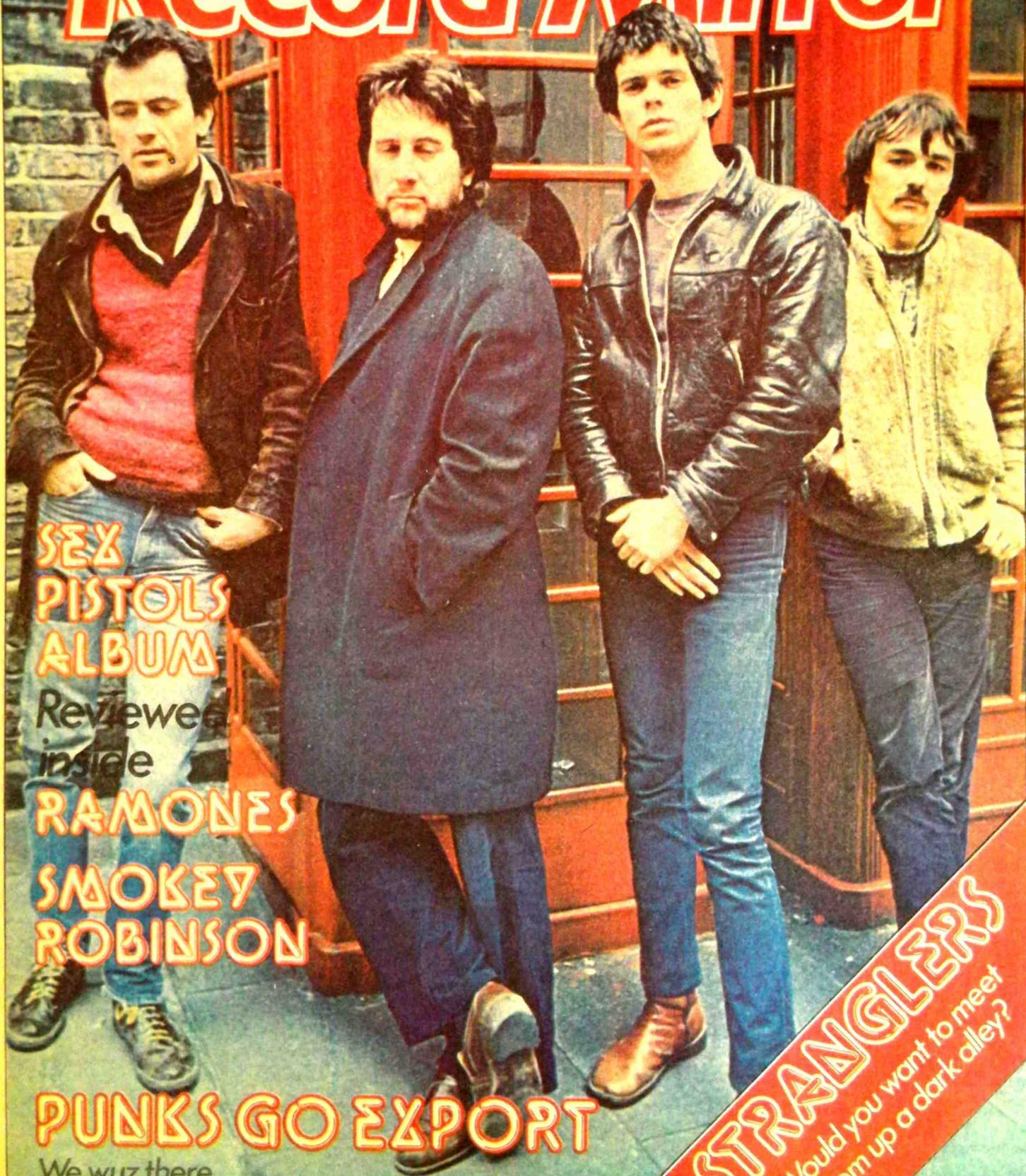


ROLLERS IN COLOUR

Record Mirror



SEX
PISTOLS
ALBUM

Reviewed
inside

RAMONES

SMOKEY
ROBINSON

PUNKS GO EXPORT

We wuz there

STRANGLERS
Would you want to meet
them up a dark alley?

Record Mirror

UK SINGLES



- 1 1 I FEEL LOVE, Donna Summer GTO
- 2 2 ANGELO, Brotherhood Of Man Pye
- 3 9 YOU GOT WHAT IT TAKES, Showaddywaddy Arista
- 4 14 FLOAT ON, Floaters ABC
- 5 3 MA BAKER, Boney M Atlantic
- 6 6 WE'RE ALL ALONE, Rita Coolidge A & M
- 7 13 THE CRUNCH, Rah Band RCA
- 8 5 FANFARE FOR THE COMMON MAN, Emerson Lake & Palmer Atlantic
- 9 11 EASY, Commodores Motown
- 10 7 IT'S YOUR LIFE, Smoke RAK
- 11 24 ROADRUNNER ONCE ROADRUNNER TWICE, Jonathan Richman & The Modern Jazz Quartet Beggars Banquet
- 12 8 PRETTY VACANT, Sex Pistols Virgin
- 13 15 SOMETHING BETTER CHANGE / STRAIGHTEN OUT, Stranglers UA
- 14 10 OH LORI, Alesha A & M
- 15 4 SO YOU WIN AGAIN, Hot Chocolate RAK
- 16 16 FEEL THE NEED, Detroit Emeralds Atlantic
- 17 26 NIGHTS ON BROADWAY, Candi Staton Warner Bros
- 18 19 EXODUS, Bob Marley & The Wailers Island
- 19 30 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams CBS
- 20 12 SLOW DOWN, John Miles Decca
- 21 43 NOBODY DOES IT BETTER, Carly Simon Elektra
- 22 23 THREE RING CIRCUS, Barry Bligg Dynamic
- 23 20 ALL ROUND THE WORLD, Jam Polydor
- 24 27 DREAMS, Fleetwood Mac Warner Bros
- 25 21 BABY DON'T CHANGE YOUR MIND, Gladys Knight & the Pips Buddah
- 26 18 SAM, Olivia Newton-John EMI
- 27 29 I KNEW THE BRIDE, Dave Edmunds Swanong
- 28 44 TULANE, Steve Gibbons Band Polydor
- 29 25 PROVE IT, Television Elektra
- 30 — DANCIN' IN THE MOONLIGHT, Thin Lizzy Vertigo
- 31 49 SPANISH STROLL, Mink Deville Capitol
- 32 32 DANCIN' EASY, Danny Williams Ensign
- 33 39 LOVE'S SUCH A WONDERFUL THING, Real Thing Pye
- 34 28 PEACHES / GO BUDDY GO, Strangers UA
- 35 17 ONE STEP AHEAD, Tavana RSO
- 36 31 A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND, Gary Glitter Arista
- 37 41 YOUR SONG, Billy Paul Philadelphia
- 38 47 IF I HAVE TO GO AWAY, Jigsaw Splash
- 39 — DO ANYTHING YOU WANNA DO, Rods Island
- 40 33 A STAR IS BORN (EVERGREEN), Barbra Streisand CBS
- 41 34 YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers Arista
- 42 — LET'S CLEAN UP THE GHETTO, Philadelphia Int. All Stars
- 43 36 SWALLOW MY PRIDE, Ramones Sire
- 44 — DREAMER, Jacksons Epic
- 45 — I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman RSO
- 46 — WAY DOWN, Elvin Presley RCA
- 47 — AMERICAN GIRL, Tom Petty & The Heartbreakers Island
- 48 — MAGIC FLY, Space Pye
- 49 — I THINK I'M GONNA FALL IN LOVE WITH YOU, Dookeys GTO
- 50 — YOU TAKE MY HEART AWAY, Bill Conti UA

Yesteryear

- 15 Years Ago (11 August '62)
- 1 I REMEMBER YOU Frank Ifield
 - 2 SPEEDY GONZALES Pat Boone
 - 3 I CAN'T STOP LOVING YOU Ray Charles
 - 4 A PICTURE OF YOU Joe Brown
 - 5 DON'T EVER CHANGE The Crickets
 - 6 HERE COMES THAT FEELING Brenda Lee
 - 7 GUITAR TANGO The Shadows
 - 8 THINGS Bobby Darin
 - 9 COME OUTSIDE Mike Sarne
 - 10 LITTLE MISS LONELY Helen Shapiro
- 10 Years Ago (12 August '67)
- 1 San Francisco (Flowers In Your Hair) Scott McKenzie
 - 2 All You Need Is Love The Beatles
 - 3 Death Of Cleopatra Dave Davies
 - 4 I'll Never Fall In Love Again Tom Jones
 - 5 I Must Be Him Vikki Carr
 - 6 She's A Lady With Me The Turtles
 - 7 I Was Made To Love Her Stevie Wonder
 - 8 Up, Up And Away The Johnnie Mann Singers
 - 9 Alabama The Mustangs
 - 10 See Emily Play Pink Floyd
- 5 Years Ago (12 August '72)
- 1 School's Out Alice Cooper
 - 2 Smokey Shuffle Terry Dactyl and The Dinosaurs
 - 3 Breaking Up Is Hard To Do The Partridge Family
 - 4 Puppy Love Donny Osmond
 - 5 Sylvia's Mother Dr Hook and The Medicine Show
 - 6 Popcorn Hot Butter
 - 7 Silver Machine Hawkwind
 - 8 I Can See Clearly Now Johnny Nash
 - 9 Rock And Roll Part 2 Gary Glitter
 - 10 Circles The New Seekers

UK ALBUMS



- 1 2 GOING FOR THE ONE, Yes Atlantic
- 2 1 THE JOHNNY MATHIS COLLECTION, CBS
- 3 5 A STAR IS BORN, Soundtrack CBS
- 4 4 20 ALL TIME GREATS, Connie Francis Polydor
- 5 9 RUMOURS, Fleetwood Mac Warner Bros
- 6 6 I REMEMBER YESTERDAY, Donna Summer GTO
- 7 3 LOVE AT THE GREEK, Neil Diamond CBS
- 8 8 STRANGLERS IV, The Stranglers United Artists
- 9 12 THE MUPPET SHOW, Pye
- 10 7 ON STAGE, Rainbow Polydor
- 11 15 HOTEL CALIFORNIA, The Eagles Asylum
- 12 11 EXODUS, Bob Marley & The Wailers Island
- 13 13 ARRIVAL, Abba EPC
- 14 35 NEW WAVE, Various Vertigo
- 15 14 WORKS, Emerson Lake & Palmer Atlantic
- 16 42 LOVE FOR SALE, Boney M Atlantic
- 17 21 GREATEST HITS, Smoke RAK
- 18 — IT'S A GAME, Bay City Rollers Arista
- 19 16 A NEW WORLD RECORD, Electric Light Orchestra Jet
- 20 18 THE BEST OF, Mamas & Papas Arcade
- 21 17 DECEPTIVE BENDS, 10cc Mercury
- 22 59 COMING OUT, Manhattan Transfer Atlantic
- 23 10 LIVE IN THE AIR AGE, Be Bop Deluxe Harvest
- 24 23 ANIMALS, Pink Floyd Harvest
- 25 28 THE DARK SIDE OF THE MOON, Pink Floyd Harvest
- 26 19 GREATEST HITS, Abba Epic
- 27 50 MY AIM IS TRUE, Elvia Costello Siff
- 28 31 THEIR GREATEST HITS, The Eagles Asylum
- 29 26 BEST OF, Rod Stewart Mercury
- 30 46 IN THE CITY, Jam Polydor
- 31 20 STEVE WINWOOD Island
- 32 30 WISH YOU WERE HERE, Pink Floyd Harvest
- 33 24 20 GOLDEN GREATS, The Shadows EMI
- 34 27 ENDLESS FLIGHT, Leo Sayer Chrysalis
- 35 22 THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles Parlophone
- 36 25 SORCERER, Tangerine Dream MCA
- 37 33 CSN, Crosby Stills & Nash Atlantic
- 38 30 EVEN IN THE QUIETEST MOMENTS, Supertramp A & M
- 39 43 IN FLIGHT, George Benson Warner Bros
- 40 37 STREISAND SUPERMAN, Barbra Streisand CBS
- 41 36 SONGS IN THE KEY OF LIFE, Stevie Wonder Tamla Motown
- 42 40 I'M IN YOU, Peter Frampton A & M
- 43 32 AMERICAN STARS 'N' BARS, Neil Young Reprise
- 44 38 GREATEST HITS, Hot Chocolate RAK
- 45 72 ROBOT, Alan Parsons Arista
- 46 47 FACE TO FACE, Steve Harley & Cockney Rebel EMI
- 47 44 TUBULAR BELLS, Mike Oldfield Virgin
- 48 63 BERNI FLINT EMI
- 49 34 LIVE AT THE ROXY CLUB, Various Harvest
- 50 55 12150, Cat Stevens Island

UK Disco Top 20

- 1 1 I FEEL LOVE, Donna Summer GTO
- 2 2 MA BAKER, Boney M Atlantic
- 3 10 FLOAT ON, Floaters ABC
- 4 7 DANCIN' EASY, Danny Williams Ensign
- 5 3 SO YOU WIN AGAIN, Hot Chocolate RAK
- 6 — YOU GOT WHAT IT TAKES, Showaddywaddy Arista
- 7 4 DO WHAT YOU WANNA DO, T-Connection TK
- 8 6 FEEL THE NEED, Detroit Emeralds Atlantic
- 9 15 CLEAN UP THE GHETTO, Philadelphia All Stars Phil Int
- 10 — WINGS OF FIRE, Dennis Coffey Atlantic
- 11 5 SLOW DOWN, John Miles Decca
- 12 — SOUL COAXING, Biddu Orchestra CBS
- 13 13 I GOT IT, New York Port Authority Invictus
- 14 9 THE CRUNCH, Rah Band Good Earth
- 15 17 DEVIL'S GUN, C.J. & Co Atlantic
- 16 18 I KNEW THE BRIDE, Dave Edmunds Swanong
- 17 — PRETTY VACANT, Sex Pistols Virgin
- 18 8 DISCOMANIA, Lovers Epic
- 19 — MAGIC FLY, Space Pye
- 20 19 NIGHTS ON BROADWAY, Candi Staton Warner Bros
- 21 — A LITTLE BOOGIE WOOGIE, Gary Glitter Arista

US Disco Top 20

- 1 I FOUND LOVE, Love & Kisses Casablanca
- 2 QUIET VILLAGE, Ritchie Family Marlin
- 3 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. & Co Westbound
- 7 SAN FRANCISCO, Village People Casablanca
- 8 THEME FROM "STAR WARS", Meco Millennium
- 9 MAGIC BIRD OF FIRE, Salsou Orchestra Salsoul
- 10 THE MAGIC IS YOU MEDLEY, John Davis & the Monster Orch SM Odilion
- 11 CERRONE'S PARADISE, Cerrone Odilion
- 12 MAGIC FLY (Journey Into Love), Kebekelektrik 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 2 FLOAT ON, The Floaters ABC
- 3 3 EASY, Commodores Motown
- 4 4 MA BAKER, Boney M Atlantic
- 5 6 DEVIL'S GUN, C.J. & Co Atlantic
- 6 5 BABY DON'T CHANGE YOUR MIND, Gladys Knight Buddah
- 7 11 NIGHTS ON BROADWAY, Candi Staton Warner Bros
- 8 13 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams CBS
- 9 9 DO WHAT YOU WANNA DO, T-Connection TK
- 10 10 I GOT IT, New York Port Authority Invictus
- 11 12 FLOWERS, Emotions CBS
- 12 20 LET'S CLEAN UP THE GHETTO, Philadelphia All Stars Phil Int
- 13 14 POST MORTEM, Gamoo Casablanca
- 14 7 CENTER CITY, Fat Larry's Band WMOT
- 15 8 STRAWBERRY LETTER, Brothers Johnson A & M
- 16 — VITAMIN U, Smokey Robinson Motown
- 17 19 DANCIN' EASY, Danny Williams Ensign
- 18 — FEEL THE NEED IN ME, The Detroit Emeralds Atlantic
- 19 15 YOU + ME, Space Columbia
- 20 — YOUR SONG, Billy Paul Phil Int

US Soul Top 20

- 1 2 STRAWBERRY LETTER 23, Brothers Johnson A & M
- 2 3 FLOAT ON, Floaters ABC
- 3 1 SLIDE, Slave Cotillion
- 4 4 BEST OF MY LOVE, Emotions Columbia
- 5 5 SUNSHINE, Enchantment Roadshow 991
- 6 4 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 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 Blue ABC

STAR CHOICE



- DAVE EDMUNDS
- 1 HEART OF THE CITY Nick Lowe
 - 2 HEAT, NEAT, NEAT The Damned
 - 3 IT CAN'T HAPPEN HERE The Mothers Of Invention
 - 4 PRETTY VACANT The Sex Pistols
 - 5 GOD SAVE THE QUEEN The Sex Pistols
 - 6 LOVE ME FOR A REASON The Onions
 - 7 ENDLESS SLEEP Nick Lowe
 - 8 WATCH YOUR STEP Bobby Parker
 - 9 AIN'T THAT PECULIAR Marvin Gaye
 - 10 THE WHOLE WIDE WORLD Reckless Eric

Star Breakers

- PEOPLE IN LOVE, 10cc Mercury
- ALL I THINK ABOUT IS YOU, Nilsson RCA
- HOLD ON TO LOVE, Page Three Warner Brothers
- HYMN, Barclay James Harvest Polydor
- DOWN THE HALL, Four Seasons Warner Brothers
- SOUL COAXING, Biddu Orchestra Epic
- I'VE GOT TO BEING, Jalin Band State
- PINOCCHIO THEORY, Booby's Rubber Band Magnet
- HANDY MAN, James Taylor Warner Brothers



CARLY SIMON: up to No 21



BAY CITY ROLLERS: in at No 18

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, Emotions 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, Nice 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, Slave 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, Ollie Bee & The Buzzy Band 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

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
- 14 13 LITTLE QUEEN, Heart Portrait/CBS
- 15 15 OL' WAYLON, Waylon Jennings RCA
- 16 18 SHAUN CASSIDY Warner/Curb
- 17 17 FOREIGNER Atlantic
- 18 19 CAT SCRATCH FEVER, Ted Nugent Epic
- 19 20 A PLACE IN THE SUN, Pablo Cruise A & M
- 20 — GOING FOR THE ONE, Yes Atlantic
- 21 16 EVEN IN THE QUIETEST MOMENTS, Supertramp A & M
- 22 27 EXODUS, Bob Marley & The Wailers Island
- 23 25 ANYTIME ANYWHERE, Rita Coolidge A & M
- 24 21 NETHER LANDS, Dan Fogelberg Full Moon/Epic
- 25 29 FLOATERS ABC
- 26 28 AMERICAN STARS 'N' BARS, Neil Young Reprise
- 27 24 I REMEMBER YESTERDAY, Donna Summer Casablanca
- 28 40 MOODY BLUE, Elvis Presley RCA
- 29 31 A NEW WORLD RECORD, Electric Light Orchestra United Artists/Jet
- 30 34 IT'S A GAME, Bay City Rollers Arista
- 31 32 RIGHT ON TIME, Brothers Johnson A & M
- 32 33 IZITSO, Cat Stevens A & M
- 33 37 STEVIE WINWOOD Island
- 34 35 MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla
- 35 36 SONGS IN THE KEY OF LIFE, Stevie Wonder Tamla
- 36 38 LIGHTS OUT, U.F.O. Chrysalis
- 37 40 PART 3, K.C. & The Sunshine Band TK
- 38 42 I ROBOT, Alan Parsons Project Arista
- 39 39 GO FOR YOUR GUNS, Isley Brothers T-Neck
- 40 30 PLATINUM JAZZ, War Blue Note
- 41 23 HOTEL CALIFORNIA, Eagles Asylum
- 42 22 SLAVE Cotillion
- 43 43 ROCKY Epic
- 44 44 ROCKY/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists
- 45 47 FRAMPTON COMES ALIVE, Peter Frampton A & M
- 46 26 CAUGHT LIVE + 5, Moody Blues London
- 47 45 A REAL MOTHER FOR YA, Johnny Guitar Watson DJM
- 48 46 FREE AS THE WIND, Crusaders ABC/Blue Thumb
- 49 49 MAKING A GOOD THING BETTER, Olivia Newton-John MCA
- 50 — DIAMANTINA COCKTAIL, Little River Band Capitol

Record Mirror

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SHE'S BACK!

