOTEL CALIFORNIA, Eagles WEA
- 26 16 DISCO INFERNO, Tramps Atlantic
- 27 32 OH LORI Alessi A & M
- 28 30 JOIN THE PARTY, Honky Creole
- 29 27 BE GOOD TO YOURSELF, Frankie Miller Chrysalis
- 30 38 NATURE BOY, George Benson Warner Bros
- 31 45 I CAN PROVE IT, Tony Esoria GTO
- 32 34 DON'T LET GO, Manhattan Transfer Atlantic
- 33 31 SHEENA IS A PUNK ROCKA, Ramones Sire
- 34 18 GONNA CAPTURE YOUR HEART, Blue Rocket
- 35 19 WE CAN DO IT, Liverpool Football Team Warner Bros
- 36 20 MAH NA MAH NA, Piero Umiliani United Artists
- 37 49 BITE YOUR LIP / CHICAGO, Elton John / Kiki Dee Rocket
- 38 47 COME WITH ME, Jesse Green EMI
- 39 39 CALENDAR SONG, Trinidad Oil Company Harvest
- 40 44 DREAMIN', Liverpool Express Warner Bros
- 41 41 THE FACES EP, The Faces Riva
- 42 36 RENDEZVOUS, Tina Charles CBS
- 43 42 L'oiseau Et L'enfant, Marie Myriam Polydor
- 44 46 EVERYBODY HAVE A GOOD TIME, Archie Bell & The Drells PIR
- 45 — RHAPSODY, Four Seasons Warner Bros
- 46 — DO WHAT YOU WANNA DO, T Connection TK
- 47 — FEEL THE NEED, Detroit Emeralds Atlantic
- 48 — SLOW DOWN, John Miles Decca
- 49 50 SNEAKIN' SUSPICION, Dr Feelgood United Artists
- 50 — KYRILA, Ocean Bluebirds Philips

Yesterday

- 6 Years Ago (June 17, '72)
- 1 METAL GEAR T Rex
 - 2 AMERICAN PIE Don McLean
 - 3 TAKE ME BAK 'OME Slade
 - 4 AT THE CLUB / SATURDAY NIGHT The Drifters
 - 5 ROCKIN' ROBIN Michael Jackson
 - 6 LADY ELANOR Lindisfarne
 - 7 CALIFORNIA MAN The Move
 - 8 OH BABE WHAT WOULD YOU SAY Hurricane Smith
 - 9 SISTER JANE New World
 - 10 MARY HAD A LITTLE LAMB Wings
- 10 Years Ago (June 17, '67)
- 1 A WHITER SHADE OF PALE Procol Harum
 - 2 THERE GOES MY EVERYTHING Humperdinck
 - 3 WATERLOO SUNSET The Kinks
 - 4 SILENCE IS GOLDEN The Tremeloes
 - 5 CARRIE ANNE The Hollies
 - 6 THE HAPPENING The Supremes
 - 7 SWEET SOUL MUSIC Arthur Conley
 - 8 THEN I KISSED HER The Beach Boys
 - 9 DEDICATED TO THE ONE I LOVE Marnie and Patsy
 - 10 OKAY Dave Dee and Co
- 15 Years Ago (June 16, '63)
- 1 GOOD LUCK CHARM Elvis Presley
 - 2 I'M LOOKING OUT THE WINDOW Cliff Richard
 - 3 COME OUTSIDE Mike Sarne
 - 4 A PICTURE OF YOU Joe Brown
 - 5 NUTROCKER B Bumble
 - 6 AS YOU LIKE IT Adam Faith
 - 7 I DON'T KNOW WHY Eden Kane
 - 8 LAST NIGHT WAS MADE FOR LOVE Billy Fury
 - 9 GINNEY COME LATE Brian Hyland
 - 10 GREEN LEAVES OF SUMMER Kenny Ball

UK ALBUMS



- 1 3 THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles Parlophone
- 2 4 THE MUPPET SHOW, THE MUPPET SHOW, The Muppets Pye
- 3 1 ARRIVAL, Abba Epic
- 4 2 HOTEL CALIFORNIA, The Eagles Asylum
- 5 6 A STAR IS BORN, Soundtrack CBS
- 6 5 SHEER MAGIC, Acker Bilk Warwick
- 7 7 DECEPTIVE BENDS, 10cc Mercury
- 8 8 STRANGLERS IV, The Stranglers United Artists
- 9 — THE JOHNNY MATHIS COLLECTION CBS
- 10 9 A NEW WORLD RECORD, Electric Light Orchestra Jet
- 11 22 EXODUS, Bob Marley and the Wailers Island
- 12 13 ENDLESS FLIGHT, Leo Sayer Chrysalis
- 13 — 'ROCK FOLLIES OF '77', Polydor
- 14 21 THEIR GREATEST HITS 1971-1975, Eagles Asylum
- 15 11 RUMOURS, Fleetwood Mac Warner Bros
- 16 28 A NIGHT ON THE TOWN, Rod Stewart Riva
- 17 15 TWENTY GOLDEN GREATS, Shadows EMI
- 18 26 ANIMALS, Pink Floyd Harvest
- 19 12 BOOK OF DREAMS, Steve Miller Band Mercury
- 20 20 IN THE CITY, Jam Polydor
- 21 23 PETER GABRIEL Charisma
- 22 14 GREATEST HITS, Smoke RAK
- 23 26 ATLANTIC CROSSING, Rod Stewart Warner Bros
- 24 27 IZTISO, Cat Stevens Island
- 25 19 ALL TO YOURSELF, Jack Jones RCA
- 26 34 IN FLIGHT, George Benson Warner Bros
- 27 29 EVEN IN THE QUIETEST MOMENTS, Supertramp A & M
- 28 17 GREATEST HITS, Abba Epic
- 29 16 TIME LOVES A HERO, Little Feat Warner Bros
- 30 25 SONGS IN THE KEY OF LIFE, Stevie Wonder Motown
- 31 24 TOM PETTY AND THE HEARTBREAKERS Island
- 32 — KENNY ROGERS United Artists
- 33 30 THE CLASH CBS
- 34 18 HIT ACTION, Various K-Tel
- 35 33 DARK SIDE OF THE MOON, Pink Floyd Harvest
- 36 42 WORKS, Emerson, Lake and Palmer Atlantic
- 37 43 MOROCCAN ROLL, Brand X Charisma
- 38 — 20 ALL TIME GREATS, Connie Francis Polydor
- 39 — I'M IN YOU, Peter Frampton A & M
- 40 31 PORTRAIT OF SINATRA, Frank Sinatra Reprise
- 41 10 SNEAKIN' SUSPICION, Dr Feelgood United Artists
- 42 35 SILK DEGREES, Boz Scaggs CBS
- 43 — THE BEST OF THE MAMAS AND PAPAS Arcade
- 44 32 SOME OF MY BEST FRIENDS ARE SONGS, Val Doonican Philips
- 45 — RAW POWER, Iggy and the Stooges Embassy
- 46 48 IN YOUR MIND, Bryan Ferry Polydor
- 47 44 MARQUEE MOON, Television Elektra
- 48 — GREATEST HITS, Showaddywaddy Arista
- 49 40 THIS IS NICCY, Deniece Williams CBS
- 50 36 VISIONS, Dan Williams ABC

UK Disco Top 20

- 1 2 AIN'T GONNA BUMP NO MORE, Joe Tex CBS
- 2 1 UPTOWN FESTIVAL, Shalamar RCA
- 3 4 GOT TO GIVE IT UP, Marvin Gaye H & L
- 4 3 THE SHUFFLE, Van McCoy H & L
- 5 10 I CAN PROVE IT, Tony Esoria GTO
- 6 — SHOW YOU THE WAY TO GO, Jacksons Epic
- 7 — BABY DON'T CHANGE YOUR MIND, Gladys Knight Buddah
- 8 15 TOO HOT TO HANDLE, Heatwave GTO
- 9 6 DISCO INFERNO, Tramps Atlantic
- 10 8 I DON'T WANT TO TALK ABOUT IT, Rod Stewart Capitol
- 11 15 SLOWDOWN, John Miles Decca
- 12 5 SIR DUKE, Stevie Wonder Motown
- 13 — GOOD MORNING JUDGE, 10cc Philips
- 14 — YOU'RE GONNA GET NEXT TO ME, Bo Kirkland & Ruth Davis EMI Int
- 15 7 WHODUNIT, Tavares Capitol
- 16 18 TOKYO JOE, Bryan Ferry Polydor
- 17 — JOIN THE PARTY, Honky Creole
- 18 — SKIP YOUR DISC, Heatwave GTO
- 19 — YOU'RE MOVING OUT, TODAY, Carole Bayer Sager Elektra
- 20 13 MAH NA MA NA, Muppets Pye

US Disco Top 20

- 1 DEVIL'S GUN, C. J. and Company Westbound
- 2 I FEEL LOVE, Donna Summer Oasis
- 3 MAGIC BIRD OF FIRE / GETAWAY, Salsoul Orchestra Salsoul
- 4 COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad Muhammad
- 5 I NEED A MAN, Grace Jones Beam Junction
- 6 WHY MUST A GIRL LIKE ME, Claudia Barry Salsoul
- 7 GOT TO GIVE IT UP, Marvin Gaye Tamla
- 8 DR LOVE, First Choice Gold Mine
- 9 CERRONE'S PARADISE / TAKE ME Cerrone - Malignant Rel-Vue
- 10 I FOUND LOVE, Love and Kisses TK
- 11 DISCOMANIA (Parts 1 and 2), Lovers TK
- 12 GET ON THE FUNK TRAIN / MEDLEY, Munich Machine Casablanca
- 13 I CAUGHT YOUR ACT, Hues Corp Warner / Curb
- 14 DO YOU WANNA GET FUNKY WITH ME, Peter Brown TK
- 15 SUPERMAN / ONE LOVE, Ollie Bee and the Buzzy Bunch TK
- 16 YOU CAN'T HIDE FROM YOURSELF, Teddy Pendergrass TK
- 17 HIT AND RUN, Leleetha Holloway Gold Mine
- 18 NO WHERE TO RUN, Dynamic Superiors TK
- 19 I GOTTA KEEP DANCING, Carrie Lucas Soultrain
- 20 WINGS OF FIRE / FREE SPIRIT, Dennis Coffey Westbound

UK Soul Top 20

- 1 1 GOT TO GIVE IT UP Pt 1, Marvin Gaye Motown
- 2 15 GONNA GET NEXT TO ME, Bo Kirkland / Ruth Davies EMI
- 3 2 AIN'T GONNA BUMP, Joe Tex Epic
- 4 — SHOW YOU THE WAY TO GO, The Jacksons Epic
- 5 3 DISCO INFERNO, Tramps Atlantic
- 6 10 BABY DON'T CHANGE YOUR MIND, Gladys Knight Buddah
- 7 5 THE PRIDE, Isley Brothers Epic
- 8 4 UPTOWN FESTIVAL, Shalamar Soul Train
- 9 12 TOO HOT TO HANDLE, Heatwave GTO
- 10 9 THE WHOLE TOWN'S LAUGHING, Teddy Pendergrass Phil Int
- 11 — WHAT IT IS, Garnett Mimms Arista
- 12 14 DANCIN', Crown Heights Affair Contempo
- 13 — FEEL THIS NEED IN ME, Detroit Emeralds Atlantic
- 14 — EVERYBODY HAVE A GOOD TIME, Archie Bell Phil Int
- 15 17 ATMOSPHERE STRUTT, Cloud One Contempo
- 16 13 TRYING TO LOVE TWO, William Bell Mercury
- 17 7 THE SHUFFLE, Van McCoy H & L
- 18 20 NATURE BOY, George Benson Warner Bros
- 19 — FREE, Deniece Williams CBS
- 20 18 SING A SONG, Earth, Wind and Fire CBS

US Soul Top 20

- 1 2 BREAK IT TO ME GENTLY, Aretha Franklin Atlantic
- 2 1 GOT TO GIVE IT UP Pt 1, Marvin Gaye Tamla
- 3 13 BEST OF MY LOVE, Emotions ASCAP
- 4 12 EAST, Commodores MCA
- 5 I DON'T LOVE YOU ANYMORE, Teddy Pendergrass Epic
- 6 4 HOLLYWOOD, Rufus Featuring Chaka Khan ABC
- 7 7 WHODUNIT, Tavares Capitol
- 8 18 SLIDE, Slave Atlantic
- 9 10 GOOD THING MAN, Frank Lucas Ica
- 10 HIGH SCHOOL DANCE, Sylvers Capitol
- 11 16 NOW DO-U-WANNA DANCE, Graham Central Station Warner Bros
- 12 14 I'M GOING DOWN, Rose Royce MCA
- 13 3 SIR DUKE, Stevie Wonder Tamla
- 14 9 I CAN'T GET OVER YOU, Dramatics ABC
- 15 11 IT FEELS SO GOOD TO BE LOVED SO BAD, Manhattan Columbia
- 16 THIS SWEAR, Tyrone Davis Columbia
- 17 23 IF IT'S THE LAST THING I DO, Thelma Houston Tamla
- 18 25 AFTER YOU LOVE ME, Harold Melvin ABC
- 19 34 BABY DON'T CHANGE YOUR MIND, Gladys Knight RCA
- 20 40 SUNSHINE, Enchantment United Artists

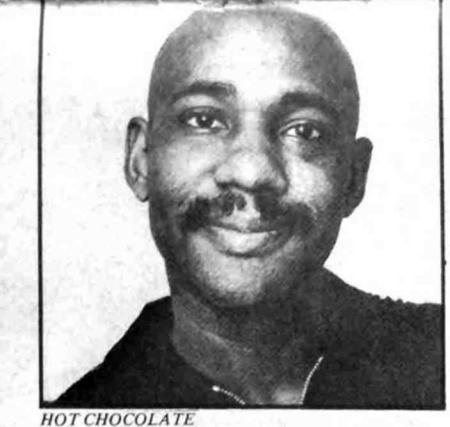
STAR CHOICE



- FRANKIE MILLER
- 1 PLEASE PLEASE ME The Beatles
 - 2 THE THRILL IS GONE BB King
 - 3 COP YER WHACK Billy Connolly
 - 4 OTIS BLUE Otis Redding
 - 5 BRINGIN' IT ALL BACK HOME Dylan
 - 6 SALLY DOD The Rolling Stones
 - 7 LET IT BLEED Henry McCulloch
 - 8 MIND YOUR OWN BUSINESS Randy Newman
 - 9 RAN DY WMAN LIVE Bobby 'Blue' Bland
 - 10 I WOULDN'T TREAT A DOG Solomon Burke
 - 11 KING OF ROCK AND SOUL

Star Breakers

- WE'LL GATHER LILACS, Simon May Pye
- OLD SCHOOL YARD, Cat Stevens Island
- WHAT IT IS, Garnett Mimms and Truckin' Co. Arista
- ALL YOU GET FROM LOVE IS A LOVE SONG, Carpenters A & M
- ANYTHING BUT ROCK AND ROLL, Tom Petty & The Heartbreakers Island
- WOMAN (MAKE THE WORLD GO ROUND), The Miracles CBS
- ROCK ME, Brendon MAG
- A WOMAN IN LOVE, Tuppence Mercury
- GIVE A LITTLE BIT, Supertramp Mercury
- CENTRE CITY, Pat Larry's Band Atlantic



HOT CHOCOLATE

US SINGLES



- 1 2 DREAMS, Fleetwood Mac Warner Bros
- 2 3 GOT TO GIVE IT UP Pt 1, Marvin Gaye Tamla
- 3 4 GONNA FLY NOW (Theme From "Rocky"), Bill Conti United Artists
- 4 5 FEELS LIKE THE FIRST TIME, Foreigner Atlantic
- 5 6 LUCILLE, Kenny Rogers United Artists
- 6 8 UNDERCOVER ANGEL, Alan O'Day Atlantic
- 7 7 LONELY BOY, Andrew Gold Asylum
- 8 1 I'M YOUR BOOGIE MAN, KC and The Sunshine Band TK
- 9 9 SIR DUKE, Stevie Wonder Tamla
- 10 11 ANGEL IN YOUR ARMS, Hot Atlantic
- 11 13 JET AIRLINER, Steve Miller Band Capitol
- 12 12 AIN'T GONNA BUMP NO MORE, Joe Tex Epic
- 13 15 LIFE IN THE FAST LANE, Eagles Asylum
- 14 14 HEARD IT IN A LOVE SONG, Marshall Tucker Band Warner Bros
- 15 18 LOOKS LIKE WE MADE IT, Barry Manilow Arista
- 16 20 DA DOO RON RON, Shaun Cassidy Warner / Curb
- 17 19 MARGARITAVILLE, Jimmy Buffett ABC
- 18 22 MY HEART BELONGS TO ME, Barbara Streisand Columbia
- 19 23 DO YOU WANNA MAKE LOVE, Peter McCann 20th Century
- 20 21 SLOW DANCIN' DON'T TURN ME ON, Addis Brothers Buddah
- 21 26 I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb RSO
- 22 24 LOVE'S GROWN DEEP, Kenny Nolan 20th Century
- 23 25 HIGH SCHOOL DANCE, Sylvers Capitol
- 24 10 COULDN'T GET IT RIGHT, Climax Blues Band Sire
- 25 31 I'M IN YOU, Peter Frampton A & M
- 26 16 WHEN I NEED YOU, Leo Sayer Warner Bros
- 27 27 ARIEL, Dean Friedman Lifesong
- 28 28 BACK TOGETHER AGAIN, Daryl Hall and John Oates RCA
- 29 30 GONNA FLY NOW (Theme From "Rocky"), Maynard Ferguson Columbia
- 30 17 HOTEL CALIFORNIA, Eagles Asylum
- 31 35 KNOWING ME, KNOWING YOU, Abba Atlantic
- 32 33 HOLLYWOOD, Rufus Featuring Chaka Khan ABC
- 33 37 HIGHER AND HIGHER, Rita Coolidge A & M
- 34 36 YOU'RE MY WORLD, Helen Reddy Capitol
- 35 39 WHATCHA GONNA DO? Pablo Cruise A & M
- 36 38 LUCKENBACH, TEXAS, Waylon Jennings RCA
- 37 40 YOU AND ME, Alice Cooper Warner Bros
- 38 42 PEACE OF MIND, Boston Epic
- 39 41 IT'S SAD TO BELONG, England Dan and John Ford Coley Atlantic
- 40 44 ALL YOU GET FROM LOVE IS A LOVE SONG, Carpenters A & M
- 41 53 PEOPLE IN LOVE, 10cc Mercury
- 42 57 YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers Arista
- 43 47 YOU'RE MOVIN' OUT TODAY, Bette Midler Atlantic
- 44 34 SLOWDOWN, John Miles London
- 45 45 UPTOWN FESTIVAL, Shalamar RCA
- 46 46 DO WHAT YOU WANNA DO, T Connection TK
- 47 64 EASY, Commodores Motown
- 48 60 BARRACUDA, Heart CBS
- 49 29 HELLO STRANGER, Yvonne Elliman RSO
- 50 62 AMARILLO, Neil Sedaka Elektra

US ALBUMS



- 1 1 RUMOURS, Fleetwood Mac Warner Bros
- 2 2 THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles Capitol
- 3 5 COMMODORES Motown
- 4 4 ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK United Artists
- 5 3 HOTEL CALIFORNIA, Eagles Asylum
- 6 6 BOOK OF DREAMS, Steve Miller Band Capitol
- 7 7 LIVE, Barry Manilow Arista
- 8 9 MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla
- 9 11 IZTISO, Cat Stevens A & M
- 10 12 FOREIGNER Atlantic
- 11 8 SONGS IN THE KEY OF LIFE, Stevie Wonder Tamla
- 12 13 GO FOR YOUR GUNS, Isley Brothers Epic
- 13 14 A STAR IS BORN, Barbara Streisand & Kris Kristofferson Columbia
- 14 15 BOSTON Epic
- 15 18 HERE AT LAST... LIVE, Bee Gees RSO
- 16 19 RIGHT ON TIME, Brothers Johnson A & M
- 17 22 LITTLE QUEEN, Heart CBS
- 18 17 TEDDY PENDERGRASS Epic
- 19 20 SILK DEGREES, Boz Scaggs Columbia
- 20 16 WORKS VOLUME 1, Emerson, Lake & Palmer Atlantic
- 21 23 A REAL MOTHER FOR YA, Johnny Guitar Watson DJM
- 22 — NETHER LANDS, Dan Fogelberg Epic
- 23 25 EVEN IN THE QUIETEST MOMENTS, Supertramp A & M
- 24 26 CONQUISTADOR, Maynard Ferguson Columbia
- 25 27 OL' WAYLON, Waylon Jennings RCA
- 26 28 CHANGES IN ATTITUDES — CHANGES IN ATTITUDES, Jimmy Buffett ABC
- 27 10 ENDLESS FLIGHT, Leo Sayer Warner Bros
- 28 33 CAROLINA DREAMS, Marshall Tucker Band Warner Bros
- 29 31 PART 3, KC & The Sunshine Band TK
- 30 34 GOLD PLATED, Climax Blues Band Sire
- 31 35 PARLIAMENT LIVE — P. FUNK EARTH TOUR Casablanca
- 32 32 DECEPTIVE BENDS, 10cc Phonogram
- 33 37 KENNY ROGERS United Artists
- 34 36 TIME LOVES A HERO, Little Feat Warner Bros
- 35 38 CELEBRATE ME HOME, Kenny Loggins Columbia
- 36 39 TRAVELIN' AT THE SPEED OF THOUGHT, O'Jays Epic
- 37 41 FRIENDS & STRANGERS, Ronnie Laws United Artists
- 38 40 IN FLIGHT, George Benson Warner Bros
- 39 50 I REMEMBER YESTERDAY, Donna Summer Casablanca
- 40 44 SLAVE Atlantic
- 41 42 ANIMALS, Pink Floyd Columbia
- 42 46 A NEW WORLD RECORD, Electric Light Orchestra United Artists
- 43 43 A PERIOD OF TRANSITION, Van Morrison Warner Bros
- 44 24 SONGS FROM THE WOOD, Jethro Tull Chrysalis
- 45 45 SONGS OF KRISTOFFERSON, Kris Kristofferson Columbia
- 46 21 A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section Polydor
- 47 29 NIGHT MOVES, Bob Seger & The Silver Bullet Band Capitol
- 48 — UPTOWN FESTIVAL, Shalamar RCA
- 49 — A RETROSPECTIVE, Linda Ronstadt Capitol
- 50 — CAUGHT LIVE + 5, Moody Blues London

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MS TRUDEAU REGRETS...

YES, MY darlings, I bring you news from across the Atlantic. Margaret Trudeau, estranged wife of husky ageing Canadian Premier Pierre Trudeau, has denied having an affair with Mick Jagger.

Defending her stay, some three months back, in the same hotel as the Stones, the former First Lady of Canada said, "I regretted very much that I caused my husband disgrace. But the Stones treated me like a lady when I met them. I didn't see them other than at their concerts." She added that she had no regrets about leaving her husband and three children.

Talking of marriages, crumbling and otherwise, George Harrison was divorced quietly last week. The former Beatle and Patti Boyd were given a 'quickie' divorce on the grounds that they had lived apart for more than two years.

Said Patti (33), "I am glad it's over. I can no longer be referred to as George Harrison's wife." So what about Patti and ol' uncle Eric Clapton? "There are no plans for us to marry. I shall get used to being a single girl again for a time." Wise move, my dear.

And news of another former Beatle - John Lennon, his good lady wife, Yoko and their 18-month-old son, are popping off to Tokyo for six months tax exile. Lennon



was described by Daily Express columnist, William Hickey, as 'The only Beatle not to have produced a hit since he left the 'Fab Four''. Nice to know Hickey's so in touch. I can quote ten Lennon hits with no trouble at all.

