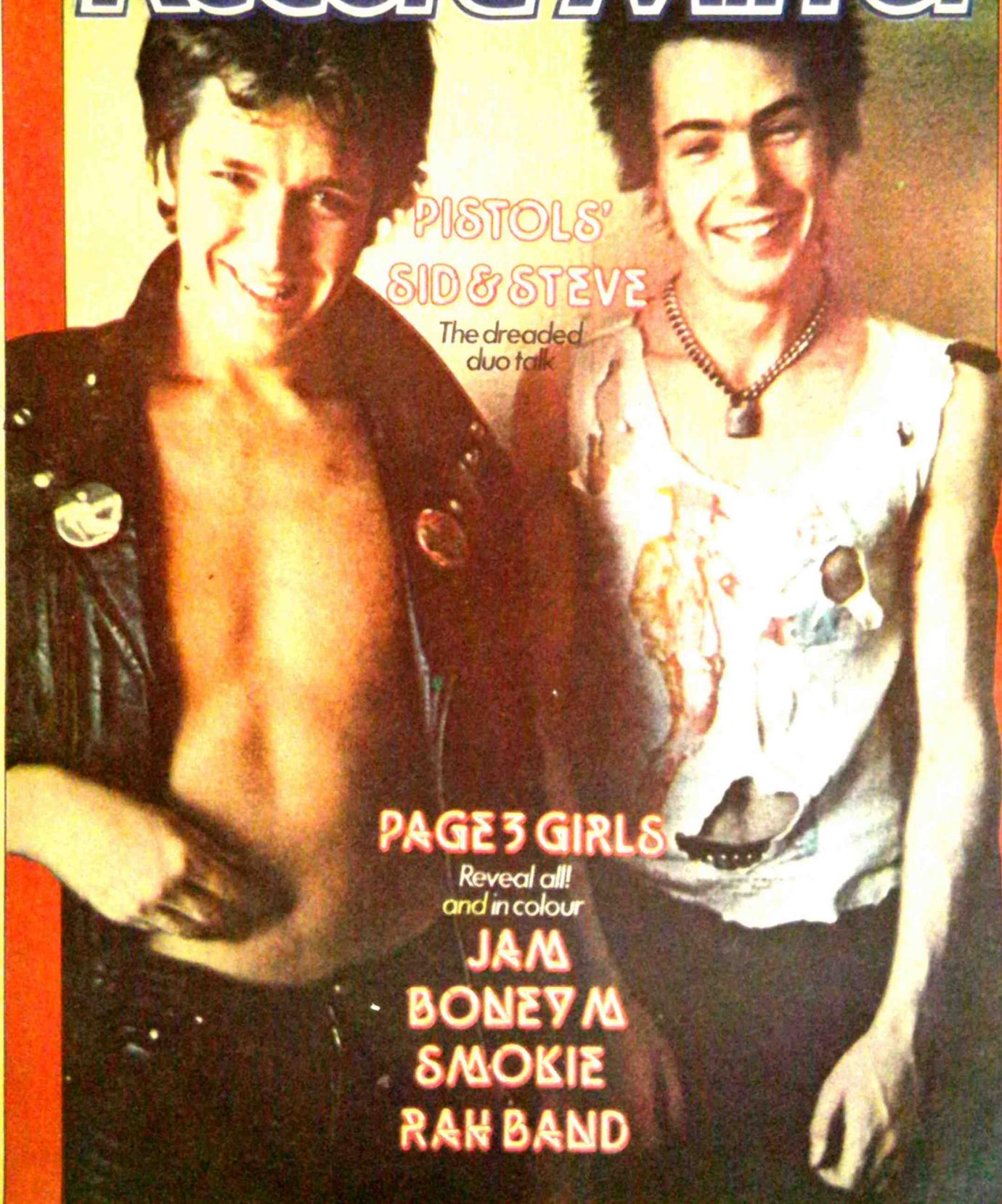


Record Mirror



PISTOLS' SID & STEVE

*The dreaded
duo talk*

PAGE 3 GIRLS

*Reveal all!
and in colour*

JAM

BONEY M

SMOKIE

RAH BAND

BOLAN COLUMN INSIDE

Supplied by British Market Research Bureau / Music Week. US Chart supplied by Billboard. UK Soul Singles by Blues & Soul. UK Disco Chart compiled from nationwide DJ returns.

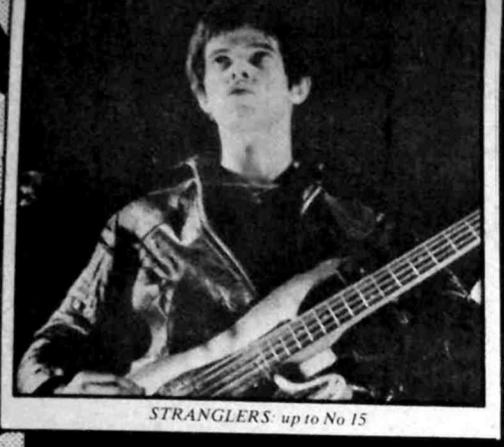
BBC/RECORD MIRROR CHARTS

Record Mirror

UK SINGLES



- | | | | |
|----|----|--|----------------|
| 1 | 1 | I FEEL LOVE, Donna Summer | GTO |
| 2 | 4 | ANGELO, Brotherhood Of Man | Pye |
| 3 | 2 | MA BAKER, Boney M | Atlantic |
| 4 | 5 | SO YOU WIN AGAIN, Hot Chocolate | Rak |
| 5 | 3 | FANFARE FOR THE COMMON MAN, Emerson Lake & Palmer | Atlantic |
| 6 | 9 | WE'RE ALL ALONE, Rita Coolidge | A&M |
| 7 | 18 | IT'S YOUR LIFE, Smoke | RAK |
| 8 | 6 | PRETTY VACANT, Sex Pistols | Virgin |
| 9 | 15 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 10 | 8 | OH LORI, Alessi | A&M |
| 11 | 10 | EASY, Commodores | Motown |
| 12 | 11 | SLOW DOWN, John Miles | Decca |
| 13 | 20 | THE CRUNCH, Rah Band | RCA |
| 14 | 16 | FLOAT ON, Floaters | ABC |
| 15 | 37 | SOMETHING BETTER CHANGE, Stranglers | United Artists |
| 16 | 12 | FEEL THE NEED, Detroit Emeralds | Atlantic |
| 17 | 17 | ONE STEP AWAY, Tavares | RSO |
| 18 | 13 | SAM, Olivia Newton John | EMI |
| 19 | 14 | EXODUS, Bob Marley & The Wailers | Island |
| 20 | 22 | ALL AROUND THE WORLD, Jam | Polydor |
| 21 | 7 | BABY DON'T CHANGE YOUR MIND, Gladys Knight & The Pips | Buddah |
| 22 | 23 | GOOD OLD FASHIONED LOVERBOY, Queen | EMI |
| 23 | 25 | THREE RING CIRCUS, Barry Biggs | Dynamic |
| 24 | 21 | ROADRUNNER ONCE ROADRUNNER TWICE, Jonathan Richman Beserkley | Elektra |
| 25 | 28 | PROVE IT, Television | Warner Bros. |
| 26 | 27 | NIGHTS ON BROADWAY, Candi Staton | Warner Bros. |
| 27 | 30 | DREAMS, Fleetwood Mac | Warner Bros. |
| 28 | 19 | PEACHES' GO BUDDY GO, Stranglers | United Artists |
| 29 | 26 | I KNEW THE BRIDE, Dave Edmunds | Swansong |
| 30 | 42 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams | CBS |
| 31 | 35 | A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND, Gary Glitter | Arista |
| 32 | 50 | DANCIN' EASY, Danny Williams | Ensign |
| 33 | 29 | A STAR IS BORN (EVERGREEN), Barbra Streisand | CBS |
| 34 | 44 | YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers | Arista |
| 35 | 31 | DO WHAT YOU WANNA DO, T-Connection | TK |
| 36 | — | SWALLOW MY PRIDE, Ramones | Stre |
| 37 | 24 | SHOW YOU THE WAY TO GO, The Jacksons | Epic |
| 38 | 32 | I JUST WANNA BE YOUR EVERYTHING, Andy Gibb | RSO |
| 39 | 47 | LOVE'S SUCH A WONDERFUL THING, Real Thing | Pye |
| 40 | 39 | ROCKY MOUNTAIN WAY, Joe Walsh | ABC |
| 41 | 45 | YOUR SONG, Billy Paul | Philadelphia |
| 42 | 34 | GIVE A LITTLE BIT, Supertramp | A&M |
| 43 | — | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 44 | — | TULANE, Steve Gibbons Band | Polydor |
| 45 | 43 | DEVIL'S GUN, C. J. & Co | Atlantic |
| 46 | 41 | I'M IN YOU, Peter Frampton | A&M |
| 47 | — | IF I HAVE TO GO AWAY, Jigsaw | Splash |
| 48 | 48 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 49 | — | SPANISH STROLL, Mink DeVille | Capitol |
| 50 | 36 | THIS PERFECT DAY, The Saints | EMI |



STRANGLERS: up to No 15

US SINGLES



- | | | | |
|----|----|--|--------------------|
| 1 | 1 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 2 | 2 | I'M IN YOU, Peter Frampton | A&M |
| 3 | 6 | BEST OF MY LOVE, Motions | Columbia |
| 4 | 4 | MY HEART BELONGS TO ME, Barbra Streisand | Columbia |
| 5 | 7 | DO YOU WANNA MAKE LOVE, Peter McCann | 20th Century |
| 6 | 5 | DA DOO RON RON, Shaun Cassidy | Warner/Curb |
| 7 | 9 | (Your Love Has Lifted Me) HIGHER AND HIGHER, Rita Coolidge | A&M |
| 8 | 13 | EASY, Commodores | Motown |
| 9 | 10 | WHATCHA GONNA DO?, Pablo Cruise | A&M |
| 10 | 11 | YOU AND ME, Alice Cooper | Warner Bros. |
| 11 | 12 | YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers | Arista |
| 12 | 3 | LOOKS LIKE WE MADE IT, Barry Manilow | Arista |
| 13 | 17 | JUST A SONG BEFORE I GO, Crosby, Stills & Nash | Atlantic |
| 14 | 15 | UNDERCOVER ANGEL, Alan O'Day | Pacific |
| 15 | 8 | MARGARITAVILLE, Jimmy Buffett | ABC |
| 16 | 22 | DON'T STOP, Fleetwood Mac | Warner Bros. |
| 17 | 19 | HANDY MAN, James Taylor | Columbia |
| 18 | 20 | BARRACUDA, Heart | Portrait/CBS |
| 19 | 14 | KNOWING ME, KNOWING YOU, Abba | Atlantic |
| 20 | 24 | TELEPHONE MAN, Meri Wilson | GRT |
| 21 | 16 | ANGEL IN YOUR ARMS, Hot | Big Tree |
| 22 | 26 | TELEPHONE LINE, Electric Light Orchestra | United Artists/Jet |
| 23 | 25 | GIVE A LITTLE BIT, Supertramp | A&M |
| 24 | 27 | HOW MUCH LOVE, Leo Sayer | Warner Bros. |
| 25 | 18 | YOU'RE MY WORLD, Helen Reddy | Capitol |
| 26 | 29 | SMOKE FROM A DISTANT FIRE, Sanford-Townsend | Warner Bros. |
| 27 | 31 | BLACK BETTY, Ram Jam | Epic |
| 28 | 36 | SWAYIN' TO THE MUSIC, Johnny Rivers | Big Tree |
| 29 | 40 | FLOAT ON, Floaters | ABC |
| 30 | 32 | ON AND ON, Stephen Bishop | ABC |
| 31 | 35 | WAY DOWN, Elvis Presley | RCA |
| 32 | 33 | ARIEL, Dean Friedman | Lifesong |
| 33 | 34 | (Remember The Days Of The) OLD SCHOOL YARD, Cat Stevens | A&M |
| 34 | 37 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 35 | 39 | CHRISTINE SIXTEEN, Kiss | Casablanca |
| 36 | 38 | SLIDE, Save | Cotillion |
| 37 | 21 | JET AIRLINER, Steve Miller Band | Capitol |
| 38 | 23 | IT'S SAD TO BELONG, England Dan & John Ford Coley | Big Tree |
| 39 | 43 | DON'T WORRY BABY, B. J. Thomas | MCA |
| 40 | 41 | LIVIN' IN THE LIFE, Isley Brothers | T-Neck |
| 41 | 45 | SUPERMAN, Call Bee & The Buzzy Bunch | Apa |
| 42 | — | STAR WARD, London Symphony Orchestra | 20th Century |
| 43 | — | ROCK AND ROLL NEVER FORGETS, Bob Seger | Capitol |
| 44 | — | IT'S A CRAZY WORLD, Mac McAnally | Rola America |
| 45 | 50 | SUNFLOWER, Glen Campbell | Capitol |
| 46 | 49 | WALK RIGHT IN, Dr Hook | Capitol |
| 47 | 28 | GONNA FLY NOW, Bill Conti | United Artists |
| 48 | — | COLD AS ICE, Foreigner | Atlantic |
| 49 | — | A REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |
| 50 | — | SO YOU WIN AGAIN, Hot Chocolate | Big Tree |



Yesteryear

- | | |
|--|--------------------------------|
| 5 Years Ago (5 August 1972) | Donny Osmond |
| 1 PUPPY LOVE | Nice Cooper |
| 2 SCHOOL'S OUT | Dr Hook and The Medicine Show |
| 3 SYLVIA'S MOTHER | Terry Dactyl and The Dinosaurs |
| 4 SEASIDE SHUFFLE | The Partridge Family |
| 5 BREAKING UP IS HARD TO DO | Gary Glitter |
| 6 ROCK AND ROLL PART 2 | Hawkwind |
| 7 SILVER MACHINE | Johnny Nash |
| 8 I CAN SEE CLEARLY NOW | The New Seekers |
| 9 CIRCLES | The Supremes |
| 10 AUTOMATICALLY SUNSHINE | |
| 10 Years Ago (5 August '67) | The Beatles |
| 1 ALL YOU NEED IS LOVE | Scott McKenzie |
| 2 SAN FRANCISCO (FLOWERS IN YOUR HAIR) | Dave Davies |
| 3 DEATH OF A CLOWN | Wim Carr |
| 4 IT MUST BE HIM | The Monkees |
| 5 ALTERNATE TITLE | Tom Jones |
| 6 I'LL NEVER FALL IN LOVE AGAIN | The Turtles |
| 7 SHE'D RATHER BE WITH ME | Stevie Wonder |
| 8 I WAS MADE TO LOVE HER | Pink Floyd |
| 9 SEE EMILY PLAY | Procol Harum |
| 10 A WHITER SHADE OF PALE | |
| 15 Years Ago (4 August '62) | Frank Field |
| 1 I REMEMBER YOU | Ray Charles |
| 2 I CAN'T STOP LOVING YOU | Pat Boone |
| 3 SPEEDY GONZALES | Joe Brown |
| 4 A PICTURE OF YOU | The Crickets |
| 5 DON'T EVER CHANGE | Mike Sarno |
| 6 COME OUTSIDE | Brenda Lee |
| 7 HERE COMES THAT FEELING | Helen Shapiro |
| 8 SHOW YOU THE WAY TO GO, Jacksons | Jimmy Rodgers |
| 9 ENGLISH COUNTRY GARDEN | Bernard Cribbins |
| 10 RIGHT SAID FRED | |

UK Disco Top 20

- | | | | |
|----|----|---|------------------|
| 1 | 1 | I FEEL LOVE, Donna Summer | GTO |
| 2 | 3 | MA BAKER, Boney M | Atlantic |
| 3 | 2 | SO YOU WIN AGAIN, Hot Chocolate | Rak |
| 4 | 5 | DO WHAT YOU WANNA DO, T-Connection | TK |
| 5 | 4 | SLOWDOWN, John Miles | Decca |
| 6 | 9 | FEEL THE NEED, Detroit Emeralds | Atlantic |
| 7 | 6 | DANCIN' EASY, Danny Williams | Ensign |
| 8 | 10 | DISCO MANIA, Lovers | Epic |
| 9 | 12 | THE CRUNCH, Rah Band | Good Earth |
| 10 | 16 | FLOAT ON, Floaters | ABC |
| 11 | 6 | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 12 | 16 | EASY, Commodores | Motown |
| 13 | — | I GOT IT, New York Port Authority | Invidius |
| 14 | 8 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 15 | — | CENTER CITY, Fat Larrys Band | Atlantic |
| 16 | — | CLEAN UP THE GHETTO, Philadelphia All Stars | Philadelphia Int |
| 17 | — | DEVIL'S GUN, C. J. & Co | Atlantic |
| 18 | 14 | I KNEW THE BRIDE, Dave Edmunds | Swansong |
| 19 | — | NIGHTS ON BROADWAY, Candi Staton | Warner Bros |
| 20 | — | POST MORTEM, Cameo | Casablanca |

US Disco Top 20

- | | | | |
|----|---|---|----------------|
| 1 | 1 | I FOUND LOVE, Love & Kisses | Casablanca |
| 2 | — | QUIET VILLAGE, Ritchie Family | Merlin |
| 3 | 1 | I FEEL LOVE, Donna Summer | Casablanca |
| 4 | — | HOLD TIGHT, Vickie Sue Robinson | RCA |
| 5 | — | CARRY ON, TURN ME ON, Space | United Artists |
| 6 | — | DEVIL'S GUN, C. J. & Company | Westbound |
| 7 | — | SAN FRANCISCO, Village People | Casablanca |
| 8 | — | THEME FROM 'STAR WARS', Meco | Millennium |
| 9 | — | MAGIC BIRD OF FIRE, Salsoul Orchestra | Salsoul |
| 10 | — | THE MAGIC IS YOU, Medley, John Davis & the Monster Orch | SAM |
| 11 | — | CERRONE'S PARADISE, Cerrone | Ottillon |
| 12 | — | MAGIC FLY (Journey Into Love), KebekelElektrik | TK |
| 13 | — | EROTIC SOUL, Larry Page Orchestra | London |
| 14 | — | LOVIN' IS REALLY MY GAME, Brainstorm | Tabu |
| 15 | — | GET ON THE FUNK TRAIN, Munich Machine | Casablanca |
| 16 | — | BEST OF MY LOVE, Emotions | Columbia |
| 17 | — | PIPELINE, Bruce Johnston | Columbia |
| 18 | — | EXPRESS YOURSELF, N. Y. Community Choir | RCA |
| 19 | — | CHOOSING YOU, Lenny Williams | ABC |
| 20 | — | DR. LOVE, First Choice | Gold Mind |

UK Soul Top 20

- | | | | |
|----|----|--|-------------|
| 1 | 1 | I FEEL LOVE, Donna Summer | GTO |
| 2 | 7 | FLOAT ON, The Floaters | ABC |
| 3 | 2 | EASY, Commodores | Motown |
| 4 | 4 | MA BAKER, Boney M | Atlantic |
| 5 | 3 | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 6 | 10 | DEVIL'S GUN, C. J. & Co | Atlantic |
| 7 | 6 | CENTER CITY, Fat Larrys Band | Atlantic |
| 8 | 9 | STRAWBERRY LETTER, Brothers Johnson | A&M |
| 9 | 5 | DO WHAT YOU WANNA DO, T-Connection | TK |
| 10 | 11 | I GOT IT, New York Port Authority | Invidius |
| 11 | 16 | NIGHTS ON BROADWAY, Candi Staton | Warner Bros |
| 12 | 14 | FLOWERS, Emotions | CBS |
| 13 | 18 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams | CBS |
| 14 | — | POST MORTEM, Cameo | Casablanca |
| 15 | 15 | YOU + ME, Save | Cotillion |
| 16 | 8 | SHOW YOU THE WAY, The Jacksons | Epic |
| 17 | 19 | ONE STEP AWAY, Tavares | Capitol |
| 18 | 20 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | TK |
| 19 | — | DANCIN' EASY, Danny Williams | Ensign |
| 20 | — | LET'S CLEAN UP THE GHETTO, Philadelphia Allstars | Phil Int |