GET YOUR parka coat out of mothballs and start polishing up your old Lambretta — The March Of The Mods is back! A mob of mods (the smart sixties in-crowd) has sprung up in London to add a third corner in the punks v teds battle.

Traditionally, the mods fought seaside front battles with the teds and were the motor scooter rivals of the motorbike clans. They frequent London's Speakeasy Club and they've started a demand for those early mod classics from the likes of the Small Faces and The Who all over again. At the moment, Tuesday night looks like becoming mod night down at the Speak. What next? Remember beatniks?

What to do when the lights go out (continued): New York's WNEW FM station's first record after the power cut was, of course, AC / DC with 'High Voltage' — Honest. Meanwhile, WPIX went off the air playing 10cc's 'The Things We Do For Love' and 20 hours later when the station came back on the air announced — as if nothing had happened — 'That was 10cc and 'The Things We Do For Love'.

Bernie Taupin makes his TV debut in America with an appearance in 'The Hardy Boys and Nancy Drew In Transylvania', playing the boss of a touring musical group. And Annie Golden, singer with New York punk outfit The Shirts is to appear in screen version of Hair'.

Swallow this... Sad news from Birmingham band Killjoys. Cuddly Lee Burton replaces Trevor Hadley on drums, as the latter has been sent to borstal after a gbh charge.

Southside Johnny And The Asbury Jukes (and not Amboy Dukes as US mag Billboard misprinted last week), hired a helicopter to advertise a banner along the New Jersey shoreline proclaiming 'Disco Is Dead, Come Dance With Us'.

Well kids, hello again. I'm back. I knew they wouldn't be able to survive for over long without my sardonic wit, good humour and randy ramblings. Yup, it's me, Juice Luley, back from sunnier climes and rarin' to go. Natch, I took a lot of persuading to return to this scurrilous rag, but that nice Alf Martin made me an offer I just couldn't refuse — He also gave me a big cheque!!! Here we go then...

So, my darlings, let's start with some news on the togetherness front. Down in Bournemouth for the weekend — such a delightfully British resort I always feel — I had much pleasure (as always) in attending the marriage of secretary Ann Bush, sister of Impresario Mel Bush. (But it was really husky Bev Bush — such an adorable hunk of beefcake that I had my eyes on). Ann married one Alajandro Murveta, a Mexican lawyer. Ann told me: "I met Alajandro at a night club. I asked him to dance because I wanted to try out my Spanish." Hmmm. As my picture shows, David Essex and Noddy Holder,

were very much in attendance. Natch, I kept out of the limelight, not wanting to steal the show from the happy couple.

On then, to the Nashville in Kensington (something of a come-down after St Tropez and Monte Carlo, but I do like to keep in touch) to witness the performance of one Elvis Costello about whom so many are raving. But, my sweet peas, after a confrontation with the men in blue, myself and many hundreds of others were denied admission. This sort of behaviour must cease forthwith.

Time for a little mischievous item from across the Channel. Strange rumblings on the airwaves of France sprung up in an attempt to stop the government monopoly there. The stations broadcast in short burst at irregular intervals with an odd mix of music and propaganda and the red-faced officials are having big probs finding them. I know of at least a dozen of these stations. Keep those cheques rolling in, mes enfants, or I may be tempted to get in touch with the gendarmerie.

And this week's special offer comes to y'all from Waxie Maxie, self-styled king of the teds — I just love those drainpipe daks. While stocks last, copies of the Billy Lee Riley 'Red Hot' EP are up for grabs at 70p a throw. At the end of August, price reverts to an astronomical 99p.

During my absence, things seemed to have taken a nasty turn in the violent direction. Down at the Marquee t'other night to witness a commendable set from Buzzcocks, a very large (I estimate 18 stone and 7 ft tall) gentleman blustered into the Wardour Street club and started pushing punters around. He chatted briefly with the band and noticing Paul Cook, turned on the luckless Sex Pistol, fists clenched ready for action. Young Paul took flight through the crowd and the large assailant followed making menacing noises and grunting like a pig. The fracas moved onto the street, but not before the Buzzcocks' bass player had received a hefty blow to the nose.



MOTORHEAD'S Lemmy knows how to pick 'em, this young lady took the photo on the new Motorhead single. And Lemmy certainly did let her do it!

-SITUATION- -VACANT- FILLED



DAVID ESSEX (left) and Noddy Holder going for the bride.

Grabbing a car aerial 'Tny' as I later learned the big lout was nicknamed, proceeded to chase assorted punks into the West End traffic. Not very funny.

Sad news now from Los Angeles where my old friend Tony Orlando is in hospital suffering from physical and emotional exhaustion. Recently he announced he was quitting showbiz. He'd been haunted by two recent tragedies — last year his mentally retarded sister for whom he had cared since she was a year old, died. And in January of this year, his old friend Freddy Prinze took his life.

And get well soon Keith Altham, publicist to the Who, Status Quo and others, who suffered a heart attack last week. Thankfully he is now out of intensive care. Take it easy Keith, Juice sends her love.

My condolences to New Wine, whose single was made record of the week on Chrysler's own radio station. Trouble was the workers went on strike and the station and the forementioned record had a mass audience of six.

Drifting away from matters musical, I spy in my newspaper that bra sales are on the increase again after a dramatic drop three years ago in the bra-burning days of Women's Lib. Hmmm, can't say I've had anything to do with this disturbing trend.

On to Quaglin's, London, to take in the showbiz debut of young Ruth McCartney, 18-year-old step-sister of Paul. She heads a dance team called Ruth McCartney and Talent. Average performance. Commented Ruth, "In the long term we would like to become a

kind of British version of the Three Degrees." Oh yeah?

Meanwhile, I have been sent some colour photographs of a very pregnant Linda McCartney. With just a month to go to the happy day, Paul, Linda and children are residing at their Scottish farm-style home.

Back to the Marquee for a second. Those of you who attend the series of Eddie And The Hot Rods gigs there, will be given a numbered badge. Each night there'll be a very special present for the person with the lucky number. Good luck.

And what's all this in a recent issue of the Daily Mirror? — 'Is It True That Rod's A Dad?' There is mystery it would appear as to whether Rod Stewart is the father of a teenage girl. 'Yes' said the writer of Rod's authorised autobiography. 'No' said Rod. 'I just don't know' said his manager. 'I'm sure he's not' said Rod's mum. Watch this space for further details.

My young friends, recently signed to Virgin (spokesman Al Clark without an 'e') Roogalator, will be signing copies of their new single 'Love And The Single Girl' at the Virgin shop in Marble Arch on Friday at 1 pm. Mr Clark called this a "warm and wonderful gesture to the fans."

So that's it. Glad to have me back? See y'all next week, same time, same place. Toodleoooo.

FREEBIE OF THE WEEK No. 4

FREEBIE OF the week. Loonle pics winners: Philip Howard, Bradwell, Newcastle, and A. Hewitt, Hurstpierpoint, Sussex. Winners of the Rollers albums to be announced next week.

This week: We're giving away a most exotic, fashionable Real Thing Tour Jacket. All you have to do is give us a list of page three girls (connected with music please) that you'd like to see us print. Entries to Freebies (4), Record Mirror, Spotlight House, 1, Benwell Road, London, N7.

Jackie Wilson

the new single

It only happens when
I look at you BR 43





IGGY POP: here next month

IGGY POP TOUR DATES

David Bowie to tour later

IGGY POP is to play a short British tour in September. The dates are as follows: Manchester Apollo September 25, Newcastle City Hall 30, Birmingham Odeon 27, Bristol Colston Hall 28, London Rainbow 30.

Tickets should be available from next week, see RM for details.

As with most Iggy Pop / David Bowie movements, the announcement of the tour has been shrouded in mystery. At first RCA records would give no details. The tour promoter was reticent to do likewise and Iggy's publicist Barbara De Witt would have liked to have told us

but an exclusive deal had been set up with another music paper.

However, after further research, both RCA and promoters MAM confirmed the dates we put to them.

It's likely that David Bowie, producer of Iggy's album 'Lust For Life' (released August 23) will play keyboards on the tour. Other musicians are expected to be Hunt Sales, Tony Sales and Rick Gardiner.

It's also strongly rumoured that David Bowie is planning his own UK tour with Iggy playing in his support band.



JULIE COVINGTON: album for autumn

Julie signs for Virgin

ACTRESS JULIE Covington, star of 'Rock Follies', who earlier topped the charts with the song from 'Evita' - 'Don't Cry For Me Argentina' - has signed to Virgin Records and plans an album in the autumn.

In a fortnight she will fly to the States for discussions with producer John Simon, whose past successes include Cass Elliott and The Band. Julie plans to continue her acting career as well as record.

Meanwhile, the three unscreened episodes of 'Rock Follies' will be shown in November, plus the rest of the series hit by a union dispute when originally screened.

RICHMAN TOURS NEXT MONTH

JONATHAN RICHMAN and the Modern Lovers, who have their first UK hit with 'Roadrunner', make their British concert debut in September. Dates confirmed to date include Manchester Free Trade Hall 15, Birmingham Odeon 16, London Hammersmith Odeon 17/18. There is also a possibility of a Glasgow date being added.

Berserkley have just released their 'Rock And Roll With The Modern Lovers' album here.



JONATHAN RICHMAN

Rainbow delay tour

RITCHIE BLACKMORE's Rainbow have been forced to rearrange their previously announced European tour.

Originally planned to start in Bristol on September 4, the 20-date UK Section of the tour will start in early October, after the band have played 'selected dates' in the States and in Scandinavia, Holland, Germany and France.

The postponement was

brought about, says the band's manager, due to pressure from their American record label and the release there of the 'Live On Stage' album.

Amidst much speculation, the band also confirm that they have definite replacements for bass player Mark Clarke and keyboards man Tony Carey. However, the names cannot be announced as yet.

TOURS...TOURS.

ELKIE BROOKS: Hull New Theatre September 14, Birmingham Hippodrome 16, Brighton Dome 17, Croydon Fairfield Hall 18, Manchester Palace 20, Oxford New Theatre 23, Bristol Hippodrome 24, Royal Albert Hall 26. A new single 'Sunshine After The Rain' is released this week.

THE VICTIMS: Coventry Mr George's September 1, Retford Porter House 2, Gloucester Tracey's 3, Barrow Maxims 4, Stafford Top Of The World (with Generation X) 5, Plymouth Castaways 6, Manchester Rafter's 8, Redditch Tracey's 10, London Sundown 11, Doncaster Outlook 12, Nottingham Grey Topper 18, Brighton Buccaneer 19, London Rock Garden 20, Newbridge Memorial Hall 25, Ipswich Manor Ballroom 30.

BETHNAL: Scarborough Ollies September 7, Bradford Princeville 8, Wolverhampton Lafayette 9, Dudley J.B.'s 10, London Greyhound 13, Petersfield Mercury Club 14.

EATER: London Roxy August 19, Droitwich Festival 20, Manchester Electric Circus 21, Chester Quaintways 22, London Rock Garden 23, Lancaster No 12 25, Barrow Maxims 28.

STRIFE: Middlesbrough (to be confirmed August 12), Plymouth Top Rank 15, Blackburn Lode Star 18, Camden Music Machine 19, Leeds Fford Green 21, Burton - On - Trent '76 Club 26, Oxford Cowley Workers' Club September 2, Manchester Electric Circus 9, Dudley J.B.'s 10, Mansfield Kingsway Hall 24.

JOHN OTWAY AND WILD WILLY BARRETT (additional dates): Bedford Nite Spot August 19, Birkenhead Digbys 25.

999: Dudley J.B.'s August 12, London Sundown 21, Wolverhampton Lafayette 26, Liverpool Eric's 27, Manchester Electric Circus 28.

GENERATION X: Westcliffe - On - Sea Queen's Hotel August 10, High Wycombe Nag's Head 11, London Marquee 12, Falkirk Manequin 17, Glasgow Zhivago 18, Edinburgh Clouds 19, Hackney Town Hall 20, Swindon Brunell Rooms 26, Liverpool Eric's 27, Plymouth Castaways 29.

THE BOOMTOWN RATS: Blackburn Lode Star August 11, Sheffield Top Rank 12, London Marquee 18, Dublin Dalymont Park 21, Barnstaple Chequers 25, Cardiff Top Rank 26, Axminster Guildhall 27, Birmingham Barbarellas September 2/3.

CAROL GRIMES' SWEET FA: London Dingwalls September 8, Coventry Mr Georges October 6, Manchester Electric Circus 7, Folkestone Leas Cliff Pavilion 8, Barrow In Furness Maxims 13, Wolverhampton Lafayette 14, Derby Bishops Longside College of Education 15, London Dingwalls 27, Scarborough Penthouse November 11, Sheffield Top Rank 13.



CAROL GRIMES

Rats' first single

THE BOOMTOWN Rats release their first single 'Looking After Number One' on August 20.

It is different mix to the cut on the 'New Wave' compilation album, and is backed by 'Born To Burn' plus a live 'Bare Footin'. The first 20,000 will be individually numbered 12in. In a picture sleeve with a free armband. The band play Dalymont Park on August 21 with Thin Lizzy headlining. For UK dates see tours.

Their album 'The Boomtown Rats' is released on September 3.

Frankie changes band

FRANKIE MILLER has rearranged his Full House band to such an extent that just one original member remains.

The line-up to be seen with Frankie at his Reading Festival appearance will be original member Christie Stewart, plus Neil Hubbard on guitar, B. J. Wilson drums, former Ace member Paul Carrack, with Chris Mercer on sax and Martin Drover trumpet.

Never before released as a single

"THREE CLASSIC STEWART CUTS"

New Musical Express

Rod Stewart

Mandolin Wind

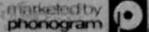
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Girl from the North Country & Sweet Little Rock 'N' Roller

"THREE CLASSIC TRACKS"

Melody Maker



RONSON JOINS GABRIEL'S BAND

THE LINE-UP for Peter Gabriel's autumn tour has been announced, and contains only one member of the band he used earlier this year.

The remaining member is bassist Tony Levin, and the new band is led by Mick Ronson on guitar, Sid McGinnis guitar, Baylette keyboards, Maruga-percussion and Jerry Marotta drums. Gabriel's tour opens on September 13 at Newcastle.



MICK RONSON

DeVille for Rainbow

AMERICAN NEW wave band Mink DeVille are to play in Britain in September, following their appearance at the EMI Convention. They play London Rainbow on September 25, tickets priced £2.50, £2 and £1.50.

Collins quits Kursaal

VIC COLLINS has left the Kursaal Flyers on the eve of their latest UK tour due to 'personal reasons'.

Collins, who played pedal steel and guitar, is replaced by guitarist Johnny Wicks for their re-arranged dates, which now read: Redcar Coatham Bowl, August 11; Bridlington Royal Pavilion 12; Manchester Belle Vue 13; Cardiff Top Rank 16; Plymouth Woods 17 and Penzance Garden 18.

Three dates for Doobies

THE DOOBIE Brothers are to play three UK dates in addition to their Reading festival appearance.

They play Birmingham

Hippodrome on August 29, Manchester Apollo 30 and London Rainbow 31st. Crawler support. Tickets for London are £3, £2.50, £2 and £1.50, and for the other concerts £2.50, £2 and £1.50.

The Doobies album 'Living in the Fault Line' is released on August 26 and a single 'Little Darling' the same day.

Poodles first summer single

THE FABULOUS Poodles first single 'When The Summer's Through' is released on August 12, produced by John Entwistle. Their album follows in September, with a promotional tour.

Now Cherie leaves Runaways

A SECOND member of US all girl band The

Runaways has quit the group.

Their lead singer, Cherie Curie, has now left them, following bass player Jackie Fox, the bass player replaced by Vicki Blue.

Open air festival for Scotland

NORTH SCOTLAND gets an open air festival from August 19-21 with Hawkwind, Silk, Cado Belle, Radiator, The Rezillos, Ignatz and others. The site is at Bustier, near Thurso, Caithness, and tickets for the event cost £5.

Robinson signs for Harvest

SIGNINGS of the week are the Tom Robinson Band to EMI Harvest, single to follow shortly. Scottish punk trio The Jolt

Damned go to Lu

THE DAMNED have added a new guitarist called Lu to their line-up, to, according to the band: "save time overdubbing on second album," which they start recording this week.

This 20-year-old guitarist claims he has been playing for two years and only played two previous live gigs, and learnt of the job with The Damned through an advert.



to Polydor, and Manchester band Slaughter and the Dogs to Decca. The latter release a single 'We Don't Care' in three weeks.

Rough Diamond make the cut

ISLAND RECORDS and Rough Diamond have parted company. The group's contract with the company has been mutually terminated and the band say they are now going to base themselves in America.

Caroline gets a leak

RADIO CAROLINE, the last of the British pirate stations, was in trouble last week, when the ship the MI Amigo, appeared to have sprung a leak. The crew were worried that one of the steel plates

on the side of the ship had shifted, and the station was off the air for a time on Thursday while a thorough check was made.

But the water came from a cracked pipe from the cooling supply, which was fixed, and the music returned in the evening.

A radio engineer was arrested in Norwich last week and bailed to appear in court in September, charged with an offence under the 1967 Marine Offences (Broadcasting) Act.

Off Centre page 8 looks back at the day the MO(B)A was passed.

Skrewdriver van stolen

NEW WAVE band Skrewdriver had their van full of equipment, worth £1,500 stolen from outside the Roxy Club, London at the weekend.

They are offering a reward for the return of equipment, contact Chiswick Records with information.

Unknown band for Hammersmith

AN UNKNOWN band Stranger are headlining

their own concert at Hammersmith Odeon on September 2. Their manager says: "We decided to go straight to the top, rather than spend five years gigging up and down the country waiting for that big break." Support act is Tim Hardin.