Now I think I've heard 'em. Helen Reddy has been given a State government job by one of her political friends, Governor of California Jerry Brown. Helen is to join the State Highways Commission for an undisclosed salary.

National Productivity Year: Not content with producing hit singles, Anna of Abba and husband Bjorn are expecting a baby in November. The timing, according to Bjorn, was most carefully planned so as not to interfere with the group's plans. Before November, Abba will be



TOGETHERNESS THREE: And Dee Dee Ramone has to be content with ex-Bay City Roller Ian Mitchell.

touring Europe and Australia. Get well soon, Bill Oddle of the Goodies. Bill was rushed to hospital for an appendicitis operation last Wednesday night and is recovering satisfactorily. A new series of The Goodies TV series has been shelved for the time being.

Now, my sweets, balding, fat, lovable, cuddly Aibie Donnelly of Supercharge wishes to denounce the rumours currently gaining steam that he has joined Supertramp. (File under Record Mirror's classic errors). But - and this is true - Aibie, on holiday in Liverpool, made himself useful by jamming with elderly beat boom figure Carl Terry, formerly known as 'The Panda Footed Prince of France and The Sheik of Shake'. Terry and Aibie performed a duet on 'Teenager In Love', Wishful reflections perhaps?

And while we're on the subject of giving credit where credit's due, a big hand please for photographer Dennis Morris who was responsible for RM's Sex Pistols pics - including the cover - last week.

Forget the Runaways, what about the new all-girl group that's about to thrust themselves upon us? It's made up of the daughters of Joan Turner, Eddie Arnold and Des O'Connor - so they shouldn't be short of a few professional tips. I believe the little ladies have made a few demo discs, but it's not known when they will be aired publicly. (I'll try to give you good warning).

A quote from Tiny Tim after he had been found in the shower of a bankrupt hotel, having been missing for six days, "My home is wherever my next hotel is. My agent allows me 150 dollars a week pocket money." Boring eh?

How's about this from Roger Taylor of Queen, "It seems ridiculous staying here and paying virtually everything you earn in tax. I'd like to keep something out of it for my old age. . . . We want to be the most successful band in the world. We are not going to stop until we get there." In this case, you HAVE been warned.

And the sights that make you lark. . . . Queen's manager John Reid in a baggy striped boiler stult at the band's soiree t'other evening. And Elton John was looking a shade self-conscious until he got into discussion with



TOGETHERNESS ONE: Olivia smiles as Roger Taylor of Queen considers her assets.



TOGETHERNESS TWO: Elton John gets to grips with these assets.

scene-stealer Olivia Newton John. Whether or not they were discussing Uganda, I'm not certain. Would-be super stars, Mr Big were also in attendance. A gesture from loony Nell Innes. Half the royalties from his 'Silver Jubilee (A Tribute)' single are to go to the Queen's Silver Jubilee Appeal. The record, which has not been banned by the BBC, has such meaningful lyrics as: 'Queenie Baby, I'm not foolin', Only You could do your rulin'. Hummm.

More trouble for the Heartbreakers, the group were staying at the Wesley Hotel in Leeds when they were held up by an armed intruder who claimed he was from the SAS and had been sent to protect the band from an unknown assassin. Leeds police took the matter seriously and a couple of their officers were present for the band's gig at Leeds Poly that night. The police are making further enquiries about the mystery gunman.

Meanwhile, the Heartbreakers are finding difficulty in staging their

'Independence Day' firework show on July 4. Hyde Park authorities have turned down an application to put on the show there, but the group are currently considering alternative venues.

Suggestions for items to be included in Capital Radio's time capsule to be sealed for 25 years include the Sex Pistols' single, Capital, as we went to press, were still seeking permission from the IBA to play the aforementioned single on Nicky Horne's rock programme.

Depending on your views, there was sad news on the Rock Follies front. Viewers may have seen the last of them for a while and Julie Covington has had enuff of superstardom. All together now. . . . AAARRRHHH.

Finally, careful as you go in New York. A new law there forbids visible female chests in any bar or restaurant licensed by the State Liquor Authority. Said a senator: "Alcohol combined with nudity presents many serious problems." Howtznat for your thought for the week? See y'all soon.

the brand new single from
the ex-Bay City Roller
Pat McGlynn
She'd rather be with me



F13715



THREE MAN LIZZY

Moore back to Colosseum



THIN LIZZY - down to a threesome

THIN LIZZY are down to a three piece again. The band currently recording at Toronto Sound studios for their next album 'Bad Reputation', produced by Tony Visconti, now comprises Phil Lynott, Brian Downey and Scott Gorham. Their new LP will feature Scott Gorham as lead guitarist, plus guests including former members Brian Robertson and

Gary Moore. Moore has now returned to work with Colosseum, after working temporarily with Lizzy on their last US tour while Robertson recovered from a hand injury. It is not confirmed whether they will be adding another member before resuming live dates.

● The Story of Thin Lizzy, pages 8, 9.

Frankie plays US tour



FRANKIE MILLER

FRANKIE MILLER'S Full House, currently in the singles' charts with 'Be Good To Yourself', kick off their American tour in Chicago on June 17. They will be playing over there until the end of July and included will be dates at the Los Angeles Roxy and New York.

Owing to the departure of Jim Hall from Full House, Chris Copping of Procol Harum will be standing in on keyboards for the US dates.

Frankie will be playing a major British festival later this summer but he's not yet saying which one.

KURSAALS, ULTRAVOX!

NEW TOURS

ULTRAVOX! embark on a series of club dates this month. Dates are Newcastle - Under - Lyme Tiffans June 23, Scarborough Penthouse 24, Shrewsbury Tiffans 28, London Marquee 30, Leeds Polytechnic July 1, Wolverhampton Civic Hall 2, Plymouth Castaways 3, Stafford Top Of The World 4, and London Marquee 14.

A three week concert tour is also planned for September to coincide with the release of the band's new album. THE KURSAAL Flyers are back on the road with a nationwide tour.

Dates are: Oxford St Edmunds June 18, London Nashville 23, Egham Royal Holloway 24, Aylesbury Friars 25, Cleethorpes Winter Gardens August 4, West Runton Pavilion 5, Folkestone 6, Scunthorpe Top Rank 9, Redcar Coatham Bowl 11, Bridlington Royal Spa 12, Blackpool Imperial Hotel 13, Isle of Man Palace Lido 14, Cardiff Top Rank 16, Plymouth Fiesta 17, Penzance Winter Gardens 18, Kingston Polytechnic October 1, Fife St Andrews University 6 and Glasgow Strathclyde University 7.

More Canterbury tales

CANTERBURY, the centre of an anti-punk demonstration when the Stranglers played there recently, saw another disturbance when 999 played at the University.

A section of the audience threw bottles and the police had to be called before the show could proceed.

999 appear at the Red Cow, Hammersmith on June 22.

Cole, Sylvers album offer

THE GREAT singles sell-out continues. Capitol Records are to give away a free album with the first 30,000 copies of new 12-inch singles by Natalie Cole and The Sylvers.

On July 8, the four-track 12-inch singles will go on sale and when both records are bought at the same time in the same shop, the buyer will also get a sampler album of the best of Capitol's r'n'b product. The LP will not be available separately.

The 12-inch singles will have a recommended retail price of 99p and will be available in a limited edition of 30,000 copies. The LP will not be given away when the singles revert to a 7-inch format, sold at 70p each.

Stranglers Stateside signing

THE STRANGLERS have signed a long term-deal with A&M Records in the United States.

Two members of the group will be going to America for a radio and promotional tour this summer and the band are expected to tour there later in the year.

The chart in the Kingsway, London, branch of newsagents WH Smith and Son. Whatever happened to the number two record? A goodly selection of girlie mags and soft porn is available in the same store.

God saves the BBC

AS THE outcry / outrage / criticism regarding the Sex Pistols' single 'God Save The Queen' mounted this week, the record slipped in the RECORD MIRROR charts to number four.

At Clark, press officer for Virgin Records told RM: "It looks as if the BBC, who would have had egg on their face had the single gone to Number One, can now breathe a smug sigh of relief."

● See feature pages 6 and Off Centre page 10.

NO JUBILEE JAMMIN

CLASH JAILED!

JOE STRUMMER and Nicky Headon of The Clash were fined for theft in Morpeth, Northumberland on Monday.

Strummer admitted stealing pillow cases and a towel from the Holiday Inn Seaton Burn after the band had played Newcastle University. He was fined 100. Headon was fined 140 after admitting stealing a door key and ring from the same hotel.

Both had been in prison over the weekend after failing to appear in court at the original hearing on June 5.

This made two convictions in a week for Strummer - he was fined 15 for paint spraying the word 'Clash' outside London's Dingwalls club.

A spokesman for the band said: "The police attitude was disgusting. They seemed to think that all punks were layabouts."

'GLC secret New Wave dossier'

THE JAM plus support band The Boys were forced to cancel their scheduled Chelsea Football Ground concert last Sunday due to GLC safety regulations.

Insufficient time and prohibitive costs of erecting a fence around the pitch, providing additional exits and adding extra security forces were the deciding factors for cancellation.

A spokesman for Polydor Records told RM: "We have learned from a reliable source that the GLC is keeping a dossier on The Jam and all new wave bands."

"The safety factors ordered by the GLC - a six-foot high fence around the pitch, additional exits and extra security - are designed for a football crowd, not a Jubilee concert."

"Once people learned The Jam were not playing, they demanded their money back and at one time the police were called in to maintain order."

"At no time did the kids who had come specifically to see The Jam cause any trouble and they dispersed quietly. Kids from as far away as Leeds had turned up to see The Jam because of the ban imposed by local councils."

Paul Weller, Jam guitarist added, "We'd just like to relay the truth regarding the Chelsea gig. The reason we didn't play: We were not granted a music licence by the GLC. As you can imagine, for a gig as big as this one, we would have applied a long time ago for the licence. The GLC have a top secret dossier on all controversial punk rock groups, of which The Jam are one. We wish to apologise to all the kids who turned up at Chelsea."

TOURS...TOURS...TOURS...TOURS...TOURS...TOUR

ALKATRAZ: Trent Polytechnic June 24, Hitchin Open Air Festival 25, Finchley Torrington 26, Kensington Nashville 27, Scarborough Penthouse July 1, Burton on Trent Club 76 8.

GEORGE HATCHER BAND: Nottingham Boat Club June 18, Stoke George Hotel 22, Loughborough Town Hall 23, Birmingham University 24, Cheltenham Town Hall 25, London Marquee 27, London Bedford College July 1, Redcar Coatham Bowl 3, Stafford Top Of The World 4, Yeovil Johnson Hall 7, Manchester Electric Circus 8.

ALVIN STARDUST: Yorks Grand Pavilion June 18, Oxford Corpus Christi College 24, Sheffield Flesta 29.

ARCHIE BELL AND THE DRELLS: Blackburn Cavendish June 18, Dublin Wigan Casino also 18, Manchester Ritz 19, Derby Balleys 20, Leicester Balleys 21, Birmingham La Dolce Vita 22, Brighton Top Rank 24, Dunstable California Ballroom 25, London Sound Circus 26.

LIVERPOOL EXPRESS: Douglas Isle of Man Palace Lido June 19, Dudley College of Education June 24, Newcastle City Hall 28, Coventry Tiffans 30, Eastbourne Kings Country Club July 1.

MOON: roehampton Froebel Institute June 18, Leicester University 24, Hounslow Borough College July 1.

THE ELECTRIC CHAIRS: Barrow In Furness Maxims June 19, York Cats Whiskers 21, Manchester Oaks Hotel 22, London Roxy Club 30, London Roxy Club July 1, Birmingham Barbarellas 5, Twickenham Winning Post 13, London Nashville Rooms 23, Plymouth Woods Leisure Centre 28, Dunstable California Ballroom 30.

QUANTUM JUMP: Camden Music Machine June 17, Oxford University St Edmunds Hall 18.

JET HARRIS: Bath Pump Room June 23, Beds Lanchester Hall Cranfield Institute of Tech, 24 Fareham Roundabout Hotel 25.

ALTERNATIVE TV: London Marquee June 20, Croydon Red Deer 23, London Roxy Club 30 and July 1.

CHELSEA: Birmingham Barbarellas July 1, Dunstable California Ballroom 9, London Red Cow 16, 23 and 30.

THE CORTINAS: London Marquee June 18, London Roundhouse 28.

MODELS: London Marquee June 20, London Red Cow July 1, Birmingham Barbarellas 8, Dunstable California Ballroom 18.

GENO WASHINGTON: Cranwell, Nr Sleaford, Lines RAF June 18, Cheshire Four - Ways Inn 22, Plymouth HMS Drake (Drake Club) 23, Oxon All Ranks Club, 24, St Ives St Ivor Recreation Centre 25.

STRANGLERS: Liverpool Empire June 19, Stafford Top Of The World 20, Hanley Victoria Halls 21, Glasgow City Hall 22, Cleethorpes Winter Gardens 23, Bristol Exhibition Centre 24, London Roundhouse (two shows) 26.

STRETCH: Wyton RAF June 18, Borehamwood Herts Civic Hall 24, London Music Machine 25, Sheffield Top Rank Suite 26, Leamington Spa Royal Spa Centre 28.

Bromberg bombs

THE BRITISH tour of Country Joe McDonald and David Bromberg, due to start this week, is no longer. Apparently Bromberg couldn't make it here in time.

Country Joe will play some gigs on his own, including a London venue. Anyone with tickets for the McDonald / Bromberg gig can get refunds from the respective box offices.

Bromberg is still due to play the Cambridge Folk Festival on July 29.

NEWSDESK...NEWSDESK...NEWSDESK...NEWSDESK...News Editor...David Brown...01-607 6411

BEACH BOYS SUMMER SOUND

THE BEACH BOYS are coming to Europe for a summer tour and a series of outdoor British dates are planned for the end of July. Further details are not yet available and it's still not clear whether or not Brian Wilson - who has recently appeared with the band in the States - will be coming with them.

Meanwhile the Beach Boys have signed a contract with Caribou Records (distributed by CBS in Britain). As yet there's no news on their first album for the label.

They will not - as was wrongly reported in certain quarters last week - be playing Wembley Stadium.



BEACH BOYS - European dates - have surf boards will travel

AWB, King co-album

AVERAGE WHITE Band and Ben E King have collaborated on a new Atlantic album called 'Benny And Us', scheduled for July 7 release.

Tracks include Donny Hathaway's 'Someday We'll All Be Free', John Lennon's 'Imagine', Foreigner's 'Fool For

You', an update of King's old hit 'What Is Soul' plus AWB's compositions 'Keeping It To Myself' and 'The Message'.

The release of the album coincides with a forthcoming appearance by AWB and King at the Montreux Festival.



BEN E KING

STEELEYE SWITCH

MARTIN CARTHY has re-joined Steeleye Span while Peter Knight and Bob Johnson have left. Also joining the band is John Kirkpatrick.

Carthy and Kirkpatrick played together in the much vaunted Albion Country Band which split four years ago.

Knight and Johnson are quitting to concentrate on their 'King Of Elfhund's Daughter' project. Said a spokesman,

"They are considering the possibilities of a film, cartoon and other media outlets." The album was released last week.

As a result of the change in line-up, Steeleye have cancelled their four Irish dates from July 14 to 18. An Australian tour is planned for August and September. The new band will not be seen in this country until the end of this year.



STEELEYE SPAN - coming and going

ELP 'circus' on the road Robinson adds

EMERSON, Lake and Palmer have started their mammoth 1977 world tour with their first US concert appearances for three years. 59 additional musicians and six vocalists are playing with the band, and the full tour entourage, including road crew, technicians etc, numbers 115 people.

There are plans for British appearances later in the year, possibly at one of the major festivals, but no venues or dates have been confirmed.

EXTRA dates have been added to the current Tom Robinson Band tour. They are: Leicester University, June 23; Southampton University, 24; Wandsworth Town Hall, 25; High Wycombe, Nags Head, 30, and London Rock Garden, July 13.

Then Giltrap goes into the studio to record his new album, tentatively titled 'Perilous Journey'.

TV proof

THE NEXT Television single will be 'Prove It' from the 'Marquee Moon' album. A limited number of 12-inch copies will be available. No release date has been fixed.

Alessi for London special

BOBBY AND Billy Alessi, whose single charted last week, will break from recording a new album in the States to play a special concert at London's New Victoria Theatre next month. The twin brothers and their band fly into Britain for TV appearances and the concert, fixed for July 18. Ticket prices are £2.50, £2.00 and £1.50.

The band is: Bobby (guitar and synthesizer), Billy (Piano and moog), Jimmy Rippetee (guitar), Bob Riley (drums), Dana Krol (vocals) and Adam Ippelito (keyboards).

See feature, page 27.

Giltrap in Notts

HAVING been off the road for five months, Gordon Giltrap returns to live work on June 26, headlining the Nottingham Arts Festival. There will be two shows, at 5.30 pm and 8.30 pm.

Donna records

DONNA SUMMER'S fourth album for GTO Records is titled 'I Remember Yesterday' with all but one of the tracks being written by Donna. A single will be taken from it for release in July, called 'Love's Unkind'.

'Back to violent sixties' claim press

PUNK ROCKERS, according to the national press are bringing back the seaside 'aggro' craze of the sixties. More than 100 invaded Margate over the Jubilee weekend and fought seafaring battles with Hells Angels. One youth was stabbed and a number went to hospital. Police arrested 39.

In 1964, a Whitsun holiday battle between mods and rockers at Margate sparked off violence at resorts all over Britain.

NEWS IN BRIEF

RITCHIE BLACKMORE'S Rainbow's live double album 'On Stage' is released July 15.

Johnny 'Guitar' Watson's 'A Real Mother For Ya' has given DJM their first gold album in the United States.

City Boy have added an extra date - they play support to Caravan on June 19.

Meal Ticket play their first major headlining

London concert at the New Victoria Theatre, July 1.

Deniece Williams' follow-up to her Number One hit 'Free' is 'That's What Friends Are For', released July 1.

James Taylor's first album for CBS, 'JT' is released July 1 as is his new single 'Handy Man'.

Billy Paul's new single Elton John's 'Your Song' is released June 24.

Jeff Lynne is currently in a secret hideaway writing material for a new ELO album.

Wilko Johnson is in the process of getting a new band together.

Johnny Nash plays London's New Victoria, July 3.

Utopia have started work on a new album. Producer Todd Rundgren says he's going out for 'a really commercial sound'. Roger Powell, Utopia's keyboards player also working on a solo album.

The Vibrators add Middlesbrough's Rock Garden June 18 to their heavy touring schedule. The gig will be recorded for possible future release.

Gladys Knight has started work on a solo album with a possibility of September release.

Frankie Laine, recently signed to Polydor and appearing at London's Drury Lane Theatre, June 19 is recording an album called 'Memories In Gold'.

58 MINUTES OF THE BEST OF WISHBONE ASH

BLOWIN' FREE
PHOENIX
THE KING WILL COME
THROW DOWN THE SWORD
THE PILGRIM

CLASSIC ASH

MCA RECORDS

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Record Mirror talks to fans in the street STREET TALKIN'

VERBAL VOLLEYS

Report:
Sheila Prophet
Pictures:
Elaine Bryant

PRO

"IT SHOULD be Number One, but some shops which make chart returns aren't stocking the single. Good luck to the Sex Pistols. It reminds me of the early Rolling Stones." — Ian McLagan, Small Faces.

"I THOUGHT this was England, not Russia. It's time the BBC revised their approach. If you don't like what's on the radio, you can turn it off." — Rob Halford, Judas Priest.

"THE FACT that the BBC aren't playing it has made it Number One. It's ideal for them, because having it banned is exactly what they stand for." — Eddee Carter, Mr Big.

"I DON'T like censorship." — Ed Kuepper, Saints.

"THE WHOLE attitude of the band is to be deliberately offensive, and it was obvious that the banning was going to happen from the start." — Tim Hart, Steeleye Span.

"If the BBC didn't play the record I made, I'm not surprised they're not playing the Pistols' record." — Jimmy McCulloch, White Line.

"God save the Sex Pistols and youth." — Paul Weller, The Jam.

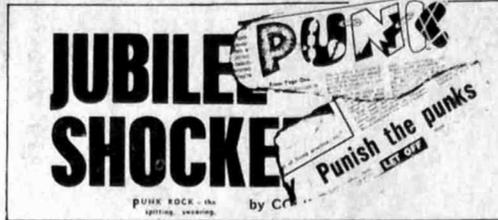
"I THINK it is totally outrageous of the BBC to ban a record that doesn't break the law. It's ridiculous that no alternative view should be allowed to exist — surely there's room for the Queen and the Sex Pistols." — Andy Mackay.

ONLY SIX months behind everyone else in the world, the popular Sunday newspapers have finally caught up with punk rock.

In the week that the Sex Pistols' single was at number two in the charts, both the Sunday Mirror and the Sunday People promised to reveal 'The Truth'. And how amazing the truth turned out to be!

"It is sick. It is dangerous. It is sinister," gabbled the People. "Its creed is anarchy, cheap thrills and easy sex.

"Like everything else about this cult, the music which gave birth to it is violent, hideous



and deliberately shocking."

And there alongside was a photo of a supposed punk rocker from Manchester who claimed "This country needs another Hitler" and "I have the run of the birds in punk

circles. I've had three of them in my bedroom at one time — and my parents were asleep in the next room."

Golly! Astonished RM writers began to wonder just where they were missing out.

On a more serious note, the national press also carried quotes from a variety of public figures, all of whom appeared to be outraged by the Pistols' single.

So with this condemnation coming in from all sides, it seemed the right time and place to find out the REAL truth — what the young people of Britain really think about the single — and the way it's been totally banned by radio and television.

The result was an overwhelmingly verdict AGAINST the ban... as you'll discover when you read on.

CON

"I DON'T like what punk rockers do — especially to themselves." — Cliff Richard.

"THE RECORD is a joke. The group is a joke. I wanted to play it so listeners could hear what a load of old rubbish it is." — Charlie Gillet, disc jockey (who defied the ban).

"I HOPE whoever had this disgraceful T-shirt printed is punished firmly. They must be Russians." — Irene Harris, East Sussex (Sunday Mirror reader).

"I, AS a reader to Record Mirror, ask all disco owners not to play the Sex Pistols' single in their disco at all. And I also plea to all record shops up and down the country to promptly withdraw from sale the Sex Pistols' single 'God Save The Queen'.

"So let's as a nation join in with the BBC and IBA's advice, 'DON'T PLAY SINGLE' (sic). And most of all I advice (sic) people, 'Don't buy the single'. I put this question to all readers. Do we want our Queen insulted by the Sex Pistols and their song?" — Mr X, Newark Drive, Glasgow.

"IF POP music is going to be used to destroy our established institutions, then it ought to be destroyed first. Churches and the political parties must take a stand and let the world know what they think about this kind of development in the pop world." — Marcus Lipson, MP for Lambeth Central.

"IT IS disgraceful and makes me ashamed of the pop world. We DJs have ignored them and if everyone else did, perhaps they would go away." — Tony Blackburn.



"I THINK I might've heard the single a few weeks ago, before it was banned. I probably laughed at it then, but so what? They shouldn't ban it — radio's like TV. If you don't like it, turn it off." — Bruce Hoxton, 22, from Tasmania.



"IT'S BEEN banned again? The new one? I've got both singles and I think they're all right — they've got plenty of energy anyway. That's what I like about them — the message doesn't matter to me. I think they're just in it for fun, like everyone else" — Stel Syll, 15, Hackney.



"YES I'VE heard it — I think it's crazy what they say. But I don't agree with banning it — even if it is lousy. It should be played if people want to hear it." — John Lockhart, 28, Hackney. "So much for free speech." — Monica Gordon, 29, Hackney.