US Soul Top 20

- | | | | |
|----|----|---|--------------|
| 1 | 2 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 2 | 3 | FLOAT ON, Floaters | ABC |
| 3 | 1 | SLIDE, Save | Cotillion |
| 4 | 4 | BEST OF MY LOVE, Emotions | Columbia |
| 5 | 5 | SUNSHINE, Enchantment | Roadshow 991 |
| 6 | — | EASY, Commodores | Motown |
| 7 | 7 | LIVIN' IN THE LIFE, Isley Brothers | T-Neck |
| 8 | 13 | DEVIL'S GUN, C. J. & Co | Westbound |
| 9 | 10 | PARTY LIGHTS, Natalie Cole | Capitol |
| 10 | 6 | L. A. SUNSHINE, War | Blue Note |
| 11 | 14 | I BELIEVE YOU, Dorothy Moore | Malaco |
| 12 | — | LET'S CLEAN UP THE GHETTO, Phil Int All Stars | Phil Int |
| 13 | 9 | A REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |
| 14 | 11 | SEE YOU WHEN I GET THERE, Lou Rawls | Phil Int |
| 15 | 19 | O-H-I-O, Ohio Players | Mercury |
| 16 | 20 | NIGHTS ON BROADWAY, Candi Staton | Warner Bros |
| 17 | 8 | THIS I SWEAR, Tyrone Davis | Columbia |
| 18 | — | VITAMIN U, Smokey Robinson | Tamla |
| 19 | — | MAKE IT WITH YOU, Whispers | Soul Train |
| 20 | — | THE SOUL OF A MAN, Bobby Bland | ABC |

STAR CHOICE



SMOKIE'S Alan Silson

- | | | |
|----|----------------------------|---------------|
| 1 | 25 OR 6 TO FOUR | Chicago |
| 2 | TRAMPED UNDERFOOT | Led Zepplin |
| 3 | HOTEL CALIFORNIA | The Eagles |
| 4 | ROCKY MOUNTAIN WAY | Joe Walsh |
| 5 | VOODOO CHILD | Jimi Hendrix |
| 6 | HOLD YOUR HEAD UP | Argent |
| 7 | JIGSAW PUZZLE BLUES | Fleetwood Mac |
| 8 | WHY MY GUITAR GENTLY WEEPS | The Beatles |
| 9 | WHITE ROOM | Cream |
| 10 | HAPPY JACK | The Who |

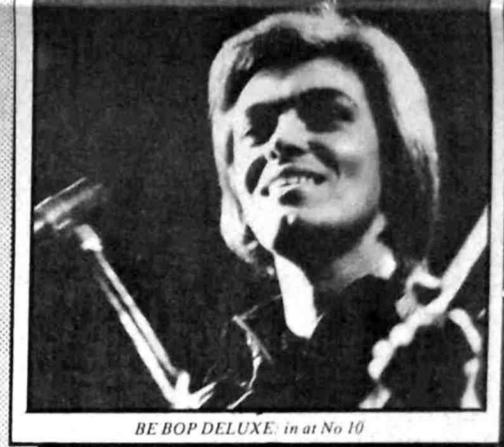
Star Breakers

- | | |
|--|-----------------|
| PINOCCHIO THEORY, Bootsie's Rubber Band | Warner Brothers |
| SOUTHERN COMFORT, Berni Flint | EMI |
| ALL I THINK ABOUT IS YOU, Nilsson | RCA |
| WAY DOWN, Elvis Presley | GTO |
| I THINK I'M GONNA FALL IN LOVE WITH YOU, The Dooleys | RCA |
| DO ANYTHING YOU WANNA DO, Rods | Island |
| MOTORHEAD, Motorhead | Chiswick |
| I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman | RSO |
| DANCIN' IN THE MOONLIGHT, Thin Lizzy | Vertigo |
| WHEN TWO WORLDS DRIFT APART, Cliff Richard | EMI |

UK ALBUMS



- | | | | |
|----|----|--|----------------|
| 1 | 1 | THE JOHNNY MATHIS COLLECTION | CBS |
| 2 | 3 | GOING FOR THE ONE, Yes | Atlantic |
| 3 | 4 | LOVE AT THE GREEN, Neil Diamond | CBS |
| 4 | 5 | 20 ALL TIME GREATS, Connie Francis | Polydor |
| 5 | 2 | A STAR IS BORN, Soundtrack | CBS |
| 6 | 6 | I REMEMBER YESTERDAY, Donna Summer | GTO |
| 7 | 16 | ON STAGE, Rainbow | Polydor |
| 8 | 7 | STRANGLERS IV, The Stranglers | United Artists |
| 9 | 8 | RUMOURS, Fleetwood Mac | Warner Bros |
| 10 | 66 | LIVE IN THE AIR AGE, Be Bop Deluxe | Harvest |
| 11 | 13 | EXODUS, Bob Marley & The Wailers | Island |
| 12 | 11 | THE MUPPET SHOW | Pye |
| 13 | 14 | ARRIVAL, Abba | Epic |
| 14 | 17 | WORKS, Emerson Lake and Palmer | Atlantic |
| 15 | 9 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 16 | 15 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 17 | 18 | DECEPTIVE BENDS, 10cc | Mercury |
| 18 | 10 | THE BEST OF, Mamas and Papas | Arcade |
| 19 | 21 | GREATEST HITS, Abba | Epic |
| 20 | 12 | STEVE WINWOOD | Island |
| 21 | 24 | GREATEST HITS, Smoke | RAK |
| 22 | 19 | THE BEATLES AT THE HOLLYWOOD BOWL | Parlophone |
| 23 | 20 | ANIMALS, Pink Floyd | Harvest |
| 24 | 27 | 20 GOLDEN GREATS, The Shadows | EMI |
| 25 | 25 | SORCERER, Tangerine Dream | MCA |
| 26 | 31 | BEST OF, Rod Stewart | Mercury |
| 27 | 29 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 28 | 22 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 29 | 67 | HIS 12 GREATEST HITS, Neil Diamond | MCA |
| 30 | 32 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 31 | 23 | THEIR GREATEST HITS '71-'75, The Eagles | Asylum |
| 32 | 25 | AMERICAN STARS 'N' BARS, Neil Young | Reprise |
| 33 | 28 | CSN, Crosby, Stills and Nash | Atlantic |
| 34 | 26 | LIVE AT THE ROXY CLUB, Various | Harvest |
| 35 | — | NEW WAVE, Various | Vertigo |
| 36 | 38 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Motown |
| 37 | 44 | SUPERMAN, Barbra Streisand | CBS |
| 38 | 36 | GREATEST HITS, Hot Chocolate | RAK |
| 39 | 43 | WISH YOU WERE HERE, Pink Floyd | Harvest |
| 40 | 30 | I'M IN YOU, Peter Frampton | A&M |
| 41 | 50 | SILK DEGREES, Buz Scaags | CBS |
| 42 | — | LOVE FOR SALE, Boney M | CBS |
| 43 | 33 | IN FLIGHT, George Benson | Warner Bros |
| 44 | 46 | TUBULAR BELLS, Mike Oldfield | Virgin |
| 45 | 56 | ATLANTIC CROSSING, Rod Stewart | Warner Bros |
| 46 | 47 | IN THE CITY, Jam | Polydor |
| 47 | 40 | FACE TO FACE, Steve Harley and Cockney Rebel | EMI |
| 48 | 34 | LITTLE QUEEN, Heart | Portrait |
| 49 | 57 | 20 GOLDEN GREATS, The Beach Boys | Capitol |
| 50 | — | MY AIM IS TRUE, Elvis Costello | Sire |



BE BOP DELUXE: in at No 10

US ALBUMS



- | | | | |
|----|----|--|--------------|
| 1 | 1 | RUMOURS, Fleetwood Mac | Warner Bros |
| 2 | 2 | I'M IN YOU, Peter Frampton | A&M |
| 3 | 3 | SUPERMAN, Barbra Streisand | Columbia |
| 4 | 4 | LOVE GUN, Kiss | Casablanca |
| 5 | 6 | CSN, Crosby, Stills & Nash | Atlantic |
| 6 | 5 | LIVE, Barry Manilow | Arista |
| 7 | 7 | BOOK OF DREAMS, Steve Miller Band | Capitol |
| 8 | 10 | JT, James Taylor | Columbia |
| 9 | 8 | HERE AT LAST... LIVE, Bee Gees | RSO |
| 10 | 11 | REJOICE, Emotions | Columbia |
| 11 | 9 | COMMODORES | Motown |
| 12 | 14 | STAR WARS' SOUNDTRACK | 20th Century |
| 13 | 12 | CHANGES IN LATITUDES - CHANGES IN ATTITUDES, Jimmy Buffett | ABC |

Record Mirror

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Blowin' in the wind

SUMMER MADNESS is striking across the globe. Natch, we scan all distant horizons to bring you the stories — zany but true — that you want to read. For starters, young **Keith Moon** has got nothing on **Alto Reed**, saxophone player in **Bob Seger's Silver Bullet band**. Crackpot Mr Reed played his solo while suspended in a balloon above the crowd at a Michigan race track.

Still on the other side of the Atlantic — things are so quiet over here — **Nighttime O'Booze** has been in communication with RM concerning various hitherto unreported aspects of the great New York blackout. Entertaining scenes were witnessed on Broadway, notably at the theatre where 'Oh Calcutta' was being performed.

■ Fame comes to all those who wait... The Eagles and their manager Irving Azoff have been named honorary Texas citizens by Governor Dolph Briscoe at ceremonies following a concert at Houston's Jepsen Stadium.

The lights went out during one of the multiple nude scenes (smigger, smigger) and the cast, unable to find their way back to the dressing rooms, had to borrow clothes from members of the audience so they wouldn't offend any passers by on their way home.

While discussing nudity, remember not long ago when the lovely **Linda Ronstadt** was offered a million dollars to pose for the centre-fold of *Hustler* magazine? Her manager blocked the suggestion, but we now understand that Linda is not so averse to the idea after all. She's busy checking out other nude mags to see if she can't get a few more green ones for revealing all.

And the publisher of *Hustler* hasn't had any acceptances from the list of 10 women he'd like to see adorn his pages in their birthday suits. Among them: **Olivia Newton-John**, **Farah Fawcett**

-SITUATION- -VACANT-



Loony Pic: **Oliver Reed** about to join **Kerry Packer's** cricket circus.

Majors, Jaclyn Smith, Kate Jackson, Lindsay Wagner and Angie Dickinson. Dental news: Postcard from **AC/DC** tells us that Angus has lost another tooth. Watch this gap for further details!!!

So, on to the CBS Convention where 1300 delegates / salesmen from around the world gathered in London to discuss high-powered sales techniques and other such tedious topics. Rumour is that the week-long bash cost in the region of one million smackers.

Tuesday night saw the assembled record company people gather at the Royal Academy for an 'Olde English Soiree' — not much olde Englands about 'Soiree' — we always thought it was a French word. Still, the hundreds of Carl J Pipesuckers marvelled at the Morris Dancers, the jugglers and the minstrels, stared in awe at the Summer Exhibition, drank olde English Ale (Worthington E by the neck) and ate Kentucky Fried Chicken. A middle-aged American lady was heard to comment, "Humph, not quite the same as last year — lobsters on Malibu Beach."

Saturday was the climax of the week with the big gig at the Grosvenor Hotel, where the **Beach Boys** provided the cabaret. Rumours were sweeping the establishment that it was going to be announced that **John Lennon** had signed to the label and that at any

minute he would appear on stage. He didn't. But there were one or two other notables there: the delectable **Susan George**, **Wings**, **Mick Jagger** — too embarrassed to take a bow — **Ron Wood**, **Jeff Beck**, **Stephen Stills**, **Nell Diamond**, **Ray Davies**, **Bruce Johnston**, **Patti Labelle**, **Mariela Shaw**, **Heart** and — looking somewhat out of place amongst the suits and ties — **The Clash**.

Notice on the front door of London's **Queen Elizabeth Hall**: 'No Skateboards Allowed In This Building'. The concrete jungle around the hall is a favourite haunt of skateboarders.

Hot news scoop. Wait for it. **Deep Purple** to reform? Yup, soon as various legal / contractual problems have been sorted out. There was a big meeting to this effect in New York over the weekend. Line-up will be **David Coverdale**, **Jon Lord**, **Ian Paice** plus a guitarist whose name we cannot as yet reveal. Watch this space.

About time we had some further news of old uncle **Eric Clapton**. Eric plus band plus **Ronnie Lane** and **Slim Chance** are combining Mediterranean Mediterranean holiday with concert dates in Ibiza (August 5) and Barcelona (August 11). The entourage was last seen leaving Cannes harbour aboard a luxury yacht.

Urgent Message: Owing to lack of space, our special feature on venues has been held over until next week.

Back in New York: Plans afoot for a musical version of Victor Hugo's classic novel, 'The Hunchback Of Notre Dame'. It has been performed on stage only twice before. In 1837 and 1850.

More of the naked truth: **Bruce 'Mad' Mitchell** of the **Albertos** was venturing over the border into East Berlin ('to flog a few Levis and albums') when he was stopped and searched by a large female East German border guard who



Don't look so worried, **Susan**, we just thought it time you made page 3.

proceeded to search his bags... And she came up with a bumper issue of *Playgirl* magazine.

Bruce uses the pitx to stick on his Be for his stage act, but he fears the dear lady (a sergeant by the way) may have got the wrong impression. She confiscated the magazine and a red-faced **Bruce** went on his way.

Motor Racing News: The **Stars** car driven by New Zealander **Brett Riley** came fourth in a BP Formula 3 Championship race at Donnington Park on Sunday. Not to be outdone, **Osblan** sponsored a car in a Formula 2000 race at Mallory Park. It hadn't got very far before a wheel fell off. Shame that.

■ Unlikely new wave tales: A punter turned up at a 999 gig, dressed as a policeman, but with various chains etc added to his uniform. He was arrested and charged with impersonating a police officer.

Kiss Me Quick department: Quote from **Paul Stanley** of **Kiss**: "Promiscuity is fine, but you have to have standards. Frankly I'm bored if I can't relate to somebody I go to bed with, if we have nothing to say to one another. Each person has to decide these things for himself. My ego doesn't require instant sex... I flirt for my ego, flirting is good for your ego..."

Carl Palmer (He of **ELP** fame) is reported to be feeling homesick for his luxury home on the island of Tenerife. But apparently it's not the luxury he misses, but... "I live there quite modestly. I don't have much company, only six chickens, two ducks and one goat. When I'm not at home a girl friend takes care of the animals and an old man is doing the garden." S'pose the goat, the ducks and the old gardener make full use of the pool and tennis court, eh Carl?

Upcoming books... Expect a biography on **Leo Sayer** any time now and in Autumn 1979, the story of the first 37 years in the life of one **Grace Slick**.

Far Eastern News: **Ex-Bay City Roller Pat McGlynn** doing well in Japan with his single 'She'd Rather Be With Me' — initial orders there for 135,000 copies. Record company people trying to get the Japs into **Demis Roussos** who tours there in May next year.

Sonet to release the **Sex Pistols** 'God Save The Queen' in Sweden... while the **Streisand / Kristofferson** film 'A Star Is Born' doing big business in Helsinki.

Strong rumour: **Tony Visconti** to produce the next **Television** album. Definite fact: **Patti Smith** to go into the studio in two weeks time to start recording 'Rock 'N' Roll Nigger'.

Stop Press: **Juicy Lucy** is reported to be on her way back from sunnier climes. In Rome she granted the Pope an audience, in Crete she was arrested for nude bathing and in St Tropez she got sunburnt.

Asked what her immediate plans were, she declined to answer, but suggested that her return could herald trouble for one or two persons not a million miles from the music business. Police are watching all points of entry to the UK (Reuter).

What can all this mean ?????? See next week's exciting action-packed issue.

FREEBIE OF THE WEEK No. 3

LAST WEEK'S loony pics contest: Results next week, there's still time to enter. This week: **OK Roller** fans, it's your turn. We've got six copies of the new **BCR** album, 'It's A Game' up for grabs. Here's what you have to do: In not more than 50 words, write a description of either the mysterious haggis-beast of Loch Ness or of **Juicy Lucy's** bedroom. Points awarded for humour. Entries to: Freebies (3), *Record Mirror*, *Spotlight House*, 1 Benwell Road, London N7.

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TOURS...TOURS

GENERATION X: Southend Queens Hotel August 10, Hackney Town Hall 20, Liverpool Eric's 27, Plymouth Castaways 29. London Sundown on the 28th has been postponed.

AMAZORBLADES: Brighton Buccaneer August 1, London Windsor Castle 3, Bury St Edmunds Griffin 4, Ipswich Kingfisher 5, London Rock Gardens 8, Windsor Castle 10 / 17 / 24 / 31, Pegasus 18, Dingwalls 20, Rochester Castle 25, Buccaneer 29, Brecknock 30.

FRUIT EATING BEARS: Brighton Buccaneer August 8, London Vortex 9, St Albans Civic Hall 13, London Roundhouse 14, Charing X Sundown 17/18, Hammersmith Swan 21, Chelmsford City Tavern 25.

THE VICTIMS: London Music Machine August 11, Marquee 12, Rock Garden 13, Manchester Electric Circus 14, Harlow festival 20, Coventry Mr Georges September 1, Retford Porterhouse 2, Gloucester Tracys 3, Barrow In Furnace Maxims 4, Stafford Top Of The World 5.

NUTZ: Torquay Town Hall August 3, Wolverhampton Lafayette Club 5, Chesterfield Aquarius Club 8, Nottingham Boat Club 17, Ulverston Penny Farthing 23, Warrington Lion Hotel 24, Middlesbrough Rock Garden 30.

THE MOVIES: Bath Brillling Arts Centre August 6, London Nashville 26, Dingwalls 27.

BILLY OCEAN: Skegness Sands Club August 4, Blackpool Tiffanys 5, Oldham Baileys 6, Leicester Baileys 8-15, Great Yarmouth Tiffanys 15, Bolton Blighties 17-20, Birmingham Baileys 22-27, Bridlington Royal Spa 28, Skegness Eastgate Leisure Centre 29.

SWEET SENSATION: Milford Haven Theatre August 10, Weston Super Mare Webbington Country Club 11, Brighton Top Rank 14, Haverford West Market Hall 18, Upper Heyford USAF 19, Stockton Field 23-27, Stoke Trentham Gardens 28.

JIMMY JAMES: Skegness Eastgate Leisure Centre 7, Yarmouth Tiffanys 8, St Ives Recreation Centre 19, Cleethorpes Bunnies 24-27, Skegness Sands Showbar 29.

REAL THING: Yarmouth Tiffanys August 1, Redcar Coatham Bowl 6.

EATER: Redditch Trace's August 5, London Crackers 8, Birkenhead Mr Digby's 18, London Roxy 19, Manchester Electric Circus 21, Chester Quaintways 22, London Rock Garden 23, Lancaster No 12 25, Barrow Maxim's 28.

THE ONLY ONES: London Rock Garden August 8, Plymouth Woods 9, Rochester Castle 11, Leighton Buzzard 12, Chiselhurst Caves 13.

SQUEEZE: London Nashville 8, Dingwalls 9, Roundhouse 14.

THE VICTIMS: London Marquee August 12, Rock Garden 13, Electric Chairs 14, Coventry Mr George's September 1, Retford Porterhouse 2, Gloucester Tracys 3, Barrow Maxim's 4, Stafford Top Of The World 5, Plymouth Castaways 6, Manchester Rafter's 8, Redditch 10, Tottenham Court Road Sundown 11, Doncaster Outlook 12, Nottingham Grey Topper 18, Brighton Buccaneer 19, London Rock Garden 20, Newbridge Hall 25, Ipswich Manor 30.

JOHN OTWAY & WILD WILLY BARRETT: London Red Cow August 20, Doncaster Outlook 22, Birmingham Barbarella's 23, Manchester Archies 25, Liverpool Eric's 26.

MUNGO JERRY: York Cross Hills Farm August 5, Weston Super Mare Roundell Club 8, Torquay 400 Club 10.

DOCTORS OF MADNESS: Plymouth Castaways August Birmingham Birmingham Barbarella's 2, Newcastle Mayfair 5, Wigan Castle 8, Sheffield Top Rank 7, Middlesbrough Rock Garden 8, Falkirk Maniqui 11, Scarborough Penthouse 12, Scunthorpe Priory Hotel 13, Manchester Electric Circus 14, Doncaster Outlook 15, London Marquee 16, Rotherham Windmill 18.

SANTANA AT THE PALACE

THE TENTH annual Crystal Palace garden party has been announced for September 10 with Santana headlining. More names are to be announced for what looks like being the only major one day festival this year. Tickets are 14.80 in

advance, £5.30 on the day, from 'The Garden Party', 23 Kings College Court, Primrose Hill Road, London NW3, and cheques should be made payable to 'Garden Party' and a SAE enclosed.



BOLAN on the box

TV series for Marc

MARC BOLAN is to star in his own television series. Six weekly programmes called 'Marc' produced by Granada TV are screened from August 24 at 4.15 pm. They will figure three numbers each week by T. Rex, plus two guests - a known act and a newcomer, plus girl dancers Heart Throb. Muriel Mugs is to produce the series. Guests finalised include The Stranglers, and Marc says "Lots of my other new wave friends will be on the screen too," and modestly admits: "The media have been clamouring for me to do a TV series for years and finally I've given in." ● Marc writes for you. See page 11.

