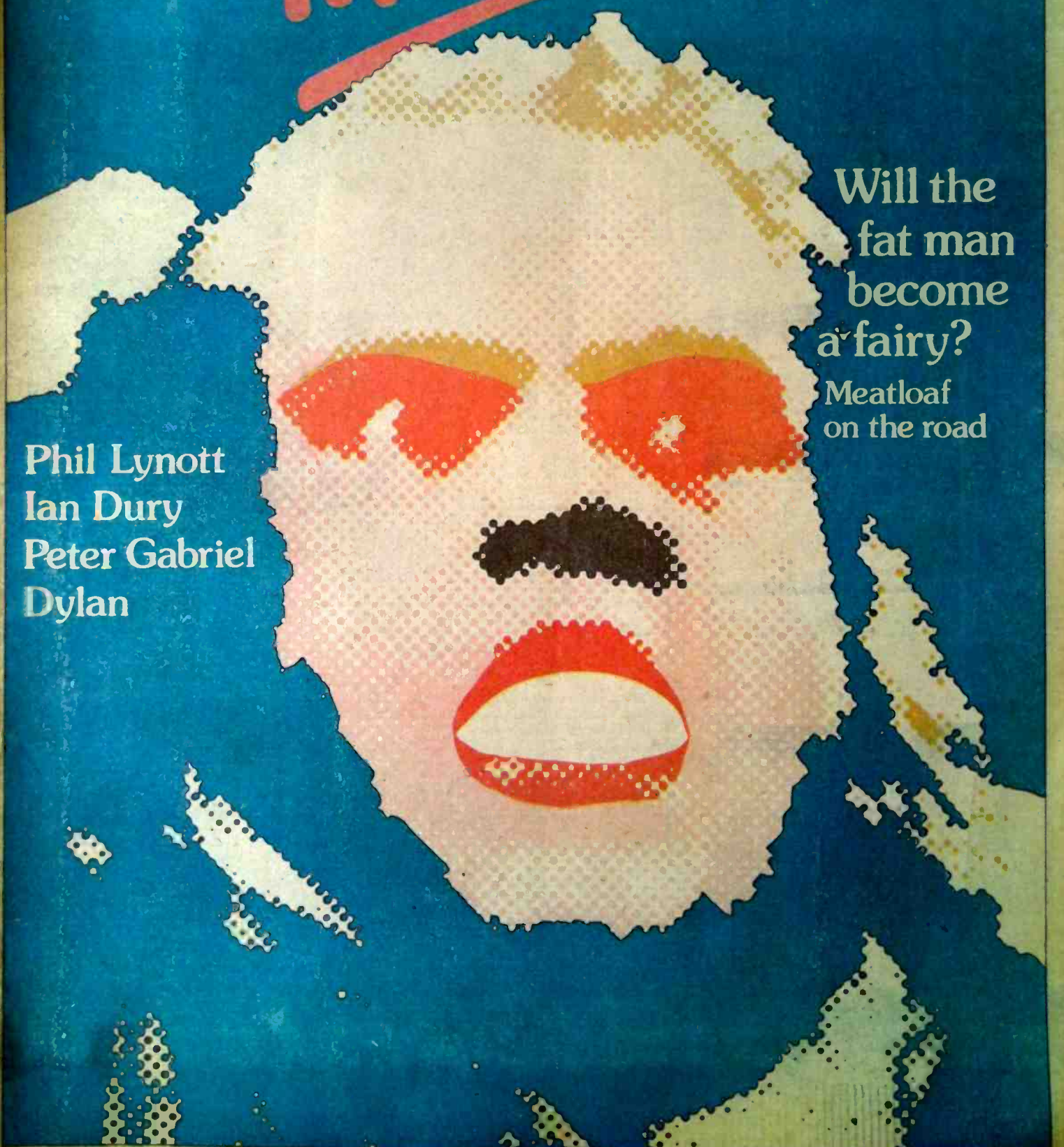


# RECORD MIRROR

Will the  
fat man  
become  
a fairy?

Meatloaf  
on the road

Phil Lynott  
Ian Dury  
Peter Gabriel  
Dylan



Due to unforeseen circumstances the UK Album chart has been reprinted from last week's issue.

UK SINGLES

Table of UK Singles chart with 25 numbered entries including 'YOU'RE THE ONE THAT I WANT', 'RIVERS OF BABYLON', 'MISS YOU', etc.

UK ALBUMS

Table of UK Albums chart with 25 numbered entries including 'SATURDAY NIGHT FEVER', 'BLACK AND WHITE ALBUM', 'THE STUD', etc.

UK SOUL

Table of UK Soul chart with 25 numbered entries including 'HI TENSION', 'RIVERS OF BABYLON', 'SHAME', etc.

RECORD MIRROR

OTHER CHART

Table of Other Chart with 25 numbered entries including 'MISS YOU', 'AIRPORT', 'I CAN'T RESIST', etc.

UK DISCO

Table of UK Disco chart with 25 numbered entries including 'HI-TENSION', 'NIGHT FEVER', 'RIVERS OF BABYLON', etc.

YESTERYEAR

Table of Yesteryear chart with 25 numbered entries including 'CAN THE CAN', 'RUBBER BULLETS', 'SEE MY BABY JIVE', etc.

STAR CHOICE



Table for Star Choice with 10 numbered entries including 'MOON IN JUNE', 'WATERLOO SUNSET', etc.

US SINGLES

Table of US Singles chart with 25 numbered entries including 'SHADOW DANCING', 'YOU'RE THE ONE THAT I WANT', 'BAKER STREET', etc.

US DISCO

Table of US Disco chart with 25 numbered entries including 'AFTER DARK', 'IF MY FRIENDS COULD SEE ME NOW', etc.

US ALBUMS

Table of US Albums chart with 25 numbered entries including 'SATURDAY NIGHT FEVER', 'PEEL'S SO GOOD', 'LONDON TOWN', etc.

US SOUL

Table of US Soul chart with 25 numbered entries including 'USE TA BE MY GIRL', 'TAKE ME TO THE NEXT PHASE', etc.

# JUICY LUCY

# Mum gives the former gravedigger the word

WELL MY DEARS, that's it, aren't you sick of it already? Of course I'm talking about the World Cup — not the Tyrone Power season you might think I'm talking about! Now "Britain", as we patriotically refer to the Scotland team, are out — perhaps we can get back to normal. Back to the business we know and love.

Spare a thought for the former gravedigger though. Having flown to Argentina at vast expense the lively Rod was forced to leave again shortly afterwards. And the reason? Rod's life was in danger! After the bandit attack last week Rod's guardians decided Argentina was too dangerous a place for the millionaire singer to obtain a sun tan, while Stewart himself is reported to have refused the services of an armed bodyguard.

Off he jetted to America where he listened to the match on the telephone as his mother held the receiver to her (English) television! Glad to report Rod was safe and well back in Britain on Sunday to watch the somewhat tardy resurgence of Scottish pride. Aaaaaah!

Those of you in the northern regions who may have noticed a slight sinking of the landscape in the last week need ponder no longer... Demis Roussos was back in London recently. The enormous Mediterranean warbler was here for what we in the trade call personal appearances. However, the giant Greek was somewhat, er, deflated, that his enormous charm failed to work with those renowned guardians of metropolitan sanity — the traffic wardens. As the hefty Hellenic put pen to paper inside a shop one such did the same on a ticket outside. Not even a kiss and bear-like cuddle from the rotund Roussos prevented justice being metered out! Demis, we understand, is now back at sea, where even super-tankers don't get parking fines!

As summer madness reaches new heights nothing, absolutely nothing, surprises Lucy. But I confess to feeling a little shocked over the weekend when I heard the latest news from the camp of that workmanlike Irish beat combo the Boomtown Rats.

Now it seems that it's not only the Rats themselves who have a penchant for "bare-bummed" antics (formerly known as "mooning"). Paramour of the Rats' suave lead singer Bob Geldof, a lovely lady known as Paula Yates, has now revealed that she is to "bare all" in what my chauvinist acquaintances call a girly mag.

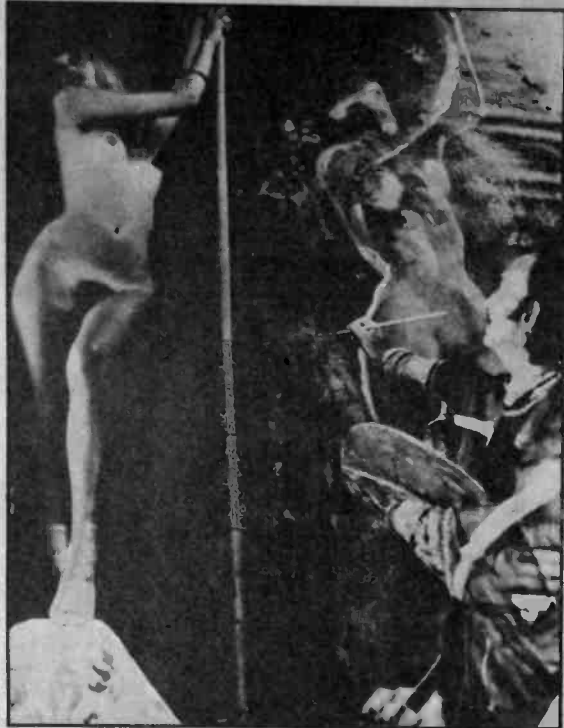
Eighteen-year-old Paula — well-known for her extravagance when fully clothed — is also aching to hear the sound of wedding bells. "I'll go mad before the end of the year if Bob doesn't marry me," said the delectable Ms Yates from the Surbiton hideaway she shares with the lanky Geldof. Will the Rat, Lucy wonders, do the decent thing? Or is he too content to childishly drop his trousers for evermore?

IT'S NOT like us my dears, but we certainly missed this one. Or rather our lovely printers did.

In last week's fabulous issue, you may recall, there was an advert for the latest disc from the Rolling Stones. On the said "insertion" was a telephone number — the idcu being for you, the reader, to ring this number and thereby obtain a sneak preview of the Stones' latest platter.

Well... here we come to the crunch. The "number" was actually being used by somebody else — something to do with the Derby, I understand. The whoopsie, and were able to get you the number after all with only a slight delay. All then were able to listen to the new single — "Miss You".

We'd just like to say sorry to those people who might have rung straight away and heard a few bets going down in the process!



IN WHICH Art imitates Life. Here, exclusively in Record Mirror, you can see Europe's "White Disco Queen" Amanda Lear shaping up to have her portrait painted by renowned artist Salvador Dali. The two are great friends. What's this got to do with music? And whoever intimated that Amanda Lear used to be a man? A pole vaulter maybe, but a man... never!

Further then into the realms of suburbia even than Surbiton. To Esher, to be precise, more normally referred to as the stockbroker belt. Here we celebrated the return to the public eye of the Moody Blues (established c.1966) at what the invitation called a garden party. And what fun it was! Brass bands heralded our descent from the terrace to the lawn... where champagne and smoked salmon awaited the guests.

Although Denny Laine and Clint Walker weren't in evidence (this being the modern Moody Blues) all sorts of stunts kept us occupied. Such as — messengers zooming off from behind the hedges to deliver the new album to radio stations — balloons being let off — and a trunk containing £8,000 worth of record "Product" being whipped from under our very noses!

Still at least Alan Freeman enjoyed it (doesn't he always, my dears?) and the croquet lawn was as smooth as a billiard table, whatever that may mean. As your faithful correspondent left she heard a Decca person say: "The Moody Blues are our only remaining big band, and we felt if we didn't do something they'd go somewhere else." Well, darlings, they did something. Now if only everyone had that sort of attitude.

More "somethings" were in the air however, and believe you me, we weren't going to let a silly thing like the World Cup stop us enjoying ourselves. Nor, indeed, was venerable rocker Steve Gibbons. Prior to his London concert — at the

Mirror scribes present bore little relation to the entertainment on offer. It would be cruel — but true — to suggest that they had imbibed perhaps a little too freely, and this fact did not go unnoticed by Ms Schneider. Will these impetuous colleagues of mine never learn?

■ We're all still shivering in anticipation about the opening of that worthy theatrical epic 'Evita', problems not withstanding. The dramatic behaviour of the acting profession is still causing a few problems, however, and I hear that David Essex was only fitted for his costume in the nick of time for the press call, while attractive Barbet Schrodor — born Elaine Paige — chosen to star — was rumoured not to be director Hal Prince's first choice for the role. Hopefully all will be 'alright on the night.' If only to satisfy the teeming millions from suburbia who will flock to see it.

My friends the boys in blue has been especially active this week, and it's heartening to hear that at least one up- and - coming young pop combo have been helped on the road to stardom by those wearing size 10 shoes. The Young Ones, tanking down the motorway to Winchester last week were arrested in their progress by the breakdown of their vehicle.

Up stepped the friendly arm of the motorway law — in the shape of a large Range Rover — and, having ascertained the group's desire to play their gig as arranged, promptly

whisked the Young Ones to their destination at speeds of "up to 100 miles per hour"! Al Clark (30), a spokesman for the group one not slow to condemn the activities of the blue serge brigade was pleasantly "overwhelmed."

Rather less pleased were "psychedelic revival band" Tanz Der Youth, who had half their gear stolen (including one ARP Axce Synthesiser) from Shepperton studios at the weekend. They're "heartbroken" and would appreciate its return before Sunday when they play the Bohemian Love - In in London. Otherwise, I'm assured, they'll have to bash bongos and mess around with silly things like tambourines! Information to 01 -240 0280

To conclude then, as ever, with this week's sensation! Yes, my dears, as the sublime Meat Loaf goes out the back door and Scotland go out of the window it's... George Thorogood and the Destroyers. And let me tell you that's a name, unlike others similar, that doesn't conceal the identity of a music journalist.

He's all American and lists his favourite hobbies as hitting rats over the head with baseball bats and, wait for it, all in wrestling! Men, don't you love 'em! I do my darlings, and I'll be back next week. Till then, byeeeeee!



## JUICY'S MEATLOAF COMP.

EVER WONDERED what it would be like to hold Meat Loaf in your arms? That's what we want you to imagine in Juicy Lucy's special Meat Loaf competition!

All you have to do is to guess the weight of America's latest singing sensation! You all know he's got a voice that's bigger than most. Now just think about the man behind it... all of him. Write your estimate (to the nearest pound) on a postcard and send it to Juicy Lucy, Record Mirror, 40 Long Acre, London WC2.

The first five correct entries will each receive a personally autographed copy of Meat Loaf's album 'Bat Out Of Hell'. And for the 25 runners up there will be a copy of the album.

With such a tempting offer how could you refuse? Juicy isn't giving away too many clues but I will tell you this much... he's not as heavy as he looks! Now start guessing!

Lyceum — Mr Gibbons thoughtfully hired a suite at the Waldorf to enable his undernourished friends to feast magnificently while Scotland excited from the overblown football competition.

Strangely, although with so many "men" friends I should know better, the "soccer" proved a conversation stopper! Cuddly publicist Keith Altham (over 30) struggled manfully but most eyes and ears turned reverentially towards the screen. Again Lucy was forced to go "clubbing" elsewhere my sweet hearts!

One thing I would have expected from lunching with "renowned" punk comedian and / or compeer Johnny Rubbish the very next day was that elusive conversation so lacking when men gather together to watch the game. I was to be sorely disappointed.

The cultured Mr Rubbish, who sells shirts at a market a million miles from the West End in his spare time, was slightly non-plussed to be faced with a group of "friends" who were apparently expecting a performance! As we feasted on Japanese food — so healthy my dears — Johnny attempted to be controversial, discuss politics, and finally — in total despair — to tell two jokes. Both about Irishmen. Neither in the least bit funny.

"I never get to finish my jokes on stage," complained Mr Rubbish (c.23). We weren't hard pushed to see why! The meal, I can assure him, was excellent, and the fact that Johnny had never heard of Scotland's greatest poet — the late and great William MacGonagall from Dundee — didn't upset Lucy one bit.

On then to another of those receptions for somebody that nobody has ever heard of. This time for a "legendary" New York lady known as Romy, sorry, I mean Helen Schneider. Held at a jazz club in the heart of the West End Ms Schneider sang well enough but her band were both bored and boring and the material was rotten! Ah well.

Sad to say your faithful correspondent couldn't help noticing that the high spirits of the Record

# NEWS

News Editor JOHN SHEARLAW

## Culture tour next month

JAMAICAN reggae stars Culture, whose '2 7's Clash' album was one of the top-selling reggae albums of last year, will be touring Britain in July.

And the three-piece vocal group will be bringing a full Jamaican backing band for the tour. Five dates have been confirmed so far, including an appearance at the London Rainbow Theatre.

Full schedule is: Birmingham Locarno July 17, Edinburgh Usher Hall 20, Manchester Russell Room 21, Liverpool Mountford Hall 22 and London Rainbow 28.

Backing musicians are likely to include Leroy 'Horsemouth' Wallace on drums, Ranche McLean on bass, Ansel Collins on keyboards and Duggie on rhythm guitar, and, possibly, Earl 'Chinna' Smith on guitar.

Culture's second album, 'Harder Than The Rest' on the Front Line label, is released this week.

## MORE MOTORS IN LONDON

THE MOTORS, who play the last night of the Dingwalls fifth anniversary celebrations on June 24, have confirmed three more London dates and they'll play at least eight more before visiting America at the end of July.

With their new single 'Airport' now lodged in the Top 50 of the Motors play: London Englefield Green Royal Holloway College June 23 (supported by Wilko John-

son), London Bedford College June 30 (supported by Reggae Regular), London Harlesden New Roxy Theatre July 1 (supported by the Jolt). Eight further dates are being arranged for the end of July.

The Motors have also been approached to appear at the Charlton Festival, tentatively scheduled for some time in July. See separate story.



THE BEE GEES with Peter Frampton give a nostalgic salute to the Fab Four in 'Sgt Pepper's LHCB' which will be seen in Britain later this year.

PETER FRAMP-  
TON has been lined  
up for star appear-  
ances in two more  
films, it was an-  
nounced this week.

Dee Anthony, Fram-  
pton's manager and also  
Executive Producer of  
'Sgt Pepper's Lonely  
Hearts Club Band' —

## New film parts for Frampton

which stars Frampton  
in his first film — will  
produce both the new

movies. Anthony aims to  
combine both "music

and drama" in the  
films.

Meanwhile, with re-  
lease of 'Sgt Pepper'  
scheduled for later this  
year, Peter Frampton is  
recording a new studio  
album. He's expected to  
tour early next year in  
the US, although British  
dates still seem unli-  
kely.

## THE BEE ON NAZARETH'S B—SIDE

SEVERAL THOUSAND copies of Nazareth's single  
'Place In Your Heart' have found their way into the  
shops . . . with the B-side of the Bee Gees' 'Night  
Fever'!

The B-side should be 'Kentucky Fried Blues' and  
any disgruntled purchasers should write to:  
Customer Services, Phondisc, Grove Road,  
Chadwell Heath, Romford, Essex, where the  
mistake will be rectified.

### Reggae Regular

#### on the road

BRITISH REGGAE band  
Reggae Regular, whose  
current single 'Where Is  
Jah' / 'Black Star Liner'  
has just appeared in 12"  
form, play a few dates  
this month at: Leeds F  
Club June 18, Hud-  
dersfield Cleopatras 17,  
London Ronnie Scotts  
Upstairs 22 and 23,  
London Bedford College  
30 (support to the  
Motors).

### Walker Brothers

#### 'Flights' album

A NEW album from the  
Walker Brothers, 'Nite  
Flights', is to be released  
on June 30.

The follow-up to 'Lines'  
comprises four songs  
written and sung by Scott  
Walker, two by Gary and  
four from John.

A single from the album  
will be released in July.

### Rock in the valleys

JOHN PEEL is to  
conspire a Welsh 'Eisted-  
fodd' near Cardiff on July  
1!

The event, billed as  
'Welsh Rock', is an all  
day show at Pentwyn  
Park, near Cardiff. A  
cast of all - Welsh bands  
will be appearing and  
definitely confirmed are  
Bugie, Racing Cars and  
Tony Attora.

## STONES GIG OFF

IT NOW SEEMS  
unlikely that the  
Rolling Stones will  
be playing a British  
concert this sum-  
mer.

Despite strong rumours

that the band would be  
playing a London venue  
— possibly the Rainbow  
Theatre — at the end of  
June it appears that the  
logistical problems in  
bringing the Stones over  
in the middle of an  
American tour would

prove too great.

And with only weeks  
left it would prove  
impossible to allocate  
tickets in time.

An announcement from  
the Rolling Stones clar-  
ifying the situation is  
expected shortly.

### Armatrading film theme song

JOAN ARMATRADING, who'll be appearing with  
Bob Dylan at the 'Picnic at Blackbusha' on July 15,  
has recently completed writing and recording the  
theme song for the new film 'Wild Geese'.

The film stars Richard Burton and Richard Harris  
and will be released in July, while the theme song will  
be Joan's new single — released at the same time.

### INNES SOLO SINGLE

RUTLES' LUMINARY  
Nell Innes is to release a  
solo single this week,  
and both he and the  
record company, Warn-  
ers, will be donating  
some of the royalties  
from it to Amnesty  
International.

'Protest Song', a  
Dylan spoof, was actual-  
ly recorded two years  
ago at an Amnesty  
International benefit. It  
has previously been  
featured on the Rutland  
Weekend Television  
programme.



### Has anyone seen Jimmy?

THE SINGER of what was voted the 'World's Worst  
Record' by London's Capital Radio listeners, Jimmy  
Cross, disappeared after the recording session nearly  
13 years ago.

Now Wanted Records, who recently re-released 'I  
Want My Baby Back', are trying to get their singer  
back!

The producer of the record Perry Botkin recalls:  
'Jimmy was a teaboy at a local TV studio in Los  
Angeles, but we've no idea what became of him.'

With the record shaping up to become a hit a  
private detective has been hired to find Jimmy Cross  
— so far with no success.

### IN BRIEF

THE HARD ROCK Cafe  
in London's Piccadilly is  
the scene of the first  
charity 'eat-in' today  
(Wednesday). All tak-  
ings for the day will be  
donated to PHAB — an  
organisation which helps  
handicapped children.

TYLA GANG have  
changed the title of their  
new album from 'It Takes  
A Hit To Laugh' to the  
more sober 'Moon-Proof'.

JOHNNY G plays the  
London Nashville this  
Sunday (June 18), and  
releases a new single 'The  
Hippies Graveyard' in  
July.

THE POP Group and This  
Heat promise an evening  
of "musical stimulation"  
at London's Collegiate  
Theatre on June 30.  
Tickets for the self-  
promoted gig cost £1.50.

CONTRARY to popular  
rumour John Otway and  
Wild Willy Barrett have  
not parted company.  
Their new album 'Deep  
and Meaningless' is  
available this week.

THE RICH Kids are  
special guests of Mink de  
Ville at London Ham-  
mersmith Odeon on June  
22.

# RECORD MIRROR

### TELEPHONE

Daytime 01-283  
1522

Evening 01-283  
1429

### EDITOR

ALF MARTIN

### ASSISTANT EDITOR

Rosalind Russell

### FEATURES EDITOR

Shella Prophet

### NEWS EDITOR

John Shearlaw

### CHIEF SUB

John Wishart

### ART EDITOR

Jon Frewin

### EDITORIAL

Bev Briggs

Tim Lott

Robin Smith

### SERVICES DEPT

EDITOR

Susanne Garrett

Chris Duyt

### CONTRIBUTORS

Philip Hall

Jim Farber

James Hamilton

Robin Katz

Marilyn Laverty

Kelly Pike

Geoff Travis

Robbie Vincent

### CARTOONIST

Charlie Brinkworth

### PHOTOGRAPHERS

Steve Emberton

Mich Kearney

Rick Mann

### MANAGING DIRECTOR

Jack Hutton

### PUBLISHING DIRECTOR

Mike Sherman

### ADVERTISEMENT MANAGER

Alan Donaldson

### ADVERTISEMENT PRODUCTION

Michael Hitch

### TELEPHONE SALES MANAGER

Eddie Fitzgerald

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## BILBO BAGGINS

I CAN FEEL MAD  
(LIG 521)

NEW SINGLE FROM  
**Lightning Bells**

# Dundas tribute to Guy

**THE SUDDEN** death of London Zoo's most famous exhibit, Guy the Gorilla, last week is to be commemorated by a special record.

A tribute to the massive ape, written and recorded by David Dundas, is to be rush-released on Chrysalis this Friday.

Dundas, who scored his first hit last year with 'Jeans On' — a re-recording of the Brutus jeans advert — was in Yorkshire when he heard the news of the gorilla's death.

He had written the song about Guy in

January for inclusion on his new album "having seen and been impressed by the animal" on previous visits to the zoo.

A copy of the tape was immediately sent out and played on BBC and local radio stations last Friday, prompting Chrysalis to release the finished single.

**FOOTNOTE:** Guy was an established favourite at Regents Park, his home for many years, although attempts to marry him to another gorilla, Lomie, failed when Guy expressed no interest in her. He died of a heart attack after an operation to remove some bad teeth. He was 32.

# AND BRUCE LEE

**THE DEATH** of martial arts star Bruce Lee five years ago next month is to be commemorated by a tribute disc.

'Dragon Power' by the JKD Band refers to the title by which Lee was known by his fans — The Little Dragon.

The single, released on June 16, features extracts of Lee's voice taken from his 'Enter the Dragon' film.

**FOOTNOTE:** Bruce Lee, a kung fu expert, died in Hong Kong on the night of July 20, 1973. He was 32.

# Reading, Charlton, Hyde Park fests

**NO NAMES** or other details have yet been confirmed for this year's Reading Festival (due to take place over the August Bank Holiday, August 27-29), but several top line British and American acts have been approached, among them Status Quo, Tom Robinson, Wishbone Ash, Patti Smith Group and Ian Dury. It's also understood that the Jam are being lined up to headline one of the three nights. A full line-up is to be announced shortly along with ticket prices.

● The much-speculated Charlton Festival — now almost definitely set for the South London football ground on July 22 — does not yet have a confirmed bill, although Lou Reed is expected to headline.

With ticket prices reportedly "in the region of £10, promoter Len Sang is currently finalising

acts. However both Kiss and Kansas, formerly tipped to appear — have denied any involvement with the festival and won't be coming.

So far British acts that have been approached include David Coverdale's White Snake and the Motors. Full details should be available by the end of the month.

● A special all day festival in aid of London social organisations has been set for this weekend.

Billed as the 'One To One' event, it takes place in Hyde Park (by the Serpentine) this Saturday (June 17).

The festival begins at 11 am and among the groups appearing are John Stephens' Away, the Jets, National Smile Band, Oxy and Steel and Skin. There will also be arts and crafts stalls and steel bands.

Admission is free.

# OLIVIA TO TOUR BRITAIN



**BRITISH** - born singer Olivia Newton-John has re-signed to EMI Records in the UK and Europe and will be recording a new album this year. Record Mirror also understands that there are definite plans for a concert tour by Olivia Newton-John "possibly around Christmas - time." Currently riding high in the charts with 'You're The One That I Want' — the hit from 'Grease' that she sings with John Travolta (see photo) — Olivia hasn't appeared in Britain since 1974. Her appearance in 'Grease' is her first major film role. 'Grease' opened in America last week to rave reviews and should be on general release in Britain by the autumn.

# GENESIS AND WINGS NEW SINGLES

**THE NEW** single from Genesis will be 'Many, Too Many' taken from their current album 'And Then There Were Three'. It's released on June 16.

And the single, the follow up to 'Follow You Follow Me', is coupled

with two previously unreleased Genesis tracks, 'The Day The Light Went Out' and 'Vancouver'.

The band play their only British concert this year at the Knebworth Festival on June 24.

Wings release 'I've Had Enough', another track from the 'London Town'

album, as their new single this week.

The single, the follow up to 'With A Little Luck', was recorded in the Virgin Islands last year. The B-side is a Paul McCartney and Denny Laine composition 'Deliver Your Children', also from the album but recorded in London.

# Radyio in with Bootsy

**AMERICAN** soul outfit Radyio, recently in the charts with 'Jack and Jill', are to support Bootsy's Rubber Band on their upcoming British dates.

It's their first UK visit and a new single will be released next week.

# Sham 69 free gig

**SHAM 69** are to play a free concert on June 21 at Newport Stowaway Club in South Wales.

"It's to make up for the number of times they have had to cancel gigs in the area in the last few months," explained a spokesman.

Kids are advised to arrive early to avoid disappointment.

# COUGAR SUPPORTS LIZZY

**JOHNNY COUGAR**, current single 'Factory', supports Thin Lizzy on two dates this month, at Glasgow Apollo on June 17 and Newcastle City Hall on June 20.

# MATHIS HERE IN AUTUMN

**JOHNNY MATHIS**, last in Britain in March for the Royal Gala Charity Show at the London Palladium in March, returns for an extensive concert tour in the autumn which will include two days at London's Royal Albert Hall.

Mathis, in the limelight after his success with Deniece Williams with the single 'Too Much Too Little Too Late' and his Top 10 album 'You Light Up My Life' opens the tour

at Coventry Theatre on September 24.

Other appearances are: Bridlington Spa Hall September 26, Sunderland Empire Theatre 27 and 28, Stockport Davenport Theatre September 30 and October 1, Liverpool Empire 2, Preston Guildhall 3 and 4, Birmingham Hippodrome 5, Paignton Festival Theatre 7, Bristol Colston Hall 8, Bournemouth Winter Gardens 9, Portsmouth Guildhall 10, Leicester De Montfort Hall 12, London Royal Albert Hall 16 and 17, and Eastbourne Congress Theatre 19.

# McCrae tour

**STATESIDE DISCO** star George McCrae, last in the charts here in 1976 with 'Honey I', tours Britain in June and July.

Dates set are: Bournemouth Village Bowl June 20, London Wedgies Club 21, Norwich Cromwells 22, Chesterfield Aquarius 23, Bristol Turntable 24, Colwyn Bay Dixieland July 4, Birkenhead Hamilton Club 5, Swansea Nutz Club 6, Hford Kings Club 8, London Rainbow Theatre 9, Manchester Fagins 10-15, Bognor Harrison's Club 17.

There is a possibility of a madnee being added at the London Rainbow on July 9, due to heavy ticket demand.

# Wayne goes gold before release

**THE NEW EP** from Wayne County and the Electric Chairs, now on Safari Records, is entitled 'Blatantly Offensive'.

The band are currently lining up British and European tour dates. The four track EP, released next week, is apparently to be pressed in "gold" vinyl for the first million copies!

# QUO MAN DOWN

**RICK PARFITT**, guitarist with Status Quo, is suffering from a muscular virus infection and has been ordered to rest for a month by his doctor.

Parfitt's illness means that several European dates have had to be postponed — including an open air festival in Holland with Ian Dury to take place this weekend.

# Silver celebration for Drifters

**VETERAN AMERICAN** vocal outfit the Drifters this year celebrate their silver anniversary in the music business

until 1960, with 'Save The Last Dance For Me'.

Now the latest in the long line of singles, 'Honey You're Heaven To Me', released on Ariola this week. Lead vocals are taken by Johnny Moore, a founder member, and with the band for the whole 25 years.

The four man group has had a consistent string of hits on both sides of the Atlantic since the early fifties, although the first big British hit wasn't

# FLYING HIGH-FLYING FLYING HIGH-FLYING



A single to put wings where your ears used to be, from the Commodores' classic album 'Natural High'.

If you know music, you know Motown.



12" LIMITED EDITION



# NEWS

## Pulse play Marley tour

**BIRMINGHAM REGGAE** band Steel Pulse have been lined up as special guests on Bob Marley's European tour. They'll play all dates, including Marley's only British appearance at Stafford Bingley Hall on June 22.

Meanwhile Steel Pulse headline two more London dates this month, at Middlesex Polytechnic on June 23 and London 100 Club on June 29.

### Degrees go with Ariola

**AMERICAN VOCAL** group Three Degrees, best known for their 1974 chart topper 'When Will I See You Again', have signed a new recording deal with Ariola.

They'll be working on a new album with Donna Summer's writer and producer, Giorgio Moroder.

Meanwhile Three Degrees play a special charity concert in Eastbourne on July 25.

### Jam pull out of gigs

**TWO DATES** on the Jam's current "low key" British Tour were pulled out at short notice last week, to allow the band more time in the studio to finish their new - and as yet untitled - single.

Venues affected were at Kelghley (Tuesday) and Colwyn Bay (Wednesday) and the concerts will be re-scheduled as soon as possible.



**BLACK SABBATH** celebrate their tenth anniversary at a party given in their honour in London last week. Pictured left to right are: 'geezie' Butler, Tony Iommi, 'Ozzy' Osbourne and Bill Ward.

## Sabs cancel shock

**PROBLEMS WITH** the sound equipment, only discovered at the afternoon soundcheck, forced the cancellation of Black Sabbath's second London concert at Hammersmith Odeon on Sunday night.

"It was impossible to rectify the fault - a persistent buzz in the PA - in time, and the only alternative was cancellation," said a spokesman for the band.

The concert, part of

Sabbath's "tenth anniversary" tour, was immediately rescheduled for June 19. All tickets will be valid for the new date, and for those unable to attend then refunds are being arranged.

## Sweet smell of burning rubber

**INTEREST** in the music from Ohio, USA, continues to grow with the release of a ten-band compilation album from Akron on June 23.

The 'Akron compilation' - from "the rubber capital of the World" - is released on Stiff, featuring such "legendary" bands as

Jane Ayré and the Belvederes.

It's also hotly rumoured that the cover will feature a "scratch and sniff" panel which emits the smell of burning rubber!