STRANGLERS: HEROES LP AND TOUR

THE STRANGLERS, who are planning a British tour in September, will launch their next album at the same time.

Tentatively titled 'No More Heroes', among the 11 tracks will be 'Something Better Change', 'I Feel Like A Wog', 'English Towns' and 'Bring On The Nubbles'. Release date is set for September 16.



ROSETTA STONE: old Cream song

Ian goes Private

ROSETTA STONE, the band formed by former Bay City Roller Ian Mitchell, have signed to Private Stock records and have their first single released on August 26.

The song is 'Sunshine Of Your Love,' made famous by Cream 10 years ago.



SUPERTRAMP: first tour for two years

SUPERTRAMP BRITISH TOUR

SUPERTRAMP play their first UK tour for two years. The tour starts at Birmingham Odeon October 15/16 and continues Liverpool Empire 17, Manchester Belle Vue 18, Coventry Theatre 21, Newcastle City Hall 24, Glasgow Apollo 26/27, Leicester De Montfort Hall 30, London Empire Pool November 1/2, Bournemouth Winter Gardens 7. Top ticket price for provinces is £3, Wembley are £3.50/£2.75, and the latter are available from 'Supertramp Box Office', Wembley Stadium Ltd., Wembley, London HA9 0DW, cheques payable to Wembley Stadium Ltd (Supertramp) and include SAE.

NEWS IN BRIEF

THE STRANGLERS will not be appearing on Marc Bolan's 'Marc' TV programme as stated last week. Their management say they were approached to appear but it was never confirmed.

Status Quo drummer John Coghlan has now left hospital and the group are off to Sweden to record their next LP.

The Sutherland Brothers' new album 'Down To Earth' is released on September 2.

Widowmaker are now playing Reading Festival on August 28. They will tour again in September/October.

A single from Ian Dury, 'Sex And Drugs And Rock And Roll', is released on Island on August 19.

Kevin Coyne's musical 'England England' opens a six-week run at London's Jeanetta Cochrane theatre from August 17.

Contrary to some reports, Twink has not left The Rings, but continues as their front man plus Sandy Robertson, bass, Russell Hunter, drums, and Paul Rudolph, guitar.

'Dial Africa', recorded at London's Rainbow by Rico, is issued as a single this week. Rico plays the Nashville 13, 100 Club 16 and Dingwalls 17.

The replacement for departing Supreme Mary Wilson, is thought to be Karen Knox.

The Jackson Five

A SPECIAL MAXI SINGLE

Skywriter

I Want You Back

The Love You Save

TMG 1081

First 10,000 only in colour bags



JOHN PEEL. Radio One, Tuesday night: "Now here's something from The Stranglers. 'Something Better Change' into the singles charts at No 15. They're also still there with 'Peaches' at No 28. Two in the Top 30. Funny, I haven't heard any of my colleagues playing either track."

Something oughta change at Radio One. Meanwhile, for the Stranglers, much has happened in the last six months. They're into the big time, deservedly so.

Drummer Jet Black ambles amiably into the Nag's Head in Covent Garden. Bearded, unassuming and quietly spoken, he has an interesting tale to tell. The tale of the Stranglers rise to stardom, involving not only music, but also vast quantities of ice cream, home-brew beer, kills, piano tuning... Read on.

How do you feel about having two singles in the Top 30?

Jet: "It's good. We've worked for it."

And what about not getting airplay on Radio One?

"I rarely listen to Radio One, I listen to Capital most of the time, they play our music. But I think Alan Freeman and Anne Nightingale as well as John Peel play them."

Knocked

"Now that we've got where we have - but we're not being complacent, we're still working hard on it - it's nice to be able to say a big 'up yours' to all those who put us down, knocked us, over the last year or so."

Categorisation isn't always necessary, but the national Press seem to have slotted you into the punk section?

"We're new wave, but not punk. But we started a lot of the 'punk' style. Like abusing the audience, throwing beer at them. Johnny Rotten and Joe Strummer were always at our early gigs, picking up tips."

What about all the trappings that go with success?

"I get a bit bored with interviews, always being asked the same questions, but they're necessary, like playing on 'Top Of The Pops'. The music press? I read all the music papers. They're all fine, and do their job, except Melody Maker - did you see their review of our album? It's strange, they seem to take delight in building up

acts and then more delight in knocking them down.

"But having hits, finding success hasn't changed us. The best thing about it is the security, not having to worry about where the next meal is coming from. I mean, there were times, not so long ago, when we could barely afford the price of a bowl of soup."

"We don't stay in luxury hotels or ride around in Rolls Royces, we don't want to and don't need to. We're happy to stay in hotels where we aren't kicked out at nine in the morning."

Talking of being 'kicked out', do you have much problem with getting venues, much opposition?

Ideal

"We lost some dates on the last tour and it was a problem trying to find alternative places to play. In our early days we were banned from Dingwalls, but we didn't really care because we hate Dingwalls."

The ideal venue has to be the Roundhouse. I wish there were more places like that. About that size and where the kids can stand up - that's important for us. If the audience is seated, you lose something, the closeness.

"We'll be doing another British tour in September, playing more or less the same places as last time. We definitely won't be playing a string of Odeons up and down the country. It's not what we want to do."

I was talking to Jet on the eve of his departure for a promotional tour of the United States: "Hugh's already over there, on holiday. We'll be going round doing the radio stations, giving interviews, it'll be hard work. I hope the flight's alright. I don't like flying, I like to have my feet firmly on the ground."

Anyway, the album's been released over there and it's getting radio airplay. One New York station is playing several tracks and in Los Angeles they're playing complete sides. It's looking good. I don't think we've got any plans for single releases over there yet."

Hmmm. Singles? You could have a British No 1 on your hands before too long, eh?

"That's a thought, I haven't seen the up-to-date sales figures for 'Something Better Change'."



by Jim Evans JET BLACK: "vanilla or strawberry?"

Ice cream salesman, beer brewer, piano tuner, and now

The gentle Strangler

... but successful

Twenty-two thousand yesterday. "Hmm, that's good." So, let's go back to the beginning - I hope you're not going to be too bored with this question, but how did it all start, how did you start on the long road to stardom? "I was into music from an early age, playing piano and so on. I had lessons, but the family environment was not conducive to practice. I thought of going to music college, but soon decided against it. Musicians who come out of these places all sound and play the same. "I was watching a school band one day and the drummer was terrible, really bad. I just went up there and said, 'Look, this is how it should be done', and got up there and played. "Soon after, I bought my first drum kit for three shillings and sixpence and slowly began adding to it. I started playing a few gigs and, when I left school, got a job as a shop fitter - I'd always been good with my hands. But once I'd mastered the job, I wanted to try something else. I'm that sort of person, once I achieve a goal I have to have another one to aim for." So we come to the saga of ice cream and home-brew beer kits. All through this period, Jet was still into the idea of getting into music full-time. But he had to do something to keep the wolf from the door. "I realised there was a big demand for home brewing equipment, but no one was selling actual kits with all the necessary ingredients and bits and pieces. So I started doing this and business boomed up and down the country. I was even doing exporting and importing." And ice cream? Didn't you used to go to your early gigs in one of your ice cream vans? "Yes, I worked as an ice cream man. Then I decided to start my own ice cream business. That was when I moved to Guildford, I'd lived in East London until then. "We were originally called the Guildford Stranglers. It was after we came back from a disastrous gig and someone commented, 'The Guildford Stranglers have done it again!' We argued a lot over what we should call ourselves and eventually we dropped the Guildford bit." Anyway, back to the ice cream saga. "The business got bigger and was going really well. We were working from this four-storey building. But I was getting bored. Eventually I turned the running of the business over to my manager and told him I wouldn't be taking so much of an active role. He thought I'd gone loco when I built a sort of studio on the top floor and installed my drum kit. "To cut a long story short, I answered an advertisement and joined this band. It wasn't exactly what I wanted, but there was something about the group. That something was Hugh. We got on well together and after a while split from the other two. "One of the other two

should be done', and got up there and played.

"I realised there was a big demand for home brewing equipment, but no one was selling actual kits with all the necessary ingredients and bits and pieces. So I started doing this and business boomed up and down the country. I was even doing exporting and importing."

And ice cream? Didn't you used to go to your early gigs in one of your ice cream vans?

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One of the other two

was driving back from Brighton I think, when they picked up this hitch-hiker, brought him to Guildford and asked him in for a drink. He was Jean Jacques Burnel. We all got talking. Then a few days later, Hugh tracked down JJ and we soon established that he was keen to play bass. Hugh had a bass guitar, we tried him out and he fitted.

To complete the line-up we decided we needed a keyboard player. We advertised and had lots of applicants, but they all thought they were another Elton John or Rod Stewart. We were just about giving up when Dave Greenfield came along.

Meanwhile Under the manager, the ice cream business was not exactly thriving.

But undaunted The four of us really got down to it, writing, rehearsing, scratching around for gigs. And we didn't exactly have a lot of money. Sometimes we'd have to take part-time jobs. Hugh lectured at a college, Jean Jacques taught French and Dave and myself worked as piano tuners.

It was a long struggle. Some of those early gigs were disastrous.

Yes, the last six months in particular have been hard going, but worth it. It's been nice to have a few days' holiday. In between touring, we want to get into the studio to cut the next single, we've already decided on one side of it.

Methods

Just a few more questions, Jet, which drummer is your biggest influence?

"I don't follow anyone's style deliberately. I mean I don't go out, watch a band and the detailed methods of the drummer. I was taught the basics and have taken it from there."

And what about these other new wave/punk bands - will they last?

"I think it will - when the history of pop music is written - be an important era. Some of the bands are going to be very big, like the Sex Pistols."

Jet ambles amiably out into the street. Is he really a Strangler, he's so gentle, straight talking? And violent? Never. A good guy who's seen and done a lot, and plans to do a lot more before he's finished.



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'I DON'T LOVE YOU ANYMORE'



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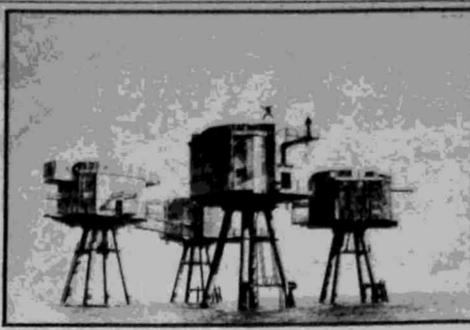
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OFF CENTRE



Ronan O'Rahilly (standing) with Mrs Britt Wadner (left), owner of Radio Syd and DJ Colin Nichol



Radio London

"BIG L time is three o'clock and Radio London is now closing down."

Those words signalled the end of an era, the silencing of the pop pirates, the offshore radio stations that brought pop to the British Isles.

The date August 14, 1967, was a day to remember, the day the music died.

Enthusiasts, who for more than three years had loved this bright and breezy alternative to the BBC Light Programme, huddled round their radios to hear the dying moments of their favourite stations in complete disbelief that the Government could be so short-sighted as to close down a media that had brought a lot of pleasure to millions of people, and was a potential source of revenue for the ailing country.

By the time the Marine Offences (Broadcasting) Act came into being the stations had attracted an estimated 35 million listeners to the dozen or so stations that sprang up with alarming ease along the British coast on converted ships and rusty old war-time forts.

Hairy

It is easy to get nostalgic about it now of course, and it must not be forgotten that they did not always sound so good due to foreign interference, poor signals and weak transmitters, payola plugging of records and some very hairy incidents on the high seas. But this was something new, it didn't cost anything, and there was an unusual friendliness and warmth through this unusual communication from a bunch of guys sitting on a boat outside the territorial limits playing records for us.

It all began back in 1964 when a young Irishman launched Radio Caroline from a converted passenger ferry sitting off the Essex coast. Little did Ronan O'Rahilly know what he was

starting. He had studied the success of pirates off Europe, such as Holland's Radio Veronica, Radio Nord off Sweden and Radio Mercur off Denmark, and hoped to repeat their success here.

The name Caroline came from John F. Kennedy's daughter, and the story has it that the reason he set the whole thing up was to plug a George Fame record which the other stations wouldn't play!

Merge

He wasn't the only person with the idea though, for Alan Crawford had bought the former Radio Nord ship Bon Jour, renamed it MI Amigo and it too was fitted out at Greenore harbour, which belonged to O'Rahilly's father. Caroline began broadcasting on March 28, 1964, when DJ Chris Morre played The Beatles' 'Can't Buy Me Love'. Crawford's similar format station, Radio Atlanta, followed. It was decided the two stations should merge and the MV Caroline went off the coast of the Isle of Man to become Radio Caroline North, while the MI Amigo broadcast off Essex as Caroline South.

At first, advertisers were rather thin on the ground, but once the potential was realised the commercials soon built up. It is not surprising that a string of other stations should follow - stations such as City, Essex, 270, 355, 390, England, Britain, Dutch, Scotland etc and one of the most influential of them all - Big L, Radio London.

The latter was on board a former US mine sweeper and was really responsible for introducing to this country the slick American style Top 40 orientated radio that has been with us ever since. They had mad promos, catchy jingles, T-shirts, stickers, badges, onshore discos and clubs, and a string of DJs like Kenny

They loved to turn you on

It is 10 years since the big pirate radio stations were forced off the air, David Brown takes a nostalgic look back at the history of the offshore stations

Everett, Dave Cash, Ed Stewart, John Peel and many more.

Caroline and London ran a friendly battle for competition and the money was rolling in.

But, the Post Office and Government weren't too keen on these pirates and in typical British fashion they decided not to just control their actions but to stamp them out.

There were lengthy arguments, searches for legal loopholes, marches, letters to MPs and the Press, but all in vain. The stations had to go.

Stations like London said they would continue to

broadcast, operating from abroad, and many others said they would return. But they never did.

Tribute

Finally Big L announced in July 1967: "We understand that the new Government Programme, which is to be called Radio One, is largely modelled on Radio London and will employ many Radio London DJs. We receive thousands of letters from listeners, but possibly this Government imitation is the greatest tribute of all."

By August 14, some smaller stations had already closed, but the Big L's final

hour, with many of their old DJs back to say their goodbyes, was one of radio's most emotional, memorable and dramatic programmes.

Their last record was appropriately enough The Beatles' 'Day In The Life' from 'Sgt. Pepper' with its apt 'I'd love to turn you on' lyric. Their theme tune was played for the last time and Big L went silent. At midnight that night, just one station was still on the air - Caroline continued. DJs Johnnie Walker and the Admiral Robbie Dale stayed on the South ship and gave an emotional and defiant display, singing along to 'We Shall Overcome'. Likewise Caroline North remained on air, the two ships now being supplied from Holland.

Snappy

But in March of the next year even the mighty Carolines were silenced by an apparent internal dispute with their supply company. They were towed into Holland where they remained for four years, and sadly the MV Caroline was broken up. Radio fans were reduced to Radio One, which seemed a poor substitute, or the Dutch Radio Veronica, which at least had that same snappy format. But then Radio Northsea International from the radio ship Mebo II appeared. It was a well organised international service broadcasting to Europe and the UK with a good signal and the best ship and equipment offshore radio had ever seen.

It had a four-year event-filled life, forever changing frequencies, being the first ever station to be jammed by

the British authorities, defending raids and almost being wrecked by divers employed by the rival Veronica.

With Veronica and RNI on the air things looked brighter, but the big twist came with the news that MI Amigo had been sold and acquired by enthusiasts to become a museum for free radio.

Surprise

Once free from harbour, the MI Amigo dropped anchor off Scheveningen at dawn on September 3, 1974, and surprise, surprise by the end of the month was broadcasting again.

The ship became the home of several stations such as Radio Seagull and Atlantis, and eventually returned to Radio Caroline, and a European MI Amigo service using a second transmitter and hiring air-time from Caroline.

But the Dutch authorities had finally passed their own act forbidding offshore stations from using the country as a base and sadly both Veronica and RNI closed down.

Caroline once again set sail for the British coast, broadcasting as she went and at midnight August 31, 1974, again was outlawed. It is something of a miracle that Caroline is still with us today, especially when you consider the risk they run to bring us good music.

Supply boats have been heavily fined and British DJs face fines or prison for broadcasting from the ship. But they seem intent to carry on, despite stringent Home Office pressures, and determined to flash a V sign at the authorities. The station is run from offices in Spain and receives some international advertising which they get them, and the European MI Amigo pop service seems to thrive, giving Caroline vital cash from hired air-time.

Radio fans had hoped the RNI ship would be back in action off Europe but she was finally sent to Libya this

year to broadcast there, giving the Middle East a taste of pop radio ships, along with their Voice Of Peace anchored off Tel Aviv.

Meanwhile, Caroline, with its album orientated programmes, offers Britain a true alternative station to the BBC and the local and commercial stations onshore.

By introducing the album format they remain as relevant to the seventies as they did introducing Top 40 style music back in the sixties - it is a shame some of the other stations haven't caught up with the changes that have taken place. But perhaps that is due to the fact that many of the DJs are the same ones who played that style 10 years or more ago, and have nice cosy jobs in air-conditioned studios a drive away from their homes.

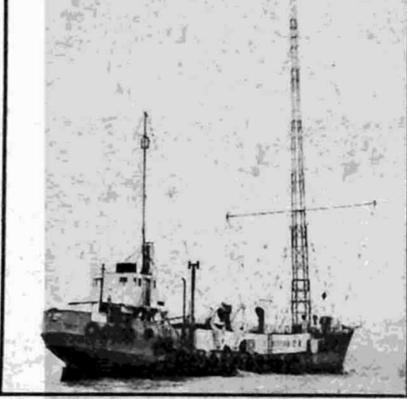
Perhaps the most frightening side of supporting free radio comes when you hear of someone being fined for wearing a Radio Caroline badge or T-shirt, or displaying a car sticker. That sort of thing makes you wonder about just what freedom of speech means in this country.

Threat

The Press are also pressurised not to mention these terrible pirate chaps and give programme details or wavelengths. Though even the quality dailies continue to give Caroline full credit as a newsworthy topic.

Just when are the authorities going to realise that Caroline poses no big threat to the nation's airwaves and realise that she stands for a peaceful, contemporary music station, providing something the other stations don't. Why can't they give Caroline the legal right to broadcast on land or from the MI Amigo strategically anchored say in the Thames estuary? After 14 years I think they deserve it.

NEXT WEEK: Full report on the Flashback '67 radio conference and a nostalgic look back at some of the faces from the days when the pop pirates ruled the airwaves.



Mi Amigo, 1975



GET READY FOR THE NEW SINGLE FROM

TEDDY PENERGRASS

'I DON'T LOVE YOU ANYMORE'



PIR 5444

ONE-TWO-THREE

Three leather jacket clad youths erupt into action. Feedback screeches as the bass vibrates the very floorboards, the guitarist crashes down showing no mercy for his six strings, and the tall ultra-thin vocalist stands hands cupped around the mike starting down at his off-white plimsoles.

Something or someone is missing though.

The guitarist swivels round and glares at the drummer, noticeable if only by his absence. A Ramone is missing!

"Where's Tommy?" he scowls.