NEW GIRL FOR RUNAWAYS

THE NEW bassist for US girl group The Runaways has been named as 17½-year-old Vicki Blue, formerly with Venus And The Razorblades. She replaces Jackie Fox.

From Tristin, California, this is her first pro-band, and their first gig together is at Coos Bay, Oregon on September 7.

The band go into the studios this week for a

month to record their third album, which will be all original material, except perhaps a version of Free's 'Alright Now'.

An album 'Live In Japan' has been released

but is not scheduled for UK issue at present due to the forthcoming studio set, but may be available on import. The group are expected to play Britain later this year.



DAVID SOUL

SOUL SINGLE DELAYED

DAVID SOUL'S scheduled new single and album have been delayed.

The 'Silver Lady' single will now be released a fortnight late on August 19 and his 'Playing To An Audience Of One' album put back until September 9.

Magic Bus for punk fest

A SPECIAL 'Magic Bus' trip to the French Mont De Marson rock festival on August 5 and 6 is being run from London. Featured at the two day event are The Clash, Damned, Boys, Rings, Police, Dr Feelgood, Eddie and the Hot Rods, Jam, Tyla Gang, Shakin' Street, Little Bob Story and French all girl group The Lous.

The coach trip costs 140 from Magic Bus Company, 74 Shaftesbury Avenue (01 439 0577), and tickets are £8 from Magic Bus or Bizarre Records, Praed Street (01 262 0616). The bus leaves on August 4.



CARLOS SANTANA

DARYL HALL SOLO ALBUM

DARYL HALL is recording a solo album for RCA but denies splitting with partner John Oates. Musicians on the album are mainly Elton John's band members.

Iggy 'Lust' album out this month

IGGY POP'S next album, 'Lust For Life' is to be released on the RCA label on August 23.

As was to be expected, David Bowie has had more than a little to do with the preparation. Not only did he co-write all but two of the tracks with Iggy, but the album was produced by 'Bewlay Brothers' - Bowie's production company.

Full track listing is as follows: 'Lust For Life', 'Sixteen', 'Some Weird Sin', 'The Passenger', 'Tonight', 'Success', 'Turn Blue', 'Neighbour-



IGGY POP

hood Threat', 'Fall In Love With Me'.

Among the musicians appearing on the album is guitarist Rick Gardner who played on Iggy's last UK tour and on Bowie's 'Low' album.

BBC DJ's not for pirate party

LEADING BBC disc jockeys will not be attending the pirate radio reunion / conference being held at Heathrow on August 13 and 14.

Organisers of the function believe the BBC top brass have told the DJs not to attend because it would detract from Radio One's September anniversary plans.

Among those not joining the Heathrow celebrations will be Tony Blackburn, Ed Stewart, Dave Lee Travis and John Peel - all former Pirate Radio DJs.

One of the organisers of 'Flashback '87', Nik Oakley, said "They were all invited but have decided not to attend. Tony Blackburn rang up to say he was sorry but he could not go. His bosses would not have liked it."

However, a BBC spokesman commented, "We have not told anybody officially or unofficially not to go to this event. It's up to the individuals to decide. I know Tony Blackburn has another engagement then."

Among those who will definitely be there will be Screaming Lord Sutch who, for a short while, ran his own pirate station.

John Hall quits Orleans

JOHN HALL has quit Orleans to record a solo album for Asylum.

Founder member of the band five years ago and co-wrote most of their songs with his wife Joanna, including their biggest UK hit 'Dance With Me'. Orleans will continue to record for Asylum minus Hall.

Otway/Barrett tour dates

JOHN OTWAY and Wild Willy Barrett kick off an August tour with a special

gig at London Roundhouse on August 14, plus Squeeze, Fruit Eating Bears and Clayson and the Argonauts. Tickets priced £1.75.

Other August dates for the duo are Plymouth Top Rank 15, S. Wales Abbitary 17, Manchester Rafter's 18, London Red Cow 20, Doncaster Outlook 22, Birmingham Barbarella's 23, Liverpool Eric's 26.

A single 'Racing Cars' is released on August 19.

Rare Earth reform

RARE EARTH have reformed after a three year break and returned to Motown, where they had hits such as 'Get Ready'.

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WRITER WANTED

RECORD MIRROR needs a young (16-20), enthusiastic, but good writer. If you think you're that person, ring 01-607 1300.

Rainbow tour in September

KITCHIE BLACKMORE'S Rainbow begins a 17 date British tour on September 3. The dates are being finalised by promoter Harvey Goldsmith and will be announced next week.

Blackmore has an EP released on August 24. It will contain three tracks from the live 'Onstage' album which has just charted. The tracks are: 'Kill The King', 'Man On A Silver Mountain' and 'Mistreated'. A new studio album is currently being recorded and will be ready for release at the end of the year.

Meanwhile, keyboard man Tony Carey has left the band, but a replacement has still to be announced.

ROSE ROYCE GETS INTO FULL BLOOM

ROSE ROYCE - hitmakers of the 'Carwash' soundtrack fame - issue their first Warner Bros album on August 12 'In Full Bloom', on the Whitfield label.

A European tour, including UK dates, is being negotiated for the autumn.

RY COODER DATES

US GUITARIST / singer Ry Cooder returns to Britain in November with his Chicken Skin Revue following his triumphant appearances here in January.

Odeon 17th, London Hammersmith Odeon 18-20, Manchester Free Trade Hall 22. Tickets are on sale from August 5 at £3.50, £3, £2.50 and £2 at London, and £3, £2.50, £2 and £1.50 for the rest.

STEELEYE TOUR

STEELEYE SPAN take their new line-up with Martin Carthy and John Kirkpatrick on the road from August 9. Dates are Taunton Odeon August 9, Portsmouth Guildhall 10, Oxford New Theatre 11, Ipswich Gaumont 12, Great Yarmouth ABC 14, Hull New Theatre 15, Wolverhampton Civic 16, Swansea Brangwyn Hall 17, Harrogate Royal Hall 19, Stockport Davenport Theatre 20, Blackpool ABC 21, Middlesbrough Town Hall 22.

This is a prelude to their world tour. Their next UK date is a London concert before Christmas, and a UK tour in the spring.

Tickets for the dates are £3, £2.50, £2 and £1.50 and the show begins at 7.30 pm with support act Unicorn.



STEELEYE SPAN: warm up for world tour

Chelsea add new bassist

CHELSEA HAVE added a new bass player 17-year-old Simon Vitesse to replace Henry Daze who has quit the band to play saxophone.

Simon was thrown out of music school in Cardiff last Christmas and has been rehearsing with John Towe ex-Generation X until he joined Chelsea last week.

Skrewdriver man in hospital

SKREWDRIVER'S drummer Grinton was hospitalised last week after the latest punkbashing episode.

The band were loading their van after a gig at Putney's Railway Hotel when they were set upon by a gang of teens. Grinton came off worse with the loss of two teeth and he needed 16 stitches.

The arrival of the police prevented further damage, and the attackers ran away.

Blue take a flight

BLUE'S NEW album, 'Another Night Time Flight' is released by Rocket Records on August 12. It was produced by Elton John and Clive Franks, and features their recent hit single 'Gonna Capture Your Heart'.

More changes for Gabriel

FURTHER CHANGES to the Peter Gabriel autumn tour have been made with the announcement of two concerts at Bristol Hippodrome on October 2. Performances will be at 5 pm and 8 pm, and people with tickets for the previously announced 7.30 pm show will be admitted to the 8 pm show.

Ticket prices are £2.80, £2.40 and £1.75.

Sid Vicious fined for assault

SID VICIOUS, bass player with the Sex Pistols, was fined £125 last week on a charge of assaulting a policeman and carrying an offensive weapon.

New rock programme from Granada

GRANADA TV start a new series 'The Roadshow' on August 9 at 11.30 pm visiting four towns in the North West. The first stop is Wigan with a guest list including Country Joe McDonald, Bernard Wrigley 'The Bolton Bullfrog', Leo Kottke, Morris dancers, Bill Tidy and members of Steeleye Span.

Dirty Tricks album and tour

DIRTY TRICKS embark on a tour in late September to tie in with the release of their new album 'Hit And Run' on September 18.

NEWS IN BRIEF

EMI release a string of maxi-singles this week with Manfred Mann's 'PRETTY Flamingo / The One In The Middle / Got My Mojo Working', Peter & Gordon 'True Love Ways / Lady Godiva / Someone Ain't Right' and Jackson Five 'Skywriter / I Want You Back / The Love You Save'.

Elvis Presley's 'Moody Blue' album is released on August 5 including the hit of the same name.

Eater record their first album 'The Album' in August with producer Dave Goodman for October release.

Ralph McTell appears in two BBC2 programmes on August 25 at 10.30 pm and September 1 at 9.25 pm.

999 apologise to the ticket buyers for their non-appearance at Swindon Affair due to their van radiator blowing up and hope to announce a new date for the venue shortly.

Two blasts from the past released from EMI on Friday are Johnny Kidd & The Pirates 'I'll Never Get Over You' and Mandy Miller's definitive 'Nellie The Elephant'.

Radio MI Amigo, the European pop station, has moved to 212 metres Medium wave.

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T 180 QUEEN



P 5391 STARKY



P 5390 HUTCH



P 5386 KISS DESTROYER



T21 FLEETWOOD MAC



CHARLES ANGELS P 5398



P 5396 STARKY & HUTCH



P 5287 KISS



P 5384 ELO RUBY SLIPPERS



P 5383 JUST PLAIN COUNTRY



P 5386 ROCK AND ROLL OVER



P 5377 FARRAH FAWCETT



P 5378 SABRINA



P 5388 STARKY & HUTCH (CAR)

Pistol Packin!

WHETHER YOU love or hate them, you find the Sex Pistols irresistible. Admit it.

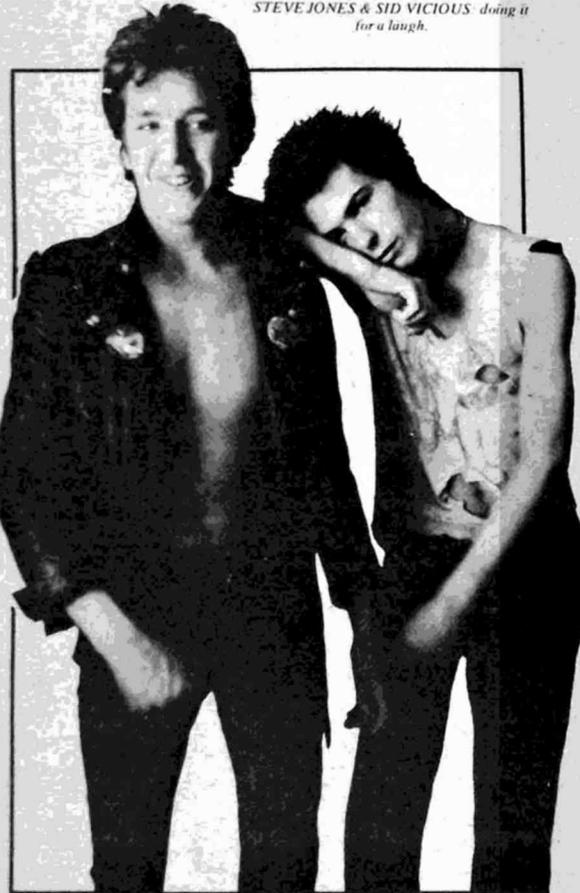
When you see the name in print you just can't help yourself reading on to find out what they've done or said now.

No? Well just try it. If you think you can resist finding out what Steve Jones and Sid Vicious said to Ross Stapleton, turn over. You don't know what you're missing . . . see you on page seven.

The Pistols have had a rapid turnover of record companies in their brief career. How do they feel about them now?

Love 'em or leave 'em the irresistible Sex Pistols

STEVE JONES & SID VICIOUS doing it for a laugh.



'They're definitely trying to get rid of us . . . but I don't see how they can last out much longer because people are getting frustrated'



MALCOLM McLAREN: park bench politics.

Sid. "They're not doing it for a laugh.

"Before I was in this group I could see what the Clash were doing. The Clash and the Damned, they looked at the Pistols and thought 'how can we tone this down'. They just toned it down and made it all kind of nice and dinky."

The Pistols must be pretty fed up not being able to play gigs in this country?

"The thing I like best is playing live", said Steve, "I hate going into the recording studios. We've hardly played at all."

Do you think it's almost impossible to play in Britain now, or that there might be some kind of conspiracy by the authorities to stop you?

"Yes," - Steve - "They're definitely trying to get rid of us by not letting us play anywhere. But I don't see how they can hold on much longer because people who book places are getting frustrated. There's all this money being wasted by not having people come. At the Marquee, whenever there's a punk group, it's packed."

Are the Pistols getting any offers to perform live?

"Oh yeah," - Steve - "but, I mean, it's the GLC. Once it's put in the papers saying 'Pistols tour' the GLC sees it and steams in on it."

Do you think the Pistols are misunderstood?

"Not so much now," - Steve. "But we used to be. People used to think we were a big joke, but then they see your record at No 10 and they start to think that you're not so stupid."

What about the people who think the band is violent?

"Older people think we are," - Steve. "It's like anything new. I don't like to keep using their name, because I hate them, but look at the Teddy Boys when rock 'n' roll first started. People thought they were violent, but it's only violence in the sense that if you get excited at a concert you go a bit mad."

"That's what they used to do when they saw Bill Haley and that. They used to smash up the halls and people thought that was shocking and violent. It's the same sort of thing. I mean we don't go out beating people up. We ain't that violent in that sense."

Still with us, readers? Well, Sid had to leave (he was going to the pictures) and maestro/manager Malcolm McLaren has joined us. Had Malcolm tried to get Virgin Records to sign the Pistols before he went to EMI?

"They were the first company I approached in the early days. I went there three times and that was the end of it. So when we got their call saying they were interested, I wasn't sure of the reasons. I wasn't sure whether it was just Richard (Branson) wanting to cash in on what he thought was maybe a good thing while it was happening."

Now the band looks as though it's getting along with Virgin, do you feel angry about the hassles with other companies?

"If you have lived through what we've gone through you're just pleased you've got a record out and it's selling. After A&M every record company door was closed, they were terrified. I remember negotiating with CBS and the guy was given total order from America to sign

this act. The guy phoned up and told them - this is the managing director here, that he thought he couldn't, it was going to bring down the walls of CBS.

"They eventually came round to organising some sort of contract and there was a clause that if the Sex Pistols ever entered the CBS buildings the contract would be terminated without a minute's notice. I had to agree to that."

"And they preferred to discuss marketing with myself outside CBS. One of the guys in the legal department suggested somewhere in the vicinity of CBS, in Shoho Square. The bloke said: 'Why not in the park' and I turned round and said: 'Yeah the third bench from the right'! I mean, that is a joke. That was the total extreme of the paranoia in this country at the time."

To a lesser extent, the Stones created this sort of alarm in the Sixties and now they're part of establishment rock and roll.

How did Malcolm get involved with the Pistols?

"I went, out of curiosity, to see them play and they were atrocious. They made me laugh simply because I knew what they were about. The original bass player Glen Matlock worked in my shop on Saturday, he was a schoolboy."

"At that time Steve was singing and they were looking for someone else, so Glen joined. At this stage I still didn't take it seriously and I went to New York. I came back six months later and Paul Cook had learned to play drums and keep time. I was quite impressed."

"I thought they needed a singer and lyricist if they were going to do anything. So we looked for a singer and I stood in my shop for weeks on end looking at kids coming in. One was Johnny Rotten, who seemed very obnoxious. I think the thing that inspired me was that he chose the most lunatic clothes."

Rotten was invited to rehearsal to meet the band, but things didn't go very well. Eventually they got him to mime to an Allice Cooper record on the jukebox and he was so funny they decided he'd fit it.

They talked their way into gigs, pretending to be the support act, and picked up experience. They began their high speed tour round the record companies and attracted the best Fleet Street campaign in years. But a crack was starting to show - and Glen Matlock had to go, to be replaced by Sid.

"Glen had very big problems with his parents," said Malcolm. "After that Grundy show his mother almost had a nervous breakdown, and it affected Glen. A lot of pressures were put on him. The crunch had to come. He either had to declare his viewpoint or get out. We had to commit ourselves."

The Pistols are undoubtedly committed. But as they're having such a hard time getting to play live, they'll be making a semi-biographical film soon to be released at Christmas. It should be finished by October. So, if the authorities make it impossible for you to see the band play live, at least you'll have this.

THE THINGS some people will do to make money.

Maybe you saw this bunch of gonzos on 'Top Of The Pops'. Maybe you couldn't quite believe your eyes. Maybe you laughed. Like we did.

But laugh if you like, because the awful truth is, their single is selling. It's called 'The Crunch', it sounds like Chicory Tip at their worst, and it's been oozing its way up the Top 50 for a couple of weeks. Why? Who knows?

And that apparently justifies the group's tactics.

"People could have looked at us on TV and said: 'Oh look at them, what a silly group'. But they obviously didn't, because they went out and bought the single."

Make-up

That's Alfie Agius talking. Alfie wearing a fetching Chinese silk blouse, some rather heavy-handed eye make-up and some knitting needles stuck through his hair.

Opposite him is Ricci Bordeaux, a tall, thin, black guy dressed in silver boots, black tights, more eye make-up and a handbag.

And on my right is Telescope, the keyboards player, who's resplendent in head-phones, a plastic bag and different coloured shoes.

Don't you get the impression they're trying just that little bit too hard?

(The drummer, by the way looks fairly normal in his photos - presumably that's why he hasn't come along).

But as for the rest of them - hey, fellas, don't you feel just a little bit silly.

They look faintly surprised that I should ask such a question. 'No, Why? Do you?'

But enough of this. Let's get this interview underway. What did you all do before this group?

Telescope looks blankly moronic. (That's his speciality). Alfie says he played with various bands, but when pressed for names, will only own up to the Arthur Brown group. (In fact he looks suspiciously familiar under the make-up, but I can't remember where I've seen him before).

And Ricci? "I was living in California, and I reached a psychological and spiritual cul de sac. I was too comfortable. So I moved to Switzerland, and the cultural shock of moving was enough to stimulate me. I had to adapt myself to other mentalities."

Eventually, the four members of the group met up - but that's a separate story. This group is even more bizarre than their appearance suggests.

Scraped

You see, the Rah Band didn't actually record 'The Crunch'. In fact, it was made by a producer, Richard Houston, and it was only when they needed a group to promote it that these four were scraped together.

"I think the next single's already been written, and it should be ready for release soon," says Alfie.

What does Alfie think of the single? He stalls. "Well, it could have been better recorded, but I like it."



RAH! RAH! RAH!

. . . going too far?

So doesn't it worry you that someone else is making your singles?

"Well, it would worry us if we were looking at it from an egotistical point of view," says Ricci, "but we aren't. We're all very good musicians - we were playing live on 'Top Of The Pops'."

Visuals

They do see themselves as a live band - in fact they plan to go on the road from September.

What will the show be like?

"Well, we're into visuals."

But don't you think this glam rock thing is a bit outdated?

"That question is irrelevant," says Ricci. "We just dress how we want to. I'm infinitely more comfortable in this than I am in jeans."

One last, vital question for Telescope - wake up in the corner.

Why did you change your name? What was wrong with your real one? (Andy)

"Oh I dunno," he mutters. "I just didn't like it."

But why Telescope? "Well," he says slowly, "as though there's some deep, profound thinking going on, 'it started with a pair of binoculars, and evolved from there.'"

Sometimes I wonder about this job.

SHEILA PROPHET

THE JACKSONS

'show you
the way to go'
with their next
smash hit single

'Dreamer'



5458



The Jacksons new single
'Dreamer' taken from their current
chart album 'The Jacksons'
Produced by Gamble & Huff

Snuff Rock

GET SNUFFED

DEATH — THE final frontier. Not a subject to be treated lightly eh?

Not the sort of thing to joke about, or make into a musical comedy to stage at a trendy London theatre? I mean, it would be very tasteless to suggest a group would get so desperate as to hire a dumb singer who would do himself in as the climax to their act?

Well, just in case real life overtakes us, the mighty Alberto Y Lost Trios Paranoias have done just that and found themselves with a big hit on their hands. "We don't want to get too involved in the theatre," Bob Harding affirmed last week. "I mean I can't see us doing the play for more than three weeks at the most." And that is exactly what they're going to do. Three weeks in September in London following the run at a Liverpool club and four days at London's Royal Court.

Called 'Sleak' after the central character, one Norman Sleak, a head-banging Quo fan from up North who can't get a job and his girlfriend might be up the stick and wants to settle down when he wants to be a rock 'n' roll star (pause for breath).