"IT'S NOT right to ban it. Yeah, I've heard it down at the Marquee No. 1, I don't think it's insulting — the Queen's just an ordinary person. I bet she hasn't heard it — she probably doesn't know what's going on." — Chris Nixon, 16.



"I DON'T listen to that kind of music, but I do think it's wrong to ban the single. Still, people can still buy it if they want to, so it doesn't worry me too much." — Dennis Brown, 17½, of Hendon.



"THE BAN is the silliest thing people have ever done. It doesn't bother me, because I work in a record shop, and I can play it all day. I think it's good. Still, it is in the Top 10, and that's the thing about the ban — all they succeed in doing is pushing the sales up."



"I HAVEN'T heard the single so I don't know if it should have been banned, but I reckon the publicity, like the window displays in Virgin Records, are pretty bad. They're just not very nice — I like the Queen! I don't mind other punk records. I just think that one's in bad taste." — Keith Liberty, 17, Watford.

And two bobbies

"NO WE'D rather you didn't take our photo. We were involved in the incident on the boat last week. They were fighting on board by the time the boat pulled in, and we were called in to break up the fight. As far as we were concerned the group themselves weren't involved at all — it was other people on the boat who were causing the trouble.

"The single? I haven't heard it. I think it's right to play it, to let people make up their own minds about it. If it's insulting maybe they could just play it once a week, so people could hear it if they wanted to." — Two London policemen, in Shaftesbury Avenue.

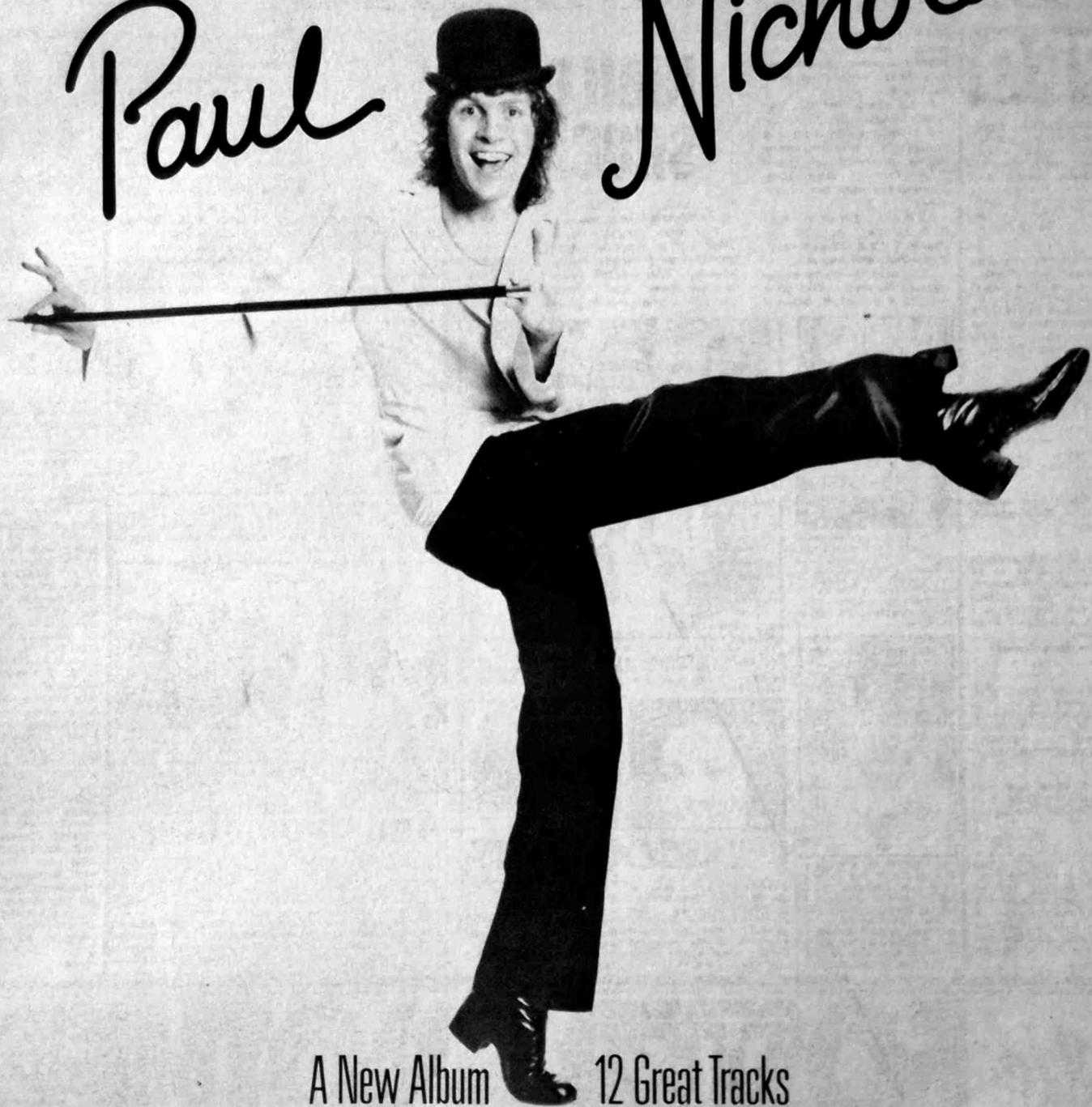
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IT AINT SHAM ROCK

IT'S THE STORY OF THIN LIZZY BY DAVID BROWN

IMAGINE AN Irish bar about 10 years ago, plumes of cigarette smoke casting a veil around a tall thin, brown-skinned youth singing a traditional old favourite to the sound of clinking glasses.

The song was 'Whisky In The Jar.' The reward for singing it was probably little more than the price of a few beers. The singer was Phil Lynott.

At the time, the Irish music scene was small but strong. Folk clubs were very popular and the home of informal sessions, where traditionalists rubbed shoulders with contemporary songwriters.

Showbands

Then there were the showbands playing all the popular songs of the time, and a few rock bands emerging.

Phil Lynott was born in August, 1951, and had served his musical apprenticeship in the folk clubs and bars before becoming involved with groups such as the Black Eagles.

Since his schooldays, his musical path became entwined with Brian Downey, a drummer, whose only other employment seems to have been as a venetian blind cleaner in a Dublin hotel — a career that lasted a week.

Phil Lynott takes up the story from 1970: "Brian and me were in a



WHO'S THAT with David Brown?

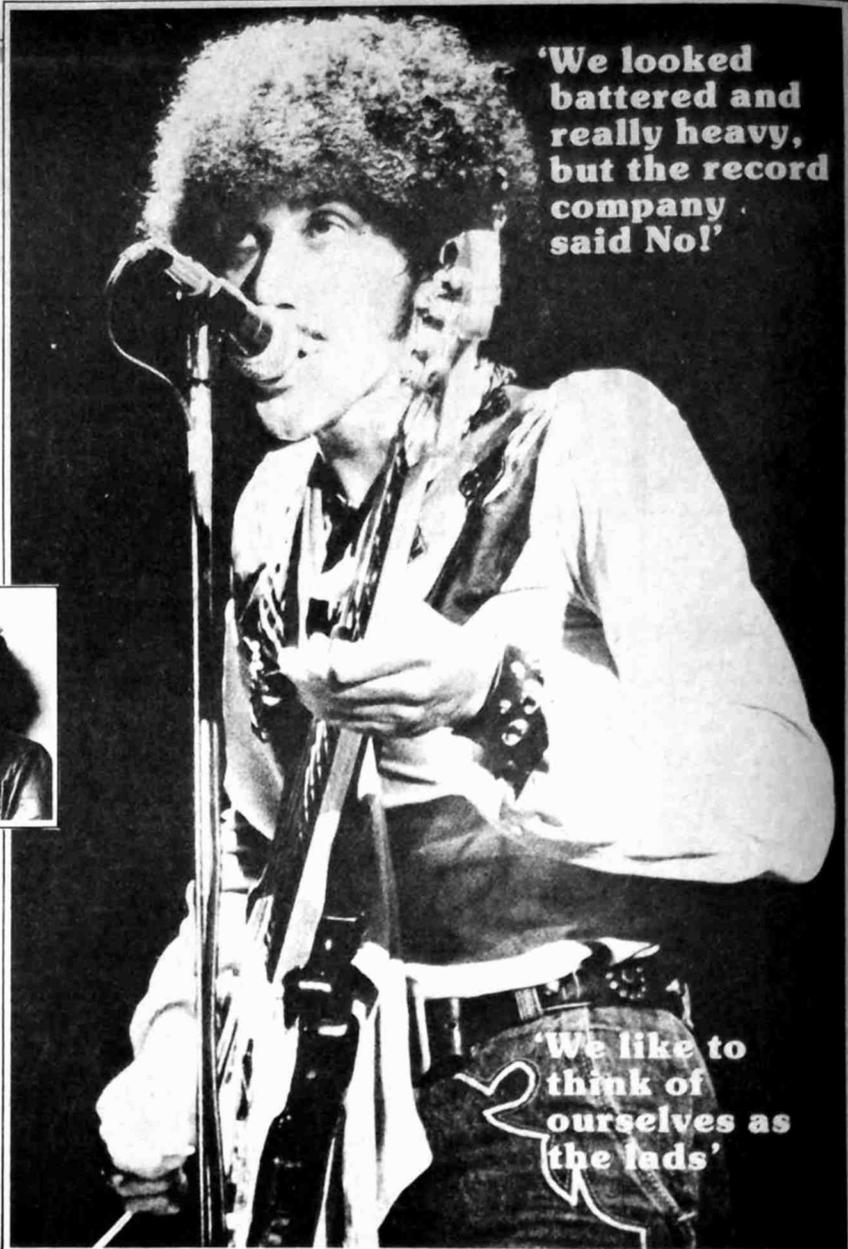
band called Orphanage. Eric Bell was playing lead guitar with a showband, and he suggested we got together and formed a group.

"Actually we weren't too bothered at the time, but we did want to play some of our own music. Eventually we formed a band, a four-piece with an organist, but he had to go because our expenses were so low at first."

Thin Lizzy was born. In case you're wondering about the unusual name, its origins have comic connotations.

"Eric Bell was responsible for the name," says Phil. "It was a character in The Beano or The Dandy I think, a female robot called Tin Lizzie. Eric Clapton was reading one of them on the front of one of the John Mayall albums at the time — I think that had something to do with it."

"But we decided to change the name slightly and we made it Thin



'We looked battered and really heavy, but the record company said No!'

We like to think of ourselves as the lads'

DISCOGRAPHY

ALBUMS:

THIN LIZZY (Decca SKL 5082) April 30, 1971.

The Friendly Ranger At Clontarf Castle, Honesty Is No Excuse, Diddy Levine, Ray-Gun, Look What The Wind Blew In/Eire, Return Of The Farmer's Son, Saga Of The Ageing Orphan, Remembering.

SHADES OF A BLUE ORPHANAGE (Decca TXS108) August 20, 1971.

The Rise And Dear Demise Of The Funky Nomadic Tribes, Buffalo Gal, I Don't Want To Forget How To Live, Sarah, Brought Down/Baby Face, Chatting Today, Call The Police, Shades Of A Blue Orphanage.

VAGABONDS OF THE WESTERN WORLD (Decca SKL 5170) September 21, 1973.

Mama Nature Said, The Hero And The Madman, Slow Blues, The Rocker/Vagabond Of The Western World, Little Girl In Bloom, Gonna Creep Up On You, A Song For While I'm Away.

NIGHTLIFE (Vertigo 6360 116) November 1974.

She Knows, Night Life, It's Only Money, Still In Love With You, Frankie Carroll/Showdown, Banshee, Philomena, Sha-La-La, Dear Heart.

FIGHTING (Vertigo 6360 121) August 1975.

Rosalie, For Those Who Love To Live, Suicide, Wild One, Fighting My Way Back/King's Vengeance, Spirit Slips Away, Silver Dollar, Freedom Song, Ballad Of The Hard Man.

JAILBREAK (Vertigo 9102 008) March 1976.

Jailbreak, Angel From The Coast, Running Back, Romeo And The Lonely Girl, Warriors/The Boys Are Back In Town, Fight Or Fall, Cowboy Song, Emerald.

REMEMBERING PART ONE (Decca SKL 5249 — August 1976.

Black Boys On The Corner, A Song For While I'm Away, Randolph's Tango, Little Girl In Bloom, Sitamoi / Little Darlin', Remembering, Gonna Creep Up On You, Whisky In The Jar, The Rocker.

JOHNNY THE FOX (Vertigo 9102 012) October 1976.

Johnny, Rocky, Borderline, Don't Believe A Word, Fools Gold/Johnny The Fox And Jimmy The Weed, Old Flame, Massacre, Sweet Marie, Boogie Woogie Dance.

SINGLES:

WHISKEY IN THE JAR (Decca F1 3855) November 3 1972.

RANDOLPH'S TANGO (Decca F1 3402) May 4 1972 (Deleted).

THE ROCKER (Decca F1 3467) November 9 1973.

LITTLE DARLIN' (Decca F1 3807) April 11 1974.

PHILOMENA (Vertigo 6059 111) October 1974.

ROSALIE (Vertigo 6059 124) July 1975.

WILD ONE (Vertigo 6059 129) October 1975.

THE BOYS ARE BACK IN TOWN (Vertigo 6059 130) April 1976.

JAILBREAK (Vertigo 6059 150) July 1976.

DON'T BELIEVE A WORD (Vertigo Lizzy 1) January 1977.

Lizzy, even though Dubliners never pronounce 'H's anyway!'

The band have paid the penalty by having their name constantly spelt wrongly in newspaper reports, headlines and on concert posters.

Phil has an alternative story as to how they got their name:

"People ask and always expect me to have some clever answer so I tell 'em it came from a girl I knew who took heroin — an addict called Lizzy who died of an overdose. They seem to like that one."

Fusion

Phil was heavily influenced by Van Morrison, a fellow Irishman who had broken through from Ireland to Britain with his band Them.

"There was a very healthy fusion of ideas at that time. The rock bands would be interested in what the folkies were doing, and so on."

"We weren't really interested in the commercial aspect as much as the showbands, we wanted to play what we wanted — not the requests of the audiences."

"Most of our material was based on bluesy, heavy numbers, playing about 50 per cent old stuff and 50 per cent originals. Then original material took over and by '71-'72 we were doing all our own stuff."

Phil's entrance to the world of lyric writing came in the time honoured tradition:

"I was blown out by some chick," he smiles, "and I figured that the world should hear this great love story."

"I just strummed a guitar to it. It started quite easy really, now I really have to work at it."

Lizzy were already making a name for themselves in Ireland, but got their big record deal break via helping another Irish artist. Phil explains:

"Frank Rogers, an A&R man from Decca — and incidentally brother of Clodagh Rogers — came over to see Ditch Cassidy, a singer who was quite big at the time. Ditch had had a big row with his band, who said they wouldn't back him. So we said we would play for him."

"This was a big thing for Ditch. We played half an hour with him, and on our own before he came on."

"Frank freaked on us, but was not too keen on Ditch. We weren't trying to stroke him; that was the way things worked out."

"So we signed to Decca and were brought over to London to make our first album."

It was just called 'Thin Lizzy', featuring 10 tracks mostly written by Phil, with some contributions from Eric Bell. Released in April, 1971, its cover comprised two fish-eye lensed photos of a dumped car standing outside a row of houses.

After the completion of the album, Lizzy returned to Ireland and waited to see what happened to their first record.

"We knew we could make money back in Ireland. But when we heard Kid Jensen was playing the album on Radio Luxembourg we got the incentive to move to England."

A second album, 'Shades Of A Blue Orphanage', followed its

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GARY MOORE, stepped into Robertson's shoes

Lizzy supporters were spreading the word, the band were selling out places like the Roundhouse and the Press were interested in us again. They had also started on the American market about the time of 'Fighting'. "We were touring with Bachman Turner Overdrive and Bob Seger, as third on the bill. We started with a 45-minute set and ended up being cut down to 20 minutes, that was ludicrous."

Jailbreak

With the appearance of 'Jailbreak' the bands' future looked certain, and with 'The Boys Are Back In Town' becoming one of last summer's big singles, all looked well on both sides of the Atlantic. But catastrophe struck. "I picked up hepatitis," Phil explains. "I could have got it anywhere - a cigarette or kissing a girl. We were touring America and partying all the time. I guess I was pretty run down. Anyway we had to cut the tour short and come home. I didn't know where I was for a long time." Towards the end of Phil's recovery, the band did a one-off

concert at London's Hammersmith Odeon - a triumphant night with a wild reaction from Lizzy's fans which proved once and for all what a great new combination it was.

But their problems still weren't over. They set off to Munich to record their next album, but had trouble and came home again.

After weeks of graft they emerged with another winner, 'Johnny The Fox', which illustrated the more melodic side of the band.

The great American / Scottish guitar alliance was improving by leaps and bounds, and there is little wonder that 'Johnny The Fox' entered the album charts at Number 11.

Their British tour was met with tremendous acclaim from the Press and concert goers, confirming Lizzy's new found top spot. A return to America was planned at this, their peak energy time, but again fate was to intervene.

"LIZZY CANCEL - GUITARIST HURT" screamed the RECORD MIRROR news headline, disguising a story that was to put Lizzy in a very difficult position.

Brian Robertson had been involved in a scuffle outside London's Speakeasy club after going to the aid of Frankie Miller in a fight. He hurt his left hand and the tour had to be put back once again.

In January this year Brian's hand still was not up to playing again and Lizzy brought in Gary Moore - then playing with Colosseum II - to replace him for the US tour. Rumours that this was to be a permanent arrangement were denied. Lizzy were to tour with Queen in the States. Phil resumes the story:

"It was a really hard tour - about 45 dates in 48 days or something ridiculous. We could see Brian couldn't do it with an injured tendon, so we just had to go ahead

with Gary. We couldn't let America pass by again.

"We got on really well with Queen. Some people would like us to take a swipe at them, but they were excellent. On a couple of dates we had to headline because Freddie's (Mercury) voice went. It was a great success; the smallest places we played held 8,000 and a lot of them were 20,000 seaters.

While Lizzy were busy capturing the States, Brian's hand had recovered. He was playing guitar again and became involved in a project with former Rainbow member Jimmy Bain, and they have decided to form a group of their own, which effectively leaves Lizzy one man down.

The band are apparently continuing with Gary for the time being, and foresee no great problems in the near future.

Heavier

At present they've been working on a new album, which will showcase Scott as a guitarist and also marks a return to the heavier aspects of Lizzy.

In the meantime Phil has been working on a second collection of his poems, shortly to be published.

The first came out of some of his earlier lyrics and he was persuaded to get them published.

"The first edition had something like 'This is a special edition' printed in it which subsequently appeared in all the reprints, so it's hard to tell if you have an original or not," Phil laughs.

Phil's lyrics are one of the band's mainstays and an essential ingredient of their development. The potential is obvious from the first track on that first album to the last track on their most recent product, and his own mode of

Continued page 19

predecessor's success via Lizzy fans such as Kid Jensen and John Peel, issued in March, '72.

But the main development of those formative years was perhaps their debut single, 'Whisky In The Jar', released in November, '72, at a time when the band's management and financial state was pretty shaky.

"The idea for 'Whisky' came from rehearsals. We were discussing what to put on the flip of the single. The A side was to be 'Black Boys On The Corner', so we thought it would be good for the Irish kids at home to put 'Whisky In The Jar' on the B side. Months after it was released 'Whisky In The Jar' took off.

"Suddenly we were doing things like flying to France to mime to the record, which was straining Eric. He thought we were selling out by miming and just wanted to get back to his chick.

"He wanted out before that tour. He left us on New Year's Eve in Belfast, 1973."

Earlier that year they had recorded their third album, 'Vagabonds Of The Western World', which contained what was to become Phil and the band's anthem - 'The Rocker', released as a single towards the end of the year. It - and its predecessor - 'Randolph's Tango', failed to make the same impression on the charts as 'Whisky'.

Now they had the problem of replacing Eric. They soon found what they were looking for with one of their old friends Gary Moore, ex-Skid Row guitarist.

"We got a great thing going," Phil remembers. "The only trouble was that after working with each other for six months or so we got bored and we would say 'Forget it' and go home.

"But people told us to keep at it. We'd made three albums and 'Vagabonds' was in the US charts."

With Gary, they made a single for Decca, 'Little Darlin'', released in April, 1974. It failed to make a bit impression on the charts.

During an interim period between the early bands and the more recent Lizzy line-up, a temporary band was set up including Brian and Phil, plus Andy Gee, ex-Ellis, and John Cann, ex-Atomic Rooster. They worked on a German tour, but the arrangement didn't work out.

International

A new Lizzy was to emerge using William Scott Gorham from Los Angeles, a guitarist who had tried to join Supertramp but failed, and a young Scot, Brian Robertson, in a new international four-piece.

"Scott really matched our sound well," says Phil. "I'd been a very bad bass player, and realised it wasn't so much what you put in to fill the gaps, but what you left out.

"We were working on a completely fresh identity for the band with dual lead guitars. The only others who had done that was Wishbone Ash, but they sounded too orthodox to me - not what I had in mind.

"Because it was such a change, I suppose we should have changed the name, but fortunately we didn't.

Another major break came with a change of record companies. "Decca were looking for hit singles, and we were thinking elsewhere. After 'Whisky' people expected us to do a rocked-up version of 'Danny Boy' or 'When Irish Eyes Are Smilin'. Decca just weren't the right company for us at that time.

"Anyway, we signed to Vertigo, who were doing great things for Status Quo at the time.

"Our first album for them was 'Night Life', a studio album - we'd never done a gig together at that point."

'Night Life' in many ways marks the end of the old Lizzy and the beginning of the current success story. It featured Scott and Brian on all tracks - bar one, 'Still In Love With You', which had Gary on guitar and one Frankie Miller making vocal contributions.

Scott also made his debut as a songwriter with Lizzy on one cut, 'She Knows', co-written with Phil.

"We took the band to Ireland, which was the real testing

ground," Phil recalls. "And it worked. We were still Ireland's number one band, so we started on England and did a year of gigging (including Reading Festival in the summer)."

By the appearance of the line-up's second album 'Fighting', the die was cast that was to get everyone excited.

"'Fighting' had the direction of the band. It showed our aggression," Phil recollects. "We weren't enticing the kids to rape, kill or plunder - just show aggression through the music."

The album cover shows the group's members brandishing weapons, knife, chain and length of pipe, but that was a mild version of what they'd originally planned.

"The one we wanted to use had us made up with big black eyes, lips bleeding and stripped to the waist. We looked really battered - really heavy - but the record company said not under any circumstances. I preferred the bloody one!"

The album marked more writing by Scott with his 'Ballad Of The Hard Man' plus two co-written with Phil, and also introduced many to the talents of Bog Seger, who's 'Rosalie' opened the album and was their second Vertigo single, the forerunner being 'Philomena' off the previous set.

"By the time 'Jailbreak' came out everything had come together - publicity, a well co-ordinated tour - everything.

"It was amazing, it looked as if we'd come from nowhere. The



'We weren't enticing the kids to rape, kill or plunder, just show the aggression through music'

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All aboard the QE3

THE SEX PISTOLS celebrated the Queen's Silver Jubilee on June 7th with a cruise up the Thames — in a boat called the Queen Elizabeth. The boat was one of the flotilla which took part in the procession up the river on Thursday, behind the Queen's (ERII) boat.

As the QE left Charing Cross pier at 6.30 pm, many fans were left behind on the jetty — including Captain Sensible of the Damned — and a few jumped on board as we pulled out into the river.

