

# RECORD MIRROR

DISCO  
SPECIAL

## BRUCE SPRINGSTEEN STEPS OUT OF THE SHADOWS

DONNA  
SUMMER  
'THANK GOD IT'S  
FRIDAY' COLOUR

DYLAN  
RUNAWAYS  
RUBINOOS





# RECORD MIRROR

## UK SINGLES

1	1	THE ONE THAT I WANT, Travolta/Newton John	RSO
2	2	SMURF SONG, Father Abraham	Decca
3	3	DANCING IN THE CITY, Marshall Main	Harvest
4	17	SUBSTITUTE, Clout	Carere
5	8	A LITTLE BIT OF SOAP, Showaddywaddy	Arista
6	6	LIKE CLOCKWORK, Boomtown Rats	Ensign
7	19	WILD WEST HERO, Electric Light Orchestra	Jet
8	5	AIRPORT, Motors	Virgin
9	9	MAN WITH THE CHILD IN HIS EYES, Kate Bush	EMI
10	11	BOOGIE OOGIE OOGIE, Taste Of Honey	Capitol
11	7	NO ONE IS INNOCENT, Sex Pistols	Virgin
12	13	USE TA BE MY GIRL, O'Jays	Phil Int
13	4	ANNIE'S SONG, James Galway	Red Seal
14	12	RUN FOR HOME, Lindisfarne	Mercury
15	14	MIND BLOWING DECISIONS, Heatwave	GTO
16	26	COME ON DANCE DANCE, Saturday Night Band	CBS
17	15	ARGENTINE MELODY, San Jose	MCA
18	16	(DON'T FEAR) THE REAPER, Blue Oyster Cult	CBS
19	10	MISS YOU / FAR AWAY EYES, Rolling Stones	EMI
20	18	RIVERS OF BABYLON, Boney M	Atlantic
21	23	SATISFY MY SOUL, Bob Marley and The Wailers	Island
22	37	LIFE'S BEEN GOOD, Joe Walsh	Asylum
23	36	5-7-0-5, City Boy	Vertigo
24	20	MAKING UP AGAIN, Goldie	Bronze
25	40	FOREVER AUTUMN, Justin Hayward	CBS
26	24	ROCK AND ROLL DAMNATION, AC/DC	Atlantic
27	30	FROM EAST TO WEST/SCOTS MACHINE, Voyage	GTO
28	22	DAVY'S ON THE ROAD AGAIN, Manfred Mann	Bronze
29	21	BEAUTIFUL LOVER, Brotherhood of Man	Pye
30	34	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
31	32	STAY, Jackson Browne	Asylum
32	25	OH CAROL, Smoke	RAK
33	31	DON'T BE CRUEL, Elvia Presley	RCA
34	41	LOVE YOU MORE, Buzzcocks	United Artists
35	48	PRODIGAL SON, Steel Pulse	Island
36	32	NIGHT FEVER, Bee Gees	RSO
37	28	HOW CAN THIS BE LOVE, Andrew Gold	Asylum
38	47	IS THIS A LOVE THING, Raydio	Arista
39	50	SHAME, Evelyn 'Champagne' King	RCA
40	38	MOVIN' OUT (ANTHONY'S SONG), Billy Joel	CBS
41	63	NORTHERN LIGHTS, Renaissance	Warner Bros
42	42	I'VE HAD ENOUGH, Wings	Parlophone
43	45	MANY TOO MANY, Genesis	Genesis
44	—	WHO ARE YOU, The Who (Who I)	Polydor
45	43	JUST LET ME DO MY THING, Sine	CBS
46	75	COLD AS ICE, Foreigner	Atlantic
47	33	CA PLANE POUR MOI, Plastic Bertrand	Sire
48	44	FLYING HIGH, Commodores	Motown
49	—	IT'S THE SAME OLD SONG, K. C. And The Sunshine Band	TK
50	—	TOOK THE LAST TRAIN, David Gates	Elektra
51	43	BOY FROM NEW YORK CITY, Oats	Magnet
52	56	CARRY ON WAYWARD SON, Kansas	Kirshner
53	28	NEVER SAY DIE, Black Sabbath	Vertigo
54	38	(WHITE MAN) IN HAMMERSMITH PALAIS, Clash	CBS
55	61	YOU AND I, Rick James	Motown
56	35	THE LOVE IN YOUR EYES, David Soul	Private Stock
57	51	DISCO INFERNO, Trammps	Atlantic
58	46	ROSALIE, Thin Lizzy	Vertigo
59	60	HI TENSION, Hi Tension	Island
60	72	ANTHEM, New Seekers	CBS
61	55	BOOTZILLA, Bootsie's Rubber Band	Warner Bros
62	53	GET UP, JALN Band	Magnet
63	70	DON'T CRY FOR ME ARGENTINA, Julie Covington	MGA
64	58	ORAGON POWER, JKD Band	Sarril
65	52	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
66	59	THE CLAPPING SONG, Shirley Ellis	MCA
67	—	YOU LIGHT MY FIRE, Sheila B. Devotion	EMI
68	—	LOVIN' LIVING 'GIVIN', Diane Ross	TMG
69	54	LOVE IS IN THE AIR, John Paul Young	Ariola
70	—	THE RACE IS ON, Suzi Quatro	RAK
71	—	NIGHT FEVER, Carol Douglas	Gull
72	62	LAST DANCE, Donna Summer	Casablanca
73	—	IT'S ONLY MAKE BELIEVE, Child	AHA
74	—	IDENTITY, X Ray Specs	EMI
75	—	WAIT UNTIL MIDNIGHT, Yellow Dog	Virgin

## UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	2	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
3	4	SOME GIRLS, Rolling Stones	EMI
4	5	THE KICK INSIDE, Kate Bush	EMI
5	—	20 GOLDEN GREATS, The Hollies	EMI
6	3	STREET LEGAL, Bob Dylan	CBS
7	7	OCTAVE, Moody Blues	Decca
8	10	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
9	6	THE ALBUM, Abba	Epic
10	8	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
11	11	AND THEN THERE WERE THREE, Genesis	Charisma
12	13	ROCK RULES, Various	K-Tel
13	21	GREASE, Original Soundtrack	RSO
14	9	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
15	12	LENA MARTELL COLLECTION, Lena Martell	Ronco
16	16	NEW BOOTS AND PANTIES, Ian Dury	Stiff
17	15	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
18	18	PASTICHE, Manhattan Transfer	Atlantic
19	30	OUT OF THE BLUE, Electric Light Orchestra	Jet
20	23	RUMOURS, Fleetwood Mac	Warner Brothers
21	20	BLACK AND WHITE, Stranglers	United Artists
22	17	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen	CBS
23	37	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
24	36	THE STRANGER, Billy Joel	CBS
25	33	BACK AND FOURTH, Lindisfarne	Mercury
26	41	OBSESSIONS, UFO	Chrysalis
27	27	POWER IN THE DARKNESS, Tom Robinson Band	EMI
28	35	KAYA, Bob Marley & The Wailers	Island
29	14	THE STUD, Various	Ronco
30	22	CLASSIC ROCK, London Symphony Orchestra	K-Tel
31	34	20 GOLDEN GREATS, Nat King Cole	Capitol
32	19	I KNOW COS I WAS THERE, Max Boyce	EMI
33	40	CITY TO CITY, Gerry Rafferty	United Artists
34	39	YOU'RE GONNA GET IT, Tom Petty & The Heartbreakers	Island
35	28	20 GOLDEN GREATS, Beach Boys	Capitol
36	48	NATURAL HIGH, Commodores	Motown
37	42	DAVID GILMOUR, David Gilmour	Harvest
38	46	LONDON TOWN, Wings	Parlophone
39	24	PETER GABRIEL, Peter Gabriel	Charisma
40	—	A NEW WORLD RECORD, Electric Light Orchestra	Jet
41	31	EVERYONE PLAYS DARTS, Darts	Magnet
42	—	WATCH, Manfred Mann's Earth Band	Bronze
43	—	THE SOUND OF BREAD, Bread	Elektra
44	29	REAL LIFE, Magazine	Virgin
45	26	CENTRAL HEATING, Heatwave	GTO
46	—	ARRIVAL, Abba	Epic
47	45	MAGIC FLUTE OF JAMES GALWAY, James Galway	Red Seal
48	—	DIRE STRAITS, Dire Straits	Vertigo
49	43	VAN HALEN, Van Halen	Warner Brothers
50	—	EVITA, Various	MCA

## UK SOUL

1	1	BOOGIE OOGIE OOGIE, Taste Of Honey	Capitol
2	3	USE TA BE MY GIRL, O'Jays	Phil Int
3	6	COME ON DANCE DANCE, Saturday Night Band	CBS
4	4	JUST LET ME DO MY THING, Sine	CBS
5	5	MIND BLOWING DECISIONS, Heatwave	GTO
6	9	SHAME, Evelyn 'Champagne' King	RCA
7	2	FLYING HIGH, Commodores	Motown
8	7	FROM EAST TO WEST, Voyage	GTO
9	12	YOU AND I, Rick James	Motown
10	14	IS THIS A LOVE THING, Raydio	Arista
11	8	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
12	15	BOOTZILLA, Bootsie's Rubber Band	Warner Bros
13	10	HI TENSION, Hi Tension	Island
14	11	BOOGIE TO THE TOP, Idris Muhammad	Kudu
15	19	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
16	—	I LOVE NEW YORK, Metropolis	Salsoul
17	—	DISCO INFERNO, Trammps	Atlantic
18	—	IT'S SERIOUS, Cameo	Casablanca
19	—	TURN ON THE LIGHT, Kollie Paterson	EMI
20	—	CLAPPING SONG, Shirley Ellis	MCA

## UK DISCO

1	1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol/12in/LP
2	2	HI-TENSION, Hi-Tension	Island/12in
3	3	YOU'RE THE ONE THAT I WANT, Travolta/Newton-John	RSO
4	4	NIGHT FEVER, Bee Gees	RSO/LP/12in promo
5	5	YOU AND I, Rick James	Motown/12in/LP
6	6	JUST LET ME DO MY THING, Sine	CBS/LP/12in
7	9	COME ON DANCE DANCE, Saturday Night Band	CBS/LP/12in
8	8	USE TA BE MY GIRL, O'Jays	Phil Int
9	7	SHAME, Evelyn 'Champagne' King	RCA/12in
10	11	FROM EAST TO WEST/POINT ZERO/SCOTS MACHINE, Voyage	GTO/LP
11	14	FLYING HIGH, Commodores	Motown/12in/LP
12	12	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X, Idris Muhammad	Kudu/LP/12in promo
13	10	BROWN GIRL IN THE RING/RIVERS OF BABYLON, Boney M	Atlantic/12in
14	15	DISCO INFERNO, Trammps	Atlantic/12in/RSO LP
15	20	IS THIS A LOVE THING, Raydio	Arista/LP/12in promo
16	16	RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY, Linda Clifford	Curton/12in/US 12in/LP
17	21	LET THE MUSIC PLAY/OVER AND OVER, Charles Earl LandUS	Mercury LP
18	13	MISS YOU, Rolling Stones	EMI/12in
19	17	MIND BLOWING DECISIONS, Heatwave	GTO
20	32	HOT SHOT, Karen Young	US West End 12in

(Continued on page 29)

## STAR CHOICE



CINDY (Lead Vocalist) Clout

1	ALL IN LOVE IS FAIR	Stevie Wonder
2	AMOREUSE	Kiki Dee
3	LADY	Sly
4	STAND BY ME	John Lennon
5	GUAVA JELLY	Barbra Streisand
6	TIME	David Bowie
7	THE WORLD IS A GHETTO	George Benson
8	LYING EYES	Buddy Holly
9	HONKY CAT	Elton John
10	SAILING	Rod Stewart

## OTHER CHART

1	NO ONE IS INNOCENT, Sex Pistols	Virgin
2	LOVE YOU MORE, Buzzcocks	United Artists
3	THE WINKERS SONG, Ivor Biggin	Beggars Banquet
4	IF THE KIDS ARE UNITED, Sham 69	Polydor
5	BLATENTLY OFFENSIVE, Wayne County & Electric Chairs	Safari
6	IDENTITY, X Ray Specs	EMI
7	DOT DASH, Wire	Harvest
8	HEROES '12", David Bowie	RCA Import
9	LIKE CLOCKWORK, Boomtown Rats	Ensign
10	JILTED JOHN, Jilted John	EMI
11	YOU KNOW WHAT I AM THINKING GIRL, The Pleasers	Solid Gold
12	DEBUTANTES BALL EP, Eater	The Records
13	CRAZY LIKE A FOX, Lenny Kaye	Ork Records
14	I WANT TO BE YOUR BOYFRIEND, The Rubinoos	Berserkoff
15	WHOOOPS - A DAISY, Humphrey Ocean	Stiff
16	BECAUSE THE NIGHT, Patti Smith	Arista-Import
17	SUSPECT DEVICE, SWiff Little Fingers	Rigid Digits
18	SEX & DRUGS & ROCK N' ROLL, Ian Dury	Stiff Import
19	WHITE MAN IN HAMMERSMITH PALAIS, The Clash	CBS
20	CALIFORNIA GIRLS, The Beach Boys	Capitol

SUPPLIED BY: RECORD SCENE, 14 Sunbury Cross Centre, Sunbury - On Thames. Tel: 89300.

## YESTERYEAR

5 Years Ago (21st July 1973)	1	WELCOME HOME	Peters and Lee
	2	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter
	3	LIFE ON MARS	David Bowie
	4	SKWEEZE ME PLEEZE ME	Slade
	5	ALRIGHT ALRIGHT ALRIGHT	Mungo Jerry
	6	GOING HOME	The Osmonds
	7	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	Elton John
	8	BORN TO BE WITH YOU	Dave Edmunds
	9	TAKE ME TO THE MARDI GRAS	Paul Simon
	10	SNOOPY VERSUS THE RED BARON	The Hot Shots
10 Years Ago (20th July 1968)	1	THE EQUALS	The Equals
	2	SON OF HICKORY HOLLERS TRAMP	O C Smith
	3	I PRETEND	Des O'Connor
	4	YESTERDAY HAS GONE	Cupid's Inspiration
	5	YUMMY YUMMY	The Ohio Express
	6	MONEY MONEY	Tommy James and The Shondells
	7	MACARTHUR PARK	Richard Harris
	8	FIRE	The Crazy World of Arthur Brown
	9	JUMPING JACK FLASH	Rolling Stones
	10	MY NAME IS JACK	Manfred Mann
15 Years Ago (20th July 1963)	1	CONFESSION	Frank Ifield
	2	I LIKE IT	Gerry and The Pacemakers
	3	DEVIL IN DISGUISE	Elvis Presley
	4	ATLANTIS	The Shadows
	5	DA DOO RON RON	The Crystals
	6	TAKE THESE CHAINS FROM MY HEART	Ray Charles
	7	SWEETS FOR MY SWEET	The Searchers
	8	BO DIDDLEY	Buddy Holly
	9	IT'S MY PARTY	Lesley Gore
	10	DECK OF CARDS	Wink Martindale

## US SINGLES

1	1	SHADOW DANCING, Andy Gibb	RSO
2	2	BAKER STREET, Gerry Rafferty	United Artists
3	6	MISS YOU, Rolling Stones	Atlantic
4	5	STILL THE SAME, Bob Segar	Capitol
5	10	LAST DANCE, Donna Summer	Casablanca
6	11	GREASE, Frankie Valli	RSO
7	7	THE GROOVE LINE, Heatwave	Epic
8	4	USE TA BE MY GIRL, O'Jays	Phil Int
9	3	TAKE A CHANCE ON ME, Abba	Atlantic
10	21	THREE TIMES A LADY, Commodores	Motown
11	14	LOVE WILL FIND A WAY, Pablo Cruise	A&M
12	9	IT'S A HEARTACHE, Bonnie Tyler	RCA
13	15	RUNAWAY, Jefferson Starship	RCA
14	20	HOT BLOODED, Foreigner	Atlantic
15	17	COPACABANA, Barry Manilow	Arista
16	8	DANCE WITH ME, Peter Brown	TK
17	19	LIFE'S BEEN GOOD, Joe Walsh	Asylum
18	22	MY ANGEL BABY, Toby Beau	RCA
19	12	BLUER THAN BLUE, Michael Johnson	EMI
20	26	MAGNET AND STEEL, Walter Egan	Columbia
21	28	I'M NOT GONNA LET IT BOTHER ME TONIGHT, Rhythm Section	Atlantic
22	24	THANK GOD IT'S FRIDAY, Love and Khasos	Polydor
23	23	FM, Steely Dan	Casablanca
24	25	IF EVER I SEE YOU AGAIN, Roberta Flack	MCA
25	29	SONGBIRD, Barbra Streisand	Atlantic
26	30	KING TUT, Steve Martin	Columbia
27	32	STAY, Jackson Browne	Warner Bros
28	13	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Asylum
29	16	WONDERFUL TONIGHT, Eric Clapton	Epic
30	40	I'VE HAD ENOUGH, Wings	RSO
31	33	THE ONE THAT I WANT, Travolta & Newton-John	Capitol
32	36	CAN WE STILL BE FRIENDS, Todd Rundgren	RSO
33	35	PROVE IT ALL NIGHT, Bruce Springsteen	Warner Bros
34	38	LOVE OR SOMETHING LIKE IT, Kenny Rogers	Columbia
35	58	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	United Artists
36	52	BOOGIE OOGIE OOGIE, A Taste of Honey	RSO
37	46	SHAME, Evelyn 'Champagne' King	Capitol
38	42	STUFF LIKE THAT, Quincy Jones	RCA
39	44	RIVERS OF BABYLON, Boney M	A&M
40	73	AN EVERLASTING LOVE, Andy Gibb	Warner Bros
41	45	YOU'RE A PART OF ME, Gene Cotton with Kim Carnes	RSO
42	18	I CAN'T STAND THE RAIN, Eruption	Ariola
43	63	YOU, Rita Coolidge	Elektra
44	49	MR BLUE SKY, Electric Light Orchestra	A&M
45	47	I NEED TO KNOW, Tom Petty	Jet
46	53	TWO TICKETS TO PARADISE, Eddie Money	Shelter / ABC
47	46	THAT ONCE IN A LIFETIME, Demis Roussos	Columbia
48	56	MACHO MAN, Village People	Mercury
49	79	FOOL IF YOU THINK IT'S OVER, Chns Rea	Casablanca
50	27	YOU BELONG TO ME, Carly Simon	United Artists

## US DISCO

1	1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
2	3	HOT SHOT, Karen Young	West End
3	2	LAST DANCE, Various Artists	Casablanca
4	4	YOU AND I, Rick James	Motown
5	5	I LOVE AMERICA, Patrick Juvet	Casablanca
6	6	DO OR DIE, Grace Jones	Island
7	14	MISS YOU, The Rolling Stones	Atlantic
8	20	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
9	12	PERFECT LOVE AFFAIR, Constellation Orchestra	Prelude
10	11	MELLOW LOVIN', Judy Cheeks	Salsoul
11	8	WHISTLE BUMP, Eumir Deodato	Warner Bros
12	13	SATURDAY, Norma Jean	Bearsville
13	16	WAR DANCE / MIRAGE, Kebek elektrik	Salsoul
14	9	RUNAWAY LOVE, Linda Clifford	Curton
15	7	ROUGH DIAMOND, Madleen Kane	Warner Bros
16	10	GARDEN OF LOVE, Don Ray	Polydor
17	17	BACK TO MUSIC, Theo Vanessa	Prelude
18	15	SPEND THE NIGHT WITH ME, Silver Convention	Midsong
19	29	I DON'T KNOW WHAT I'D DO, Sweet Cream	Shadybrook
20	31	DANCING IN PARADISE, El Coco	AVI

## US ALBUMS

1	1	SOME GIRLS, Rolling Stones	Atlantic
2	8	GREASE, Soundtrack	RSO
3	2		

# JUICY LUCY

## HAS LUCY MET HER MATCH?

SEARCHING THROUGH life for the partner of your dreams can be very frustrating if you don't have the good fortune to be as clever as I am. However, one dating agency has taken the waiting out of wanting and hit on the bright idea of make video tapes of their clients — so wise, don't you think? That way, you don't find yourself in the embarrassing situation of ripping the red carnation out of your buttonhole every time some ghastly would be escort arrives at the allotted hour.

Pert young publicist Alan Edwards hit on the idea of inviting



LITA FORD draws Phil Lynott, but is this just a front?

correspondents would have you believe. A series of highly decorative marquees dispensed refreshments of an excellent nature throughout the day. By skilful planning one could indulge in lunch, high tea, cocktails, dinner, drinks and snacks — the whole washed down with generous quantities of champagne thoughtfully supplied by Moët and Chandon!

I must mention CBS for their salmon mousse, RSO for their cold meats, A&M for their strawberries, Arista for their wine and Phonogram for their fruit punch.

Actual stars, aside from those appearing, were a little thin on the ground although the diminutive Bianca Jagger (a former shop assistant) and Ringo Starr (an actor) were in continuous circulation. Billy Connolly jammed with a bread guitar, Susan George played a low profile and several members of

chosen as the lucky understudy, and the Rats dressed him in a pair of Johnny's pyjamas, confident in the knowledge that no one at the Beeb would ever know the difference. The recording was duly completed, but I understand that someone tipped off Nash and I'm told he was furious

... it wouldn't do at all to have someone as notorious as a Sex Pistol on the BBC. So the coup was foiled and the film you saw was the old one. Nice try chaps.

To no one's great surprise, the IBA have banned the Pistols' latest single 'No - One Is Innocent', which makes two out of four Pistols released they've come down on (and three out of four that Capital Radio have banned). Aiden Day made a statement about the single "glorifying evil" etc, but it does mean that Sid's song, on the B side, won't get played either. Despite the fact that Virgin kindly made another version which bolts the offensive words out of 'My Way'. Said soft spoken Al Clark (you're all bound to know who he is by now, and if you don't, you haven't been paying attention): "The next time, the Sex Pistols will ban the IBA." But will there be a next time, sweetie? What has the awful McLaren got up his sleeve now, apart from a lot of money?

As 'Be Prepared' is my motto, so also should it be yours. An unwary Australian journalist, interviewing Keith Richard and no doubt stumbling for words in the presence of the Great One, asked him why the Stones had chosen 'Some Girls' as the title for their latest album. Always a man with a ready riposte, the truculent Keith replied: "Because we forgot their names, that's why." Of course, we should make allowances — he may not be at liberty to be so free with his wit for much longer.

That other bunch of charmers, well known for their winning ways, were not so fortunate in pleasing their fans in Portugal. Or so says their publicist young Alan Edwards, whose silver tongue is apt to elaborate when it comes to providing stories about his clients. An electricity failure at the gig in Lisbon resulted in fans rioting, their tempers fanned by the amount of alcohol available throughout a national holiday. Believing the fault to lie with the band — who may have other faults in the nature of their sexist attitudes — and not the power system, they hurled bottles and other missiles towards the stage. Without their Hells Angels friends to protect them, the Strangers made an undignified retreat and ran off down the road, closely followed by the enraged hordes. The story goes — believe it if you will — that a couple of the group came upon a horse and cart, fortuitously parked



PAUL COOK drew the short straw and got Rusty 'Gabby' Egan

by a pavement. They dove into the cart and hid until the crowds rushed by. 999, who were supporting, are believed to have barricaded themselves in a derelict house (also parked nearby) until the riot police turned up to save them.

Less dramatic, but no less embarrassing, were the experiences of Wilko Johnson and his Solid Senders at the Manor recording studios, where they are recording their debut album. On finding that their electric piano kept going out of tune (and holding up the recording) they asked the staff if they could supply a piano tuner. They were told that such a person was arriving the next day, to tune the resident grand piano. Wilko left a note on the grand, asking the man to attend to their piano too. The following day (hope this isn't boring you) they discovered that their piano was still out of tune. Why? they asked the long suffering Manor staff — to be told that the piano tuner was, in fact, blind. Red faces all round, I believe is the appropriate expression.

Handsome man about town Phil Lynott was among the guests at a

clothed into an indoor heated swimming pool, we were told she had caught pneumonia. Further investigation revealed that (once again) Alan Edwards had been over enthusiastic in his description and the young lady had a chest cold. I'm sure there are lots of you hotblooded men out there who would like to rectify this situation. Don't send your suggestions to me.

But back to the Sire party: other guests who enjoyed the Dayglo food and the performance by the Flamin' Groovies included some Sex Pistols (First Prize Liggers of the Week), some Boomtown Rats (Second Prize), Talking Heads, the Ramones (oh, and I hear Tommy Ramone is to produce a young British group called Strange Ways), the Rich Kids, the Rezillos and the Vibrators. As usual, the festivities degenerated into a brittle slinging affair — such a lack of imagination.

If there's one thing Lucy loves it's a "first night". I'm pleased to report that the opening of 'Thank God It's Friday' at a plush West End cinema was much enjoyed. But why, my dears, did the organisers send me a



AMANDA LEAR got an even shorter straw in the ageing Keith Moon

party thrown by WEA to launch their new deal with Sire Records. Although slim hiped Lynott was pictured with the Runaways' Lita Ford, I believe he was more attracted to petite dark haired Joan Jett and I'm told he spent the evening with her.

During their visit, the Runaways have been making the most of London nightlife — Joan Jett and Gaye Advert have enjoyed a girls night out together at the Music Machine. Seeing them both hanging over a balcony together, in their identical leather jackets and matching hairstyles, would almost make you think you had one too many.

Runaways' drummer Sandy West has been less fortunate. Following a photo session with RM last week, during which she was pushed fully

list of the stars that were meant to attend several days beforehand? Scarcely one of them actually turned up! Still your faithful correspondent let nothing deter her and laughed heartily throughout — and not just because of the wonderful Donna Summer.

I was however slightly peeved that the garrulous Angie Bowie chose to chatter and giggle in the seats immediately behind me. Just because she and her whey - faced escort had seen the film before there was no reason to spoil the fun for everyone else, was there?

No sooner had the film finished than I hot - footed it across the West End, there to exchange the celluloid disco delights for the real thing at the fabulous Embassy club. Here at a party thrown for the leggy Amanda Lear, 33, (who is most definitely not a man) who, if she became just the slightest bit irritated as the night wore on, didn't let her husky voice give anything away!

The party was joined by my old friend Keith Moon (over 30), who, despite slight altercation with the doorman as he arrived, remained well behaved until spirited away by his bodyguard.

As a slick clever video presentation displayed naked evidence of Amanda's sex the Ritzy crowd whiled away the midnight hours watching others watching themselves. How decadent my dears!

I hear The Slits were offered the chance of supporting the Runaways at the Lyceum, making it an all female show. But The Slits turned it down... and I can't believe it was because they thought the gig wouldn't be classy enough. You must keep your end up ladies, I always do. Byeccc.



DYLAN meets his match, but which one is the Lone Ranger?

us to a party at this agency, somehow hoping it would induce us to go and see his band The Boyfriends afterwards. But instead of seeing film of the men (or women) we hoped to meet, instead we were lobbed off with videos of the band. How disappointing.

Graham Parker was luckier with his dream date. In the exclusive backstage area at Blackbushe (where no - one could actually see the bands, but then what ligger would actually want to watch the show?) he was approached by a short man in shades — not unlike himself in fact — who mumbled his appreciation of Parker's music.

"I really like your albums, man," said the stranger, who was none other than Bob Dylan (so nice of him to think of others, despite his pressing domestic problems, don't you think?)

Parker was practically speechless — though that's not unusual for this shy, retiring little chap — and could only murmur: "Who was that masked man?"

If nothing else the fabulous Blackbushe Picnic will be remembered as the occasion where the name on everyone's lips was not the star — but the promoter! For cuddy — former chemistry student Harvey Goldsmith it was definitely the big day! But as you and I know my dears nothing can be perfect even if "Harv" (as his friends call him) is in charge.

Still, thanks to the benevolence of certain record companies, the day was not the "living hell" that many

the Clash made vain attempts to be recognised by members of their record company! Absent, however, was Eric Clapton's escort, Patti Boyd. I'm told the sensible young lady was attending a wedding in St. Tropez.

I hear from sources that I can't divulge that the choice of the bill was not by Dylan's personal choice. In fact far from inviting tedious CBS combo Lake to play, Dylan had never seen or heard of the band until the Great Day itself!

Before we leave the Picnic let me just tell you that Bob Dylan relaxed the evening before the show by going to see... 'Evita'! And he actually "met" David Essex!! Isn't that sweet!

So pretty Peter Powell has been promoted to take over Tony Blackburn's afternoon show while the diminutive divorcee is busy with the Radio One roadshow. Not surprising is it? Not when you consider that Peter — the youngest Radio One DJ (at 27!) — is careful to be the least controversial man on the air. One day he may surprise us, though, and voice an opinion.

I hear that the Boomtown Rats are out of favour with another of the BBC's middle of the road men, Robin Nash. The Irish combo were all set to make yet another appearance on 'Top Of The Pops' with their single 'Like Clockwork' when they realised they were missing a member — very careless. Johnny Fingers had already departed for his holidays, so a stand in had to be found at the last minute. Ex - Pistol Paul Cook was



JOHN PEEL looks pleased with his date, but Fay Fife of the Rezillos indicates she is less than satisfied.



# NEWS

News Editor JOHN SHEARLAW

## Rod to tour & new album

**SUPERSTAR** Rod Stewart goes into the studio to record his new album next week.

Tentative title of the new LP will be 'Blondes Have More Fun'. It will be recorded in America and the release date is expected to be in October.

Record Mirror also understands that there are definite plans for Stewart to tour Britain in December. Some dates, including those in London around Christmas time, only await confirmation.

There are hopes too that Stewart will play his usual New Year concert in Scotland, and an announcement has been delayed until the future of the Glasgow Apollo as a rock venue is decided.



### Rezillos sign to Sire and hit the road

**SCOTTISH** band the Rezillos, the first British outfit to sign with the Sire label, go on the road at the end of the month for their first extensive tour since last November.

The nationwide trek, which continues until the end of August, coincides with the release of their debut albums 'Can't Stand The Rezillos' and a single, 'Top Of The Pops'.

Dates so far read: Plymouth Metra July 28, Manchester Mayflower 29, Hull Tiffanys 31, Newports Stowaway August 2, Leeds Roots Club 3, Scarborough Penthouse 4, Middlesbrough Rock Garden 5, Doncaster Outlook 7, Nuneaton 77 Club 8, Sheffield TBA 10, Nottingham Sandpiper 11, Liverpool Eric's 12 (two shows), Blackburn King Georges Hall 14. Further dates will be added later.

## Temptations return

**SOUL** veterans the Temptations return to Britain in August for a month long tour.

A series of club dates at Manchester Golden Garter (August 28 to September 2), Birmingham Night Out (September 4 to 9) and Watford Baileys (10 to 16) precede two shows at the London Palladium on September 17.

They then play Leicester Baileys from September 18 to 23 before returning to the States.

Tickets for the Palladium shows, which will be at 6 pm and 8.30 pm are priced at £5 + £2, and go on sale from August 1.

+ A tour by former Tamla Motown stars the Four Tops has also been confirmed for September. A full schedule will be announced next week.

## Sid Vicious links up with Johnny Thunders

**SEX PISTOL** Sid Vicious has broken with the two other members of the group and is currently forming a band with Johnny Thunders.

According to Vicious the group, The Living Dead, will be managed by his girlfriend Nancy Spungen and will include Thunders and guitarist Henri Paul, with a drummer yet to be found.

Read about Sid's new band and his life since the Sex Pistols split in an exclusive Record Mirror interview next week.

Meanwhile former Damned bassist Captain Sensible is to make his British debut with his new band next week... on the radio! Sensible, now fronting King, a band he got together in Holland, plays a session on the John Peel Show on July 20.

## 'It's Raining' Darts again

**CHART** stars Darts release their fourth single at the end of the month.

'It's Raining' is a specially re-recorded version of the track written by Griff Fender from the album 'Everyone Plays Darts'. It's backed with the previously unrecorded stage favourite 'Messing Shoes Blues'.

There are now hopes that the Darts will tour Britain in late November or early December, following a European tour. The band also record a BBC 2 'In Concert' session next month, which will be screened in September.



**THE STRAIN** of fame. Blues legend BB King, set for a short tour to coincide with the success of his 'Midnight Believer' album, shows no signs of easing up.

Dates are: Birmingham Odeon October 13, London Hammersmith Odeon 14 and 15, Manchester Free Trade Hall 16.

Tickets are £3.00, £2.50, £2.00, £1.50, except for London where the prices are £3.50, £3.00, £2.50, £2.00. Tickets are available from the venues from Friday 21st July.

A single from the album, 'I Just Can't Leave You Alone Love Alone', is released on the same day.

### Free UFOs

A **NEW UFO** single is released on July 21... and all purchasers will have the chance to buy a special UFO frisbee!

The unique "stop me and fly one" offer is for a three track single which includes 'Only You Can Rock Me', 'Cherry' and the 1974 vintage 'Rock Bottom'. And as if that wasn't enough the first 15,000 copies will be in a limited edition pressed in red vinyl!

## Connolly, Paxton, Havens headline Folk Festival

**THE** 14th Cambridge Folk Festival takes place this year over the weekend of July 28, 29 and 30.

Confirmed headliners now include Billy Connolly, Tom Paxton, Richie Havens, Dave Swarbrick, Five Hand Reel, Stefan Grossman and John Renbourn, with many other folk acts definitely appearing.

The festival again takes place at Cherry Hinton Hall and the usual camping and parking facilities will be available.

### New single from Phoenix

**PHOENIX**, the band formed out of the ashes of Argent, release a new single on the Rocket label this week.

The band, whose line-up comprises Bob Henrit, John Verity and Jim Rodford all previously with Argent, and Ray Minhinnett formerly of Frankie Miller's Full House, was formed in 1976 when Argent split up.

The single will be "Time Of The Season"... written by Rod Argent!

## Cimarons concert for Marcus Garvey

**THE** Cimarons play a remembrance concert for Marcus Garvey at Liverpool University on July 22.

They hope to raise money for a memorial for Garvey — the man behind the 'Back To Africa' movement in the West Indies in the twenties.

Another Rastafarian festival on the same day features the Sons of Jah, Alton Ellis and Aswad in an all-night bill to commemorate the anniversary of HIM Halle Selassie I. It's at the Mayfield Cinema in London E8, and it starts midnight.

### Devo's first album soon

**DEVO** release their first album on August 25 on Virgin. It will be available in no less than five colours — steel grey, white, blue, yellow and red. Virgin also release a new Devo single on the same day entitled 'Come Back Johnny'. The first 25,000 of these will be pressed on 'industrial grey vinyl'.

The band are expected to tour both the UK and Europe in the autumn.

### Mac Curtis coming over

**AMERICAN** rockabilly star Mac Curtis tours Britain next month. Dates so far confirmed are: Bristol Tiffany's August 24, Southend Minerva Club 25, Hull City Hall 26, London Southgate Royalty 28 and 31, Leicester TUL Club 29, Cromer West Runton Pavilion September 1, Southall White Hart 6.

### Steve Gibbons joins benefit

**THE** STEVE Gibbons Band, the Autographs, the Slits and John Cooper Clarke's join the bill for a benefit concert at the London Music Machine on August 8.

The gig is in aid of one-parent families.

### Culture tour changes again

**THE** upcoming tour by Jamaican reggae stars Culture has undergone further revision.

The Bedford concert has now been cancelled and the trio now play three extra dates at: Plymouth Metro July 28, Cardiff Top Rank 25, London 100 Club 27.

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# Jingle bells Sayer gigs

LEO SAYER is to play a series of Christmas concerts at Manchester Apollo Theatre at the end of the year.

Sayer will play six concerts at the 2500 capacity Apollo, beginning on December 26. This will be the singer's first British dates to be announced since his British tour last autumn. Tickets for the Manchester show go on sale this week at the venue and at usual ticket agencies.

Meanwhile Sayer's new album, entitled 'Leo Sayer', is scheduled for release on August 1-11. The album is again produced by Richard Perry and features four new Sayer compositions and includes songs by Jackson Browne and Andy Fairweather Low.

Full track listing reads: 'Stormy Weather', 'Dancing The Night Away', 'I Can't Stop Loving You (Though I Try)', 'La Booga Rooga', 'Raining In My Heart', 'Something Fine', 'Running To My Freedom', 'Frankie Lee', 'Don't Look Away' and 'No Looking Back'.

## Commodores follow up

TOP American soul group the Commodores follow their minor success with 'Flying High' by releasing 'Three Times A Lady' on July 28. The track is taken from their 'Natural High' album.

## Second album from Dundas

SINGER AND Lord, David Dundas releases his second album entitled 'Vertical Hold' in August.

Dundas, who shot to fame by turning the 'Jeans On' commercial into a chart hit, has written all the songs on the album, including 'Guy The Gorilla', 'Radio Fun' and '12 Bar Blues'.

A single, 'When I Saw You Today' taken from the album, is released on August 4.

## Marshall Hain album release

MARSHALL HAIN, still high in the charts with 'Dancing In The City', release their first LP this week.

'Free Ride' is a 10-track album with songs written by the duo, featuring Julian Marshall on Keyboards and Kit Hain on vocals.

## Sign of Ferry at last

BRYAN FERRY releases a new single on July 21.

'Sign Of The Times', backed with 'Four Letter Love' is a Ferry composition. Both are taken from the forthcoming new album 'The Bride Stripped Bare' — now scheduled for September release.



BRIAN BENNETT, Hank Marvin and Bruce Welch. Very nice teeth, boys.

# Fab tour by Shads

THE SHADOWS are to play a month long British tour in September. The shows will be the group's first since they appeared with Cliff Richard in February.