With a bit of a push from the shifty manager, Sammy Spincter, he gets his big chance to become an overnight star even if it is for one performance only. Okay, so we've seen the stars pose with hardware, and hear 'em go on about no future and death being the only way out and so on, so why shouldn't Norm take the plunge and get ketchup on his new shirt? What is one lead singer's life compared with the continuing drama that is rock 'n' roll? This 'ere snuff rock could catch on you know. Which star would you like to see do him/her/themselves in? Let us know and we'll see what we can do.

Actually you're more likely to die laughing at this skit written by the band's CP Lee and performed by band members, including two band sets, with the aid of actors and friends.

The role of Norman is filled by the group's Jimmy Hibbert, their only member

with formal drama training, looking very much the rock star part with his long curly locks.

Some true to life dialogue is coloured with zappy wit and it would make a great show for the box if it wasn't for all the expletives. Apart from the main plot there is a great diversion by a "wow-groovy" DJ played by Les Prior, a truly mobile punk disco.

So good was he at Liverpool, he even had the regulars asking for requests,

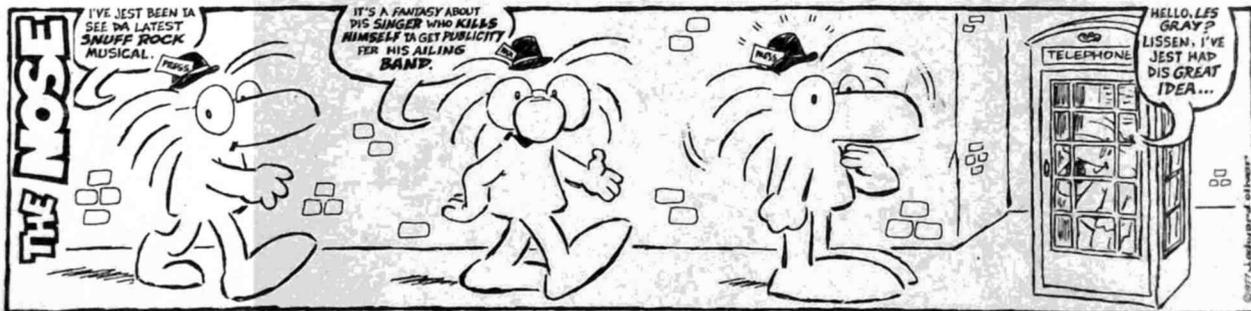
oblivious of the fact that the disco deck wasn't even plugged in and the turntables remained very static.

"I gave 'em a pile of Roy Harper records to choose from and it took 'em a while to work out they were all the same." Also not to be missed is the non-programme on sale at the show 'Kill It' for "Snuffing glue freaks", which is not so much a souvenir, more a way of death.

Seriously.



Edited by DAVID BROWN



Waiting for the war

EVER SEEN something which you'd like to tell the world about, but you can't? That is the problem with the film 'Star Wars', a sci-fi movie to beat all others.

It is already a box office smash in the States but doesn't get released here until December 27, and while it has been previewed to the press we



CHEWBACCA

aren't allowed to review it until then. What we can tell though are a few of the incredible backstory stories behind the film.

It is written and directed by George Lucas, a straight influence from his boyhood fantasies and a staple diet of Flash Gordon flicks (presently being rerun on BBC 1 Saturday mornings) and comic strips.

After his last film, 'American Graffiti', he worked on his ideas for three years — filming started last March.

"I wanted to make an action movie in outer space like 'Flash Gordon' used to be. Ray guns, running around in spaceships, shooting at each other — I knew I wanted to have a big battle in outer space, a sort of dogfight," he says.

Since the simple camera tricks of Flash Gordon's day the visualisation of a future world has been improved by the technical advances in space travel coupled with fictional romps like 'Star Trek', '2001' and

even instant mashed potato adverts.

Colin Cantwell, who worked on '2001', designed some of the spacecraft models, and John Dykstra was responsible for the amazing photographic effects that help create the illusion of outer space.

Much of the location shooting was done at the tip of the Sahara desert in Southern Tunisia with its limitless horizon, and the interiors were shot at Elstree Studios using nine stages simultaneously.

A cast featuring Mark Hamill, Harrison Ford, Carrie Fisher, Peter Cushing and Alec Guinness was used, and John Williams provided a soundtrack with the London Symphony Orchestra (released now on a double album on 20th Century).

Two of the more unusual character parts fell to Kenny Baker and Peter Baker. Kenny is a mere 3ft 8in tall and plays the cheeky robot Artoo-Detoo, while Peter towers above at 7ft 2in as the furry Chewbacca. In

good old fairy tale fashion the beautiful princess is dressed in white, while the villain is clad in black.

The end result of the combined operation is a stunning visual treat, which seems to last more like 20 minutes than its actual two hours and one minute.

Now all you have to do is wait to see it.



ARTOO DETOO

MUSCLE-BOUND padded shoulders, crash helmet, hot wheels — whizzes past round the arena clutching a silver ball. Who is it?

Easy, James Caan in 'Rollerball'. What, with hankies stuffed up his T-shirt to make 'em look like Mr Universe's stand-in and a pair of wellies with skates attached? What would James Caan be doing at a Farnborough disco?

Let's try again. Trumpet-like flourish, giving way to plodding bass lines and topped by banks of keyboards. Right, Emerson, Lake and thingy. Wrong, again, not very good are you. One more try. Picture thousands of flashing lights, a massive build up of guitars reveals a cloaked figure huddled on a tall plinth, prancing around like a demented ballet dancer who's just discovered multi-chorus rock.

It must be Freddie Mercury and Queen. But it's not. They're all the same bloke. His name is Walt Brown. Wild Walt Brown to be precise, DJ extraordinaire.

SPOT THE LOONY



WALT

He doesn't just play records and leave dancers to get on with doing their thing, Wild Walt puts on a show, or rather a one man spectacular. For the price of getting into a disco you can see all your rock idols in one and have a good laugh too?

Walt's madness is infectious — as he loons about 'Snow White And The Seven Dwarfs' (never knew it was so rude) his audience roll their trousers up, go down on their knees and join in the fun. Hi ho!

Walt is no spring chicken either. He's got an 18 year old son, and came into the disco lark after a spell as a

drummer in a band. He soon started enjoying himself as a jock and began letting his hair down — his audiences lapped it up. "I should have started when I was younger," says Walt, who's been a fulltime DJ for seven years. "I've done a residency at Crystal Palace for three years now. They tried to get someone else," he giggles. The dancers still get a chance to shake a leg, but the stage antics are a big distraction.

Home for Walt is a gigantic house in Surbiton, Surrey, which he shares with his family of five, plus student lodgers, so he has a ready made audience to try his act on. He travels around in a huge Mercedes van, stacked up with singles galore in beer crates and a dustbin full of props.

Leaping around dressed as Tarzan from crate to crate, or impersonating Status Quo keeps him fit. "My Probation officer put me on to it," he says, "do you know some of my children are older than I am."

Who knows, perhaps your dad could be an ace DJ — best not to tell him, eh?

The Boys - First Time / What's Gonna Do / Turning Grey



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Singles

reviewed by JIM EVANS

Step into the seven inch world

FRANKIE MILLER: 'Love Letters' (Chrysalis CHS 2146). Another cut from the admirable 'Full House' album. This one should be even bigger than 'Be Good To Yourself'. It would be even bigger if the 'B' side — 'Let The Candlelight Shine' had been the 'A' side. Still, both tracks show Frankie's distinctive vocals in their most powerful, gutsy, emotional vein.

JEFF LYNNE: 'Doin' That Crazy Thing' (Jet UP 36281). Confused sound as the ELO maestro turns to disco music. Funky even, but I don't see what he's trying to achieve. Disco playlist maybe, but not up to the standard we've come to expect from Mr Lynne.

ELKIE BROOKS: 'Sunshine After The Rain' (A&M AMS 7366). Taken from the 'Two Days Away' album, it doesn't have the immediate impact of 'Pearl's A Singer'. I don't see this as real singles chart material, but Elkie's pushing throaty voice might win through. Just for comparison, I played the Bette Midler album track, 'Delta Dawn'. Now there's a potential No.1.

BONNIE AND THE TREASURES: 'Home Of The Brave' (Phil Spector Int. 2610 021). Heard this a few times on the old Marconi, a 1965 cut with all the Spector/Wall of Sound ingredients. Could become THE summertime hit of '77. Available on the Rare Master Volume 1 album. Sounds like early Crystals. While on the Spector subject, it's time his ex-lovely, Ronnie got a hit single together.

JAMIE WILDE: 'You're My Baby' (Polydor 2658 002). Innocuous number penned by Barry Mason and Albert Hammond given a monotonous interpretation by the brother of Bay City Roller Les McKeown. I'm indebted to Polydor for telling me that Jamie's favourite colours are red, white and blue and that he likes 'nice girls'. Nice is a much over-used word: No way can I describe this record on which the music is a boring shade of grey. Miss Big miss.

MANUEL: 'Manuel's Good Food Guide' (Adios Espana) (Sonet SON 213). Spin off from the classic Family Towers TV series. Not very musical. Not very funny. Manuel ought to stick to dropping plates.

BARBARA MANDRELL: 'Married But Not To Each Other' (ABC 4188). The title says it all. Sloppy heartache 'Torn Between Two Lovers' sort of slush. Candidate for Kenny Everett's 'World's Worst Wireless Show'.

WILLIE & THE WHEELS: 'Skateboard Craze' (ABC 4184). Interesting stereo effect. Surfin' sound, combination of Shadows, Duane Eddy and Brian Wilson. Simple but fun — the pick of the skateboard records apart from Jan & Dean's 'Sidewalk Surfin'.

HELEN SHAPIRO: 'Can't Break The Habit' (Arista 131). Hello, look who they've dusted down and wheeled into the recording studio. Heavily orchestrated, her voice gets deeper and deeper as the years roll by. Does nothing, gets nowhere. Still, at least it's not a re-release. She ain't walking back to happiness. This is painful.

NEW WINE: 'Jennifer' (Spark SRL 1155). Popular Italian group — known there as Bulldog, a name they can't use in the UK cos it infringes on similar UK titles. A touch of Euromush that has obvious commercial potential.

APRIL: 'Summer In The City' (EMI International INT 535). Four Dutch ladies funk up the John Sebastian classic. Strong hit potential.

GARLAND JEFFREYS: 'Wild In The Streets' (A&M AMS 7304). Superior cut from the 'Ghost Writer' album. Strong guitar, catchy vocals but another 'maybe'. I've never really thought of Garland Jeffreys as a singles artist.

CONNIE FRANCIS: 'Who's Sorry Now?' (Polydor 2666 839). Known in Fleet Street as the silly season because of the lack of stories, the months of July and August could be called the same in the music business. Dear old Polydor pushing out a load of dross headed by the geriatric Connie Francis. 'Unfair' they cry at the back. C'mon, does the 1958 chart topper really merit re-release? Dated and sounds it.

CARL WAYNE: 'Hi! Summer' (DJM DJS 19797). Theme tune to ITV series of the same name. La la la. It's many summers since Carl Wayne sold out to this sort of ultra-shallow garbage.

JERRY JEFF WALKER: 'Mr Bojangles' (MCA 314). Live album cut. Uninspired effort. Boring.

THIN LIZZY: 'Dancing In The Moonlight (It's Caught Me In Its Spotlight)' (Vertigo 6059 177). Sampler from the eagerly awaited 'Bad Reputation' album. Pure Lizzy. Nice sax backing, clear Lynott vocals. As an album track, excellent — but as a single with commercial possibilities, I dunno. Also features an excellent wailing guitar break. Should be a hit.

SLOWBONE: 'Can I Bring You Love' (Polydor 2958 916). Funky disco ditty.

STREETKIT: 'Skate Board Harmony' (Philips 6066 577). Getting radio airplay, but I still prefer Jan and Dean.

THE SINGING POSTMAN: 'Fertilising Lisa' (PVC 005). Remember what I said about the silly season? It's getting sillier. With the Post Office making many millions of profits, they ought to put some greenbacks aside and pay this postman not to sing.



FRANKIE MILLER



JEFF LYNNE



ELKIE BROOKS



PHIL LYNOTT

PC LYONS: 'Electric Money' (DJM DJS 10785). Funky sound, but not classy enough.

CHRIS DE BURGH: 'Summer Rain' (A&M AMS 7305). This is a bit better. A happy-go-lucky Paul Williams type bounce along number about various aspects of the British summer (what summer!). Pleasant enough, even if the lyrics — 'Small boys making mischief in the water, Deck chairs floating out to sea' — are trite. Should appeal to Tony Blackburn.

THE LONDON SYMPHONY ORCHESTRA WITH THE ROYAL CHORAL SOCIETY: 'Bohemian Rhapsody' (Anchor ANC 1041). This has already sold over 5,000 copies in four days. This Queen classic lends itself to the big orchestral / choral treatment. For superior production arrangement, look no further than Queen's original. The overworked 'Sailing' is on the flip, featuring maulin cellos, and predictable mass choral back-up.

LITTLE RICHARD / LARRY WILLIAMS: 'Hey, Hey, Rock 'N' Roll' (Specialty SONE 1). From the Specialty archives, four for the price of one and all originals too. From Little Richard: 'Long Tall Sally' recorded in 1956 and 'Lucille' recorded in 1957. From Larry Williams: 'Dizzy Miss Lizzy' recorded in 1958 and 'Bony Maronie' recorded in 1957. Classic rockers well worth investing in, especially at the bargain price.

KILLJOYS: 'Johnny Won't Get To Heaven / 'Naive' (RAW 3). Hmmm. Birmingham punk band with two birds in the line-up. Energetic, powerful, loud. 'Naive' is the superior cut. Poor mix on 'Johnny'. The band are gaining popularity around the country and this record is getting airplay, notably on the John Peel show and on the Voice of Peace radio ship broadcasting to Israel. Could / should be big.

HAMMERSMITH GO-RILLA'S: 'You Really Got Me' (RAW 2). The Kinks' third single and a No 1 in 1964. Recorded by the Hammersmith Gorillas (later to become the Gorillas, who disbanded in April of this year) in '74 and now re-released in an effort to catch the new wave. Raunchy 'n' raw. Has hit potential.

TRACEY MILLER: 'Forget The Words (Just Remember The Melody)' (DJM DJS 10802). Clear, gentle sound, from a girl who has worked as a session singer for the likes of Max Bygraves, Cliff Richard, Perry Como and Bing Crosby. As a debut solo single, it's alright.

MALDWIN POPE: 'If I Wasn't There' (Rocket ROKN 529). Strongish ballad, catchy tune, produced by Elton John Sounds a bit like Reg in 'Yellowbrick' mood, actually.

THE RITCHIE FAMILY: 'Quiet Village' (Polydor 2958 912). Classy disco material, best from Polydor this week.

THE REZILLOS: 'I Can't Stand My Baby / I Wanna Be Your Baby' (Sensible Fab 1). Scotland's leading new wavers with a fast-selling double 'B' side, one from the Lennon and McCartney stable one from their own. Sounds exciting with a pounding beat throughout. Their music, while being raw, has a certain urgency to it. They are currently playing a number of London dates.



BONEY M: watch the hips

Boney M enter the circus

MA BARKER was a real life Bonnie without a Clyde. Terrorising the neighbourhood with her vicious sons.

"Barker didn't rhyme too well so it was changed to Baker," says Boney M's Marcia Barrett. "Apparently she hid her sons from the cops before getting involved in a web of crime herself. Any mother would go to great lengths to protect her children and apparently she met a violent end, just like the song says."

"It's been a bit of a change of style for us, we tried to tell a story rather than just have basic lyrics. I believe there's been a film about Ma Barker and I'd really love to see it. You know the rest of the band call me Ma Baker because I'm very strong willed and won't stand any nonsense from anybody — but of course I'm not a criminal."

Boney M have just received the German royalties for 'Daddy Cool' but 60 per cent will have to go in tax. Still, Marcia doesn't look on the starvation line. She's dressed in a flowing white trouser suit and white cap.

Wiggle

"I think Boney M happened when there wasn't a lot else going on," she says. "Visually we're also very stunning, we do this routine where we wear old fashioned beaded dresses. Trouble is they're so fragile they fall apart, but we wear our gear and wiggle our hips because men like to see sexy ladies."

"People may compare us with Silver Convention but although we use strings our sound is much heavier and more varied. I can't understand why people sometimes think it's strange that Germany produces good soul music. The Germans don't just gather in a market square and slap their thighs, they're very much into rhythm like anyone else."

"I don't know what we're going to have as our next single. Everybody's crowding around our producer with suggestions, but we've been working so hard that we haven't had much time to think. Sometimes we catch six planes in one day and in Germany we travel around in a limousine."

"We hope to be coming over to Britain before Christmas for a series of dates. We call our show Boney M Live With The Black Beautiful Circus. The musicians play for about half an hour before we come on and each of our songs is carefully choreographed. At one point we dance in body stockings and the audience can't believe their eyes."

Marcia was born in Jamaica and came to Britain. She used to be a secretary and still lives in Croydon.

"I used to do dancing and the two jobs didn't work very well. On Monday mornings I'd pretend to be ill but really I was very tired. I once wrote a song in half an hour. I couldn't do that now, my brain couldn't cope with the added strain. I owe a lot to my mother and my fiancée who works on the Hamburg stock exchange. One of my biggest ambitions in life is to prove to my family that all the time I spend abroad is worth it."

"I've always wanted to be a performer, right from the age of two. One of my favourite performers is Shirley Bassey. Her stage manner is fantastic and she gets a great sound from her voice."

What about growing up in Jamaica, amongst the Rastas?

"I grew up in fear of them. They look quite terrifying with their wild hair and they were always heavily doped. I've never touched the stuff. I don't need it, so why use it? It's ridiculous the Rastas saying they want to go back to Ethiopia. I don't know how they can call it the home of the black man, we came from all over. I like their music but I don't like their attitudes."

Boney M's success has taken them all over Europe and apart from Britain they hope to go to America and Japan.

"We eat such lousy food when we're on the road," says Marcia. "When I get home I really want to cook some Jamaican food. So I go out and buy some yams and lock myself away. We get so little time off that I tend just to flop down when I'm at home. Every time they play a Boney M record on the radio my mother always turns the volume up full blast, but I get bored listening to the records at home."

Mixture

"Every state in America is like a country so it might be difficult having success. We've also been No 1 in South Africa but I don't want to go there. Obviously I don't like the idea of playing to an all white or an all black audience. I want to see a mixture of colour, race and creed in the audience."

"I'm sure that God has had a hand in Boney M's career and he created all people, therefore it's wrong to segregate. But I can honestly say that I've never been a victim of prejudice."

Future ambitions? "oh I'd like to take up acting. Who knows? I might end up playing a part like Ma Barker." ROBIN SMITH

I'M BACK on the 'Box' (as the pic on the News Page proves — just regard it as a little bit of early Joan Crawford "Hooray for Hollywood").

You can get your details on the Dave Brown pages — he of the perpetual Status Quo T-shirt.

However — just in case he has made room for one or two other totally unworthy items — about Rotten, Bowie, Zap, Jam, the Stranglers or similar unknowns — I'll bang my own gong a bit and fill you in on the biggest news since we exclusively revealed that Kermit the Frog was gay. My own TV series is something I'm really excited about.

It came about because Granada's big chief Johnny Hamp wanted someone to host a rock show which would bridge the gap between today and tomorrow and generate a genuine feeling for young people. Someone who would be accepted by the new wave, the old wave, super-novas, black holes in space and skateboarders (more about that little explosion later). Anyhow when Muriel Young asked me to do the shows I was straight into the idea.

There are one or two people who have the wrong idea about Mu, just because of her early love affair with 'Pussy Cat Whitem'. I think I should be honest — most of us early boppers used to fancy her like mad and Wally Whyton was a total wipe-out. Basil Brush was just not my kind of fox.

Bubbles

Mu languishes under one of those heavy titles: 'Head of Children's Entertainment', but she is also a very bright lady with a clear view of what you want.

It was Pussycat Whitem's keeper who put Mike Mansfield in charge of the programme which launched The Rollers on 'Shang a Lang'. This enabled Mike to fulfil his destiny on "Supersonic" and bury the likes of me up to me eardrums in foam, balloons and bubbles to bring back real fun and fantasy into those tired old presentations on early Top of the Flops.

Mu booked the Jam, on the kids' 'Get It Together' prog six weeks before their 'In The City' hit the charts. She has her eyes and ears wide open for new wave talent.

While we are on new waves, old waves and punk I think it is time to take a stand. New wave and punk are just words thrown up by the media in an attempt to bag a new generation and some fresh energies. But I am getting sick of some of the moronic, talentless new groups joining the bandwagon, after it has rolled past, with nothing to recommend them but the age-old ability to join in after it's too late. So from here on I am drawing the line between the punkoid junk, and some of the stupid violence that accompanies it, and genuinely talented people with something new to say. The Pistols, the Stranglers, the Jam, the Damned, the Clash, Generation X and the Boomtown Rats fall in this talented category.