"Doing a phone rap with some joik in England", a roadie replies. Meanwhile at the end of a telephone:

"We're in LA - I think". Tommy Erdelyi (ya didn't really think his surname was Ramone didya?) pauses for thought. "We've been all over the past four months. You wake up and don't know where you are. You have to think about it."

Another pause. "Actually it's not that bad. I'm exaggerating a bit."

The Ramones packed their bags and left home for their biggest tour to date four months ago, including a triumphant second visit to Britain.

"We've not long come back from Europe. It was incredible, the kids are amazing. You know we didn't know what to expect from Scandinavia but the kids were very knowledgeable and very enthusiastic."

When The Ramones first came to these shores a year ago they signalled the start

RAMMING IT HOME!

The Ramones' Tommy Erdelyi raps to David Brown from somewhere on the other side of the puddle



TOMMY ERDELYI

of something big, very big. What a difference a year makes. "The first time we came over punk didn't exist. About the only group in existence was the Sex Pistols. I think Clash was being formed from the 10iers, and the Damned were sorting out musicians. A lot of them came to see us at Dingwalls and the Roundhouse.

"There were some articles on us in all the trades. It was the first time punk had been happening there. Then all the clubs started. In one year exactly the whole thing has skyrocketed. I think it comes down to the fact that the kids need their own music. Every generation needs something to call their own.

"There has been nothing since Bowie in the early seventies. Mostly it has been a rehash of sixties music, copies of Led Zeppelin and ELP, copies of copies. Nothing original."

Surely though, there had been an earlier punk era in their own country?

"That was a little different though. The so called garage bands with one hit single didn't know what they were, most of them were just trying to be an American version of the Rolling Stones. The punk

classification came later, the bands just saw themselves as another group.

"The Stooges are just another rock 'n' roll group. Writers called them punk, they call us punk."

"We call it Ramones music."

"Punk is more of a stance, young kids playing rock 'n' roll. We're influenced by everything, but we love rock 'n' roll", Tommy emphasises. "New wave to me means new and different music. All



Where's that bloody drummer?

these classifications like punk and new wave are just the sixties writers using superficial terms."

One of the bands' trademarks is the new obligatory countdown of "1-2-3-4" and straight into each number, how did that come about?

"It was just the first thing we ever did, went up there and started off '1-2-3-4' and have been doing it ever since."

With their last tour and 'Pinhead' cut off the 'Leave



Pass

Home' album came another cry which looks like becoming an established part of their Ramonantics, the call "Gabba Gabba Hey", already a slightly overused chant in the music press.

"That comes from a film called 'Freaks' where these circus freaks start chanting something like 'Gubbu gobble, we accept you' it is hard to explain why, but it seems an exciting theme. It's not a modern film, it comes from 1930 something. We saw it in New York - films like 'Freaks' get shown about once a year there - and we thought it was great and decided to use a chant similar to that in the movie. A pinhead is a very special person," he laughs.

Movies obviously influence The Ramones quite a lot, since their first album featured a buzzsawing 'Texas Chainsaw Massacre' song. "Hmm that was an interesting movie - lots of action."

Whether there will be any film connection on the next album or not we'll have to wait and see. At least we won't have to wait too long since on the completion of the present tour they go in the studios and plan to have the

album out in October / November with a UK visit to coincide in December.

"We try to make each album slightly different, move in a different direction but keep the feel of the Ramones. We get ideas from jokes, films, people and so on, and put them into our songs."

How was their progress in America compared with their amazing European reception?

"It really seems to be happening for us here now. In Britain people know what we're doing, and are very hip onto the best thing, very bright. The States are usually slower - it's a big country to cover. It takes forever.

"The kids don't get together so much, there's less communication, don't join together as a unit."

"In the big cities we have been playing bigger places this tour."

"Since we've come back from Europe people seem to be going on us and are rapidly catching up on us. But the new wave / punk rock is very different to what is going on in Europe."

Is there anywhere else they'd particularly like to take Ramones music?

"Sure, all over Japan, Australia - wherever people like rock 'n' roll. Japan is supposed to be a big rock 'n' roll market. There are a lot of kids out there."

Thank you, Tommy, now you can get back to your LA soundcheck.

"It's a pleasure. See you soon."

He puts down the phone, picks up his sticks and plants his torn jeans on the vacant seat. The guitarist flicks his head round, peering out from behind a fringe.

ONE-TWO-THREE-FOUR"

DIANA ROSS AND THE SUPREMES

A NEW SINGLE

Someday We'll Be Together/ You Keep Me Hanging' On

TMG 1080



TAKEN FROM THE FORTHCOMING ALBUM
'20 GOLDEN GREATS'

First 10,000 only
in colour bags



Singles

reviewed by ROBIN SMITH

Bee Gees live but not kicking

BEE GEES: "Edge Of The Universe" (RSO 200 255). The Gibbs groan through a cut from their live epee. They should have released a studio version, this one hasn't got enough punch for any but their most devoted fans.

ELVIS COSTELLO: "Red Shoes" (Stiff Buy 15). Alright, I've got to



TOM PETTY

admit I like it. Sort of middle-of-the-road punk and Elvis does have a quaint sort of charm. There are even some harmonies, but it'll never replace Yes.

TOM PETTY AND THE HEARTBREAKERS: "American Girl" (Island WIP 6403). Petty at his most ferocious and the beginning ripples with excitement. He should have major success with this.

LONDON SYMPHONY ORCHESTRA: "Star Wars (Main Title)" (20th Century BIC 2345). Music to stir the blood and tug at the heart strings. Theme from the forthcoming sci-fi epic and it's reminiscent of the old Hollywood themes. Makes you want to grab a laser gun and fight futuristic villains.

SMALL FACES: "Lookin' For A Love" (Atlantic K10033). Little Steve struts out with a real hot 'un. The 1s magnificent, with all the raunchiness of the late sixties.

JUSTIN HAYWARD: "Stage Door" (Deram DM 430). Touching melody about a performer. One for your quieter moments.

KURSAAL FLYERS: "The Sky's Falling In Our Love" (CBS SCBS 4486). The Kurasaals have blown it. 'Tis a pity to see a fine band fall flat on their faces. It lacks inspiration and needs a large dose of Mike Batt's production.

HUDSON FORD: "Are You Dancing" (CBS SCBS 5523). An underrated band turn out a fine single. Are you dancing? You should be.

BOXER: "Everybody's A Star (So What's In A Name)" (Epic SEPC 3346). You can imagine them singing this over last orders. Honky tonk piano and pub sound.

CRAWLER: "Stone Cold Sober" (Epic SEPC 3406). High class white

man's soul. Sounds a bit like the Foster Brothers in places. They could break with this one.

BRUCE JOHNSTON: "Pipeline" (CBS SCBS 3314). This is too predictable and your attention soon begins to wander.

LAKE: "On The Run" (CBS SCBS 4865). German band who specialise in doing American west coast impressions. Tight and together but the style sounds somewhat dated.

FOREIGNER: "Cold As Ice" (Atlantic K100 86). Popular band in the States but yet to make it over here. Impressive single but not quite up to the standards of their previous one "Feels Like The First Time". What about a reissue of that?

WALES O'REGAN: "Seaside Ladies" (Mountain TOP 031). Wales is a child psychologist and part-time singer. Unfortunately Mountain wants his talents to reach a wider audience.

SANDIE SHAW: "Just A



SMALL FACES

Distillation" (Epic SEPC 5513). Not a patch on your early stuff darlin'.

RADIO STARS: "Stop It" (Chiswick). Featuring "No Russians In Russia", "Box 29", "Johnny Mekon", "Sorry I'm Tied Up". I can listen to "Box 29", but the rest is a mess.

CAROLE KING: "Hard Rock Cafe" (Capitol CL 16934). This lady used to be an ace songwriter, now she takes it easy and slips into complacency.

HIGHWAY 101: "Every Moment" (Rocket ROKN 523). The type of singalong single I hate. But the trouble is the tune catches your mind and won't let go. The mark of a good single.

STRIFE: "School" (EMI International 534). A headbanger from a band who seem to have been struggling for a century. Doubt if it will make the charts.

INSTANT FUNK: "It Ain't Reggae But It's Funky" (Philadelphia International SP1R 5590). I'll second that. Oshiba type Intro that gives way to high-powered disco airta and then a chanting chorus. Plenty of variety but all well-balanced.

THE ORIGINAL ANI-

MALS: "Please Send Me Someone To Love" (Barn 2014109). Sounds like a cross between George Melly and Ray Charles. It's not another "House Of The Rising Sun" but what could possibly be better than that? Instead it's a quiet, blues number.

GRAHAM BONNET: "Danny" (Ringo 2017 106). Former Marbles member turns into James Dean lookalike. His image may be strong but his vocal chords are lacking. Terrible arrangements.

JEAN MICHEL JARRE: "Oxygene Part 4" (Polydor 2001 721). A classic amongst singles, capable of being given a serious listen or just for a pop. Infectious tune for which I hope you won't find a cure.

LIFE: "Cats Eyes" (Philips 6006 280). Disco number that sounds a bit late 'sixtish. But that won't stop it making it.

LUCY: "Really Got Me Goin'" (Lightning BCS 0008). Definitely not Juicy.

MERI WILSON: "Telephone Man" (Pye 7N 25747). Falls to make much of a connection with me.

LOYD RYAN'S EXPRESS: "Hammer Head" (PVK PVK 004). Yet another disco instrumental and this one is rather tedious. It's laughable when the guy mutters "Hammer Head".

JOHNNY GREEN AND THE GREENMEN: "Seven Over From Mars" (Barn Bar 1). Weak waxing from a silly bunch who dyed their hair green.

ROY WOOD: "The Stroll" (Warner Bros K10961). Nobody could get away with it but



SANDIE SHAW

Wood. Sounds like he's got the horde of Genghis Khan marching on this record. Totally bizarre but very enjoyable.

BILLY LEE RILEY: "Red Hot" (Charly CEP 112). One from a rockabilly maestro. Limited commercial potential but one for the Teds. Apart from "Red Hot" there's "Pearly Lee", "Flying Saucers Rock 'n' Roll" and "She's My Baby".

ROYAL FAMILY OF FUNK: "Bad King" (US UP 36273). "Do The Funky Chicken" revisited.

BILLY J KRAMER: "San Diego" (EMI 2661). Another geriatric star of yesterday tries to make it. Does he need the money?

BAGGA MATUMBI: "Can't Satisfy" (Trojan TRO 9021). Go listen to Boy Marley and learn something.

JACK FLASH: "Puttin' On The Style" (Red Nall RNS). Turgid remake of the old Lonnie Donegan classic.

BILLY CONNOLLY: "Isn't It A Shame" (Polydor 2008 917). The Big Yin lowers himself to wallowing in a limp piece of MOR singalong.

R A M S E L E W I S: "Spring High" (CBS SCBS 5515). With a Stevie wonder song it's a never impossible to go wrong. Skillful build-up and amusing keyboard ending.

NICKY THOMAS: "Come Back Girl" (Trojan TRO 9020). I doubt if this sort of vintage reggae can make it.

BARRY THOMAS: "Kansas City" (Pye 7N 46004). Shows early promise but after 30 seconds still fails to deliver the goods.

BILLY CONNOLLY: "You Take My Heart Away" (UA UP 36257). Singer 10 points, orchestra 15. Too much of a musical battle.

LIFESTYLE: "Katrina" (MCA MCA 308). Add to the "Just another soul band" list.

STEPHEN JAMESON: "Nothing Without Your Love" (Decca F13718). Probably better known as Nosmo King of "Goodbye Nothing To Say" appeal. This song lacks that spontaneity.

THE ADVERTS: "Gary Gilmore's Eyes (Anchor ANC 1043). Extremely tedious.

ROOGALOTOR: "Love And The Single Girl" (Virgin VVS 185). Another bunch of strugglers who aren't going to make it with this.

T R E X: "Celebrate Summer" (EMI Marc 18). Bolan returns to his former glories. A sound reminiscent of his early days, that takes off faster than a flight of white swans.



MARC BOLAN

PUNK ROCK SURVEY

Will success buy an end to the bans?

Are the punk bands managing to beat the bans?

Well, according to this week's RECORD MIRROR survey, success is bringing more freedom. As the groups begin to bring in the really big audiences — and the big money — fewer towns and cities feel they can afford to turn them down.

Only four of the nine city councils questioned admitted refusing bands gigs. And the promoters felt the problem had either been over-blown — for all groups except the Pistols — or was improving dramatically.

Promoters and groups alike agreed there was little real trouble at their gigs — nothing like the problems with the teenybop idols — and several were looking forward to almost total acceptance by winter.

So, for the latest news from the men-in-the-know, the groups and their managements, read on.

VENUES ROUND THE COUNTRY HAVE THEY REFUSED BANDS GIGS?

LONDON: Yes. They don't mention any bands but they insist that it's due to safety problems.

LEEDS: No. A spokesman said: "I have no knowledge of it at all. And we certainly have no policy."

EDINBURGH: Yes. Mrs Wade, halls manager: "We don't allow heavy bands at all as we have trouble with them."

MANCHESTER: Yes. Mr Bee, from the recreation dept.: "It's council policy not to accept any punk rock bands."

LIVERPOOL: No. A spokesman for the courts who issue the licences to play said he didn't know of any refusals. But there

are good club facilities.

GLASGOW: Yes. Mr Horsburgh from Glasgow Council: "We make our decision according to their record at other halls. We refused the Sex Pistols because of the newspaper reports we heard."

NORWICH: No. Mr Pitt, halls manager: "We go on previous gigs played. We haven't got any groups as yet."

CARDIFF: No. There have been no applications refused so far.

BRISTOL: No. A spokesman said: "We've never banned a group, but we reserve that right."

The promoters speak out

Let them play: That was the plea from the people we asked two weeks ago, about the growing number of council bans on new wave groups.

This week, we talk to people on the other side of the fence — the promoters and the groups.

MEL BUSH, one of the biggest independent promoters, did the Jam's show at Hammersmith Odeon.

"I've had no problems," he told us. "The idea is to have good relations with the people in charge. If the problems are talked about, they can be overcome."

"The new wave thing isn't new, we had the same with Slade and David Cassidy. In fact the teenybop thing is harder to control, because it's hysteria — new wave is just pure excitement."

CHRIS PARRY, the Jam's own promoter, isn't so happy with the Hammersmith Odeon show.

City councils have the last word — they issue licences for each concert separately. But, according to Chris, council tactics don't always stop at outright bans.

"They have subtle ways of either stopping or putting people off playing," he explained. "At the Odeon, the GLC wouldn't let the bar be opened."

"Regulations can be interpreted as the councils' wish. They can make the show uneconomic, or very uncomfortable."

"During this tour, we did 36 dates, and of those, two were pulled out and two were changed."

"Soon the acts won't be shocking any more. The media will quieten down, and even the Pistols will become respectable. New wave is big business now. The pure economics make sense — so it will become easier."

JOHN JACKSON, who works as the Pistols' promoter, told us: "People shake when they hear the name! The provinces are being very difficult. The Scandinavians to go without a hitch, which indicates that the band themselves are no aggravation."

"We will have to find our own insurance, but the band should be able to tour by the end of the year. But we have to think very carefully about where to put them. The Clash did a one-price gig at the Rainbow, and everyone at the back stormed forward, and there was trouble."

"I would never consider their act being changed. The only problem is the media — fixing up venues takes a lot of persuasion."

THE STRANGLERS and Australian band the Saints don't seem to have had much trouble.

Said Derek Savage, the Strangers' promoter: "A couple of gigs have been blacked. But the Strangers have been on road before and they never had any trouble."

"We mainly do Top Rank ballrooms and college gigs. The ballrooms have licences for a whole year. If we get any bigger, we'll just do two nights at one ballroom. Halls with seats wouldn't suit people should dance to the Strangers."

Saints' promoter, John Bagnall said:

"Being partly heavy metal instead of pure punk helped. I had very little difficulty getting venues. I'd imagine there would be problems with bigger venues, but we'll play it by ear."

GENERATION X, have no complaints — even though they've just had a Glasgow show banned by the council.

Their co-manager, Stuart Joseph, said: "A lot of problems are down to inexperienced promoters. The bans have been blown up out of all proportion, mainly by bands who want to make a big noise about not playing, rather than doing great gigs."

Band stand

BUT DO the groups go along with these statements? Here's what some of them had to say.

JET BLACK, the Strangers' drummer: "We lost about nine dates on the last tour through the councils. It was a tremendous problem re-fixing shows. It's obviously an over-reaction — decisions are being made by people who know nothing about the music. It's a ridiculous attitude. I don't see that our songs preach corruption. Maybe they feel it's a problem re-fixing shows."

CHRIS NOTT, the Victims' lead singer: "All they're doing is jumping on the bandwagon in banning new wave. They're frightened of the kids rebelling against the system. The councils and whatever they stand for must have something against youth."

BERNIE RHODES, the Clash's manager: "It's stupid, it's like art schools being run by the guy who cleans the toilets. All the trouble between the punks and Teds is because they're bored. They had a place to go, an all-day venue where they could see bands then they could keep out of trouble."

KYM BRADSHAW, bassist with the Saints: "It's getting better. Most bands are OK — other than the Sex Pistols — and there are so many that people soon won't be able to afford to refuse them venues."

"My main complaint is with the facilities. Often venues are ridiculously overcrowded. If you can't see the group, it's as bad as going to Earis Court."

KENNY STUART, lead singer with Dirty Tricks: "Promoters often don't give a damn about the band — just getting the money. They could do much more for up and coming bands, who really need better treatment to gain confidence."

"It's a shame new wave bands have problems getting venues. A few places with proper facilities are needed desperately now."

"Often the dressing rooms are dirty, and it can be impossible to get a glass of beer."

● The last word should go to someone with first hand experience of new wave gigs, who has been on regularly, and is prepared to continue doing so.

Tony Brainsbury owns the Brunel Rooms, Swindon, and has put on the Ramones, Talking Heads, the Damned, the Jam and the Vibrators. "And we've had no trouble," he says. "We even had a fight on regularly. The music is aggressive, but that's what the young people want. I've seen more rowdiness at a hunt ball."

Albums

Falling in love again

LINDA RONSTADT: 'A Retrospective' (Capitol CAPSP102)



LINDA RONSTADT

Ninety bobs worth of country warmth, with a lovely Linda swinging gently through a thoughtful collation of off the shoulder numbers. Long before her brand of country rock became socially agreeable, she was producing laid back ditties in those lilting tones that could make even a tough lumberjack go weak at the hip. It is difficult to relate that some of the material here is in fact now 10 years old, the test of time stands up, for the quality remains the same, be it a 1967 cut like 'Just A Little Bit Of Rain' or 'When Will I Be Loved' from '74. She sounds at her seductive best on the sensuous slowies and definitely less at ease on rockers such as 'You're No Good', though obviously variety is the spice. Primarily Ms Ronstadt is a user of other people's songs, not an interpreter, since the arrangements rarely more than mirror the originals, viz Neil Young's 'Birds', Mike Nesmith's 'Different Drum' and 'Some Of Shelly's Blues' and Carole King's 'Will You Love Me Tomorrow'. Obviously for most, the magic is in that nerve tingling voice, and that faraway look of innocence might have something to do with preferring her versions to their writers. There is a wealth of classy musicians at work — most of the Eagles, a couple of Flying Burrito Bros, and of course Andrew Gold, who even plays drums on one track. A commercially sound compilation for those who have only recently fallen for the girl. +++ David Brown.