Since then the three original members, Hank Marvin, Bruce Welch and Brian Bennett have been involved in solo projects. They'll be joined on the tour by two session musicians who played with them previously.

Tour dates are: Southend Cliffs Pavilion September 1, 2. Croydon Fairfield Hall 3, 4. Newcastle City Hall 7. Wakefield Theatre Club 8, 9. Leicester De Montfort Hall 10. Bristol Colson Hall 11. Southampton Gaumont Theatre 13. Manchester Apollo 15. Derby Assembly Rooms 16. Blackpool ABC Theatre 17. Southport Theatre 18. Halifax Civic Centre 19. Coventry Theatre 22. Birmingham Odeon 23. Nottingham Commodore 24. Oxford New Theatre 25, 27. Brighton The Dome 29. Bournemouth Winter Gardens October 1. Royal Albert Hall 2.

The Shadows are currently at EMI's Abbey Road Studios recording a new single which will be released to coincide with the tour.

# Steel band record theme for Commonwealth Games

THE GROOVERS Steel Orchestra, an 18-piece London steel band, release their first single, Commonwealth Tempo, on July 28. It has been adopted by the English sports teams as the theme music for the Commonwealth Games — to be held in Edmonton, Canada during the first half of August. It has also been chosen as the official theme tune for BBC's extensive Commonwealth Games coverage.

Royalties from sales of the single go to The Official United Kingdom Commonwealth Games Appeal Fund.

The Groovers Steel Orchestra will fly out with the teams to represent Britain at the Commonwealth Arts Festival (held concurrently with the Games) and will play at concerts and events linked with the games as well as at the closing ceremony.

## Ray Stevens on tour

TOP American singer / songwriter Ray Stevens visits Britain for a series of selected dates in September.

Stevens, famous for hits like 'Ahab The Arab', 'Mr Businessman' and 'The Streaker' plays the London Palladium (two shows) on September 24, followed by a week at the Manchester Golden Garter Club (commencing September 25) and a week at the Birmingham Night Out Club (week commencing October 2).

## Leo Kottke's 'Burnt Lips'

LEO KOTTKE releases his second album 'Burnt Lips' on August 4.

Kottke has written 11 of the tracks on the album, which also includes a cover of Nick Lowe's 'Endless Sleep'.

A tour is being arranged for the Kottke band for later in the year, although no details are yet available.

## Ignatz Highland Fling

SCOTTISH funsters Ignatz are spending the summer touring the highlands of their native land.

The tour is appropriately named the Ignatz Highland Fling and dates are: Elgin Eight Acres Hotel July 23, Isle of Lewis Stornoway Town Hall 24, Isle Of Sky Portree Gathering Hall 25, Kinlochleven Recreation Club 26, Tain DuTech Centre 28, Dingwall Town Hall 29, Fraserburgh Station Hall.

## RCA in swoop shock

THE CAREERS of two internationally renowned artists took an upswing last week as they signed a major new deal with RCA.

Both Paul Anka, a chart success since the sixties, and one of the stars of 'Woodstock', Melanie, have now joined the label and release new studio albums in September.

Anka's album is 'Listen To Your Heart', and Melanie's, her first for some time, 'Phonogenic Not Just Another Pretty Face'.

## Two specials from Stars

RADIO STARS take a break from recording their second album to play two special dates at the London Marquee on July 20 and 21.

No advance tickets will be available for the two concerts — all are available on the night only. Support acts will be Deep Throat (20) and The Backbeats (21).

## John Cooper Clarke gets help

BE BOP vocalist Bill Nelson will co-produce and also play on the debut album by Mancunian poet John Cooper Clarke.

The album is currently being recorded for CBS. Clarke appeared as support on the Be Bop tour last March.

**12 INCHES,  
20 mins. 44 secs.,  
99 pence:**

**I'm Waiting for the Man: 4 mins. 37 secs.**

**Venus in Furs: 5 mins. 07 secs.**

**STREET HASSLE: 11.00 mins.**

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# Darts, Ferry, Lynott on 'Fun Day' and 'Star' shows

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Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Long Acre, London, WC2E 9JF, and printed by South Eastern Newspapers Ltd, Larkfield, Maidstone, Kent ME20 6SQ.



ALBANY EMPIRE in Deptford

## Concert halls burnt down

**ROCK AGAINST RACISM** last week accused what they described as "right wing extremists" of starting fires at two halls previously used for RAR concerts.

They believe that the blazes — at the Albany Empire in Deptford and Acklam Hall in Portobello Road in London — were both deliberate — and both linked.

Now RAR is attempting to raise £10,000 to make good the damage. The Acklam Hall was severely damaged while the Albany (pictured above) was gutted completely.

"The fact that both fires occurred on the same night at two of our venues seems beyond coincidence," RAR committee member Sid Shelton told Record Mirror.

"There has been an intensification of these attacks recently and soon it will mean that white as well as black groups won't have a place to play."

And he added: "We are hoping that people interested in rock 'n' roll will be able to give us support to repair the damage."

Anybody able or willing to help (including groups) should send contributions to: Fire Fund RAR, c/o Co-op Bank, 110 Leman Street, London, E1.

**DARTS TOP** the bill at a Radio 1 Roadshow 'Fun Day' special at Leicester Mallory Park on July 30.  
Also appearing will be Bryan Ferry, Smokie and the Goodies.

● **THE JOINT** search by the Sun newspaper and Radio 1 to find new band talent in Britain has led to a series of special Radio 1 programmes.  
In three afternoon presentations 'So You Wanna Be A Rock 'n' Roll Star' will highlight different aspects of the music business to help new bands.

The first, on July 25, features Muff Winwood advising on the ways for new bands to be recognised. On July August 1 Phil Lynott talks about stage presentation and song-writing, and Dave Edmunds rounds off the series on August 8 with a talk on studio techniques.

● **ED STEWART** starts another week of Radio One roadshows at Worthing Steyne Gardens on July 24. Other dates are: Eastbourne Slope The West Tower 25, Ramsgate Main Sands 26, East Mersea Camp Site 27, Clacton West Greensward Marine Parade 28.

### IN BRIEF

WEA have signed the Sire label for the UK. Bands on the label include the Ramones, Flamin' Groovies, Talking Heads, Dead Boys and the only British band — the Bezzillos.

**BROOKLYN**-based heavy metal band Just Water have signed to Sire and release their first single 'Singing In The Rain' on July 21.

**SHAM 69** play the Palace Lido, Douglas, Isle of Man on July 23 as part of a series of summer concerts there.

**GLORIA MUNDI**, who recently released their debut album 'I, Individual', play the London Music Machine on August 3.

**T FORD** and the Boneshakers have been chosen to provide the live music for the Daily Mirror Pop Club Roadshow this summer. They play a series of coastal resort dates until the middle of August. A new single from the group, a revival of Neil Sedaka's 'I Go Ape', is released this week.

**PATTI SMITH'S** four-track EP will not now be released until August 4. Patti and her group top the bill at the third night of the Reading Festival on August 27.

### TOURS

**MATUMBI**: now play London 100 Club on July 25, replacing their gig at Dingwalls the same night.

**THE SHIRTS** have cancelled their date at London Nashville on July 25.

**THE LURKERS** undertake a short Irish tour in August taking in: Cork Arcadium August 19, Dublin McGonagalls 20 and 21, Portrush Arcadia 22, Belfast The Pound 23 and 24. Their new single 'I Don't Need to Tell Her' is released this Friday.

**THE MOTORS** have cancelled their concert at Devizes Town Hall on July 28 and replaced it with Cardiff Top Rank.

**THE RICH KIDS** continue touring this month with gigs at: Aberdeen Ruffles July 26, Glasgow Shuffles 27, Edinburgh Clouds 28, Lincoln AJ's 29, Cardiff Top Rank August 1, Torquay Town Hall 2, Plymouth, Metro 3.



ADVERTISING: off to Ireland

**ADVERTISING** also play the Emerald Isle this month at: Tralee Abbey Inn July 20 and 21, Colk Arcadia 22, Dublin McGonagalls 23 and 24, Portrush Arcadia 27, Belfast The Pound 28 and 29.

**RAY KING BAND**: London Fangs July 19, RAF Haverfordwest 22, Wyken Pippin 24, USAF Upper Heyford 28, Corby Shaft's 29, Barnsley Bldcage August 7, Kentworth Squires 12, London Brolle's 18, Gainsborough Casablanca 19, Norwich Cromwell's 24.

**MERGER**: London Music Machine July 20, Manchester Russell Club 22, Acklam Hall 29, London Dingwalls 24, Wolverhampton Rising Star 28.

**THE BANNED**: London Hope And Anchor July 21, London Marquee 30.

**THE MOVIES**: Extra dates. Erics Liverpool August 11, Barbarellas Birmingham 12, Forde Green Leeds 13, Outlook Doncaster 14, Marquee London 15, Limit Sheffield 16, Lafayette's Wolverhampton 18, Manchester University 19.

**HERE AND NOW** continue a summer of free festival appearances at London Portobello Road Westway July 20, Preston Deeply Vale Free Festival 21 and 22 (with Steve Hillage 22 only), Nuneaton 77 Club 25.

**JALN BAND**: additional dates: Canvey Island Monaco Club July 22, Southend Totts August 1, Chippenham RAF Base 3, Peterborough Town Hall 5, Bournemouth Village Bowl 15, Portsmouth Mercury Club 16, Bentwaters RAF Base 18, Aberdeen Ruffles 21, Colchester Woods Club 24.

**ONE** further date has been added to 10cc's autumn tour schedule. They now play a second night at Bristol Colston Hall on September 19 — bringing the tour up to 20 dates altogether.

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## From the horse's mouth

**AINTREE RACECOURSE** in Liverpool will be the venue for a music festival over August Bank Holiday.

On Saturday August 26 stars of the sixties will be appearing including Gerry and the Pacemakers, Dave Berry, Wayne Fontana and the Mindbenders and the Merseybeats. On August Bank Holiday Monday the bill will be headlined by Suzi Quatro, Roy Orbison and Gladys Knight And The Pips.

Tickets on both days are 15 and children under ten will be admitted free if accompanied by an adult. Advance tickets are available now from Aintree racecourse. The festival will run from 1 pm to 9 pm each day.

## Jilted's going steady

EMI HAVE won the race by major record companies to release the "hit" debut single by unknown Manchester artist Jilted John.

The single 'Going Steady' was originally released by Manchester-based independent Rabid Records and a first press of 15,000 sold out with virtually no exposure!

'Going Steady' is a 'teenage romance' novelty disc that Rabid claim sold by word-of-mouth recommendation. As yet no-one knows who Jilted John is but EMI intend to give the single full promotion to secure a national hit.





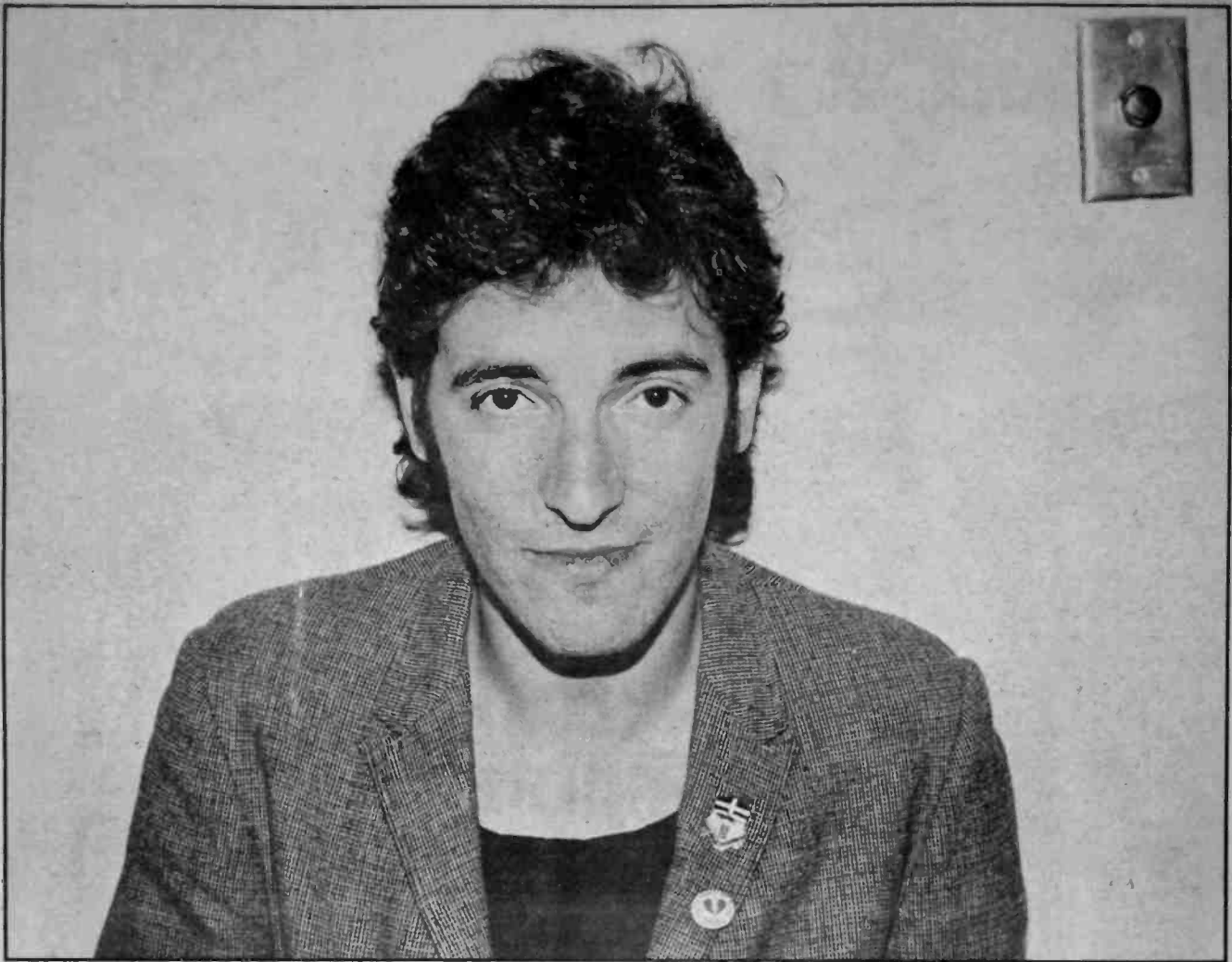
# She's all woman, but she sure ain't no lady.

She's Millie Jackson. The no-holds-barred body and soul singer.

And she'll lay it on you about love and life like no-one else ever did.

Millie's ready and waiting on her hot new album, 'Get it out'cha system'. So. Why dont'cha?

*Get it out'cha system*



FRED RATH

# INTO THE LIGHT

SOUTHERN CALIFORNIA and Northern Mexico blend into one another like Surrey and Hampshire; place names have a similar ring, reflecting the Spanish presence from another era more than Indian or English influences.

San Diego could be in either, but is in actually the last major city in California before the border, clinging like a limpet to the edge of the San Diego Bay, an oasis in the scorched rolling countryside. For years it has been a naval base, but now boasts a huge University campus as well, an audience that Bruce Springsteen had never played to live before.

On the day of the gig, an RV (Recreational Vehicle) full of international journalists makes the 200 mile journey down from Los Angeles in a last ditch attempt to get a few words with The Man whose four month tour of the States has received critical and public acclaim bordering on religious fervour.

He has survived being 'The Future Of Rock And Roll' (a prophetic epitaph if ever there was one), and his latest album 'Darkness On The Edge Of Town' owes its chart ratings more to his apocalyptic three hour live performances than any record company hype.

The best Sunday papers throughout the land have been devoting long articles to him, welcoming the return of "the heroic figure in rock and roll", but Springsteen is still breaking out of a cult following - even though nearly sold-out 20,000-40,000 seat venues would indicate that Superstardom is but a short step away.

He deserves it. His live performances make any amount of promotional thunder sound like gaseous excreta in a North Sea Gale. Even those glorious 'Born To Run' concerts seem almost pale to the hurricane force that is now hitting the stage every other night, never seeming to run out of energy.

He sings material from all four albums, using nearly every song from the new one, never putting on the same show. With a wall of rock and roll from the East Street Band rolling over the audience, Springsteen runs round the stage like a demented axeman searching wild eyed for a means to get higher still on numbers like 'Thunder Road' and 'Adam Raised As Cain'.

The next minute he's stuck still in a blue spot for the oppressively sensual 'Fire', making Gene Vincent as redundant as Perry Como, and David Essex a non starter. In the grand tradition of rock and roll he climbs on the

Bruce Springsteen has come out of his enforced exile and pushed the darkness far past the edge of town. Fred Rath interviewed him during his American tour.

PA, the grand piano, races along the catwalk frontstage with sax player Clarence Clemons, and makes forays 20 rows deep into the audience.

The only condescensions to other people's material is to sing Bo Diddley's 'Mona' (tonight changed to 'Not Fade Away' for the benefit of 'The Buddy Holly Story' film star Gary Busey, who is in the audience) or Gary U.S. Bonds' 'Quarter To Three'. Rock and roll from the roots.

"Now he's so different from Bob Dylan!" shouts someone at the back, as if there should be a similarity, but like Dylan, Springsteen has developed an uncanny rapport with his audience.

Twice during his show he went down to rescue an overzealous fan from the arms of a security ape, confused by Springsteen's keenness to supposedly commit suicide among the rapacious public. Instead Springsteen takes his excitable but patently non violent fans in a celebration of racing in the back streets, a James Dean like escape from the working life.

He is not so much a performer as a participant, a rock and roll junkie sharing a fix, his operettas of fire and frustration touching common ground in the heart of anyone who ever felt like an outsider trapped on the inside.

After four encores, including a beautifully exercised James Brown collapse and revival, the interview potential looked pretty remote. Surely he'd have difficulty knocking the skin off a rice pudding after all that, let alone answer inane questions about what he has written in bold type all over the stage.

We gather ourselves together and march crocodile fashion through the milling fans gathered at the artists entrance waiting for a glimpse of their Hero towards a wall of security men guarding the fortress's portals.

Inside the gates there is a large congregation of 'lugging people' who have magically appeared clustered around in groups, more security and road crews coiling cables into trucks. We had for one of the rooms spread under the Sports Arena like the below decks of an ocean liner. We wait. Bruce is saying hello to a few people and will be with us soon.

'Miami' Steve Van Zandt, lead guitarist (and producer for Southside Johnnie) comes in to say hello, waving a bottle of brandy, exchanges a few pleasantries and heads in the direction of some less business orientated company. Half an hour later we see Bruce pass our door and disappear into the next room where some radio people want 10 minutes of his time.

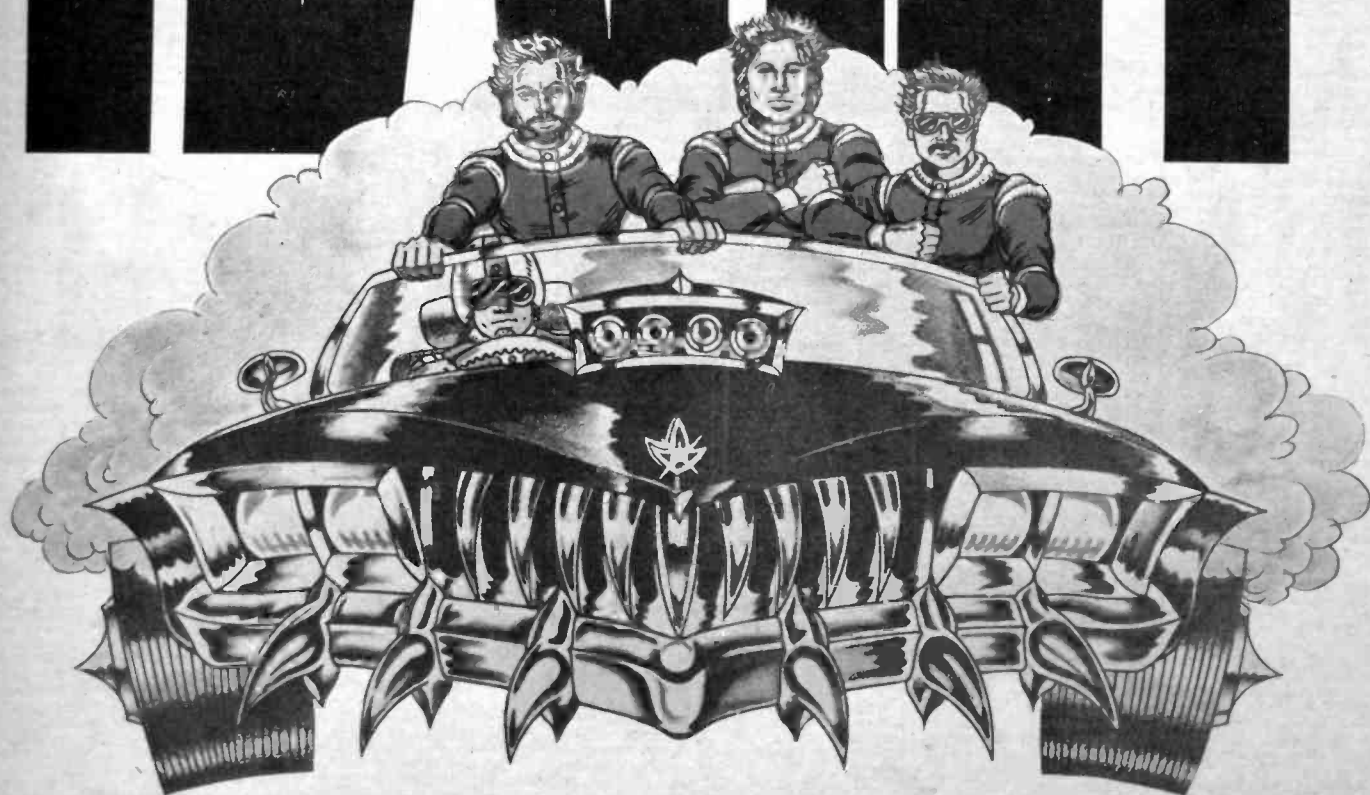


# RACING TUNED.

They say it's a long road to the top. But how fast you get there depends on what you've got under the hood.

Racey has it all. Four musicians who look good, write better, and play pure magic. Their debut single, 'Baby It's You,' is one great tune from starting grid to chequered flag.

# RACEY



*As seen on Top Of The Pops last week.*



**RAK**

# INTO THE LIGHT

When he finally arrives, it's a quarter to one in the morning. He looks tired but not wiped out as expected. After introductions he sits down to answer questions which, like most press conferences, have little continuity but jump erratically from subject to subject.

Congratulations flow for his performance.

"Yeah, well here in California it's been pretty crazy; the last few nights the audience response has been really wild. It started out pretty good. On this tour we started out in Buffalo and we didn't know if we were going to do new material yet.

"But the record's out and it's exciting to hear them call out for the new songs. That means a lot to me and it's good to see them going down so well.

How long is it since you've been on tour?"

"It's about a year. When I got into the law suit I was cut short on funds and we had to play to keep the band and everybody going. So, we did three or four tours in a two year time span. We played just about the whole of America. I guess, and then we took a year making the record and that made it about three years."

Has 'Darkness On The Edge Of Town' won any new fans over?"

"I dunno really — uh, it's hard to tell right now. I don't know what the sales are right now. I don't know, it's sort of if you sell more records you've got more fans or something like that. But we've never been to San Diego before, so it was real exciting because I don't know where all those people came from.

## Buddy Holly

How often have you played 'Not Fade Away'?"

"This was the first time. I usually do 'Mona', but Gary Busey was down in the audience so I decided to do it instead. It worked real well. I took my sister to see the 'Buddy Holly Story' — she's 16, and it was funny to see her response. I guess she's a late bloomer or something, 'cos she's just started listening to records and stuff.

"I asked her if she'd heard of Buddy Holly and took her along with me. She liked it all right. It's a funny thing; I'm 28, and in '58, I was eight, so really all that was before my time. When I was nine, I saw Elvis when my mother was watching the Ed Sullivan Show and I guess I made some kind of connection.

"A lot of the stuff I really like now is the old rockabilly music, but I suppose my period was really the Stones and the British invasion and the sixties R&B boom like Stax and Motown. Also there was the Dylan thing happening then. That was when I was in my teens."

What about the Duane Eddy guitar sound you're using?"

"Oh yeah, I went back from there too. It was funny really — when I wrote 'Born To Run', part of it came from an old Duane Eddy song that was made into a real trashy old movie called 'Because They're Young'. He had a great sound in his guitar, and I liked him a lot, that big twangy sound."

Surely it was New York that most influenced you?"

"What came out of New Jersey in the early sixties was the girl groups. They all came out of the Jersey and New York High Schools and I was listening to the radio at that time, but it was only later when I was starting to work that I went back and bought the records. Dion was great — Steve used to work with Dion — and he is one of the great singers. Very innovative guy, he still sounds great to me. Some of the best records from the sixties."

This was all before you started performing. What were you doing before? Did you get in much trouble as a kid?"

"Uh, it was funny." Springsteen lowers his eyes, smiles wryly at the recollection. "I was the kinda kid that never got into trouble but trouble gravitated around me. Not means 'buff', just ridiculous things.

"When I was 13, the body was paralyzed dead 'y'know, and that's how I feel about my whole life up till then. I was reeling, reeling through space, bouncing off the walls, bouncing off people and I didn't find anything to hold on to or any connection whatsoever until the rock and roll thing and the guitar. When I found that I was home free, the other stuff just didn't matter anymore."



MICHAEL PUTLAND

The kids go crazy at a Springsteen concert. Not only does he play mean rock and roll, but he's on their side too. With no barriers between him and the audience so he can go down to them and they get up to him too but sometimes there are problems.

"The main thing is seeing the crowd reaction. At the Forum it was pretty wild down the front. It was funny because I had the Fire Marshall chasing me during 'Something In The Night'. He chased me and tried to get on stage! This guy was unbelievable! He was yelling at me but I couldn't hear what he was saying. Then there was a kid trying to get him off my ass, which turned into an argument. Anyway, this guy tried to get on the stage to the mike — it's a good job he didn't because it would have been the end of his life! The crowd would have gone crazy!"

## Kissed

"The crowd is alright usually; they might be wild but they aren't really a mean crowd. The main thing I'm worried about is that I'm going to get down there and somebody else might end up getting hurt. Me, I can get back on stage, but when you go somewhere you haven't played before and the security guys don't understand you're not in any danger, somebody could get bounced or hurt. If I think someone might get hurt, I tend to stay back a bit.

"Tonight they were very close, so I could only go so far. Last night you can't imagine. There was this little girl who jumped up on stage. She kissed me in the middle of a song, so hard we both went back on the floor. She's on top of me and she's about 15 years old with her tongue in my mouth about as deep as it will go. And she's got braces on! Some kind of rock and roll ecstasy. I dunno, it was strange. I don't want to offend nobody but — Anyway she got up and ran back and stood there for the rest of the night."

Does it ever get to the point where you feel a little...

scared? Well, the only time is when you can look down there and you can see. Like tonight, they got hold of somebody and I had to go down and get him out because he wasn't violent, just excited. They were misinterpreting his excitement and you know kids have a reaction to security in general. They try and get away for fear of being thrown out. You gotta watch to see what's going on. There's a certain amount of responsibility you have, with everyone going that crazy. You got to be able to take care of it, a little bit at least. It's staying in touch, too.

"I'm a rock and roll fanatic, as big a fan as anyone in the crowd. When I play I think half audience, I'm a kid down there, thinking can I see? Am I squashed? You're not only playing the show, you're at the show. It keeps a balance on things, you can't get crazy on ME, ME, ME, ME, you have to be aware that there is something happening in this room that is more than just me, it means something to everybody. You're just the connection.

"Where I think a lot of people go wrong is to get caught up in the ego thing. It puts up a wall between you and the crowd. If you think they are there just for you in a personal sense, then you're wrong. They're there because of a certain ability you have to make something happen.

"I take it real serious in a certain kind of way. It's like I said, I think of it as being the kid's night, and my night. If I let him down, I let myself down. I let the whole idea down."

We get on to the pressures of following promotional hype (which Springsteen has had his share) and the relationship between live gigs and album sales.

"Well, you don't think of it while you're playing. You don't think this guy's excited — that's another album sold! That's like being an accountant. Mind you, you do a tour, and I want to sell my album too; I want to sell a lot more than the last one because I worked a year on it and I believe in it a lot."

"I don't understand all the pressure surrounding 'Born To Run' at the time. I was real naive about it, and I guess I had a lack of understanding about what was going on around me. I knew what I wanted to do, but I didn't realise other people had different ideas, they didn't go together with mine. With Mike (Mike Appel, his ex-producer) who I had the long law thing with. We were real close and we both worked hard, but we got in a big fight, and — It wasn't anything artistic, it was money. It was just certain principles of the thing; I just wanted some control over my life, and in a way that's what we were fighting about. All of a sudden there was money there and everybody wanted it."

Are you happy with the new album?"

"Yes, I am. I spent a lot of time on it, wrote a lot of different songs for it, and I believe in it a lot. My main concern was to make an honest record, and the best one that I could make. I knew it might be a harder album for people to like than 'Born To Run' because it has less surface warmth or optimism. It's been misinterpreted as being a pessimistic album, which it's not at all meant to be.

## Crazy eyes

"In the first 20 seconds of 'Badlands', the character says he believes in hope and love, and for me it's an album about the world and life — and you see it in many people's faces — where some get the humanity beaten out of them. You see the guys on the street; they're just mad 'y'know, they don't know at what and they'll just take a slug at anything. You or the next guy, they've got crazy eyes. Events often beat the humanity out of people until they just lose it all.

"Darkness On The Edge Of Town' was about people holding on to that humanity. I started writing it right after 'Born To Run' and we put down about 30 songs, but not all of them are finished. A lot of them were different — 'Fire' was one and 'Because The Night' (Both of which

he performs onstage) was another. A lot of them were influenced by early English pop like the Searchers but they didn't get onto the record. I have a lot of ideas about what I want to do with them, but I just want to find the right time and place.

"I'm so behind after the last three years, I've got a lotta catching up to do."

Did you think of doing a double album?"

"I thought there was a lot on the record as it was. Double albums can tend to be confusing. If I did a live thing I would do a double album."

Will you do one?"

"Yes, eventually. There'll probably be one coming out pretty soon because we've just broadcast on the radio! Most of the time bootleggers are just fans. They write me letters saying 'listen, we're just fans and we just want to get this available.' It doesn't really bother me, although I probably shouldn't say that, the amount of money involved isn't that great and the kids who buy them usually buy the others anyway. I see where it's coming from."

A French journalist asks him if he's been influenced by the movies.

"I'm nuts about the movies. I like Dean and Brando and just about everyone that everybody likes. I would say 'Darkness' was influenced more by the movies than by anything musical. Certainly, what happens to the characters is much more influenced by the movies.

## Drive-ins

"I sat down and watched 'Grapes Of Wrath', which I hadn't done before. That had a big effect. I stayed with the same kind of images on this album as 'Born To Run', but I had a distinctly different thing I wanted to say with it. I saw another movie called 'Two Rode Together' — I think that's the name of it — and it had Jimmie Stewart and Richard Widmark and had a dance scene like 'Grapes Of Wrath' did. A similar set-up, but two very different comments on it.

"If you go to a drive-in you get a whole different crowd. I used to have this old pick-up truck that I'd pull in backwards. It had a couch in the back and one of those things to cook hamburgers on and we'd sit there and watch movies like 'Eat My Dust' and things like Warren Oates in 'Born To Kill'. I saw 'Five Easy Pieces' with 'Eat My Dust' and it got booted off by the kids, but they loved 'Eat My Dust'."

"I'm sure there's a lot of that in my material. Rooting for the characters that bust through. For me, my characters are people who are very definitely inside the system who don't know how to get out. They're not cerebral or ethereal characters; a lot of it is based on a certain bluntness and a lot of them are people who don't know what to do. They didn't find a guitar or anything, and they are just holding on to what they believe in and trying to have some kind of life.

"The message is really just 'follow your heart' — as simple and corny as that. People tell me that they see my show and it inspires them to do this or that or play the guitar, and I think you do have an effect. If you do anything that inspires somebody to do anything on any level or take any positive action is good."

His company attendant starts to cluck protectively about winding 'it all up. The final question is whether Springsteen relates himself to the new surge of rock and roll as much as the media does.

"That's the music business stuff, and I don't get involved in that too much. I got something I want to do and that's what I'm concerned about doing. Almost every time people are compared to someone it's on a superficial level. If you go beneath the surface there's different things going on in everyone. It's like the law suit. If someone wanted to print a lyric, I couldn't even give them permission at the time. I just wanted myself. I wanted my life back. I used to get compared to a lot of people when I first started, but now it's going good, and I feel real satisfied. For the moment."

We all split up, Springsteen back to the partygoers, us back to the mobile home and Los Angeles. Outside in the night, there are still a couple of hundred fans waiting in the night for Springsteen to come out, three hours after the gig. When his car is ready to leave they run down towards it. Instead of taking evasive action, he jumps out of the car to meet them, and gets lost in a sea of autograph hunters.

It's the working, the working, just the working life.



# SINGLES

reviewed by SHEILA PROPHET

# IS THIS A RECORD?



**GERRY AND THE PACE-MAKERS:** 'Ferry Cross The Mersey' (EMI). Back in the hap-hap-happy days of 1964, I can clearly remember wandering into a record shop, a 10 bob record token clutched in my grubby little paw, and asking for a copy of this single. To my dismay, the man told me they were all sold out. Since it never entered my dim eight year old brain to look elsewhere, I spent my precious 6/8 pence on Cliff Richard's 'Bachelor Boy' instead — a decision I've regretted ever since. So imagine my delight at finding, nestling within this week's singles pile, a brand new, shiny copy of the self-same single — still sounding just the same as it did then. Reprieve!

**SHAM 69:** 'If The Kids Are United' (Polydor). In which Jimmy dons his rose coloured spex and dishes out an appropriate lecture to his quarrelsome fans. Lots of powerful guitar to drive the message home, but I'm not too keen on the 'United' chant at the end — it's beginning to sound a bit contrived. To be honest, despite the worthy sentiments, I much prefer the 'b' side — aptly titled 'Sunday Morning Nightmare', it's a hilarious catalogue of woes resulting from the fever of the night before. Irresistible.

**THE SHIRTS:** 'Tell Me Your Plans' (Harvest). Who, me? Well, I plan to go down to Dingwalls on Sunday to see if the Shirts are as good live as they are on record... This is a lovely single — great vocals, pretty, intricate melody — shows the Shirts are living up to all their promises. Well worth cottoning onto, so collar yourself a copy. And don't forget the sleeve, for your own, personal, black and white piccy of li'l ol' Orphan Annie herself.

**X RAY SPEX:** 'Identity' (EMI). Thoroughly modern Poly and her chums come up with another highly entertaining single. If anything, even more commercial than 'Dayglo'. Love the swinging brass... the Spex are becoming more distinctive, more professional and more interesting with every turn. This is a huge hit.



WELL, I must say this is all very irregular. I shall have to consult the Singles Reviewers Book of Rules And Regulations about this. I mean, it's not the sort of thing you come to expect, is it? It's never happened before — not in my time anyway — must be the weather (!!!). It's finally happened. The unthinkable. The

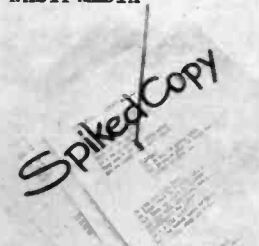
unreachable barrier between reality and cosmic fantasy. Yes, it's been a good week for singles! I LIKED THEM. LOTS OF THEM! Well, at least 10 anyway — maybe even more (Is this a record?) So before I change my mind and go off them again, here it is — this week's Top 10 goodies...



RIKKI AND THE PARAMOUNTS: in the bottom 10

**SUICIDE:** 'Cheree' (Red Star). Pretty accessible first single from trendy New Yorkers. Bubbling, shimmering keyboards, urgently breathy vocals, mechanical rhythms... interesting.

## NASTY MEDIA



**NASTY MEDIA:** 'Spiked Copy' (Lightning). This lot, I suspect, have their tongues held firmly behind their cheekbones. 'The Ripper' features what is possibly the worst guitar solo ever recorded, while 'John Peel', an ode to their favourite disc jockey, has some classic lyrics. 'Balding?/OK. He may be going thin/But he knows what to leave out/And what to shove in'. All good for a giggle or two.

**LOVE LOVICH:** 'I Think We're Alone Now' ( ). Lene is obviously a very enigmatic lady, as you can guess from the front cover. As you might also guess from the front cover, this is a totally wacky, off-the-wall version of the song recently recorded by the Rubinoos. Lene's voice leaves you breathless. Great stuff.

**JUST WATER:** 'Singing In The Rain' (Stiff). 'Gene Kelly we will tolerate, but anyone who says they prefer the Sheila B Devotion version is looking for trouble' says the handout. Quite right too. This Brooklyn band manage to murder the old movie smooching — the result is totally over the top and out of control. Great.

**STEELY DAN:** 'FM (No Static At All)' (MCA). It was obvious that they'd pull this off the 'FM' album, since it was the only new track on it. It's an absolutely typical Steely Dan sound, so much so that I'd heard this three times before I realised I hadn't heard it before (if you see what I mean). Side two is a reprise of side one, which apparently means you get further meanderings along the same melody line, only with brass instead of vocals. Probably a medium sort of hit.

**THERE,** 10 whole good records in one week. Pretty amazing huh? Don't worry though — to balance those out, the record companies have also unleashed some real horror items. Takes this lot here for instance... this week's bottom 10...