Optimistic

New bands like Boomtown can hardly be bracketed in that high adrenalin new wave category, but I've seen them twice at London clubs and they have the ability to become huge. These are the kind of groups I want to get on the show but they are not the only ones. Others I would like are Gary Glitter, Frank Sinatra, Vera Lynn, Steve Harley, Elvis Presley, Parliament, Pat Boone, Kermit the Frog, Rolling Stones, Iggy Pop, David Bowie, Batman and Be Bop De Luxe — though this may be a little optimistic.

The dust being kicked up by the new wave is resulting in the spitting out of groups like the Pistols, who don't pretend to be teenagers but are homed in on the new energy



MARC BOLAN

levels (along with bands like Burlesque and solo singers like Elvis Costello) both are getting into this re-energising. Watch them go — watch them grow and, if you care, just call them new and leave the mindless, bova boys, who have made 'punk' a bad word covered in their own gob, to their own devices.

I'm sick and tired of punkoid junk but into new wave funk.

So now you know what to expect from me on my new TV series — I want the Jam, the Stranglers and the Damned, plus the best of the old wave.

We won't have any corny hyped-up studio audiences, just plenty of imagination and fresh ideas. So far none of the names I have suggested for the show have been turned down by the Granada bosses.

My new T. Rex single 'Celebrate Summer' has a very definite new wave feel about it. If anyone thinks it is deliberate they are quite right. I know a good thing when I hear it, and am young enough to enjoy adrenalin-rush rock.

On TV I intend to do it against the background of a genuine skateboard team called 'The Benji Boarders'. I hope you'll feel I'm moving with the times cos I gave up doing re-make of Sun record oldies with 'I Love To Boogie'. If you like this one — wait till you hear the one I've got in mind for the TV theme tune.

Let's rap a little about skateboarding which, not too many of our older administrators seem to have realised, is going to be the new recreation for the young. I doubt if one local council in 10 is thinking about tracks for skateboarders, even though you can hardly walk along the pavements for them.

Skateboarding is already a monster sport in America. Over here the only contribution I've heard of local officials making was to spread gravel over a park to stop kids doing it.

What we want are proper skating areas. All you need is a banked rink, you can rent the protective gear for this healthy sport that'll keep you trim, outdoors or in. Given some rock and roll music to move to, you've got the best combination since surfing and the Beach Boys.

Some oldies were drumming up publicity to prevent the punk and ted war, which never existed until they

of my early partners like Steve Peregrine Took from the Tyrannosaurus Rex days and Mickey Finn from T. Rex. Steve is writing songs — he sent me some tapes recently and they sounded interesting. He turned up to the R. Rex concert at the Rainbow, and we still see each other now and then. He left me because he wanted to get into a heavy rock band.

Mickey Finn has an antique business and is about to become a dad. There may be a possibility of my working with him shortly, on his own single.

Finally some random ramblings. I dropped in by sheer accident to the Jam's celebration of their Hammersmith success and met Mum and Dad Jam, Mr and Mrs Waller. Mum was a particularly nice lady and very concerned about her son's future in the business. They have their heads well screwed on so there is no real need to worry.

Ran into Bruce Welch of the Shadows at another party. He admits the Shadows recent re-union was pure nostalgia for him and the audience, unlikely to produce a regular re-grouping.

Bruce is a very honest guy, unaffected by the business and he's become a force in the songsmith stakes. He's no mean producer either — my manager, Tony, asked his four-year-old son who he would rather see on my TV show — The Rubettes or Johnny Rotten. Guess who he picked? Rotten is a star like it or not. Don't believe all this old crud about them not playing on their singles. Steve Jones is a damn good guitarist.

We're still sifting your suggestions about your favourite made-up group.

Next time you see me it will be Marc - the - shark - on - the box - jaws with a guitar, smiling like Peter Frampton but still trying to be flesh and blood for you.

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- ★ My own TV series is something I'm really excited about.
- ★ New wave and punk are just bands thrown up by the media in an attempt to bag a new generation.
- ★ The dust being kicked-up by the new wave is resulting in the spitting out of a whole lot of new ideas.
- ★ I'm sick and tired of punkoid junk but into new wave funk.



Subway

CHS 2158

The hot new single from Blonde on Blonde

 Chrysalis



The demand was so great for last week's
HOT STUFF here's another
PAGE THREE GIRLS



Mailman

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

Majority rules, OK

IT'S ABOUT time someone realised that punk is ruining the British music industry. Who wants to listen to a bunch of morons screaming out 'Pretty Vacant' or 'walking on the beaches lookin' at peaches'? It's just not on.

British music used to be the best in the world. Now, it must be nearing rock bottom. Punk rock is utter rubbish and the sooner people realise that and stop buying punk rock records the better it will be. I totally agree with Tony Blackburn's comments about punk rock. The records are not worth the vinyl they are pressed on. Long live Tony Blackburn's sensible comments on music. Long live soul and disco music.

I suppose you won't print this, because you only favour letters that like punk rock. I am writing though, just to see if you have the guts to print a letter that I think gives the views of the majority of people who want to see British music at the top again. ABOLISH PUNK ROCK.

Leo Hardman, Radcliffe, Manchester.

● If the majority of people don't like punk rock, how come the Sex Pistols are now in the Top 10?



STRANGLERS' Hugh Cornwell. who are you calling a moron?

I don't like punk but it's stupid for people to stop reading RM just because they don't like the coverage you give to it. It's a new form of music after all and in the charts, so why not? If punks want to stick safety pins in their lips, let them. So punk fans smash up halls and theatres but look what football hooligans do to football stadiums. Why can't people just accept punk and let punks get on with what they like?

Julie Andrews, Wantage.

● Weren't you in the sound of music?

Wham Jam . . .
LAST NIGHT I went to see the Boys, Saints and The Jam at the Hammersmith Odeon. The less said about the first two groups the better. Wot a bore. But as for the Jam . . . there are two

words to describe their performance bloody brilliant. Thanks for wrecking my brain Mr Foxton.
Karen, London.

● You seem to have recovered enough to write this letter.

. . . thank you

ma'am
CONGRATULATIONS on managing to embarrass Captain Sensible for discreetly wearing a Jam badge inside his jacket. I didn't think it was possible but perhaps the Cap did a swap with one of the Jam, which can be seen with the aid of a microscope, is wearing a Dammed badge upside down on the cover of their album. PS The Cap's record reviews were marvellous keep up the good work. A Dammed Disciple, Hastings High School.

● The Captain's also got Rosalind Russell's autograph on his underpants. (If my mum's reading - it's not true - RR)

Cut diamond
I HAVE been reading Record Mirror for many years and yet I have never seen a poster of the one and only Neil Diamond. Would it be asking too much for this one request to be fulfilled?
Neil Diamond fan Orpington.

● Neil's shy.

Pistol packin'
I'M WRITING to you after reading the Blackburn interview. He's a big headed middle aged creep and what Radio One should do is to get rid of Blackburn, Bates and Hamilton and bring in some fresh faces who are in touch with today - 1977. I would like to say that the Sex Pistols were great on 'Top Of The Pops'.
G Johnston, Essex.

● You'd get on really well with Leo Hardman of Manchester. (First letter)

Strong stuff

I AM writing to say that I think you've got a lot of cheek. I was annoyed (to put it mildly) to see the answer you gave to a girl's letter about what had happened to that FANTASTIC group Silk. You said that maybe they'd grown up? - I reckon that's what you need to do. At least Silk are clean cut and can sing in tune and don't fill the world with disgusting words. Silk are still going strong and I should know as I belong to their fan club.

An angry Silk fan, Camberley.

● How old are you?

Jealous

WHY DO the staff of RM keep thinking the Rollers are finished? Just a couple of weeks ago you referred to them as yesterday's heroes. The Rollers are still around and doing very nicely thank you. We reckon all the male staff are jealous of them.

Cathy, Jan, Caroline, Nicky, Lorraine.

● Actually they're jealous of us. Especially Robin Smith's unparalleled sex appeal.

Slack Alice

WHAT EVER became of Alice Cooper? He used to be good but lately he's gone yuch. In 1972 and 1973 he was bringing out some good gutsy records but now he's gone all sort of sorry. He should stick to what his fans want to hear. He sounded like Gracie Fields on his latest single.
Steve Newtown, Powys.

● Come on, nobody sounds that bad.

Hopping Marc!

I AM a great fan of T Rex and I'm furious because none of their recent singles have made the Top 20. People should realise the talent of Bolan

as shown on 'Soul Of My Suit' and 'Dandy In The Underworld'. Radio stations never seem to play Bolan's songs anymore and they should buck their ideas up and start right away. One day I hope to meet Marc Bolan and tell him of his great talent as a writer / composer that makes T Rex one of the greatest groups around. They will truly live forever.
Dave Dean, Dagenham.

● No, not even Marc's capable of immortality.

Rusty Roxy

WE ARE two desperate Roxy Music fans who are getting rusty from not doing the Strand lately. It's about time Roxy ruled again, so if any other Roxy fans feel the same please write to us expressing their wishes and we will compile them and send them to Roxy's management.

● Write to Cee and Zee, 36 Howard Road East, Kings Heath, Birmingham B13 0RY.

Sick and spit!

HERE I go again. I was sick when you had Eddie and the Hot Rods reviewing your singles but I just can't explain what happened to me when I read Captain Sensible's views. How can he call himself sensible when he says such rotten things about Rod Stewart - who must be the best male vocalist in the country. If I ever meet Captain Sensible, I will have to return his kindness to Rod Stewart.



THE JAM "we do what we like"

and gob in his face.
Roger Sandford, Letchington, Essex.

● Is that a promise?

We're lost

UNTIL A few days ago I simply detested punk rock and everything it stood for. Then after serious thought I realised "it should be a saviour to all progressive rock fans." The acceptance of punk rock has led to an extent the much wider acceptance of progressive rock. For any progressive rock fan who is still not totally convinced ask yourself this question. A year ago would fantastic records like 'Fanfare For The Common Man' reach the chart status they have this year.
Geoffrey Priest, Barnsley.

● I've asked myself the question but I still don't know what you're talking about.

Shine on

OVER THE past few weeks I have been unfortunate enough to cast my eyes in the general direction of your rapidly declining rag and I have noticed several very safe/cast comments about Neil Diamond. I am aware that everyone has his own opinions of Diamond but no one can deny his tremendous popularity and I took exception to the comments about his Woburn Abbey show. I feel it is important to point out that the audience sang, clapped, cheered and danced, all perfectly natural emotions happily brought out by an artist who believes in the true traditions of show business. The audience didn't need to stick safety pins through their noses, bite peoples ear lobes off or drug themselves to the point of death. They didn't need artificial vices to help them to gain pleasure from Neil.
Richard Arson, Gravesend.

Kleen up kampaign

WELL Mr Maleman (I recon your our Sheila) As Andrew Huddart has voiced the opinion of many in such a clever way, I hope you are going to do something about it. Pretend punk means dirt and have a clean up. Let's have a bit more Abba, Eagles, 10cc, soul, rock and okay a bit of punk.
Tony Flavin, Battersea.

● Next time you attempt to write a letter, kindly check up on spelling and sentence construction.

Crepe to you too

WE ARE two sniff, psycho brown punks from

the Elephant and Castle brought up on a diet of flat draught and phlegm coloured jellied eels, who spit and foul the footpath but love their mother. Under the influence of hair lacquer we felt a sensation of saliva and wax in the pit of our stomach to note that in the bitch of a pic of The Clash (RM July 22 front cover) they were wearing crepe soles. What are they doing selling out or bottle dropping?

Rough Diamond and Sunky Lee, Elephant and Castle.

● Pardon?

Nun better

I WAS given a few Record Mirror's to read and I think your paper is good. It covers most aspects of pop, not just punk music.

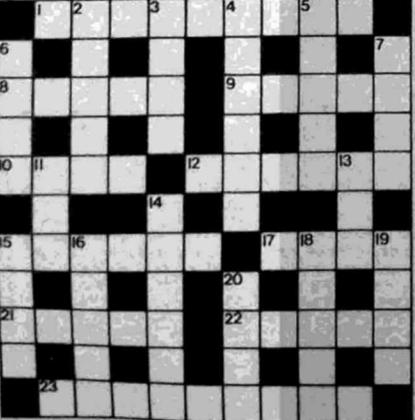
Discword

ACROSS

- 1 Nether Lands Dan (9)
- 8 Lou and Jerry provide some of the instruments (5)
- 9 Slide were in it (5)
- 10 'Free As The . . . (Crusaders) (4)
- 12 George is in flight (6)
- 15 A name to go with John Harding (6)
- 17 One away from Tavares (4)
- 21 The "Mr Tambourine Man" group (5)
- 22 Dean Friedman's current single hit (5)
- 23 New Wave holy men? (3,6)

DOWN

- 2 Billy is big and wet (5)
- 3 It isn't difficult to name a hit by the Commodores (4)
- 4 Find Jimmy in the refreshment room, we hear (6)
- 5 Ways of the countryman (5)
- 6 Stoned bird (4)
- 7 Jan's partner Martha? . . . (4)
- 11 . . . and a partner for Tina (3)
- 13 Poem in episodes (3)
- 14 It coaxes between Snoopy and the Red Baron! (6)
- 15 "Harry . . ." alias Cliff Richard (4)
- 16 The divine Miss Vaughan (5)
- 18 A Dickensian dance? (5)
- 19 A whiter shade of HT (4)
- 20 Mr SHRE (4)



LAST WEEK'S SOLUTION

ACROSS: 1 Black, 4 Smash, 5 Eloria, 8 Poor, 10 Mary, 11 Hodges, 12 Flight, 15 Nice, 17 Abba, 18 Angelo, 19 Sleep, 20 Stray.
DOWN: 2 Leticia, 3 Carly, 5 Moped, 6 Smoke, 7 Manhattan, 13 Label, 14 Grace, 15 Night, 16 Cells.



SUPERTRAMP: short and sweet

Short change

WHAT THE hell do they think they're up to on 'Top Of The Pops'? I'd been waiting for weeks to see Supertramp and then when they showed them the film was very short so that they would have time to play the usual rubbish.

Supertramp are the greatest group that ever was. Next time I hope they show all the film, it's about time they had something decent on the programme.
D Kavanagh, Bristol.
● Hear! Hear!

THE COLUMN THAT DEALS WITH YOUR PROBLEMS Answered by Susanne Garrett

Distractions from The Distractions

I'm 17 and play bass with a new wave band. The Distractions, but my parents disapprove and are trying to stop me...

Altrichans No need to try any harder! They already know, and that's just the trouble. They're obviously worried that you'll lose or leave the "security" of the job you already have...

Bear in mind that very few bands make the real big-time and many name groups only just about earn a living. But making music is the thing, and if you gotta do it, you gotta do it...

During the last year, I've been madly in love four times. It's in a very extraordinary way. I knew that I wasn't likely ever to meet three of the four girls again...

At present, I'm in love with a Belgian girl I met travelling some time ago and, for the past two to three weeks I've done nothing but think of her. But I haven't got her address and she hasn't got mine...

I normally find it easy to chat girls up as I am good-looking but sometimes I'm so scared that I hardly dare look at them. What kind of human being am I? Am I normal?

You sound pretty humanoid to me! Like everyone else, you think, breathe, eat, sleep, and moving on to what's begging for right now, you have the capacity to fall in love...

Fantastic is a useful release of tension and can play an important part in your growth and development as a person. But, in the end, you have to come back to the real world and deal with people and relationships on an everyday basis...

Give it time. These feelings will pass and, as you've admitted yourself, you're always started eating again after a fortnight. Getting hungry yet? Ultimately, that much-misused term "love" involves far more than vague feelings of physical attraction, or adoration...

periods although I would like to use tampons, especially when I go swimming in summer. Is it true that a tampon destroys your virginity?

It's quite likely that a tampon will break the "hymen" (the membrane across the vagina), when you take it out. Tampons can be difficult to remove if you are still a virgin...

Marie of Wigan - we have a letter for you from someone else with a parent problem. Send us your address and we'll post it to ya!

Feedback

COULD YOU give me a list of all the albums and singles released by Twiggy? Devoted Twiggy fan, Sussex

ALBUMS: 'Home Thoughts From Abroad' (Charisma CAS 1066), 'Bantlepiece' (Charisma CAS 1077), 'Escalator' (Charisma CAS 1080), 'No More Rock And Roll' (Phillips 110246), 'Waves' (Phillips 110212)

Albums

Knillsson - almost Ariel Ballet

HARRY NILSSON: 'Knillsson' (RCA PL 12276)

Nilsson eh? This guy's been threatening to do so much since 'Ariel Ballet' and 'Pandemonium Shadow' - and they came out in 1968, I'm showing my age.

He's yet to surpass those excellent platters. But I've played this new album more times than any other Nilsson album for a long time. Gentle sad ballads - Nilsson's trademark - are all here. But somehow, he seems to have put more into this album; there's some kinda sincerity here; something that makes you want to play the album again.

It's a very extraordinary way. I knew that I wasn't likely ever to meet three of the four girls again. When I'm in love this way I can't even eat normally for about a fortnight, I can't work or do anything properly.

DAVE EDMUNDS: 'Get It' (Swan Song SSK 5904)

Edmunds is one of the best re-cyclists in the business. If it ain't 'I Hear You Knocking' it's the great Phil Spector revival show. 'Get It' falls into the first category 'Get Out Of Denver', 'Back To School-days', 'Here Comes The Weekend', 'Hey Good Lookin'', 'Little Darlin'', and 'My Baby Left Me' are all knocked out in regimental fashion.

CAROLE KING: 'Simple Things' (Capitol SMAS11067)

Since her classic album 'Tapestry', Carole has been unable to repeat the success. The follow-ups sounded too similar to what had set the pace, and for a while it looked as if the formula had failed. However, after a lengthy break, Carole returns with an album which might just do the trick.

floats in with some well written and presented songs, some tasteful strings, and the trademark piano backing. But the real difference comes with the use of the group Navarro, whose presence is really felt on numbers like 'Hold On', co-written with collaborator Rick Evers, and using cutting guitar phrases coupled with exceptional lyrics.

David Brown

BRENDA LEE: 'L.A. Sessions' (MCA MCF788) WILLIE NELSON & HIS FRIENDS: 'The Longhorn Jamboree Presents...' (Charly CR30120) TOMPALL GLASER AND HIS OUTLAW BAND (ABC ABCL5211)

Old rock stars never die, they just turn into country stars. Little Miss Dynamite Brenda Lee has survived the transformation better than most.

DAVE EDMUNDS: 'Get It' (Swan Song SSK 5904)

Old rock stars never die, they just turn into country stars. Little Miss Dynamite Brenda Lee has survived the transformation better than most. Her main asset remains that distinguished voice which fits the country twang well.

MIKE BATT: 'Shizophonia' (CBS Epic 82001)

It's been easy to laugh at Mike Batt, anybody associated with the Wombles is asking for trouble. But when you stop chortling and look closely at his work on the Wombles' epics you can fully appreciate his skill.



NILSSON: gentle sad ballads

up, the one Engebret did. An interesting number, 'Let My Fingers Do The Walking' crops up on the short second side, with a rumbling sound not unlike the early Cocker / Russell sound.

PATRICE RUSHEN: 'Shout It Out' (Prestige PR10101)

A stunningly complete debut by this dextrous keyboard wizard. Patrice Rushen, fresh from handling all the keyboard work on Sonny Rollins last album, is making an early name for herself with a record that shows off her sympathetic playing, against a background of very powerful jazz-funk drumming.

MIKE BATT: 'Shizophonia' (CBS Epic 82001)

NOT SO BATTY

MIKE BATT: 'Shizophonia' (CBS Epic 82001) It's been easy to laugh at Mike Batt, anybody associated with the Wombles is asking for trouble. But when you stop chortling and look closely at his work on the Wombles' epics you can fully appreciate his skill.

and humour, 'Let There Be Funk' This is the kind of record that seems to be effortlessly played but has the power to clear your ears of wax and leave your brain feeling refreshed and renewed.

MAMA'S PRIDE: 'Uptown And Lowdown' (Atlantic K50348)

A mixed bag - some good tracks, and some not-so-good. It kicks off strongly, with a cliched blues intro, 'My baby woke me this morning, told me she was leaving', and then a sudden twist into rock 'n' roll with an ironic punch-line, 'Can I call you a cab? A goodie - but the album tends to go off course a bit after that.

THELMA AND JERRY: 'Thelma Houston and Jerry Butler' (Motown STML 12063)

In the time-honoured tradition of Tamla Motown's greatest couplings - Marvin and Tammi, Marvin and Diana - this duo was conceived by the Hierarchy of the Motown corporation. The project stretched for more than a year and was completed before the current huge success of Thelma Houston's, 'Don't Leave Me This Way'.