Those who did manage to board set about demolishing a huge spread laid on by Virgin Records and as much booze as was necessary to fend off the cold wind. Johnnie Rotten was heard to complain about not being able to bring as many friends as he'd wanted, but was very cool to a number of peroxide young ladies who were anxious to lay claim to his attentions.

Temper began to fray as the barmaids tried to limit drinks to normal levels.

But things didn't get going until the band finally went on to play — they had just started 'Anarchy in the UK' as we passed the Houses of Parliament. A French photographer pushed to the front to get better

pictures and upset a guest by landing him one. The injured party reciprocated, supported by several friends. As the fight was stopped, the manager of the boat contacted the river police and we were joined by an escort of five police boats.

The manager of the boat had been unaware until the last minute that he had been hired for the Pistols. It wasn't until he saw the distinctive dress styles that he guessed who he was catering for.

As a result, the boat cruised up and down the river — never more than about 15 minutes away from Charing Cross pier. As soon as the

police joined us, we were escorted back into the pier, where police from Bow Street police station waited.

The band were great and were greatly appreciated by friends who haven't been able to see them perform for some months, following a ban on their shows at most venues. In fact, they were so good, the crowd of 220 didn't want them to stop playing and when police were asked to stop the party, several resisted. Ten people were arrested on charges ranging from obstructing police to assault. Among those detained for the night was the Pistols' manager Malcolm McLaren.



Single statistics

'Record Hits: The British Top 50 Charts 1954 - 1976'. Compiled by Clive Solomon. Published by Omnibus Press. Price: £1.95.

This latest in popular music reference books is a comprehensive statistical guide to every hit single to have reached the British Top 50 from 1954 to 1976. It is extensively cross-indexed and all artists are listed alphabetically complete with every song title, record label, year of entry, highest position reached and number of weeks in the charts. A useful and interesting project.



TOP: Pat McGlynn and Scottie and below, Dial 'S' for the sack...

RIDING THE ROLLER WAGON



Bopping down t'mill

RAILWAY LINES, f mills and t pits, smokey chimneys and folk saying 'Ayup' — and now new wave groups hit the north east.

London hasn't quite got the scene to itself, and there are encouraging reports of rock activity outside the metropolis.

From Stockton, Cleveland comes Blitzkreig Bop, the name presumably inspired by the Ramones' song of that title.

They line up as: Blank Frank on lead vocals, Telly Sett on lead guitar, Gloria on guitar, Mick Sick bass and Nicky Knnox on drums.

Their main claim to fame is the fact that they are the only Cleveland punk band actually playing gigs. Blitzkreig Bop make their record debut with a three-track single comprising 'Let's Go', 'Nine Till Five' and 'Bugger Off', available for 80p from John Hodgson, 5 Roseberry View, Thornaby, Cleveland from July.

OVER AT Decca Records, it's Cash In Time

There's a new commodity on the pop market — Pat McGlynn, a brand new ex-Bay City Roller. And as all record companies worth their salt know, ex-Bay City Rollers are potential money spinners.

So, less than a month after becoming an ex-Roller, Pat is now a fully signed-up Decca recording artist. Neat, huh?

At the standard launching party last week at the London Hilton, Pat and his new group were introduced to the assembled press people. The group are Pat McGlynn and Scottie. Note the use of the ex-Bay City Roller's name for maximum exploitation potential.

The group troop in, sit down, and the photographers gather. Flash, flash.

Question time, and a couple of showbiz reporters from the national dailies do their bit. Pat answers in his thick Edinburgh dialect.

Eventually, Pat and I are whisked off to an adjoining room. Five minutes alone (apart from the Decca press

lady, of course).

As in my last meeting with Pat, just after he'd joined the Rollers, he looks a bit baffled by what's happening all around him.

He explains that Decca were once interested in signing up his previous group, Wot's Up, and "My dad kept in touch with them after I joined the Rollers. So when they heard I'd left the band, they asked me to come down and make a single.

"No, I didn't expect it to happen as fast as this. In fact, I thought at first I'd go back to Edinburgh and get away from music altogether."

Vague

Once he got home, however, he met up again with the previous members of Wot's Up. They had a practice together, and decided to make another go at it.

About the actual split with the Rollers, Pat seems typically vague. His favourite answer is "No, no really". (Read that with a Scottish accent.)

"Eric rang me up, and said, 'Are you sitting down, because I've got bad news for you'. And he told me I wasn't one of the group anymore."

Had Pat any idea what was about to happen?

"No, no really."

Had he ever argued with the Rollers?

"No, no really."

One thing he is positive about, though,

is that he wouldn't work with Tam again.

Has Tam offered him work in the future?

"No, I havnae spoken tae him. I havnae spoken tae anybody since I left."

Why wouldn't he work with Tam again?

"I think you'd better talk tae ma lawyer about that."

The lawyer turns out to be Brian Eagles, and he explains in immaculate legal double talk.

He says the legalities are currently being explored, but there are no legal hassles. He goes on to say things have happened so quickly, they haven't had a chance to explore things fully.

No, he hasn't contacted Tam or the Rollers yet. (Unbelievable — how could Decca have signed someone up without contacting the man who, until two weeks ago, was his manager?)

"Look," he says, "whenever someone is in Pat's situation, there are always obligations to be fulfilled. We've still to explore those fully. But if there are differences, they can be sorted out."

What about Pat's financial situation — was he on a salary when he was with the group?

He smiles, in a slightly puzzled fashion. "Aren't all group members on salaries?"

I give in — game, set and match to the legal profession.

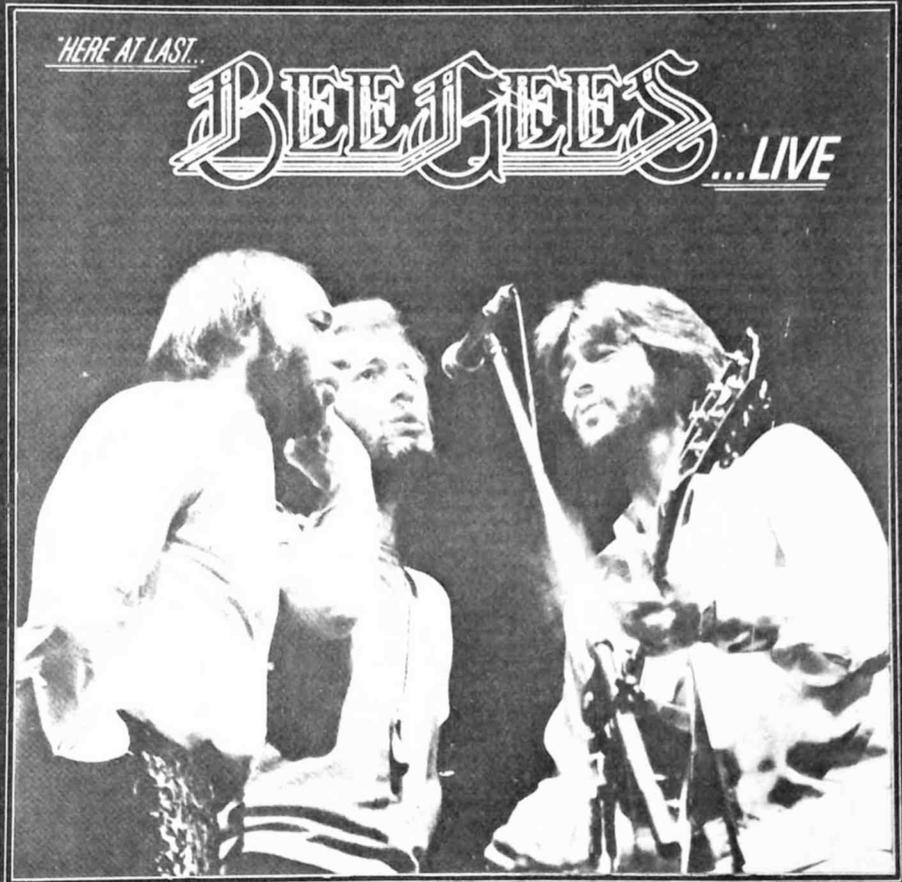
She'd Rather Be With Me' the first single from Pat McGlynn and Scottie, is on sale now.



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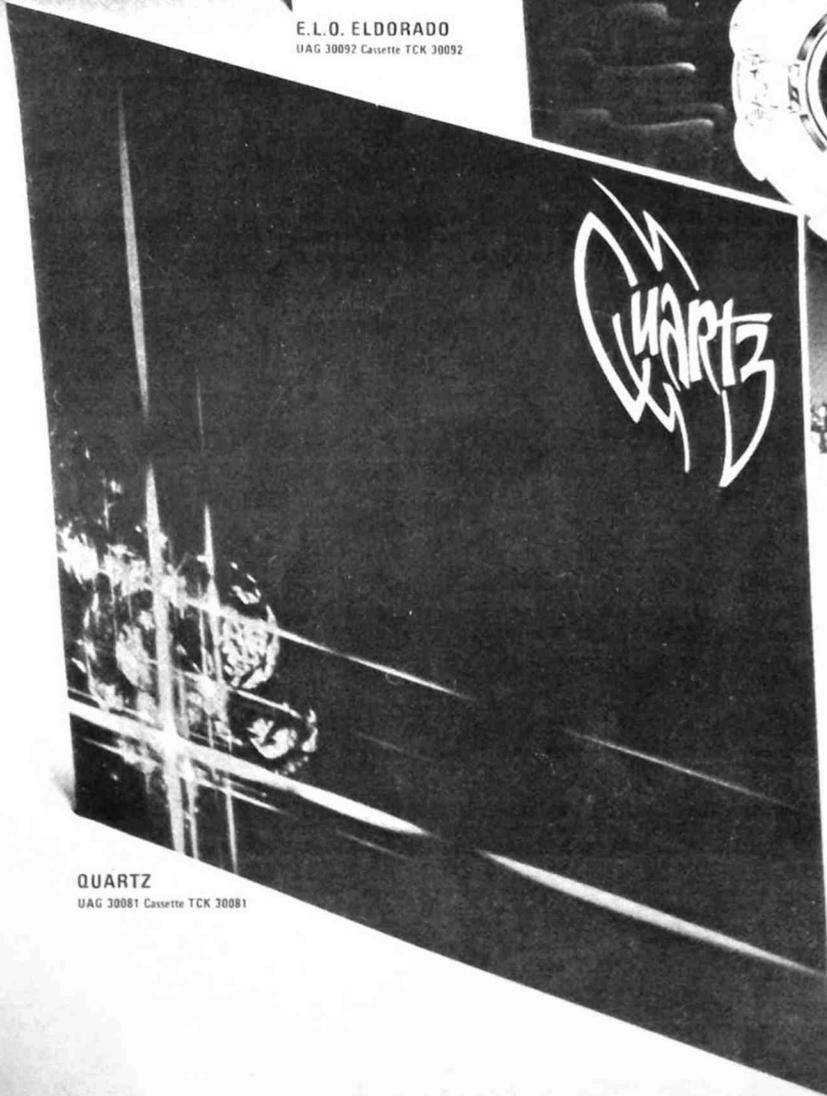


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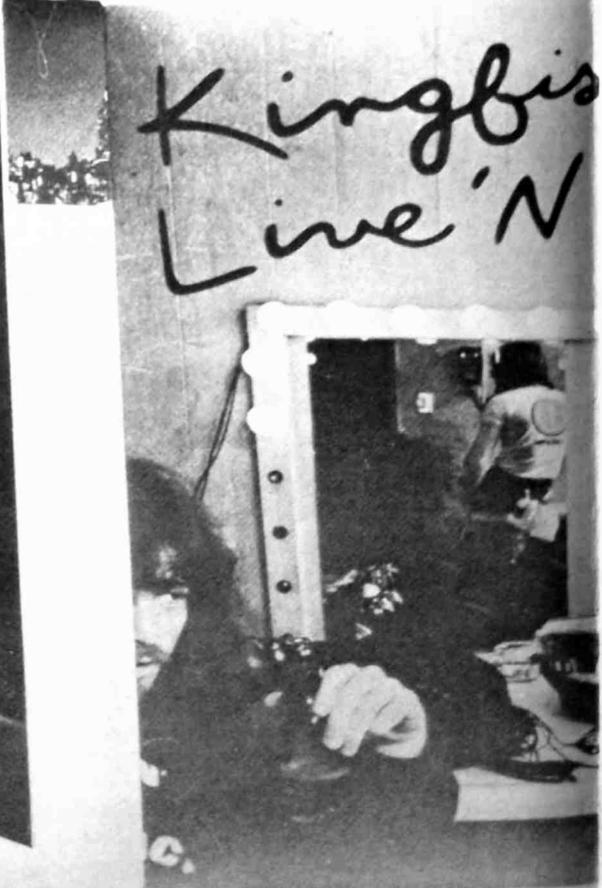


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Singles reviewed by ROBIN SMITH

OLD FACES IN '77



ELTON JOHN: 'Bite Your Lip (Get Up And Dance)' (Rocket RUI). There's lotsa life in the old dog yet. Elt goes back to days of yore with a real pulveriser. Honky-tonk piano, slide guitar and strings whistling away somewhere in the background. Superior rocker, with the chorus sounding as if it's going to last forever. B side is Kiki Dee's 'Chicago'. Uplifting ballad - Kiki sounding atmospheric.

PETER GABRIEL: 'Modern Love' (Charisma CB 302). Change in style from majestic rock to heavy grit. The song is based around a strong riff and Gabriel's vocals are basic. A great change in style from 'Solsbury Hill', and it works.

PAT MCGLYNN AND SCOTTIE: 'She'd Rather Be With Me' (Decca F13715). How to massacre a classic song in one easy lesson. The Turtles' version was superb, but Pat and friends sound like a collection of convent girls who stole a bottle of brandy from a matron's medicine cabinet.

DAVID BOWIE: 'Be My Wife' (RCA PB1017). Best cut from his 'Low'

LP. Mysterious lyrics sounding like his vocal style back in the old days. The song is very reminiscent of vintage Bowie. Wish he'd turn out more like this.

DAVID CASSIDY: 'Saying Goodbye Ain't Easy' (RCA PB0921). Turgid ballad. Cassidy wastes his voice on a song that doesn't have enough light and shade. The ending fizzles out clumsily - perhaps they didn't know how to stop.

SMOKIE: 'It's Your Life' (RAK 300). No more the soulful balladeers as they take off on reggae. But they haven't left their roots entirely - there's still that gruff voice towards the end and it breaks into some light melody. Another gold disc to add to their vast collection.

EDDIE AND THE HOT RODS: 'At The Sound Of Speed' (Island IEP5). Four track EP with 'Hard Drivin' Man', 'Horseplay', 'Double Checkin' Woman', and 'All I Need Is Money'. Ideal background music for beating up your neighbour, ripping up seats or beating your head

Welcome to the Old Timers Ball, featuring Ray Davies, George Harrison, Neil Sedaka, Bob Marley and Elton John

against a brick wall. With stuff like this to play to the troops, Hitler might have won.

TAVARES: 'One Step Away' (Capitol CL 15930). Unimaginative soul, not as boppy as some of their early efforts. Sounds particularly weak on arrangements.

ASLEEP AT THE WHEEL: 'My Baby Thinks She's A Train' (Capitol CL 15928). Released about two years too late. Possible hit in the Glen Miller swing revival but, nowadays, the novelty has worn off.

STEVE GLEN: 'Hungry For Love' (Private Stock PVT 110). It really hurts to listen to such dross.

LONDON: 'Everyone's A Winner' (MCA MCA 305). Yes it's some more punk - sorry new wave - in a word... boring.

SONNY WORTHING: 'Run For Cover' (Trans-

atlantic BIG 504). Sonny Worthing is none other than John Kennett, who runs Pebble Beach Studios in Worthing, Sussex. Sonny's on his own but on the strength of this effort he should stick to the background.

MAC DAVIS: 'Thunder In The Afternoon (Let It Rain)' (CBS SCBS 5157). Sounds like an imitation of Johnny Wakelin. Well-worn idea of man falling in love with a tempestuous woman.

BUZZ: 'Jubilee Rock' (Crystal CR 7030). We are not amused.

SKREWDRIVER: 'You're So Dumb' (Chiswick S11). See London review above.

GABBY AND CASE: 'Elizabeth R (President PT407). Drivel.

LONG JOHN BALDRY: 'On Broadway' (GM GMS 9045). Retire gracefully, John.

ALIKI ASHMAN: 'A Simple Love Song' (Electric WOT10). Sultry voice from the English answer to Donna Summer. Classy piece of soul.

THE BYRDS: 'Goin' Back' (CBS SCBS 5300). Ah yes - smooth, laid-back sounds. Lie back and let it drift all over you.

BOB MARLEY AND THE WAILERS: 'Exodus' (Island WIP 6390). Jah should be well

pleased. Normally I'm not a reggae fan but Marley can break down all your barriers.

THE EMOTIONS: 'Flowers' (CBS SCBS 5304). Gentle soul with some high-pitched vocals highlighting. Luscious cool sound.

JESSE GREEN: 'Hurricane Woman' (Ember EMBS 349). Sounds like Barry Biggs. Dated reggae that soon becomes boring.

STEVE GIBBONS BAND: 'Tulane' (Polydor 2058 889). Rock 'n' roll classic given an outing by a band who have been struggling in Britain for years. Rush out and buy this one and help Steve to buy his first Rolls.

DAVID PARTON: 'In Everything You Do' (Pye TN 45700). This puddle of wetness was produced by none other than Tony Hatch. Nothing for content and nothing for star quality.

SVENNE AND LOTTA: 'Extra Extra Read All About It' (Pye TN 25744). Sounds like bad news to me.

THE KINKS: 'Juke Box Music' (Arista 114). From the murky depths of north London's Muswell Hill comes another success. The single reeks of the early seventies but it's still appealing as Ray Davies hisses through the song. They even manage to work in a sweeping acoustic break at the end. Masterful.

NEIL SEDAKA: 'Amarillo' (Polydor 2058 888). Reggae version of Tony Christie's old standard. Backing brass sounds like elephants breaking wind.

MIKE BATT: 'The Walls Of The World' (Epic SEPC 5356). Super Womble climbs out of his furry suit to indulge himself in a whimpering ballad. Still it has got a good hook line and should prove a hit with sentimental hearts.

BONEY M: 'Mr Baker' (Atlantic Hansa K10965). Sounds remarkably like their past singles, but it's probably got straight up the charts. They haff vays of making you hop.

GEORGE HARRISON: 'It's What You Value' (Dark Horse K10907). It sounds reasonable until George attempts singing.

TWIGGY: 'A Woman In Love' (Mercury 6007138). Tearful voice sad song and a tune that gets your top lip quivering.

BROTHERHOOD OF MAN: 'Angelo' (Pye TN 45699). If you can't beat 'em, try to sound like 'em. Brotherhood Of Man have a go at the Abba formula. It works well for a minute - but a pity they didn't make it shorter.



A (NEARLY) NEW FACE: Barrie Masters of The Rods



It's a MUGS game!

1. What was the title of the Sex Pistols' first single.....
 2. What's the name of the former Pistols' bassist.....
 3. Name one of the Pistols' former record companies.....
- Name.....
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Pistols' single 'God Save The Queen', you'll definitely be interested in winning a special punk pack which contains a Sex Pistols T-shirt, poster, badge and mug (pictured left). There are 50 sets to be won - just by answering three easy questions. The first 50 entries to be picked out

with the correct answers win the ready-made punk packs. All entries must reach us by the first post on Monday, June 20th and The Editor's decision is final. Fill in the coupon on the left and send your entries to: Sex Pistols, PO Box 16, Harlow, Essex CM17 0JA.

Naughty ladies, foxy ladies and nuns. Nuns? Read about them in . . .

HITS AND MISSES

ARE YOU sitting comfortably? Then I'll begin. Once upon a time there was a beautiful young girl who lived in an old convent run by strict nuns in Australia. But they beat her, so one night when the moon was high she packed her bags shinned down a drainpipe and fled.

She ran and ran until she reached the coast, where she booked a one way ticket to England and came to London to see if the streets were paved with gold. She sang with joy, something the strict nuns had always forbidden. Then one day a handsome songwriter invited her to sing one of his tunes. She joined a group and wore beautiful clothes on stage. Men's hearts stirred for her 'cause she was a little cracker.

Action

And so it was that Noosha came to join Fox. After a string of hits they've been out of action for quite a while. So what's been happening with the band?

"I've been home to Australia doing some promotion work," said the lady. "Fox haven't toured for a long time because we haven't had an album out. But we're certainly going to be getting out by the autumn. I do miss live work."

"We've just put out a new album called 'Blue Hotel' the title seemed to fit in well with the mysterious nature of some of the tracks. There's one cut called 'Magic Machine' about a motor-cyclist meeting a beautiful young girl. They ride off into the

distance and disappear. But we've got a lot of fun tracks on the album as well. It's more straightforward than our previous efforts. We were recording in a little 16 track studio in the country and I think the relaxed countryside made ideas flow easier.

"Actually recording the album could have cost me my life. I was driving up to the studio and got caught in a blizzard. There was nothing I could do but leave the car and stagger through the freezing snow. They were going to send out search parties, but eventually I made it. Then we had a power cut so we didn't start recording until three in the morning."

Noosha's dressed in a flowing white cotton dress and grey coat tastefully topped off by a small hat. It's a blazing afternoon, but she looks as cool as heroine from a thirties movie. She says she's fallen in love with the period.

"I just like everything about it, but I don't really know why. People say I've got a thirties film star face so maybe that has something to do with it. But it's also a very mysterious period and I do love mysteries. When you've been educated in a convent and the people are so austere and unworldly you can believe in mysterious spirits coming into your life. I've also been typecast into a thirties role. I just happened to be wearing thirties clothing when I first appeared on 'Top of the Pops' and the press hit off on the idea. I buy a lot of my clothes from junk shops but I also design a lot of my stage gear."

Don't you try and look provocative on stage? "Oh no, I hope I'm not titillating people. I never



JOY SARNEY: not dedicated

consciously go out of my way to look sexy. I hope I look sensuous and sing in a sensuous way. I believe in giving a complete performance. I could never go on a stage and just open my mouth and sing. I believe in giving the audience something lavish, that's why I have so many costume changes when I'm performing.

Seductive

So what about your unusual voice? "It never started out like that. I used to sing in a vocal harmony group when I came to London. I met Kenny Young and he'd written this song which I thought needed seductive treatment. I didn't want to do it at first and then when I got into the

studio my voice changed to this style. I suppose before the Fox days I sounded a bit like Julie Andrews."

OK Noosha what about the bad times before you joined Fox when you were a down and out singer in London.

"I've been poor but I've always managed to live well," she says. "I've also been extremely lucky so I've never been in rock bottom situations. Maybe fate has guided my life. I wish I could tell you some scandalous stories but there's not much to tell, beside I like to keep my private life very private. I live somewhere in Oxfordshire and I like watching horses. The rest is a secret."

ROBIN SMITH

DOWN IN the sewer of the charts there's a dark, dank corner where only the real heavy rats hang out.

They're responsible for what has come to be known as 'novelty songs'. You know the kind - 'Bridget The Midget', 'Lily The Pink', 'Ernie' and more recently 'Disco Duck' and 'Ma Na Ma Na'.

But there's one little ditty floating around down there now that deserves your particular attention. The culprit? None other than 'Naughty Naughty Naughty'. The perpetrator? A young housewife by the name of Joy Sarney.

I first came across this dislocated dollpop while watching 'Top Of The Pops' and immediately decided that it ranked among the most obscene things I'd ever heard.

To my dismay it has reached the nether regions of the charts.

Why this record should bug me like it does I can't really decipher. By now you've probably gathered that I don't like it. So why has it sold? Let Mrs Sarney give you her opinion.

"The record seems to be selling well up north. I can imagine fellers in the factory lines shouting out 'Naughty naughty naughty' to each other and 'that's the way to do it!'"