**STEVE NARDEL:** 'I'll Never Find Another You' (Decca). Steve Nurd — sorry Nardel, was apparently once a member of the group which went on to become Yes. They don't know how lucky they were that he quit. This is a hideous, slowed down version of the old Seekers' hit — so bad you begin to wonder if it's a joke. It is a joke? Well, ha ha.

**RIKKI AND THE PARAMOUNTS:** 'DJ's Daughter' (MCA). What a spiffing idea — make a single giving a namecheck to every DJ around, and they might just be so flattered that they'll play it on their shows. Come on — even DJ's aren't that dim. Are they?

## THE SHIRTS



**DAVID McWILLIAMS:** 'Days Of Pearly Spencer' (EMI). Classic piece of melodramatic nonsense resurrected for your listening pleasure. I'm a sucker for this sort of stuff — those cornball orchestral interludes have the same sort of horrific appeal as those terrible, cliché-ridden American TV movies.



**JOEY TRAVOLTA:** 'I Don't Wanna Go' (RCA). Oh Gawd — they'll be digging up the pet poodle next. While brother John has a certain goopy charm, Joey is just yer average stud... moody stare, flared nostrils, hairy chest. He sings like a macho version of David Cassidy. The song (by Carole Bayer Sager) isn't bad, it's the principle I object to.

**ZOOKY BUBBLES:** 'Bubbles' (DJM). DJM come up with yet another world-beating concept. Singer/songwriter called Graham Smith changes his name to Zooky Bubbles, writes a song called 'Bubbles' (sample of lyrics: 'Bubbles filled with things to come/Bubbles filled with rays from the sun'). Releases it as a single: it flops. Well done, DJM, good to see you're keeping it up.

**BUNK DOGGER:** 'French Lessons' (RCA). Not content with foisting his fatuous album upon us, RCA have pulled this irritating piece of paedophilia off as a single. Schoolgirls on the sleeve, and lyrics about a dirty old man touching up a 16-year-old girl. Filth.



**MAGNUM:** 'Kingdome Of Madness' (Jet). Oh dear, I suspected as much from the title. Obviously Jet are trying to produce a British version of Kansas. (That's all we need...) Lots of switches of pace, from grinding hard rock to nasty acoustic passages. The result is like a horribly over-produced Sweet single — and, if you can believe it, twice as crass.

**BOB GRAHAM EXPERIENCE:** 'Blast Off (Percussion In Space)' (Anchor). This is a totally ridiculous instrumental — sounds as if it was recorded in a scrapyard. How many silly instruments can you get on one record? Answer on a postcard to Bob Graham, c/o Anchor Records...

**THE DOOLEYS:** 'A Rose Has To Die' (GTO). Remember 'Tie A Yellow Ribbon Round An Old Oak Tree'? Remember 'Knock Three Times'? Well, the Dooleys have come up with an uncanny reproduction of those old Tony Orlando hits. So grit your teeth and prepare to suffer — because this is about to be a big, big hit.

**THE MOODY BLUES:** 'Steppin' In A Slide Zone' (Decca). The mercenary Moodies continue to parody themselves to the best of their ability. They sounded silly enough at the time, but 10 years on they sound downright ludicrous. The words are still as meaningless as ever — can anyone tell me what the Hell a slide zone is?

**BILLIE DAVIS:** 'Run Joey Run' (Magnat). Sixties one-hit wonder attempts a comeback with a jolly enough pop single, marred by some nasty cheap trick production — ghostly girl chorus, police siren sound effects. The word for this is — DUMB.



# A DAY IN THE STOMACH OF THE RUBINOOS

A picture story with monosyllables by our RM reporter BEV BRIGGS — aged six and a half



1. Tommy, Donn, Jon and Roysse eating . . .



2. . . . and eating



3. . . . and leching . . .



4. Rubinoos demonstrate that there's more to a rubber than erasing

ONCE UPON a time there were four Rubinoos.

Jon Rubinoo, Donn Rubinoo, Roysse Rubinoo and Tommy Rubinoo. Now one fine day, the Little Red Rubinoos decided to take a nice packed lunch to their Grandmama who lived far, far away in the deepest darkest, densest part of the country. So they brushed their teeth and combed their faces and used the funny part of their penknives to get the stones out of their hooves, then after they had all licked each other behind the ears, off they trotted in the direction of Grandmama's house. Trippety - trot, trippety - trot, through the streets of London.

Now our merry little comrades hadn't gone very far when along came a huge grey wolf who tempted them into a wicked, wicked place where all sorts of enticements and delicacies were awaiting them. PIZZALAND!

Aaagh, all GOOD children would cringe at the mere mention of this, this PLACE, but alas the Rubinoos had lost their strength to resist, so after gorging and pigging themselves to their heart's content, they fell - back to make room for their fast-expanding stomachs. But outside the window the wolf preyed to and fro howling "I'll huff and I'll puff and I'll blow this Pizzaland down," and the frightened Rubinpiggies knew that bricks and mortar would never hold the wolf at bay, so they ran squealing for their lives, clitter - clatter over the cobbles.

## Wicked witch

Alas, the wicked witch of the north obstructed their escape and fed them on enchanted popcorn, which popped and crackled and exploded so much that they lost a good five minutes of their escape. And then the Rubinwarves craze for food became so great that they ate Snow White, the handsome Prince, the Wizard of Oz and even sank to the cannaballistic depths of chomping Wimpy's, Burger Kings and McDonalds . . . their throats opened, and they carved for MORE and MORE.

Entire nations vanished down to their gullets, salivared celebrities found themselves drawn to the gaping chasms and Ivory ornated mouths of these Rubinwerewolves. Was nothing sacred???

Eventually Goldloos and the three Rubin - bears having drained the world's entire supply of porridgebowls surrendered to liverwurst and decadence, sausages and naughty things that men slick on the ends of their (cut - ed) . . . aaagh, the untold horrors of the world were unleashed, liberated for all to see.

But as they approached grandmama's house, the Little Red Rubinoos took a turn for the better (U bend of course), and were content to whet their appetites on ice - cream cones and the like.

And that, dear readers, would have been an end to this happy tale, except that the Little Red Rubinoos, on discovering Grandmama in bed, decided to rape, pillage and eat her all up. So after they masticated the way through the 80 years plus stringy flesh of the O. A. P. they had grown to love (with mintsauce), the Sleeping Beautnoos snored their way through another half a century until the handsome Prince Florence Knight - in - Gale awoke each with a kiss

And of course, they all lived happily ever after.



5. Rubinoos filling in time (and paper bags) outside McDonalds while waiting for 'Meals On Wheels'



6. Camping it up in front of a surgical appliance boutique



7. What not to do with an ice - cream cornet . . . or how to successfully disguise unsuccessful nose - jobs



8. Tommy attracts a passing nurse in the hope of securing a urine sample



# Steve Harley



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 ++ Unbearable

## Heads' heart attack

**TALKING HEADS: 'More Songs About Buildings And Food' (Sire K24531)**

THE SMOOTH and sculptured face of the avant-garde, the Talking Heads build their jungles of abrupt rhythm and castrati baladeering; some understand, some split in the dark.

Where once there were pathways (musical) with deft deviation, now, with Brian Eno co-designing, there are deviations with the occasional pathway.

'More Songs About Buildings And Food' is thus not an easy album. Those jungles are beautiful, but thick and fraught with traps. Be careful not to slip into the pit of your own first impressions.

This is a wholly elaborate piece of music, which must explain why the Talking Heads seemed tedious last week at the Lyceum. Familiar-

ity is necessary for response.

In other words, listen, and listen at length and with maximum attention. Here are the borders of pop music.

Geometric is an odd adjective to use to describe a piece of music, but it applies to Talking Heads. The sound is plotted along straight lines, those lines linking, separating, slipping off at tangents. At the very least, the music has the discipline of geometry.

Except in one instance; that of David Byrne's voice. Probably the only random facet of Talking Heads' music, it slips, liquid, from staccato pulse beat to modern balladeering, from percussive stutler to pained squawk. The pivot of the album, it is occasionally irritating, but always interesting.

What happens spaced around that voice, is

mechanical, but clever and with a sort of delayed catchiness that instinct latches on to after four or five absorptions.

There is none of instant impact of say, 'Psycho Killer' from album one. The payload is concealed by technology. You get there in the end, but you must negotiate a lot of hardware first.

It is a consistent album, but there are peaks among the endless rarefied moments. 'The Good Thing' is such a peak. Through the bizarre crooning at warped romanticism comes a crystalline atmosphere that the Talking Heads have never attained before. Clapping rhythms and quiet power, clipped monochord/monochore guitar sound, swelling into a deadly end-exchange of voice and runaway rhythm.

Like a gyrating 3-D computer projection, 'More Songs About Buildings And Food' methodically displays its untempered facets. Drama, mystery, grace, real industrial majesty.

The album's nigger in the woodpile — my apologies to RAR — is an A Green number, which, though a complete synthesis of Green's version, is the most simple and the least attractive cut on the album, black music given the white technology treatment and failing.

There would be some lyrical observation except that I can't understand what Byrne is going on about. But with the instrumental vision that fuels the album, it couldn't matter less.

Though tinny and sudden, the album has a strange fluidity, like irregular cogs all inter-



PHOTO: Lawrence Lavry

TALKING HEADS: not for the legs

dependent and moving in unison. Still, this is not dancing music; Talking Heads design music for the heart and the intellect, not the legs.

This is the remarkable face of the new technocrats, a modernist glory-vision. It is the last word — or more likely, the first word — in musical technology. + + + + + TIMLOTT

**DIRK HAMILTON: 'Meet Me At The Crucx' (Elektra 6E-125) (US Import)**

DIRK HAMILTON is not a household name. Right now it's probably working against him in the minds

of those with a penchant for preconception (gotta be a film star's nephew) but don't let it happen to you.

Just listen to the first track and you'll understand why. A classically styled rock fable ending clearly titled 'Mouth Full Of Suck', it blasts with the fury of a Springsteen encore, and gives a good indication of Hamilton as a singer/songwriter.

'Meet Me At The Crucx' is a lament for romance — there is not a single 'love song' on the album. Instead the titles read like a cynic's digest: 'Mouth Full Of Suck', 'Billboard

On The Moon', 'Welcome To Toyland', 'Tell A Vision Time', 'Heroes Of The Night' and 'Meet Me At The Crucx' reveal Hamilton, machete in hand, wading through the jungle of pseudo reality. His writing capabilities are not considerable, they are major. Combining Springsteen's descriptive flair and Dylan's analytical imagery, he skulks through a varied musical backdrop, his passable vocal ability made worthwhile by his sincerity. But he sometimes strays a bit too close to his influences. 'Billboard' almost sounds like a cut from 'Another Side Of Bob Dylan' and in places

his vocal style mimics rather than is influenced by, Van Morrison's.

'Heroes' sounds at first like a Springsteen composition except the night that Hamilton sings about is the one portrayed Hollywood-style on the TV.

Elsewhere he tackles hypocrisy, waste and apathy with a similar intensity that is saved from making a real 'downer' album by an unspoken, but inherent, dark humour, and some fine rock and roll.

Dirk Hamilton has yet to achieve universal acclaim — but then, Springsteen's first excellent albums didn't set the world on fire either. Expect a five star album to follow it up + + + + + **FRED RATH**

**ROBIN SARSTEDT: 'Something For The Weekend' (Decca TXS 130)**

GAWD, THEY'VE even dredged up 'My Resistance Is Low', in the hope of putting some fire into this album. He tries to sound like the Bee Gees with 'Something's Goin' On' before the embarrassment of 'Written On The Wind'.

O! Robin's even been listening to Heatwave for 'Down The Disco' and THEN there's 'Manhattan', which should be a cocktail but comes over like watery gin. Hang on, there's romance as well with 'Slip Away', plastic emotion that wouldn't wet half a Kleenex and 'orrible whining guitar. Wearily flip the album over and golly gosh there's further with the Eurobopped 'Keepin' My Head Above Water'. Roll on Monday morning. + **ROBIN SMITH**

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# LOST WITHOUT THEM

**REZILLOS: 'Can't Stand The Rezillos' (Sire K56430)**

THEY'VE GOT nerve, choosing a title like that first time out. I just hope the idea doesn't misfire on them. You see, after only a few plays, my suspicions about the Rezillos are beginning to confirm themselves. Much as I love their onstage extravaganzas, I have a sinking feeling that the visual side of their act is too important for them to do without it.

Sure they retain all their crazed energy and off-the-wall humour, but it's pretty much just one joke, and that tends to wear thin after a while.

The material, all recorded at the same lunatic, breakneck pace, sounds great live, but disappointingly samey on record. In fact, apart from the great 'Flying Saucer Attack' and 'Great Sculptures' the tracks which stand out are the familiar oldies, 'I Like It', 'Glad All Over' and Jeremy Spencer's 'Somebody's Gonna Get Their Head Kicked In Tonight'.

Really, the problem facing the Rezillos is the same one facing any group who choose humour and parody as their medium: what sounds amusing on first hearing can quickly degenerate into being simply a dispensable novelty. It's the law of diminishing returns: there simply isn't enough originality and substance to keep up the interest level.

Still, do go and see them live: the Rezillos on their homeground are well worth seeing. +++  
**SHEILA PROPHET**

**BETTA JAMES: 'Deep In The Night' (Warner Brothers K56462)**

THE COVER of the new Etta James album looks like a still from the 'Stepford Wives'. The movie where all the women are replaced by robotic lookalikes that do



## THE REZILLOS

everything that a cooling loving wife is supposed to do to make her man happy. A fake society produces its own fake product and to my way of thinking Etta has been tailored out of her own personality in the name of records sales.

She has been given a bunch of songs that the ripe white rock and roll market will identify with. 'Only Woman Bleed' sung by your very own cutie doll Alice Cooper and the Eagles 'Take It To The Limit' are just two.

It has already worked in the States where this record has created more interest since anything that Etta has done since her charismatic days with Chess records. If you like Bonnie Raitt and you think that Jerry Wexler's recent production jobs have a direct relation to the artists that he is working with instead of being a vague shadow of his former understanding with Aretha, you'll love this album. +++  
**GEOFF TRAVIS**

**GLORIA MUNDI: I Individual (RCA PL25157)**

SIC transit Gloria Mundi so passes the glory of the world. Latin, how apt, reflective of the art

rock that (everyone else thinks) is dead. Gloria Mundi — a first album, pompous, rhetorical and vain.

Gloria Mundi — strained narcissistic lyrics, tortuous sax and a bowel — full of ego. I Individual — more than just a slight hint. Deja vu of earliest Roxy, perhaps a high school Alice Cooper and a barrage of other I, We and first person singular / plural motives.

Eddie Maelov (lead vocals) can be described as an inveterate malcontent and a thousand other insidious adjectives. The band, contrived from boredom (at least that's one interpretation), strive for individuality with equity tactics. It's an album of dissatisfaction, depression and reflection. An opus of no minor claim to genius. Musically it tastes of suicide and solitude, the lyrics supposed distortions of reality, but the voice of Maelov grates and whines, not the complement for fraying nerves.

An album for those, like me, who profess that poetry, politics and insanity should unite in the forces of rock 'n' roll. Pampered by pretence

and bands who believe in themselves as the new drug. Gloria Mundi are transparently abstract art school rock on a pedestal, and one of the last of a fast dying breed.

Consider the following lines from 'Condemned To Be Free':

'Who must decide those to live and those to die, suppose they left the last decision up to you — I answer only to myself, and only I can shoulder the responsibility.'

Dulce et decorum est pro Patria mori — but are you worth the effort? ++++ **BEV BRIGGS**



**VARIOUS ARTISTS: 'Oh No It's) More From Raw' (Raw Records RAWL2)**

RAW RECORDS have been one of the more prolific of the punkwave indies. In the absence of the ultimate accolade of a colour supplement feature however, they ('we are a record company — honest') have rewarded the anniversary of operations (The Users: 'Sick Of You', 6th May 1977 — anniversary, huh?) with an all-party compilation album ('this record only plays in a clockwise direction'). All at the laudable low, low price of £2.49.

Aha, she sez, is that the only way they'll motivate the kids to buy? OK, nothing but nothing could sink so low as that 'Live At The Vortex' atavistic caper, and there's some neat, neat tracks like The Gorillas' 'It's My Life', The Soft Boys' 'Hear My

Brane' and 'Showbiz' from the Downliners Sect — but then you grind into stuff like the Killjoys and Some Chicken, all energy and no sense — the sort of horrors that the wax museum that every creative, responsible interviewee musician has been denying vehemently for the last 6 months. Oh well, good for the funky Chicken. +++  
**SUSAN KLUTH**

**DAVE MASON: 'Mariposa De Oro' (CBS R2625)**

DAVE MASON seems to be steering a course further towards the middle of the road. With this album he'll probably consolidate his reputation in America, which was established last year with the hit single 'We Just Disagree' from his 'Let It Flow' album.

Almost any one of the tracks on 'Mariposa De Oro' would make a fairly commercial single. CBS have gone with the old Goffin / King relic 'Will You Still Love Me Tomorrow' which shows how far removed Mason now is from his Traffic days. Yet, even then, he was far more of a songwriter than Messrs Winwood, Capaldi and Wood. In that melody was always very important.

Clearly that belief holds true today, because each of these songs has a line which you can grasp after a couple of airings. Mason has collaborated with Jerry Williams on several numbers, most successfully on 'Searchin' (For A Feelin') which has a relaxed, rolling way with it. The purely choral 'Warm And Tender Love' works well and I found 'Bird On The Wind' the best of Mason's own compositions.

He no doubt realises that if he is losing one particular audience, he is

gaining another in the easy listening market. +++ **PAUL SEXTON**



**FATBACK: 'Fired Up' n' Kickin' (Spring 2391 351)**

A BAND with a long past, Fatback (as they're now known) never quite seem to have managed that final five per cent that put their peers such as the Ohio and Tower of Power at the top of the league.

The latest outing from the crew makes a positive opening on both sides with 'I'm Fired Up' and 'I Like Girls' (out as a single) respectively, hard hearty dancers both led by the dry hall of Bill Curtis' percussion and decorated by some very laid back horns. 'Get Out on the Dance Floor' calms the pace to a slow dazzle with a cord carpet of vocals carrying the melody before one of Jerry Thomas' compact little keyboard breaks, while the over-long instrumental 'Snake' puts a shot of Latin carnival into the game.

Track by track, 'Fired Up' hath its charms — definitely a recognisable Fatback sound which, God knows is hard enough to get these days — but it all seems slightly arid, slightly self-confirming. The irony is that when they really cool the pace and try something else, like 'At Last', it merely sounds like any other formula soul smoocher. A shame. ++++ **SUSAN KLUTH**

# Dear worried blue eyes...

**A CAST OF MILLIONS: 'Dear Anyone' (DJM DJH 20541)**

DEAR BOND film tunesmith Don Black, (original concept and lyrics), 'Silver Lady' man Geoff Stephens (music), leading lady Maggie Moore, Steve Harley, Murray Head, Paul Da Vinci, walk-ons, talk-ons, session band and backroom boys — between the conception and the reality of the rancid soap operetta, something went badly wrong.

Your brainchild the saga of the personal agony of Pandora, a mythical New York problem columnist, due to lull Broadway later this year, has enough spots and blemishes to win the Creeping Ezema of The Year Award. It suffers from an incurable condition known medically and musically as a singular lack of balls.

Attempting to base a workable rock opera on the emotional interchange between Pandora, her correspondents — Anxious Arkansas, Worried Crazy, Idaho, Gay John, Minnesota, Desperate Jane in South Dakota, her lovers and her own conflicting thoughts could have worked. But the musical content is weak and all the birthmarks are absent.

Apart from that gutsy, theatrical and rock-ish lead-in, 'I Don't Know The Answer', a potential show-stopper of a number, the rest of the songs — track after track of MOR / country / traditional stagey ballads, (permutations on the same worn-out theme — Pandora v Public, Public v Pandora), just ain't strong

enough to get the show on the road, the overall impression is confusion and fragmentation.

Despite the handful of star names, and the undoubted professionalism of the boys in the band, Ian Bairnson, (acoustic and electric guitars), David Paton, (bass and acoustic), this collection of cliché-ridden poverty-stricken melodies — David Soul Schmaltz Book rip-off 'I'm Sleepin' Like A Baby Now', Steve Harley choking on 'Pandora' a maudlin smoocher, the unorgasmically orchestrated title tear-jerker 'Dear Anyone', only just make it as a poor substitute for sleeping tablets. All too familiar and derivative — even the title track carries a taint of The Stylistics hit 'You Make Me Feel Brand New'.

The misconceived plot-line, suppurating sledge-hammer sentimentality, (loving husband and child leave Pandora who picks up married man and falls from advice-automation to social outcast to happy reunited ending), add up to painful picture-book romance, 40 years out of date.

Without the impossibility of a handy video recording of full script and stage show to give flesh and blood to its undernourished bones, this album doesn't stand alone. It's as unpalatable as a pink ice-cream soda left over from the tired old days before Tim Rice and Andrew Lloyd Webber showed how it should be done. Yes, problem columnists CAN make mistakes, but so can songwriters. + **SUSANNE GARRETT**

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# ALBUMS

## PLASTIC BERTRAND: 'Plastic Bertrand' (RKM ANI)

HE'S SUCH an engaging soul, I really hate to put him down. He's charming, off the wall and mimes with such a delightful disregard of synchronisation, Plastic must be the smoothest young heartthrob to step across the Channel.

He's certainly the only Continental I've every enjoyed watching and the only one to break away from the Claude Francois (God rest his soul) syndrome.

However, it has to be said that Plastic has made a bloomer. While 'Ca Plane Pour Moi' still has a great attraction, a whole album in the same genre is somewhat tiring. In fact, I'd go so far as to say young Bert has gone over the top. He appears to have rushed into this venture with the intention of cashing in on his hot current market value.

His version of 'Sha La La Lee' was certainly misconceived: but I appreciated his continuance of broken English, by having the co-writer of the song mentioned in the credits as "Lunch" instead of Lynch. 'Dance Dance' and 'Pogo Pogo' are worthy inclusions, but the rest of the material is a joke that I don't find too amusing over a half hour period. By the time he staggers through 'Wha! Wha!' (which owes rather a lot to 'Werewolves Of London'), the charm of his boyish smile was beginning to wear off for me.

Admittedly, it may be difficult keeping up the original standards he set himself, but he's going to work hard if he doesn't want to find himself filed under 'One Hit Wonders'. I'm sure Pert Bert will make it though. +++ ROSALIND RUSSELL



## THE O'JAYS: 'So Full Of Love' (PIR 85086)

IT'S NO fun doing this job sometimes, y'know the typing pool and the assembly line got nothing on this one (I know, 'cos I've done both). I'm talking about sorting through the vast quantities of soul albums which come pounding every week, swollen recently by the (theoretically commendable) enthusiasm by various major labels for securing UK release for their product. With so many fish in the sea, you really have to be something special to impress and survive.

'So Full Of Love' won't become an historian's haven in the sense of 'Ship Ahoy', but it does have enough to pass that impact barrier. Like every other success story, it's easy enough to put the O'Jays down, especially with that vulnerable sweet vocals bag. But they're a band with an unexpected kind of twisting toughness that helps them avoid the latent sentimentality of songs like 'Cry Together' and the charting 'Use Ta Be My Girl' - both Gambia & Huff presentations, where voices and strings are given an excellent tight-knit and polished mix.

That calibre's not always reached however: Eddie Levert's own 'Take Me To The Stars' come off better than the usual austral waxes, but both Bunny Sigler's uptempo 'Strokey Strokey' and the two Thom Bell cuts are pretty mundane material, saved mainly by authoritative vocals. As an album, classy certainly, but not quite top class. +++ + SUSAN KLUTH

## IN THE CROWD: 'His Majesty Is Coming' (Crook CMLP 125)

THE GENIUS behind the In-Crowd is Fil Callender. Lead singer, guitarist and song writer, he has created at least three classics of reggae music. All three of those tracks are included on this, the very first In-Crowd album. 'His Majesty Is Coming', 'Born In Ethiopia' and probably the most sought after pre-single of last year, 'Back A Yard', all feature a light airy sound backed with rock solid drum and bass, and melody lines that are totally unforgettable.

The band aren't taken very seriously in Jamaica where they earn most of their living playing the hotel. Their interpretations of Rastafarian concerns are a bit like that of Ringo playing Puck compared with, say, Peter Tosh's interpretation of Hamlet.

If anyone was seriously worried about this lack of depth nearly all doubts have long been swept away on the blazing swing of the melody. 'Aaah, I wann kiss my honey, back a yard' +++ + GEOFF TRAVIS

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## 38 SPECIAL: 'Special Delivery' (A&M AMLH 64894)

38 SPECIAL have one distinguishing feature. Their lead singer Donnie Van Zant is the brother of Lynrd Skynyrd's deceased frontman. So if you're a dedicated Skynrd fan you may think about buying this album.

I for one wouldn't recommend it, but then I dislike Southern boogie. If this is where it's at in America, then they can keep it. This album is about as exciting as a Brazilian tapir!

In fact I'd rather have a tapir in my bedroom than this album, at least it would liven up my room a bit. What's a tapir got to do

with 38 Special? Well, if this was a straight album review you'd be treated to such cliches as predictable uninspiring, monotonous, screeching guitars, hoarse singer and forgettable. But at least by comparing them to a tapir you can go and look in your dictionaries and find out what a tapir is. See 38 Special are not completely useless. + PHILIP HALL.

VAN MCCOY: 'My Favourite Fantasy' (MCA MCF 2843)

WELL-OILED producer for many years prior to 'The Hustle' with such talents as Gladys Knight, Aretha Franklin and David Ruffin (think: the post-Motown ghetto???) Van McCoy has managed quite credibly to quell that but-shaking image by tracking deftly into the world of swirling, curling romance.

In one sense, he does superlatively well on his latest 'My Favourite Fantasy', stocked with all human-life-is-there, heart-wrenching lyrics, measured and faultlessly balanced vocals, and a whole host of session stars under those sweet strings. A Johnny Mathis for a young generation? But, my Christ it's boring. +++ + SUSAN KLUTH



# What a smoothie!

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THE MARSHALL TUCKER BAND: 'Together Forever' (Capricorn Deluxe 2476 139)

IN WHICH the Southern boys further indulge their

'Carolina Dreams'. The music of the Marshall Tucker Band - what you might call metallic country love songs - is not far removed from that of the Outlaws, the difference being that the Outlaws are much better at it.

The band's chief songwriter is lead guitarist Toy Caldwell, whose songs, all about love, would be passable if not for the unpleasant voice of lead vocalist Doug Gray. In addition the melodies are saturated by an over-abundance of steel guitar; the result is a collection of songs which are pretty original and over-long.

I enjoyed their 'Heard It In A Love Song' offering of last year but that was far more countrified than anything on 'Together Forever'. Only on 'Asking Too Much Of You' do they abandon their axes for acoustics, and with Gray responding by moderating his vocal attack they produce a good ballad. Unfortunately this is an exception and in the main the album is rather ugly. +++ PAUL SEXTON

THE ANDREA TRUE CONNECTION: 'What's Your Name, What's Your Number' (Buddah BDLP 4054)

HAVING a party? Don't like loud thumping disco music? Like poppy danceable bland musak? AK? Well, this is the album for you. It's full of harmless but effective numbers which should appeal to all suburban trends. The title track is undeniably catchy, with a great chorus line and searing guitar work.

'New York You Got Me Dancing' sounded familiar, and can't really be faulted as an exercise in easy listening but rhythmic disco dress, while 'White Witch' is nice 'n' easy superficial reggae.

If you like your music watered down, then you'll love Andrea True. This is the sort of album which, with it's 'Radio Two' melodies, is ideal to play at parents' parties. Music for open-minded oldies who don't know any better. +++ PHILIP HALL

## BARBRA STREISAND: 'Songbird' (CBS 8060)

THOROUGHLY pro and nasal as ever, the immaculate Streisand has turned up trumps again. Seemingly incapable of making a duff album (though 'Classical Barbra' must be the exception) this over-rewarded star as stayed true to form and come up with a selection of songs

diverse enough to satisfy her enormous public.

Hers must be the dreamiest version yet of 'Tomorrow', from the hit show 'Annie', with a sultry arrangement by Nick de Caro who is also credited as album coordinator and music contractor. (Just a hint of Wimpy rock here). His deft touch also gives the title song much of its poignancy. 'Songbird' (not to be confused with Fleetwood Mac's song of the same name) is already a hit in the States and bears all the hallmarks of 'Evergreen': sentimental lyrics, sweet soaring stratospheric Streisand at her tender best. On those crucial top notes the world's most loved/hated voice either sends you into seventh heaven or unleavened irritation.

Other standout tracks include the standard 'Deep In The Night', Streisand wringing her hands and vocal chords in true torch song tradition, and the Stephen Bishop-penned 'One More Night'.

Arch bore Neil Diamond co-wrote 'You Don't Bring Me Flowers' which, if you can swallow the gut-wrenching 'Hollywood' honesty of the lyrics, comes off as a first class tear jerker - the sort Streisand does to perfection on screen complete with tears flooding from her 'sensitized' crossed eyes, past her 'legendary' nose towards the corners of her 'full' mouth. A potent marriage of art, kitsch and the popular song.

There are a couple of pure-pap-for-MOR-people numbers which pass muster by virtue of their competent arrangements, but for something really diabolical one must turn to the record's sleeve which features no less than 13 of Streisand's canine family. Yes, I mean they're all dogs. But don't let them scare you off. This is one album that should not be judged by its cover. (It's so foul we refuse to print it). +++ + JOHN WISHART

HERBIE HANCOCK: 'Sunlight' (CBS 82240)

HANCOCK has always been one of the most respected names in modern jazz-rock, and his new album is so polished it really gleams. I had feared it would be very avant-garde and consequently rather formless, but my apprehension was soon dispelled.

There are five long tracks and only the spiky 'Good Question' does not have a particular melodic structure. Of the others, three carry vocals by Hancock, all using the remarkable Sennheiser Vocoder. Of course this sort of electronic jiggery pokery is nothing new, but its effect on tracks such as 'I Thought It Was You' (the new single) is startling, giving Herbie's voice a sparse, twangy quality which makes an enormous difference to the music.

Many would decry synthesised music, and indeed the sleeve shows the man surrounded by a daunting array of electronic wizardry, but when you hear how well each instrument is used, it's hard to complain.

The album is expertly produced and included contributions from Harvey Mason on drums, Wah Wah Watson and Raydio's Ray Parker, who seems to be on every other album you hear these days. It's music of true expertise. +++ + PAUL SEXTON

THE DENNIS BROWN: 'Visions Of Dennis Brown' (Lightning Records LIP 7)

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This album is really an essential purchase. Dennis Brown is one of the most expressive of JA singers. He has a warm purposeful voice that matches his songs that range from calls for repatriation of all races to their original to Impressions' style love songs. The music doesn't employ the spectacular side of the Gibbs and Errol T. Production armory, rather everything is full of a rather important stately feeling that is overlorded by the drumming king of Jamaica, Sly Dunbar. Dennis Brown superstar delivers. +++ + GEOFF TRAVIS

diverse enough to satisfy her enormous public.

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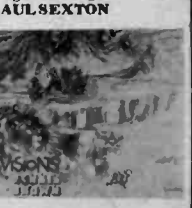


## BILLY JOEL: 'Streetlife Serenade' (CBS 80766)

A RE-RELEASE from 1974, on the back of his current success, but a very worthwhile one because it proves that it is a case of the great listening public discovering the artist through one song.

In Joel's case the song was 'Just The Way You Are' but he had been before 'Streetlife Serenade' for his 'Piano Man' song. Here is a collection of numbers which by no means discredit him: admittedly they may not shine as consistently as those on his most recent album. 'The Stranger', but most of them stand up, even four years on. What's more they're not limited to any one style; there are ballads like 'Roberts' and 'Souvenir', rockier numbers ('Los Angelenos') and instrumentals - 'The Mexican Connection'.

Joel's piano is always in evidence, powerful and surprisingly versatile. If we'd been paying attention we could have made Billy Joel well known a long time ago. +++ + PAUL SEXTON



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# OFF CENTRE

Edited by TIM LOTT

## ELK'S A SWINGER

### Live on TV between the ads

**ELKIE & COMPANY, ITV DOCUMENTARY**

'ELKIE & Company' is the latest in the chain of attempts by A&M to turn Elkie Brooks into a solo superstar. The hour long documentary to be screened tonight Wednesday, is a scantily disguised promotional vehicle, focusing on Miss Elkie Brooks of today from a series of films, concerts, interviews and every day situation in the life of a singer.

Her 16 year career is breezed over in less than astounding detail — a few embarrassing pictures of her as a chubby boufante-haired teenager and a very brief clip of her in action with 'Vinegar Joe' — to be exact. This is coupled with the first of her 'every day' situations, an interview with the press. This is probably the most revealing insight into her character during the film (naturally) as she



"Aren't I just wonderful?"

outlines her early life, how she sees herself and her image with surprising honesty.

But it's the latter-day Elkie who they are out to sell. The frequent shots of her latest album cover, the performances of her hit singles ('Pearl's A Singer' and 'Lilac Wine') and the emphasis that you must be a freak not to know that she's the next BIG THING — all put over so as to catch the eye and ears of the masses.

There are some amusing scenes during the 'real life' shots. The musicians trying to control the smirks crossing their faces and everybody careful to keep their best side for the camera. Of them all, the only natural is ironically Elkie herself — The Performer

The documentary gives a fair picture of her world, the decisions the pressure and the enjoyment but the transparent opportunism behind the project is irksome. **KELLY PIKE.**



## BOOTLEGGERS, BLEEDERS, FOES AND FRIENDS

**PIRACY** is on the increase. Not the sort propogated by Errol Flynn and Robert Newton but a more subtle and more lucrative version — the pirating of records and tapes.

The difference between this increasingly popular practice and the better-known bootlegging, is that while bootleggers are openly and obviously underground — the records and tapes appear in white covers and usually comprise rough live recordings — the pirate is infinitely more difficult to detect.

He re-records the legitimate product, packages it in identical form and sells his pressings cheap to unsuspecting dealers.

Most of the counterfeit records and tapes are imported from abroad and sold to innocent, and sometimes not-so-innocent wholesalers.

The British Phonographic Industry (BPI) — the umbrella watchdog organisation subscribed to by all the major record companies — is so worried it has set up a 'Piracy Centre' to deal with enquiries and complaints about the problem.

Piracy costs the industry — record companies, artists, composers, performers et al — many thousands of pounds every year. But ironically enough it's rather good news for the punters, who tend to get cheap records and tapes as a result.

"It is of benefit to the customer in the same sense that buying any stolen property is of benefit," says Geoffrey Bridge, Director-General of BPI.

"What it amounts to is theft of intellectual property."

Because of the difficulty in detecting the counterfeiters, the BPI have yet to bring a single prosecution against this sort of pirate. The quality of such product is nearly as good as the original, and album sleeves are near-perfect copies.

Record companies, who see rivers of hard earned greenbacks flowing into the pocket of some continental racketeer, are now spending large sums of money advertising in the trade press to warn off record dealers from pirates.



**HOW TO SUCCEED IN THE MUSIC BUSINESS** by Allan Dann & John Underwood (Wise Publications, £2.50)

**BEHIND THIS** ambiguous title, lies a solid grounding in business for the aspiring musician: not, as I'd thought, a blanket lesson for would-be rock writers, press

officers of peripheral liggers.

While it offers sound advice, I feel that if I were an artist, I'd be embarrassed having this around the house, in case anyone should call. It's a bit like being caught with Dale Carnegie's 'How To Win Friends And Influence People' at the back of the bookshelf. However, tomorrow's rock millionaires, I advise you to slap a brown paper cover round it and get stuck in.

It's written in a style easy to follow and understand and includes sections on almost any aspect of the business side of music that you're likely to want to know about. It advises on how to make a demo, where to take it, and what kind of

treatment to expect.

It tells you the nitty gritty of signing contracts and warns of the pitfalls — though you are also advised to see a lawyer before you put pen to paper. To give you some idea what a contract looks like, they've reproduced some. The clause in the artist / management contract that amused me was: "(The artist) will at all times conduct himself properly and soberly." Good job they aren't kept to that.

Apart from a few bloomers, like getting the addresses of three out of the four music papers wrong, the information seems accurate and helpful. You could save yourself money in the long run. **ROSALIND RUSSELL**



**DARK HORSE** is a new — and probably occasional — Off Centre feature. It spotlights little known artists or bands who have impressed us or are in some way unusual or interesting.

SO I was sitting there all natural and pretty like, and this guy (I give him the benefit of the doubt) turned up in this pink satin hat and candy-striped jacket and claimed to be Humphrey Ocean.

Y'know, THE Humphrey Ocean. The Humphrey Ocean with no relation to the Pacific or the Atlantic. The Humph out of Kilburn and the Highroads, the Humph what painted the inside of 'Wings Over America' thing, and a good deal more besides the Mr Ocean who starred (well, was featured) in that Captain Cook thingummy programme on the Beeb.

Anyway, this weird guy turned up and said he was Humphrey. 'Course I knew he wasn't... he didn't look the least bit like a star, y'know, no bodyguards or flash car or tlaras and things, but anyway he seemed quite a sweet old dear so just for a giggle I pretended to believe him.

So it turns out that this guy has just returned from painting this other bloke and is all prepared to talk to me about his new single 'Whoops-a-Daisy' on Stiff Records, which has something to do with that other bizarre Ian Dury, and was musically scored by Russell Hardy.

We have a bit of a natter, me and this Ocean fellow



**HUMPHREY OCEAN: a pink satin hat?**

and he's not a bad chap, not bad at all. Bit of a lad he is. Drinking buddy of Wreckless Eric and all that, makes a living with a paintbrush — and here was me thinking he was an interior decorator.