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

from the one before - a bit confusing after a while. Mama's Pride sound like a good band - but I just wish they'd make up their minds which band. +++ Sheila Prophet

JOHN LEES: 'A Major Fancy' (EMI Harvest Heritage SHSM 2018)

You get nostalgic listening to albums like this. John Lees is guitarist with Barclay James Harvest so obviously the album ain't exactly punk it follows a more vintage style. If you're of a Pilescan disposition, or a starry-eyed romantic, you'll appreciate this, especially 'Child Of The Universe', lyrics laden with imagery, 'Kes (A Major Fancy)' is the best track on side one, soaring away as if there's going to be no end. Pity it wasn't longer 'Untitled No 2' is a disco number. Side two settles into some more romanticism with 'Sweet Faced Jane' and 'Wit-burg Night'. At a time when there's so much spit vomit and punk around, we need albums like this for balance. +++ Robin Smith

SHALAMAR: 'Uptown Festival' (Soul Train FL 12289)

Hearing a nine minute medley of ten Motown classics, is like injecting the avenues of your brain with a sweet narcotic. It tickles your senses and torments your memory until you need to dance. Here is the full length version of one of the summer's disco smashes. It adds nothing to the originals, instead it reduces them to sheer fodder. But it works as a piece of dance music. The production is so lush that Gary Mumford's attempts to sound like Smokey Robinson are almost forgivable. Disco producers are often like members of the Mafia. What they are up to is so vile you don't even like to think about it, but the professionalism with which they carry out their deeds begs for some admiration. This epitomises this attitude. I'll give it three. +++ Geoff Travis

THELMA AND JERRY: 'Thelma Houston and Jerry Butler' (Motown STML 12063)

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SMOKIE: finally taking off

Smokie — spreading like fire

SMOKIE ARE back in the singles charts again. When they first released 'It's Your Life' they were a little worried; it took a long time to start selling, but now sales figures are booming and once again the Bradford lads' coffers will be swelled.

But something else has happened for Smokie. Something far more important to them than singles' sales. Y'see, as a live band they're big, much bigger on the continent, but it's never really happened for them live-wise in this country.

Over to Chris Norman: "Last week, we played three gigs, at Redcar, Newcastle and in the Isle of Man and we were absolutely knocked out by the audience reaction. All three were sell outs. 2,000, 1,500 and 2,500 people."

"In the Isle of Man we sold more tickets than any other band that's played there this year. It's never happened to us like this in Britain before. The audience reaction was like we got in Germany or Holland."

"We're playing more gigs this week — Norwich and West Runton — and if the reaction's the same, we'll be seriously considering a major British concert tour. For some reason, something seems to have happened. It's incredible. I can't really believe it."

How's about the American market? "We were on one record company over there and nothing happened. We moved to RSO and put out 'Living Next Door To Alice' which reached number 18. Fantastic, we thought, this is the big break. But no, the follow-up, 'If You Think You Know How To Love Me' hasn't done much business."

"Our original plan was to have some singles successes there, release the album and then play a support tour. Now we'll have to sit down and think about it all again. Things seem to be going well in Europe, Australia and other parts of the world, we don't see any great urgency to get over to America. We'll see."

The band's current plans? "We play the British gigs, then over to Holland for a television special. Then we're all taking three weeks' holiday. I'm going to a little seaside town in the North of Scotland, Terry's going to Spain and Pete's thinking of Venice."

"Next, it's on to Amsterdam to cut the final two tracks for our next album which should be out in October. One of these tracks will be the next single. We recorded most of the album in Los Angeles back in March and April."

"Yes, the album is different, difficult to describe how, let's say it's more electric. It's varied too. There'll be two tracks from Chinn and Chapman, two from song-writers we haven't used before and six from Pete and myself."

"After Amsterdam we're doing a Scandinavian tour which we go down very well there. Last time we played Norway it was in front of 7,000 kids at a festival — and it was raining."

"Yes, even if we do really take off — on stage — in Britain, we'll still play the continent a lot, but probably shorter tours, say 10 days instead of three weeks."

So, the band who have been touring outside the UK more or less non-stop for the last eight or nine years, look like they are about, at long last, to get the just rewards in this country. Good luck to them.

by JIM EVANS

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

Wednesday

BRIGHTON, Buccaneer (66906), Shakin' Stevens & The Sunsets/Johnny Cool & The Killers
LONDON, Brecknock, Camden Road (01-485 3073), Zhain
LONDON, Dingwalls, Camden Lock (01-267 4967), The Strutters
LONDON, Fangs Disco, Praed Street, Rokoto
LONDON, Swan, Hammersmith, Ignatz
LONDON, Marquee (01-437 6603) Boomtown Rats
LONDON, Music Machine (01-387 0428), No Dice
LONDON, Camden Music Machine (01-387 0428) Rezillos
LONDON, Rainbow Finsbury Park (01-263 4148), Little Feet
LONDON, Red Cow, Hammersmith (01-748 5720), Bethal
LONDON, The Rock Garden (01-240 3961), The Surprise Sisters
LONDON, Stapleton Hall Tavern, Crouch End, Sore Throat
LONDON, Windsor Castle, Harrow Road (01-286 8403), Amazorblades
PURFLEET, Circus Tavern (4011), Flirtations
SOUTHEND, Queens Hotel (32823), 999

Thursday

REDFORD, Nitespot, Trapeze
BIRMINGHAM, Snobs (021-647 5531), Muscles
BIRMINGHAM, Town Hall (021-636 2339), Stanley Clarke
BRIGHTON, Buccaneer (66906), Shakin' Stevens & The Sunsets/Johnny Cool & The Killers
BURY, ST EDMUNDS, Griffin (3617), Amazorblades
CLEETHORPES, (South Humbersides), Bunny's Place (67128), Alvin Stardust
CLEETHORPES, Winter Gardens (62925), Kursaal Flyers/Generation X
COVENTRY, Mr Georges (27329), Elvis Costello
FALKIRK, Mamiqi, Meadow Street (24688), Radiator
GLASGOW, Dreamland Cinema (041-945 0107), Rev Ollings, Back Stabbers, Cuban Heels, Exile, Johnny & The Self Abusers, Jody
HIGH WYCOMBE, Nags Head (21758) Rezillos
LEEDS, Polytechnic, 'Stars of Today' (41101), Models
LONDON, Dingwalls, Camden Lock (01-267 4967), The Pirates
LONDON, Highbury Roundhouse, Bloodgroup
LONDON, Hope & Anchor (01-359 4510), 999
LONDON, 100 Club (01-636 0933), Spitter
LONDON, Music Machine (01-387 0428), Darts/XTC
LONDON, Nashville, North End Road (01-603 6071), Paul Bliss Band/Legendary Ralph Denyer
LONDON, Rainbow, Finsbury Park (01-263 3148), Little Feet
LONDON, The Rock Garden (01-240 3961), Surprise Sisters
LONDON, Roky, Neal Street (01-836 8811), Rikki & The Last Days of Earth
LONDON, Windsor Castle, Harrow Road (01-286 8403), Hot Property
PENANCE, Garden (2475), Cordnas
PURFLEET, Circus Tavern (4001), Flirtations
STOKE, Baileys (23958), 5000 Volts
TAMWORTH, Two Gates Club, Stage Frigate
WELLSBOROUGH, British Rail Sports Club (222075), Crazy Cavan 'n' The Rhythm Rockers

Friday

REDFORD, Night Spot, Shanghai
BIRKENHEAD, Hamilton Club (051-647 8093), Billy J. Kramer & The Dakotas



HEARTHROB Elvis Costello, backed by the Attractions, is currently mid-tour and all-set to shake some action at selected club venues, including Coventry Mr. George's (Thursday), Middlesbrough Rock Garden (Friday) and London's Nashville (Sunday).

More punk on the road from the Models, Darts, XTC and the Step Forward package featuring Chelsea and Cordnas, which moves on to Cardiff Top Rank (Friday) and Manchester Electric Circus (Sunday).

Glasgow gets its first mini-punkfest (Thursday), when local lads, Rev Ollings Backstoppers, Cuban Heels, Exile, Jody and Johnny & The Self-Abusers make good at the Dreamland Cinema. Unless the set is cancelled of course.

Mainstream rockers more to your taste? The Kursaal are currently doing the rounds — and to cater for the hash-yeer-lead against the nearest stone wall brigade, the one 'n' only Motorhead play on, supported by the Count Bishops.



COUNT BISHOPS: Electric Circus, Manchester, Friday

BIRMINGHAM, Barbarellas (021-643 9413), Racing Cars
BRECON, Trewalter Farm, XTC
BRIDLINGTON, Royal Spa (78255), Heavy Metal Kids
BRIGHTON, Buccaneer (66906), Shakin' Stevens & The Sunsets/Johnny Cool & The Killers/Skrewdriver
BRISTOL, New Savoy Club, Horfield, Flying Saucers
BUDE, Headland Club (2555), JALN Band
CARDIFF, Top Rank (26538), Chelsea/Cordnas
CHESTER, Northgate Centre, Real Thing
COVENTRY, Robin Hood Club, Stage Frigate
FARNWORTH (nr Bolton), Farnworth Veterans Association, Cruisers
HIGH WYCOMBE, Nags Head (21758), Darts/Tequila Brown Blues Band
IPSWICH, Kingfisher, Amazorblades
LONDON, The Basement, Covent Garden, Sucker
LONDON, The Brecknock, Camden Road (01-485 3037), Squeeze
LONDON, Dingwalls, Camden Lock (01-267 4967), The Trogs/ Ignatz
LONDON, Duke of Lancaster, New Carnot (01-649 0465), Dead Fingers Talk
LONDON, Greyhound, Fulham (01-385 0526), Jenny Haan's Lion
LONDON, Music Machine (01-387 0428), Strider
LONDON, Rochester Castle, Stoke Newington (01-249 1098), Rezillos
LONDON, The Rock Garden (01-240 3961), The Surprise Sisters
LONDON, Royalty Ballroom, Southgate (01-886 4112), Cissy Stone Band
MANCHESTER, Electric Circus (061-205 9411), Motorhead/ The Count Bishops

MIDDLESBROUGH, Rock Garden (241995), Elvis Costello
NEWCASTLE, Mayfair (23109), Doctors of Madness
PURFLEET, Circus Tavern (4001), Flirtations
REDDITCH, Traceys (61160), Estate
SCARBOROUGH, Penthouse Club (63204), Ozo
STOKE, Baileys (23958), 5000 Volts
WESTON SUPER MARE, Webbington Country Club (491), Jigsaw
WEST RUNTON, Pavilion (203), Kursaal Flyers/ Rikki & The Last Days of Earth
YORK, Crosshills Farm, Mungo Jerry

Saturday

AYLESBURY, Friars (88948), Motorhead/ The Count Bishops
BIRKENHEAD, Hamilton Club (051-647 8093), Billy J. Kramer & The Dakotas
BIRMINGHAM, Barbarellas (021-643 9413), Racing Cars
BRIGHTON, Buccaneer (66906), Shakin' Stevens & The Sunsets/Johnny Cool & The Killers/Skrewdriver
CLEETHORPES, Bunny's Place, Gramp Street (67128), Ozo
CLYDE, Filmore Disc, Saltburn by Sea, Liverpool Express
COVENTRY, Robin Hood Club, Stage Frigate
GLOUCESTER, Traceys
HASTINGS, Pier Pavilion (421210), 'O' Band
LISKEARD, Carlton Suite, The JALN Band
LIVERPOOL, Eric's (051-236 7831), Stanley Clarke
LONDON, Brecknock, Camden (01-485 3973), Slow-bone
LONDON, Dingwalls, Camden Lock (01-267 4967), Crazy Cavan & The Rhythm Rockers/ Jackie Lynton's Happy Days
LONDON, Greyhound (01-385 0526), Clayton & The Argonauts
LONDON, Hammersmith Odeon (01-748 4081), Bonnie Raitt/ Cousin Joe
LONDON, Marquee, Wardour St (01-437 6603), X Ray Spex
LONDON, Nashville (01-603 6071), Electric Chairs/ Stukas
LONDON, Pegasus, Stoke Newington (01-265 930), Ignatz
LONDON, Rochester Castle, Stoke Newington (01-249 0198), SALT



ELVIS COSTELLO: Coventry, Mr Georges, Thursday

LONDON, Rock Garden, Covent Garden (01-240 3961), Surprise Sisters
LONDON, Queen Elizabeth Hall (01-928 3191), Bert Jansch
LONDON, Roky, Neal Street (01-836 8811), Berni Tormes
LONDON, Royalty Ballroom, Southgate (01-886 4112), Robbie Vincent
LUTON, Kingsway Tavern, The Kingsway, The Crusiers
MANCHESTER, Electric Circus (061-205 9411), Silletto
PURFLEET, Circus Tavern (4001), Flirtations
REDCAR, Coatham Bowl (3236), Real Thing
REDDITCH, Traceys (61160), Elvis Costello
RETFORD, Portherhouse (806222), Darts
STOKE, Baileys (23958), 5000 Volts
WESTON SUPER MARE, RAF Locking, Brother Lees
WEST RUNTON, Pavilion (203), Raymond Frogget/ Kangaroo Alley
WINDSOR CASTLE, Grand Pavilion (2158), Jet Harris/ Screaming Lord Sutch

Sunday

ACCRINGTON, Lakeland Lounge (381263), Silletto
BASILDON, Double Six (20140), Ignatz
BRIGHTON, Buccaneer (66906), Shakin' Stevens & The Sunsets/Johnny Cool & The Killers/Skrewdriver
BROMLEY, Churchhill Theatre (01-480 6677), Liverpool Express
DOUGLAS (I.O.M.), Palace Lid (0624 4967), Real Thing
LONDON, Greyhound, Fulham (01-385 0526), Clayton & The Argonauts
LONDON, Marquee, Wardour St. (01-437 6603), 999

HEAR IT!

RADIO CLYDE tries to highlight the career of one of America's most successful bands, the Eagles, on 'Hear Me Talking', Wednesday, (8.00) If you like 'em, you'll like it. On Radio Luxembourg's 'Gold' programme, Thursday, (11.00), Tony Prince plays a selection of top selling singles of the sixties and seventies. 'The Rock Programme', on Radio Hallan, Friday, (9.00) gives us a weekly jaunt into the pop world with Colin Slade who features a surprise album. Later that evening on Radio Luxembourg (10.00) tune to 'Black Trax' for the best of black music today. Saturday, Radio One's Alan Freeman is on his own prog, called 'Parade' (4.45), ITV, while the programme is in QUADRAPHONIC! Same day, same channel, 'In Concert' (6.30) features an ELO concert, recorded at their Portsmouth gig, last year. Sunday Capital's 'Hullabaloo' (4.00), features ultra-commercial punks, Eddie and the Hot Rods. Good listening on Radio One, when 'Summer of '87' (5.00) takes you back.

The Radio One Rock Show with Noel Edmonds is at the recreation ground, Swanage on Wednesday. From there it goes to Weymouth beach for Thursday's show, and on Friday it can be found at the Beach, in Exmouth. Paul Burnett presents more gigs at Torquay Torre Abbey Meadows (Monday), and Plymouth Hoe (Tuesday). If you're around between 11.00 and 12.30 — go along!

SEE IT!

YOU CAN see the Bay City Rollers on ITV's 'Shang-a-Lang' Wednesday (4.30). This week Marc Bolan, and that almost forgotten band Sparks join in on the nostalgic trip! Later, same evening, Beach One (10.15), watch the 'Risk Business' if you want to find out the hot news on how records (and if profits) are made. Come Thursday, the main attraction, Welsh pop programme 'Jam', HTV (11.35 am) is Horripa. Predictable as the British rain in summer, it's number one... it's 'Top of the Pops' (7.10). For 30 mins you can listen to the taste of the nation in BBC's weekly, introduced by Jimmy Savile. Friday sees the start of a brand new series called 'Parade' (4.45), ITV, when a linklock pit their wits against a selection of singers — from the Four Tops and Dennis Rousseau. Catch the Sex Pistols on Sunday, London Weekend Show, LWT (11.00), needless to say it's a repeat! Lastly, but never least, Tuesday Donny and Marie Osmond and their superwhite smiles can be seen on BBC1 (8.30).

LONDON, Nashville (01-603 6071), Elvis Costello/Skack Alice
LONDON, Regents Park Open Air Theatre (01-925 5841), Fairport Convention/Paul Hewitt
LONDON, Swan, Hammersmith (01-748 1943), Berni Tormes
LONDON, Vortex, Wardour St. (01-437 6603), X Ray Spex
LONDON, Windsor Castle, Harrow Road (01-286 8403), Fracture
MANCHESTER, Electric Circus (061-205 9411), Chelsea/Cordnas
RYDE (I.O.W.), Lakeside Inn, Wootton (882 530), Crusaders
SHEFFIELD, Top Rank (21927), Doctors of Madness
STOCKTON, Fiesta Club (553046), Jet Harris

Monday

BIRKENHEAD, Hamilton Club (051-647 8093), Liverpool Express/ Greg Bonham
BIRMINGHAM, Kings Theatre, Great Hall, Rivendell
BRIGHTON, Buccaneer (66906), Johnny Cool & The Killers/Skrewdriver
DONCASTER, Outlook (6434), Kursaal Flyers
EDINBURGH, Tiffanys (031-556 6269), Radiator
GREAT YARMOUTH, Tiffanys (57018), Jimmy James
LONDON, Brecknock, Camden Road (01-485 3073), Scarecrow
LONDON, Dingwalls, Camden Lock (01-267 4967), Alpha
LONDON, Greyhound, Fulham Palace Rd (01-385 0526), Ignatz
LONDON, Music Machine, Camden High Street (01-387 0428), Lee Kosmin
LONDON, Rochester Castle, Stoke Newington, Waves
LONDON, Rock Garden, Covent Garden (01-240 3961), Amazorblades
MIDDLESBROUGH, Rock Garden (241995), Doctors of Madness
PLYMOUTH, Woods Centre (266118), Motorhead/ The Count Bishops
STAFFORD, Top of the Wood, Chelsea/Cordnas
STOCKTON, Fiesta Club (553046), Jet Harris

Tuesday

BIRKENHEAD, Hamilton Club (051-647 8093), Liverpool Express/ Greg Bonham
BIRMINGHAM, Barbarellas (021-643 9413), Heavy Metal Kids
BIRMINGHAM, Kings Theatre, Great Hall, Rivendell
CARDIFF, Top Rank (26538), After the Fire
GOSPORT, H.M.S. H.M.S. Collingwood, Fareham, Deedee
Hemel Hempstead, Great Harry (3092), Desperate Straits
LONDON, 100 Club, Oxford Street (01-636 0933), Fabulous Poodles/ Bethal
LONDON, Dingwalls, Camden Lock (01-267 4967), Squeeze
LONDON, Nashville, North End Road (01-603 6071), Boomtown Rats
LONDON, Rock Garden, Covent Garden (01-240 3961), XTC/Stukas
PLYMOUTH, Woods Centre (266118), Only Ones/Lurkers
SCUNTHORPE, Tiffanys (2843), Kursaal Flyers
YEovil, Johnson Hall (22884), Motorhead/ The Count Bishops



BOZ SCAGGS: keeping his cool

Sleazy and easy for Mr Scaggs

BOZ SCAGGS

London
OLD BLUESMEN make it at last department. Boz Scaggs lookalikes crowded the Rainbow for the adulation of their hero. It was certainly well worth it and on the strength of his success on these brief two nights Scaggs will soon be back for more.

He's soooo relaxed, wandering around the stage like he was walking the dog. The backing band was excellent, carefully drilled and positive. Surprisingly none of his recent hits were used as encores. 'What Can I Say' came in the set and it was a thrilling version, moving fractionally faster and the chorus having slightly more bite than on record. Even during the super energetic 'Lido Shuffle' Scaggs kept his cool and only the sweat marks on his shirt gave the game away at how hard he was really working.

The disappointment was that Scaggs' guitar playing just didn't come across. Somewhere he was getting lost in the mix, but not so his voice that switched from style comfortably. Scaggs' playing may have failed to come across but it was more than made up for by the youthful Steve Lucather, who took off on frequent solos while Scaggs and the rest of the band whipped up encouragement.

Naturally Scaggs had to do 'We're All Alone'. It was carried off tastefully with some more of that casual ease. Scaggs has been around for many a moon and it looks as if he's set for many more.

LITTLE FEAT

London
FOR A moment - just a moment you understand - I thought I was in the big outdoors. Lots of little lights you know above your head, the hair nostril winking smile of grass and THAT music. But the moment fell

ROY GALLAGHER

Montreux
HAVE YOU heard the one about the Irishman who blew Montreux apart? Or, can Irishmen play the blues?

Answers to these questions and more were provided at the penultimate night of the 1977 Montreux Festival, with Rory Gallagher and his band top of the bill.