Joy originally comes from Merseyside but now she lives in Southend with her solicitor husband and two kids. When she left school she sang with her brother and his friend in cabaret and American bases.

"Then I got married and came down here. I always kept involved

with music on a casual, local basis. I'm more of a blues rock singer really."

"I started doing some session work in a studio here, sang 'Naughty Naughty Naughty' one day and the producer of a record company liked it."

So what happens now? "Well the pressure goes on to get a group together and go out on the road. But I've been through all that before. I don't like the pop business. I'm quite a boring person really. No you're not. "Yes I am. No you're not. "Yes I am."

"I don't regard it all as part of my life. Like, when I was on Top Of The Pops it was as though I was another person. It wasn't me. I had an agreement right at the beginning that I wouldn't go on the road, and I'm sticking to it."

"I'm not going to compromise my kids in anyway. I've reached the stage now where artistic integrity can go out of the window, I'm not totally dedicated to singing. I've no great ambitions to be a star. I got that out of my system years ago."

What are you going to follow it up with? "I mean, how can you follow that. From my point of view I'd like to do something completely different."

Actually, when you think about it the fact that Joy Sarney recorded this song is a Godsend. Imagine if it had been a teenage girl with stars in her eyes. Think of the garbage she could have unleashed on an unsuspecting nation in her quest for fame.

For that alone Mrs Sarney, I thank you. BARRY CAIN



NOOSHA: a right cracker

V

PURE
MANIA

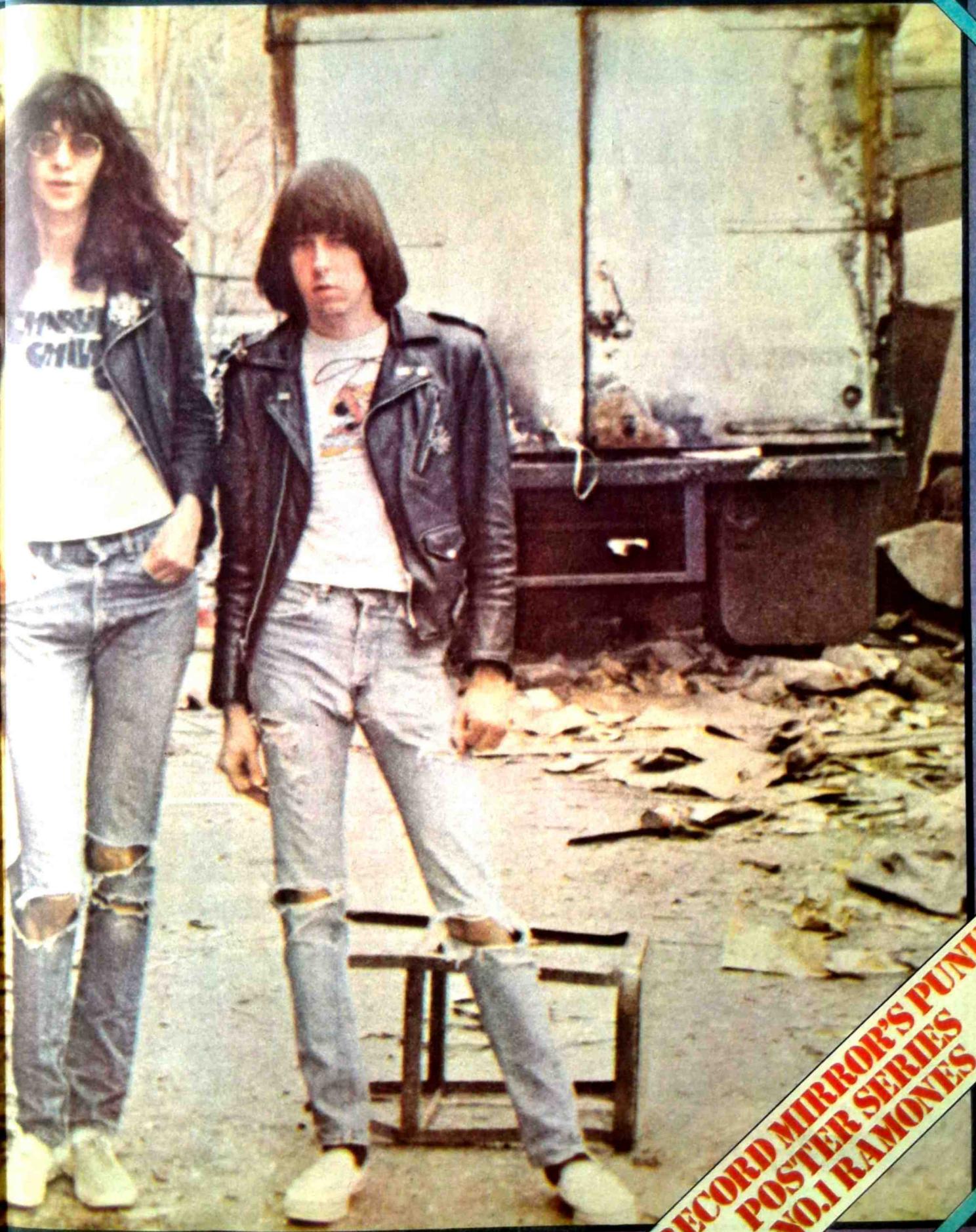
33 1/3 R.P.M.
L.P.



the Vibrators

on tour

24th June Leeds Poly	6th Winning Post
25th Colchester College	Twickenham
26th Chancellor Hall	Pavilion West Runton
Chelmsford	Priory Hall Scunthorpe
28th Tiffanys Harlow	Electric Circus
29th Swindon Affair	Manchester
2nd July California Ballroom	Tiffanys Leicester
Dunstable	Mr. George's Coventry
3rd Greyhound Croydon	Porterhouse Refford



**RECORD MIRROR'S PUNK
POSTER SERIES
NO. 1 RAMONES**

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



Mailman

THE FOLLIES OF TV CRITICS

I THOUGHT I would write before the wolves got a chance to tear 'Rock Follies '77' to pieces with their mindless, unintelligent reviews.

It's by far the best programme on TV these days, the high standard of music is kept in the second series, and the story is really good.

The single is a hit and the second album should easily follow in the tracks of the first — straight to the top of the album charts.

And although Julie Covington, Rula Lenska and Charlotte Cornwell are the stars we shouldn't forget Andy Mackay and Howard Schuman, without whom the show wouldn't have been possible. ROCK FOLLIES ROOLS, OK?

Sandy Maryon, Thamesmead.
PS. Andy Mackay for Prime Minister!
● What party does he belong to?

Just call it garbage . . .

SHEILA PROPHET'S comments on Abba were correct down to the last detail but she could have saved space by just saying they were pure garbage.

Also it's about time soul music was chucked by the BBC. I'm sick of the tuneless drivel they turn out. Why don't they have some really good music for a change, instead of the crap they're showing now?

10cc fan, Marple.
PS: Rod Stewart is pathetic.

● What did 10cc do to deserve you?

. . . or rubbish, maybe ?

EVERYONE seems to like ABBA, but — wait for it — I THINK THEY ARE THE BIGGEST LOAD OF ABSOLUTE RUBBISH SINCE THE BEGINNING OF TIME.

Anna is a big headed show-off and her husband is as ugly as sin. When they sing they just . . .

● Oh no, let's not start that one all over again.

Concerning Mr Bolan . . .

TANX FOR the Marc Bolan page. He's cool, but that punk trip is such a drag. Surely he's got more interesting things to tell us.

Looking forward to next month's instalment — hopefully it won't be about that new wave sound — noise?

SG Gibson, Ovation Rock
(? - Ed).

. . . and new wave

MARC BOLAN'S first effort at writing a column was awful. Doesn't he realise that some of us have no interest in punk rock whatsoever? Long live soul.

Kevin Freestone, Leicester.

● Well, can't please 'em all . . . Brain drain

I'VE BOUGHT RECORD MIRROR for some while now, but I won't be buying it again. It has gone down the drain so much that I wouldn't even use it to wipe my rear end any more!

It's totally biased, its reviews are rude (and so are the staff) and the cartoons (that I used to enjoy) are vile and sick!

It knocks everything except heavy rock and punk — which suggests it disagrees with the right to be individual about music. I hope R&M sinks into oblivion — and soon!

Disgusted ex-rm reader.
● Any more? Are we to take it you used to use R&M to wipe your rear end with? Didn't the ink rub off?

Amateur Stranglers

I HAVE just listened to the new album by the Stranglers that every-

body is raving about. My God! If that's new wave you can keep it. They sound like a bunch of amateurs. Whoever can call that good music must be illiterate.

I suggest that anyone who wants to hear good music should give Fox's new one ('Blue Hotel') a spin. It is magic and in a different class to anything the Stranglers can do.

Fox fan, Blackpool.
● Sorry — class dismissed.

Silly Billy

I MUST be stupid for not going to see Queen in Belfast.

Next to the brilliant Kiss, Queen are the most accomplished and exciting band of all time, and I should never have missed the opportunity to see and hear them.

I can't imagine how excellent the shows must have been.

Martin Phillips, Swansea.

● Silly boy. Next time YOU WILL NOT MISS ZEM, understand?

Queen in stocki . . . ?

WHY DOES everybody keep knocking Queen? If these people had seen them on tour, they would see that Queen are still the best band around.

A Queen freak.
PS: How about a picture of Juicy Lucy black stockings and suspenders? Betshe looks great.

● Yeah, she sure does — cops! what a giveaway . . .

Who WAS that Geisha?

IF TAM PATON thinks that dressing the Rollers in strange clothes is going to get them back the interest and attention they are losing, he's got another think coming!

And I think that, after your geisha cover of Eric, you should print a normal picture of him, saying 'Who is this Geisha Girl, and why is he dressed up as a pop superstar?'

Sue, Barton, Beds.
PS: I bet you won't print this!

New wave kills old sounds

I AGREE with Alan Lang (issue May 28). New wave is taking over — all your Floyd, Beatles, Stones and the others are dead and gone. Long live the fresh sounds of the Damned, Stranglers, Clash, Jam, Television, Pistols, etc. So get it into your sixties' heads you lot out there, new wave rules.

Ian Prescott, Mallow, Bucks.

PS: Bet you a Kermit the Frog T-shirt you don't print this, 'cos it's defending new wave music.

● Oh dear, I do wish you wouldn't keep making these bets. You can't win 'em, you know. By the way, I take a medium size T-shirt.

Evans spiked!

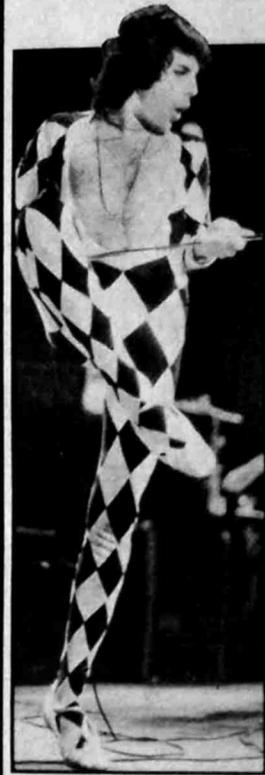
UNLESS JIM EVANS has an ambition to have a six-inch metal nail put through his face, he'd better re-review Klass's new single 'Hard Luck Woman'.

The God Of Thunder.
● But how did you know about Jim's secret fetish . . . ?

More Stones please!

WE HAVE a serious complaint to make. Isn't

Queen are stunners!



FREDDIE MERCURY

TO MY endless joy, I have been to my first Queen concert (Liverpool on June 3) and am still so m e w h a t stunned by their sheer presence.

It was rather sad to hear Freddie describe their music as "sophisticated" rock and roll, for the dictionary definition of this word is 'to make false, tamper with or adulterate'. I would have thought the choice of word rather unfortunate for the eloquent Mr Mercury.

Indeed, the fact that they need to classify themselves seems somewhat unnecessary, for a lot of the world stems from labelling everything.

Thanks all the same gentlemen, for allowing your own special magic to warm my loveless young life.

Ellen Waller, Halifax, West Yorks.
● 'Ere wof's this one about? Cor, this bunch don't 'alf 'ave some funny fans.

it about time we had an article on the Rolling Stones (with a few pics)? Two freaky chicks, Rotherham, Yorkshire.
● What do you think this is — a farmyard? Cluck off!

Freddie Lurex

CAN YOU tell me which single Freddie Mercury released under the name of 'Larry Lurex' and whether it is still available?

David Phillips, London.

● The single was called 'I Can Hear Music' and was released on the EMI label. It's been deleted but a search through specialist record shops could help.

Nugent

COULD YOU give me the address of the Ted Nugent fan club and also a list of his albums? Nugent Nutter, Norbury.

● Write c/o Leber Krebs, 85 West 35th Street, New York 10019, USA. His albums are 'Cat Scratch Fever', 'Free For All', 'Ted Nugent', 'Tooth Fang And Claw', 'Survival Of The Fittest' and 'Journey To The Centre Of The Mind'.

Elton

PLEASE could you give me the address of Elton John's fan club, I can't find it anywhere.

John, Crowborough, Sussex.

● Write to Linda Mullarky, 46 South Audley Street, London W1.

Feedback

FEEDBACK answers your questions. Send your letters to: Record Mirror, Spotlight House, 1, Benwell Road, London, N7 7AX. Please don't send a stamped addressed envelope as we cannot answer letters individually.



KAREN CARPENTER
Walter Egan

I WOULD like some information on American singer songwriter Walter Egan, please. Lynsey Bishop, Stevenage, Herts.

● He started playing guitar in 1963 and is a self-taught musician. A year later he composed his first song called 'Teenage Morgue' — the inspiration came after he listened to the Shangri Las' 'Leader Of The Pack'. Walter was born in New York and educated in Washington where at high school he drifted into a band called Mailboozie. In 1969 they changed their name to Sageworth and

moved to Boston in 1971. In '74 Walter went to the west coast to form a band called Wheels and he met up with Fleetwood Mac's Lindsey Buckingham and Stevie Nicks. They have played on, and produced, his debut album 'Fundamental Roll'.

Carpenters

COULD YOU give me a list of all the Carpenters' albums, plus catalogue numbers? Also the address of the Carpenters' fan club . . . Angie, Newcastle.

● Close To You' (AMLS 998), 'Carpenters' (AMLS 63502), 'A Song For You' (AMLS 63511), 'Now And Then' (AMLS 63519), 'Singles 1969-1973' (AMLS 63601), 'Horizon' (AMLS 64330), 'Carpenters' Collection' (CARP 1000) and 'Carpenters Live At The Palladium' (AMLS 66403). The fan club address is PO Box 1084, Downey, California 90225, USA.

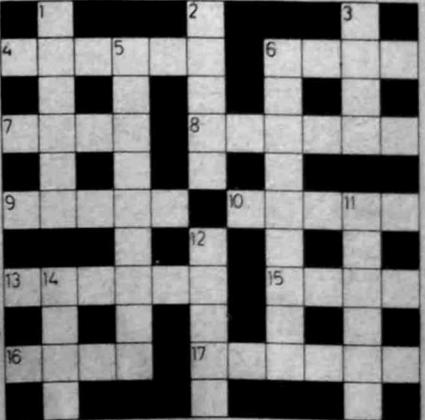
Discword

ACROSS

- Roy . . . performer on a stringed instrument? (6)
- Go on a cruise with Rod Stewart. (4)
- Unknown writer of some piano numbers. (4)
- A hat for Graham. (6)
- Where I'll be when you reach out. (5)
- Haley rocked around it. (5)
- Performer in high school? (6)
- Sing in Bob Marley's group? (4)
- Hats off to her. (4)
- Airman goes out with Miss Montgomery. (6)

DOWN

- Elkie's mojo girl. (6)
- PJ? (5)
- Lonesome tree on the trail. (4)
- Sort of person Sheena is. (4,5)
- A bloomer from Glen Campbell. (9)
- A name for a blues band. (6)
- Super character you



may meet on the road. (5) 14 The first man ever to be called Faith? (4)

LAST WEEK'S SOLUTION

ACROSS: 1 Don't Let Go. 8 Green. 9 Grace. 10 Year. 12 Sender. 15 Apples. 17 Peel. 21 Duets. 22 Arrow. 23 Don Everly.
DOWN: 2 Oper-a. 3 Tiny. 4 Eagles. 5 Grand. 6 Iggy. 7 Dear. 11 ELP. 13 (S) Eve(n). 14 Beasie. 15 And-y. 16 Piers. 18 Enrol. 19 Lowe. 20 Face.

DO THEY MEAN WHAT THEY SAY?

YOU'VE just got to help me. I used to go out with a boy for two years, but we split up. Even so, I couldn't forget him. Well, I've started going out with him again and I've said I love him - he has said the same. I've slept with him lots of times and it's getting worrying as lots of other people have said he's only going out with me for what he can get.

I'm really upset by this and I've told him about these remarks, but he says that I take too much notice of what other people think. Now his ex-girlfriend tells me I'm stupid to go out with him as all he thinks about is sex.

This is really getting me down - I don't know what to believe. Lynne, Sheffield.

Two years is a long time to go out with someone, long enough to get to know each other pretty well. True, you've broken up once, but you're back together again now, and I suspect that you must have more than just sex in common. When you get right down to it, the only problem you have is one of trust.

Whether you believe what he says or not, it's still up to you to suss out the basis of your relationship. Other people

will be only too ready to stir the situation. In any case, an ex-girlfriend is not the best person to talk things over with. Don't be so easily influenced by everyone else's opinions. If you really don't accept what your boyfriend says, tell him you're still worried about his feelings for you, and discuss it properly to decide where your relationship is going. If he cares about you, he'll be honest too.

It's just a natural fallacy!

I HAVE a rather large brown line running down the back of my penis. Is it common for boys to have this mark?

The 'brown line' is a perfectly natural part of the male anatomy - it's called the superficial dorsal vein and is the main route for carrying blood from your penis back to your heart. All males have them. The supervain is often blue in colour, but yours may appear brown because you have darker skin in that area. So, you're OK lad!

HELP



Answered by Susanne Garrett

THE COLUMN THAT DEALS WITH YOUR PROBLEMS

A PATCH IN THE THATCH

BALDNESS runs in my family, and, although I would have thought I'm a bit young to start losing my hair already (I'm 17), it seems to be thinning out on top. Anything I can do to stop it?

Terry, London

There's a strong chance that you're losing your hair at such an early age, simply because your father, grandfather and great-grandfather did before you. If it's happening through hereditary factors, then there's nothing you can do to stop it. But there are other reasons - like illness or shock, and here it's possible that your crowning glory will eventually grow back. Before you can be certain that your scalp is heading for the point of no return, see a hair specialist. There are plenty in the London yellow pages.

If the worst comes to the worst, it's possible to have a hair graft. Healthy hair can be taken from one area of the head and transplanted. If it's any consolation you're among the elite - even Prince Charles has got a patch in his thatch.

No friends in Glasgow

I AM 25 years old and live at home with my parents, but don't get on with them. My biggest hassles are that I have no friends and nowhere to go as I find it hard to mix with people. Can you put me in touch with anyone in Glasgow who can help?

Peter, Glasgow

Gryps is a new informal advice and information centre recently setup in Glasgow to get things moving for people like you. They can suggest places where you can meet new faces and will also offer ideas on the best way to land yourself a job. So give them a buzz on 041-551 0656 and ask for Collin McAllister. Or drop into their office at 108 Ford Street, (off Duke Street), Glasgow, any evening between 7 and 10 pm. Other readers may be interested to know that Gryps will also help you out if you have any queries about contraception, pregnancy or sexual problems in general.

THIN LIZZY Continued

expression had enhanced them further.

Despite his modesty, he is also a strong bass player, blowing out some punchy riffs as he strides around stage on those lanky legs or half bends backwards as if firing a gun at the audience.

Another important factor of course is Brian Downey's drumming. Brian was in at the start. He has lent a hand on several compositions as well as providing their amazing driving beat. He is also one of the few drummers who can make you listen to a drum solo, something which has become significantly harder to achieve over the years for many drummers.

One of the nice things about the band is that there is a constant development within their history - from album to album things get better and more defined. This progression is noticeable in the songs, the feel of the music they embellish it with, right down to even the album covers. But Lizzy don't stop at just the music.

With the exception of 'Fighting', they have used the artwork of Jim Fitzpatrick on all covers since 'Vagabonds Of The Western World', even using a new painting for last year's Decca compilation album 'Remembering Part One'. 'Jim is an Irish artist,' says Phil. 'And I've always tried to use as many Irish people as possible on an artistic level. We're both really into science fiction and comics and that's how many of the ideas developed.'

Perhaps the most startling was the gateway video screen concept on 'Jailbreak', but 'Johnny The Fox' deserves special mention for its more classic design, incorporating a wealth of tasteful colour and illustrations.

The fans get a fair deal from the band, who like to personally approve all the official souvenirs that carry their name.

'Our badges have been acclaimed as the best of their sort,' Phil smiles. 'And they were designed by a young fan. He sent

us one and we made it into our official badge.

'That is typical of the feedback we get from the kids.'

In return Thin Lizzy like to give their fans the best:

'We like to play more than just the big venues because we get off on close contact with the kids, down there chugging along to what we are doing.

'There is great power in youth, and music gives them a way of feeling aggression without misusing it.

'And we get a lot of fan mail. Mostly it is really intelligent, not just 'I like Scott's hair' and all that.'

The band do occasionally take time off from work but spend a lot of their spare time 'partying'.

'We're all single guys and like to get out on the town. We think of ourselves as the lads, getting into all sorts of trouble. We don't go looking for it, but we seem to find it.'

'If I want to relax I just sit and watch TV or the video. Brian (Downey) is the same, whereas Scott will go and play darts in the pub.'

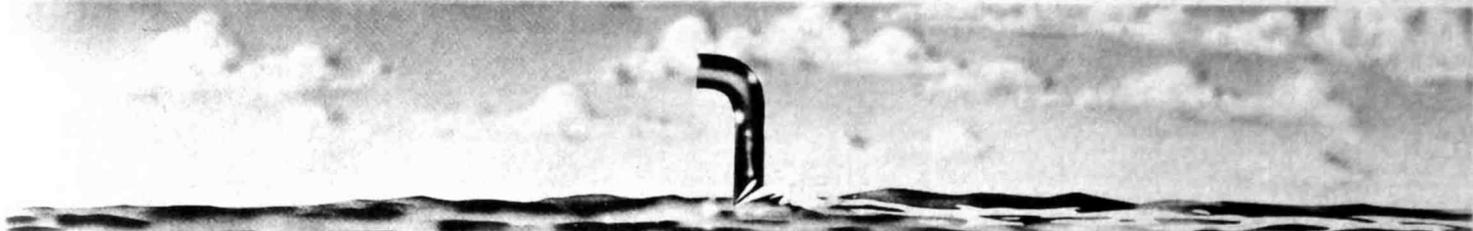
So, what does the future hold for Thin Lizzy?

Negotiations are under way for them to play this summer's Reading festival and there are definite plans for a UK tour in the autumn.

They have already begun work on the next album, but the big question is who will play on it apart from Phil, Brian and Scott? Well, we haven't seen the last of Brian Robertson with Lizzy yet, and he will be playing on some tracks. Gary Moore will also contribute and it is hoped that even Brian May will play on a track or two.

Whatever happens, you can bet the end result will be up to their high standard of seven years on the scene.

'We have no masterplan to dominate the world,' Phil grins. 'We intend to continue doing what we do best. But we can't remain stationary.'