## TOURS

**RIKKI AND THE LAST DAYS OF EARTH:** Hallowood Good Mood June 17, Deptford Albany 18, Canterbury College Of Art July 5, Leeds Roots Club 6, Cardiff Sophia Gardens 15

**THE ALBION BAND:** York Derwent College June 18, Derby Playhouse 18, Rotterdam Festival 22

**OSIBISA:** Gloucester Leisure Centre June 16, Walsley Runtun Pavilion 17, Reading Hexagon 18

**DODGERS:** London Hammersmith Red Cow June 20, Guildford Junction 28, London Nashville 29, London Dingwalls July 7, Kirk Levington Country Club 14, Middlesbrough Rock Garden 15, Bristol Granary 20, Exeter Routes 31

**THE SMARTIES:** London Music Machine June 17, London Rochester Castle 19 (and July 13) Islington Newington Green Festival July 2

**AUTOGRAPHS:** London Angel City Arms June 18, Hackney Middleton Arms 17, Stoke Newington Rochester Castle 18, Barnet Duke of Lancaster 20, Hammersmith Red Cow 22, Stoke Newington Pegasus 23, Canning Town Tidal Basin Tavern 24, Stoke Newington Rochester Castle 25, Fulham Golden Lion 27, Camden Brecknock 28, Islington Hope And Anchor 29, London Angel City Arms July 1

**JAB JAB:** Manchester Raffles June 15, Leeds University 16, London Lyceum 18, Watfield Thurnscore Hotel 20, Leeds Gaiety 22, Bradford University 23, London Hope And Anchor 24, London Nashville 25, Pontefract Kiko's 27, Nottingham University 29

**FABULOUS POODLES:** London Music Machine 17, Oxford Merlon College 22, Abingdon Culham College 30, London Middlesex Hospital July 1, Hayes Alfred Beck Centre 13

**BLADES:** Scaynes Hill Festival June 16, Winchelsea Riverside Inn 17, Sheffield Limit Club 21

**OLAYSON AND THE ARGONAUTS:** London Islington Hope And Anchor June 15, Manchester Raffles 29, Central London Polytechnic 30, Slough College July 1, Sheffield The Limit 20

**MERGER:** London Brixton Hill Ace Cinema June 16, London University College 17, London 100 Club 22, London Central Polytechnic 30

**CIMARONS:** East Retford Porterhouse Club June 16, Oxford St Edmund Hall 17, London Alexandra Palace 18, Oxford Merton College 22

**90 DEGREES INCLUSIVE:** Bristol University June 16, Oxford Queen's College 17, West Bretton Bretton Hall College 23, East Ham Town Hall 24, London Rainbow July 1, Sheffield The Limit 5

**MATCHBOX:** Birmingham Sydenham Club July 1, London Finchley Torrington 2, Worcester Bank House 6, London Tottenham White Hart 7, West Bromwich Oakdale Club 20, Redhill Centre 21

# Horizons are so clear



The Single:  
Waiting here for you.



# Not too shy to be a star

**AT SCHOOL** Peter Gabriel was shy. Today he's one of the most introvert people you're ever likely to meet. Writes Robin Smith.

Gabriel speaks extremely quietly and takes a long time in answering questions. He fidgets, frequently stroking the back of his head.

"In a sense shyness is self-indulgence, it's a protective mechanism," he says. "At school I can remember that I wasn't particularly good academically or sports-wise.

## Poetry

"I developed an interest in music because it was an escape and a relief from the other pressures. There were some other people I'd get together with and from there the nucleus of Genesis was born.

"I remember that I wrote some poems and John Peel had a poetry spot on his programme so I thought I'd show him some of my stuff. I left some of my works with a roadie at a Fairport Convention gig because I was too shy to approach Peel myself. I never heard anything from him and I don't think my poems were ever read out. Being on stage with Genesis and by myself meant that I was able to

put my feelings across. I can't help the way I am."

I was happy with the first solo album that Gabriel brought out but I feel that his career has taken for the worse with the second album. I couldn't really understand what the hell he was on about.

"Things don't necessarily have to compromise all the time. I hope there's sharpness in the album but at the same time I realise that people like different kinds of music. I'm not going to condemn MOR stuff because it has its place and many people like it. "But I can't see myself

ever appearing on 'Top Of The Pops' that programme is just like a meat market. I don't believe in using a programme so that you guarantee doubling the sales of your single. It's all too contrived for me."

Gabriel says that he hasn't seen much money

from his solo efforts and that he's still very dependent on royalty cheques from Genesis.

"I live in a village and that's good for me because I lived on a farm when I was young. A lot of village life is being eroded at the moment because people are

moving in from the towns and destroying that basic nucleus. In a way I'm doing that myself by moving into the area."

Peter reckons that with the increasing use of computers and technology in industry there might be a huge immigration into the country because people

won't be needed in industrial cities.

"It'll be a reverse of the Industrial Revolution where people moved to the cities. Increasing technology must mean that many people can get out of doing humdrum jobs and I think unions are aware of this. I hope that time can then be given to them so that their creative sensibilities can grow to make them aware. One ambition I've got is for a kind of Disneyland where the various rides and other attractions would mentally stimulate people. It would be fun, but at the same time it would be creative with images or other things flashed at you.

## Future

"I hope that in the future there's going to be more attention given to political minorities and I hope there will be a decentralisation of power so that it's broken up into smaller units. My song 'DIY' is about helping yourself through yourself and not just relying on someone else to do things for you. I think there's going to be greater self-awareness."

He retires again to think some more and scratch the back of his head. Given three weeks, I think you might at last be able to get to the bottom of him.



Today's paranoid

Peter, above: yesteryear's

multi-masked vocalist with Genesis, below

when you're far away from here  
gotta get away from here..."

The words and music of Rab Noakes:  
From his magical album "Restless"  
Deep down songs.  
High flying songs.  
Just listen to Rab Noakes. He'll stir you.

THE RAB NOAKES ALBUM  
"RESTLESS"

RING RECORDS

# Would you believe that Meat Loaf is about to become a fairy?

It's true. ROBIN SMITH meets the fat out of hell and discovers his destiny

YEEE HA. Let's all these limp wristed Travolta types and get a bit of beef into the act.

Meat Loaf is a thrombosis defying American Demis Roussos (except the music's got balls). Ever seen an elephant jump in the air, or a rhino do a somersault? Take a look at Meat Loaf and you get an idea of how it should be. His true destiny of manic entertainer has been realised since he met Jim Steinman. The American success of Meat Loaf's 'Bat Out Of Hell' album has been phenomenal, considering some of the prejudice it's had to overcome. Many West Coast stations don't like it because it upsets the mellow airs of Fleetwood Mac and the Eagles.

A hotel room in Manchester. Mr Loaf spreads his vast girth over a creaking sofa before his British debut at the Apollo.

"Is my weight a problem? Hell I could outrun you."

Actually he isn't fat in the Demis Roussos bubbling way. There's lots of muscles under that girth and if you tangled with him he'd reduce you to a pile of mush. He's as positive as he looks, tongue lashing some American music.

"Listening to Fleetwood Mac is like taking something from a refrigerator. That sort of stuff is so cold it hasn't got any guts. Songs should have sex, fun and basic excitement, a lot of that's lacking in so much other music."

"Some of the groups today are violent but they don't have romance. Violence and romance are two great passions that embroil people. Take the story of Romeo and Juliet. Yeah I know violence. I used to play football where you really slam into people and tear them apart."

How anybody could dream of tangling with him is beyond me and visions of Meat Loaf charging down a field splattering everybody in his path aren't hard to conjure up. But let's get back to his musical career. His roots lie in Texas gospel and he projects that kind of fervent power on stage especially when he demonically rolls his eyes around. Moses could have done with him in the Old Testament.

The gig at the Apollo showed how much of a showman he is with plenty of audience control. He has the same charisma (if that's the right word to use) as Ted Nugent who he used to sing for. The duo have been trying to outdo each other on promotional stunts, but in Britain Meat Loaf seems to be a little more subdued. Apres gig it's very quiet with Meat wandering off somewhere leaving his friends drinking in the bar.

The following morning a coach drives the entourage to the station for the trip to London. Meat ambles over to the bookstand before wandering down the platform like a sleepy bull elephant. The local populace are excited by the lurid red tour jackets that he and the party wear and they nudge each other and point. The band are like a bunch of excited schoolkids before they settle down on the train. They head off for breakfast except for composer Jim Steinman, who sits quietly shrouded by his greying locks. When he starts talking there's no stopping him.

"I like German opera. I'm very much into Wagner. Yeah so was Hitler but I don't like him too much. There's a close link between the opera singer and the rock singer, because of the great physical pressures and extremes



MEAT LOAF and inset Jim Steinman

they put themselves through to get their voices across.

"The Who are a band who have captured a feeling of romance and violence. I often think that real rock and roll stars should look good on motorbikes. I can see Peter Frampton riding along the road on a hairdryer."

"The California that I know and love is not the California suggested by L.A. It's got too comfortable and the music is too complacent. Every 10 minutes you're hearing the Bee Gees or Fleetwood Mac, music is just being designed to be wallpaper. They won't play Meat Loaf down there because it doesn't fit in with

their comfortable little niche, they're afraid it might be too exciting. But we're doing some concerts down there so I hope we're going to break.

"My ambition is to sell five million copies of this album in the States. A lot of sales so far have come from New York, Boston and Cleveland. I love New York, there's a constant pulse of life 24 hours a day. I live in a pretty sparse apartment, which I regard as a base to go out and do other things. I'm into heroic things and in order to survive a working day in New York then you've got to be a hero. A

kid growing up in New York truly experiences life. He sees and feels everything and of course he's open to a wide range of music because it's such a mix up of ethnic cultures.

"But there's the tragic side to the story as well. I know of dope pushers hiring eight or nine year old kids to kill other dope pushers, because kids are difficult to charge with serious crime."

The young Steinman was something of a piano genius but he gave it up because "I was flash and playing too fast." He took it up again some years later and became

a composer and arranger. For a long time the potential of 'Bat Out Of Hell' went unrealised and it was the age old story of peddling the work around record companies and having doors shut in your face.

"At that time we didn't have a band to perform it, so I'd sit in a room with Meat and I'd play and he'd sing. I knew in my head what the full version should sound like but with just the two of us it was difficult convincing the record people. Meat and I had already spent a full year rehearsing the material and I think he took the disappointment worse than I did."

But salvation was at hand with Todd Rundgren and no expense was spared in getting the record right. One track alone costing 10,000 dollars to mix. Renowned artist Richard Corben was brought in to do the cover, depicting a guy on a motorcycle breaking out of a crypt for God knows what kind of purpose.

"They were going to use the guy who does the Kiss stuff," continues Jim. "But I hated it, like all the Kiss covers the stuff he came up with was cheap and tacky. I insisted we use Corben, his style is very powerful and muscular. Since then 'Bat Out Of Hell' covers have probably been swamped with hundreds of other offers."

"A psychological research team was commissioned and they found that visually it was the second most powerful album cover, the first was Boston's which had flying saucers on it. It must have made an impression on buyers flicking through records casually in a store. We'll be using Corben again on the next cover."

The journey continues through the peaceful countryside where the spring lambs bleat and the sun beats down (Oh no, not that line again — Ed). Somehow we manage to get around to the Vietnam war. Like most people, Steinman didn't want to go and an army medical man agreed with him.

"It was said that I had borderline psychotic tendencies and that I shouldn't join up because I might end up shooting a superior. I was shown one of those ink blot pictures and I thought it looked like a flock of bats swooping down and carrying off children at a picnic."

Enough of this, let's get back to the record.

"I try to conjure up pictures. I like the Hitchcock approach of letting people become voyagers because there's an element of the voyeur in all of us. Writing a love song is very difficult, because you have to get away from all those old moon in June clichés."

I reckon Jim's proved himself on 'Heaven Can Wait' and 'Two Out Of Three Ain't Bad', sophisticated sentimentalism. Apart from starting another album, which Jim is vying with a mixture of pleasure and dread, the songs on the first side of 'Bat Out Of Hell' will be used in a film called 'Neverland', a futuristic sci-fi version of Peter Pan. The country has been desolated by chemical warfare and the majority of the population live in vast cities under vast sterile domes. Peter and his friends are kids whose bodies have been so altered by chemical warfare that they can't grow up and become renegades on the outside of the city.

"I'm going to have Meat as Tinkerbell," says Jim. "In the movie he doesn't talk and he goes around killing people. I think it's perfect casting."

I'm sure he's right.





## It's all an act says Meat's girl

**KARLA DEVITO** sings with rock's heaviest singer and fakes love him on stage.

A small town girl became corrupted when she headed for the bright lights of New York. We tracked her down to a train travelling between Manchester and London.

Enough of this wishful thinking. On stage Karla may look like a vixen as she tosses her black hair, but get her alone and she's like the girl next door with a broad smile and bubbling laugh.

"No, the stage show isn't outrageously sexy. We hug and that kind of thing but it's all done very tongue in cheek. We're having fun. The act

shouldn't be taken too seriously. In a way we're recapturing the feelings of the fifties and early sixties; that kind of fun you had when you were young.

"I came from a very small American town. A lot of what you see in soap operas is a true reflection of that kind of life. It's easy to stay comfortably in that life style and end up with a routine existence."

So Karla headed away and met up with Jim Steinman. She's also done some work in "Godspell".

She possesses a powerful voice, a fact easily verified by listening to the "Bat Out Of Hell" album.

"I hope there's going to be an increase in good ballsy female singers," says Karla. "I have

nothing against Olivia Newton John but I think that women should be more assertive and grow a little

Karla's relationship with Meat is purely platonic, she assures me.

"He's fun to be with and he has such a stage presence. The combination of his voice and Jim's songs is devastating. I remember one night he had a fever of 103 but he still went on and appropriately passed out during 'Hot Summer Night' — we had to carry on as best we could.

"I think Meat Loaf has brought back the theatre into music. Back in the old days so many bands would come on and plug in and play. It didn't go anything beyond that. If we do nothing else, we put on a very good show."



**HAVE YOU** ever made one of those pacts at school, that you'll come back in 10 years time, same time, same place and see what has happened to you?

If I'd done that with any of my ex school mates, no doubt most of them would be trailing along a tribe of kids, or maybe driving up in the four door family saloon.

When Julian Marshall and Kit Hain met up again, years after school and college, they discovered they not only had the same interests — music — but both wanted to do something about it.

Julian had been at the Royal College of Music in London and Kit studied psychology at Durham University. Not, you might think, the straight road to rock and roll. In fact, they don't look a lot like yer average pop singers. Julian is a jolly little chap who sits in his chair cross legged, like a gnome. Kit is a slim, attractive girl, but quiet — too modest to come across with the usual spiel.

Despite this self effacing attitude, they found enough courage to traipse round the record companies with a demo of their song they'd made and play it to (mostly) unimpressed A&R men.

## Ex-schoolmates all eyes, airs and hits

"Some of them were horrible," said Kit. "One listened to half a song before he switched off the tape. One listened through and then said he hated it. It wasn't until we got to EMI we found someone really nice who put us at our ease."

It was EMI who put up the money for the pair to make another tape with session musicians, and they came up with the single "Dancing In The City". Since then, they've been working on material for an album which should be out at the beginning of July. After that — when they have found some musicians — there will be a tour of Britain.

"Since the record started getting played on the radio, I've heard from lots of people I haven't seen for years," said Kit. "They've got in touch and asked, 'Is it really you?'"

Just wait till they get on the road and find themselves handing out millions of free tickets to mates — but it does ensure a full house.

**Rosalind Russell**



Marshall Hain. A&R men hated their demo of "Dancing In The City".

# VIBRATORS

## NEW SINGLE



6393



Records

# SINGLES

## IT'S A BITCH BUT IT'S RICH

**THE BITCH KIDS** strolled into the office the other day. Remember how they used to be, young, vibrant, a shade sardonic, enthusiastic, drunkards? Now they're just drunkards. The reason? The Titch Kids grew up. They were confronted by the ultimate experience... **THE SINGLES REVIEWS!** (gasp, cringe). Midge Ure has since been admitted into a home for soccer suicidal Scotsmen and Steve New looks old. (But, he always did Ed). An account of the harrowing Morning of the Forty Five's follows. It isn't pleasant reading so beware, as you enter the world of - **THE HITCH KIDS HELL OR RICH WAY DID THEY GO?** It began quite happily.



**PLAIN JANE**  
Dylan.  
Steve - It's the Great Gonzo.  
Midge - Nah. It's all three.  
They sing in unison - "I theenka shee loves someone."  
They laugh. Agree that it's great and a must contender for record of the week.  
**NEW HEARTS: 'Plain Jane' (CBS 6381)**

In which newtwes change image, style and attitude and actually begin to sound like a band.  
Steve - It's like Mud or Sweet 'That's right, that's right, that's neat, that's neat, "Tiger Feet".  
Midge - "Oh The Cat Crept In".  
Steve - It doesn't sound like a new wave band. They're going back when they should be surging on. It'll be a hit.  
Midge - If they keep going on in that vein they'll be all right. They're the Monkees.  
They both make it the fourth and final record of the week.

**NEARLY (WELL ALMOST) RECORDS OF THE WEEK**  
**BRUCE SPRINGSTEEN: 'Prove It All Night' (CBS 6424)**  
Steve - It's got... THAT sound. That distinctive early sixties



**JOHNNY RUBBISH: record of the week**

**JOHNNY RUBBISH: 'Living In NW3 4JR' (United Artists UP 36403)**  
Familiar strains of 'Anarchy In The UK' somersault out of the speakers.  
Steve - Hahahagigglegigglehahahaha!  
Midge - That's great. If Matlock had written that it would never have seen the light of day.  
Steve - It's great.  
Midge - Great.  
They both agreed it was great, flipped it over, smirked and proclaimed the whole thing a record of the week.

**KLARK KENT: 'Don't Care', 'Thrills', 'Office Girls' (Kryptonite KKI)**  
But wait. Who on earth - make that extraterrestrial - is that?  
Midge - Green vinyl?! Hold on, kryptonite was greenaahh!  
Steve - He's a great musician. Must be someone like Speeding in disguise.  
Midge - Or Nick Lowe. He's either American or from the west country. Marlon Brando will be just perfect on his album.  
They speculate on his identity.  
Steve - All three tracks are excellent. He's obviously a very experienced musician.  
They chew Opal fruits and agree this is definitely another record of the week.  
**TONY BIRD: 'She Loves Someone' (CBS 6382)**  
Steve - It's Chico Marx.  
Midge - Nah. It's a speeded up Bob

Dylanorgan sound. It may be his most commercial song from the new album but Springsteen isn't at his best when commercial. There's an obvious hook line.  
Midge - All hook lines are obvious dope. It's got a great snare sound.  
Steve - 'Because The Night' revisited. A disappointment.  
**PETER ALLEN: 'I Go To Rio' (A&M 7363)**  
Midge - It's the first Latin American thing I've heard in months



**KLARK KENT: green**

that's got nothing at all to do with Argentina.  
(The story goes that Raquel Welch and Ursula Andress were spotted dancing together when this record was played in a Rio disco the other day. "Great to see all four of them on the floor" quipped the cosmopolitan Mr Allen when told of this).  
Midge - If I could only write a song that would inspire a similar reaction - in my living room.  
Steve - He's got lots of rhythm this boy.  
**TAPPER ZUKIE: 'She Want A Phenolic' (Dangerous Woman) (Front Line FLS 109)**  
Midge - Record companies have got no idea of marketing. This should have been in white vinyl with a line going across the middle to make it look like a pill.  
Steve - Excellent number - but hasn't it been out for a while? It's hilarious. Should be a top ten single but there ain't a chance of it getting on the playlists.

**PATRIK FITZGERALD: 'Backstreet Boys' EP (Small Wonder Small 6)**  
Steve - The first song 'Buy Me Sell Me' is oddly nice. Reminiscent of John Otway.  
Midge - Yeah, good disco record. Reminds me of some ageing hippie from years ago. It's very naive. Sounds like the first songs he's ever written. Rat Scabies introduced me to a similar artist - Auntie Pus - whose lyrics are much, much better. That guys a loon, this guy's simply promising.

**NON - RECORDS OF THE WEEK**  
**MUD: 'Drift Away' (RCA PB 5096)**  
Midge - I can't stand any record with 'rock 'n' roll' in the hook line. Double Gray and Rod Stewart have done versions of this.  
Steve - It's even got a melotron.  
Midge - No it hasn't - it's an organ.  
Steve - David Hamilton is sure to play this.  
Midge - He's on Radio Two.  
Steve - Is he? He'll still play it!  
Midge - They've got the same kind of problems as Queen. They desperately need to change their image. But Les Gray drinks in the same pub as us.  
**BONNIE TYLER: 'Hey Love (It's A Feelin') (RCA PB 5100)**  
Steve - Why on earth anyone would want to try and sound like Rod Stewart is way beyond me. And she's a woman to boot.  
Midge - Linda Lewis is far superior on this type of number - and she's better looking. Take it off. It's so depressing. There's just not enough sex.  
**WAYNE COUNTY & THE ELECTRIC CHAIRS: 'Blatantly Offensive EP' (Safari WC2)**  
Steve - His music is TERRIBLE, but he's really funny. They keep putting the same songs out.  
Midge - I find this very offensive and very unfunny. (Steve continues to laugh, Midge continues to look disgusted).  
Midge - And look at the colour of that vinyl - diarrhoea.  
Steve - Sounds like a record by the Conservative party.

**NEW SEEKERS: 'Anthem' (CBS 6413)**  
Midge - Something Queen would do.  
Steve - Or the Flowerpot Men.  
Midge - Move the stylus near to the end where there might be some music. (Steve moves stylus accidentally scratches record).  
Steve - Whoops! Oh dear. (Both laugh hysterically. It's really getting to them).  
**ATLANTA RHYTHM SECTION: 'I'm Not Gonna Let It Bother Me Tonight' (Polydor 2066 937)**  
Steve - It's Queen again hahahahahahaha.  
Midge - Nah. It's more like Jim Stafford's 'My Girl Bill'.  
Steve - Pathetic.  
**GLORIA GAYNOR: 'This Love Affair' (Polydor 2066 922)**  
Midge (In expectation) - Oh, I really like Gloria Gaynor. (Listens to record).  
Midge - Oh.  
**FREDDIE & THE DREAMERS: 'Here We Go' (Polydor 2059 041)**  
Steve - Oh no, I don't believe it. Not Queen again. That's it, Freddie Mercury & The Dreamers.  
Midge - (High voice) "You were made for me ee ee ee"  
Steve - (mock operatic 'Bohemian Rhapsody' style). No you weren't!  
Midge - Yes I was.  
Steve - No you weren't!  
Midge - Yes I was yes I was yes I WAS!  
**BONEY M: 'Do You Wanna Bump' (Creole CR 119)**  
Steve - It's a re-release from three

years back. An 'Al Capone' rip off. Awful - but better than their new stuff.  
**THE MELODIANS: 'Rivers Of Babylon' (Trojan Tro 9037)**  
Steve - Better than Boney M's version.  
Midge - No. Course it ain't. Boney M spent more time. A great deal went into that production. This sounds really old.  
Steve - Brings back old skinhead / ska memories.  
Midge - Yeah. Desmond Dekker lives!  
**HORSLIPS: 'Speed The Plough' (DJM DJS 10859)**  
Midge - They're trying to do a Thin Lizzy - merge Irish airs with modern rock 'n' roll. A desire to retain the Irishness yet still rock at the same time. This doesn't work

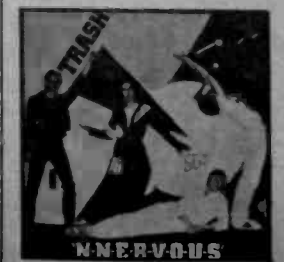
Steve - It's a terrible terrible production if you ask me.  
Midge - Who did?  
**BARRY BIGGS: 'Give Me A Calf' (Dynamic DYN 143)**  
Midge - Definitely better than 'Sideshow' and 'Three Ring Circus'.  
Steve - They're all pretty catchy.  
These two otherwise highly articulate individuals are screeching into a lacklustre Laurel and Hardy billed alley. They've taken to breaking the singles in half. Steve repeatedly smashes The Carvelis 'Skateboard Queen' (Rocket ROCK 540) against the table.  
**MICHAEL CHAPMAN: 'White Dancing The Bride Of Erlis' (Criminals SWAG 1)**  
Steve - This guy is really good but he often can't get it together. His albums are outstanding. Here he



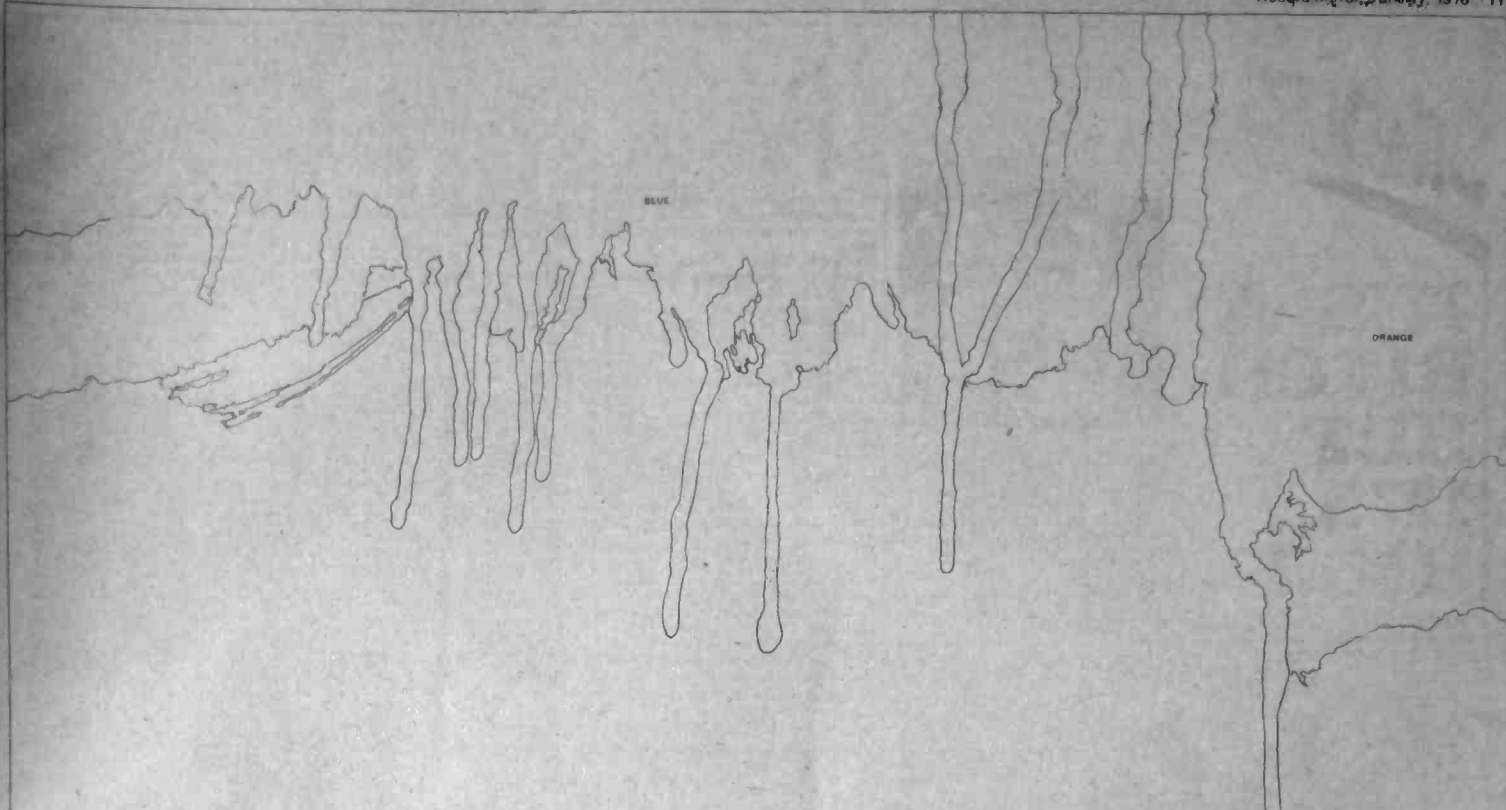
**DAVID COVERDALE'S WHITE SNAKE**

though.  
Steve - Well I reckon it sounds just like Wishbone Ash - ten years ago.  
**PACIFIC EARDRUM: 'Sliding On A Daisy' (Charisma CB 314)**  
Midge - What a stupid title.  
Steve - Her voice is really sexy.  
Midge - I want her phone number.  
Steve - I'd like to film her.  
Midge - Oh look, J. Yates wrote the song. I wondered what old Jess was up to these days.  
**DAVID COVERDALE'S WHITESNAKE: 'Snakebite' EP (Sunburnt INEP 751)**  
Midge - I hate groups that release records on coloured vinyl. (I remind him of the red colour of the debut Rich Kids single).  
Midge - Oh er yeah.  
Steve - I hate records like this and I hate David Coverdale.  
Midge - Make a nice Christmas present.  
Steve - But it ain't Christmas.  
Midge - Right.  
Steve - It's like one of those Barron Knights' singles, here you get Rolling Stones, Rod Stewart, Bad Company and Free soundalikes. Coverdale obviously hasn't got an ounce of originality in his whole body.  
**2 TIMERS: 'Now That I've Lost My Baby' (Virgin VS 216)**  
Steve - It's Elvis Costello.  
Midge - I can't hear a word he's saying.  
Steve - It's a Tremelos style title. Quite a nifty number though.  
**ANJI CAKEBREAD: 'Dear Computer' (Magnet MAG 119)**  
Midge - Mmmmm Kraftwerk meets Lynsey De Paul.  
Steve - It's a definite Capital Radio record.  
Midge - A very productionee record.

**ARGENTINE MELODY (CANCION DE ARGENTINA) San Jose**  
I was told that World City there  
sounds remarkably like Mike Nesmith.  
Midge - Only Mike Nesmith is much better.  
**GARDEZ DARKY: 'Freeze (In The U.L. Zone)' (New Bristol Records NBR 02)**  
Midge - Magazine rip-off. Aaa, how it sounds like Television without the contrast.  
**ANGEL: 'Ain't Gonna Eat My Heart Out Anymore' (Casablanca CAN 125)**  
Steve - Frank Zappa's drummer was going to be in this band but when he found out that he had to have his hair permed and that Zappa didn't like them he declined.  
Midge - Zappa was right.  
**TRASH: 'N-N-E-R-V-O-U-S' (Polydor 2029 013)**  
Midge - No.  
Steve - Their name says it all really. Must have been the trousers. If they get a hit it will only be because of the trousers. They're not very outstanding trousers but they are CLEAN CUT trousers. Unfortunately the same can't be said of the record.  
**ENNIO MORRICONE: 'World Cup Argentina (Official Theme)' (Poly 7N 23785)**  
Midge - That flute, Glosom encounters of the flute kind. A great football song.  
**SOUTH BANK TEAM: 'Action Argentina (Official ITV Theme)' (DJM DJS 10667)**  
Steve - You can imagine Brian Moore doing the hustle to this.  
**SAN JOSE: 'Argentine Melody' (Official BBC Theme) (MCA 506)**  
Midge - Hub, that'll get the music going. How can you throw beer cans to that?  
Someone throws a beer can! They leave.



**N-N-E-R-V-O-U-S**



# THE BOOMTOWN RATS

THEIR LATEST ALBUM

# A TONIC FOR THE TROOPS



### THE TONIC FOR THE TROOPS TOUR 1978

- |                               |                                 |                              |
|-------------------------------|---------------------------------|------------------------------|
| JUNE                          | 22ND ODEON EDINBURGH            | JULY                         |
| 11TH OLYMPIA THEATRE DUBLIN   | 23RD APOLLO GLASGOW             | 2ND SPA HALL BRIDLINGTON     |
| 13TH ULSTER HALL BELFAST      | 26TH DE MONTFORT HALL LEICESTER | 3RD CITY HALL NEWCASTLE      |
| 15TH VICTORIA HALL-HARLEY     | 27TH ODEON BIRMINGHAM           | 5TH VILLAGE BOWL BOURNEMOUTH |
| 16TH EMPIRE LIVERPOOL         | 28TH COLSTON HALL BRISTOL       | 6TH DOCKE BRIGHTON           |
| 17TH UNIVERSITY OF LEEDS      | 29TH NEW THEATRE OXFORD         | 9TH ODEON HAMMERSMITH        |
| 18TH ST GEORGES HALL BRADFORD | 30TH APOLLO MANCHESTER          |                              |
| 20TH ABC THEATRE BLACKPOOL    |                                 |                              |

A NEW SINGLE  
LIKE CLOCK WORK  
ENVY 14

**ENVY3**  
PRODUCED BY ROBERT JOHN LANGE



A FULL COLOUR AD FOR A FULL COLOUR ALBUM

# ARE YOU A JERK?

No, of course you're not. You're one of the NOW people, or are you? Check it yourself and find the TRUTH

- Are you beaten up by rock stars:
  - frequently
  - rarely
  - never
  - never, but I hope to be one day
- Do you have, or have you ever had, a beard:
  - yes
  - no
  - can't remember
- Which of the following artists are closest to your taste in black music:
  - Doctor Alimontado
  - Harry Belafonte
  - The George Mitchell minstrels
  - Lou Reed
- (for men i). Do you prefer to wear:
  - flared jeans
  - drainpipe black leather trousers
  - pyjama trousers with bunnies on them
  - short, rather tight, vinyl skirts
- (for women ii). Do you prefer to wear:
  - C&A summer dresses with small pink bows at the neckline
  - kilts
  - nothing at all
  - Alluring split crotch black lace panties (available at £1.25 incl pp from this address)
- Would you say that your cheeks were:
  - sunken
  - slightly hollow
  - not hollow at all
  - only hollow when I suck them in
- You are in a record shop and the assistant suddenly puts on a Black Sabbath album at full blast. Do you:
  - Run up to the speaker cabinets and bang your head against them in time to the bass
  - Run out of the shop and check in at the nearest hospital outpatients unit
  - Compliment the shop assistant politely on his good taste
  - kick the shop assistant firmly and precisely in the testicles
- Do you have a receding hairline?
  - yes
  - no
  - no, but I do have dandruff
  - I have no hair at all
- Do you shop at:
  - Man at C&A
  - Oxfam
  - Sainsbury's (is this a mistake — Ed?)
  - Street markets
- One point for each of the following terms you understand fully and employ in casual speech at least twice every day:
  - eclectic
  - mind/body dichotomy
  - ambience
  - visceral
- Do you sneer:
  - permanently
  - only when dinosaurs is late
  - absolutely never
  - only out of work hours
- Do you think Lou Reed is:
  - God
  - Brain dead
  - a remarkable neo-existentialist preternatural musical force embodying the philosophies and Nietzsche and Nihil, expressed most perfectly on 'Metal Machine Music'
  - A gorilla

IN THESE troubled, confused times, it's difficult, isn't it, to keep track of what really matters in life. Values change every day, morals and ethics that were once universally accepted crumble beneath our feet.

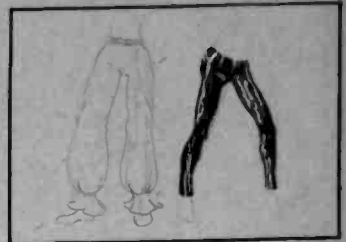
Yes, nowadays it's difficult to know just where you stand. Are you IN or are you OUT? Are you a 'now' person or an old fart? These questions are universal and vital to any 'NOW' person. For how can you function as a decent and reasonable member of society unless you know your place. Are you an old fuddy-duddy, one step behind all the time, the object of derision and laughter from your 'Friends'? Or are you up there at the frontiers, breaking down barriers and creating new standards?