The casino building, in this small Swiss village perched majestically on the shores of Lake Geneva, has many contrasts. There's a vast complex of bars, restaurants, boutiques, stands - all well-organised and laid out.

But in yer actual auditorium, it's a different story. Basically it's like a larger edition of the Roundhouse. Your tickets don't have numbers, you just get where you can. It's chaotic. Somehow, you'd expect more organisation for an international festival of this size and repute. Still, to the music.

The place is packed. The multi-national punters, by necessity, pressed close to one another. TV cameras poised for action, vast video screens either side of the stage. You start to sweat, it pours off, like being in a greenhouse in the Sahara. But the atmosphere of expectation builds.

And the band came on. Rory, regulation check shirt and jeans, nodding, bouncing, skipping, smiling, struts into the frantic 'Moonchild'. The pounding rhythm section of Rod De'Ath on drums and Gerry McAvoy on bass complementing the Irishman's wandering guitar and the boogie of Lou Martin's keyboards. The band are blown from the start. And it carries on into the James and Bobby Purify number, 'I'll Take What I Want', featuring excellent guitar and keyboard breaks.

As a live act, Rory and his band are in the highest category. They've been working on it for years. The band are almost constantly on the road. Since the (now legendary) 1970 Isle of Wight Festival, Rory has proved himself across the world.

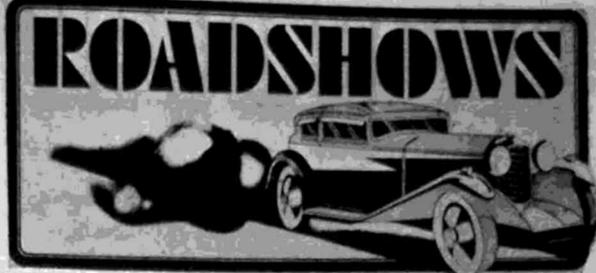
He doesn't have to work so hard but, seeing him perform, you can understand why he does. He enjoys it. He's at his happiest with his battered Strat in his hands as he meanders off on 12-bar journeys. His music, while heavily influenced by BB and Albert King, is a mixture of old blues numbers and Rory's own compositions. It's a formula that works.

Meanwhile, back in the hothouse Casino, the band are blowing through the boogie 'Secret Agent' and into 'Garbage Man', one of their bluestiest pieces, and the climatic 'Million Miles Away'. Quick towel-down and it's time for Rory's acoustic set - clapping to 'Out On The Western Plain' and 'Too Much Alcohol', both regular features in his set. And he takes up the mandolin for 'Going To My Home Town' - really gets the kids going, if there'd been room to jig, they would have done.

Encore number one gives time for short bass and drum solos and for Rory's ace slide work. He's been playing for two hours and still they're crying for more.

So it's into the Junior Wells classic 'Messing With The Kid', before the final jam session with various assorted musicians, including second-billed Roland and some mysterious dude in a

BARRY CAIN



duffy coat playing a penny whistle. A great evening.

And outside the Casino there are scenes reminiscent of those Isle of Wight festivals - sleeping bags everywhere and not a spare park bench to be had.

You'd think Mr Gallagher would have blown himself out. But no. He got to bed at 4 am, to Geneva Airport at 8 am, to Essen in Germany for a TV special, screened to some 25 million viewers in a dozen countries, and on to a street festival in Ghent, Belgium, where he attracted a casual crowd of 4,000.

Yes, this Irishman can play the blues. Catch him if you can.

JIM EVANS

ELVIS COSTELLO

Hope and Anchor
OF ALL the publicity stunts this year, none has been more amusing or successful than the transformation of the humble D. P. Costello into the might Elvis.

Unlike most stunts it succeeded because it was based on solid ground. Elvis Costello might look like the fourth form runt that always got beat up but he can turn out witty songs with uncanny ease.

The Hope and Anchor was an eminently suitable choice of venue for his second (announced) appearance in London. His style of short sweet melodies meshed with sparse, restrained arrangements and playing have a lot in common with

some of the ideals of other bands that have emerged from the London pub circuit.

As well as having the same sort of non-voice as Graham Parker (which doesn't mean he can't convey emotion just that he's not too good at hitting the right notes), his songs have the same roots in R and B and mid-Sixties pop. Unlike Parker, he's never raucous and his songs have real lyrical substance. He's almost as deft at the snappy zen one-liner as the master himself, Nick Lowe.

Not that he'll ever make it as a pop star. Unless, by some quirk of fate, the bank clerk look sweeps the nation and he and his band suddenly find themselves at the pinnacle of fashion. He's also too tasteful, too diffident to make it as a teen idol. He seemed to delight in the tacky atmosphere of the Hope, drawing enjoyment from the crowd and injecting it back into his songs, often giving them a depth and immediacy they don't always have on record.

He started slowly, testing the audience with some of his more fragmentary tunes 'Welcome To The Working Week' and 'Pay It Back' and worked up carefully to the more rumbustious qualities of the likes of 'Waiting For The End Of The World'. An Object lesson in how to structure a set.

Apart from looking just like him, his band (Peter Thomas, drums; Bruce

Thomas, bass; Steve Mason, keyboards) had the same understanding of that famous maxim, the less you play, the more there is. A triumph of musical understatement.

He's no new genius but who's? NICK CHARLES

RACING CARS

Plymouth
RACING CARS sang sophisticated laid-back harmonies, interspersed with complex instrumental breaks, for three-quarters of an hour and the audience looked bored stiff.

It was only when they gave up subtlety and started hitting out with 'Pass The Bottle' and the like that they got any reaction from passive Plymouth.

They played almost 30 minutes of genuine encores, including their hysterical version of 'Johnny B Goode', and everyone went home happy.

Their lack of success early in the gig was not because they were playing new material from their second LP - 'Weekend Rendezvous', due out at the end of the month (Aug). The new was as good as the old and the audience even talked over 'They Shoot Horses...'. The problem was lack of variety. Each number seemed to last 4½ minutes and consist of Morty starting the vocals, 'nice' harmonies following, the instrumental break with the inevitable guitar solo, and more harmonies to

WHAT YOU ALL MISSED WAS SOME WIPE OUT

BEACH BOYS, London

WE'LL NEVER know how many of you wanted to see the Beach Boys. When they pulled out of their British tour a couple of weeks ago, there was speculation that the tickets for the shows weren't going too well. The official statement was that there wasn't enough time to prepare for the tour.

Working on a music paper, we are sometimes accused of being privileged because we get free albums and tickets. This week we were privileged to see the Beach Boys perform at their only concert in this country this year.

The venue was London's Grosvenor Hotel for the annual CBS Records convention. We were first wine and dined - smoked salmon, roast beef, cherries and ice cream - then we listened to Crawler and Teddy Pendergrass before what we'd all been waiting for, the Beach Boys.

When they started we wondered whether the wait was worth it. They were not together at all - very shaky, bad harmonies.

There were about 15 people on stage and you would think so many people could create some sort of energy, but nothing. They'd already sung 'California' and 'Fun, Fun, Fun' - Brian, not looking too well these days, on lead guitar, 'Darling', 'Sloop John B' - Brian, not looking too well these days, on lead guitar. It wasn't until they went into 'Heroes And Villains' that the show took a turn around. They hit it together, and the privileged journalists and employees of CBS knew it too. Even if you'd had your feet nailed to the floor you wouldn't have struggled to tap your toes.

Next was 'Help Me Rhonda' and from then on it was a synch for the Beach Boys. The Gosvenor had never seen anything like it, people standing on chairs AND tables.

'Wouldn't It Be Nice', 'I Get Around', 'Good Vibrations', if you could spot a closed mouth in the place, its owner was either so drunk he couldn't hear or a waiter - and even one of those was standing on a chair, singing along.

At the beginning of the set, there was a pause and a count into each song, but after 'Rhonda' they were straight in and away.

When encore time came, it wasn't just the hands and feet that started thumping, it was anything you could get hold of, the louder, the better. Bottles, glasses, ice buckets and chairs.

Could they ignore us? No. Al Jardine, Mike Love, Brian, Carl and Dennis Wilson came out on their own to do an acapella number, and then back came the band for 'Barbara Ann', 'Rock And Roll Music' and 'Fun, Fun, Fun'. Christ, they rocked, rolled and turned us inside out.

Okay, I'll admit it, we were privileged. It's something I'm glad I didn't miss. I only hope they come back so I can witness it again and you can too.

ALF MARTIN

close.
Each song was good, or even excellent, in its own right but the act had no build-up, no feel and no climax - until rock 'n' roll came to the rescue. CHRIS RUSHTON.

REAL THING

Liverpool
WHEN A group is put in one bracket and they want to prove they can do something else, they usually end up on the rubbish tip or revert back to their old formula.

Real Thing were put into the disco / soul bracket - and very successful they were. Boasting tours and hits with David Essex and their own hit singles, but they wanted to move on.

They have done this with their new album, '4 From 8'. Now they need to prove that they can do it live. Last week they did just that.

The Real Thing played an NSPOC charity gig at Hamilton's Club, in their hometown of Liverpool.

They did play some of their old songs, but with songs like 'Love's Such A Wonderful Thing' (their new single), 'Liverpool 8', 'Children Of The Ghetto', and 'Stanhope Street' there should be no problem in proving they can get out of the old bag.

It was obviously the right place and way to show off Chris and Eddie Amoo's songs, most of them about the area, the brothers were brought-up.

It was still a disco-type venue, and the audience comprised Real Thing fans, but I don't think they'll have any problems in gaining new converts. Also, with that superb band I can't see how they can fail. ALF MARTIN

ALICE COOPER

New York
SO YOU'VE given up on Alice Cooper already? Written him off as a boring old fart just cuz he's appeared on a couple moronic TV game shows and played golf with comics like Bob Hope?

Well, if you're going by this nouveau image and the solo albums, you've got a case - but judging by this new live show (Alice's first in more than two years) the Coop isn't ready for the MOR morgue just yet.

Sure his decadence is now as tame and passe as The Rocky Horror Show but, on this tour, Alice owns up to no longer being threatening - and concentrates on a hilarious parody of his two favourite entities - himself and TV. For that he deserves great praise.

The stage is occupied by a giant TV screen, offering Monty Pythonesque sketches between songs. Highlights include a spoof of cop shows called Police Gynaecologist and a sequence in which a girl drinks plain (yum!) - Four dancers gleefully France around, dressed at various times as spiders, teeth (with cavities), and fatso chickens.

All this yovous idioy dominates the music, most of which was inaudible because of the prurid sound system. But Alice did deliver a good range of material, from early faves like 'I'm Eighteen' to the stuff off 'Whiskey And Lace'. Though the early songs were the musical highlights, the silly theatrics of the new numbers stole the show - proving that even though his new music stinks, and he's no longer a symbol of sickness, the Coop still puts on a Carmen Miranda-style show that can't be beat.

JIM FARRER

Disco Kid

by JAMES HAMILTON

New Spins

INSTANT FUNK: 'H Ain't Reggae But It's Funky' (Philadelpia Int PR 5506). She is! Bass-heavy hard 'n' fast driver, huge on import.

CELI BEE & THE BUZZY BUNCH: 'One Love' (LP 'Cell Bee' TK XL 14066). Excitingly percussive fast instrumental last half of the 5:06 track (possibly on UK 12-inch soon) is a US smash - and a great mixer! - while the full 5:09 'Superman' is a Puerto Rican Boney M.

RITCHIE FAMILY: 'Quiet Village' (Polydor 2058912). Big in US discos, Martin Denny's odisse gets a few words and a trendy thud beat - though the exciting 'Voodoo' flip could be better here.

OLYMPIC RUNNERS WITH GEORGE CHANDLER: 'Keep It Up' (RCA PC 5048). Out soon, first of the new 99p RCA Disco Direction 12-inchers is a fast 6:40 whopper stomper that's more instrumental than vocal (and much better than 'Little Girl').

BOBBY MARCHAN: 'I Wanna Bump (With The Big Fat Woman)' (Mercury 6167332). Bit late but certainly good follow-on, while the more KC-like 'Disco Rabbit' has import tips too.

LITTLE RICHARD: 'Ludie' / 'Long Tall Sally' / **LARRY WILLIAMS:** 'Bony Maronie' / 'Dizzy Miss Lizzy' (EP 'Hey, Hey, Rock 'N' Roll' Specialty SONE 1). Rock'n' classics, but beware strangely phased stereo on the Williams side.

CONNIE FRANCIS: 'Who's Sorry Now?' / 'Lipsack On Your Collar' (Polydor 2066839). Possibly her two most enduring classics, great MoR.

T-CONNECTION: 'Disco Magic' / 'LP Magic' TK XL 14054. Full length 7:35 version of the

synthesizer groover (possibly a 12-inch soon), plus of course the full 'Do What Ya Wanna Do'.

TROPEA: 'The Funk You See, The Funk You Do' (LP 'Short Trip To Space' TK XL 14061). Incredibly funky slow jiggler.

JOHN FORDE: 'Stardance' (EMI 2656). 'Jeans On' goes galactic!

QUINT: 'It's Much Better Now' (UA UP 30279). Attractive pop hustler.

ELVIS PRESLEY: 'Way Down' (RCA PB 0998). Swamp rocker with pop appeal.

JAMIE WILDE: 'You're My Baby' (Polydor 2058902). Infectious pure pop.

BILLION DOLLAR BAND: 'Love's Sweet Notions' (LP 'Billion DB' TK XL 14051). Slow sweet soul floater, and laid-back KC-type 'I Like Whatcha Doin'.

RENEE GEYER: 'Heading In The Right Direction' (Polydor 2066802). Sophisticated soulful smoother.

PATSY GALLANT: 'From New York To L.A.' (EMI 2620). Canadian chick like Petula Clark singing 'Love Hangover'.

GAP BAND: 'Thinking Of You' (LP 'Gap Band' Tattoo FL 12168). Stevie Wonder - full smoother, plus their great happy jazzy leaping 'Out Of The Blue' funkier.

SIZZLING VINYL!

MASS PRODUCTION 'I Believe In Music' (US Cotillon LP / Disco 12-inch) has been rushed out to a few key locks prior to its UK release soon. A real hotste, it combines rattling percussion, 'Dazz' bass and voice-box gimmickry with the group's heavy brass and vocal sound for an almost overpowering onslaught. It sure is excitingly busy if not exactly tuneful - but as T-Connection managed to sell on its sheer disco power, then so should this. The 'People Get Up' flip has a good DJ intro before hitting a more Brass Construction groove.

Disco Dates

FRIDAY (5). Kid Jensen and Mick Ames hit St Ivo Recreation Centre, Robert John and XTC do a Liangorse (Brecon) barn - dance, and Bob Cheek has funky fun at Carlton Colville's swank Hedley House. Saturday (6) Robbie Vincent visits funky Dave Royal at Southgate Royalty, while

Micky Dee invites you to wear as little as you like at Wood Green Bumbles' hot party night! Sundays see Les Aron back rock 'n' bopplin' at Worthing Woods, while every Monday Radio Medway's Tony 'Shades' Valence souls at Bearstard's Tudor House, Maidstone, and Steve Wiggins reggaes at

Barry Rugby Club. Tuesdays, DJ Webster plays our disco chart at Sheffield's Red Lion in West Street, and Larry Foster spins oldies at Hackney Market House. Thursdays, Bill Robinson has go-go competitions and champagne prizes at Consett's Iveston New Inn.

MIX MASTER

SENSATIONAL STEREO effects come from overlapping the 'car noises' part of Kraftwerk 'Autobahn' (Vertigo) during the long synthesizer break of Donna Summer 'I Feel Love' (GTO) - this being only 0:50, you have to use just the main last two-thirds of the 'car'

break, the bass-ier rhythm of which somehow gets lost amidst the shriller Summer sound. Another great overlap is a long synchronised mix from the guitar part of Slave 'You And Me' (Cotillon) into NCCU 'Bull City Party' (UA, best of all the US LP version).

START TIP

MARC ROMAN (Charing 2183) suggests mobile jocks should remember the formula: Amps = (Volts) Watts divided by (Volts), so that one 15 amp power point will only take a maximum of 3.125 watts regardless of a distribution board or multi-way adaptor being plugged into it. In practice, however, reckon on a slightly lighter load unless you want over-hot plugtops and wiring coils. As an easy ready reckoner, I've put all the combinations possible onto a small card, which I use when setting up floodlighting (eg: 13 amps equals 3x 500w + 10 x 150w, etc). If using a lot of power, take it from points around the house.

GALACTIC FUNK

'STAR WARS' - America's blockbusting sci-fi movie smash, shown here later in the year - has sparked off a new craze and a US chart war of its own. The John Williams-penned main theme (a bit like 'Born Free' and 'The Big Country' combined) is a straight sound-track winner by London Symphony Orchestra (20th Century), but the disco

battle rages between Meco (Millennium), Graffiti Orchestra (Prodigal) and David Matthews (CTI). Meco (Meco Monaco in multi) has the most interesting version, being edited from a continuous 15:47 album-track medley of all the film's music in disco style, with great freaky synthesized sound effects, on 'Music Inspired by Star Wars, and Other Galactic Funk' (Millennium MNL 8001).

DJ Hotline

'Let's Clean Up The Ghetto' (Phila Int) gets Sonny King (Runcorn Neptune), Graham Gold (Wembley String Of Pearls), Mick Dee (Wood Green Bumbles), Steve Day (Bow Prince Albert), Terry Quinn (Kilwinning), Stevie Quinn (Mallorca), Feds (Carlisle Twisted Wheel), Ray Robinson (Leicester Tifany), Les Aron (Lancing Place), more Emotions 'Flowers' (CBS) picks Steve Young (Edmonton Picketts Lock), Jason West (Cambridge), Larry Foster (Hackney), Chris Dennis (Exeter), John Flynn (Birkenhead Deerstalk), Jay Jay Sawers (Dairy Hotel De Croft), more.

Johnston's 'Pipeline' (CBS) starts for Dwight Wizard (Southeast Zhiavagos), Keith Tyler (Sunderland Mayfair), as does Space 'Magic Fly' (Pye) for Bob Cheek (Leeds), Kevin Kendall (Neath), Capuchino (Bromley) - Memphis Horns 'Get Up And Dance' (RCA) has Keith Black (Warwick), Ivor Ivor (Harrowgate), Greg Davis (Walford New Penny), Dr John (Telford Disco - Tech), but it's Rokoto 'Get Up And Dance Now' (State) for James Heron (Stranraer), Mike McLean (Eggleston Eglington Arms) - Blonde On



OSIBISA
Blonde 'Subway' (Chrysalis) busts Tony King (Bristol Scamps), Stewart Hunter (Preston), Ian 'Marcules' Cassells (Aldrie Marcos), Robert John (Hereford) - Le Pamplemousse 'Get Your Boom Boom' (US Avil) bumps John DeSade (Maidstone), David Saunders (Plymouth Top Rank), John Fuller (Norwich), Bob Knight (Brighton Mrs Brampton's) - Facts Of Life 'Sometimes' (TK) souls Dave Silver (Hull Tifany's) Mike Lee (Liverpool Odd Spot), John Daylight (Swinford Affair) - Muscles 'It Relaxes Your Mind' (Big Bear) floats Paul 'Ormsby

Beech (Brum Cedar), Paul Anthony (Brum Run Runder), Teddy Pendergrass 'I Don't Love You Anymore' (Phila) gets Fonzie Vann (Stepney Green Old Globe), Richard Cooper (Lydney Peacock), Trevor John (Wolverhampton) - Gene Farrow 'Hey You Should Be Dancing' (Magnet) adds Pete Miles (Redditch Tracys), Steve Tong (Cottingham) - Osibisa 'The Warrior' (Bronze) has Brian Massie (Dundee), Steve Wey - Ingram (Weymouth) - LaSo 'LaSo Square' (MCA LP) adds Bob Jones (Chelmsford De-Jay's), Dave Royal (Southgate Royalty) - NCCU 'Bull City Party' (UA) adds Mark Rymann (Swansea Cinderellas), Greg Wilson (New Brighton Chelsea Reach) - D'Jays 'So Glad I Got (Phelle Girl)' (Phila Int) has Terry Emm (Dunstable), Steve Wiggins (Barry), Alan Donald (Rothesay) - Teaches & Herb 'We're Still Together' (MCA) gets John Stone (Wealdstone Tudors), Stuart Swann (Nantwich Cheshire Cat) - Richard Hewson 'What Shall We Do' (Splash) adds Andy Wint (Bozner), Phil Dodd (Lancing Place), Colin McLean (Glasgow Shuffles) - Joe Tex 'We Held On' (Epic) has Andy Wiles (St Athan), Chris House (Port Talbot) - lovely Zoe 'Don't Stop Me Dancin' (EMI) pulls Phil Black (Barry Butlins), Johnny Diamond (Brighton William Teck) - Arthur Prysock 'All My Life' (Polydor) adds Morris Jenkins (Salford TOTW), Tom Wilson (Edinburgh Rutland), Stuart Mason (Leeds) -

DJ Top Ten

- MY OWN chart for a change, compiled from three weekends at London's Sundown, and an apres-Beach Boys gig for CBS - where I used equipment loaned by Tom and Mick of Pepper's Disco (01-994 3094). This excludes obvious hits like Donna, CJ & Co, T-Connection, Floaters, Fat Larry, Garnet Mimms, John Miles, Danny Williams, Boney M and of course Lovers 'Discomania'.
- 1 BRICK HOUSE, Commodores Motown
 - 2 PIPELINE, Bruce Johnston CBS/US Columbia
 - 3 I GOT IT, New York Port Authority Invictus
 - 4 YOU AND ME, Slave Cotillon
 - 5 BULL CITY PARTY, NCCU UA/US
 - 6 GET YOUR BOOM BOOM, Le Pamplemousse US
 - 7 YOUR LIVE IS RATED X, Johnnie Taylor CBS
 - 8 ONE LOVE, Celi Bee & Buzzy Bunch TK
 - 9 I'VE FOUND LOVE, Love And KissesUS Casablanca
 - 10 GETAWAY, Salsoul Orchestra US Salsoul
- BREAKERS**
- 1 MAGIC FLY, Space Pye
 - 2 MAKE IT WITH YOU, Whispers US Train
 - 3 THE MORE I GET, THE MORE I WANT, Teddy Pendergrass Philly

HOT VINYL

GRAHAM CANTER (London Gullivers) - who will be Dave Simmons' stand-in on BBC Radio London's Soul 77 Show for Thursdays Aug 18/25 - Import tips Kellie Patterson 'If It Don't Fit Don't Force It' (Shadybrook LP), Sunbear 'I Heard The Voice Of Music Saying' (Soul Train), Smokey Robinson 'Theme From Big Time' (Motown LP), Controllers 'Somebody's Gotta Win' (Juana LP), Mother Freedom Band 'Beautiful Summer Day' (All Planetown), Younghearts 'Sho Nuff Must Be Love' / 'If' (ABC LP), Jerry Butler 'Chalk It Up' (Motown 12-inch re-mix).