'U-BOAT' (Bronze BRON 501)
Will Woody Woodmansey's U-Boat ever sail into the bigtime? They've been gigging for some considerable time now and have built up a loyal band of supporters. But, as yet, they have not achieved any vinyl success with their single efforts. They should have done - if they'd put the right one out. It's 'Oo La La' and is included on this album, which shows

cases all that's good about this group: 10 powerful numbers penned mainly by Woody and vocalist Phil Murray whose distinctive vocals stand out throughout. The rhythm section of Woody on drums and Phil Plant on bass shows its driving power in 'Movie Star' and 'Rock Show'. Frankie Marshall on keyboards maintains his reputation as one of the leading players in the

business - he has played with the likes of the Rolling Stones, Chuck Berry, Be Diddley, Little Richard and Deep Purple. The lead guitar work of Martin Smith compliments the rest to produce a most enjoyable album. If there's any justice - and there rarely is in this business - this album should chart.

+++ Jim Evans
Record Mirror, May 21, 1977



Fresh from a highly successful tour with Uriah Heep, Woody Woodmansey's U Boat have surfaced with an explosive album. And there'll be plenty of action to launch it!

U-BOAT

BRONZE BRON 501

Albums

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

Neil's star fades

NEIL YOUNG: 'American Stars 'n' Bars' (WEA K54088).

This is schizophrenia the Young way - two sides, recorded at different times, with different people, and with little in common except that they're both stuck on the same bit of plastic.

Side two is the more interesting one... four tracks of uneven mood and quality, recorded over a period of three years. 'Star Of Bethlehem,' the opener, is a lacklustre effort - an unpromising start. The two last tracks, recorded with Crazy Horse in November '75, are OK and awful - in that order.

'Like A Hurricane' is an extended guitar workout, in the tradition of 'Southern Man' or 'Alabama,' but without the edge of those earlier efforts.

Like I said, just OK. 'Homegrown' on the other hand, is a banal country ditty with dreadful lyrics - 'Homegrown's all right with me, Homegrown is the way it should be'... They're so bad they HAVE to be deliberate. In between, though, is 'Will To Love' which turns out to be the album's only gem... a homemade effort with Neil playing all the instruments and harmonising with himself. It's a gentle, shimmering ballad, with the vocals sounding lost and vulnerable amongst the swirling textures of



NEIL YOUNG

sound... at times very reminiscent of his first album.

I'm afraid though, that one interesting track does not justify the rest of the record.

Side Two? Well, it's one of those down-home, roll-along sessions which are fun for the superstars involved, but not for anyone else. And besides, Neil's voice isn't exactly suited to this sort of thing. 'Saddle Up The Palomino' and 'Hold Back The Tears' are the best of the

bunch, but there really isn't that much to choose from. +++ Sheila Prophet

HELEN REDDY: 'Ear Candy' (Capitol SO 11640).

Leaving aside the naff title of the album, it failed on all counts. It's an overblown production, especially noticeable in 'You're My World'. She jumped all over Cilla Black's delicate song,

leaving it bruised and defeated. I'm not sure what she or producer Kim Fowley had in mind when they made this album, but it falls on its face between straight pop and the smooth Jack Jones sound. There's a list of supporting musicians as long as your arm and this just adds to the unmanageable enormity of the presentation. The orchestration just drove me crazy - there's nothing here that promotes her old appeal. Her nasal style didn't cut it with the type of songs she attempts and the high tension she can reach when she's at her best didn't get a chance to come through. Maybe your mum would like it. + Rosalind Russell

PAUL BRETT: 'Earth Birth' (RCA PL 25080)

A work destined to be as great as 'Tubular Bells'? I hope so. Sit down grab your headphones and listen thoughtfully. Played on 12 string guitar it floats and then commands reaching high peaks and then despair. 'Christened By Fire' builds lyrically from some short pieces as it quickens into a pulse. By contrast 'Infant Journey' sounds melancholy. The atmosphere of 'Faint Strivings' / 'New Beginnings' is captured in the guitar gently changing direction and then becoming more positive and sounding very bold.

'Dance Of The Dawn Herald' nearly develops into a hoe down before the thoughtful 'Infinite Possibilities'. An album of great depth. The more you listen the more you discover. +++++ Robin Smith

GEORGE DUKE: 'From Me To You' (EPIC EPC 81850)

William Burroughs' succeeded in developing a

technique for cutting up what he'd written, pasting it back together again to create a new whole, that was if not entirely coherent at least stimulating to read. George Duke tries something similar here and fails miserably. This record is teeming with undeveloped ideas. Full

of shimmering piano runs, staccato drumming and stunning keyboard pyrotechnics, it's like watching a spinning top without ever catching sight of the top. He turns his hand to singing on a couple of the tracks and the resultant sub Ohio Player's chants and groans would have safely

been left to resonate around Duke's bathroom at home. Stanley Clarke pops his bass strings with his usual dextrous magic but it's not enough to save this former Zappa side-man from falling into the same traps as his former boss. Chronic unevenness. + Geoff Travis

LOBO: 'Come With Me' (Power Exchange PXL 014)

Some years back Lobo had a string of freak hits. He drifted into obscurity and now unfortunately he's back. If you like listening to the sort of music they play in supermarkets or enjoy reading telephone directories you'll love this. Fresh jolly little tunes that sound as if they've been worked out by computer. The album hasn't got one saving track on it, all are equally monotonous. A masterpiece in boredom. + Robin Smith

LINDA RONSTADT: 'A Retrospective Linda Ronstadt' (Capitol SKBB 11629) (Import)

I have to admit to being biased about Linda Ronstadt, because I think she ranks with Emmylou Harris and Dolly Parton as the top women singers in the world. All three push out stunning emotion in their singing, but hold it in tight control - none of the sloppy sentimentality that tends to cloud up a lot of female artists. She can slip from playing the part of the lost lady (on 'When Will I Be Loved') to a sleazier, sexier lady (on 'I'll Be Your Baby Tonight'). There are 22 tracks on this double album set and every one of them is a cracker. The tracks were recorded at different times in different places, so the compilation is fairly varied. One of the star tracks for me is 'I Fall To Pieces', the song that made the late Fayla Cline famous and one which not many artists would try to emulate. Linda does it with ease. Go on fellas, lie back and fantasise. +++++ Rosalind Russell

PABLO MOSES: 'Revolutionary Dream' (KLIB KLP 9028)

One of the most sought after Jamaican Pre's of last year has finally been given an English release. Definitely an occasion for some quiet rejoicing. Pablo Moses possesses a voice that sounds as though he's singing through the veil of a dream. It is measured in a way that is very dispassionate, as though he's an actor speaking his lines, although it becomes wearing on a couple of songs, the overall effect is of his humbleness and non-abrasiveness drawing you firmly into his world. The record is full of fantastically rich music. The organ reminds you of those great ska records of the sixties. The horns too play a very prominent role. Tommy McCook's flute on the nine and a half minute track, 'Come Me We Run' is absolutely beautiful and the sudden switch into a bass and drums dub sound at the end of the track could easily persuade a palm tree to sway. Check it out. +++++ Geoff Travis



TAMMY WYNETTE

TAMMY WYNETTE: 'Let's Get Together' (Epic EPC 82026)

Nashville's sob queen was one of the first to break through on the cross over country / pop scene and had her hit single 'D.I.V.O.R.C.E.' immortalised by Billy Connolly, so the way is clear for her to continue successfully. However, I'm not too keen on some of the songs on this album. It's a bit heavy on the emotion; I had to wring out my hankie twice. A bit more subtlety and restraint would have improved it. I don't know if she was guided too much by the producer, or if he just let her run riot, but it was over the top. Having said all that, I think she has a really good voice and handles her style of music well. The dramatic heartbreakers work better when they're fenced in with a few happy songs. I thought the title track was dismal and there were others which could have taken the top spot with more power. The last track in particular 'I Can Still Believe In You' was beautiful, but she needs something with more zap to follow her single success. +++ Rosalind Russell

WAYLON JENNINGS: 'Ol' Waylon' (RCA APL1 2317)

Waylon is one of the most respected singers out of Nashville and usually with good reason. He has a deep resonant voice, heavy with hidden sexuality (and he ain't bad looking either) and warm innuendo. With all this going for him, he should have turned out a more exciting album. It has its highs, but it doesn't maintain all the way through. I was disappointed he'd done 'Sweet Caroline' because it's such an old chestnut. However, the rest of the songs are better and should improve on repeated playing. So if you'll excuse me, I'll go and play it again. I think it's growing on me. +++ Rosalind Russell



WAYLON JENNINGS

BOB JOHNSON AND PETER KNIGHT: 'The King Of Elfland's Daughter' (Chrysalis CHR 1137)

And lo, it came to pass that two former members of folk rock group Steeleye Span, did get themselves together to write, orchestrate and produce ye tale of The King Of Elfland's Daughter. Elfland, written some 100 years ago by eccentric Irishman Lord Dunsany (Eton, Sandhurst and Fantasies a speciality), is said to have inspired not only Tolkien's 'Lord Of The Rings', but also HP Lovecraft, famous American writer of things supernatural.

The story tells of Alveric (Frankie Miller), a young prince who has been told to go to marry Lirazel (Mary Hopkin), an elf princess. Local neighbourhood witch (PP Arnold) arms young Alveric with a magic sword. To cut a long story short, the marriage of the natural and the supernatural just doesn't work out and in the end, magic rules.

To call Knight and Johnson's adaptation of this 'classic' an abortion is, on reflection, a shade on the strong side. The album takes a lot of listening.

There are some admirable performances, notably from Frankie Miller on 'Another Day Of Searching', Chris Farlowe on 'The Request' and Mary Hopkin on 'Lirazel'. I must confess, I never thought I'd see the day when PP Arnold played the role of a witch, but then I never thought I'd hear Christopher Lee singing.

The album lacks the magic of the story, but as a whole it's pleasant enough. There are plans to turn this 'concept' into a film, could be interesting - Frankie Miller as a fairy! Seriously though, give it a spin. +++ Jim Evans

BE GOOD TO YOUR ELF!



BOB JOHNSON AND PETER KNIGHT

PAUL NICHOLAS (RSO 2394 185)

Proof that what makes a hit single doesn't necessarily stretch far enough to make a consistently entertaining album. The sleeve suggests that Paul Nicholas has only one expression - a fixed, inane grin.

The record inside suggests that he has only one tune - a monotonously jolly little number entitled 'Reggae With Grandma's Captain Like It Used To Be'. Significantly, two thirds of this album was written by Frank Musker and Dominic Bugatti. Maybe he would benefit from a change of songwriters? Side one is the worse of the two, with a truly 'orrible version of 'If You Were The Only Girl In The World' - ughh. The other side sounds a bit more hopeful - 'Black Daddy' has quite a funky feel, and Jackie De Shannon's 'When You Walk In The Room' is still a pretty good pop song - but unfortunately, the change doesn't last long.

The album isn't helped by a castrating production which manages to remove any suggestion of drive or raunch. OK, Paul Nicholas is yer actual clean-cut pop star, but surely he can do SOMETHING different? + Sheila Prophet

POST A POSTER

(OR TREAT YOURSELF!)



1 TWILIGHT TOWER (by Rodney Matthews) 27" x 40" £1.50



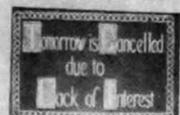
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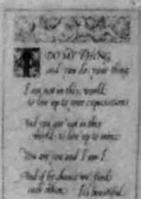
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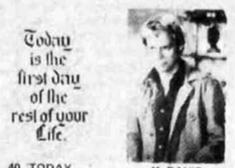
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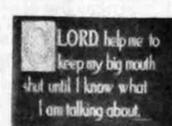
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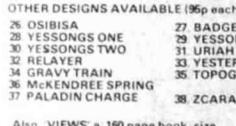
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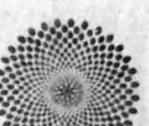
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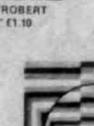
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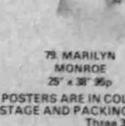
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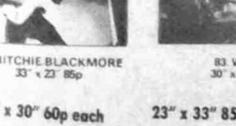
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70 THE WHO 14" x 20" cc



71 ROXY MUSIC 14" x 20" cc



72 BRUCE LEE 11" x 18" 50p



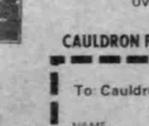
73 GENESIS ON STAGE 11" x 18" 50p



74 LYNYRD SKYNYRD 11" x 18" 50p



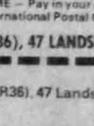
75 BRYAN FERRY 11" x 18" 50p



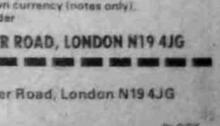
76 DAVID BOWIE 11" x 18" 50p



77 RICK WAKEMAN 11" x 18" 50p



78 EASY RIDER 11" x 18" 50p



79 SHOWADDYWADDY 11" x 18" 50p



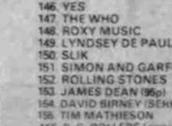
80 PINK FLOYD 11" x 18" 50p



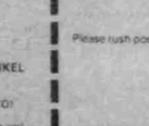
81 LINDA RONSTADT 11" x 18" 50p



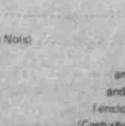
82 STEVE MILLER 11" x 18" 50p



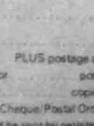
83 DOCTOR FEELGOOD 11" x 18" 50p



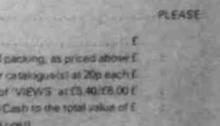
84 ERIC CLAPTON 11" x 18" 50p



85 AEROSMITH 11" x 18" 50p



86 PINK FLOYD 11" x 18" 50p



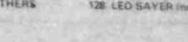
87 RUSS 11" x 18" 50p



88 ROD STEWART 11" x 18" 50p



89 GENESIS ON STAGE 11" x 18" 50p



90 LYNYRD SKYNYRD 11" x 18" 50p



91 BRYAN FERRY 11" x 18" 50p



92 DAVID BOWIE 11" x 18" 50p



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Dougie is a pretty funky bassplayer, perhaps due to the Glasgow school of rock he graduated from, and made some gratifying contributions to the infectious 'Bloody Well Right' and moving introduction to 'Fool's Overture'. He wandered around the stage easily, rarely looking up from his bass.

When not providing some of his stunning sax breaks, John was content to stroll across the stage waving an imaginary baton or with one hand in his pocket like a squire out for a Sunday walk. The full-bodied, rich texture of his sax playing is one of the highlights of their albums - to hear him recreate, and occasionally better, it on stage is incredible. Each tasty interjection is perfectly clear and soars through even the smoky atmosphere of the Maple Leaf Garden crowd.

Eager

Despite the fact their singles have not been one of their best selling points in Canada, 'Give A Little Bit' and 'Dreamer' both meet with more than normal approval.

Someone in a gorilla suit strolls on with two flags, a nice touch, sits down at a table on the side of the stage and quickly vanishes again. The music continues. Much of their material, with the possible exception of 'Another Man's Woman' the only untypical track in the repertoire, has a similar and successful formula, a gradual build-up from often simple, quiet beginnings to a powerful climax.

The set is paced that way too, and they end with 'Fool's Overture', a cheeky look at Britain apparently set to the variation of the 'Stars and Stripes'. And what a climax! From the musical montage on stage to the film montage behind them, they become entwined with a sea of organ music and vocals booming out over it.

As it draws to a crashing end, the crowd rises to its feet and yells for more. The walls shake with excitement until the five return, then the crowd sit in eager anticipation of what's to come.

Roger strums 'Two Of Us' before they launch into 'Crime Of The Century', another carefully constructed epic leaving the crowd exhausted.

Behind the band a film showing the cover artwork from 'Crime' is projected, with the hands clasping the iron bars reaching out in space and slowly moving towards them, arriving just as the song roars to a close.

The band leave the stage, the fans file out satisfied.

Thursday night was even better, a good sound balance, a tight set, with John cutting down on his MC role and having fun in 'Fool's Overture' wearing a pair of tails and conducting the band. Rick and Roger do smile.

The music is superb, spot on. An almost perfect synthesis of the development of contemporary rock in the seventies.

And that is why Supertramp have found super success in Canada at least, through what they play, honest classy pop music.

DAVID BROWN



Supertramp in Toronto or . . .

BLOWING CANADA DRY!



"LIVE IT UP, rip it up, why so lazy? Give it out, dish it out, let's go crazy, heah!"

The words belong to Supertramp, the final lines of 'Fool's Overture' from their latest album, and seem to have been taken to heart by their Canadian fans,

judging by the recent Toronto appearances.

Their albums are selling faster than hot flapjacks, the city's FM radio stations are playing the album tracks to death, concert tickets are touted for many Canadian dollars - and there are weird scenes inside the ice hockey stadium. In short, they're the latest phenomenon.

But why Canada? And why Supertramp?

Canada has never been regarded as much of a rock culture centre. Indeed, the vast country is ignored by many major touring bands. True, it has given us plenty of performers such as Neil Young, Joni Mitchell, The Band, Heart . . . fine artists all, but their fame has usually come with a move south over the border to the States.

A glance at the Top 30 singles chart of Toronto's 1050 CHUM radio shows a fairly familiar British/American domination. It's got the occasional unknown name, as does the album chart, with Supertramp sitting firmly at Number Three.

Imports

Records on sale are, again, mainly British and American imports, with just the occasional different sleeve on view and repackaged oldies.

Many shops have a cut-price war going and most prices are knocked down. Bargain hunters can find LPs by people from Bob Dylan down for about a quid.

Supertramp's albums are naturally prominently displayed. Like Britain, they seem in the dark about the earlier two, ('Supertramp' and 'Indelibly Stamped'), recorded with just the nucleus of the current set-up.

'Crime Of The Century' is their biggest, already having notched up more than 400,000 sales. Gold discs are given for 50,000 sales there, and platinum for 100,000, so 'Crime' is quadruple gold and still selling.

It's follow-up 'Crisis? What Crisis?' - tops the 200,000 mark, and the latest has already got one platinum award and is on its way for another. Canadian press reviews on 'Moments' blow hot and cold. Many regard it as great, while just as many say (as happened in the UK), that they could never better the 'Crime Of The Century' set.

To the latter I have two things to say: 1) They've bettered it with the current one, 2) Listen to it several times before committing yourself, it improves with hearing.

When Supertramp left the UK behind them two years ago there were calls of 'They've blown it' from

several, who saw them disappearing off to become tax exiles, living a life of warm luxury, resting on the laurels of 'Crime'.

In some parts of the US and Canada they could fill out the biggest hall available - in others they are virtually unknown.

Their lengthy tours has led to living out of their name. They are now indeed the luxury nomads of the road.

Most of the band and the technicians go by plane for the long journeys between gigs, but bassist Dougie Thomson and guitarist Roger Hodgson, travel in a motor caravan. It's a spacious mobile home on loan from Chicago, with all mod cons and a decent selection of eight track tapes.

Hippies

Dougie and Roger are definitely into the ecological / self sufficiency scene and talking about setting up a farm.

"I sometimes think that if people don't soon get a piece of land for themselves and start growing their own food, then they won't have a chance."

But life on the road doesn't allow them a lot of time for putting down roots, and most of them have wives and families.

Dressed in white cotton jeans, white cheese cloth kurtas, waistcoat and sandals, and sporting shoulder length hair and beard he looks like the last of the hippies.

"In cities like this there is so much trash food, that there is a natural revolt against it. You can find some really good health food restaurants," he points out.

As individuals Supertramp are a pretty diverse lot, and indeed personal differences seem a definite threat to the bands' future.

On stage the personalities merge and become one unit, and hopefully - for their music's sake - that is how it will remain.

A myth they are eager to kill is that they're now superstars with lots of bread. They may be able to fill out certain big venues, sell albums by the thousand and get Toronto kids screaming at them, but they're not yet in the big earning bracket.

Most of the money they earn is put straight back into the act. Much of it goes on the superior sound equipment they've built up, carefully watched over by their perfectionist sound engineer Russell Pope, very much the sixth member.

Few groups could boast a better system, but it is both costly and needs kid glove treatment which is why they refer to their crews as 'technicians'.

They even employ a sound analyst who empties

the hall at sound checks to put through the systems various frequencies to test out the gear and enable them to pre-empt the capacity of the equipment. And when you hear one of their concerts, you'll agree the extra trouble is worth it.

It certainly worked a treat at Toronto's Maple Leaf Garden for their two out concert there.

The venue is normally an ice hockey stadium holding 19,000 spectators watching the players speed around the rink. But for the concert 14,000 rock hungry fans pack in for the show.

As the lights are dimmed, the crowd are going absolutely stark raving mad. It took just the opening harmonica blows of 'School' from 'Crime' for the punters to erupt into a holocaust of shouts and whistles.

That pace was maintained throughout, an incredible scene to witness as thousands of music fans virtually burst their lungs in appreciation of their favourite band. It is the sort of treatment you'd expect for the big boys like Led Zep. But Supertramp? Aren't they the sophisticated end of rock? Don't some people find them slightly boring and far removed from basic rock and roll?

Rock and roll it isn't - but the crowd loves it. Each number, taken from the three best sellers, meets with approval at the beginning chords and final fade out, they know every song, savour every note. Some of 'Tramps' numbers are involved - like 'Asylum' - but meet with as much response as the average tennysbopper would lay on her latest screamoid.

Highlights

To the audience's credit they keep their noise mainly down to the opening and ending of each number, and most remain seated. On stage the visual effect is the lighting, strong effective use of coloured lights mixed with the occasional use of back projection and just the right amount of film.

They are not exactly leading lights in stage antics and concentrate on their music. Roger Hodgson has improved immeasurably as a guitarist, proven by the tingling break in 'From Now On', but he and keyboards player Rick Davies look uncomfortably pained.

Bob C Benberg can scarcely be seen behind the drumkit, but makes up for lack of sight by an amazing array of percussion, played with utmost skill and taste.

At least John and Dougie appear to be enjoying themselves.

NEXT WEEK

Another in our series of colour pin-up punk posters!

MEAL TICKET & U-BOAT

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HUNTER'S NEW SUCCESS SCENT

BACK ON the road again, Ian Hunter. First time for two years. With his new band, **Overnight Angels**: Earl Slick, lead guitar, Pete Oxendale, keyboards, Curly Smith on drums and Rob Rawlinson on bass.

Long coach-ride from London to Newcastle. Paker whines away the time. Dealer's choice. Pete, the most colorful/entertaining/lively member of the band loves gambling. He often plays in the big league. Today's stakes are low though, and he's happy to clean up seven quid on the final hand of nine-card brag.

After four hours, stop at motorway services. Ian: "I'm excited, really looking forward to it." Played Newcastle's Mayfair before? "Last time was with Ronson. After that I said I wouldn't play the Mayfair again. There was some trouble and they brought dogs onto the stage. The dogs were terrified; I've got dogs and know what they can do when they're terrified. But the management's changed there now."

Small venue, thought you might have played the City Hall?

"It takes a while to build up a following. With Mott, we played the City Hall five times before we filled it. We'll do it with this band, we're really blown", but it takes time. I feel the band is just right now. We've been rehearsing solidly in New York for two months. I want us to be really big." Mick Ronson? "Yeah, I still see him now and again. He just does occasional sessions now. The trouble is he wants to be a leader. Leaders are born and not made."

Will you be playing the old Mott numbers?

"You've got to play what the kids want, they pay to see you and expect

to get the goods. You can't play a complete set of new material. 'Memphis', 'Roll Away The Stone', when we do these numbers now there's a new feel to them that was never there with Mott."

And the two years away from rock music?

"I just wasn't sure what I really wanted to do. I know now that this - being on the road and playing with this band - is what I want. It took a long time to get the band together, to find the right players - at first I wanted an all British band. I had most problems finding a drummer and a bass player, and the guitarist had to be just right. We're right and we're ready."

Back on the coach. Last time Pete was in Newcastle, it was with the Glitter Band. He's wearing shades cos he had this accident in New York and has the scars to prove it... this girl was driving him home from a party and they upped and hit a telegraph pole. He's planning plastic surgery and that's going to be paid for by suing the girl driver.