In a word, are you HIP?

Sometimes, you know, it's difficult to tell. Should you like Abba? Some people think it's very passe not to. And are your trouser legs narrow enough? You can get into a lot of trouble at the local bistro if they're not.

We can't really help you here at Record Mirror. But what we can tell is whether you're a washed up, redundant jerk or an up-to-the minute today person. This quiz, specially prepared by a panel of world-famous psychiatrists, will give you an important insight into your own character. Find your Jerk Quota by checking your answers against the score panel at the end of the quiz and adding them up.

- (a) 2, (b) you're right, but subtract 3, (c) 5, (d) 0.
- (a) 2, (b) 0, (c) 5.
- 13 to 15 if you even bothered to answer the last three, subtract 50.



## HOW DID YOU SCORE?

**0-30**  
You're a jerk. And that's putting it mildly. The chances are you live North of Watford, drink beer and make loud, wet farting noises as your prime source of amusement. Sartorially, you're a disaster. You wear tight, mauve cotton high-waisted trousers and wide flairs over patent leather platform shoes. Your shirts come from some boutique or other and you wear the collar outside your cheap double-breasted 'casual' jacket.

You think the Residents are a housing pressure group, coke is a fizzy drink and shades are what you put over your bay windows.

Odds are that you're a computer operator and that you like a night aht wiv de ladz when you eat greasy chinese meals, throw up and stagger home.

Wise up, crud. You live in Bygone City. Get lost.

**31-55**  
You're worse than a jerk. You're a wishy-washy jerk with pretensions. Being just one step behind is worse than being an ignorant lump; you're aware of your potential for being a today person but too cowardly to go all the way. Those leather trousers are slightly flared aren't they? You can be seen conspicuously listening to the Magazine album so all your scummy friends at art school will think you're 'up-to-the-minute.' But you're frightened to sit and listen to all four sides of 'Metal Machine Music' because (a) people might think you're a pseud (b) it bores you silly.

Get this straight — being hip requires dedication. People will laugh at you. You'll spend all your time wearing uncomfortable trousers, being called a pouf, and listening to unintelligible albums that you have to pretend only you understand. But it's worth it, because you'll be truly modern and superior to just about everybody else, especially your friends (who'll get bored and stop seeing you anyway. Remember, — hipness is pain.)

**56-64**  
Come up, let me buy you lunch. At the ethnic West African centre round the corner of course. We can compare the books we're reading, the attitudes we're taking, the diseases we've had, the length of our hair, the rottenness of our teeth. They'll all be the same, of course, for hipness is homogenous.

We'll swap the names and addresses of The Residents, we'll discuss darling concepts we know nothing at all about, we'll talk nostalgically about the drugs we've taken, we'll admire each other, we'll sneer and snort and stab backs together.

For we are the elite. Hipdom incarnate and a law unto ourselves. Look and hear us in awe, for we are today — and we know it.

**65 and up**  
You are either phenomenally stupid and blatantly dishonest; the maximum score is 64, sucker. You're disqualified from this and all future quizzes.



- Is your mind badly damaged as a result of the drugs you've been using?
  - yes
  - no
  - uggaburg?
- (i) (a) 0, (b) 3, (c) subtract 5, (d) 7.  
(ii) (a) 0, (b) Subtract 3, (c) 3, (d) add 5 and send name, address and SAE by first post.

- Which of the following do you most admire:
  - Peters And Lee
  - James Galway
  - Siouxie And The Banshees
  - Father Abraham And The Smurfs



- Do you watch Crossroads:
  - never
  - occasionally
  - as often as possible
  - prefer Coronation Street

- Is your complexion:
  - very badly acned
  - fresh and clear as bedewed rose petals
  - graced by an occasional whitehead
  - graced by an occasional blackhead

- (a) 3, (b) 2, (c) 0, (d) 1.
- (a) 0, (b) 0, (c) 0, (d) 0.
- (a) 4, (b) 0, (c) Subtract 3, (d) See a specialist.
- Might as well give up now, (b) 3, (c) Sorry, I slipped up here, (d) 1.

If you got four points on this one — have you considered working for 'Sounds'?

- What even while you're asleep? How do you know? Subtract 5 for lying, (b) 0, (c) see (a), (d) 0.

## HOW TO SCORE

- (a) 3, (b) 2, (c) 0, (d) 1.
- (a) subtract 5, (b) 2, (c) 5.
- (a) 3, (b) 1, (c) 0, (d) 12.



# How to open your mouth and put Fulham and the rest of the world in it

KELLY PIKE talks to the boastful Lurkers



LURKERS: they're STARS, we're nonchkins

"WE PLAY how the New York Dolls wanted to!" claims Manic Esso, podgy drummer and Main Mouth for The Lurkers.

"Most people who like us tend only to like us; nobody's ever really played like us at all," chips in Pete Stride, resident guitarist and Keith Richard lookalike.

"It's just very hard rock," continues bassist Nigel Moore, the quietest of the three.

"I think we've got pop songs though, haven't we? It's just that when you say pop, people get it mixed up with jerks like the Pleasers," says Esso, looking at his colleagues for confirmation.

"Very hard rock rhythms, with very pop melody lines," concludes Stride. "At least they are to us, although they're probably not to you." Doubtless if vocalist Howard Wall were present, he would suggest that the band play salsa, or suchlike; for, as you can see, The Lurkers are a band with conflicting views; and although a suitable compromise is usually reached, the route tends to be deliberate and slow.

"You wouldn't like our music anyway," sneers Esso, "you're too CLEAN!"

Resisting the temptation to rush to the nearest ditch and hurl myself in, I tentatively suggest that the word basic crops up frequently in the description of their music.

"Well, it sounds basic, but it's very difficult to play; no-one else could play it," leaps Stride into defence. "It's a lot more sophisticated in ways that you probably wouldn't realise..." he smirks. Once again I ponder upon retreating in a quiver of humiliation.

"The chord structures are very different, you see," concedes Nigel, jerking into action from the depths of his seat, eyes aglow. "There are more chords in our singles than in most others around today, and certainly in any punk bands. It's because they're played at breakneck speeds, you can't pick them up until you really listen. We're not a punk group, I mean look at the way we dress."

He regards the band, attired in everyday gear, jeans, DM's, etc, then adds "well I suppose really we are punks. But we were never labelled as such by the press until now; we were just ignored." (Don't it make your heart bleed?) "I suppose it's because we never did any of those trendy things like going down the Kings Road in bondage trousers, or going to all the parties."

"Outside London it was never that big anyway," interjects Pete, "It was just a fashion which opened the door for many new bands to push in. But we get loads of older people, particularly from up north,

coming along, 'cause they haven't had any real rock music to latch onto since Led Zeppelin and the like."

"Although punk opened the door for us to get started, I don't think we sound punk at all. In fact," Esso continues, modest as ever, "I don't think anyone knocks it out as genuine as we do. We've got completely our own sound. You had punk, now you've got John Travolta... we've got as much to do with one as the other. At least punk brought a good change with it; look at music before that — it was all Barry White and that!"

"I think it's great, that's why I'm doing it. We played our first gig in January 1977, supporting the Jam at the Roxy. It was our first, yet we blew them off stage," grins Pete, warming to their favourite subject, The Lurkers. "Now we're established we've developed our own sound, and we attract the people who really want to see rock music, but couldn't until we came along. They love it and we love it."

"We wanna carry on playing just like we do now. We can't say what we're going to do in the future though, for certain. I don't think we'll start bringing in violins or harmonies, but we may," ponders Esso, who comments should be taken with a bucket of salt.

"We'd really like to make an album that's even more rough, more basic than this," says Pete.

"We think this album, Fulham Fallout, is a real sophisticated job; to us it's like the Eagles or something — you know it took 12 days to record?" finishes Esso.

A thought occurs — "Why didn't they send Tim Lott down here?" (Mr Lott gave The Lurkers' single a pasting a couple of weeks back). "Since I've been buying music papers I've found all these journalists to be a bunch of nonchkins. When I joined this band I thought it was their job to come and ask us things, but they didn't."

A look of damnation crosses his face, and their manager shuffles uncomfortably in his seat. "We can play the Marquee anytime and sell-out without any publicity from YOU. The press has never helped us, and now we don't want these kind of people down there. They only get in free and sit drinking at the bar. They don't care about music, they go home and listen to Aretha Franklin or something! I'm not interested in those kind of people!"

The great Esso thus spake, and to prove otherwise spent several minutes making juvenile comparisons to individual members of the RM staff, thus severing communications between press and band irreparably.

But then, I suppose nonchkins and STARS never did mix, did they?



# Baubles, bangles, beads CLOTHEPESGS!

And quite a few other things. IAN DURY carries the lot. The only thing he avoids is money.  
BEV BRIGGS loses her Luncheon Vouchers

**D-U-R-Y. DURY. durY.**  
Dooril. With a 'y'. Backstage  
at Glasgow Apollo. "Ahem,  
ahem. Mr Durex I presume"  
oh shit! Freudian Strip  
I mean slip.

Ian Dury sits propped up on a hard-backed chair. An ageing Alistair in a Glaswegian Wonderland. He delves into a carrier bag of plastic bangles, bangles, badges and beads, memoirs of a childhood spent in Woolworths, portrait of the artist as a juvenile delinquent. A hyperbolic caricature from the top of his convict crop to the British Airways luggage label on his hefty left boot. The hair is too short. The head is too big. The body is crippled. The voice sounds like a razor blade that has witnessed one too many fertile attempts. His whole being is out of perspective. Paint him in anonymity and he would inspire sympathy. Leave him as he is and he's a rock and roll hero. The working man's champ. The spade a spade, brass tacks and below the belt travelling wonder show.

The Blockheads are behaving in true Blockhead style, totally enamoured with Jimmy Hill's television interpretation of the latest World Cup match. Pegs are in abundance — when is a peg not a peg? When it's attached to a Blockhead, Blockhead pegs are sported for rather unsavoury reasons — not as one may suppose for any sartorial individuality, not even for hanging out one's whiter-than-whites in the hotel balcony. Blockhead pegs are reminiscent of the days when Dury took decadent delight in narrating aloud the letters page from Fiest Magazine, more specifically one man's night time pursuit of attaching a peg to his well-earned THING — and in on Dury like vultures to the kill. Rock and roll predators OD'ing on dressing room scenes. Peter Blake, artist, lecturer, and good friend of Ian's, wanders around with his artist's hypercritical eye pinned on Dury. Portrait of the Showman by an elderly artist. Peter has been on the road for a couple of days to get the feel of the canvas, and because maybe he's a rock and roll kid too.

No incongruity, everything fits like a well-used figaw. There's Johnny Blockhead attaching clothespegs to his nipples. Charlie Blockhead signing autographs. Jock the well known Scotsman making sure the edibles are fairly distributed, tam a shanters cans of lager, fans by the bucketful and Dury holding court over them all. So who's the King of the Castle now eh???

Soon it's bedtime, and all good children take to the sheets. Dury makes for Radio Clyde to appease the masses who didn't quite catch



IAN DURY: with a few of his props

him live, then returns to the hotel for nightcap and kip.

Sunday morning in Newcastle and Rodent the roadie lounges in the hotel foyer, looking slightly perturbed at the apparent lack of Sunday Times newspapers. He settles for an Observer, comments that he's been mentioned in Record Mirror before, and discusses the possibilities of marketing an arsonist's version of Monopoly, where one can use incendiary bombs and the like as no uncertain means of winning the game. Last night, he tells me, he and Ian set fire to £37. They don't like money — so burn it. Of course, of course, a pleasant enough pastime — just to prove the point he shreds up a luncheon voucher or two — my luncheon vouchers.

Norman Blockhead is ill, suffering from the effects of Newcastle Indian Restaurants. Doctor Finlay arrives on the scene and is directed to the City Hall after informing us that he's going to double the bill for the extra travel. A mercenary by any other name?

Ian reclines in his bedroom, Sunday afternoon, amidst a

mountain of clothes, dog-collars, dinner plates and fag ends. He coughs and hacks a bit, and looks worried. "That's a real smoker's cough that," coughs again to prove the point. "I always said I'd give up smoking as soon as I got a cough." Laughs. "It's not the cough that carries you off — it's the coffin they carries you off in."

Then he scans the mess for another snout. "This cough will be the death of me." Dury stands up and makes for the bathroom with his curious crab-like gait. Returns with a mouth full of toothpaste and bristles. Froths as he talks. "These 'ere ampstead teeth cost me three albums." Grins to reveal the patriotic red, white and blue incisors. "I signed with Arista in the States, and I knew my own teeth wouldn't last out the whole tour, so Arista paid for the caps to be fitted." And very nice too. If you like that sort of thing.

"Did you know that the kid on 'New Boots And Panties' is my son Baxter — he's 6 now? I wanted to write on the back of the album 'This boy is available at 175

guineas an hour but I knew he'd thump me on the ear when he grew up."

The subject of money is the catalyst needed. The old greenbacks, the paper stuff he's coming into. The toytown merchandise he despises. "I hate needing money — incidentally, we call it "shitlies". It's such a superficial thing to need. You can be hungry and need food, or cold and need warmth, but you should never actually need money. Shitlies are middle men — and I hate middle men. I really don't understand why we can't do away with money — and burn it all, except if we did. It would probably put 100,000 people out of a job."

So you did actually burn £37 last night? "Yeah. It actually wasn't my money — it was Rodent's money. The best time to burn money is when you're indifferent to it, not actually needing it, but not being rich enough to do without it. So we burnt £36. That money wouldn't have done any good to anyone else. I mean I've got no right to try and save 18 Blafans or whatever, I can only be responsible for myself.

"We were going to have a

"Throwing the Pound Note" competition, where the winner is the one who throws it the furthest, and his prize is the satisfaction of knowing that he threw it the furthest — only you're not allowed to pick the money back up after the competition.

"I'm 36 now and was totally broke about nine months ago. On my 35th birthday I cried my eyes out because I just couldn't move — I had no money and my phone was cut off 'cause I couldn't pay the bill. When I was a painter I couldn't, what I liked because pencils and paper are cheap — a 9h pencil will last you for ages, but rock and roll costs more. The first mike I bought cost me £36.

"I'm still in debt — perhaps I've broke even on this tour. I don't know — the way I want to come out of it is to break even, not be rich, not be in debt. When I worked teaching art I did about 56 days' work in six years. I got a lot of handouts but I managed to survive. Charity isn't the best thing in the world, but it's better than a lot of jobs. Charity is like a vaccination — but a cure isn't better than prevention in the first place."

"The reason I changed from painting into this business is because painting didn't monopolise all my attention — I had to fight myself to do it. I was always a show-off — a born performer. Now I've been on the road since I was an obscurity — a young Max Wall nah, maybe I'm the young Libradec 'cause he doesn't take it seriously."

"The most important thing is to be a contributor — feel as though you're doing something worthwhile. If you're an excellent bus driver and proud of it well, that's great — if you think that's reason enough for being alive.

"They say this is the age of free enterprise but if you grow up in a house full of people who don't read, it follows that you won't be able to read either. There are boys — both male and female — who get a narrow distorted view of life in whatever area of endeavour it may be, but playing guitar in the most dire heavy metal band from Hell is better than working in a factory and getting varicose veins.

"Automatically people who go out and get what they want have some power. Now me, I want that power behind me all the way, using its strength to propel me, no-one else, but so many people misuse this power — I suppose fascism is a comparatively recent description of the misuse of power. I don't believe in telling others what to do.

"I don't believe in the decline of the brain or that nature takes its toll. Surveys tell us that the brain declines by 20 per cent between the ages of 30 and 75, but this ignores what we gain in experience — people relate to human emotions

The Summer Sound by cloud

# and

'You can be hungry and need food, or cold and need warmth, but you should never actually need money.'

and situations more as we get older.

"On the music side, I suppose I'm my own worst critic. My first duty is to convince myself that I'm doing something worthwhile, and since my singing doesn't make me physically sick and the lyrics are alright, I suppose I'm doing OK. I'm not a musician — maybe I'm an audience 'cause I can relate to what the audience wants. If we just concentrated on the quality of the music we wouldn't be gigging, we would be sitting in laboratories day after day.

"A gig is an immediate thing, you can't go back and check it time and time again, unlike painting which takes ages, a gig is instant — a lot of good things are thrown away because it's so quick, you just haven't got enough time to acclimatise yourself to the atmosphere like trying to see in semi-darkness, the more you have to get used to it, the more you see."

It's getting late. The cab arrives to take us to Newcastle City Hall, so we cut the conversation. Ian is worried: "I've talked too much about money haven't I, it's silly because it's the least important thing to talk about."

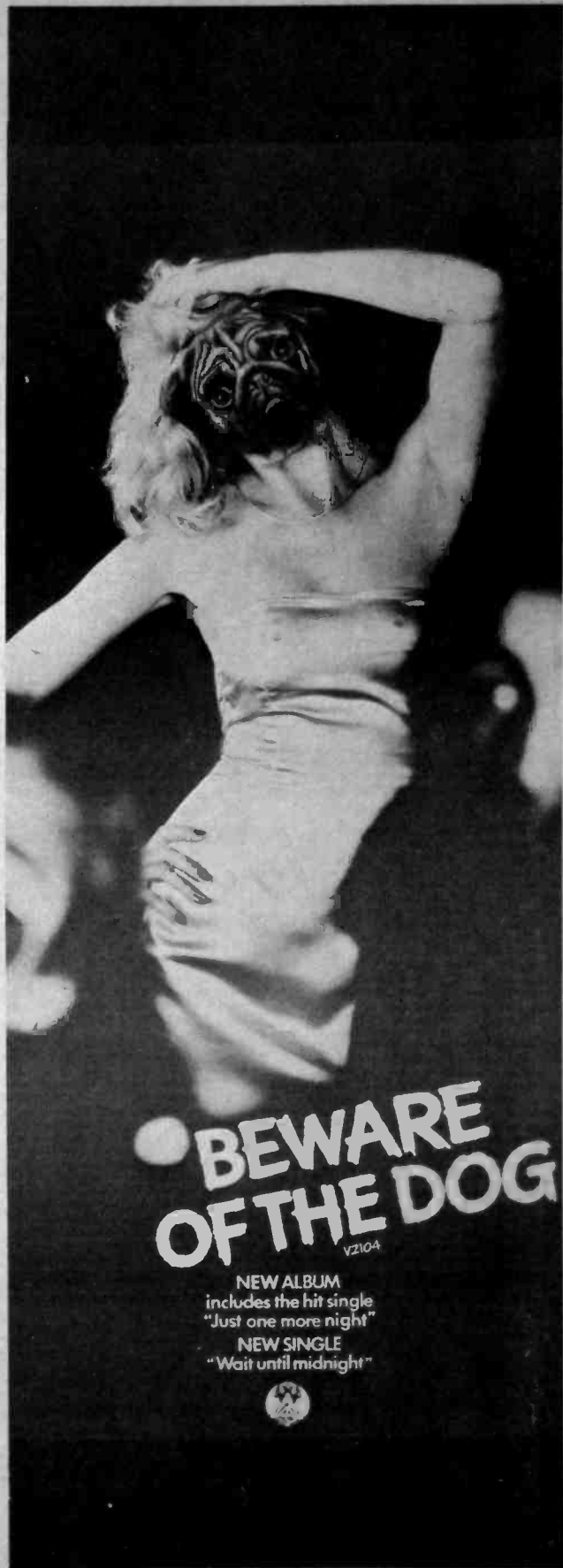
He shuffles his way to the cab in his black policeman's coat, sherrif's badge intact and insists on sitting in the front because his leg is giving him a lot of pain. Gradually he splashes himself with the daubs of colour that make Dury into Dury. The scarves, the earrings, the props, the toys, the everything you never-wanted-but-the-first-few-rows-at-Newcastle-City-Hall-are-about-to-get.

The gig is a wow-out. The gig is a wow-out. More importantly — the gig is a sell-out.

Which is an awful lot of shittles to set allight.



**IAN DURY:** "The most important thing is to be a contributor — feel as though you're doing something worthwhile. If you're an excellent bus driver and proud of it well, that's great — if you think that's season enough for being alive."



## BEWARE OF THE DOG

V2104

NEW ALBUM  
includes the hit single  
"Just one more night"

NEW SINGLE  
"Wait until midnight"



# ALBUMS

- ++++ Unbeatable
- +++ Buy It
- ++ Give It A Spin
- + Give It A Miss
- Unbearable

## Stuff that sticks in the brain

ADVERTISING: 'Jingles' (EMI EMC 3253)

SPRRRRINGIER than a Slumberland bed! Poppler than R Whites lemonade!! Cleaner than Molly Weir's kitchen floor !!! Better dressed than Man At C&A!!!! More impact than exclamation marks!!!!

Like all advertising slogans, these are a trifle exaggerated. No-one could be better dressed than Man At C&A. But you get the idea. Advertising are a band with projection, with Image. Their tongues are only half way in those scrubbed cheeks, though little girls have full pockets in 78.

**BUT WHAT LIES BEHIND THE IMAGE? WHAT IS THE TRUTH BEHIND THE GLOSS AND GLAMOUR?**

The truth is Advertising are talented. Not massively talented.

No radical storm of boundary - collapsing concepts tearing at the barriers of music as we know it. They are more likely to become next years medium sized thing than this year's superstars.

But what they do - clever, lightweight 1978 pop music - is amiable, listenable, never limp and occasionally very commercial (though never powerful).

In a sense, Advertising make very unusual pop music, in effect rather than approach. It's out of the ordinary because although it is intellectually crafted, brimming with snap ideas and potential hooks, it requires some concentration.

In other words it avoids - rather than misses - the target that most pop bands exist for, that is, instant appeal. That isn't to say that



ADVERTISING: clever, lightweight 1978 pop music

there are some adhesive cuts on 'Jingles' - 'Ich Liebe Dich', 'Respect' and 'Lipstick' (already released as a smash miss single) are ideal radio fodder.

But 'Jingles' is slightly misleading as a title, not to mention glib. Most of the 14 songs have an underlying subtlety that make them too worthwhile and too subtle for such a label-smear.

They make the grade as songs because they have

the sort of style that 10cc once had, though not the same atmosphere. 10cc were cold and scrubbed; Advertising are warm, friendly, but just as clean and just as calculated in approach.

If I have any reservations about 'Jingles' it is that perhaps Advertising have stuck too much to their concept of their 'frame of reference'. They seem worried about stepping outside the short, punchy vocally

inspired format, whereas when they gives themselves a bit of musical leeway like on the Intro to 'Respect', they really shine.

So if they lack anything it's confidence to let themselves go. A small flaw that time will dispense with. Otherwise it's an exercise in economy, in quiet flash, in intelligence. Non-pap, non-biodegradable, non-disposable. ++++ TIM LOTT

MANDRE: 'Mandre Two' (Mercury STML 12054)

COSMIC FUNK, they call it. Spaced rhythma. Get the idea you've heard it all before? Re-reading the laudatory reviews of Mandre's first album, it strikes me that either this second offering is a follow-up of somewhat less value or that I just can't dig where he's coming from, man.

'Mandre Two' is a collection of synthesised space - inspired pieces such as 'Maximus Lyte', 'Mes Dana L'Espace' and 'Code Name: MMS' with Mandre (earth name Andre Lewis) lending his James Brown / Peter Brown voice to tracks such as 'I Like Your Freaky Ways'.

For all its cosmic aspirations the album hits this non-connoisseur's ear as being not very far removed from Parliament, Bootsy's Rubber Band and all those other American funk creations. The excessive use of synthesisers paired with this "space" pretence makes "synthetic" the most tempting description. You probably won't see how Stephen Stills' 'Fair Game' fits into all this, and it does seem a strange song to choose, but a reasonable cover version is included. An album, I suppose, for the specialists. +++ PAUL SEXTON

BB KING: 'Midnight Believer' (ABC ABCL 5248)

THIS IS the first ever collaboration between the guitar maestro and the Crusaders and predictably enough the results are absolutely marvellous.

BB King complements the full rich sound of the near flawless Crusaders

with some biting bitter-sweet guitar playing. He fits in as though he has been playing with them all his playing life. It isn't if shotgun would designed to rekindle the career of an ageing bluesman, like so many of the modern producers' ideas for helping bluesmen to 'sell' albums. It's a perfect blend of styles. It is almost possible to anticipate the musical results of this album but what comes as a refreshing shock is the brilliance of the album's lyrics.

BB King sings with a real empathy, and what could have been a masterly jam is transformed into one of the best albums BB King has ever been a part of. ++++ GEOFF TRAVIS

RAH BAND: 'The Crunch And Beyond' (RCA Ebony EBY 1001)

RAH STANDS for Richard Anthony Hewson, famous MOR arranger, and nice guy.

RAH might just as well stand for Rather Awful Hocus - pocus or Really Ancient Hamburgers or Rich Aggravating Haemorrhoids.

Maybe the last phrase is most appropriate - and this is an just a pile of dung. Stolid synthesiser that droop out of your speakers like a penis after a night in a harems. Totally unoriginal fodder for the TV commercial that is unacceptable on any aesthetic level.

And get this blog blip - "This album explores further Hewson's own surreal approach to life".

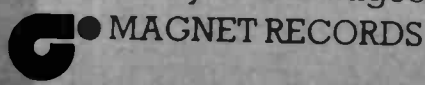
Huh. Redundant. Andragmatic. Histrionics. What next? Semprini Goes Supersonic. + BARRY CAIN

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# ALBUMS

## THE RATS'

**BOOMTOWN RATS: 'A Tonic For The Troops' (Ensign ENVY 3)**

HEARING THE Rats' first album was something like having a ton of pound notes dropped on me: I felt bruised but happy. So I was ready for the second album, but the anticipation took away the element of surprise. I had a twinge of disappointment that they didn't manage to surprise me, but I'm getting over it.

To appreciate this album fully, I think you need to see them live: they'll be ideal material for video albums when that expensive day dawns. It helps to imagine Geldof's stage cavortings when listening to his phrenetic voice screaming out of the speakers — especially during the songs that make the hit by their staccato timing. Geldof's spindly body leaps into the imagination, jerking puppet-like through the quick change lines: the only man I know that can get the strobe effect without the lights. As I have such admiration for the Rats, their music and their determination to succeed, I would dearly like to go over the top about their album. But I won't.

First, the songs I liked (and can justifiably rave about): 'Like Clockwork', of course. It's a classic single and strong bait to pull you into the rest of the album. It's got all the energy and fire of previous singles without infringing on their riffs. In fact, there's only one song on the album that reminds me strongly of the first album and that's 'Watch Out For! The Normal People' and that's mainly because they fall into the same timing.

The other two songs I thought would cut as singles were 'Blind Date' and 'Living In An Island'. Both written by Geldof and both superbly original and inventive.

'Blind Date' is just that, very straight forward, with crisp playing and a smart hookline. 'Living In An Island' is more oblique, a bit crazier. The convoluted thinking in the lyrics is what attracts me to it initially, but again, musically it's a front runner.

It took me a long time to get into 'I Never Loved Eva Braun'. That is mostly because it is so like Bowie that I couldn't think past it. Geldof sings Bowie sings Germany's praises? It's all connected somewhere but I got tired looking for the join. After much perseverance, I've ended up liking the song, but it wasn't easy.

'She's So Modern' and 'Don't Believe What You Read' are free-wheelers because of my familiarity with them: one as a single and the other as an established part of the 1970 set, both integral



# CALL TO ARMS

parts of the structure of the band. Right.

Now to the three songs I didn't like: 'Can't Stop', 'Me And Howard Hughes' and 'Rat Trap'. Well the last isn't strictly true: it was all right, but too much like 'Joey' in thinking, lyrics and phrasing. The similarities shimmered away in the back of my mind while I listened to it, so it didn't come over clean and fresh. The first two? Well, I just didn't think they were remarkable. I didn't get the blast from them that I usually get from the Rats. I don't think it expected too much — I know they're a brilliant band, I know they're capable of great things.

A tonic? Yes, most of it. The rest might be a slow burning fuse. I'm standing well back just in case. +++ ROSALIND RUSSELL



**BARCLAY JAMES HARVEST: 'Live Tapes' (Polydor PODV 2001)**

LIVE RECORDS are meant to be exciting, capturing the electric immediacy of a performance. This doesn't. It's difficult to explain why they saw fit to release a second live album, since the first one hasn't been out all that long and this offering is hardly an improvement.

All the tunes sound frail, even me all time favourite 'Mockingbird' which keeps on switching into reverse gear, drums valiantly but vainly trying to keep it surging forward. The climactic guitar work is also very poor and the rest of the tracks left me with a similar hickwarm feeling. The quality of recording also seems to be poor, sounding very thin. One for the most dedicated fans only +++ ROBIN SMITH

**SAILOR: 'Greatest Hits' (Epic EPC82754)**

OH GEORGE, how I miss your sleek off the shoulder haircut, your lascivious lips, your shameless shanties, your crusty Greek heritage.

Oh Sailor, how I miss the despicable flaunting of your middle class cancelled thermostatic rock.

Still I guess I'm just an old fashioned dreamer. Now the romance is gone, time races on, but I still remember that old pickle onion sound.

But how dare you release an album entitled 'Greatest Hits'. If my memory serves me well you had but two and a half. The rest of the cuts included here are merely fair to middling album tracks.

There were very few bands who could sing about bars full of sailors and get away with it. But when your boat came in you sank without trace. I always imagined that you had ventured east to some remote razzamatazz island where you slid from bar to cobblestone bar carrying knapsacks across your backs.

Don't try to make a comeback, it wouldn't become you. Just be content to pass into history like a Joseph Conrad novel. +++ BARRY CAIN

**ALVIN LEE TEN YEARS LATER: 'Rocket Fuel' (Polydor Super 2344 103)**

(I ALWAYS make it a rule never to begin an article with 'The last time I saw' but...)

The last time I saw Alvin Lee was outside the Roundhouse. He was trying to gain access to The Stranglers but the guy on the door wasn't letting anyone in without a ticket.

He looked as though he'd just hired his stomach from Mothercare and the sight of the erstwhile friction freak hero standing in the cold fair brought a tear to my eye (well what a punner).

My teenage idol had come unstuck. That was one of the most embarrassing sights

of my decibel career

UNTIL 'Rocket Fuel' by Ten Years Later.

Lee has decided to make yet another comeback, this time assisted by two very aged looking gentlemen Mick Hawksworth on bass and Tom Compton drums. The rear cover photo tells all — Lee looks like a deluded Demis Roussos and the other two resemble escapees from the Ken Kesey home for semipiternal milk shake musicians.

I apologise for being rude, but to listen to the flaccid, disastrous, agamic atrocities Lee now describes as his music is nothing sort of tragic.

I travelled miles to see TYA.

I wouldn't walk across to the other side of the room to turn TYL's album over. Please Alvin, if this is the best you can do retire gracefully to the country to count sheep — and your blessings. + BARRY CAIN



**RINGO STARR: 'Bad Boy' (Polydor 2310 599)**

THOUGH my best instincts urge me to do a full-scale rubbishing of this album, it's almost impossible to hate Ringo and his tired and true product of old songs, other people's hits and a couple of his own efforts with the albums producer Vini Poncia. (If you think his name's funny you should read the rest of the credits!)

It seemed inevitable that Uncle Ringo would become singalong fodder but his drowsy vocals makes the seemingly impossible quite bearable. I'm talking about his revamps of 'the

Supreme's 'Where Did Our Love Go' and Gallagher and Lytle's 'Heart On My Sleeve'. There's something decidedly lacklustre about the production, but I'll put that down to the balmy life in the Bahamas and the cold in Canada where the album was recorded.

Both of Starkey's own efforts with Ponda are pretty boring. A voice like Ringo's needs something cosy and well-known to slip into so that memory takes over an. file in the gaps in his flat vocal style. Never had a singing lesson in his life and apparently learned little from the world's best duo, John and Paul. Don't say "John and Paul who?" or I'll wrap this album round your pimply little face.

Those interested in compilation may wish to know that other oldies (but not goodies) included on the album are 'Bad Boy' (1957) 'Lipstick Traces' (1962) Peter Skellern's 'Hard Times however, 'Monkey See, Monkey Do' (1975).

One bonus however, is the inclusion of 'A Man Like Me' adapted from Donald Pleasance's 'Scouse The Mouse'. ++ JOHNNY WISHART

**JOHNNY RIVERS: 'Outside Help' (Polydor Super 2310 603)**

INCLUDES that well-known hit 'Curious Mind (Um, Um, Um, Um, Um, Um.)' by the near legendary Wayne Fontana and the Mind Benders in 1965. Need I say anymore? (Yes, at least a hundred words — Ed.)

Music to Cock-tail to, I'm talking about dropping cherries into your Pimms No 1 between the plinking keyboards. In fact the keyboards on 'For You' sound more like pieces of fruit dropping into the punch, and, incidentally, according to the sleeve notes 'For You' is for you.

There are two Curtis Mayfield tracks on the album that Mr Rivers says he is comfortable with their easy reggae

style. They're about as reggaefied as he is black. He's a white soul man, Philly Sound, whatever you want to call it, and if you must listen to it you'd be better off with Hall and Oates.

This man has sold over 25 million records, well you certainly do get a surprise everyday don't you? He's also credited for beginning 'the whole American discotheque craze'. That must be enough. ++ JON FRIEWIN



**PASADENA ROOF ORCHESTRA: 'A Talking Picture' (CBS 62751)**

THIS bunch of 11 men are onto a good thing. Nostalgia is big again in Europe just now. Which means Pasadena Roof Orchestra meets no real age or class barriers. If you like PRO, it's got as much to do with your taste for the literature and movies of the twenties and thirties as it has to do with music.

Band leader, chubby faced Hockney bespectacled John Arthy says the band is so popular in Germany that Chancellor Schmidt has invited them back to his summer party in Bonn again this year. "We realise we must be doing something right

when you switch on German radio at 9am and hear an hour of thirties hits," he says. (Poor Krauts!). "The Hamburg press do say that 'Hamburg now loves the Pasadena Roof Orchestra as much as it loved the Beatles'."

That's not the impression I got when I last hit Hamburg by night. Now comes their first album for CBS (they have recorded four previously) which contains such venerables as the Temperance Seven's hit 'You're Driving Me Crazy', '42nd Street', 'Pennies From Heaven' and 'If I Had A Talking Picture Of You'.