BLUE: 'Another Night Time Flight' (Rocket Roll 7)

Blue seem to be getting a bit drowned in the new wave. They've had a moderate sized hit but their full potential is yet to be realised. This is an album where every track is a winner. Songs full of direction and control, and with Elton John and Clive Franks at the controls there isn't a flaw in the current production. The current single, 'Another Night Time Flight', opens the album. A lazy beginning with some throbbing bass joined by keyboards before the chorus explodes through it. It's an album full of potential singles, due mainly to the strong hook lines in the songs. 'Fantasy' has some Reggae type keyboards before 'Women'. Unlike the others I didn't feel this slipped down easily on first listening. 'Strange Thing' hits you right between the eyes, fine guitar work and vocals. Blue are a band who write nothing less than quality songs. +++ Robin Smith

THE SONS OF CHAMPLIN: 'Loving Is Why' (Arista AAS105), 'GRATEFUL DEAD: 'Terrapin Station' (Arista SPARTY1016)

Open your rock history books at San Francisco, the sixties, and you'll find reams about the Grateful Dead and perhaps the occasional mention of The Sons Of Champlin. Since 1967 there have been a couple of dozen albums from the Dead and solo offshoots. In the same period The Sons have produced about six, which perhaps shows why they haven't run out of steam in 1977, while the Dead seem barely alive. The Son story began at high school in California when Bill Shamplin teamed up with Terry Haggerty for a band called the Opposite Sex. They're still playing side by side, and by the sounds of things still enjoying doing so. 'Loving Is Why' can be easily put alongside the other blue-eyed-soul wonders, like Hall and Oates and so on, but their approach has not altered so radically over the years. They were certainly playing white soul long before it became totally acceptable. The album is rich in rhythms and I'm really hooked on the enterprising bass playing of Rob Moitzo, put to best use on shifting beats, as on 'Let That Be A Lesson' and the gospel tinged 'Saved By The Grace Of Your Love'. He also comes up top with some blues harp on a tribute to Jimmy Reed with his 'Big Boss Man'. On this showing The Sons look fit to carry on forever. But as for the Dead, well, it is a rare thing for one Dead album to sound much like another, but on most of these tracks it is difficult to reconcile the various directions different members appear to be shooting off to. Perhaps they should have stuck to musical acid trips after all? +++ The Sons. ++ Dead. David Brown

THE MOVIES: 'Double A' (GTO GTLP 026)

The Movies used to be back up band for Joan Armatrading. Since their departure they've enjoyed mixed fortunes, hovering somewhere but never making a big showing. It's a shame because they have a lot going for them. The word soul is probably placing a restriction on their music because they also incorporate a lot of Latin American and other styles. The album steps out with 'Heaven On The Streets', Jon Cole's vocals sounding marvellous. 'Yo Yo' explodes into Latin American rhythm but for sheer effortless ease the

most enjoyable track on the album is 'Playground Hero'. High time the Movies had a starring role. +++ Robin Smith

RY COODER: 'Show Time' (Warners K56886)

This is Ry Cooder's first live album. Recorded last December at the Great American Music Hall in San Francisco, it is one of the most enjoyable live albums for a long time. First, for the atmosphere it creates; shut your eyes and you are at once in a blue smoke filled room, relaxed and laid back as Cooder picks through his guitar solo on 'The Dark End Of The Street' or as Frank Villalreal winds through his powerful alto sax playing on 'How Can A Poor Man Stand Such Times And Live'. Secondly for the variety of the music and the musical styles. Cooder leans heavily on blues roots, but the success of his work comes through his varied interpretations. He has the ability to blend folk, rock, country and blues to produce his own definitive sound. Thirdly, for the happy-go-lucky, free 'n' easy sound that results. The accordion of Flaco Jimenez is prominent throughout the album and is a vital contributor to the overall sound. Included in this set are three tracks not before recorded by Cooder: 'School Is Out' — which has an almost reggae feel to it, 'Viva Seguin' and 'Volver Volver'. Cooder and his band will be playing the UK in November. Look out for 'em. +++ Jim Evans

MANFRED MANN: 'The Best Of' (EMI NUT7), PETER AND GORDON: 'The Best Of' (EMI NUT8), BILLY J KRAMER: 'The Best Of' (EMI NUT9)

Here we go with another episode in the compilation show: a show that never ends — like Manfred Mann. This collection has several of their biggest hits, like 'Do-Wah Diddy Diddy', '5-4-3-2-1', 'Oh No My Baby' and 'Pretty Flamingo'. Outstanding track has to be their interpretation of Dylan's 'With God On Our Side', while the cuts from MM's first album 'The Five Faces Of Manfred Mann' show heavy leanings towards jazz while still having roots in R&B. That album was a powerful debut as was to be had in the sixties. A worthwhile compilation. +++

So, on to Messrs Peter and Gordon. Peter Asher is now mucho successful as producer and A&R man with the likes of James Taylor and Linda Ronstadt, while Gordon Waller has, like they say, long since faded from the music scene. Back to the platter in hand. Together they had a string of hits in the sixties, the biggest being 'World Without Love' which went to No 1 — but then Asher was brother of Paul McCartney's long-time girl friend. Their simple music was pleasant enough and their cover versions of Buddy Holly's numbers was good, represented here by 'True Love Ways'. Another

slice of sixties pop history. +++

Next comes Billy J Kramer with the Dakotas, runners up to the Beatles in the Merseybeat boom of 1962-64. Many of their hits — included on this album — were penned by Lennon and McCartney. Billy J is now on the cabaret circuit, his big hit making career ending around 1966. Most interesting cut on this album is 'Sugar Babe', recorded live in America. Listening to the audience reaction, it's clear the Beatles weren't the only teen heroes of their time. 20 tracks and enjoyable. +++ Jim Evans

SOFT MACHINE: 'Triple Echo' (Harvest SHTW800)

Okay, so it is hardly the event of the year for you punks out there, but a timely reminder of a much neglected major force in off-centre rock culture. They've been accused of being too esoteric, but if that was the case they certainly didn't start off that way — their first single 'Love Makes Sweet Music' clearly showed them to be a pop-minded group. Perhaps it is because they didn't feature wailing guitar solos and based their music on old blues phrases, that they didn't become big stars at the time? Whatever the reason, they sound fine enough to these ears. The early sides capture the hazy days sitting round the wireless you had to tap every now and then, when the valves started whistling and John Peel sounded odder than normal. Indeed, there are some mono cuts from Peely's show here which, in many ways, sound superior to their contemporary studio album takes. The classic period, with Kevin Ayers, and Robert Wyatt making strongest impact are presented through tracks such as 'We Did It Again', 'Why Are We Sleeping' (later to reappear on Ayers' Island album 'Dr Dream', and 'Moon In June', before the spacey keyboards of Mike Ratledge began to dominate. It's a shame that while this band remained in a semi-obscure corner, we have preferred some equally varied, yet not always rewarding tracks by Pink Floyd? Perhaps because of flying pigs? By the way, thanks to Al Clark for a scholarly assemblage of tracks and witty sleeve notes, and to Pete Frame for providing one of those intricate family trees which will keep you busy while you enjoy this triple album. +++ David Brown

All that stuff which doesn't mean anything — and the album which does. A lot. Take the first impression; eleven tracks that are all as exciting intense/original/honest as 'God Save The Queen' or 'Pretty Vacant'; the impossible dream. It's almost true.

To put it another way, it's simply one of those ones that gets you up, gets you out (to lunch) and gets you thinking that there's nothing — really nothing at all — that you can compare it to. Flip to front and front to back it's fine you can't define. Play it again — an unlimited amount — and there's excitement, energy and any other words beginning with 'e' that fit the bill. The job's been done — excellently and eagerly executed.

Too much. The beginning is a two-second 'Ugh!'; a deep studio grunt leading into '17' (aka 'I'm A Lazy Sod'). The well-known anthem gets the full treatment; guitar punching up front, controlled vocal aggression from Rotten and an echoed chorus slipping in the odd 'I'm a lazy Sid...'. Just for a start it's got the live power that doesn't falter once — real through romance. But 'Pretty Vacant' (originally next in line) is the space to watch. Another track presently being recorded — will appear on the album since this has already been released as a single.

THE DINGOES: 'Five Times The Sun' (A&M AMLH 64638)

COMPETENT bunch of rock and roll artists but nothing outstanding. I foresee them being the kind of group who will support other leading bands for years to come. All the songs are pretty average but probably improve if you listen when you've had a few. Expect loud guitars and heavy metal drums although there are some more laid back tracks and one that sounds somewhat like Neil Young. It's all rather boring. ++ Robin Smith

Another load of ...

Forget everything that's gone before — you can't compare anything with the new Sex Pistols album

AS THE evening sun sank slowly behind the filling station on the horizon, a thin mist of rain began to curl upwards from the banks of the canal gradually obscuring the gaunt shapes of the prefabricated sheds clustering around the used tyre dump at the side of the motorway. Lights flickered on at the town's outskirts as cars, lorries and coaches sped disinterestedly past.

Hitch-hiking is, like, really interesting man.

Or it is if you're listening to the Sex Pistols' album. Yeah, forget the time, the place, the motorways 1 to 62, the Ten Commandments and pretty nearly every damn album in the Rolling Stone Book of Rock. The lift starts here.

What we've been waiting to see and hear and what whoever it is out there has been stopping us from for so long. All those songs and all that energy — a full-tilt, careering commitment to vinyl... heading into history... the redefinition of rock... the sledge-hammer spirit of the seventies... etcetera.

All that stuff which doesn't mean anything — and the album which does. A lot. Take the first impression; eleven tracks that are all as exciting intense/original/honest as 'God Save The Queen' or 'Pretty Vacant'; the impossible dream. It's almost true.

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Then 'New York'. Guitar thrash and staccato vocals punctuated with the demotical laughter/sides that Johnny Rotten excels in, give this a punishing two-minute climax, leading into 'Holiday In The Sun'. Economic, and strongly traditional, rift



JOHNNY ROTTEN: completely different

carry the Rotten rant here — Rock 'n' roll and an insurgent speed rap that hits the end-before-it's-begun. Again.

And 'Liar' takes over with the Pistols in full stride. With the strident chorus of 'lie, lie, lie, liar' the melody comes across fast and strong; a shouted, goading hook of 'you're in suspension' adds to the tuneful turmoil, giving the song all the frothing urgency it needs. 'Problems' — again, old and famous already — takes the first side out. A resonant and echoey vocal rides the backing thump and thrust to build repeatedly to the cutting taunt: 'the problem is you... and watcha gonna do?' Dance? The fall-out is a crushing, mantra-like repetition of 'problems'. Fade and end.

Side the second (for the moment at least) is kicked off with 'Anarchy In The UK', a spot-the-difference job to compare with the EMI mix, and a welcome chance to get the single that started it all for those who got stopped in their tracks by the ban last year. 'Anarchy' is followed by another established song, 'Submission'. Someone will call this the ballad of the album. Certainly it's a slower brain-punch than the others — an instrumental back-up, reminiscent (even of Blue Oyster Cult, grinds relentlessly over a chillingly distant vocal and wailing 'effects'). Effective it is, and this, the longest track by far, ends with sustained vocal and a distant, distinctive Rotten splutter.

You're whacked out of lobotomy immediately with the chopped-chord adrenalin of 'No Feelings'. One of the most perfect 'songs', here it's again got all the raw power and savage, sardonic exhortation that, simply, is both the invention — and pre-rogative — of one J. Rotten. For 1977 or any

other time. 'Satellite' keeps the pace up. The sarcastic lyrics lead into an incredible 'and... I love you' chorus that is a dead ringer (and perhaps a loving one) for the Gary Glitter battle cries of old. Really. The massed singing ranks trade off a crazed and frantic lead — ending with a wry pseudo-voice of 'nobody loves me' and dog-like yelps.

So to the killer. For last, blast and knockin' out the past. 'EMI'. This one's unbelievable and here it is. The song about the company. 'I tell you it was all a frame; they only did it for the fame/WHO?'. Rotten opines, before whining the chorus 'EMI... EMI... EMI'. Sarcastic, angry, and snarling the power of this song defies description. It runs through three gut-churning riffs with every throwaway, every lip-curl and every bit of spitting fury included. The massed ranks join the end: 'And blind acceptance is a sign of stupid folk telling lies/LIKE/EMI... EMI'. The rasping, croaked conclusion of 'EMI... goodbye... A&M'. And the 'problem' mantra returns.

Nothing to pinpoint and everything to go for. This is music, this is modern rock 'n' roll. The 'group sound' is thrashing and dynamic — totally cohesive. And singer-wise Johnny Rotten is so complete-e-e-l-y different that he can't be part of anybody's plan. Totally good — in an unlimited amount — with another track to come. Erase. So good I've never heard anything like it outside the Pistols live. Ever. This is the one we've been waiting for... this is the one we've been waiting for... this is the one for... this is the one for the lift. You hear some really interesting things when you're hitching, man. Now there is a r-r-reason why? TRAVIS MCGESTROM



**BAY CITY
ROLLERS**

Record Mirror



Mailman

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

The memory lingers on

AS YOU probably know, August this year commemorates the 10th anniversary of the Marine Offences Act, 1967, which made pirate radio illegal in Britain. Although memories tend to fade very quickly I think it should not be forgotten that if it had not been for those radio stations we would not have the number we have today. I would estimate that approximately 75 per cent of Radio One DJs originally came via the pirates. Don't forget when the pirates started broadcasting pop music in Britain we did not have Radio One, commercial radio or local radio. There was only about four hours of pop music a week on radio, which was on the Light Programme. It could be argued that Radio One and commercial stations haven't measured up to what was expected of them. However, it has to be said they are working under far more restrictions (both financial and political), than the pirates who had in some cases 24 hour pop music. I would like to see the abolition of local commercial radio and the introduction of national commercial stations. The BEC has been running at a loss for some years now. If the pirates had run at a loss they would have gone off the air. If anyone is genuinely concerned about what I have said, I would be very interested to hear from them.

Brian Saunders, The Ashlar, Main Road, Ningswood, Newport, Isle of Wight.

Ted tart

WHO THE hell does that Ted Think he is? Punk pie! How about Ted Tart?

First, take one average Ted, take his shoes off so he can't fight back, strip and shave. While preparing Ted, take dirty socks, smelly pants and bootlace lye, place all ingredients into pan, bring to boil and simmer for 20 minutes. (Scrape neck for later use). Wash and mince, then put into ready prepared dish. Serve with sock sauce, jacket potatoes, black eyed peas cooked in Brylcreem. Eat slowly, wash down with white wine, then reach for the carbolic.

Willelm, Suffolk.
 ● No Crepe Suzettes to follow?

Juicy hostess

JUST TO let you know that Juicy Luicy is working as a hostess in my pub. She is very good at it (selling beer that is). Why you sacked her I shall never know. I have every confidence that she could be first in the Most Popular Hostess competition if she keeps it up (selling beer that is). We have to date sold 500 gallons of lager, 470 gallons of bitter and about 150 gallons of gin thanks to Luicy.

Rami Tupp (proprietor), Riddwell Inn, Littlemore, Oxford.
 ● I think you know more than we do.

Big prize

THANK, THANK, THANK. For my red, white and blue Queen Summer Tour tent. Me and 39 Peruvian pygmies (one is a distant relation to Freddie Mercury) are now living in it. PS. I'm female.

A. Degg, Walsall Staffs, Sunny Dale Caravan Park, Siberia.

IS TONY RIGHT?

I AGREE with Tony Blackburn (RM July 23). Your paper has deteriorated since you've latched onto this punk rock movement, but then punk rock stands for deterioration and anarchy. It breeds upon all that is wrong and bad in this world. Sure! The whole world is bad and corrupt! Sure! Young people are looking for leaders, looking for a change! Sure! A revolution is in our midst! Not like this, God forbid.

The hippy movement that spread across world in the sixties grew from a strength to strength not because they smashed windows or broke people's necks, but because in their roots and their hearts was a philosophy, a seed waiting to be sown. They were peaceful, they cared about people, they wanted to create a new world before destroying the old one.

Punk rock, although born from the same womb - the discontented youth idea - is an opposite. Punk rockers see the revolution, but that's as far as they can see! They have neither the brains nor the vision of the so called hippy culture. They're on the same boat we're all on, except now they're at the helm, and when we've all been



smashed to pieces, who's gonna save us? Sorry if this letter is too serious for your punk rock readers to understand.

Andrew Wylle, Weymouth, Dorset.

● Don't know about then, but I'm having difficulty in understanding - who broke whose neck? Who's been smashing windows? What shape is the universe? Where am I?

laugh will be on you. Anon.
 ● Coward.

IT'S ABOUT time Jim Evans got a hearing aid. BCR, Stoke on Trent.
 ● This is getting boring.
 JIM EVANS wouldn't know a good LP if you shoved it in his hand. A disgusted BCR fan, Chester Le Street.
 ● Try it in the ear

That is IT. Definitely NO more fan mail for Jim, he'll get big headed.

Dirty rag

HAVING BEEN recently introduced to your weekly rag by a friend who buys it solely for the Marc Bolan Column, I have the following conclusions: 1. Rosalind Russell is a festering toe nail 2. The bloke who interviewed Steve Harley (Robin Katz) is a covering lump of . . . 3. You're overdoing the punk coverage Juan King (from somewhere in Spain).
 ● Hope you recover from your fixation with dirt and disease. By the way, Robin is a lady.

From the soul

SO IT'S punk versus soul now is it? Well, for one who doesn't condone violence Robbie Vincent's verbal barrage is hardly likely to create peace and tranquility throughout the land. Sure, there are certain instances where punk and violence are synonymous but these are manifestations of the minority, often blown out of all proportion by the national press, something which Mr Vincent could be accused of doing. As for lumping soul and disco together, for a DJ with your reputation, that's unforgivable. Please don't try to start a punk versus soul war, there's room for both.

Bo Weevil, Rochdale, Lancs.

Nut case

GOD SAVE and long live the brilliant Sex Pistols, the fantastic Virgin records, the gorgeous Sheila Prophet and good music loving John Peel. If five readers say they're packing up this paper then I'll but six copies as it is fab. Do I win a coconut or a jar of toffee for this letter?

● No just a date with Sheila Prophet.

Radio runaway

TO ESCAPE the torture of listening to Radio One I run my own station on cassette tapes. I can please myself on the choice of music and I lend them out to my friends. I also let them request records and the type of music I play is far more varied than Radio One. When not listening to my tapes I listen to Robin Valk on BRMB.

Steve Aitken, Birmingham.

● Bighead.

NEW

IN THE last year my chest has become covered with a mass of hairs. The problem is that my mates have hardly a hair between them, and I feel embarrassed about letting them see my chest. We have always gone swimming in the past, but I have even turned down trips to the baths because of this. Even my family call me names. Please help.