Holiday Inn, Newcastle. Drinks and conversation. Midnight, Ian Hunter's birthday. He's admitting to 32. "Some people might call me a boring old bastard, but I don't care. No, I'm not bothered about reviews any more. When I did the two solo albums, they got good reviews, but the albums didn't sell. The music press? The Melody Maker's getting so boring."

Vibrators are in the same hotel. So's David

McWilliams and his band. Discussions on punk/new wave between Knox of the Vibrators, McWilliams and Pete Oxendale. Vibrators' tales of Hell's Angels in Berlin. Pete loves New York. McWilliams hates the place. Long day's journey into night.

Friday morning, Hunter was in the swimming pool early - without his shades. Ian gets the coach driver to take him into town to purchase some new jeans.

Friday afternoon. Soundcheck. Mayfair. Sounds good. Through a few numbers. Hunter signs albums for waiting fans. One group of fans have travelled down from Glasgow for the gig - Hunter's got time for them. Vibrators soundcheck. Different sound, very different - await crowd reaction with interest.

Test

Friday night. The big test. Big enough crowd counting many Hunter lookalikes in their number. Pretty hippy crowd really. Not a punk in sight. Doesn't bode too well for the Vibrators. Their rapidly executed set is met with mixed reaction: glass and beer throwing, boos and cheers. Cheers from the smaller section at the front who are getting into the likes of 'We Vibrate', 'London Girls', new single 'Baby Baby', 'Cocaine' and 'Sex Kick'. Frantic drumming dominates. The majority of the punters were just not prepared to give them a

fair listen. Still, they sounded OK and have improved greatly since I last saw them.

10.45 backstage. Hunter and his Overnight Angels are due on stage at 11.30. Hunter asks about the reaction to the Vibrators. He's worried about his voice lasting, been having a bit of trouble with it. Last-minute tuning, band change into stage gear...

Meanwhile, out in the hall, the kids are getting excited, worked up. House lights out. Crowd roars. Taped intro to 'Green Lights Of Broadway' as band make their way to their allotted position/instruments.

Tape goes on overlong... then silver lights on to the band dressed in black and they rip into 'Golden Opportunity'. Big noise band, OK. Rock band, heavy or rather loud rock band. Music enhanced by Hunter's distinctive voice.

'One Of The Boys' boasts a driving rhythm section. Curly can drum, but the mix on the bass ain't quite right - it's not loud enough. And Earl Slick, while proving such an intricate part of the band as a whole, splinters the overall sound with occasional flashes of brilliance.

The pace is hotting up as gunfire drumming launches 'Overnight Angel', title track of the new album - nice breaks from Oxendale and Hunter and then from Slick and Oxendale. Pause, crowd chanting happy birthday.

"There's only one answer to that," responds

Hunter, "One, two, three, four" and it's into the opening rifts of 'All The Way From Memphis'. The punters love it and sing along a hunter.

Introduces Bob Rawlinson on bass for a short solo, at last we can hear him properly. "Good evening. This is my first gig in two years..." And it's 'Miss Silver Dime', the big production number from the noo elpee. All about a 32-year-old groupie. Performed almost perfectly. Thought it was originally going to be the single, not 'Justice Of The Peace' which they perform well enough.

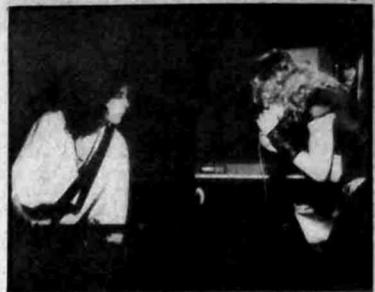
'Once Bitten Twice Shy' features excellent rolling boogie from Oxendale and smart licks from Slick. Kids getting really worked up now... 'Roll Away The Stone', 'All The Young Dudes' and 'Violence', singalongs played with mucho feeling and rhythm. A revitalised Hunter playing his 'classics' and you have to agree with him, his band are blowing alright.

Violent

Curly can drum and also plays a mean harp solo before Slick's searing solo into 'Wild And Free', one of the most violent numbers of the night. Stop. "My name's Ian Hunter, see you next time, all right."

Off. Crowd crying for more as the roadies shift the grand piano to centre stage for the encores. It's a long wait, too long. Back at last, Hunter does 'Letter To Britania From The Union Jack' off his last solo album - godenuff - "That was a year ago, now I've changed my mind and I'm free." 'England Rocks' - livery number, livery noise. Great band. But there's time for one more 'Whole Lota Shakin' Goin' On'. "My name's Ian Hunter, don't forget me. They won't."

JIM EVANS



EARL SLICK (left) and Curly Smith



IAN HUNTER: birthday boy

1,000 things to sing to you

THE JAM Birmingham

ONE TWO THREE FOUR The Jam begin their first headlining nationwide tour.

Now, there are some silver tongued scribes around gonna coax ya into believing the band ain't ready for it. Misconception time.

If your album's a hit you're ready to headline. Embryonic stage my arse The Jam cut it. Those guideless souls who would have you think otherwise are conditioned by years of topheavy technology manifested into worthless/prices on stage equipment used by the likes of Zep and ELP. Sure, that may be okay for a while but it ends up leaving a sour taste in your mouth not to mention dazed listeners.

Anyway, last week The Jam opened at Barbarellas. Barbarellas I like. It's a disco in every sense of the word haunted by pre-Ballroom Blitz. Sweet tunes and Jonathan King's illegitimate songs. Natch, it's garish

- but it's not difficult to get a drink.

It's Jubilee night but the band come on in the black suits singing 'Art School' and then try to get the mostly immobile crowd to scratch a toe for the next five numbers - 'I've Changed My Address', 'Modern World' (a new song with more than a passing interest in 'Pictures Of Lily'), 'Slow Down' and 'Carnaby Street'.

No dice. Then 'In The City' and the Brum amoebas multiply. You can tell they've livened up. "This is a song called 'London Girl'" says Paul in his flat diffident way.

"Get'em off!" screams a girl from the back. Rock 'n roll rejoices with 'Sounds In The Street', 'Time For Truth', 'Midnight Hour' and 'Away From The Numbers' still my personal album pop picker.

The last song particularly reveals the harmonic inclusiveness of Paul and bassist Bruce Foxton. The band are in top form but after the



FREDDIE MERCURY

two encores a reprisal of 'In The City', 'Batman' and 'The Who's So Sad About Us' knackered.

There's a long road ahead but The Jam will make it. No sweat. It's those that think they won't I feel sorry for.

BARRY CAIN

QUEEN London

THE STAGE lights dim, eighteen thousand people stomp their feet

on the floor as thunder flashes explode blinding everyone for a split second and the song 'The Your Mother Down' comes screaming out of the speakers.

Queen are back with vengeance.

Freddie Mercury struts around thrusting his chest out of a tight black jump suit and Brian May stands stage right, his brow furrowed with concentration as he churns out power chords. The lyrics of the song are sunk well down

in a muddy mix but it is obvious the tune is as hot as molten steel.

The guitar runs sear across your eardrums as you watch Mercury acting it up, his left hand flapping like a broken wing and his right clutching tightly at the oh so phallic microphone. Freddie weloverya.

"Good evening Earls Court, welcome to our little show. We've one or two little surprises in store for you to make things go just right. This song is called..."

The title is lost forever as May, ever enthusiastic, launches another guitar run and Deacon and Taylor wind the rhythm section into top gear.

Queen are firing on all four cylinders. 'White Queen', featuring Mercury on piano, comes and goes, the pace only slowing for camp introductions from ssshhh you know who!

Care is taken to ensure that everyone in the audience can see the performance of the group as they have wisely had two video screens installed on either side of the stage. The semi-acoustic '39' leads into more heavy rockers, 'You Take My Breath Away' and 'White Man'. Then it is time for the Queen tour de force, 'Bohemian Rhapsody', and as Freddie introduces the

song the audience bursts into action. Girls swoon and close their eyes, dancers pick up imaginary guitars, and the feeling inside the hall builds and builds in time with the song. It's all so perfect.

They project their Top Of The Pops promotion film onto the video screens and leave the stage, allowing tapes to take the crowd through the last half of one of the finest songs ever written. Exploding back into life with 'Keep Yourself Alive', thunder flashes blind you and Roger Taylor keeps the song tightly held down with crisp and precise drumming.

Strobe lights, suspended from the cobweb crown that hangs holding the lighting system above the stage, catch Mercury and May in silent movie action as they strut around during 'Stone Cold Crazy'.

Mercury, his face one minute angelic and sweet, the next evil and dark, spots the lyrics out at you. Dry ice billows over the stage floor as they move into overdrive for 'In The Lap Of The Gods' and the place is filled with May's guitar work as he displays his supersonic style.

Mercury moves to the front of the stage losing red and white carnations out to the tentacles of hands that plead for

them and him. Then with one more almighty flash the stage is left empty, they've gone!

More, more, more, more and hand clapping gathers momentum, screams and shouts echo around the gigantic hall as they step back on to the stage. Launching into 'Liar, Liar, May, his face streaming sweat, pushes out a guitar solo that many a person would be envious of.

Mercury, now stripped to the waist, dashes around with his hair flying, then kneels to deliver the punch line. Flash, flash, they leave again and the encore routine erupts from eighteen thousand fans who want to see them again. And they get it; a steaming hot medley of Jailhouse Rock, Stupid Cupid, and Lucille makes your bones shake for the last time as balloons fall from the ceiling onto the crowd.

Mercury waves a final farewell, his face split with a toothy smile and then they go - the last of the royal rockers.

NIGEL MORTON

CONTINUED ON PAGE 25

WINDING their way into London are 10cc, who've received good reviews in R.M. for their latest live shows, and you can catch 'em at Southampton Gaumont (Wednesday and Thursday) and the Hammersmith Odeon (Saturday and Sunday). Scottish funny man with the banana waffles, **Billy Connolly** is tickling your sense of humour this week at Caird Hall, Dundee (Wednesday), Edinburgh Playhouse (Thursday), City Hall, Newcastle (Saturday), Market Hall, Carlisle (Sunday) and the City Hall, Sheffield (Monday).

Finishing his visit to these shores are **Tom Petty and the Heartbreakers** and you can see them at Birmingham Town Hall (Thursday), Aylesbury Friars (Saturday) and the London Rainbow (Sunday).

Wednesday

June 15
ALDERSHOT, Roundabout Club (316667), Judge Dread
BOURNEMOUTH, Village (26858), The Jam
BRIGHTON, Polytechnic (693555), Damned/Adverts
COVENTRY, College of Education (462531), Lew Lewis Band / Meal Ticket
DUNDEE, Caird Hall (22399), Billy Connolly
HYDE, La Babalu, Honky
LEICESTER, Baileys (26462), Johnny Nash
LEICESTER, El Rondo, Trapeze
LONDON, Marquee, Wardour Street (01-437 6603), Fury
LONDON, Music Machine, Camden High Street (01-387 0428), Rock Island Line
LONDON, Red Cow, Hammersmith Road, 999
LONDON, Rock Garden, Covent Garden, Chicken Shack
NEWCASTLE, City Hall (20007), Stranglers
SLOUGH, Fulcrum Theatre, Hawkwind / Motorhead
SOUTHAMPTON, Gaumont (22001), 10cc / David McWilliams
TWICKENHAM, Winning Post, Chertsey Road (01-894 1058), Fabulous Poodles

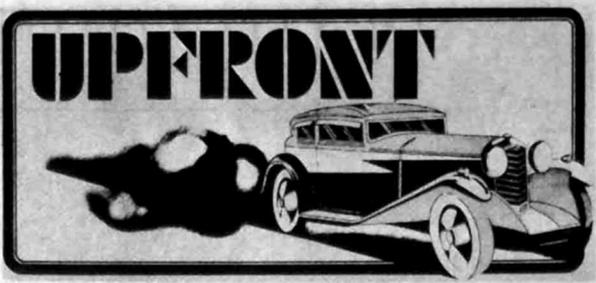
THE information here was correct at the time of going to press but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are provided where possible.

LONDON, Hope and Anchor, Upper Street (01-359 4510), The Troggs
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox!
LONDON, Music Machine, Camden High Street (01-387 0428), City Boy / Tenderfoot
LONDON, Nashville, North End Road (01-603 6071), GT Moore
LONDON, Rock Garden, Covent Garden (01-240 3961), Chicken Shack
LONDON, Roxy, Neal Street (01-436 8811), Johnny Moped / Mean Street
LONDON, Speakeasy, Margaret Street (01-580 8810), Alpha
LONDON, Windsor Castle, Harewood Road (01-286 8403), Amazorblades
MIDDLESBROUGH, Town Hall (45432), Stranglers
NORWICH, University of East Anglia (52068), John Stevens Away
SOUTHAMPTON, Gaumont (22001), 10cc / David McWilliams
SOUTHPORT, Floral Hall, Dead End Kids
STAINES, Pathfinder Club, Five Hand Reel
STOKE, Baileys (23958), Archie Bell and the Drells

Friday

JUNE 17
ABERYSTWYTH, The University (4242), Five Hand Reel
ALDERSHOT, Roundabout Club (316667), Judge Dread
BIRMINGHAM, Barbarellas (021-643 9412), City Boy/Wire
BROADSTAIRS, Grand ballroom, Bees Make Honey
CAMBRIDGE, Darwin College, Shaking Stevens and the Sunsets
EDINBURGH, Playhouse Theatre (031 665 2084), Billy Connolly
HIGH WYCOMBE, Nags Head (21758), Generation X
LEICESTER, Baileys (26462), Johnny Nash
LONDON, Dingwalls, Camden Lock (01-267 4967), The Saints
LONDON, Greyhound, Fulham Palace Road (01-385 0526), FBI

JUNE 17
ABERYSTWYTH, The University (4242), Five Hand Reel
ALDERSHOT, Roundabout Club (316667), Judge Dread
BIRMINGHAM, Barbarellas (021-643 9412), City Boy/Wire
BROADSTAIRS, Grand ballroom, Bees Make Honey
CAMBRIDGE, Darwin College, Shaking Stevens and the Sunsets
CARDIFF, The University (44211), Tom Petty and the Heartbreakers / Boomtown Rats
DONCASTER, Gaumont, Stranglers
EASTBOURNE, College of Education, Krakaton
EGHAM, Shoreditch College, Jimmy Helms
LEICESTER, Baileys (26462), Johnny Nash



GEORGE HATCHER: at Cleethorpes on Thursday.

LEICESTER, College of Education, Mungo Jerry
LEIGHTON BUZZARD, Dossard Hall, The Saints
LINCOLN, Technical College, Barlesque
LLANDRINDOD WELLS, Grand Pavilion, Dead End Kids
LONDON, Brecknock, Camden High Street, Trouper
LONDON, Golden Lion, Fulham Road (01-385 3942), Sunday Band
LONDON, 100 Club, Oxford Street (01-636 0933), Jabula
LONDON, Marquee, Wardour Street (01-437 6603), Amazorblades
LONDON, Music Machine, Camden High Street (01-387 0428), Quantum Jump / Southern Electric
LONDON, Nashville, North End Road (01-603 6071), Movies
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Count Bishops / Trash
LONDON, Roxy, Neal Street (01-836 8811), Slaughter and the Dogs / Mutants
LONDON, Royal College of Art (01-584 5020), Snatch / Shts
LONDON, Royalty Ballroom, Southgate (01-488 4112), Searchers
MIDDLESBROUGH, Rock Garden, Jenny Haan's Lion
MILTON KEYNES, College of Education, Stretch
NEWCASTLE, Mayfair (23109), Archie Bell and the Drells
NORTHAMPTON, Nene College of Education, Giggles/Easy
NORTHAMPTON, Racehorse, Le R Hand Drive
PETERLEE, Senate Club, Shabby Tiger
RUGBY, St Paul's College, Fabulous Poodles
RUNCORN, Straw Hat, Mustangs
SCARBOROUGH, Penthouse (63204), 'O' Band

LONDON, Hammersmith Odeon (01-748 4081), 10cc/David McWilliams
LONDON, Marquee, Wardour Street (01-437 6603), Johnny Moped
LONDON, Music Machine, Camden High Street (01-387 0428), Cado Belle
LONDON, Roxy, Neal Street (01-836 8811), The Boys
LONDON, Town Hall, Tower Hamlets, The Jam
LONDON, University College, Fabulous Poodles
MANCHESTER, Electric Circus, Collyhurst Street (081-205 9411), Jenny Haan's Lion
MANCHESTER, Mayflower Club, Jimmy James
MIDDLESBROUGH, Rock Garden, Vibrators (live recording)
NEWCASTLE, City Hall (20007), Billy Connolly
NOTTINGHAM, Boat Club (89032), George Hatcher Band
OXFORD, Jesus College, Alberts y lost Trios Paranoias
OXFORD, St Edmunds College, Kursaal Flyers
PORTSMOUTH, Polytechnic (81914), Heartbreakers
WESTCLIFF ON SEA, Queens Hotel (Southern 44417), Crazy Cavan's the Rhythm Rockers
WIGAN, Casino (43501), Trapeze

Sunday

June 19
BARROW IN FURNESS, Maxima (21134), Trapeze
CARLISLE, Market Hall, Billy Connolly
CROYDON, Greyhound, The Saints
LIVERPOOL, Empire (051-7091555), Stranglers
LONDON, Alexandra Palace, Soft Machine / Aswad / Shaking Stevens and the Sunsets (Communist Party benefit)
LONDON, Hammersmith Odeon (01-748 4081), 10cc / David McWilliams
LONDON, Rainbow, Finsbury Park (01-263 3148), Tom Petty and the Heartbreakers / Boomtown Rats
LONDON, Roundhouse, Chalk Farm Road (01-267 2594), Caravan / Count Bishop

Saturday

June 18
ALDERSHOT, Roundabout Club (316667), Judge Dread
AYLESBURY, Friars (84568), Tom Petty and the Heartbreakers / Boomtown Rats
BIRMINGHAM, Barbarellas (021 643 9413), City Boy/Wire
BLACKBURN, Cavendish (43301), Archie Bell and the Drells
BLACKBURN, King Georges Hall, Kursaal Flyers
Bristol, Top Cat, Jimmy Helms
DUDLEY, JB's (53597) Heron
EWELL, Technical College, Darts
FISHGARD, Frenchmans (3579), Dead End Kids
LEICESTER, Baileys (26462), Johnny Nash
LIVERPOOL, Eric's (051-227 5645), Five Hand Reel
LLANDRINDOD WELLS, Grand Pavilion, Jasper Carratt

MANCHESTER, Electric Circus, Collyhurst Street (081 205 9411), The Jam
MANCHESTER, Ritz, Archie Bell and the Drells
MIDDLESBROUGH, Town Hall (45432), Heron
NEWCASTLE, City Hall (20007), Rough Diamond
SOUTHEND, Queens Hotel (44417), Damned/Adverts
WATFORD, Baileys (89848), Johnny Nash

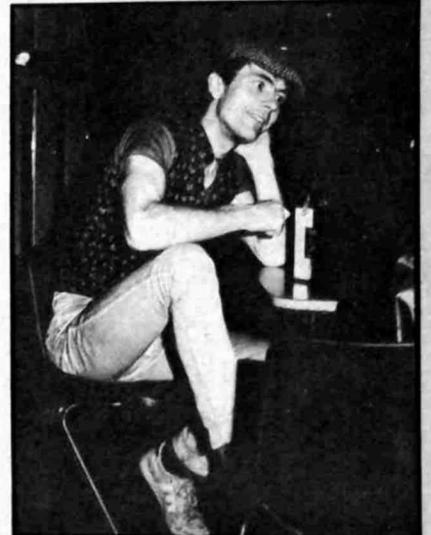
Monday

June 20
DERBY, Baileys (363151), Archie Bell and the Drells
DONCASTER, Outlook (64434), The Jam
LONDON, Cooles Ferry Inn, Generation X
LONDON, Dingwalls, Camden Lock (01-267 4967, 90 Inclusive
LONDON, Half Moon, Lower Richmond Road, Red Clay
Ramblers
LONDON, Half Moon Theatre, Alie Street (01-480 6465) Window
LONDON, Hammersmith Odeon (01-748 4081), 10cc / David McWilliams
LONDON, Marquee, Wardour Street (01-437 6603), The Models
LONDON, Nashville, North End Road (01-603 6071), The Saints / 999
SHEFFIELD, City Hall (27074), Billy Connolly
STAFFORD, Top of the World (2444), Stranglers

WATFORD, Baileys (89848), Johnny Nash

Tuesday

June 21
AMBLESIDE, Lakes Club, Five Hand Reel
BIRMINGHAM, Barbarellas (021-643 9413), Barlesque
BRIGHTON, Dome (582127), Country Joe McDonald / David Bromberg
CARDIFF, Top Rank (26538), The Jam
EXETER, The University (77991), The Darts
LEICESTER, Baileys (26462), Archie Bell and the Drells
LONDON, Dingwalls, Camden Lock (01-267 4967), Generation X
LONDON, Marquee, Wardour Street (01-437 6603), Remus Down Boulevard
LONDON, Music Machine, Camden High Street (01-387 0428), Woody Woodmansey's U-Boat
LONDON, Nashville, North End Road (01-603 6071), The Saints / 999
LONDON, Upstairs at Ronnie's, Fribs Street (01-439 0747), Johnny Moped
STOKE ON TRENT, Victoria Halls (613954), Stranglers
STROUD, Subscription Rooms, Damned/Adverts
WATFORD, Baileys (89848), Johnny Nash
YORK, Cats Whiskers, Wayne County's Electric Chair/Cyanide



HUGH CORNWELL of The Stranglers. On tour next week.

HEAR IT!

TURN THE radio dial to Radio Clyde on Friday night for 'Son Of Baroque N' Roll' (7.30pm) when Colin McDonald continues his search for the connection between classical music and rock. To help him in his quest he's playing tracks by Yes, Deep Purple, The Nice and Emerson, Lake and Palmer.
 Stick with Clyde because Dougie Donnelly will be presenting another 'New To You' (9.30pm) the same evening. He will be looking at the long and varied career of American soul rock singer Bonnie Bramlett (ex of Delany and Bonnie).
 Whispurin' Bob Harris

introduces two up and coming hard rockers on Saturday night in 'In Concert' (6.30pm). The spotlight falls on the super hard rocking George Hatcher Band plus Rogue. And don't forget that it's all in head-bashing stereo.
 If you want to know what's hot in the world of cassettes and cartridges tune to Radio Blackburn on Saturday afternoon for the 'Compact Cassette Show' (1.02pm). Stephen Bishop, American singer/songwriter is the subject of Dougie Donnelly's 'Hear Me Talking' (10.05pm) on Radio Clyde, Saturday evening.
 Alan Hull (ex of Lindisfarne), Harcourts Heroes and John Hutchinson are featured in a live broadcast on Radio

SEE IT!

IF YOU like rock n' roll on the television then you're out of luck 'cos there isn't anything to watch! Unless of course you include 'Top Of The Pops' (7.10pm) on Thursday when Kid Jensen introduces the hot Top 20.
 The television companies have decreed that sunshine and rock don't mix, so you'll have to wait until the autumn for anything good.

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CONTINUED FROM PAGE 23

SHAM 69
London

CONVICTION. Remember that? Correct me if I'm wrong but wasn't there quite a lot of it about once upon a time? Now? All honest to goodness trench conviction has been pulverised into a subservient heap.

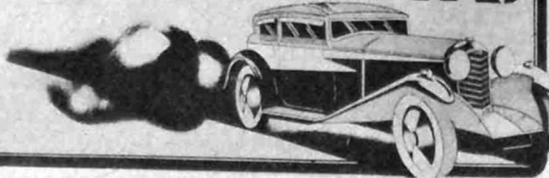
Then someone like Jimmy Sham comes along. Alright, so the name does conjure up visions of a shanty speller on the Andy Stewart Show. No matter. This geezer eats, sleeps and dreams conviction to the point of self flagellation.