It's very much like everything they've done before, except that CBS has given them a clearer sound and added a period perfect women's chorus to two tracks, especially the currently vogue 'Pennies From Heaven'.

Every vocal sounds as white hot as the pink gin as the next but there's room for a few smiles in 'Looney Tunes' where even the Muppets' theme is pumped out.

PRO are in a class of their own with no real competition. They're not entirely a nostalgia by-product, more a bunch of professionals who share a love for the same period pieces which they perform with the precision of a German-made cuckoo clock.

Therein could lie the key to their enduring success. By keeping things a bit past perfect and even a little wooden, they are bound to keep up to the mark, guilder, franc... ++ JOHNNY WISHART

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# ALBUMS

## THANK GOD IT'S NOT THE BEE GEES

**VARIOUS ARTISTS:** 'Thank God It's Friday' (Casablanca TGIF 100-1)

LET'S look on the bright side first. Thank God it's possible to make another disco movie that's got absolutely nothing to do with the Bee Gees. We were beginning to wonder...

Let's explain the concept: the second 'TGIF', as you must refer to it between now and the time it becomes engrained on the minds of the young people of the nation, is the soundtrack of the movie Sorry, a collection of all the songs featured in the movie.

'TGIF' is a light-hearted (the handout calls it comic) 'pure entertainment' movie centering around a dance contest held on the evening of the last

working day of the week at night club in Los Angeles. The club is called The Zoo... the movie characters who inhabit its confines are merely singers and players.

The music therefore is disco music, spearheaded by Paul Jabara, the Commodores and Donna Summer, along with, and I quote, "a wide spectrum of music from the top selling disco artists of today, with many of the tunes written specially for the film."

Donna Summer is undoubtedly the star, accorded three songs of varying longevity to croon with commendable appeal over the hypnotic disco bump. Donna (and presumably Giorgio Moroder and Pete Belotte, writers and producers of same) sets the tone,



**DONNA SUMMER:** will she get the hump?

anchors the beat or digs the trench... whichever way this sort of stuff happens to grab ya.

Above the Commodores, with 'Too Hot To Trot' - still magic after all this time - and Patti Brooks with a toe-curling 'After Dark', and below the likes of the Alec R. Constantinos inspired Love And Kisses theme, two songs from Thelma Houston, Jabara, Sunshine, Marathon and a cast of thousands. All keeping the fires burning, the hopes high and the dance floor full.

Full of 'themes' and 'wanna dances' 'TGIF'

reaches right out to the converted with five whole album sides (two albums and free single) of remarkably similar music. Never mind the quality, grind the length. A lot of the material, it must be admitted, doesn't stand up outside the concept, yet there aren't many noticeable highs and lows.

Enjoy the film... maybe buy the album. Who knows, it may be good for your very own private dance contest one day. Looked at any other way the get-up-and-grab-it rating is a little disappointing. + + + **JOHN SHEARLAW**

**THE TWINKLE BROTHERS:** 'Love' (Front Line FCL 5001)

IN WHICH the Virgin assault continues. The first month flood of reggae releases on the fledgling Front Line label has brought both disappointment and excellent music in surprisingly equal quantities - and every so often an unusual gem.

'Love' is one of the latter. The Twinkle Brothers aren't altogether unknown in this country, having recorded (among others) for the famed Vulcan and Grounation

labels, as well as their most recent Carib Gems set 'Do Your Own Thing'. With roots way back in the sixties they've always been cited as a "Country Band", hanging out on Jamaica's north coast and avoiding the close attentions accorded to the Kingston rebel rockers.

In the past they've covered the gamut from soft calypso, soul vocalisations and (almost) poppy harmonies - demonstrating "Versatility" and moving on. Come a time though - a good one for Front Line - for a big step forward. Here it is.

The Twinkle Brothers are joined by the Channel One genius of the Revolutionaries (all present) lending inimitable strength and direction, rhythm and dub wise, to six songs. Led by Norman Grant's insistently soulful vocals the grafting is mellow, aching and near perfect.

'Love', its difference emphasised by the 10" album presentation, is a well unusual quantity, not hitting between the eyes but calling out to be listened to. The single, 'Free Africa' (included here) was only part of the story + + + + **JOHN SHEARLAW**

**ANNETTE PEACOCK:** 'X-Dreams' (Aura AUL 702)  
'X-dreams' is a wholly mobile album.

Annette Peacock, the New York lady who came over here (having already made some impact on the fusion jazz scene about five years ago) via Bowie's Manman organisation. God knows what else she's been doing in the interim, but she's apparently spent a fair while putting together this thoroughly extraordinary album. A singer who's Peggy Lee moment and Nico the next, she's accompanied by the highly recognisable Mick Ronson, Chris Spedding and Bill Bruford.

Side One opens with the jiving, jibing, gracefully ungainly 'My Mother Never Taught Me How To Cook', an irony-spiced look at role-playing as one of the most devastating entrances this decade. 'Real And Defined Androgen's', daunting if less successful, is a thick acoustic Kraftwerk mess with a coarse-toned, riddling through submerged lyrics...

Flip over, and there's sweeter, more lyrical vein, opening with the knowingly romantic 'Don't Feel Within', a laid-back Latnesque 'Too Much', 'The Skies' and an almost unrecognisable reworking of the old Presley 'All Shook Up' into a near-funky below-stairs conversation.

Musically never still, Annette urges more angles, more pain, more pleasure into those songs. Sometimes, it's true, she stumbles, but she's forever mobile. And when you get unearthing the lyrics there's... well, probably another story. But you won't have heard it all before. + + + + **SUSAN KLUTH**

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# Eddie Vortex's hip daddy rocks

**THE STEVE GIBBONS BAND:** 'Down In The Bunker' (Polydor 8U-PER POLS 1001).

LAST YEAR'S hit 'Tulline' was typical of the determination of the Steve Gibbons Band to find wider appreciation in that it nudged into the charts only after several months of persistence. Getting on for a year later their fourth album 'Down In The Bunker' shows them comfortably capable of repeating their success.

To some extent it offers a sandpapered down sound, which has taken

away some of their rasp, but that's by no means detrimental. The only unabashed rock 'n' roll song here is the single 'Eddy Vortex' — straight from the hallowed ranks of the Radio One playlist — which has more than a hint of the autobiographical on Gibbons' part, I think, intentionally or otherwise.

Steve also proves that he can make social observations without approaching the didacticism towards which Tom Robinson occasionally veers. He describes on 'Mary Ain't Goin' Home'

a black / white relationship with humour and subtlety; 'So the black and white they mix it up / They have a cocoa kid from the lovin' cup / An' if the powers that be don't interrupt / Things could be alright'.

'When You Get Outside' has a lazy honky tonk aura and 'Grace' is a noticeably new departure — not a big production ballad but certainly a more mellow treatment including, are you ready for this, the LSO. It's an incongruous yet effective partnership. ++++ **PAUL SEXTON**



factor of the album is that they use a string player called Kermit Moore. That shows how thrilling it all is. + **KELLY PIKE**.

**QUARTZ:** 'Quartz' (PVE NSP/L 28261).

MAYBE IT'S an acquired taste but, quite simply, this was one of the most tedious albums I have ever listened to. I even played it through three times but it still did nothing for me. It is the work of Frenchman C Quartz, who produced and penned three of the four tracks on the album.

One long, self-indulgent number occupies all of side one and it features the only singing, or perhaps chanting would be more apt, on the record.

On the other side are 'Beyond The Clouds' (way beyond me), 'For Geromone' (and finally 'Chaos' which to my mind, is just an extension of side one. The whole effort is a multi-keyboard extravaganza, with the aid of percussion and the odd hint of brass.

Remember last summer when the idea of electronic disco music caught on for a while, with people like Space and Donna Summer riding high in the charts? Well what Quartz seems to have done is to endeavour to blend this with the sort of music you would expect from Tangerine Dream.

The result is a total lack of feeling and one very monotonous 30 minutes music. + **STEVE GETT**

'Bird Dog' sticks out like a sore thumb amidst the sea of otherwise bland, wispy - watery tracks. 'Tumbleweed and Roses', despite its inane lyrics is the only other song deserving any merit in that it was at least catchy. If irritating. An otherwise uninspired, boring album. + **KELLY PIKE**

**MICHAEL HOENIG:** 'Departure From The Northern Wasteland' (Warner Brothers K 56464)

AT LAST! The perfect cure for insomnia! Michael Hoenic has made an interminable trip into the unfathomable depths of depression, and called his opus 'Departure From The Northern Wasteland'. Forty two minutes and twenty four seconds of relentless drones from his somnolent synthesizers. The pace is excruciatingly unvariable, and the boredom sets in within minutes, returning to haunt you even when you think you've safely removed it from the turntable. For many, the synthesizer is an instrument of torture something like the death of a thousand cuts, only worse' says the press blurp. I couldn't agree more. No music lover should be subjected to this. + **KELLY PIKE**



**RIOT:** 'Rock City' (Ariola ARL 5007).

YOU KNOW instantly that this is heavy metal from one look at the way-out - cover — a cataclysmic explosion and a freaky half-human, half-animal axe murderer whose naked, bloody female victim lies at his feet.

The music itself is as red-hot as the cover artwork implies. Nine excellent songs are performed with good solid riffing, plenty of fine guitar solos and strong vocals. Especially outstanding is the guitar work of lead axeman Mark Reale on 'Overdrive' which winds up side one. Riot's music is as concise as its titles — 'Desperation', 'Angel' and 'Warrior'. These are potent, straightforward three or four minute rock songs.

The group comes from Brooklyn and, to date, has played up and down the East Coast. This is an impressive debut from leader-vocalist Guy Speranza, Mark Reale (these two composed the material), bassist Jimmy Iommi, drummer Peter Biffoli, and guitarist A Kouvaria. + **STEVE GETT**

**GEORGE THOROGOOD AND THE DESTROYERS** (Sonet SNTF 760)

"IF you like rockin' rhythm with heavy slide guitar played like it was in the 50's and early 60's with no compromise, then this album's for you."

I don't entirely agree with that comment on the record sleeve for if this sort of music does turn you on then you would probably enjoy the band far more live.

I just didn't feel that this debut platter from guitarist/vocalist George Thorogood and his outfit The Destroyers (Jeff Simon on drums and Billy Blough on bass) ever got off the ground. Their situation brings to mind someone like Johnny Winter whose live albums seem to work while his studio efforts lose much of that spontaneity.

Thorogood's material wasn't exactly boring yet there was never any moment when I felt I wanted to listen to any one particular track again in short the album had an empty feeling to it because it lacks one major ingredient - atmosphere.

Still, George Thorogood and the Destroyers shouldn't be ignored and the best advice I can give is to see them live, preferably in a hot and sweaty small club the sort of place the band hails from. Delaware is used to playing back home in the States. Then, numbers like 'You Got To Lose', 'Delaware Slide' and 'Can't Stopovin' would really take off. ++ **STEVE GETT**



**TOWER OF POWER:** 'We Came To (CBS 82239)

LATEST in line of Tower's now considerable vinyl offspring, 'We Came To Play' is a true solid celebration cut once more, under the eye of that uptown top rank producer Steve Cropper.

Title track opens the show with the clean, punchy, up-beat idiom that you'd expect and you can't go wrong. 'Loving You Is Gonna See Me Thru' — un-

derstandably catching a fair bit of disco play — is a smart, catchy, slightly mystery thing with tough, sour voices weaving dextrously between banks of horns.

Another goodie in this line is 'Yin Yang Thang' with a balooning bass line, heady rhythm and (as per ever) a real mother for ya of keyboards and synthesiser from Chester Thompson. The slow ones are maybe less arresting, but the haunting chorus of 'Bittersweet Soul Music' and the rolling verses of 'Am I A Fool' with those Johnny Guitar Watson-type pauses in between times are the ones that stand out.

Where Edward McGee was an on-top singer, new vocalist Michael Jeffries tends to get much more inside of the songs, which can't be a bad thing. The bass department too has been strengthened with the arrival of Victor Conte. Otherwise 'We Came To Play' is if anything simply smarter and tighter than 'Ain't Nothing Stopping Us' — if sometimes maybe lacking a little of that album's warmth. So, essentially no surprises but no mean feat. ++ + **SUSAN KLUTH**

**THE GODZ:** 'The Godz' (RCA 13051)

AH WELL, there's a nice album cover depicting a golden chariot careering around the side of a temple. Unfortunately I have to be less complimentary about the record itself. The Godz are just another bunch from the endless horde of American headbangers, rattling out mundane songs. On stage I expect they shake their heads and lean backwards as well. Ho hum. + **ROBIN SMITH**

*Gruppo Sportivo*

*Dominans*

**GRUPPO SPORTIVO:** '10 Mistakes' (Epic Records/EPC 82783)

THEY hail from Holland, whose only successful musical offering of any standing so far has been Golden Earring. You may well say Golden WHO?

Gruppo Sportivo will not and cannot suffer the same fame and obscurity

in a year label that so many Euro-groups suffer. People have compared the band to such artists as Frank Zappa and Blondie.

If you think that is a wide spectrum, have no fear, because Gruppo Sportivo fill the gap admirably, having the humour of the former and speaker-to-speaker sound of the latter, as well as boasting the talents of two female group members.

They generate an overwhelmingly fresh sound that I would also compare to Deaf School at their peak (ie, the first LP) and feature some extremely funny lyrics. One example from 'Superman' which is a quasi-love-lost story: 'You're standing on my doormat, dogshit under your shoe'. So quaint and graphic don't you think?

You really are wasting time by listening to me go on and on about their virtues. You should really be down your local record emporium listening to and buying this record. ++++ **STEVE GIBBS**

**PAUL BROOKES:** 'Steps Beyond' (STATE ETAT 21)

THE DREADED synthesizer strikes again! This time in the hands of Paul Brookes, who not only plays seven of the wretched objects, but also various pianos and mellotron, accompanied only by drummer Dave Hastie. In addition he also wrote, produced and arranged both sides of this album. Imagnatively titled 'Steps From Beyond' parts one and two — talented lad, eh?

Only thing is, he seemed to have run out of inspiration by the time he reached side two of this instrumental album, lovingly described as a space opera. Therefore he has spent the whole of the second half retracing his steps (ahem) from his previous efforts. It makes pleasant background music, but its certainly not the stuff from which legends are made. ++ **KELLY PIKE**



**THE LURKERS:** 'Fulham Fallout' (Beggars Banquet/BEGA 2)

I MUST admit that when I was handed this album, the mark on my anticipatometer was on a par with a visit to the dentist. I was all ready to trot out the 'punk is dead' and 'one year too late' cliches.

But the sheer savagery and raw nerve energy of the whole album was enough to cause verbal indigestion at having to eat the words.

It's pure primitive punk with simple terrace style chanting, rapid chainsaw guitar and the vicious, bulldozing aggressiveness that characterises the likes of the Pistols and Sham 69. Though they're closer to the Ramones in style, only harder and heavier.

Also, like the Ramones, it's a strong corporate

## ... but she makes good records

**HELEN REDDY:** 'We'll Sing In The Sunshine' (Capitol SW-11759)

EVERY Helen Reddy album I've heard (and I've heard all 12 of them) has a couple of really excellent songs. This is also the case with 'We'll Sing In The Sunshine'. Though the title song seems a particularly fruitly inclusion, it cannot sour my reactions to the beautifully phrased 'I'd Rather Be Alone', one of Reddy's most successful attempts at vocal understatement.

As always, she is note perfect, sensuously breathy and a trifle remote. A cool lady with a clear unblinking gaze. She can put a hard edge to lyrics that call for

them as in 'Poor Little Lynn' the number Jeff Lynn wrote for her. Though orchestrated in ELO fashion, Nick DeCaro's arrangement is a bit sluggish and the strings sound too weedy. Even so, it's catchy stuff.

Best all-round effort is Reddy's reconstruction of the Lennon and McCartney's One After

909'. She sings a great harmony track with herself over an easy listening rock backing. Rocking with Reddy may not be raunchy but its aim is right on the lucrative MOR target.

The 'housewife of rock' knows how to balance out her unabashed sentimental numbers too. 'If Ever I Had To Say Goodbye To You' is as tearjerking as the title indicates, but in Reddy's hands something very decent is salvaged.

And she adds to her growing repertoire of songs about women off the falls in 'Lady Of The Night'. You could do worse than add this album to your collection. + + + + **JOHN WISHART**

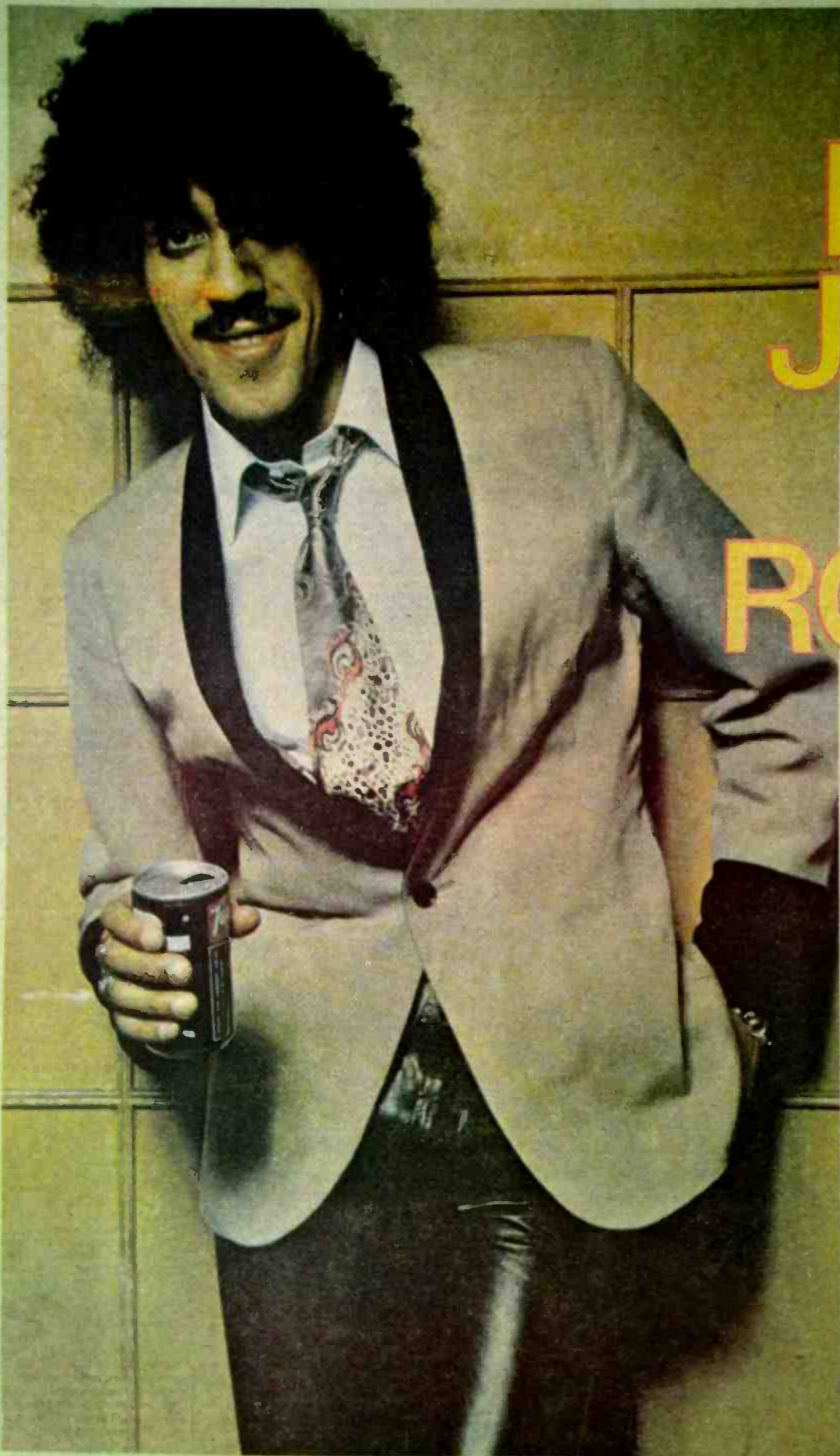


**BIONIC BOOGIE:** 'Bionic Boogie' (Polydor Super 2391 322)

IF there's one thing I've grown to hate even more than unimaginative disco music, it's unimaginative orchestrated disco music. The general impression is of a synthetic Andre Previn colliding head on with a willing Baccara.

'Big West' is the only track which vaguely merits the term music, although its appeal rapidly fades after one minute as soon as the strings begin to gather momentum. Even the titles (and I defy anybody to call the words they speak / sing / screech over the backing tracks, lyrics) are bland in the extreme; 'Dance Little Dreamer', 'Boogie Boo' etc.

The most interesting



# THE DON JUAN OF ROCK

*Phil Lynott might not like it, but ROSALIND RUSSELL really wanted to watch his legs*

**W**HEN A man's sitting in a pair of brief shorts talking to you about his music, there's bound to be a conflict of interests. He wants to be loved for his mind and I want to love him for his legs.

"I'll go and put on a pair of trousers, this isn't decent," said Phil Lynott. Not at all, I say, I don't mind if you sit in your shorts. But he goes, nonetheless. Shame. "It's the only time you'll ever see my knees," said Lynott smiling. "Unless it's on a football pitch, or you're climbing into bed with me." A joke, of course. But who could resist this tall, black Irishman with well-developed silver tongue and dark limpid eyes you could drown in? I'll say it again... he's easy to love but dangerous to fall in love with. I imagine a trail of broken-hearted women between here and Seattle would agree. Bad reputation? "My reputation's much worse than

actually am," Romeo Lynott assured me. "And all this publicity about it works against me. The girls read it and then say 'who does he think he is?' And they won't have anything to do with me." "I don't believe it. And how can he be so attractive when he's so outrageous then by feeding ambiguous lines? Like the intro to 'Emerald' on the new live album. When he asks, 'Has anyone got any fish in them?'... Inevitably some of the crowd roar that they have..." "Would you like a little more?" invites Phil, as they break into the number. "I've only cracked that joke about three times," explained Phil. "It just so happened that I did on one of the nights that was recorded for the album. I wasn't trying to be a Bruce Forsyth, it was just off the cuff." "I prefer to introduce songs. Lizzy relies so much on audience support, I think it makes it a little more human." And what about 'Don't Believe A Word', another song for the ladies...? "Like it or not, Lynott is eligible material." "I think they go more for Scott (Gorham)," he replied. "Casual observers think he's the boy. True Lizzy fans come for the music. I don't see myself as a sex object. I'd prefer to see myself as an early Townshend. Scott appeals to the girls, and Brian because he's so cute." This diverting of attention might also be something to do with the fact that Phil is very fond of his family, and he doesn't like them hearing about anything that might upset them. One thing his mum is over the moon about, is his part in the 'War Of The Worlds' epic, produced by Jeff Wayne. "That was one of two things I was offered at the same time. They were so different to what I was doing with Lizzy, I decided to do them. Besides, it's the first time anyone has asked me to do anything on my own merit. I also heard that Richard Burton was going to be on 'War Of The Worlds' and I'm on a real star trip! I was also offered to do Radio One jingles — don't hold it against me. I thought no-one will know it's me. I did them for a laugh." "I did the jingles straight off. The Jeff Wayne thing, I got a copy of the tape and listened to the singing, but I didn't know I had to do so much talking. I sing with a slight American accent... well, maybe not such a slight American accent. But I had to talk in this very correct accent. It was difficult, because I can't even talk English." "But I found it interesting. When I heard it all, I thought it was pretty good, though not my kettle of fish. But it was well worth it to work under somebody else. I'm so used to acting my own way with Lizzy. I'm a spoiled brat." "I thought that this might encourage Phil to go further into acting." "But I'm acting all the time!" he answered. "Some of my best acting roles are when I'm chatting up the girls." There, I told you. He does foster this Don Juan image. I couldn't wait to hear an example of what a lucky lady might be treated to. "Well, I say 'Are your lips as soft as they look?'..." "Only Phil Lynott could ask that and get away with it. And no, he didn't ask me. But none of this is a glib, old-school exercise. Phil's a genuine old sofie anyway. I'll tell you how I know. He showed me a special guitar of his that has the body covered in mirror plate." "I really liked that mirror stuff," he told me. "I started after a girl I used to live with left me. She took everything, the cat, the budgie, everything. But she left the budgie with one of those little round mirrors in it. Well, I took the mirror

and hung it on the neck of the guitar, hoping that if she came to a gig and saw it, she would remember, and come back." "Then I discovered I could direct the light off it onto a girl I fancied in the front row. So then I had the WHOLE guitar covered in it..." The rooms in Lynott's house — which he shares with rock photographer Chalkie Davies — where he keeps his guitars also has a stunning array of other musical equipment. Evidence to that fact that Phil has made a lot of money with Lizzy, the result, he points out, of a lot of work and some luck. "I am quite aware that Lizzy are becoming pop stars," said Phil. "There's no way I can say we're local lads anymore. But we're getting this slack... We wanted The Clash as special guests on the TV special we filmed. Now, this was nothing to do with the band, it was the manager. He didn't want them in the studio. He wanted us to do our set and then jump into limos and go down to a sweaty little punk club where The Clash would be playing. We didn't want all that." "I have no grand illusions. I know that you meet the same people going up as you do on the way down. Forget the superstars of the sixties. That was just the breakthrough of the revolution. I went through it in 1972. I went through the pressure of having to have more success. But now, if I want to go to the Marquee, I'll f---ing well go to the Marquee. And if some of the kids get too pushy about getting autographs, or say that they put me where I am, I'll say f--- off. I used to be a turner and fitter, a draughtsman. I'm not going to be idolised and I'm not going to be put down because I'm successful." Selling out is a phrase that comes easy to the lips of the once faithful. Fame lifts the successful bands out of reach of the early fans and hurt loyalty turns quickly to anger. It's a fate that lies in wait for all the fortunate and (usually) hurts the bands as much as it does the fans. Lizzy have tried hard to overcome this problem. "One of the biggest arguments I've had with our management in years was over the Wembley dates," said Phil. "The Stones have been blown by doing these big gigs. They just come over once a year and do Earls Court or something and everybody says how terrible they were. This time, the Stones are doing smaller venues and we're doing the big one. I hope it's the first and last time we do Wembley." "But let's face it, managers are there to get you as much money in the short time available. And they did point out a valid fact — that more fans would get to see us before we go to the States. We're in the position where we have to do it. The kids have put us there." "Our last dates, when we did the Rainbow and Hammersmith, I tried to keep the ticket prices down, but the touts just came out and pushed them up. They were charging £40 a ticket." The Wembley concert is will be special shows, possibly the last time you'll see and hear some of the favourite Lizzy numbers, because some are due for the chop. "Some of the old material has to go. I always want to be in control of Lizzy, rather than let it become a parody of itself. Some of the more popular material has to be dropped, I would have no qualms about dropping a song as important to Lizzy as 'The Boys Are Back In Town'." After Wembley, Lizzy have a big tour of the States to complete, before coming home to a 26 or 27 date UK tour. "We leave for the States the second week in July," said Phil. "America is great. I get off on it. I'm used to leaving home anyway. As much as I love England, I love

London, I left home a long time ago. Dublin is my home. "We went to Canada to do the 'Bad Reputation' album. When I came home, what I call the third generation had broken through. But I think our credibility stands with them. We could give the Stones and Led Zeppelin a kick up the arse."

becoming something of a problem to this already much sought after young man (but not that young that he would openly admit his age). He's been advised to buy a house — he tried and the deal fell through. And he won't buy a car because he can't drive and doesn't want to learn. "Besides, it's one of the dreams

frightening. I always sit in the front of a car I'm travelling in because if there's an accident, I don't want to be maimed; I'd prefer to be killed outright. "It's my great contribution to ecology," he smiles. "I can always get a bus or a bike." "Becoming a star doesn't appeal either."

*My reputation's much worse than I am. All this publicity works against me. Girls read it and say 'who does he think he is?' And they won't have anything to do with me'*



*'At one time the worst thing a woman could say to me was 'let's just be good friends, one of the boys.' To hell with that, forget it.'*

Because we'll work twice as hard and we'll care twice as much." "Wembley won't make Lizzy any richer than they are already, not on ticket sales. But it will promote album sales, though as Lynott says it takes a year before you get the readies." "What to do with all the readies is

they sell kids," said Phil. "Have a colour telly, a house, a car, perhaps two. More and more of my friends have got wiped out that way. You get pissed and do a turn into a lamppost. Drinking and driving has become a condoned crime. You hear people all the time who say 'they've got away with it'. I think it's

frustrating. I like sharp cities. London is heavy, so is Paris and New York. It gives you that edge for writing. If we went to Los Angeles, we'd be playing dream music, thinking it was rock and roll. One of the things we're supposed to be good at is putting aggression to good use. "That's why I wanted to play the Glasgow Apollo. Now they're closing it, all that energy from the concerts will go on the streets."

It's the same situation in Ireland, though the rock bands are gradually breaking the grip of the showband there. "Thanks be to Christ," whispered Lynott. "There are a lot of great musicians in Ireland. We took the initiative to come here, we didn't have any commitments back there. But some boys are scared to death to make the break. There's nothing inferior about being an Irish Musician. Everybody stands a chance of making it, or failing, come to that."

Lizzy and the Boomtown Rats have had difficulty in finding venues to play in Ireland, although hopefully that situation has been resolved and Irish gigs are in the offing. But like anybody who leaves home and makes good, feelings can run high with the ones you leave behind you. "Right from the first hit single they thought we made loads of money," said Phil. I wondered if Lizzy, or any rock bands got begging letters in the same way that pool winners do.

"No," answered Phil. "I'm not a charity organisation. I can be very cold. If a beggar comes up to me in the street and asks for money I say no. Go and work for it. Begging's just a cop out. They give you all that stuff about 'I knew your father in the war'. I never took a penny from the dole when I was broke..." Lynott played an imaginary violin and laughed. "But one weakness I have is buskers. I can't walk past them, even if they're bad. They just get to me. The same way as other things get to other people. Like George Harrison and Biafra. He saw that and I just lift him and he ended up busting his balls trying to help."

"Certain things do get to me. Like you see in Dublin, children begging round the big hotels and inside there's fat priests sitting drinking brandy. "A guy asked me if I would play for Orlam. Well I would, but there's the rest of the band to consider. And the road crew. All of these people depend on the band to eat." "Having got Lizzy to this pinnacle, what next? Where do you go from the top?"

"There's no overall plan, there never has been," answered Phil. "We are all very temperamental, we can never make up our minds. I dream of... production... of Jennie with the light brown hair... I dream of doing sessions... I dream of becoming a really good lyricist and songwriter... I dream of achieving more than we ever thought possible." "I'd like to do more sessions. Because there will come a day when I'm too old to jump about in front of young chicks," he grinned. "You know, at one time the worst thing a woman could say to me was 'let's just be good friends, one of the boys.' To hell with that, forget it." "I swallowed the words back down my throat. There's NO way a woman could be just good friends with his dangerous man."

PICTURES BY: CHALKIE DAVIES

# MAILMAN

Write to Mailman, Record Mirror,  
40 Long Acre, London, WC2E 9JT.

## DEAD END WEEK

First one, a Boney through  
the brain. Last one, Mailman  
editor massacres sister  
and he's still free

HAVING HAD Boney M's number one single 'Rivers Of Babylon' driven through my head countless times during the past few weeks I felt the time was right to complain.

For those people who don't already know, 'Rivers Of Babylon' is in fact Psalm 137 in the Bible. When I first heard of this I just couldn't believe some producer had the audacity to make a disco single out of a psalm.

And what's worse is due to Radio One airplay it has reached the top slot!

How the hell (Good God, I'd) can the BBC ban songs like 'God Save The Queen' and not 'Rivers Of Babylon'? The record is in gross bad taste and I don't mean the song itself, just the treatment.

What really makes me sick is that record producers can manufacture a cheap but profitable gimmick out of a psalm.

I'm not a religious fanatic, but I consider this record to be irreverent and sickening. P. Clarke, Aylesford, Gloucestershire

● I agree. Psalm 137 would have been a much better choice for a single. It's got more balls.

### A British ringer of necks

YOU don't know what you are writing about, you must be nuts. I'd like to do your job. The answer you gave to (W. Pickup, Rosendale, Lancs) Rockabilly is not dead. At least you know what they are singing about, not like those single hunters who write about, also played on radio or tele. At least that most of the groups are British. That play rockabilly I'd like to ring your neck.

I am British through and through. Mrs Reidhead, Feltham, Middx.

● I agree. Feltham must be a very lonely place at this time of year Mrs Reidhead. Lonely enough to drive you to letter writing. I can deduce, from your unique and highly erudite way of putting things, that you are not happy with RM. And indeed, who can blame you. I also sense, reading between the lines, that all is not well at home. I suggest, Mrs Reidhead, that you stop buying RM and murder your husband one very cold night when he isn't looking.

### The file is closed

IT HAS come to my notice that there has been a certain lack of loonies, mental cases and blockheads writing to your exacerbating page in RM. Either that, or you HAVEN'T BEEN PRINTING THEM!

This disgraceful method of behaviour has been exacerbating me for a number of weeks. Or maybe exacerbating is too light a word for it. How about quintessential? Or super-sequaliter? Or even supersequiter? Well, whatever, it's been getting me not a little down. Well, damn you I say. Just wee wee off to your varicose vein ointment and Peters and Lee records. See if I care. Because I don't. Eighteen times out of 18 I won't care. I'll just cancel my order for the NME and start getting Buster and Monster Fun. Or even RECORD MIRROR!

Scared, huh? I knew you would be. So just print all loony letters you get, then everything'll be



"And now for Psalm No 137"

just rubiginous. Take heed, my farty fellows, the wrath of the Ingrowing Toenail is upon you. Rühmkorff, the bull miner

● I agree. But haven't you ever stopped consider, to Rühmkorff, how absurd you sound. Why should we clog what is supposed to be an intensely serious letters page with nonsensical two bit dollops of meathhead mania? Anyone can churn out the kind of crap that you have just succeeded in doing. It isn't clever. It's extremely tedious and juvenile. Stop playing the fool and compose a worthwhile letter which will stimulate our thousands of readers. The loony file is now closed.

### Castration's the thing

ONCE AGAIN you've managed to cock-up another crossword. For four weeks running now it's been impossible to complete because of mistakes. Mind you, I've had good fun trying to think up questions for your blinks. Your paper would be a lot better off if Rosalind Russell was castrated. B. Yates, Trowbridge, Wilts.