Soul

by ROBIN KATZ

20th Century Rocks

THE O'Jays are spending their 20th anniversary doing a 75 city tour, with a stage act worth £125,000. For their coming of age - 21st anniversary - they promise to perform here.

Eddie Levert was in his hotel room one afternoon, when the phone rang with me on the other end.

Levert described the group's elaborate stage trappings. Whether a promoter can afford to bring it all over here remains dubious. But here is what we're missing.

'We're talking about three trucks, and a plexiglass dance floor with hundreds of lights pulsating underneath, to

create the effect of the disco. There are mirrors which open to reflect a dozen of us, or serve as projection screens. They do all kinds of tricks! And there's an orchestra too.

Why invest in such a show? 'When you travel as much as we do, you run into technical problems. There are not enough lights in one place, too small a stage in another. You come up short. It's important to give the audience the best presentation possible.'

Important, but not the crux of the show. Eddie Lovert's dynamic vocal delivery and sensual stage presence mean the O'Jays need a pulsating floor like Stevie Wonder needs a songwriter.

'An elaborate stage show functions the same way setting a table does. You can eat off a bare box if you need to. But it's nice when you put on a pretty tablecloth and add some candle holders, a gold tea service and good

china.

'All the giant mirrors in the world are not going to save your show if you don't turn the audience on without the props.'

A lot of the O'Jays' fans thought the group were born five years ago, when 'Backstabbers' gave them their first monster hit. Is celebrating the 20th anniversary such a good idea?

'Avi - "I know what you mean," laughs Levert. "Until this year, a lot of American audiences didn't realise how old we were. I think some of the younger kids are upset to know we've been kicking around as long as their parents. We still do a 1 1/2 hour show, so the best way to get the very old songs in, is to do a brief medley or the odd line, just to flash it."

How do rehearsals vary? I asked Levert how the O'Jays prepared for the stage in 1959 and how they do it now.

'Well, back in '59 when



O'JAYS: Happy Anniversary

we had less work and a lot of time on our hands, we'd rehearse every single day.

'Today, we're more involved with the music business. We tend to plan things a bit more. If we're going out in May, we start to get into condition in February. We'll rehearse solidly for 60 days from noon 'til six. It's like spring training for athletes. We get our pacing to a comfortable routine; and then we're ready for travelling.'

Eddie Levert's charisma onstage is subtle but intensely powerful. He brings female audience, members to pleasurable moans and hollers.

rejected by an audience. And this old manager we had was great 'Eddie', he told me. 'When you get onstage, you're a star. Act like a star and you'll feel like a star. I couldn't quite see myself as a star. But whenever I got nervous, I'd go out there and say to myself: I'm Frank Sinatra. I'm a star.' Or I'd think of whoever else was very popular. I would get confident and re-laxxxx.'

America's black community have not spawned a punk group to illustrate its feelings of frustration and hopelessness. Instead young ghetto blacks are crying out about the hopelessness of the future with the same intensity as ten years ago, the result is violence and drug abuse.

As part of Philly International's 'Clean Up The Ghetto' anti-pollution project, The O'Jays are doing special visits to hospitals and inner city schools.

'I used to get terribly nervous before we went onstage. You're worried about being accepted or

cynical teens?

'They don't see any hope. But as long as you're breathin', you still have hope. If you start thinking negatively about one thing, you think negatively about everything. You end up washed-up. Sure, you gotta live with a system. But if you lie down and say die, the system will walk all over you. It's not gonna help you. You gotta stay in the rapids to turn the tide.'

'We meet a lot of kids who think we're much richer than we are. They seem to forget how many years we worked for what we have. The idea of putting your life towards a commitment, in our case music, seems too long term to a lot of them.'

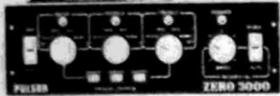
'We're hoping to hit Britain for six weeks in 1978,' speculated Levert.

'We need to get to Europe, and Japan to let the people see us. And we have a lot of thanks - you's to extend for all those hits.'

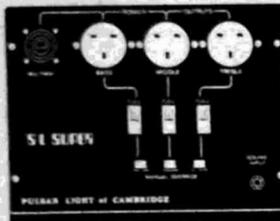
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Wanted

LENA ZAVARONI, Julie Rogers. Anything and Everything wanted. - Margaret Westfield, 65 Westfield Road, Bletchley, Milton Keynes.

BEE GEE'S fans to correspond with for information etc. - Apply R. Keay, 34 Alwynn Walk, Brockvale Village, Erdington, Birmingham B23 7TY.

QUEEN BRITISH top in '77 tapes wanted. - Itsumi Hori, 18 Thrule Road, London SW16.

ZENDA JACKS information, pictures, newspaper cuttings, records. Reasonable prices paid. - Box No 1123.

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BADGE COLLECTORS read on Floyd, Sabbath, Zeppelin, Alex Harvey, Wings Over Wembley, ELP, Status Quo, Queen, Roxy, Yes, 10cc, Santana, Feelgood, Bowie, Cockney Rebel, Rod Stewart, Bad Co, Knebworth Fair, Wishbone Ash, Genesis, Tour badges of Santana, Dr Hook, Be-Bop, Strawbs. - Send 20p each plus SAE, Love and Peace, Julie Williams, 7 Candy Street, London E32LH.

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NOW DO it yourself with iron-on transfer letters for T-shirts. Great for names, slogans, groups, discos. Permanent and washable 4p each letter (Minimum order 15). Romica (Dept. RM) 479 Canterbury Street, Gillingham, Kent.

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ELVIS, ELVIS, ELVIS. Original photos on tour June 1977. Vegas Dec 1976. Colour, B&W. - SAE David Reynolds, 617a Watford Way, London, NW7.

FANTASTIC QUEEN Concert. Photographs available. Latest tour black/white only. Set of ten 5x7, £3.00, set of ten postcards, £2. P.O.'s to Brian Hainley, 53 Stormyland Way, Barhead, Glasgow.

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COLOUR CONCERT photos. Bands available: New Genesis, Floyd, Ferry, Heep, Tubes, Lizzy, Harley, Tull, also Bowie, 74 and 76 Kiki, Purple, Blackmore, Dylan, ELO, ENO, Essex, Hall/Oates, Emmylou, Harris, Sabb, Kiss, Zeppelin, Nazareth, Queen, Stones, Sparks, Stewart, 10cc, Who, 75 and 76, Wings etc. - SAE stating interests for proofs to Dick Wallis, 159 Hamilton Road, London SE27.

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"IT'S LIKE waiting for the missus to have a baby," muttered Bruce Foxton, wandering across the stage of the Hammersmith Odeon. It was The Jam's big night and nothing was going right at the soundcheck. Promoter Mel Bush wandered in and explained the sound problem.

"It'll be all right on the night," said Bruce. This is the night.

"Yeah."

The Jam already played the London Rainbow, so it's not as if they have any worries about the size of the theatre. But this is a headlining night; a goal that has been aimed at for months. They must be nervous.

"Not at the moment, I'm not," said guitarist Paul Weller. "I will be later, about an hour before the gig. It's difficult but we're trying not to treat this any differently from any other gig."

Does this mean the end of the line for The Jam in small clubs?

"No, we can do both. We'd like to go and do the Nashville and the 100 Club again. Yes we'd expect to do this sort of gig eventually. It was one of our goals. We'd driven past it often enough and wondered what it was like to play here."

What about losing the closeness to the fans, the atmosphere?

"We were further away from the fans at the Rainbow and we didn't lose it, so I don't suppose we'll lose it here," said Paul. "The seats don't help, but there's the feeling of a movement. No, I don't like that word."

Too political?

"Yes. There's just a feeling."

So politics have no place in the Jam plan?

"No, that's all bullshit. Like the dole queue - there's a lot of people on about it, who've never even been on the dole. And if they did they enjoyed it. We've never been on it so we don't write about it. Every song we write about is from experience."

Like love songs? Drummer Rick Buckler looks a bit embarrassed.

"No, we don't write love songs. Unless you count things like love of dancing."

Why is it so embarrassing to write love songs? Is it because it's mostly blokes who crowd round the front of the stage now, while the women stay at the back?

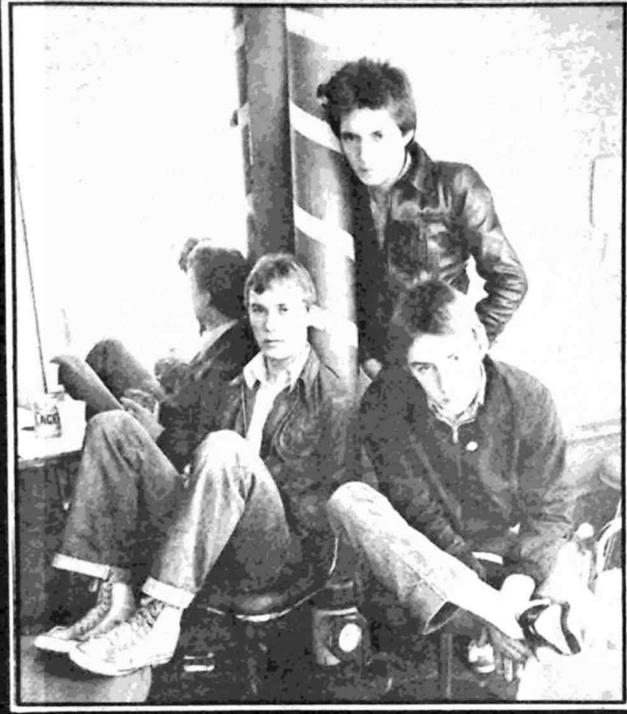
"We get a lot of girls at the front at our gigs," said Rick. "Because we're all good looking."

Joke. Embarrassing moment over. On to less personal matters. The rise and rise of The Jam - with 'All Around the World' leaping up the charts - has (to all appearances) been smooth running and supremely well organised.

Maybe it's got something to do with the fact that the band is managed by Paul Weller's dad, and seems to be managing better than most people. The band has a definite identity; their appearance invites fans to dress in the same kind of gear. Their music is straight pop. It's almost like a direct step back into the middle of the 1960s. It's all very tidy, precise, stage managed. So whose ideas are behind this? Does the

Jam - men of the world

Or, that's what they hope



THE JAM: not giving up smaller clubs

record company manipulate the band to the extent they would the image?

"We do what we like," answered Paul, with a slight edge to his voice. "We've been wearing suits for two and a half years. The record company hasn't tried to change us. Some bands might be being used, including one of the most popular, I won't say which because I don't want to bitch. I'll just say that if the band isn't ready for it, well... we're bullshit detectors."

It's bound to happen that the Jam will make money: it's obvious from seeing them perform at Hammersmith that they're going to be one of the few that survive. But making money isn't going to be the embarrassing problem it might be to bands who have made a noise about establishment rock.

"It's a matter of survival," said Paul. "Money doesn't matter as long as you've got enough. When we go to America I don't want to end up playing small clubs like CBGB's. It's pointless to lose money. But we don't need lots of money. It just depends what you do with it."

What does Paul intend to do with his?

"I have ideas for it, but I don't want to say too much about it. If it doesn't turn out, then people will think I've been bullshitting. For instance, when we started we had nowhere to rehearse, and I think young bands should be able to get somewhere fairly cheaply. I'd like to do something about that. I'd like to get some stuff published too. There are a lot of good young poets around who just can't get their stuff published."

"The people who have already made a lot of money out of rock and roll haven't ploughed enough back," says Paul. "I'd like to see a new venue opened." At the moment you usually have to pay about £1.50 to get in anywhere then 60p for a drink. My favourite places are the Nashville and the Marquee. No, I'd never leave Britain if I made a lot of money. I don't agree with what's going on in the government, but I wouldn't leave."

The band must also be able to keep their expenses down by all living with their families. Do they intend to keep on with this arrangement for the time being?

"For a little while anyway," said Rick. "We're hardly ever there anyway. And it's somewhere to keep your socks."

"Make sure you say that Rick said that," added Paul.

It was only a joke mum? - Rick.

With the families being so involved with the band, surely they'd all be in force for the Hammersmith gig?

"No," said Rick. "My dad retires this year so all this doesn't mean much to him. Bruce brought his granny to the Rainbow and she's about 98. Well, maybe 78. When you get that old it don't really matter, does it? She enjoyed it."

As you know by now, the concert was a tremendous success for them.

"I'd like to say that I think Record Mirror is our favourite paper," said Paul. "And I'm not giving you bullshit. Any paper that can put the Sex Pistols and the Bay City Rollers in the same issue has to be good."

ROSALIND RUSSELL

J. Edward Oliver "Habit and Costello"

FINDING HIMSELF IN A MYSTERIOUS LAND OF EVER-LASTING PEACE, HAPPINESS AND BOREDOM, THE SENSITIVE SPIRIT OF TWO MILLION AND FOUR HUNDRED OLD DEAD DINOSAUR FRISCO-LE-RAYE EVENTUALLY RECEIVES A VISITOR...

HELLO, FRISCO. THAT'S THE NICEST THING ANYONE'S EVER SAID TO ME!

OH, IT'S YOU! I DIDN'T RECOGNISE YOU IN THOSE ROBES. YOU'RE GOD, AREN'T YOU?

THAT'S RIGHT, LAD. BUT YER NEVER DID TELL ME - WHAT WAS IT MADE YER DECIDE TER TAKE YER OWN LIFE?

WELL, YOU SEE... HEY, WAIT A MINUTE! GIVE SO YOU NEED TO ASK ME THAT? I THOUGHT YOU WERE SUPPOSED TO KNOW EVERYTHING!

AH, YOU'VE CAUGHT ME OUT THERE! ALL RIGHT, I MAY AS WELL ADMIT IT. I'M NOT REALLY THE ALMIGHTY. I WAS SENT TO CHECK ON YOU BY... WELL, LET'S JUST SAY BY MY SUPERIOR! BUT I'VE ALREADY SAID TOO MUCH. THIS WILL COST ME MY JOB! I MUST GO!

BACK TO THIS THRILL-PACKED DRAMA IN JUST A MOMENT, FOLKS! BUT FIRST, SEVEN YEARS TWO WEEKS IN THE PAST, E.C. BODDER HAS BEEN CUT OFF THE AIR BY THE CREW OF THE PRIVATE STATION, RADIO CRUTCH...

SO! THIS IS BLACKMAIL! BLACKMAIL IS SUCH AN UGLY WORD.

WE DON'T RESUME TRANSMISSIONS UNTIL WE ARE EACH GIVEN A LEATHER COWBOY JACKET!

YES, WE WANT FRINGE BENEFITS!

YOU SHOULD BE SUICIDE BY THIS THREAT!

THEIR ENCOUNTER TOOK PLACE IN 6429 JULY 19546 - 32

SO! THIS IS BLACKMAIL!

YOUR REFUSAL MEANS YOU LACK THE PLAN!

DO YOU HAVE ANY LAST REQUESTS?

YES, I'D LIKE ALL AROUND THE WORLD BY THE ELECTRIC FLIGHT ORCHESTRA!

BUT, SUDDENLY...

GOOD GRIEF, STRAWBERRIES PRESERVE IS BEING DROPPED FROM A MAIL PLANE!

STILL, NEVER MIND THE RECEPTION BASH. IT'S VERY GOOD, ANYWAY!

I DIDN'T EVEN KNOW THERE'D BEEN A WEDDING!

I THINK WE PLANNED TOO MUCH HEAVY ROCK. THAT'S WHY PEOPLE COULDN'T PICK US UP!

SAFE AT LAST!

LUCKILY IT'S A BRIGHT DAY - IT LOOKS LIKE WE'RE IN FOR A SUNNY SPELL!

MEANWHILE, BACK IN 1977, FRISCO IS ASTONISHED WHEN HIS UNSPOKEN QUESTION IS UNEXPECTEDLY RECEIVED...

WHERE AM I?

IN HELL!

WHAT DO YOU WANT?

INFORMATION.

ARE YOU SURE ARE YOU ONE?

THAT WOULD BE TELLING!

WE WANT INFORMATION!

INFORMATION!

YOU DON'T GET IT!

BY HOOK OR BY CROOK WE WILL!

WHO ARE YOU?

THE NEW NUMBER TWO.

WHO IS NUMBER ONE?

YOU ARE NUMBER SIX.

I AM NOT A NUMBER! I AM A FREE DINOSAUR!!

HA! HA! HA! HA! HA!

J. EDWARD OLIVER'S

garbage column

ELOP TEN

1. IT KEEPS YOU RUNNING - EX LAX
2. I AM NOT A NUMBER - DON REVE
3. MAH NA MAH NA - SPOKE NEWINGTON
4. MONEY MONEY MONEY - DON REVE
5. THE TWO OF US - DOLLY PARTON
6. YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOWS - CILLA BLACK
7. WHERE I GO AGAIN - EX LAX CUSTOMER
8. HEAVEN MUST BE RUBBING AN ANGEL - PETER GABRIEL
9. GOOD MORNING JUDGE - BOB MONROE
10. EVERGREEN - SOCIETY OF MUSIC PIONEERS

COMPILED BY: (1-5) BEN WHITE, (6-10) AND (11-15) ROGER MYHILL, CHALLIGH, SURREY. * WARNINGS: SENDING GARBAGE ITEMS TO J. EDWARD OLIVER, RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENWELL ROAD, LONDON N7 7AX COULD BE HAZARDOUS TO YOUR LACK OF PLASTIC GARTHOGS!

BAD LUCK IS...

STANDING OUTSIDE A PUBLIC TOILET WITH A PENNY.

PUTRID POETRY

Once had a girl friend Named Emily Breck. She broke my heart, So I broke her neck.

MAD MICROBES

ROCKER-DOODLE

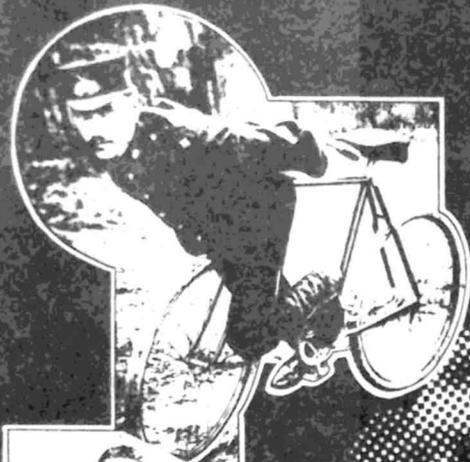
HA! HA! HA! HA! HA!

This gripping saga will be continued as soon as J. Edward Oliver learns how to draw penny farthings

JEFF LYNNE

DOIN' THAT CRAZY THING

c/w Going Down To Rio



NEW SINGLE

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