So, one of the first things he tells me is that if children close their eyes they think that no-one can see them, because they can't see anyone themselves. I tell him what I know about ostriches (which is really quite minimal) and their habits of burying their heads in the sand, and he seems quite impressed, so he goes on to tell me about Phillip Baghnal who plays cello on Ocean's new record. Baghnal was on his way to a music lesson when Ocean's mafia accosted him and persuaded him to play. I laugh, then we both have a nice cuppa tea.

Painted quite a few pitches in his time this lad, did a huge one of Lol Creme and Kevin Godley, ten feet by six feet it was. Pity he started painting it in a nine foot room though. He's been painting for ten years or more so making this 'Whoops-a-Daisy' record was a nice change for him. He tells me that he couldn't give up his pitches for it, because his heart wouldn't be in it 24 hours a day, but nevertheless it's not a bad record.

Dear old Humph still prefers to walk down the street unrecognized.

"I went into the local store the other day and the guy working there had seen my picture in a music paper so he said 'You're famous', and I said 'No I'm not. Packet of Earl Grey please' ". That's the way he likes it.

It starts getting late, but just as I decide to trot off he tells me a farwell joke which goes something like this "What do you call an Irish Rasta?"

PaddyLocks "Which leaves me with the distinct impression that there's more to this Mr Ocean fellow than meets the candy-striped eye. **BEV BRIGGS**



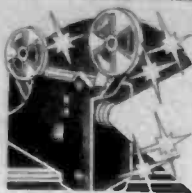
**'GREASE': For Autumn release.**

HEY, who's the schmuck in the leathers and the teased quiff. The one that walks like a turkey with corns?

You don't know? That's John Travolta, and his hair is covered with GREASE. It's a bit tacky, but it looks okay. Back to fifties high school (where the pupils look as old as the teachers). Back to blue moon and bubblegum blowing. Back to stormy teen love between Danny (Travolta) and Sandy (Olivia Newton-John).

Danny is one of the boys, and it ain't cool to go soft on girls. Sandy is the dewey-eyed girl next door: pony tail and all.

They really like each other, but Danny's image holds him back. Of course they make-out in the end, but not before Sandy has ditched her little girl looks for a rather tight leather cat suit and a



more determined approach.

And around this story the film is built; the song and dance scenes pasted into the general gloss; but never the suggestion that this is anything more than a tongue-in-cheek parody, with combs forever stroking the thick oily DAs, and girls, giggling, teasing, pouting — and doing chest exercises.

As a period-piece it falls flat on its face with the music. Barry Gibb's title tune sounds more like a stray from 'Saturday Night Fever', and the rich, orchestrated pro-

duction of the principle songs is far removed from the sparse sound of fifties R'n'B.

The dialogue is different. It's sharp, rapid and funny. "I feel like a defective typewriter — I've missed a period," snaps the girl whose back seat gropings went all the way without protection. Her partner's single condom broke because he'd had it in his pocket since Seventh Grade.

Olivia Newton-John has trouble acting, but no matter 'cos she sings well, looks cute and is the only one who passes for a teenager.

Travolta escapes criticism because the whole film is exaggerated. He merely strikes a relentless, ridiculous pose and leaves his feet to do the rest. (He can dance).

'Grease' is no 'American Graffiti' but it's fast, fun, and a lot better than 'Saturday Night Fever'. **DAVE SMITH**



"Hey John, this crud says I have trouble acting!"  
"You think you got problems? All this grinning's given me lockjaw!"

**'What's the name of our group?'**

FULL TIME lunatic and occasional drummer for the Who pop group, Keith Moon, has found himself a new job — a PR man.

Although his credentials could hardly be described as impeccable — Moon furthered his already tainted reputation as a good and decent member of society recently when he got drunk and disgraced himself on a plane — he has been appointed director of promotion and publicity for the Who Group Limited.

What exactly his duties will be with the company are not yet clear. Publicity men usually tend towards the fawning and the polite. It is difficult to imagine Moon as either of these things.

The "drummer" will not spend his time taping out press releases, though, and his duties do not overlap with those of the Who's long-established PR, the august Keith Altham.

Instead, Moon will be involved in promoting the

group's extra-vinyl activities which include, a trucking company, films, laser shows and the development of the sound stages at Shepperton as rehearsal rooms and recording studios.

Why Moon has decided to take on this at least semi-bureaucratic job no one seems to know. One thing is certain; he is never likely to end up with the ignoble label of "lame" PR.

"Keith being Keith," said a spokesman for The

Who, "he'll be promoting entirely in his own inimitable fashion."

What bizarre manifestations that fashion involves remains to be seen. But if music trade journalists aren't quaking in their boots now, then they never will.

Moon will not be wholly occupied by his new job. He is currently also working on his first book, 'The Moon Papers', and the new Who album, scheduled for mid-August release.



"You wanna argue about my press statement?"



*Nothing's sweeter than Candi.*

House Of Love.

A new album from Candi Staton.

Starring the hit single 'Honest I Do Love You'



CANDI STATON  
HOUSE OF LOVE  
Available on Warner Bros records and tapes K56510





**FOR GEORGE CLINTON. Parliament, Funkadelic — and more recently Bootsy Collins — FUNK is the FINAL FRONTIER.**

*The continuing saga of the beloved Dr Funkenstein and his faithful legions of clones. Their mission? To import the final and ultimate life*

*force of the universe — FUNKENTELECHY!*

*"For some reason we've noticed that a lot of people refuse to party, to get up off their ass and jam," says George Clinton, also known as the good Dr Funkenstein.*

*"But I've got a prescription for their illness — a shot of P-funk from the Bop Gun! The message is... YOU WILL DANCE!"*

*Meet Dr Funkenstein, the cool ghoul with the bump transplant. The man with the Big Pill*

*With him you can follow the purest form of funk — P-funk naturally — to its highest ends. Pick up the vital force that pushes you towards self-fulfilment. Call down the Mothership with the muthaship connection symbols — the all-embracing end result being the landing of the spaceships. The Bomb.*

*You've got there. Funk at its highest level. The state of, wait for it, S U P E R-*

*GROOVALISTIC-PROSIFUNKSTACATION!*

*You've defeated Sir Nose d'Voidofunk, the man with the Snooze Gun. The master of zero-lunkativity.*

*Welcome maggots brains... THE BOMB has arrived!*

*MUSIC, you may well ask, can do all this? Why, of course, if it's funk music, it's easy.*

*P-funk is black music — American black music. Pure black sounds for black people — residents of Chocolate City. America has had it for years... and we're nearly*

## DISCO SPECIAL

**THE POWER** of disco music has never been greater than it is in 1978. Not only are there an ever-increasing legion of disco bands and highly skilled producers vying for attention on record — but the very disco environment itself encompasses a wider range than ever before.

Disco — and disco music — have become part of our way of life. It's a fact celebrated by the enormous popularity of the records — where virtually every second chart hit is a disco sound — and the films built around the disco sensation like *Saturday Night Fever*, *The Stud* and *Thank God It's Friday*. Not to mention the string of new discos opening all over the country.

**RECORD MIRROR** has always had the hottest and best disco coverage of any music paper. Our weekly reports by James Hamilton and Robbie Vincent are read avidly by fans and professionals alike.

Now — to celebrate disco power in 1978 — **Record Mirror** have compiled a special disco supplement.

It began two weeks ago with a round-up of discos in London and the South-East — and a consumer test by our staff on some of the most popular spots.

We continue the fortnightly highlight this week with — A look at the power of Parliament — one of America's biggest disco success.

An interview with top British disco outfit — the JALN Band.

A regional round-up of discos in the West Country, West coast and Wales.

All this, plus a full-colour of the latest disco movie *'Thank God It's Friday'*, starring Donna Dummer, Paul Jabara and the Commodores!



Bootsy Collins, *Player Of The Year*, does it in 3-D.

**AFTER SIX** years aboard the mother-ship of P-Funk, initially with George Clinton's Parlia-

ment - Funkadelic, and now with his own Rubber Band, Bootsy Collins was recently "doin' it in 3-D" right here in London. Widespread "Bootsymania" had already funkyed America to pieces... and Britain was next in line!

In the words of Bootsy himself: "We came to funk the whole town, and let everybody know the monster was here!"

Bootsy Collins is no ordinary guy. Clad in a black, red and white leather suit with his star-spangled specs — a jet-age Yankee Doodle Dandy who'd come to London as ambassador of funk — Bootsy was outrageous. His devastating jumpsuits, both on stage and off, make Gary Glitter's outfits look like a heap of used aluminium foil.

That's the way the kids love him.

But just who is this 'monster star' and where has he sprung from? Would you believe Cincinnati, Ohio?

"There were a lot of bands and everyone was into playing. My older brother Catfish played guitar and he was the type of kid who would never show me anything; so I had to sneak in and have a go when he was on his paper round. Then at the age of about 12, I decided to take music seriously, when I found that there wasn't anything else I really wanted to do."

Bootsy played with a variety of local bands and then formed his own with Catfish and drummer Frankie Waddy. They called themselves The Pacemakers and lasted from 1967 to 1969. Then they began working with James Brown, touring and recording with him until 1972, when they

**THE PLAYER OF THE YEAR?**

*The founder of Monster Rock? What is this thing called Bootzilla? As the world gasps we ask: Britain ready for Bootsy?" The answer, it seems, is yes...*

# WHAT THE FUNK'S GOING ON?

*Bootsy Collins explains to STEVE GETT*

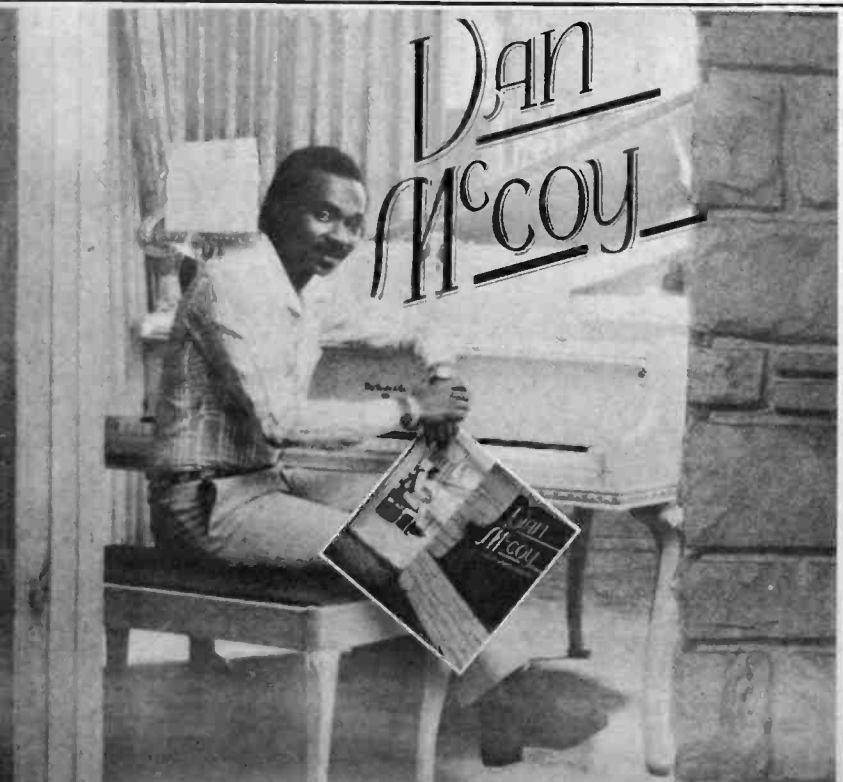
homed in on the Funkadelic scene.

"When we left James we took off together for about three months," Bootsy recalled. "We did clubs, travelling here and there until we eventually wound up in Detroit. George Clinton, leader of Parliament - Funkadelic, wanted to meet me and I wanted to meet him. In the end, some girl introduced us and it all started from there."

George Clinton is THE acknowledge funk master — Dr Funkenstein himself. THE man behind the whole funk movement of the seventies. He's built up a strong

relationship with Bootsy over the years. Clinton first saw him and his brother playing just after the instrumental side of his own outfit had broken up. In those days Bootsy and his group were known as the House Guests (1) and wore fringe hot pants, high boots with fur and stars, and red, white and blue headbands. As soon as he'd seen the House Guests in Detroit, Clinton hired them — to be Funkadelic.

Nowadays George Clinton, together with Bootsy, produces and writes all of the Rubber Band's material. Commented Bootsy: "I was a



## 'My Favorite Fantasy' MCF 2843

Van McCoy, newcomer to MCA but certainly no newcomer to the music business. He has written music for such musical giants as Gladys Knight, Aretha Franklin and David Ruffin and produced for several artists culminating recently in his own hit single "The Hustle."

On "My Favorite Fantasy," his latest album, he has written every track and also co-produced it with Charles Kipps. "My Favorite Fantasy" already available as a single. MCA 370.

MCA RECORDS



# DR FUNKENSTEIN GIVES YOU THE PILL

ready. P-funk is raunchy, dirty music. You dance to it. P-funk is nearly musical anarchy, but it's deadly serious and deeply humorous at the same time. P-funk on the bottom line is "joyous musical jviation." You gotta believe it!

The monstrosities extravagance of P-funk — now perhaps the single most bizarre and brilliant stage show mounted in America — has roots dating back over 20 years — a movement born out of

conventional soul with a considerable dash of white rock glitter and technoflash.

George Clinton, from the early fifties a leader of a black harmony group known as the Parliaments, didn't begin to construct the funk circus until the mid-sixties — at a time when he "cloned" the first of the Parliament ofshoots — the Funkadelics.

Considered outrageous at the time — even by blacks weaned on the James Brown revue —

Clinton began to develop the P-funk theory based on a solid, charming instrumental back line; one which carries the circus to this day. The first real breakthrough was 'I Wanna Testify' in 1967, from there on in the funkalogical theories began to grow. The dual attack of Parliament and Funkadelic brought with it the whole cosmic language of Funkentelechy, the inner secrets of the Mothership, the big top showmanship of funk flash. One DEEP pill to

swallow.

For the last 10 years the US Funk Mob has translated a reputation verging on the superb into solid sales success. As much as anybody floating on the disco boom, the revival of supersoul and other aspects of black musical stardom the Clinton spaceship is the one to connect with.

Order and disorder in Chocolate City — the P-funk explosion has progressed from being uncomfortable, unaccountable revolution to pure

solid success. And the ultimate in black showmanship.

"I want a party, but it's got to be a GOOD party," said Clinton recently. "I just goof. You don't have to be crazy to do it. The audience doesn't really want you to be nuts — but they don't want you to be like them either!"

An outrageous ACT, but still some of the best SOUL music around. Clinton can goof all he wants, he reckons he's got one of the best bands in the world to do it with.

Purer than disco! Mightier than the Placebo Syndrome! P-funk is the PROTECTOR of the PLEASURE PRINCIPLE!!

● DESPITE their huge following Stateside the P-funk circus has created remarkably little noise in the UK — yet. But the latest and most successful off shoot — one Bootsy Collins, now three albums for the better — is the first living clone of Dr Funkenstein to visit this country. A well-established star in the

States, the ace with the Space Face bass has dragged many a convert on board the Mothership. The superhero founder of Monster Rock may well set the fires alight — after all Bootsy is the first P-funk pioneer to hit the British charts.

But, as they say, this whole THANG is going to get bigger. Get ready for more Bootzilla and, while YOU're about it — check your Funkentelechy!

JOHN SHEARLAW



Parliament deal the Funk Gun to combat the zero funkativity of Sir Nose d'Voidoffunk.

practical joker from the start and George really brought that out in me. I used to clown all the time and he's constantly be saying 'put that down', so that's how the fun carried into the songs. James Brown and George have been my biggest influences."

In 1974, after two years in Parliament funkadelic, the time came for Bootsy to front his own band. As well as getting a new Funkadelic together, George Clinton helped out with the Rubber Band's first album 'Stretchin' Out'. It was this title that inspired the band's own name.

Said Bootsy: "We wrote that track which was all about elastic living and elastic rhythm. So we figured we were a kind of elastic band and Rubber band sounded good."

The album was very successful and contained two hit singles 'Stretchin' Out' and the love ballad 'I'd Rather Be With You'. Further touring ensued until the 'Aaah... The Name Is Bootsy Baby' LP was released; it has since been certified gold. The most recent effort is 'Bootsy? Player Of The Year', which is already heading towards platinum status. And there's another to be recorded in July, after their American dates are over. "The

theme of that next one will be 'Don't Leave Home Without It' — F.U.N.K. that is," stated Bootsy. "In fact that might even be the title."

How does he come up with new ideas for material? "I get different things from the audience. After touring I come up with something new I want to write about. Basically my songs are for telling everybody what I'm about. And what goes on down in Hollywood with all the dances and jams!"

However, to fully appreciate both the lyrics of Bootsy's material and indeed the whole funkadelic scene, a totally new language has to be learnt. An understanding of expressions like 'Chocolate Stars' and 'Bad Jams' is essential. 'Chocolate Stars? That's actually when I was talking about all the women who come to the concerts looking good and fat everywhere.

"'Bad Jams' are when you're really getting down. It's good but you call it bad." During his shows Bootsy leads his audience to 'psychotichumpschool', which is when: "I'm the teacher and I teach everybody what the funk's going on."

The success in America of Bootsy's Rubber Band

has increased tremendously in the last two years and Bootsy thinks that the 'geepies' are the major cause.

"Geepies (with a hard 'g') are like a new kind of hippy," he explained. "Real young kids who want to know what the funk is all about. I came up with the word because, when I used to see all the kids around wanting autographs and so on, I'd say 'they're so deep'. The word just turned into 'geep' and from then on they were geepies. I talk their language and they talk mine. It's like you funk me and I'll funk you'. That's what the scene is basically — communication.

"Funk is a basic rhythm, like a heartbeat, and to me goes further than just the music. It's a way of living. I grew up with the funk. I dress funky."

That's Bootsy for ya, and — true to the funk cause — he puts a lot of effort into producing a spectacular show. The elaborately designed red and white costumes have become characteristic of Bootsy's Rubber Band as it's spread like wildfire across America.

Bootsy himself is the centre of attention — Mister Showmanship, Mister Rhythm, Mister Sex — and the omnipresent and flash symbolising his out-of-this-world charisma.

Regrettably, Bootsy and the gang have now departed after their all too brief visit to these shores — but they'll be back. There's more to come from Bootzilla town



George Clinton, alias Dr Funkenstein, turns the muth out



Clinton calls the Mothership down.



Bootsy and shades of stardom

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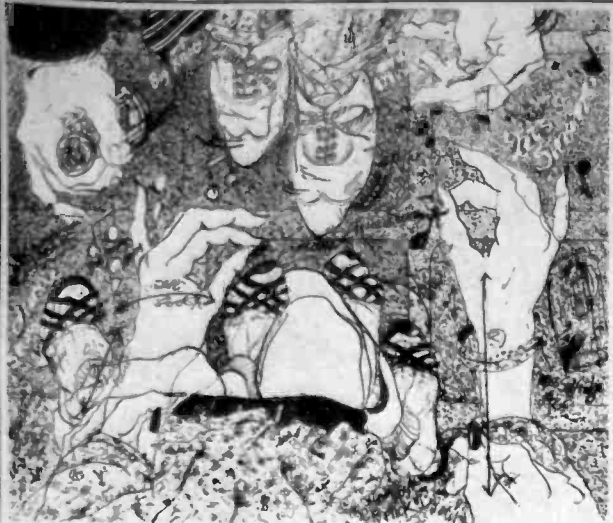
Meanwhile we can sit back and savour the memories of the psychotichumpschool when it was held here recently. "I really looked forward to it y'know — more so than in the States," claimed Bootsy.

"It was great really funkning everybody up!"

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# DISCO SPECIAL



# You can dance but is it what you want?

IN ALF Martin's young day, he informs us from the mildewed depths of his bathchair, his local Butlins - Clacton - was charmingly known as 'the knocking shop' because of all the pulling that went on there.

In fact, the young Alf was himself deflowered, at the tender age of 15, in a romantic encounter at the above-mentioned holiday camp. Sorry, holiday centre. Today, it seems, Butlins no longer have holiday camps because "They're so much more than just camps."

Today, it also seems, Butlins have changed their image. Today they're "geared towards family groupings." Young people on their own are being positively discouraged, although the spokesperson emphasises, "It's purely because of accommodation practicalities - it's certainly not because of trouble or anything like that."

Of course, there's always the possibility that you could be part of a "family grouping" (Lumbered with the old

dears for yet another year?). Or maybe you're just an extra determined camper who's managed to gain entry to the hallowed portals as a single person. So what sort of nightlife can you expect?

We spoke to the entertainments officer at the Minehead Butlins, Brett Cresswell. He's in charge of all the entertainments at the centre, from the glamorous grannies contest down to the discos. He's been involved in Butlins since 1955, when "We used to have 16 piece dance bands in our ballroom."

Today, Brett says they go for show groups, which he defines as groups who are entertaining visually and who can keep all ages happy. This year's band at Minehead are called Mel Douglas and Wild Affair, and are "An eight-piece with both boy and girl singers. They provide family entertainment."

So it seems you can dance there, but you're as likely to find yourself rubbing shoulders with a pair of energetic pensioners from Wigan as with a fellow pair of disco-hoppers.

There are discos there - one, would you believe, specifically for nine to

13 year olds (what Mr Cresswell calls "the awkward age") and another in the Pig And Whistle bar, where they have a disco running alongside a live group called Coaster.

What sort of music do Coaster play? You guessed it - "a very wide range of music to suit all ages."

Since that disco's inside a licensed bar, it's only open to over eighteens. So what about the poor 13 to 18 year olds who're all dressed up with nowhere to go?

"Well, they can go in the main ballroom - it's open to all ages. Anyway, we don't have very many people of that age, so there's no real demand for specifically teenage discos. You see, Butlins is a family concern."

Oh, and if you're thinking of breaking in from the outside, just for one night, to see what Butlins has to offer, forget it. You can, it seems, go there as a visitor by day, but you have to be off the premises by 6.30, according to Mr Cresswell, "because of the licensing laws".

Hmm, the picture doesn't get any more encouraging, does it?

In fact, if you are stuck in Butlins for your summer hols, and you fancy a spot of Night Fever, we'd advise you to go over the wall or under the wire (depending which Butlins you're at) and, clutching your RM disco guide firmly under your arm, head for one of the dancehalls that the local towns have to offer you.

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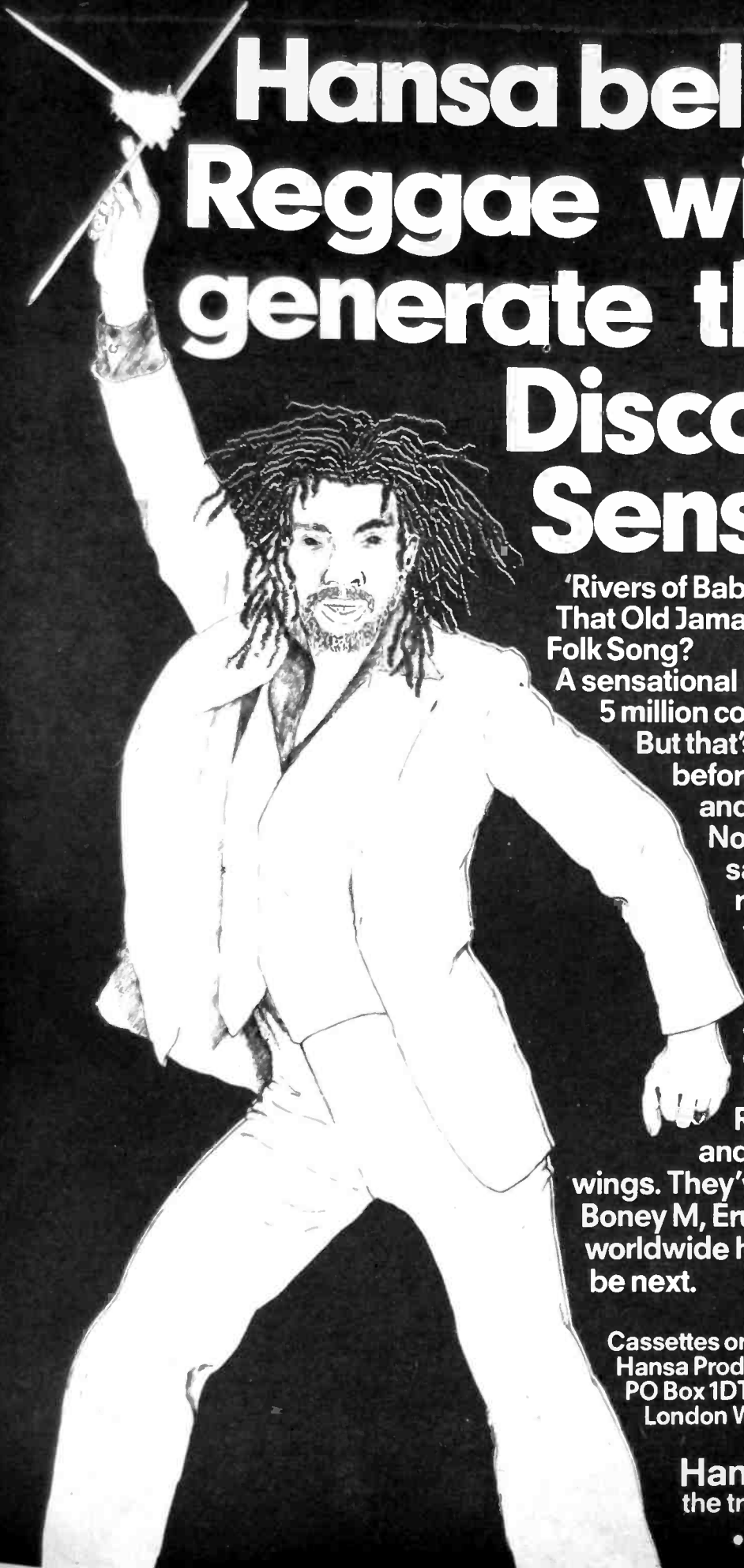
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**ADMIRAL'S DISCO**, Deer Leap, Exmouth, Devon / 120 Dick Childs, Stuart Calder / Chart / Soul / Lots of Oldies / None / 80p / 21+ / Must be smart / 9.00-1.00 / Licenced Bar / Platters, Seafood, Snacks / Citronic / Altec / Haze 300 Watt / Lightshow

**AQUARIUS CLUB**, High St, Bideford, N. Devon / 300 Seamus Carr Roadshow / Soul / Funk / Rock etc / None / 75p / Over 14 / Smart Dress / 9.00-1.00 / Full Bar / Snacks / Soundout / Darts, Pool etc.

**BARTON PINES**, Blagdon Road, Paignton / 80 / Peter Radant / All types / None / None / None / Smart Casual / 8.00-1.00 / Bar / Restaurant and Bar Meals / 400 W / Amusement machines, Pool

**BEELEBUB**, New Cornish Riviera, Garwyck Bay, Cornwall / 400 / Andy Munro / Chart / Rock / Soul etc / Weds and Sun / 50-70p / 16+ / No leathers / 8.00-12.00 / Fully Licenced / Restaurant / Meteor Stereo

**BEST SELLERS**, Elliott St, The Hoe, Plymouth, Devon / 300 / Neville Rowe / Soul / Funk etc / None / Various / 18+ / Smart / 9.00-2.00 / All drinks reasonably priced / Basket Meals

**BLADES**, Red Lion Hotel Somerton, Som / 400 / Paul Martin / Soul / Funk / 95p / 18+ / Men - No Jeans, leathers / 8.00-12.00 / Licenced Bar / J. B. L. Bon'Horn

**BLADES PRIVATE CLUB**, 15/17 Regent St, Weston-Super-Mare, Avon / 300 / Steve Boley / Soul / Funk / Charts / Weds occasionally / Guests from 60p-11 / 18+ / Tidy / 10.00-2.00 / Tankard and Heineken on draught / 4 / Spirits / Snacks / Squire S4000 / Separate Cocktail Bar

**BOSCARN HOTEL**, Searant, East Loze, Cornwall / 360 (approx) / Billy Jay / Disco / Soul / Occasionally / 60p Sat - 80p / 18+ / No jeans / 8.30-12.00 / Bass / Charrington / Some Nights / Citronic / Soundcraft / Sunday's, prizes, records etc.

**BOOBS DISCO**, 46 Union Street, Plymouth, Devon / 600 / Deno, Neville, Pete Fleet / General Disco / None / 18+ / 102.00 / Licenced Bar / Snacks / D. J. Electronic

**CASTAWAYS**, 103 Union Street, Plymouth / 750 / Henry Oxford, Peter Greg (local radio) / Mon - Northern Soul, other nights - General / None / 60p - weekends - 80p / 18+ / None / 8.00-2.00 / Licenced Bar / Basket Meals

**CHARISMA DISCO**, Barley Sheaf Pub, City Centre, Plymouth, Devon / 150-200 / George Lessler, Ian Pinwell and Vince Barbary / Soul / Funk / chart / Local groups during week nights / Free, extra on drinks / 18+ / Pub Hours / Whitbread / Bottled Beers / Spirits / Basket Meals and Bar snacks available / 100 Watt Decks / Free Car Park., Pool etc.

**CHARLTON CLUB**, Northumberland Place, Teignmouth, Devon / 200 / Philip Walters / Soul / Chart / Rock / Punk / Heavy / 11 / 18+ / 10.30-1.30 / Licenced Bar / Snacks / G. P.

**FANNY'S BEER PARLOUR**, Weston-Super-Mare, Avon / 200 / Dave Henry, Bob Peach / Soul / Funk / Yes / Free / 18+ / Pub hrs / Courage etc. / Citronic



## DISCO SPECIAL

A guide to  
British discos.  
This week: West  
Country and  
Coastal Resorts

*Here is a guide to the facilities, times and kind of music played at each venue. The list runs as follows: Name and address of venue / capacity / regular DJs / kind of music played and special nights / dress restrictions / opening / closing times / drinks / food / club sound system / other attractions. If no details are mentioned, ie: dress restrictions — there's no mention of it if they're not worried about what you wear. Same applies to regular DJs, age restrictions, bar and food.*

**FIESTA**, Mayflower Street, Plymouth / 750 / Disco, Soul etc / Name Bands / 50-75p / Tues - under 18 Wed Over 25+ Other 18+ / Thur-Sat No Jeans / Tues 7-10, Other nights 9.00-2.00 / Licenced Bars / Basket Meals / Custom Built Cabaret, Ballroom Dancing, Promotions

**FLAMINGO CLUB**, Westwells Road, Cornham, Wilts / 400 / Dee Bee, Male The Talk / Thur-Sat Disco / Soul / Funk / Regular Groups / 11 / 18+ / Smart Casual / 9.00-2.00 / Licenced Bar / Basket Meals / Citronic / Occasional Cabaret nights in mid-week

**HOBBITS HOLE**, 3 Richmond St, Weston-Super-Mare / 150 / Ken Bavin, Nigel Reason / All types played / Occasionally / 50p-Fri, Sat - 85p / 18+ / Tidy / 10.00-1.00 / Free House / Snacks / Soundout

**LA CORBIERE**, St Brelade, Jersey / 300 / Spencer Pryor / Soul / Funk / Occasionally / 50p-11.00 / 18+ / None / 8.30-1.00 / Full licence, Scotch 26p / Hamburgers etc in summer / Technics / Citronic / SA1 / Pool, Pinball Machines

**LE MANS**, Anchor Street, Bristol / 800 / Jason / Charts / Disco / Occasionally / 60p-11.20 / 18+ / 9.00-2.00 (Sunday) / 8.00-12.00 / Reasonably priced / Basket and Snacks / JPS, Altec / 2 Dance Floors

**MAXWELLS**, Basingstoke, Hants / 600 / Dave Rawlings / Soul / Funk - Oldies

Wednesday / Some Tuesdays / up to 11.50 / 20+ / Jacket, Tie, No Denims / 9.00-2.00 am / Regular drinks / Snacks, Basket Meals / TK.

**NIGHT OWL**, 170 High Street, Cheltenham / 275 / Mike Williams, Bob Stanley / Tuesday and Thursday (Rock) Wednesday (Under 18) / Friday and Saturday (Soul and Funk) / None / 40p-11.50 (dependent on day and time) / 18+ (except Wednesday) / None, except for neat denims on Friday and Sat / 9.00-1.00 (except Wednesday 7.00-10.30) / Wateys / Burgers / Citronic / ATC

**PENMARE HOTEL**, Hayle, Cornwall / 600 / Steve Starr / Funk / New Imports, Weds - Northern Soul / Bands 4 nights / 60p (free Sunday) / 18+ / 8 pm-1 am / Draught Beer + Spirits / Basket Meals / Orange Electron / Games Room, TV

**PHOENIX TAVERN**, Phoenix Street, Plymouth / 500 / Mark Gee / Soul / Reggae / Charts / 18+ / 6.00-11.00 / Licenced Bar / Cold Snacks

**PLATFORM ONE**, Clifton Down Station, Clifton / 350 / Bernie Salt, Richard Williams / Various / Cabaret Wednesday - Saturday / 15 membership / 21+ / No Jeans / 9-2 / Club prices / Whitbread / Basket

**ROUTES**, Okehampton St, Exeter / Benny Big D, Chris Redding and Tim Arnold / Heavy Rock / Punk / Soul / Monday - Name Band / 50p-80p / 18+ / 8.30-1.00 / Reasonably priced, also real ale bar / Snacks

**'SELWYNS'**, 43, Resch Road, Weston-Super-Mare, Avon / 425 / Steve Powers / Mainly Disco / Soul / Funk / Thursday Party night. Free records etc / Between 60-21 / Over 18 / 9 pm-1 am / Draught Beer / 40p, Laser / 43P, Spirits 36p / Pastel Pie and Chips 45p, Striplin Steak Garnish 12.00 / Citronic, J. P. S. Goodmans

**SLOOPY'S**, North St, Weston-Super-Mare, Avon / 365 / Mike Allard / Soul / Funk / Chart / Occasionally / 75p-11 / 18+ / No Jeans / Pimmsols / 8.30-2.00 / Full Bar + Cocktails / Full restaurant service + mini snacks / Garrard Decks / Light Show

**SMUGGLERS**, Idle Rocks Hotel, Guernsey / 400 / Tony Lee, Dave Prince / Soul / Funk / Tania / Rock / 50p week, 75p weekend / 18+ / Smart Casual / 8.30-11.45 / Licenced Bar / Citronic / SA1 / Go-Go Dancers

**SNORS**, Mayflower Street, Plymouth / 300 / Gary Lion / Soul / Rock and Roll, other nights - Disco / Soul etc / Weekdays 35-75p, Sat - 75p, Sun 65p + Meal / 18+ / Thur - Sat / No Jeans / 9.00-2.00 / 2 Licenced Bars / Basket Meals / Custom Built

**SPARTACUS DISCO**, Coral Island, Beacon Hill, Barnstaple, Torquay, Devon / 600 / Steve Carpenter / Soul / Reggae / Pop / Funk / None / 80p-11.25 / 18+ / Casual but smart / 8.00-1.00 / Keg Bottled Beer + usual spirits / Snacks / S.A.L. system 7000, Citronic Mixer, SPS Amps

**THE GARDEN**, The Promenade, Penzance, Cornwall / Kevin Richards, Dave Chance, Steve Starr / Heavy Rock / Funk / Charts / Tuesday - Name Band / 50p-80p / 18+ / None / 7.30-1.00 / Reasonably priced

**TIFFANY'S**, Durdham Down, Bristol / 900 / Various / Monday Wednesday Thursday (Charts) Tuesday (Rock) Friday and Saturday (Soul) / Monday (50p) Friday and Saturday (11) the rest 70p / 18+ except Friday and Saturday over 21 / No denim Monday, Friday and Saturday 8-12 except Saturday 8-2 / Wateys / Restaurant

**TIME PIECE DISCO**, Little Castle, St Exeter / 150 / Tim Arnold, Dave Hughes / Mainly Soul / Friday 50-70p / 18+ / Smart Casual / 9.00-11.00 / Full Bar Facilities / Pizzas / Burgers etc / Soundout

**TOP RANK SUITE**, Union Street, Plymouth / 1200 / John Beety / Disco / soul etc / Resident Band Tues, Thurs, Fri Live group / Tues-Thur 65p-90p, Thur 11, Fri 11.50, Sat 11.20 / 18+ / Thur - 21+ / No Jeans, Cords, T Shirts / 8-11, Sat 8-2 / Licenced Bars / Basket Meals / Milbank, Shaw & WEM / Laser, Pirotechnics

**TROPICANA CLUB**, Station Square, Paignton, Devon / 500 / Ray Simons, Ian Temple / Northern Soul / Charts / Disco / Winter Only / 50p-11 / 18+ / Casual but smart / 8-1 (Sunday 8-12) / Whitbread / Bass / Restaurant and Basket / Simms-Watt

**WHISPERS**, Palace Hotel, Douglas, IOM / 500 / Mike Cyril, Chris Skilcorn, Bill Chrisp / Pop, MOR / Funk / Free Ladies Wed / Summer Season Cabaret / 75p-13.50 / 18+ / No Jeans / 9.00-5.00 / Licenced Bars / Soundout / HH / Video Screen, Public Casino

**WOODS**, Eastlake St, Plymouth / Chris Redding, Benny and Andy Howard / Rock / Punk / Reggae / Soul / Weds Name Band / 50p-11 / 18+ / 9.00-1.00 / Licenced Bar / Snacks

**ZIG ZAG**, Ventnor, Isle of Wight / 150 / Yes / General Disco / Soul / 60p / 18+ / 9.00-1.00 / Beers, Spirits, Wines / Snacks - Garrard

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## DISCO SPECIAL

PROBABLY NO ONE'S ever seen a band working itself like JALN eight nights a week.