● I agree. But with your spelling Mr Yates I should think you'd find it difficult to complete any crossword. With regard to your second point - I agree. But female castration is medically very tricky. You have to start

at the bottom and work downwards. (Aaaaaaah! R.R.)

### Barry who? (Oh him—Ed)

ON FRIDAY May 19 I attended a concert at the Manchester Apollo by the Steve Gibbons Band.

If it hadn't been for the fact that I work in a record shop and there were one or two posters displayed around the city centre I would never have known about it. Consequently the theatre was only half full.

In the foyer there was no display, and no badges or programmes were on sale. In fact the concert had no promotion whatsoever. All the money was made in the upstairs bar where practically everybody stayed until 9.30 pm when the group came on.

I. If any wonder our talented musicians go to America, where they appreciate good music, to make their name i.e. Peter Frampton, while money grabbers like Abba come to England where they know there are plenty of morons with the wrong ideas about music?

When will people realise Steve Gibbons is one of the most talented, original and professional musicians around? Next time I'm going to Birmingham to see him - at least there they appreciate him.

Apart from the fact that RECORD MIRROR did not advertise the Manchester concert, has not written a recent review of his show, has employed Bev Briggs and no longer employs Barry Cain. I

think I can safely say it is still the best music rag around. That's all! Sharon Duffy, Pendlebury, Salford.

● I agree. (predictable isn't it). In fact, the band's whole British tour seems to have been under promoted. Too many bands suffer from a lethargic attitude to promotion which manifests itself in a lone poster hanging limp in the rain from an obscure wall. Posters etc are very often the only means of communication with the fan and the fans are let down too many times.



All because she liked punk, disco, nudes and loonies

Just for you Sharon I'll come back BC (Oh Not RM staff).

### Shelley writes (not THAT one)

DEAR JIMMY PURSEY I read your interview in RM last week and found that my quotes in MM about the state of punk were open to misinterpretation.

I said that punk was on the decline and as far as I was concerned it was dead.

The term punk was a misnomer given to the new music emerging from 76-77. The media needed to give this multi dimensional medium a one dimensional frame of reference. The music that The Pistols, Clash, Damned, ourselves, Slouzie, Subways etc. were producing was not one single strain. It contained, even from its onset, the seeds of experimentation and diversification. Punk was not one thing but a collection of many.

The media got hold of it and it was soon transformed into a stylised expression. It became another fashion just like rockabilly, skinheads, mods, rockers and disco. To see punk as being a sacred ideal is a figment of the imagination. It was just a term which included any further development. We couldn't help being involved in the punk scene. We played with friends at self arranged concerts and we were catalogued. Punk died as a movement when the press stopped it in its tracks.

Groups like Sham 69 will still, I hope, write good songs, and in the future looking back they will see, like the pre-Raphaelites, that they have gone beyond the boundaries set by this one dimensional reference. See you soon, Love Pete Shelley.

● I don't agree. Punk died as a movement simply because it spawned legions of delinquent demagogues in the shape of bands and 'spokesmen' all labouring under the delusion that they could actually play or speak with authority on subjects they couldn't begin to comprehend.

The punters merely gathered and latched on to the handful of bands who did possess some sort of originality, however nebulous. I think nearly everyone involved in the 'movement' would now admit to having contradicted themselves over the last 18 months - but to err is human etc.

### Oily train spotter

IT HAS come to my notice that in your May 20 edition there were nine sides of absolute shit. Old BOF's with sump oil in their hair when will you learn that rockabilly is out punk is in. My feyry is dat they by oil to rub on their bonuses cos they ah got nofn better to spend money on, they have no singles to by cos rockabilly singles are crap. The oil soaks into their brain (wot there is of it) and they cannot think straight. Just look at the name, Rockabilly. It sounds like a train hero from some kids book. The Mad Philosopher, His trestle lab.

● Have you ever wondered RM readers, what a typical RECORD MIRROR reader is like. Well, let me clue you in. A typical RECORD MIRROR reader is a paraplegic pedantic totally pathetic individual who has a morbid desire to infect the entire world with banality. Do you think I enjoy reading your letters each week? Do you actually believe my heart races every time I open another envelope? No, I can assure you the only reason I do this job is because I'm hiding from a murder rap and wish to remain anonymous. And you know who I murdered? I'll tell you. I massacred my sister because she was just like all you lot, a boring RM person who talked of nothing but punk, disco, nudes, loonies etc. So now you know.

### A ded moron

I AM writin to announce that wifin for years good music will be ded, no floyd no stones, no pesterin the d.j. to play spirit in the sky cause I'll all be ded we will be overtaken by aload o' trash and cheap takeoffs like the rudies 'yeuch-yeuch' and I hope to gods sake that I ain't here to see it.

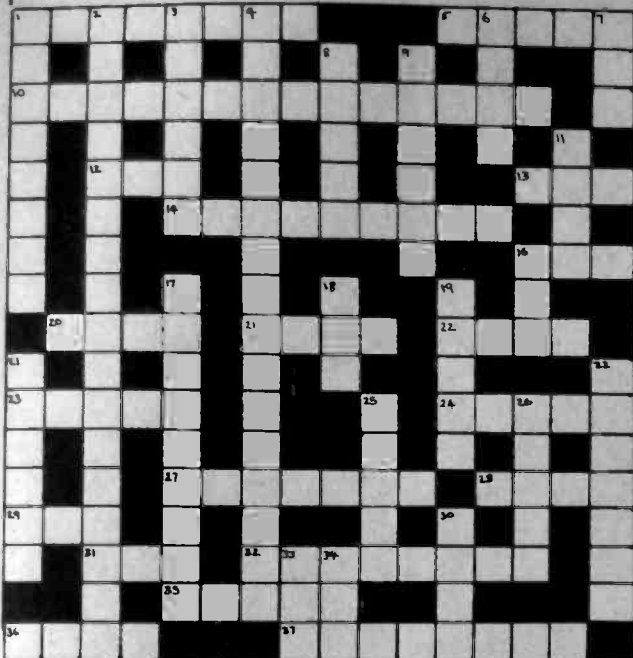
Sad, confused moron, Boothville, Southampton.

### Another axe hero

WE HAVE reason to believe you are harbouring a suspected murderer on these premises. Would you kindly hand him over otherwise you will be charged with aiding and abetting. Inspector N. A. Kerr of the yard.

● What shall I do? Ed  
● Turn him in. Staff  
● You'll never take me alive. MM  
NO FLOWERS PLEASE. Just send all donations to the SAVE A MAILMAN APPEAL, Long Acre, London, WC2. Co-op Funeral Services, Finchley

# XWORD



## ACROSS

- 1 Marching Men. (4, 4)
- 5 McKenzie or Fitzgerald. (5, 2)
- 10 They have just told us not to fear the reaper. (4, 6, 4)
- 12 Dave or Kiki. (3)
- 13 Dooleys label. (1, 1, 1)
- 14 They were Wishing On A Star. (4, 5)
- 16 The Kinks man. (3)
- 20 Bowie's genie. (4)
- 21 --- and Charlie Foxx. (4)
- 22 Mr Faith. (4)
- 23 Rock opera that brought us Don't Cry For Me Argentina. (5)
- 24 Judith Durham's oily tree. (5)
- 27 Bowie's Saturday. (5, 2)
- 28 Ms. Hendryx of Labelle. (4)
- 29 Tom Robinson label. (1, 1, 1)
- 31 They had a Race with the devil. (3)
- 32 1965, Rolling Stones hit. (4, 4)
- 35 Floyd or Kendrick. (5)
- 36 Womble turned Steeleye Span producer. (4)
- 37 They have taken the words right out of your mouth. (8)

## DOWN

- 1 They thought they were alone now. (8)
- 2 1976, hit for The Climax Blues Band. (7, 3, 2, 5)
- 3 He was one of the founder members of Blood Sweat and Tears. (6)
- 4 Her last hit was in 1968 with Son Of A preacher Man. (5, 11)
- 6 John or J. J. (4)
- 7 What Cat Stevens gave the Tillerman. (3)
- 8 He is a stranger in town. (5)
- 9 Had 1965 No. 1. with Hang On Stoopie. (6)
- 11 1976 Marvin Gaye disco hit. Got To Give --, -(2, 2)
- 16 Steely Dan album. (3)
- 17 & 26 Down, 1973, Medicine Head calculation. (3, 3, 2, 3)
- 18 Hospitalised Tubes frontman. (3)
- 19 King or Grimes. (5)
- 21 He was responsible for setting up the Asylum record label in 1971. (6)
- 22 She had a Brand new key in 1972. (7)
- 25 Chubby Checker's dance. (5)
- 26 See 17 down.
- 30 Mr Nelson. (4)
- 33 Elvis told us that his is true. (3)
- 34 The Who could run for miles. (3)

## LAST WEEK'S SOLUTION

### ACROSS

1. Boy From New York City. 10. Colosseum 11. U. F. O. 12. Noel. 14. Utopia. 15. Nesmith 18. Eddie Jobson. 21. Heroes. 22. High Time. 24. Pips. 25. Kim. 26. Nice N Sleazy. 29. A. I. 31. Starr. 32. Good. 33. Rush. 35. Dice. 36. There But For Fortune.

### DOWN

1. Because The Night. 2. Yellow Dog. 3. Rossi. 4. Mael. 5. Edmunds. 6. Your Song. 7. Rio. 8. Idol. 9. Yellow Submarine. 13. Steel Pulse. 16. Go. 17. Ton. 19. Elton. 20. Bee Goes. 23. Lazy. 25. Klattu. 27. Cooke. 28. Sir. 30. Riff. 34. Ubu.

# HELP

I AM 20 and have been taking the Pill for five years. Two weeks ago I decided that it was time to give my body a rest but since stopping I've been bad tempered, moody and not very interested in sex. Do you think this is a side effect, or is it my true personality coming out?

Before I felt quite maternal and understanding and had a healthy sex drive. Also, I detest the sheath, find the cap a drag, am wary of the coil and can't be bothered to worry about the rhythm method. I also started work a few months ago after not working full-time for a year. Has this anything to do with personality change?

What are the risks of taking the Pill if I smoke, drink and so on? This is one of the reasons why I stopped taking it in the first place.

Sandra, London  
Five years is a long time to take the Pill without a break. While it's the only means of contraception that gives complete protection against pregnancy (as long as you take it according to the directions), medical opinion normally advises using it for only three to four years at a time, followed by a three month break to give your body a rest.

The Pill works by preventing ovulation which must take place before an egg is fertilised, and many girls describe their feelings while on a course as similar to those experienced during pregnancy. As you've

## The pain of giving up the Pill

been taking the Pill for so long, your body has got used to a constant influx of extra hormones. Now you've stopped, your chemical body reactions have changed.

While some women experience no ill-effects when they end a bound to show. Your loss of interest in sex may also be due to the fact that you've recently started a full-time job and are tired because of having to cope with the added pressure.

To sort out an acceptable alternative form of contraception make an appointment with your nearest Brook Advisory Centre. 55 Daves Road, London SE17 (tel: 01-703 9660). Opening hours 9.30 am-7.00 pm Monday to Friday.

Brook is an excellent informal counselling service for young people, and if you want to generally get your head together too, they'll be willing to listen and offer constructive advice.

After discussion, you may want to go back on the Pill. Several investigations have shown that only three in every 100,000 women who take the Pill are affected by it every year - there is a greater risk of death during pregnancy, and if

you're physically healthy and not drastically overweight, smoking and drinking add very little risk to your life while you take the Pill before the age of 30. Ring that number.

Other readers who want to know the address of their nearest Brook Advisory Centre or equivalent Service should ring 01-580 2991 or write, enclosing an sae to BAC, 233 Tottenham Court Road, London W1.

## Sores and lumps

PLEASE help me. For the last few weeks I've had sores at the entrance of my vagina and a light yellow discharge. Recently, I've had a very painful lump there too. I don't want my mum to know about it and I don't want to go to my own doctor or a male doctor.

I'm only 14 and would like to know what the doctor would do. Would he ask questions?

Sharon, Stockport  
Vaginal discharge accompanied by pain and irritation is a clear indication of an infection in the vagina. This can happen even when a girl has never had sexual intercourse. Talk to your mother about it if you can. Whether or not she

comes along to hold your hand, you MUST make an appointment with your doctor who will carry out a brief examination and is only interested in prescribing treatment which will clear up the condition quickly and effectively. If you don't pluck up the courage to go, the infection will only get worse. DO IT.

## Nail biting still

I HAVE been biting my nails now for the past seven years and, no matter how hard I try, I just can't stop. My nails are terrible - some are only half a centimetre long. When they do grow, I just get an urge and bite them off. Can you give me some advice on how to stop? I've tried varnishes with a horrible taste, but they don't work.

Pete, Sussex

● Nail-biting, which starts as a handy way to help you relax under stress, can build-up into a habit which is just as addictive as smoking. Some people stop doing it as they grow up, without applying much will-power to the task. Others force themselves to give up through the magic combination of willpower and vanity.

Thinks - bitten down nails look ugly (red lights / emergency bells / must stop). Try taking - up a substitute habit, like chewing gum, every time you feel the urge to bite in.

Have you really tried to give up? Or have you been hoping that a chemical product would do all the work for you? See your friendly neighbourhood medic, he can prescribe a nail protection kit that will taste so N-A-S-T-Y you'll have to stop. Ain't no easy way.

# FEEDBACK

FEEDBACK answers your questions. Send your letters to: Record Mirror, 40 Long Acre, London WC2E 9JT. Please don't send a stamped addressed envelope as we can't answer your letters individually.

## Penetration printout

COULD you please tell me the titles of the albums and singles released by Penetration and if they have a fan club?

Michael Kitching, Harlepool, Cleveland.  
● Penetration's first single 'Don't Dictate' was released in November

1977 and the second 'Firing Squad' was released in May 1978. They are recording their first album this June for release in the autumn.

As there is no formal fan club, letters to the group should be addressed c/o Virgin Records, 2-4 Vernon Yard, Furbello Road, London W11.

## Twenty years of charts

I WOULD be very grateful if you could tell me where I can get the book '20 Years of British Record Charts 1955-1975' edited by Tony Jasper, and published by the Queen Anne Press.

Andrew Artell, Clwyd, North Wales.

● This book is out of print and unlikely to be printed again. However there are other books containing even more information which should be available from your local book shop. 'Record Hits' compiled by Olive Solomon published by Omnibus (£1.95), and 'The Guinness Book Of British Hit Singles' compiled by Jo & Tim Rice published by Guinness Superlatives (£5.75).

## AC/DC fanflash

THE lads official fan club does exist, contrary to popular belief and ugly rumours recently circulating. Wanna join? Send £1 membership fee to AC/DC Appreciation Soc Secretary, Sandra Monday, 18 Watson Close, Bury St Edmunds, Suffolk.



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# SOUL

IF YOU don't know the Tower of Power for anything else, you'll surely know 'em for their horn section. It's blown behind a cast of thousands, notably Elton John and former Tower of Power vocalist Lenny Williams.

ToP seem to change their vocalists as frequently as their shirts. One or two met rather ignoble ends, but our Lenny's certainly made it to higher ground.

But "Who else have we been working with recently?" muttered founder hornsman Emilio Castillo. Goddamit, it was lunchtime in Chicago — none of these break o'dawn raps that we've been laying on our transatlantic cousins. "Recently? Well, we've just been working with George Martin. That was soundtrack and some sound effects for the new Sergeant Pepper film. Our first movie... I think."

## Versatile

To be fair however, the Tower horn section is only on hire when the full Tower band isn't working. And at present, that seems to be very rare. The rhythm end is no mean feat in itself, and their versatile keyboard ace Chester Thompson will also be found on the credits of plenty more albums, force in the States with their fourth album for Warner Bros. 'Urban Renewal', about to hit the streets.

They weren't the only band on Warners' roster to have failed to make much impact in Europe, though, and to rectify this situation the company had the laudable idea of bringing over a couple of super-sized 'roadshows' for a concentrated tour of major cities, including London and Manchester.

Among the bands were Little Feat, Graham Central Station, Montrose — and Tower of Power. As an added incentive, Warners also put out a six-track sampler LP at the (even then) ultra bargain price of 59p. And no doubt sold Power to the Pisa (geddit??).

## Representative

One of Tower's songs featured on that LP was 'Only So Much Oil In The Ground' — not only startlingly topical for the times but also very representative of the theme of social commentary that seemed then to be their mainline. With the odd exception to prove the rule, like 'Can't Stand To See The Slaughter' off their 'Ain't Nothing Stopping' album, the band's lyrics are these days back to a more conventional level.

"It wasn't just the fuel shortage we were talking about here," said Emilio of 'Only So Much Oil'. "There'd also been an oil spill from a tanker in the Bay area around that time — birds dying, all that kind of damage, you know."

"We're conscious, of course, that



MICHAEL JEFFRIES: will he be the vocalist that sticks with ToP?

SUSAN KLUTH encounters a group of first class musicians who apart from gigging hard and making albums are in demand as session men. Recently they've been working on the big 'Sergeant Pepper' movie soundtrack



LENNY PICKETT: not just a sax player. He also plays synthesiser, clarinets and flutes.

# Power play

**Tower of Power are one of the groups proving big in places where black and white Americans like to let off steam. i.e. discos. Not surprisingly, the group don't consider themselves a disco band.**

we're not making so many direct commentaries now, but then we've never considered ourselves as protest writers. The oil thing was just an idea we had, and then expanded — we just write songs and choose from what we've written."

Tower of Power's brand new album, produced by Steve Cropper, is titled knowingly, 'We Came To Play'. The man who carries the songs — latest in line of those fated/feted singers — is Michael Jeffries, who'd already tasted local success with an outfit titled 'Two Things In One' and a number titled 'Silly Song'.

## Street scene

"We just happened to know about Michael. And he works well in the band — he's got a good sense of rhythm. In fact the album was all but finished when he came in, and now he's had a chance to work live with us he handles the songs, a lot better."

Tower know that however good their albums, their ultimate proof lies with the live appearances. When they say they spent eight months in making 'We Came To Play', that's not eight months solid

studio time. There's always, too, been a strong line in stage presentations. Like the current one.

"We're using a street scene. So you have this rim behind us with some buildings on it, metropolitan design. The stage has a few risers done to look like kerbs on the street, and on the kerbs you have no parking signs (guitarist Bruce Conte hides behind that one), a fire hydrant, a park bench, garbage cans, everything like that."

Ah, so you're putting yourselves out as a street band? The question was very wisely ducked.

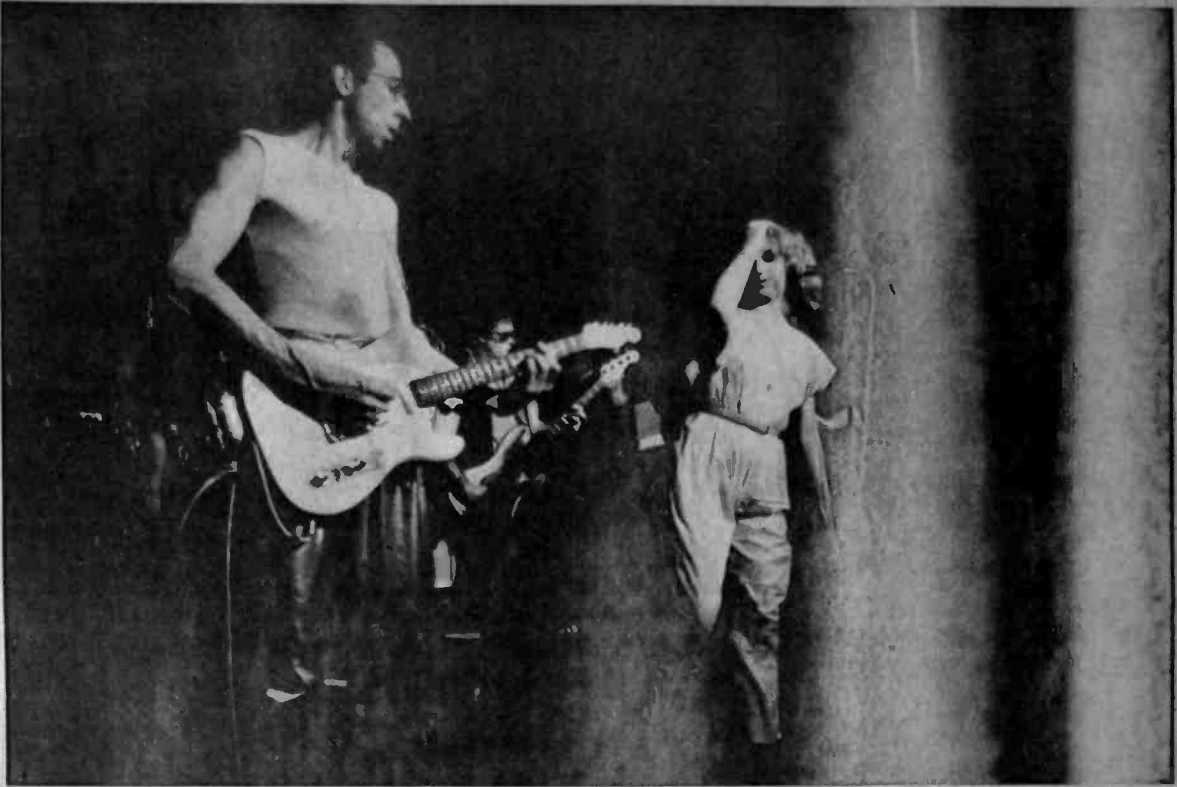
"No, we've used other things for backdrops over the years. It's just a very high energy trip onstage, with a lot of spontaneous dancing."

"In the States our audiences are mainly white but with a lot of black people too. Black and white audiences are being brought a lot closer together because of the big dance craze. I know that our records are played in the discos, but I wouldn't like to consider my band a disco band. It's just Tower of Power, period."

Obviously, they came to play.

# MARC BOLAN COMP WINNERS

Simon Wright, Lacey, Grimsby. S. J. V. Clark, Ipswich, Suffolk. Kevin Storey, Shelmersdale, Lancs. Mr D. Kelly, Leeds. Yorks. J. Chipping, Feltham, Middx. Miss J. Langridge, Nr Norwich, Norfolk. Miss E. Sampson, North Hamsley, Oxford. K. Flach, Gt Cornard, Suffolk. John Answorth, High Wycombe, Bucks. Miss C. M. Poyner, Weymouth, Dorset. Mr Freddie Canwell, Eton, Middx. Paul Rowley, Southfields, London. M. S. Wilcott, Trowbridge, Wills. Karen Jones, Birkhead, Merseyside. Mr Tyrrell, Cribbs Causeway, Westbury on Trym. Mr Paul Threlfall, Fremington, Clwyd. Martin Stevens, Princess Bishborough, Bucks. Kit Hayson, Nr Dardford, Kent. Mrs J. Oscher, Ripley, Derby. L. Ellis, Rusholme, Manchester. Graham Anderson, Hull, Humberside. B. Holt, Cheltenham, Glos. Miss Ann Brady, Greenford, Middx. David J. Crozier, Kennington, Oxford. Mr S. Lillystone, Barking, Essex. P. Sheridan, Whitfield, Manchester. Alan Gardner, Kingston, Surrey. Barry Jones, Bursley, Clwyd. D. Ullivant, Rotherham, S. Yorkshire. S. Anderson, Harrogate, Yorkshire. L. Arnold, Stockport, Cheshire. Mr Gaynor, Tapscotley, Cheshire. S. Gallagher, Cheltenham, Glos. A. J. Gardner, Cumbernauld, Glasgow. Mr M. Rhodes, Bedminster Down, Bristol. S. Shaw, Lintorpe, Middx. M. Woodward, Middle Barton, Oxford. Mrs T. Allen, Widnes, Cheshire. C. Brinley, Brockles, Nr Huddersfield. C. Fletcher, Chingford, Mrs Carol Galea, Farnborough, Hants. Mr Baker, Sutton, Surrey. David L. Richards, Pembroke, Dyfed. Mr J. Jenkins, Mid Glamorgan, South Wales. Mr Terry Ireland, Balesares, London. Mrs G. Davis, Braunstone, Leicester. Alan Nash, Maidenhead, Berks. Mr A. Brown, Benfleet, Essex. Gary Brock, Dartmouth, Devon. Mr R. Palmer, University of Keele, Keele, Staffs. S. Allan, Hull, Nr Humberside. Martyn Lucas, Chorley, Lancs. Huw Wanchope, Bomere Heath, Salop. Steve Hyland, High Wycombe, Bucks. C. John Payne, Worralley, Manchester. T. Jones, Heywood, Lancs. Mr Sines, Cleethorpes, S. Humberside. T. R. Young, Tweedmouth, Berwick-on-Tweed. Paul Henderson, Kennington, Berwick, N. England. Karen Mulvany, Glasgow, Scotland. Ian Lee, Sunderland, Tyne-and-Wear. Rod Marschall, Edinburgh. Mark O'Brien, Nr Chesham, Essex. Robert McAllister, Farnham, Kent. H. Gilling, Malvern, Worcs. Ian Smith, Hinkley, Leicester. Mr G. McTaggart, Glasgow, Scotland. C. Parton, Ninton, Eccles. Mr B. Reid, Grangemouth, Stirlingshire. Mr Renato Farion, East London, C. Hampshire. Holmfirth, Yorks. M. Morton, Newport, Isle of Wight. Adeline Daniel, Arvishie, Scotland. James S. Waterworth, South A. Godstone, Surrey. Mr A. Hannah, Plymouth, Devon. Mr J. Gooding, Hockley, Essex. Mr R. Bishop, Solihull, West Midlands. Debbie Chilton, Long Eaton, Notts. Mr A. West, Chichester, Sussex. I. Johnson, Waverhampton, H. Tresswell, Cheshire. Staffs. D. Hughes, Wordsley, West Midlands. N. Echells, Mirfield, W. Yorkshire. Mr A. W. Gray, 30 George St, Highbury, D. Fox, Balldin, Shibley, D. Crowther, Crook, Ch. Durham. Roger Taylor, Fulham, London. A. Nicholas, Athincham, Cheshire. Olive Penn, Liphook, Hants. S. A. Uread, Woodham, Weybridge, Surrey. Shirley, Southampton. S. Sheeran, Swindon, Wilts. Terry Brunt, Southport, Merseyside. Mr N. E. Cooperstone, Bristol. Ian Anderson, Glasgow. Edward Duffy, Erdington, Birmingham.



**'THE DUTCH, the Dutch, I hate them like dogs. They live in windmills and mince around in clogs.'**

Thank you, Mr Dowle. Couldn't agree more. Bleedin' cloggies. Wait, wait, we're not being fair. Let's give the poor chaps a chance. After all, it's not their fault they were born on the wrong side of the North Sea, is it?

Anyway, I liked them on the Old Grey Whistle Test. For once, a group from Le Continent who actually had the cheek to take the piss out of all the Eurocrap that sparked off my xenophobia in the first place.

Ah, thought I naively, they'd be fun to interview. What a giggle, ho ho.

And that's how I came to be sitting in a CBS office last Friday, confronted by two morose Dutchmen, an incomplete biography and a convenient (for them) language barrier.

## Cheerier

The Dutchmen are, on the left, Hans Vandenburg, or Van deFruits. Long face, balding, gloomy expression. On the right, Peter Calicher, the organist. The one with the pop star looks (black curly hair, impressive sun tan). Slightly cheerier expression.

Consult the blog as to why Vandenburg changed his name. No clues there. OK, ask him.

"What is your name?" he retorts coldly. "Why did your parents call you that name?"

Oh, I see, it's going to be one of THOSE interviews. Interviewer grits teeth and continues. Points out politely that his parents didn't give him that name, he did. (Actually, I was only making conversation, I'm not really that interested, but I might as well pursue it. "I was reading a bottle

# Trying out a pair of clogs

SHEILA PROPHET tries to squeeze into Gruppo Sportivo but finds they're a bit tight

of French wine one day," he says, "and I saw the name VandeFruits."

He pronounces it the French way. So, I say brightly, we have a Dutch group with an Italian name, singing mostly in English, and the lead singer has a French surname.

"No, because I say it the English way. Anyway, it is only words," he says dismissively. "How many things can you do with words?"

Well, I dunno, I'm sure. Pardon me for asking.

OK, let's change the subject. The biography's full of gaps.

"That is deliberate."

Right, fill 'em in.

The gaps, it turns out, aren't that interesting. The group all hail from The Hague, and from what I can gather, were in two bands before Gruppo Vandenburg, and the two girls (the Gruppettes) in one, the organist, bassist and drummer in another. At least I think: further enquiries lead only to Calicher's remark, "We were just two groups of looking people."

Whatever, Gruppo got together and started rehearsing.

"We are rehearsing in a small house in The Hague," says Calicher. "When it was too hot, we didn't rehearse; when it was too cold, we didn't rehearse either."

They got together tapes and started slogging

around various record companies - WEA, Polydor, who 'told us the economic climate is not so good'.

Finally, they were accepted by Arista, who brought out a single. How did it do?

"Fantastic, a big hit," says Vandenburg-sourly. "We didn't like it there so we split."

Now, relations with their companies - Arista at home, CBS over here - seem a lot smoother. They're happy with their album, '10 Mistakes', and happy with the way they've been treated. In fact, CBS are spending a lot of money on the group, and intend to send them to the States soon - plans which would appear to be in direct conflict with the group's own ideas.

## Boring

"We're happy to stay on this level," they say. "In Holland, we play mostly in the clubs - we don't want to play big places. It's boring when you become a big star."

Exactly how they intend to avoid becoming big stars not too clear, but they remain adamant they don't want to be like Golden Earring or Jan Akkerman or hang on, that's the lot isn't it?

Why are there so few pop stars breaking through over there?

Vandenburg thinks it's because there's 'no

tradition' in Holland.

"It's the same with television," he opines.

"Here is Holland, trying to copy English humour. They make the same TV series - shows about a man and his wife, or about two girls living with a boy, but the actors are wrong, and the script is wrong."

"All European groups are underdogs, because pop is an English business."

Are Gruppo the band about to change all that?

Well, could be. They've already played 18 dates in this country in "a lot of different places, from college halls to small clubs, and they all seemed to like us."

They seemed pleased with the reception they got, although they reckon that, in Bristol, there was a riot between the black and the white people in the audience (Sounds highly unlikely to me, but there you go). This leads us into a somewhat confusing discussion about politics here, in Holland, and in Germany. Germany, it transpires, is one of Gruppo Sportivo's pet hates. Mention the Krauts and the two snarl simultaneously.

"Germany is a very bad country," intones Vandenburg. "We have a song we sing in German, a very funny story about a German whose wife wants to go to America. But when we play it in Germany, they don't

This was recorded in August. By then, the group will be going back to play gigs in Holland, France and Germany ("Corr").

Otherwise, you'll be glad to see Gruppo Sportivo plan to "stay human being".

## Machine

"That's the most important thing," says Vandenburg. "Not to become a machine to play things people want to hear. We want to make things of our own. When you know what's going to happen, then you become bored. So, let's see what we can do about it to make it our own."

"It's not just when you can plan it, that. We do old and new stuff, different stuff every night. Don't ever act, do an acoustic set, piss on the floor, anything to make it our own."

Gosh, what fun. How exciting. Wassup.

See what I mean about these clogs?



Is this the real Sleeper Catcher?



# Factory shift

The club scene in Manchester is taking on some new developments. Tony Wilson, presenter of the defunct 'So It Goes' programme is experimenting again, only this time it's in the clubs. MIKE NICHOLLS talks to him and looks at the scene in Manchester



BIG IN JAPAN - also big in Manchester

WHILE LONDON allegedly languishes in a club scene all but washed up by the last dregs of new wanedom, further north some interesting developments are taking place.

The importance of Manchester as a rock 'n' roll city has already been well-documented, but something else new has emerged to fill the vacuum which has been left by those local bands which have gone on to national fame and acclaim. A combination of fresh working parts and further supplies of energy makes the music machine up here worthy of mention once again.

An important working part is Granada TV's Tony Wilson, known primarily to the rock audience through the former ITV series 'So It Goes'. Some of the natural resources have been mined as far afield as Liverpool and Sheffield as well as from within Manchester itself and include outfits like Big In Japan, Cabaret Voltaire, Jilted John and the Durruti Column. The engine cranking out some of these new sounds consists of a number of new venues, the most important of which is the Factory.

The Russell Club is an Afro-West Indian Centre in Hulme, an area notorious for possessing the biggest and probably ugliest tower block in Europe. The collective housewives of Hulme drop an estimated 12 million tranquillisers per annum while the seediness of the area is further illustrated by two murders having taken place there during the last week alone. However, on Friday nights The Russell Club becomes The Factory and hordes of rock fans venture forth.

The Factory is the brainchild of Tony Wilson, who in the past has always associated himself with presenting pioneering or experimental bands through the medium of television. At this point it might be in order to recall some of his former activities.

'So It Goes' first appeared almost exactly two years ago. "That

series," Tony considers, "accurately portrayed the ennui of early '78". Until, that is, three rather special bands made their screen debuts: Eddie and the Hot Rods, Graham Parker and the Rumour - and the Sex Pistols. "The Pistols thing was really amazing," Wilson remembers. "It was their first appearance on TV and it remains the only Pistols film extant which was made without miming or fixed in any other way. Even the sparse and indifferent studio audience was completely natural."

Tony's next series of 'So It Goes' was presented last Autumn. Like its predecessor, the accent was on showing contemporary artists, which, despite having considerable followings, were mainly unfamiliar with TV audiences. The series captured the spirit of '77 beautifully, featuring just about everybody, including Dave Edmund's Rockpile, The Jam, Buzzcocks, The Clash, Elvis Costello, Ian Dury and even the Stranglers, who Tony has never liked.

The last series had all the bands filmed in front of live audiences, as opposed to a static studio environment. Some of the artists, like Iggy Pop, were filmed at scheduled concerts; other gigs were laid out specially. For example, on one rainy night in October there was an exceptional package showcasing the collective talents of Mink DeVille, TRB and XTC at the Middleton Civic Hall.

Since another series of 'So It Goes' is unlikely, Wilson's next obvious step was to "take the music to the streets". Although not disparaging the efforts of other local promoters, Tony felt there was both an absence of new music and of an ideal venue in the town.

'Rafers has lost its initial impact, while the Ritz is the sort of place which brings back memories of facing your old headmaster on speech day. Definitely not for the kids. The old Electric Circus was great for them and the Factory is somewhere else they can feel at home."

The last two Fridays certainly

bear witness to this evaluation. Kicking off - in front of an audience of some 700 enthusiasts - were three Manchester bands and one from Liverpool. First on were some toasters from Oldham. Toasting - a form of reggae where singers perform over a dub disco backing - is an area of music which Tony feels has been sadly neglected and one which he is keen to promote. The following week the Junior Mafia from neighbouring Moss Side appeared.