It ain't the 'passionate bright young thing' garbage kind either. Just a guy struggling in mid air as the trap door opens and the noose tightens.

Easy to get out of the elevator on the patronising cliché floor. So what? Jimmy writes songs about the after effects of glue sniffing ('I've Got The Fever'), the disgusting punk poseurs with no balls ('They Don't Understand'), blanket boredom ('Let's Rob A Bank') and 'The Kids Just Wanna Rock n' Roll' etc.

His band - Albie Silder bass, Billy Bostick drums, Neil Harris lead, Johnny B. Goode rhythm - created a brick wall of sound for Jimmy to bash his head against down at the Sepulchral Roxy last week. Occasionally he over did the theatrics - but you always know he ain't kidding as the

ROADSHOWS




LEE BRILLEAUX

breathless intro to each number exemplified.

Comparisons are odious. But image the genetic defect of a coupling between the Pistols and the Feelgoods. Something like that anyway.

Sham 69 have no record contract. They have no manager. They can't get gigs. They need to play cos they know they're good.

Er, talking of conviction, ain't there also a lack of justice too? BARRY CAIN

THE SAINTS
London

IT SEEMS daft telling you not to believe all you read in the papers, when you're reading this, but some of the more sensational rags have

been having a right old bash at New Wave and it's just not all true.

For instance, the Saints played at the Marquee on Friday night. We all had a great time, everybody jumped about and got sweaty and no one got in a fight. Not only that, but the Sex Pistols (minus Johnny Rotten) were there, Heartbreakers and Dee Generate. Maybe a few people spat at the band, but that's only a small handful of yobs who don't know any better.

The Saints opened with 'Do The Robot' which is a new song and hasn't been released on record. The band has amazing energy and singer Chris Bailey spearheads the power like a runaway express

train. On the fast numbers he's dynamite, but when they slow down, they lose excitement and become disorganised.

They played 'I'm Stranded', which is their present single and the title track on the album. It's the strongest track and features some neat drumming from Ivor Hay. Most of the songs were from the album and included their version of the Elvis Presley song 'Kissin' Cousins'.

I was reminded of the Who - not because they played the same kind of music, but the atmosphere and the action onstage had all the tension that put the Who at the top.

The Saints fit in well to the UK New Wave flood, considering they're Australian, but it's a pity they can't manage a longer set. It was only about 35 minutes and could have built up even higher if they'd been able to carry on. They had two encores - the first was the song that's going to be their next single, 'This Perfect Day'.

Doesn't sound like a typical title, but it's a superb song. I loved 'Erotic Neurotic' too. Chris Bailey can sound uncannily like Jagger.

They take their songs at such a pace, you find at the end of the song you've been holding your breath. Perhaps it is a good idea they should play short sets, or else we'd all turn blue.

If you get the chance to see the Saints - take it. ROSALIND RUSSELL

DR FEELGOOD, EDDIE AND THE HOT RODS, LEW LEWIS BAND
Canvey Island

ROCK ISLAND LINE - straight down.

No fatted calf for this homecoming. Limit of 700 on the door made sure it was gonna be a tame affair. A few cordless kids in fever fashions yeah, but not enough to cause a commotion.

Shame. The whole event could have done with a bit more guttersnipe action. Cos on stage predictability ran amok.

We had a hall just like a Butlins' social with carpets and oak beams in the bar. First time the place had ever opened its doors to rock 'n' roll - and what an initiation. Two local oil city bands Savage and Gypsy Rock Band serenaded the indifferent early punters. They were... alright. Good review that huh?

The motheaten Lew Lewis then sauntered on played a few numbers and left. He was alright too.

Eddie and the Hot Rods were also alright and... (Look, are you gonna do a proper review or d'you want your cards? Ed).

Alright. Lew was ensnared in a lassoo of beer thrown out by his harp. He



Barrie Masters: lacking spontaneity

continually dipped in a pint and completed the action with a frantic whiplash hurling bitter splashes around the stage.

Out for a lark is what the band are all about even if that does mean their playing borders on the esoteric in isolated incidents. 'You Better Watch Yourself', 'Shame', 'Watch That Man', 'Louie Louie', the songs fly and it's over, no time for an encore.

'God Save The Queen' and 'Anarchy In The UK' breathed out of the speakers. The kids reacted with clenched fist salutes. But it was all still low key. Then Eddie And The Hot Rods motored on.

'Teenage Depression' and 'The Kids Are Alright' (alright) guarantee an early neurosis in the front row. But the hammer and nails merchant has been hard at work on the feet of the rest.

Masters treated us to the old faves interspersed by new numbers like 'I Don't Know What's Going On', 'School Girl Love', and maybe the next single 'Do Anything You Wanna Do' and that sounds good.

Maybe it's because I had already been standing for three hours and my back was

beginning to ache (when you get past 35 what d'you expect?) or perhaps it was the lack of teenage expression amongst the audience. Anyway, the Rods seemed totally lacking in spontaneity. Rut? No. They'll win out. I'm obviously in need of some Deep Heat.

And then The Feelgoods. A better response but not exactly ecstatic. Take out the ec for a truer description. Hampered from the start cos their famous giant looming shadows backdrop bit was ruined by a misplaced curtain which spliced Brilleaux in two.

Mayo speeded down the fret highway while Brill belted out 'Stupidity', 'Goin' Back Home', 'You'll Be Mine', South-end roadster Micky Jupp's 'Chequebook', 'Back In The Night' (written about Canvey Island), 'Lights Out', 'Hey Mama Keep Your Big Mouth Shut' and other assorted love songs.

But the party never materialised. Even for the encore 'Sneakin Suspicion' and 'Great Balls Of Fire' never quite reached breaking point.

Old City they call this place. I guess I just OD'd on CC. Barry Cain BARRY CAIN



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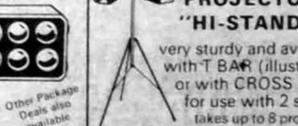
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Disco Kid

by JAMES HAMILTON

Heard it through the... New Spins

GRAPEVINE is a Northern - aimed new label set up by Kings Lynn importer, John Anderson with RCA, and its first three releases are now out.

Richard 'Popcorn' Wylie 'Rosemary What Happened' (GRP 100) is an interesting near - muddle which keeps on driving through the clutter, and Soul

Twins 'Quick Change Artist' (GRP 101) is a traditional Fred Smith 'Duck' - type stomper. Both are from '67 and the Karen label, while Stanley Woodruff and the US Trio 'What Took You So Long' (GRP 102) is an attractive oddly - arranged churmer of recent vintage. Cheers!

MAH-NA MAH-NA GOES DISCO

IMAGINE Donna Summer, Boney M and Silver Convention combined on a blatantly disco version of 'Mah - Na Mah - Na'! A tongue - in - cheek treatment like that appealing out on the Continent.

By a group called

Lipstique, 'Mah-Nah Mah - Nah / Disco' (Lollipop 6004517) is not due for release here, even though it was originated by Britain's new Ensign label - who may well be importing some German copies for distribution to DJs as a trailer to the

group's album.

Ensign also plan to send their spare promotional 12 - inchers of D-R-U-M's 'Lalabye' to any DJs not already on their lists, so send your work details to Ensign Records at 44 Seymour Place, London W1H 5WQ.

ASSOCIATION NEWS

STRATHCLYDE Discotheques Association has set up its own booking agency for member discos. It will direct clients to a small selection of suitable jocks, who pay a £2 commission if booked.

The South Wales DJs Assn meets this Tuesday to learn about accountancy while the North Midlands Assn of DJs meets alternate Sundays at 12.15 pm in the Star, Sheffield Road, Chesterfield - Details from Jimmy Mack or Chris Watts on 0742-686624/686414.

The DJ Federation of Great Britain plans to form a London area association before trying to co-ordinate other regional ones. Membership for regional assn's is £10 pa plus £1 per member, or £3 direct for DJs in areas without a local assn - details from Theo Loyla at 53 William Street, Herne Bay, Kent.

Disco Dates

JOSETTE TAYLOR, CBS Disco-Doubles dancing winner, competes in the Go-Go Finals at Swansea Cnderella's, Mumbles Pier, this Thursday (16). On Friday, Keith Black is at Leek Wootton's Wootton Court Country Club and Ric Simon's at Tamworth Rugby Club, while Saturday sees John Fuller at Norwich's Frazier Hall and Chris Gentry in his new regular haunt, Eastbourne's Kings Country Club.

Vic Vomit's punk disco is at Erdington's Queens on Monday (20), and every Monday is punk night with Pete Miles at Redditch Tracy's. Every Tuesday, Tricky Dicky's gay disco is aboard the 'Princess Elizabeth' moored at Swan Pier, London Bridge, and John DeSade is funky at Wrotham's Spring Tavern, while Kenny Ryder is resident Mon-Thursday at Walton-on-Naze's Jailhouse in the Royal Albion Hotel.

DISCO RADIO

TONY 'SHADES' VALLENCE is a rival to Robbie Vincent and Greg Edwards on the airwaves in London, where his BBC Radio Medway show can be picked up on 290m (98.7 VHF), despite coming from Kent.

Every Thursday evening between 8-10, he plays nothing but new

disco and soul sounds - including many imports - plus some reggae towards the end.

What's more, he's asked me to visit him soon with some of my current faves - so, if you don't listen already, help build up his audience figures! He's doing a good job.

T-CONNECTION

'Do What You Wanna Do' (TK) adds Tom Russell (Kirkintilloch), Andy Wint (Bognor), Greg Wilson (New Brighton Chelsea Reach), Chris Archer (March Cromwells), Mark Ryman (Swansea Cnderella's) and Detroit Emeralds 'Feel The Need' (Atlantic) adds Phil Dodd (Lancing Place), Mike McLean (Eaglesham Eglington Arms), Mike James (Birmingham), Bob Jones (Chelmsford De Jays), Roger Stanton (Barry Butlins) ... Donna Summer 'I Feel Love' (GTO LP) immediately tops for Tricky

DJ Hotline

Dicky Scanes (Soho Spats), Norman Davies (Dublin Phoenix), Larry Foster (Hackney) ... Jennifer 'Do It For Me' (Motown) adds Martin Bullock (Douglas), Johnny Mason (Palma Crasys Daisy) and Strathclyde Discos Assn (Glasgow), whose top tip is still Rah Band 'The Crunch' (Good Earth) ... Johnnie Taylor 'Who's Making Love' (Stax 12-inch) deserves individual promotion by Pye - it's a great mix with Joe Tex

... Jimmy Bo Horne 'Get Happy' (TK) adds Bill McLaren (Murrayfield Ice Rink), Doug Forbes (Kenilworth), Jay Jay Sowers (Dalry Hotel De Croft) ... I broke down early Jubilee Monday morning on a deserted A1, only to be rescued by Dave Shaw of Intercity Roadshow! Thanks Dave - he's b o o k a b l e on Peterborough 3184 ... Peoples Choice 'If You're Gonna Do It' (Philly) adds Sterling Vann

SLAVE: 'You And Me' / 'Son Of Slide' (Cottillon K 10967). Cleverly edited funky faves, like Brass Construction with added acid - rock guitar, both sides are big already. STEVE GIBBONS BAND: 'Tulane' (Polydor 2058889). Great energy - packed rocker, usually mixed by me into MC5's 'Back In The USA' (Atlantic LP).

TAVARES: 'One Step Away' (Capitol CL 15850). Back to the happy clapping for a lightweight romper.

JOHN O'HARA AND THE PLAYBOYS: 'Star-Sky And Hutch' (President PT 465). Strangely appealing old - fashioned slow jogger with reggae brass and hit prospects. WURZELS: 'Farmer Bill's Cowman' (EMI 2637). 'I Was Kaiser Bill's Batman' gets words and goes silly! Great MOR fun.

EMOTIONS: 'Flowers' (CBS 5564). Divine girly group swayer, a US soul smash for months.

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

O'JAYS: 'Let's Spend Some Time Together' (Philadelphia Int PIR 5337). Lovely sexy smoocher, much better than the fast plug side.

BOOTSY'S RUBBER BAND: 'The Pinocchio Theory' / 'Psychotic Telephone' / 'What's A Telephone Bill' (Warner Bros K 10964). Specialist P-Funk jiggers (and a slowie) maxed on commercial 12-inch.

TORNADER: 'Back Up (Hit It Again)' (Polydor 2066801). US hit chunky

funker. SHOWDOWN: 'What's Your Name' (State STAT 52). Powerfully arranged semi - slowie.

VARIATIONS: 'Listen To the Falling Rain' (Roots RTZ 3, via Pye). Jose Feliciano's 'Rain' goes reggae again, rather usefully.

OSIBISA: 'The Warrior' (Bronze BRO 41). Happy old pseudo - afro 'Ipsi Tombi' showbiz chanter. LASO: 'Another Star' (MCA 302). Stevie Wonder's a big New York hustler becomes a brassy Salsa instrumental.

FMRB: 'Night Hustle' (Bulldog BD 10). Slick slow synthesizer theme with jittery beat and brass.

DEMIS ROUSSOS: 'I Dig You' (Phillys DEMIS 2). Jaunty disco ditty. SKREW DRIVER: 'You're So Dumb' (Chiswick S 11). Should mix well with Sex Pistols!

NEIL SEDAKA: 'Amarillo' (Polydor 2058888). Jolly MOR, skippable slow intro.

TACKLE ALL STARS: 'Smooth Spooze' (Tackle TAK 018). Jamaican instrumental knees-up.

HANK THOMPSON: 'Honky Tonk Girl' (ABC 4180). Y-ha, it's a real western swinger, y'all! Less MOR, the flip even bopsabit.

A SLEEP AT THE WHEEL: 'My Baby Thinks She's A Train' (Capitol CL 15928). Authentic slap - bass rockabilly bopper.

HEART: 'Barracuda' (Portrait PRT 5402). Fleetwood Mac-ish messy rock throbber.

JULIA WILLIAMS: 'Far From Stars' (Safari SFR 5). Sophisticated soul smoocher.

Farmer (Penicuk), Morris Jenkins (Stafford Top of the World), while La Belle Epoque 'Black is Black' (Italian EMI) adds Jimmy Mack (Rotherham Adam & Eve), Steve Day (Bow Prince Albert), and - to complete our Continental

corner - Chris Duke (BFFO 47) import tips German hits 'Baccara' / 'Yes Sir I Can Boogie' (RCA), Amanda Lear 'Blood And Honey' (Ariola) ... Archie Bell 'Everybody Have A Good Time' (Philly) adds Richard Cooper (Lydney Peacock), Doctor John (Stafford Disco-Tech), David Brooks (Muswell

Hill Pebbles) ... Commodores 'Easy' (Motown) has Greg Davies (Watford New Penny), Tom Amigo (Cardiff), Ian Gavin (Murrayfield Rink) ... Gap Band 'Out Of The Blue' (Tattoo) adds John DeSade (Maldstone), Tony Barnfield (South Harrow Circles), Hoshea Few 'Thank You' (Polydor) adds Jonny King (Bristol Scamps), Delire Robertson (Murrayfield Rink) ...

Rokotko 'Get Up And Dance Now' (State) gets Robert John (Hereford), Brian Massie (Dundee) ... Shabby Tiger 'Slow Down' (RCA) adds

DJ Top Ten

JON TAYLOR is resident at Norwich's Cromwells in Edward Street, and in recognition of the number of 12-inchers he now finds himself playing, he's sent in a 12-inch chart.

- 1 AIN'T GONNA BUMP NO MORE, Joe Tex US Epic
- 2 DO WHAT YOU WANNA DO, T-Connection TK
- 3 COME WITH ME, Jesse Green EMI (Promo)
- 4 GOT TO GIVE IT UP, Marvin Gaye Motown (Promo)
- 5 I'M IN HEAVEN, Touch Of Class GTO (Promo)
- 6 LOVE HANGOVER, Players Association US Vanguard
- 7 SLOW DOWN, John Miles Decca
- 8 DON'T LEAVE ME THIS WAY, Thelma Houston US Motown
- 9 UPTOWN FESTIVAL, Shalamar Soul Train (Promo)
- 10 FEEL THE NEED, Detroit Emeralds US Atlantic

BREAKERS

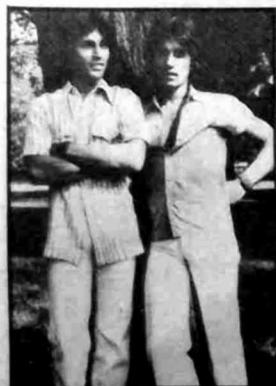
- 1 DO YOU WANNA GET FUNKY, Peter Brown US TK
- 2 EASY, Commodores Motown (Promo)
- 3 LALABYE, D-R-U-M Ensign (Promo)

HOT VINYL

GREG DAVIES (Stevenage Bo Jangles Watford New Penny & Baileys) import tips Grace Jones 'I Need A Man' (Beam Junction 12-inch), Le Pamplemousse 'Get Your Boom Boom' (Avt 12-inch), Dramatics 'I Can't Get Over You' (ABC), Seawind 'Make Up Your Mind' (CTI), Salsoul Orchestra 'Magic Bird Of Fire' (Salsoul 12-inch).

MIX MASTER

BRIAN CARDNO (Berwick Tiffanys/Caesar's Palace) finds a useful segue is Tony Etoris 'I Can Prove It' (GTO) / Bo and Ruth 'You're Gonna Get Next To Me' (EMI) / Sherman Brothers 'Stoned In Love With You' (Magnet) - by which time there's a relaxed dance mood that's just right for T-Connection 'Do What You Wanna Do' (TK 12-inch). Mixing near end of the bongo break into D-R-U-M 'Lalabye' (Ensign).



ALESSI BROTHERS telepathic

Oh Lori - we made a hit!

WHEN THE Alessi Brothers' single 'Oh Lori' was first played, I bet I wasn't the only that thought it was sung by girls.

But they're not, they are 23 - year - old twins who both thing with a very attractive lip.

Billy and Bobby gave a short performance at a press reception held during their flying visit to Britain - their first time over here.

Although this is their first hit single here, they had a successful career in the States as part of a band

called Barnaby Bye. They both joined that set-up when they left the New York cast of the musical 'Hair' (through which hundreds of artists seem to have swarmed).

But the brothers' style veered towards soft harmony touches and the rest of the band was building up to Ted Nugent proportions. Billy and Bobby weren't too happy with this state of affairs - even though they had just started to break through.

'We'd write beautiful songs and the band didn't

want to hear them", explained Billy. "So we decided to leave. And I hate to say it, but they fell on their face during a tour with Foghat. Foghat is REALLY heavy. Barnaby Bye just weren't accepted as heavy rock and rollers."

"But we don't want to gossip about that. We moved to the west coast and made new friends and started doing TV ads."

In fact, the brothers advertised just about everything from Macdonalds hamburgers to Ford cars. It seems to be a common way for American stars to get into the big time. By the time their voices have been seeping into your subconscious over the weeks through TV, you instantly recognize them when they release a

record.

Billy and Bobby are both intense, skinny people, dividing their attentions equally between their interest in songwriting and the desire to make money. They admit to having a few bob and share the same house in Los Angeles. (Bobby left the lady he'd been living with to move to the west coast.)

"We're very close", said Billy. "A lot of people don't get along with their families and we definitely argue about things - where we're going to eat or what one said in front of someone else, but that's all."

"I don't like to believe in telepathy, but I think we must be telepathic because we've had things happen ... a couple of weeks ago

we arranged to meet in a restaurant and as I was sitting there I just knew that Bobby had forgotten the name of the place. I went outside to look for him - and there he was, walking round the block trying to remember."

The Alessi Brothers hope to return to Britain to tour later in the year. Although they made a trip round the radio stations on this visit, they couldn't do any concerts. They also expect to have an album of their own songs released soon.

"We've had songs covered by people like Olivia Newton John and Mary McGreggor", said Billy. "But we're going to stop putting out songs until we've recorded them ourselves."

ROSALIND RUSSELL

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Soul Mirror by ROBIN KATZ

Birth of the doodle boogie

THERE'S A fascinating relationship that goes on behind the scenes between Heatwave's founder Johnnie Wilder Jr. and the group's resident songwriter and keyboard player Rod Temperton.

Rod follows Johnnie all over the place. And if American born Johnnie sits down and starts rapping enthusiastically about something, Rod will discreetly pull out a pad and pen and start scribbling. What he's scribbling is what Johnnie is saying. Hmmm, one wonders, does Johnnie Wilder have these problems often? Is Rod Temperton really his psychiatrist in disguise?

No, the situation isn't that obvious. It's just that Johnnie doesn't always realize what he's saying. Being a true blue Yanki soul brother means he tosses his words around in a fairly hip manner.

To Cleethorpes born Rod Temperton, it's all quite inspirational. To fuel Heatwave with new soul based material, Temperton needs to have a working vocabulary of black American slang. Every time Johnnie Wilder whips out another superfly, superbud, ex-

clamation, Temperton notes it down. Now you know where song titles like 'Too Hot To Handle', 'Ain't No Half Steppin' and 'Lay It On Me' came from.

Their Barry Blue produced album 'Too Hot To Handle' is continuing to impress those who thought they'd heard every gimmick disco had to offer.

And now, the albums' out on Epic in America. The chart results there will soon prove the international band's success.

In Europe, the group are still looked upon as an American group, in the Fa'back band tradition. In America, they're thought of as British because the album was originally released here.

Johnnie Wilder isn't too worried about that. The group's biggest concern is reproducing their sound on stage. The sextet have now added a seventh member in the form of second lead guitarist Roy Carter.

"We've got quite a load of instruments on the stage as it is without adding horns" said Wilder, explaining the absence of a brass section. "Too many groups have horn sections that they depend on too heavily. If you're good, then the audience won't miss the horns."

While labour is divided among the seven, Wilder is still the decision

maker. He once got called Hitler for the gentle manner in which he gave out the orders. But generally the group have enough common goals to continue the good feeling, despite the large numbers.

Surprisingly, though this soul band of soul bands did not take their name from the Martha and Vandella's classic song.

"We were rehearsing one hot summer day in Germany" explained Wilder. "We had spent ages trying to figure out a name. There was a radiator on in the middle of the room and you could see the heat rising from it in waves. That's how we got Heatwave."

The subject leapt to Rod Temperton's writing habits. For the next album Temperton has composed songs from Wilder's wild jargon again. This time the goodies include 'Slip Your Disc To This', 'Send Out For Sunshine', 'Put The Word Out' and a leftover from the last album called 'X'.

"I've been writing songs for five or six years" he began. "Writing in different styles is always the challenge. But the consistent priority for me is melody."

"The lyrics in funk or disco are always secondary to having a strong catch in the opening or in the middle middle eight. I find that if I'm



HEATWAVE: prove their success

writing a slower song, I'll doodle on the piano for ages, working in several strands of melody. With the funky ones, it's different. I look at a list of possible catchy titles and then try to find a bit of melody and fan it out from there."

Most new groups get a kick from hearing their labours of love on the radio. Temperton gets an equal amount of entertainment from reading the letters pages of music papers.

"Don't get me wrong" he said. "I enjoy reading what the reviewers have to say about any of our records or shows. But the letters pages are

great because of the enthusiasm of the letters, whether they're praising or panning something. The readers don't pull any punches.

"We've been lucky to have received some great mail. We've also had our share of bad letters. I like reading all of them."

Other high points for Heatwave include the night they played Birmingham when the audience sang the entire ending of 'Boogie Nights' while the band played on. And Wilder is delirious that they've earned a silver disc and have outsold Donna Summer and Fox, making them the biggest selling act for GTO.

J. Edward Oliver



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