Frank, Manchester

● Why worry? For centuries a healthy growth of hairs on your chest has been seen as a sign of virility and your mates are probably developing at a slower rate than you. So maybe they're just jealous. Have more confidence in yourself. After all, if people are going to like you they're interested in you for what you are, not for what you look like. Not everyone admires a hirsute torso, of course, but lotsa ladies have been known to turn on at the flash of an ultra-masculine doormat. If you don't believe it, get an eyeful of Paul Newman, Robert Redford and James Caan. (Just for starters).

MY MATE says that if you use a Durex when you have sexual intercourse, you won't catch VD. But I recently slept with a girl when I was on holiday abroad and seem to have some of the symptoms, although I always use some kind of contraceptive. Have I caught something?

Andrew, Cardiff

● If you use a condom, you're protected against gonorrhoea, and, to a certain extent, syphilis, the venereal disease which can take up in your testicles. It can eventually affect the nervous system, arteries and brain. But you're not completely safe. If you've noticed a small sore on or near the sexual organs you should take immediate medical advice and MUST visit your nearest VD clinic. If you don't the problem will only get worse. Ring Cardiff 49233 for an appointment, your visit will be treated in complete confidence.

● Frank of Rochford stop worrying, it is impossible to contract VD if you have not had some degree of sexual contact with the opposite sex. If the clinic said that their tests are negative then why worry? The clinics are specially equipped to detect any specially transmitted distress. Furthermore, if another type of condition had been discovered, then you would have been referred to the appropriate hospital department.

Feedback

COULD YOU give me a list of the instruments used by Brian Robertson of Thin Lizzy?

Lizzy freak, Southend.

● Brian's guitars that he plays are a Gibson Les Paul Deluxe, a Travis Bean, a Fender Stratocaster and a 1957 Gibson Les Paul. He uses Marshall cabinets and amps with two WEM Copy Cats, an MXR 100 phase unit, two 100 watt Marshall amps and one 50 watt Marshall amp.

COULD YOU tell me if Led Zeppelin ever released 'Stairway To Heaven' as a single?

B. Saunders, Lancs.

● No they haven't. The track was released on Zep's 'Four Symbols' album.

COULD YOU tell me the heights of the Sex Pistols? Kay, a loyal punk fan, Scotland.

● Steve Jones 6ft, Sid Vicious 5ft 11in, Johnny Rotten 5ft 10in, Paul Cook 5ft 8in.

Discword

ACROSS

4 Delays bringing out album by Noddy's group (6)

6 Marvin sounds merry enough. (4)

7 He's among the million sellers. (4)

8 Belofante sang of one in the sun. (6)

9 No tax adjustment for Hoyt. (5)

10 "..... Out, I'll Be There". (5)

13 It crosses troubled water. (6)

16 Billy has a name for Nicholas (4)

18 One of the three in Barry's circus. (4)

17 Clean it up, say the Philadelphia Allstars. (6)

DOWN

1 Culminating point for a blues band. (6)

2 One of the Starrs. (5)

3 Barclay James Harvest single recorded in church? (4)

6 The "Good Up" group. (6,5)

8 Dixie of Dana. (8)

11 Beale's fellow peers. (8)

12 A name to go with Sue. (5)

15 David Ruffin can't stop N. (4)

LAST WEEK'S SOLUTION

ACROSS: 3 Slayed, 6 Gays, 7 E-mil, 8 Island, 9 Arkon, 10 Beach, 13 Bridge, 15 Paul, 16 Ring, 17 Ghetto.

DOWN: 1 Climax, 2 Edwin, 3 Hymns, 5 Yellow Dog, 6 Gillespie, 11 Counts, 12 Peggy, 14 Rain.

PPS Salt 50p a ton.
 ● So glad you liked your prize. How about hiring it out for the Reading Festival?

Picking a winner

I'D LIKE to thank everyone for the great paper, even though it's been on a diet lately. Everything is great. New wave is OK! Yes, this is a

letter of praise but I do have rather a large bone to pick with you. The Rubettes are not sugar-bop! They are a good bunch of guys, personally wise and musically, and they talk a lot of sense. It is very rare that I tear my RM into shreds, but I did when I read Barry Calin's interview. Jillian Cousins, Chesterfield, Derbyshire.

At the centre

PICCADILLY RADIO is the centre of the universe. Stavros Stannage Annis, Piccadilly Plaza.
 PS. If you gave prizes, people wouldn't give stupid names.
 PPS. What does RM stand for?
 ● Retro mentality, dumb.

AND NOW A WORD FROM THE JIM EVANS FAN CLUB

WHO THE hell does Jim Evans think he is? Steve, Manchester.
 + Robert Redford. Next
 KAREN HOLLS, Alvaston, Derby.

JIM EVANS, you don't know what the hell you're talking about. Jacky and Judy.

I WOULD advise Jim Evans to consult his doctor because he's obviously suffering from

tinnitus (a ringing in the ears). It's time you moved to another field dear boy - farming.
 A Music fan, Cambridge.
 ● Silly moo?
 WHO DOES that music litterate think he is? Allison Watts and Mitch.
 ● Paul Newman?

IT HAS occurred to me that you have not recently cleaned your ears, this can be done easily with a little soap and water. I will not stand by the let litterate baboons like you pluck the boys down. Keep your mouth shut and stick to things you understand - like growing cress.
 Roller Fan, Derby.

JIM EVANS obviously hasn't listened to the first four albums if he thinks that 'It's A Game' is the same as the others.
 Anon, Sale, Cheshire.

I'VE GOT an offer to make to Jim Evans. If he ever feels like taking a walk off the edge of the world just mention it to me and thousands of other Roller fans and we'll be only too pleased to give him a push; even though we'd be hard pushed to sink as low we'll manage it for him.

THIS LETTER is for Jim Evans, who is supposed to be qualified to inform the public about music. If anyone in this world is guilty of crucifying music, you must have that honour. The last



Boney Mean

First 'Daddy Cool'; then 'Sunny'; now 'Ma Baker'...they're making it tough at the top.



Boney Magnificent

All four came from the West Indies - Marcia & Maizie going to London, Liz to Germany, & Bobby to Holland. Finally, they met in Munich...and the result to date is 9 gold discs.



Boney M

Their first album 'Take The Heat Off Me' (K50314) features their first two hit singles. Their new album 'Love For Sale' contains 10 great tracks. 'Ma Baker' gives you the taste...

LOVE FOR SALE
K 50385

Available on Atlantic/Hansa
Records and Tapes

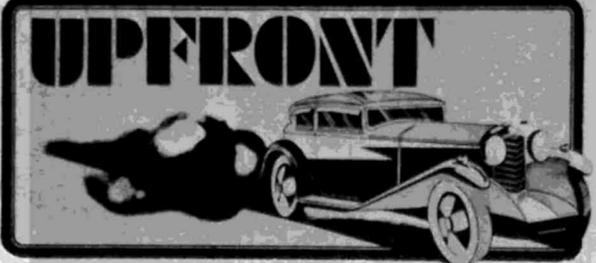


Wednesday

AUG 10
BATH, Billig, New Bond Street, Celebrated Ratcliffe Street Band
CORRY, Naga Head (3274), Water
GUILDFORD, Wooden Bridge (2736), After The Fire
HEMEL HEMPSTEAD, Old Town Hall, Tanya Hyde and The Tormones
LEICESTER, Baileys (26462), Billy Ocean
LIVERPOOL, Havanna Club, Duke Street, Naughty Lumps
LONDON, Brecknock, Camden (01-485 3073), Trader
LONDON, Fanga Disco, Prand Street (01-262 7922), Bethnal
LONDON, Golden Lion, Fulham (01-385 9042), Iguala
LONDON, Marquee, Wardour Street (01-437 0603), Chelsea
LONDON, Music Machine, Camden High Street (01-387 0425), Jenny Haan's Lion
LONDON, Red Cow, Hammersmith (01-748 0720), Sillibito
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Stathelie
LONDON, Rock Garden, Covent Garden (01-240 3961), Tyla Gang

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

LONDON, Roundhouse, Chalk Farm (01-267 2564), King Dog/Jonathan Kay
LONDON, Upstairs At Ronnie's, Frih Street (01-436 0747), Spiteri
LONDON, White Swan, Crystal Palace, Evil Weasel
LONDON, Windsor Castle, Harrow Road (01-288 8402), Amazorblades
MIDDLESBROUGH, Marimba, Newport Road (241995), Graham Fenton's Matchbox
MILFORD HAVEN, The Theatre, Sweet Sensations
NORWICH, Topper, Rose Lane, American Train
PORTSMOUTH, Guildhall (24355), Steeleye Span
PLYMOUTH, Woods Theatre, Mike Chapman
RYDE, La Rabalu (83039), Muscles
SOUTHEND, Queens Hotel (44417), Generation



X/Diamond Jack Band (Rock against Racism)
ST AUGUSTINE, New Cornish Riviera, Carlyon Bay, Paul Burnett (Radio One Roadshow)
STOCKTON, Fiesta Club (853048), Jet Harris
TORQUAY, Jet Club (26103), Mungo Jerry
TORQUAY, Town Hall (27428), Motorhead/Count Bishops
WORTHING, Carica, Eriswell Road (3277), Exodus
YORK, De Gray Rooms, Cortinas

THE BATTLE of the loudest guitar heroes begins. In the blue corner mighty axe man Ted Nugent, wailing guitars in aid of World Wildlife Fund. If you're ready to have your eyes and brains scratched out, then be at the Hammermith Odeon, August 16 and 17. And in the red corner, Motorhead displaying skull bashing chords, and ear-splitting riffs led by charismatic Lemmy, who learnt his trade with Hawkwind. Motorhead and Count Bishops, who are touring with them, can be found at the Town Hall, Torquay 10, The Garden, Penryn 11, Top Rank, Cardiff 12, and the Casino, Wigan 13.
 The rejuvenated Steeleye Span, featuring Martin Carthy on guitar/vocals, and John Kirkpatrick on accordion/vocal, takes to the road for a short series of dates to 'wear-in' the new line-up for their forthcoming world tour. They can be seen at Portsmouth Guildhall 10, Oxford New Theatre 11, Ipswich Gaumont 12, Great Yarmouth ABC 14, Hull New Theatre 15, Wolverhampton Civic Hall 16.

Thursday

AUG 11
BEDFORD, Nite Spot, O Band
BLACKBURN, Cavendish, Lord Square (62062), Ozo
BRISTOL, Granary, Welsh Bands (28267), 29th Dearborn
BIRMINGHAM, Tiffanys (36238), Zeth
CLEETHORPES, Winter Gardens (62926), Heavy Metal Kids
COVENTRY, Mr Georges (27029), Bethnal
FALKIRK, Maniqui Disco (24888), Doctors of Madness
FALMOUTH, The Cavalier, Castle Drive, Paul Burnett (Radio One Roadshow)
GLASGOW, Burns Hoff (041-3321813), The Motels
HIGH WYCOMBE, Naga Head, London Road (21758), Generation
X/Pink Farts
LEICESTER, Baileys (26462), Billy Ocean
LANDEDUINO, Court Hotel, Secrets
LONDON, Brecknock, Camden Road (01-485 3073), Ben
LONDON, Green Man, Plumstead (01-854 0873), Jerry the Ferret
LONDON, Greyhound, Fulham (01-385 8526), Whirlwind
LONDON, Half Moon, Putney (01-480 6465), John Spencer's Louts
LONDON, Hope and Anchor, Upper Street (01-359 4510), 999
LONDON, Music Machine, Camden (01-387 0428), Victims
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Only Ones
LONDON, Rock Garden, Covent Garden (01-240 3961), American Train/Snake Bite
LONDON, Roundhouse, Chalk Farm (01-267 2564), King Dog/Jonathan Kay
LONDON, Roxy, Neal Street (01-836 8811), Some Chicken
LONDON, Swan, Hammersmith (01-748 1043), Amazorblades
LONDON, Windsor Castle, Harrow Road (01-288 8403), Stars
MANCHESTER, Rafter's, Oxford Street (061-236 9788), XTC/Tablo

OLDHAM, Baileys (061-652 8421), 5000 Volts
OXFORD, New Theatre (40544), Steeleye Span
PENZANCE, Garden (2475), Motorhead/Count Bishops
PLYMOUTH, Woods (28618), Quartz
REDCAR, Coatham Bowl (3238), Kuraal Flyers
ROMFORD, White Hart, Collier Row, Graham Fenton's Matchbox
STOCKTON, Fiesta (853046), Jet Harris
SUTTON OLDFIELD, Dog Inn (021-354 1054), Stage Frigate
WESTON SUPER MARE, Webbington Country Club (491), Sweet Sensation
WORCESTER, The Bank House, Branson (32248), Muscles



TED NUGENT: Hammersmith Odeon, Tuesday

Friday

AUG 12
BEDFORD, Nite Spot, Real Thing
BRADFORD, Star Hotel, Westgate (32119), WRRF Roadshow
BRIDLINGTON, Royal Spa (78268), Kuraal Flyers
BROOKLYN, Town Hall, Isle of Aran (Scotland), Rezilios
CARDIFF, Top Rank (28038), Motorhead/Count Bishops
HIGH WYCOMBE, Naga Head, London Road (21758), Tony McPhee and The Groundhogs
LANDEDUINO, Court Hotel, Secrets
LONDON, Brecknock, Camden Road (01-485 3073), Ben
LONDON, Green Man, Plumstead (01-854 0873), Jerry the Ferret
LONDON, Greyhound, Fulham (01-385 8526), Whirlwind
LONDON, Half Moon, Putney (01-480 6465), John Spencer's Louts
LONDON, Hope and Anchor, Upper Street (01-359 4510), 999
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LONDON, Rochester Castle, Stoke Newington (01-249 0198), Only Ones
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LONDON, Swan, Hammersmith (01-748 1043), Amazorblades
LONDON, Windsor Castle, Harrow Road (01-288 8403), Stars
MANCHESTER, Rafter's, Oxford Street (061-236 9788), XTC/Tablo

IPSWICH, Gaumont (53641), Steeleye Span
LEICESTER, Baileys (26462), Billy Ocean
LEIGHTON BUZZARD, Bossard Hall (71202), Only Ones
LLANFAIR PG (Anglesey), Plas Coach Hotel (08782 309), Secrets
LONDON, Brecknock, Camden Road (01-485 3073), Ben
LONDON, Dingwalls, Camden Lock (01-267 4967), Spiteri/Trickster
LONDON, Marquee, Wardour Street (01-437 0603), Boomtown Rats/Victims
LONDON, Other Cinema, Tottenham Street (01-837 9307), Wild in the Streets/Catch Us If You Can (Films)
LONDON, Pegasus, Stoke Newington, Sucker
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Boes Make Honey
LONDON, Rock Garden, Covent Garden (01-240 3961), Tyla Gang
LONDON, Roundhouse, Chalk Farm (01-267 2564), King Dog/Jonathan Kay
STOCKTON, Fiesta Club (853046), Jet Harris
LONDON, White Lion, Putney (01-788 1540), Lurkers/Movies/Take Off
MANCHESTER, Electric Circus (061-205 9411), Heavy Metal Kids
MARCH, Cromwells (035 422178), Honky
MIDDLESBROUGH, Rock Garden (241995), Circus
NEWCASTLE, Mayfair (23109), Trapese
REDDITCH, Traceys (61160), Bethnal

STEELEYE SPAN: Portsmouth Guildhall, Wednesday

RETFORD, Cats Cradle (4391), Muscles
SCARBOROUGH, Penthouse (63204), Doctors of Madness
ST IVES, Island Club, Paul Burnett (Radio One Roadshow)
STOCKTON, Fiesta (853046), Jet Harris
SWINDON, Brunel Rooms (31384), Chelsea/Cortinas
WATFORD, WATFORD, Red Lion, Aldenham (25826), Southern Cross
WEST KUNTON, Pavilion (203), O Band
WORKINGHAM, Rock Club, El Seven

Saturday

AUG 13
BADGERS MOUNT, Black Eagle (0661), Cysse
BATH, Billig, New Bond Street, Celebrated Ratcliffe Lane Freeway
BLACKPOOL, Imperial Hotel (23971), Kuraal Flyers
BRISTOL, Granary, Welsh Bands (28267), 29th Dearborn
CHESTER, NAGS, City Tavern, After the Fire
CHISELHURST, Caves, Only Ones
DUDLEY, JB's Club (53697), Knickers
EVESHAM, Public Hall, Rob Riota Rowdies
HIGH WYCOMBE, Naga Head, London Road (21758), Tony McPhee and The Groundhogs
LANLASH, Town Hall, Isle of Arran (Scotland), Rezilios
LEICESTER, Baileys (26462), Billy Ocean
LEWISCOLN, RAF Waddington, Stranraer Days
LIVERPOOL, Eric's (051-236 7881), XTC
LONDON, Brecknock, Camden (01-485 3073), Ben
LONDON, Centre Airport Hotel, Heathrow, Screaming Lord Sutch
LONDON, Dingwalls, Camden Lock (01-267 4967), Spiteri/Trickster
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Boes Make Honey
LONDON, Rock Garden, Covent Garden (01-240 3961), Mike Rutherford and the Outlaws/Victims
LONDON, Roundhouse, Chalk Farm (01-267 2564), King Dog/Jonathan Kay
LONDON, Royalty Hallroom, Southgate (01-405 8004), The Major's
LONDON, Speakeasy (01-580 8810), Ignatz
LONDON, Three Rabbits, Forest Gate, Suckers
MANCHESTER, Electric Circus (061-205 9411), Dazy
MIDDLESBROUGH, Rock Garden (241995), Woman
NOTTINGHAM, Boat Club (66032), Trapese
SALFORD, Willow's Club (061-736 8541), Liverpool Express
SCUNTHORPE, Priory (4493), Doctors of Madness
ST ALBANS, City Hall (64511), O Band
STOCKTON, Fiesta Club (853046), Jet Harris
TRAWSFYVDD, Power Station, Secrets
WIGAN, Casino (43501), Motorhead/The Count Bishops

Sunday

AUG 14
BIRKENHEAD, Hamilton Club (051-647 8093), Jigsaw
BIRMINGHAM, Barbarella's (021-643 9413), Chelsea/Cortinas
CARDIFF, Top Rank (28038), Kuraal Flyers
LONDON, Dingwalls, Camden Lock (01-267 4967), Gloria Mundi
LONDON, Golden Lion, Fulham Broadway (01-385 3961), Sunday Band
LONDON, Hammersmith Odeon (01-748 4081), Ted Nugent
LONDON, 100 Club, Oxford Street (01-636 0933), Rico/Robert Wakelley Band
LONDON, Marquee, Wardour Street (01-437 8603), Doctors of Madness
LONDON, Nashville, North End Road (01-603 0071), Secret
LONDON, Rochester Castle, Stoke Newington (01-249 0198), XTC
LONDON, Rock Garden, Covent Garden (01-240 3961), Chicken Shack
LONDON, Two Brewers, Clapham, Evil Weasel
LONDON, Vortex, Wardour Street, Adverts/Steeleye Span
PENZANCE, Garden Hallroom (2475), Contrabass
PLYMOUTH, Woods (286118), Bethnal
WOLVERHAMPTON, Civic Hall (3111), Steeleye Span
WRECHAM, Maier Hospital (63165), Secrets