Also opening the first night were Margox and the Zinc, a surrogate Fatli Smith Group unearthed by the owner of Eric's in Liverpool, Jilted John and the Durruti Column. Jilted John, containing a mime artist and the former backing band of John Cooper-Clarke (another Mancunian) have gained many friends since the recent release of their first single of the same name on the local Rabid label. Their act weaves itself around the love life of their frontman, enumerating the succession of girls by whom he has been jilted. Original and amusing, if somewhat limited in scope.

Durruti Column, managed by Wilson himself, was the band most of



TONY WILSON

the audience had come to see. Ambitiously trying to make sixties psychedelia relevant to today, their line-up includes Tony Bowers, vocalist and bassist with Alberto Y Los Trios Paranoias. I had mixed feelings about them, but there's another opportunity to see them next week when they support Cabaret Voltaire. The latter are ostensibly Sheffield's answer to the weirdoes like Suicide, currently emerging from across the pond.

The second week at the Factory hosted Manicured Noise, The Germs and Big In Japan. Of the three, Manicured Noise perhaps reflect the sound of '78 the most effectively, playing an interesting, if essentially unentertaining set, evidently anxious to impress by trying to break new ground. The nearest approximation I can think of are the Pop Group. The Germs are a desperately young bunch of powerchordists from Liverpool, whose version of 'Do You Wanna Dance?' leaves the Ramones stuck in their starting blocks. Need any more be said?

Probably the best-known band to have played the Factory so far are Liverpool's Big In Japan, whose wacky name is matched by their two nutty guitarists. Fronting this little lot is the glorious Jayne, whose dreamy eyes threaten to dub her the Greta Garbo of the new wave. Deeked out in a black, slinky silk outfit with matching turban, she soon endeared herself to a surprised audience with a display of genuinely disarming charm, reminiscent of Jonathan Richman. "I'm Looking for a boyfriend!" she shrieked before tearing headlong into other titles like 'Spacewalk' and 'Big In Japan'. It must be all the rage to name a song after yourself these days.

So much for some of the bands playing the Factory. Future weeks include performances from Joy Division and the Tiller Boys. Whilst not wishing to reveal the identity of the latter, I guarantee that anyone who goes along on the night will get a buzz, cock.

In innovating the Factory experiment, Wilson has strong views

about live promotions generally. He is against the common attitude of promoters just wanting to clean up financially without taking any interest in the music. It should also be emphasised that Tony is not trying to set himself up as a promoter. Apart from anything else, this would be at odds with his professional role and reputation as a television personality - he currently hosts Granada's 'What's On' programme.

Rather, the Factory gigs are done on a co-operative basis. Advertising costs etc. are taken off the door money, the majority of which is then split between the bands. Wilson also looks upon it as a sort of challenge:

"If you're gonna do something, do it with imagination. If you're not going to attract a massive audience with a headlining act, then find yourself a weird venue, go in for crazy advertising or at least do something DIFFERENT."

"It's not something I could keep up on a regular basis. It's very demanding on top of all my other commitments. It's like a dream palace for however long it lasts. A great chance for some people to have a good time together and see some of the newer bands they would not otherwise hear."

Wilson is evidently aware of the benefits of spontaneity in this area, which partly explains why the Factory came about in the first place. Did he have any other ventures in mind - a new TV series perhaps?

"It's unlikely that there'll be another series of 'So It Goes' since ITV now have other pop programmes scheduled. But obviously I wouldn't turn down the offer of another series running along the same lines as the last one. There are still a lot of bands I would like to see reach a television audience, like Wayne County, The Mekons and Cabaret Voltaire. There's plenty of scope for such a series presenting some of the more experimental music."

Meanwhile, in its present state, the music machine in Manchester is licking over very nicely.

**ITINERARY**

16 JUNE  
 WOLVERHAMPTON  
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 UNIVERSITY COLLEGE  
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 17  
 PHOENIX THEATRE  
 LEICESTER  
 19  
 PLOUGH INN  
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 30

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# UPFRONT

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 given where possible.

## THURSDAY

### JUNE 15

**BELFAST**, Ulster Hall (21541), Thin Lizzy  
**BIRMINGHAM**, Barbarellas (021-643 0418), The Jam / The Jolt  
**BIRMINGHAM**, Odeon (021-643 9101), HowaWave / Hi Tension  
**BIRMINGHAM**, Town Hall (021-236 2359), UFO  
**BRIGHTON**, Dome (082127), The Darts  
**BRIGHTON**, New Regent (27800), Black Slate  
**BRIGHTON**, Richmond Hotel (29234), Hungry Years / Brighton Sunspots / Antra  
**BRISTOL**, Granary Club (28267), Jenny Huan's Lion  
**COVENTRY**, Dog & Trumpet Raw Deal  
**DEWSBURY**, Turks Head (463 780), Laiki Ana Da Boys  
**DURHAM**, Bowburn Community Centre (770571), Albion Band  
**GLASGOW**, Satellite City, Apollo Centre (041-332 6055), Blitz / UK Subs / Aeme Sewage Company / Jetz / Red Light / Open Sore / Tickets / XL5 / Plaque  
**HEMEL HEMESTEAD**, Pavilion (64541), Ian Dury / Whirlwind / Rico  
**HEMSWORTH**, Alpha Working Men's Club, Beano  
**HIGH WYCOMBE**, Nags Head (21758), The Smirks  
**HORNCHURCH**, Queens Theatre (43333), Tommy (stage show)  
**LEEDS**, F Club Roots (0532), Bertal Torme / Patrick Fitzgerald  
**LEEDS**, Staging Post (64625), Alwoodley Jetz  
**LEEDS**, Vivas Wine Bar (456 249), The Vye  
**LEICESTER**, The University (26681), Supercharge / Dire Straits / Here And Now  
**LIVERPOOL**, Erics (051-236 7881), Jonathan Richman & The Modern Lovers  
**LONDON**, Acklam Hall, Fortobello Road (01-950 4580), The Passions  
**LONDON**, Albany Empire, Depford (01-492 Alternative Alternative TV / Misty The Realists  
**LONDON**, Brecknock, Camden (01-464 5073), Tuff  
**LONDON**, Dingwells, Camden (01-267 4957), The Piratas  
**LONDON**, Earls Court, Stadium (01-385 1200), Bob Dylan  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Clayton & The Argonauts  
**LONDON** (01-36 0833), 100 Club, Oxford St, Delroy Washington / Silver Camel  
**LONDON**, John Bull, Chiswick (01-994 0062), The Monos  
**LONDON**, Kensington, Russell Gardens (01-603 3245), Cheap Flights  
**LONDON**, Maunkberry's Club, Jermy Street (01-499 4823), Dana Gillespie / Snakes  
**LONDON**, Music Machine, Camden (01-387 0428), Salfar Window  
**LONDON**, Nashville, Kensington (01-603 6071), Killjoys / New World  
**LONDON**, Open Air Fair, Flaroy Square, Regents Park, East / Tribesman  
**LONDON**, Pegasus, Stoke Newington (01-226 6930), The Wipers  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Gaga  
**LONDON**, Rochester Castle, Stoke Newington (01-249 516), Showbiz Kids  
**LONDON**, Rock Garden, Covent Garden (01-240 3061), Phillip Ranshow

**LONDON**, Ronnie Scott's, Frih Street (01-439 0747), Turning Point  
**LONDON**, Royalty, Southgate (01-888 4112), Matchbox / Dynamite  
**LONDON**, Thomas A Beckwith, Old Kent Road (01-703 7334), Apostrophe  
**LONDON**, Tidal Basin, Canning Town (01-476 7791), Zaine Griff  
**LONDON**, Torrington, North Finchley (01-445 4710), Dick Morrissey / Jim Whitten Hand  
**LONDON**, Wembley Empire Pool (01-902 1234), Electric Light Orchestra  
**LUTON**, Royal Hotel (29131), Bleak House  
**MANCHESTER**, Apollo, Ardwick (061-273 1112), Black Sabbath / Tanz Der Youth  
**MANCHESTER**, Rafter's, Jub Jub (061 236 0785)  
**MELTON MOWBRAY**, Painted Lady (812121), Jahn Band  
**MIDDLESBROUGH**, Rock Garden (241995), Blitkrieg Bob / Teen Beats / The Lice / Protez  
**NEWCASTLE**, City Hall (2007), David Bowie  
**NEWCASTLE UPON TYNE**, The Cooperage, (28286), Sabre Jets  
**NEWCASTLE UPON TYNE**, The Hawthorn (741096), Avalon  
**NORWICH**, Peoples Club, The Lurkers  
**NOTTINGHAM**, Playhouse (485871), Alberto Y Lost Trios Paranoias / John Dowie  
**NOTTINGHAM**, Sandpiper (64381), Subway Sect  
**OXFORD**, Cape of Good Hope, Left Hand Drive  
**OXFORD**, Regents Park College, After The Fire  
**PAISLEY**, Three Horse shoes, Charley Browne  
**PLYMOUTH**, Fiesta (28721), Pin-Ups  
**PLYMOUTH**, Metro (51326), Soft Boys  
**POOLE**, Wessex Hall Arts Centre (70521), Racing  
**SHEFFIELD**, Limit Club, West Street (73 0940), The Boyfriends  
**STAFFORD**, North Staffs Polytechnic (69383), Tyla Gang  
**STANLEY HANLEY**, Galexy, Idiot Rouge  
**STOKE HANLEY**, Victoria Hall (24041), Boomtown Raas  
**SWANSEA**, Nutz Club, Real Thing  
**WIMBLEDON**, BAY, Jonah's (533192), Sharp Licks  
**WOLVERHAMPTON**, The Polytechnic (28521), The Bishops

## FRIDAY

### JUNE 16

**ABERDEEN**, The University (57251), Flamin' Groovies / Radio Birdman  
**ANFIELD, PLAIN**, The Plainman, Stanley (33113), Carpettes  
**BARNSTAPLE**, Chequers (71784), The Grabs  
**BATHGATE**, Queens Disco, Dana Band  
**BEDFORD**, Bedford College, Hounslow Road (45181), Bob Kerr's Whoopie Band / Castrol Steel Band  
**BIRMINGHAM**, Barbarellas (021 643 9413), The Jam / The Jolt  
**BIRMINGHAM**, Barrel Organ, Asylum  
**BIRMINGHAM**, Night Out (021 822 2205), Robert & The Remains  
**BIRMINGHAM**, The University (021 472 1641), Little Acre  
**BISHOPS STORTFORD**, College of Education, Mincles  
**BODNOR RAGGS**, Newton Social Club, Wicked Lady  
**BRADFORD**, Star Hotel, Westgate (32119), Tykes Association Roadshow

A GREAT selection of gigs to see you through the long hot summer days, (and nights) this week. The legendary BOB DYLAN flies in to play his long-awaited six-dater at London's Earls Court, starting Thursday. DAVID BOWIE, joined by Heroes' veterans Roger Powell (synthesiser), Sean Mayes (keyboards) and Simon House (violin) plus Stacy Heydon (guitar), Dennis David (drums) and George Murray (bass) gigs on at Newcastle City Hall (Thursday & Friday), and Glasgow Apollo (Monday, Tuesday, Wednesday). And ELECTRIC LIGHT ORCHESTRA end their Wembley Empire Pool spectacular (Friday).  
 Festival fever gets off the ground and maybe even into orbit on the Stonehenge trail with a burst of HERE & NOW, ALTERNATIVE TV and other spaced-out visitors, (Sunday), or you can take your incense and sleeping bags along to the hippy holocaust happening at London's Roundhouse, (also Sunday), starting 3.30pm. Headlining psychedelia revivalists include high-energy rockers TANZ DER YOUTH, PATRIK FITZGERALD, punk poet JOHN COOPER - CLARKE and

sci-fi expert MICHAEL MOORCOCK. You get close encounters of the fourth kind with UFO as they embark on a major UK tour, taking off at Birmingham Town Hall (Thursday), landing at Wolverhampton Civic Hall (Friday), Manchester Free Trade Hall, (Saturday), with more gigs to follow at Nottingham, Cardiff, Bristol and Sheffield.  
 The tropical TYLA GANG continue their tour of the club 'n college circuit, with prestige gigs at London Marquee (Monday) and Birmingham Barbarellas (Tuesday). BOOMTOWN RATS spread it around the provinces at Stoke Hanley Victoria Hall (Thursday), Liverpool Empire (Friday), Leeds University (Saturday), Bradford St George's Hall (Monday) and Blackpool ABC (Wednesday).  
 Much more DIRE STRAITS, JONATHAN RICHMAN & THE MODERN LOVERS and IAN DURY. Around London try CHEAP FLIGHTS at the Kensington (Thursday), RACING CARS at Dingwells (Friday), GOOD RATS at the Music Machine (Saturday) and UK SUBS at the Marquee (Wednesday). Phew!



DARTS: Brighton Dome, Thursday

**BRADFORD**, the University (53456), Black Slate  
**BRENTFORD**, Red Lion, Hounslow, Apostrophe  
**BRISTOL**, The University (24161), 90 per cent Inclusive  
**BURTON-ON-TRENT**, 76 Club, Johnny Cougar  
**BURY ST EDMUNDS**, Griffon (3617), Gypp  
**CAMBRIDGE**, Victoria, Alan Parson's Pyramid (film)  
**CARDIFF**, South Glamorgan Institute of Higher Education (58731), Little Bob Story  
**CREWE**, Denbank College (69133), Krypton Tunes  
**CROYDON**, Fairfield Halls (01-688 9291), Georgie Flame & The Blue Flames  
**DUDLEY**, JB's (58597), Buster James Band  
**DURHAM**, Bodo College, Gillesgate (65929), Desmond Dekker  
**EASINGTON**, Easington Club (270339), The Squad  
**FASINGTON**, Village Club, Son Of A Rich  
**EDINBURGH**, Clouds (031-229 5353), Blitz / UK Subs / Aeme Sewage Company / Jetz / Red Light / Open Sore / Tickets / XL5 / Plaque  
**EGHAM**, Shoreditch, College of Education, High Street, Stroth  
**FARNWORTH**, Old Vets Club, Ellesmere Street, Cruisers  
**GLOUCESTER**, Leisure Centre (36496), Ombia  
**GUILDFORD**, Odeon (50490), Ian Dury & The Blockheads / Whirlwind / Rico  
**HATFIELD**, The Polytechnic (68100), Jahn Band  
**HAYWARDS HEATH**, The Farmers, Scaynes Hill, The Blindes  
**HEREFORD**, College of Education (85725), Alberto Y Lost Trios Paranoias / John Dowie  
**HORNCHURCH**, Queens Theatre (43333), Tommy (stage show)  
**IREWORTH**, Polytechnic (01-568 0244), London Road, Misty / Satellites (Rock Against Racism)  
**KIRKALDY**, Dutch Mill, Medial Wave Band  
**KIRKLETON**, Country Club Eaglescliffe (780063), Dire Straits  
**LAMPETER**, University College (Swansea 25678), The Piratas  
**LEEDS**, Fford Green (623470), Alwoodley Jetz  
**LEEDS**, The University (39071), Jab Jab  
**LEEDS**, Vivas Wine Bar (456 249), Gallery  
**LEIGHTON BUZZARD**, Bonnard Club, The Banned  
**LINCOLN**, AJ's, Benny & The Jeeb  
**LIVERPOOL**, Erics (051 236 7881), Natrus Roots / Black Ina  
**LIVERPOOL**, Empire (051 709 1555), Boomtown Rats  
**LONDON**, ABC, Brixton Hill, Mergor  
**LONDON**, Bridge House, Canning Town (01 476 2650), Roll-Ups  
**LONDON**, College of Furniture, Commercial Rd (01-247 1953), Doll By Doll  
**LONDON**, City Arms, Angel (01-253 2369), The Autographs  
**LONDON**, Dingwells, Camden (01-267 4957), Racing Cars  
**LONDON**, Earls Court Stadium (01-385 1200), Bob Dylan  
**LONDON**, George Canning, Brixton (01-274 6329), Jabba  
**LONDON**, Half Moon, Putney (01-480 6455), Happy Traun  
**LONDON**, Hammersmith Odeon (01-748 4081), The Darts  
**LONDON**, Hammersmith Town Hall, The Passions  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Killjoys  
**LONDON**, Ladbroke House, Highbury Grove (01-387 0176), Dead Fingers Talk / John Cooper - Clarke / Blood Donor (Leveller / Peace News Benefit)  
**LONDON**, Marquee, Wardour Street (01-437 6603), Chastar / Hapod  
**LONDON**, Music Machine, Camden (01-387 0428), Champions / The Window  
**LONDON**, Nashville, Kensington (01-603 6071), Trapez / Gags

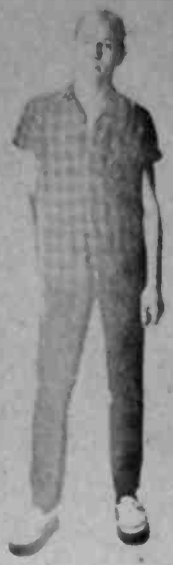
**LONDON**, Pegasus, Stoke Newington (01-226 6930), Zaine Griff  
**LONDON**, Queen Elizabeth College, Camden Hill (01-937 5411), Here And Now  
**LONDON**, Rock Garden, Covent Garden (01-240 3061), Good Tias  
**LONDON**, Ronnie Scott's Frih Street (01-439 0747), Turning Point  
**LONDON**, Royalty, Southgate (01-888 4112), Showstoppers  
**LONDON**, City and East London College Shoreditch (01-253 6883), The Movies  
**LONDON**, Southlands College, Parkside, Wimbledon (01-946 2284), Rock Island Line  
**LONDON**, Tidal Basin, Canning Town (01-476 7791), Warren Harry  
**LONDON**, Wembley Empire Pool (01-902 1234), Electric Light Orchestra  
**LONDON**, Western Counties, Paddington (01-723 0655), Vic Rubb & The Vapours  
**MANCHESTER**, Free Trade Hall (061 334 0943), Jonathan Richman & The Modern Lovers  
**MANCHESTER**, Rafter's (061 236 9788), The Boyfriends  
**MIDDLESBROUGH**, Rock Garden (241995), The Automate  
**MELTON KEYNES**, Milton Keynes, Garbo's Coltsfield Heroes  
**NEWCASTLE**, City Hall (2007), David Bowie  
**NEWCASTLE UPON TYNE**, Bridge Hotel (277801), Speed  
**NEWCASTLE**, Mayfair (25109), Showbiz Kids  
**NEWPORT**, Caerion College, Naasafraas  
**NEWPORT**, (Shropal), Village, The Square, Jenny Huan's Lion  
**NOTTINGHAM**, Heart of the Midlands (48282), Real Thing  
**NOTTINGHAM**, Sandpiper (64381), The Turbines  
**NOTTINGHAM**, The University (55912), Roy Hill Band  
**NUNEATON**, Georges Hall, Incredible Kidda Band  
**PLYMOUTH**, Fiesta (28721), Pin-Ups  
**READING**, Bones, Subway  
**REDFER**, Coatham Bowl (71420), Ian Gillan Band  
**RETFORD**, Porterhouse Club (4981), Cimarrons

CONTINUED OVER PAGE



BOB DYLAN: six dates at London Earls Court, Thursday through to Tuesday

Is this the real Sleeper Catcher?



Tropical Love



A single



Tyla Gang



**JUNE**

- Thursday 15th North Staffs Poly
- Friday 16th Limits Club Sheffield
- Saturday 17th Newcastle University
- Monday 19th Marquee London
- Tuesday 20th Barbarellas Birmingham
- Thursday 22nd 'F' Club Leeds
- Friday 23rd Town Hall Middlesbrough
- Saturday 24th Porterhouse Retford
- Monday 26th Tiffanys Hull
- Tuesday 27th Trent Poly
- Thursday 29th Outlook Club Doncaster
- Friday 30th Penthouse Scarborough

**JULY**

- Friday 7th Music Machine London



Produced by Matthew King Kaufman and Kenny Laguna

# UPFRONT

## FROM PREVIOUS PAGE

- RYDE, (IOW), Town Hall (64921), The Lifes
- SCARBOROUGH, Penthouse (63204), Mickey Jones Band
- SCAYNES HILL, Farmers Inn, Haywards Heath (223), The Blades
- SHEFFIELD, Limit Club, West Street (730940), Tyla Gang
- STRATFORD UPON AVON, Green Dragon, Double Exposure
- TWICKENHAM, St. Mary's College, Bouncer
- WEST RUNTON, Pavilion (203), Sailor
- WEYBRIDGE, National College of Food Technology (42120), Sore Throat / Star Jets
- WHITBY, Spa Pavilion (452320), Cyanide
- WOLVERHAMPTON, Civic Hall (26482), UFO
- YORK, Derwent College, Aldion Band



TYLA GANG: London's Marquee, Monday

## SATURDAY

### JUNE 17

- AYLESBURY, Friars (89948), The Jam / The Jolt
- AYR, Darlington Hotel, JALN Band
- BANBURY, Winter Gardens (3076), Zhai
- BABLON, ABC (27421), Alan Parsons' Pyramid (film)
- BATH, Brüllg Arts Centre (64364), Michael Chapman
- BIRMINGHAM, Barbarellas (021-643 9413) George Thorogood and The Destroyers
- BIRSTALL, Liberal Club, Ronnie Storm and the Typhoons
- BLYTH, Golden Eagle (4343), Cyanide
- BRADFORD, Golden Cock-erel (76498), Oasis
- BRIDLINGTON SPA, Pavilion (79181), Black Sabbath/Tanz der Youth
- BRESTOL, Granary (28267), Bandanna
- CAMBRIDGE, Alma (68748), Raw Deal
- CAMBRIDGE, Corn Exchange (88767), The Bishop
- CAMBRIDGE, Technical College (23271), Black Slate
- CHESTER, Bishop Otter College, Pin-Ups
- CREWE, Madley College, Little Acre
- DUDLEY, JB's (56907), The Boyfriends
- DURHAM, University (64468), Five Hand Reel/Arbe
- DURHAM, University, Van Mildest College (64466), Beano
- EASTBOURNE, Sundowners (781654), Wicked Lady
- EDINBURGH, Clouds (031-229 5353), Blits/UK Subs/Acne Sewage Company / Jett / Red Light / Open Sore/Tickets/XLS/Plague
- FALKIRK, Magpie, Neer-omancer
- GLASGOW, Apollo (041-332 6055), Thin Lizzy
- GLASGOW, Curriers, Neer-omancer
- GREAT YARMOUTH, ABC (3288), Jasper Carrott
- HALIFAX, Good Mood, Crown Street, Bikki & The Last Days of Earth
- HARLOW, Spurrers Town Park, Jenny Doreen
- HARROGATE, PG's, Fruit Eating Bears
- HAVERHILL, Scarlet Pimpernel (5888), Ruby Joe
- HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
- HUDDERSFIELD, The Polytechnic (22288), Jenny Haan's Lion/Shy Talk
- KIRKALDY, Cuznie Nook, Sheets Boliver
- LEEDS, Haddon Hall (783115), Alwoodley Jets
- LEEDS, Staging Post (645432), Black Cat Yard
- LEEDS, Vivas (456249), @ Band

- LEICESTER, Horseshoe Club, Real Thing
- LIVERPOOL, Eric's (051-236 7881), Penetration (two shows)
- LONDON, Alexandra Palace (01-4447203), Subway Sect
- LONDON, Brecknock, Camden (01-4853073), First Aid
- LONDON, Bridge House, Canning Town, Filthy McNasty
- LONDON, Crouch Hill Adventure Playground, Here And Now
- LONDON, Digby Stuart College, Roehampton Lane (01-876 6426), Bob Kerr's Whoopie Band/Love Affairs
- LONDON, Dingwalls, Camden Lock (01-267 4987), Meal Ticket
- LONDON, Earls Court (01-3851200), Bob Dylan
- LONDON, Green Man, High Street, Plumstead, Southern Ryds
- LONDON, Hammersmith Odeon (01-748 4081), The Darts
- LONDON, Marquee, Wardour Street (01-437 8603), After The Fire
- LONDON, Middleton Arms, Hackney (01-249 4863), The Autographs
- LONDON, Music Machine, Camden (01-387 0428), Fabulous Poodles/The Smarties
- LONDON, Pegasus, Stoke Newington (01-226 6900), Big Chief
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Gags
- LONDON, Ronnie Scotts, Frih Street (01-439 0747), Turning Point
- LONDON, Roundhouse Bar, Chalk Farm (01-267 2564), Swift
- LONDON, St Germain's Hotel, Forest Hill, Vic Rubb and the Vapours
- LONDON, Southbank Polytechnic (01-261 1535), Adam and the Ants/The Enchanters/Crisis
- LONDON, Stapleton, Crouch Hill (01-272 2108), Earthbound
- LONDON, Tidal Basin, Canning Town (01-476 7791), Star Jets
- LONDON, Two Brewers, Clapham, Jabba
- LONDON, University College, Gordon St (01-387 8611), Merger
- LONDON, Western Counties, Paddington (01-723 0885), Steve Boyce
- LONDON, Wheatshaf, Chelsea, Overseas
- LONDON, Woolwich Odeon (01-854 2265), Fairport Convention (Greenwich Festival)
- MAIDSTONE, Blue Door, Sutton Road, Rebel
- MALVERN, Winter Gardens (020), The Firmates
- MANCHESTER, Free Trade Hall (061-434 0943), UFO
- MANCHESTER, Polytechnic (061-273 1182), The Pioneers
- MANCHESTER, Rafter's (061-226 9788), Anormics
- MELTON MOWBRAY, Painted Lady, (812121), Jala Band

- MIDDLESBROUGH, Rock Garden (241995), Dire Straits
- NEWCASTLE, Bridge Hotel (27780), Ho's Snax/Marshall Hall Experiences
- NEWCASTLE, University Theatre (27184), George Fame
- NOTTINGHAM, Boat Club (669032), Sassafras
- NEWCASTLE, University (28402), Tyla Gang
- OXFORD, Queens College, 80deg Inclusive
- OXFORD, St Edmunds Hall, Cimarrons
- OXFORD, Trinity College, Sailor/Prims/Those Four/Roger Medcough
- PORTSMOUTH, Polytechnic (819141), The Soft Boys
- READING, Bulmershe College (663987), Racing Cars/The Strips
- RYE, Morville Hotel, Amsterdam/Seventeen
- RUGBY, St Paula College, Incredible Kidda Band
- SCAYNES HILL, Farmers Inn (223), Rookgator/Boll-Ups/Method
- SHEFFIELD, Limit Club (730940), Bish/Sults
- SHEFFIELD, University (24076), Ian Gillan Band
- SNODLAND, The Bull, Cheap Flights
- SOUTHAMPTON, John Peel, Gosport, Double Exposure
- SOUTHAMPTON, La Sainte College, Mtnacles
- STALYBRIDGE, Commercial Hotel, The Accelerators
- SUNDERLAND, Mayfair, Jab Jab
- TORVANDY, Royal Naval Club, Tony McPhee's Terraplane
- UPPER HEYFORD, USAF Base, Black Gortilla
- WEST RUNTON, Pavilion (203), Oeilhas
- WINCHESTER, Riverside Inn High St., The Blades/Four Pools
- WOODBRIDGE, USAF Base, Brentwaters, Gypp

## SUNDAY

### JUNE 18

- BIRMINGHAM, Barbarellas (021-643413), Gypp
- BISHOPS COTFORD, Triad (58333), The Thrillers
- BLACKPOOL, Imperial Hotel (28971), Pin-Ups
- BLAIRGOWRIE, Juniro Football Ground, Davie Park, Theeets Belliver/Trapsa/Behind The Trendies/Quadrant 4/Joe Lowry
- BRADFORD, Golden Cock-erel (21783), Race Against Time
- BRIGHTON, Buceaneer (60906), World Service
- CHELMSFORD, Chancellor Hall (68944), Johnny Cougar
- CHESTER, Valentino's Hybrid
- DERBY, Playhouse (58271), Albion Band

**DUNSTABLE**, Queensway Hall (053 253), Ian Gillan Band

**DURHAM**, Racecourse, Neon/Silver Brown Band/Digulps/Warh Late: The Squad/Myrd Young Bucks/Que's The Prof's (Domestic Rock Festival)

**EDINBURGH**, Polytechnic (031 466 1789), JALN Band

**GLASGOW**, Burns Hovff (041 332 1512), Macromancer

**KIRKCALDY**, Station Hotel, Chasne/Four

**LEEDS**, Florde Green Hotel (021 478), Dire Straits

**LEEDS**, Vivas Wine Bar (456 249), Chasne

**LEWES**, Crown Nest, Ringmer, Labi/Sire

**LIVERPOOL**, Empire 7661-709 15551, Boomtown Rats

**LONDON**, Alexandra Palace (01-836 2151), People's Festival, Cinema/Subway Sect/Crazy Cavan & the Rhythm Rockers

**LONDON**, Bridge House, Canning Town (01-476 288), United

**LONDON**, Earls Court (01-385 1200), Bob Dylan

**LONDON**, Golden Lion, Fulham (01-385 3942), The Retainers

**LONDON**, Hammersmith Odeon (01-748 4081), The Darts (Variety Club Benefit)

**LONDON**, John Bull, Chiswick (01-994 0082), Sounder

**LONDON**, Lyceum, The Strand (01-836 3715), The Jags/The Jell

**LONDON**, Marquee, Wardour St (01-437 6803), The Soft Boys

**LONDON**, Middleton Arms, Hackney (01-248 4663), Cheap Filchs

**LONDON**, Nashville, Kensington (01-603 6071), Good Rats

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Warren Harry

**LONDON**, Pinder of Wakefield, Kings Cross (01-837 1753), Swift

**LONDON**, Q Bers, Dalston, Apostrophe

**LONDON**, Red Cow, Hammersmith (01-748 5720), Wicked Dogs

**LONDON**, Red Lion, Leytonstone (01-539 2407), Rebel

**LONDON**, Regents Park Open Air Theatre (01-488 0451), Richard Dignum

**LONDON**, Rochester Castle, Stoke Newington (01-240 0195), The Autographs

**LONDON**, Rock Garden, Covent Garden (01-240 3061), Fingerprints

**LONDON**, Roundhouse, Chalk Farm (01-287 2564), Blood Donor/Roger Rusko - Spear/Lightnin Raiders/Rob Calver/Tun Der Youth/Sphinx/John Cooper - Clarke/Funk Chicken/Michael Moorcock (Psychodella revival), 3.30 pm