Except maybe Superbad, who were the JALN Band, in embryo anyway. Doncaster tonight, Redruth tomorrow, stuff like that.

They average about one day off a year, it seems.

The only surprise is that for some reason there's a bald patch around their West Midlands homeland and people were accosting JALN's lead singer Roy Geeln in the streets of Brum and asking him, was it true that Superbad had changed their name and signed a record contract?

Anyroad, it was only on the fluke of an unexpected cancelled gig that I managed to catch Roy at home for an evening with

his feet up, and ask him about the life and times of one of Britain's own premier disco bands (-) now heading back into the charts after a too-long absence with 'Get Up (And Let Yourself Go)'.

"People have always been saying that discos kill off live music, but I think in fact they've generated a lot of new things", says Roy.

"An example is: supposing you turned up at a club where there was no other form of music. Whatever you played would have to go down, and people wouldn't necessarily be educated into something that was really happening.

"But if you're a band playing with a disco, which is what we're usually doing, you've got to be strong and be able to pull your weight against recorded music. When

# JALN— Britain's own disco fever

you're getting DJs with all these American imports, you've gotta be continually improving your act by matching the atmosphere that those records are creating.

"A percentage of the kids just go for the records, I know that for a fact. But if the live music is anywhere near the records, then they can accept it. The main thing is that we're not just standing there to play

Recently JALN have been featuring a lot of college dates in their gig sheet. With that sort of Iron-Butterfly-lives flavour that haunts a good many student unions, I wondered how they'd fared?

"Yeh," Roy agreed, "you hear all those stories about colleges only being into really heavy music. But I was very surprised at the reactions we got — fantastic!

"Actually, if we hadn't had a good reception from the first one or two I think that would have been it as far as colleges were concerned... but we've now been back to some places two or three times. It seems that as long as it's good music of its kind, colleges are really open to accepting whatever's happening."

Good, good soul though they are, the JALN, like any other UK (and most US) bands, have the powerful examples of the Great Masters hanging over them. True, says Roy, but it's like this you see.

"American bands will always be strong because they've got the musicians, the ideas, right there. You gotta learn from them. Otherwise, try and do something and you find someone else has done it already! You've got to learn and listen and see where you can fit your ideas into what's going on.

"But in this country most of the business wants to gamble safely. If anyone comes up with an idea that sounds very weird or far fetched, they don't want to give it a second thought. And that's really why we keep having to follow the Americans.

"We've had a couple of records out in the States. 'Disco Music' was one, they called it 'a very fresh sound'. What's fresh about it I don't know.

"Maybe they were surprised at anything coming over from England. I'm ready to go over there and really check out what's happening I've got



JALN BAND: work is a four letter word

a soft spot for the States."

Apart from the Trojans — whose work rate they seem to aspire to — are there any heroes for the JALN band?

"I look up at Earth Wind and Fire really. I've been following them for years, even before they had this great breakthrough over here. The Ohio Players as well. And I won't give up the old master James Brown — whatever he does he's always gonna be there! And I've become a Bootsly maniac lately too, a Bootsly freak... In August, the seven

artfuls are back in the studio for the recording of their number three album. So I wondered what we might expect therein. A slight pause for thought.

"Well, at the moment it's a question I can't really answer," says Roy helpfully, at last, "because I don't really know! We've been in a demo studio for the last couple of days, but that was to work on ideas for a follow up single to 'Get Up'.

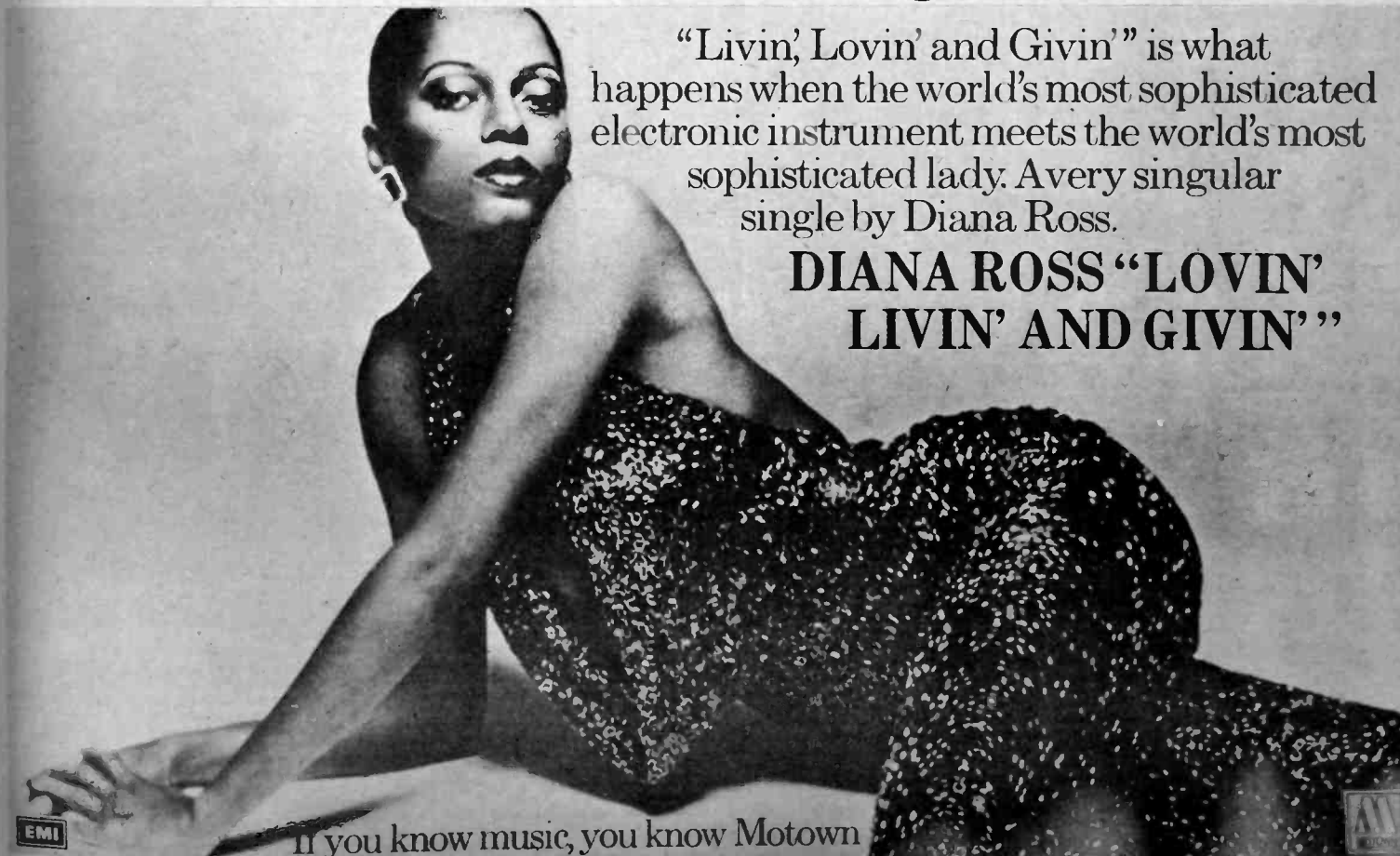
"The rest of the guys have been writing, I'm always doing songs, so there's plenty of material to choose from. But we

might also do a few of someone else's songs, like we did the Commodores' 'Won't You Come Dance With Me' on the second album — the producers reckoned we could mix in a few more things to give it more interest. It's a good number, yeh, but I still prefer the Commodores' version!

"I just can't say what we'll be doing — it's a decision we never make in advance."

Make a decision for them — go see JALN next time they're down your way. With their enthusiasm it won't be long. SUSAN KLUTH

# Diana is alive and lovin' and givin' in the UK.



"Livin', Lovin' and Givin'" is what happens when the world's most sophisticated electronic instrument meets the world's most sophisticated lady. A very singular single by Diana Ross.

## DIANA ROSS "LOVIN' LIVIN' AND GIVIN'"

If you know music, you know Motown

# DISCOS

By JAMES HAMILTON

## HOT VINYL

**IMPORT BREAKERS** include Foxy 'Get Off' (Dash/LP), Faze-O 'Riding High' (Sire LP), Southroad Connection 'Sweet Ride' (Mahogany LP), Esther Phillips 'Native New Yorker' / 'Stormy Monday' (Mercury LP), Jean Carn 'There's A Shortage Of Good Men' / 'You Can't Come Back Now' (Phil Int LP), Wayne Henderson 'Hot Stuff' (Polydor LP), Badazz 'Work 'Em Beep Beep' (A&M 12in), Al Hudson 'How Do You Do' (ABC LP), Sweet Promis 'I'm A Music Man' (ALA), Cafe Creme 'Discomania (Unlimited Citations)' (RSO 12in promo), Heatwave 'The Groove Line' / 'Always And Forever' (Epic 12in remia), Ronzo Fresco '12 Angle Street' (AVI LP), Grace Jones 'Do Or Die' (Island 12in), Wham 'Superslick' (GRT), Ian Dury 'Sex & Drugs & Rock & Roll' (Island 12in), Norma Jean 'Saturday' (Bearsville 12in), Brothers Johnson 'Streetwise' (A&M LP), Lake Shore Drive 'Disco Scene' (Magic Touch 12in), MFSB 'Use To Be My Guy' (Phil Int), Grand Tour 'Flight From Versailles' (Butterfly LP), Deborah Washington 'Ready Or Not' (Ariola), Michael White 'You Are My Heartbeat' / 'Well Don't Then' (Elektra 12in).

## DISCO DATES

**THURSDAY (20)** Kid Jensen is Radio One DJ at Bournemouth Village, Tony Jenkins funks Northolt Flanagans at The Target on A40, Blue Stevens on northern souls Royton Assembly Hall, Les Aron rocks 'n' boozes Felpham Danies near Bognor Regis, Pete Hill hits Southport Valentinos, EMI LRD Disco Dance at Preston Clouds.  
**FRIDAY (21)** Bob Jones funks Chelmsford Dea - Jays "schoolgirls / boys" fancydress night, Robbie Vincent funks Beckenham Tites, Stuart Robinson souls Whittick St Mary's YC, Chris Genzy hits Salsbury High Post Hotel, EMI LRD do Liverpool Romeo & Juliet, Bletchley Peaches and Sheffield, Oldham, Watford Bailiys.  
**SATURDAY (22)** Chris Hill and Froggy's Roadshow funk Southgate Royalty, Greg Edwards with Graham Gold and Phil Sharp funks Henderson's Hendon Hall Hotel in Ashley Lane, Hi - Tension and Robbie Vincent funa Dunstable California, Keith Black hits Kenilworth Virgin & Castle, EMI LRD do Cheltenham Eves.  
**SUNDAY (23)** Robbie Vincent et al - days with Chns Brown at Bath Tittany, Mal Stuart does Whitley Bay Sands Club; **MONDAY (24)** Kerry Juby makes a mess at Bournemouth Village; **TUESDAY (25)** John De Sade funks Leydown - On - Sea King Henry's Club.  
**WEDNESDAY (26)** Mike Allen is Capital DJ at Southgate Royalty.

**BOMBY M.** 'Night Flight To Venus' LP (Atlantic K 50488). Jack - grabbing freaky countdown to the rhythm-rattling title track, which mixes into a different beat after segueing into 'Rasputin' for the sets most exciting sequence. Many more have pop potential, and all have a Giorgio - like electronic clarity.

**VILLAGE PEOPLE.** 'Just A Gigolo / I Ain't Got Nobody' / 'Key West' (DJM DJS 10869). Extremely catchy rousing medley with fast thudding bouncy beat and building momentum, big in gay clubs and bound to smash pop. Flip's a fast thumper too.

**BILL ANDERSON.** 'I Can't Wait Any Longer' (Ember EMB5 361). Rather good gently bouncing smooth bumper with soft talking bits, hailed in US (where it's on 12in) as the first 'country disco' hit, produced by Buddy Killen of Joe Tex fame. Could smash.

**KANDIDATE.** 'Don't Wanna Say Goodnight' (Rak 12 RAK 280). Already hitting radio, the gorgeous lushly grooving soft soul swayer's on 4,27 12in.

**LENNY WILLIAMS.** 'You Got Me Running' (LP 'Spunk Of Love' ABC ABC2 5251). Exciting new 'Choosing Your' picks up power at several cut - in points, so the deceptively fast 7.45 filler can be started nearer its funk - jazz piano climax.

**TOBY BEAU.** 'My Angel Baby' (RCA PB 1250). Sensational soulful slowie, like a white Regal Dewy doing the Cesnos. 'Then You Can Tell Her Goodbye'.

**NINA SIMONE.** 'Baltimore' LP (CTI 7024). Subtle slow title track groo - gonders a haunting rhythmic smoocher that mixes beautifully out of - sev - Sam J. Johnson's 'Just Us'.

**WHISPERS.** 'Headlights' / 'Let's Go! All The Way' (RCA FC 9287). Sora 'Buck House' idea starts muddled but becomes a dynamite funky jiggling rhythm workout after 3:13 of the 6:52 12in. Flip's a lovely lurching 4:48 soul slowie; their current US hit and UK radio aimed A - side.

**NIGEL MARTINEZ.** 'Better Things To Come' LP (State ETAT 17). Home - grown but already picking up a buzz, the 3:32 instrumental title track's a solidly bounding funk - jazz jumper that deserves to be longer.

**DON RAY.** 'Got To Have Lovin''

# NEW SPINS

(Polydor 2001799). Cerrone produced typically thumping chunter, hitting already, edited to 3:27 from the 8:13 LP track.

**RICHARD HEWSON ORCHESTRA.** 'What Shall We Do When The Disco's Over?' (Splash LP 12). Hitting now in US, last year's zinky thumper still has the current Chic - type sound, on 7in or longer 12in.

**CANDI STATON.** 'Victim' (LP 'House Of Love' Warner Bros K 56510). Cool 8:30 thudder actually mentions the similar 'Young Hearts' but doesn't get as compulsive, while the full 5:49 'Honest / Do Love You' are Tempta - Presnes' old 'I'm Gonna Make You Love Me' could find more fans.

**TAVARES.** 'Slow Train To Paradise' (Capitol CL 15996). Ultra zinky fast skipper with Tuxedo Junction - type touches, on 7in and longer 12in.

**GEORGE THOROGOOD & THE DESTROYERS.** 'Madison Blues' (Sonet SON 2158). Canned Heat - type dynamite good rockin' boogie - get it on!

**FLYING SAUCERS.** 'Texas Calls You Home' (Alaska ALA 2014). Really good fast rockabilly bopper - their best yet - like Billy Fury doing 'B-b-b-b-baby Let's Play House'.

**DANNY & THE JUNIORS.** 'At The Hop' / 'Rock 'N Roll Is Here To Stay' (ABC 4123). Everyone's favourite rock 'n roll raver out again, in picture sleeve.

**TOM CATZ.** 'It's The Fonx' (Week-end DJS 10868). Beautifully grassy deo - wop tribute to Arthur, worthy of Ruben & The Jets!

**WAYNE COUNTY & THE ELECTRIC CHAIRS.** 'F... OH' (EP 'Blatantly Offensive' Safari WC2). Great raunchy rock chugger full of four - letter words - really!

**ERROL.** 'That Song' (Stone SON 2154). Would - be sexy smoocher with sensuous female wisecramp, ruined - on purpose

— by guffaws of laughter! Good gimmick - used out of 'Ja' 'Aimee'.

**YOUNG LIONS.** 'Take Five' (Discovery D-DISC 001). Terrific real reggae treatment of the Dave Brubeck instrumental, miles better than Reggie & The Orchies attempt, on 7in or longer 12in.

**CAPTAIN MORGAN & HIS MERRY MEN.** 'Tom Mark (Unigram D-06-401). Elias & His Zig Zag Jive Flutes' old penny whistle tune transfers beautifully to a happy reggae 12in.

**ROSETTA HOWARD.** 'If You've Really Said 'I Love You'' (Terrific 1937 - recorded jazz swinger about smoking reefer, great sophisticated MoR).

**CRYSTAL GAYLE.** 'Paintin' This Old Town Blue' (UA UP 38422). Lovely sleazy MoR swayer like a beefed 'Brown Eyes', but hidden at B - side.

**MIKE GRAHAM.** 'Who Will The Next Fool Be' (MAM 177). Marvellous mellow blues in the Ray Charles style for sophisticated smoochers.

**EAST - WEST.** 'Argentina' (Ultras ULT 2). Superb subtle percussive jazz instrumental, from Scotland but not what you're now expecting.

**WILD CHERRY.** '1-2-3 Kind Of Love' (Epic EPC 64977). Attractive jogging blue - eyed swayer reeking of the mid - '60s, Dean Jackson, and the like.

**GENE FARROW.** 'Don't Stop Now' (Magnet 12 MAG 126). Uninspired plod along thumping cymbal - schlurper with some supposedly happy whoops and a basic rhythm break, on 7:00 12in.

**HODGES, JAMES & SMITH.** 'What Have You Done For Love' (London HLU 10599). Over - obvious brassy thudding 'Native New Yorker' - type girle group swayer.

**SERENADE.** 'Love On A Summer Night' (Atlantic K 11172). Breathly Euro - style chix with mandolins and zinky fast tempo - light.

**SHEILA B.** 'Devotion: You Light My Fire' (Carrere EMI 2825). Zinky but boring fast pop looper, pressed in red vinyl.

# DISCO NEWS

**THIS SATURDAY (22)** ITV screen the first proper 'Revolver' show, with Hi Tension and of course Chris Hill as 'king of the kids' (check for transmission time). Thames Valley DJ Asan meets on Sunday (23) at noon in Wokingham's King of Clubs on Wellington Road, with a talk on music publishing from Famous-Champion's Ivan Chandler and freebies from Decca, Mountain and Resonance. For TVDJ membership details, contact Mark Anthony at 2 Stratford Drive, Woodburn Green, Bucks (Bourne End 24171). Likewise, for details about the equally flourishing Sussex DJ Asan, contact either Nigel Peterson (Uxitehampton 22484) or Johnny Diamond (Brighton 202274). Now on commercial UK 12in are Rick James 'You And I' (Motown), Donna Summer 'Last Dance' (Casablanca) and Jimmy Bo Home 'Dance Across The Floor' (TK), while due next week is Sylvester 'You Make Me Feel (Fantasy) and - on 7in - the Commodores 'Three Times A Lady' (Motown)/Phil Uchurch's hot import LP is due on TK in a fortnight. The French magazine Discobox currently features as top record hit 'Saturday Night Fever' by Bee Gees & Co - could be right, but actually means France Originale (Original soundtrack). Working a Julianas unit on board the Hamburg-based Wappen Von Hamburg ship, Ian Jason charts amongst the usual biggies La Bionda 'One For You One For Me' (German Ariola), also hot is Discobox - could be worth checking by pop fox.

# DJ HOTLINE

**DOMESTIC BREAKERS** include Platinum Hook 'Standing On The Verge' (Motown LP), EWF 'Magic Mind' (CBS), Detroit Emeralds 'Turn On Lady' (Atlantic), Joe Walsh 'Life's Been Good' (Alyium / LP), Showaddywaddy 'Soap' (Arista), 'Enchantment' (That's The Kind Of Love) (Mercury, 12in), Enchantment 'If You're Ready' (UA), Players Assn 'Disco Inferno' (Vanguard 12in), Graham Bonnet 'Warm Ride' (Ring - O 12in), Michael Zager 'Do It With Feeling' (Bang, Jackson Browne 'Stay' (Asylum), Charo 'You're Just The Right Size' (Salsoul), Sugar 'Manhattan Fever' (Power Exchange 12in), Love & Kisses 'Thank God It's Friday' (MCA, 12in), Wings 'I've Had Enough' (Parlophone), Muddy Kane 'Rough Diamond' (Decca), Filtrations 'Little Darling' (Casino Classics), Heatwaves 'Central Heating' LP tracks (GTO LP), Giorgio & Chris 'Love's In You' (Oasis), Crusaders 'Images' LP tracks (ABC LP), Claudia Barry 'Dancing Fever' (Lollipop 12 in promo), Gloria Gaynor 'This Love Affair' (Polydor), Cheryl Barnes 'Save And Spend' (RCA 12in), JKD Band 'Dragon Power' (Sairit 12in), Raffaella Carrà 'California' / 'Tanti Auguri' (Epic), Tyrone David 'Mind Blowing Decisions' (D & Roy 12in). Continuing by geographical order, chart contributing DJs include Robin Quinn (Polkstone Soundhouse), John Delaney (Hastings Emms), Tony Allen (Polegate Windsor), John Lewis (Brighton Metro), Barry Kingston (Brighton Marti Grass), RU Raub (Brighton Salisbury), Johnny Diamond (Brighton William Tell), George Emerson (Brighton), Phil Leppard (Brighton Jenkinsons), Nigel Peterson (Brighton Sherrys), Chris Lynn (Lancing Place), Les Aron (Arunel Edge), Jimmy Kool, Pete Hallett (Horndean), Pete Maxwell (Southsea J Amms), Peter Gore (Southampton Zoos), Simon Rhodes (Isle of Wight Pontins), Neville Rowe (Plymouth Best Sellers), John Bettey (Plymouth Top Rank), Gemini Discos (Penryn), Steve Boley (Weston - Super - Mare Blades), Mike Ailard (Weston Sloops), Martin Starr (Bristol), Big John Harding (Bristol Lauretes), Simon Parfrey (Bristol Maddox), Mike Williams (Cheltenham Night Owl), Alan Hughes (Stourport Severn Steamboat).

# GEORGE CHANDLER



# IT'S ALL OVER NOW.

(Actually it's not. It's just the beginning for George Chandler.)  
 Hot from his successes with The Olympic Runners, George Chandler has recorded a new single, a re-working of the Stones' classic.



# MIX MASTER

# REVOLTA RULES OK?

**SUPERB BEQUES** worth trying are **A Taste Of Honey 'Boogie Oogie' (12in)** into Bohannon 'Let's Start The Dance' into Deodato 'Whistle Bump' (US 12in) — that's Graham Carter's (Mayfair Gullivers) and Roy Ayers 'Running Away' (US 12in) during vibes into Herbie Hancock 'I Thought It Was You' into Harvey Mason 'What's Going On' (12in), skipping intro — that's mine (Mayfair Gullivers too, when Graham lets me!) — and Linda Clifford 'If My Friends Could See Me Now' into Trade Mark 'Days Of Pearly Spencer' — that's Roger Scott's (Capital Radio). The first two are gradual mixes using variable speed decks, the last a chop mix.

**IAN MOORE**, the appalling Revolta dancer, is preparing for superstardom! I went out to Gravesend Wings in Shears Green to check out his action last Tuesday, and was suitably impressed. Under the guiding hand of his DJ/agent Colin Hudd (Greys Thurrock 30972 for bookings), Ian practices his atrocious moves in front of two mirrors so that he can see himself properly while doing spins. Well, he calls them spins. A 20-year-old warehouseman, he only began dancing on April 18th when he entered a Travolta

competition at Wings, where he so electrified the audience that he became a local celebrity overnight. He even has some tricks that Arthur Murray might envy, like his funky shirt collar flick, while the big crowd pleaser when I was there was the audience-participating white waistcoat-shredding step. This lad could become a legend he's far worse than anyone who's consciously trying to be bad! Look out for him at Purley on August 28th, at Robbie Vincent's next Southgate Royalty gig on August 26th, and in the West End soon!

# RARE FUNK CONTINUED

**DAVE ELSE**, who has funky fun and games at Guildford's Wooden Bridge Hotel every Friday, reports that while prices may not be as high as mentioned in the July 8 issue, even currently available 12-inchers seem to fetch good money. "I have recently seen 'Spring Rain', 'The Beat Goes On And On' and even 'Boogie Oogie Oogie' change

hands for around £4 perhaps some people are too lazy to look for them." Meanwhile, one of the Iford-based jocks who started it all, Rus Phillips, is now offering £3 to £5 for the 12in promo of Ronnie Jones 'Me And Myself', and has himself been offered £10 for 14 Tension on original UK 12in. I'm still not selling!

# DJ TOP 10

**STEVE ALLEN**, Peterborough's godfather of funk, has just opened his own record shop in Saxon Buildings, Cross Street. Called Discosax, it'll specialise in disco/soul material and hard-to-get oldies — speaking of which, Steve also nominates his all-time "soul groovers" hot ten, guaranteed to melt everyone into dancefloor submission!

- 1 IF LOVING YOU IS WRONG, Luther Ingram US KoKo
- 2 IF YOU DON'T KNOW ME BY NOW, Harold Melvin & Blue Notes Bell
- 3 LA LA MEANS I LOVE YOU, Deltonics Phil Int
- 4 WOMAN TO WOMAN, Shirley Brown Stax
- 5 SHE'S GONE, Tavares Capitol
- 6 MAKE UP FOR LOST TIME, Montclairs US Paula
- 7 WALKING IN THE RAIN, Love Unlimited Uni
- 8 IN THE RAIN, Dramatics Stax
- 9 LOVE WON'T LET ME WAIT, Major Harris Atlantic
- 10 LOVING ARMS, Millie Jackson Spring

Wot, no James T 'Boogin'!

# UK DISCO TOP 90

CONTINUING the positions from page two

- 21 19 WHISTLE BUMP, Eurim Deodato/Warner Bros/12in/AJS 12in promo
- 22 18 LET'S GO DISCO, Real Thing Pye
- 23 22 DANCING IN THE CITY, Marshall Main Harvest
- 24 23 LET'S START THE DANCE, Hamilton Bohannon/US Mercury LP
- 25 30 STUFF LIKE THAT, Quincy Jones ABM/A/P
- 26 25 GET UP (6 LET YOURSELF GO), JALN Band Magnet/12in
- 27 28 GALAXY OF LOVE/SAY A PRAYER FOR TWO/I/M GONNA LOVE YOU FOREVER/I LOVE YOU/DREAM WORLD, Crown Heights Affair De-Lite LP
- 28 52 I THOUGHT IT WAS YOU, Herbie Hancock CBS LP
- 29 39 YOU MAKE ME FEEL (MIGHTY REAL/DANCE (DISCO HEAT), Sylvester US Fantasy 12in
- 30 35 DANCE WITH ME, Peter Brown TK/12in
- 31 51 ONE NIGHT AFFAIR, Samona Cooke Mercury/12in promo
- 32 40 CAPTAIN CONNORS/STELLA, Norman Connors Buddah/LP
- 33 41 FUNK THEORY, Rokoto State/12in
- 34 47 MELLOW OUT/TIME OF THE SEASON/SISTER JO, Gap Mangione US A&M LP
- 35 44 I'M FIRED UP/SNAKE, Fatback Spring LP
- 36 24 LET'S GET FUNKTIFIED, Boiling Point Bang/12in
- 37 28 CONQUER ALL, Kenne Oelt & Prana Mercury/AJS 12in
- 38 38 LOVIN' YOU IS GONNA SEE ME THRU, Tower of Power CBS/LP
- 39 26 MORE THAN A WOMAN, Tavares Capitol
- 40 29 SATURDAY NIGHT FEVER (LPI), Bee Gees/etc RSO/LF
- 41 66 SUN IS HERE, Sun Capitol/12in
- 42 49 EYESIGHT/THE SPANK/JAM, James Brown Polydor/LF
- 43 37 RISKY CHANGES/BOOGIE BOO, Bionic Boogie Polydor/LF
- 44 33 SATISFY MY SOUL, Bob Marley Island/LF
- 45 34 YOU/JUST US, Samuel Jonathan Johnson/US Columbia LP
- 46 31 TEN PER CENT, Double Exposure US Salsoul 12in
- 47 77 ME AND MYSELF, Ronnie Jones Lollipop/12in promo
- 48 36 THREE TIMES A LADY, Commodores Motown LP/AJS 4t
- 49 63 AFTER DARK/TAKE IT TO THE ZOO/DISCO QUEEN/SEVILLA NIGHTS/TRAPPED IN A STAIRWAY/YOU'RE THE MOST PRECIOUS THING IN MY LIFE/ETC, Patti Brooks/Sunshine/Paul Jabara/Santa Esmeralda/Love & Kisses/etc Casablanca LP
- 50 56 LOVIN' LIVIN' AND GIVIN', Diana Ross Motown/Casablanca LP
- 51 42 MIDNIGHT AFTER DARK/STARBOOTY, Ublquity Elektra/12in
- 52 27 AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks Ansta/12in
- 53 78 LAW AND ORDER, Love Committee Salsoul/LP
- 54 46 MORE HOT FUN, Stanley Clarke Epic
- 55 55 IF I CAN'T HAVE YOU, Yvonne Elliman/RSO/12in promo
- 56 59 LAY LOVE ON YOU, Luisa Fernandez Warner Bros
- 57 50 LET YOURSELF GO, T.Connection TK/12in
- 58 58 DAYS OF PEARLY SPENCER, Trade Mark RSO/12in
- 59 43 I LOVE NEW YORK, Metropolis Salsoul/AJS 12in

# DISCO DRECK

**ROBBIE VINCENT** wants to know what you consider to be the worst disco records ever. To help him compile an appalling 'Bottom Five' for his Radio One soul show Saturdays at 5.30 pm, send your nominations to Robbie Vincent at Record Mirror, 40 Long Acre, London WC2E 9JT (chart contributors can send 'em to me, but on a separate bit of paper). By the way, chart contributors, please include your address each week as you could be missing out on the mailing lists which I sometimes get guys onto!

- 60 60 JUST WANT TO MAKE A DREAM COME TRUE/WATCH ME DO IT/SKY HIGH, Mass Production US Cotillion LP
- 61 65 BAMA BOOGIE WOOGIE, Cleveland Eaton US Dvation 12in
- 62 — NIGHT FEVER, Carol Douglas Gull/12in
- 63 61 TILL YOU TAKE MY LOVE/WHAT'S GOING ON, Harvey Mason Ansta/12in LP
- 64 73 WARM RIDE, Rare Earth Prodigal/12in promo
- 65 48 LAST DANCE, Donna Summer Casablanca/12in LP
- 66 — GOT TO HAVE LOVING/GARDEN OF LOVE, Don Ray Polydor/LP
- 67 67 RIO DE JANEIRO, Gary Criss Carere/French 12in
- 68 79 GET ON UP AND DO IT/GET READY FOR THE FUTURE/HEY YOU/ETERNAL REVENUE, Winners/US Roadshow LP
- 69 — YOU GOT ME RUNNING, Lenny Williams ABC LP
- 70 — EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder US Fantasy/WMMOT 12in
- 71 86 HOLDING ON/JAM/TOGETHER FOREVER/YOU MUST HAVE KNOWN I NEEDED LOVE, L T D A&M LP
- 72 76 HOTEL SHEET, Jack Ashford US Magic Disc LP
- 73 80 JUST AS LONG AS WE'RE TOGETHER, Prince/US Warner Bros LP
- 74 84 DAISY MAE, Raul De Souza Capitol
- 75 75 I LOVE AMERICA/GOT A FEELING, Patrick Juvet Casablanca LP
- 76 54 PERFECT LOVE AFFAIR/FUNK ENCOUNTERS, Constellation Orchestra US Prelude LP
- 77 45 WHATEVER IT TAKES/SOLAR HEAT, Olympic Runners RCA/12in
- 78 71 SUBSTITUTE, Clout Carere
- 79 62 TRINIDAD, John Gibbs & US Steel Orchestra/US Caribbean Disco 12in
- 80 — THINK IT OVER, Cissy Houston US Private Stock 12in
- 81 53 L O V E GOT A HOLD OF ME, Demis Roussos/Mercury 12in promo
- 82 — STRAWBERRY LETTER 23, Phil Upchurch US Marlin LP
- 83 60 SUGARLOAF EXPRESS, Les Ritenour US Elektra LP
- 84 — THE CLAPPING SONG, Shirley Ellis MCA/12in
- 85 87 A 5TH OF BEETHOVEN, Walter Murphy Private Stock/12in
- 86 — ONLY YOU, Teddy Pendergrass Phil Int LP
- 87 82 CLOSE THE DOOR/GET UP GET DOWN, Teddy Pendergrass phil int
- 88 — COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips Buddah
- 89 — BOOTZILLA/HOLLYWOOD SQUARES, Bootsy's Rubber Band Warner Bros/12in
- 90 — IT'S THE SAME OLD SONG, KC & The Sunshine Band TK/12in

# NEXT DISCO SPECIAL

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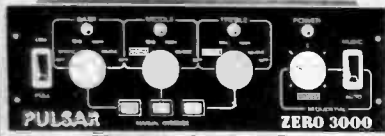
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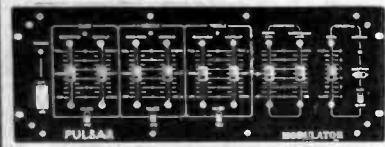
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New Soundout series VII 1 x 200w mono deck	£320	£32
New Fal Stereo Pro de luxe 2 x 120w	£171	£18
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# MAILMAN

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40 Long Acre, London, WC2E 9JL.

## MEATY

Well, to some of you

I THOUGHT it might be a nice idea to review the Half Pounder album which I received on Saturday.

XTC's 'Radios In Motion' gets the album off to a good thumping start. This track is typical XTC because of the 'ooh ooh oohs' in the background.

Next comes 'No More Fighting' by Althia and Donna. One of the four reggae tracks, it didn't leave me thinking 'Amazing!'

Steve Hillage's 'Unidentified Flying Being' appealed to me. This is 'cosmic disco' and is much better than the normal disco which clogs up the British Charts like chewing gum clogs up a school desk lid. A nice track which is better than the metal machine music which is normal disco. Hillage is a good guitarist and this track is amazing.

Then comes 'Fly Away' by the Gladiators, the second reggae track. I have nothing much to say about it, except that it's boring.

'Kate' by Collin Towns is a piece of music in the same ilk as 'Tubular Bells' and 'Oxygene'. It's lovely, but who's Kate? Bush perhaps?

The Motors' 'Breathless' thumps a little like the XTC offering, but it's more repetitive. A piece of pop which I think the people at Virgin may choose as the next single (or is it a 'b' side already?).

On 'Up In The Balcony' the Yellow Dog track, the vocals are shared between Herbie Armstrong and Kenny Young. Young's vocals sound similar to Bolan's (no offence, all these devotees of the late bopping elf). It's not bad.

Once I used to confuse Tapper Zukie with Pere Ubu. I don't know why. Zukie's track 'Ghetto Rock' is more awful reggae as is 'Planet Earth' by the Diamonds. The remaining track is the sparsely instrumented 'Are We Dreaming?' by Kevin Coyne. He tends to shout a lot over the accordion, and I'm not dreaming, Mr Coyne.

I give this album XXX.  
Barbara Kirk, Wakefield.

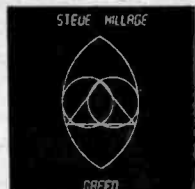
HOORAY! I shouted, my RECORD MIRROR Half-pounder Album has arrived. With great anticipation I savagely opened the brown cardboard wrapping in which was contained the album. I was dazzled by the sparkling brilliance of the cover and my badge, which I have lost.

Turning over the cover my eyes met the list of tracks included on this Virgin / Record Mirror extravaganza - XTC - good, Althia and Donna - good, Steve Hillage - fair, Gladiators - very good, Collin Towns - brilliant, Side Two - Motors - good, Yellow Dog - f---awful, Tapper Zukie - where did you dig this up from?, Kevin Coyne - insult to music and who is he? and the Diamonds - very good.

So on the whole I must compliment you on 70 per cent of this LP. I think you deserve a round of applause.

The Phantom Brumnie Frenchman called Daz of Solihull.

There you are kids - two totally different opinions on the RM album. You can't please all the people all the time, but it does seem there's something there for everyone. So if you missed out on it, ya sucks boo, serves you right.



The Half Pounder and the artists some of you missed

### One for the superbitch

DEAR SUPERBITCH, (For Russell to the rest of you - Ed)

Why do you have to be so catty in reviewing 'A Twist Of Lennon'? Just because you never married John Lennon there is no reason to be so unpleasant to Cynthia. Would you have coped any better with the incredible events which happened to her? I doubt it! You may be dynamic, highly intelligent and successful in your career but you will never be as pleasant a person as Cynthia Twist is. Not everyone wants to read scandal in every book. (Try Theo Aronsens 'Royal Vendetta' - the story of the Spanish Royal Family since 1810 for that).

Do not bite the hand which feeds you - had Cynthia been far more calculating and asked for more alimony than she did, you would have not had a book to review and might be out of a job!

No one is perfect, especially you! Why do you not accept that? Do try to be more kind and compassionate instead of being so bitchy! Cynthia has been through enough without contemptuous comments from a nonentity like you. An admirer of Cynthia Twist.

Oh shut up. Who cares what you think. Certainly not Cynthia anyway - she hasn't been through so much that she can't bear to make her pile by writing about it, has she? Anyone who flogs their story to the News of the Screws doesn't need your sympathy.

### Mindless morons

I AM writing to tell you how absolutely pissed off I am with the mindless morons who make it their business to wreck concerts. At Crawley Sports Centre on July 8, the skinheads (normally a good lot) went out straight from the start to spoil everyone else's fun. Fights broke out at various intervals during the evening and it culminated in the Clash, a group I had waited for a long time to see, walking off halfway through their set (they were coincidentally doing 'White Riot') because of yet another fight breaking out. Even the presence of Jimmy Pursey onstage did nothing to stop them. Jim, being the great man he is, told them to stop being so bloody stupid. His exact words were 'You must think this is a f--- joke' - how right he was. It's just a pity a minority can spoil the fun for the majority. A Stranglers fan, Lewes, Sussex.