DOUGLAS (IOM), Palace Lido (4957), Kuraal Flyers
GREAT YARMOUTH, ABC (3588), Steeleye Span
HEMEL HEMPSTEAD, Great Harry (30927), Dynamic
HOLYHEAD (Anglesey), Naval Club (812070), Secret
LOCH NABEN (Dumfriesshire), Balcastle Hotel, Crazy Cavan Rhythm Rockers
LONDON, Brecknock, Camden (01-485 3073), Dan Simons Band
LONDON, Greyhound, Fulham (01-385 8526), VHF
LONDON, Lion and Key, Leyton, Whirlwind
LONDON, Nashville, North End Road (01-603 0071), Secret
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Lee Kowin Band
LONDON, Rock Garden, Covent Garden (01-240 3961), Tyla Gang
LONDON, Roundhouse, Chalk Farm (01-267 2564), John Otway and Wild Willy Barrett/Squeeze/Fruit Eating Bears
LONDON, Three Blackbirds, Leyton High Road (01-539 3010), Sucker
LONDON, Tite Farmhouse, Harrow (01-422 2067), Flight 56 and Wild Wax Show
LONDON, Windsor Castle, Harrow Road (01-288 8405), Fracture
MANCHESTER, Electric Circus (061-205 9411), Doctors of Madness/Victims
SARFORD, WALDEN, Corn Exchange, Tom Robinson/Next
WHITING BAY, Town Hall, Isle of Arran (Scotland), Rezilios

Monday

AUG 15
BANNOCKBURN, Tartan Arts (20356), Rezilios
CHESTERFIELD, Aquarius (70188), Trapese
DONCASTER, Outlook (64434), Doctors of Madness
FLEET, The Raven (2305), Secrets
HULL, New Theatre (20463), Steeleye Span
LONDON, Brecknock, Camden (01-485 3073), Secret
LONDON, Dingwalls, Camden Lock (01-267 4967), Brian Knight Band
LONDON, Half Moon Theatre, Alle Street (01-480 6465), Sore Throat
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Pleasers
LONDON, Rock Garden, Covent Garden (01-240 3961), Chicken Shack
LONDON, Vortex, Wardour Street, Sliis/Tanya Hyde and Tormones/Prefects/Now
LONDON, Windsor Castle, Harrow Road (01-288 8403), J. Jamieson
LOXTON, Webbington Country Club (491), Filtrations
YARMOUTH, Tiffany's, Billy Ocean

Tuesday

AUG 16
BIRKENHEAD, Hamilton Club (051-647 8093), Jigsaw
BIRMINGHAM, Barbarella's (021-643 9413), Chelsea/Cortinas
CARDIFF, Top Rank (28038), Kuraal Flyers
LONDON, Dingwalls, Camden Lock (01-267 4967), Gloria Mundi
LONDON, Golden Lion, Fulham Broadway (01-385 3961), Sunday Band
LONDON, Hammersmith Odeon (01-748 4081), Ted Nugent
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LONDON, Vortex, Wardour Street, Adverts/Steeleye Span
PENZANCE, Garden Hallroom (2475), Contrabass
PLYMOUTH, Woods (286118), Bethnal
WOLVERHAMPTON, Civic Hall (3111), Steeleye Span
WRECHAM, Maier Hospital (63165), Secrets



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HEAR IT!

CADO BELLE, are featured in the first part of Radio Clyde's 'Hear Me Talking' (8.00). **Wednesday**, In the second part of the programme you can hear Gallagher and Lyle talking to Andy Park about their lives, music, and thoughts (8.00). If you like soul, tune to Radio Ford on **Friday**, for the best in blues and soul with 'Soul Cellar' (6.30). In John Peel's prog this week, that's the Friday edition (10.00) you can hear Pink Floyd recorded in 1971 for 'In Concert'. For the Top 20 albums, find Radio Nottingham on your tranny, **Saturday**, and pick up 'Extravaganza 1' (11.00). Music from the Strangers, through to the Eagles. Later, but still Saturday, on 'In Concert' (6.30) John Peel introduces the Jeff Bowden Band, in a repeat of this ever-popular series. Radio Birmingham's 'Gentlefolk' (5.00) on **Sunday**, features Steeleye Span, and talks to one of its members, Martin Carthy. On Radio One's Summer Of '67 you can hear the sounds of the Doors, Love, and the Byrds - to name but a few - in a programme about the music from L.A. On Radio Forth's 'Country Special' (6.30), **Monday**, Jerry Ford plays sounds from the country charts of America. **Tuesday**, for those in the Radio Nottingham area, you can hear the second part of 'Extravaganza' (7.30), when Trevor Dann plays tracks that are rarely heard over the airwaves. That includes punk, rock, and folk music - all in the same prog! 'Heavy Pressure' (9.30), Radio Birmingham, hopes this week to get Steeleye Span into their studios. So fingers crossed those of you that live in Brum! Paul Burnett hosts the Radio One Road Show on its visits to The Cornish Riviera, Carlyon Bay, St Austell (Wed); The Cavalier, Castle Drive, Falmouth (Thurs); and The Island, St Ives, (Fri).

SEE IT!

ANOTHER CHANCE to see this repeat of 'Shang - a - Lang' (4.20). **Wednesday**, ITV, where one group of boppy heroes meet up with another group of boppy heroes. In other words the Bay City Rollers meet The Gliter Band! Later, same channel, it's 'Night Out at the London Casino' with an almost passe Cilla Black, and those harmonious clean cut - Guys 'n' Dolls (8.00) **Thursday**, BBC-1, it's the surprise of the week (ha!)... 'Top of the Pops' (7.10), with Kid Jensen. 'Pop Goes the Ease!' (9.30), on BBC-2, is an early Ken Russell film about art, trends, and everything else connected with that 'vintage decade' of the charts. On ITV, Friday, Flintock again try to pit their wits against 'real' people in the 'real' world of music. This week they investigate the world of percussion. In 'Fantare' (4.45) John Miles stars in BBC-1's 'Pop at the Mill' on **Saturday** (5.45). Also starring is Bert Weedon who, many moons ago, was the first guy to get a solo guitar record into the charts. On ITV, 'Happy Days' (6.25) In a must this week, 'cos The Fonz falls for a rich lady who happens to be a member of the exclusive for a rich lady who happens to be a member of the exclusive catch 'The London Weekend Show' (11.00), **Sunday**, the first time around, see the repeats. This one's about small record companies, like 'Stiff' and 'Chiswick', and the artists that record on their labels. **Monday** night's repeat of the 'Camera And The Song' (10.25), BBC-2, features the folk music of Sonny Cardell and Leo O'Kelly, ex - members of Manfred Mann. **Tuesday**, BBC-1, yet again, those flashing teeth and sickly grins come into our homes in the shape of Marie and Donny. In 'The Osmonds' (6.20), I'm beginning to think that they're immortal!

TUMBLING DICE ROADSHOWS

You win some, you lose a lot. Especially at a disastrous French punk festival.



PUNK FESTIVAL / Mont De Marsan

Innocents abroad for speed suction booze junction coach on route de Paris.

Police and Maniacs in a night grazed by a kill-sh Metro knife fight

It in a room a fresh bread tomb.

and on. To Mont de Marsan boring insanity and x-rated mayor's son.

Dancing driver breathless in the outskirts of the grasshopper town.

A bar full of stars. Welcome.

"You want to buy bed? Out zis is divine divan. Only one thousand francs

And only those with influence sleep under stiff sheets with ripe French bristols.

Sore bed heads and 100 per cent confusion.

So you wanna festival - you got it.

But before that . . . J'accuse the French of making total bed chaos.

The organisers failed. Result? Roadies living in backs of their vans and

French kids are not into fantasy.

And that leads us nicely into . . .

DAY ONE

OK. Thrown out of my room to make way for a blank faced band name of Bijou. In the process of looking for another eight by eight (failed) missed the first three hours which included Police, Maniacs and an all-girl band, The Loose.

THE DAMNED

So the first turn to come under the quickly fraying edges of my critical scrutiny was The Damned, complete with Lu, their new fifth member. He's there to lift some of the guitar donkey work

from Brian James, but on this showing he didn't add anything extra.

Now you can put that down to the wiped out sound system of course, which left Vanlan's mouth stranded like a goldfish.

Me, I don't know yet.

All I do know is that the first three quarters of their set was ruined and that meant that the new numbers that's 'Politics', 'You Take My Money', and 'Problem Child', were lost in a sea of silence.

Incidentally, Brian introduced 'Politics' with 'This one's for The Clash' . . . don't need no politics to make me dumb.

That was the first of many Damned / Clash aggressive stances for the next few days the highspot of which was when Captain Sensible was carried off stage after planting stink-bombs while The Clash played.

However, the last segment of The Damned's show was fine. Put it down to the fact that I've OD'd on the band. They should have released a single months ago and if they're intent on keeping Lu they ought to use that as a basis for a rethink. They're too good to lose out now.

THE BOYS

Yeah - Here's the leaders of the second wave.

A complete confirmation live of their soon to be released wov of an album. OK, so their set was frantically short - but it was sure enough blissful brevity.

"This one's for Mick Jagger," said Kid Reid before going into 'Rock Relic' (A Riviera soul submerged in dollar bills has gone for ever).

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The Boys all meat and no decoration.

Look out for a) Their new single, 'First Time', and b) Record Mirror for more of them.

THE CLASH

10 seconds psyche out 6 eyes

3 sneers . . . LONDON'S BURNING!

The beginning of the longest Clash set in history - One and a half hours and you know something? It was a disappointment. (Look it's been three days since The Clash fractured that stage. I'm now sitting outside this St Tropez

dumpo cafe with no dough wondering why they never cut it for me.

Ever heard of the New York blade in the back alley dice game, craps?

Roll the dice. Here we go now.

SIX

Paul Simonon had a crowbar gland needle thrown in his backside at the local hospital 'cos of a blotchy disease. He was very ill.

NINE

No monitors so the back-up vocals, an integral part of the band's swipe songs, were lost.

SEVEN

Craps. Know what I mean?

Alright another shot.

NINE

Four new numbers, 'Clash City Rockers', 'White Man In Hammersmith Palms', 'The Prisoner', 'Complete Control', each sounding as good, if not better, than anything they've ever done before. Weeks of devout rehearsing had made the songs Clash sharp and that's sharp.

And they were both predictable. Maybe that's a little unfair. Curling guts and two ton eyelids never helped. But that didn't stop me thinking that Barrie Masters' cartwheel wasn't as spontaneous as it used to be.

The Rods are backfling into a blind alley and last years' raves are becoming this years' graves.

The same with The Feelgoods. See, a music writer had the opportunity to watch a favourite band time and time again and eventually you find there's nothing more they can offer. No special tingle. No transient solution to a blue night, no good time blackout.

But I guess The Feelgoods don't worry about what journalists think.

A scorching set left blisters on Eric's walls. At least that's what I think they were.

Whoops. There goes the bus. . . VICTIOUS



JOE STRUMMER failed to click

THREE

It seemed nowhere near one and a half hours.

Strummer said later that he failed to click with the fans and when that happens he's dead.

It was just one of those nights. That's all. 'Cos even bad, The Clash are better than most. They ain't a garage band any more - They're a multi-storey car park at least.

Oh well, there's always The Jam tomorrow.

DAY TWO

The Jam didn't play. Bruce Foxton explains: "We were contracted to appear before The Rods and The Feelgoods but then the promoters decided to put us on after The Feelgoods which would have meant at 3 am."

Simple as that. There's no way I'm going to be a judge and jury. But there is one hell of a lot of choked people that night.

A sleep overhaul prevented me from seeing Little Bob Story or The Tyla Gang. The Gang were apparently given a bottle-blazing encore demand from their cult French following and had the best reception of the weekend so it was down to the Rods and Feelgoods who flew in on a special Southend Charter.

And they were both predictable. Maybe that's a little unfair. Curling guts and two ton eyelids never helped. But that didn't stop me thinking that Barrie Masters' cartwheel wasn't as spontaneous as it used to be.

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Whoops. There goes the bus. . . VICTIOUS

And in the running sore all night bath. At six am Feelgood rubs shoulder with Damned who bitched with Clash who ignored Jam who, etc . . . while bottle brandishing Frenchmen were laid out by Mick, The Damned's roadie.

This festival could have encapsulated everything good on the British scene over the last year. Might of . . . instead the only thing stabbed into submission by the two-day bullring show were three thousand noses.

Quote Corner: "Either he goes or me and you can quote me on that" - Captain Sensible referring to Lu The Damned's new member.

"This festival makes me sick. The people here have a go at the Woodstock attitude but this is worse" - Paul Weller referring to the use of drugs in the festival.

"She may look beautiful in this cafe at five am but at nine o'clock on a Tooting Monday morning you wouldn't look twice" - Lee Brilleaux referring to a local smiling tart.

"We were the best band at the festival" - Rat Scabies.

"I'm a vegetarian 'cos

when you eat meat you eat fear - fear of that first death call" - Mick Jones while tucking into a buttered roll for lunch.

BARRY CAIN

THE REZILLOS London

SCOTLAND'S LEADING new wave band! That's how the Press hailed the recent arrival of these incredible bunch of characters who make up The Rezillos.

Their latest London gig helped to clear away this confusion about this inaccurately defined tag.

Sure, they appeared in the usual threatening wrap - around shades, PVC and Jump suits but as John Rotten said himself: "It's not what you wear it's what you are that counts."

To prove the point, their set consisted of high energy renditions of such scorned classics as 'Johnny B Goode' and 'Come On Everybody'.

The lively members of the audience even twisted rather than pogoed to the band. Their own compositions stood up well alongside these golden oldies and proved refreshingly humorous, especially the B side of the

band - apart from their obvious musical skill and affection for a nearly dead music form - was their sense of humour, highlighted by saxist Horatio Hornblower in his send up of the death-rock songs that infested the fifties and sixties.

It was great music and great fun. A double top. **JEFF JAMES**

SOUTHSIDE JOHNNY New York

BALLOONS FILLED the sky in celebration of Southside Johnny's return to New York kicking off a full summer series of concerts in 'mug-or-be-mugged' Central Park. Somehow the outdoor atmosphere on this hot sunny evening greatly added to that good time R&B essence of Johnny's music that sets it apart from the work of such comparable rockers as Springsteen and Graham Parker - both of whom feature a depth of commitment that Johnny lacks.

But Johnny's band is strictly for partying, and by mid - show, when Ronnie Specter, the queen of rock 'n' roll, joined them on stage, the audience was doing just that. Stole critics and jaded publicity people alike were seen in the throes of Southside mania, especially during 'You Mean So Much To Me Baby', which featured a heated call and response vocal duel between Ronnie and Johnny.

Springsteen's saxist, Clarence Clemons, came out for the final numbers, continuing on through three encores that sent everyone home high enough to overlook the scores of drunks and pushers who populate what must remain the scuzziest park in the world. **JIM PARKER**

Slits hit the pits



SLITS' Ari - Up, abuse

THE SLITS / FURIOUS PIG, Plymouth

THE SLITS are to new wave what Raquel Welch is to the acting profession - good for the box office but bad for the art.

A large crowd turned out at Woods to catch the 'first all-girl punk rock band', but most came to watch not listen.

The DJ played 'Peaches' before The Slits came on which led to a torrent of abuse from singer Ari-Up.

She called the Strangers "----- hippies" - two of the few intelligible words to come from her lips in the gig.

Drummer Palmolive assaulted her kit with more force than control, Viv strummed a few chords as fast as she could and Tessa the bass played on while Ari-Up screamed at the poor mike.

Plymouth's voyeurs were soon bored even though Ari-Up wore just a dirty old Mac covering a tiny top and a strip of cloth which was almost long enough to be called a mini-skirt.

The pace was as hectic as the musical ideas were slow. Within 30 minutes the set was abruptly over. I arrived at Woods in time to see the support group Furious Pig. I wish I hadn't. **CHRIS RUSHTON**

NO SWEAT FOR NICK LOWE

EDMUNDS / LOWE / COSTELLO Liverpool

"ROLL UP, roll up for the magical misery tour

"Er, excuse me mate, where's the coach going?"

"Shut up and keep pushing."

Down at Eric's, opposite the famed old Cavern club site, television crews are running wires all over the place and shouting things like 'Five minutes', 'check the sound levels' and other technical largon. The gig is being filmed.

First out is Elvis Costello and his band The Attractions. Probably enough has appeared in print on this gawky wonder for the time being, but the lad is great, and

so's the band. Tight set, some good new numbers like 'Chelsea' too. Eric's sweats and waits.

Debut time for Nick Lowe's Ghosts, a super-group including a couple of The Rumour on bass and guitar, a former Pink Fairy on another guitar, Elvis on rhythm and his drummer, plus the fringed Lowe himself. It was a short yet enjoyable set of high standard pop rocking with 'Shake 'n' Pop' and 'Music For Money', and a down-tempo mood changer with Lowe's 'Endless Sleep'. It's good to know that people are catching up on a talent some have been raving about for years.

Nick Lowe on bass.

Obviously he has added a lot to the band with some fine songs like the belter of a hit 'I Knew The Bride', and that direct bass playing. It ain't gonna be the same without him, but he bowed out on a high note.

Dave Edmunds swung into the action as he sped through numbers like 'Ju-Ju Man', Parker's 'Back To Schooldays', and Nick's 'Heart Of The City', that trusty Gibson spitting out hot lead.

Behind him Billy Bremner, guitar pacemaker and warbling rock 'n' roll singer and Terry the drums Williams were in unbeatable form.

A scorching set left blisters on Eric's walls. At least that's what I think they were.

Whoops. There goes the bus. . . VICTIOUS

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Soul by ROBIN KATZ

SMOKE SCREEN

When Smokey Robinson makes the Big Time as a film producer

YOU'D CERTAINLY think I was daft if I told you Smokey Robinson had just made the big time.

After all Smokey and the Miracles gave Motown their first ever gold record with 'Shop Around' 15-odd years ago. He's been in the big time since then.

But this is 'Big Time', a comedy movie Smokey has been heavily involved with for a year. And that's been to the exclusion of everything one usually associates with him.

Usually British record and film fans hear about a film for months before it gets released here. But Smokey Robinson is a diplomat. He agreed to do transatlantic phone interviews before the film was released at all. At the time we spoke, the Americans didn't even know what they were getting.

'Big Time', as Smokey describes it, is a non-exploitation comedy film similar to 'Uptown Saturday Night' and 'Let's Do It Again'. He explained the film's plot and how he became immersed in its production.

'Big Time' is about a guy named Eddie Jones (Christopher Joy), who is between jobs when his mother is taken to the hospital. He needs money to pay the bills and ends up borrowing from the local loan shark. Eventually, he can't afford the interest. So he takes out insurance policies and stages accidents to get money. Things just snowball from there.

'My involvement began about a year ago. Christopher Joy, who co-stars in the film, wanted 30 or 40 investors to complete the film. He had shot about 18 minutes of film to give an idea of what he had in mind. I decided to back the project completely, which allowed me to become involved with it to a great extent.'