**LONDON**, Telegraph, Brixton Hill (01-674 7310), Exiles

**LONDON**, Tidal Basin, Canning Town (01-476 1700), Scoop

**LONDON**, Woolwich Public Hall, Market Street (01-517 867), Ralph McTell

**MANCHESTER**, Band on the Wall (061 832 6625), Creation/Passage/The Frantic Elevators

**MANCHESTER**, Belle Vue (061-222 1331), Thin Lizzy

**NEWBRIDGE**, Newbridge Institute, Buster James

**NEWCASTLE**, University Theatre (28402), Red Brans

**NOTTINGHAM**, Playhouse (45871), UFO

**PETERBOROUGH**, ABC (1354), Jaeger Carrott

**PORTSWALE**, Stoneleigh Club, Real Thing

**READING**, Hexagon Suite (56218), Ombisa

**SHEFFIELD**, Top Rank (31277), Sailor

**SHEFFIELD**, University (24075), YFP

**STONEHENGE**, Free Festival, Stonehenge Here And Now

**WEMBLEY**, Conference Centre (01-902 8833), Black Slate

**WHITLEY BAY**, Rex Hotel (01-273 0100), Cyandine Carpenters

**WOLVERHAMPTON**, Lay Fayette (28265), Little Ace



BOOMTOWN RATS: St Georges Hall, Bradford, Monday

**MONDAY**

**JUNE 19**

**AYR**, College of Education, Oado Belle

**BIRMINGHAM**, Barbarellas (021-643 9418), Sandy and the Back Line/East Coast

**BLVTH**, Golden Eagle (4843), Steve Brown Band

**BRADFORD**, St Georges Hall (32513), Boomtown Rats

**BRICE/NORTON**, Spotlight Club, Wicked Lady

**BRITGTON**, Alhambra (27874), Zhaiin

**CARDIFF**, ABC (31715), Alan Parson's Pyramid (film)

**CHESTER**, Melanies, Mainline Station

**DEWSBURY**, Pickwicks (464749), Alwoodley Jets

**DONCASTER**, Outlook (64434), Johnny Cougar

**DURHAM**, University College (63284), Five Hand Reel/Abrs

**EASTWOOD**, Shipley Boat Inn, Langley Mills (3561), Ricky Cool and the Icebergs

**EDINBURGH**, Tiffany's (031-558 6292), Flamin' Groovies/Radio Birdman

**GLASGOW**, Apollo (041-332 6055), David Bowie

**HARTLEPOOL**, Carlton Club (72172), Cyandine Carpenters

**HEMEL HEMPSTEAD**, Pavilion (8485), Jonathan Richman & the Modern Lovers

**HORNCHURCH**, Queens Theatre (45353), Tommy (stage show)

**HULL**, Tiffany's (28250), Supercharge

**LEEDS**, Peacock Hotel, Yeardon (502416), The Pistons

**LEICESTER**, De Montford Hall (22850), UFO

**LONDON**, Assembly Rooms, Lambeth Town Hall, Abrams/The Exiles

**LONDON**, Bridge House, Canning Town, Bandit

**LONDON**, City Angel (01-253 2369), Sounder

**LONDON**, Dingwalls, Camden Lock (01-267 4987), Motorhead

**LONDON**, Earls Court (01-851200), Bob Dylan

**LONDON**, Kings Head, Islington, High Speed Grass

**LONDON**, Marquee, Wardour Street (01-437 6803), Tyla Gang

**LONDON**, Moonlight, Railway Hotel, West Hampstead (01-677 1473), Magnets/The Thrillers

**LONDON**, Music Machine, Camden (01-387 0428), Warren Harry/Geova

**LONDON**, Nashville Rooms, Kensington (01-603 6071), Floyd Dixon

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Tubeway Army

**LONDON**, Rochester Castle, Stoke Newington (01-240 0184), The Smurdes

**LONDON**, Rock Garden, Covent Garden (01-240 3061), Gags

**LONDON**, Ronnie Scotts, Frih Street (01-439 0747), Joe Bass

**LONDON**, Upstairs at Ronnie's, Frith Street (01-437 0747), Scratch Band

**MANCHESTER**, Band on the Wall (061-832 6625), Reaction

**NEWCASTLE**, The Cooperage (28288), Young Bucks

**NEWCASTLE**, Guildhall (21037), Porcupine Pasty

**NEWPORT**, Slowaway (50878), Black Slate

**NOTTINGHAM**, Town Arms (59582), The Turbines

**NUNEATON**, Cherry Tree, Incredible Kidz Band

**REDDITCH**, Traceys, Royal Square (61126), Red Alert

**STOCKPORT**, Davenport Theatre (061-438 3801), Albert's Y Lost Trlos Paranolas/John Dowie

**STOKE**, Romeo & Juliet, JALN Band

**SUNDERLAND**, Lees Club (78583), Sheeny and the Goys

**SWANSEA**, Circles, The Crabs

**TUESDAY**

**JUNE 20**

**ABERDEEN**, Ruffles, The Movies

**ANGLESEA**, Plas Coch, Hot Water

**BASILDON**, Van Gogh (21894), Idiot

**BEDFORD**, College (45181), Warren Harry

**BIRMINGHAM**, Barbarellas (021-643 9413), Subway Seal

**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Roadworks

**BRIGHTON**, The Richmond (29234), XLS/The Plastics

**BLACKPOOL**, ABC (27207), Beyond the Bars

**BUDWORTH**, Astor Club, The Turbines

**CARDIFF**, Top Rank (26538), UFO

**CHADDERTON**, Whitegate, Idiot Rouge

**DEWSBURY**, Turks Head (465 780), Bud News

**DURHAM**, Coach & Eight (63284), Cyandine

**EDINBURGH**, Tiffany's (031-558 6292), Dire Straits

**GLASGOW**, Apollo (041-332 6055), David Bowie

**HORNCHURCH**, Queens Theatre (45353), Tommy (stage show)

**HUDDERSFIELD**, The Polytechnic, Warren Harry

**LIVERPOOL**, Empire (061-709 1555), Albert's Y Lost Trlos Paranolas/John Dowie

**LONDON**, Blue Gates, Smethwick, Bandanna

**LONDON**, Bridge House, Canning Town (01-476 2889), Cheap Filchs

**WEDNESDAY**

**JUNE 21**

**AYLESBURY**, Britannia (4588), Doll By Doll

**BASILDON**, Arts Centre (22841), Alberto Y Lost Trlos Paranolas/John Dowie

**BASILDON**, Woodlands, Steve Hooker & Heat

**BATHGATE**, Green Tree, Habus Corpus

**HOLTEN**, Bighy's, Real Thing

**BRITGTON**, New Regent (27800), Dandies

**BRENTN**, Colston Hall (291 789), UFO

**CARDIFF**, The University (396421), Jonathan Richman & The Modern Lovers

**COVENTRY**, University of Warwick (20359), Asylum

**CHARLEBURNAULD**, Kestrel, Curley Browne

**DUNDEE**, College of Technology (27477), Dire Straits

**GLASGOW**, Apollo (041-332 6055), David Bowie

**HORNCHURCH**, Queen's Theatre (43333), Tommy (stage show)

**KIDDERMINSTER**, Stone Manor, Muscles

**LONDON**, Bridge House, Canning Town (01-476 2889), WarmJeta

**LONDON**, Dingwalls, Camden Lock (01-267 4987), Steve Gibbons Band

**LONDON**, Fanga, Paddington (01-262 7852), Wicked Lady

**LONDON**, Kensington, Russell Gardens (01-408 3216), The Exiles

**LONDON**, Marquee, Wardour Street (01-437 6803), Penetration

**LONDON**, Middleton Arms, Hackney (01-249 4663), The Thrillers

**LONDON**, Music Machine, Camden (01-387 0428), Landscape/44 Spoons

**LONDON**, Pegasus, Stoke Newington (01-226 5930), The Members

**LONDON**, Prince Edwards Theatre (01-437 6877), Evil Stage Show

**LONDON**, Rock Garden, Covent Garden (01-240 3061), The Brakes

**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), The Strips

**LONDON**, White Hart, Acton, Dead Boys Don't Lie/Transmitters

**LONDON**, Windsor Castle, Harrow Road (01-288 8403), Vic Rubb & The Vipers

**NEWPORT**, (Gwent), Slowaway, Sham 69

**NORWICH**, Toppers (26703), Son of A Bitch

**OXFORD**, Forrester College (49637), Wilko Johnson/Tyla Atkin

**PLYMOUTH**, The Polytechnic (21312), The Boyfriends

**READING**, Target Club (56567), Stadium Dogs

**SHEFFIELD**, Limit Club, West Street (73084), The Blades

**SOUTHAMPTON**, ABC (2128), Alan Parson's Pyramid (film)

**STAFFORD**, North Staffs Polytechnic (59383), The Movies

**TORQUAY**, Town Hall (27428), Little Bob Story

**WAREFIELD**, City Working Men's Club, Bonnie Storm & The Typhoons

**YORK**, Munster Bar, Cyandine

**TV**

**THURSDAY**

**BBC 1** - Top of the Pops (7.30 - 8.00): The pick of the current high flyers and chartbreakers introduced by James Savile, OBE

**BBC 1** - The Konk Writers (8.35 - 10.25): The Beeb celebrates 80 years of popular British music, starting tonight with Victorian bard Lewllo Stuart-Lennon 'n McCartney, Tim Rice and Andrew Lloyd Webber follow in future weeks

**FRIDAY**

**ITV** - Fanfare (4.45 - 5.15): Fresh-faced weenyboppers Flintlock resurrect veteran jazzier George Melly and his kazoo in the studio

**ITV** - The Making of Star Wars (8.00 - 9.00): Behind the scenes look at how one of the all-time money-spinners was made. Featuring guest robots C-3PO and R2-D2 interviewed by Janet Street-Porter

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**SATURDAY**

**LWT** - Our Show 9.45 - 10.10: More celluloid stuff as the kids meet the people who make it all work at Pinewood Studios

**LWT** - The Monkees (10.15 - 10.45): Micky, Michael and the rest in "Dance Monkee Dance."

**SUNDAY**

**LWT** - London Weekend Show (1.00 - 1.30): Shattering exposé of the life and times of a heavy-duty despatch driver interviewed by Janet Street-Porter

**TUESDAY**

**Granada** - Paul (4.15 - 4.45): Leather edition with the Steve Gibbons Band performing "Eddie Vortex", plus Leo Sayer "Dancing The Night Away"

**BBC 2** - Old Grey Whistle Test (10.55 - 11.55): Pre-Knebworth session with Tom Petty and the Heartbreakers

**WEDNESDAY**

**ITV** - World Cup 1978 (8.15 - 11.15): Hard-luck Scotland - here's the best of the rest.

**RADIO**

**MONDAY TO FRIDAY**

**Radio One** - John Peel (10.00 - 11.00): Dashing deejay in support lights strikes again.

**THURSDAY**

**Radio Luxembourg** - Album of the Night (12.00 - 1.00): Featuring the new Bruce Springsteen album "Darkness On The Edge Of Town"

**FRIDAY**

**RRMB** - Erskine T (8.00 - 11.00): Erskine spins roots reggae, soul, gospel 'n good-time in his weekly all-black melting pot.

**Radio Luxembourg** - Album of the Night (10.00 - 11.00): Spotlight on Elkie Brook's latest "Shooting Star"

**SATURDAY**

**Radio Leicester** - Big Bopper (11.30 - 12.30): Well worn worm cracklin' crack'n spins from the fifties. Pop-bop-bop

**Radio One** - In Concert (4.30 - 7.30): Happy Birthday Alexis Korner - celebration knees-up recorded at Pinewood Studios.

**Radio Luxembourg** - Album of the Week (9.00 - 10.00): Lusy's hotshot choice is the Darts latest.

**SUNDAY**

**Radio London** - Honky Tonk (12.00 - 1.30): Another bulls-eye as Darts join Chaffie Gillet over his hot sweaty turntable

**Radio London** - B & B Show (1.30 - 3.00): Another reggae show - with David Rodigan.

**MONDAY**

**Radio Newcastle** - Bedrock (7.00 onwards): Interview with the Tyla Gang, currently touring and UFO

**WEDNESDAY**

**Radio City** - Great Eastern Express (6.30 - 10.00): The Liverpool angle on solid rockola spins and special guests.

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# ROADSHOWS

## Worth the waiting

### BRUCE SPRINGSTEEN Nassau Coliseum, New York

LIKE most great rock stars, the root strength of Bruce Springsteen has always been his ability to mix innocence with experience. His wise desperation in 'Born To Run' would mean little if not joined by the joyous naïvete of songs like 'Tenth Avenue Freeze Out'. In order for Bruce to live up to the gobs of 'cover boy' hype heaped on him and make the two year wait before this latest New York concert worth it, he had to deliver all of these feelings and more.

And for the first half of his generous 2½ hour show, it didn't look like he was gonna make it. Songs from the new album dominated, mostly sounding like bad out-takes from 'Born To Run'. Like Jackson Browne, all his songs are beginning to sound too much the same. What's worse, they were sloppily mournful, without a sense of possible deliverance.

Still, there was some much needed grit here, as in the brutally effective 'Adam Raised A Cain', but most of the new ones had all the power of a flooded engine. The major disappointment, though, was 'Thunder Road,' which if done justly should move like a gas pedal slammed through the car floor. Instead of coming off as a funeral dirge, further entrenching Springsteen as an earthbound star.

Luckily, after the intermission, 'the boss' finally took off. 'Growin' Up' had that necessary bit of naïve innocence that gives his music depth, surging into the breathless 'It's Hard To Be A Saint In The City'. Things



SPRINGSTEEN: all essentials

really shot through the ceiling with 'Rosallita', especially with the added line: "tell your father I'm no freak cuz I got my picture on the cover of Time and Newsweek."

Springsteen's affecting enthusiasm and final optimistic attitude here brilliantly offset the drudgery of the earlier numbers. With the remarkably clear sound system it was possible to discern every phrase, especially aiding the stirring encore 'Sandy'.

followed by the usual oldie 'Quarter To Three'.

Racing around the stage at the show's close, Springsteen had come a long way from the show's opening — giving us the broken glass of 'Backstreets', the late summer dead sky of 'Spirit In The Night', all the way around to fun rock 'n' roll. One might have had to do some hard looking, but eventually all the essentials for great rock 'n' roll were here to be found. **JIM FARBEN**

## Saving Scotland's battered pride

### GERRY RAFFERTY Theatre Royal

CONTRAGULATIONS GERRY, you're the only man in seven who moves around less on stage than Jeff Lynne. The old shambler stands like a pillar introducing numbers in droll Scottish tones — "This is my fab new record heh heh."

A subdued little crowd turned up at the Theatre for an attentive evening that turned into a major triumph for the man who's made a startling comeback. Could the songs

from the new album stand up on stage? Certainly.

I particularly liked the treatment given to 'The Ark' with its keyboard and flute touches and not much of the record's Scottish folkie influences. 'Stuck In The Middle With You' still came over sprightly considering its age.

Despite Rafferty's lack of on stage antics he fits in well with the backing band leaving much of the posturing to his flute, sax and assorted instruments man, Raphael Ravenscroft.

Frankly I'm amazed that such a droll bloke as Rafferty would be moved enough to get involved with such a high calibre song as 'Her Father Didn't Like Me Anyway'. But out it came in great gulps of emotion and heavenward flute.

Typically, Rafferty wasn't going to use the old ploy of saving his recent hit till last. 'Baker Street' formed the centrepiece of the set with the sax given even a bigger slice of the tune than on record and a guitar break true to the power of the original. And then 'Whatever's Written In Your Heart' a brave follow up single and one that wasn't meant to cash in on the success of 'Baker Street'.

Quietly Rafferty built up a rapport nudging the audience onto more and more applause. The subdued little Scotsman was pretty good. **ROBIN SMITH**



RAFFERTY: quality street

The new single from Kate Bush - Man With The Child In His Eyes EMI 2806

# I've seen the Lord

shouts over the top critic for Bob Dylan

## BOB DYLAN

Universal Amphitheatre, Los Angeles

IT'S GOING on 10 years since I lay among bleary sleeping bags at the Isle of Night and watched the superhero appear in the incarnation of the white-suited portly burger, playing his songs like they were written by a stranger's grandpa. I fell asleep halfway through.

Then in 1974 Dylan toured the States and we got 'Before The Flood' in which every song got blanket treatment - all were relentlessly screamed and speeded up, as if noise had to compensate for feeling in the huge halls he played.

It seemed that either Dylan had become the puppet of his past or that he had become so estranged from it that all he could do was sell the coincidence of himself and the songs for vast profits.

America raised its cigarette lighters, howled when he mentioned the President of the United States - thus giving the illusion that Dylan was still a topical writer which he wasn't, and generally treated him like he was God incarnate.

Such elevation could only hoist Dylan to the heights of impotence where he could be treasured for past achievements while gathering dust. The 1974 tour was a swansong to the sixties and for a while it seemed that the decade and the man were locked together in a talisman.

## Commitment

But Dylan's commitment was always to change and to the truth of the moment, to feel that moment more truly than any and then, incredibly, to tell what he felt so you could feel it too; feel it so you couldn't put it into words - any words other than Dylan's. Dylan was history because each collection of songs gave a name to the feelings in the air. He didn't fit, and he didn't quit, and he never repeated himself. 'Blood On The Tracks' was the beginning of the Dylan renaissance and he's been going from strength to strength ever since, never staying in one place long enough to get pinned down.

Reports from the Far East renowned a transformed Dylan with his songs revamped unrecognisably. Well, he was bound to be different. On Thursday Dylan played the first of seven gigs at the Universal Amphitheatre in Hollywood, right next to Universal Studios where the original Jaws is kept and where they show eager tourists how the Bionic Woman is able to run at 50 mph to the incredulity of children who believed in her as real. Hollywood, the halls of illusion, and Dylan the jester, the Jack of Hearts.

But Dylan seemed to have gone beyond masks tonight, perhaps realising like Bowie that the absence of masks in one whom we have grown accustomed to meeting in costume is the final mask of all.

## Disemburden

The crowd at the Amphitheatre, an open-air bowl seating 5,000, beneath a blue-black sky, occasionally decorated by a distant airplane were of all ages and persuasions, indicating that Dylan has finally managed to disemburden himself of the role of prophet to a particular generation and now feels he can speak freely to all.

Set free of his providential role in which each of his minutest gestures were endlessly dissected for meaning by diviners who searched through his tea leaves - of whom A.J. Weberman was only the symptom. Dylan no longer wrestles with fame but is free to walk the street and do what he has always done - write songs and play guitar.

Throughout the show he talks to his audience like they were human beings, a species with which he had just discovered his kinship walking to the front of the stage to shake hands with no paranoia of assassination.

The new Dylan is, in fact, downright approachable. And, best of all, as his two-hour set showed, he's in touch with himself enough to be in touch with his past so that it

lives through him again in the present. Lives in a way that has nothing to do with nostalgia - there'll never be Dylan imitators like those that now feed off the memories of Presley and the Beatles because you can't pin him down, the voice is never the same, the photos always show a different man. And because he stays forever young by staying true to the moment, he looks magically young and the songs stay fresh.

The old songs aren't revived, rather they are re-seen, as if Dylan had climbed into the very bones of the songs that are so much more his than anyone else's, however many covers there are, and given them the flesh they deserve to give them and the moment justice in a manner appropriate for June 1st 1978.

The songs don't sound totally different, although all the arrangements are surprising and startlingly right - they sound as if Dylan had lived them again and seen them in a way that recovers the essential song. 'So I Want You', a rocker circa 1966 becomes a slow sensuous ballad of desire in 1978, while remaining exactly the same song. Without wishing to get too transcendental, these songs are forever, folks, however long that is.

The crowd is still finding its seats when the band, all eight of them, walk on stage, right on time, and launch into an instrumental tune; towards the end Dylan runs on stage, tiny and skinny with the shoulders hunched, wearing a black leather jacket, white shirt and black gaucho pants with silver buttons down one leg. He straps on the electric guitar and does two new numbers from 'Street Legal', the new album, which he announces, including the label 'Love Her With Feeling' and 'Won't You Please Stop Crying?' are both medium-paced standard Dylan boogies, not stand-outs.

## No screaming

Everybody's waiting - it could go either way. And then he runs into 'Tambourine Man' and it's immediately apparent that tonight there's going to be no screaming, that Dylan's on top of these songs and on top of his voice and he's going to treat both with respect.

Then 'Tangled Up In Blue', done heartbreakingly slow, the saddest bar room in the land, with the voice deep and growling, playing with silence as he used to, reminding you that Dylan is the greatest deliverer of a song bar none and suddenly it becomes clear that tonight he's going to deliver and those shivers start hitting the spine, the ones that tell you that you have the pleasure, the privilege and the goddam luck to be rolling around in your seat at a great rock and roll concert. The feeling is something like brandy hitting your belly on a cold night, the warmth hits and then begins to spread, dissolving you on the way. This concert builds and builds until you feel you've drunk a few litres of the best Martell.

After this, he does 'Ballad Of A Thin Man' which regains all its sinister edge, every piano in the background, and he takes off the guitar, unwinds the mike and walks to the front of the stage bringing it close to the audience. And yet there's no pandering to them - the man has only to flick his wrist and they go bananas - but he's sparing of gesture, not being in search of a soccer crowd. After this it's ecstasy all the way.

Dylan plays the occasional harp on 'Love Minus Zero' but mostly sticks to rhythm. The band is perfect, meshing with the music so that they fit so well there isn't really anything to say about them, sax, piano, mandolin and guitar fill all the holes like zealous plasterers while the sound rests on organ (yes, the Dylan organ sound) and the three women's voice, and the drums that beat you to the precipice and send you over on the major beat.

The first half climaxes on 'Like A Rolling Stone' that builds like Phil Spector and brings the crowds to its feet in gratitude as they scream back to the question, 'How Does It Feel?'

Waiting for the second half was hard, all this adrenalin pumping away like I'd eaten a pineal gland instead of the obligatory hot dog, but they didn't have to begin again, just walked back on and started at a place a couple of notes higher than where they'd left us.

Dylan joins the band at the close of the 'Rainy Day Women' tune and hits a truly masterful 'One Of Us Must Know' snarling out the chorus with all the old viciousness, vintage vitriol. He finds a different yet perfect voice for each song, songs drawn from each phase of his career, 'Ramona', 'Masters Of War', 'One More Cup Of Coffee', 'The Man In Me' and turns that career into a perfectly realised single moment, a lord among his creations, perfectly at ease.

## Masterpiece

One new song this half, 'Tales Of Yankee Terror', 'second track, second side of the new album', Dylan announces. He's just finished recording it here in L.A. The song is a new masterpiece, repeatedly questioning a mysterious Senor through ballad smoke, 'Where are we heading for, Senor, is it Lincoln Road or Armageddon, Can you tell me Please, (and then he pauses) Senor?' Well, enough, you get the picture, and words fall.

Dylan closed with a ferocious 'It's Alright, Ma' and lastly with what he describes as a message for all of you, looking the audience in the eye - 'Forever Young'. After five minutes of hysteria he returns for a perfunctory 'Times They Are A Changin'', shakes the proffered hands of the front rows and leaves. He'd given more than enough. Dylan rules OK in staying with the changes. Lucky England - you get to see him next. MARK COOPER



BOB DYLAN: he's so vicious

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# ROADSHOWS

## THE KINKS, ROOT BOY SLIM and the SEX CHANGE BAND: New York

Two sold-out performances this week by the Kinks at the Palladium were my only chances to see the new Kinks line-up in action. The Davies' band were in prime form for their opening set, with Ray giving a loose show which seemed to stem from joviality rather than anything heavy.

The show was mannered but enthusiastic, with none of the slapstick antics the Kinks gained infamy for a few years back. Ray Davies' playing and singing was confident and unfaltering throughout, bolstered by the obvious adoration of the crowd and their appreciative offering of a barrage of paper plates at Ray's feet — a traditional New York welcome for the Kinks.

From the familiar but still exciting opening strains of 'You Really Got Me' to 'Live Life', the encore selection from their new album, the Kinks' show was quick-paced and professional, but never brusque.

Nestled between assaults an old and new favourites such as 'Life On The Road', 'Sleepwalker' and 'Celluloid Heroes', the group also favoured New Yorkers with a gift-wrapped rendition of 'Waterloo Sunset' — performed in front of a shimmering backdrop of the evening sky — and a joking, interrupted, audience-participation version of 'Lola'.

In thanks for a strong show which also included 'Misfits' cuts such as the title track, plus 'Permanent Waves', 'Rock 'n' Roll Fantasy', and the poignant Dave Davies tune 'Trust Your Heart', the capacity crowd put in calls for additional encores. Their calls, though heartfelt, went unsatisfied.

Better a call for another song than for another group: that's what Washington, D.C. weirdo Root Boy Slim has had to stand up to during some dates on his recent tour.

The over-30, slimy looking ex-Yalie took to the small stage at Long Island showasee My Father's Place last week, hampered by the physical limits of an awful sound set-up and the psychic grief caused by tour audiences who have threatened Root's show with nightmarish chants of 'N... R... B... Q', a call for the featured act to perform.

Of course, Root Boy's talent is a special one, darker and more frightening and less accessible perhaps than the breezy blend of jazz and pop which has brought fans to see NRBQ, and by extension, Root. But the talent is one which has yet to bear full fruit, as proved by his debut album and by this live show.

By his own admission (plus other reports), Root Boy Slim's set at My Father's Place was not one of his best. But even at that, it was at least promising. In addition to the growling, mewling vulgarity of vocalist Root, there was plenty to watch onstage.

Also joining him were the Sex Change Band, a competent boogie bunch led by hunky bass player RattleSnake Rattles (alias Bob Greenlee, a former Yale football star). And then there were the two amusing Rootettes, female backups who, according to one group spokesman, "Can't sing and can't dance, but are just around for general abuse".

The ensemble's gruff and grungy swamp music is enjoyable enough, enhanced by the comically ominous stance of Root Boy Slim as he appears onstage in sparkling robes and Elton John-style glasses which sell out a popular obscenity.

Root Boy's self-penned songs such as 'My Wig Fell Off', 'Heartbreak of Psoriasis', and 'Too Sick to Reggae' may not present a serious chart threat to the Bee Gees or to Debby Boone.

But for those who love odd promotional items (such as the commemorative air-sick bag Warners designed to accompany the tune 'Boogie Till You Puke'), this band is quite an inspiration.

MARILYN LAFFERTY



## Sonja's song goes on

### SONJA KRISTINA'S 'ESCAPE' Music Machine, London

DO YOU remember Curved Air? More to the point, do you remember Sonja Kristina the lady out front whose voice used to send shivers down the spine of every male member of the audience.

Apart from a one off 're-union' tour a couple of years ago we haven't heard much from any of the band, which is a shame, since they were a formidably talented collection. It is nice then, to be able to report that Sonja has got herself together with a new band, and on the strength of this

evening, they could one day eclipse Curved Air. Bear in mind that this was only their fifth gig, and that they were playing a half-full Camden Music Machine.

The band came on without Sonja, settled into place, and launched into one of the most dynamic instrumentals I have ever heard. When you go to see them, don't let them go unless they play 'The Comforter'. By the time that one had sunk in, a large number of the audience had come down front to listen, even one of the pool tables was free, and that's quite a compliment.

Then Sonja proceeded to reel them in. The songs are mostly new. There are few of the best of

the old; 'It Happened Today', 'Melinda', more or less' and 'Purple Speed Queen' from the Air Cut album. But they have all been stripped down and rebuilt. They are much more direct and powerful than when Air played them.

Sonja now has a backing vocalist known as Cassandra.

Means? Well, the PA was dire, too loud, too trebly and badly balanced. Also, I don't think the band is quite together yet. But they dragged two encores out of a very tired Music Machine audience, and they gave me one of the best nights out I have had for a very long time.

NICK JAMES

### THE MOVIES Bristol Granary

WHEN The Movies step on stage, it is apparent they offer nothing less than main stream rock, with optional extras like keyboard and percussion. Also, it seems they are all set to cut a groove in the canyon carved by 'Santana'; but this only applies to the opening number, and this implies that whatever they do, they do good.

But that does not explain why this gig fell flat on its face, even though the PA shook up the would be boppers. Now I have been thinking on this for three days, after The Movies have a reputation as a great live act: and all I can figure

out is a sort of flatness, as if the show has been refined to the point where the impact is obvious, the chords predictable, the solos are of the over-to-you-John variety.

You couldn't fault the material, it sounds fine on album, and the single 'No Class' has a lot of class almost classic nor can the musicianship be blamed, standards are high; and yet most of the action came from one man, percussionist Julian Diggle who added sparkle and drama to the whole affair and left me yearning for a lethal guitar or keyboard break to crack the form.

Only in the pre-encore song 'Last Train' did The Movies begin to move its high-powered aural pick-me-up with that gut

feeling lift which smacks of inspiration, and its numbers like this that the potential lies; a pity because it should not be lying.

The Movies take some hard listening to, and in this gig at least the effort was not rewarded. Inevitably, they're like watching a B-movie FRED WILLIAMS

### STRANGWAYS Unity Hall, Wakefield

WHILST Strangeways may never join the ranks of the Clash-TRB-Stranglers premier league, they stand a more than even chance of blossoming into a top division two prospect. Last/first time I saw the band, they were support-

ing The Saints and still managed to impress despite their weedy PA and the blanket of northern gob which showered them throughout the set.

This time round, there were no Daily Vulture Identikit-punks making life difficult, and there was the added bonus of a worthwhile PA system. Maybe that's why the songs smacked of far greater precision, and Strangeways SEEMED far more comfortable as they whipped through as fine, though not sensational, 50-minute set.

Material, to say the last, is very strong, sometimes on sub-Jam territory ('Wasting Time'), but truly transcending cliché or rip-off. Comprising Ada (Poesse) Wilson (guitar/lead vocal), Baz Smith (guitar/vocal/straight-jacket), Bob Marsden (bass/vocal) and the world-famous Ringo Higginbottom (drums), the band ploughed through a selection of their own material, plus a rousing cover of the Archies' own 'Sugar Sugar'. Zenith, methought, was a number entitled 'City' which moved from loud-to-soft-to-LLLOOOUUDD almost effortlessly, though with great inspiration; when they eased into top gear and really moved, they managed to kick out a vital energy-force, seldom surpassed.

## Listening at the bakery gates

**BREAD Royal Albert Hall**  
THEY LOVED it, hanging on every word and song. Harold and Lil from Surbiton, Arthur and Susan from Reading, Oscar and Janet from Wapping.

It's musical syrup, but these days Bread's music is pretty much out on its own. There aren't too many people writing about clouds anymore or finding their lover's diary. Silly but I like it, surprising since I remember cringing during the recent Bread television special when I thought Gates' voice was going to crack up. At the Albert Hall didn't, his frail eager to please vocals came through every time.

The guy was so exceedingly warm, well mannered and wunnerful, that the cute speeches didn't come through as well as well worn

American showbiz. Pretty soon you were sucked into the warm vacuum. The band swam through 'Make It With You' as lovers in the audience clasped hands and engagement rings rapped against each other. There was a fair sprinkling of heavier times, not something Bread do best, but they seem to be getting less sedate these days (what a patronising thing to say).

Gates stood alone with his guitar under a single spotlight to sing under a single spotlight to sing 'Diary' and it was absolutely effortless. I found that 'Guitar Man' suffered from a half cock solo that should have crippled your ears, so it was up to 'Baby I'm A Want You' and (sniff sniff) 'Last Without Your Love'.

To resist such masterpieces, your heart must be made out of lead. ROBIN SMITH

OK, so the new wave's already developed its own major groups, which (when you really think about it) makes the surfeit of second division bands all the more important: the last thing 1978 rock 'n' roll needs is punk-elitism, so it's refreshing to know that bands like Strangeways are still emerging.

Ada, Baz, Bob and Ringo don't need mock-shock tactics to attract attention: their material alone heaves them out of the 'just another new band' slag heap, and they should, by rights, turn out VERY strong on vinyl. CHRIS WESTWOOD

### BOOMTOWN RATS National Stadium, Dublin

THEY'VE gone and done it again, haven't they. There I was, getting all complacent and grrrr

Rats Schnats... and look what happens WHAM — a live gig. PHUT! All tediums disappear. KAPOW! Rats are back in town tick tick.

The new album is out and Geldof is ready to stun the world. Bleueugh, Geldof, what kind of a name is that??? Still, I suppose it's better than Boomtown Rats, huh! Dunno what the world's coming to, in my days bands were really bands — tick tick?

The last time I saw the Rats I recognised them as a fun-time band, an extra quid in your pay packet feeling of delinquency sort of band. Things that go crackle and fizz in the night, but no promises of a next-day sparkle... good to see live, but not over-inspiring on album — Except of course for Joey and Neon Heart, two tracks which have caused a lot of stylus wear and tear.

But NOW, aahhh, you should see them now. First of course is the protocol to get through, ie. One, buy the album 'A Tonic For The Troops'. Two, get it word perfect. Three, crash into your nearest Rats' gig and singalong-geldof. Tick tick.

Geldof on stage comes over like a fresh-out-of-short-trousers-kid playing in his first ever school band at the local church hall, y'know what I mean, the unquashable ego, the bounce, bounce, bounce of thinking Gee, this is becoming famous. Only the difference is that he and the band are with him all the star-spangled way.

The new stuff comes across well. 'I Never Loved Eva Braun' must be one of the best, and of course 'Living In An Island' with its cocoon-bean finish. Throughout the set I felt a few splashes of de ja vu.

Clockwork, the new single is unique performed live, Geldof does his audience participation bit with all the kids tucking and tocking in harmony while Bob moves round the stage like some automatic sapiens or homomaton.

The encore regurgitates 'Do The Hat' and 'Mary of the 4th Farm', both very reminiscent of a special era of Rat history, and by the undying yells for more, Dublin and Geldof will probably be seeing each other again.

'In Dublin's Pair City, where the Rats are so pretty... Tick, tick, tick, tick, shouldn't fall, tick, tick, tick, tick, as the boy says.

Like Clockwork.



ROOT BOY SLIM: 'too sick to reggae so he boogies till he pukes.'



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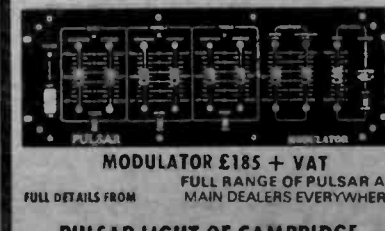
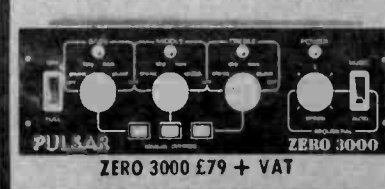
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# DISCOS

BY JAMES HAMILTON

## DISCO DATES

**THURSDAY (15)** Chris Hill, Robbie Vincent, Tom Holland and Froggy funk **Blond Tiffanys**, Stuart Robinson reggae **Leeds' Allerton Orange YC**, Greg Davies promotes 'Thank God It's Friday' at Stevenage **Bo Jangles**; **FRIDAY (16)** Showstoppers houseparty **Southgate Royalty**, Pje promote at Manchester's **CB Disco**, Caroline Roadshow plays **Hornchurch Elm Park Hotel**, East London Radio Roadshow hits **Leightonstone Cedars**, Bob Jones' pyjama party funks **Chelmsford Dee Jays**, Steve Young funky reggae **Edmonton St John's Hall in Dysons Road**, Wes Pope funks **Farnborough Gallaghers**, Jimmy Kool under-18s at **Clanfield Village Hall**; **SATURDAY (17)** Basingstoke's Ray Chapman (sic) & Sussex's Marlin Buchanan are **Luxembourg Celebrity DJs**, Radio One's Robbie Vincent (sic, 30, remember!) funks **Southgate Royalty**, Caroline Roadshow plays **Cambridge Corn Exchange**, Pje promote at **Bradford Sadies**, Stevenage **Bo Jangles** and **Opthorne Hunters Moon**, Chris Gentry hits **Dorchester Tavern**, Stuart Robinson pops **Leeds' Marriot Hotel**; **SUNDAY (18)** all roads lead to **Dundee Samantha's Motel**, Steve Allen funks **Peterborough Lime Tree**, Chris Gentry hits **Helston Seahawk**, Stuart Robinson souls **Wakefield Swallow Hotel**, Roger Squire's equipment exhibits for two days at **Cardiff's Royal Hotel in St Mary Street**; **MONDAY (19)** Pje promote at **Coventry Tiffanys**, Julian Judge funks **Margate Hades**; **TUESDAY (20)** **Disco Dancin'**, Johnny Walker & Chris Gentry hits **Tidworth Plainman**; **WEDNESDAY (21)** Kerry Juby is **Capital DJ** at **Southgate Royalty**, serving rice pudding and substantial snacks

## DISCO NEWS

**EMI RECORDS'** Licensed Repertoire Division, representing Salsoul/Stax/Fantasy/EMI Int, have launched a big "Disco Dancin'" promotion campaign via radio, press, dealers and discos to push a clutch of their recent soul-type LP releases, and a few current hot hits. Sadly most of the material already looks rather dated for disco tracks, but of course the actual music remains good. John Gibbs' 'Trinidad' is due on EMI Int 12in, while Kalleo Patterson's full-length 'If It Don't Fit' is the flip to her 7:45 'Turn On The Lights' on another EMI Int 12in. USA-European Connection is now not on 12in, but Rokotto and Al Matthews are, while Motown have issued a promo 12in of Rare Earth 'Warm Ride' featuring their "Disco Eye-Cued" banding system which shows visually where to cut in at rhythm breaks, etc. Niles Birk (Langue) info that the 'Thank God It's Friday' LP set costs £11.50 in Denmark, where the chart-topping 'Saturday Night Fever' is £9.50 - that's a lot of bacon!