### Veins, bladders, rhubarb and bile

WELL, WASN'T it great! Absolutely fantastic! Didn't it tear out one's varicose veins? Didn't it rip one's bowels out and ram them firmly down one's epiglottis? (No - Ed).

Didn't it cure one instantly from fits of paroxysm and chronic haemoptysis brought on by listening to the Tony Blackburn show? (No again - Ed).

It made Roobarb look like rhubarb, the news look like the news, the world cup look 22 grown men kicking a bloated

pig's bladder around for ninety or so minutes. And that peutron bile made leucorrhoea (Alright alright that's enough of that - Ed).

No! We don't mean Wimbledon. No! We don't mean a glimpse of Sue Barker's frilly panties in the final set.

We mean Captain Kremmen's creation of Kenny Everett. Great stuff Cap'n K. Keep up the good ummmm you know mmmm the

Aaaron Kaye, c/o The Society for the Reintroduction of Nuclear Warfare into Secondary Education.

### Praise for Todd

ON JUNE 18, 2,000 fans gathered at the De Montford Hall in Leicester to participate in the annual Elvis Presley Fan Club Convention.

As befitting an organisation now in its 23rd year, which has a membership in excess of 20,000, the programme was interesting and varied. Brass and steel bands gave their interpretation of Elvis' music as well as a screening of an Elvis movie plus a showing of the 1968 NBC TV special.

Every year the club raises £500 to buy a guide dog for the blind, but this year they also raised £3,000 for other charities.

There were many telegrams and letter from show business stars paying their tributes to the King including a message from Elvis' legendary manager Colonel Tom Parker.

No praise can be high enough for secretary Todd Slaughter and his staff for all their incredible hard work and a big thank you also to the many branch leaders throughout the country who see to their members' needs on a local basis.

Taking care of Elvis, Pete, Barnes, London.

### Martin

Bormann objects

I HAVE just received a copy of the Valves' single

'For Adolf Only' and as one who knew the Fuhrer personally, may I say that the record is in extremely bad taste; as far as I know the Fuhrer was a ritual tee-totaller.

I must also object to the use of my name by one of the 'members' of the Sex Pistols, as this will attract attention to me.

Martin Bormann, San Isidro, Buenos Aires.

### Another boring fact

DID YOU know that the start of 'I Can't Breathe Any More' from the David Gilmore solo album sounds remarkably like the start of 'Inside And Out' from the EP 'Spot The Pigeon' by Genesis.

Now, not a lot of people know that Signing off, the master of the boring fact.

### Boring smaller fact

IN THE July 8 issue some cockney by the name of Marc said the shortest record was 'Read About Seymour' by the Swell Maps, lasting for 1.27 minutes. But he was wrong. The whole world knows that the shortest record is 'We Gotta Fight' by Sham 69 from the live side of the LP. It lasts for 1.23 minutes, breaking his lousy record by four seconds. The one and only King of the Nosebleeds, The Park End, Everton FC.

### Even smaller fact

WHAT ABOUT 'Raped' by the band Raped. That only lasts for 1.20. Martin, London.

### Hog-man-eh?

AWAKING FROM hibernation I found that Elvis Presley (ex - American singer) was dead. Have I missed the celebration? The Hedgehog, Beneath an oaktree somewhere in England.



Martin Bormann



No. INT 863

NAME Xayzax

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IDENTITY



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# HELP

## Can't take them home

I AM 14 and live with my mother and grandmother in a pleasant but old-fashioned house. While I meet them home because I know my mum and gran will put them off if I do. This means I have to hang around the streets, which is bad.

As I am also made to stay in most of the time, this means I don't see my girlfriends or friends much anyway. Soon I will have no friends at all. Please help.

**Malcolm, Derby**  
You've hit a problem phase which most people encounter as they grow up. In the eyes of your family you're hardly more than a child, but you've already experienced the first taste of freedom of choice in what you do and the friends you make, and want more.

Right now, as you're an only child and an only son, your mother and grandmother obviously care for you very much and want to protect you, possibly even over-protective.

Understandably, you're confused, and worried about the new situations and changing relationships you're facing. Do you really believe that your mum and gran will deliberately turn on the thumbscrews and put off your friends because they're bound to feel antagonistic towards any other people who have some claim on you? Are you ashamed of that you're ashamed of your family, and if you take friends home they won't want to know you again? Or both?

If you genuinely feel that your family have a down on your mates, talk to your mum about the way you feel, but also ask yourself if you're reacting reasonably or not. How do you know your family will react badly towards your mates if you've never tried it before? Really convinced and feeling trapped by it all?

Reassure your mum by showing her that you care and would rather she meets and gets to know your mates, rather than worrying herself sick about where you're hanging out. Though your family may feel you're far too young to be dating girls now, sooner or later they must accept the fact that you, like them aren't living in a single sex society and are entitled to have girls, as well as boys, as friends.

Don't be ashamed of your background either. You're part of the people who brought you up, and the real friends, the ones who're far more than just good time acquaintances will accept your mum and gran, just as they accept you.

What can you do? There must be at least one of your mates who your family has met and liked. Start breaking everyone

in by taking him back for a meal sometime, or ask him to call in and meet you at home sometime soon. Show your mum and gran you're not going to leap way over the top as soon as you get outside the front door - tell your mother what you're doing and where you're going if she wants to know. She'll be interested, and not just because she wants to keep tabs on you - you're her son. If she trusts you to be in by a certain time, try not to worry her by abusing that trust.

Taking a first step in persuading your family to accept that you're growing up is always tough, but you'll get by as long as you're honest with them, with your friends and with yourself.

### No pyjamas

I AM 15 and live with my widowed mother and two younger brothers, aged nine and eleven. I do not wear pyjamas in bed, and, as I share a bedroom with my two brothers it has become pretty embarrassing lately. When I get undressed at night they watch me and I get an erection and often wake up in the morning with one. Recently they've been asking questions about this and public hair and soon, and against my will, they try to play with me as they once saw me masturbating. They take no notice when I try to explain about erections. I cannot have a room of my own, so what else can I do? I don't want to talk to my mother about this as she has enough problems already.

**Dave, Sheffield**  
Unfortunately, as you have to share a bedroom with your brothers you'll have to learn to cope with both them and your own developing sexuality at the same time. Not easy - but still possible. They obviously have a healthy interest in what's happening to your body (they realise it'll happen to them sooner or later too!), but as you're older / bigger / stronger than they are you should be able to shut them up, without reacting violently, if the hassle gets too much.

Masturbating in the toilet or elsewhere before you go to bed will cut down on night-time erections and wet dreams. And it may be easier for you in general if you start wearing pyjamas in bed!

### What is normal?

I HAVE a problem I can't talk to anyone about. I'm 15 years old and for the past two years have suffered the embarrassment of being sexually attracted to small girls. Older girls don't appeal to me, but I get erections over such things as the thought of seducing little girls. Is this a normal

stage in my development? Several of my friends who do not know the extent of my problem have jokingly suggested being castrated.

Please can you help me. I'm desperate for sensible advice.  
**Tom, Solihull**

Attraction to much younger girls isn't at all unusual in boys of your age, only a year or so past puberty. In the very early stages of heterosexual development, and hardly more than children yourselves. What you're experiencing now is more commonly expressed in a milder and more socially acceptable form, when older guys of 19, 20, or men of even more advanced years find that they fancy much younger girls, sometimes just into their teens.

You're right to seek help about the way you feel - not only because you realise that, at this stage, there are problems in your sexual development but because you're aware of the social implications of your sexual fantasies. The fact that you're worried and you've had enough courage to write this letter shows that you're too sensible to turn your fantasies into reality, and you must also accept that it is a criminal offence to have any kind of sexual relationship with a female who is under 18, the age of consent. Not only is child molestation a serious criminal offence, subject to heavy penalties in law, but people who may be eventually convicted of sexual offences against children, "nonce" cases, always undergo a brutal time in prison where they are regarded by all other convicts as the lowest of the low. "Nonce" cases are regularly subjected to acts of sadism by their fellow prisoners.

You're aware enough to know that you need help to progress beyond your current stage of sexual and emotional development. And with help, you'll be able to relate to girls of the same age and build a fulfilling, give and take relationship with someone you love and who loves you too. You've had the courage to write to us and now there is one more step you must take to straighten out your head.

You need to talk freely and openly to someone who not only understands but is able to offer sound and sensible medical advice, without fear of comeback. Your nearest sexual counsellor who's already waiting for you to call can be reached at the Brook Advisory Centre, 9 York Road, Edgbaston, Birmingham. Ring: 021-455 0491 any weekday, 9.30 am - 8.00 pm for an appointment. You've already been brave enough to ask for constructive advice. Don't be afraid to dial that number. Brook, like you, care about people. Your discussions will be treated in total confidence - your parents will never know. You're old enough to be responsible for your own feelings and your own future - do it.

# FEEDBACK

## All the million sellers

PLEASE COULD you print a list of all the singles which have sold a million or more copies in the UK.

I am a keen reader of Record Mirror and feel that this information may be of interest to other readers.  
**Christopher English, Burnley, South Yorks.**

- In chronological order the full list reads:  
 'Stranger On The Shore' - Acker Bilk  
 'I Remember You' - Frank Ifield  
 'I Want To Hold Your Hand' - Beatles  
 'She Loves You' - Beatles  
 'Can't Buy Me Love' - Beatles  
 'I Feel Fine' - Beatles  
 'Tears' - Ken Dodd  
 'We Can Work It Out' - Beatles  
 'The Carnival Is Over' - Seekers  
 'Green Grass Of Home' - Tom Jones  
 'Last Waltz' - Englebert Humperdink  
 'Release Me' - Englebert Humperdink  
 'I Love You Love' - Gary Glitter  
 'Bohemian Rhapsody' - Queen  
 'Save Your Kisses For Me' - Brotherhood Of Man  
 'Don't Give Up On Us' - David Soul  
 'Eve Lull' - Simon Park  
 'Mull Of Kintyre' - Wings  
 'Rivers Of Babylon' - Boney M

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.

## Where to go with songs

I AM a young songwriter who would like to enter the music business. However, not having any 'contacts' I am at a loss to know where to start. I want to submit my work to a publisher and would like to know the best publishing company to write to, and also how to avoid being 'ripped off'.

I would be most grateful for your advice.

**Marin, Taunton, Somerset**

First of all you want to contact the Songwriters Guild of Great Britain, 52 Dean Street, London W1 (01 240 2823) who will give you the best advice on where to start, i.e. the correct way of setting out your songs, information on copyright, how to avoid being ripped off and so on.

The best publishing companies to deal with are ones which are members of the well-established Music Publishers Association.

For a list of members of the MPA and a free publication 'How To Submit' send a postal order for 40p to the Music Publishers Association 73-75 Mortimer Street, London W1.

It seems that our reply to 'The Complete Ferry' letter was wrong! Bryan Ferry changed record companies last year, from Island to Polydor and subsequently albums, catalogue numbers and press officers all got rather muddled. Anyway, the correct reply to that letter should have been. Since 'Those Foolish Things' and on the Polydor label his solo albums have been 'Another Time Another Place' (2302047), 'Let's Suck Together' (2302045) and 'In Your Mind' (2302055).

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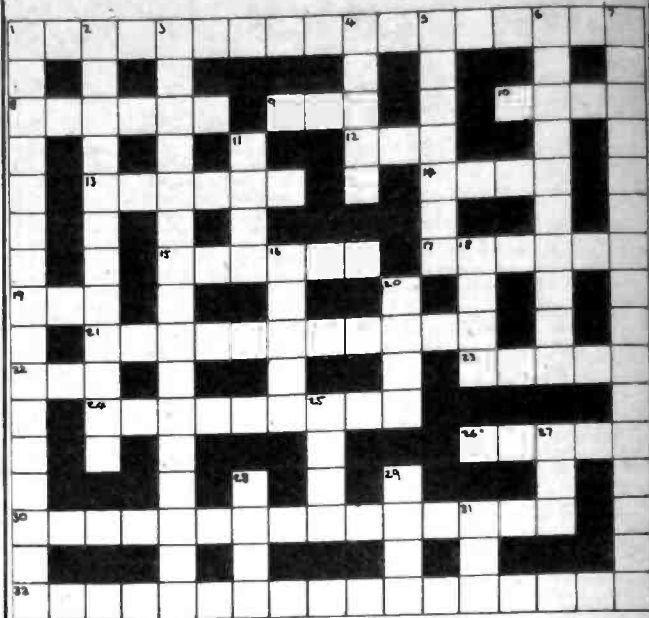
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**Buyer's**  
**Guide**

## XWORD



### ACROSS

- 1 Genesis hit (6,3,6,2)
- 8 Patti Smith LP (6)
- 9 Rainwear for Mick Fleetwood (3)
- 10 Bowie single (4)
- 12 Kate Bush label (1,1,1)
- 13 1973, solo hit for Roger Daltrey (2,4)
- 14 Free had a Heavy .... (4)
- 15 He had a Bull in a Ming vase (6)
- 17 See 11 Down
- 19 What Rose Royce wanted us to Wash (3)
- 21 They told us about Windy (11)
- 22 Third Jo Jo Gunne hit (3)
- 23 They have just told us to get our Yo Yo's out (5)
- 24 1973, Suzi Quatro No. 1 (3,3,3)
- 26 John Miles first love (5)
- 30 Rod going out with the boys (1,5,2,3,4)
- 32 Money spinning Floyd LP (4,4,2,3,4)

### DOWN

- 1 Albert Hammonds group (4,8,4)
- 2 Bonnie Tyler's debut hit (4,2,6)
- 3 A threat from the Eagles (3,2,5,6)
- 4 They could make you Sing Dance or Anything (5)
- 5 1977, Kenny Rodgers No. 1 (7)
- 6 Buzzcocks single (4,2,1,3)
- 7 1965, Barry McGuire hit (3,2,11)
- 11 & 17 Across. 1973, Roy Wood hit (4,6)
- 16 Former Animal who gave us the Jarrow song (5)
- 18 Former member of 4 Down (4)
- 20 The Wanderer (4)
- 25 The Blue Oyster .... (4)
- 27 Early Elvis label (3)
- 28 Mr Rundgren (4)
- 29 Lowell George has got Little one's (4)
- 31 Poetic label (3)

## LAST WEEK'S SOLUTION

### ACROSS

1 Power In The Darkness; 9 Airport; 11 Star; 12 Take Five; 13 Tina; 14 Red; 15 CBS; 17 Ben; 18 Hain; 20 Dio; 21 Leo; 22 Emotions; 24 Hole; 26 Sly; 27 Ian Dury; 29 Yellow; 32 Swan; 34 Feelgood; 37 Derek and the Dominos.

### DOWN

1 Plastic Bertrand; 2 Works; 3 Rooster; 4 Nitty; 5 Hawkwind; 6 Deaf School; 7 Entwistle; 8 Spread Your Wings; 10 TV Smith; 16 Smokie; 19 Dowd; 23 Sire; 25 Lol; 28 New; 30 ELO; 31 Pete; 33 Aja; 35 Don; 36 Dr.



# THE BASS OF HONEY

Boogie Queens A Taste of Honey talk to Susan Kluth about sex, politics and religion. Sorry... make that jogging, tennis and creative sewing. It's fantastic!

**BOY. OH BOY,** have we got news for YOU . . . !

That was more or less what Capitol's London press office were saying to everyone within earshot / rimshot / Aldershot when the first pressings of 'A Taste Of Honey' arrived a month or so back.

And that wasn't just on account of the two rather fine axe-swinging ladies adorning the sleeve who (contrary to general practice) are truly half of the 2 + 2 vocal and instrumental band.

No, not only did Capitol reckon they were onto a winner (people in the biz always think they're onto a winner, take it from one who's tried — I mean tried) — but, goddamnit, they were actually Proved Right by subsequent events!

'Boogie Oogie Oogie' has bulletted up the charts over here even faster than it's done in its native land — currently resting in the Top 10 — and the LP is predictably following suit.

The debut album ( ) but not the debut of Taste of Honey.

Oh, and it was one of those terrible early morning chats on the faintest of transatlantic lines with lead vocalist Janice M. Johnson, sounding tremendously together as the sun rose (here I surmise!) over Kansas City, Missouri.

Janice, like the other three Tasters, was born and raised in California. With a keyboard-playing father, music ran in the blood in her case and she duly found herself a niche of sorts in that field.

"About 1971," recalls Janice with tremendous proficiency, "I began singing with a group called A Taste of Honey, a vocal group with a band. I was one of the vocalists; 2 guys and 2 gals.

"Eventually I was taught to play bass — and that's how we started. We got in another girl to play guitar and also handle vocals, but eventually she was replaced by Hazel Payne who's with us now. And finally, about six months later, Donald Johnson came along to play drums."

We managed not to talk about the interim years for A Taste of Honey. If you were scripting publicity blurb for the band you'd be saying something like: "then followed 7 long years of blues paying, gigging round clubs and colleges, sleeping in the truck, huddling together for warmth in the harsh California winters, always hoping that someday . . . Yaknowwhat I mean.

So, back to the facts. "It didn't really surprise me to see 'Boogie' taking off like it did," says Janice nonchalantly "I felt it was

pretty good anyway — but of course we're very glad to see it doing as well as it is.

"The single's created a lot more interest. But, you know, you have to work harder, the higher you get, because you're working now not to get there but to stay there."

To be realistic, A Taste of Honey have only just got there, and they're inevitably appearing as a support act. But playing those vast football stadiums for the first time must have been a bit hairy?

"Well," said Janice, "I tell you truthfully, I thought it would have been an altogether different feeling playing to like

16,000 people than it was playing in little night-clubs with a few hundred. But once you get up there it really doesn't feel that different!"

It was time to grit my teeth and ask what's probably become the most tedious question in the world for girls in Janice's position. (At last! — Straightforward. Ed). What's the reaction to her playing that Fender Jazz bass?

"People don't know how to react at first," she says. "I've even had them coming up and saying, 'Are you actually playing that or is it a tape?'"

"But as far as all that goes, I've always felt that

if it's something you wanna do, then you should do it. While I'm playing I'm just being myself and I'm not trying to make any political stance."

She pauses: "Actually, if you don't mind, there's a couple of things I will not discuss, and those are politics and religion." (Who said anything about religion, goddamnit?)

"No, music is like a 24-hour thing with me anyway, it always has been. When I'm not writing I'm playing my bass. Right now there's a little bit of extra pressure — but no more pressure than you'd expect because this is a high pressure career.

"I don't find touring tiring or disturbing at all. You know beforehand what you've got to do — you know what you've got yourself in for!"

Well, I ventured tentatively, surely you give yourself an occasional break?

"I have a personal life," Janice agrees somewhat enigmatically, "if very nicely."

And what about all those long oogle-less hours spent languishing in tour buses and dressing rooms?

"Well," she continues, breaking the hermetic seal. "I suppose there's no harm in telling what my hobbies are. I enjoy jogging, I enjoy reading. Hazel and I both enjoy creative sewing and we also play tennis together. Actually, Hazel's more or less been teaching me to play tennis, and we're now grabbing every chance we get.

"Yeh, we try and stay in shape, we exercise and really try to watch our diet. I appreciate health foods and we're concerned with the effect of foods on the body, but we're not health food fanatics. We know how far to take it."

As they say, you are what you eat. In Taste of Honey's case you are also what you reveal.

"We're really just heading in the right direction. We've got the diversity of upbeat disco sounds, very soft ballad sounds, a lot of other things besides, and yet we've got a creative identity that can always be associated with the group."

"I should add, we're also very visual — we've got several TV shows lined up for a start!"

Sun was well up (again, I surmised) and the tar melting in Kansas City by this time. How 'bout a crowning finale?

"I'd just like to thank all the people who have our record and who've supported us," decrees Janice solemnly. "And for those who don't, they're missing out and depriving themselves."

Which saves me having to say it.

SUSAN KLUTH



Hazel Payne and Janice Johnson



Le  
nouveau  
album from  
**Plastic  
Bertrand**

le dis "C'est punque."  
Vous dites "C'est rocque."  
Il dit "C'est boogie-woogie."  
Tout le monde dit  
"C'est très fantastique."

**AN 1**

Plastic Bertrand's new album featuring  
la smash hit "Ca Plane Pour Moi" et  
his nouvelle single "Sha La La La Lee."

Album 9103 258 Single 6059 209

By special arrangement with SIRE records

phonogram

# JUST JAH

No, Jah Wobble, the new bass player with Johnny Rotten, is not like Sid Vicious. In fact, the complete opposite. ROSALIND RUSSELL talks to the gentle giant



JAH WOBBLE: "there's nothing special about being in a band"

**I**'LL BE honest with you. I thought Jah Wobble was going to be a head case. I thought that any bass player John Rotten picked after working with Sid (who did have a few idiosyncrasies, a few unorthodox quirks in his character) would have to have the same amount of shock value.

I thought wrong. And perhaps I have been too cynical as regards Rotten. Perhaps he's not as calculating as I'd suspected. Perhaps he doesn't need a gimmick to attract the attention of the national Press. Perhaps.

At any rate, John Joseph Wardie (Wobble) soon sent my preconceptions skittering into the air. My relief at his normality warmed into a wholehearted liking within two minutes of his arrival. He's a big chap, he could probably pick me up with one hand. But more of a gentle giant than a fighter. Besides, he suffers with an ulcer — at the age of 19 — so fighting wouldn't be a healthy pastime for him.

"I'm here to set the record straight," he said briskly. "A lot of people are trying to oul'd me up as a bruiser, with a tough image, aka Sid Vicious. McLaren wanted to sign me as a solo artist, but he started to spread it around that I was tough, so I blew it out. The Rich Kids did that too. I think they're all in some kind of league against me."

"I've never had a fight in London. I don't like violence. I'd sooner walk a way. I'd like to disclaim, right now, that tough reputation. You might think I'm being paranoid. I used to think that John (Rotten) was paranoid. But you wouldn't believe the s--- that goes down behind my back. In interviews, that nonsense. Any cheap sensationalism like the Pistols had."

"I don't approve of that. Kids imitate ignorant boot boys that pump themselves full of drugs."

The only convictions John says he's ever had, have been for motoring offences, and in fact he's proud of his reputation for breaking up fights. His Jah Wobble alias partly came about because of his peace-making image. The other part came because of his passionate interest in West Indian

music.

"Some of John's friends are heavy, so people think I must be violent too. I knew there would be a problem coming after Sid. But I'm solving that by being myself."

Both Johns appear to have a similar opinion of Malcolm McLaren though.

"He's in it for the money," said Wobble. "Look at this thing with Biggs. Biggs is a failure, a laughing stock. We don't compromise, we don't go in for bullshit."

The test is going to come when Rotten takes his new band of unknowns on the road, and when they release the single and album they're currently working on. The rest of the line-up — Keith Levine on guitar and Jim Walker on drums — is also an unknown quantity.

But Wobble isn't entirely relying on the band. He's got a solo single out soon, called "Dreadlock Don't Deal With Wedlock".

"It's a piss take," explained Wobble. "I'm also producing a five-piece reggae group called The Bellies. I want to go to Jamaica — there's a possibility I may be going in a few months to do an album. But all that Rastafarian stuff — that's another step forward for the bandwagon. I know it's not hip to say I don't like it, but I don't."

His tie up with Rotten hasn't come entirely out of the blue. They both knew each other at college.

"I hated college, the atmosphere there. It was supposed to be for people who can't take school, but most of the people there would have been better at school. It was all very childish, everyone in little cliques. No-one would talk to me. The only one who did was Lydon (John Rotten). I left after my O levels and went on the dole."

"I wanted to be a lighterman on the river. It runs in the family, my father was a lighterman. I was going to be a pilot, bringing the ships in. But the docks are finished, there were no jobs, so I ended up doing this, but it's a poor second."

"We've been rehearsing down in Bermondsey, by the docks. It breaks your heart to see what

they've done to London, tearing down the houses and moving people either out of London, or into high rise flats. The people just went mad living in those flats."

"I know I'm moving into Clash country here, but what do they know about high rise living anyway? People are living like battery hens. It's corny but it's true. I'd love to have a garden, so I could have cats. I love cats."

Although John's interest in music has been strong for years, this is the first band he's ever played with. He's understandably enthusiastic about the album they're making. But we won't get to see them live for a few months.

"We're not in any rush to play live, we're mainly interested in records. We're building up the sound in patterns. We might play Europe first."

I don't think we'll be playing London, not unless London audiences wake up. Punk has swept away the cobwebs, but in London it's still a case of 'sit back and impress us'."

"It's all just a fashion here. I've lost all faith in humans because of their stupidity, their ignorance. They get all f---ed up with their clothes and coiffure. COIFFURE. Humans being what they are — like sheep — they just followed the people who started it all and missed the point. No-one ever called me a punk."

"There's no point in being reasonable. I got fed up with being reasonable. I either love a group or I hate them."

Wobble apologised — he thought he wasn't being very coherent — he's been awake for three days working on the album and said he wasn't as chatty as he usually is. He sounded sharp enough to me. I was impressed by his straightforward way of talking. When we spend so much time with artists and their egos, all a bit over the top in one way or another, it makes a pleasant change to sit down and talk to a normal human being.

"I know a lot of articulate people who can't communicate," he said. "I was brought up a Catholic and I don't think we're very good at communicating. It was brought up by priests and

nuns and I think that the first 10 to 12 years of existence has an important bearing on the rest of your life. My earliest memories at the Catholic school was being hit because I was sick and being smashed across the face for pissing myself. But I still have faith. I still believe in God."

If I'd expected him to be different — well, he had a few funny preconceptions about me too. Maybe he thought I'd be one of the far-out, stoned-out hip reporters that hang out for the glory. Some glory.

"The only people who hold up the working class banner are the middle classes with a guilty conscience. The middle classes go to discos and listen to musak. They watch TV and get married. A lot of kids feel guilty, thinking that's how they should be, but they can't because they don't have the money. I've escaped that, and I'm happy that I have."

Wobble's escape into rock music isn't that unusual. Punk proved that much: you don't have to be specially blessed to get yourself out of a rut. But still people hold back. Still they're happy to moan about their lot and watch other people climb out of the pit.

"There's nothing special about being in a band," said Wobble. "Just be a little bit brave. It doesn't make you a better person. One thing that makes me sick: since I've been in the band I've been invited to parties, places I'd never have been asked if I was still a labourer. I hate all that ego thing."

"I hope I'm talking the same in a year. I know that having money might change me. Money corrupts. I sold out years ago and I'm admitting to it now."

Of course, there's no telling just how rich or successful the band may become, but going on past performances (and not knowing just how much of the success was thanks to McLaren) Rotten has done all right.

"We don't even have a name," said Wobble. "It might be suicidal, but we want people to accept the music for itself, not because of the name on it. If we fall flat on our faces, we don't give a f---, as long as we do it in style."



*I wanted to be a lighterman on the river. Bringing the ships in. But the docks are finished, there were no jobs, so I ended up doing this, but it's a poor second'*



No. INT 563

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IDENTITY





# The melody lingers on

It's taken Renaissance a long time to get where they are today but they're trying to adapt to your taste. Interview

by ROBIN SMITH



RENAISSANCE: on the point of a breakthrough

TOO MANY tours. Too many hotels. Annie Haslam was feeling homesick.

Renaissance spend most of their time in the States, coming home to recuperate and record. The north is home for Annie and in a fit of depression she was talking to the band's lyricist Betty Thatcher who later knocked out 'Northern Lights'.

Renaissance are second division sympho rock. Somewhere below the Yes and Genesis league. For years they've been dodging large handfuls of critical abuse but now a full scale British breakthrough is at hand.

Annie boasts a five octave voice. Her talents remained largely undiscovered, until one evening when she was watching an episode of 'The Saint' with her sister in law — remember Saturday nights in front of the flickering black and white nine inch screen? — Annie does, which is probably why she won't give her age away. She was singing along to the high notes of the theme tune and astounded by this vocal talent, her sister recommended opera lessons. For nine months Annie practised voice control.

"People ask me how I've got so much vocal power. It's because I sing from my diaphragm. I like Barbra Streisand, because she uses her voice as an instrument. Sometimes I take Vocalzones to clear my throat, they were originally made for the opera singer Caruso and they're so powerful they nearly take your head off."

But Annie nearly wasn't a singer. She was a fashion student but didn't make a career out of it because some of her designs were stolen. She's also been a telephonist at a flower mill and she was in a band called The Gentle People before answering an ad for Renaissance.

Their early career was fraught with problems. Their management had too many fingers in too many pies and so the band never established themselves on the really big time. It's only quite recently that they've become solvent.

"We did three nights at The Royal Albert Hall with the Royal Philharmonic and it cost us £20,000 including hotel bills," says guitarist Mickey Dunford. "To tour Britain with an orchestra is a nice idea but it could work out at almost financial disaster. We all get paid salary and then we look at the profits made from the tour. A lot of money is ploughed back into the act and every time we tour we have a new show."

"Renaissance is a very romantic name. It comes from a time when art was emerging from the dark ages and there was great creativity. We like to feel that we reflect that. Maybe we've had some harsh criticism because some people just won't sit down and listen. We haven't had a huge overnight success because it takes time to mull over our albums. Album sales are spread out over a long period of time. We've built up strong foundations."

Mickey agrees that had they had better management they might have been able to establish themselves with the likes of Yes seven years ago. 'The Ashes Are Burning' was a

critical album for the band. It was heavily supported by a few American radio stations and then the others followed. But again Renaissance were held back.

"The management said 'you should stick to the East you'll never do anything elsewhere,'" continues Mickey. "But when we played other places the people said, 'hey, where have you been all this time?'"

Because of the current disco boom, Renaissance have found themselves having to edit some tracks for radio play.

"I was in a club for a late night drink. For a while I listened to the music, but in the end I just found it annoying."

Renaissance music is epic and grandiose. Naturally then, it's not a media favourite.

"We're trying to be melodic, we're trying to produce musical suites of many different parts," says Mickey. "We've been accused of ripping off the classics, but we've always handled classical adaptations with great style and sympathy to the original. I think we fill a gap left by the brashness and unsubtlety of some other music. We really do believe in melody."

In Britain Renaissance have an unspoken following, able to fill the Hammersmith Odeon or the Royal Albert Hall. In the States they play to throngs of anything in excess of 10,000.

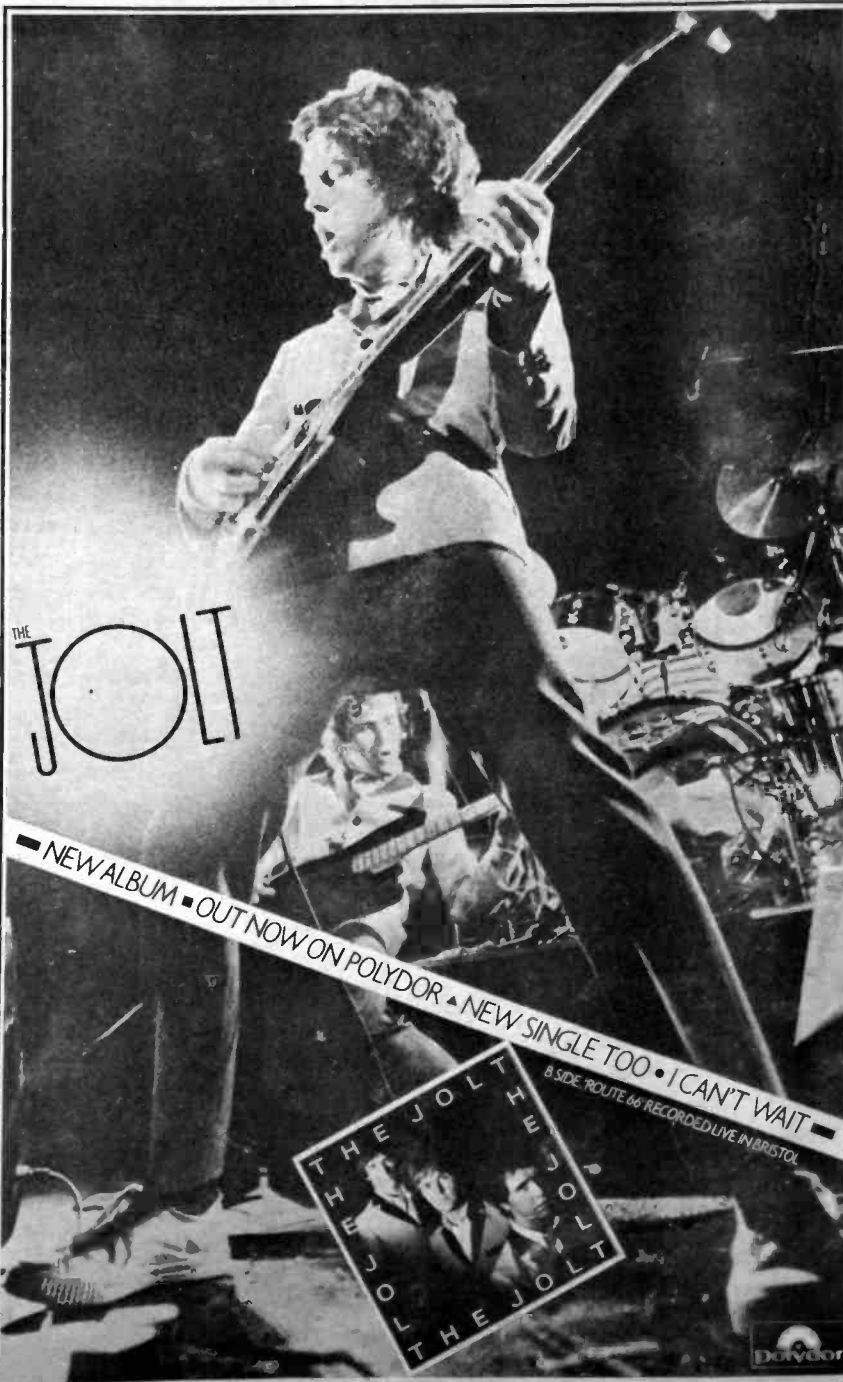
"The great thing about touring the States is that you've got permanent outdoor venues specifically designed for classical concerts on the outskirts of many big cities," says Mickey. "But on hot nights it can be hell playing in a 100 degrees."

For this reason Annie has been obliged to change her dress more than once during the act. She's worn some pretty skimpy gear, but maintains it's all done tastefully. "I look elegant and the only time I looked outrageous was when I didn't realise a dress was going to be so transparent. I do miss Britain when I'm away. I'm a Gemini so I've got a split personality and my other side comes out on stage. I used to get terribly lonely on my own in my dressing room, but these days I take a companion with me."

For the future, Renaissance would like to see themselves getting more involved in film music. They've already done the theme tune for a kids television series and they might do the music for a cartoon called 'The Last Unicorn' described by Mickey as "a simple Lord Of The Rings". The film is a private venture by a guy who's trying to raise more than six million necessary to finance it.

Meanwhile Renaissance will be doing another album but there's nothing definite yet on a British tour. When Ann, comes off the road she goes home to former ELO man Roy Wood.

"He has no regrets about leaving the ELO. He was an original member and he's glad they've done so well, but he's not envious. Women can be vulnerable in this business if they've got a guy who's outside the business and doesn't understand. But Roy is very involved so we suit each other."

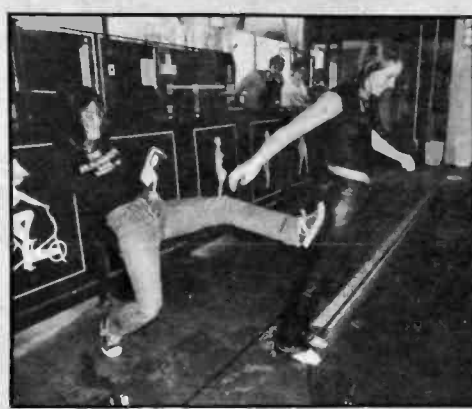


# IN AT THE DEEP END

## WITH THE RUNAWAYS



- 1. OF COURSE I wouldn't REALLY push her in
- 2. Not much I wouldn't. I've been waiting for this moment for years
- 3. Sandy West losing faith in human nature but making a big splash in the rock business



- 4. Of course, I've always wanted to be a Page Three girl. Page 38 ain't that bad
- 5. I might as well go back in and rinse my jeans
- 6. Bet you'd still like her with a bag over her head!

Story ROSALIND RUSSELL  
Pictures JILL FURMANOVSKY

**I**T'S NOT exactly California, but a warm day in London is an event to celebrate. Warm enough, even, for Runaway Sandy West to cool off in the Holiday Inn swimming pool . . .

"I've been looking forward to this," said Joan Jett, giving Sandy a hefty shove into the deep end. The poolside loungers looked alarmed: it's not the conventional way to go swimming — fully dressed.

"I needed to wash my clothes anyway," laughed Sandy, surfacing in the shallows.

All of the Runaways have been experiencing a cooling off period. Not musically, but dealing with business. They are currently without a worldwide recording deal, though it looks likely they'll resign to Phonogram for Britain, at least. It was the American deal they wanted to get out of.

"Everywhere except Phonogram America treated us really well," explained Joan. "There, they treated us as girls before a band. They just kept us because we kept getting our pictures in the mags. They didn't really get behind our records. They thought we were just a gimmick."

Producer Kim Fowley got the heave ho, too. In the general clear out. He'd been guiding their career with a master's hand, doing well on the Press, but not (it has to be said) scoring much success with the music.

"We left Fowley for a million reasons," said Joan. "He wanted the Runaways to succeed to get his own fame again. He wanted to manipulate a lot, he wanted us to have a dirty girl sex image. We weren't into that at all. In the end, he wanted to sell us to somebody else, so we said goodbye. We weren't going to be sold."