It's a good deal for music fans. Smokey Robinson, Hollywood film producer, found the perfect person to score the music - Smokey Robinson. Without seeing the movie, listening to the album is a bit like eating a meal blindfolded. Still, the album soundtrack of 'Big Time' is a lively and diverse musical trip. There's a wedding march, an inspiring gospel number, several theme songs for the characters and the thundering disco title track.

'Norman Whitfield has been an inspiration for all of us.' Smokey said of the ex-Motown producer who masterminded the 'Car Wash' score.

'But I think his record

was far better than the movie. I can listen to the album over and over again. But I saw the movie once and that was enough.'

Talking to Smokey on the phone was a bit touchy. I had to fight against my raging admiration for his song-writing genius or I would have become dumbstruck.

Sometimes he'd answer cheerfully. But occasionally I'd toss out a question, and his mood would become defensive. Then, Robinson would 'pull rank', as when I asked about his last studio album 'Deep In My Soul'.

Robinson didn't write or produce any of the tracks. 'Vitamin U', the standout disco cut, is chock-full of love analogies in the Robinson vein. But that too, was written by someone else.

Stuck

Paul McCartney once owned up to that he had had a dry spell during the 'Mary Had A Little Lamb' period. Had Robinson also got stuck in a temporary rut?

'No, not at all. The reason I didn't write or produce the last album is that I didn't have time. Since last June, I've been involved with the day-to-day production of 'Big Time'. There are some excellent writers and producers at Motown, without their time and talent I wouldn't have got an album out.'

'But, it's not strange for me to sing other peoples' songs. All through my career, I've written about 95 per cent of my material. But there have always been songs by other people. The best example of that is 'Mickey's Monkey', which came from Hol-

land, Dozier and Holland.'

From a sharp defense, Robinson reversed to show an unexpected candor. I asked about favourite lost tracks - you know, the album tracks or B sides that never got covered or played, but were brilliant.

'You mean during my days with the Miracles or in my solo career?' he asked.

'I have favourite tracks on every album. There will always be songs that don't get as much attention as I'd like them to. That's because I always try to put as many singles on an album as I can. I don't like to waste time with trite songs.'

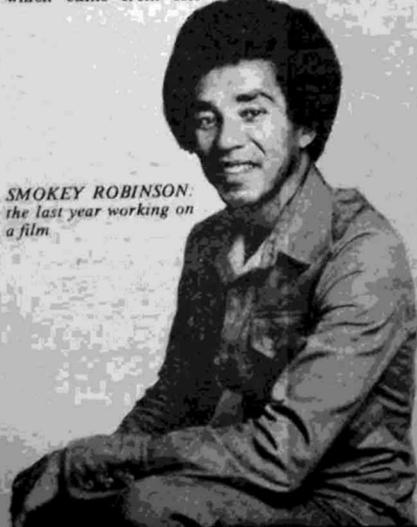
With my solo albums, it's hard to think. If I had them all here in front of me I could reel off a few names. But nothing that special has happened for most of those albums. That's one of the reasons I'm so knocked out by this film score. It's shipping faster than all of my solo albums except 'Quiet Storm'.

'My favourite lost track with the Miracles is 'Tears of A Clown'. I always loved that song. Stevie Wonder bopped into the office here one day and said 'Smokey, do me some words on this.' And the opening just reminded me of a circus. We recorded it. But it took the British to bring it to America's attention. I haven't been to the UK since then (1967), but I haven't forgotten.'

His plans include hitting the road to promote the film Stateside, by playing concerts where it opens. Philadelphia gets it first.

Then he will rest before starting another solo effort.

SMOKEY ROBINSON: the last year working on a film



New Spins

DONNA SUMMER: 'Down Deep Inside' (Casablanca CAN 111). The theme from 'The Deep' is more 'Love To Love' than 'Feel Love', though the jittery thump beat is bang up to date. Instrumental flip.

LA BELLE EPOQUE: 'Black Is Black' (Harvest HAR 5133). Huge northern import from Europe, now 12-inch at 7op, is the old Los Bravos 'I'm On Fire' tune given the Munich sound.

JEAN MICHEL JARRE: 'Oxygene (Part 4)' (Polydor 2001721). More continental synthetics like Space and Donna, but less urgent in tempo.

CAMOUFLAGE: 'Bee Sting' (State STAT 58). Mecc Monardo-produced B.T. Express-type girlie group swirler, 12-inch at 75p.

DIANA ROSS & THE SUPREME'S: 'Someday We'll Be Together' / 'You Keep Me Hangin' On' (Motown TMG 1080). '69 swayer, their last hit together, and the classic '66 smoper.

DEETTA LITTLE & NELSON PIGFORD: 'You Take My Heart Away' (UA UP 36257). Hurrah! Despite U.A.'s Bassey cover, they've edited the great 'Rocky' soundtrack smoocher for 45 too.

ERIC GALE: 'Sara Smile' (CBS 5499). Slinky slow guitar flosser.

PETER & GORDON: 'True Love Ways' (EMI 2645). Dreamy old '65 smoocher.

SANFORD / TOWNSEND BAND: 'Smoke From A Distant Fire' (Warner Bros K 10995). Silky sax. Bellamy Bros / Van Morrison-type soft rocker.

MATUMBI: 'After Tonight' (Trojan TRO 9027). Lovely slow reggae.

CALLOPE: 'Theme From MASH' (Pye TN 46010). The catchy tune goes disco... sort of.

BILLY LEE RILEY: 'Red Hot' / 'Flying Saucers Rock & Roll' (Charly CEP 112). Classic '57 rockabilly boppers on a 4-track EP.

RAM JAM: 'Black Betty' (Epic EPC 5492). Exciting, if dated heaviness.

TOM JONES: 'Have You Ever Been Lonely' (EMI 2682). 'Help Yourself'-style rouser, possible MOR.

SWEET SUBSTITUTE: 'Your Feet's Too Big' (Decca FC 13719). Fats Waller oldie done in gentle '30s style for intimate MOR / gay gigs.

HOLLYWOOD: 'Come Up And See Me' (Gold GD 907, via President). Gay razzmatazz tribute to Mae West.

PROMISES: 'Love Attack' (CBS 5485). First choice type coy chix bounce along triately.

Disco King by JAMES HAMILTON



DONNA SUMMER

DJ Hotline

... **LOVERS 'Discomania'** (Epic 12-inch) has chart problems but stays a monster for James Heron (Stranraer), Doc Hayes (Exeter Churchills, 3001 Disco (Wolverhampton), Ray Robinson (Leicester Tiffany's), Peter Hallett (Liss), Mike Kasey (Hastings Lazybones), Dave Simmons

(Preston New Scamps), Chris House (Port Talbot), Graham Gold (Wembley String Of Pearls), David Saunders (Plymouth Top Rank), Jeff Thomas (Swansea Penthouse), so many more. Space 'Magic Fly' (Pye) buzzes Johnny King (Bristol Scamps), Mike Dowd (Hoxton Market House), Greg Davies (Watford New Penny), Norman Scott (London Global Village), Tom Wilson (Edinburgh Rutland), Jon Taylor (Norwich Cromwells), Mike Stewart (Glasgow), Colin McLean (Glasgow Shuffles), more.

DJ Top Ten

RAY REYNOLDS (mobile on 01-629 7865) specialises in oldies at his many London East End residencies, and will be remembering the pirate radio ships this week. On Thursday (11) at the Prince Albert in Roman Road and on Friday at the Kings Arms, Bishopgate, he'll be playing the hits of the pirate era, with Radio London / Caroline jingles. His cart covers that '64-'67 period, with the five most evocative oldies of each year.

- 1964
 - 1 CAROLINE, Fortunes Decca
 - 2 CAN'T BUY ME LOVE, Beatles Parlophone
 - 3 WHERE DID OUR LOVE GO, Supremes Stateside
 - 4 YOU REALLY GOT ME, Kinks Pye
 - 5 IT'S ALL OVER NOW, Rolling Stones Decca
- 1965
 - 6 GO NOW, Moody Blues, Decca
 - 7 YOU'VE LOST THAT LOVIN' FEELINGS, Righteous Bros, London
 - 8 CONCRETE AND CLAY, Unit 4 + 2, Decca
 - 9 SATISFACTION, Rolling Stones, Decca
 - 10 HELP, Beatles, Parlophone

- 1966
 - 11 KEEP ON RUNNING, Spencer Davis, Parlophone
 - 12 YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty Springfield, Philips
 - 13 OUT OF TIME, Chris Farlowe, Immediate
 - 14 GOD ONLY KNOWS, Beach Boys, Capitol
 - 15 REACH OUT I'LL BE THERE, 4 Tops, Capitol

- 1967
 - 16 A WHITER SHADE OF PALE, Procol Harum, Deram
 - 17 WE LOVE THE PIRATES, Roaring '60s, CBS
 - 18 SAN FRANCISCO, Scott McKenzie, CBS
 - 19 A DAY IN THE LIFE, Beatles, Parlophone LP
 - 20 RADIO LONDON CLOSEDOWN (Aug 14, '67) Limited Edition

Disco Dates

THURSDAY (11) Radio One's Dave Lee Travis hits Bournemouth's Village and Honky hit Norwich Cromwells. **Friday (12)** the excellent Rokotto join Korby King at London's Music Machine, Camden Town; Robbie Vincent joins John DeSade at Maldstone's Tudor House. **Beasted**, Tony Prince joins Mick Ames at Douglas's Villa Marina, 10M; Jason West plays Thame's Lord Williams School. **Saturday (13)** Capital's Roger Scott gets married, the Majors play Southgate's Royalty, and Harold Wood Hospital Radio have a stall at the local carnival. **Monday to Wednesday**, Chris Gentry has holiday fun at Eastbourne's Kings Country Club, and **Tuesday (16)** Delegation play Bournemouth's Village.

HOT VINYL

CHRIS HILL (Hord Lucy Lady) plays blues harp over Benny Golson 'The New Killer Joe' (Columbia LP) and War 'War is Coming' (Blue Note LP), import tips Patrick Juby 'On Soul Les Femmes' (French Barclay 15-inch) - very 'Ca - The Dral', see Chris - Eddie Henderson 'Say You Will' (Capitol LP), Giorgio Moroder white label LP, Mass Production 'I Believe In Music' / 'Cosmic Lust' (Cotillion LP), Inner City Jam Band 'Inner City Jam' (white label), Kebelektrik 'Magic Fly' (TK 12-inch), and UK tips Camouflage 'Bee Sting' (State 12-inch), Nina Simone 'My Baby Just Cares For Me' (Bellshem LP) - the latter stirred up since I played it on Tony 'Shades' Valence's prog!

MIX MASTER

DONNA SUMMER 'I Feel Love' segue time again! To get into Space 'Magic Fly' (Pye) successfully, do a long synchronised mix out of Donna's Synthesizer break - keeping the high notes coming through the bassier Space sound until it's established. Or try an overlapping mix into Instant Funk 'It Ain't Reggae (But It's Funky)' (Philly Int). And don't forget the overlapping mix into the sound effects on the 12-inch of CJ & Co 'Devil's Gun' (Atlantic Disco!).

YOUR DISCO CHART

IMPORTANT NOTE: Please note that in future we will need to receive your disco charts no later than Wednesday each week, which means that they will need posting by you on Mondays from now on. As well as going towards the compilation of RECORD MIRROR'S Disco Top 20, all the charts received (but after careful scrutiny) will help to compile a weekly Disco Top 30 in Britain's music trade paper, MUSIC WEEK. This chart will differ from RM's in that more Breakers will be included, and regional breakouts will be noted.

part in this important new development - and maybe justify your place on record company mailing lists? - send in details about your work, together with a Top 10 and three Breakers, based on audience reaction and not ego-tripping fancy. However, please try to make the chart more of a prediction rather than a list of all the obvious established hits. And please, each week state on your chart the name of your residency (if you have one), as if it's in a pub, whether it's a dancing or non-dancing pub. This info will help our Disco Dates and DJ Hotline too. Remember: post charts on Monday!

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I'M A ROD & I'M PROUD

Says Hot Rods vocalist Barrie Masters to Simon Hills

PUNKS? NO. R&B? Well it started like that. Rock 'n' roll? Sort of. The Rods aren't into being labelled — just having a good time.

During the past year their audiences have been growing and growing. They've just been working on their new album and a new single ('Do Anything You Wanna Do') has been released and they're off to the States shortly.

Enter lead singer, Barrie Masters and guitarist, Graham Douglas. They're smiling, and let's face it with that lot they've got something to smile about.

Graham arrived from the Kursaal Flyers (I used to play in a pop band!) six months ago, adding an extra guitar to give the band a fuller sound. But what sort of music is it?

Barrie: "It's new wave because anything that's new must be new wave — if people put it that way then we started it. We do what we want to do, that's the reason for half the punk bands. We started getting good gigs, so I suppose they thought 'if they can do it, we can do it'."

"We're not trying to preach anything," says Barrie, "it's just good fun."

"We wouldn't like the band to be advocating violence, because people get hurt," Graham Adds. "The music's violent — smash the guitar by all means, but not someone next to you."

OK, but what about Barrie's fearless leap into the audience at the Rainbow?

Barrie: "We want to headline smaller venues rather than being third on the bill for an 80,000 seater where you play for 20 minutes. The Rods' vibe is something that has to be felt in an intimate way. If you play smaller venues the kids enjoy it more."

Graham: "We've already got a small following there — we can probably manage places with about 1,000 to 2,000 people. We don't want to be little puppets, like matchstick men."

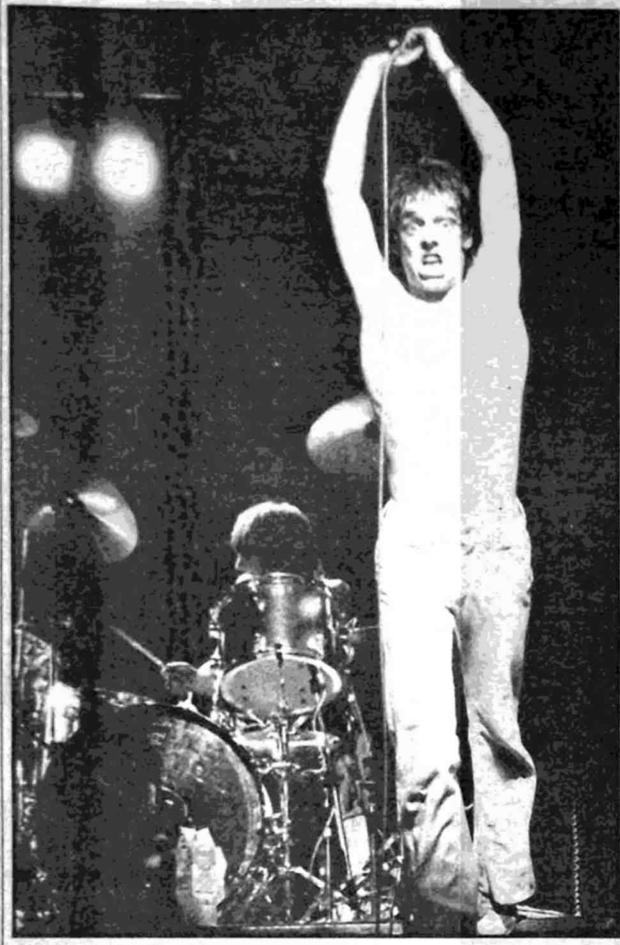
The Rods don't seem to be apprehensive about any challenge, and see themselves on the way up. But their music is changing, especially with Graham's joining. I asked Barrie what difference he's made to the band.

"We couldn't move forward as much as we'd liked to have done which was frustrating. It was much harder getting things to work with three instruments. 'It's fuller, and it's probably got more melodic, slightly more sophisticated, but with more guts.'"

"Yeah, I like writing songs with good melodies," chips in Graham. "No you don't. You're an 'easy metal nutter!'"

And their personal success? "It would be nice to have a worthwhile career," said Graham. "But I'm not really into having five Cadillacs outside a country mansion. It's kind of exciting to feel there's somewhere to go tomorrow. That things aren't stagnating."

And Barrie. "It's much easier to work now. I love it. Always loved it. I'M A ROD AND I'M PROUD!"



Barrie Masters: taking a dive

J. Edward Oliver

IMPORTANT MESSAGE FROM LEDWARD OLIVER:

"I HAVE NOTICED THAT EVERY TIME I MENTION THE ROCK OPERA EVITA IN THIS CARTOON STRIP, DAVID LAND (EXECUTIVE PRODUCER OF EVITA) SENDS ME A TREE ALBUM. SINCE THIS IS A TREE ALBUM, I MUST STOP! I CANNOT CONDOLE SUCH CONSPIRACY AND UNETHICAL PUBLICITY-SEEKING TACTICS. FROM NOW ON, NO MATTER HOW MANY TREE ALBUMS I RECEIVE, I SHALL REFRAIN FROM USING THE WORD EVITA. I SHALL AVOID GIVING PRIORITY TO EVITA IN ANY WAY, SHAPE OR FORM. I SHALL REFUSE TO MENTION THE PROPOSED EVITA STAGE SHOW OR ANY EVITA TV OR EVITA RECORDS, EVITA RECORDS, EVITA STICKERS, EVITA BADGES OR EVITA ROCK STRAPS. FROM THIS MOMENT, I SHALL NEVER MENTION EVITA AGAIN THAT WILL SHOW THOSE EVITA PEOPLE THAT THEY CAN'T BUST ME INTO MENTIONING EVITA."

MEANWHILE, IN THE MYSTERIOUS PLACE KNOWN ONLY AS 'PARADISE', TWO MILLION AND FOUR HUNDRED THIRTY-SEVEN FRESCO LEAVE HIMSELF IN A PREDICAMENT THAT BEARS A STRANGE RESemblance TO THAT OF PATRICK MCGOONAN IN THE RECENTLY REVIVED ANTIQUE TV SERIES ENTITLED—



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WE HAVE DIFFERENT ACTORS TAKING PART IN THE SAME STORY EVERY WEEK!



WAIT A MINUTE - "ACTORS" - "ADVERTISING CODE" - "VIEWERS"??



IT'S BEGINNING TO THINK THAT SOMEHOW HE'S STUMBLING INTO A TELEVISION STUDIO!



ANOTHER IMPOTENT MESSAGE FROM LEDWARD OLIVER:

I TRUST THAT OTHER RECORD PRODUCERS WILL BY NOW HAVE REALISED THAT CANNOT BE BRIBED: THE ADDRESS TO WHICH FREE ALBUMS SHOULD NOT BE SENT IS J. EDWARD OLIVER RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENJELL ROAD, LONDON N7 7AX. YOU SHOULD NOT UNDER ANY CIRCUMSTANCES, CLEARLY MARK THE PACKAGE FOR THE PERSONAL ATTENTION OF J. EDWARD OLIVER. OR ENCLOSE A LIST IN BLOCK LETTERS OF THE RECORDS OR ARTISTS YOU WOULD LIKE TO BE MENTIONED.

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6. SHE'S MISTRA KNOW IT ALL - MAGNUS PYKE
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