## HOT VINYL

**THIS WEEK'S** import breakers just outside the Top 90 are Wayne Henderson 'Hot Stuff' (Polydor), 'The Rubber Soul Band' 'Treat With Me' (Red One 12in), 'Face-O' 'Riding High' (She LP), Tyrone Davis 'Get On Up' (US Columbia), Special Delivery 'Get Up And Express Yourself' (Shield LP), Blackwell 'Put The Funk Back' (Bitterfly LP), Nabers 'Dance Dance Dance' 'Super Man'/'The Mexican' (West End LP), Writers 'Play Babe'/'La La La' (US Columbia LP), Carol Douglas 'Night Fever' (Midson 12in), Marc Colby 'On And On' (US Columbia LP), Whispers 'Headlines' (Solar LP), Badazz 'Hook Hook Bep Bep' (A&N 12in), Charles Farland 'Let Music Play' (Mercury LP), ConFunkShun 'When The Feeling's Right'/'So Easy' (Mercury LP), Hues Corporation 'Get Up Off Her Back' (Warner Bros LP), Renato Fratesi '12 Engine Street' (AVI LP), Wham 'Superslick' (GRT), Southroad Connection 'Sweet Ride' (Mahogany LP), Hamilton Bonhann 'Let's Start The Dance' (Mercury LP), Section Three 'Clap And Shout' (Pearly 12in)

## DJ TOP 10

**ALAN DONALD** suggests a 'Summertime Singalong' Top 10 which always gets me going at the Rotheray Royal on the Island of Bute, once the Scottish resort gets into the holiday mood. I don't think though what we've got to be happy about right now, I don't know. The titles are in order of playing, not necessarily popularity.

- |    |   |         |
|----|---|---------|
| 1  | YOUNG GIRL, Gary Puckett & Union Gap              | CBS     |
| 2  | MR TAMBOURINE MAN, Byrds                          | CBS     |
| 3  | SAM FRANCISCO, Scott McKenzie                     | CBS     |
| 4  | SHE'D RATHER BE WITH ME, Turtles                  | Philips |
| 5  | YOU'RE SO GOOD TO ME, Beach Boys                  | Capitol |
| 6  | HI HO SILVER LINING, Jeff Beck                    | Rak     |
| 7  | SPIRIT IN THE SKY, Norman Greenbaum               | Reprise |
| 8  | THE LETTER, Box Tops                              | Bell    |
| 9  | DON'T GO BREAKING MY HEART, Elton John & Kiki Dee | Rocket  |
| 10 | A WHITER SHADE OF PALE, Procul Harum              | Quete   |

## UK DISCO TOP 90

CONTINUING the positions from page two.

- |    |    |  |                            |
|----|----|--|----------------------------|
| 21 | 21 | EVERYBODY DANCE, Chic  | Atlantic/LP/US 12in        |
| 22 | 15 | I LOVE NEW YORK, Metropolis                                  | Salsoul/US 12in            |
| 23 | 27 | YOU'RE THE ONE THAT I WANT, Travolta/Newton-John             | RSO                        |
| 24 | 24 | SUN IS HERE, Sun   | Capitol/Tower LP           |
| 25 | 18 | DISCO REGGAE/DUB A LITTLE REGGAE, Maytala                    | State/12in/LP              |
| 26 | 20 | LOVE IS IN THE AIR, John Paul Young                          | Arista                     |
| 27 | 31 | THE BEAT GOES ON AND ON, Ripple                              | Salsoul/12in               |
| 28 | 26 | USE TABE MY GIRL, O'Jays                                     | Fruit Int                  |
| 29 | 26 | JUST LET ME DO MY THING, Sine                                | CBS/12in/LP                |
| 30 | 28 | BOOGIE TO THE TOP/ONE WITH A STAR SEX, Idrie Muhammad        | Kudu LP                    |
| 31 | 32 | DELIRIUM, Francine McOee                                     | RCA/12in                   |
| 32 | 22 | BOOGIE SHOES, KC & The Sunshine Band                         | TK/RSO LP                  |
| 33 | 33 | EYESIGHT, James Brown  | Polydor/LP                 |
| 34 | 33 | IT'S SERIOUS, Cameo  | Casablanca/12in/LP         |
| 35 | 35 | ALL NIGHT LONG/DISCO LIGHTS, Dexter Wansel                   | Phil Int/12in              |
| 36 | 34 | MIND BLOWING DECISIONS, Heatwave                             | GTO/LP                     |
| 37 | 32 | MORE HOT FUN, Stanley Clarke                                 | Epic                       |
| 38 | 41 | WHISTLE BUMP, Emir Deodato                                   | Warner Bros/US LP          |
| 39 | 42 | LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power              | CBS                        |
| 40 | 61 | THANK GOD IT'S FRIDAY, Love & Kisses                         | Casablanca/12in/LP         |
| 41 | 38 | AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendrick                  | Arista LP                  |
| 42 | 40 | YOU/JUST US, Samuel Jonathan Johnson                         | Columbia LP                |
| 43 | 58 | CAPTAIN CONNORS/STELLA, Norman Connors                       | US Arista LP               |
| 44 | 59 | FLYING HIGH/THREE TIMES A LADY, Commodores                   | Motown LP                  |
| 45 | 49 | SATISFY MY SOUL, Bob Marley                                  | Island LP                  |
| 46 | 46 | DISCO INFERNO, Players Association                           | Vanguard/12in/LP           |
| 47 | 63 | HUSTLE BUS STOP, Mastermind                                  | CBS                        |
| 48 | 43 | JACK AND JILL/GET DOWN, Raydio                               | Arista LP                  |
| 49 | 46 | BAMA BOOGIE WOOGIE, Cleveland Eaton                          | US LP                      |
| 50 | 47 | DANCE WITH ME, Peter Brown                                   | TK/12in                    |
| 51 | 37 | AFTER DARK/LOVIN' LIVIN' AND GIVIN', Patte Brooks/Diana Ross | Casablanca LP              |
| 52 | 69 | CELEBRATE, Brass Construction                                | CBS                        |
| 53 | 73 | KEEP ON DANCING, Johnnie Taylor                              | CBS                        |
| 54 | 57 | TEN PER CENT, Double Exposure                                | US Salsoul 12in            |
| 55 | 44 | FLASH LIGHT, Parliament                                      | Casablanca/US 12in         |
| 56 | 85 | TAKE A LOOK AT YOURSELF/TEA LEAVES, Eddie Russ               | US Monument LP             |
| 57 | 63 | L O V E, GOT A HOLD OF ME, Dennis Brown                      | Mercury 12in promo         |
| 58 | 58 | THERE ARE MANY STOPS ALONG THE WAY, Joe Sample               | ABC LP                     |
| 59 | 81 | OLE OLA, Rod Stewart   | Riva                       |
| 60 | 72 | LET YOURSELF GO, T Connection                                | TK/12in                    |
| 61 | 76 | CONQUER ALL, Kinnie Del'Fera                                 | US Mercury 12in            |
| 62 | 64 | JUST AS LONG AS WE'RE TOGETHER, Prince US                    | Warner Bros LP             |
| 63 | 80 | TRINIDAD, John Gibbs & US Steel Orchestra                    | Jumbo Caribbean Disco 12in |
| 64 | 50 | WHAT IS FUNK, Rare Gems                                      | Odyssey Casablanca/US LP   |
| 65 | 60 | DANCE A LITTLE BIT CLOSER, Charo                             | Salsoul LP                 |
| 66 | 30 | SINGIN' IN THE RAIN, Sheila B                                | Devotion Carrere/12in/LP   |
| 67 | 59 | IS THIS A LOVE THING/HONEY I'M RICH, Raydio                  | Arista LP                  |
| 68 | -  | LAST DANCE/WITH YOUR LOVE, Donna Summer                      | Casablanca LP              |
| 69 | 38 | AUTOMATIC LOVER, Dee D Jackson                               | Mercury                    |
| 70 | 68 | DO IT TO IT AGAIN, Raffaella Carrà                           | Epic                       |
| 71 | 84 | GET UP (& LET YOURSELF GO), JALN Band                        | Magnet 12in                |
| 72 | 70 | JUPITER, Earth Wind & Fire                                   | CBS                        |
| 73 | -  | DANCING IN THE CITY, Marshall Hall                           | Harvest                    |
| 74 | 80 | SHAKER SONG, Spyro Gyra                                      | US Ambers/LP               |
| 75 | 79 | MIDNIGHT AFTER DARK, Ubiquity                                | Elektra/US LP              |
| 76 | 82 | KILOWATT INVASION, Kay-Gees                                  | US De-Lite LP              |
| 77 | -  | SHADOW DANCING, Andy Gibb                                    | RSO                        |
| 78 | 78 | HONEST I DO LOVE YOU, Candi Staton                           | Warner Bros LP             |
| 79 | 86 | CA PLANE POUR MOI, Plastic Bertrand                          | Sire                       |
| 80 | 85 | ENVY (ANIMAL FIRE)/LUST, Rinder/Lewis                        | Pye LP                     |
| 81 | 75 | RIO DE JANEIRO, Gary Criss                                   | US Salsoul 12in            |
| 82 | 77 | OH HAPPY DAY MEDLEY, Roberta Kelly                           | Oasis LP                   |
| 83 | 86 | PUMP IT UP, Elvis Costello                                   | Radar                      |
| 84 | 32 | FUNK THEORY, Rokotto   | State/12in                 |
| 85 | -  | BIG BLOW, Manu Dibango                                       | Decca                      |
| 86 | -  | I'M FIRED UP/GET OUT ON THE DANCE FLOOR, Fatback             | US Spring LP               |
| 87 | -  | RISKY CHANGES, Bionic Boogie                                 | Fruit Int LP               |
| 88 | -  | SUGARLOAF EXPRESS, Lee Ritenero                              | US Elektra LP              |
| 89 | 89 | DAISY MAE/JUMP STREET, Raul De Souza                         | Tower LP                   |
| 90 | 88 | HOTEL SHEET, Jack Ashford                                    | US Magic Disc LP           |

### SATURDAY NIGHT BAND:

'Come On Dance Dance' (CBS 8587), Crazy but the smash side-long LP version won't be out until July, when everyone will already have this edited 5:48-12in (for the 5:59-7in) as the fast changed-filled rhythm ruffing floor is just too hot to top! Similarly zinky flp.

**USA EUROPEAN CONNECTION:** 'Come Into My Heart' LP (TK TKR 825322). Instead of a shorter 12in this side-long 14:28 zinky thumper stays on LP and comes out in time to edit! For some reason bigger guy and pop than funk, unlike Saturday Night Band, it however goes through similar changes.

**LOVE COMMITTEE:** 'Law And Order' (Salsoul 8501 100). Creatively churning old Temptations type smooth stumper, hitting funk now and bound to be big pop and with Toria's 'Pity It's Only 2:58' though.

**BEAD K IVORY:** 'You Turned My Whole World Around' (Power Exchange PR 277). Veteran sweet soulsters with a beautiful smoother that's got put, heart and grain appeal. Forget the Controllers, look out Regal Dewey, dim the lights.

**TRADE MARK:** 'Days Of Pearly Spencer' (RMO 010). Scintillating zinky funk-pop update of David McWilliams' oldie with a fast Sheila B. beat and Giorgio electronics to the original's sound.

**GIORGIO & CHRIS:** 'Love Is In You (Love's In Me)' (Dansk 1). Mr Moroder & Miss Bennett cool sweet nuttins over a bouncily rolling electronic beat with pretty synthetic tinkles and thins.

**LUKEY MOWATT:** 'Back Woman' (Grove Music GM 5). Really classy reggae swayer with soulful singing and blues guitar even!

## NEW SPINS

**ELVIS PRESLEY:** 'Warm Dog'/'Don't Be Cruel' (RCA 81265). The original coupling that changed my whole life in 1956!

**HOLLING STONER:** 'Some Girls' LP (EMI CN 59106). Don't believe all that you read! 'Respectable' is a hitch raunchy rocker, 'Farway Eyes' a lovely country slowie, while the Temptations' mid 'Just My Imagination' comes out OK too, and there are others usable as well.

**PETER ALLEY:** 'I Go To Rio' (A&M AM 7383). Sensational happily leaping live recording of his great feat MOR samba-type jumper - this is even faster but should be a wot with 'Oie Oie'.

**DUSTY SPRINGFIELD:** 'That's The Kind Of Love I've Got For You' (Mercury DUSTY 042). Freaky phasing gives way to a snail's pace and rattling rhythm break on this 10:30 disco ponder, first tested months ago as a 5-06 promo 12in.

**KARE KANTL:** 'Warm Time' (Prohla PMO 0). US hit version of what another Bee Gees joggle had done with a beefy groove - serviced to lanky spins as a special 12in.

**IDRIS MIHAM MAD:** 'Rough To The Top, Pt 1/2' (Kudu 843). Bouncing pounding hot fast funk jazz flp drastically edited from the hit LP.

**DRXTR-K WAFU:** 'Voyager' LP (Phil Int PR 82708). Full 5:34 plinky plinking 'All Night Long' but the quietly snored-outroed chirping crickets and radio news featuring 'Solutions' a slightly tricky mid-tempo funk stinker - is now the hit track (check for the '4 in The Eye' type 'I Just Want To Love You' and slow 'I'm In Love').

**EL ODIO:** 'Under Construction'/'Masquerade' (Pye TN 25782). Instantly charming smooth blues boogie with a synthetic nucleus and a solid bass, good prettier flip too.

## DUNDEE BEWARE!

**THIS SUNDAY (18)** the Dundee Samantha's all-layer will be hit by Chris Hill and Big Tom Holland playing funk amidst the northern soul, while they'll have imported support in the shape of CBS's Greg Lynn and Louise Trent, WEA's Fred Love, RCA's Sally Grayby, and of course Record Mirror's little old me (six foot eight and bearded - no be friendly!) With this sort of people bashing to make the trek there should be no excuses for health problems to get there too, even if it is a distance, and we're all hoping to meet many of you. See you there: Brian, Tom, Alan, Dougal, Ian, Craig, Jim, Mike, Alex, Gordon...

## DJ HOTLINE

**BURBLING UNDER** the Top 90 are in Crowd 'Back A Yard' (Cactus), Loleata Holloway 'Hit And Run' (Salsoul 12in), Odyssey 'Easy Come Easy Go' (RCA), Eric 'Play It Again Sam' (JRC 12in), Heatwave 'Party Pops' (GTO LP), Platinum Hook 'Hanging On The Edge' (Motown LP), Paul Nicholas 'On The Strip' (RSO), Kangas 'Gimme Some Lovin'' (Polydor/LP), Jimmy Ho 'Home' (Dance Across The Street) (TK), Linda Lewis 'It's Gonna' (Arista 12in), USA-European Connection 'Come Into My Heart' (TK), 880 'Disco Soul Route' (Polydor), Pussyfoot 'Dance Or Dance' (EMI), Goldminers 'Stick A Buck' (Front Line), Amanda Lear 'Fellow Me' (Arista), Michael Zager Band 'Muscle Fever' (Polygram Stock LP), Eddie Brooks 'Only Love Can Break Your Heart' (A&M), Bobbi Humphrey 'Frieda' (Mercury LP), (Epic), Jay's Committee 'Law And Order' (Salsoul), Charisa McMillan & Richard Matthews 'Benny Black' (Musmar), Continuing by geographical areas: Alan Perton contributing DJs include: Ric Simon (Tamworth), Tony Allen (Hinchley Bubbles), Lawson Mair (Conventry Club 77), Keith Black

(Warwick), Graham Wood (Chesterford Grange), Alan Hughes (Worcester Western Bar), Don Young (Birmingham Leisure), Sammy De Havilland (Billesley), Paul Beech (Birmingham Cedar), Mike Christian (Dudley), Mike Walters (Dudley), Trevor Hughes (Wednesfield), Doctor John (Telford Disco Tech), Freddie Gayle (Stafford Top Of The World), Ian Palmer (Hanley), Stuart Swann / Dave Eison (Nantwich Westwood Grange), Peter Haze (Nantwich Rooster), Bev Tilling (Chester Central), Richard Bradshaw (Colwyn Bay), Ian Turner (Penryn), Dave Dee (Birkenhead Cabin), Eric Horn (Neston Westwood Grange), Lloyd Richards (Runcorn Cherry Tree), Gary Alan (Liverpool McMillans), Sonny King (Liverpool Oscar), Stuart Hamilton (Liverpool Timepiece), Steve Kaye (Liverpool), Manchester DJ Ann Durrill Jay (Chease Hulme Queens), Stevie Mack (Manchester Binkers), David Fawcner (Manchester Pembroke Hall), Dave Ross (Manchester New Ferry), Gary Perton (Eccles), James Wild (Salford), Brian Stevenson (Ryalton Assembly), Pete Hill (Charnock Richard Bowling Green), Harry

Wright (Longbo Centre), Dave Simmons (Preston Scamps), Phillip Robinson (Burnley), Steve Harrison (Morecambe), Will on Lounce, Leo Fellers (Sheffield Roman & Juliet), Derek Dane (Sheffield Samantha's), Paul Sharpe (Bristolhouse), Stuart Robinson (Leeds), Jim Higginson (Spenny Moor Top Hat), Bill Robinson (Durham), Ray Straughan (Waleshead), Mike Satchell (South Shields), Karlson, Jeff Knight (Whiteley Bay Burgess Cabbler), DJ Donald (Hedderston), Bev Feds (Carlisle Twisted Wheel), James Heron (Stranraer), Cyril Coast DJ Ann, Adrian Loubser (Kilmarnock), Alan Keef (Kilmarnock), Billy Krew (Kilmarnock), Jay Sowers (Troon Whitebeck), Alan Donald (Wothessay Royal), Gordon McNell (Rojnesay Glenburn), James Cameron (Alexandra), Strathelys DJ Ann, Gordon Lyle (Glasgow Maestro), Gary Reid (Glasgow Shillies), Ian Cassella / Jim Hunter (Aldrie Marock), Alan Farmer (Ponfryth), Tom Wilson (Edinburgh Rutland), Craig Dawson (Edinburgh Napier College), Brian Misset (Dundee Tech), Norman Davies (Dublin Le Spank)

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### Special Notice

**DANA, YOU** were fantastic at Baileys. **JIMMY LEA,** Noddy Holder, Happy Birthday Boize. Thanks for Southgate and Ruffles Concerts. Lets hope the breakthrough cum's soon. Keep it rollin' Love Mike and Kinda, Elgin, Scotland.

**DAVE AND Dave** tax for making Marc live at Southport 30th May. He will never be forgotten. **TONY THORPE,** Happy birthday. Behind you always Love you. - Jan. **BOLAN RULES** - Dave & Dave our appreciation for a great night - Just John & Purple Pie Pete. **GLAM ROCK** is dying, good luck to all 'glitter' fans - Splk, 41 Brantford Avenue, Clifton, Nottingham.

**SLADES NODDY** and Jimmy, happy birthday. D. Kemp, W. Hamstead.

**QUEEN THANKS** for the most amazing 3 nights at Wembley, keep yourself alive - Dave, Lorraine and Debbie.

**T. REX DISCO'S** many tax to all concerned Ros & Colm, Dave and Dave Mr & Mrs Feld, Andy Gardner and all the family (fans) for two great gigs. Marc we shall never desert you.

**MARCO - ALWAYS IN** my heart, Johnny Aitken, Glasgow.

**QUEEN FANS** in London please write to Box 1625. **HAPPY BIRTHDAY** Paul McCartney you're still beautiful love Lorraine.

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FLOWER FARRAH £1.10

EASTWOOD "MANG 'EM HIGH" £1.50

And 25p post/pkg for up to 2 posters 5p + each further poster

"CARDS & POSTERS" 22 MOOR STREET, BIRMINGHAM 4



DEBBIE HARRY £1.10



TRAVOLTA No. 7 £1.10



FARRAH No. 5 £1.10



JOHN TRAVOLTA "GREASE" £1.10



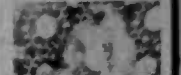
NEW ANGELS £1.10



DEBBIE N. (B/W) £1.10

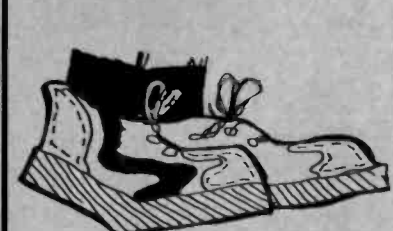


FARRAH No. 5 £1.10



JOHN TRAVOLTA "GREASE" £1.10

Fast feet wanted...



Boy or girl, around 16, wanted for general office duties and messenger work by publishers of RECORD MIRROR, SOUNDS, and MUSIC WEEK. West End location. (Knowledge of this area would be an asset). Good prospects. Luncheon Vouchers... and an interesting job in the Music Publishing Industry.

Phone Mike Sharman - 01-836 1522

### Musicians Wanted

**LET'S BE** like the Supremes, let's form a dancing-singing trio. J'naime Baker, 11 Catherine Close, Alexandra Road, Moss Side, Manchester. EXPERIENCED JAZZ-ROCK guitarist. Seeks like band - Phone 699 5288 evenings.

### Situations Vacant

DJ'S 16-25 YEARS wanted without equipment, for London pub work, beginners considered, accommodation available. - 01-965 2991.

### Sound Equipment

**ELECTRO-VOICE** eliminator 2 speakers, good condition Bargain £495 ono - 073528 347

**FOR SALE** professional built disco console invader mixer, FAL slave amp, plus stand, £115. - Phone 01-366 5041

### Songwriting

**HOLLYWOOD COMPANY** needs lyrics for new songs. All types wanted. Free details - Musical Services, 1305 / R. North Highland, Hollywood, California, 90028, USA.

**Roger Squire Studios**  
RADIO AUDITION TAPES, RADIO COURSES, COMPREHENSIVE JINGLES SERVICE, ACCAPELLAS  
55 Charlbert St, London, NW8 6JN. Tel. 01-722 9111.

## SMALLS — order form & advertisement rates

**Rates and Conditions**  
Under the headings: FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT, and other private announcements 5p per word.

Under the headings: SPECIAL NOTICES, PERSONAL TUITION, RECORDED, and other trade announcements 10p per word.

TRADE ADVERTISEMENTS under any heading 10p per word.

Also first term, 20 words in BOLD type 5p per word extra.

BOX NUMBERS: Allow two words plus 40p service fee.

SEMI DISPLAY advertising: £6.50 per single column inch.

SERIES DISCOUNTS:  
8% for 6 insertions  
7% for 13 insertions  
10% for 26 insertions  
12% for 52 insertions

The Publishers reserve the right to withdraw advertisements at their discretion.

PLEASE PUBLISH my advertisement under the heading \_\_\_\_\_ for \_\_\_\_\_ insertion(s) commencing issued dated \_\_\_\_\_

I enclose a cheque/postal order for £\_\_\_\_\_ to cover the cost made payable to RECORD MIRROR

**ALL SMALL ADS MUST BE STRICTLY PRE-PAID**

NAME	_____
ADDRESS	_____
Name and address when included in advert must be paid for.	
Send completed form to: Small Ads Dept. M. RECORD MIRROR, 40 Long Acre, London WC2	
<b>Record Mirror for the best results</b>	

# THE RATZ

THIS WEEK.....

OUR INSPIRED INTREPID HEROES ARE LOST SOMEWHERE IN EUROPE. THEY ARE SURROUNDED BY WEIRD FOREIGN HIPPIY TYPES.....

## MARS BAR CLUB

WILCO SABBADY THE STRANGLERS PRETTY THINGS KINKS

COR: LOOKS LIKE JUST ABOUT EVERYONE HAS BEEN HERE.

GOD KNOWS WHO'S BEEN IN THAT CORNER BUT IT SURE STINKS!!

ActoC UFO YES EIP Johnny Winter Pistols D'Arates

No DICE Boomtown Ratz DOMMNO NOTE

NICK LOWE THE WHO TRAPEZE STONES Ian Dury TRB

BAVE EDMUNDOS LIZZY Main FRANKIE MILLER Hanko Budgee

NICK LOWE BeBop Deluxe Sad Co. Rods Sapee

BUT, SUDDENLY LEFTY STAPLETON RUSHES IN WITH SOME BAD NEWS...

KID. I DON'T KNOW HOW TO BREAK THIS NEWS TO YOU. BUT, THE BAND'S MOST EXPENSIVE PIECE OF EQUIPMENT HAS BEEN NICKED.

OH NO! YOU DON'T MEAN? SURELY NOT MY... MY... CUSTOM MADE DRUM STICKS ????

MEAN WHILE ZAP HAS BEEN GIVEN SOME SWEETS TO EAT BETWEEN MEALS.

HUMPH! SPACE CAKE LETS TRY!

GLUT!

WHAM!

CRUNCH!!!!

YEAH, WOH!

HUEY!

VERY NICE. MAY I HAVE A SERVIETTE TO TAKE SOME HOME FOR MY MUMMY?

BUT WHEN THE RATZ GET ON STAGE...

MOST OF THE STUFF WE'RE PLAYING SEEMS TO BE GOING WAY OVER THEIR HEADS.

YEAH. THEY AIN'T TAKING ANY NOTICE OF US. I CAN'T UNDERSTAND IT. HEY! WHERE YA GOIN' KID?

## CHARLIE BRINKWORTH R

ZAP. I'VE FOUND OUT WHY THE LOCALS ARE NOT TAKING ANY NOTICE OF US. IF WE HAD THE USE OF THESE OLD MATTRESSES, THIS BOOZE, DRUGS AN' WOMEN WOULD WE TAKE ANY NOTICE OF US?

## RADIO ONE

### Featured 40

Airport (Motors)	Virgin
Almost Summer (Celebration)	MCA
Ca Plane Pour Moi (Plastic Bertrand)	Sire
Carry On Forward Son (Kansas)	Kishner
Come Back & Finish What You Started (Gladys Knight & The Pips)	Pye
Dancing In The City (Marshall, Hain)	Warner Bros
Davy's On The Road Again (Manfred Mann's Earth Band)	Bronze
Deacon Blues (Steely Dan)	ABC
Discos Crazy (Jesse Green)	CBS
(Don't Let Another) Good Day Go By (Jim Rafferty)	Decca
Do What I Gotta Do (The Imperials)	Power Exchange
Easy Come Easy Go (Odyssey)	RCA
8-7-0-6 (City Boy)	Vertigo
How Can This Be Love (Andrew Gold)	RSO
I Can't Move You (Yvonne Elliman)	Chiswick
I Take What I Want (The Bishops)	Private Stock
I Sure Brought Out The Love In Your Eyes (David Soul)	ABC
Jesse (Steak 'n' Eggs)	CBS
Just Let Me Do My Thing (Sine)	Casablanca
Last Dance (Donna Summer)	Polydor
Love On The Retaland (Dodgers)	Warner Bros
Make Love To The Music (Maria Muldaur)	Bronze
Making Up Again (Goldie)	GTO
Mind Blowing Decisions (Heatwave)	EMI
Miss You (Rolling Stones)	Capitol
More Than A Woman (Tavares)	CBS
Movin' On (Anthony's Song) (Billy Joel)	RAK
Oh Carol (Smoke)	A&M
Only Love Can Break Your Heart (Elkie Brooks)	Island
Satisfy My Soul (Bob Marley & The Wailers)	Asylum
Stay (Jackie Brown)	Capitol
Still The Same (Bob Seger)	RSO
Subliminal (Cout)	EMI
The Boy From New York City (Darts)	Magnet
The Man With The Child In His Eyes (Kate Bush)	EMI
Use To Be My Girl (Jays)	Philadelphia
We're All One (Bruno Mars)	A&M
Woman Of Mine (Dean Friedman)	Lifesong
You're The One That I Want (John Travolta & Olivia Newton John)	RSO
You Took The Words Right Out Of My Mouth (Meat Loaf)	Epic

**RECORDS OF THE WEEK**

Dave Lee Travis "That's The Kind Of Love I've Got For You" (Dusty Springfield)

Simon & Garfunkel "Anthem" (The New Seekers)

Paul Barrett "Late Clockwork" (Boomtown Ratz)

Tony Blackburn "Will You Take My Love" (Harvey Mason)

Kid Jensen "Make Love To The Music" (Maria Muldaur)

## RADIO PLAYLISTS

### DOWNTOWN RADIO

#### Belfast

**HIT PICKS**

John Paul: DOING IT RIGHT, Mick Finn

Trevor Campbell: HONEY YOU'RE HEAVEN TO ME, Drippers

Michael Henderson: BEIRUT, Peter Sarstedt

Eddie West: ANTHEM, New Seekers

EMI

Aristo

Ariola Hansa

CBS

### RADIO FORTH

#### Edinburgh

**ADD ONS**

Mike Scott: TWO DOORS DOWN, Dolly Parton

Steve Hamilton: BEIRUT, Peter Sarstedt

Bill Tarrant: THERE AIN'T NO GOOD CHAIN GANG, Johnny Cash

Mike Gower: I CAN DETECT YOU, Andy Arhurs

Tom Bell: MANHATTAN SKYLINE, Walter Jackson

United Artists

**ADD ONS**

ANTHEM, New Seekers

STAY, Jackson Browne

BOXCARS, Joe Ely

YOU LIGHT UP MY LIFE, Johnny Mathis

NEW YORKS A LONELY TOWN, Trade Winds

MAKE LOVE TO THE MUSIC, Maria Muldaur

YOU'LL NEVER BELIEVE IT, Beaver Brothers

THE SMURF SONG, Father Abraham

Warner Brothers

Aura

Decca

### BRMB

#### Birmingham

**ADD ONS**

THE SMURF SONG, Father Abraham

MAN WITH THE CHILD IN HIS EYES, Kate Bush

IF MY FRIENDS COULD SEE ME NOW, Linda Clifford

HOW CAN THIS BE LOVE, Andrew Gold

WAIT UNTIL MIDNIGHT, Yellow Dog

COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips

Buddah

DO WHAT I GOTTA DO, Imperials

SUBSTITUTE, Clout

5705, City Boy

YOU AND I, Peter Skerbin

Decca

EMI

Curton

Asylum

Virgin

Warner Brothers

Aura

Decca

Mercury

## BEACON RADIO

### Wolverhampton

**ADD ONS**

MAKE LOVE TO THE MUSIC, Maria Muldaur

NORTHERN LIGHTS, Renaissance

GIVE ME A CALL, Barry Biggs

BEAUTIFUL LOVER, Brotherhood Of Man

AIRPORT, Motors

HONEY YOU'RE HEAVEN TO ME, Drippers

LET THE MUSIC PLAY, Dorothy Moore

COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips

Buddah

Warner Brothers

Dynastic

Pya

Virgin

Arista

Epic

The Pips

Buddah

Asylum

Vertigo

EMI

TB

A&M

CBS

Curton

Berg

Krypton

**HOW CAN THIS BE LOVE, Andrew Gold**

5705, City Boy

SNAKEBITE, David Coverdale

DANCE WITH ME, Peter Brown

BANG BANG, Squeeze

JUST LET ME DO MY THING, Sine

IF MY FRIENDS COULD SEE ME NOW, Linda Clifford

DO IT WITH FEELING, Michael Zager & The Moon Band

DON'T CARE, Klark Kent

## LUXEMBOURG

**BULLETS**

ON THE SHELF, Steve Voice

FUNK THEORY, Rokotto

FRENCH WALTZ, Robin Sarstedt

TOMORROW, Manhattan

PUPPY DOG SONG, Althea & Donna

WAITING HERE FOR YOU, Rab Noukes

MADEMOISELLE, Styx

NORTHERN LIGHTS, Renaissance

SULTANS OF SWING, Die Straits

BANG BANG, Squeeze

Warner Brothers

Vertigo

A&M

**POWER PLAY**

5705, City Boy

208 TWIN SPIN

(DON'T LET ANOTHER) GOOD DAY GO BY, Jim Rafferty

Decca

## RADIO CITY

### Liverpool

**HIT PICKS**

Roger Blythe: MAKE LOVE TO THE MUSIC, Maria Muldaur

Warner Brothers

Phil Easton: PLAIN JANE, New Hearts

CBS

Mark Jones: FLYIN' HIGH, Commodores

Motown

Brian Quinn: HOW CAN THIS BE LOVE, Andrew Gold

Asylum

Johnny Jason: AIN'T NO LOVE, Snakebite

EMI

Dave Eastwood: COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips

Buddah

Norman Thomas: THAT'S THE KIND OF LOVE I'VE GOT, Dusty Springfield

Mercury

**ADD ONS**

NORTHERN LIGHTS, Renaissance

BABY IT'S YOU, Racy

Warner Brothers

RAK

## PICCADILLY RADIO

### Manchester

**ADD ONS**

DAYS OF PEARIY SPENCER, Trade Mark

GIVE ME SOME NEWS I CAN USE, John Kay

DO WHAT I GOTTA DO, Imperials

ANTHEM, New Seekers

5705, City Boy

WAIT UNTIL MIDNIGHT, Yellow Dog

BEIRUT, Peter Sarstedt

YOU'LL NEVER BELIEVE IT, Beaver Brothers

RSO

Mercury

Power Exchange

CBS

Vertigo

Virgin

Ariola Hansa

Aura

# THE ROLLING STONES

## Some Girls

**Some Girls THE ROLLING STONES Some Girls**

**MISS YOU** \$6.99  
 TST-79  
 Like... you dirty... about why, why, why don't you go to Hell!

**Freedom** \$6.99  
 PBF-79  
 Baby  
 100% CAREFREE WASH & WEAR  
 Some girls just are!

**GEORGIE GIRL** \$6.99  
 TAPED BACK  
 READY FOR INSTANT WEAR

**AFRO** \$6.99  
 100% CAREFREE WASH & WEAR  
 Synthetic Japanese Collection

**Beast of Burden** \$7.99  
 Kool in Light  
 Wash and Wear  
 French girls they want Curlier!

**Heavenly Beauty** \$7.99  
 MC-89  
 IMAGINATION  
 LIGHT COOL AIRY-

**Far Away Eyes** \$7.99  
 LAUGHTER, JOY, AND SENSATION  
 And the girl you see and see and see

**WIZ-WIG** \$8.99  
 SUPER FREEDOM  
 FLIP CENTER RIGHT OR LEFT

**SHATTERED** \$8.99  
 LIC-99  
 BOY-CUT Shorty  
 Back with just what you need

**When the Whip Comes Down** \$8.99  
 LIC-99  
 NEVER NEED SETTING

**Some Girls Beau Catcher** \$8.99  
 MU-99  
 CAPLESS SKIN-TOP  
 100% MIRACLE FIBRE

**Beautiful You** \$8.99  
 Beautiful you in a few seconds

**LIES** \$9.99  
 DR. CORTIZONES' APPROVED  
 GY-84  
 NEVER NEED SETTING

**Skin-Crown** \$9.99  
 SK-109  
 6 in 1 SOME GIRLS  
 PERMANENT BUILT IN HEIGHT

**RESPECTABLE** \$9.99  
 SK-109  
 6 WIGS IN ONE

### IT'LL MAKE YOUR HAIR CURL!



The Rolling Stones new album  
"Some Girls"  
Contains their new single  
"Miss You"  
PRODUCED BY THE GLIMMER TRIO



On Rolling Stones Records  
Cassettes & Cartridges