"It wasn't all bad," added Sandy. "He did some good for us, it's not such a sad story. About half way, we started to realise that it wasn't going to work. There was a little bit of dictation in the studio . . . and at four in the morning you don't feel like being told to do just one more song."

Despite the lack of record company backing, the Runaways are doing well enough to support a UK visit — and they've just finished a three month stint in the US with the Ramones.

"It was three months of heaven," said Joan. "It was so much fun, working with people we know and like. We have to keep working to stay exposed, and we're almost breaking even. If they haven't killed us by now, they never will."

The Runaways have managed to survive what has become a watershed for previous all female groups. Fanny and Bertha (remember them?) both burned out fast, giving weight to the argument that women's groups just don't work. The Runaways may live to prove them wrong.

"One thing Fowley did," said Joan, "was to teach us not to trust hustlers . . ."

He may have left them better off by his experience, but the group have proved they're more than capable of coming up with their own ideas. The one they're keen on at the moment, is a plan to make a day by day film of the Runaways. They got the idea after seeing a video made of them in Switzerland.

"It looks weird, seeing yourself in these dumb videos," said Joan, "but it gave us the idea. We would like to include film of the Runaways talking to fans, giving a Press conference, in the recording studios, all that sort of thing."

Although the plan is in its early stages, they're hoping a TV company will show interest. Meanwhile, they're going ahead with work on a new album — with, or without a record deal.



No. **INT 563**

NAME **XRAY SPAX**

DATA **NEW SINGLE  
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**IDENTITY**



# 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

JULY 20

**BIRKENHEAD**, Rascales (061-447 7277), Spider  
**BIRMINGHAM**, Barbarellas (021-443 9413), Cryer  
**BIRMINGHAM**, Oakdale Club, West Bromwich (021-553 0730), Matchbox  
**BIRMINGHAM**, Three Crowns, Walsall, Model Mania  
**BRIGHTON**, Hungry Years (29224), Aztek  
**BRIGHTON**, Granary (29267), The Rich Kids  
**BURY**, Deeply Vale Free Festival, Deeply Vale, Vardis (afternoon), Circus / Drive by Night / Free Fallers (evening)  
**CULWYN BAY**, Dixieland (2594), Kellies Heroes / Hot Water  
**CUMBERNAULD**, Kestrel, Charley Browne  
**DORSET**, Cavalcade, Seem  
**DONCASTER**, Outlook (64424), The Shirts  
**DURHAM**, Gatsbys Bar, Straw Dogs  
**EDINBURGH**, Usher Hall (031-229 7607), Culture / Tradition  
**EDINBURGH**, West End (031-226 4660), The Valves  
**FAREHAM**, Youth Centre (235137), Paradox

**HALESOWEN**, Tiffany's, 7hain  
**HARTINGS**, Pier Pavilion (421310), Head On / Hollywood Killers  
**HIGH WYCOMBE**, Hags Head (21758), The Brinks  
**KIRBY BELLARS**, Painted Lady Muscles  
**LEEDA**, F. Club, Roots (663232), Suicide  
**LEEDS**, Vivas (456249), Aftermath  
**LINCOLN**, AJ's (30874), The White Kids  
**LIVERPOOL**, Eric's (061-236 7881), Daisi I Love You / Dead Trout / The Plague  
**LONDON**, Action Space, Cheries Street, Metabolist  
**LONDON**, Ceres Bakery, Westway, North, Kensington, Here and Now  
**LONDON**, Dingwells, Camden (01-267 4967), The Reeliners  
**LONDON**, Duke of Lancaster, New Barnet (01-449 0487), Joker  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Pete Brown & Phil Ryan's New Band  
**LONDON**, 100 Club, Oxford Street, (01-638 0933), Grove Explosion / King Sounds / Brimstone  
**LONDON**, Marquee, Wardour Street (01-437 6803), Radio Stars / Deep Throat  
**LONDON**, Music Machine, Camden (01-387 0428), Mergers / Little Bo Bitch  
**LONDON**, New Golden Lion, Fulham (01-385 3942), Slipstream

A GREAT choice of punk and black music on the road this week. **SILOUSIE & THE BANSHIES**, headline a major London punk spectacular at the Roundhouse on Sunday with **THE SHIRTS** and **THE DICKIES**, plus **WHITE CATS**.

More from **MAGAZINE**, supported by the **ZONES** at Malvern Winter Gardens (Friday).

**THE MOTORS** are all revved up and ready to go on a series of dates at Saltburn Philmore (Thursday), Newcastle Mayfair (Friday), Aberdeen Palace Theatre (Saturday), Sheffield Top Rank (Sunday), Exeter Routes (Monday), Penzance Garden (Tuesday), and Plymouth Woods (Wednesday).

Back from **CBGB's** in New York. **THE ADVERTS** are on the UK



**THE CLASH**: at Liverpool on Friday and Saturday

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Eric Bell Band  
**LONDON**, Red Cow, Hammersmith, Starjet  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Apostrophe  
**LONDON**, Rock Garden, Covent Garden (01-240

3961), Black Slate / Leyton Buzzards / Two Times  
**LONDON**, Royalty, Southgate (01-886 4112), Flying Saucers / Gina and the Rockin' Rebels  
**LONDON**, Swan, Hammersmith, The Members  
**LONDON**, Tidal Basin, Canning Town (01-476

7791), Cocksparrer  
**LONDON**, Trafalgar, Shepherd's Bush (01-749 5005), Oasis  
**LONDON**, Traubador, Old Brompton, Road, South Of The Border  
**LUTON**, Cotters, Night Drive, Berlin  
**NOTTINGHAM**, Town Arms

circle again at Scarborough Penthouse (Friday), Leeds 'F' Club (Saturday), Redcar Coatham Bowl (Sunday), Doncaster Outlook (Monday), and London Marquee (Wednesday).

Meanwhile **THE CLASH**, plus **THE SPECIALS** do time at Liverpool Eric's (Friday and Saturday), followed by a four-nighter at London's Music Machine, with **SUICIDE**, touring in their own right (Monday, Tuesday, Wednesday and Thursday 27).

Date changes for **CULTURE**, over on their first UK trek — the tour schedule now reads Edinburgh Usher Hall (Thursday), Manchester, The Factory, Russells (Friday), Plymouth Metro (Sunday), Birmingham Digbeth Hall (Monday) and Cardiff Top Rank (Tuesday). The provisional date at Bedford Bunyan Centre (Saturday) has been dropped.

(30910), Linnlight  
**FERTM**, St Albans Hotel, Igmas  
**KIRKHESTER**, Nags Head (3152), Hostile  
**SALTBURN**, Philmore (2202), The Motors / The Jolt  
**SHEFFIELD**, Fleas (70101), Ce-Ce  
**STREFFIELD**, Limit (730640), Clayton and the Argonauts  
**SWANSEA**, Circlea, Whirlwind  
**TIGHNABRUACH**, Hollies Hotel, The Motels  
**WYVERN**, Civic Centre (3641), JALN Band  
**YORK**, Munster Bar, Me-kors

**KIRKALDY**, Dutch Mill, The Moon  
**KIRKLEINGTON**, Country Club (Esplanade 780083), Karakara  
**LEEDA**, Vivas (456249), The Neighbours  
**LINCOLN**, AJ's (30874), Hes Breakers  
**LIVERPOOL**, Eric's (061-236 7881), The Clash / The Specials  
**LIVERPOOL**, Masonic, Hot Water  
**LONDON**, Acklam Hall, Portobello Road (01-660 4850), Junior Brown / The Passions / Peaky Blinders  
**LONDON**, City Arms, Angel (01-253 2349), The Vipers  
**LONDON**, Chub Row Club (01-242 7089), Raw / John Cooper-Clark / Phantom / Patrick Fitzgerald  
**LONDON**, Dingwells, Camden (01-267 4967), Eric Bell Band / The Invaders  
**LONDON**, Freemasons Tavern, Penge Road, Thief  
**LONDON**, Hammersmith Odeon (01-748 4881), Buddy Guy / Junior Wells / Keo Taylor / Chicago Blues All Stars  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Pete Brown & Phil Ryan's New Band  
**LONDON**, Marquee, Wardour Street (01-437 6803), Radin Stars / Back Beat  
**LONDON**, Music Machine, Camden (01-397 0428), The Dickies / The Edg  
**LONDON**, Nashville, Kensington (01-603 4071), Whirlwind  
**LONDON**, New Golden Lion, Fulham (01-385 3942), Roy Hill Band  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Zaine Griffin  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), The Autographs  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Bob Kere Whoopee Band  
**LONDON**, Royalty, Southgate (01-886 4112), Pacific Eardrum  
**LONDON**, Three Rabbits, Manor Park (01-478 0640), Street Chorus  
**LONDON**, Tidal Basin, Canning Town (01-476 7791), Dog Watch

## FRIDAY

JULY 21

**AIRDRIE**, Srag Bar, Necromancer  
**ALFBURY**, Oddfellow Arms (24190), The Liggers  
**BIRMINGHAM**, Barbarellas (021-443 9413), Gloria Mundl  
**BIRMINGHAM**, Elizabethan Days, Bad Earth  
**BIRMINGHAM**, Fighting Cocks, Mosley (021-449 2554), Orphan  
**BIRMINGHAM**, New Inn, Acocks Green, Model Mania  
**BRADFORD**, Royal Standard (22461), Black Cat Yard  
**BRAINTREE**, Waggon and Horses (20476), The Crack  
**BURY**, Deeply Vale Free Festival, Deeply Vale, End Thought Band / Cascel / Emergency / Po. Lo Jo (afternoon); Howard The Duck / Free Ride / Cry Tough / Nirvana / Body / Sphinx (evening)  
**COCKERMOUTH**, Moola Club, Salford Job  
**DUDLEY**, JB's (53597), The Smirks  
**FARNWORTH**, Old Vets Club, Elms  
**HORNBURCH**, The Bull, Jerry The Ferret  
**IPSWICH**, Royal William, Zhai  
**KINGHORN**, Cuzine Nook, Medium Wave Band  
**KIRBY BELLARS**, Painted Lady, Muscles

**CONTINUED OVER PAGE**



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- July 24 Digbeth Hall, Birmingham
- July 25 Top Rank, Cardiff
- July 27 100 Club, London
- July 28 Rainbow, London



**RCA**

# UPFRONT

## CONT. FROM PAGE 39

**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Bellinakhoush  
**LONDON**, Windsor Castle, Harrow Road (01-282 8403), Rambow / The Rubs  
**LONDON**, Young Vic, The Cut (01-928 6363), Clapper Club  
**MALVERN**, Winter Gardens (2700), Magazine / John Dowie  
**MANCHESTER**, The Factory, (Russell Club) (051-226 4521), Culture / Tradition  
**NEWCASTLE**, Mayfair (21105), The Motors / The Jolt  
**NOTTINGHAM**, Sandpiper (5438), Advertiser  
**OXFORD**, Corn Colly (44781), Hotline  
**PAISLEY**, Three Horse-shoes, Charley Browne  
**PERTH**, St Albans Hotel, Vinnie Coach  
**PLYMOUTH**, Metro (51328), Suicide  
**REDFHILL**, Surrey Centre, Matchbox  
**RETTFORD**, Porterhouse (498), The Rich Kids  
**SCARBOROUGH**, Penthouse (83204), The Adverts  
**SHEFFIELD**, Fiesta (70101), Co-Co  
**SHEFFIELD**, Limit (73040), Jackie Lynton  
**SUNDERLAND**, Mecca Centre (57568), Juggernaut  
**WALTON ON THE NAZE**, Royal Albion Hotel, Diamond Lil  
**WITHERSEA**, Grand Pavilion (2158), Goldie  
**WOLVERHAMPTON**, Lafayette (26285), The Last Show

## SATURDAY

**JULY 22**  
**ABERDEEN**, Music Hall (276588), The Motors / The Jolt  
**BASILDON**, Double Six (20140), 90 Inclusive  
**BIRKENHEAD**, Rascals (081 847 7277), Spider  
**BIRMINGHAM**, Barbarellas (021 643 0172), The Rich Kids  
**BURFORD**, Royal Standard (22481), Black Cat Yard  
**BRISTOL**, Granary (28287), The Dodgers  
**BURY**, Deeply Vale Free Festival, Deeply Vale, The Restricted / The Fall / The Durruti Column / Alternative TV / Accident on the East Lanes (afternoon), Alchemist / Hammerston Street / Here and Now (evening)  
**CALVERTON**, Springwater

Social Club, Race Against Time  
**CANVEY ISLAND**, Monaco Club, JALM Band  
**CHATHAM**, Tam O'Shanter (40078), Zhaiin  
**CHODON**, Red Deer (01-688 2308), Steve Boyce Band  
**DUDLEY**, JB's (53597), Mickey Jones Band  
**DUNSTABLE**, California Ballroom (82804) Hi Tension  
**EGHAM**, Festival Limes Road, Nubshell / Fish Co. / Seion (4.30-11)  
**KINGHORN**, Culnic Nook, Flying Squad  
**LEEDS**, F Club, Roots (463252), The Adverts  
**LEEDS**, Vivas (456249), Knife Edge  
**LINCOLN**, AJ's (30874), Emergency  
**LIVERPOOL**, Eric's (051 236 781), The Clash / The Specialists (2 shows)  
**LIVERPOOL**, University Students Union, Mountford Hall (051 709 4744), Cinnamon / Ahmaric / Ranking / Gladstone / Nargus Roots  
**LONDON**, Dingwalls, Camden (01-267 4967), Steve Brown Band / Rail  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Pete Brown / Phil Ryan's New Band  
**LONDON**, Marquee, Wardour Street (01-437 6003), Blast Furnace & The Heatwaves  
**LONDON**, Mayfair Cinema, Hackney (01-985 3036), Sons of Jah / Alton Ellis / Black Stones / Awwad / Jah Wosh / Roots & Culture / Juh Lany  
**LONDON**, Middleton Arms, Hackney (01-249 4683), Joker  
**LONDON**, Music Machine, Camden (01-249 4663), Gonzalez  
**LONDON**, Nashville, Kensington (01-603 6071), Whirlwind  
**LONDON**, New Golden Lion, Fulham (01-385 3942), White Cats  
**LONDON**, Pegasus, Stoke Newington (01-258 5930), Big Chief  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Rambow / The Rubs  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Two Timers  
**LONDON**, Royalty, Southgate (01-886 412), Chris Hill Band / Froggie  
**LONDON**, Tidal Basin, Canning Town (01-476 7791), China Street  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Bellinakhoush  
**LONDON**, White Swan, Crystal Palace (01-670 0654), The Craek  
**LONDON**, Young Vic, The Cut (01-928 6363), Canting Crew  
**MANCHESTER**, Merry Ground (061 204 2131), The Shirts  
**MARGATE**, Dreamland (27011), Hollywood Killers / Head On  
**MIDDLESBROUGH**, Rock

Garden (241 995), Krakaton  
**MIDDLETON**, Civic Hall (061 643 2470), The Smirks  
**MILLOW**, Cumbria Club, Salford Jets  
**NOTTINGHAM**, Boat Club (889032), Quartz  
**NOTTINGHAM**, Sandpiper (54384), Linnelight  
**POOLE**, Chequers Inn, Fringe Benefit  
**READING**, Target (585487), Hotline  
**RETTFORD**, Porterhouse (4981), The Late Show  
**ROTHERY**, Pavilion, Charley Browne  
**SHEFFIELD**, Midhill Club, Strange Days  
**TONYPANDY**, Naval Club, Jenny Darren

## SUNDAY

**JULY 23**  
**BIRMINGHAM**, Barbarellas (021 643 0415), Little Acre  
**BURY**, Deeply Vale Free Festival, Deeply Vale, The Rich Kids / The Out / Grandash / China Street (afternoon) / Mist / The Rubs / Trevor Hyett / Roy Allen / Bob Williamson / John Keegan / Pete Farrow (evening)  
**BURY**, ST EDMUNDS, Griffin (3517), Zhaiin  
**CLEVELAND**, Lotus Social Club, Linnelight  
**COBICOTE**, Bell South Of The Border  
**DUMFRIES**, Stagecoach, The Lurkers  
**ELLESMERE PORT**, Wing Hall, Juggernaut  
**HIGH WYCOMBE**, Nags Head The Cheaters / The Vents  
**KIRKALDY**, Station Hotel, Bitch  
**LEEDS**, Forde Grene Hotel, The Smirks  
**LEEDS**, Vivas (456249), Light As Da Boys  
**LONDON**, Nashville, Kensington (01 603 6071), Toyah  
**LONDON**, New Golden Lion, Fulham (01 385 3942), Jenny Darren  
**LONDON**, Pegasus, Stoke Newington (01 226 5930), Gentry  
**LONDON**, Rochester Castle, Stoke Newington (01 249 0198), The Monos  
**LONDON**, Roundhouse, Chalk Farm (01 267 2564), Sxiale and The Bushes / The Shirts / The Dickles  
**LONDON**, Stapleton Crouch Hill (01 272 2108), Jerry The Ferret  
**LONDON**, Western Counties, Paddington (01 723 0885), Steve Boyce Band  
**LONDON**, Windsor Castle, Harrow Road (01 288 8403), Joker  
**MANCHESTER**, Band on the Wall (061 832 6625), The Mekons / A Certain Ratio / The Toy Town Symphony Orchestra  
**MASHAM**, Working Mens Club, Strange Days  
**NEWBRIDGE**, Institute (243019), The Invaders  
**NOTTINGHAM**, Boat Club (889032), Race Against Time  
**PLYMOUTH**, Metro (51326), Culture / Tradition  
**PORTSMOUTH**, Portsea Rotary Club, Paradox  
**REDCAR**, Coatham Bowl (74420), Bilitkrieg Bop  
**REDFHILL**, Larkers Hotel, Hotline

## TUESDAY

### MONDAY

**JULY 24**  
**BIRMINGHAM**, Digbeth Hall (021 236 2392), Culture / Tradition  
**BIRMINGHAM**, Yew Tree, Yardley, Model Mania  
**BLUTH**, Golden Eagle, Steve Brown Band  
**CHADWELL HEATH**, Greyhound (01-509 1033), Alpha  
**CHESTER**, Smurles Club, Stan Marx  
**DONCASTER**, Outlook (64434), The Adverts  
**EXETER**, Top Rank (72128), The Motors / The Jolt  
**GUILDFORD**, Junction, Quarry Street (72422), The Magna / Little Jimmy  
**LONDON**, City Arms, Angel (01-253 2369), Rambow / The Rubs  
**LONDON**, Dingwalls, Camden (01-267 4967), The Passengers / The Ballrooms / The Leopards  
**LONDON**, Marquee, Wardour Street (01-437 6003), The Shirts  
**LONDON**, Music Machine, Camden (01-267 0428), The Clash / Suicide  
**LONDON**, Nashville, Kensington (01-603 6071), Autographs / The Edge  
**LONDON**, New Golden Lion, Fulham (01-385 3942), Bob Kerrs Whoppe Band  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Little BoBitch  
**LONDON**, Rochesler Casue, Stoke Newington (01-249 0198), Desperate Straits  
**LONDON**, Rock Garden, Covent Garden (01-240 3061), Monochrome Set / Swander  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), UK Subs  
**MANCHESTER**, The Factory, (Russells Club) (061-226 8821), Suicide  
**NOTTINGHAM**, Sandpiper (54381), The Smirks  
**ST ALHANS**, Horn of Plenty (36820), Joker  
**STORNAWAY**, (Isle of Lewis), Town Hall, The Monos  
**SWANSEA**, Nutz Club, The Dodgers  
**SWINTON**, Duke of Wellington, Sulford Jets  
**THORNFLEY**, Thornley Club, Zhaiin

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## TUESDAY

**JULY 25**  
**ANGLESEA**, Plus Coch, Hot Water  
**BIRMINGHAM**, Barbarellas (021-643 94131), The Smirks  
**BIRMINGHAM**, King George V, Northfleet, Model Mania  
**BOLTON**, Tongueward Labour Club, Salford Jets  
**BRIGHTON**, Alhambra (27874), The Thrillers  
**BRIGHTON**, Richmond (29234), Executive / Nicky and the Don  
**BRISTOL**, Crookers, Hard Up  
**BURY**, Deeply Vale Free Festival, Deeply Vale, Crispy / Ambulance / Danny & The Dressmakers / Genodide (afternoon) / Steve Hillage / The Reducers / Pegasus / Vintor 2035  
**CARDIFF**, Top Rank (26538), Culture / Tradition  
**CLEETHROPES**, Bunny's Place (67138), Co-Co  
**CUMBERNAULD**, Kestrel, Zhaiin  
**LEEDS**, Vivas (456249), Oakwood  
**LONDON**, Dingwalls, Camden (01-267 4967), Punishment of Luxury  
**LONDON**, Hope and Anchor, Islington (01-359 4510), Rambow / The Rubs  
**LONDON**, 100 Club, Oxford Street (01-636 0833), Maumli  
**LONDON**, Marquee, Wardour Street (01-437 6003), The Tans Der Youth  
**LONDON**, Moonlight Railway Hotel, West Hampstead Lightning Raiders / Dandies  
**LONDON**, Music Machine, Camden (01-387 0428), The Clash / Suicide  
**LONDON**, Nashville, Kensington (01-603 6071), The Shirts  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), The Resistance / Slunder  
**LONDON**, Trashed, Woolwich Baby Grand  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Plague  
**NEWCASTLE**, Coppage (28286), Famous Five  
**NOTTINGHAM**, Town Arms  
**THE TURBINES**, Penzance, Garden (2475), The Motors / The Jolt  
**PORTREE**, (Isle of Skye), Town Hall, The Monos  
**SMETHWICK**, Blue Gate, Asylum  
**TORQUAY**, Town Hall (28244), Krakaton

## WEDNESDAY

**JULY 26**  
**BATHGATE**, Greentree Hotel, Medium Wave Band

## TV

**WHL FRIDAY**  
**RBC One** - Dr. Who (7.00 - 7.25) Following last weeks gripping story the Doctor has to undergo treatment when it's discovered that the nucleus of the evil virus has lodged in his brain  
**RBC One** - Top Of The Pops (7.25 - 8.00) with Kid Jensen  
**FRIDAY**  
**ITV** - Pandora (4.45 - 5.15) Flintlock tune their local choirs to opera  
**ITV** - Happy Days (8.30 - 5.45) An Orkman from outer space wants to return there with Ritchie as his human specimen. The Fox steps in of course.  
**LWT** - Revolver (11.15 - 12.00) Introduced by Peter Cook, Chris Hill and Les Ross, with The Strangers, The Boomtown Rats, Hi Tension, The Lurkers, The Boyfriends, Autographs and support band Candidate. The nostalgia is provided by Julie Driscoll, of 'Wheels On Fire' fame  
**MONDAY**  
**ITV** - The Kenny Everett Video Show (8.45 - 7.30). Crazy Ken with more bands but the only one we know of as yet is The Moody Blues!  
**TUESDAY**  
**ITV** - Breakers (4.15 - 4.45) Well, sorry about getting it wrong last week this week is Linda Fletcher.  
**WEDNESDAY**  
**BBC Two** - Rhythm on 2 (7.40 - 8.10) Boofing with The Platters

## RADIO

**MONDAY TO FRIDAY**  
**Radio One** - John Peel (10.00 - 12.00)  
**THURSDAY**  
**Radio Luxembourg** - Albums Of The Night (2.00 - 1.00) 'Street Legal' by Bob Dylan  
**FRIDAY**  
**Radio One** - Roundtable (6.00 - 7.30) Kid Jensen and Marshall Hall, look at the weeks new releases  
**Radio Luxembourg** - Albums Of The Night (10.00 - 11.00) 'Sound by Quiney Jones'  
**SATURDAY**  
**Radio One** - On Concert (6.30 - 7.30) Music from Dire Straights and the Roy Hill Band  
**Radio Luxembourg** - Album Of The Week (10.00 - 11.00) 'Live Tapes' the new album by Barclay James Harvest  
**SUNDAY**  
**Radio London** - B'n B Show (1.30 - 3.00) David Carter with the best of the black beat and reggae  
**Radio Luxembourg** - Album Of The Night (2.00 - 3.00) The Alpha Band and 'The Statute Makers Of Hollywood'  
**MONDAY**  
**Radio Four** - Cruisein (10.00 - 1.00) Chris John with Juke Box nostalgia  
**Radio Luxembourg** - Album Of The Night (12.00 - 1.00) Tonight is the sound track music from the film 'Grease'  
**TUESDAY**  
**Radio Clyde** - Stick It In Your Ear (6.00 - 7.00) Special session with Anthony Phillips (ex - Genesis) and an interview with Bootsy Collins.

**BOURNEMOUTH**, Town Hall, Whirlwind  
**BRIGHTON**, New Regent (27800), Krakaton  
**BRISTOL**, Crookers, Hard Up  
**CHELTEMHAM**, Plough (22087), Pekom Orange  
**CLEETHROPES**, Bunny's Place (67128), Co-Co  
**EDINBURGH**, The Place, Victoria Street (031-225 8568), The Kestrel  
**FALKIRK**, Maniqu (24688), Charley Browne  
**LEEDS**, Vivas (456249)

John Hedley Haggert  
**LONDON**, Dingwalls, Camden (01-267 4967), George Mety  
**LONDON**, Hammersmith Odeon (01-748 4081), Sea Level  
**LONDON**, Marquee, Wardour Street, (01-437 6003), White Cats  
**LONDON**, Music Machine, Camden (01-387 0428), The Clash / Suicide  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Sounder  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), The Inmates  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Rambow / The Rubs  
**LONDON**, Tidal Basin, Canning Town (01-478 7791), Cadillac  
**LONDON**, White Hart, Acton (01-450 3440), Menace / Raped  
**LONDON**, White Hart, Southall, Matchbox  
**LONDON**, Upstairs At Ronnie's, Frith Street (01-439 0747), The Rockets  
**PLYMOUTH**, Woods (266114), The Motors / The Jolt



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# ROADSHOWS

## Keep on running

### THE RUNAWAYS Lyceum

THERE ARE two things that one must remember about the Runaways. Firstly, they are a rock band whose strength lies in the use of conflicting styles. Secondly they comprise of four girls and although built for the same purpose as any male band the construction IS different. What's more, however hard one may try to ignore the fact that they are female, it won't go away. Which is just as well, because (to add insult to injury) I am of the opinion that they would not be where they are today if they were not.

When they first surfaced they were a novelty, and novelities get noticed, get contracted and get promoted. Now two years later they have proved that they are more than a bunch of dumb blondes by never letting that initial buzz slip, and have

established themselves as the only viable female rock band.

Playing to a 90 per cent male audience at the crowded Lyceum, they opened proceedings with their recent single 'School Days' and played a selection of numbers spanning the entire length of their career, including all the favourites.

Throughout there seemed to be a battle going on between the basic heavy metal sound laid down by guitarist Lita Ford and pop overtones spearheaded by Joan Jett, trashy yet invaluable. Whilst the latter was winning it sounded fine, but when Ford got too enthusiastic the music bordered upon the drab, heavy metal depths of depression. However the rhythm section steered a cross between the two extremes and was surprisingly strong.

Vicky Blue on bass was easily adequate but it was the excellent drumming of Sandy West who was as

relentless as a metronome and twice as entertaining, even managing to double upon vocals.

Joan Jett, the lead vocalist, has a strong and reasonably good voice but she lacks the scope and personality to front the band. Having never seen them with Cherry Curry up front I cannot compare, but there is, at present, no character and a definite lack of identity.

A shame because they do have something there. It is just a matter of time until they sort themselves out and really produce the goods. **KELLY PIKE**

### DARTS, Spurriers Park, Harlow

WHILST THOUSANDS were trudging the trail to Blackbushe, that same evening Darts were adding their own contribution to open air entertainment in the depths of sunny Harlow. But whereas Blackbushe was doubtlessly inundated with ageing hippies, the Darts' picnic attracted several thousand mini revellers (average age 9-14) and goody hysteria in their droves.

Whether it was the name, the hit or the idea of a free day out which attracted them we will never know but one thing is certain, Darts provided them with a show which will stick indelibly in their minds for a long time to come.

Darts' opening shot was colour-collectively they incorporated every permutation of the rainbow in their dress, but it was Den Heggarty who took the solo honours with a lurid pink and silver zig-zagged suit, tastefully (?) coupled with a poppy red shirt. But it wasn't only

Den's costume which lured most eyeballs his way, for, to say his performance was energetic, is conservative in the extreme.

One moment staggering across the stage, his hunched shoulders acting as a coat hanger for his limp body, the next leaping from the nearest vantage point with a disregard for life and limb - his spasms made an eye catching spectacular. Unfortunately, he nearly went over the top, literally, during 'Messin' Shoes Blue', when a monitor proved less stable than it appeared, almost causing the man a premature exit from the stage head first into the moat, which ran directly in front. Luckily the only casualty from his stumble was the mike, which collapsed under the strain leaving him to merely mime lead vocals, until an exchange was arranged. However, that was the only sticky moment in the lengthy show which incorporated all their favourites, past and present and a good deal more.

Since last seeing them, six months ago, it is obvious that they have improved 100 per cent in professionalism, yet without losing anything in the fun stakes. The presentation and pacing of the show has improved no end and the songs were fastidiously executed throughout. Their vocals, as ever, were note perfect, especially the harmonies upon their new single 'It's Raining' and the lead vocal by Rita Ray upon 'Main Liner'.

For good unpretentious enjoyment - you can get no better than Darts. **KELLY PIKE**

### TALKING HEADS Lyceum

TALKING HEADS have this curious gap in their music. The funky rhythms set the toes tapping, even the knees twitching, and David Byrne's strained, quavering vocals keep your brain and ears occupied. But the bit in the middle (what some people would call the most important bit), the guts, seems to have been surgically removed. The result is a sort of detached enjoyment you can observe Talking Heads, but it's difficult to get involved.

The first time I saw Talking Heads, with the Ramones last year (surely one of the strangest double bills ever) they still had a certain hesitancy about them, an endearing uncertainty. Now, as they become more polished and more professional, they also become more machine-like and more remote as personalities.

In fact, the whole affair reminded me at times of the Television gig at Hammersmith Odeon, but thankfully, without the indulgences which made that performance intolerable.

The material, needless to say, is superb: the second album a refinement and fulfilment of all the promise they showed on the first. And, as when I first heard them, I'm still amazed at how totally fresh and new Talking Heads are: how their version of the basic four-piece rock group differs so radically from everybody else's.

All this makes them a fascinating, at times satisfying group: I just wish they were a little more human, that's all. **SHEILA PROPHET**



JOAN JETT of the Runaways

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# ROADSHOWS

## THE RAMONES, RICHARD HELL AND THE VOIDOIDS. New York

AMERICA COULD not have found a more appropriate way to celebrate its 202nd anniversary this week than to feature a rare small club appearance of Da Ramones, a band who elegantly wallow in this country's most brilliantly absurdist quickie kultural artifax (Pringles Potato Chips, sliced luncheon meat, disposable douches etc). The band discharged their red dye 2 influenced sound in this cramped 500 capacity dump (called My Father's Place), to ease new drummer, ex-Voidoid, Mark Bell into the fold. Luckily The Ramones are mostly anonymous enough (except lead singer Joey — no one else is that ugly!!) that any new leather clad clone will fit right in — proved here immediately by the rousing opening "Rockaway Beach."

From there the band one-too-tree-faw'd their way through around 40 of their greatest numbers in as many minutes, leaving no time for the audience to reorder their synapses between blitzkrieg bops. Somewhere around the warped "Happy Family", I noticed I was slapping most of the skin off my scrawny legs in a fierce effort to keep up with the boize in black. The crowd was equally fired up, dancing wildly and soaking up the atmosphere in the last small club The Ramones will probably ever play in. The band have developed their music so far in the direction of pure catchy fun, that most of their early (unintended) conceptual pretences have taken a back seat (the Ad Reinhardt minimalism with a beat idea). Still, perhaps this is the only way for an ultimate mass marketed breakthrough.

More cultish were the special guest openers, Richard Hell And The Voidoids. Hell has done a lot of playing around New York lately with a new drummer and a guitarist who looks like Hunter S. Thompson down from his last acid trip. Though the band don't play up to snuff, Hell himself saved the situation with a demonic reading of Iggy's sacred 'Now I Wanna Be Your Dog,' plus his defiantly unprofessional attitude (as in when he sings totally out of sync with the rest of the group). His own 'The Boy With The Replaceable Head' is a great new song and older standards like



JOEY RAMONE

'Blank Generation' sound more and more like classics each time I hear them. Hell is still one of the few stars around today whose physical make-up can draw true FEAR in an audience. He is pained and frightening looking, without humour or distance. He is perhaps the most dangerous of the new wavers and, on better nights than this one, the most threateningly artful. All in all, America ought to be proud. **JIM FARBBER**

## MAGGIE BELL Royal Festival Hall, London

YET ANOTHER comeback by a singer who probably means little to modern music fans. Still, judging by the warm reception she received there are plenty of the trendy oldies who are glad to see her back. All I

know about Maggie Bell is that she once sang with 'Stone The Crows' and was regarded as Britain's top female vocalist.

Today her voice is still full of fire, even if she looks a little burnt out. The show she put on was powerfully eye catching but at times verged on a cabaret. There was certainly plenty to look at, with Jon Lord on

keyboards, a punkish bassist, heavy metal guitarist, the cool Andy McKay and two slinky blonde backing vocalists. Maggie sang a variety of old bluesy rockers which though enjoyable seemed somewhat out of date. Songs by J. J. Cale, The Beatles, and Sutherland Brothers were all attempted giving the songs a lack of direction. Only on McKay's excellent 'Theme From Hazel' did the idea of Bell's return to commercial popularity seem really viable.

She has the charisma, voice and a great band, but needs original songs to make future concerts more than just an exercise in Bell's rock and roll cabaret. **PHILIP HALL**

## UK New York

ALTHOUGH THE expectation of earning cool hard moolah is the major drawing power for the formation of most "super-group" situations, it's doubtful UK came into being for that reason. All four members are hopelessly dedicated to the 1972 "progressive rock" technoschmaltz craze, and with their individual track records in that genre, I'm sure they innocently felt a union could not help but succeed on at least an artistic level.

Unfortunately, UKs overly cosmic New York debut in Central Park proved otherwise. Though I have to admire the guys for having the guts to form a group around such a passe sound for 1978, as a long time admirer of the genre I cannot help but feel that the results are a shoddy attempt to recreate the jazzy, innovative aura of the best of King Crimson, Curved Air and Soft Machine.

Of course, it could have been worse. Before Yes snatched him back, Rick Wakeman was going to join the renegade bunch, which probably would have meant dragging along a few ice skating polar bears for the tour to give it that "Wakeman touch".

There were no such Peggy Fleming spectacles for this foursome in the Park (thank God), but we did have to endure a show-off display of relentless synthesizer kvetching and violin squawking from Eddie (or Edwin, to you) Jobson. Allan Holdsworth on very quiet rhythm guitar didn't seem to have a whole lot to do, and likewise John Wetton spent a good deal of time standing around looking confused and even a bit surprised when the crowd actually clapped. Bill Bruford, one of the world's most exciting and individual drummers, is totally lost in this group, basically because the material sounds alternately like old Yes and new babies being smashed in a trash compactor. All the talent this group possesses is lost as the music offers no movement and no drive, relying on simple plodding jams and aimless pseudo-jazzy riffs. The rhythm section of Wetton and Bruford that pushed and shoved so effectively in King Crimson, now is as out of touch as the band's dated music.

Some newer "pieces" delivered from a threatened second album do not bode well for the future, so perhaps these guys would be better off trying



BONNIE TYLER

some individual studio freelance work until they find something that really allows them to show what they're capable of. **JIM FARBBER**

## BONNIE TYLER. Roxy LA

BONNIE TYLER drew a full to capacity house of curious music people and RCA supporters to her debut at the Roxy, mainly on the strength of her chart topping US hit "It's A Heartache". To say she tore the house down would be a gross exaggeration. Instead we got a well tailored but nervous set of the kind of music played a few hours on "T.O.P."

I think you have to be curiously British to recognise the background to Tyler's manufactured success, but the LA crowd soon realised that the Swanssea lass has to develop a lot more stage presence and above all commitment if she wants to convince us that she is a rock and roll star for real. Making allowances for her obvious trepidation at appearing at one of Rock's Holy Temples, it has to be said that her performance was much more suited to the glassy eyed Las Vegas and Palm Springs circuit. Against the adequate backing of her band, Bonnie made but a small impression on an initially enthusiastic crowd with her very pale impersonation of Rod Stewart with a cold, and her white Penthouse Bunny girl trousersuit complete with waistcoat collar and propeller tie. I think Bonnie could have a great future on the C&W scene, but she lacks the essential fire to be the hard rock and roller she obviously would like to be, and she should leave Janis Joplin numbers well alone unless she can equal the original. Without decrying her success at all, Bonnie is obviously finding the transition from recording studio and television to live performance a little daunting, and maybe a few more gigs on the pub circuit would help. If Bonnie Tyler can go gold, why can't Carol Grimes

and Maggie Bell go platinum? Come back Helen Shapiro, Dusty, and Jules, all you need is cash. **FRED RATH**

## THE REZILLO'S. Nashville, London.

SIX MONTHS is a long, long time. The Rezillo's six months ago had delighted me with their unique brand of high powered comic strip punk. Six months on, I hadn't forgotten the name but I'd almost forgotten just how good they are.

Their appearance at The Nashville proved that I wasn't the only one with good taste. In fact the 'House Full' sign which went up proved that The Rezillo's are definitely the band of the moment. They combine the energy and enthusiasm of the early punk bands with the melody and wit of the short lived power poppers, capped by an original talent which is all their own.

On stage they boast one of the most charismatic frontlines that I've ever seen. From left to right we have Luke Warm, the wiry guitarist in a teds suit, DM's and greased back hair complete with pony tail! Vocalist Eugene Reynolds, man of a million facial contortions in an orange leather jacket and green trousers. Finally Faye Fire of screeching vocals, mini skirt, plastic earrings and pink tights. If their music wasn't any good at least their frenetic stage movements would give you plenty to look at. Their songs reflect the action and exuberance of their powerful personalities. No song stands out, but their set moves at a continuously hectic pace, giving you little time to catch your breath. They play sixties influenced pop at its most melodic. Tunes for the mind and body. Three encores confirmed their popularity, a popularity which will surely grow due to their universal fun appeal. I very much doubt that they'll still be playing The Nashville in six months time. If they are I'll quit. **PHILIP HALL.**



FAYE FIRE: THE REZILLOS

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Compiled by Paul Gambaccini

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PAUL GAMBACCINI



# ROADSHOWS

## WHATEVER ELSE... IT WAS REALLY NICE

### BLACKBUSHE PICNIC

**Blackbushe**  
BY SOMETHING like half-an-hour off midnight on Saturday evening the great Blackbushe "picnic" had drawn to a close — the warmth and excellence of the closing moments of Bob Dylan's set more than compensating for any discomforts, disappointments and drawbacks that the day might otherwise have been remembered for.

It had been, virtually everyone agreed, a "really nice" concert. It might have been, possibly, one of the nicest concerts that had ever taken place in Britain. Everything had gone really nicely.

For one of the near quarter million who was able to express these sentiments through one of the best, no make that the best, sound systems ever assembled outdoors in this country there can have been no doubt at all.

Announcer and DJ Andy Dunkley urged the crowd to retrace their steps homeward — secure in the knowledge that the picnic had been "a really nice day out". There was no longer anything to worry about. Memories don't fade like people do especially when they trudge and crawl through the traffic jams of the night to home and away. A dusty, seething Indian summer without the heat.

And all the looking back to look forward to.

Blackbushe 1978 was 23 acres of blue denim, grass and tarmac. A vision of Dylan and his band as the specks beneath the scaffolding. The sound of the saviour relayed by a triple bank of speaker stacks to the furthest reaches of the temporary enclosure.

Blackbushe 1978 started at the end

Dylan. It was generally agreed, was in brilliant form. Apparently throughout genuinely moved and enthused by the size and displacement of the audience gathered to watch him, he probably spoke more from the stage in the two and a half hours than in six nights at Earls Court. It had been "great," he offered, adding that he'd "like to come back soon" and garnering the electric buzz and applause that his performance had deserved but up until then had been strangely denied.

For, despite the niceness of the occasion and the agreeable gentility of those attendant, the Picnic was a splendid event lacking in magic. An air of contented placidity lifted only slightly as the chill evening winds arrived, and Dylan's farewell concert of his European tour could at times have been a misty-eyed and nostalgic wake, for festivals, for the stars, for the joys of the instant migrant rock city.

There is unlikely to be another event like it.

Eric Clapton, personally introduced by Dylan, celebrated his return earlier in the day by arriving on stage to join the star in 'Forever Young' — a brilliant finale at the end

of two hours, with the darkness established and the atmosphere for the first time uniting with the magnitude of the occasion.

Clapton it was who urgently threw up his hands to raise the applause and bring about the return of the Weatherman before making his low profile exit. And return he did. First 'The Changing Of The Guards', the savagely simple instrumentation beating out the blackness and keeping the lanterns, fires and lighters burning in an arc that stretched in Armada fashion for over half a mile. Then, of course, 'The Times They Are A'Changin'.

That run-in at the end of the day was unforgettably great. The lamentable baying of the enclosed press who couldn't see and the giant benevolence of those scattered in the farthest reaches who couldn't even see with binoculars ceased to matter.

Enthusiasm returned at a perfectly-timed moment and for the vast majority Blackbushe enjoyment began at midnight. It may well last for another eight years.

**THE SURROUNDINGS** of the airport that now serves as a drag racing strip may not have exactly suited the optimistic soubriquet of Picnic applied by promoter Harvey Goldsmith, but the site (at least) was dry and grassy. Throughout the day an aura of benign well-being permeated from those stranded (either with forged tickets or broke resolution) outside the gates right through to those equally stranded inside a backstage "hospitality" area that afforded every privilege except a view of the stage.

Well-ordered groups, praised by both promoter and police alike, feasted on well-packed hamper, on a deluge of hot dogs, pizzas and cans of sickly shandy. A crowd whose age span ranged from the married couples complete with offspring and dogs to the younger and more dedicated pop fans were neither grimly resolute or electrified. Rather benign and, for the most part, SATISFIED. A wealth of entertainments proliferated around the arena's perimeter aided the enjoyment — both the range and quality of their provision and diversion value far outweighing any such present at open air festivals in the past.

The Picnic tended to luxury and ordered maturity, it was agreed. Here a clown walked on stilts, there novitiate gipsies could have their ears pierced cleanly (and one was promised) efficiently. The myriad of free enterprise — like a ramshackle exhibition ground — was sufficient it was felt, to ward off the hours of tedium.

In common with other affairs of its nature the Picnic was blessed with good weather, lacking the blazing heat or merciless rain that is attendant upon less ambitious festivals. As at Nell Diamond's triumphant appearance at Woburn last year such meteorological tribulations would have severely tested the patience of a crowd whose experience of such misery is a thing of the past.

If you couldn't see you could hear. If neither was possible one was in the fortunate position of being in the presence of many who could. In the end attendance was sufficient. That conclusion, you can be assured, is both honest and sincere. No other would suffice.

**THE DAY** began on schedule. From the beginning it was obvious that this was no ordinary sound system. Halfway back two auxiliary banks of speakers relayed the sounds from a distant stage to the peripheral audience with a barely perceptible time lag. A confident and not in the least overwrought Merger, a British reggae band, took full advantage of their prestigious appearance. Their strong set however was treated, it was felt, with an unnatural ambivalence the while. It was a pleasing debut nonetheless.

No great changes were noticed as a hitherto unknown combo named Lake took the stage with only the most necessary of intermissions. Here I must confess that "administrative problems" (mostly due to the necessity of obtaining the necessary credentials in order to make this report possible) enforced

my absence from the arena during their set. I was assured that they were "competent but not very exciting" on my return.

As yet any notion of reaction in the crowd was purely imaginary.

Satisfying Graham Parker and the Rumour fared better in the nature of response. A Hawaiian-shirted GP. Launched into a time tested session of most of his strongest songs; and it was noted at Reading (last year) that their effect was in no way diminished by the strictures of large arenas. The punch and attack of the Rumour carried most before it and by the time 'Don't Ask Me Questions' came to be delivered serial people up to a hundred yards away from the stage were seen to rise to their feet and dance.

Interest remained with 'Soul Shoes' and reached a peak with a new song entitled 'I've Got Mercury Poisoning'. Here, with the disease described as the "best kept secret in the West" it was assumed that GP was referring to his record company. It was excellent.

Isolated cheers greeted the combo's departure, although an encore was not considered necessary. A somewhat longer interval ensued before Eric Clapton followed — ample time for the leisurely pursuit of further sustenance, for the renewal of chance acquaintance. And finally the return of 'Slowhand'. In between travel to the furthest reaches of the enclosure and the eventual settlement a considerable distance from the centre of the action it was noted that EC and band were in fine, if somewhat lugubrious form.

A deluge of notes from a meaty backing group carried some splendid guitar playing and caused a myriad of heads to nod gently in the fading sunshine. Here was a bag full of favourites to lull the many, a "tribute to the star" with 'Knocking On Heaven's Door', a half-till 'Layla' and of course 'Badge'. Of course, everyone knows 'Badge', and most of us enjoyed it.

EC was, it was agreed, just right for the occasion. Many a happy hour (including the one of the present time) was recalled as he played. Response, fittingly was of the warm variety — still not electrifying. Perhaps (came the thought) it never would be?

If it had been necessary meanwhile meals and all normal functions could (and did) carry on at the Picnic with scant regard for normal outdoor conventions. It was to be little suffering, it was happily noted.

Joan Armatrading, perhaps I had better not call her JA, came next. A marvellous, er, artist, she came across as much larger than life through her songs, rather nervously self-effacing while introducing them. Complete with a punchy brass and back-up section her emotive delivery was well received reaching a quietly ecstatic peak with the truly superb 'Love And Affection'. One song, performed merely with the aid of an acoustic guitar, was ambitious, if not quite as successful, yet Ms Armatrading left the stage (to fair acclaim) with her cause much advanced.

So far, so pleasant. Really nice in fact. Mercifully Bob Dylan did not

choose to wait for darkness. And amazingly the entire concert schedule was running only half-an-hour late! Aside from a minute breach in the press enclosure (gallantly stemmed by a security guard like a Dutchman stemming the water in a dyke) all was running smoothly. The smiles of Surrey replaced the sunshine.

**THE QUARTER** million settled for Bob Dylan. Now was the time to say "fans from as far afield as Australia and France have made the pilgrimage to this isolated corner of Surrey to witness the farewell concert of the legendary American on his first European tour for nine years. Many had been unable to obtain tickets for Dylan's Earls Court concerts where..."

Well you queue all night or you sit all day. It all boils down to the same thing in the end. It was agreed that it was worth it.

The set was a restructured version of Earls Court, a little longer, a few new songs added — as befits a man who does what he wants to do. Beginning less markedly revolutionary than previously the first "half" was both true and effectively aimed, climaxing briefly with 'Like A Rolling Stone' where the strains of the anthem — for the first time in the entire day — appeared to be picked up by virtually every member of the far-flung audience. It truly was, as John Wayne might have said, an emotional moment.

Yet for all excellence, and Dylan, warming to the task, looked both confident and happy, there were lulls to come. He substituted an interval with songs by each of his backing vocalists — the first a credible 'Mr Tambourine Man', the last a truly excruciating 'Long And Winding Road' which was greeted with stony silence (and not to think out of admiration) — and a dreadful solo spot from one of his musicians. (I'm on tiptoe, miles away, trying to dig it... and you want names?)

Order was restored as Dylan once again strode to the front. Top hat and shades — I'll tell you that much — and the start of that truly superb second half. Including, if I recall (at least) 'Masters Of War', 'Don't Think Twice It's Alright' in the reggae version, 'Gates Of Eden', 'All Along The Watchtower' and 'It's Alright Ma I'm Only Bleeding'. And much more, you can be assured.

Each new song a different facet, yet each greeted a rising enthusiasm. Gradually the power and brilliance of the show began to sink in, so that as the conclusion became inevitable the first stirrings of real pleasure began. No wild ecstasy was visible, even in the darkness, no hidden electrical power in the voices and actions of the gathered thousands. But as the night rolled on and the chill winds started — punctuated by the occasional firework — things just got better.

Then a sudden single Dylan announcement. 'I've just been notified,' he drawled, "that we're running out of time." The future starts here — just when it's all over. 'Forever Young'. And you know the rest.

JOHN SHEARLAW Joan Armatrading



Clapton on stage



Dylan: Hardly alone



Eric Clapton



# ROADSHOWS

## THE NORTHERN CARNIVAL

Alexandra Park, Manchester.

Report by Mike Nicholls  
 Pictures by Howard Barlow  
 Hot day. Cool crowd. Dub rock. Punk pop. Northern Carnival, the weekend's other event. Black and white peace and unity not only characterized Saturday afternoon's free concert in Alexandra Park, but also the preceding "political rally" at Strangeways, where the men in blue clocked the attendance at 20,000.

The Anti-Nazi League's intention was to put on a massive show of strength against the Front. Rock Against Racism were more concerned about putting on a bloody good gig. Both succeeded, and if you don't agree, alors, you just didn't deserve to be there, mate.

But chronologically speaking, there's Thursday night's "rehearsal" to consider, so-called because that's the only way the red tape merchants would allow it to go ahead - the result of some bi-election or other going on down the road.

First, on The Smirks, capitalized on the rehearsal loop - hole when they enquired why so many had turned up to their practice session.

In between the constant wisecracks like "Whose turn is it to make the coffee?" and "how about joining us in Rock against John Travolta", they even managed the occasional ditty, including "Fool" (appropriate). "Up eh up" (here comes Johnny reggae), "OK UK" (of course) and the next single. (There you are, lads) "Rosemary". Symptomatic of all this fine frivolity was the gallows rope dangling black humouredly over their heads and the sudden outbreak of Smirkdancing, with guitarist Neil doubling as director of choreography.

Contrary to popular mis-

conception, G.P. and the Rumour were not using the rehearsal literally as a pre-Blackbushe run. As Graham told me afterwards in a (glow) scoop - of - the - week exclusive interview:

"Racism's a bad thing - and so's any idea that that was just a warm-up! Using 'Soul on Ice', one of Black Power writer Eldridge Cleaver's essays as a title to one of his own songs may be considered further testimony to Parker's anti-racist position.

Donning an acoustic, Graham thrust the band into 'Thunder and rain, his rasping vocals clear through the remarkable P.A. specially laid on for the weekend by Deeply Vale.

The shrouded mysygen continued with 'Love gets you twisted' before the diminutive one suggested 'turning the rehearsal into a gig and going searchin' for - eh? - "FOOL'S GOLD", aided and abetted by the Brass Monkey horn section. Then came a cluster of new numbers: 'Saturday night is dead', 'Waiting for the UFO's' and 'Passion is no ordinary word' / "It ain't manufactured / It ain't just another sound that you hear at night."

On to 'The heat in Harlem', a veritable tour de force. Cue: evening humidity at its peak, the midgets biting vigorously and the whole band positively steaming - Good ole Brinsley Schwartz waging war on his tremolo arm, Bob Andrews, running the gauntlet down the keyboards and then Parker himself, rightly ripping off both axe and jacket for 'Tear your playhouse down'. By now momentum was gathering furiously and adrenalin gushing as all hands aggressively shot skyward for a rousing 'Hey, Lord' before the heart-felt harp-blowing 'Heat treatment'.

In the past Parker has been panned for lacking control. That with ignoring pacing his set by contrasting faster with slower numbers, he loses that vital element of tension which characterized, say

the recent Bowie concerts. Taken alongside the frantic blood and fire climax of 'Soul shoes', this argument soon loses validity. One has to accept that unbridled enthusiasm and frenzy DEFINE any Parker gig. And the Rumour, it goes without saying, support him to the hilt, on top of being an excellent band in their own right.

Time for one more, with what else? 'Fold Back The Night', which they just about managed, of course, since the sun was still beaming thinly as the 5000 - odd troops trundled home.

Thankfully, the sun re-emerged for the big day itself, where soon after midday the multitude assembled outside Strangeways nick. The particular site was chosen not only because it is an N.F. stronghold but also because it was the scene of the last biggest anti-fascist demonstration 40 years ago when the Jewish community staged a massive fight back against Mosley's Blackshirts.

First on were Exodus, a multi-racial septet who follow the Steel Pulse ethic of side-stepping Rastafarianism on the grounds that they are 'English Black Boys', to quote the title of their definitive number. Although the Exodus sound embraces both soul and rock, this in effect tends to be the surface layer of a roots-reggae base. Still largely unknown, they are well worth investigating.

China Street are further into reggae per se than Exodus, having spent the last six of their 18-month existence coming to terms with producing authentic dub. Their quality musicianship steps from years of experience, each member having played individually in blues, rock and jazz outfits of one form or another. Lyrically, they have strength to match, the subject-matter of Marthin Pilkington's words ranging from gutter press sensationalism ('Cambridge rapist') to ecological problems ('Windscale') to 'Carnival', specially written for the day's event. The fact that they have been 'adopted' by Steel Pulse, in as much as they spend much giggling time supporting Britain's premier home-grown reggae band, speaks for itself.

Whether it was a case of shrewd



Buzzcocks on stage

billing or it was simply fortuitous, China Street appeared after Buzzcocks, the afternoon's major attraction, at least as far as the predominantly white contingent was concerned. In other words, if the crowd had had to wait any longer for Salford's favourite sons, not only would the security boys have had a harder job reconstructing the fence around the stage, but China Street, would not have received their deservedly good response.

Typically scruffy and unshaven, sardonic but good-humoured, the descendant of Percy Bysshe (or so he once tried have me believe) deadpanned his group through all the obligatory classics, not to mention two songs from the forthcoming 'Love Bites' album - 'Falling in love with someone I shouldn't' and 'Nothing Left'.

Best up were John Maher's metronomic 'Pulsebeat', 'Breakdown', 'Autonomy' and 'Boredom', none being post-Devoto Shelley compositions which leaves me with some misgivings about the chap. Still, if not exactly charismatic, he has plenty of on-stage charm and with a guitarist and co-songwriter like the ever-improving Steve Diggle, Buzzcocks should manage to keep their heads above water.

Which leaves us with Steel Pulse. As Black Brummies it is not surprising that their rock'n' reggae cross-over should reflect the compromise their background has caused them to epitomise. Rastas might be wary of them, but having been born in Handsworth they can hardly be expected to reminisce



Graham Parker

about Trenchtown or defy Haile Selassie.

Suffice to say, 'Callie man', 'Handsworth Revolution', 'Rock Against Racism' and 'Prodigal Son' delighted their fans, their vocal harmonies and Selwyn Brown's rippling keyboards in particular producing a joyful sound which was at one with the Carnival atmosphere as a whole.

On Ku Klux Klan they were joined by China Street, Exodus and man of the moment Steve Diggle for a amusingly dissolute jam. The audience came in, too, for a grand finale chant of "Black, White, Unite". The icing on a well-mixed cake of political intent and musical good vibes. The object of the exercise, a mission accomplished, with thanks to one and all.

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**LP'S FROM 50p**, singles from 10p. - Large SAE to Janet Johnstone, 9 Shaw Court, Erskine, Renfrewshire.

**JEFF BECK**, Truth, absolutely mint, 18 EM. - Horsham 3592.

**SECOND SALE** of singles all under 50p, also send your record wants, send large SAE for lists. - Tony, 61 Balfour Street, Hanley S.1, Staffs ST1 3QR.

**75 SINGLES**, all Cliff Richard, also 20 LP's, Cliff Richard, plus 10 EP's Cliff Richard. - Send SAE to R. Risk, 20 Dunbar Close, Lordshill, Soton for lists.

**ROD STEWART** / Faces dishevelment flexi disco also Alice Cooper limousine, collectors items, highest offer secures. - SAE Pete, 40 Langdale Road, Liverpool 15.

**CLIFF, DON'T** stop me now: P. J. Proby, Phenomenon, Enigma, Move, Lookin' On, (Fly) LPs, offers - 108 Pinkneys Road, Maldenhead, Berks.

**RECORDS**, 12in, Blue vinyl, mint condition, offers. - SAE Keith Sherman, 543 Staines Road, Hounslow, Middx.

**STOP! GO** no further. If it's oldies you're after we are the people you're looking for. We have been in the Mail Order business now for nearly 10 years. There is only one way to do that, sell the right titles, at the right price, at the right speed! Our catalogue lists around 2,000 titles from 1956-1976, mainly from the top 50 and some that didn't make it which are gold today, 1,000's more on site. They include Soul, Rock, Tamba, Pop, Reggae and mid stream artists. So if you've never had a catalogue (no charge) from us, just send an SAE. If you have, how about an up to date one. - Ring, write or call Cheryl, The Diskery, 86/87 (Top Floor), Western Road, Hove, Brighton, Tel: 722034.

**GOLDEN OLDIES**, 45's / EP's / LP's - Large SAE, TSM Records, 220 Victoria Road West, Cleveleys, Blackpool.

**PASTBLASTERS!** ALWAYS 1,000's of Rock, Soul, Pop, Tamba. - SAE - 24 Southwalk, Middleton, Sussex.

**FREE RECORDS** with each order Rock, Pop, Tamba. - Large SAE: 100 Archers Road, Eastleigh, Hampshire.

**EX - TOP THIRTY RECORDS** (1960-78) from 12 1/2p. Nearly 2,000 titles. Most major stars. - SAE List, Dept H8 82, Vandryke Street, Liverpool L8 4RT.

**RECORD FINDING** service. Those who want and can't find, thousands in stock will get if not, any artist, any records, just jot down those you need and send with SAE. - Don, 137 Southend Road, Wickford, Essex.

**LP'S FROM 20p**, 45s from 5p. - Large SAE, Pat, 24 Beaufort, Blackpool.

### Wanted

**TRADE YOUR** faves for Dr Hook Box No 1688.

**INFO, CONCERT** pics, programmes, pics, cuttings, records, auto-graphs, fan club relics. Anything on Andy Fairweather - Low, Amen Corner, Fairweather Articles on individual members - Andy Fairweather - Low, Alan Jones, Blue Weaver, Clive Taylor, Dennis Bryon, Mike Smith, Neil Jones. Welcomed. Write stating price, condition. Box Number 1684.

**STONES MONTHLIES** anything on Brian Jones. Your price paid. Marla Macdonald Box 35, Ogungut Maine (8307 USA).

**JOHN PEEL** sessions. Tapes of Peel and other U.K. Broadcast appearances by groups of all genres from mid 1960's to present. Will trade tapes of US Broadcasts Long lists to: Pat Daly 5005 Larkin Road, Houston, Texas 77007 U.S.A.

**ELVIS PRESLEY** slides wanted. - Details Box No 1674.

### Musicians Wanted

**TWO SLIM**, good looking chics wanted, bassist and lead for new wave type band, beginners welcome. Coventry area. Phone 503042 afternoon between 2.00 and 4.00.

### Situations Vacant

**LYRIC WRITERS** required by recording company. - Details (SAE), 30 Sneyd Hall Road, Blaxhwick, Staffordshire.

### Musical Services

**POEMS WANTED**. - Details of special offer from New Horizon, Dept RM, 5 Victoria Drive, Bognor Regis.

**LYRICS WANTED** by music publishing house - 11 St Albans Avenue, London W4.

### Penfriends

**DAVID ESSEX** fans wanted from Scotland 18 and over. Write immediately, Liz 9 Beaumont Tee B/Ferry Dundee, Scotland.

### Situations Required

**EXPERIENCED DJ** requires club work in London, 5 days a week. - Call John on 01-684 9228 office hours.





## RADIO ONE

**AIRPORT, Motors**  
**A LITTLE BIT OF SOAP, Showbiz**  
**ANTHEM, New Sadlers**  
**BABY IT'S YOU, Racey**  
**BLUES THAR BLUE, Michael Johnson**  
**BOOGIE OOGIE, Taste Of Honey**  
**CARRY ON WAYWARD SON, Kansas**  
**COLD AS ICE, Foreigner**  
**COME BACK & FINISH WHAT YOU STARTED, Gladys Knight & The Pips**  
**DANCING IN THE CITY, Marshall Main**  
**DON'T LET ME DOWN AGAIN, Buckingham - Nicks**  
**5-7-0 & City Boy**  
**FM, Steely Dan**  
**FOREVER AUTUMN, Justin Hayward**  
**FROM EAST TO WEST, Voyage**  
**HOW CAN THIS BE LOVE? Andrew Gold**  
**IS THIS A LOVE THING, Raydio**  
**IT'S THE SAME OLD SONG, KC & The Sunshine Band**  
**I'VE HAD ENOUGH, Wings**  
**WANNA BE YOUR BOYFRIEND, The Rubinoos**  
**LIFE'S BEEN GOOD, Joe Walsh**  
**LIKE CLOCKWORK, Boomtown Rats**  
**LOVE'S IN YOU, Giorgio & Chris**  
**MAGIC MIND, Earth Wind & Fire**  
**MOVIN' OUT, ANTHONY'S SONG, Billy Joel**  
**OH HONEY, Delegation**  
**RUN FOR HOME, Lindisfarne**  
**SCOTS MACHINE, Voyage**  
**SHA LA LA LA LEE, Plastic Bertrand**  
**SLOW TRAIN TO PARADISE, Tavares**  
**STAY, Jackson Browne**  
**SUBSTITUTE, Arista**  
**THE MAN WITH THE CHILD IN HIS EYES, Kate Bush**  
**THE RACE IS ONE, Suzi Quatro**  
**TOOK THE LAST TRAIN, David Gates**  
**USE TA BE MY GIRL, O'Jays**  
**WARM RIDE, Rare Earth**  
**WILD WEST HERO, Electric Light Orchestra**  
**YOU LIGHT MY FIRE, Sheila B. Devotion**  
**YOU'RE ALL I NEED TO GET BY, Johnny Mathis & Deniece Williams**  
**YOU'RE THE ONE THAT I WANT, John Travolta & Olivia Newton John**

**RECORDS OF THE WEEK**  
**Dave Lee Travis: KISS YOU ALL OVER, Exile**  
**Simon Bates: POOR OLD HORSE, Albion Band**  
**Paul Burnett: PIECE OF THE ROCK, Mothers Finest**  
**Peter Power: BABY STOP CRYING, Bob Dylan**  
**Kid Jensen: IF THE KIDS ARE UNITED, Sham 69**

## RADIO CITY

**HIT PICKS**  
**Dave Lincoln: DON'T WANNA SAY GOODNIGHT, Kandidate**  
**Norman Thomas: I DON'T WANNA GO, Joey Travolta**  
**Roger Blyth: SINCE YOU WENT AWAY, Elkie Brooks**  
**Phil Easton: BABY STOP CRYIN', Bob Dylan**

**ADD ONS**  
**IT'S A CRYING SHAME, Gayle McCormick**  
**SLOW TRAIN TO PARADISE, Tavares**  
**BABY IT'S YOU, Racey**  
**STAY, Jackson Browne**  
**FOREVER AUTUMN, Justin Hayward**  
**WILL YOU STILL LOVE ME TOMORROW, Dave Mason**  
**KISS YOU ALL OVER, Exile**  
**MY ANGEL BABY, Toby Beau**  
**1 2 3 KIND OF LOVE, Wild Cherry**

## RADIO CLYDE

**HIT PICKS**  
**Dave Marshall: SLOW TRAIN TO PARADISE, Tavares**  
**Steve Jones: I REALLY WANT YOU HERE TONIGHT, Meisner**  
**Doogie Donnelly: BABY STOP CRYING, Bob Dylan**  
**Tim Stevens: MADONNA BLUE, Illusion**  
**Tom Perry: OH I WANT YOU, J. Brown**  
**Richard Park: BEST OF BOTH WORLDS, Robert Palmer**  
**Bill Smith: MAGIC MIND, Earth Wind and Fire**  
**CURRENT CHOICE: A ROSE HAS TO DIE, Dooleys**

**ADD ONS**  
**GROOVE WITH YOU, Isley Brothers**  
**IT'S ONLY MAKE BELIEVE, Child**  
**COLD AS ICE, Foreigner**  
**YOU LIGHT MY FIRE, Sheila B. Devotion**  
**ROLL THE DICE, Steve Harley**

## DOWNTOWN RADIO

**HIT PICKS**  
**John Paul: WHO ARE YOU, The Who**  
**Trevor Campbell: LITTLE DARLIN, The Flirtations**  
**Candy Devine: LOVIN' LIVIN' AND GIVIN', Diana Ross**  
**Michael Henderson: HARLEM, Baron Lonfellow**

**ADD ONS**  
**MEMORIES DON'T LEAVE LIKE PEOPLE DO, Parti Bouleva**  
**WHERE WILL I BE NOW, Chris East**  
**I WANNA BE YOUR BOYFRIEND, The Rubinoos**  
**IT'S THE SAME OLD SONG, KC and the Sunshine Band**  
**SLOW TRAIN TO PARADISE, Tavares**  
**DON'T CARE, Kark Kent**  
**LOVE YOU MORE, Buzzcocks**

## PENNINE RADIO

**HIT PICKS**  
**Julius K. Scragg: POPCABANA, Barry Manilow**  
**Ian Scott: I LOVE YOU, Umberto Tozzi**  
**Mike Harley: HAPPY TO BE WITH YOU, Jean Carn**  
**Peter Levy: BABY STOP CRYIN', Bob Dylan**  
**Stewart Francis: SINCE YOU WENT AWAY, Elkie Brooks**

**PENNINE PICK**  
**SLOW TRAIN TO PARADISE, Tavares**

**ADD ONS**  
**SHEILA, Rositta Stone**  
**STEPPIN' IN A SLIDE ZONE, Moody Blues**  
**A ROSE HAS TO DIE, Dooleys**  
**MAGIC MIND, Earth Wind & Fire**  
**GROOVE WITH YOU, Isley Brothers**  
**YOU LIGHT MY FIRE, Sheila B. Devotion**  
**LOVE YOU MORE, Buzzcocks**  
**YOU AND I, Rick James**

# RADIO PLAYLISTS

## SWANSEA SOUND

**HIT PICKS**  
**Dave Bowen: STEPPIN' IN A SLIDE ZONE, Moody Blues**  
**Colin Mason: SLOW TRAIN TO PARADISE, Tavares**  
**Jon Hawkins: I WANNA BE YOUR BOYFRIEND, Rubinoos**  
**Shaun Freeman: IT'S THE SAME OLD SONG, K. C. & The Sunshine Band**  
**Phil Fothergill: 123 KIND OF LOVE, Wild Cherry**  
**Mike Hanner: BABY STOP CRYIN', Bob Dylan**

**ADD ONS**  
**BEST OF BOTH WORLDS, Robert Palmer**  
**PRODIGAL SON, Steel Pulse**  
**IS THIS A LOVE THING, Raydio**

## RADIO FORTH

**HIT PICKS**  
**Mike Scott: AIN'T NOTHING GONNA KEEP ME FROM YOU, Teri de Sario**  
**Steve Hamilton: WHOOPS A DAISY, Humphrey Ocean**  
**Bill Torrance: RUN JOEY RUN, Billy Davis**  
**Mike Gower: I'M IN LOVE TODAY, Boyfriends**  
**Brian Ford: I WANNA BE YOUR BOYFRIEND, Rubinoos**  
**Station Hit: SINCE YOU WENT AWAY, Elkie Brooks**

**ADD ONS**  
**DEAR ANYONE, Maggie Moore**  
**DON'T CARE, Kark Kent**  
**SLOW TRAIN TO PARADISE, Tavares**  
**IT'S ONLY MAKE BELIEVE, Child**

## RADIO TEES

**ADD ONS**  
**YOU'RE ALL I NEED TO GET BY, Johnny Mathis / Deniece Williams**  
**IT'S THE SAME OLD SONG, K. C. & The Sunshine Band**  
**LOVE BREAKDOWN, Barbra Streisand**  
**UNDER THE BROADWALK, Turley Richards**  
**BABY IT'S YOU, Racey**  
**FM, Steely Dan**  
**COPACABANA, Barry Manilow**  
**COLD AS ICE, Foreigner**

## BBC BLACKBURN

**HIT PICKS**  
**Jude Bunker: STEPPIN' IN A SLIDE ZONE, Moody Blues**  
**Nigel Dyson: GROOVE WITH YOU, Isley Brothers**  
**Rob Salvidge: SA LA LA LEE, Plastic Bertrand**  
**Kath Durton: CLOSELY GUARDED SECRET, Dntars**  
**Phil Scott: CHANGES, Paradox**  
**Trevor Hall: SINCE YOU WENT AWAY, Elkie Brooks**  
**Pat Gibson: A ROSE HAS TO DIE, Dooleys**  
**Gerald Jackson: SOMETHING MORE, Richard Myhill**

## BBC HUMBERSIDE

**RECORDS OF THE WEEK**  
**Pam Gillard: ROMANZA, John Williams**  
**John Howden: SINCE YOU WENT AWAY, Elkie Brooks**  
**Barry Stockdale: COPACABANA, Barry Manilow**

## BBC MEDWAY

**PRESENTER PICKS**  
**Rod Lucas: LOVE ON A SUMMER NIGHT, Sarenade**  
**Tony Valence: PEOPLE ARE PEOPLE, Al Matthews**  
**John Thurston: SINCE YOU WENT AWAY, Elkie Brooks**  
**Brian Faulkner: SINCE YOU WENT AWAY, Elkie Brooks**  
**Jimmy Mack: I REALLY WANT YOU HERE TONIGHT, Randy Meisner**

## BBC ULSTER

**ADD ONS**  
**FOR YOU, Judie Tzuke**  
**GIVE ME A CALL, Raymond Froggatt**  
**SINCE YOU WENT AWAY, Elkie Brooks**  
**THE RACE IS ONE, Suzi Quatro**  
**YOU'RE ALL I NEED TO GET BY, Johnny Mathis / Deniece Williams**  
**DOUBLE FUN, Robert Palmer**

## THAMES VALLEY

**ADD ONS**  
**I LOVE YOU (TI AMO), Umberto Tozzi**  
**SKATEBOARD QUEEN, The Carvells**  
**I'M IN LOVE, Dexter Wansel**  
**BABY STOP CRYING, Bob Dylan**  
**DON'T LET ME SEE YOU CRY, Quint**  
**YOU MAKE ME HUNGRY FOR YOUR LOVING, Charles Aznavour**  
**UNDER THE BROADWALK, Turley Richards**  
**CALL MY NAME, J. J. Barrie**  
**DANCE WITH YOU, Umberto Tozzi**  
**I REALLY WANT YOU HERE TONIGHT, Randy Meisner**  
**BACK TO SCHOOL, Andy Lloyd**

## PICCADILLY RADIO

**ADD ONS**  
**BEST OF BOTH WORLDS, Robert Palmer**  
**MY ANGEL BABY, Toby Beau**  
**TWO TICKETS TO PARADISE, Eddie Money**  
**WARM RIDE, Rare Earth**  
**BABY STOP CRYIN', Bob Dylan**  
**I WANNA BE YOUR BOYFRIEND, Rubinoos**

## PLYMOUTH SOUND

**HIT PICKS**  
**Brian Day: IT'S ONLY MAKE BELIEVE, Child**  
**Carrolla McKenna: LOVE'S IN YOU, Giorgio & Chris**  
**Ian Chivers: CONSCIOUS MAN, Jolly Brothers**  
**Peter Gray: YOU'RE ALL I NEED TO GET BY, Johnny Mathis / Deniece Williams**

## RADIO VICTORY

**HIT PICKS**  
**Chris Pollard: DEAR ANYONE, Pandora**  
**Nicky Jackson: RIDE, Rare Earth**  
**Dave Christian: LOVE WILL FIND A WAY, Pablo Cruise**  
**Andy Formis: BABY STOP CRYING, Bob Dylan**  
**Chris Ryder: DISCO CRAZY, Jesse Green**  
**Anton Quayle: MY ANGEL BABY, Toby Beau**  
**Howard Pearce: IT'S A CRYIN' SHAME, Gayle McCormick**  
**Jack McLaughlin: STEPPIN' IN A SLIDE ZONE, Moody Blues**  
**Dave Carson: 123 KIND OF LOVE, Wild Cherry**

## LUXEMBOURG

**BULLETS**  
**DON'T WANNA SAY GOODNIGHT, Kandidate**  
**MADONNA BLUE, Illusion**  
**BEAUTIFUL SUNDAY, Daniel Boone**  
**TALK, Dennis O'Brien**  
**DON'T LET ME DOWN AGAIN, Buckingham Nicks**  
**POOR OLD HORSE, Albion Band**  
**STUFF LIKE THAT, Quincey Jones**  
**MY ANGEL BABY, Toby Beau**  
**ROCKING BAND, Intelligence**  
**MAKE LOVE TO THE MUSIC, Maria Muldaur**

**POWER PLAY**  
**STEPPIN' IN A SLIDE ZONE, Moody Blues**

**TWIN SPIN**  
**KISS YOU ALL OVER, Exile**

## METRO RADIO

**ADD ONS**  
**FM, Steely Dan**  
**GROOVE WITH YOU, Isley Brothers**  
**SLOW TRAIN TO PARADISE, Tavares**  
**BEST OF BOTH WORLDS, Robert Palmer**  
**A ROSE HAS TO DIE, Dooleys**  
**STUFF LIKE THAT, Quincey Jones**

## RADIO ORWELL

**HIT PICKS**  
**Andy Archer: BABY STOP CRYIN', Bob Dylan**  
**Keith Rogers: I WANNA BE YOUR BOYFRIEND, Rubinoos**  
**Greg Bance: FILTHY RICH, Small Faces**  
**Bernard Mulhern: SOMEWHERE IN THE NIGHT, Barry Manilow**  
**Tony Valence: PEOPLE ARE PEOPLE, Al Matthews**  
**Patrick Eade: LOVE IN YOU, Giorgio**

**ADD ONS**  
**STEPPIN' IN A SLIDE ZONE, Moody Blues**  
**KISS YOU ALL OVER, Exile**  
**SWEET RAIN, Dee Dee Bridgewater**  
**OH HONEY, Delegation**  
**1 2 3 KIND OF LOVE, Wild Cherry**  
**I'M IN LOVE, Dexter Wansel**

## BBC MERSEYSIDE

**PERSONAL PICKS**  
**Billy Butler: I CAN'T WAIT ANY LONGER, Bill Anderson**  
**Dave Porter: AIN'T NOTHING GONNA KEEP ME FROM YOU, Terry de Sario**

**Ferry Lennaine: OH HONEY, Delegation**  
**Phil Ross: BABY STOP CRYING, Bob Dylan**

## RADIO HALLAM

**HIT PICKS**  
**Keith Skuse: STEPPIN' IN A SLIDE ZONE, Moody Blues**  
**Roger Moffat: NORTHERN LIGHTS, Renaissance**  
**Johnny Morgan: HAPPY TO BE WITH YOU, Jean Carn**  
**Colin Slader: I WANNA BE YOUR BOYFRIEND, Rubinoos**  
**Fay Stewart: SLOW TRAIN TO PARADISE, Tavares**  
**Bill Croder: A ROSE HAS TO DIE, Dooleys**